

1991 Ger C. Bout 2005  
7 Projects  
171 Proposals

"De Unie"

"Indesem"

"HCAK"

"For Misia"

"10"

"The Magic Restaurant"

"Licht in Kampen"

# Projects



# 7 PROJECTS - 11 PROPOSALS INTRODUCTION

The installations presented here were based on a series of eleven small scale models, which I made between 1990 - 1994. Seven off these models were used as concepts for installations. Four others never got that far. "Their" installations, although planned and prepared, did not take place. "My" models came forth from reflections on the possible shape of a house or were variations on this theme.

All were intended as "ideas", "concepts" or "structures" that could be used as houses, or could be transformed into houses. The first models of my series were most clearly "houses". The later ones were different: their concept involved the "house" as an environment and a

tool for its "builders", "users" or "inhabitants", and not as an object anymore. No model was initially intended as an installation. The models were not planned and made at the same time, nor as a series. I could make more of these models, but I have no intention to do so.

The first installation took place quite unexpectedly. After working intensively on architectural competitions for a whole year, suddenly the invitation to participate in a project in "Theater de Unie" in Rotterdam (The Netherlands) was there.

Looking at the place, and having a model available, it seemed a good idea to use this and fill the available space of this small theatre completely with the full scale realisation of that model. I thought of household goods as

building materials, but that was impossible. There were however enough bakery crates and so it was decided to use these instead. It was fun to do and it was inspiring. I realised that making more installations could be just as inspiring.

The first installations were based on models for houses: "De Unie" installation in Rotterdam (summer 1990), illustrates this. It could be seen as a kind of unusual home. With a green kitchen in the middle, a staircase, a floor to sleep on and a round yellow bathroom.

The "Indesem" installation in Delft (The Netherlands, autumn 1991), could be seen as a collection of five spaces, combined in a way traditional rooms cannot be put together. Five dancers, body-painted in the same colours

as the spaces, performed in this installation.

The "HACK" installation in the Hague (The Netherlands, early autumn 1992), consisted of many "shapes", put together in a very irregular fashion. One could compare this to any kind of room full of objects. All these objects could be considered as "spaces": the space in a book, a bottle, a chair, a table etc. The installation was big enough to walk into, upon and around.

The "Arnhem" installation at the Art Institute in Arnhem (The Netherlands, late autumn 1992), was more complicated, as there were many functional requirements: an audience of 200 people had to be accommodated; the costumes for the dancers had to be designed and made especially for this project; a stage was needed for the

orchestra; theatre lights and acoustics had to be planned and brought in, into an empty space of 50 x 18 meters. Everything was done by students, on a very tight budget and with many bureaucratic and practical obstacles.

Sixty persons were involved in this project (composers, musicians, dancers, artists, designers etc.) from fifteen different countries and with fifteen different professional backgrounds. The "IO" installation in Delft (The Netherlands, spring 1994), offered similar challenges but everything in this project was directed towards stimulation and creativity.

The space was larger, bureaucracy hardly existed and hundreds of people did whatever they wanted at that moment in a large construction of scaffold material. Many

pieces of waste material from the streets of Amsterdam and Rotterdam were used in creative combinations and as decoration for fascinating performances.

"The Magic Restaurant" in Oulu (Finland, midsummer 1994), was unique and became one of my favourite installations. In ten days a restaurant was conceived, planned and built spontaneously. Anyone who wanted to, could participate in the project and do whatever he or she wanted to, as long as it fitted into the theme of a "restaurant".

Design, art, music, dance, furniture, building, entertainment and food were realised in a continuous creative dialogue. The restaurant was open for one evening and there were more than five-hundred visitors.

It was dismantled the very next day. Around noon the whole place was empty and clean again.

The project in Kampen (The Netherlands, spring 1995), was different. Everybody who wanted to, could participate. The results changed daily due to the participation of the students of the Art Institute and the Theatre Institute.

There were no themes, no stories, no guidelines. And plastic was the only available material. The final results made this very clear.

The project was interesting as a creative process, but did not look like a traditional piece of art at all. Four other installations were planned in Hasselt (Belgium), Berlin (Germany), and in Hoorn and Rotterdam (the Netherlands).

Proposals were made and preparations were under way but the projects were for various reasons not realised.

The first installations were most clearly based on the original small scale models. Later ones were more free and sometimes contained combined ideas of several small scale models at the same time. In some situations there was a sense of total freedom to suggest and build what was originally intended, in others situations the possibilities were very limited: like for example in Arnhem where preparations for the music and dance performances, that would take place in "our installation", were already well on the way at the moment I got involved.

The concepts of the projects changed from architectural models into ways to work with others and to get others

involved. The spatial structure changed from an object and purpose in itself into a three-dimensional working environment, where those who wanted to, could do what they wanted within the limits of the project.

The creative process became more and more important and the final results got less important. Strong architectural design appeared to be very limiting for the creative output of those involved in the first projects. They were builders of preconceived plans and could not bring in their own ideas and creativity. In later installations, when the architectural design was less dominant and the character of the structure was different, they could use their own imagination and contribute to the overall outlook.

The structure allowed this and was intentionally designed

to get as much creative feedback as possible. An open dialogue. You might compare this way of working to an open dialogue where anyone involved reacts to that what others say. The results of such conversations are unpredictable and quite often stimulating, challenging and confronting for anyone involved.

The Magic Restaurant was the most clear example of this way of working. Anything was possible as long as it fitted in the theme of a "restaurant" in general. The rules were simple: anyone could react to the ideas and work of others, but was only allowed to modify and use the output of others as a start for further development. It was not allowed to destroy the work of others. In this way a kind of open creative dialogue took place in which many could participate as they wanted at the moments they liked.

Some worked on the restaurant for the whole period, some were there just for one afternoon. Every hour it was completely unclear what would happen the next hour.

For each installation a new crew was assembled: each project was built for that special occasion, on that particular spot with those people, involved at that moment. Other situations and other people would have formed other installations. All installations were temporary and dismantled almost immediately after their opening. All these projects were possible thanks to the enthusiasm of many: individuals, groups, institutes and companies a. o.

For me it was and I hope for many others as well, a nice and stimulating experience. It was challenging (and it always will be) to work with many others in several

countries, to meet many creative people and to realise these unconventional projects in close co-operation with them.

Of course it is not always easy, but that should never be a reason to stop the work on these projects. It is (and it will always be) a challenge of one's own possibilities, attitudes and abilities to search for unconventional ways of three-dimensional expression and for ways to realise projects with others nobody has ever seen or done before.

It forces you, and everyone else involved, to be flexible and open minded towards others and their ideas, however crazy or impossible they were. And to go on even if the results were not always nice to look at. For me it was a stimulating period, full of surprises, full of challenges and

with many, many uncertainties. But most of all it was a period with a lot of fun. Without such fun there is no way to realise these “useless and unfunctional” structures.

Ger C. Bout in co-operation with Anna Klink Rotterdam, October 1998.

**"De Unie"**

**"Indesem"**

**"HCAK"**

**"For Misia"**

**"10"**

**"The Magic Restaurant"**

**"Licht in Kampen"**



# "De Unie"



"DE UNIE",  
"THEATER DE UNIE",  
THE ROTTERDAM ART FOUNDATION,  
ROTTERDAM, THE NETHERLANDS, 1990;  
INSTALLATION.



"De Unie"



**"De Unie"**



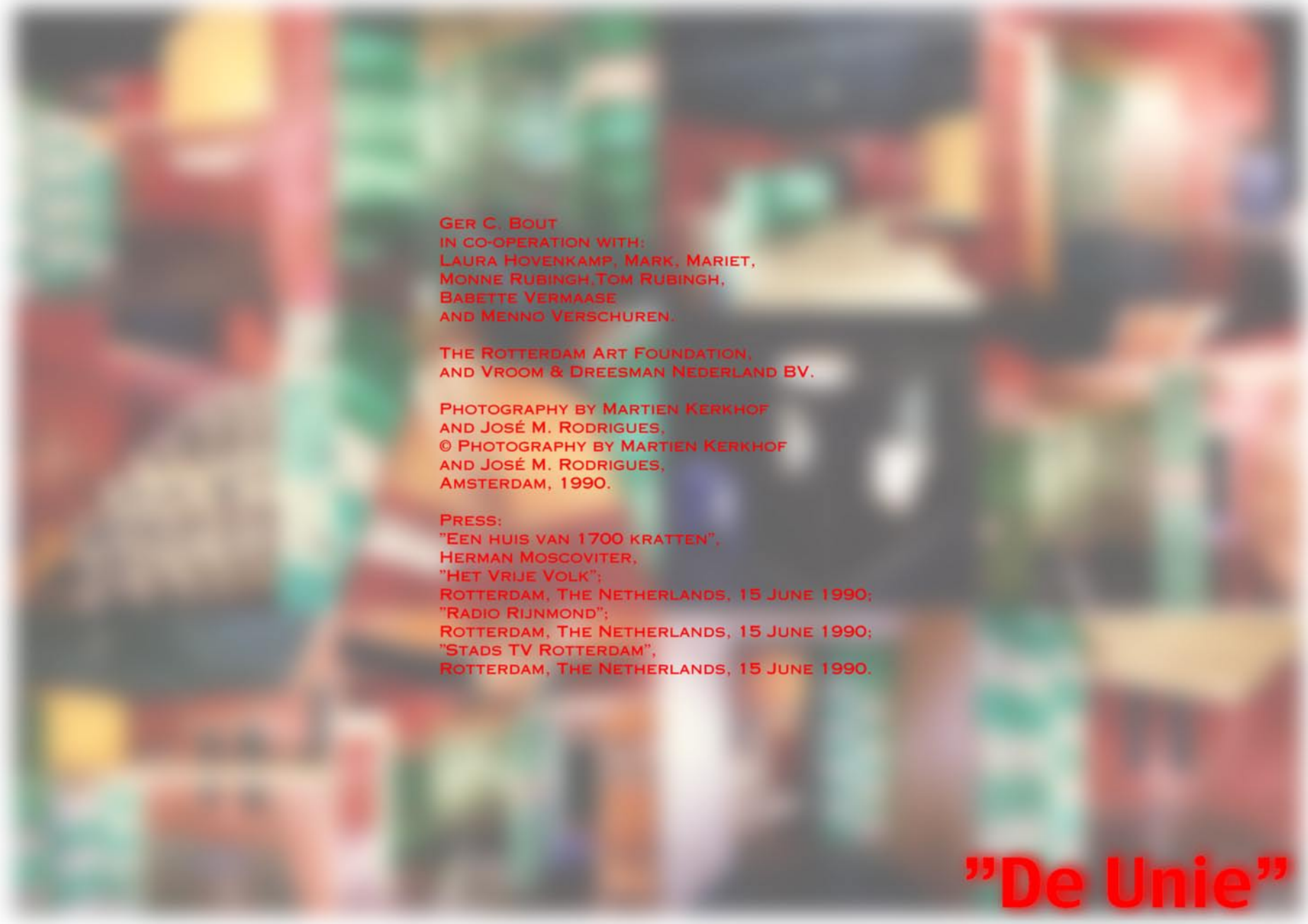
**"De Unie"**



**"De Unie"**



**"De Unie"**



GER C. BOUT  
IN CO-OPERATION WITH:  
LAURA HOVENKAMP, MARK, MARIET,  
MONNE RUBINGH, TOM RUBINGH,  
BABETTE VERMAASE  
AND MENNO VERSCHUREN.

THE ROTTERDAM ART FOUNDATION,  
AND VROOM & DREESMAN NEDERLAND BV.

PHOTOGRAPHY BY MARTIEN KERKHOF  
AND JOSÉ M. RODRIGUES,  
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AND JOSÉ M. RODRIGUES,  
AMSTERDAM, 1990.

PRESS:  
"EEN HUIS VAN 1700 KRATTEN",  
HERMAN MOSCOVITER,  
"HET VRIJE VOLK";  
ROTTERDAM, THE NETHERLANDS, 15 JUNE 1990;  
"RADIO RIJNMOND";  
ROTTERDAM, THE NETHERLANDS, 15 JUNE 1990;  
"STADS TV ROTTERDAM",  
ROTTERDAM, THE NETHERLANDS, 15 JUNE 1990.

"De Unie"

"Indesem"



"INDESEM",  
"INDESEM",  
THE DEPARTMENT OF ARCHITECTURE,  
THE UNIVERSITY OF TECHNOLOGY,  
DELFT, THE NETHERLANDS, 1991;  
INSTALLATION WITH DANCERS.



"Indesem"



"Indesem"



"Indesem"



"Indesem"



"Indesem"



GER C. BOUT  
IN CO-OPERATION WITH:  
SANDRA DE LEY, SCINDIA GOMESH,  
PAUL, MINNA RÄTY, TOM RUBINGH,  
MARIUS VOOGT AND ED VAN DE WETERING.

THE DEPARTMENT OF ARCHITECTURE  
OF THE TECHNICAL UNIVERSITY,  
DELFT, THE NETHERLANDS,  
THE "INDESEM" ORGANISATION,  
AND SIGMA NEDERLAND BV.,

CHOREOGRAPHY  
BY BRAECHIN FLOURNOY.  
DANCE  
BY BRAECHIN FLOURNOY, KORA GREENE,  
ELLEN JOHANNESSEN, CAROLIEN POPPINK,  
AND KAI CASPER WALASCHEWSKI.

PHOTOGRAPHY BY MARTIEN KERKHOF  
AND JOSÉ M. RODRIGUES,  
© PHOTOGRAPHY BY MARTIEN KERKHOF  
AND JOSÉ M. RODRIGUES, AMSTERDAM 1991.

"Indesem"

"HCAK"



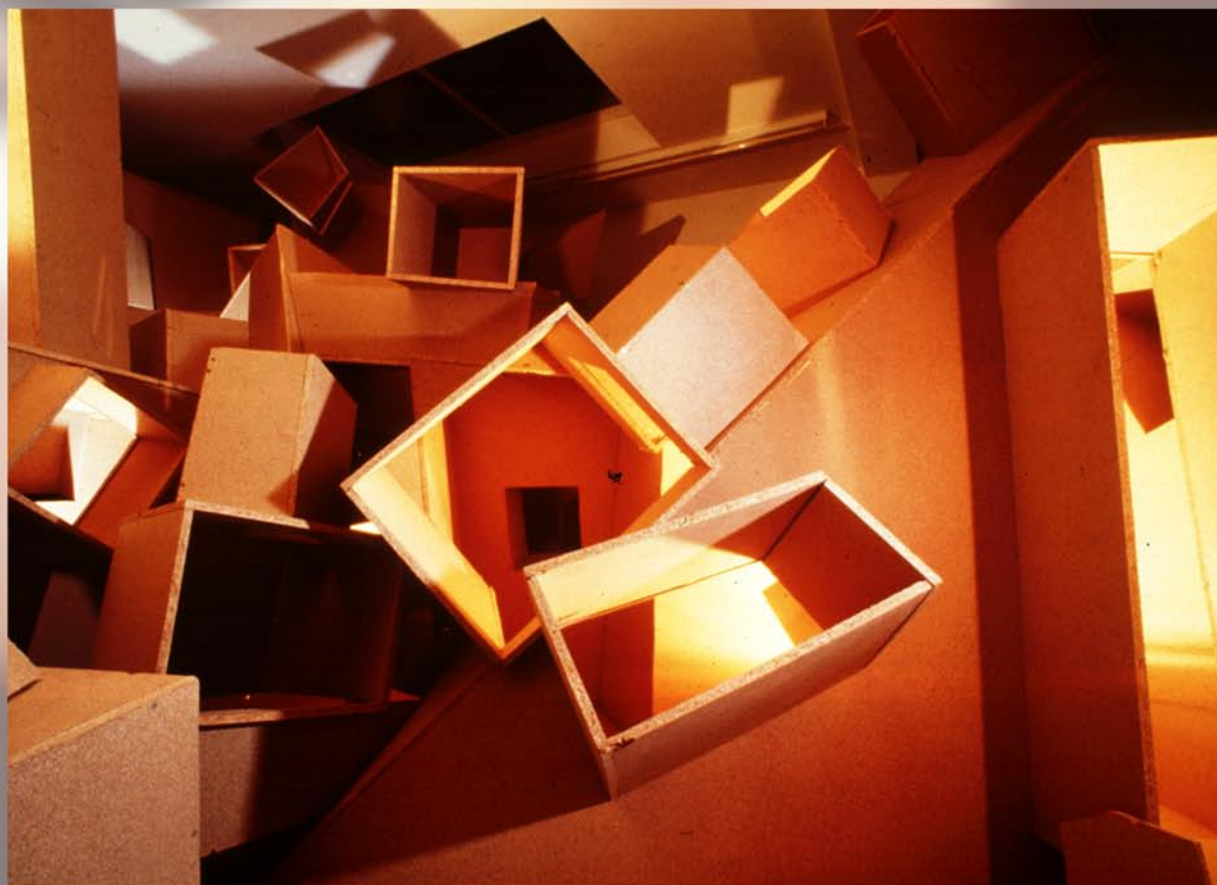
"HCAK",  
"HAAGS CENTRUM VOOR AKTUELE KUNST",  
THE HAGUE, THE NETHERLANDS, 1992;  
INSTALLATION.



"HCAK"



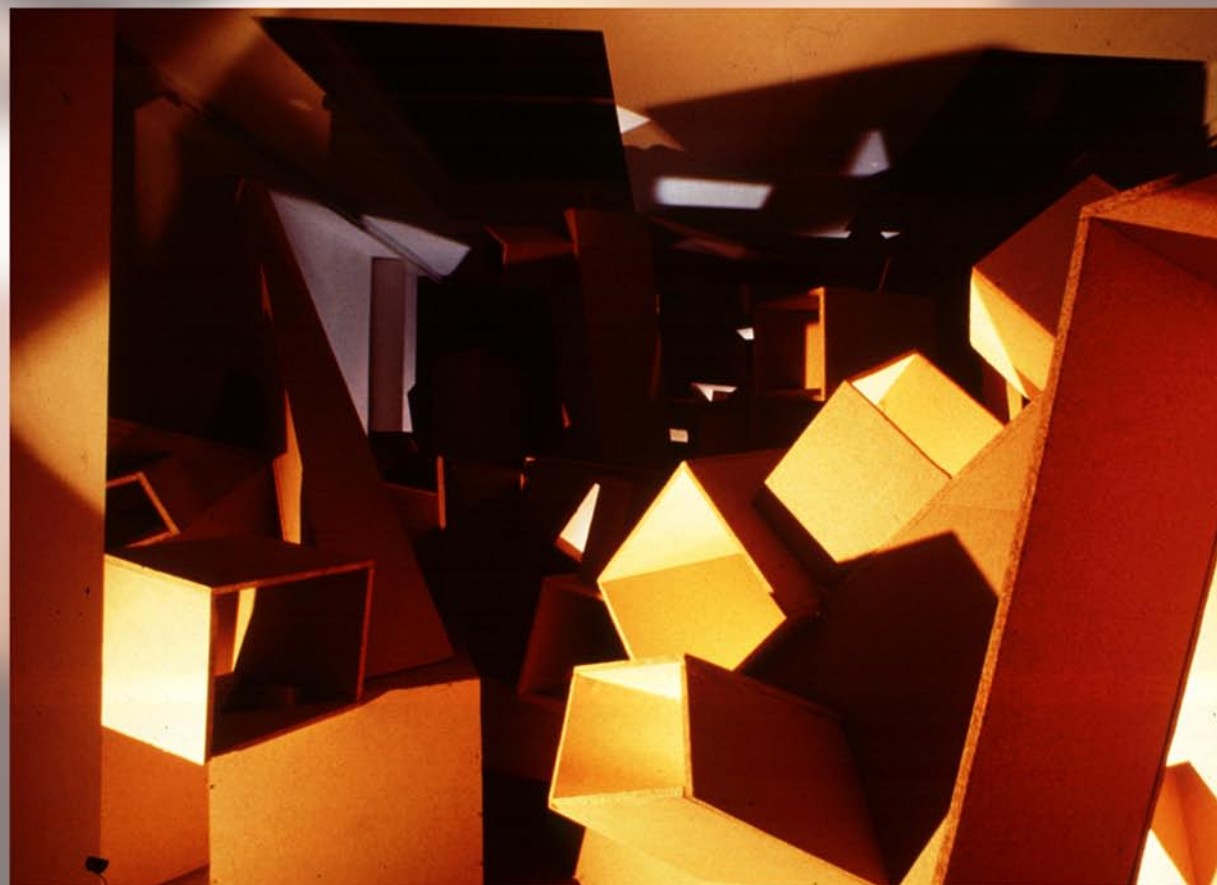
"HCAK"



"HCAK"



"HCAK"



"HCAK"



GER C. BOUT  
IN CO-OPERATION WITH:  
CAROLIEN POPPING, HANS RUBINGH,  
IEPE RUBINGH, TOM RUBINGH,  
MENNO VERSCHUREN, MARIUS VOOGT  
AND HENK VAN ZIJP.

CAROLIEN, SANNY, MAARTEN,  
MARC AND MARCEL.

PHOTOGRAPHY BY JOSÉ M. RODRIGUES,  
AMSTERDAM,  
© PHOTOGRAPHY BY JOSÉ M. RODRIGUES,  
AMSTERDAM 1992

PRESS:  
"LABYRINTH",  
CEES VAN DER GEER,  
"HAAGSCHE COURANT",  
THE HAGUE, THE NETHERLANDS,  
16 OCTOBER 1992;

CATALOGUE "G. C. BOUT",  
THE "HAAGS CENTRUM VOOR AKTUELE KUNST",  
THE HAGUE, THE NETHERLANDS, 1992.

"HCAK"

"For Misia"



"FOR MISIA",  
THE ARTS INSTITUTE,  
ARNHEM, THE NETHERLANDS, 1992;  
INSTALLATION WITH MUSIC AND  
DANCE PERFORMANCES.



"For Misia"



"For Misia"



"For Misia"



"For Misia"



"For Misia"

GER C. BOUT

IN CO-OPERATION WITH:

LAURA HOVENKAMP AND BAS DEN BOER SOPHIE FERMAN, REINIER DE JONG,  
RENET KROSSE, GLADYS MIJNALS, MARTIJN PLOOI, HANS RUBINGH,  
TOM RUBINGH, ILONA SURINGH, MENNO VERSCHUREN, MARIEKE VRIEND,  
AND INGRID VVIELEMA.

DE CREPRIIS,

CONDUCTED BY WIM BOERNAM.

MUSICIANS: BERTUS VAN AALST, HENK BOERMAN, ANS VAN DIJK,  
BERT VAN DIJK, JEROEN VAN DIJK, JOS DINGELHOFF, ANDRE GROEN,  
FREDERIC DE LEEUW, MELANIE LINDERS, WIM MEGENS, FRANS RUYTEN,  
WILLY TIEMESSEN, PAUL VOS, HANS WITTEMAN AND KRZYSZTOF BAKOWSKI,  
VIOLIN. MUSIC COMPOSED BY JAMES FALKERSON HANNA KULENTY.

CHOREOGRAPHY BY LISA KRAUS, TONY THATCHER AND DANCERS:  
RANGE ANA IADUARO BARATA, MANUELA FISCHER, ESZTER GAL,  
REBECCA MURGO, LISA KRAUS, BARBARA DE WAAL AND BY HIN CHING CHAN,  
PETER MICHAEL, GUSTO, MEMCO GORIS, WETTE KRISTENSEN,  
CHRISTINE LUGGEN, SIMONIE OENHACK AND SIG WESTERFELDER,  
STAGE MANAGERS CARLA NOSTENBUOM, ANDREW SIMONET, AMY SMITH,  
AND TONY MAWSEN. LIGHT ASSISTANT FRITZY WESSEY.

GRAPHIC DESIGN BY LINDRIG WILLEMA.

PHOTOGRAPHY BY JOSE W. WIPPIGHEUS.

AMSTERDAM.

A PHOTOGRAPH BY JOSE W. WIPPIGHEUS.

AMSTERDAM 1992.

SUPPORTED AND SPONSORED BY

KAMP, ONDO, THE ARTS INSTITUTE ARNHEM, THE NETHERLANDS,  
THE PROVINCE OF GELDERLAND, THE SCHIER FIRM,  
THE HILCKMANN FIRM B.V., REQU PRINTERS, GIESSECK,  
AND BRUIL SANDERS BOUW B.V.

PRESS:

"ARNHEMSE COURANT",

ARNHEM, THE NETHERLANDS, 4 DECEMBER 1992;

"DE GELDERLANDER",

ARNHEM, THE NETHERLANDS, 4 DECEMBER 1992;

"DE GELDERLANDER",

ARNHEM, THE NETHERLANDS, 27 NOVEMBER 1992;

"DE KUNSTEN",

THE ARTS INSTITUTE, NO 4, ARNHEM, THE NETHERLANDS, 1992,

"DE KUNSTEN", THE ARTS INSTITUTE, NO 2, ARNHEM,

THE NETHERLANDS, 1992.

"For Misia"

"10"



"IO"

"IDEE EN RUIMTE"

THE DEPARTMENT OF INDUSTRIAL DESIGN,  
THE UNIVERSITY OF TECHNOLOGY,  
DELFT, THE NETHERLANDS, 1994;  
INSTALLATION AND PERFORMANCES.



"IO"



“10”



”10”



"10"



"10"



GER C. BOUT  
IN CO-OPERATION WITH:  
THE STAFF OF THE "IDEE EN RUIMTE" ORGANISATION,  
THE STAFF OF THE DEPARTMENT OF INDUSTRIAL DESIGN,  
AND MANY, MANY OTHERS.

PRESS:  
"MUZIKALE DOOLHOF BIJ DE TU IN DELFT",  
"HET PAROOL",  
AMSTERDAM, THE NETHERLANDS, 7 FEBRUARY 1994.

"10"

# "The Magic Restaurant"



"THE MAGIC RESTAURANT"  
OULU, FINLAND, 1994;  
INSTALLATION, PERFORMANCES  
AND HAPPENINGS.



"The Magic Restaurant"



**"The Magic Restaurant"**



**"The Magic Restaurant"**



**"The Magic Restaurant"**



**"The Magic Restaurant"**

GER C. BOUT  
IN CO-OPERATION WITH  
BOTHNIA ART WORKSHOPS AND ARCTIC STUDIO-GALLERY,  
OULU-FINLAND.  
GENERAL DIRECTOR - KIMMO LEHTINEN;  
ARTISTIC DIRECTOR - GER C. BOUT.

ARTISTS:  
KIRSTI CARLENIUS, ANNECHIE DEURLOO, RAIJA HEIKKILÄ-KNUUTINEN,  
MARKUS KALO, JOHANNA KAMUNEN, TUOMO KANGASMAA, ESMOREIT KEMPKE,  
MARIAN KETNER, KOEN KLINKERS, LEEVI LEHTINEN, SAMPSA LEHTINEN, ESA LESKELÄ,  
SAKARI MATINLAURI, PÄIVI MIKOLA, MOOSA MYLLYKANGAS, SANNY OVERBEEKE,  
SAMPO REMES, MISHA RUWETTE, MAARTEN SCHEPERS, MARKKU SIEKKINEN,  
JOUKO TOIVIAINEN, PEKKA VIJAMAA, MARK DE WEYER AND ANTTI YLÖNEN.

PERFORMING ARTISTS:  
JOHANNA HARJAPÄÄ, MINNA HENRIKSON, KALEVI ILKKA, ANNA KAISA JÄRVI,  
JUSSI JUUTILAINEN, MIKA KAMULA, MARK, KOHLENBERG, ESKO LASSILA,  
HELKA LEHTINEN, HANNA LIEDES, SARI LIEVONEN, JARI OIKARINEN, PASI PIIRTTIAHO,  
JARMO RAUTIO, LIISA "LINDA" SARAINEN, SILVA SALLAMAA, HANNU SIREN,  
HELI TAIMISTO, TOMI TEPPOLA, VILLE VEIJALAINEN, SAKARI VÄÄTUÄINEN  
AND MATTI YLILAURI.

SUPPORT CREW:  
SILJA KEROLA, Sirkka Lehtinen, JUKKA PEKKA RAUTIO, MARIKA SMEDLUND  
AND MARTTI TUOMAALA.

PRESS:  
MAIJA AALTO, HEIKKI KASTEMAA, VUOKKO RÄTY.

SUPPORTED & SPONSORED BY:  
ARCTIC STUDIO-GALLERY, BOUT-SAARI ASSOCIATES, CITY OF OULU, FINNAIR-OULU,  
KIVINIEMEN MERIMielistysyhdistys, KARI MAJA, PEKKA MERILÄINEN, OULAISTEN KIVI,  
MUSEUM OF MODERN ART-OULU, OULUN KÄSI- JA TAIDETEollisuus Oppilaitos-  
VIDEOLINJA OULUN Pysäköintitalo, OULUN SALOKUNTA, POHJOLAN ROMU,  
PUUKESKUS RAVINTOLA GRAMMARI, RAVINTOLA NEPTUNUS, RAISIO, SAMPO YHTIÖT,  
STEEL ACADEMY, THE LEHTINEN FAMILY, AND THE UNIVERSITY OF OULU.

PHOTOGRAPHY BY GER C. BOUT  
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PRESS  
"KALEVA", OULU, FINLAND, JUNE 2, 1994;  
"KANSAN TAHTO", OULU, FINLAND, 9 JUNE, 1994;  
"KALEVA", OULU, FINLAND, 18 JUNE, 1994;  
"KALEVA", OULU, FINLAND, 28 JUNE, 1994;  
"HELSINGIN SANOMAT", HELSINKI, FINLAND, JUNE, 1994;  
"KANSAN TAHTO", OULU, FINLAND, 30 JUNE, 1994;  
"SUOMENMAA", OULU, FINLAND, 5 JULY, 1994;  
"KAINUUN SANOMAT KAJAANI, FINLAND, 6 JULY, 1994;  
"KALEVA", OULU, FINLAND, 9 JULY, 1994;  
"RADIO MEGA", OULU, FINLAND, 10 JULY, 1994;  
"HELSINGIN SANOMAT", HELSINKI, FINLAND, 12 JULY, 1994;  
"A-STUDIO", FINNISH TELEVISION, HELSINKI, FINLAND, 11 JULY 1994;  
"RAVINTOLA SAMMON NOUSU JA TUHO", KARI MAJA, OULUN KÄSI JA  
TAIDETEollisuus Oppilaitos -VIDEOLINJA OULU, FINLAND, 1994;  
"KRO", RAISION KRO, OULUN KÄSI JA TAIDETEollisuus Oppilaitos, HELSINKI, FINLAND, 1994;  
"KUIN SUOMENMAA", OULUN KÄSI JA TAIDETEollisuus Oppilaitos, HELSINKI, FINLAND, 1994;  
"TAIDE", EILA KIVONEN, HELSINKI, FINLAND, VOL 34, 1, 1994.

"The Magic Restaurant"



**"Licht in Kampen"**



"LICHT IN KAMPEN",  
KUNSTRUIMTE KAMPEN,  
KAMPEN, THE NETHERLANDS, 1995;  
INSTALLATION AND PERFORMANCES.



"Licht in Kampen"



**"Licht in Kampen"**



**"Licht in Kampen"**



**"Licht in Kampen"**



GER C. BOUT  
IN CO-OPERATION WITH:  
ALINDA OTTEN, CATERIEN JANSEN,  
CASSANDRA WOLDA, DANIEL VERKERK,  
DANIËLLE MEYER, ELKE DE BOER,  
ESTHER OOSTERBOS, GERAART WESTERIK,  
GERRIT KOOPMAN, HENK VAN ZIJP,  
ILYA ALBERTS, IRIS BOSCH, JOYCE GEERTSMA,  
JUDITH KOOPMANS, KARIN OPPPELLAND,  
LINDA MOLENAAR, LYDIA WERINGA, MARTHA JELSMA,  
MARTHA VAN RUITEN, MIEN HARDONK,  
REMCO BOENDER, ROBJE REITSEMA, ROB VAN DE WERDT,  
ROSEMARIJN DISSEN, SASKIA DE ROOY,  
TIMON SCHELLINGERHOUT AND ULYSSES OESTERHOLT.

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PRESS  
"KUNSTRUIMTE SPEELT MET LICHT",  
WIM VAN DER BEEK,  
"NIEUW KAMPENER DAGBLAD",  
KAMPEN, THE NETHERLANDS, 4 APRIL 1995;  
"KAMPEN ZIET LICHT IN GRADATIES",  
WIM VAN DER BEEK,  
"NIEUW KAMPENER DAGBLAD",  
KAMPEN, THE NETHERLANDS, 18 APRIL 1995;  
CATALOGUE "LICHT IN KAMPEN",  
ROTTERDAM, THE NETHERLANDS, 1995;  
"47 PROJECTEN 69 KUNSTENAARS",  
STICHTING KUNSTRUIMTE KAMPEN, KAMPEN,  
THE NETHERLANDS, 1996.

"Licht in Kampen"

GER C. BOUT REALISED  
PROJECTS  
IN FINLAND, ICELAND  
AND THE NETHERLANDS

HIS WORK IS DIVERSE:  
SCULPTURE,  
INSTALLATIONS,  
FURNITURE AND DANCE PROJECTS.

A.O. HE WON  
THE "CHAIRMAN'S SPECIAL AWARD"  
WITH HIS "TABLE NUMBER ONE"  
AT THE INTERNATIONAL FURNITURE DESIGN FAIR  
IN ASAHIKAWA, JAPAN IN 1993.

ON THIS MOMEN PROJECTS  
ARE GOING ON  
IN BELGIUM, FINLAND,  
GERMANY, HOLLAND  
AND ISRAEL.

ALL DESIGNS AND LAY-OUT  
BY GER C. BOUT

ON  
APPLE POWER MAC  
5300, 6100, & G 3  
WITH  
ADOBE PHOTOSHOP  
AND  
CLARIS WORKS.

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