

VANYA [2005]

8 X 12 '13 MINUTES

VANYA

VANYA: VANYA ROSE
LOCATION FRANCE: JEROEN DEGENAAR, HANS EIJSSES, AND JEAN RESSICAUD
MUSIC: BRUCE GILBERT
COLOUR GRADING: PETRO VAN LEEUWEN
ONLINE: LAURENT FLUTTERT
POSTPRODUCTION: SEBAS DE KREEK
PRODUCTION: ANOTHERFILM

Pleinmuseum

CONCEPT & DESIGN: RENÉ VAN ENGELENBURG
PROGRAMMING: META KNOL, CURATOR CONTEMPORARY ART,
CENTRAAL MUSEUM, UTRECHT
INVITED ARTISTS: ERWIN DRIESSENS & MARIA VERSTAPPEN, MARTIJN
ENGELBREGT, PETER MISSOTTEN, PIET ROGIE, P.STRUYCKEN,
MERLIJN TWAALFHOVEN, BEA DE VISSER.

www.pleinmuseum.nl

VANYA / Bea de Visser / Short Synopsis

On the main screen (15 X 3,5 m) Vanya runs for her life, what for, where ever. She is on the run for somebody? Maybe she lost control over herself? Deserted, lost as a dot on the horizon and at the same time she appears to be extremely close by her irregular breathing. The landscape gives a dark ominous tone and seems to become a personage on its own.

Bea de Visser creates for Pleinmuseum a surreal montage by which she makes maximal use of classical, filmic 'suspense'. All means and techniques add to the slow tension; not only the film set (the elongated seaside of Normandy in France), the virtuoso actress (Vanya Rose) and the estranging sound effects, but also the photography (by Bea de Visser herself) and of course the edit, are interwoven into an extreme branched off network. What is lacking in this intriguing thriller is one main filmic convention: no place for an unequivocal plot. Instead several hints are given on the smaller screens of the pavilion, which give varied reading...

Pleinmuseum / the city, the square, the museum and the future / Contrasts in context

Pleinmuseum is an imposing architectonic object measuring 14 meter long and 6 meter high, set up by aluminium frames, overstrained by projection screens. During daytime it is a closed construction, by sunset the construction opens itself mechanically, that sets free the three-dimensional installation set up by seven screens. Seven artists show their work on and around the installation, in dialogue with the city, the square, and the public. With this project, designer Rene van Engelenburg presents an alternative for the classical museum, where art and artists are protected from the outside world. By the flexibility caused by the architecture, the interventions of the artists and the relation of the surrounding area, arises a chameleon installation, as a metaphor for the museum of contemporary art that should feel out 'contrasts in context', so says René van Engelenburg.

Multidiscipline

The works made by the seven invited artists for the Pleinmuseum, originate in music, dance, theatre, film and visual art. Guest curator Meta Knol has chosen artists who seemingly easy move over the limits of several art disciplines. Participants are visual artist and filmmaker Bea de Visser, composer Merlijn Twaalfhoven, The artist' duo Driessens & Maria Verstappen, the Flemish multimedia artist Peter Missotten, choreographer Piet Rogie and visual artist Peter Struycken.



Stills from VANYA

Bea de Visser studied design public space and painting, and left the Academy of Visual Art to electro-acoustic sound. She started her career as a performing artist, went on stage making sound works and live installations. Then she turned back to painting, followed by two years residency at the Rijksakademie van Beeldende Kunsten in Amsterdam ('93-'94). She works within a frame ranging from an artist initiative to a well established museum, but also the public space, the theatre and the cinema come within the scope of her work.
Other films: *Just a minute Yoko* ['04] - *The second memory* ['04] - *The barren land* ['01] - *Another another* ['99] - *A breath hush* ['96]