

PRESS KIT

Memphis Film & Television and AVRO present

# EVERYTHING MUST CHANGE PIET ZWART

The first film about the typographer, photographer  
and industrial designer Piet Zwart

A film by Sherman De Jesus



**Memphis Film & Television and AVRO present the first film about the typographer, photographer and industrial designer Piet Zwart (1885 – 1977).**

**Everything Must Change – Piet Zwart** tells the story of the innovative designer and artist who pursued change, yet who clashed with the limitations of his era. As an industrial designer, he is best known for the design of the “Piet Zwart” Bruynzeel kitchen. He has an international reputation as an icon of innovation.

**The festive world premiere of Everything Must Change – Piet Zwart was held on Saturday 14 April 2012 in Gemeentemuseum in The Hague in the presence of his children Peernel and Comine Zwart, the crew and director Sherman De Jesus**

On this day, the prize for the winning design in the poster competition for the film was awarded to Joris ten Bosch by the professional jury of Wim Crowwel, Simone van den Ende, Benno Tempel, Mieke Gerritzen and Anne Koningsberger.

The second festive screening of Everything Must Change – Piet Zwart. The film was at the Bosch Art Film Festival (BAF), Den Bosch on Sunday 15 April 2012 . Q&A with director with director Sherman De Jesus by Mieke Gerritzen (designer and director of the Museum of The Image, Breda

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## **Piet Zwart**

Piet Zwart (1885-1977) was an idiosyncratic and stubborn designer, who lived for innovation and prepared the way for the international success that is now known as Dutch Design. Piet Zwart worked as an interior and industrial designer, commercial typographer, photographer, critic and lecturer, playing a key role in defining the design climate in the Netherlands in the Twentieth Century.

His versatility and influence on present-day designers led the Association of Dutch Designers to award him the title of “Designer of the Century” in 2000. Piet Zwart is counted among the international avant-garde without any reservations. His work reflects the work of artists such as Kurt Schwitters, El Lissitzky, Laszlo Moholy-Nagy, Jan Tschichold, but always retains its own authenticity. His work corresponded with similar experiments at the Bauhaus.

## SYNOPSIS

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**Everything Must Change – Piet Zwart** by Sherman De Jesus tells the story of the innovative designer and artist who pursued change but clashed with the limitations of his era. **Everything Must Change – Piet Zwart** is an impressive film about the progressive and innovative designs of Piet Zwart in the context of the time in which he lived.

Based on stories by his children, personal letters, photos and animations that bring his work to life, a personal portrait is drawn of a man who lived to innovate.

“I wanted to translate to our era a complex and difficult time about which little is known,” says director and writer Sherman De Jesus about his most important reasons to make *Everything Must Change – Piet Zwart*. The director is referring to the 1920s and 1930s when Piet Zwart was very productive as a designer and artist and when he faced rising fascism that was to curtail the freedom of artists. According to the director: “A lot happened in the field of art in the 1920s and 30s and there's a lot to be discovered.” With his film, he wanted to capture the mood of the time in which the innovative artist worked and tell the story of a man who dared to dream about change. Above all, the director wanted to tell a story that in his opinion is very universal: “The story of an artist who dreams about a different, new era is of course very universal. And also the way it was so cruelly interrupted. That is really tragic.

**Everything Must Change – Piet Zwart** includes a wealth of unique archive material, such as a newly discovered fragment in which Piet Zwart himself can be seen in a commercial from 1928. The film offers a major survey of his work, including his pioneering work for the Nederlandse Kabelfabriek (NKF) and the PTT. Piet Zwart worked for the NKF for 10 years and in that time designed more than 200 advertisements and a catalogue. His cooperation with the PTT resulted in a set of postage stamps in which he used photomontage and in the famous ‘Boek van PTT’ (The PTT Book ). His work as an industrial designer is also shown. For instance his collaboration with the famous architects H.P. Berlage, who designed the building of ‘The First Church of Christ Scientist’ in The Hague and for which Piet Zwart designed the church’s interior and the organ.

With acclaimed actors like Jacob Derwig and Gijs Scholten van Aschat as narrator and the voice of Piet Zwart, the film has a wonderful cast of voices.

### Who was Piet Zwart?

Piet Zwart was a pioneer of graphic and industrial design. He prepared the way for the international successes of what is now known world-wide as Dutch Design. His influence on today's designers did not pass by unnoticed, because the Professional Organisation of Dutch Designers (Beroepsorganisatie Nederlandse Ontwerpers) awarded him the title of “Designer of the Century” in the year 2000.

Piet Zwart was not only innovative but also socially committed. He was a great advocate of standardisation and tried to make design affordable for people on low incomes.

The work of Piet Zwart was multidisciplinary. He worked as interior designer, industrial designer, advertising typographer, photographer, critic and teacher.

As an industrial designer, Piet Zwart is best known for his design of the prefabricated Bruynzeel kitchen from 1937 which is still on sale today. As a graphic designer, the work he did for the NKF (Nederlandse Kabelfabriek, Delft) and for the de PTT are among the best-known Dutch graphic designs of the 20th century. He made 275 advertisements for the NKF and a catalogue. For the PTT he designed a series of postage stamps in which he made use of his characteristic photomontage and he also made the famous ‘Boek van PTT’ (The PTT Book).

Piet Zwart was also a talented photographer. He specialised in free photography.

Piet Zwart was born in 1885 in Zaandijk. It soon became apparent that he was talented at drawing and he received the support of his parents from the start in order to make this his profession. "In that respect, I received the greatest possible cooperation to express that from my parents. But they were very simple people. But my father also had a trace of a real Zaan type – in the way he set about earning his living with his pencil. That was typical of the Zaan region."

He attended the Royal Arts and Crafts College in Amsterdam from 1902 to 1907 and developed into a versatile artist. He had contact with members of De Stijl and was an especially close friend of Piet Mondrian. He had an affinity with the Constructivism of El Lissitzky and the Dadaism of Kurt Schwitters. Inspired by the book "About Two Squares" by El Lissitzky, Zwart made the move to typography.

During World War II, Piet Zwart was detained at the Haaren Hostage Camp for prominent Dutch people. There he recorded everyday life in drawings. After the war, "his time" had passed, but his life had not. He died in 1977.

**Everything Must Change – Piet Zwart** offers an interesting view of the work of Piet Zwart in the context of the time in which he lived and it shows the man behind the artist. The film uses a wide variety of sources, such as archive material, photographs, personal letters and works of art.

The film incorporates unique animations of Piet Zwart's work together with archive material such as a fragment from a commercial that has never been seen before for the "Internationale Tentoonstelling op Filmgebied" (International Film Festival, 1928), in which we see the young Piet Zwart.

An older Piet Zwart can also be seen: in an interview with Emmy Huf from 1969 in which he looks back on his career at the age of 84 and in a Super-8 sound film made by the former curator of the Gemeentemuseum in The Hague and biographer Kees Broos.

Letters that Piet Zwart wrote to his wife Nel Cleynert provide a good picture of his ideas about a variety of designs. The film also includes many photos of Piet Zwart and his family and friends as well as focusing on the photography of Piet Zwart himself.

Interviews with three of his children form the basis for the personal stories in the film. Karst, Peernel and Comine Zwart talk about their father with warmth and humour. About who he was, what motivated him, what fascinated him and how he thought. Karst Zwart is his second son and also a talented graphic designer. He worked with his father on his last postage stamp that he designed for the PTT. Unfortunately, Karst Zwart died during the production of the film.

There are also interviews with Wim Crouwel, Kees Broos and John van der Ree, each of whom was connected with Piet Zwart and his work in their own way.

Wim Crouwel is an influential graphic designer who followed Piet Zwart as the chief designer for the Bruynzeel Company. He knew Piet Zwart personally and in the film he provides his vision on his work.

Kees Broos was curator at the Gemeentemuseum in The Hague and archived the work of Piet Zwart for the first retrospective exhibition of his work in 1973. As a result of this exhibition, he also wrote the book "Piet Zwart (1885-1977)". Kees Broos was the first to study closely the work of Piet Zwart. He's one of the few people still alive to have known Piet Zwart personally. He made the last film of the artist, a Super-8 film in which Piet Zwart and his wife Nel can be seen.

The art historian John van der Ree discovered Piet Zwart at the first Piet Zwart Retrospective Exhibition put together by Kees Broos in the Gemeentemuseum in The Hague in 1973. In the film he puts the work of Piet Zwart into its context.

**Everything Must Change – Piet Zwart** was produced by Memphis Film & Television and AVRO TV. The film was written and directed by Sherman De Jesus. The editor is Sander Kuipers. Jacob Derwig is the narrator and Gijs Scholten van Aschat can be heard as the voice of Piet Zwart. Marijke Huijbregts of AVRO TV is co-producer. Bastiaan Egberts is the composer of the original music. Cinematography by Marc Felperlaan and Gregor Meerman. The animations were made in cooperation with il Luster, by Ralf Hekkenberg. Research by Kees Broos, Sherman De Jesus and John van der Ree. Sound design & mixing by Mark Glynne. Sound by Menno Euwe and Erik Langhout. Cécile van Eijk is the producer. The producers are very grateful to the art historian Kees Broos for his substantial contribution and enthusiastic cooperation on the film. Without his studies of the work of Piet Zwart, the film would not have been possible. The Hague Municipal Museum has an extensive collection of the work of Piet Zwart and generously allowed us an opportunity to become acquainted with it. We are very grateful for that.

A very special mention to Comine Zwart, Peernel Zwart and the late Karst Zwart for their very enthusiastic and willing cooperation.

Piet Zwart was given the title of the most influential Dutch designer of the 20th century by the Beroepsorganisatie Nederlandse Ontwerpers (BNO – Dutch Designers Organisation). He also received the Quellinus Prize (1959) for his typographical work, the David Roëll Prize (1964) for his entire oeuvre, the GKF Prize and the Honorary Distinction of Royal Designer for Industry from the Royal Academy of Art (1966).

## **EVERYTHING MUST CHANGE – PIET ZWART**

documentary | 2012 | cinema version 75' | TV version 52' | HD Cam | Colour

A coproduction between Memphis Film & Television and AVRO TV, funded the ThuisKopie Fonds, Mediafonds, CoBO, VSB Fonds

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### **Publiciteit (interviews, screener, photos):**

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## **MOST IMPORTANT CONTRIBUTORS**

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### **Wim Crouwel**

Wim Crouwel is an award-winning graphic and industrial designer, former director of the Boijmans Van Beuningen Museum and professor at the Erasmus University in Rotterdam. Wim Crouwel is an internationally significant and influential designer. For several decades, he has dominated the field of graphic design. Many designers have been influenced by him and still are. He well remembers becoming acquainted with the work of Piet Zwart: “When I saw that dynamic work by Piet Zwart, which did not stand up straight, it was at an angle... It was dynamic. Firstly it was a shock because it was so different from what we had learnt.” He says of his encounters with Piet Zwart: “That meeting with Piet Zwart really affected me. Especially when I had been to his house and saw all his surroundings, and where he worked and his workshop upstairs. From then on, whenever I had to visit The Hague and I passed his house, which one always did, I saw him sitting behind that window. He was always behind that window. He was always there. The man was always working.”

(On the relationship between Piet Zwart and Bruynzeel)

“Piet knew the family very well. Piet was a friend of the Bruynzeels and whenever I saw him at Bruynzeel in connection with work, you realised he was one of the family. From the 1930s until after World War II he had worked for them. Piet was really the house designer.”

### **Kees Broos**

Kees Broos is an art historian and author. He is one of the few people still living who knew Piet Zwart personally. He has put together exhibitions and books about him. Karst Zwart thinks that Kees Broos maybe knew his father better than he did. He was responsible for archiving the work of Piet Zwart for the Gemeentemuseum in The Hague and was a close friend of Piet Zwart. “I only met him in 1967 for the first time. I had just started working at the Gemeentemuseum and was asked to put together a small exhibition about the work of Piet Zwart for the PTT. For years I often visited him, first to organise the exhibition and then it became apparent that he was a goldmine of information about interesting things... So I was sitting there as a young man at the feet of the master who had been involved for so many years from 1900, with the whole art and design world and architecture.”

### **Karst Zwart**

A son of Piet Zwart, Karst Zwart worked as artist/graphic designer. He worked for a Dutch daily newspaper as graphic designer and also for weekly magazines. He has many memories of his father and talks animatedly about his origins in the Zaan region. “My father was proud of that, the fact that he came from this area. The man had been through so much and seen so many things: the first cars, the first planes, so he was fascinated by technology. And if one region was a hotbed of technology in that time, very advanced technology, it was the Zaan region.” On the subject of his father's work, he says: “he was convinced of the seriousness of the things he was doing. His theories about industrial design were very socially committed. He thought it was important that the worker sat in a beautiful chair instead of ballpoint furniture. He was a great proponent of well-designed industrial products for the masses.” In 1967, Karst helped his father design a postage stamp for the Postcheque- en Girodienst (PTT). “He was an old man, in his 80s. Then your hands are not very steady, nor your eyes. Apparently he was dreading it so much that he asked me if I would help him make the drawings. Of course I said yes. I felt very honoured and at the same time very uncertain, because he may not have a very steady hand, but he was still very critical.”

### **Peernel Zwart**

Peernel Zwart is the eldest son of Piet Zwart. On the subject of The PTT Book, he says: “He always incorporated very household things in his work. In the book he designed for the PTT, there is for instance a photo of me and of his own spectacles. A photograph like that is also a self-portrait.”

### **Comine Zwart**

The daughter of Piet Zwart, Comine Zwart, has a very powerful picture of her father. She has wonderful memories of him, but also remembers the uncertain times during World War II, when Piet Zwart was taken hostage by the German occupiers in a camp in Haaren. “I was 10 years old when my mother told me that the Germans had taken Piet. The next day, we were sent to Paul Schuitema by my mother, all neatly dressed, and then photographs were taken of us to send to my father. I can well remember that. Only then did I realise what it meant if your father was a hostage. That he could be lined up against a wall and shot, because the resistance did things and if they didn't catch the culprits, they just took a couple of the hostages. It was deliberate that these were well-known people, because those names would make an impression on the Dutch people.”

### **John van der Ree**

John van der Ree is an art historian and former curator of the Gemeentemuseum in The Hague.

He discovered Piet Zwart at the first Piet Zwart Retrospective Exhibition in the Gemeentemuseum in 1973. “I saw the exhibition in 1973 by Kees Broos about Piet Zwart in the Gemeentemuseum and I notice that it was largely all work from the 1920s and yet I did not think it was particularly old-fashioned. It didn't look dated. It was sparkling and fresh. Typography took a new turn. I was most fascinated by that. As an art historian, have to put it in its historic context and I consider it to be incredibly innovative.” On the subject of the Bruynzeel kitchen, he says: “The kitchen as a rational work place for the housewife. So it's about ergonomics in the kitchen, about doing the housekeeping efficiently. Zwart had also studied that. That is so like him: Rationalism, efficiency and how to solve things. And he really put that into practice in the Bruynzeel kitchen.”

## INTERVIEW WITH SHERMAN DE JESUS

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*“The film is basically a combination of the story of a young artist and how he developed intertwined with the story of that same artist looking back on his life as an old man.”*  
Sherman De Jesus, director

*Everything Must Change – Piet Zwart* is the first film about the innovative designer Piet Zwart (1885-1977). The coproduction of Memphis Film & Television and AVRO TV is an impressive film about the life and work of the designer and artist. Director and scriptwriter Sherman De Jesus looks back on the early phase of the film, its making and the end product.

Before Sherman De Jesus started work on *Everything Must Change – Piet Zwart*, he was not familiar with his work. “I knew there was someone whose name was Piet Zwart and he had something to do with typography, but I could not place him.” It was during the première of *Jan Schoonhoven – Beambte 18977* (2005) in the Gemeentemuseum in The Hague that De Jesus had the idea of making a film about Piet Zwart: “After our screening, a former curator of the Gemeentemuseum came over to Cécile van Eijk, the producer with Memphis Film & Television, and said literally: “you should make a film like that about Piet Zwart”. De Jesus and Van Eijk thought it was a nice idea, but wanted to find out more about Piet Zwart first.

De Jesus: “After the research, I thought it was amazing that no one had yet made a film about Piet Zwart. There had been exhibitions, but no film.” According to the film maker, that is because Zwart is not very well-known. When asked whether he intended to make Zwart better known, he confirmed that. “That is always the intention. Film is a mass medium, you want to reach as many people as possible and somehow touch the viewer. .”

What attracted the director in the story of Piet Zwart, is that the designer was not afraid of trying new approaches. “He was someone who apparently thought he could do anything. He could have stayed a typographer, or just been an interior designer. But he tackled anything.”

That versatility is clearly revealed in the film, because there is a lot of work by Zwart: from his designs as an interior designer to the famous ‘Piet Zwart’ Bruynzeel kitchen and his typographical advertisements for the NKF and The PTT Book.

De Jesus especially considers the typographical and photographic work by Zwart to be very special. The famous PTT Book can be admired as an animation (made by Ralf Hekkenberg) in the film, making it look very lifelike. This is the first time that the director has worked with animation in a documentary and it is one of his favourite scenes in the film: “We did that in order to bring the work up to date, to give a modern form to something that has already been made.”

The story of Piet Zwart also has a darker side that interested the director and a side he did not want to leave untouched. Piet Zwart was very productive as a designer in the 1920s and 1930s, a time when the emergence of fascism made artistic freedom impossible.

According to the director “a lot happened in art in the 1920s and 30s and there is still plenty to find out.” With his film, the director also wants to translate “a complex era about which we don't know much to our own time”.

Three children of Piet Zwart can be seen in *Everything Must Change – Piet Zwart*. Karst, Peernel and Comine Zwart were immediately enthusiastic when the director approached them with the idea to make a film about their father. “They cooperated closely and were very positive. They made everything available and were very generous with their information.”

The film includes a scene in which Karst, Peernel and Comine visits a Retrospective Exhibition in the Gemeentemuseum in The Hague about their father. De Jesus says it is one of his best memories of filming, because he was allowed to witness the personal stories of Karst, Peernel and Comine: “Filming during the major Retrospective in the Gemeentemuseum was really great. Being able to walk around the museum with his three children. Then they show you things they have at home and that are now museum pieces.”

The director also shot a scene with Karst Zwart in which the young Piet Zwart rows over the River Zaan to the windmills on the other side. De Jesus thinks it's a great pity that Karst Zwart died before the film was completed: “I would have loved to watch the film with him .”

*Everything Must Change- Piet Zwart* is not the first film made by director Sherman De Jesus about an artist. *All Is Light* about Jan Henderikse (2001) and *Jan Schoonhoven – 18977* (2005) are previous films he made about artists. When asked how *Everything Must Change – Piet Zwart* relates to these films, the film maker is resolute in his answer. “This film goes a lot further in time. Apart from the children, there were few people who knew Piet Zwart personally and that is of course a handicap, because you don't have the emotion of the direct acquaintanceship. I wanted to portray the man and his spirit as closely as possible.”

The film maker did have access to an interview by Emmy Huf with Piet Zwart, in which the designer looks back on his career at the age of 84. The director thinks that he is hence able to tell two stories about Piet Zwart: “The film is basically a combination of the story of a young artist and how he developed intertwined with the story of that same artist looking back on his life as an old man.”

With *Everything Must Change – Piet Zwart*, the director has told the story of a man “who dared to dream of a new world”. It's a story that is universal, in his eyes: “The story of an artist who dreams of another, new era is of course universal.”

## PRODUCERS

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In the 20 years since it was founded, Memphis Film & Television has produced a large number of films for television and theatrical release. We have worked with all the major broadcasters in the Netherlands and with coproduction partners in Europe. Our corporate client list encompasses some of the most prestigious businesses and creative organisations.

Managing Director Cécile van Eijk and Producer/Director Sherman De Jesus are both creative professionals and film producers operating together with talented film makers: “Our rich and practical understanding of the creative industries enables us to deliver prize-winning films to a world audience.”

This has resulted in prize-winning films such as *Boy Ecury*, *Souls of Naples* and *Lost Down Memory Lane*. We have worked with writer and director Arthur Japin and Frans Weisz and made *Souls of Naples* with director Vincent Monnikendam, a film which was screened at more than thirty international film festivals. *Tulip Time* is an international coproduction with Rai and Istituto Luce and we also made with Flemish coproduction *Lost Down Memory Lane*.

Cécile van Eijk has worked in the screen industry for 24 years. She started out as a communications and public-relations professional, before teaching Audiovisual



Communication at the University of Utrecht and producing films with directors including Ger Poppelaars and Sherman De Jesus.

She founded Memphis Film & Television in 1992, joining forces with producer and director Sherman De Jesus. Her work at the company has ranged across all areas of expertise: consulting, developing scripts for drama and documentary productions, financing and producing.

In 1983, van Eijk obtained a master's degree in Social Sciences at Utrecht University. Van Eijk has attended a management training for producers at the Maurits Binger Film Institute, Amsterdam and she is a board member of the Cultural Institute 't Hoogt in Utrecht.

Award-winning director Sherman De Jesus started in the 1970s making many hours of documentaries for television and theatrical release, besides writing scripts and producing feature films. Sherman De Jesus is one of the founders of and was the first director of the Dutch Film Festival; he also launched the first Dutch Film Market and, in 1985, he was initiator of the Cinema Militans Lecture. He was a member of the Golden Calf jury, a member of the steering group of the International Documentary Festival Amsterdam and was a board member and Treasurer of the Dutch Cultural Broadcasting Fund.

Memphis Film & Television is a member of FPN (Film Producers Netherland) and DPN (Dutch Documentary Producers). [www.memphisfilm.net](http://www.memphisfilm.net)

## CREDITS

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PRODUCERS                              SHERMAN DE JESUS  
  
   CÉCILE VAN EIJK

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COMINE K. ZWART – KARST LOUIS ZWART – PEERNEL ZWART

AND TO

KEES BROOS – WIM CROUWEL – JOHN VAN DER REE .

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INTERVIEW EMMY HUF WITH PIET ZWART FROM DE ONVERGETELIJKEN, 1969  
ANIMATION TWO SQUARES FROM EL LISSITZKY, EIN VIDEOGRAMM VON LEO LOREZ

#### ARCHIVES

CENTRAAL MUSEUM, UTRECHT  
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EMS FILMS  
EYE FILM INSTITUUT NEDERLAND  
GEMEENTEMUSEUM DEN HAAG  
KONINKLIJKE BIBLIOTHEEK  
MEDIENZENTRUM FRANKFURT E.V.  
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