

References

- Mr. L. Willekens
Den Bosch City Council, dep. of Social and Cultural affairs
- Mr. A. Harten
Committee for Cultural Extension
- Mrs. M. Schut
one of the 'neighbours' for Nova Zembla's 1st edition

Info

- The Tower of Babel, c/o Nova Zembla
tel: 073-6215022
email: nzembla@horizon.nl
www.leidihaaier.nl/tvbabel/tvb_index.htm

1st edition February 2003

participants (neighbours)	50
letters	250
invitations	1000
projectors	48
slides	2200
transparent paper in m2	35
cables in meters	500
multi-plug sockets	70
working hours	550
material costs in euros	3400

Newspapers

- Brabants Dagblad 24 02 2003** "Watching slides at the neighbours for one night" *action in the environment of Nova Zembla in the St. Josephstraat*
- Stadsblad 19 02 2003** "Nova Zembla shows lives of neighbours on the facade" *from confusion to recognizable dialogue*

Neighbours

- > *First I want to tell you that it was a nice project, it looked good!*
- > *It was a fantastic project, Very beautiful. The only drawback is that it lasted only three days.*
- > *I want to thank you very much for the fun we had with the project. A great concept and a great installation. Touching, all these human activities on the other side of your windows in the street. This way, art assumes a great value in our lives.*

The Tower of Babel

from confusion to dialogue



The Concept

□ is the story of the Tower of Babel.
 □ This metaphor has stimulated the imagination for
 □ ages in the past. Now it offers an intriguing
 □ challenge for a group of artists to capture it in a
 □ contemporary interactive image.

The Aim

□ is to start a dialogue.
 □ The metaphor of the Tower of Babel is the
 □ 'firelighter' and motor for communication. The
 □ artists work on sites located outside the regular art
 □ or festival 'field', preferring more everyday
 □ situations. □

The Installation

□ will utilise slide projections in some way, at
 □ appropriate spots in city areas. At the start of the
 □ process the group enters into a relationship with
 □ the environment they are to work in. This
 □ relationship is established through direct contact
 □ with the people living in the environment, who will
 □ be invited to participate in the 'image' of the Tower
 □ of Babel.

In Practice

□ this means that the artists will be active on site.
 □ First they will study how the concept can be best
 □ matched to the possibilities of the situation. Then
 □ the most effective means of dialogue with the
 □ environment will be selected. Finally a projection
 □ will be installed that makes optimal use of the
 □ means available.
 □ Material costs and honoraria will be set in relation
 □ to the situation and the budget available. The 1st
 □ edition of this project gives some indication of the
 □ time required and of the physical requirements.



Artists

□ Katelijne Arts, Tineke Goemans,
 □ Franka van de Goor, Leidi Haaijer,
 □ Bert Vogels, Puck Willaarts

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