

fake

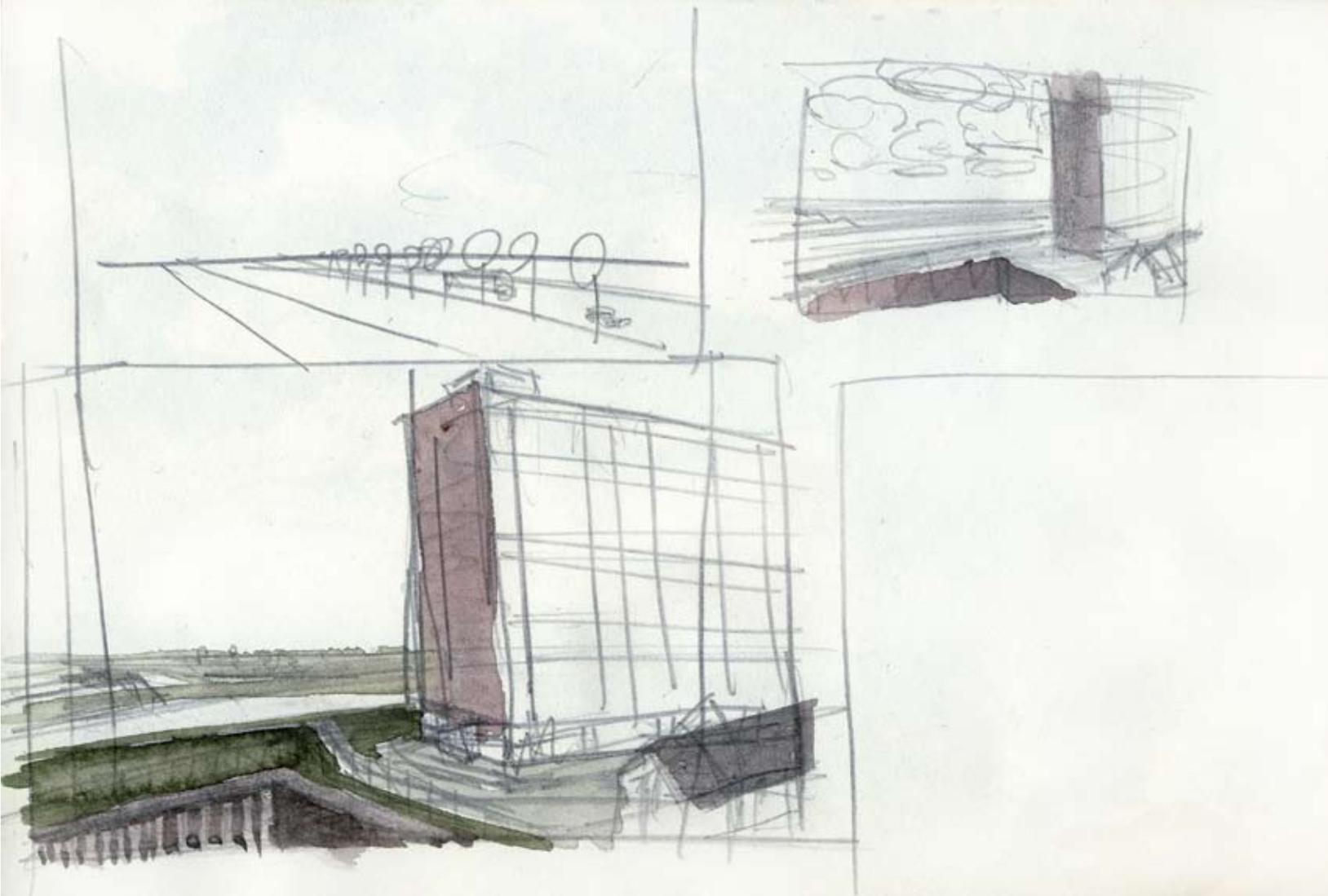
but

accurate

Edwin Zwakman





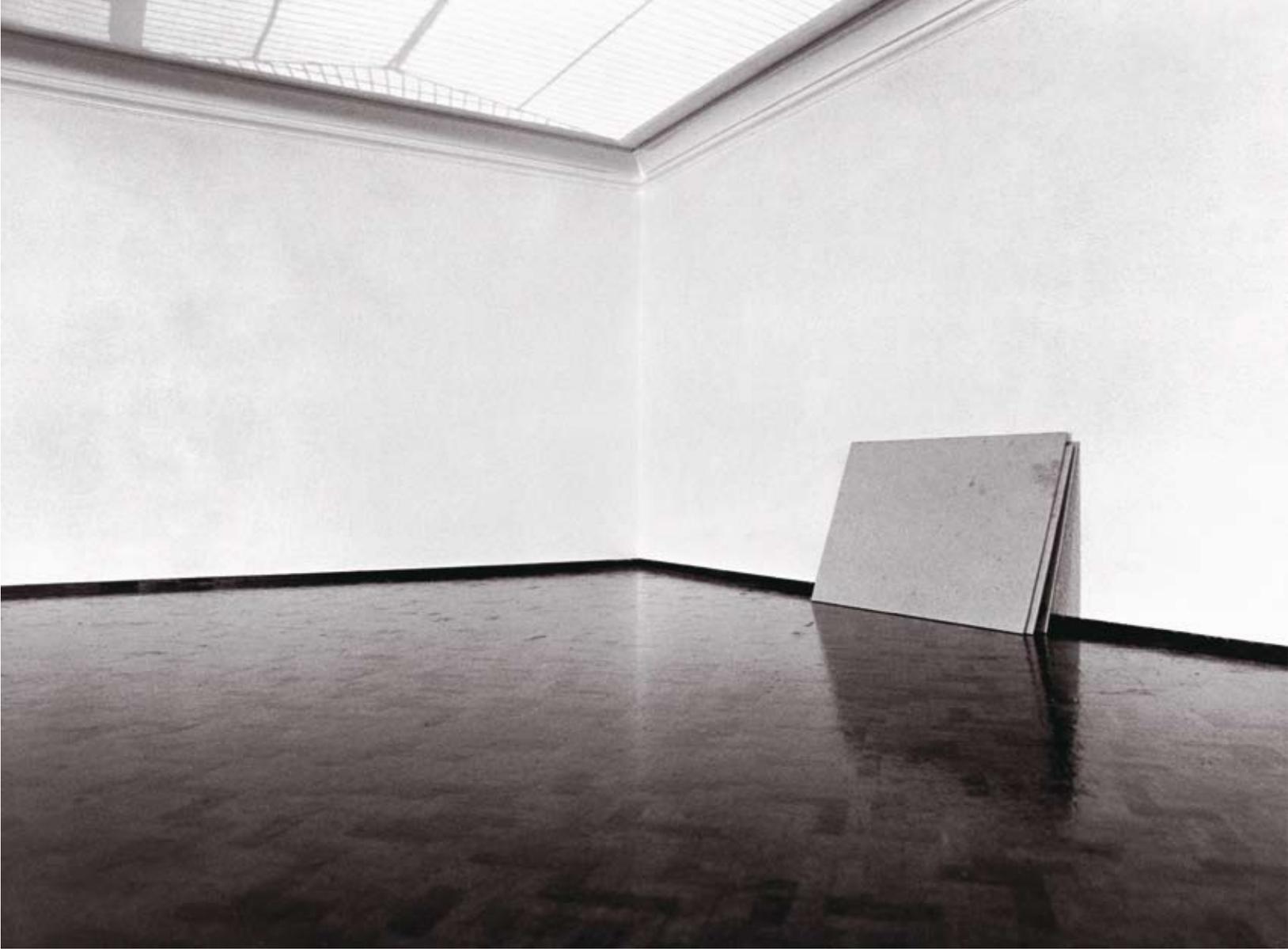






1991–1993

Museum









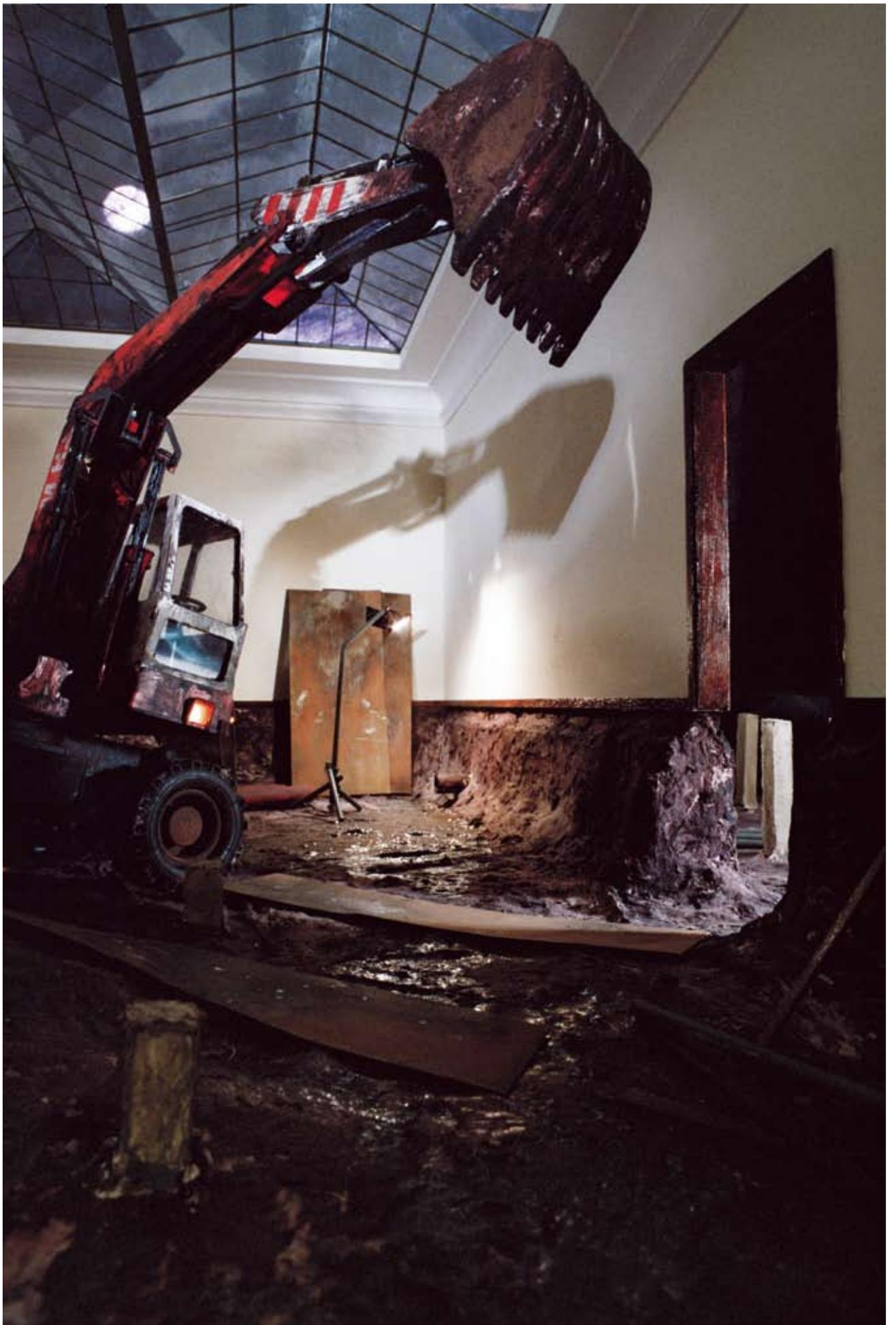






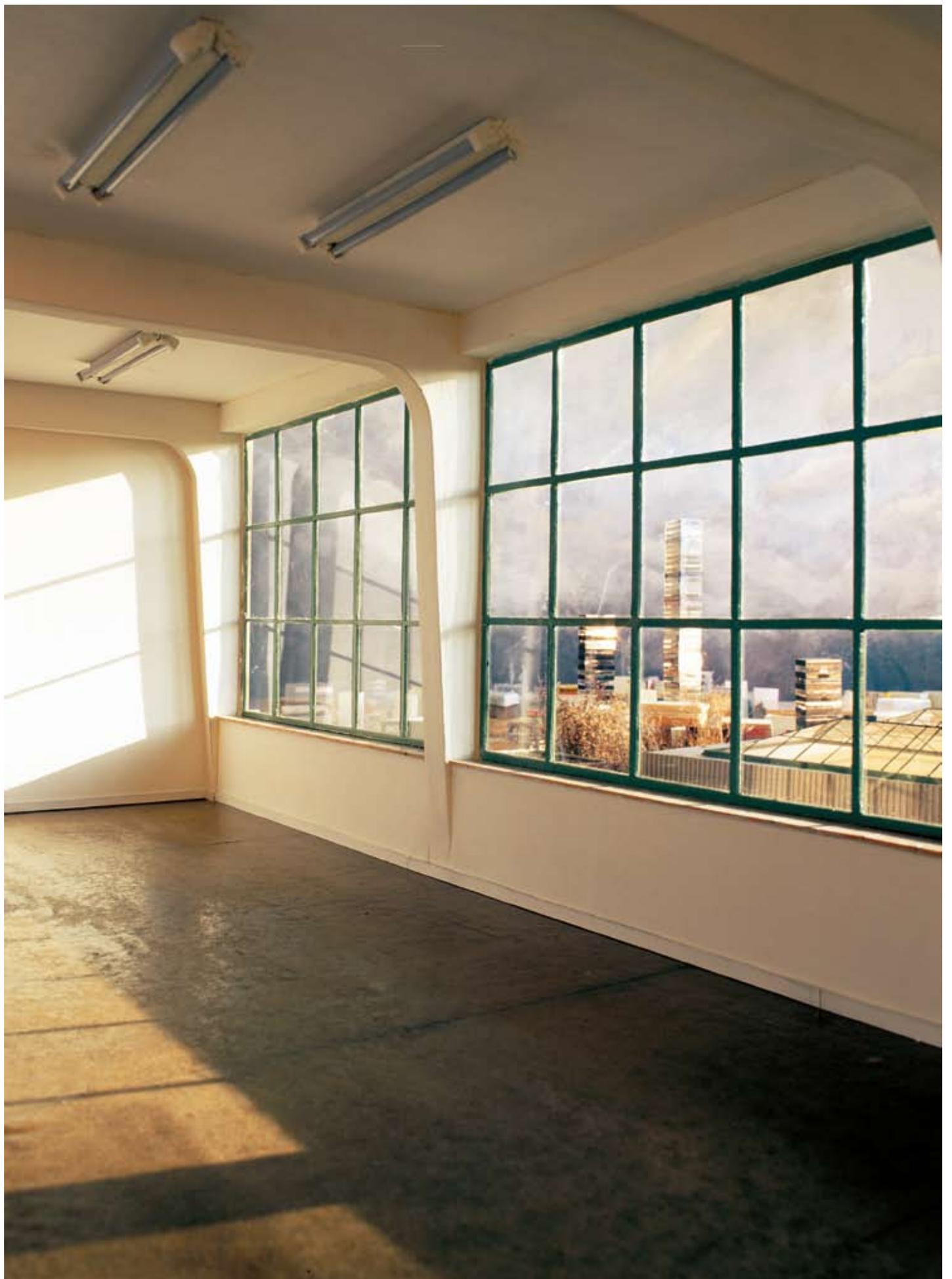
Museum V, 1993, C-print,
220@150 cm

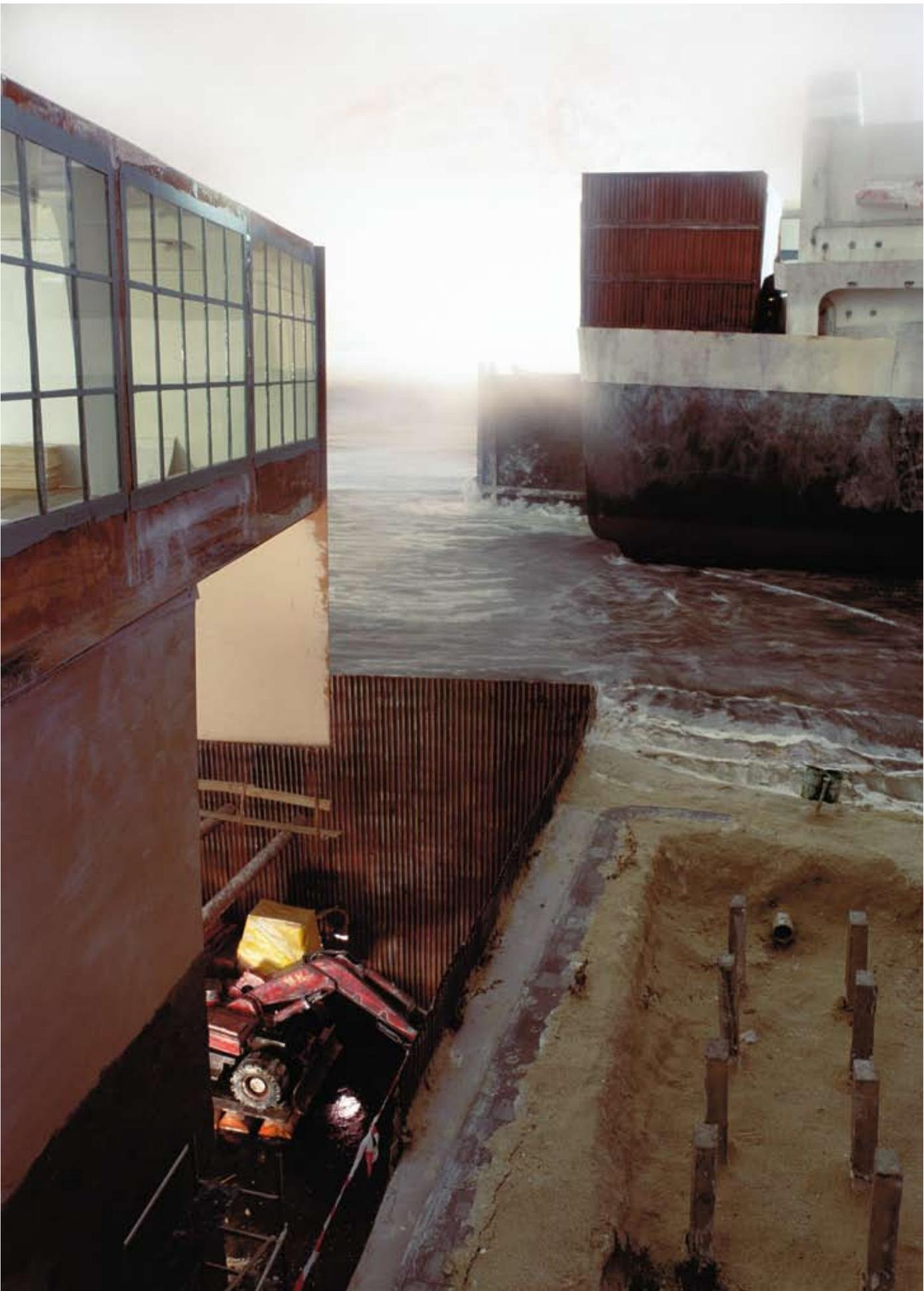
Museum VI, Site, 1993, C-print,
220@150 cm



1994/1995

View













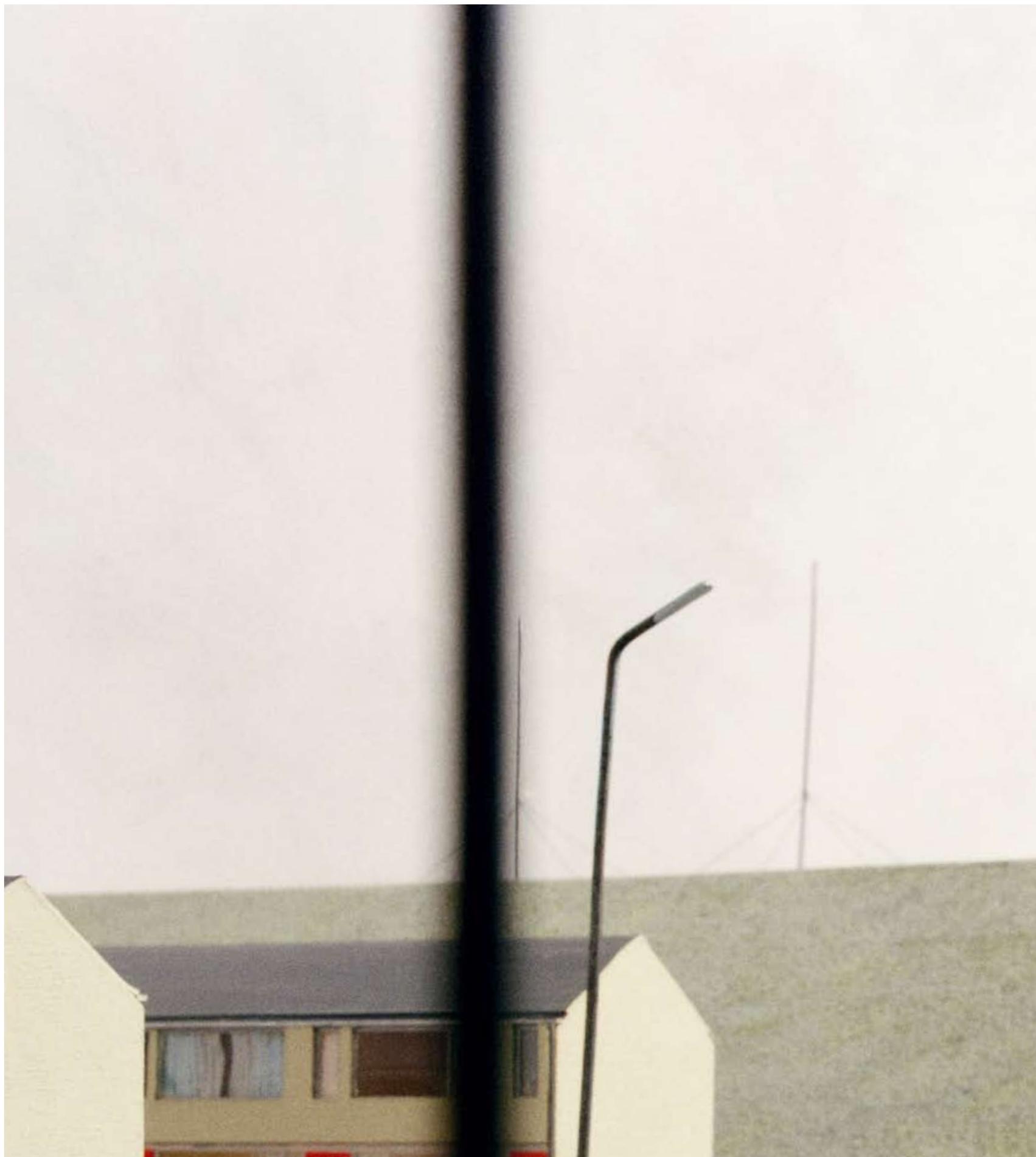
1996/1997

Suburb























1996–1999

Suburb II









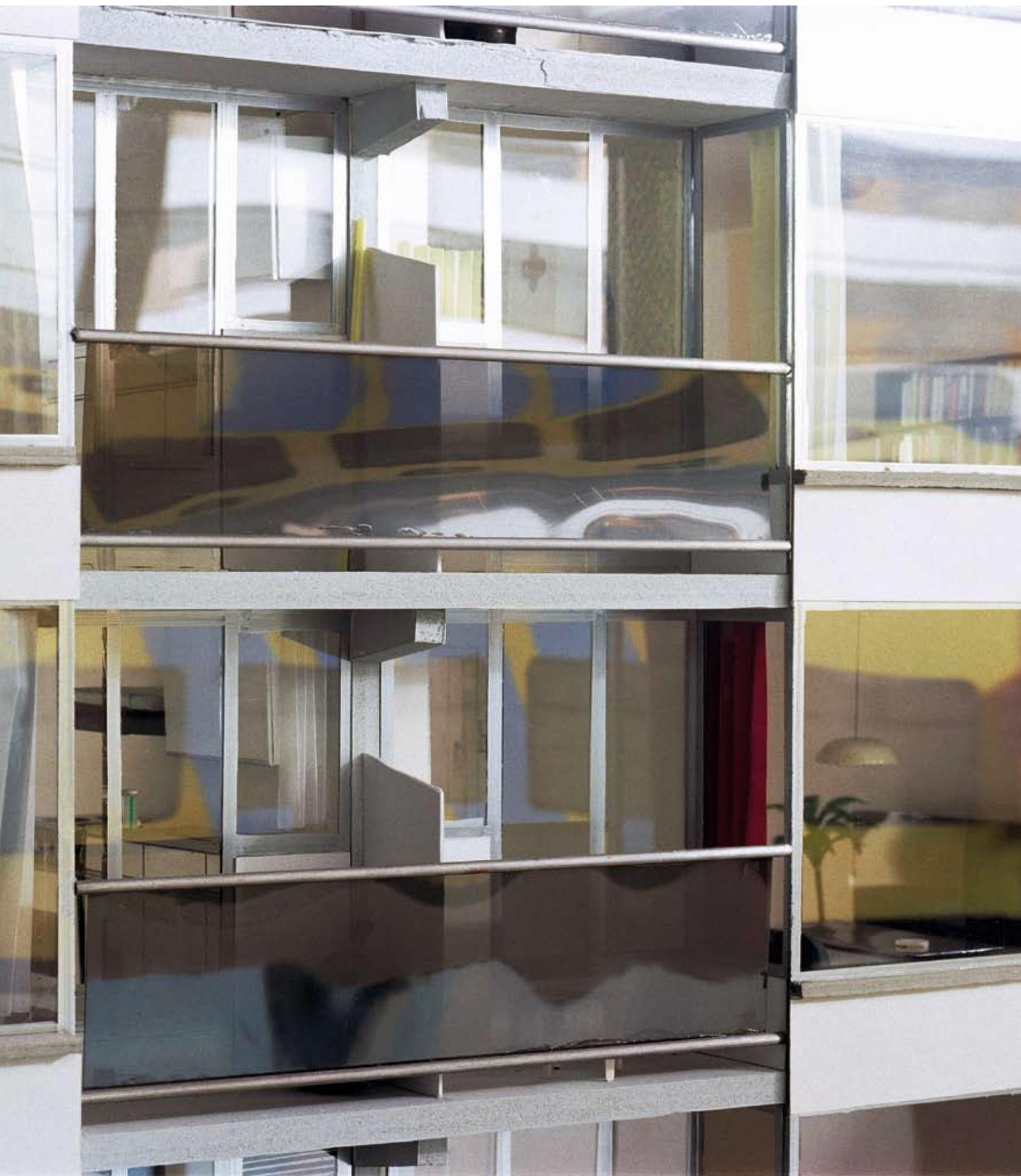








Façade IV, Train, 1999, C-print, 185 @ 220 cm











2001/2002

Apartment



Living Room, 2001, C-print, 180@220 cm











(previous pages)

Corridor, 2002, C-print, 220@150 cm (left)

Kitchen, 2001, C-print, 220@165 cm (right)









2003/2004

Backyards

Backyard I, Bin, 2003
C-print, 220@145 cm



Backyard II, Fridge, 2003
C-print, 220@145 cm





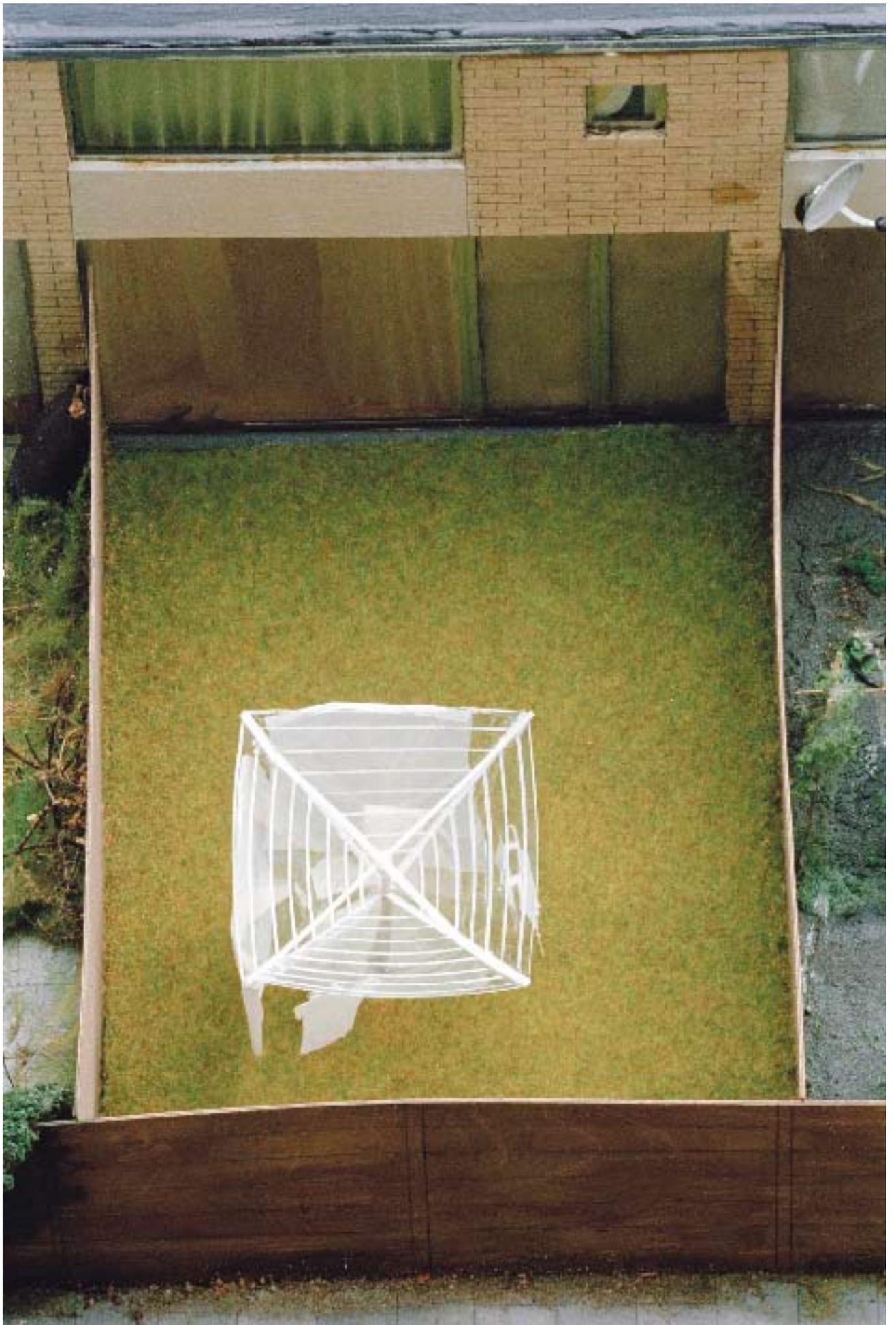
Backyard IV, Pond, 2003
C-print, 220@145 cm



Backyard V, Mess, 2003
C-print, 220@145 cm



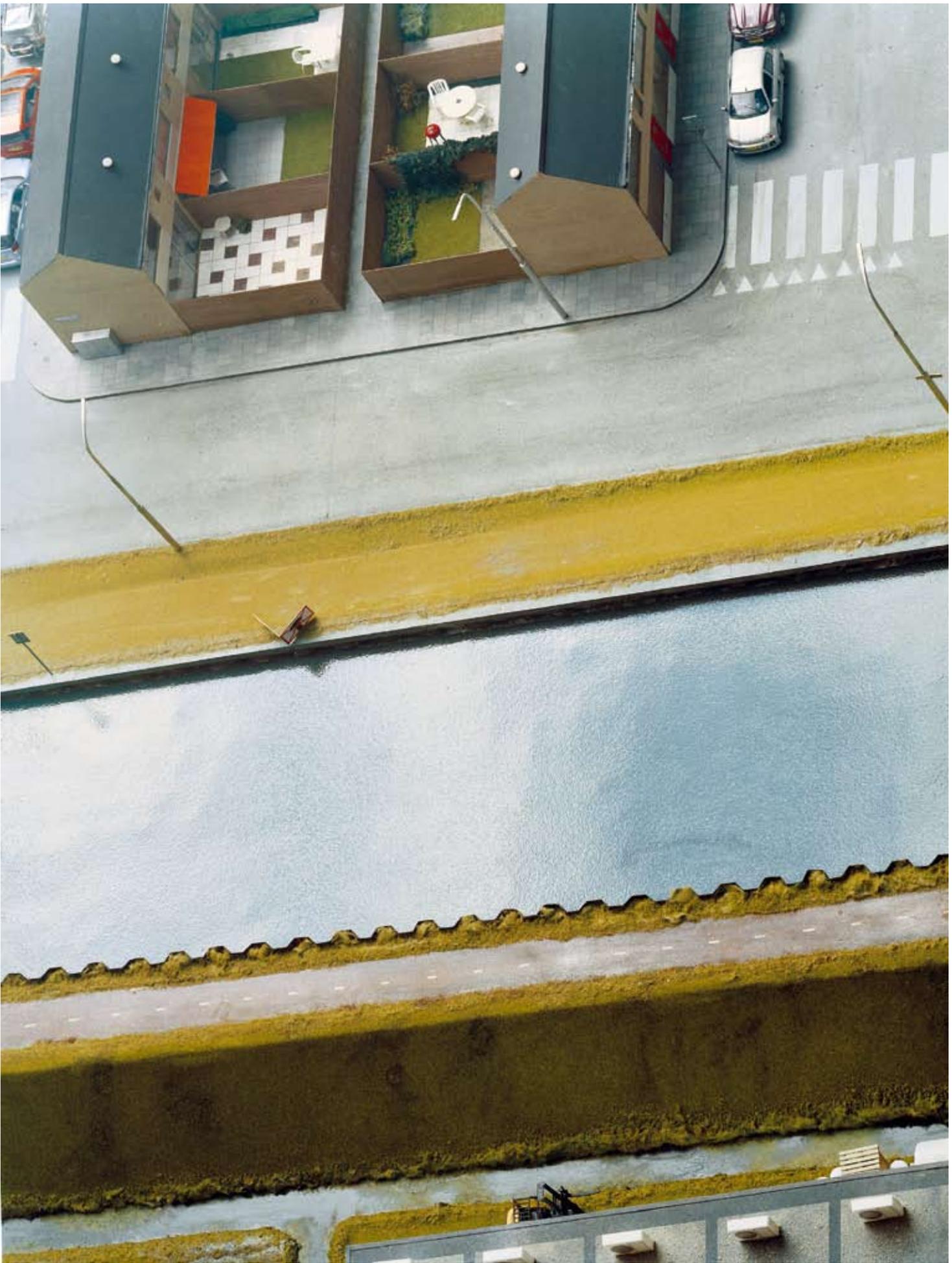
Backyard VI, Clothesline, 2003
C-print, 220@145 cm

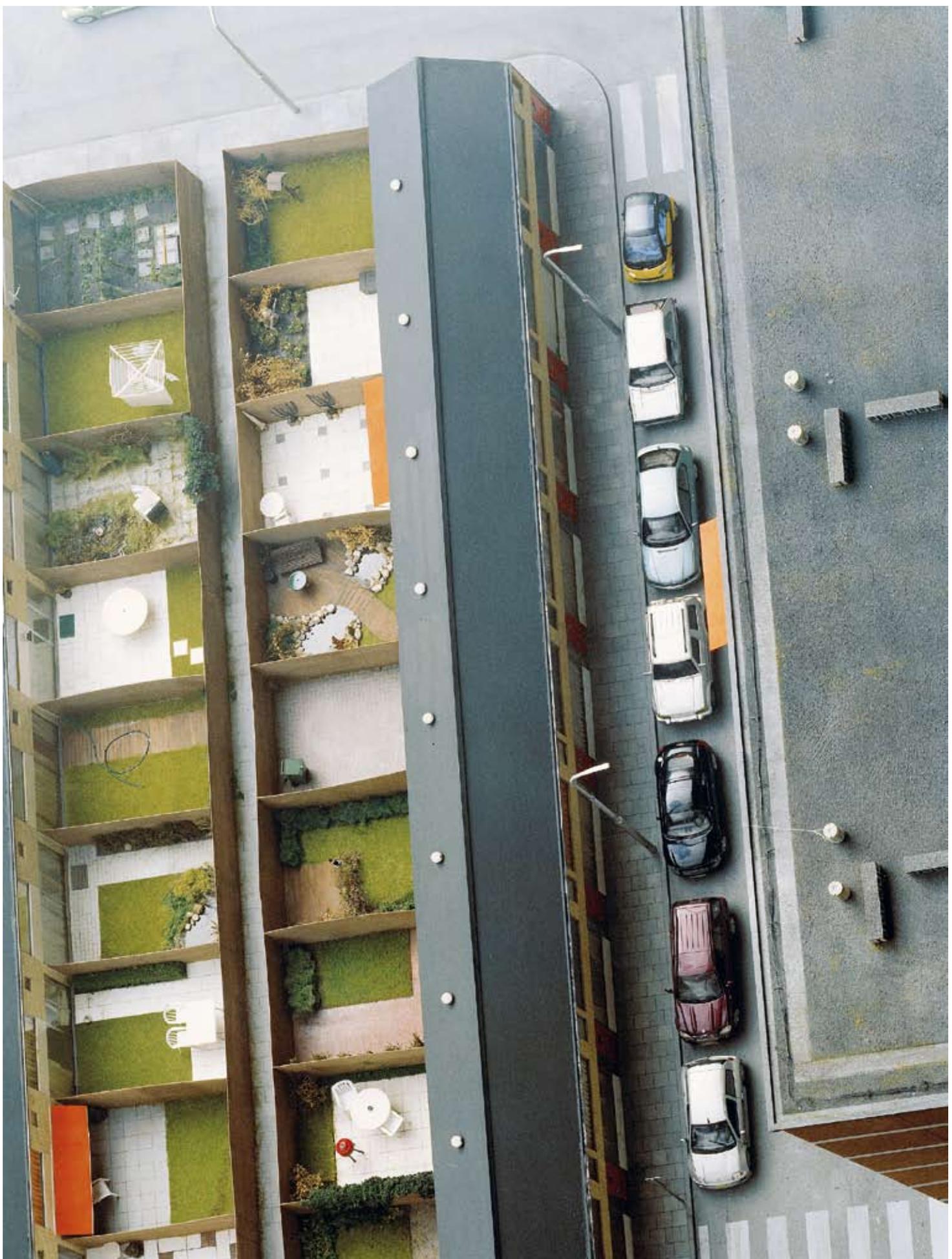




Backyard VIII, BBQ, 2003
C-print, 220@145 cm

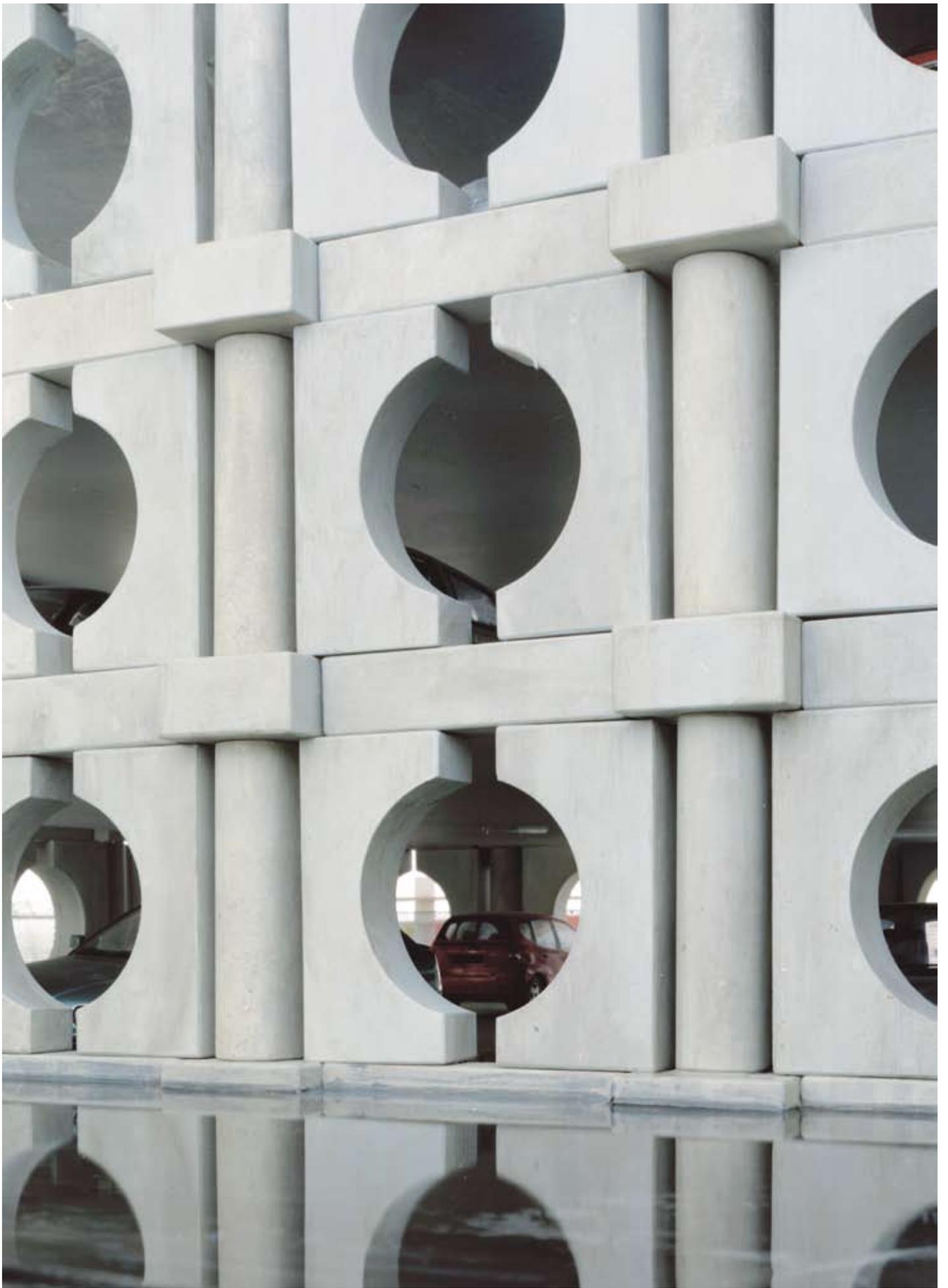






2006/2007

Tales from the Grid













Fake but Accurate*

Saskia Asser & Els Barents

An introduction to the work of Edwin Zwakman. With such a versatile body of visual art as that of Edwin Zwakman, various kinds of work exist along side each other – his series of photographs, installation work, light boxes, maquettes and drawings – but the creative thought underlying it has become tangibly interwoven with these. Although, in fact, invisible and thereby apparently unrelated, Zwakman's strength of mind is nonetheless present in a fascinating way. It can be found 'offstage' in his work: in the wings, behind the scenes, in the surrounding space, basically in everything not shown but implicitly stated. His associative and slightly subversive manner of thinking and acting have only become visible to the public in the long run. In the meantime, though, the context and the consistency of his diverse images and installations must certainly have divulged their secrets to the close observer.

Hidden in this work is an existential strength that will not go unnoticed by the keen eye. Now, only after Zwakman has worked as an artist for about fifteen years, the two successive and (largely) linked exhibitions in Aachen and Amsterdam show the distinct signature that he has developed in the course of time.¹ Yet his strategy was initially aimed at neutralizing the role of his authorship. The reticence with which Edwin Zwakman has rendered his photographic images – by reducing the use of color, depth and detail of form to a minimum – served this purpose. During a period (the 1990s) when the best photographers saw their control over a maximum field of vision, which contained a world of color and detail, being raised to the highest level of mastery, Zwakman's work was far from monumental in appearance. He seemed to be going his own way and, instead, seeking a connection with the more modest expressive means of conceptual art. Only now, in the broader context of his own work, does it become evident just how much that decision to avoid all romantic and glamorous means of expression benefited, in fact, the activeness and playful nature of his works.

At varying paces Edwin Zwakman has developed a commanding and consistent body of work marked by a clarity of imagery – despite the chaotic impression that his way of working must have made on outsiders due to its range of associative links and levels. He has reconstructed the spatial experience in three-dimen-

sional maquettes; and the different dimensions of observation – from a helicopter view to the zooming in on a detail – seem to be interwoven in a remarkable way. And so it comes as no surprise that Zwakman uses exhibitions to sharpen his own focus on work produced by him and to give shape to a new whole. His relatively scarce solo exhibitions have tended to be points of orientation rather than random indications. At the same time, they form the basis and point of departure for new work. To Zwakman, and to others as well, an exhibition is the perfect stage for allowing virtual thought and actual sight to intersect. These have traditionally been the ingredients for creativity, though other names (e.g. fiction, illusion, Surrealism) were given to it in the past. Only technicians refer, with a slight degree of arrogance, to having created a new virtual 'world'. In visual art, on the other hand, reality and virtual reality have existed for quite some time, fortunately in a much more personal and creative way than in the artificial contrast between 'the real thing' and a game.

Two photographers

Back to photography. In Edwin Zwakman there are two photographers. One builds ingenious maquettes in his studio, then illuminates these meticulously and photographs them with a technical camera. Often he spends months working on these maquettes, which he constructs on the basis of his memories and visual experiences. Usually the memories involve landscapes, places or spaces, sometimes objects. He always uses impressions taken from daily life, almost always situated in the Netherlands. This photographer is the Edwin Zwakman whom we can meet in person. He is the artist who travels a great deal, who teaches and works on projects in but also out of the studio, at locations where he sometimes makes ironic comments on social developments. As a photographer he still works in the traditional, analogue way, usually with a plate camera on a tripod and 4 @ 5-inch negatives that he develops in a darkroom and prints in large formats.

The other photographer is a fictitious person who assumes various roles. Sometimes that person is a documentary photographer who sets out with a technical camera. This photographer has concern for the formal aspects of photography and often opts, on the ground glass of the camera, for a clear and graphic

division of the composition. He is an architectural photographer who, with a wide-angle lens, records the white walls, glass ceilings and glistening parquet floors of empty rooms in museums (Museum, 1991–1993). And he is the landscape photographer who, with a panoramic camera and with a feeling for the dramatic Dutch skies, sublimates the play of lines in water, pastures and roads in the Dutch landscape (View, 1994–1995, 2002). At times this fictitious photographer is an aerial photographer, perhaps even one working for the famous KLM Aerocarto, which has been documenting the rapidly changing landscape in the Netherlands from the air since 1921 (Fly-Over II). Or a traveller who, with a 35-millimeter camera, photographs the geometric patterns of the flat polder land surrounding Schiphol while the airplane circles above in the clouds until it has permission to land (Fly-Over I). More frequently, the fictitious photographer in Edwin Zwakman is the inhabitant of an apartment in a typical postwar suburb, somewhere in the urbanized western part of the country. This amateur photographer takes snapshots of changes in his neighborhood with his pocket-sized camera. Through the window, from the breakfast table, out on the street, from the balcony, from the car or train, he observes the urban desire for innovation that should make these run-down neighborhoods, once a utopia of light, sky, tranquillity and space, worth living in again (Suburb, 1996–1997, Suburb II, 1996–1999, Backyards, 2004). Perhaps they could not even be called snapshots, since it is merely through his casual glance that we see the surroundings.

Powers of Perception

Our perceptive powers constitute the material with which Zwakman works – just as wood, cardboard, paper, glass, wool, paint, lamps, photography equipment and films are the material with which he builds, illuminates and photographs maquettes. The various ways in which we observe and perceive the world around us – unconscious and casual, or fully aware and intently focused – explain the various photographic positions that he chooses. Zwakman seeks images that reflect how he has experienced certain places and how that experience has lodged itself in his memory. That determines his vantage point, the composition and the atmosphere. After that, with the image in mind, he carries out the reconstruc-



tion in the studio. Reducing a three-dimensional experience to a flat surface is more difficult than it seems. Zwakman's maquettes are a fraction of the actual size, but definitely not exact scale models of architectonic designs. In order to portray the photographs in the correct perspective, free of distortion and with the right effect of light, he needs to adjust and distort the proportions of the maquettes. The fictitious photographer standing in the maquette is not working according to scale, with a miniature camera, but with a full-size camera! Thus the series Apartment seems to consist of various photographs that were taken of one maquette of the same home, but for each photograph of the series Zwakman actually had to build a completely new maquette.

Zwakman's artistic approach corresponds more to that of a painter than to that of a traditional photographer. On closer consideration, his photographs appear to be strikingly free of detail. What cannot be found here is one of the most distinguishing characteristics of photography: the capacity to record each detail. Zwakman finds it sufficient merely to suggest detail, without undermining the persuasive power of the image. In doing so, he makes skillful use of the fact that, when looking at something, our brains don't need detail in order to recognize and remember objects and situations. There is no room for refined detail in the memory and the (fleeting) glance. It is therefore not the photographic detail but his great command of light which makes the photographs so credible. Edwin Zwakman uses light in order to create atmosphere and give direction to the emotional effect of the image. Artificial light in the studio becomes daylight, twilight, cool morning light, warm sunlight cast in through the window, evening light that casts long shadows, neutral light cast down from above in a museum space, the diffuse light of an overcast day, or the sharp light that shines through during a clearing of billowy clouds.

Reality and Illusion

As long as photography has existed, photographers have been trying to expand their technical and artistic potential in order to manipulate reality in staged situations. The idea that photographs record and document reality is deeply rooted, and the photographer knows that the viewer is prepared to go a long way in 'believing' the photograph. As far as this is

concerned, Zwakman works within an established tradition. In the past, photographers mainly used this point of departure in order to stage a fantasy of their own, or one taken from books and stories. These tableaux vivants gave rise to the motion-picture film. Zwakman, however, is among the group of artists who raise this issue in a more fundamental way. Since photography's impact increased explosively at the end of the twentieth century via the (new) media, they also comment on the medium itself. They present us with a familiar image which, on further inspection, proves not to be what it seems. On the one hand, they wish to lure us into following them in the illusion. On the other, they try to make us aware of what we see, of the way in which we observe and the way in which images manipulate our thoughts and emotions.²

Within this group of photographers, the maquette and model builders have a place of their own. In their work the concept of a shared visual experience – the search for a collective *déjà vu* – plays an important role. Is it possible to point to an objective, collective reality, or does reality exist only in our own perception? The German artist Thomas Demand looks for that collective *déjà vu* in the use of color, his countryman Oliver Boberg in hyperrealistic detail and Edwin Zwakman in the vantage point and in light.³ Demand is the sculptor who reconstructs with paper and cardboard, on a nearly actual scale, household situations and objects, as well as photographs of places charged with meaning. As a pupil of Bernd Becher in Düsseldorf, he learned to photograph his 'sculptures' as objectively as possible. As such, objects and places become icons and show how photographs can uphold the myth about a particular place. Boberg displays equal virtuosity, though in a completely different manner. He is the only one of the three who aims to create the perfect illusion. Nearly unrecognizable as maquettes, the subjects of his photographs are desolate spaces and anonymous places that everyone has somehow seen before. Boberg also reconstructs, with painstaking accuracy, the deterioration of modern architecture.

On initial consideration, Edwin Zwakman seems related to Boberg and Demand in terms of his realistic rendering of the chosen subject matter. Yet Zwakman takes a subjective approach,

while Boberg and Demand develop their subjects on the basis of an objective concept. With these two photographers Zwakman shares a great concern for the way in which utopian ideas are expressed in architecture. All born during the sixties, Demand, Boberg and Zwakman are in fact fascinated by the modernist, functional and anonymous architecture that took shape during the years of reconstruction. Zwakman often situates his photographs in the suburbs of western Holland's major cities where, as a means of warding off an acute housing shortage, apartment buildings were erected at a rapid pace during the two decades following World War II. Clear lines and an austere division of the surface, plenty of space and windows with views of greenery were to make the inhabitants better citizens for a better world. The fact that this vision of the future ultimately failed to promote social cohesion in the neighborhood is among the themes subtly raised by Zwakman. Ironically, this reconstruction architecture has gradually been undergoing demolition in recent years, while a modern variant of this, known as the 'Vinex' neighborhood, is sprouting elsewhere in the country.

The Manipulability of the Landscape

With Edwin Zwakman the manipulability of the photograph has its parallel in the manipulability of the Dutch landscape.⁴ Unspoiled nature does not exist in the Netherlands, as the country would otherwise be under water for the most part. For hundreds of years, the Dutch have been building polders, dikes and installing pumping stations, locks, dams and bridges. Contrary to the situation in painting, the classical and romantic landscape has never been a topic in Dutch photography, except around 1900 when Pictorialism had its brief heyday. If the landscape had in fact been a subject, then this was a constructed landscape with waterworks, railway tracks and harbors, as photographed majestically by Pieter Oosterhuis (1816–1885) and J.G. Hameter (1838–1885); but this was always commissioned by engineers and architects.⁵ The Dutch landscape is flat and sometimes severe; its beauty cannot be found in rippling streams, groves of trees and magnificent vistas, but in its very interaction with the sky, the water and the traces of human presence. Since 1945 the population has grown explosively, and that has had far-reaching consequences for the plan-

ning and infrastructure of the landscape. Via the roundabout way in which his photographs are produced, Zwakman also comments on this development. Although his approach differs, he therefore belongs to the group of Dutch photographers, such as Hans Aarsman, Theo Baart, Jannes Linders, Cary Markerink and Frank van der Salm, who gave new direction to documentary landscape photography at the end of the twentieth century – by embracing rather than excluding the modern additions of man, such as highways, new neighborhoods, airports and industrial zones.⁶

Memories are influenced not only by visual experiences in daily life, but also by the photographs and images that become lodged in the subconscious via books and via the media. In Edwin Zwakman's fictitious photographer, we consequently catch glimpses of his Dutch colleagues. In his architectural photographs, such as those of the museum, there are echoes of the clear language of forms found in work by Hans Spies (1905–1973), Jaap d'Oliveira (1908–1978) and Jan Versnel (1924–2007). His monumental and atmospheric panoramic photographs (Swimming Pool 1996, Street I 1997, Pfluggässlein 2002, Later... 2002, Three Things 2006/2007) connect well with the image of the Dutch cultural landscape portrayed by Cary Markerink and Theo Baart in their series *Wonen in naoorlogse wijken* (Living in postwar neighborhoods) (1985/1986) and *Snelweg* (Highway) (1996), as well as with the photographs of Bart Sorgedragger in his series *Villa Vinex* (2000/2001) on the most recently built neighborhoods.⁷ Also evident in Zwakman's photographic approach is the choice of subject matter characteristic of the postwar documentary photographer Aart Klein (1909–2001) and his way of reducing the Dutch landscape to its essence. Like Zwakman, Klein often had an image in mind before he started photographing. Patiently he would wait for the right moment to arrive; that was how he 'commanded' reality, as he once put it.

Subversive

By way of his alter egos, Edwin Zwakman likewise commands reality, but these fictitious photographers do not remain in character. They introduce subversive elements. The backyards are less manicured than one would expect of a newly built neighborhood. A dismantled wardrobe, an unhinged door, roofless

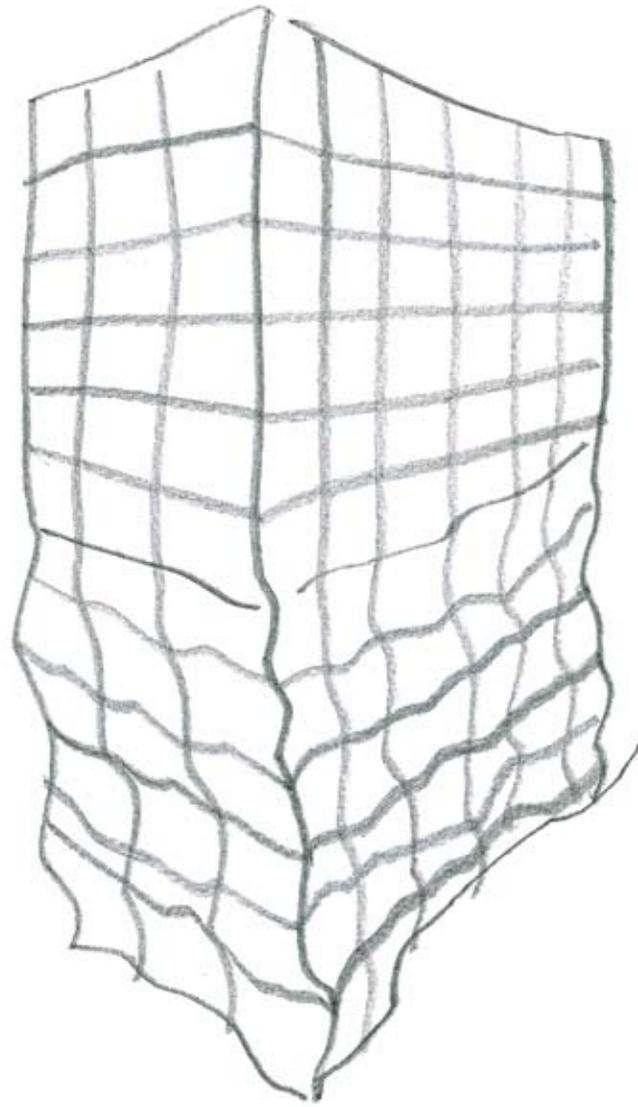
houses, ominously large and pointless-looking square holes in the ground, and again those excavators being used for unclear purposes, constructive or destructive. But the subversive is evident, above all, in the dimensions of his printed 'snapshots'. Leftovers at the breakfast table, the Ikea closet, the shopping cart appear larger than life. At times Zwakman's imagination takes the helm, as in *Early Learning Centre* (2007) where the parking garage, built with toy blocks, causes the viewer to wonder where this unusual architecture can actually be found.

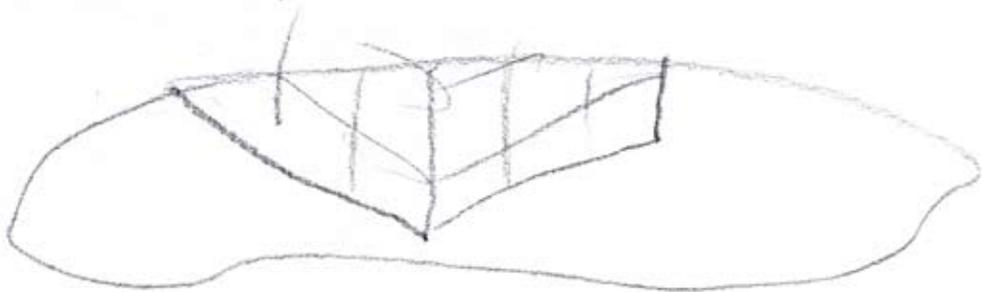
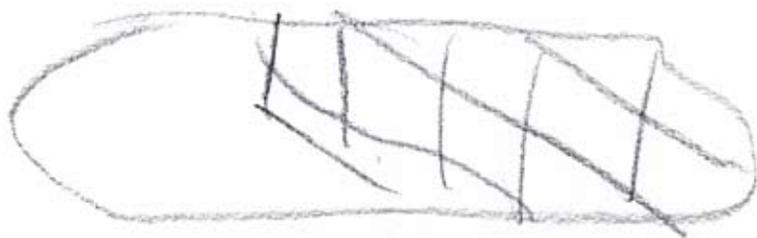
Els Barents is the director and Saskia Asser the curator of Huis Marseille Museum for Photography, Amsterdam.

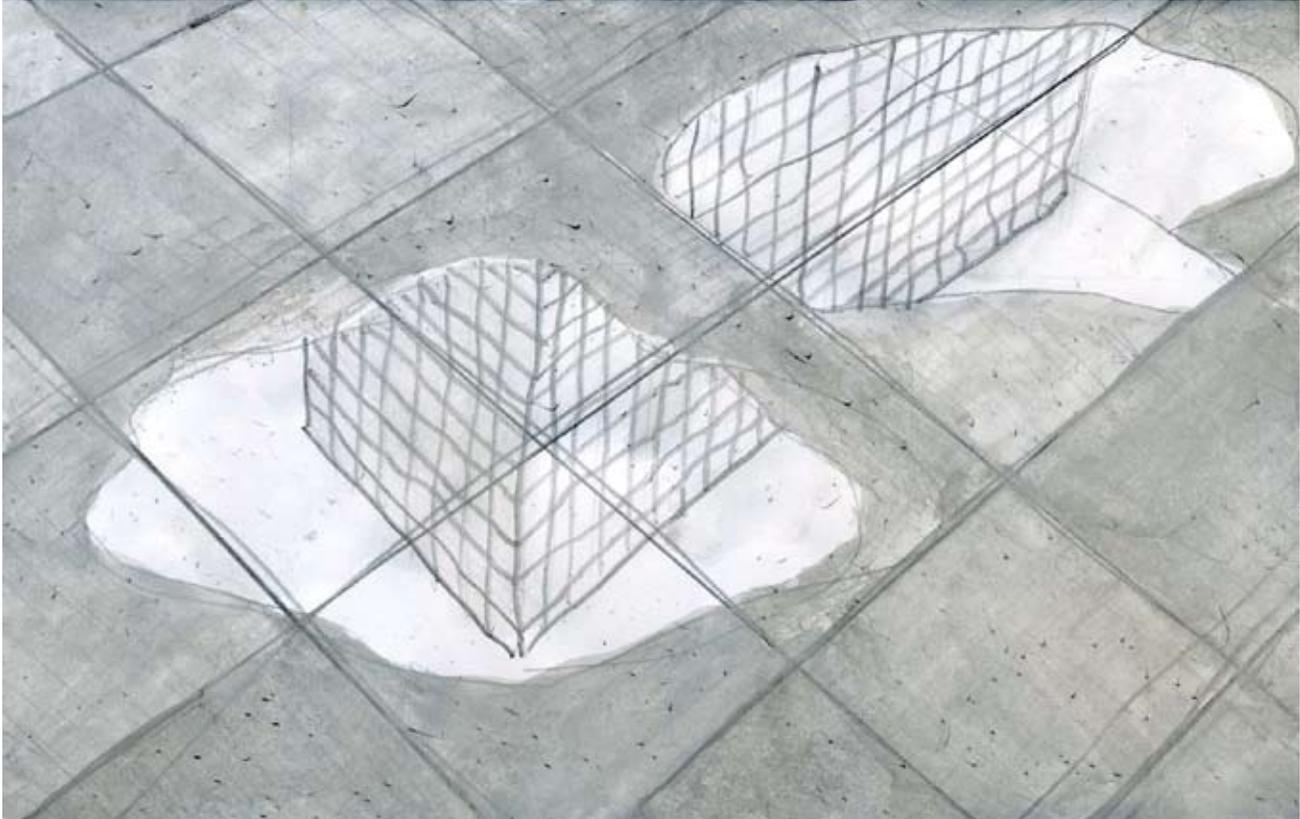
^{*)} This title refers to the famous headline from The New York Times of September 15, 2004: "Memos on Bush are Fake but Accurate, Typist Says". The issue was whether George Bush Jr. had completed his service in the National Guard. Edwin Zwakman has adopted these words as a motto for his way of working. The title now being used for his solo exhibition at Huis Marseille (March 1 – May 25, 2008) and the accompanying publication was also used previously for Zwakman's exhibition at Galerie Gimpel Fils in London (February 24 – April 2, 2005).

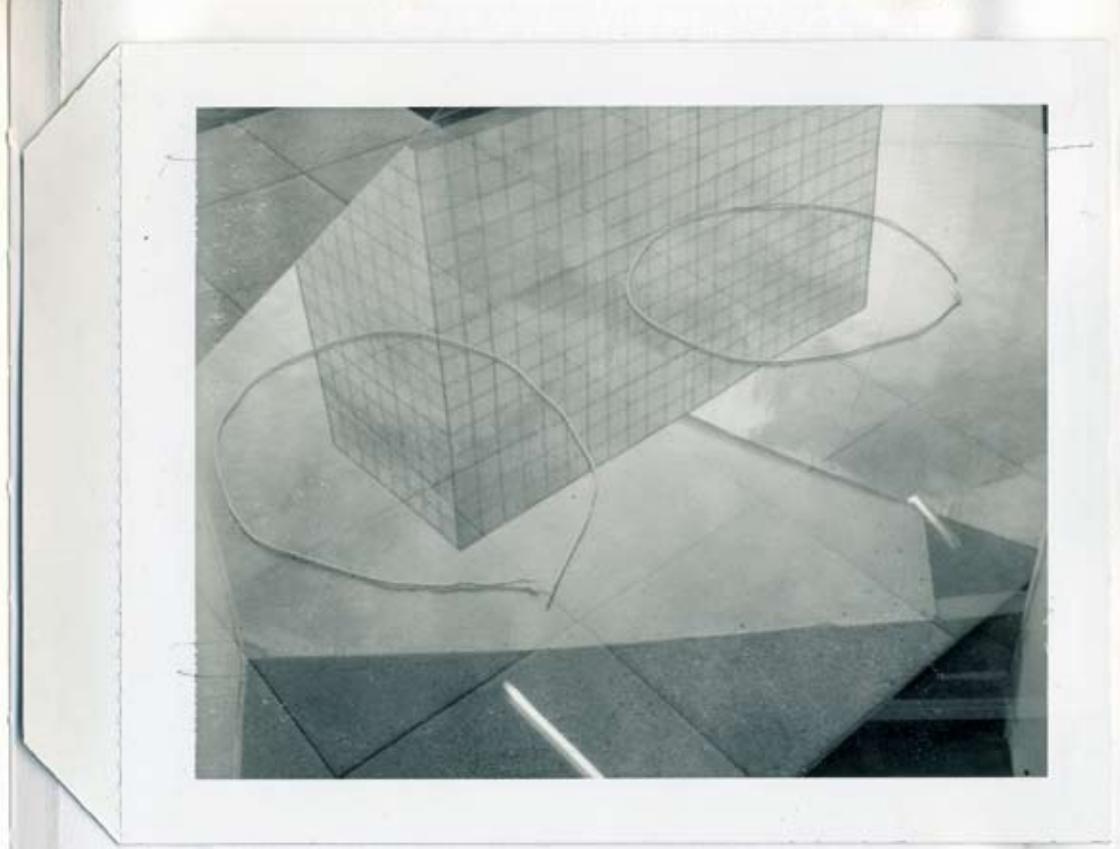
- 1 Edwin Zwakman: *Iconic Target*, Ludwig Forum für Internationale Kunst, Aken, November 24, 2007– February 24, 2008, Edwin Zwakman: *Fake but Accurate*, Huis Marseille Museum for Photography, Amsterdam, March 1 – May 25, 2008.
- 2 See: Charlotte Cotton, *The Photograph as Contemporary Art*, London 2004, pp. 191–218. See also, in relation to Edwin Zwakman: Arjen Mulder, 'Dutch sublimity: Edwin Zwakman's world', in: Marente Bloemheuvel, Jaap Guldemond (ed.), *Post-Nature, Nine Dutch Artists*, Eindhoven/Rotterdam/Amsterdam 2001, pp. II–III: Edwin Zwakman is among the artists who emphatically involve the viewer in their artistic vision.
- 3 Ralf Christofori has carried out an extensive analysis of this and other related artists in his book:

- Bild – Modell – Wirklichkeit. Repräsentationsmodelle in der zeitgenössischen Fotografie*: Oliver Boberg, James Casebere, Thomas Demand, David Levinthal, Lois Renner, Laurie Simmons, Edwin Zwakman, Heidelberg 2005.
- 4 Kate Bush, 'Under Construction', in: Jaap Guldemond (ed.), *Edwin Zwakman: Façades*, Eindhoven (Stedelijk Van Abbemuseum) 1999, pp. 7–11; Frits Gierstberg, 'Edwin Zwakman', in: *Contemporary*, no. 67 (2004), pp. 106–109.
 - 5 Frits Gierstberg, Tineke de Ruyter, 'Metamorfose van een maakbaar land. De fotografie van het veranderende landschap in Nederland vanaf 1860', in: *Dutch Eyes. Nieuwe Geschiedenis van de fotografie in Nederland*, Zwolle 2007, pp. 192–244.
 - 6 Maartje van den Heuvel, Tracy Metz (ed.), *Nature as Artifice. Nieuw Nederlands Landschap in fotografie en videokunst (1989-nu)*, Rotterdam/Amsterdam (NAI/ALIA) 2008
 - 7 Theo Baart, Cary Markerink, *Wonen in Naoorlogse wijken*, Amsterdam 1986; Theo Baart, Cary Markerink, Tracy Metz, Snelweg, Amsterdam 1995; Tracy Metz, Irene Cieraad, *Villa Vinex – Bart Sorgedragger fotografeert Leidsche Rijn*, Amsterdam 2001. All of the series mentioned have been commissioned by the Rijksmuseum (partly in collaboration with the newspaper NRC Handelsblad) within the context of the photography assignment Document Nederland.









31-10-'66

12.5 = 150
7.5 = 90

OK, start making
puddles

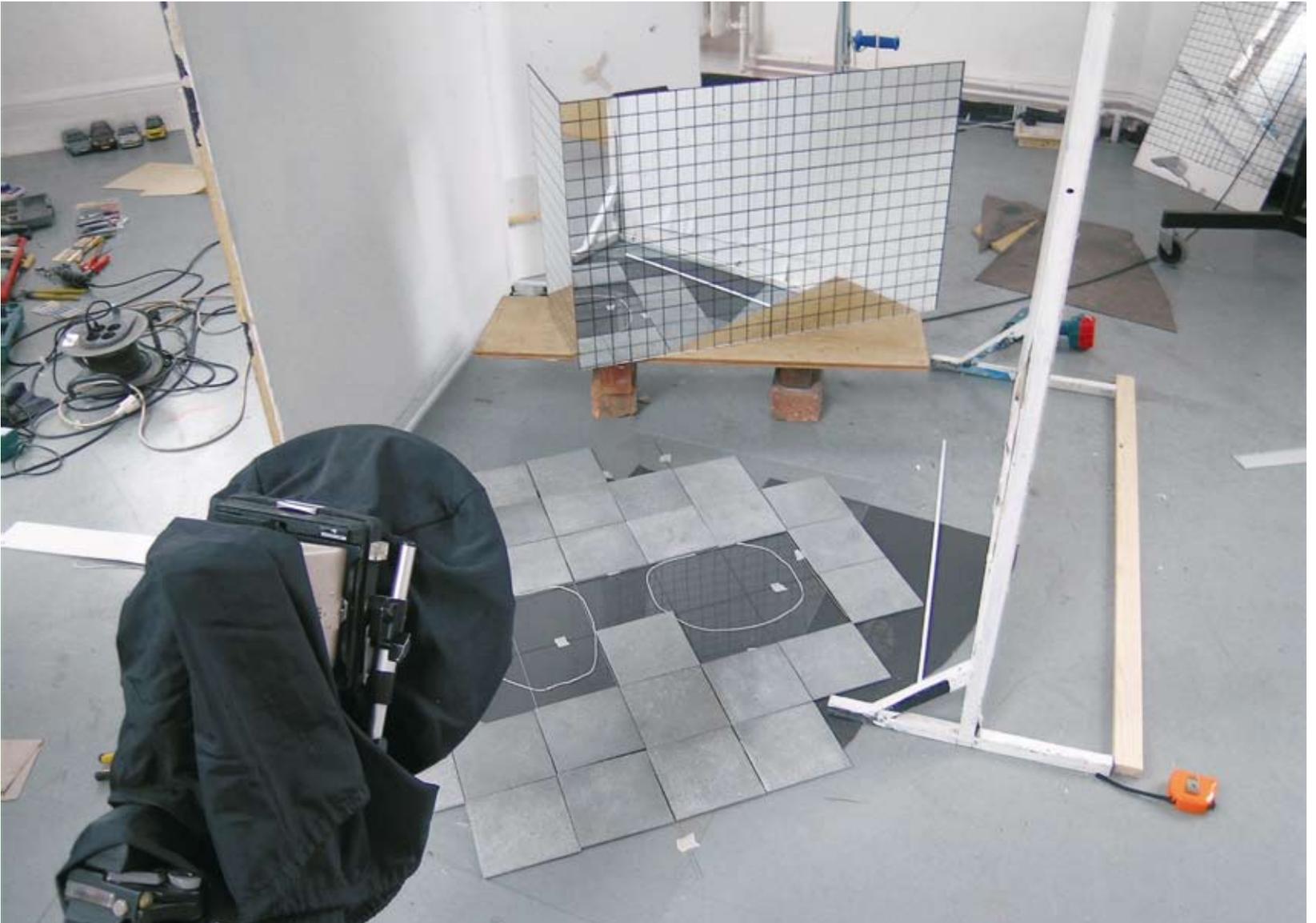
Sketch for Mirror, mirror.

hoe het klein, veel
afstand nodig.

licht
or donker
of grijs
of blaauw/lt?



lange lens,
naar w. tot mogelijk.



Framing Reality

Marianne Brouwer

“This uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression ... The uncanny [is] something which ought to have remained hidden but has come to light.” (Sigmund Freud)¹.

Edwin Zwakman's oeuvre encompasses three main themes: the Dutch Landscape, the Excavation Site, or Hole in the Ground, and the UN-works. The Dutch Landscapes are always large-scale format photographs showing not only landscapes, but also interiors, breakfast tables, and backyards, all of which Zwakman considers to be aspects of the Dutch landscape. The theme of the hole in the ground appears very early on in photographs of excavation sites lined with steel sheet piling or of excavators digging the soil. The excavator, in particular, has well-nigh become an icon in his works, involving aspects of the destructive and the primordial. The UN works are always site-specific interventions, which recently have acquired partly grim, partly humorous, guerilla-like aspects. Together, the works form a veritable tripartite cosmology, consisting of heaven (the sky above), the underworld (the hole in the ground) and the mid-ground, represented by the man-made world of architecture. The sky is a given part of almost every work, whether as a tranquil, haunting or ominous phenomenon. A fourth theme – that of the frame – encompasses the other three. A framing element – be it frame, drapery or pedestal – is what the French philosopher Jacques Derrida has termed a work's parergon². Not quite part of the work (ergon) itself, yet not quite belonging to the world outside, the parergon exists between reality and illusion. In Zwakman's work the parergon is never an actual frame, but a conceptual framework, that serves not to distinguish illusion from reality, but rather to blur truth and falsity, reality and fakeness.

Zwakman first started making his 'Dutch Landscapes' around 1993. The photographs present us with all the famous, classical subjects of Dutch seventeenth-century genre painting. They show the proud, man-made landscape with its rivers, polders and canals, its high skies and monumental clouds, as well as its architecture, the intimate views of backyards and interiors, the richness of still lifes. The photos intentionally quote the Dutch clas-

sics: the frontal alignment and evenly distributed, yet all-pervading light of Vermeer's View of Delft, for example, or the dramatic light falling obliquely across the Dutch polders of Ruysdael's View of Haarlem. What we see, however, is not the ancient landscape as we know it, but a modern landscape of glass, steel and concrete; of highways and industrial zones, office buildings, social housing blocks. Plastic furniture sits in cramped backyards; the still lifes consist of products from the supermarket. The 'Dutch Landscapes' could be seen as prototypes of realistic art, were it not for the fact that these landscapes do not exist in the real world, technically speaking, the backyards and interiors could never have been photographed from the viewpoint from which Zwakman presents them.

In Zwakman's 'Dutch Landscapes' everything is fake. For each photo he constructs what is comparable to a film set made of models and props, to be photographed on a table-top or on the floor. Zwakman almost always makes his props himself, and always from memory, re-creating a world he knows by heart. The models are fragile and ingenious structures which he knocks together in his studio; their sole purpose is to look real in the photograph. The clouds, trees, and canals have been painted as a backdrop on sheets of paper. The fact that Zwakman never copies his models from existing originals gives the photographs a schematic, prototypical, almost abstract quality. Zwakman takes no pictures, has no documentation or sketches from life. His sketchbooks show that he builds his images as autonomous constructs comparable to architectural compositions. In addition, his photos are almost always void of any living thing. Whenever a figure is included, as, for instance, in a photo that shows a woman wearing a headscarf and looking up at a modern social-housing block, it never is the actual subject of the image. It is always shown as something 'other', as part of an estranged landscape. Most importantly, all Zwakman's photographs have been carefully constructed so as to show no central perspective. As a consequence the artist's point of view is absent, leaving the viewer on his own, having no way of identifying with the picture, or idealizing its subject. Zwakman's most important, early 'Dutch Landscape' is a photograph from 1996 entitled Fly-over II, which presents a summa, as it were, of the modern Dutch landscape sublime. This

is a large-scale photograph showing an aerial view of a gigantic cloverleaf of intersecting highways, but also nearby canals, polders, villages and industrial zones. In the distance you can make out the coastline and the sea. A cloud trails in the sky like a plume of smoke, as an intense, white light shines from behind it. The photograph's triangular composition, as well as the image of the cloud, are a direct reference to Pieter Brueghel's Tower of Babel, an allegory of hubris, man's aim to become God's equal, and his subsequent punishment. Brueghel's painting is not just the depiction of the Biblical story, however; it is also an encyclopedia of its time, assembling all species of animals, vegetation, implements and peoples then known to man. Fly-over II shows an equally proud inventory of postwar Dutch man-made landscape – its canals, rivers, and dikes, its twentieth century buildings, offices, housing projects and industrial zones. It charts everything that landscape stands for: land reclaim, the taming of the sea, modern technology and architecture. Fly-over II is thus a veritable allegory of modern man's belief in the superiority of human reason over nature. But whereas in Brueghel's painting the dark and ominous cloud spells imminent disaster, Fly-over II is tranquil, showing the world peacefully intact. Only the transcendental light shining from behind the clouds tells something different. Its implicit reference to the Sublime in art points to the true meaning of the photograph. Here, two different forces are pitched against each other: the huge man-made cloverleaf, spanning the earth with its grip, and the force of Nature itself, hidden yet majestic. Fly-over II refers to a specific time in Dutch history known as 'The Reconstruction', which designates the rebuilding of the country after World War II. The glass-and-steel landscape of Dutch Reconstruction, and the very utopia it represents, came to signify the victory of reason over evil, of Enlightenment over barbarism. But even while the calculability of the world was postulated anew, the landscapes of reason became the very image of what they were meant to exorcise. "The pure immanence of positivism, its ultimate product is no more than a so to speak universal taboo. Nothing at all may remain outside, because the mere idea of outsiders is the very source of fear [...]. Enlightenment is totalitarian."³. In Dialectic of Enlightenment, written during World War II, the German philosophers Theodor Adorno and

Max Horkheimer have shown extensively and convincingly, that barbary is inherent in reason. Not the Sleep of Reason, but its triumph begets monsters⁴.

In Zwakman's apparently peaceful, yet dehumanized landscapes, the imagery of a proud belief in technology and the superiority of reason appears again and again as he mixes the stereotypes of the modern with the stereotypes of the Golden Age of Dutch painting, presenting a kind of summary of all that is thought glorious in the Dutch tradition. Yet there is something intensely disquieting about the 'Dutch Landscapes'. For at the same time they portray, in an almost surreptitious manner, the decay and loss of utopia, targeting what the architectural critic Anthony Vidler has called the 'Modern Unhomely'⁵. Without being either gruesome or grotesque, they leave you with the uncomfortable feeling that something doesn't quite fit, isn't quite right. Zwakman never resorts to outright images of the haunted house or the frisson of gothic horror. But the commonplace icons of ordinary, all-too-familiar modern life somehow always seem to turn into grim mementos of heroism abandoned and paradise lost. His most recent body of 'Dutch Landscapes', a series entitled *Tales from the Grid* – a pun on *Tales from the Crypt* – deals with the seventies, when corporate power started to replace the power of the state⁶. In architecture this shift was translated into the all-encompassing and ever-expanding grid of Brutalism and New Structuralism. The grid, once the triumphant achievement of modernism, has now become a cage of reason, a "sign of the contemporary administered world and its repressive desublimation"⁷. A photo of an empty shopping cart (*View Cart*, 2006–2007) emblemizes this disenchantment. The shopping cart, taken in close-up, fills the entire frame of the picture. Rendered life-size, it is depicted with the intimacy of a portrait looking down at us. To enlarge beyond proportion a motif that is banal to the point of being inane and, moreover, to inverse perspective (for aren't we the ones normally looking down at the shopping cart?) is an offense to our sense of hierarchy, to the order of things. It is precisely this sense of disproportion, of incongruence on the spectator's part that renders the photograph effective, for it pushes the image of the cart into the foreground of a consciousness from which it had been effectively banned. It fills the mind with the slightly claustrophobic image of its

metal grid, wheels and handlebar, bringing to life the memory of all the moments spent in the supermarket, pushing that unwieldy thing through passages too narrow, among throngs of other people put through the same ordeal by the logic of modern capitalist food distribution. Here, suddenly, is not a shopping cart but the grid itself, the icon of modernity, turned into a juggernaut.

Memory and the subconscious respond to the images that Edwin Zwakman has meticulously staged for our benefit and enjoyment. And because each image is a construct, a kind of summary, an abstract of the original object, it will allow our memory to read it that way: as something we have already generalized and filed away as part of our everyday vocabulary of images and our repertoire of situations. In other words, we know it. With the memory of that image (or rather of how it ought to be) slightly disrupted and put in an alien situation, our subconscious suddenly produces a feeling of unease or anxiety that we normally dismiss, but which is in fact intimately connected to the object itself. The photos play on memories of paintings seen, landscapes known, details remembered: on stereotypes, the mass-produced and the world of the media. They project images and experiences that are all part of our cultural framework, only to dislocate them slightly, making them incongruous, and producing an awareness of absence or loss. Emblems of the heroic function as signs of estrangement. The icons of the Dutch Sublime turn out to be the clichés of a picture postcard.

The theme of the excavation site or hole in the ground recurs with regularity in Zwakman's works. A hole in the ground is an archetype. It symbolizes our unconscious, locates our deepest fears. Since time immemorial, descending into the underground has been equivalent to venturing into the realm of death, a symbolic rite of passage leading to inner transformation. The theme of the hole in the ground is closely connected to a dream Zwakman had as a boy: of an abyss he had to cross on a tree-trunk decorated with strange symbols, while the silver ribbon of a river glittered far below. Through moments of vertigo and the fear of falling, he reached the other side. Only much later did he recognize it as an initiation dream. *Museum, Site* (1993), is the first work in which Zwakman used the hole in the ground as a metaphor for transformation.

The photograph shows a modern, pristine museum gallery whose floor has been transformed by an excavator into a site of nearly primordial devastation. The threateningly raised grab looks like the jaw of a Tyrannosaurus. An ashen moon hangs in a purple sky above the museum's glass roof. The photograph radiates the fierce determination to attack the museum's architectural frame, literally to undermine the mausoleum of the arts. In *Museum, Site* the theme of the frame, embodied by the museum's architecture, is at its most explicit. It serves to destroy the notion of art as both satisfying and harmless, in order to restore its original power of destruction, mourning and renewal. *Harbour* (1995) is the first photograph to show the three levels of Zwakman's cosmology. It pictures a contemporary industrial landscape but with the disturbing and sombre look of a Böcklin painting. It shows the prow of a giant tanker apparently putting out to sea. There is scarcely any visible mainland; next to an enormous construction site where an excavator is at work, we see the illuminated windows of a glass-and-steel harbour building. The powerful sky, the empty earth and the turbulent waters are force fields of an antediluvian order against which the fragile modernist building, the world of human endeavor, offers but inadequate protection.

In 2002 Zwakman was invited to make a site-specific public sculpture for a Dutch hospital. To enter a hospital inevitably involves facing questions of illness, death and the expiration date of one's own body – the very confrontation that consumer society cannot accept. Recalling his dream, Zwakman wanted to give shape to those feelings of fearful anticipation through the experience of sudden vertigo and the recovery of balance. He also envisaged the work as a sort of archaeological excavation site which would make the building process visible and remain as a kind of relic from the period during which the hospital's new wing was built. Lined with steel sheet piling, *The Hole* starts outside the building and runs beneath the hospital's glass façade to the inside. Just above groundwater level are the hospital's sewer system, gas and electricity mains and data cables. One of the large concrete piles that support the building stands in the center. The foundation, cables, and supports are connected so intricately to the building itself that they look like its entrails, bones and nervous system laid bare – the building's *ecce homo* as

it were. The Hole is covered with thick clear glass, giving it the appearance of a preserved archaeological excavation. Standing on the plate of glass is like hovering, for a brief moment, between heaven and earth, life and death, while gathering courage to cross the threshold to the hospital. Finished in 2005, The Hole is the most complete expression of Zwakman's cosmology to date; a cosmology in search of spaces of fear and rituals of grief and catharsis that modern society denies us.

The United Nations works have come to hold an increasing importance in Zwakman's oeuvre. They originated from his questioning whether it was at all possible to intervene with site-specific public art in a country or an environment with which he was not intimately familiar since childhood, as he was with the Dutch landscape. The theme of the UN turns out to have been an almost uncanny invention, allowing him to address a number of issues at once: the issue of war – never entirely absent in his work – and the issue of the staged iconic intervention already present in his photographs. Zwakman is fascinated by the image of the UN as a media icon in the spectacle of increasingly worldwide warfare, the white vehicles appearing in newspapers and on TV with each UN intervention anywhere in the world. His UN works mimic the techniques used by the UN itself and thereby create the illusion of a UN operation. He uses the UN's basic imagery, the white vehicles with the UN logo, letting them show up not in the Third World, but in the streets of European cities. This comes as a shocking reminder of war, suddenly too close for comfort. First and foremost, however, his UN works tell a media story unfolding through-out images, whether real or faked. At times – as in the Austrian city of Graz – he has a real white excavator drive through the city. For Helsinki, on the other hand, he created a billboard with a UN excavator in a snowy landscape that he photographed from a toy surrounded by white sugar. In Vilnius, Lithuania, where only ten years ago Russian tanks had invaded the city, he had the city buses painted white and emblazoned with the UN logo. Filmed from a helicopter, the city buses driving their normal routes look exactly like the familiar TV images of UN vehicles transporting evacuees. Lately, Zwakman has not limited himself to mediatized situations, however. Spotting an excavator standing idle in London's Regent

Park, he painted it white overnight and applied the UN logo to it. The next morning police came to look for the perpetrator. This new turn in his work started with a proposed work for the city of Marseille. In 2005 the city invited him to create a site-specific project for an enormous construction site (nicknamed 'The Hole' by the population) in the heart of the old city, next to the old seaport. The city planned to gentrify the neighbourhood, replacing the dilapidated medieval houses with luxury apartments. The population, mostly Arab workers whose life has been interwoven with the city and the seaport for centuries, had to go, though no provisions were made for its relocation elsewhere. The French ultra right-wing party, the Front National, in particular was already talking of "the big purification" of the city. Zwakman proposed that three gigantic billboards be placed next to the building site, showing a photomontage of the future neighbourhood featuring ultramodern shopping arcades and broad avenues lined with palm trees. Each billboard, however, was dominated by one of the three most famous landmarks of the Arab world -the Ka'ba of Mecca, the great mosque of Hassan II in Casablanca, and the gigantic arch of Saddam Hussein in Baghdad. Zwakman took the images from the internet, thus obtaining the most popular views of the monuments, combined with the slightly blurred aspect of media-generated images, and carefully mounted them as future city views. The project, entitled *Monuments Déplacés du Monde Arabe*, was not realized due to the fear, on the part of the organisers, that the Front National would use the images as antipropaganda.

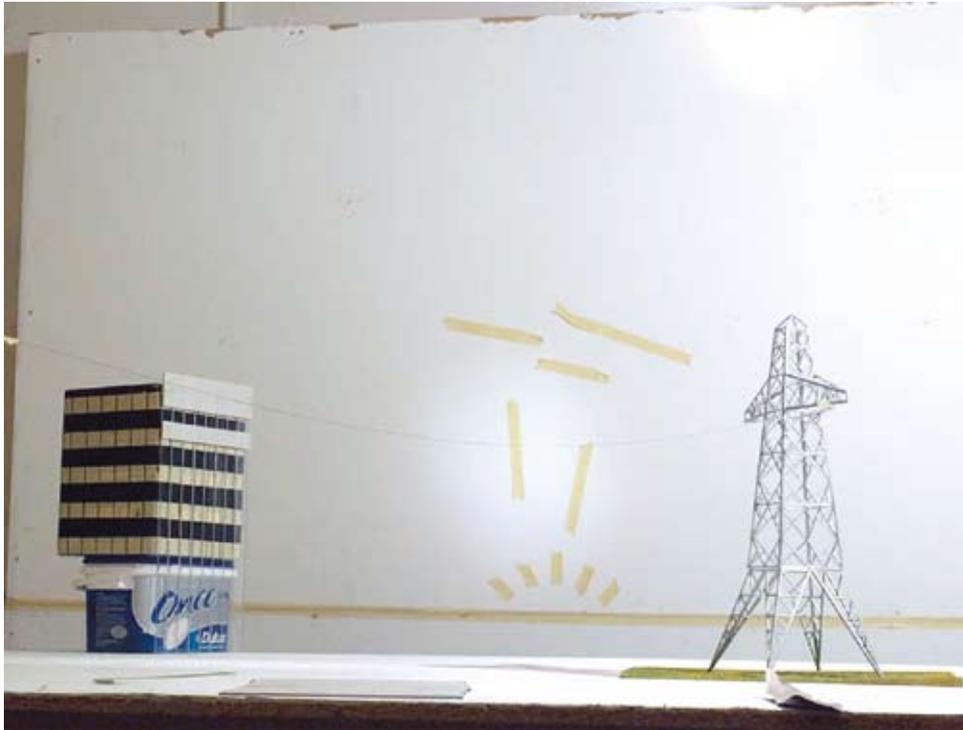
Though not a UN work, the billboard proposal for the city of Marseille was instrumental for the next stage in Zwakman's UN projects, the introduction of the Iconic Target. 'Iconic Target' is the designation, by the Anglo-American Press, for those monuments or buildings rated as landmarks of a culture or a nation, and therefore having an exceptionally high, symbolic status. New York's Twin Towers were an Iconic Target, as is the Eiffel Tower, for instance, or UNESCO's World Heritage sites. As iconic images, they are targets for tourist cameras and travel agencies, but also for terrorists. By introducing the iconic targets of the Arab World into his landscape of a future Marseille, Zwakman addresses not only the feelings of fear and terror that dominate the West since 9/11, but also the wrong done to the Arab com-

munity of immigrant workers; he basically creates a scenario in which the roles of power have been reversed. In a similar vein – reversing the roles of power, that is – Zwakman recently selected the iconic targets of the German town of Aachen for his simulated, but increasingly life-like UN interventions, which have nonetheless come to resemble humorous but disquieting guerilla actions, as his UN excavator moved through town, blocking roads and shopping malls, behaving more and more brazenly under the guise of its UN emblem.

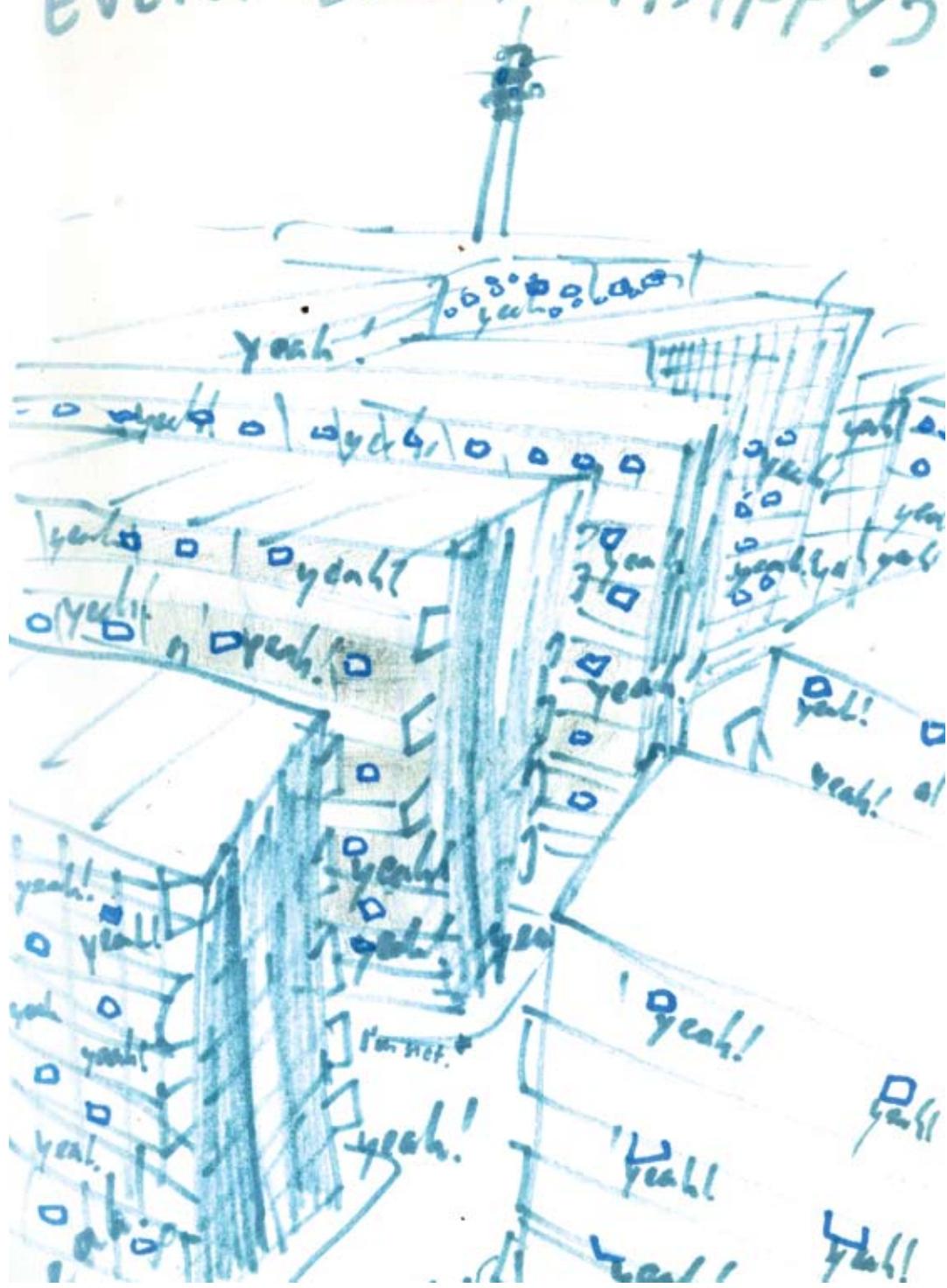
A carefully framed, fictitious situation which is, however, convincingly real, is Zwakman's answer to the overwhelming stream of images inundating us every day and simulating (as with the CNN broadcasts of the first Gulf War) a reality which more often than not, proves to be a lie. Zwakman, on the contrary, resorts to tricks and fabricates lies in order to tell uncomfortable truths. Although power and authority are barely suggested here, and only subtly represented through their stereotypes, the effect is all the more powerful. For these stereotypes are omnipresent and have been etched deep in our collective memory. Juxtaposing them with each other in contradictory settings, Zwakman awakens hitherto undefined, yet somehow familiar anxieties, as even feelings of deep unease surface, as it were, from the interstice between one image and another, as though through cracks opening up to visions of a veritable abyss.

Marianne Brouwer is an art historian, curator and art critic.

- 1 In: Anthony Vidler, *The Architectural Uncanny, Essays in the Modern Unhomely*, The MIT Press, Cambridge, Mass., 1992, p. 14.
- 2 Jacques Derrida, *La Vérité en Peinture*, Flammarion, Paris 1978.
- 3 Max Horkheimer and Theodor Adorno, *Dialectic of Enlightenment*, New York 1995, p. 16.
- 4 *The Sleep of Reason Produces Monsters*, Goya, Los Caprichos, plate 43.
- 5 See footnote no. 1.
- 6 *Tales from the Crypt*, legendary U.S. horror comics from the 1950s.
- 7 Anthony Vidler, op. cit. p. 136.



EVERY BODY HAPPY?











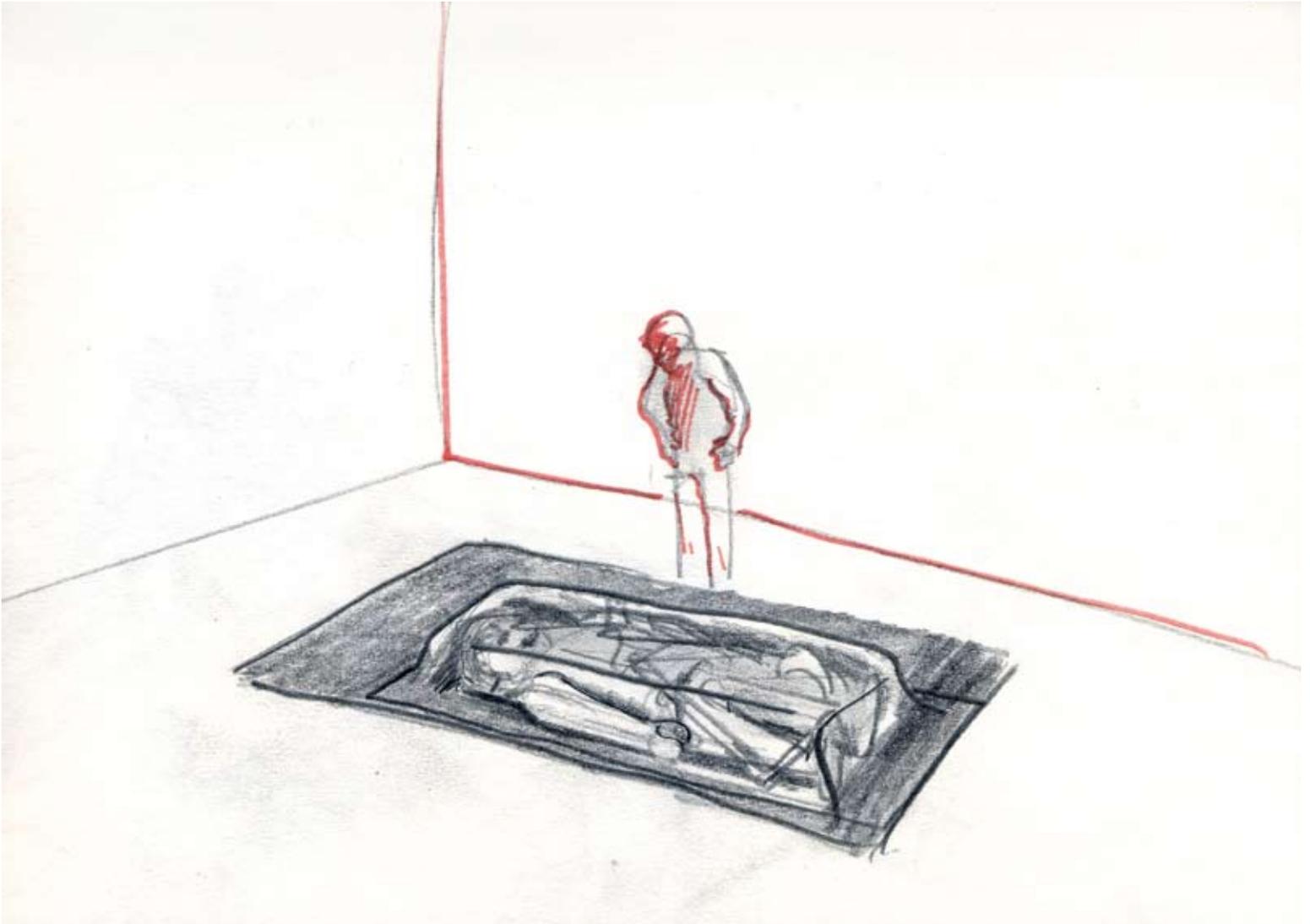
old, ceased, gradually
upheld and kicked to
see result of his
entrance, especially a cold
raft of wind over a small
leisure area exposed high
above the ground he she
as readily, only to get it.
Punch! Pounce! The crowd
of objects of any
the situation. But you
rough a heavy pack, sagged
out under his hand and
ought a tear to his eyes.
Punch! Pounce! The hand
for several; the Art Student
it fall again. The film as
the sea behind them.

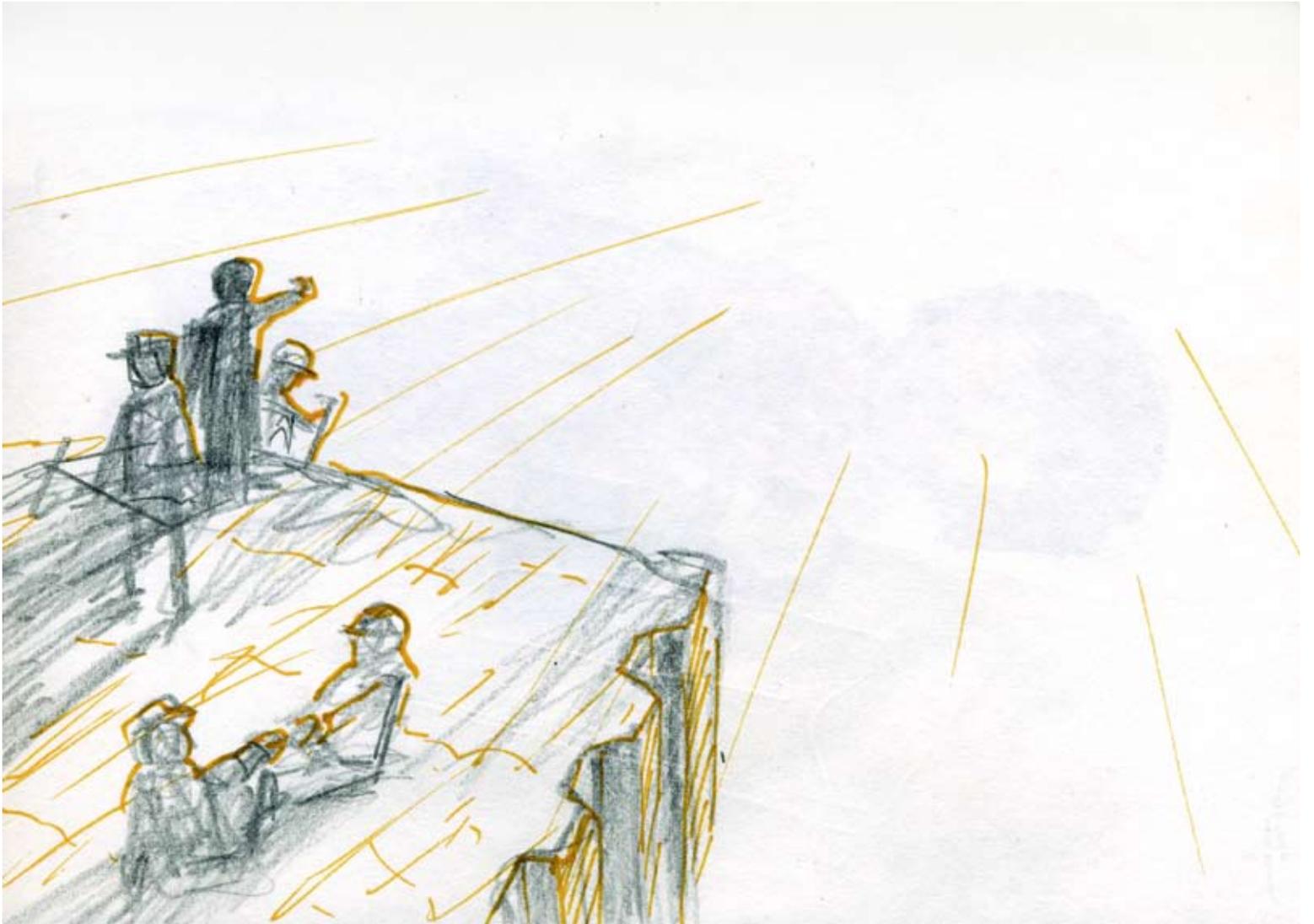


Fine : FEB III

fasse de
maguettes.







1997–2008

Site Specific Projects

The Making of Iconic Targets

Harald Kunde

Anyone who like Edwin Zwakman has for the past ten years explored the promises and ambiguities of contemporary media reality appreciates the suggestive force of visual messages and can repeatedly draw on their rhetoric expression for his own manipulations. Even though the foundation is supplied by the tried-and-tested tension existing between model and reality, thanks to immense technological advances the amount of simulation, fake and manipulation has expanded to such an extent that it is hardly possible to distinguish between fact and fiction any longer without a precise knowledge of the iconic representation techniques. As such, the artist always has a vested interest in the infrastructure of the images, their impact and target strategies; it is only on the basis of this self-verifying immanence that more elaborate social and political linkages can be explored and ultimately absorbed. This means that virtually all Edwin Zwakman's artistic investigations seek to extract socially accepted signs and symbols from their established contexts and transfer their visual impact onto other intellectual and urban setting. In doing so he creates scenarios of deceptive reality, which, in addition to their disconcerting irritation above all offer new insights into the omnipresence of media images that have long since come to envelope the actual events and ultimately serve to determine global perception. On this "visual front" Edwin Zwakman considers himself as an "embedded artist", who by wrestling for an interpretation of the respective situation of any kind whatsoever is simultaneously both initiator and reporter – and ultimately presents us with the mechanisms of "reality TV".

In this context, news from hot-spots, military deployment zones and strategic targets are of particular interest where they have inherent potential either as terrorist targets or as tourist venues. Edwin Zwakman employs this everyday and ubiquitous store of images, which has considerable manipulative potential, employs it to create a highly memorable canvas on which his interventions inspired by a sense for the potential, unfold. By preference he features heavy-duty equipment like excavators, caterpillar vehicles and buses, all of them painted white, and all bearing the UN logo. Their mere presence at what were previously intact places suffices to produce the instability associated with trouble spots, such as were only known

through the media to date. Particularly the excavator with its symbolism of upheaval, clearing away of old conditions and the emergence of new circumstances serves Edwin Zwakman as a recurrently employed projection figure of his imagination and features both as a model and computer simulation but also as a photograph and actual vehicle in his hybrid imagery. In the early piece *Untrue*, made in 1997 (and shown in a public space in Helsinki as part of the *(No) Vacancies* project), the observer is already confronted by an enormous billboard depicting a UN excavator, while the toy-size model on which it is based shovels its way through a snowy landscape of sugar. Zwakman employs this reversal of perspectives, weightings and meanings to articulate the topic of visual reality and iconic reality, which has run through his work like a leitmotif since then and especially in actions in public urban space where it develops a disconcerting explosive force.

We can name three further examples of this. In Vilnius, the capital of the Baltic republic Lithuania, which only relatively recently gained independence from the construct known as the former Soviet Union, Edwin Zwakman initiated an action in 2004, which uses a simple visual portent to reveal the possibility of a return to dictatorial conditions. A bus from a regular service – painted white and, it goes without saying bearing UN letters, made its way through the city traffic and produced a certain unease amongst passengers at this global signal of a peaceful intervention force. Has something happened? Are injured persons being taken to safety? However, the manner in which Edwin Zwakman captures its moves using a helicopter camera, demonstrates that his prime concern was not to create uncertainty but rather to address the media rituals of reporting and the prefabricated images this triggers in the observer's mind as a result. It is this constantly present layer of images perpetuated by constant consumption, prefigured and retrievable in various degrees of the catastrophic that Edwin Zwakman repeatedly examines and employs; without this medial iconic crust his work would be superfluous. In actual fact, it sees itself as a critical act of consciousness and at times it reveals unexpected insights into non-verbal mentalities, whose articulation otherwise tends to be hidden beneath a veneer of politically correct speech.

This particular aspect is clearly evident in the project *Monuments déplacés du Monde Arabe*, which Edwin Zwakman realized in connection with a competition for the urban renewal of central districts in 2005 in Marseille. These sprawling quarters brimming with nooks and crannies and largely populated by North African migrants, were to make way for a spacious, traffic-oriented urban planning scheme, which regarded the destruction of the migrants' housing as inevitable. Edwin Zwakman's work responded to this by inverting the usurpatory perspective, as it were: enormous mosques, Kaaba models, not to mention the (downloaded) monument of the sword-brandishing fists of Bagdad were superimposed over the wastelands and suddenly seemed like the incarnation of the smoldering topos of the Islamic threat. In a situation characterized by a complex conflict of interests he used the power of (simulated) visual realities to demonstrate the extent of what was considered possible and in doing so uncovered a menacing mixture of exclusion, hysteria and separation, which ultimately led to the swift removal of his works from public sight. Finally, we should mention the project *UNASKED*, which Edwin Zwakman realized rather abruptly in 2007 in London's Regent Park. In a night-time action that was by no means legal he painted over an abandoned construction vehicle in telltale white and gave it the customary UN letters. The next morning brought him the desired photographs of nonplused laborers and baffled passers-by, not to mention the images of advancing police officers, who mindful of the proximity of the American Embassy suspected politically explosive motives behind the act and as such unintentionally reinforced in exemplary manner the subversive principle of seizing reality using strong visual symbols. The fact that Edwin Zwakman made a point of using water-soluble paint for the action and even left behind a bottle of thinner throws a somewhat different light on this apparent destruction of property and above all demonstrates how lightheartedly and at times ironically he handles the transformations of unobserved banality into a level charged with meaning.

For the exhibition in the Ludwig Forum for International Art in Aachen 2007-8, Edwin Zwakman has collected all aspects of his existing work in a project-related series of photographs, DVD-documentations, foil prints and

computer simulations. And above all he again developed a project for the public space with the general title Iconic Target – and for the first time it was possible to realize a project using a real 18-ton excavator. First let me mention that as early as 2000 the artist had his first contact with the town of Aachen, when as part of the group exhibition Modell-Modell (Model-Model), which was a cooperation between the Neuer Aachener Kunstverein and the Rheinisch-Westfälische Technische Hochschule, he unfurled a huge banner across the facade of the Kármán auditorium, and even then though admittedly only on the simulated model level addressed the tension between the excavator with its implication of upheaval and an architectural hotchpotch of Kaufhof and cathedral. As such, it was only logical to take up these familiar polarities and venture into the heterogeneous bustle of the city with its historical monuments but also its present-day junctions,

arteries, wasteland and squares, and to do so with the aforementioned primitive vehicle in white, and seemingly the property of the United Nations. The action itself took place on just one day and united in an amazingly fast journey nine striking venues that are in themselves iconic: the Ludwig Forum, Europaplatz, the Alte Kurhaus, the Elisenbrunnen, Theaterplatz, Bahnhofsvorplatz, Münsterplatz, Katschhof and the Markt. Not surprisingly the peaceful urbanity seemed automatically to become a stage for the moving visual symbol, whose emergence evoked a strong feeling of inexplicability and the sense of being on another planet. However, amazingly a great many people simply acknowledged the existence of this fata morgana without batting an eyelid and often were only alerted to the actual event by the accompanying team of cameramen and journalists. At any rate, for Edwin Zwakman this represented the ultimate strategy for distorting reality with

symbols and subsequently smuggling the resulting image back into the medial cycle: every location offered a highly individual atmosphere for image production and each lent the iconic actor, the shovel-wielding monster a disturbing presence. The resulting images – in the minds of the actors, in the photo series, in the 15-minute film, in the press reports but also in the postcard edition that would inspire any city promotion campaign – evoke and preserve a reality, which actually took place for a short time and yet appears highly artificial in what it captures. It is the same reality, which for many centuries has cultivated ever new “iconic targets”, before the emergence of the media revolution, after which the sights were trained squarely on reality itself.

Harald Kunde is the Director of the Ludwig Forum für Internationale Kunst, Aachen

UNASKED II, Regent Park, London



2001–2005

The Hole

Permanent installation for the Tjongerschans Hospital in Heerenveen, Friesland, The Netherlands. Realized with the support of SKOR (Foundation Art and Public Space) Amsterdam and De Jong/ Gortemaker/Algra Architects Gouda.

The Hole is a remnant of the building's construction phase, conserved as a contemporary archeological site. The walkover glass further reveals parts of the foundation and vital functions of the hospital such as water-, gas-, sewer pipes, electricity-, data-, telephone cables.





Inside The Hole, 2005

The Hole, 4 @ 7 @ 4,5 m, Steel, glass and concrete,
Tjongerschans Hospital, Heerenveen





1999

Specific Site

In 1999, the building site of the Luzerner Ausstellungsraum, in the city center of Luzern in Switzerland, was turned into a fictitious UN operation.





1997

UNTRUE

(No) Vacancies, 1997, public space project, organized by the Myyrmäki Art Center, Helsinki, Finland.





Free postcard showing the set for UNTRUE,
15@21 cm

UNTRUE, billboard, 460@1000 cm, public space in
Vantaa, Helsinki, Finland



2004

UNVIL

Figments of Our Information



Olandu biuras - Contemporary Art Projects from The Netherlands, Episode 6 of 'Who if not we...?'; CAC Contemporary Art Centre, Vilnius, Lithuania

For this project a trolley bus and a normal bus were painted in United Nation colors, complete with UN logo. During three months, these buses drove their usual routes in Vilnius, Lithuania. The buses

were being filmed from taxis and from a helicopter. This footage was presented at the exhibition Olandu Biuras in the Contemporary Art Centre in Vilnius.



UNVIL Figments of Our Information, 2004, Vilnius, Lithuania.





2005

Monuments déplacés du Monde Arabe





Monuments déplacés du Monde Arabe
A photo-essay by Edwin Zwakman

Series of 7 images commissioned by Euroméditerranée and FNAC, Marseilles, consisting of 4 light boxes (each 40@55 cm) and 3 billboards (each 170@250 cm).



Euroméditerranée is a large-scale gentrification project in Marseille that will redefine the harbors and old centre of Marseilles. 90% of this area is inhabited by immigrants from the Maghreb. It is a neighborhood which is very lively and at the time in serious decline. But these inhabitants are forced to make space for a more up-market public, while no provisions are being made to integrate them.

Edwin Zwakman's contribution to the photo project (commissioned by the property developer Euroméditerranée and the FNAC) addresses this blind spot through mild agitprop. He made nearly 2000 photographs of the development sites, scale models and publicity material. Zwakman focussed on three Euroméditerranée locations: the elevated highway leading into the area, Place Marceau in the centre of the neighborhood and Port Joliette at the other end near the sea. On each photograph he inserted an image of an iconic Arab monument which he found on the internet. Matching only color and perspective, but leaving the low-resolution of the web-image visible.

This series finds a parallel in Zwakman's series of fictional UN-operations, in which he commented on the difficulty to mediate in alien environments. Being an outsider from multicultural Holland, where mutual ignorance constitutes tolerance, Zwakman felt ill-equipped to relate to France's long history of social unrest.

While the works were on their way to the Fonds Communal de la Ville de Marseille (municipal collections Marseilles), the November 2005 violence flared up throughout France. But not in Marseille, where the immigrants live not in the suburbs but in the city center. It is as yet uncertain whether the project will be shown in the foreseeable future.



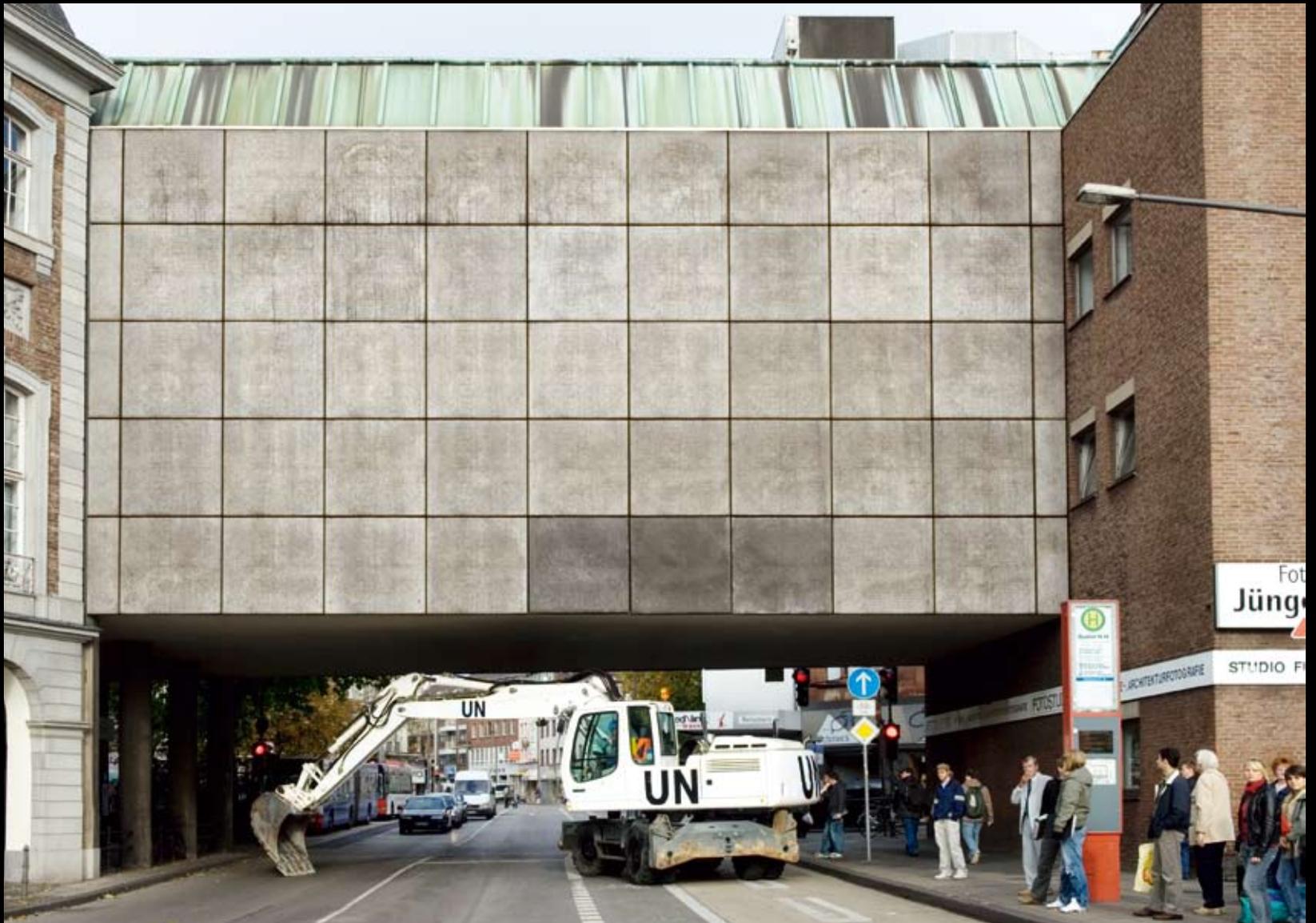


2007

Iconic Target



Iconic Target, 13 ton excavator, white paint, vinyl lettering, Ludwig Forum für Internationale Kunst, Aachen, Germany







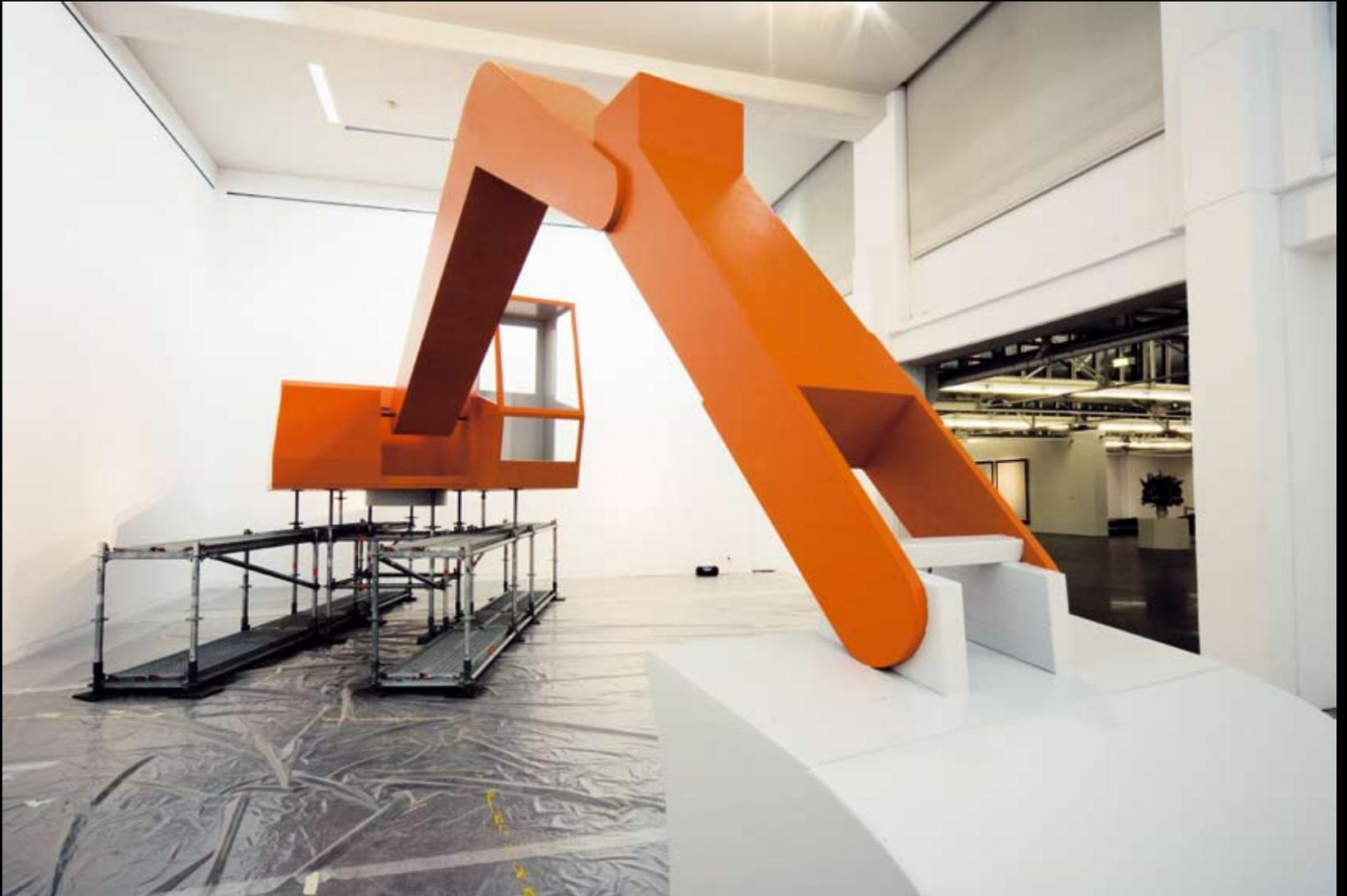




Iconic Target, View of the exhibition at the Ludwig Forum für internationale Kunst, Aachen.



Training Object, 2007, wood, scaffolding, Ludwig
Forum für internationale Kunst, Aachen (technical
realisation: Wolfgang Meehsen)



Excavator, 2008, wood, scaffolding, 3 @ 12,5 @ 6,5 m,
Huis Marseille Museum for Photography, Amsterdam





	18 October 1969, The Hague (NL)		360° Köln, Public Space, Cologne		Traveling without Moving, Trafo, Budapest
1989–1993	Academie van Beeldende Kunsten, Rotterdam		Bäckström, Hoch, Zwakman, Rena Brandsten Gallery, San Francisco		Constructed Moment, KW 14, Den Bosch
1992	Städelschule, Frankfurt am Main		Modell, Modell, Public Space/ Neuer Aachener Kunstverein, Aachen		Post_modellismus, Galerie Krinzinger, Vienna
1996–1997	Rijksakademie, Amsterdam		City Index, Kunst Haus Dresden, Dresden		Voisins officiels, Musée d'Art Moderne Lille Métropole, Villeneuve d'Ascq
	Solo Exhibitions	2001	The Peoples Art / A Arte do Povo: 20 Dutch Artists, Centra Eléctrica do Freixo, Porto	2006	L'Esprit du Nord, Maison Européenne de la Photographie, Paris
1997	Stedelijk Museum Bureau Amsterdam, Amsterdam		Post-Nature, 49th Venice Biennial		NowHere Europe – Trans:it. Moving Culture Through Europe, National Museum of Contemporary Art (MNAC), Bucharest
1998	Galerie Akinci, Amsterdam Spencer Brownstone Gallery, New York Förderkoje, Galerie Akinci, Art Cologne, Cologne		Taking Care, SMART Project Space, Amsterdam		Post-Modelism, Bergen Kunsthall, Bergen
1999	Ways of Worldmaking, Shed im Eisenwerk, Zürich Façades, Stedelijk Van Abbe Museum, Eindhoven		Ways of Worldmaking, Mücsarnok, Budapest		Such Spaces as Memory, Zentralbüro, Berlin
2000	Under Construction, Gimpel Fils Gallery, London	2002	Constructed Realities, Grand Arts, Kansas City / Gallery Helga de Alvear, Madrid		Different Realities?, Crown Gallery, Brussels
2001	De Paviljoens, Almere		Moving Landscapes, Sala Uno, Rome		Spectacular City, NAI Netherlands Architecture Institute, Rotterdam / NRW-Forum, Düsseldorf
2002	Woning, Centraal Museum, Utrecht Crown Gallery, Brussels Birner & Wittmann Galerie, Nürnberg Higashikawa Gallery, Hokkaido		True Fictions, Schloss Arolsen, München/Ludwig Forum für Internationale Kunst, Aachen	2007	Las partes y el todo. Colección H+F, Fondació Foto Colectania, Barcelona / Bancaja, Valencia
2003	Stedelijk Museum Schiedam, Schiedam		Raum Sichten, Architekturmuseum, Basel		Contour / Continuïteit, Heden en verleden, Stedelijk Museum Het Prinsenhof, Delft
2004	My Backyard, Galerie Akinci, Amsterdam		Say Hello, Wave Goodbye, Galerie Hohenlohe & Kalb, Vienna		Berlin_NL, Ambassade van het Koninkrijk der Nederlanden (Dutch Embassy Berlin), Berlin
2005	Fake but Accurate, Gimpel Fils Gallery, London		Premio del Golfo Biennale, La Spezia		Nature as Artifice, Krölller-Müller Museum, Otterlo / Pinakothek der Moderne, München / George Eastman House, Rochester (NY)
2007	Iconic Target, Ludwig Forum für Internationale Kunst, Aachen		Life in a Glass House, Stedelijk Museum, Amsterdam	2008	Awards/Stipends
	Tales from the Grid, travelling exhibition organised by Q-Arts, Derby	2003	Great Theatre of the World, Third Taipei Biennial, Museum of Fine Arts, Taipei		1994 Förderpreis NRW, Düsseldorf
2008	Fake but Accurate, Huis Marseille, Museum for Photography, Amsterdam		Digital Art Lab, Holon, Jerusalem Biennial		Startstipendium (Incentive Grant), Fonds voor beeldende kunsten, vormgeving en bouwkunst, Amsterdam, 1994
	Group exhibitions (selection)		Arkitectura Eszentrikoak, Koldo Mitxelena Kulturunea, San Sebastian/Donostia	1997	Jan van Heel Prize, Den Haag
1997	Fetishimage, Witte de With Center for Contemporary Art, Rotterdam		Post-Nature, Istituto Tommy Othake, São Paolo	1998	Aanmoedigingsprijs (Incentive Prize), Amsterdams Fonds voor de Kunst
	(No)vacancies, Project in the public space / Myyrmäki Art Center, Helsinki	2004	Sightseeing, 4th Austrian Triennial on Photography, Public Space, Graz	1999/2001	Werkbeurs (Basic Grant), Fonds voor beeldende kunsten, vormgeving en bouwkunst, Amsterdam
	Framed Area, Public Space, Hoofddorp/Schiphol		Architectural Allusions (with Callum Morton), Gimpel Fils Gallery, London	2000	Charlotte Köhler Prize, Amsterdam
1998	Dutch Photography 1850–1998, House of Photography, Maly Manezh, Moscow		Space Between Us, Public Space/Vane, Newcastle upon Tyne	2002	Higashikawa Overseas Photographers Prize, Hokkaido
1999	Insight-Out, Kunstraum Innsbruck / Kunsthaus Hamburg / Kunsthaus Baselland		Olandu biuras – Contemporary Art Projects from The Netherlands, Episode 6 of 'Who if not we...?'		Premio del Golfo, Biennale la Spezia
	Aufnahmen, Österreichische Galerie Belvedere, Vienna		CAC Contemporary Art Center, Vilnius	2005	Leverhulme Fellowship, University of Derby, 2005
	Near and Elsewhere, The Photographers' Gallery, London		Contemporary Visions, Wäinö Aaltonen Museum of Art, Turku		
	Play it again, Luzerner Ausstellungsraum, Luzern		Living – Part I LAT (Living Apart Together), ODApark, Venray		
2000	Anywhere But Here, Artists Space, New York		To find a house, SeARCH, Amsterdam		
	Still/Moving, Museum of Modern Art, Kyoto	2005	Secrets of the 90's, Museum of Modern Art, Arnhem		
	Home is where the heArt is, Museum van Loon, Amsterdam		Take Five! Huis Marseille Turns Five, Huis Marseille, Museum for Photography, Amsterdam		
			Safety and Peace! Order and Freedom!, Moderna Galerija, Ljubljana		
			Slow Art – Dutch and Flemish Contemporary Art, Museum Kunst Palast, Düsseldorf		

Bibliography

- Monographs
- Dennis Adams, Edwin Zwakman, New York City (Spencer Brownstone Gallery) 1997
- Johannes Mol, Delocaties: over de plaats van het woord in het beeld, 05 Tussen verveling en fascinatie: over constructie, doelmatigheid en delocatie in de moderne kunst, Rotterdam (Centrum Beeldende Kunst) 1998
- Jan Debbaut, Kate Bush, Jaap Guldemond, Façades, Rotterdam (Stedelijk Van Abbemuseum/NAI Publishers) 1999
- Anniek Vrij, Het onthaaste kijken, Schiedam (Stedelijk Museum Schiedam) 2003
- Liesbeth Melis, Marianne Brouwer, Tom van Gestel, Het Gat. Een kunstwerk van Edwin Zwakman, Amsterdam (SKOR) 2005
- Selected Books/Group Catalogues
- Chistel Vesters, Edwin Zwakman, Amsterdam (Stedelijk Museum Bureau) 1997 (no. 31).
- Fred E.A. Feddes (ed.), Oorden van onthouding. Nieuwe natuur in verstedelijkend Nederland, Rotterdam (NAI Publishers) 1998, pp. 182–92.
- Bartomeu Mari, Fetish image, cahier nr 7, Rotterdam (Witte de With) / Düsseldorf (Richter Verlag) 1998
- Barbara Hofmann, Elisabeth Thoman-Oberhofer, Stefan Gronert, Insight Out. Landschap und Interieur als Themen zeitgenössischer Photographie, Zürich (Edition Stemmlé) 1999
- Thomas Trummer, Morris, Rockenschaub, Trauttmansdorff, Zwakman, Vienna (Österreichische Galerie Belvedere) 1999
- Shinji Kohmoto, Frits Gierstberg, Chris Dercon, Still\Moving. Contemporary Photography, Film and Video from the Netherlands, Kyoto (Kyoto National Museum of Modern Art) 2000
- Hermelinde Hergenhahn, Harald Kunde, City-Index, Recherchen im urbanen Raum, Dresden (Kunsthau Dresden) 2000
- Jaap Guldemond, Marente Bloemheuvel, Post-Nature. Nine Dutch Artists: Rob Johannesma, Job Koelewijn, Mark Manders, Aernout Mik, Michael Raedecker, Frank van der Salm, Mike Tyler, Marijke van Warmerdam, Edwin Zwakman: 49th Biennale di Venezia 2001, Eindhoven (Stedelijk Van Abbemuseum)/Rotterdam (NAI Publishers)/Amsterdam (Mondriaan Foundation) 2001
- Harm Lux, Ways of Worldmaking, Budapest (Kunsthalle Mücsarnok) 2001
- Marieke van Rooij, Lorenzo Benedetti, Moving Landscapes. Il paesaggio contemporaneo – arte e architettura nei Paesi Bassi, Rome (Sale Uno) 2002
- Bartomeu Mari, The Great Theater of the World, Taipei (Taipei Biennial) 2002
- Meta Knol, Ideaal wonen, Utrecht (Centraal Museum) 2002
- Wim van Sinderen (ed.), Iris Diks et al, Fotografen in Nederland. Een anthologie 1852–2002, Den Haag (Fotomuseum)/Amsterdam (Ludion) 2002.
- Boris von Brauchitsch, Kleine Geschichte der Fotografie, Stuttgart (Reclam) 2002
- Stephan Rasche, Heidrum Bott, Heiderose Langer, Urbane Sequenzen, Kunsthalle Erfurt, Museum Schloss Hardenberg, Schloss Ringenberg 2002
- Werner Fens, Hermelinde Hergenhahn, Sightseeing, Graz (4^e Österreichische Triennale zur Fotografie) 2003
- Una Henry, The Space Between Us, Newcastle upon Tyne (VANE) 2003
- Piedad Solans, Arkitektura eszentrikoak, James Casebere, Magdalena Jetelová, Tadashi Kawamata, Georges Rousse, Edwin Zwakman, Donostia/San Sebastián (Koldo Mitxelena Kulturunea) 2003
- Maria Hlavajova, Jill Winder (ed.), Who if not we ...? A publication. (Who if not we should at least try to imagine the future of all this? 7 episodes on (ex)changing Europe), Amsterdam (Artimo) 2004
- Roel Arkesteijn (ed.), Respect!, Amsterdam (Mondriaan Foundation) 2005
- Ralf Christofori, Bild – Modell – Wirklichkeit. Repräsentationsmodelle in der Zeitgenössischen Fotografie, Stuttgart (Wunderhorn Verlag) 2005
- Fred Wagemans, 'Een ritueel gat', Kunst als medicijn, SKOR Kunstprojecten part 2, Amsterdam 2005
- Maria Hlavajova, Kestutis Kuizinas, Lolita Jablonskiene, Olandu Biuras, Vilnius (Contemporary Art Centre) 2006
- Emiliano Gandolfi (ed.), Spectacular City – Photographing the Future, Rotterdam (NAI Publishers) 2006
- Jhim Lamoree, Elizabeth Nora, Netherlands now, L'école du Nord, Paris (Éditions du Regard) 2006.
- Ignasi Aballí, Han Nefkens, Las partes y el todo / Parts and the Whole, Barcelona (Fondació Foto Colectania/H+F Collection) 2007
- Flip Bool, Mattie Boom, Frits Gierstberg et al, Dutch Eyes. A Critical History of Photography in The Netherlands, Zwolle (Waanders) 2007
- Maartje van den Heuvel, Tracy Metz (ed.), Nature as Artifice. Nieuw Nederlands Landschap in fotografie en videokunst (1989–nu), Rotterdam (NAI Publishers)/Amsterdam (ALIA) 2008
- Selected Articles
- Dana Linssen, 'Foto's als een pak vruchtensap', NRC Handelsblad, 7.8.1997
- Lucette ter Borg, 'Witte de With, Claustrofobie in de openlucht', De Volkskrant, 17.10.1997
- Anne van Driel, 'Een snelweg die zó uitloopt in zee', De Volkskrant, 25.3.1998
- Sandra Smalenburg, 'Op ooghoogte. Documentaire fotografie', NRC Handelsblad, 27.3.1998
- James Bowyer Bell, 'Edwin Zwakman', New York Review, 15.6.1998
- Roberta Smith, 'Edwin Zwakman', New York Times, 29.5.1998
- Vince Aletti, 'Voice Choices, Edwin Zwakman', Village Voice, 16.6.1998
- K. Schippers, 'Beheerder van lucht en gebouwen', NRC Handelsblad, 24.9.99
- Jeroen Stumpel, 'Vervende camera', Metropolis M, (1999) 5
- Josephine van Bennekom, 'De maakbare wereld', Foto, (1999) 10
- Marc Currah, 'Edwin Zwakman', Time Out London, 3.1.2000
- Patrick Marcolli, 'Räume sichten, denken und schaffen', Basler Zeitung, 10.6.2002
- Pam van der Veen, 'Weg uit de werkelijkheid', VPRO Gids, (2002) 45
- Marie Feliciano, 'Tapei Biennial off to a rousing start', Taiwan News, 10.12.2002
- Werner Fens, 'Edwin Zwakman', Lichtungen, 24 (2003) 93
- Sandra Smalenburg, 'Perfect gezichtsbedrog van Zwakman', NRC Handelsblad, 14.4.2003
- Anne van Driel, 'Mini-tuin in draaikolk van bedrog', De Volkskrant, 17.11.2004
- Frits Gierstberg, 'Edwin Zwakman', Contemporary, (2004) 67
- Photo essay 'Edwin Zwakman', Icon, (2005) 23
- Lucy Soutter, 'Edwin Zwakman', Source, (2005) 43
- Robert Clark, 'Edwin Zwakman: Tales from the Grid' The Guardian, 7.4.2007
- Felix Lennertz, 'Der UN-Einsatz entpuppt sich als Kunst', Aachener Zeitung, 18.10.2007
- Mirja Ibsen, 'Ein Bagger plantscht im Brunnen', Aachener Nachrichten, 17.11.2007
- Matthias Hinrichs, 'Der Bagger legt die Ironie der Ikonen frei', Aachener Zeitung, 17.11.07
- Merel Bem, 'Wat je ziet is nep, maar wel zorgvuldige, nauwgezette nep', De Volkskrant, 7.4.2008
- Manon Berendse, 'Nep echt', Financieel Dagblad, 15.3.2008
- Angela van der Elst, 'Holland op z'n smalst', Oog, (2008) 2
- Kees Keijer, 'Een onmogelijk standpunt', Museumtijdschrift Vitrine, (2008) 2
- Tracy Metz, 'De lucht maak ik ook', NRC Handelsblad, 21.3.2008
- Anton Staartjes, 'Edwin Zwakman: Een oprechte misleiding', P/F Professionele Fotografie, 25 (2008) 3
- Robert Theunissen, 'Naspelen om te begrijpen', Focus, 95 (2008) 4

Colophon

This publication was realized on the occasion of the exhibition *Edwin Zwakman: Fake but Accurate* in Huis Marseille, Museum for Photography, 1 March – 25 May 2008.

Essays: Saskia Asser, Els Barents, Marianne Brouwer, Harald Kunde

Translation Dutch-English: Beth O'Brien

Translation German-English: ...

Design: Bart de Haas, Den Haag

The series *Tales from the Grid* was commissioned and financed by the University of Derby, QUAD Derby, and the Fonds BKVB.

The artist would like to thank the following persons and institutions for their support: Leylâ Akinci, Saskia Asser, Els Barents, Huub Beunen, Marianne Brouwer, Louise Clements, Mark Durden, Frits Gierstberg, Jaap Guldemon, Bart de Haas, Jackie Halliday, Hermelinde Hergenahn, Harald Kunde, David Manley, Bartomeu Marí, Dagmar Miethke, Han Nefkens, Jessamie Self, Jenny Sysson, John Tunley, Colin Wilson, Centraal Museum Utrecht, Fonds BKVB Amsterdam, Galerie Akinci Amsterdam, Gimpel Fils London, Huis Marseille Amsterdam, Ludwig Forum Aachen, SMART Project Space Amsterdam, Stedelijk van Abbemuseum Eindhoven, University of Derby.

All photographs © Edwin Zwakman, courtesy Galerie Leylâ Akinci, Amsterdam

pp. 36/37, 44/45, 48/49, 104, 108/109:

Collection Huis Marseille, Amsterdam

pp. 59, 64/65, 78/79, 80/81, 85, 103, 104:

Collection Centraal Museum, Utrecht

(long term loan H+F Collection).

Lithography: Scanstudio, Heemstede

Printing:

Binding:

ISBN

www.schirmer-mosel.com

www.huismarseille.nl