

Persijn Broersen & Margit Lukács

Portfolio

About

Persijn Broersen & Margit Lukács are artists living and working in Amsterdam. They work in a wide variety of media—most notably video, animation and graphics—producing a myriad of works that reflect on the ornamental characteristics of today's society. The work of Broersen and Lukács is characterized by a quest for the sources of contemporary visual culture. With video pieces that incorporate (filmed) footage, digital animation and images appropriated from the media, they demonstrate how reality, (mass) media and fiction are strongly intertwined in contemporary society.

Lukács (1973, Amsterdam) & Broersen (1974, Delft) studied at the Sandberg Institute and at the Rijksakademie in Amsterdam. Their films, installations and graphic work have been shown internationally, at a.o. Centraal Museum Utrecht (The Netherlands), FOAM Photography Museum in Amsterdam (The Netherlands), Kunsthal Viborg (Denmark), A Space Gallery, Toronto (Canada), Haus der Kulturen der Welt, Berlin (Germany), Rencontres Arles (France), Art Wuzhen (China), Castle Oud – Rekem (Belgium), Biennale of Sydney (Australia), Stedelijk Museum Amsterdam (the Netherlands), MUHKA (Belgium), Centre Pompidou (Paris), Shanghai World Expo, Kröller Müller (the Netherlands) and Casa Encendida (Madrid). Their films have been shown at several festivals including LAForum (Los Angeles), Oberhausen FilmFest (Germany), Kassel Dokumentar und Filmfestival (Germany), Rencontres Paris Berlin at Louvre, Paris (France), Haus der Kulturen der Welt, Berlin (Germany), the New York Film Festival (United States), International Documentary Festival Amsterdam (The Netherlands) and the International Film Festival Rotterdam (The Netherlands).

The film 'Establishing Eden' was nominated for the IFFR Tiger Awards 2016. In 2015, Stedelijk Museum Amsterdam acquired the site-specific work 'Ruins in Reverse' (2015), especially made for the museum's escalator. A public commission for the Noord Zuid Lijn Amsterdam led to a new work for the subway station in Amsterdam – Noorderpark: De Poorten van Noord.



All or Nothing at All, 2019, FullHD video, 7;40 min.

'All, or Nothing at All' was created in collaboration with Kunsthal Viborg, Denmark, The Animation Workshop. Music by Nina Vadshølt, GT Thomas and Berend Dubbe. Sound mix by Peter Flamman. Dance and Choreography by Daniele Cilea and Prakesh Baski and 3D- generalist Lars Hemingsen. Supported by the Mondriaan Fund.

Fix the Variable, Exclude the Accidental, Eliminate the Impure, Unravel the Confused, Discover the Unknown, 2021

In his research on the observation of a natural phenomenon, Johann Wolfgang von Goethe reflected: 'To depict it, the human mind must Fix the empirically Variable, Exclude the Accidental, Eliminate the Impure, Unravel the Tangled, Discover the Unknown'.

Broersen and Lukács based their immersive video installation with the same name on the collection of exotic plants assembled around 1737 by George Clifford III (1685- 1760), an Amsterdam based banker and the director of the Dutch East India Company (VOC). The Swedish botanist Carolus Linnaeus (1707-1778) classified these plants for the first time in this collection, according to his own rigid system which still plays an important role in the categorisation of plants today. However, Linnaeus based his classifications not necessarily on an objective observation of the plants, but on an idealized version, according to his own standards and convictions.

In the video by Broersen & Lukacs the virtual and the natural merge into a new entity. The artists have animated the rigid bodies of the illustrated flowers in a choreography that is based on the movements of revolting crowds and the algorithms of natural forces, to form a liquid body that breaks free from the straitjacket imposed on them. In the choice for the music that underlies these animations they have taken this manipulation even further. The chosen compositions, in a collaboration with concertpianist Daria van den Bercken, transcend the rules imposed on them through history and tradition, as they border on the a-tonal, often experienced as non-natural. The music is not synchronised with the images and so each cycle creates a new version of the spectacle.

Watch a preview of the work [here](#)
Password: Variable317



*Fix the Variable, Exclude the Accidental, Eliminate the Impure,
Unravel the Confused, Discover the Unknown, 2021*
Videoinstallation with 5 synchronized projectors, stereosound,
06:30 minutes



Fix the Variable, Exclude the Accidental, Eliminate the Impure, Unravel the Confused, Discover the Unknown, 2021
videoinstallation with 5 synchronized projectors, stereosound, 06:30 minutes



Fix the Variable, Exclude the Accidental, Eliminate the Impure, Unravel the Confused, Discover the Unknown, 2021
videoinstallation with 5 synchronized projectors, stereosound, 06:30 minutes

All, Or Nothing At All

The film *All Or Nothing At All* was made in Viborg, Denmark, where the artist duo again created an uncanny, but magical world. Seven avatars sing and dance you through the abandoned shopping streets, malls, garages, the old crusader paths and centuries old alleys of Viborg while they sing 'All or Nothing at All', a song originally made by Frank Sinatra and interpreted by Danish singer Nina Vadsholt.

Watch a preview of *All, Or Nothing At All* [here](#).
Password: Frank



All or Nothing at All, 2019, FullHD video, 7;40 min

Point Cloud, Old Growth

For their first major solo exhibition, and as part of the exhibition series Next Level, Foam photography museum Amsterdam commissioned a new series of sculptures and projections in which Europe's last remaining primeval forest, Białowieża, is examined and dissected as a construction of the human imagination. In these works, Persijn Broersen & Margit Lukács explore the deeply layered surfaces of today's visual, fictional and virtual culture.

In today's visual culture, fiction is usurping the place of reality. Broersen and Lukács respond to this trend by creating video animations presenting a parallel world of spectacular images that wholly absorb the viewer: true-to-life projections of tree trunks that melt into digital pixels, virtual images of wilderness, breathtaking landscapes that fall apart and integrate in rapid succession, or a fluttering cloth that morphs into a mountain, all to reveal the construction that lies beneath today's society gone haywire, as a loophole of desire and exchange.

This series of new works starts with *Forest on Location*, in which the opera singer Shahram Yazdani performs the Persian rendition of the song 'Nature Boy' while roaming the virtual forest. It continues with a Singing Tree, featuring the original yiddish version of the song 'Nature Boy', written by composer Yablokoff who was born in the forest. The series extends to several lightboxed using the same techniques and the short film *The Fallen*, shown at AKINCI as part of the exhibition *Let's Talk About Nature*.

Watch a reportage on Margit Lukács & Persijn Broersen's exhibition *Point Cloud, Old Growth* in FOAM Photography Museum, Amsterdam [here](#).



Watch *Forest on Location* [here](#).

Password: bia

Lyrics & song by Shahram Yazdani,

Music by Berend Dubbe & Gwendolyn Thomas

Arrangement & Performance: Berend Dubbe and Gwendolyn Thomas

Sound mixage by Peter Flamman.



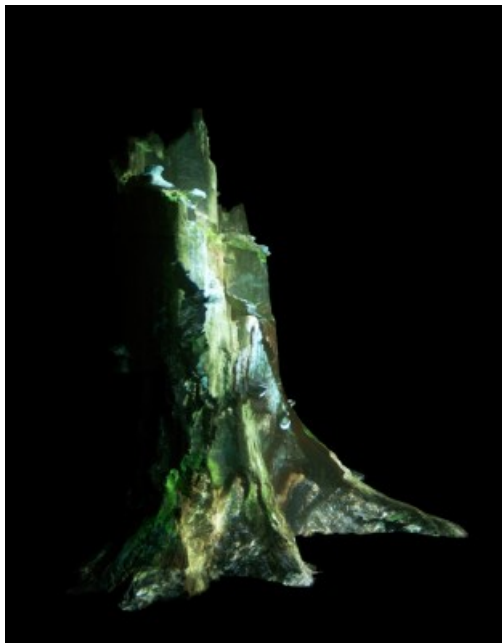
Forest on Location, exhibition view *Point Cloud, Old Growth*, Foam Photography Museum Amsterdam, 2018, HD film, 11:45 min, music: Hermann Yablokoff, Arrangement & Performance: Berend Dubbe and Gwendolyn Thomas, Lyrics and Vocal Performance: Shahram Yazdani (photo: Gert Jan van Rooij)



Forest on Location, exhibition view *Point Cloud, Old Growth*, Foam Photography Museum Amsterdam, 2018, HD film, 11:45 min, music: Hermann Yablokoff, Arrangement & Performance: Berend Dubbe and Gwendolyn Thomas, Lyrics and Vocal Performance: Shahram Yazdani (photo: Gert Jan van Rooij)



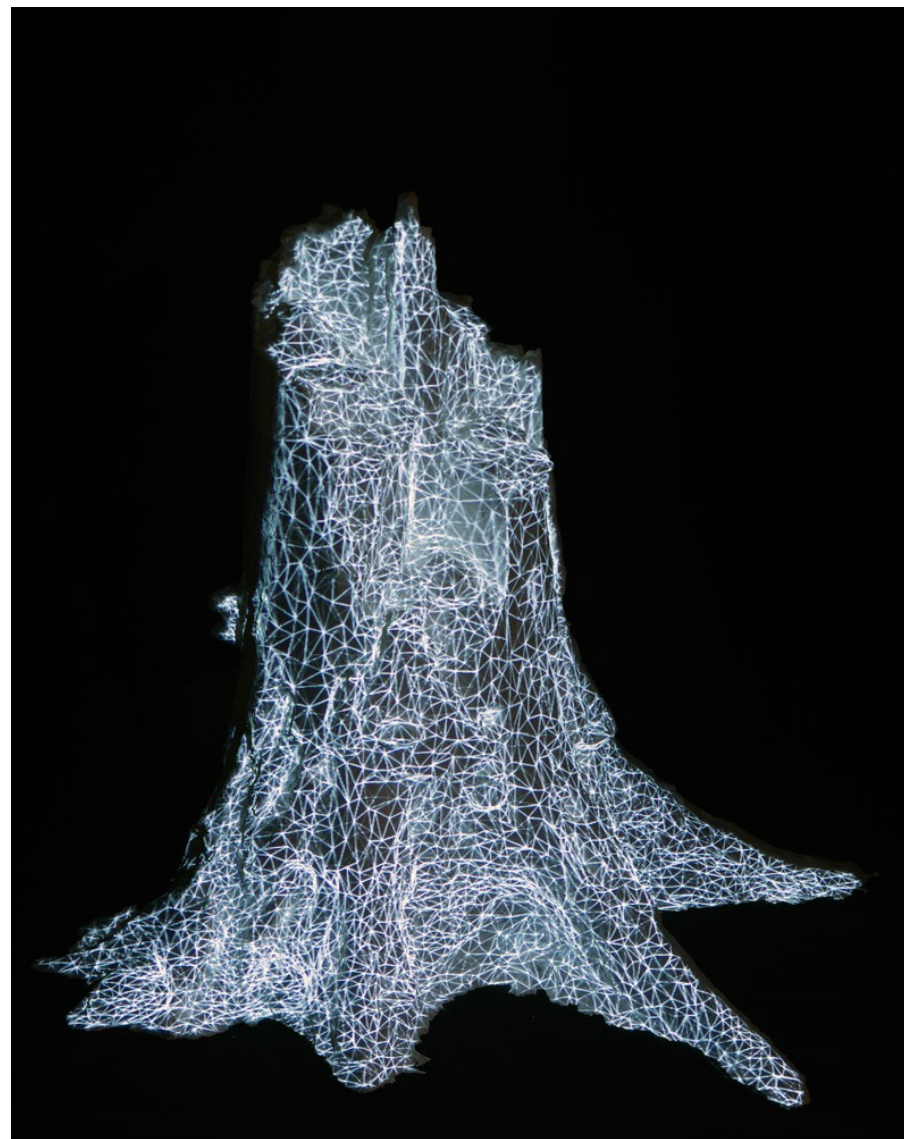
Forest on Location, exhibition view *Point Cloud, Old Growth*, Foam Photography Museum Amsterdam, 2018, HD film, 11:45 min, music: Hermann Yablokoff, Arrangement & Performance: Berend Dubbe and Gwendolyn Thomas, Lyrics and Vocal Performance: Shahram Yazdani (photo: Gert Jan van Rooij)



Schvayg Mayn Harts, 2018
3-D Print (PLA), full HD film

(Exhibition view *Point Cloud, Old Growth*, Foam Photography Museum Amsterdam)

Music: Hermann Yablokoff,
Arrangement & Performance: Berend Dubbe and
Gwendolyn Thomas, Vocals: Alec Kopyt
(photo: Gert Jan van Rooij)





Phantom Bark: Birch, Spruce, Ash (2018) Exhibition view *Point Cloud, Old Growth*, Foam Photography Museum Amsterdam, 2019, C-Prints, Duratrans exposure (photo: Gert Jan van Rooij)

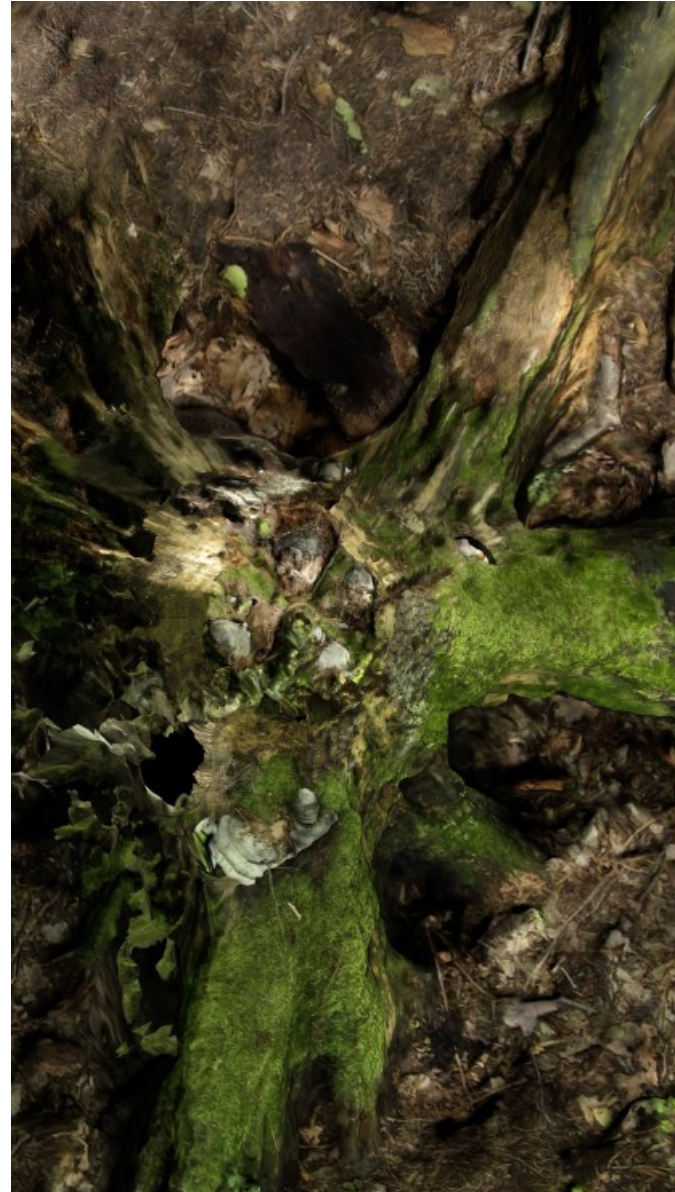
***The Fallen*, 2018**

video animation, 4k videoloop, sound G. Thomas and B. Dubbe

Watch a fragment of *The Fallen* here: <https://vimeo.com/347600482>
password:
Fallen

The main protagonist of the Białowieża series of works is 'The Fallen', a massive tree trunk, which we can see from all possible angles as though a digital camera inhabits the large roots and the broken remainder of the trunk. The camera eye goes around it and follows the texture of wood, moss and other co-existing vegetation on its surface. The 'Fallen' has become a symbol of the pre-human world, but also reaches out to an uncertain future of nature.

The Fallen, 2018, exhibition view at AKINCI (Let's Talk About Nature)
video animation, 4k videoloop, sound G. Thomas and B. Dubbe





The Fallen, 2018, exhibition view at AKINCI (Let's Talk About Nature)
video animation, 4k videoloop, sound G. Thomas and B. Dubbe



Point Cloud, Old Growth, 2018, exhibition view at AKINCI (Let's Talk About Nature)
lightbox, 63 x 109 x 9 cm



Cast and Mould (2018) Exhibition view *Point Cloud, Old Growth*, Foam Photography Museum Amsterdam, 4K loop (photo: Gert Jan van Rooij)



Point Cloud, Old Growth, Persijn Broersen & Margit Lukács, Foam Photography Museum Amsterdam, 2018 © Foam. (photo: Christian van der Kooy)

Poorten van Noord

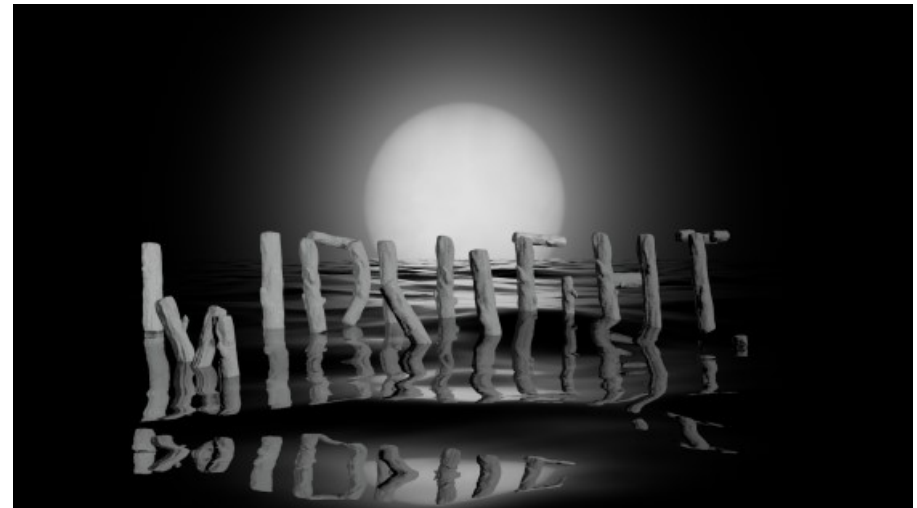
This artwork was erected for the construction of the Noorderpark metro station on the Noord / Zuidlijn in Amsterdam. By the late summer of 2017, the artwork was completed according to the original concept of two shades of brick from the artist duo and concrete, crystal-shaped elements from the box of contractor Joris Brouwers, the whole surrounded by sedum and lighting.



Double Mirror (2017)

Similar to the reciprocal reflection of Narcissus mirroring himself in the water's surface, the images with which we surround ourselves mostly reflect our own desires. In *Double Mirror* Broersen & Lukács show this endless echo as an amalgam of words and objects, materials and textures, matter and anti-matter, circulating in a fluid state of continuous metamorphosis.

Watch a preview of Double Mirror [here](#).
Password: midnight



Double Mirror (film stills), 2017, HD Video, 18:30 min.,
music: Gwendolyn Thomas & Berend Dubbe



Double Mirror, 2017, HD video, 18:30 min., music: Gwendolyn Thomas & Berend Dubbe
exhibition view Transformations, AKINCI, Amsterdam 2017
(photo: Wytske van Keulen)



Double Mirror, 2017, HD video, 18:30 min., music: Gwendolyn Thomas & Berend Dubbe
exhibition view Transformations, AKINCI, Amsterdam 2017
(photo: Wytske van Keulen)

Establishing Eden (2016)

In *Establishing Eden*, Broersen & Lukács focus on the establishing shot: the moment a landscape is identified and becomes one of the main protagonists in a film. In blockbuster like 'Avatar' (James Cameron, 2009) and the film series 'Lord of the Rings' (Peter Jackson, 2001-2014), these shots have been used to capture and confiscate the nature of New Zealand, propagating itself as a new Eden, ever-green and unspoilt. Here, fiction takes over reality: mountains and forests exist under the name of their cinematic alter-ego's.

Broersen & Lukács travelled through the wilderness of New Zealand to capture these landscapes, and with that, they appropriate the nature of New Zealand once again. Creating an architecture of fragments connected by the camera-movement of a perpetual establishing shot, they show this Eden as a series of many possible realities, an illusion that just as easily comes together as it falls apart.

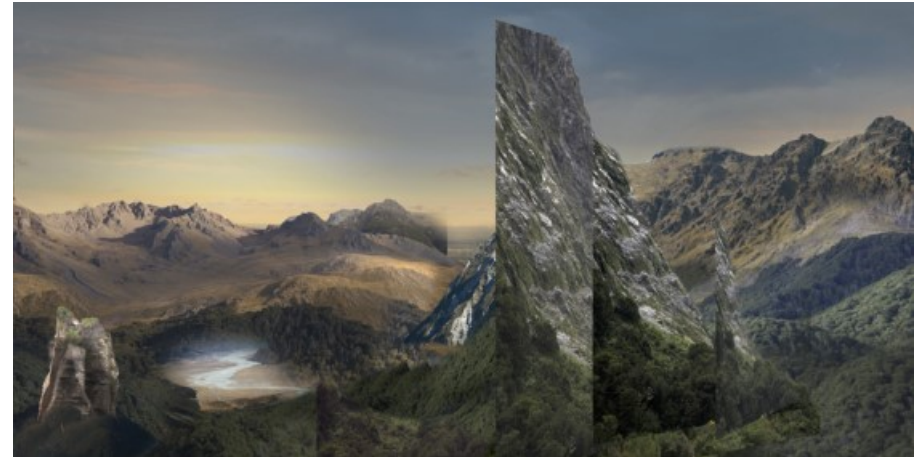
Establishing Eden was recently nominated for the IFFR Tiger Awards 2016.

View here: <https://vimeo.com/152872899>

Password: apple

Establishing Eden, 2016

fullHD, 10 minutes, music: Gwendolyn Thomas & Berend Dubbe





Establishing Eden, 2016
Installation views 'Relics of the Real' at AKINCI, Amsterdam, 2016
(photo's: G.J. van Rooij)



Establishing Eden, 2016

fullHD, 10 minutes, music: Gwendolyn Thomas & Berend Dubbe

Overview 'Relics of the Real' at AKINCI, Amsterdam, 2016

Photo: G.J. van Rooij



Establishing Eden, 2016

fullHD, 10 minutes, music: Gwendolyn Thomas & Berend Dubbe

Overview 'Relics of the Real' at AKINCI, Amsterdam, 2016

Photo: G.J. van Rooij



Overview 'Relics of the Real' at AKINCI, Amsterdam, 2016

Photo: G.J. van Rooij



The Valley, 2016
Cut out lambda print, framed, 100 x 161 cm
Photo: G.J. van Rooij



Grey Mountains, 2016
Cut out lambda print, framed, 92 x 144 cm
Photo: G.J. van Rooij

Stranded Present (2015)

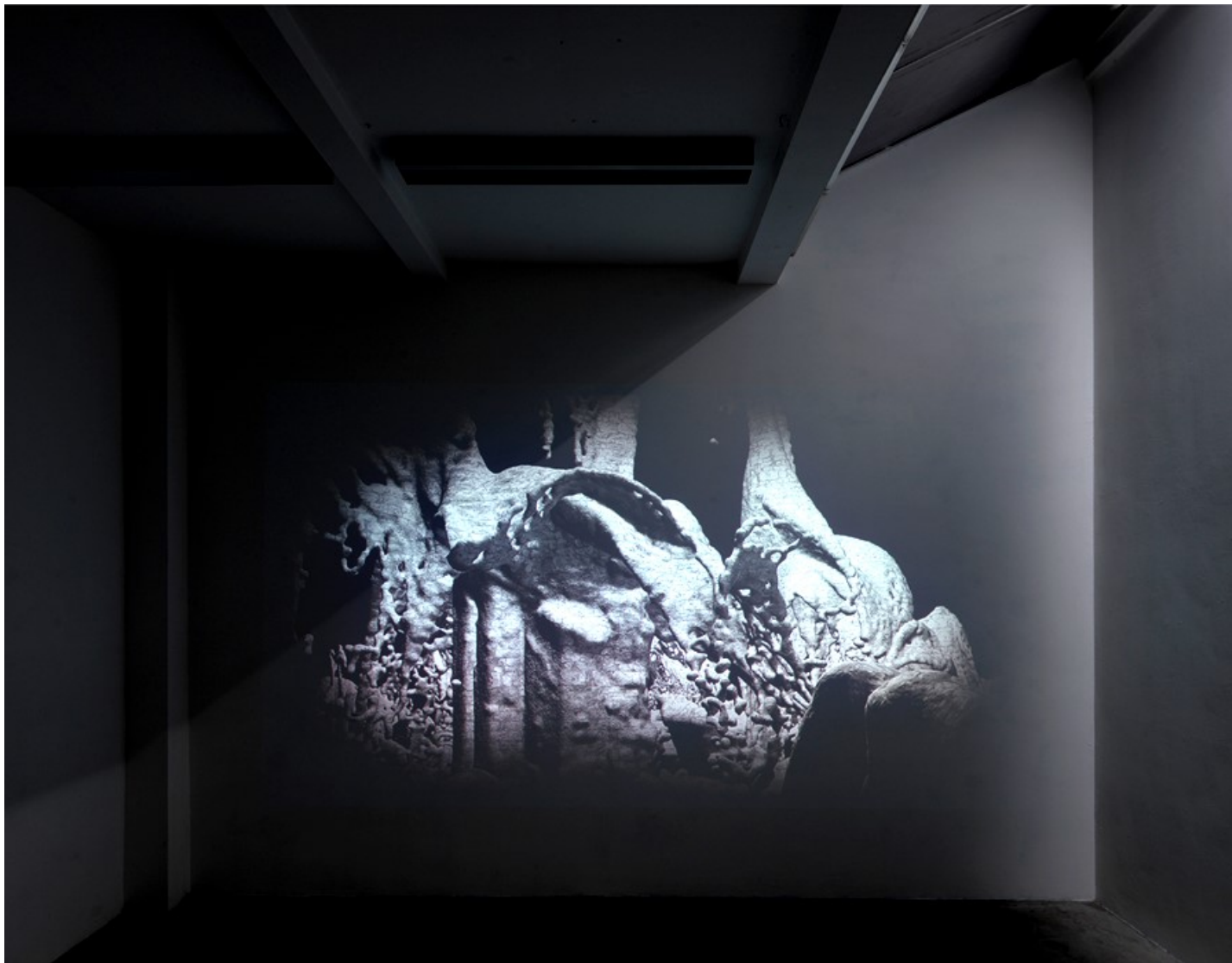
The vertigo effect of time in today's culture makes the present appear as if woven out of many pasts. Trans-formed, shifted or mutilated, historical motifs have found their home in the adornments of many past and future households. While searching for the strength and sustainability of certain patterns, Broersen & Lukács stumbled upon the 18th century illustrations of the ruins of Palmyra in the Parisian Bibliothèque Fornay, a library of decorative arts. They reconstructed this once flattened motif of a ruin, depicting its endless dimensions—plastic, malleable and un-touchable—as a liquid body, transforming over time.

On the night of its first appearance in public, ISIS took control of the historic city of Palmyra and, with that, expropriated the meaning of Broersen & Lukács' work. And, nevertheless, or perhaps precisely because of this, the motif is again nestled in our brains, as a stream that, once settled in its bed, will flow on for ages.

View here: <https://vimeo.com/154180939>

Stranded Present, 2015
video animation, 16 minute loop





Stranded Present, 2015
video animation, 16 minute loop
Overview 'Relics of the Real' at
AKINCI, Amsterdam, 2016
Photo: G.J. van Rooij



Stranded Present, 2015
video animation, 16 minute loop
studio documentation

Liquid Territories (2014)

...Everything seemed enveloped in black shadows and sorrow swallowed her soul with the languor that seizes you after everything has been done. It reappeared; taller, handsomer, more charming, more vague than before. Though separated from her, it had not left her; it was there, and the walls of the house seemed to hold its shadow. Scrolling and floating, flying and beholding dying and resurrecting, we are the dinosaurs and the aliens, the smallest parts and the highest mountains, we live in our homes adorned with nothing but the purest white. It's a world without end, forever unified in the liquid crystals of our black screens. Let's have it all! Failure, Ignorance, Envy and the 24 Things Single People are Tired of Hearing. The False Lash Effect, the Shipwreck Haircut, the War of the Worlds, the Gore-House Chainwalker and the Mega Millions. Have we hugged our loved ones lately? Did we click to learn more? And what happens When The Ice Melts?

See video registration here: <https://vimeo.com/120491773>

Liquid Territories, 2014
Exhibition overview, Higgs Space, Budapest



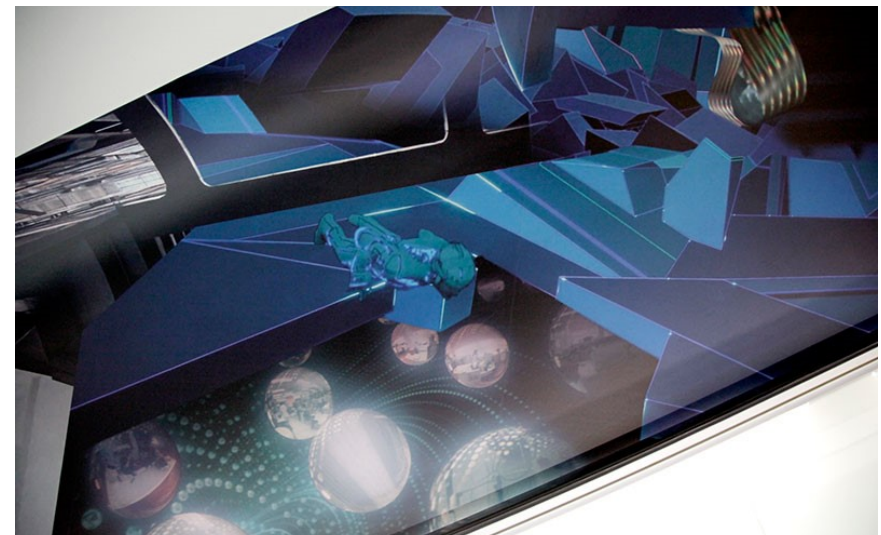
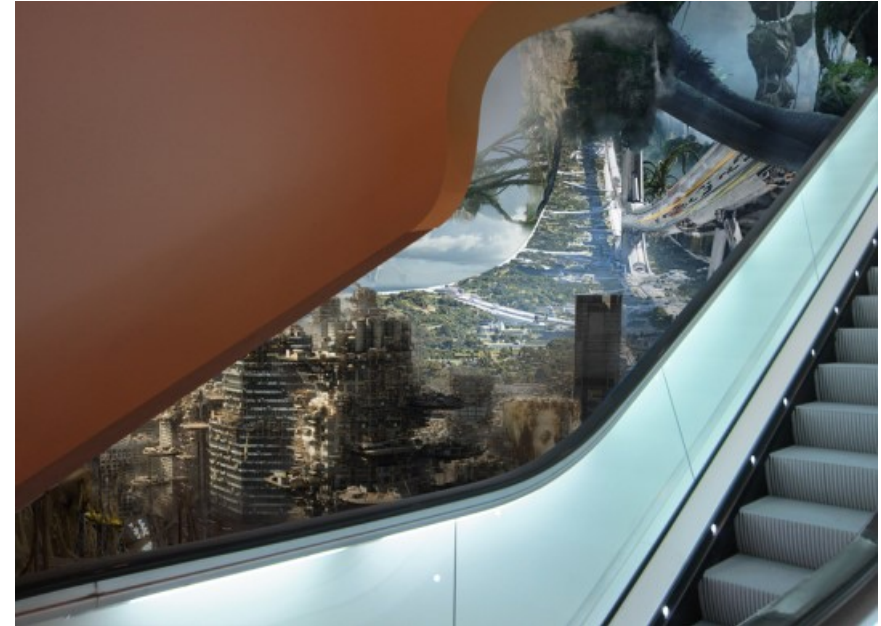
***Ruins in Reverse* (2014)**

In their site-specific work *Ruins in Reverse*, Broersen & Lukács transport the viewer on an odyssey through the future. They have created an installation based on sci-fi movies exclusively for the escalator area of the Stedelijk Museum Amsterdam.

The history of the future unfolds in a panorama, a Babylonian construction of fictional landscapes and cities. It reveals that where early utopias consist of streamlined, modernist buildings, more contemporary, futuristic visions take on a darker, more apocalyptic character. The installation affirms the impossibility of capturing the future in images; filmmakers often return to images of the past, apparently unable to avoid resorting to nostalgia and clichés. At the same time it seems that the more recent depictions of the future increasingly mirror the images we consume every day through the plethora of media that surrounds us.

See video registration here: <https://vimeo.com/120491773>

Ruins in Reverse, 2014
c-print, 56 meters
Collection Stedelijk Museum Amsterdam



***Beyond Sunset & Sunrise* (2013)**

The copy-paste mentality of the media and its audience resulted in the film *Beyond Sunset & Sunrise*; a mosaic-film in which Broersen & Lukács connect scripts and characters from classic Hollywood movies such as 'Sunset Boulevard,' 'Badlands,' 'Wild at Heart,' 'The Last Picture Show,' and 'All About Eve.' Shot entirely in Hollywood, this fictional network of a dream chasing community merges with the reality facing the actors; the 'authentic' cinematic universe in which these persons are situated. A no-man's land between Los Angeles and Hollywood. A place where dreams define reality, and the dream is defined by reality.

See a fragment here: <https://vimeo.com/110058289>



Beyond Sunset & Sunrise, 2013
HD video, 28:30 minutes



Beyond Sunset & Sunrise, 2013
HD video, 28'30 minutes

***Les Zones Terrestres* (2013)**

In the work *Les Zones Terrestres*, Broersen & Lukács re-interpret a French wallpaper* from 1855, one of the first reproducible, non-repeating panoramic wallpapers. The panorama would take over the walls of numerous homes in the nineteenth century, immersing the viewer spatially and simulating an imaginary world, as a kind of an archaic version of an artificial reality. By then, the era of mass production of the imaginary had begun, leading to the disappearance of the distinction between reality and its representation. Broersen & Lukács have carefully reconstructed, layer upon layer, this utopian all-encompassing landscape with the most ethereal material possible: the panorama is constructed with hundreds of polygon 3D-models. In the digital space mathematically defined polygons are used to create virtual objects. In *Les Zones Terrestres* they create an immaterial skin covering the solid wooden panels.

**Les Zones Terrestres (The Earthly Zones)*, Zuber, Rixheim France, 1855, wood printed on paper. The complete design of the wallpaper measured 16 meters wide by 2.80 meters. The paper was in production until the beginning of the 20th century.

Les Zones Terrestres, 2013
installation, 3d polygon mesh printed on plywood, dimensions variable





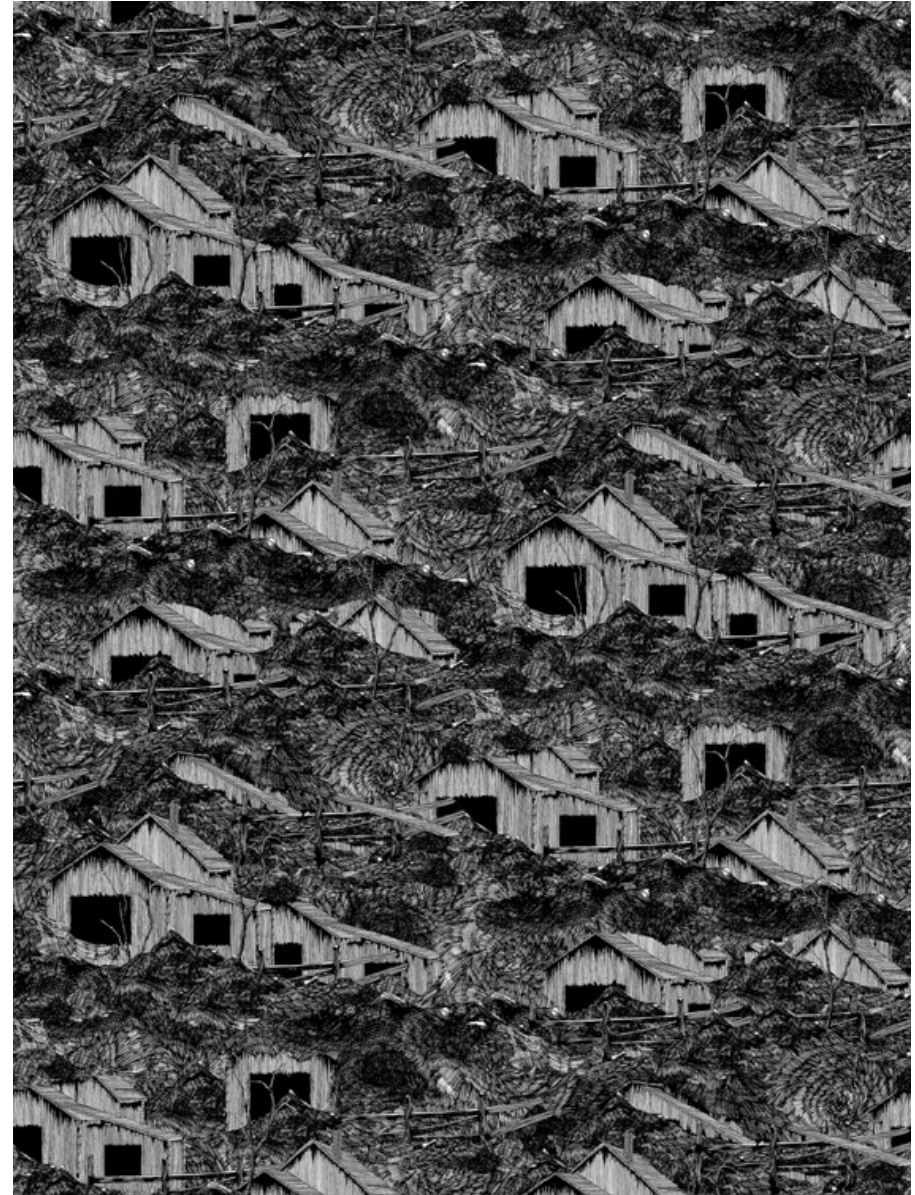
Les Zones Terrestres, 2013
installation, 3d polygon mesh printed on plywood, dimensions variable



Les Zones Terrestres, 2013
installation, 3d polygon mesh printed on plywood, dimensions variable
Overview at AKINCI, Amsterdam, 2014

Wallpaper Series (2013)

The wallpapers are drawn recollections of the feature fairytale films 'The Wizard of Oz' (1939), 'ET' (1982), and 'Avatar' (2009), being each a mélange of recurring popular leitmotifs of legend, fable, myth, and storytelling. In these films the real world is permeated with the imaginary. The drawings culminate in Gordian knots, creating patterns like endless cerebral cortices.

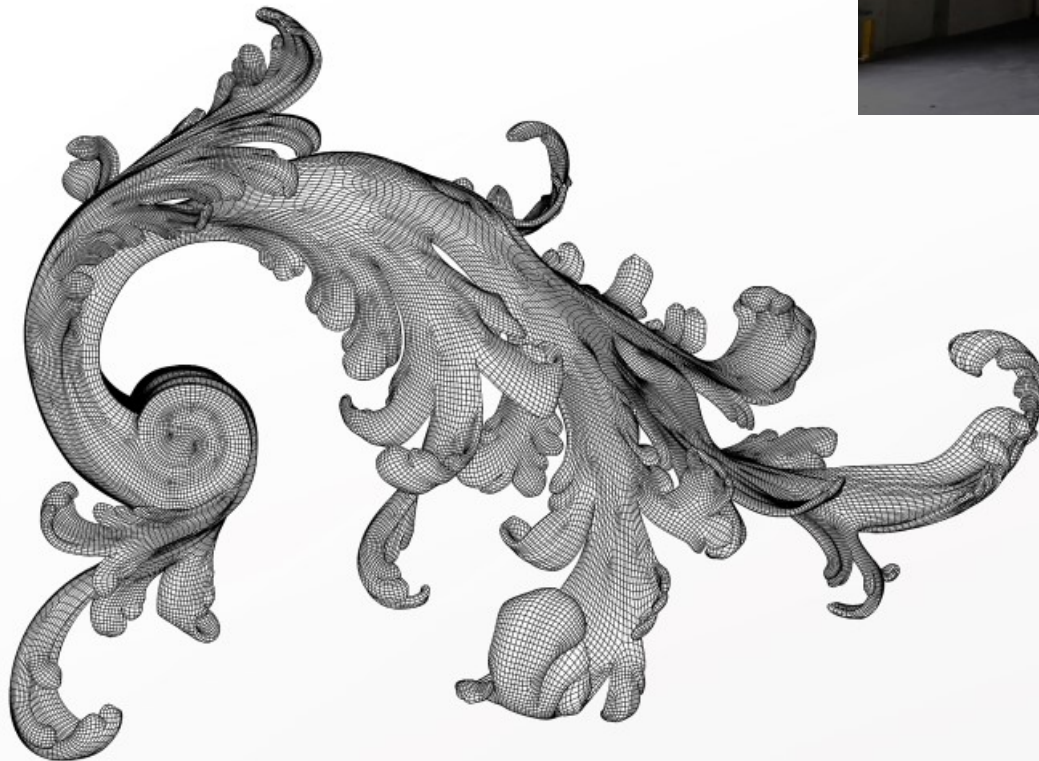


Wallpaper ET (above) and Wallpaper Oz (right), 2013
series of silkscreened wallpapers

News from Nowhere — Acanthus (2012)

In the projection *News From Nowhere — Acathus*, Broersen and Lukács take the 'arabesque' as a starting point. This famed motif, one of the most discussed topics in ornament's history (*Still-fragen*, Riegl, 1893), becomes a living organism in a weightless universe, emerging from background to foreground, hovering between ornament and perspective. By covering up and revealing, lurking behind and at the same time celebrating the surface, Broersen & Lukács create a playground for future-utopia's with forlorn motifs of the past.

See video registration here: <https://vimeo.com/140704107>

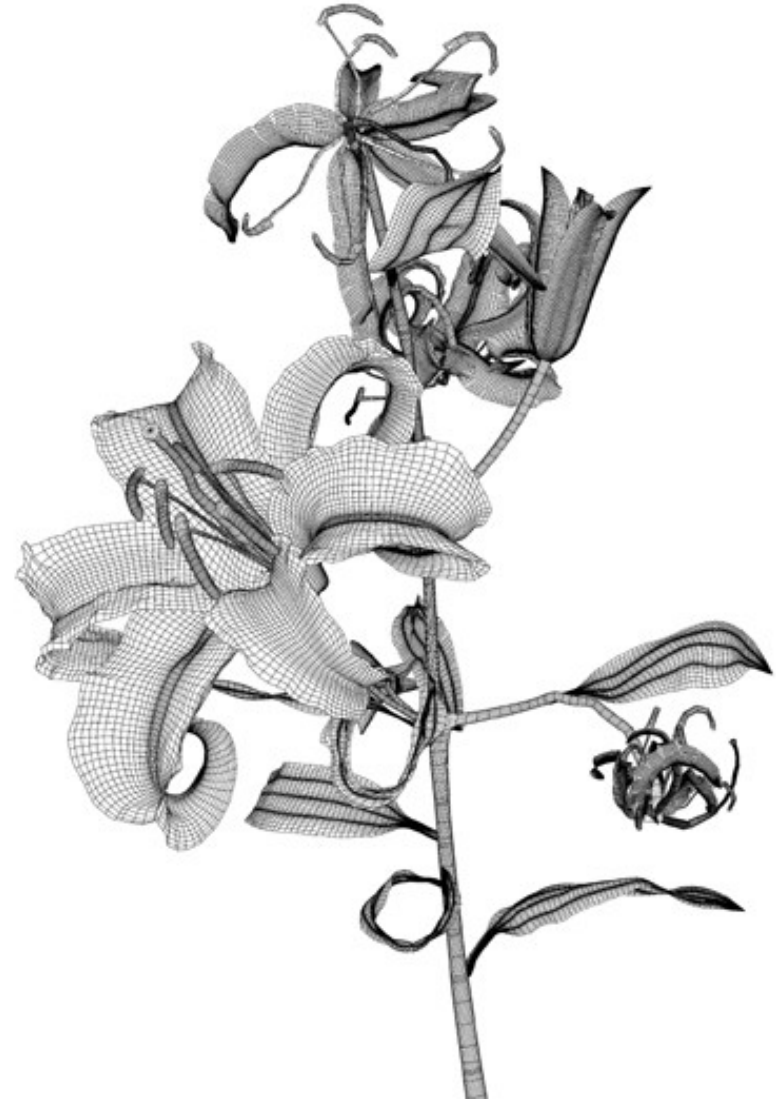


News from Nowhere — Acanthus, 2012
HD video, 6 minute loop

***Time & Again* (2011)**

The work *Time and Again* is a contemporary vanitas motif that reflects on the surface of our culture, seen as an elastic network of virtual realities, in which decay and resurrection go hand in hand.

In the video projection one sees a polygon model of a lily decaying and blooming at the same time. The lily, symbol for purity and innocence, appears as white light on the wall. An arabesque that is not bound to time and space, fixed in an eternal now.



Time & Again, 2011
HD video , 6 minute loop
Installation view and detail (negative)

***Places We Know* — Exhibition at AKINCI**

Review by Andrea Alessi

Artslant, October 2010

Persijn Broersen and Margit Lukács' artistic partnership questions the origins of contemporary visual culture. It is nothing new to say that film, mass media, and other forms of visual culture affect how we envision our surroundings and perceive the world. Nevertheless, postmodern attempts to denaturalize these perceptions often create interesting results.

In their first solo show at AKINCI, Broersen and Lukács take on the American wilderness with a play on *Bambi*. While the tragic 1942 children's classic is surely not the unique source for contemporary images of an untouched American wilderness, it is clear that Disney does play a role in visually and experientially shaping our collective imagination (Epcot Center, anyone?). Yet, rather than exploring the much noted Disney-fiction of culture and nation, Broersen and Lukács set their sites on the visual mediation of landscape, with a haunting film and a series of digital photo-collages.

In *Places We Know*, the artists consider the aesthetic tropes of sheltered forest and sublime nature. These types of images are clearly connected to narratives of exploration and contact, setting up dichotomies of man versus nature, outsider versus native, and tame versus wild. *Mastering Bambi* is a film comprised entirely of scenery. The Disney classic is recognizable – if not specifically, then as one among many symbols of the sheltered forest at odds

Mastering Bambi, 2010

Installation view, AKINCI, Amsterdam

with a cruel human world. (The forest in *Snow White* predates and shares many characteristics with the *Bambi* forest, for example).

The film presents a carefully constructed landscape through zooms, long panning shots, and shallow camera angles that create a sense of intimacy and privacy. An obscured plot is evoked by the camera movement plus a suggestive soundtrack in which twittering birds and cheerful choruses give way to frenzied strings and chatty clarinets. The artists use layers of real photographs to create a static and artificial environment through which their 'camera' moves in and out, side to side. The scenery oscillates between the idyllic, secluded forest, reinforced by harmonizing choruses, and terrifying winter plains (in which setting you'll no doubt recall the death of Bambi's mother). The panning camera settles on tree

branches and forest clearings where we expect birds, squirrels, and cuddling woodland creatures. Instead these spaces are empty, devoid of figurative action: the backdrop takes centre stage.





Mastering Bambi, 2010
Installation view, AKINCI, Amsterdam

Mastering Bambi (2010)

Walt Disney's 1942 classic animation film 'Bambi' is well known for its distinct main characters – a variety of cute, anthropomorphic animals. However, an important but often overlooked protagonist in the movie is nature itself: the pristine wilderness as the main grid on which Disney structured his 'Bambi'. One of the first virtual worlds was created here: a world of deceptive realism and harmony, in which man is the only enemy. Disney strived to be true to nature, but he also used nature as a metaphor for human society. In his view, deeply rooted in European romanticism, the wilderness is threatened by civilization and technology. The forest, therefore, is depicted as a 'magic well', the ultimate purifying 'frontier', where the inhabitants peacefully coexist.

Interestingly, the original 1924 Austrian novel 'Bambi, A Life in the Woods' by Felix Salten (banned in 1936 by Hitler) shows nature (and human society) more as a bleak, Darwinist reality of competition, violence and death. Broersen and Lukács recreate the model of Disney's pristine vision, but they strip the forest of its harmonious inhabitants, the animals. What remains is another reality, a constructed and lacking wilderness, where nature becomes the mirror of our own imagination. The soundtrack is made by Berend Dubbe and Gwendolyn Thomas. They've reconstructed Bambi's music, in which they twist and fold the sound in such a way that it reveals the dissonances in the movie.

View opening scene here: <https://vimeo.com/114228340>

Mastering Bambi, 2010

HD video, 12'30 minutes (installation views)





Mastering Bambi, 2010
HD video, 12'30 minutes

***The Present Absent* (2010)**

In their work Broersen & Lukács recreate models for places that are deeply rooted in the collective imagination. This work is a reconstruction of a painting (Bierstadt's *Storm in the Rocky Mountains*, Mt. Rosalie, 1866), in which Broersen and Lukács apply a similar method. Bierstadt's enormous commercial success relied on the fact that he painted the American West, but it is far from being a copy of the real, as Bierstadt based his paintings on the idea of the sublime-romantic European mountain landscapes. Bierstadt's *Storm in the Rocky Mountains* represented a place of salvation, where 'the bene-volent handiwork of God could still be appreciated in its unspoiled majesty'. This functioned as a welcome counterpoise for the first media-event: namely the stream of war photos of the Battle of Gettysburg ('The Harvest of Death' by Timothy H. O'Sullivan) which were published at the same moment.

Also for this work, Broersen & Lukács went to the Rocky Mountains and rediscovered the landscape that Bierstadt used for his painting. Again, Broersen & Lukács 'empty' the painting of its connotative sources and 'reload' it with images of the reinterpreted present.

The Present Absent (details), 2010
c-print on dibond, 12 x 55 x 70 cm





The Present Absent, 2010
c-print on dibond, 12 x 55 x 70 cm



Albert Bierstadt, *Storm in the Rocky Mountains, Mt. Rosalie*, 1886
oil on canvas, 210.8 x 361.3 cm

The new Sorrows of Young Werther (2010)

In the exhibition *The new Sorrows of Young Werther* Broersen & Lukács choose to juxtapose Goethe's raving, revolutionary and passionate Sturm-und-Drang novel 'The Sorrows of Young Werther' (1774) with the romantic nature of the younger generation of China today. The novel marked the beginning of the Romantic period in Europe, roaring across the continent at the end of the 18th century to cause a backlash against the industrialist, materialist and rationalist values of the time.

The tragic story tells about Werther's passionate love for Lotte. Werther ultimately commits suicide because Lotte is already 'promised' to another man. The novel forms the foundation for the film/installation set in the ruins of rapidly transforming contemporary China.

In a small studio in the old neighborhood of Shapowei, Broersen & Lukács built a film set comprised of cut-out elements of the vistas they encountered during their wanderings; verdant mountains with traces of old temples, goats and ancient trees, as well as contrasting construction sites with cranes, ruins and dark clouds of dust. In this imaginary miniature version of China, the tragic story of the young, unconventional Werther unfolds. The first romantic hero in history is played by 13 different young Chinese men, they all are wearing a blue jacket with yellow trousers,

The New Sorrows of Young Werther, 2010

mixed media: HD video, soundtrack, photos, decors (plywood/digital print), poster
Installation, solo exhibition CEAC Xiamen, China



just as described by Goethe (which, at the time the novel came out, caused a huge fashion wave throughout Europe). But the designs are derived from Chanel's fall 2009 Shanghai Collection, created around the idea of an imaginary, revolutionary China that Coco Chanel never visited but always dreamt about.

With the collaboration of dancers, musicians, artists, carpenters, tailors and actors, Broersen & Lukács reveal a glimpse of the new individualism of China's younger generation, on the verge of a changing, twisting and rapidly unfolding era.

The New Sorrows of Young Werther, 2010
mixed media: HD video,
Installation, solo exhibition CEAC Xiamen, China



***Manifest Destiny* (2009)**

By Petra Heck

In *Manifest Destiny* Broersen & Lukács explore the boundaries of what we can perceive in time and space, fictionalizing this with a voice over that is based on real stories from scientists. The video reveals the limitations of our tinted imagination, while also showing how we desire to look beyond these boundaries and conquer new territories (our *Manifest Destiny*).

For years the fictional scientist in the voice-over—based on interviews with real scientists—has been doing research on alien planets where there may be life. In contrast, the visual narrative tells about a journey within the existing mental framework, namely a trip through outdated visions of the moon and Mars, an imaginary planet, a savage, empty Earth and finally an observatory, the point of departure for the unknown. Among other places, the images were made on the plateau of Chile's Atacama Desert, where at an altitude of 2500 meters there are extremely sensitive telescopes searching for planets outside our solar system that are similar to the earth, out on the limits of what we can perceive in time and space.

Production, direction, camera, script:	Persijn Broersen & Margit Lukács
Music/sound effects:	Berend Dubbe
Actor:	John Pope
3D animation:	Gerjan van Ouwendorp
Interior camera:	Bert Oosterveld

Manifest Destiny, 2009
HD video, 17'30 minutes





Manifest Destiny, 2009
HD video, 17'30 minutes



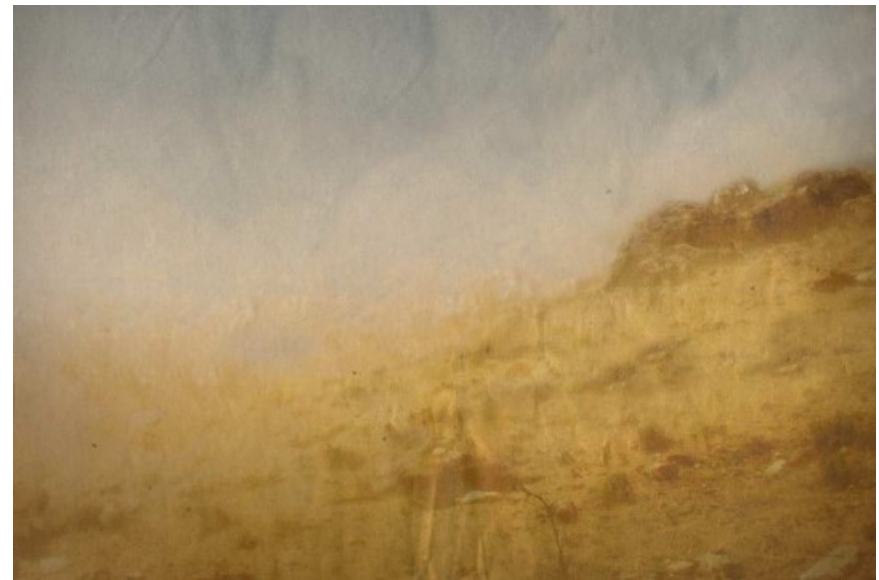
Manifest Destiny, 2009
HD video, 17'30 minutes

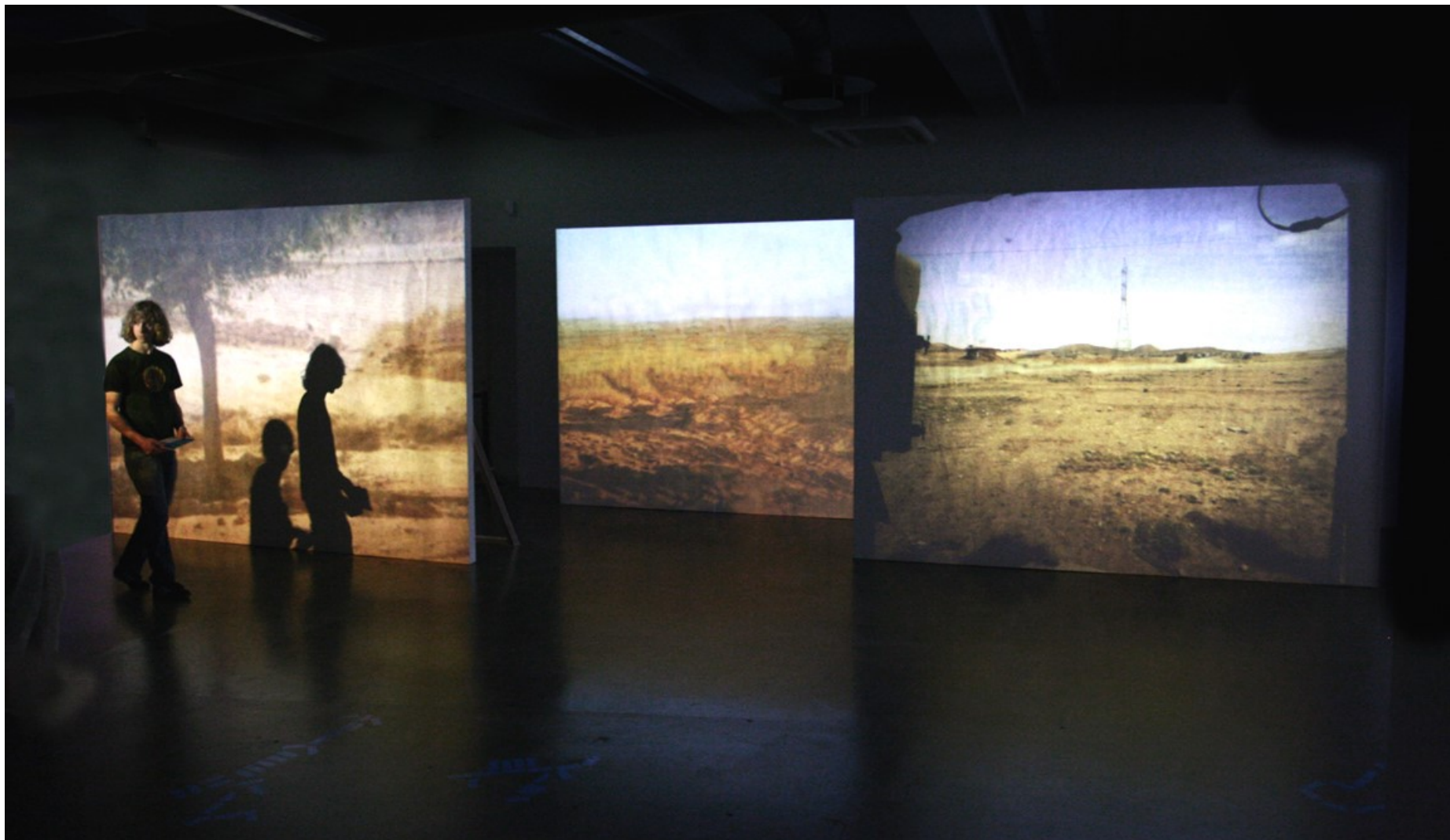
***Here is Everywhere* (2008)**

In the installation *Here is Everywhere*, pictures derived from international newspapers are cleared of any referential objects or scenes, leaving only the backdrop.

Between the given frames of the world news' backgrounds, one's gaze is guided along the three screens in an all-compassing 'Hinterland.' They step out of the given perspectives to create a new one, an endless hideout that turns back, ultimately, into oneself, the viewer.

Here is Everywhere, 2008
video installation, 16'50 video loop





Here is Everywhere, 2008
video installation, 16'50 video loop
Installation view, Stedelijk Museum Amsterdam



Here is Everywhere, 2008
video installation, 16'50 video loop
Installation view, Stedelijk Museum Amsterdam

***The Broersens* (2006)**

The current issue of the Dutch identity and the rising xenophobia was the reason to take Broersen and Lukács own origin (Jewish Hungarian versus West-Frisian) as a starting point. This resulted in two video works, the four-channel video work *The Broersens* and the film *Raise High the Roof Beam*.

Since generations, Broersen's rather large family is part of a small and close-knit village community in the north of the Netherlands, in contrast to Lukács's Jewish-Hungarian family that spread around the globe, in which solid family ties are absent and their origin was suppressed.

What does it mean for someone's identity and the generations after to leave the house of one's birth, to renounce one's descent? And, contrary to this, what does it mean to live on the land that your forbears have created and so you never had to question your right to exist?

In *The Broersens* one sees the story of a typically Dutch village community which has to deal with a globalizing world. Hollywood-inspired images of the expanding universe runs through the whole film as a reminder of the irrational fears that drive this seemingly down-to-earth community.

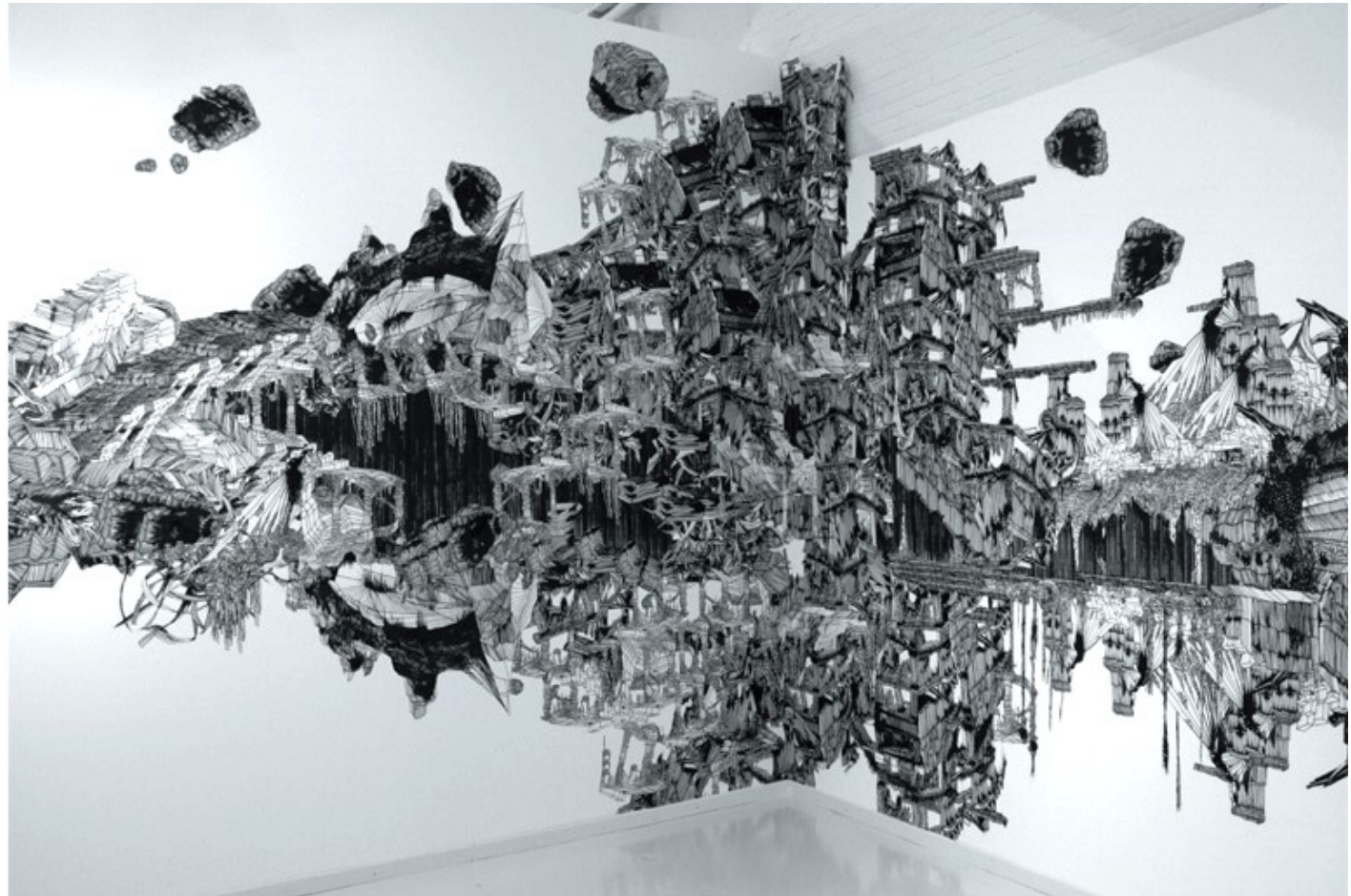
The Broersens, 2006
4-channel video installation, 20 min.



Post Horizon (2006)

This site-specific work depicted a horizon running through Stedelijk Museum 's-Hertogenbosch (NL). The horizon connected two works: the video-installation *The Broersens* and *Here is Everywhere*.

The surreal structure consisted out of hundreds of drawings which were based on memories of newspaper photos depicting ruins of bombed buildings and the polderland that the Broersen Family derived from the sea. These drawings were used as 'particles' in the final structure, which was cut out and pasted on the walls in close collaboration with the employees and visitors of the museum.



Post Horizon, 2006
wall collage, approx. 40 meters wide
Stedelijk Museum 's-Hertogenbosch

Zwart Licht / Black Light (2004)

Text by Annette Tietenberg, Petra Schmidt, Ralf Wollheim for
Patterns in Design, Art and Architecture (Birkhauser Verlag)

In their work *Black Light* the artists Persijn Broersen and Margit Lukács engage with an essential aspect of patterns; they point out the paradoxical situation that elements appearing successively in an indiscriminate series can simultaneously represent order and chaos. The idea behind the design is originated in mountainous terrain in Spain, where they noted the ambiguous nature of the indigenous plants; on the one hand, these plants appear symmetrical and ordered within themselves, but as a whole they often form a chaotically proliferating space. The pattern *Black Light* reflects this experience- particularly in its walkable version, with which the artists lined the rooms of a gallery space in Haarlem.

Zwart Licht (Black Light) is first shown as an installation in 'de Nieuwe Vide' in Haarlem (The Netherlands). The installation existed out of two parts; a videoprojection (trivia) on a wall and a wallpapered space behind this projection. A door at the right in the projection was the entrance to this space. The soundscape is made by Berend Dubbe on the Mellotron.

Zwart Licht / Black Light, 2004
Installation, various materials (detail)
de Nieuwe Vide, Haarlem



Prime Time Paradise (2004)

Text by Esma Moukhtar

Every day, news reports and other TV images pass by in an endless stream that numbs the viewer, who, as if hypnotized, does nothing more than watch and watch: constantly zapping to the next image or channel, in a steady flow; there is no more standing still. Attention is fragmentary; identification and reflection are impossible, there is always something happening, and old and new images crop up time and again in different places: behind a mountain a town is burning; a soldier is aiming his gun; a girl is screaming; a (destroyed) beach lies next to the building where a UN top meeting is taking place.

Broersen and Lukács have compiled a spatial collage out of innumerable television images, like a scale model. It is not the images that move; they are standing stock-still in a media landscape, the global paradise that is accessible to everyone. Through this décor of simulacra, the weightless viewer flies over hills, through windows and doors and caves, through rooms and across deserts, then under water, only to surface again somewhere else and continue the flight. Devoid of the usual context in which they already seemed to have lost their meaning and effect, the images generate new connections. In an eternal 'now', and within the simultaneity of events, the viewer floats through this infernal landscape, in which nothing is fixed, everything is possible and nothing can touch you. And nevertheless, or perhaps precisely because of this, from time to time it gets to you.

Prime Time Paradise (2004)

Text by Stoffel Debuysere/Maria Palacios Cruz

"We consume images at an ever faster rate and images consume reality," wrote Susan Sontag in *On Photography*. While in that book she pled passionately for an 'economy of images,' she would later admit that it could no longer be spoken of. "In our digital hall of mirrors, the pictures aren't going to go away," she wrote when the images of Abu Ghraib were published. "Yes, it seems that one picture is worth a thousand words. And there will be thousands more snapshots and videos. Unstoppable." However, the potential force of images can be diminished by their overproduction and by the incessant search of dramatic impact, in a culture in which the shock effect appears as a stimulus for consumption.

"How do you deal with the constant flow of information: do you turn yourself away or do you try to create a new, meaningful structure?" Margit Lukács asks herself. In *Prime Time Paradise* Broersen and Lukács have frozen a number of images from the daily flow of images in a spatial collage, an infernal media landscape of conflict, death and depravation. The impact is postponed, the gaze renewed.

View video here: <https://vimeo.com/110649929>



Prime Time Paradise, 2004
video loop, 12'50 min.

CV**Education/residencies**

2017	Bethanien, Berlin, DE
2011-2012	Atelier Holsboer, Cité des Arts, Paris, FR
2010	CEAC, Xiamen, CN
2007-2008	Rijksakademie, Amsterdam, NL
2006	Iaspis, Stockholm, SW
2002	CEAC, Xiamen, CN
1998-2001	Fine Arts / Design, MA, Sandberg Institute, Amsterdam, NL
1994-1998	Graphic Design, Gerrit Rietveld Academy, Amsterdam, NL

Selection of exhibitions**2023**

Abbaye Saint André – Centre d’art contemporain Meymac, FR	Pays-Bas, L’autre Pays des Beaux-Arts
A-Space Gallery, Toronto, CA	Man is in the forest (solo)
Arc en Rêve, Bordeaux, FR	The Architecture of Staged Realities
Center for Visual Art Denver, USA	Entanglement

2022

HEK House of Electronic Arts Basel, Germany	Earthbound – In Dialogue with Nature
Museum Kranenburg Bergen, NL	Waar de zee licht is
AKINCI Gallery, Amsterdam, NL	Terra Incognita
Kunsthalle Emden, Emden, NL	Mythos Wald

2021

Museum Het Valkhof, Nijmegen, NL
 Centraal Museum, Utrecht, NL
 A Space Gallery, Toronto, CA
 Het Nieuwe Instituut, Rotterdam, NL

2020

Haus der Kulturen der Welt, Berlin, DE
 Le Lieu Unique, Nantes, FR
 HeK, House of Electronic Arts, Basel, CH
 Toi O Tamaki / Auckland Art Gallery, NZ
 ERES - Stiftung, Munich, DE
 La Vieille Eglise, Merignac, FR
 A Space Gallery, Toronto, CA
 A4 Art Museum, Chengdu, CN
 Foam, Amsterdam, NL
 Louvre Auditorium, Paris, FR

2019

Amsterdam, NL
 Riverside Museum of Art, Beijing, CN
 Haus der Kulturen der Welt, Berlin
 VSAC, Leuven, BE
 Kasteel d'Aspremont-Lynden, Oud-Rekem, BE
 AKINCI, NL
 Rencontres Arles, FR
 Viborg Kunsthall, DK (solo exhibition)
 Art Wuzhen, CN
 Singer Museum, Laren

Rettet den Wald!
 De botanische revolutie: Over de noodzaak van tuinieren
 Forest on Location
 The Architecture of Staged Realities

Recontres Internationales Paris / Berlin
 On Earth - Imaging, Technology and the Natural World
 Shaping the Invisible World
 Rubble: a matter of time
 ...and the FORESTS will echo with laughter...
 Des Mondes Possibles
 Forest on Location
 The Real of Unreal
 On Earth - Imaging, Technology and the Natural World
 Rencontres Internationales Paris / Berlin

Unseen
 Continuous Refle(a)ction (Screening: Mastering Bambi)
 Forest on Location
 The Visual Science of Art Conference (Forest on Location)
 Come Closer
 All, Or Nothing At All
 On Earth
 All, Or Nothing At All
 Now is the Time
 Out of Office

Centre Pompidou and Louvre auditorium, Paris, FR
 Sochi Winter Theatre, Sochi, RU
 Casa Elizalde, Barcelona, ES

2018

Foam, Amsterdam, NL (solo show)
 AKINCI
 'Natural' Constructions
 Metro Noord-Zuidlijn (Public Commission), Noorderpark
 Amsterdam
 Djupivogur, Iceland & AMNUA, Nanjing, China
 Cinema Babylon, Berlin, DE
 Viborg Kunsthall, DK (solo show)

Rencontres Paris, Berlin
 Echoes of Eco
 La Forma Del Temps

Point Cloud, Old Growth
 Let's Talk About Nature
 ABN Amro Collection exhibition

De Poorten van Noord
 The Rolling Snowball
 Videoart at Midnight
 All, or nothing at all

2017

Karachi Biennale, PK
 Ian Potter Museum of Modern Art, Melbourne, AU
 B3 Biennial of the Moving Image, Frankfurt, DL
 Solyanka Gallery, Moskou
 Xiamen, China
 Volta, Basel, CH
 Art Cologne, DE
 De School, Amsterdam, NL (solo show)
 AKINCI, Amsterdam, NL

Witness
 All the better to see you with
 On Desire
 Ceiling
 The Rolling Snowball
 Fair
 Fair
 Kunstlokaal
 Transformations

2016

Villa Zebra, Rotterdam, NL
 Schunck Heerlen, NL (solo show)
 Topographie de l'Art, Paris (FR)
 Castle Oud-Rekem, BE
 Museum Schloss Moyland, Germany
 Kröller-Müller Museum, Otterloo, NL

Diep in het Bos
 Very Far, Very Far
 Dendromorphies: Créer avec l'arbre
 Do Boomerangs Always Come Back?
 Lasst Blumen Sprechen / Say it with flowers!
 Nature-Based

Family Lab, Stedelijk Museum Amsterdam, NL (wall piece)
 AKINCI, Amsterdam, NL (solo show)
 Loop Barcelona, Spain
 Lawrie Shabibi Gallery, Dubai, UAE (curated by Nat Muller)
 Art Rotterdam Projections
 Moti Museum, Breda

2015

Kunsthalle Munster, Germany
 Turku Art Museum Finland
 Brandweerkazerne Maastricht
 LUMC Leiden
 Central St Martins, London, UK
 Art Amsterdam
 Salone del Mobile i.c.w. Moooi Carpets, Milano, Italy
 Phoenixloods, Rotterdam/ Viewmaster Projects
 Kunsthal Kade, Amersfoort

2014

Art Verona, Italy
 Higgs Field Contemporary Art Space, Budapest, Hungary
 GL Strand, Copenhagen, Denmark
 Stedelijk Museum, Amsterdam, NL
 Museum Hilversum
 Fries Museum
 Sydney Biennale, Sydney, Australia
 ChongQing Air, ChongQing China
 Foam at Felix, Felix Meritus, Amsterdam, NL
 Haus Der Kulturen Der Welt, Berlin
 Gaite Lyrique, Paris, France
 Bureau Europa, Maastricht, NL

2013

AKINCI, Amsterdam, NL

Toekomst Stukken Toekomst / Future Pieces Future
 Relics of the Real
 Establishing Eden
 But Still Tomorrow Builds Into My Face
 Establishing Eden
 Nieuwe Lusten / Garden of Earthly Delights

and in the meantime a latte macchiato
 Dark Room (solo)
 Inland Empire (Viewmaster Projects)
 Global Inspirations
 This New Future
 Stranded Present
 Liquid Birch/Avatar series
 Out There
 Move On

Art in Motion and the Sickness of Feelings
 Liquid Territories (solo)
 Beyond Sunset and Sunrise (solo)
 On The Move
 Landscape
 New Horizons
 You Imagine What You Desire
 # 1
 Beyond Sunset & Sunrise
 Rencontres Internationales, Constructions
 Rencontres Internationales, Constructions
 Coming Soon

The Sun That Never Set (solo)

Instituto Tomie Ohtake, Sao Paolo, Brasil
 AkBank, Istanbul Contemporary, Istanbul, Turkey
 Kunsthalle Tallinn, Estonia,
 International Film Festival Rotterdam, NL
 GEM, The Hague, NL
 Fundament Foundation, Tilburg, NL
 Art International Istanbul, Turkey
 KW14, Tilburg, NL

2012

Moma, Moscow, RU
 Palais de Tokyo, Paris, France
 CEAC, Guangzhou, CN
 Kunsthalle Detroit, Detroit, US
 Catalyst, Belfast, N-IRL
 Casa Encendida, Madrid, ESP
 ZERO1 Biennial, San Jose, USA
 Art Cologne, New Positions, DE
 MOTI, Breda, NL
 Museum de Paviljoens, Almere, NL
 Media Arts Biennial, Australia
 Centre Pompidou, Paris, FR

2011

Stedelijk Museum Amsterdam
 Museum of Old and New Art, Tasmania
 Museum de Paviljoens, Almere, NL
 Moving Image, London, UK
 Quanzhou, China
 Ogilvy Art, New York, USA
 Daeugu Art Center, Korea
 Berwick Film & Media Arts, UK

Mostra 3FM
 Mastering Bambi (solo)
 Shadows of a Doubt
 Beyond Sunset & Sunrise
 Yes Naturally
 Slow Burn

The Rise and Fall

Vanitas
 Rencontres Paris/Madrid/Berlin
 The Red Snowball
 Light Biennial
 Fata Morgana
 Parataxis
 Seeking Silicon Valley
 News from Nowhere (solo)
 Rollercoaster
 Grote Kunst voor Kleine Mensen
 Experimenta
 Hors Pistes

Cultured Nature
 Utopia Now
 De Kracht van Heden

The Red Snowball continues
 Live Video
 What is Art worth?

Hidde van Seggelen Gallery, London, UK
I+CAS, Sevilla, Spain

2010

Akinci, Amsterdam
Hasselt (BE) & Maastricht (NL)
Center for Contemporary Art (CCA), Tel Aviv
CEAC, Xiamen, China
Huize Frankendael/ New Dakota, Amsterdam
Façade, Amsterdam,
Into the Great Wide Open, Vlieland
World Expo, Shanghai , China
COCA, Torun , Poland
Media Arts Biennale, Melbourne, Australia
Sydney, Canberra, different venues, Australia

2009

The Old Stone House, Brooklyn, New York
Garage (MUHKA), Mechelen, BEL
Krasnoyarsk Biennial, Russia
Venice Biennial, Venice, Italy
CEAC, Xiamen, China
Het Oude Raadhuis, Hoofddorp, NL
ArtAmsterdam, Galerie Akinci, Amsterdam, NL
NCCA Moscow, Russia
Montevideo (NIMK), Amsterdam, NL
Tent, IFFR Rotterdam, NL
Model Arts & Niland Gallery, Sligro, Ireland
By the Way, Amsterdam, NL

2008

Stedelijk Museum Amsterdam, NL
Rijksakademie, Amsterdam
Kunstmuseum Magdenburg, Germany

Over your cities grass will grow
New Languages

Places We Know (solo)
For Real
Domestic Affairs
The New Sorrows of Young Werther (solo)
The Smooth and the Striated
Supreme Territory, Glorious Building
Manifest Destiny
The Red Snowball
The Past is a Foreign Country
Experimenta
Utopia Now

Heart is where the Home is (solo)
All that is Solid
Krasnoyarsk Biennial
Dropstuff
Discovering Slowness
Landscaping
Manifest Destiny (solo)
Video Linearity
In search of the Unknown
Aspect Ratio
Art in the Shadow of War
Everything You've always Expected

Deep Screen
Open Studio
Standort Alltag - Everyday Ideologies

Ellen Gallery, Montreal, Canada
 Ceri Hand Gallery, Liverpool, UK
 Stedelijk Museum Amsterdam, NL
 Kunstverein ACC Weimar, Weimar, Germany
 Halle 14, Leipzig, Germany
 MKGalerie, Berlin, Germany
 Justina M. Barnicke Gallery, Toronto, Canada

2007

Rijksakademie, Amsterdam
 National Museum of Contemporary Art, Belgrade, Serbia
 National Center of Photography, St Petersburg, Russia
 KW14, 's-Hertogenbosch
 Berlin, Paris, Madrid, different venues
 Cas, Valencia, Spain
 Stedelijk Museum 's-Hertogenbosch

2006

Stedelijk Museum Amsterdam, SMCS
 Gemeentelijk Museum Den Haag
 Jeu de Paume, Paris
 MNAC, Bucarest, Rumania
 GEM, Den Haag
 Centre d'art, Pau, France
 IASPIS, Stockholm, Sweden

Art in the Shadow of War
 These living Walls of Jet
 Eyes Wide Open
 The Subversion of Standstill
 The Subversion of Standstill
 The Present Of the Future
 Signals in the Dark

Open Studio
 Ready Media
 Discovering Slowness
 De ontdekking van de traagheid
 Rencontres Internationales
 Observatori
 Post Horizon (solo)

Next Level
 Volkskrant Beeldende Kunst Prijs
 Paris Rencontres
 Dutch Installation Art
 Met Stip
 Chicon Batavia
 Open Studio

Selection screenings

Kasseler Dokfest, DE / Impakt Festival, NL / Haus der Kulturen der Welt, Berlin, DE / Rencontres Internationales, Paris, FR / Rotterdam Central Station, NL / Life of Ornament, Maastricht / The Great Picnic, Bucharest / Recontres Internationales Paris / 39e Festival International de Films de Femmes de Créteil et du Val-de-Marne / Jihlava Doc Festival Prague / LIMA (curated by Sacha Bronwasser) / Tiger Short Awards nominations IFFR R'dam / IDFA A'dam / Kasseler Dokumentarfilm- und Videofest, Kassel, Germany / Uppsala International Short Film / EMAF, Osn-

bruck, DE/ IFFR Rotterdam, NL / L.A. Forum, Egyptian Theatre, Los Angeles / 50%Beeld, NIMK / Nederlands Filmfestival, Utrecht / Venice Biennial, IT/ Platform Garanti, Istanbul, Turkey / Centre Pompidou, Paris. FR / New York Film Festival / Short Film Festival, Hamburg, Germany / Courtisane Festival, Gent, Belgium / International Film Festival Rotterdam, NL / EMAF, Osnabruck, Germany / Ann Arbor Filmfestival, Michigan, USA / Macao arts Festival, Macao / Institut Neerlandais, Paris, France / Festival BanditsImages, Bourges, France / Ankara Filmfestival, Turkey / Witte de With, Rotterdam / Impakt, NL/ Magacin, Belgrado/ Atelier Graphoui, Brussels, BE / LUX, Nijmegen, NL / Below Sealevel, Cairo, Egypt/ Dropstuff, De Paviljoens, Almere / NAI, Rotterdam/ Westwerk, Hamburg / Today Art Museum, Beijing, China / Fette's Gallery, Los Angeles, USA/ Observatoria, Valencia, Spain / Cargo, Caen, France / Planet Art Medialab, Enschede / Kraak festival, Hasselt, Belgium / Cineboards Rotterdam/ Today's Art Festival, The Hague/ Lowlands Popfestival, NL / Cinematiek, Utrecht / Zappelin KRO/ Cinekid, Amsterdam / Skif-9 St-Petersburg, Russia / Arte TV, Europe / Nachtpodium VPRO/ Dutch Open, de Balie / Salon Mr& Mrs Cameron, Berlin / Visual Power Show / 50% beeld Montevideo / Floss, Groningen / Veljkovic Pavillion, Belgrade / Gasunie Groningen / Synch festival, Athens, Greece / New York Underground Film festival, New York / Trento Film Festival, Italy / Vienna Independent Shorts

Selection of lectures, workshops, and presentations

Animation Workshop, Viborg, DK / HU Berlin, The Visual Science of Art Conference 2017 Organized by Claus-Christian Carbon (U Bamberg) & Joerg Fingerhut / University of Leiden (conference 'Landscape. Interpretations, Relations, and Representations') Rijksmuseum Amsterdam (lecture Hercules Segers) / Willem de Kooning Academy, Rotterdam Studium Generale (lecture 'Ornament and the Virtual') / Xiamen University (workshop/lectures) / ChongQing University (workshop/lectures) / Nanjing University (lecture) / Hangzhou University (lecture) / Beijing Film Academy (lecture) / TU Delft, Industrial Design dept. visual communication design (gastcollege)/ Radboud Universiteit Nijmegen (Timotheus Vermeulen), icw Frieze (lecture 'MetaModernism') / Sandberg Institute, Amsterdam (Workshop 'The Omnipresent Ornament') / Rietveld Academie Amsterdam (Lezing) / Extrapool Nijmegen (Lezing) / Lalit Kala Gallery India, New Delhi (Lezingen, Workshop, Presentaties) / Musee de la Chasse, Paris (iof Centre Pompidou) i.c.w. Bruno Latour (Lezing)/ Unicef Istanbul (workshops/lezing) / Dubai College (lezing) / Next Nature Amsterdam (seminars in schouwburg Amsterdam, Paradiso en meer) / Sydney Biennale (lezing) / Stifo Amsterdam (workshop) / VHDG Leeuwarden (lezing), IASPIS, Stockholm, Zweden (seminar, presentatie)

Selection commissions

Koningstientje, eerste slag, ter gelegenheid van de 50e verjaardag van Koning Willem-Alexander / NoordZuidlijn Metro Amsterdam, Station

Noorderpark/ FamilieLAB Stedelijk Museum, Amsterdam/ Viewmasterprojects, 360 BRNDWR Maastricht / Skor, Verzorgingstehuis de Dilgt, Haren / Nieuwegein, Theater Parkeergarage ism ArchitectenCIE / Rijksbouwmeester, Haarlem Raad voor Kinderbescherming / Ministerie van Financien, Rijksmunt, 'Nederland en de Schilderkunst' / Ministerie van Financien, Rijksmunt, 'Koningstientje' / Miami Fontainebleau Hotel Resort, ontwerp wandbedekking

Selection press

Radio/Television: Arte TV, Hart van Nederland, RTL Boulevard, NOS journaal, R.E.L Kunstuur, AVRO (NL), Rough Cut Kunstuur, AVRO (NL), CCTV China, One Minute Video, Grote Kunst voor Kleine Mensen, KRO (NL), NOSjournaal (Next Level, Stedelijk Museum), MTV Europe broadcast, Die Nacht, Arte TV, Nachtpodium, VPRO (NL), Kunstkanaal, (NL), Opium TV, AVRO (NL)

Publications

'Verbeelding Onderweg', Art book on the works of the Noord Zuid Lijn
 'On the Move' (exh. cat.) Stedelijk Museum icw MetropolisM
 'Yes Naturally' (exh. cat.) nai010publishers
 'You Imagine what you Desire' (exh. cat.) Sydney Biennial
 'The Red Snowball, ten years of cross-cultural activities', Chinese European Art Center, Jap Sam
 'Flores; Abismo; Parataxis; (exh. cat.) Casa Encendida, Madrid
 'The New Sorrows of Young Werther' (Xiamen, CEAC)
 'The Collection, 25 years of art projects in Care Institutions', SKOR
 'Everyday Ideologies', (exh. cat.) KunstMuseum Magdeburg
 'All that is Solid, Melts into Air', (exh. Cat.) MUHKA
 'Discovering Slowness', (exh. cat.) KW14
 'Deep Screen-Art in Digital Culture' (exh. cat.) Stedelijk Museum CS
 'Masters of Rietveld, Dutch Design Education in the 21st Century', Mieke Gerritzen, All Media Foundation

'PRESENT, Kunst bij Rijksgebouwen 2004-2006', Tanja Karreman, Janine Schulze, Huib Haye van der Werf (redactie), episode publishers, Rotterdam, NL
 'Design Play, An Array of Quirky Design', Viction:ary, HongKong
 'Simply Pattern', Viction:ary, HongKong
 'Wallpaper', Lachlan Blackley, Laurence King Publishing, London, GB
 'Patterns in Design, Art and Architecture', Petra Schmidt, Birkhauser, Basel, CH
 'Crossing Currents, video art and cultural identity', Johan Pijnappel, Delhi, India
 'Apples & Oranges. Best Dutch graphic design', BIS Publishers, Amsterdam, NL
 'Catalogue of Strategies', Mieke Gerritzen, BIS Publishers, Amsterdam, NL

Selected articles and reviews

Het Parool, ['Dit Oerbos is niet wat het lijkt'](#), review on Foam Exhibition, Sofia Zürcher, 10 December 2018
 Metrolopolis M, ['What are our digital dreams made of? Persijn Broersen and Margit Lukács at Foam'](#), Alena Alexandrova
 Metal Magazine, ['Margit Lukács & Persijn Broersen—exploring the interconnectedness of media and nature'](#), Sara Delgado
 De Groene Amsterdammer, 'Tuin der Lusten', Joke de Wolf
 Artlead.net 'Art Rotterdam: Our picks from Projections', Thomas Caron
 Museumtijdschrift 'Art Rotterdam in tien stappen', Marina de Vries
 VolkskrantMagazine in de serie Meesterwerken 'Mastering Bambi, Broersen & Lukacs', Benno Tempel
 'AAAfestival' 'Reinbert de Leeuw, Ramsey Nasr, Margit Lukacs en Persijn Broersen', Koen Kleijn
 'Parool' 'Snedig spel met de filmwereld****', Jan Pieter Ekker
 ecologywithoutnature 'Things are fuzzy', Timothy Morton
 pfauth.com 'Nog even snel het Stedelijk in', Ernst Jan Pfauth
 'Desipientia' 'Het Lege Landschap; Mastering Bambi', Sandra Mackus
 GRNVLD (magazine for Ministry of Economic Affairs, Agriculture and Innovation)
 'Mijn Landschap', Brigitte van Mechelen
 Artslant, 'Places We Know', Andrea Alessi
 Xiamen Wave, Art Focus Persijn Broersen and Margit Lukács, Luke Smith
 De Volkskrant, 'Pogingen greep te krijgen op de wereld', Marina de Vries

NRC Handelsblad, 'Deelnemers Open Ateliers wachten gouden toekomst', Sandra Smalenburg
Berliner Zeitung, 'Wer lacht, verliest an Tempo', Thea Herold
Zitty Berlin, 'Kunst auf Niederlandisch', Claudia Wahjudi
NRC Handelsblad, 'Het Landschap in mijn hoofd', Maria Barnas
Het Financieele Dagblad, 'De constructie van een wereldbeeld', Frits de Coninck
Tubelight, 'Betoverende droomwerelden', Vivian van Saaze
Metropolis M, 'Post Horizon', Ingrid Commandeur
NRC Handelsblad, 'In slowmotion wordt bijna elk beeld mooi', Machteld Leij
De Volkskrant, 'De onvoorspelbare toekomst van de kunst', Xandra de Jongh
De Groene Amsterdammer, 'Patronen hebben iets geruststellends', Bert Mebius
VPRO Gids, Alex Mol
de Volkskrant, 'De kracht van de tegenstelling', Xandra de Jongh
Libération, 'Film Conducteurs', Marie Lechner
Frame, 'It all falls apart', Shonquis Moreno
Süddeutsche Zeitung, 'Verbrechen oder Versprechen'

Collections

Stedelijk Museum Amsterdam, Museum De Paviljoens, Almere, Akzo Nobel Art Foundation, various private collections

Website:

www.pmpmpm.com