



So Blue So Blue

Edges of the
Mediterranean

Ad van Denderen

Exhibition, Book, Website



Ad van Denderen (1943)

worked as a photographer for *Vrij Nederland*, *Stern*, *NRC Handelsblad*, *GEO* and *The Independent* magazine, among other periodicals. He has been awarded a number of prestigious prizes, including the *Visa d'Or* in 2001 and the *oeuvre* prize of The Netherlands Foundation of Visual Arts in 2007.

Van Denderen has published several photo books, including *Peace in the Holy Land* (1997), *Go No Go* (2003), *So Blue, So Blue* (2008) and *Occupation Soldier* (2009).

His work is included in numerous collections, such as the *Stedelijk Museum* (Amsterdam, NL), the *Fotomuseum Winterthur* (CH) and the *Media Museum* (Bradford, UK).

Exhibition

Installation combining 60 100 x 128cm framed prints, 12 TV sets with live satellite connection, and computers showing the website.

Book

Designed by Kummer & Herrman, published by Steidl/Mack, 2008. Softcover 272p, 225 x 290mm.

Website

Designed by Antenna-Men (Rotterdam): www.sobluesoblue.nl

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At the 2008 launch of *So Blue, So Blue*, photographer Ad van Denderen's documentary on the 17 countries that border the Mediterranean Sea, the press release stated: "This immense area is under pressure from the fast-growing tourism industry and the political, cultural and religious tensions that the geopolitical location brings with harbours. Here, Africa, Asia and Europe, Christianity and Islam, rich and poor all come together. *So Blue So Blue* sketches a different picture from the well-known sun-drenched beaches, charming hotels, lively discos and azure sea." Shortly after, the Greek debt crisis (2010) and Arab Spring (2011) broke out.

For Van Denderen, *So Blue, So Blue* followed directly after his project *Go No Go* (2003), mapping migration in Europe as defined by the Schengen treaty. There he had already experienced the idiosyncratic effect socio-economic developments had on the Mediterranean landscape. Surprised, shocked and intrigued, Van Denderen began working his way around the Mediterranean Sea.

The resulting photographs depict the situation from the perspective of a genuinely curious, non-interfering outsider. The portrayal is contemplative, never stigmatizing, and acts as a buffer against the simplifying portrayal that – in correlation with a hardening political standpoint – dominates the media.