

# The HTV 46.

Europe's non-glossy for arts and various reasons and for free

page 1 for free  
February / March  
2003

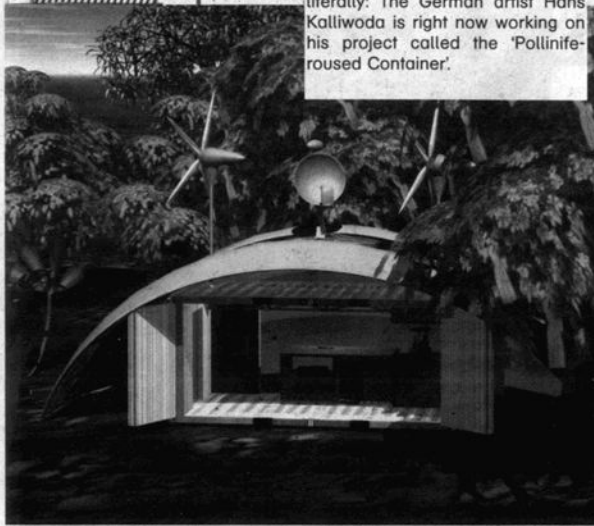


# FROM A POLLINIFEROUSED CONTAINER BY THE

**Somewhere in Delft, in the beating heart of a dying culture, a project is seeing a new light.**

The Dutch may be famous for their so-called tolerance but these days they seem to trade in their tolerance for fear and conservatism based on ignorance. The Dutch are told, and they now simply believe that integration of minorities has failed. Even in this small country of ours the different cultures coexist next to each other but apparently never really exchanged any of their cultural values, be it in art, cuisine or the love for wooden shoes. We all tend to stick to loving our frontyards however tiny they may be. We put a fence around what is ours, we live next to each other, but don't really want to know who is living next door. But now we've found an artist that jumps the fence and places a sea-container in our yard. You can take this literally: The German artist Hans Kalliwoda is right now working on his project called the 'Polliniferoused Container'.

Interview by: Iren de Swaaf



**Polliniferous** [poliniferus] adj. Producing or carrying of pollen.

The 'Polliniferoused Container' is a standard sea-container converted to a mobile artist-studio and living space. At the moment, the container is being developed by students at the TU (Technical University) Delft.

When finished the container will travel to various locations all over the world. The container will ideally function as a free, autonomous zone and is supposed to create an environment without censorship where everybody will be able to speak and act freely. In the container the local inhabitants will be able to come in contact with other cultures through various media of communication like for example the internet and storytelling.

In the end Kalliwoda hopes to have stimulated the creative processes that might lead to new insights and ideas and eventually an understanding among the people he visited. Kalliwoda likes to draw the metaphor with a bee: "Like a bee, the 'Polliniferoused Container' collects pollen from one flower and delivers it to the next one. This pollen is the start for new growth and regeneration."

Hans Kalliwoda was born in 1964 in the Bavarian village called Utting, near the Austrian border. After an unsuccessful career as an employer in a beer brewery, he turned his attention towards the arts when he was 18. He had, what he calls, a 'nomadic lifestyle'. In the beginning of the eighties he went on a bike tour through Africa. In 1988 he travelled on a container-ship from South Africa to Canada. He got impressed by the mobility of the sea-container. Finally reaching Amsterdam he got together with the Dutch artist foundation 'The Blind Painters'.

Together they got hold of a train which they transformed in a travelling exhibition-space. In 1997 this train sets out from Greece on a tour through Europe that would eventually end in 1999 in Leeuwarden. In the beginning the 'Europartrain' took 'culturally specific luggage', works of art small enough to fit in a suitcase, from one country and exhibited them in the next ones. The idea was to confront people with other cultures in an undemanding way, in this case through art. This way they tried to create an atmosphere for a cultural exchange, an atmosphere that could stimulate creativity amongst the visitors as well as the participants.

Kalliwoda states that: "It turned out it wasn't so much the exhibition, but the train itself that was the object creating the desired 'communication zone'. This changed the whole concept behind the train". The artworks were taken out. For the end of the tour, through the Netherlands, artists from the other countries were invited to come over. They were given a wagon to work in and were asked to react on the theme 'Territory'. By letting all the artists work at the same moment, Kalliwoda and the Blind Painters hoped to stimulate a dialogue between different cultures and find new forms of cooperation.

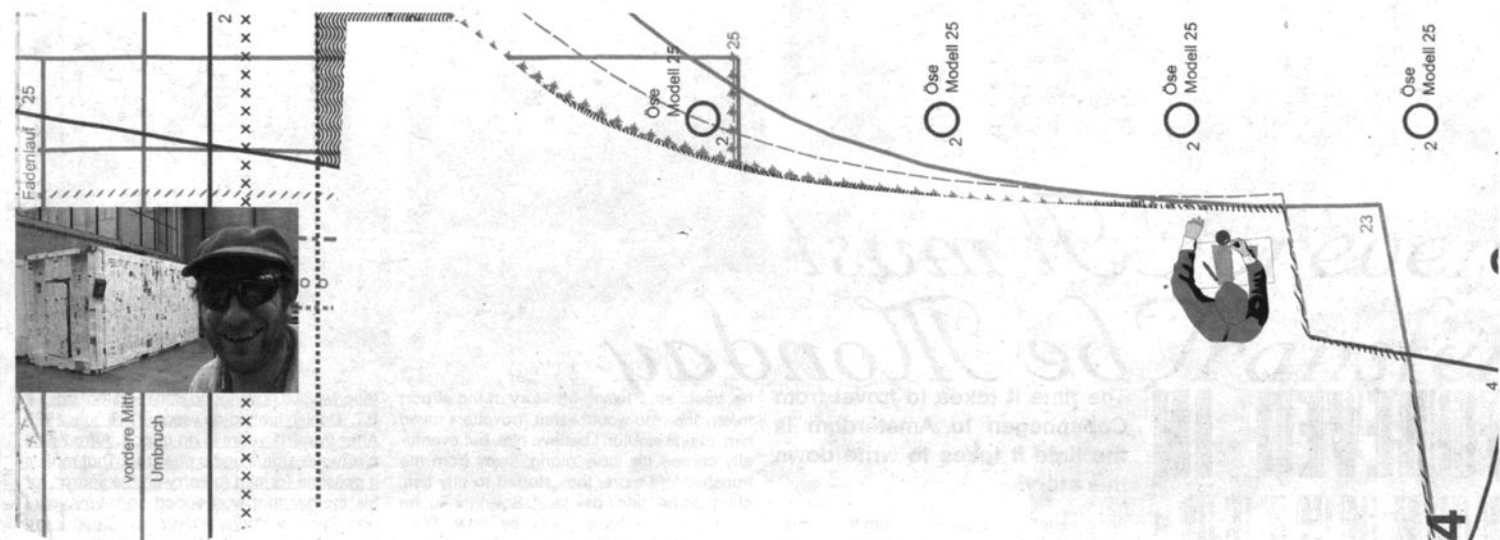
Now Kalliwoda wants to pick up his nomadic lifestyle again. He took a plain sea-container that was part of the 'Europartrain' on a final trip. He took it to Delft where, as mentioned above, the container is currently being transformed into the mobile living working unit: 'The Polliniferoused Container'. Kalliwoda claims the container is already a place stimulating creative processes. Students from different faculties find assignments in developing and designing the con-

tainer. Problems have to be solved in a really practical way. It is not just school for these students. In a way they get much more freedom than they usually get and it turns out the students come up with much more inspiring ideas. Also, for some professors the interdisciplinary character of the project makes it all the more interesting to use in their educational programme.

Kalliwoda has put down a set of demands the 'The Polliniferoused Container' has to meet. The container should be designed to function in all climatic zones. The living and working modules must be reduced to take up minimal space. It must be a sustainable, self-supporting and ecologically friendly unit. It has to function in various natural and cultural environments. The container must be able to adapt to all sort of transportation. All these demands ask for specific knowledge from all the various disciplines at the TU.

The TU can provide for the technical development of a weatherproof tent, solar panels, satellite communication, robotic legs. But still sponsors are needed to actually finance the production of these projects. These sponsors can use the travelling 'Polliniferoused Container' for promotion purposes.

When the 'Polliniferoused Container' is ready it will visit, accompanied by its creator, twelve locations all over the world with different climatic, geological and cultural characteristics, preferably near world heritage sites. This year the container shall be transported for the first time to Julissat in Greenland. Then it will travel to Qurna in Egypt. Kalliwoda expects to trigger the enthusiasm and cooperation of the locals by using the same formula he used at the University. But

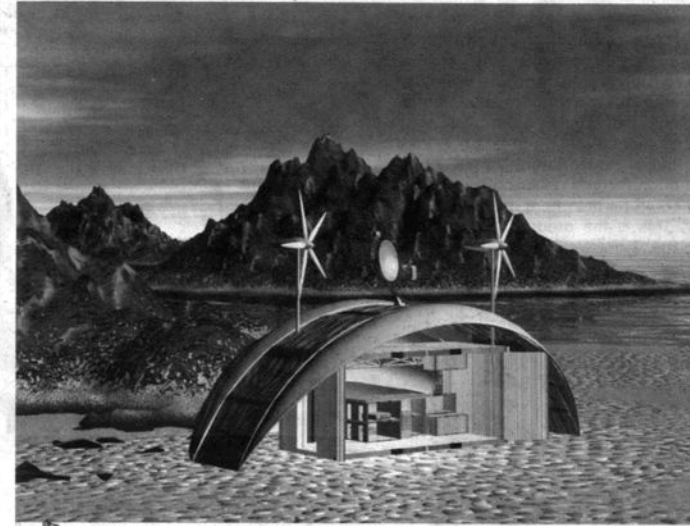


his approach will probably be more playful. He will stimulate creative processes through a whole range of projects he will use as catalysers. Very simple projects, for all kinds of age groups. These activities will be repeated in all the different locations in order to figure out how different cultures and the different human beings respond to them.

One of his main activities will be the Swap shop. Kalliwoda will collect typical tourist oriented handicraft products in every place he and his container visits. He will try to 'swap' these products with the local inhabitants, for an equally typical tourist oriented handicraft product from their country. He will start with a collection of 'Delfts Blauw'. Kalliwoda likes the direct contact involved in swapping: "I give you something. You give me something. It is very personal based. I like that. I like to observe that swap-

ping activity. It's going to be nice to see how Arabs are swapping, how Inuit from Greenland are swapping and to see how South American Indians swap in their particular way. Now if you put all this next to each other you get a real good idea of how these different cultures respond to one another. I like to compare my project with the old gypsyway of living. They took certain aspects from every society along with them and in a way distributed different cultural bits all over Europe.

Kalliwoda believes that his project should not become too intellectualized. His mission is clear. He knows that while he is moving around in this world, he is not going to change it, he is just doing good. "I am just one artist with a small project, but at least I can set a positive example, show the right direction."



[www.blindpainters.org](http://www.blindpainters.org)

