

Introduction

How do you look at the world at the age of four? You see a high-rise and you think: could that be a very big dresser? Where does the smoke from the chimney go to? And who is that shadow which is following me all the time? Astonishment and amazement about things you don't understand, and the coming up with solutions from your own imagination, are qualities which seem expendable when you grow up. It's a kind of amazement that appears to be limited to children and artists.

Big Art for Little People is a collection of short artistic movies for viewers between two and six years old. It is an audiovisual 'picture book' that teaches young children something about the formal language of the visual arts. The movies begin with a recognizable image, which they use as a starting point to explore all nooks and crannies of the imagination.

The participating artists did not have to bend over or kneel to be able to do this, but simply went looking for the essence of their work. The accompanying stories, to be read aloud, could help clarify things. Big Art for Small People is multilingual and therefore accessible for children from all nationalities.

Lots of fun!

Nathalie Faber Carolien Euser

Cut-n-Paste

S A L L Y

The room is white; the floor, the walls, the ceiling.
All of them white squares.
You can't see how big it is.
Would you be able to walk around in it?

A marble comes rolling in.
It dances and turns and moves towards the back corner.
A gulf of smaller marbles comes after the big one.
Now they roll together on the floor, back and forth.
They are dancing balls of glass.

Suddenly they roll against the wall. How is that possible?
They roll along the wall, towards the other wall, in all
directions....Then suddenly all of them up front, against the
screen! The marbles struggle to get there, but they can't get out.
You can see them very well.

The big one is the first to leave. Where does it go to?
To the back, or is it downwards?

Now the room looks like a box you can look into from above.
The marbles roll back and forth a little longer and then decide
to leave one by one.

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M I C O C I N A

A kitchen, lovely red, in round forms
The background is blanketblue
The kitchen moves, the things are becoming alive
Is the kitchen angry?
The knobs on the oven look like eyes
The door is a big mouth
Steam escapes from the pan and the fish oozes smoke!
But it's a plastic fish

I can make all kinds of sounds, the kitchen discovers
I hear a waltz 1,2,3. It sounds like music!
I see what I hear and now I see something else
Do you always see what you hear?
Can you hear the thing you are watching?

The Big Pan is hollow and thick and sounds hard like metal
The small forks do tingelingeling
The tap squirts PSssjjjjHHHH Go away! Ksjsjt!
The cosy simmering of the warm coffee. A delicious baked egg
SJJJHHH the plastic fish hisses on the stove, ouch, it's hot!
TSJAK TSJIK the slices of bread are jumping up
They dance, jump from the toaster, keep hovering, fall back
It sounds like a song. The glass is emptied, that sounds nice!

It's a magic kitchen. Everything moves and jumps and shuffles

E D D I E D .



I

GET

YOUR

YOU

GET

MINE

The background is white. A dark boy is laughing. He looks at the other boy, who is very blond. They are both wearing shirts, you can see their shoulders. They keep looking at each other.

The blond boy bites his lip, but is laughing at the same time. The dark boy is beaming.

Very slowly their heads move towards each other. The blond boy wants to be somewhat tough, but he is also shy.

Their heads touch each other, there is a rustling sound. Slowly the light colour of the blond boy is sliding down the nose and cheeks of the dark boy. And the other way round.

Then they can let go of each other and slowly they move back to their original position. They are still looking at each other. For a short while the blond boy lowers his eyes. Just being tough is no longer enough, and he doesn't want to laugh. He feels that they are friends. The smudges on their faces disappear.

SYLVIE

ZIJLMANS



Two girls are playing in an empty parking garage.
One girl is big, the other one is small.
The big one carries a sword in her hand.

Then the small girl is standing still.
With both hands in the air.
A voice says: '1, 2, 3, 4.'
And the sword behind her suddenly lights up!

When the girl is hopping along, the light of the sword stays
behind.
Everywhere she's been the girl leaves her shadow behind.
She hops along until there is a wood of light.

When the small girl waves, the light goes off.
It's an empty garage again.



BOUNCING

BALLS

Tak! A yellow ball is put down.
Tak! Another one. And another one. Tak tak tak.
Many coloured balls on the asphalt.
Normally you don't get to see that many together.
A lid opens, a hand pushes the button.
Keys rattle.
Dingdingding the lamp flashes. Is there any danger?
Is something illegal about to happen?
What is that hand doing on that button?
A red-white barrier goes down, nobody is allowed to pass.
The road goes up, it's a bridge!
The balls hesitate for a moment, they were just lying there so quietly, like bulbs in a bulb field.
Then they begin to roll slowly.
A gulf of colour slides from the bridge.
The bridge is now straight up, the balls bounce into the streets.
Red... yellow... green... blue...

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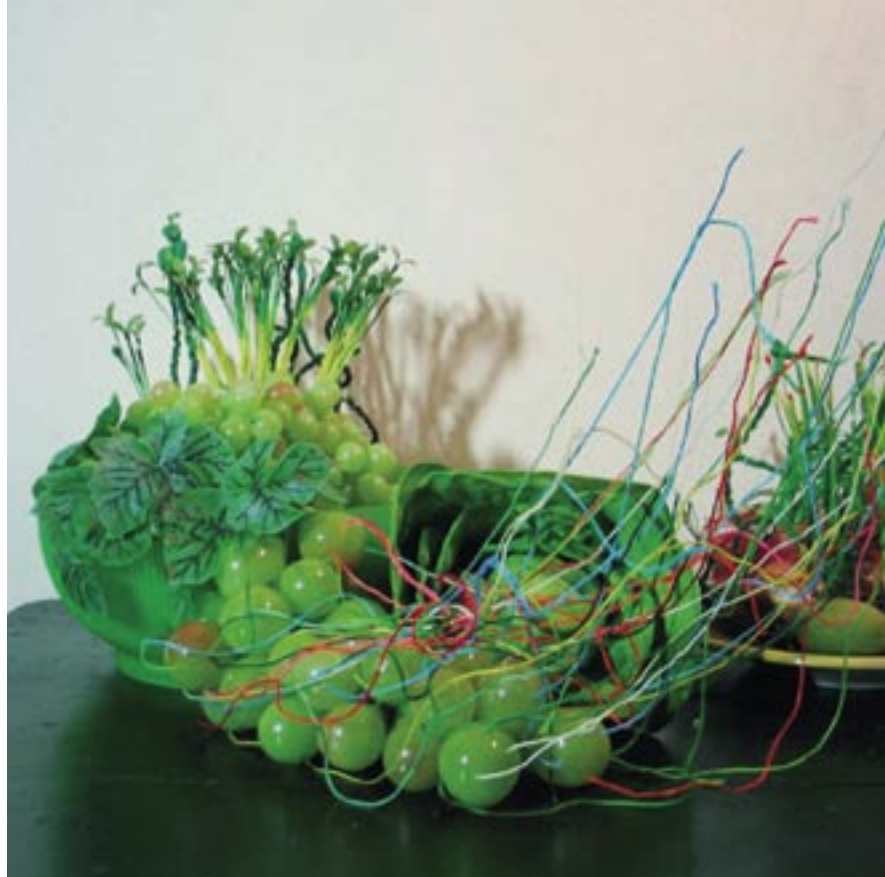
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Very quietly everything lies on the table.
The grapes, the plants and the cabbage.
But what is happening?
The things on the table are beginning to move!
Wires appear from the grapes and dance back and forth.
It looks like a drawing that moves.

There are the butterflies.
Butterflies which are transparent.
The wires try to catch them.
Help!
The butterflies get yellow, blue, red, and orange again
They become entangled by the wires.
The butterflies die and get green.
Just as green as everything else on the table.

And then the leaves start to grow.
First small and then big.
Everything disappears under the leaves.

And now there is something new on the table:
It's changed in a pocket-size jungle!

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P O T A T O

There is a potato on the table.
The table is a bit grimy.
You can see the rings of mugs which have been standing there.
It's totally quiet.
It looks like a painting.

Arms on the edge of the table, hairy arms.
That must be a man.
You can still see a piece of his t-shirt.
One hand holds a knife.
The other hand takes the potato.
The man starts to peel the potato. Big peelings.
The skin breaks off. He goes on peeling.
And on and on. He doesn't stop.
The knife keeps going.
Peeling and peeling, until there's nothing left of the potato.

Maybe the kitchen is somewhere on a farm, where the man
has always peeled potatoes.
And with that particular potato he just kept peeling on and on.

J E R O E N

E I S I N G A



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It looks like a very ordinary day in the park
On a very ordinary spot.
People who are walking, running and cycling.
And people who are walking their dog.

The sun is shining, snow is falling and
clouds are drifting over.
And when you look closer, you start noticing more
things all the time.
A girl who is tying her shoelaces.
A woman with her child on a carriercycle.
A dog running free.

But now and then people stop while they are running.
Or they flash by while they are actually walking slowly.
And that is not ordinary at all.

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BIG

'Squeak' goes the door.
A fat-bellied woman is walking down the stairs.
It is dark, very dark.
Could she be in the cellar?

STITCHES

The fat-bellied woman is walking towards the sewing machine.
Big pieces of cloth are waiting for her there.
Waiting to be sewn.
And that is what she's doing:
The machine is buzzing and the pieces of cloth are being sewn.

A soft breeze is setting in.
You cannot see the breeze, but it is there.
From nearby the woman has a big nose.
She looks like a witch.

The breeze is getting stronger.
And stronger still.
But the woman keeps on sewing.
She can't stop anymore.

The pieces of cloth are blown higher and higher.
Would the fat-bellied woman fly away?

PIA

WERGUS



THINGS

All those things.

A teapot, a wooden shoe, a football.

A melon, a wooden horse, a guitar.

First the black shadow, which item fits?

A boot, a police van, a singing teakettle.

A wooden shoe doesn't fit in a teapot.

And a melon doesn't fit in a guitar.

But if everything fits neatly, I'm happy.

All those things I put on a pile.

Very carefully on top of each other.

For if the pile is not level, it will fall over!

Still more things, still more piling.

It looks like a huge garbage heap.

Do you hear it cracking?

Watch closely before I clear it up again.

FEMKE

SCHAAPE



Do you see that boy in the red coat?
We can walk into his house.
In his house there is a cupboard.
And if you go behind the cupboard...
you are suddenly floating through a fairy tale forest.

A forest with moss on the ground, squirrels and lampposts.
And totally in the back...
there is the house again where the boy lives!
But do you get into the same forest if
you go behind the cupboard again?
Look for the differences...

This time it snows in the forest.
The snowflakes are whirling down and everything is white.
Next time it's a bit scary in the forest.
It's dark, the moon is shining and red mushrooms
are sprouting from the ground.
If you listen carefully... you can hear the howling of wolves.

And the last time you get merry in the forest.
A shower of flowers and a few sweet spitters.
It's just like a dream!

In the same forest each time everything is different.



1
SALLY

The grid, the most elementary tool of each graphic designer, becomes an autonomous entity in the work of **Luna Maurer** (Germany, 1972). She formulates strict parameters within which she has to work as a designer, thereby shifting the control from the designer to the formulation of frames and rules. The form of the product is inherent in the rules and boundaries of the medium. **Roel Wouters** (NL, 1976) is a graphic designer. He sees the system as a continuation of the human body or brain. By the elimination or modification of the fundamental parts of a system the qualities, strength and functioning of it become apparent. Wouters and Maurer collaborate as poly-xelor.

www.xelor.nl
www.poly-xelor.com

2
MI
COCINA

The work of media-artist **eddie d.** (NL, 1963) consists of videotapes and video-/computer-installations. Themes are usually the dissection of language, rhythm and the relationship between image and sound. His videotapes often are musical compositions in which, by way of sophisticated editing techniques, rhythmical structures are being formed. His installations frequently start with a still life and react to the movement of visitors by way of sensors. The selected images usually refer to small events, acts and/or objects which can be found everywhere. They could be recorded from television or film, or selfmade.

www.eddie.du

Thanks to: Snerk Gadema

3
I GET
YOURS,
YOU GET
MINE

The photo's and installations of **Sylvie Zijlmans** (NL, 1964) often originate in current affairs. She tries to translate these events, which are too big to comprehend, to an image which she can relate to. By their poetic nature these images avoid too literal references. This way a work comes into being, in which a proposal for another approach of reality is inherent.

With: Igor Jongenelis and Djemairo Onifo
Sound: Hewald Jongenelis
Imagecorrection: Karel Hebly
Thanks to: Martin Takken

4
THE
WORLD
ACCORD-
ING TO
A RABBIT
HUTCH

Pips:lab investigates new media and particularly interactive film/theatre. The necessary software they develop themselves. For Pips.lab the computer is the meeting point and the mixer where various disciplines converge in a new way. Keez Duyves (NL, 1971) is a media-inventor and Stijte Hallema (NL, 1976) is a filmmaker/musician.

www.pipslab.nl

Actors: Noa Tegeltija and Myrna Versteeg
Regie: Keez Duyves and Stijte Hallema
Production: Stijte Hallema
Music: Stijte Hallema
Software/ Lumasol: Keez Duyves
Catering: Myrna Versteeg
Styling: Myrna Versteeg
The Rabbitcage: Jean Timmerman / Stijte Hallema / Keez Duyves
Thanks to: Graaf Jurriaan, Theo Botschuijver, Saskia Antikraak, Foundation PIPS:lab, Dick Ginkoeien, Pernilla Philip, Anya di Anya, Madelief, Vera, Puk, Pien and their parents

5
BOUNCING
BALLS

Jasper van den Brink (NL, 1968) is looking for possibilities to influence our view of the world. Often movement plays an important part in his work. He produces video's, photo's and installations, and exhibits frequently at home and abroad.

www.jasper.park.nl

Camera: Rogier Dijkman en Raymond Taudin Chabot
Photographie: Yasmijn Karhof
Thanks to: Selina Leyenhorst en Erik Boontjes (BBA), Nell Donkers, Anna Dijkman, Bella Hay, B.G. van Doorn, Sakshin de Groot, Juan Luis Bifet

6
ON THE
KITCHEN
TABLE

In her work as a photographer **Elsbeth Diederix** (NL, 1971) tries to show the uniqueness of ordinary things. She wants to portray these moments, in which an object loses its logic and becomes abstract for a little while. Moments that make you stop and wonder about the invasion of things in this world, or in which their presence starts to lead its own life.

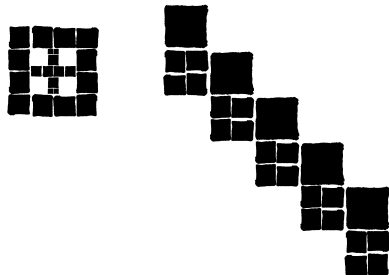
www.elsbethdiederix.com

Piano: Adele Diederix
Assistent: Caroline Diederix
Thanks to: Jeroen Kooijmans



7 POTATO

Jeroen Eijssinga (NL, 1966) is an artist who produces short films and who works on film. Although he uses simple, existing images, like a sheep on its back, or a man walking over a hill, his films contain an abstract meaning. His work is romantic, usually light-footed. Although his work is shown primarily in spaces for the visual arts, they are films with a clear beginning and end, and with a measured length, which takes the attention span of the viewer into account.



7

8 1 2 3 4

Michal Butink (NL, 1975) deals with the cutting face of photography and video. In her work she is looking for ordinary situations which come across as absurd or surrealistic as a result of her viewpoint, lighting and editing. Her stills and video's are made when nothing is at stake and everything is following its natural course. She sees it as a choreography in public space.

www.michalbutink.com

Music: '1,2,3,4 hat of paper'
version of: Think of One (David Bovee)

8

9 BIG STITCHES

Pia Wergius (Sweden 1969) In poetic video's Pia Wergius (Sweden, 1969) depicts her fascination for dilemmas. Her characters are determined, but still they are helpless in the face of the powers of nature. Stripped of the ability to transcend themselves, they are faced with a stalemate.

Camera: Thomas Kist
Assistant: Muzu Ebbing
Soundmontage: Arno Peeters
Thanks to: dhr. LMM Boermans
and Leo Molenwijk Lucht- en
ruimtevaarttechniek TU Delft

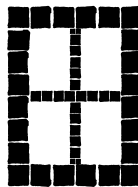
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10 THINGS

Femke Schaap (NL, 1972) is mainly known for her almost sculpture-like film installations, in which the images are being projected upon specially cut panels which occupy a specific space in the room, so that the viewer is able to 'step inside' the film and enjoy an almost physical experience. In the films the relationship between the place of the body in the physical space and the meaning of the person in the social space is being investigated.

www.femkeschaap.nl

Schaap / Timmer



10

11 BEHIND THE CUPBOARD

The work of the artists **Persijn Broersen** (NL, 1974) and **Margit Lukács** (NL, 1973) is characterized by highly imaginative 3d-worlds which are composed of self-made pictures, loads of newspaper- and magazine cuttings and hours of tv-material. They produce video-installations, photo's, wallpaper, drawings, commercials and videoclips. Despite this diversity Broersen and Lukács have developed a recognizable iconography which connects their work. Also with respect to content one can see a clear leitmotiv: the relationship of man with his environment. In their work orderly situations often turn into a chaotic festering, with regard to iconography as well as to content.

www.pmpmpm.com

Music: Bauer (Berend Dubbe and Sonja van Hamel)
Thanks to: Hanna, Imre, Márton, Katalin, Márta en Mirko Lukács, Maartje Fliervoet, Sabine Niederer

11

**Outline, production and
stories to be read aloud:**

Cut-n-Paste
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Carolien Euser
www.cut-n-paste.nl

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Esther de Vries
www.tm-online.nl

Programming and sound:

Martin Takken
www.martintakken.nl

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Order the dvd:

www.grotekunstvoorkleinemensen.nl

