

Curriculum Vitae - Han Halewijn

Han Halewijn de Groot born 8 may 1963 in Leeuwarden.

At eight years he started playing the recorder and later the oboe.

Studied at the High school of the Arts in Arnhem and followed:

- Master courses with Gilbert Flory and Lothar Koch (Berliner Philharmonica)
- Sonology at the Royal Conservatory in The Hague
- Lessons/Workshops from amongst others Walter Hekster, John Cage, W. Lutoslavski, Jaap Drupsteen (audio/visual composing techniques), Oliver Messiaen and at Les ateliers UPIC the center of Iannis Xenakis.

He still works as an independent artist-composer-teacher, does R&D on new media (*like usage of WEB-virtual-real exchanges, LED technology, Interfaces 4 applications design, Mobile gaming and RFID*) and has collaborated with video, dance, music-theatre, Internet, mobile phone and light-art (Bulat Galejev). **During these years he won prizes with “Interactive Woods” and “Disturbing Utopia” (Paper Art 7).**

In 1992 he initiated *Music Design* for art research and to produce multimedia and interactive performances, media and social communication experiences and to develop dedicated proprietary hard and software and create ‘out of the box’ images. In November 1997 a portrait of him was performed at the ISCM chamber music days in Albania.

Other real/virtual interactive communicative surroundings and performances produced by him are amongst others; “**Talking Trees**” made for the Foundation Maeght (the Labyrinth of MIRO); “**Vision in the Dark**” a real-live adventure for blind people; “**Enchantress Influenza**” an interactive surrounding for children; “**Concerto Grosso**” an interactive concert tour with its premiere at the World EXPO 2000, “**Breathing in Breathing out**” an interactive rotating wall of 2 by 3 meter illustrating the effects of asthma.

Meanwhile he followed a scriptwriting course with Zoran Solomun to finish the first state of the interactive movie “**To the best of my Memory**”; was selected for: “the performer and the mediated image”; the Korsakov Workshop for interactive documentary filmmaking in Turin, the “Radio Arte Jump” Master class from Federico Fusi about narrowcasting ideas or using the air as an exhibition space and the SAGASnet expert meeting for mobile application development (OULU). In may 2007 he was selected for a workshop on tracking technology at V2 during the DEAF-festival.

In 2005 he contributed to the project “**Belgrad Reporter**” for B92 (narrowcasted radio), to the Triennial Gelderland “Vormen van Aarden” with the worldwide first active RFID -ART project “**Tagged Space**” (www.taggedspace.net) that automatically produces RIGA’s (*a reflective interactive generated artwork*), a user dedicated web space and a merging story hat appears in real-time according to the users behavior and to the Paper ART 9 (remixed) Biennial in Düren with his **AGB’s (Art Gedanke Batterien)** consisting of 1km ‘wellpappe’ to access the ART experience on its own while laying down. After that his work was selected for exposure during the “Jahresgaben” in the Leopold Hoesch Museum (Duren) and in the meantime he showed some of his works to the public at the Art Fairs in Rotterdam and Antwerpen.

In 2006 he contributed with “**Unwrapped**” to the Biennial in Belgrad and was commissioned for the design of a Public Space Project in Alkmaar. With “**Interchange Me**” he brought a building 2 live (reflecting the inner activity through audio fragments at the

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outside (the voice) and reflecting the neighborhood (who created images that are selected through an online web based system) onto a new developed LED dream display (the eyes) (<http://halewijn.blogspot.com> - English start) + (<http://deoosterhout.blogspot.com> - Dutch progress) In the meantime he contributes to the startup of www.Fabulari.no (a fairytale program for children of 4 till 16, chosen as 1 of the 100 Magic Moments with exposure at the newly opened Opera in Oslo) and works further at expanding the "Tagged Space" project with Leaving Traces a second generation auto generative artwork that produces RIGA's (a reflective interactive generated artwork) according to user behaviour.

In November 2007 his work is exposed at the "Golden Pen" Biennial in Belgrad and in 2008 he exhibits with "**The Lady with the Dog**" at the NanoArt competition in Stuttgart and with "**Do We C What We C If We C**" in 2010 in Spain.

In June of 2008 he realized the video-stage for a theater play with Barbara Cleff: "**Togather Again**" for old and young dancers with its premiere in Wuppertal, Germany. After that he initiates the commercial startup of **Animated Light** and his LED-lamp the "Light Flower" is selected for exposure at the *Strip Festival 2009*. In the beginning of that year he gives a workshop about "**Leaving Traces**" an awareness project with RFID in the public space, at CAVI in Aarhus Denmark.

At the moment he is amongst others working at the development of "**I 'am a Multi Billy TrillionAir**" a reflective project about SCAM 409 emails and since the mid of 2010 he started to develop several **Poetic ART card** series (www.collectiveart.eu) to show and sell his work more easily anywhere. His latest paintwork "**Mi-Poisson**" was exposed at the Holotropic Art Exhibition in Iasi - Romania Aug 2010.

See Also:

<http://www.HanHalewijn.nl>

<http://www.CollectiveArt.net>



<http://www.avantart.com/art/paperart/indexe.html>

<http://www.chezmuziek.de/PDFs/concerto.pdf>

<http://www.chezmuziek.de/Personen/DeGroot.htm>

<http://codedcultures.5uper.net/index.php?lang=de&c=contributions&sub=halewijn>

<http://www.mediamatic.net/page/9199/en>

<http://www.sagasnet.de/sagaswif/bios.php?id=23>

<http://old.mediaartlab.ru/antologia/6.shtml>

<http://www.isea-web.org/eng/inl/inl21.html>

<http://userwww.sfsu.edu/~infoarts/links/wilson.artlinks2.html>

<http://nanoart.blogspot.com/>

<http://www.tekneproduktion.dk/?lang=en>

<http://www.kunstaspekte.de/index.php?action=termin&tid=13796>

Artist Statement:



As an artist I am interested in showing to you, through my work, an other world. I try to change with that work, the perception every-one may have towards their surrounding and the interaction that evolves out of there.

Everything we do will generates stories,
about Human beings,
Technological developments and the Nature.

But in the end its our perception that builds our relations with that world and makes it possible for us to love, to grow and become a better person.

Selection out of the works of Han Halewijn

produced from 1993 to 2003:

“**Breathing-in Breating-out**” an interactive rotating walls who consist out of 20 ventilators illustrating through sound, tekst and shadows the effects of astma while showing airflow. This installation was part of the Labyrinth of Possibilities.

“**Sense-It**” an intu tive audio project for singers, tapecomposition and producer with Annemarie Steinvoot e.a.

“**Paper Rain**” an interactive concert for piano, hobo, chant, trumpet, paper-rain installation and projections

“**Concerto Grosso**” Peripherer Musiker f r Zentriertes Publikum. Interactive concert for 15 players and public written in cooperation with Rochus und Markus Aust with performances at the German Pavillion during the world EXPO 2000 in Hannover, Osnabr ck (KlangArt Festival), Donaueschingen (er ffnungs concert Musiktage), Stuttgart (KunstNacht - Staatsgalerie), Gengenbach (SWR recording), Kassel (Chorkirche HR recording), V lklinger H tte (Schichtwechsel), K ln (Rautenstrauch-Joest Museum) u.a.

“**Enchantress Influenza**” an interactive installation for children of group 5 (8year) made for the UCK educational program. A computer country in reality with 5 cities that has to be saved from a destructive virus by the children within one hour

“**Disturbing Utopia**” an interactive “electric paper” installation developed for the 7th paper ART-Biennial in Duuren Duuren. This *price winning project* acts as a world of its own where the gravity is turned upside down. It consists out of 15.000 pieces of paper, individual controlled, that will fall down according to disturbance patterns (sound, movement, daytime, smell and amount) of visitors

“**De weg ontstaat door hem te lopen**” (the road appeared by walking him) an interactive installation in co peration with Horatio Sormanie (fotographer) about a Pelgrimage to Santiago de Compostello exposed at the A-Kerk festival in Groningen

“**L'eau temp te ce renvoyer toujours**” music for hobo and tape written for the 4th ISCMfestival in Albania 1997 performed as a part of the Dutch composersday with the works and a portret of Han H. de Groot

“**Three times through Nine places**” music for oboe, violin and piano performed at the 4th ISCM-festival in Albania 1997

“**To the best of my Memory-TroisAnderthalbKwart ears**” script structure for an interactive “motion-picture” surrounding developed with Katja Martin and supported by the “Nieders chsische Landestreuhandstelle”

“**Talking Trees**” an expansion to **Interactive Woods** created for the labyrinth of Miro in the “Foundation Maeght” (MANCA Festival - Nice). Touching trees alike objekts generate human alike sounds

Selection out of the works of Han Halewijn

produced from 1993 to 2003:

“TeeWeeDee -Turn the World upside Down ” theatrical piece for interactive ensemble, video/slides and conductor. Produced for:“Brass of the moving Image”. Musicians react on images triggered by a dancing conductor who changes their world and their behaviour towards it. Performed at the TransmediaFestival - Berlin, Museum am Ostwall - Dortmund, Electronica Weekend - Rotterdam, Gothaer Kunstforum - K In, Kunst und Ausstellungshalle - Bonn, Leopold Hoesch Museum - D ren and St dt. Museum in der Alten Post - M lheim/Ruhr

“Vision in the Dark” an communicative adventure world in a real live surrounding made for the exhibition “lost memories of sound and olfactory sense” in Kortenhoef sept/okt 1996. In this world everything is in braille. Blind people and people who can see have to communicate with each other to find out within 30 minutes how this world works

“Landscape Talk” an interactive cartografic surrounding for the”Nature and Education Centre” in Hoogvliet (Rotterdam) feb 1996. Black and white world where people have to color their surrounding meanwhile triggering text commands belonging to locations on the map.

“The Tree of Lives” an interactive objekt

“The unendless button” an interactive objekt

“Wibble Wobble Wabble” a sculpture with three spell-bound interactive fruitdishes exposed at galery “Bloemrijk vertrouwen” in Leeuwarden

“Ekati – ueen of the night” score for planetarium sky (“Artis” in Amsterdam), tape and quadrophonic computer surrounding

“The Well of Beautiful Things” an interactive visual-sound object for children made for the educational program of Museum “Groeneveld” in Baarn

“L’espace sans visage” music for computer generated sounds produced at UPIC center of Xenakis (Paris) and the CEM in Arnhem

“Swing Swong, the singing dansfloor” an interactive installation where movement detected by magnetic shoes and infrared is translated in singing sounds, text on a display and a parrot. Performances in the gemeente museum at AVE-Festival Arnhem 1993 and at the festival for the youth “DeBuut”

“Interactive Woods” - concert for people, technology, surrounding and a woodwind player. Performances of this *price winning project* where at the Biennial in Maastricht, Sonsbeek in Arnhem, at European Culture Unlimited 1993 in Nijmegen, at “Klangvisionen” in Iserlohn (Germany) and in several other cities

“Interactive Fields” an interactive game surrounding

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produced from 1993 to 2003:

“All we do is talking but what about humanity ” music for computer ballet written as a reaction to the situation in Bosnie 1996.

“Changing Picture” duet for horn and bassoon

“R ver de Aujourd’hui” solo for violin

“ANUR” a ballet of Andreja Pisnik Osole selected for the performance price Germany - 1993 Composed music and produced the infra-red audiosuit

“De Bronstvlucht” a project of “Het Klein Kollektief” with performances in the “Vierwinden Huis” in Amsterdam. Participating as oboe st and composed music for tape and infrared system

“Where the sea goes - knowbody knows” suite for orchestral ensemble

“Return to go” solo for oboe

“Answer me” music for oboe and computer-animation

“7 ups to go” music for accordeon/english horn and computer

“Le secret d part” solo for piano

“Erakes Miose” solo for oboe



Werkwijze - Han Halewijn



- 1) Mijn werk is sinds het begin altijd onderhevig aan de communicatie die zou moeten plaatsvinden tussen de natuur, de mens, de technologie en een utopie zoals optimale integratie, perfectie, reflectie en verbodering. Er worden daarvoor door mij werelden gerealiseerd die de mogelijkheid bieden tot deelname, filosoferen, creativiteit en discussie.
- 2) Een tweede belangrijk aspect in mijn werk zijn de patronen waaraan wij onderhevig zijn tijdens ons bestaan, die de verschillende vormen van interactie die wij kennen reeds in zich meedragen. Patronen worden o.a. gevormd door dilemma's zoals bij interactieve kunst vaak de keuze tussen word ik actief en doe ik mee (waarmee ik deel van het werk word en dus bekeken - exhibitionisme), blijf ik passief en afstandelijk (en dus nieuwsgierig) of zoek ik naar een tussenvorm door mensen uit mijn groep-omgeving aan te zetten tot deelname zodat de reflecties van het werk toch door mij gezien kunnen worden en daardoor alsnog kan leiden tot mijn eigen deelname (en dus het overwinnen van angst om gek te worden gevonden).
- 3) Als gevolg hiervan is het voor het werk zelf van belang dat het een aantal aspecten (visueel, auditief, interactief, structureel) bezit die het mogelijk maken de toeschouwer op een andere manier te raken, zijn gedachten te activeren, zijn verwachtingen te verstoren en verschillende gevoelens (statussen) zoals vrolijkheid (humor), de baas willen spelen (controleren en weten hoe het werkt), betrokkenheid (eigen waarde), inzicht in (hoe en waarom) en schoonheid (hoe lelijk mooi kan zijn) op te wekken. Het kunstwerk heeft hiervoor o.a. verschillende reactie-actie structuren die zodoende leiden tot niet gelijke eindresultaten. Dat heeft op zijn beurt tot gevolg dat de ervaringen van de individuele bezoekers op de verschillende tijdstippen niet unaniem zijn en vragen om uitwisseling met elkaar zodat de bezoeker de ervaring kan delen cq zijn eigen verrijken cq gemotiveerd wordt een tweede maal het werk te aanschouwen. Verder heeft het kunstwerk voor een zo groot mogelijke groep (jong tot oud) aanknopingspunten ter beschikking (spelelementen, gedachtegangen) die verbonden kunnen worden met de eigen belevingswereld.
- 4) Elk werk is voor mij als kunstenaar een onderzoek naar gedrag, betrokkenheid, communicatie, bewustwording en geloof waarbij iedere leeftijd een even belangrijke rol speelt. Daarom probeer ik verbindingen te maken tussen de verschillende leeftijdsgroepen, niet alleen horizontaal maar ook vertikaal.

