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Press release  
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## HET HEM'S FIRST COMMISSION 'STILL LIFE' BY RAAAF

Het HEM's first permanent, on-site commission is 'Still Life' (2019) by RAAAF (Rietveld Architecture-Art-Affordances). The artwork consists of four large-scale, cast brass plates which, suspended from overhead rails, move slowly between Het HEM's ground floor columns.

The four, enormous brass plates move constantly through the space following an unpredictable rhythm. Their movements open and close the perspectives of the building, forcing viewers to consciously relate themselves to their surroundings.

During Het HEM's previous designation as a munitions factory, the building was the production site for millions of bullets with brass casings, which were then supplied to NATO troops worldwide. 'Still Life' questions this site of historically burdened heritage, and connects past, present and future. The 5.5-metre-high cast brass plates (the largest in Europe) move slowly away but inevitably return. They serve as a visual clue to the history of Het HEM and highlight the building's transformation to its role today as a house of contemporary art, culture and unity.

Kim Tuin, Director of Het HEM: "RAAAF has a unique way of shaping the experience of heritage sites through large-scale architectural interventions. 'Still Life' is a celebration of light, space and openness. At the same time it's movement and material bring the contested history of Het HEM into the forefront of our imagination."

### About RAAAF

Prix de Rome laureate Ronald Rietveld and Socrates Professor in Philosophy Erik Rietveld started their multidisciplinary studio in 2006. They operate at the cross-roads of visual art, architecture and philosophy. RAAAF is widely known for location-specific art installations that intervene in the built environment. Their work often involves

questioning conventions, practices and situations which are taken for granted. What drives them is the making interventions that are seemingly impossible, such as in this case, with Het HEM suspending and moving 1500-kilo brass plates in the air. This is also evident in the case of 'Bunker 599' (2013), in which a WWII concrete bunker was sliced in half, and, more recently, 'Deltawerk //' (2018), in which they sawed, turned on one side and tilted huge concrete blocks that had previously functioned as a testing ground for tsunami waves (among other functions).

'Still Life' was commissioned by Amerborgh International.

Note to editor:

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