

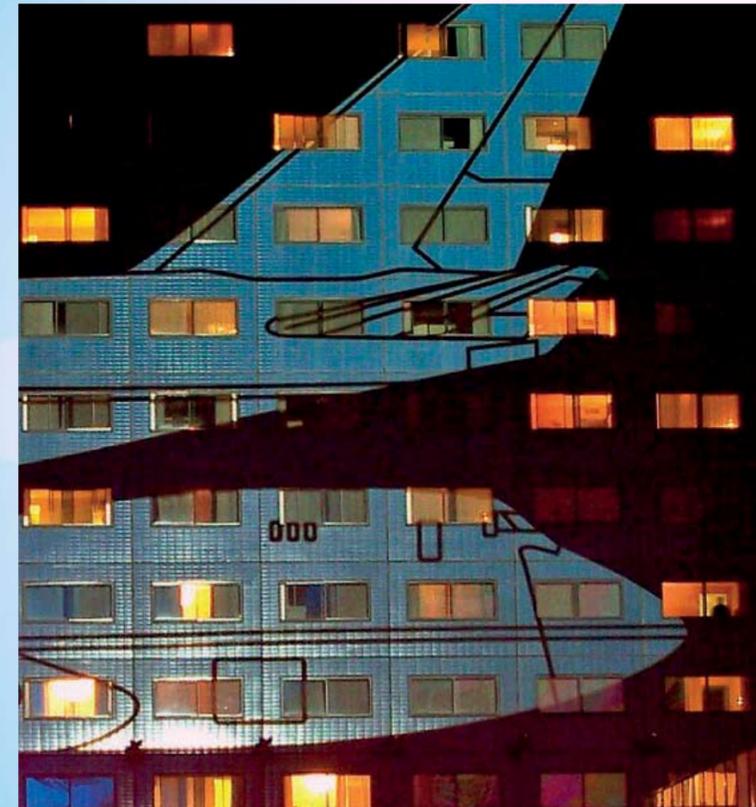
Today's art

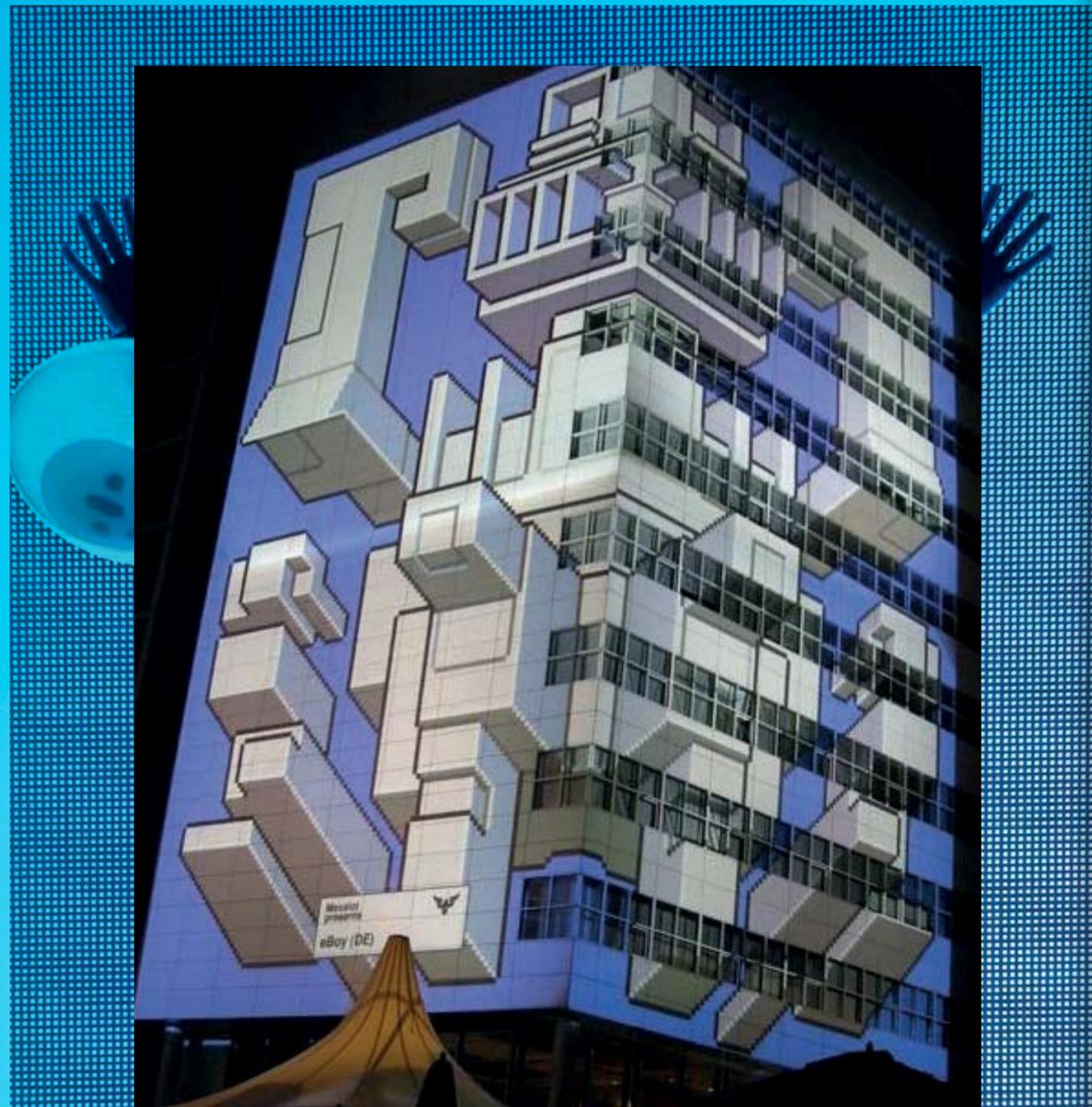
CODE
COLLAB



ABOUT UNDERGROUND
CRITICAL MASS
&
ONE OF THE MOST EXCITING
CULTURAL FESTIVALS
IN HOLLAND

Every September The Hague is transformed, when for one weekend the stately centre of the city becomes a stronghold of audiovisual onslaughts and adventurous creativity that surprises even the most hardened cultural connoisseur. The cause? *Today'sArt* is in town again.





ESSENTIALLY THE AXIS REPRESENTS A DIVISION,
BECAUSE WE LOOK FOR BOUNDARIES,
CROSSROADS AND AREAS OF TENSION.

The TodaysArt Festival is an enticing concoction of both underground and mainstream art forms, ranging from contemporary music to photography, from modern dance to media art, and from workshops to debates.

UNDERGROUND VS OVERGROUND

Given that The Hague is not typically seen as a contemporary creative centre, it's perhaps curious that it was the birthplace of the TodaysArt Festival. Olof van Winden, festival director and founder explains: "Shortly after I moved to here, my contemporaries at the Hotel Management School complained there was nothing to do, and most of them didn't even know which tram went to the city centre...but The Hague is anything but boring... it has a fascinating and lively cultural history. The Hague was, in fact, the Dutch centre of creative underground forces in the 1980s and '90s, starting with the chaotic squatter scene. These squatters were probably the first to discover acid-house, and after a 'summer of love' in 1988 fuelled by copious amounts of XTC, a number of initiatives, inspired by the sounds of Detroit techno and Miami Bass, were turned into labels, such as Bunker Records (1992) and Motorwolf (1996). At the same time, institutions such as the Royal Academy of Art, the Royal Conservatoire, Netherlands Dance Theatre, and the Korzo Theatre provided the city with more institutionalised, mainstream input. Yet contact between the two 'worlds' was almost non-existent."

Van Winden continues: "The underground scene in The Hague was huge in the '80s. Even today, when it comes to music, the city has about fifteen active underground venues, compared to two or three in Amsterdam and Rotterdam...combine this with how many artists are drawn here because of the Royal Academy of Art and the Royal Conservatoire and you have a city bursting with underground and 'aboveground' creative potential. Then at the end of the '90s, The Hague fell into a sort of cultural vacuum when one of its biggest nightclubs closed down, prompting events, such as TAG, Club Geluk, as well as art collectives and underground venues to fill the void. It was this that eventually led to the birth of TodaysArt."

At the start of the new millennium Olof and a friend began to organise parties in a department store in the city centre. The concept worked and evolved in 2002 into the Sound/Vision Festival which attracted 10.000 visitors. After problems with permits, the city council withdrew its support, but Olof organised a new event in 2003, the Cultuurnacht (Night of Culture), which later became the TodaysArt Festival. The bridge between experimental and mainstream creativity in The Hague had been built. Olof explains: "Cultuurnacht and TodaysArt were built on the creative foundations of The Hague. The concept revolves around the notion that it's possible to breach the barrier between popular and experimental creativity by inviting both to join forces. Together they've yielded unexpected and adventurous results. We looked for different forms of collaboration, and ended up with unique cultural fusions. When we started, we were looking for a fresh approach to mixing new and underground art forms with the mainstream, and we wanted a multilayered musical line-up, instead of just focusing on dance or trance. Our aim's always been to look past the conventional and present a balanced programme of popular as well as experimental music acts and upcoming talent. This is why TodaysArt has grown so quickly, with the line-up becoming more international, and making the creative collaborations fascinating to a more international audience."

This international component has led to partnerships with other festivals all over the world, such as Club Transmediale in Berlin, Mutek in Canada, Rokolectiv in Romania, and the Detroit Electronic Music Festival. Olof continues: "We showcase Dutch talent, and link Dutch creativity to the rest of the world. In return, we invite these festivals to showcase their talent here."

Besides artistic director Olof van Winden, TodaysArt is compiled by programme director Remco Schuurbijs, dance curator Anne-lyke van den Elshout and art & technology curator Hicham Khalidi.

Remco Schuurbijs: "The festival doesn't really have a strict theme, but there are guidelines that take us in a certain direction. Through conversation and developments in society, art and science, we slowly compile a coherent programme. Our terrain this year is the 'Den Haag Axis,' a route running from the Central Station to the Grote Markt. It's a symbolic theme... essentially the axis represents a division, because we look for boundaries, crossroads and areas of tension. Architecture plays an important role at TodaysArt 2008" How can the clash between old and new and more traffic be positively influenced by relatively small interventions, and how can we help people identify more with their surroundings?"

"Programming a festival isn't just the curator's job; there is room for input from art collectives, artists, all of the TodaysArt team, and people who are simply admirers of the city. It's an adventure that's never finished. A key element therefore is the role of the artists. We try to involve them at a very early stage, inviting them to help plan the event, and bringing them into contact with other participants. We walk them around the festival area, tell them about the concept and listen to their suggestions. This has led to new collaborations and ideas, and a stronger festival."

Anne-lyke van den Elshout adds: "There's a lot going on in the world of dance. As well as the renowned dance groups and production houses, there are a growing number of independent choreographers who explore absolutely everything around them. At the same time, more and more acts, such as, DJs, architects, and soundscape and video artists are curious about what movement and dance can bring to their work. Dance visualises music and sound, and can manipulate a space."

"Collaborations have of course happened before, but there is a relatively limited platform for this experimental yet high calibre work. TodaysArt supports and encourages this. A prime example this year is Sousveillance by Loca, which was initiated by TAG, in cooperation with TodaysArt."

"Dance is important for a number of reasons. The festival brings modern dance to a new, young audience. At the same time, we counter rumours that dance is 'dead' and that there's nothing 'new' going on. The reality is that, both nationally and internationally, these are great times for dance, as there are so many new things going on. We provide these initiatives with the opportunity to reveal themselves to a wider audience."

UNDERGROUND CRITICAL MASS

The combination of underground critical mass, the input of many high quality cultural institutions, lots of great artists, and the dedication of enthusiastic, adventurous, and creative individuals have culminated in a multidisciplinary art festival that simply couldn't have evolved anywhere else. So, does The Hague deserve its 'boring' image? The answer is an emphatic 'No.' A variety of new initiatives means that the city now has more events and festivals during the summer than anywhere else in The Netherlands. Add to this mix the TodaysArt Festival, an event that is not only firmly rooted in The Hague's art scene, but is now recognised as a highlight of the Dutch cultural season, and it's clear the city's staid reputation should be re-evaluated.

TodaysArt 2008 will be held on the 26th and 27th of September, 2008, in the centre of The Hague.

www.todaysart.nl

LAB[AU]: LABORATORY FOR ARCHITECTURE + URBANISM

— An interdisciplinary laboratory operating in the shadowy area between architecture, design, and computer science. Its designers create installations and interventions, which challenge us to examine space in new and intangible ways.

Google Earth:

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METADESIGN

For Lab[au], the Brussels based interactivity specialists, urban space and the structures that define it have become fluid. Communication and relationships have replaced bricks and mortar as interpretive structural features, and the resulting projects, where pixels move from the screen into the real world, walls and furniture respond dynamically to the environment, and where fish-communication is channelled into signals we can see and hear, are startling.

"The technological developments of the past thirty years have given rise to a major shift from the industrial to the post-industrial information society," says Els Vermang, one of the group's four members; "units of information increasingly define our notions of body, matter, space and time," and nowadays, new technologies are the biggest influence on the spaces we inhabit and how our lives are organised within them.

Lab[au]'s response to this shift? To develop a creative approach that concentrates normal urban, architectural and personal space. They foster fluidity between technology, structures and people in their projects, based on what they call 'MetaDeSIGN', an approach that can be corralled into one discipline, but is informed by many. It's neither architecture, nor art, nor theory, but contains elements of all three. Vermang, an architecture graduate who has been with the collective since 2003, describes their creative approach as "a trans-disciplinary and collaborative methodology that examines the transformation of architecture, art and design. MetaDesign displays the theme of space and time relative to information processes; architecture as a code."

UN-ARCHITECTURE

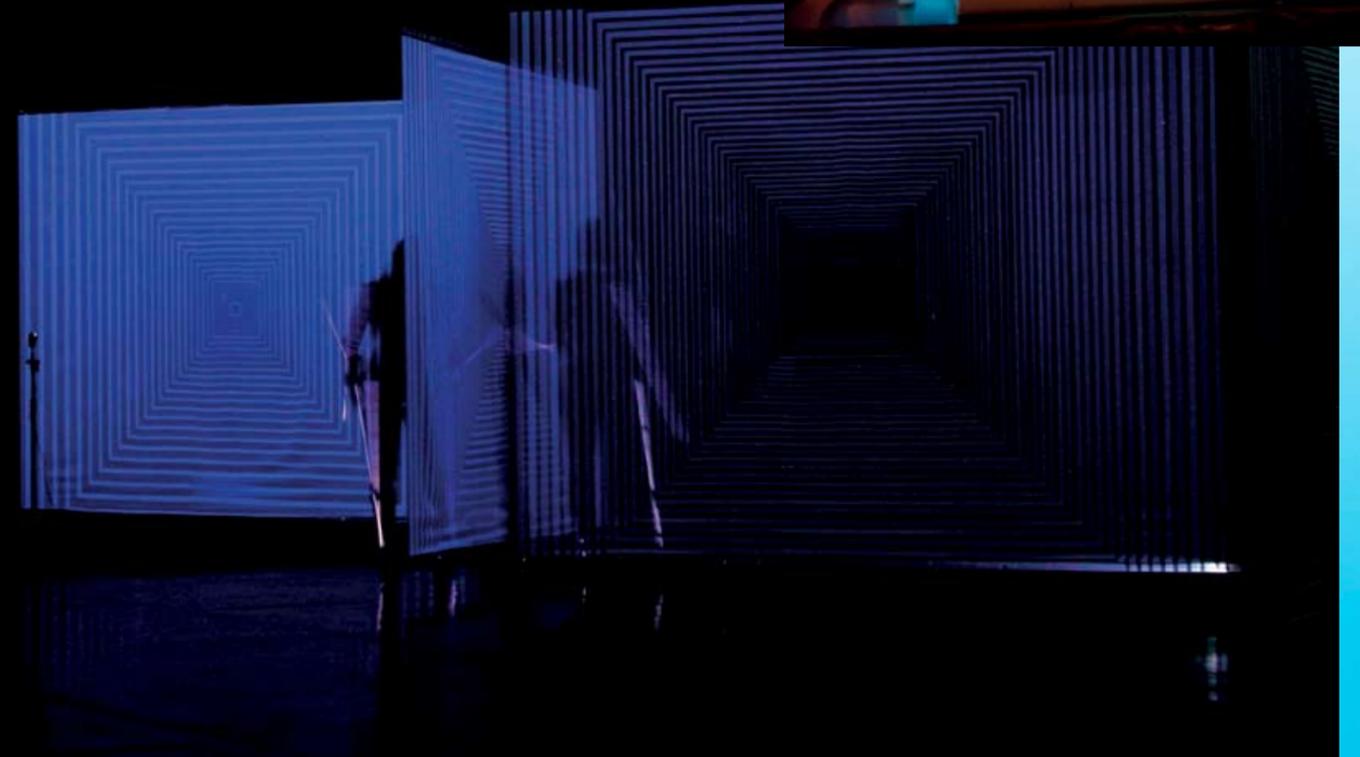
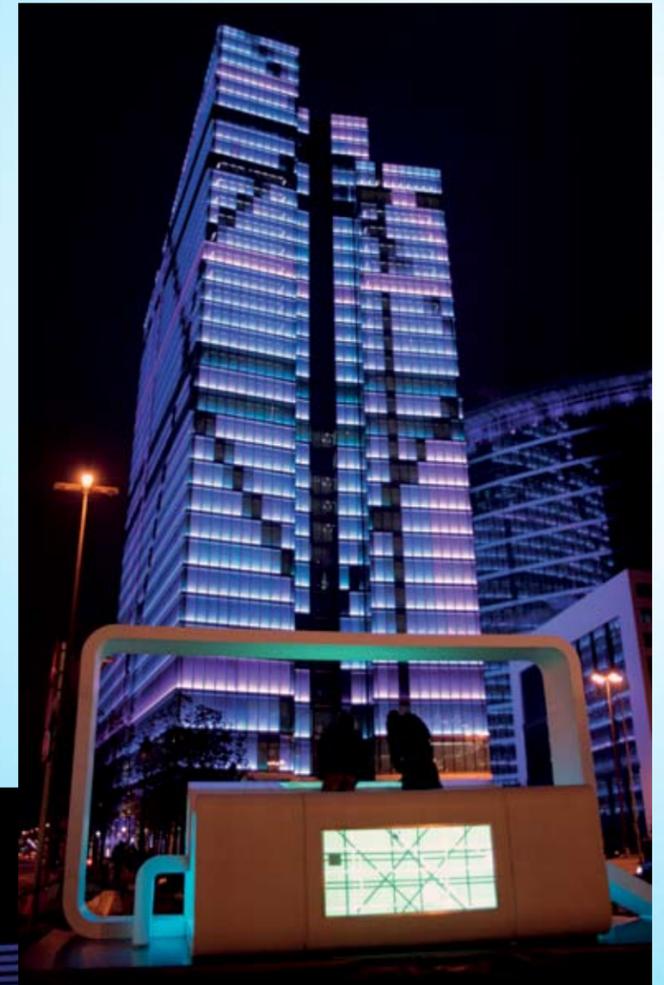
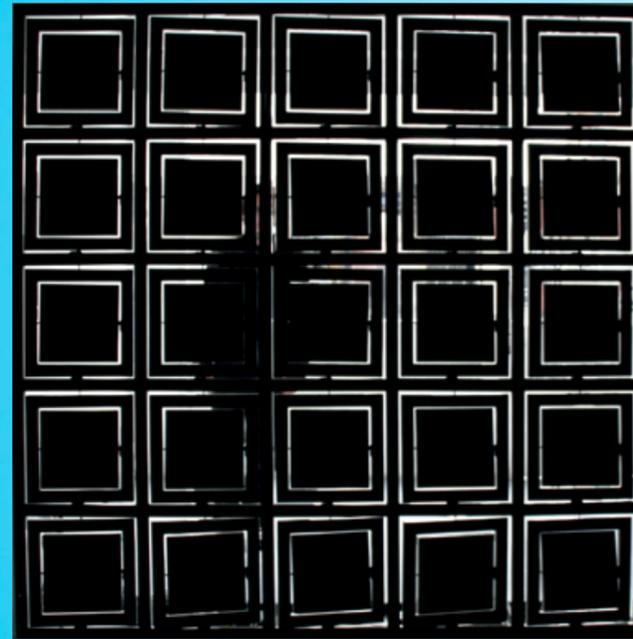
The group is best known for its work with the 38 floor Dexia Tower in the centre of Brussels. 'Touch', one of the projects which used the building, illuminated 4,200 of the tower's 6,000 windows with complex animated light patterns. The 150,000 LEDs were controlled by visitors on the street below via a touch screen, becoming a spectacular, 145-metre interactive light show.

The Lab[au] collective apply MetaDeSIGN to projects in buildings, public spaces and galleries, often in collaboration with other artists and designers. Some of their projects, like Dexia Towers, are architecturally orientated, but many have nothing at all to do with buildings in the traditional sense. All of their work, however, uses technology to explore the new spatial relationships springing up as a result of technological development, and all nod simultaneously toward computer science, cognitive science, and Bauhaus.

Today'sArt will feature Lab[au]'s kinetic screens, the '[f5]' Framework 5x5x5'. The system gives pixelated information a real world, and a spatial presence. Data sent to the screens is reinterpreted into 3D-patterns of flickering movement across 125 cells, each of which can spin and twist to form simple characters and symbols, or complex patterns. Motion sensors track and log as binary data, information about the environment, such as someone walking past, and this is then immediately transposed into 3D-animated displays. The complete project will be comprised of five 'frameworks', which combine to become a ten-metre-long piece: a wall that reacts to the presence of people.

'Programmatic furniture' is another project which responds to human presence. In collaboration with artist/designer Sebastien Wierinck, Lab[au] will create sofas for Today'sArt that light up when someone sits down on them.

But it's the presence of fish rather than people that drives Lab[au]'s 'EOD02fish' project, also featured at Today'sArt. In collaboration with artist Frederick De Wilde, Lab[au] will set up an installation to reveal the language of a particular species of fish which communicates by low voltage electrical signals. These are picked up by antennas in the tanks and converted into sound, allowing us to tune-in to a world we would never normally perceive. Listeners can eavesdrop on a species that perfected electronic communication millions of years before we did.



<TAG>: NODE AND NETWORK.

— “We are a *network* organisation, a small organisation that engages its networks extensively to reach its social goals. There is no end to it, as it is an organic system without a hierarchy.”

Google Earth:

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THE DANCE OF THE UNSUSPECTING

Hurrying to work in the morning, your phone beeps. A quick check – you see some odd messages coming in: “Please take one step to the left.” and later “Please stretch your right arm in front of you.” You’ve become a victim of ‘soft’ hacking, and an unwitting participant in an urban art project. Unsuspecting pedestrians will become random performers as they walk the few hundred meters of the Turfmarkt in downtown Den Haag during the TodaysArt festival. The piece exploits security loopholes in Bluetooth enabled technology with a harmless technique known as ‘bluejacking’. “This work is about people being part of a choreography without knowing it,” says TAG member Hicham Khalidi. “It will be specially made for the TodaysArt Festival and is part of the Sousveillance program that TAG is presenting in the same period of time.”

THE FINE ART OF BLUEJACKING

Mobile communication technologies are both fascinating and threatening: flash-mobbing, bluejacking and its more sinister underside, snarfing have been multiplying since Bluetooth arrived circa 2003, with dedicated web communities springing up as platforms to share tricks, hacks and boasts. Bluejacking is the art of anonymous Bluetooth messaging, a harmless invasion of a Bluetooth handset which takes advantage of users who leave their Bluetooth device set to ‘discoverable’ i.e. the setting which broadcasts their position and leaves them vulnerable to intruders.

In The Hague – a city densely populated with Bluetooth enabled users – the work will draw attention to the extensive unseen networks between Bluetooth users, and raises issues about privacy and control in relation to communication technologies. Every time you use Bluetooth, it’s an act of surveillance, collecting information about who and what is around you. More correctly, since you are a node in the network and you are also revealing information about yourself, you are involved in Sousveillance – a term coined by Steve Mann to describe the recording of an activity from the perspective of a participant.

LOSING CONTROL

The <TAG> piece for TodaysArt was inspired by work by the work of UK based group Loca who applied similar techniques in their work ‘Set to Discoverable’. Hicham explains the inspiration: “I came across this artist group, and the idea to add the dance part sprang to mind as I was talking to Annelyke van den Elshout – the dance curator – where the participants would unknowingly engage in this dance.” And how are people likely to react to this intrusion? “Not knowing what is going on, they will probably be surprised,” says Hicham. “Some will comply to the request, some will not. At the end of the street, a last message to be sent will be something like: ‘more info, please see <http://something.com/mydance.mov>’. To make the choreography work, we will attach a camera above the street (maybe on a crane) so we can have a bird’s-eye view and we’ll overlay a grid on the street. Real-time choreography will be made by using the grid. A link where the result can be downloaded will be sent to the people who participate.”

“The point of it all,” says Hicham, “is to find the edge and go beyond that. I see culture as a transfer of information from person-to-person, person-to-group and group-to-group. It transcends physical borders, but keeps the old borders in mind as they blend into new ones...this particular project could not have been done in the same way in the past because the technology was not at hand.”

“Small interventions like graffiti or how skaters use the city as a ramp matter a lot. A city from a bureaucratic perspective is a system of rules to keep everything in place and order, a set of rules set by government officials that force the city into shape. But more important are interventions by people who live in the city and use the city to its fullest extent. These are cultural interventions, which say more about the city as an organic system, where things could just grow where they need to grow.”



RASTER-NOTON

— Archiv für ton und nicht-ton: renowned *electronic music label* based in Chemnitz, Germany. Defines itself as a platform or network operating at the boundaries between pop, art and sonic research.

Google Earth:
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COLOUR ORGANS AND SOUND PALETTES

The story of Raster-Noton is of course about their delicate electronic sound reductions, their pristine and funky music, but it's equally about explorations of the audio-visual; experiments conducted in the tradition of a long line of 19th and 20th century artists and scientists exploring the borders of the aural and optical.

The dream of melding sound and light goes back a long way before maturing into serious study when electricity opened up new possibilities for projected light. Electromechanical techniques were exploited by the British painter Alexander Wallace Rimington, who in 1893 filed a patent for an early colour organ - the Clavier à lumières. Similar ideas were explored by Italian Futurists Arnaldo Ginna and Bruno Corra, and the Russian Futurist Painter Vladimir Baranoff Rossiné in the early 20th century. By the 1940s, when film had become an established medium, Los Angeles filmmakers and brothers John (1917-1995) and James Whitney (1921-1982) were experimenting with a project known as Film Exercises, in which the image generates the sound.

From the outset, Raster-Noton's activities were premised by a desire for visualization of sound. Each of the co-founders is deeply involved in the visual: Carsten Nicolai is a well known visual artist, Olaf Bender is a graphic designer and artist, and Frank Bretschneider is a sound/video artist. The label itself has always been understood as a platform where auditory and visual manifestations merge, and they explore the architecture of sounds using software, light, installation, video and sculpture.

HEARING THE INAUDIBLE, SEEING THE INVISIBLE

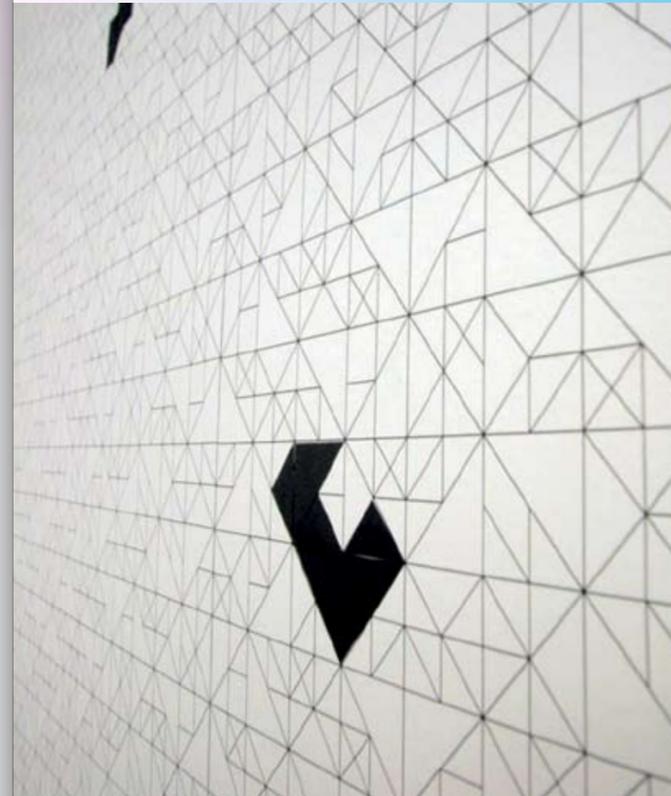
For Carsten Nicolai, the focus on the meeting point between sound and vision has been deeply analytic. He has made a huge impact on both visual art and electronic music with his navigations of the territory where they intersect; in much of his work sound and visualisation are inseparable. Nicolai explores the many manifestations of sound in the visual world through experiments with sonic imaging, using laboratory equipment such as oscilloscopes, wave tanks, chemical flasks, particle cloud chambers and electron diffraction tubes.

The division of our senses, and the spaces that are a fundamental to our conceptual constructs are challenged by the work of Nicolai. He points us toward the world that exists beyond our limited perceptions - an alien, ordinarily inaccessible world of pristine beauty - and reminds us that our environment can be comprehended in a multitude of ways.

WHITE LINE LIGHT

Two long, parallel lines of hand-made neon lamps suspended in a darkened space; their flickering intensity directly linked to electrical clicks, pops and drones that create the surrounding atmosphere. The 8 metre long, delicate lighting rig is the focus of White Line Light, work from Carsten Nicolai and Olaf Bender featured at the Today'sArt festival. According to Raster-noton HQ: "The sound and light work of Carsten Nicolai and Olaf Bender explores the limitations of what we can see and hear. Taking this as a point of departure, White Line Light uses electricity as a conduit to identify, define and lend shape to the invisible and inaudible phenomena found in our midst, at the same time creating a palpable tension between the work itself and its unique architectural setting."

Nicolai and Bender focus on the electrical generation of waves to highlight the similarity between what are fundamentally different physical phenomenon: sound and light. "Human perception is basically oriented towards visual and sonic environment. Although the incoming signals have different impacts on our senses, they are all based on the same phenomenon: energy that spreads in a wavelike manner" explains Raster-Noton in the accompanying text. "The eye can hear, the ear can see - the interlacing of the visual and auditive spheres aims to create awareness of, and differentiated understanding of our surroundings. The installation thereby reflects the philosophy of the label Raster-Noton to both serve as a platform to explore and perceive new experiences and to focus on shaping new visual features." A Raster-Noton listening station and a presentation of selected artworks that have been released through the label accompany the installation.



STATE OF SABOTAGE

— Matrix, territorial phantom; a sovereign-state, completely detached from geography, with its own currency, a constitution, embassies and extensive art collection; its 'nomadizing' citizens bound together by *idealism* rather than terrestrial concerns.

Google Earth:

Pointer 0°0'0"N 0°0'0,E

THE TYPING POOL

Thirty typewriters. Thirty secretaries. A stylish mid-century typing pool (will they be wearing angora?). A parody of bureaucracy in the heart of The Hague's sleek civil administration centre: City Hall. For the Today'sArt festival, the 'Ice Palace' will become host to a temporary State of Sabotage embassy - complete with not only a typing pool taking down decrees, but covert administrative staff ready to issue passports to newly signed-up citizens.

The temporary embassy, a portal to the parallel political reality explored by State of Sabotage, will be giving away 1,000 brand new passports.

A COUNTRY WITHOUT BORDERS

So, what is State of Sabotage? It's a fast growing de-specialisation project with roots going back to Austrian techno and the 90s European art scene around Documenta. It was once part music label, part art organisation, and has now developed into a micronation, a counter-country, an ephemeral state. SoS founder Robert Jelinek often cites the novel 'Survivalist 1: Total War', which established that America is not a geographic place, but rather a concept. SoS too then, is nothing more than a concept, and nothing less than a real state. It's a project designed to supersede existing statehood, to surpass the impractical, land-bound concepts of now, and embrace the space and border-free zones of the future with citizenship based on networks and connections between people, no matter where they exist physically.

"SoS is a design for life, a parallel alternative to existing forms, developments and impending conflicts," says Curd, SoS spokesperson. "The model deals with conflicts of classification and interpretation without abandoning the social, because it is at these points that one can locate decisive, as well as tangible, conflict zones. SoS is committed to civic values in the best sense of the word - such as education, culture, democracy and human rights."

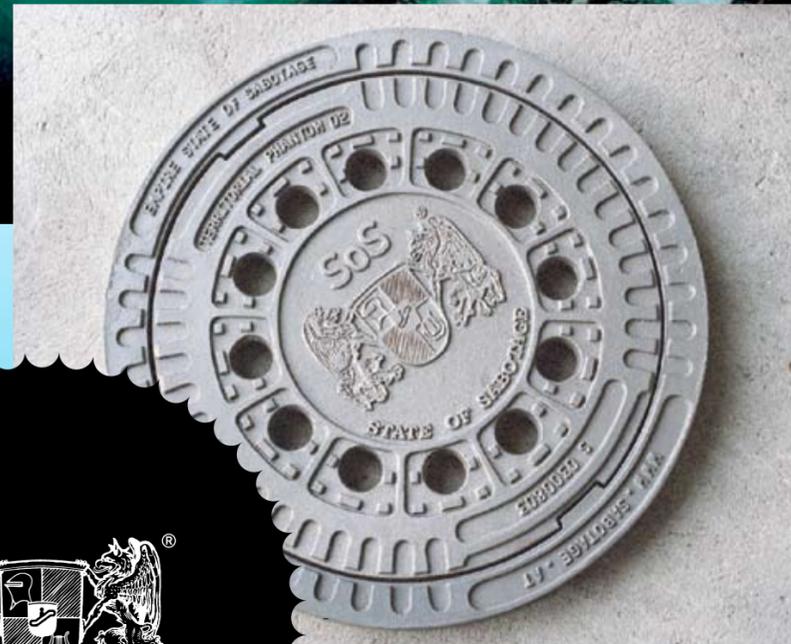
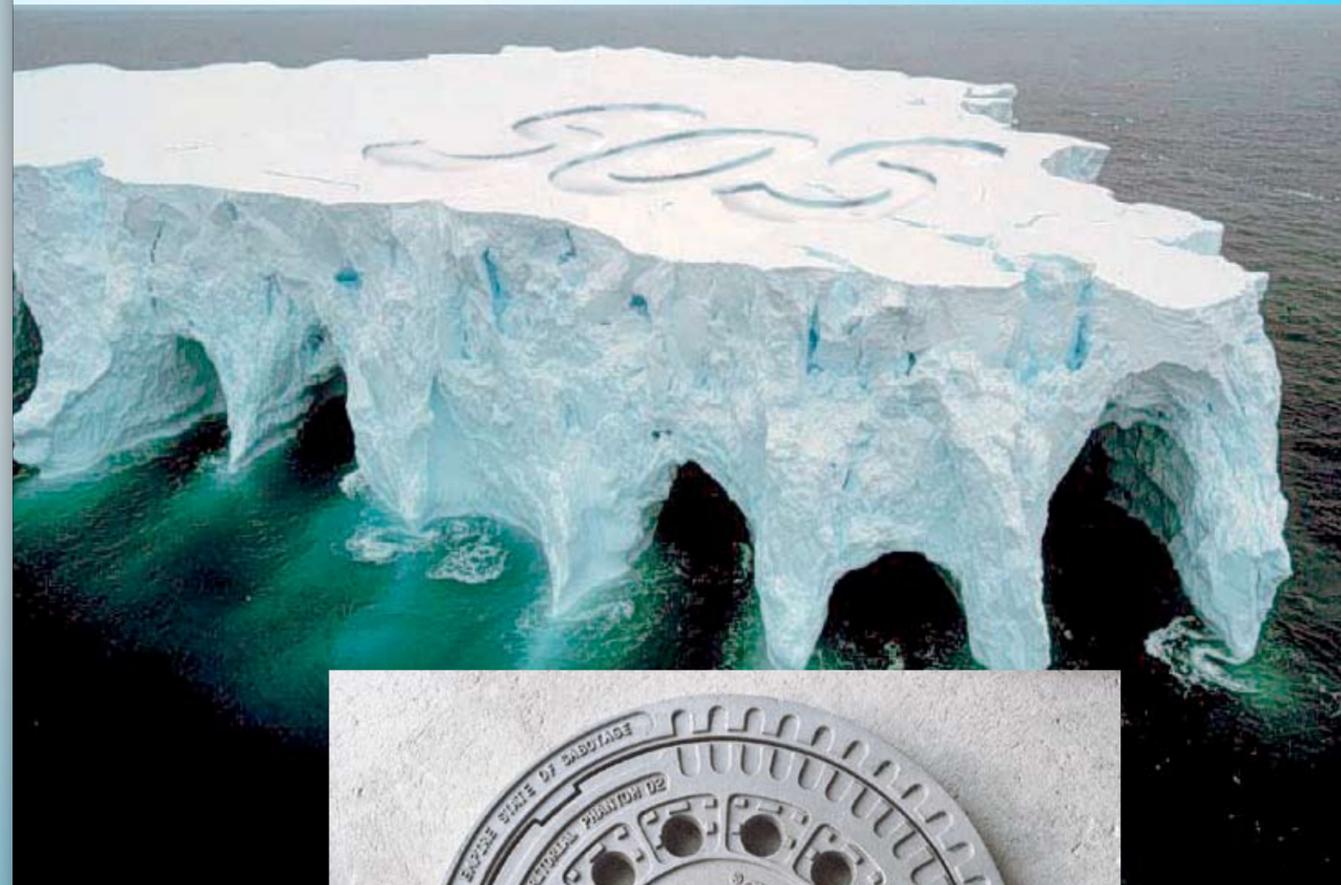
"A state," he says, "is the highest existent authority because it is more static than the other forces that influence our lives. On the other hand, the state is subject to these same forces, yet it lags helplessly behind emerging cultural, scientific and technological developments."

The 2,000-plus citizens, a passport, along with currency and land ownership - SoS has acquired territory in Australia - make SoS a fairly sizeable micronation. They've established de facto diplomatic relations with several other well-established micronations like the Principality of Sealand, a sovereign ex-oil rig, as well as a growing list of 'proper' nations including Australia, Switzerland and Hungary. Even the United Nations has given SoS a de facto nod of recognition.

The line between real and not real, intentional and unintentional is continuously blurred. SoS passports look so authentic they've caused brushes with Homeland Security in the US, and are reportedly bought and sold on the black market in Nigeria. Curd continues, "...SoS parasitically foils state dominance with, for example, its passport policies that grant de facto recognition to African migrants, thereby enabling them to visit countries they had been forced to leave." This despite statements on the website of the SoS cyber-embassy that the passports are merely an 'art project'.

SoS embassies have popped up in a long list of locations: the Sonar festival in Barcelona, the Assembly of European Regions conference in Udine, Italy and the Repellent festival in New York. But in September the embassy in The Hague will be set up, for the first time, in a recognised administration centre. Using City Hall, and indeed The Hague as a backdrop, sharpens the impact of the SoS project. "All Sabotage activities are based on context, space, time and audience - these are the principle coordinates for conceptual work and the dramaturgy," says Curd.

"But for this piece we needed an official site located in the world of civil administration. The Hague remains a synonym and symbol for international criminal justice, a massive administrative machinery of over 150 organisations, like Europol, the patent office and of course the residency of the Dutch crown. SoS is always interested in this kind of friction."



SPOTTED BY CREW

OLOF VAN WINDEN

(Artistic & Managing Director)

1) Underground Resistance (Aquanuts).

Since our collaboration with Detroit's Electronic Music Festival, Detroit has become for me what Mecca is to a Muslim. UR has been a creative partner since 2006 and has since managed to present a new project at every TodaysArt edition. So lots of expectations for the Aquanuts, their contribution for this year (www.undergroundresistance.com).

2) Staalplaat: Staalplaat will perform the opening concert at the Central Station by using actual trains. This promises to be a monumental TodaysArt performance, comparable to the THX-runway in 2007 (www.staalplaat.org).

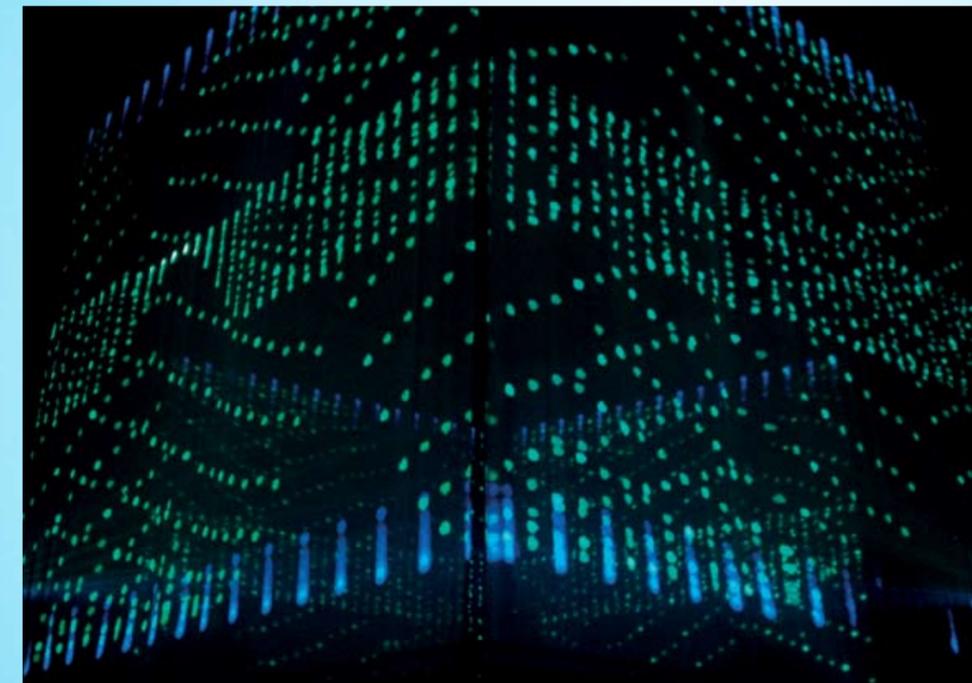
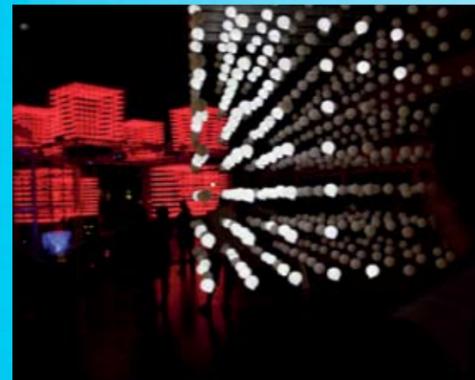
REMCO SCHUURBIERS

(Program Director)

1) STANDARD TIME, at Central Station: 70 workers build a wooden 4 x 12 m "digital" time display in real time: a work that involves 1.611 changes within a 24 hour period. The spectator looking at Standard Time does not only see the time, but also people constructing it. People who, with a stoic sense of duty, are wasting time on an apparently useless activity that fulfils only one function: to display time. Even though the workers are trying hard to construct every single minute, they are constantly on the verge of failing.

(www.datenstrudel.de/other/st/index.htm)

2) we only come out at night, by Jiacong Jay Yan: Warning! Severe risk of monster attacks at this location: Jiacong Jay Yan's video installation will literally lift you off your feet and pull you up to the top of a church. The monsters only attack after dark and they feed on people's shadows—come here after sundown!



ANNE-LYKE VAN DEN ELSHOUT

(curator Dance)

1) Glow: A multimedial dance performance which is to me the perfect combination between dance and technology, with both elements being equally important. Glow uses the latest technology in sophisticated video tracking systems to generate a digital landscape that responses to the dancer's movement in real time (www.chunkymove.com).

2) Sebastian Wierinck: Choreography on the Spuiplein. (<http://os00.info/html/>)

FLOOR ZEGERS

(Executive Producer)

1) Lab[au], EOD02: Lab[au] will feature an installation that uses fish that communicate with electric signals. The installation picks up these signals, which are then turned into sound (www.lab-au.com).

2) Vide Accorde: Vide Accorde is a stunning dance performance that uses cranes on a building site, high up in the air!

VINCENT SAUTER

(Project Manager and Marketing)

1) Pictoplasma: Fantasy comes to life, from character design, to stop motion, to fluid digital animation. Amazing tales are spawned from the crevasses of creative minds. Reality is as adaptable as one makes it. Integration of "real" footage with animated elements is seamless and intriguing. Simply amazing (www.pictoplasma.com).

2) State of Sabotage: Always wondered how it is to live in utopia? All restricted forms of civil life freed. No frontiers in creativity, personality, philosophy and all other elements of life one can cherish and fight for. SOS your life! (www.sabotage.at/sos)

BJÖRN REMMERSWAAL

(Communication)

1) LUST: LUST, the graphic design studio based in The Hague, came up with the THX-project last year, an enormous runway complete with lights and sound through the biggest shopping street in town. We don't know yet what they're up to this year, but whatever it is, it's bound to be good (www.lust.nl).

2) Greenhouse project: part of this year's program will be exhibited in greenhouses. I very much like the idea of mobile architecture, and I'm very curious about the results.



NOW CONFIRMED

MUSIC

Byetone (Raster Noton), Dick Raaijmakers (Grafische Methode Fiets), Lindstrom (Live), Prins Thomas (Live), Elitechnique, Huoratron, Kornreiger, Mark Boombastik, Charly & Gallus, Deadbeat, Chic Miniature, Pier Bucci, Claro Intellecto, Aquanauts (UR), Legowelt, Orgue Electronique, Thomas Ankersmit, Andrea Satori, Mad EP, Staalplaat Soundsystem, Xavier van Wersch.

ARCHITECTURE, DESIGN

LAB[au] f555, Sebastien Wierinck, Pablo Valbuena, Lust

VISUALARTS

Daan Brinkmann, Jeroen Jongene-
len - Influenza,
Miss Hecker, Ryoichi Kurokawa,
Raster Noton - White Line,
Theodore Watson - Funky For-
rest, Pablo Valbuena, Charles
Sarah - Concrete Burden,
Jiacong Jay Yan - We only come
out at night.

MODERN DANCE:

Chunky Moves - Glow,
Compagnie Retournement - Vide
Accordé,
T.R.A.S.H, Cinedans Screenings.

SHOWCASES:

Mutek, Bunker, Crème Organiza-
tion, Clone,
Antilounge, Olé Records, Mr
Motley.

OTHER:

State of Sabotage, <>tag -
Sousveillance,
Pictoplasma - character racing

EARLY BIRD

Tickets now available online at
TodaysArt.nl

Presale starts August 1st
online at TodaysArt.nl and
offline at Haags Uitburo 0900 -
82 82 999 (40 cpm)

