

Visitors Guide
June - August 2017

Program June – August 2017

Para/Fictions

Daniel Dewar and Grégory Gicquel

14 April – 9 July 2017

Rayyane Tabet

21 July – 8 October 2017

GROUND FLOOR

Cinema Olanda: Platform

A Program with Wendelien van Oldenborgh and Lucy Cotter

17 June – 20 August 2017

SECOND FLOOR

Öğüt ↘ Macuga ↙

17 June – 20 August 2017

8 September – 31 December 2017

THIRD FLOOR

Director's Welcome

What are the socio-political environments and histories shaping the arts? How do they inform artists and thinkers today? Further, how do they in turn, respond to and co-form such contexts? Our institution continues to provide a space for artists and thinkers to stage, question, and define, how their respective interests and social concerns have taken, and take shape, in the present age of lost narrative. Through our on-going exhibition program and their agency, we continue to circle our shared precious and precarious present and consider 'now' as a period of continual transition and transformation toward a hopefully, better future.

With *Cinema Olanda: Platform*, Wendelien van Oldenborgh opens up her work, which explores Dutch colonial histories as well as recent public debates around existing power structures vis-à-vis the personal. Inviting collaborators to present their manifold projects that activate neglected histories of activism(s) in the Netherlands and instigating new conversations, while continuing old ones, with and through her cast, peers, and partnerships, she and curator Lucy Cotter, extend their presentation at the Dutch pavilion at 57th Venice Biennale to Rotterdam. Artists, writers, thinkers, and activists have responded with a six-week program of talks, screenings, performances and events.

Spurred by conversations with these individuals and groups, we also embark on a number of initiatives, including an upcoming edition of *Rotterdam Cultural Histories*, which lays bare a history of Witte de With the figure, the street name, and naming of our institution; a first step in a longer and sustained trajectory of addressing issues of representation within public institutions and Dutch society more broadly.

On our third floor Goshka Macuga and Ahmet Ögüt engage in a dialogue on the possible role of the critically engaged contemporary artist in relation to one another, and attempt to formulate a methodology with which to generatively correlate their respective practices. With the first part steered this Summer by Ögüt (and second in Fall by Macuga), we look forward to the unfolding of their processes of examination and to the ways in which their on-going conversation, equally subject to misinformation and misunderstanding, but also trust, generosity and peer-to-peer play, will be read in a 'post- truth' world.

Last but not least, on our ground floor, *Para/Fictions* continues to examine what is generated or lost in the slippages, translations, and activations between seemingly disparate fields: literature and contemporary art, with our latest commissions by Daniel Dewar & Grégory Gicquel and Rayyane Tabet.

Hoping we were able to pique your interest with our thought-provoking program, we can't wait to see you back here again.

Defne Ayas
Rotterdam, May 2017

Para / Fictions

GROUND FLOOR

If both art and literature constitute forms of thought, what is generated or lost in slippages, translations, and activations between the two? Are their dividing lines arbitrary or highly dissoluble? How do both forms enfold and unfold across the exhibition space? What relates making to writing, viewing to reading?

Para / Fictions is a cycle of sustained investigations running over a two-year period, taking these questions as its focus through the practice of nine artists. Previously, the series has included works by Calla Henkel & Max Pitegoff, Oscar Santillan, Lucy Skaer, Mark Geffriaud, and Laure Prouvost.

Daniel Dewar and Grégory Gicquel
THE NUDE AND THE SAP

14 April - 9 July 2017

The text *Eupalinos, or the Architect* by French poet Paul Valéry, commissioned as an introduction to the first edition of the review *Architectures* (1921), runs in parallel to Daniel Dewar and Grégory Gicquel's *THE NUDE AND THE SAP*, an exhibition gathering existing and new works by the artist duo. Throughout the works on view runs an interest in the fluids (water, urine, sap, oil) that emerge from the materials used and the bodies that have had a hand in their shaping. Recurrent motifs such as vessels and containers - a vase, a pipe, a dresser - address the notion of negative space as a constructive element to all sculpture and pictorial surfaces.

UPCOMING

Rayyane Tabet

21 July - 8 October 2017

Dineo Seshee Bopape

20 October - 31 December 2017

Rotterdam Cultural Histories

FIRST FLOOR

Rotterdam Cultural Histories is a collaborative project between TENT and Witte de With that explores our common roots in Rotterdam and articulates meeting points between both of our programs.

Rotterdam Cultural Histories #11:

Disclaim the street

1 June - 27 August 2017

TENT invited artist Navin Thakoer to curate this presentation and present an image of the history of hip-hop culture in Rotterdam.

UPCOMING

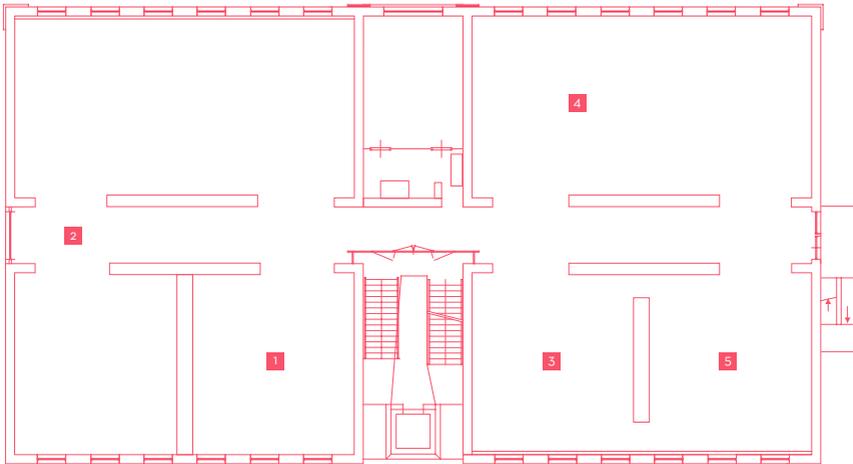
Rotterdam Cultural Histories #12:

Witte de With: What's in a Name?

September - December 2017

Exhibition Floor Plan

SECOND FLOOR



Cinema Olanda: Platform

A Program with Wendelien van Oldenborgh and Lucy Cotter

Programmers

ASCA, University of Amsterdam (Patricia Pisters, Esther Peeren), First Things First (Katayoun Arian, Curator, Researcher, Writer; Louise Autar, Activist, Organiser; Max de Ploeg, Activist, Cultural & Political Programmer), Quinsy Gario (Artist, Poet), Charl Landvreugd (Artist, Curator, Writer), New Urban Collective (Jessica de Abreu, Mitchell Esajas)

Witte de With transforms into an adaptable platform for groups and individuals who have informed *Cinema Olanda*, artist Wendelien van Oldenborgh and curator Lucy Cotter's presentation in the Dutch pavilion at the 57th Venice Biennale 2017.

Cinema Olanda: Platform 'brings home'

Van Oldenborgh and Cotter's collaborative project and its underlying questions. The project explores the Netherlands' projection of an (inter)national image, articulated through the architecture of the Dutch pavilion itself, and how this image conceals realities of the Dutch cultural and political landscape. The pavilion was designed by Gerrit Rietveld in 1953, during the Postwar Reconstruction, a time when the Netherlands was actively forging a new modern image, and drawing on architecture to co-develop and manifest this.

Groups and individuals who participated in Van Oldenborgh's two new films for Venice, *Prologue: Squat/Anti-Squat* (2016) and *Cinema Olanda* (2017), are among those invited to use Witte de With as a site for production and for sharing existing projects in the context of Rotterdam. This results in a series of changing presentations and six-week event program, presented alongside four

works by Van Oldenborgh, installed in an exhibition scenography designed to adapt to the needs of each group. These works are *The Basis for a Song* (2005), *Maurits Script* (2006), *Instruction* (2009), and *Supposing I love you. And you also love me* (2011). Each variously explores the clashes, confrontations and histories of legitimated forms of social control such as colonialism and nationalism, and the interpersonal relationships between those grappling with and contesting these edifices.

In Van Oldenborgh's work, architecture often plays a central role, as embodying institutional and national narratives, providing a loaded space for dialogue among the groups the artist brings together, and a choreography for the camera. The selection of films delineates the development of Van Oldenborgh's technique of 'open production', in which individuals are brought together to discuss historical sources and contemporary realities over the course of the shoot. These encounters, which mix scripted and improvised exchanges, are then edited and remixed to create continuous narratives that are revelatory, politically charged, and often poetic. All of the works engage with the Dutch context, extending the reflection on national narratives made manifest in the Venice exhibition.

PROGRAM

Opening Weekend 16–18 June 2017

Talks, performances, and screenings, including Wendelien van Oldenborgh's *Prologue: Squat/Anti-Squat* (2016), on show in Venice. With contributions from Lucy Cotter (Curator, Writer), E.C. Feiss (Critic, Writer), Patricia Kaersenhout (Artist), Juanita Lalji (Adult Educator, Former Activist), Charl Landvreugd (Artist, Curator, Writer), André Reeder (Filmmaker, Former Activist), and Wendelien van Oldenborgh (Artist), a performance by Addiction, and an architectural bike tour of Pendrecht by OMI.

The Black Archives on Tour: Hidden Stories of Black Resistance in the Netherlands 19–25 June 2017

A week of talks, screenings and dialogues programmed by New Urban Collective (Jessica de Abreu, Mitchell Esajas) including sessions on the 'Zwarte Piet' issue (20 June), and hidden histories of black resistance and radical black intellectuals (24 June) with a talk by Dr Kehinde Andrews (Associate Professor in Sociology, Birmingham University), and exploration of Surinamese black emancipation movements such as LOSON/SAWO by André Reeder (Filmmaker) and Ernestine Comvalius (Director, Bijlmerparktheater and Theater Crater). A live archiving of a major new acquisition will be included in the exhibition.

ROET IN HET ETEN 26 June–2 July 2017

Through the format of the talkshow, Quinsy Gario (Artist, Poet) aims to provide insights and perspectives with which to enrich the public debate in the Netherlands. Initiated in 2012 as a show on the multicultural Amsterdam-based radio station MART Radio, two years later it became a television talkshow on the Caribbean and South American centered cable channel RTV-7 and YouTube. The talkshow has been recorded at the Hugo Olijveldhuis, which is owned by the Society Our Suriname.

For *Cinema Olanda: Platform*, Gario will record new episodes of *ROET IN HET ETEN* on Tuesday 27 June and Saturday 1 July. Previous episodes will be screened in the exhibition.

Black Film Matters 3–9 July 2017

Black Film Matters is programmed by participants at the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam, chaired by Patricia Pisters and Esther Peeren. The first session (4 July) focuses on the documentary *Zwart Belicht* (2008) by Tessa Boerman, which zooms in on black figures in (pre) 17th century Dutch and Flemish paintings. In response to *Zwart Belicht*, Valika Smeulders (Researcher at KITLV/Royal Netherlands Institute of Southeast Asian and Caribbean Studies) will discuss with Boerman issues of representation, colonial history and art historical canons. Performer Naomi Veldwijk will read from Robin Coste Lewis' collection of poems, *Voyage of the Sable Venus* (2015). A second session (6 July) will focus on the work of the Surinamese-Dutch poet and author Edgar Cairo, with a discussion led by Charl Landvreugd (Artist, Curator, Writer) and Cindy Kerseborn (Filmmaker) on the importance of Cairo's work, alongside the screening of parts of Kerseborn's documentary *Edgar Cairo: Ik ga dood om jullie hoofd* (2011).

Decolonial Options: Imagining the futurity of decolonial practice 10–16 July 2017

This week-long program by First Things First aims to critically investigate and discuss the coloniality of Dutch Society and beyond. During this week, we will approach this vast subject through five stages of awareness, as formulated by artist and writer Grada Kilomba in her book *Plantation Memories* (2008). Through her art and writing, Kilomba uses the concepts of *Denial*, *Guilt*, *Shame*, *Recognition* and *Reparation* as tools to understand and overcome the different, and simultaneously existing, dimensions of colonial power structures. By adopting these stages of awareness in our

community-led program, we aspire to bridge the gap between different groups and communities for building solidarity, strength, empowerment and raising consciousness and awareness. *Decolonial Options: The Futurity of Decolonial Practice* operates as an invitation to consider the ways in which we can break out of the colonial mould of being, knowledge and power. Our week-long program will be concluded with the performance *ILLUSIONS*, by Grada Kilomba herself.

First Things First consists of Katayoun Arian (Curator, Researcher, Writer), Louise Autar (Activist and Organizer), and Max de Ploeg (Activist, Political / Cultural Programmer).

Holland Mijn Mars 17 - 23 July 2017

An audiovisual installation based on four stories from Suriname, Canada and the Netherlands, along with a performance to review migration across the axis of sexuality, by Charl Landvreugd (Artist, Curator, Writer). The first story that makes up the basis for this installation and performance is *Kon Hesi Baka* (1976) by Henk Barnard, which deals with migration from the perspective of a young girl in Suriname around the time of the country's independence. The second is *Koewatra Djodjo* (1979) by Edgar Cairo, which gives an insight into a young man's arrival in the city. *How to make love to a negro without getting tired* (1987) by Dany Laferrière speaks about trying to settle in the metropolis. *Wan Pipel* (1976) by Pim de la Parra delves into disillusionment, loyalty and belonging. The combined texts create a narrative of migration, and show the timelessness of the subject.

ONGOING PRESENTATIONS

1

The Basis for a Song, 2005 24 minutes

"They say: be what you are and stay where you're at."

Returning to Witte de With once more, having been originally commissioned for the exhibition *Be what you want but stay where you are* (2005), curated by Ruth Noack and Roger Buegel, this work, an analogue slide installation with sound, was filmed in one day in a sound studio in Rotterdam. It addresses the mechanisms of toleration and rapid integration, to be observed for example in the Netherlands, whereby conflictual relations are avoided and energy is sucked out of common forms of resistance or even civic responsibility. Two Hip Hop artists, Milford Kendall (aka Scep) and Romeo K. Gambier (aka Mixmaster Fader), spend the day writing and recording their songs. This 'song' appears through stories, which link the present to a significant period in the recent history of their city Rotterdam, where in the late 70's, early 80's, rebellious squatting and punk movements developed a visible form of 'acting differently', which was tolerated and even integrated into local policy. The 70's also saw a significant number of immigrants arrive in Rotterdam, and a 'city renewal' project that reshaped large parts of the inner city. Today the occupation of space is more economically driven and therefore much more hermetic. Instead of the punk of the earlier days, one of the local modes in music production is now Hip Hop, which has a Do-It-Yourself approach and works with free associative patterns. The two voices from the Rotterdam Hip Hop scene in 2005 are of Surinamese descent, and their own stories quietly take their space between the outspoken issues.

With: Milford Kendall (aka Scep), Romeo K. Gambier (aka Mixmaster Fader), together with Winston Belliot, Gio Doemoeng, Herman Helle, Viola van Oostrom, Sophia Prinz, Carlijn Stevens

2

Maurits Script, 2006

38 and 29 minutes

The film takes the Dutch colonial past in north-east Brazil as a starting point; a history that is frequently overlooked in the Netherlands. Van Oldenborgh constructed a script around the figure of Johan Maurits van Nassau, the Dutch governor in Brazil from 1637 to 1644, who is highly regarded by the Dutch as an early humanist ruler. Compiled from sources ranging from personal letters to political council minutes, the resulting script paints a complex portrait of the conflicts of the time, including tensions between Portuguese and Dutch colonizers, and the less recognized aspects of Maurits's governance, such as his treatment of slaves and the indigenous population. As Van Oldenborgh would later describe, 'The reading of the historical words opens up a space for other voices, the voices that perhaps did not write history.'

Filming at a one-day public event in the opulent Golden Room of the Mauritshuis museum (Maurits's former residence in The Hague), Van Oldenborgh cast a group of participants, each of whom has a different personal relationship to the issues raised in the script. On one side of the room the actors individually read their lines before a single, unmoving camera, while on the other side the remaining actors engage in an ongoing conversation around a table. In the discussion they address the legacies of colonial histories within contemporary Dutch society, in particular in relation to citizenship and multiculturalism, at times revealing conflicting viewpoints. Throughout the day the conversation takes on a momentum of its own, spreading to involve the camera crew and the audience.

As Van Oldenborgh reflects: 'The audience becomes part of the performance, and the performers, viewers and listeners as well as actors. Their willingness and interest to engage in reading the given roles and in the act of conversation [gives] life and directness

to the event. They play with their awareness of the camera, the audience and the passersby. The point is not to direct the situation, but to direct oneself within it – a process that can be induced, but not controlled.'

With: Anthony Clarke, Mario Campanella, Romeo K. Gambier, Charl Landvreugd, Eunice Landvreugd, Cristiane de Morais Smith, Peter Olsthoorn, Nienke Terpsma, Alexander Vollebregt

3

Instruction, 2009

31 minutes

"The past is never dead. It's not even past."

The film *Instruction* taps into an unresolved episode of Dutch military intervention in Indonesia after the end of World War II, euphemistically called a "police action", which resulted in the deaths of thousands of Indonesians. The film features a group of young cadets from the Royal Netherlands Military Academy, Breda reading out and discussing a number of scripts collated from archives; a personal travelogue, broadcast transcripts, and essays.

Instruction questions the agency of each individual within a larger political framework, and in a different political and social environment, in a condition where the individual is malleable and even vulnerable, but still under the charge of ethical responsibility. How far does your moral framework shift under pressure of war and violence, and far from home? As the cadets ventriloquize the voices of others, they become actively involved in occupying different subjective positions, both defensible and indefensible. The film performs an instructive function but maintains a certain ambiguity that leaves open questions for a public discussion yet to come.

Architecture once more plays a central part to the film, as the camera and participants pace through the Academy, housed in the Castle

of Breda, whose halls and staircases provide a literal link to the past. The film is accompanied by two photographs from the artist's personal archive.

With: Joske, Lisette, Thomas and Bas; second year students of the Netherlands Defense Academy

4

Supposing I love you. And you also love me,
2011, 13 minutes

"What is the building, and what are you doing there?"
"Just talking."

The film, composed of still photography, brings the voice of philosopher and theologian Tariq Ramadan into exchange with a group of five young adults of multicultural origin from Belgium and the Netherlands. Against the backdrop of a De Stijl-inspired broadcast building designed by Piet Elling, Dutch architect and friend of Gerrit Rietveld, the work is set up as a polyphonic mini-tragedy, following Ramadan's exploration of Nietzsche's description of tragedy as "to be alone and individual ... to face your destiny and your fate without having an answer". Unrehearsed forms of performance and speech, stemming from private experience, form the building blocks of the "drama".

Ramadan has a specific relationship to Rotterdam. He was appointed in 2007 to the Erasmus University as Chair for Identity and Citizenship and acted as an integration advisor to the city. His appointment was short lived, after only two years he was controversially fired for hosting a program on Iran's Press TV.

With: Tariq Ramadan (Professor of Contemporary Islamic Studies at Oxford University); Hanane Driouchgril, Alberto Mvila, Annye de Santos, Janne van Eynde, all pupils at the Koninklijk Technisch Atheneum (Royal Technical Atheneum) in Mechelen and Ahmed Chouyouhi

5

Black Archives

A recent and substantial donation of books to the Black Archives by Frits Corten, a Rotterdam resident and active as part of the Society Our Suriname (VOS), is shown at Witte de With. These will begin to be formally archived by New Urban Collective (NUC) on a daily basis throughout the course of *Cinema Olanda: Platform*.

The archives testify to the hidden history of the African and Surinamese diaspora in the Netherlands. Based on this unique collection, the NUC aims to investigate, reveal and narrate new stories that can contribute to a better understanding of the historical contributions of people of African origin to human civilization and to Dutch society in particular. These stories also provide insight and tools to combat contemporary social issues such as structural inequality, discrimination and racism against people of African origin and other populations.

In January 2016, the New Urban Collective's book collection - which contains more than 2000 books from the collection of sociologist Waldo Heilbron (1936-2009) and the personal book collection of revolutionary intellectual Otto Huiswoud (1893-1961) - was moved to the historic 'Hugo Olijveldhuis' in Amsterdam, a property owned by VOS. Formed in 1919, the VOS was one of the first self-organized migrant groups in the Netherlands, and it has gathered an exceptional collection of rare books, unique documents, and objects. The NUC is currently collaborating with the VOS to organize its 100 year old archive, with the aim of making these collections accessible to the public by creating an educational and cultural center called "The Black Archives", where educational, cultural and social activities will be organized around the collection.

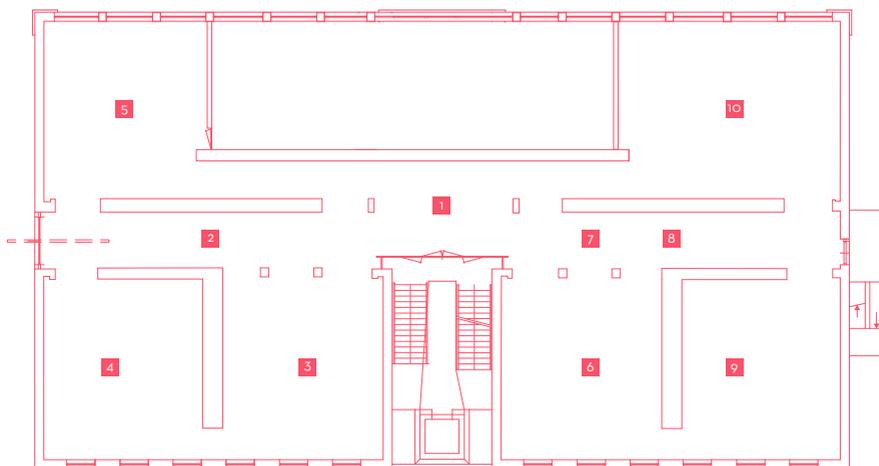


Gina Lafour and Quinsy Gario in *Prologue: Squat/Anti-Squat*, 2016 by Wendelien van Oldenborgh. Film installation in two parts, 17 minutes each. Courtesy Wilfried Lentz Rotterdam and the artist.



Exhibition Floor Plan

THIRD FLOOR



Öğüt ↘ Macuga ↙

This exhibition is the result of Witte de With director Defne Ayas' pairing of two critically engaged artists, Goshka Macuga and Ahmet Öğüt. Both artists' interests are tied to political and historical contexts, distilled through a variety of media and strategies of representation that include performance, participatory event, sculpture, film, and installation. Macuga and Öğüt began a conversation, and through a series of coincidences identified parallel references drawn from their shared social concerns, personal stories, and the ideas driving their respective practices, such as their mutual investment in collaboration and interest in the representation of critical thinkers in the global imaginary. Such references mark the point of departure for a two-part exhibition - the first steered by Ahmet Öğüt (17 June - 20 August), with the second part to follow in Fall with Goshka Macuga (8 September - 31 December). Both artists examine each other's practices, a process subject to misinformation and misunderstandings along the way, as much as a generosity of ideas, commitment of time, and peer-to-peer play.

1

Miroslav Tichý, *untitled*, date unknown, gelatin silver print mounted on cardboard, 26.3 × 17.7 cm

Miroslav Tichý, *untitled*, date unknown, gelatin silver print mounted on cardboard, 19.5 × 26.5 cm

Shown here are two original Tichý photographs, both from Öğüt's and Macuga's respective personal collections. The accompanying documents tell the story of how both artists came into contact with Tichý's prints.

The Czech photographer Miroslav Tichý (1926-2011) began his career as a painter, but

directed his energy towards photography after deciding, in 1962, that everything had already been the subject of drawing or painting. His home-made cameras, constructed from basic materials such as cardboard tubes, tin cans and improvised lenses allowed him to create countless photographs of the women in his hometown, Kyjov.

Curator Harald Szeemann was introduced to Tichý's work by Roman Buxbaum, Tichý's friend and neighbor who, over the course of several years, had been collecting the artists' work. In 2004, Tichý was included in The Seville Biennial by Szeemann, having been previously unknown as a photographer. This was to be followed by a series of high profile exhibitions that have established international recognition for Tichý. Roman Buxbaum obtained most of the artist's works when the artist died in 2011.

2

Goshka Macuga, *Colin Powell*, 2011, bronze cast, 55 × 85 × 58 cm

Goshka Macuga's exhibition *The Nature of the Beast* at the Whitechapel Gallery in London (2009), comprised individual elements, including the original Rockefeller-commissioned *Guernica* tapestry from the UN, shown against the UN headquarters blue curtain. Together these elements referenced the history of Picasso's iconic *Guernica* painting, the institutional context of the gallery, and contemporary politics of war. Alongside the tapestry, Macuga exhibited a bronze bust of former US Secretary of State Colin Powell, conjuring up the moment in 2003 when the UN *Guernica* was perceived as a potential deterrent to military action, due to its inherent anti-war symbolism. To enable Powell to deliver his speech on the alleged production of weapons

of mass destruction in Iraq, it was covered up with a blue curtain. Through *The Nature of the Beast*, Macuga aligns forms of conflict seemingly far in time yet pointing to the human destructive impulse that ignores the lessons of history. Goshka Macuga chose to make her sculpture *Colin Powell* in a cubist style to formally represent the collapse of Powell's moral authority. The sculpture is shown here tipped over against the wall, again an intervention by Ahmet Ögüt.

5

Goshka Macuga, *Karl Marx*, 2016,
Parian ware, 28 × 30 × 35 cm

Ahmet Ögüt, *Where is Karl Marx?*, 2016,
Will Lammert's *Karl Marx* bronze cast (1953),
wooden pallet, dust, 96 × 85 cm

During the GDR, a bust of communist theorist Karl Marx was situated in the senate's room at the Humboldt University in Berlin, where Marx was formerly a student. Later on, it was moved to the University's basement, banished from public display: unseen, gathering dust. With *Where is Karl Marx?*, Ögüt set out to make the bust accessible to the public on the university premises, displaying it on the very pallet upon which the head rested for more than 26 years in the University's basement. Both the pallet and the built-up layers of dust came to be part of the work, calling for a renewed discourse of Marx's theories and legacy, while broaching issues of remembrance politics.

As the European Union reels from the result of the UK referendum, potentially resulting in the UK's exit from the EU, we again face significant world problems that require a greater diversity of expertise than is offered by current political agents, structures and agendas. Aspiring to reinvigorate the idea and ethos of the International Institute of Intellectual Co-operation – founded in 1926 as an advisory body for the League of Nations, which aimed to promote intellectual exchange between international scientists, researchers, teachers, artists and other cultural figures – Macuga created a series of vases using the heads of

leading cultural and historical figures. The set of vases, including one representing Karl Marx, was displayed in a large concrete structure resembling a pavilion designed to house meetings and discussions surrounding issues of political participation under the title *International Institute of Intellectual Co-operation*, making this work a gesture towards an imaginary realization of the original institute's intents.

4

Ahmet Ögüt, *Anti-Debt Monolith*, 2014
coin operated sound sculpture
Goshka Macuga, *In Debt View*, 2015
coin operated telescope

Day After Debt is Ögüt's response to the increase in student loans and subsequent debt that has grown around higher education in the US and the United Kingdom. Over the past years, Ögüt collaborated with many artists including Macuga to produce specially commissioned sculptures that allow the collection of funds to repay student debts. Ögüt's coin operated *Anti-Debt Monolith* is a steel minimal work referencing the fictional advanced artifacts of non-human origin built by an unseen extraterrestrial species that appear in Stanley Kubrick's 2001: *A Space Odyssey* (1968). In the event a visitor inserts a coin and thus donates to the cause, the work responds with an audio recording on the growth of student debt in the past decade. Macuga's contribution *In Debt View* consists of a modified coin-operated telescope. As part of the project, in collaboration with a lawyer, Ögüt developed a Letter of Agreement between the artists and potential future owners to raise funds for the Debt Collective.

5

Dark matter remains one of the great mysteries of science. Already in the 1930s, Swiss astronomer Fritz Zwicky used the term to acknowledge that there was more mass in the objects he was observing than could be seen. Indeed, dark matter remains an invisible force that can only be accessed in theory.

Over the course of two years, Macuga visited the European Organization for Nuclear Research (CERN) where she conducted interviews with scientists as part of her ongoing investigation into different modes of research and collaboration. It was at CERN that Macuga first met Prof. Bilge Demirköz, before later introducing Ögüt to her. In this optically distorted, spatially warped room, a recorded conversation between Ögüt and particle physicist Prof. Bilge Demirköz can be heard.

6

Ahmet Ögüt, Information Power to the People, 2017, bronze cast, dimensions variable

Computer genius, programming prodigy, and information activist, Aaron Swartz (1986–2013), was just fourteen when he developed the RSS (Really Simple Syndication) software. At fifteen he helped Internet law specialist Lawrence Lessig to develop the code for Creative Commons, and at nineteen he co-developed the social-networking site Reddit. Taking leave from Reddit at twenty, Swartz sought to protect freedom of information within the Internet, investing himself in political activism. This direction led to his arrest in 2011, on account of downloading millions of articles from the academic research database Jstor. Swartz committed suicide in the midst of his prosecution. His case raised questions of authorship, ownership and: is downloading necessarily theft? When Anonymous hacked the State Department website of the US government on February 17th 2013, they declared “Aaron Swartz this is for you”. Ögüt’s *Information Power to the People* shows a bust of Aaron Swartz suspended above a classical plinth. Held by a crane, Swartz is frozen ambiguously between the moment of the bust’s placement or removal.

Aaron Swartz also features in several of the sculptures in Macuga’s series *International Institute of Intellectual Co-operation*, representing a key figure in the hypothetical conversations around knowledge, information, artificial memory, and the destructive nature of humankind.

7

Ahmet Ögüt, Let’s imagine you steal this poster, 2016, print on paper, 84.1×59.4 cm

Let’s imagine you steal this poster, a portrait of political activist, academic, and author Angela Davis, marks Ögüt’s reaction against the gender-disproportionate number of male portraits in the Humboldt University’s collection, the institution from which Davis received her honorary Ph.D. The poster closely resembles those portraits dedicated to the university’s Nobel prize winning alumni and staff displayed in the main building’s foyer. On the one hand, Ögüt seeks to make a case for questioning the conventional parameters of public approval, while on the other criticizing male dominance embedded within our surroundings. As with *Where is Karl Marx?*, *Let’s imagine you steal this poster* demands a candid examination of institutional history. University officials refused Ögüt’s initial plans to create and insert Angela Davis’ portrait as part of the prestigious gallery. As a response to this, Ögüt leaves visitors with a call to action: hijack her portrait and exchange one of the Nobel laureates’ for hers.

8

Goshka Macuga, Wax Cast Series: Madame Blavatsky, Olympe de Gouges, Pussy Riot, Guerilla Girls, Ada Lovelace, Mary Shelley, Donna Haraway, 2015, wax casts, 30×20×30 cm each

In dialogue with Angela Davis, as brought forth by Ögüt, stands a series of plaster heads of female icons, created by Goshka Macuga. Writer and activist Olympe de Gouges, who authored the *Declaration of the Rights of Woman and the Female Citizen* in 1791, exposing the failures of the French revolution in the recognition of gender equality; novelist Mary Shelley, who authored *Frankenstein*; the occultist and co-founder of the Theosophical Society Helena Blavatsky; mathematician Ada Lovelace, often cited as the first computer programmer and author of the first published algorithm tailored for implementation on a computer; Russian protest punk band Pussy

Riot known for their harsh critique on the Orthodox church and its support of Russian president Putin; Guerilla Girls, an anonymous group of feminist and female artists confronting the ever occurring sexism and racism within the art world; and feminist theorist Donna Haraway whose seminal *A Cyborg Manifesto* (1984) criticizes conventional notions of feminism, while encouraging instead coalition through affinity, and whose *Staying with the Trouble: Making Kin in the Chthulucene. Experimental Futures* (2016) continues to offer new ways to reconfigure our cross-species relations with the earth and its inhabitants.

9

Ahmet Ögüt, *If You'd Like To See This Flag in Colors, Burn It (In Memory of Marinus Boezem)*, 2017, polyester poplin fabric, 122 × 183 cm
Goshka Macuga, *Burned Guernica*, 2015, oil on canvas, 100 × 200 cm

Press photographs from the Vietnam war and various protests and uprisings, collection Goshka Macuga

Pablo Picasso created *Guernica* during the Spanish Civil war, within weeks of the bombing and the resultant deaths of hundreds of civilians of the small Spanish town in Guernica in 1937, making it one of the most famous anti-war images of all times. On the wall of the United Nations Building in New York city, at the entrance to the Security Council room, hangs a tapestry replica of *Guernica*, commissioned in 1955 by Nelson Rockefeller, upon Picasso's refusal to sell him the original. First displayed in 1985, the tapestry has been on view consistently with exception to its covering on the eve of the Iraq invasion in 2003, where it was perceived to communicate a deterrent to war. In 2009, courtesy of Margareta Rockefeller, it was loaned to the Whitechapel Gallery for Macuga's exhibition *The Nature of the Beast*. Macuga returned to the *Guernica* image for her recent exhibition at Fondazione Prada. This work in progress was originally created to form part of a costume for her android work *To the Son of Man Who Ate the Scroll*, a work addressing a post-human future.

Ögüt's black and white flag reads 'If you'd like to see this flag in colors, burn it.' Ögüt confronts the symbolic status of the flag, the reverence it induces, and questions why we are drawn to protect it. The work is inspired by a conceptual postcard produced in 1967–69 by Dutch artist Marinus Boezem, which reads 'If you'd like to see this photo in colors, burn it.'

10

Ahmet Ögüt, *United*, 2016–17, HD animation, ca. 3 minutes

Ögüt created the animation *United* in memory of twenty-one year old protester Lee Han-yeol, who died in Seoul in 1987, and Enes Ata, a six-year-old Kurdish boy who lost his life during protests in Diyarbakir, in Ögüt's homeland Turkey in 2006. This animation, in the style of Korean comics *manhwa*, not only portrays the stories of these two young boys that fell victim to state violence, struck with gas canisters during civilian protests, but portrays them both as narrators, giving us tips on how to protect ourselves from tear gas. *United* was initially produced in collaboration with JM Animation Studios, commissioned by the 11th Gwangju Biennale.

In the same room, following an interest expressed by Macuga, plays the closing scene of Michelangelo Antonioni's 1970 film *Zabriskie Point*, in which an explosion of a mansion in the desert plays out from multiple angles, with various consumer objects such as a refrigerator, a filled book shelf, a rack of clothes and a television exploding, with close-ups propelling the viewer closer to the source of ignition. In 2015, Macuga attempted to work with this footage much of which is currently deteriorating in Antonioni's archive in Bologna. Her requests to work with this footage, perhaps one of the most memorable scenes about consumerism in movie history, were refused by the film's distributors.

PUBLIC PROGRAM

Exhibition readings

For the duration of the exhibition, 'guest readers' are invited to interpret, critique, analyze, translate, and disrupt the very choices made in the exhibition.

Exhibition readers are:

30 June 2017, 6.30 pm

by Sara van der Heide (Artist)

7 July 2017, 6.30 pm

by Laurie Cluitmans (Writer)

28 July 2017, 6.30 pm

by Binna Choi (Director Casco, Utrecht)

The exhibitions readings are open to all and free of charge. For dates and further information please check our website www.wdw.nl.



Goshka Macuga, *Karl Marx*, 2016, Parian ware, 28 × 30 × 35 cm

Biographies

PARA / FICTIONS

Daniel Dewar (1976, UK) and **Grégory Gicquel** (1975, FR) first collaborated as students and have been working together ever since. Their iconoclastic work violates the pre-established codes of sculpture and features a continuous physical reengagement with materials and processes through a hyperawareness surrounding the craftsmanship and tradition of the medium, which expands its reach in the process. The display of erudition and joyful anarchy is nicely offset by the many ways in which the often used references glance back at the past, casting an ironic shadow on the present tense in passing. Recent solo exhibitions include *Digitalis*, KIOSK, Ghent (2016); *Stoneware Murals*, Etablissement d'En Face, Brussels (2015); *La jeune sculpture*, Musée Rodin, Paris (2014); *Le Hall*, Centre Pompidou, Paris (2013). Recent group exhibitions include *Pastoral Myths*, La Loge, Brussels (2016); *Words aren't the thing*, CAC, Vilnius (2014); *Labour and Wait*, Santa Barbara Museum of Art, California (2013); *Conjuring for Beginners*, Project Arts Centre, Dublin (2012); and *Making is Thinking*, Witte de With Center for Contemporary Art, Rotterdam (2011). In 2012 they won the Prix Marcel Duchamp.

Rayyane Tabet's (1983, LBN) work explores paradoxes in the built environment and its history. His sculptures often reconstitute the perception of physical and temporal distance. He received a Bachelor in Architecture from the Cooper Union and a Master in Fine Arts from the University of California San Diego. His recent group and solo shows include *Faisons de l'inconnu un allié*, Fondation Lafayette, Paris (2016); *Incerteza Viva*, 32nd São Paulo Biennial (2016); *La Mano de Dios*,

Museo Marino Marini, Florence (2016); *Wanderlust*, The High Line, New York City (2016); *Not New Now*: 6th Marrakech Biennial (2016); *New Skin*, Aishti Foundation, Beirut (2015); *The Past The Present The Possible*: 12th Sharjah Biennial (2015); *This is the Time This is the Record of the Time*, Stedelijk Museum Bureau Amsterdam (2014), *Un Nouveau Festival*, Centre Georges Pompidou, Paris (2014); *Hiwar*, Darat al Funun, Amman (2013); *The Ungovernables*, New Museum, New York (2012); and *Plot for a Biennial*: 10th Sharjah Biennial (2011). He is the recipient of the DAAD Artist Residency in 2016, the Abraaj Group Art Prize in 2013, the jury prize of the Future Generation Art Prize in 2012 and the Sharjah Biennial Artist Prize in 2011.

CINEMA OLANDA: PLATFORM

The **Amsterdam School for Cultural Analysis (ASCA)** is located at the Faculty of Humanities of the University of Amsterdam. This research community is devoted to the comparative and interdisciplinary study of culture, in all its forms and expressions, from a broad humanities perspective. ASCA is home to more than 110 scholars and 120 PhD candidates active in film and media studies, literature, philosophy, visual culture, musicology, religious studies, theatre and performance studies. Specialists in their own respective fields, ASCA members share a commitment to working within an interdisciplinary framework and to maintaining a close connection with contemporary cultural and political debates. Within ASCA, they collaborate to provide an innovative and stimulating research environment for scholars, professionals, and graduate students from the Netherlands and abroad.

Lucy Cotter (1973, IE) is an independent curator and writer on contemporary art whose work engages with the interplay between aesthetics, the political and the unknown. Cotter has worked in galleries and museums internationally, and, among other projects, was one of three co-curators of *Here as the Centre of the World* (2006–08), a global cultural exchange across six cities worldwide. A widely published writer, she is currently authoring two books: *Toward a Minor Curating* on her curatorial theories, and *Art Knowledge: Between the Known and the Unknown*, a reflection on art and (non) knowledge. She holds a PhD from the University of Amsterdam (2011) for her research on rethinking (national) curatorial representation. Cotter directed the newly founded Master Artistic Research at the Royal Academy of Art, The Hague (2010–15), where she developed an experimental curriculum with an extensive exhibition and event program. Her edited volume *Reclaiming Artistic Research* is forthcoming with MaHKUscript and 17, Institute for Critical Studies, Mexico City in 2017.

First Things First seeks to engage with decoloniality. Departing from actions and discussions about the decolonization of higher education, the collective continues to challenge and raise awareness about the colonality of power, being and knowledge in different social domains of the Dutch society and beyond. First Things First consists of Katayoun Arian (curator and writer), Louise Autar (activist and organizer) and Max de Ploeg (activist and political/cultural programmer).

Katayoun Arian is a researcher, curator and writer with an interest in how we understand diversity and often misuse and neglect the reality and contradictions of displacement as it connects to under-exposed histories and the (de)coloniality of knowledge, being and power. Her background in art history and social science/anthropology coalesces in projects ranging from exhibitions, to organis-

ing discursive events, screenings, reading circles, and other forms of interdisciplinary and collaborative work. Recent curatorial projects include *I Speak in Tongues* (37PK, 2017), *Voices Outside the Echo Chamber* (Framer Framed, 2016) and *The End of This Story (And the beginning of all Others)* (Framer Framed, 2015).

Louise Autar is an organizer and activist who is currently predominantly involved with diversifying academia in Utrecht University. In this light, she is also involved with the preparation of the national student conference on Diversity in Academia in the Netherlands. Her interests include decoloniality, displacement and material religion, especially in Caribbean and Dutch contexts. She is currently writing her thesis to complete the Research Master Gender & Ethnicity. In addition to being a member of First Things First, she is currently helping the Sarnámihuis in The Hague with the preparation of the Indian History Month.

Max de Ploeg is an activist and organizer. He was the founder and program co-coordinator of the Decolonial School that took place between March and June 2016 in Amsterdam. Since the Maagdenhuis occupation at the University of Amsterdam, early 2015, he has helped in setting up the Diversity Commission at the University of Amsterdam and worked as an assistant and coordinator during the commission's research. He has worked as a radio-host and workshop-organizer, and has been involved in setting up symposia, lectures, community events and other collaborative projects. Currently he is a political & cultural programmer at Studio/K, a non-profit cultural center.

Quinsy Gario (1984, CW) was born in Curaçao and raised in St. Maarten and the Netherlands. He studied Theater, Film and Television Studies at the Utrecht University with a focus on Gender and Postcolonial Studies. He won the Hollandse Nieuwe 12 Theatermakers Prize

2011, the Issue Award 2014, the Amsterdam Fringe Festival Silver Award 2015 and was a finalist in the 2011 Dutch National Poetry Slam Championship. His most well-known work *Zwarte Piet Is Racisme* critiqued the general knowledge surrounding the racist Dutch figure of Black Pete, which he followed up by bringing out into the open the governmental support that keeps the figure alive in the Netherlands. His latest focus is on state protection of the marginalized and political resistance as performance. He is a board member of de Appel Amsterdam, member of the pan-African artist collective State of L3 and a recurring participant of the Black Europe Body Politics biannual conference series. His work has been shown in Galleri Image, Aarhus; Museum van Hedendaagse Kunst Antwerpen; Gallery 23 and Stedelijk Museum Bureau Amsterdam. He has performed among other places in Stedelijk Museum Amsterdam; Contact Theater, Manchester; Ballhaus Naunynstraße, Berlin; and The African Community Center, Jerusalem. Currently he is enrolled in the Master Artistic Research program at the Royal Academy of Art The Hague.

Charl Landvreugd (1971, SU) was born in Paramaribo, and grew up in Rotterdam. He looks at the idea of Blackness as a political tool and is specifically interested in how Afro diversity works in the arts. He uses his understanding of these mechanisms as a way to speak about our communal efforts to speak culture in contemporary continental European society. As an artist/researcher, Landvreugd creates sculptures, installations, performances, photographs, videos, texts and exhibitions. Since 2009, his work has been presented in the US, UK, the Caribbean, Senegal, and the Netherlands. His work is published in magazines such as *ARC*, *Small Axe*, *Open Arts Journal*, and several catalogues. Landvreugd studied at Goldsmiths College, London and Columbia University in New York. He is currently a PhD candidate at the Royal College of Art in London.

New Urban Collective (NUC) is an association of students and young professionals with the mission to empower young people with ethnic minority backgrounds. NUC aims to strengthen the position of these young people by stimulating their personal development, raising their self-awareness and advocating on their behalf. They organize symposia, conferences, debates and mentoring programs in the area of education, career, cultural diversity and anti-racism. Programmers for NUC are Jessica de Abreu and Mitchell Asajas.

Jessica de Abreu (1989, NL) graduated from the department of Social and Cultural Anthropology at VU University Amsterdam. Her passionate commitment to the field of African Diaspora led to researches on upward social mobility in New York, Amsterdam and London. From a young age, she has been regularly involved (in filming) at various political, social and cultural organizations that empower multicultural communities by creating self-awareness and encourage critical thinking. She recently graduated from the department of Culture, Organization and Management at VU University Amsterdam, where her research focused on social entrepreneurship in Black British communities from a postcolonial perspective.

Mitchell Esajas (1988, NL) is co-founder and chairman of New Urban Collective, a network of students and young professionals from diverse backgrounds. He is a social entrepreneur involved in various community projects in the areas of education, employment, diversity and sustainability. One of the projects is *The Black Archives*, an archive in Amsterdam consisting of more than 3000 unique books, documents and artefacts about the black presence and resistance in the Netherlands. Mitchell studied Business Studies and Anthropology at the Vrije Universiteit Amsterdam. He currently works part time as a study advisor in Anthropology and program manager of the masters Medical Anthropology and Sociology at the University of Amsterdam.

Wendelien van Oldenborgh (1962, NL) develops works for which the cinematic format is used as a methodology for production and as the basic language for various forms of presentation. She often uses the format of a public film shoot, collaborating with participants in different scenarios, to co-produce a script and orientate the work towards its final outcome. Recent presentations include *As for the future* (2017) solo at DAAD gallery, Berlin; *Prologue: Squat/Anti-Squat*, The Jerusalem Show, Palestine Biennial East Jerusalem (2016); *Form Left to Night* (2015), solo at The Showroom London; *Beauty and the Right to the Ugly* (2014) in *Confessions of the Imperfect*, Van Abbemuseum, Eindhoven (2014). Van Oldenborgh has participated in School of Kyiv, Kyiv Biennial 2015, the Biennial of Kochi-Muziris 2014, the Danish Pavilion at the Venice Biennial 2011, the 4th Moscow Biennial 2011, the 29th São Paulo Biennial 2010 and at the 11th Istanbul Biennial 2009, at the Oberhausen Short Film Festival 2010, Images festival Toronto 2010, and Berlinale Forum Expanded 2011 and 2013. More exhibitions include the Tate Liverpool; Generali Foundation, Vienna; Stedelijk Museum Amsterdam; Museum Sztuki, Lodz; Tranzitdisplay, Prague; Casco, Utrecht; and Muhka in Antwerp. She has won the prestigious Dr A.H. Heineken Prize for Art 2014 and is a member of the national Society of Arts since 2015.

Esther Peeren is Associate Professor of Literary and Cultural Analysis at the University Amsterdam. She is vice-director of the Amsterdam School for Cultural Analysis (ASCA) and the Amsterdam Centre for Globalisation Studies (ACGS). Recent publications include *The Spectral Metaphor: Living Ghosts and the Agency of Invisibility* (Palgrave, 2014) and the edited volumes *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory* (Bloomsbury, 2013, with María del Pilar Blanco) and *Peripheral Visions in the Globalizing Present: Space, Mobility, Aesthetics* (Brill, 2016, with Hanneke Stuit and Astrid Van Weyenberg).

Patricia Pisters (1965, NL) is professor of film at the Department of Media Studies of the University of Amsterdam and director of the Amsterdam School of Cultural Analysis (ASCA). She is one of the founding editors of the Open Access journal *Necrus: European Journal of Media Studies*. She researches the role of film and media in respect to collective consciousness. Currently she is working on a book project about the psychopathologies of contemporary media culture; and on a multi-media project about filmmakers as metallurgist and alchemist of our times.

ÖĞÜT \ MACUGA \

Goshka Macuga's practice typically applies in-depth historical and archival research to an interest in the evolving relationships among artists, institutions, politics, and communities. Her works investigate how art can be used to voice current concerns, rouse public debate, and inspire social change. Throughout her career, Macuga's work has embraced diverse mediums including sculpture, installation, architecture, and design. Among recent group and solo shows are *Goshka Macuga: Time as Fabric*, New Museum, New York (2016), *To the Son of Man Who Ate the Scroll*, Fondazione Prada, Milan (2016); *The Artist's Museum*, ICA Boston (2016), and *Accrochage*, curated by Caroline Bourgeois, Punta della Dogana, Venice (2016). In 2008 she was among the four nominees for the British Turner Prize. London-based, Macuga studied at Central Saint Martins School of Art, and at Goldsmiths College, London.

Ahmet Ögüt often collaborates with individuals whose expertise lies outside the field of art, as well as other artists, to construct situations that bring about shifts in perspective on social and political issues. He is the initiator of the *Silent University* (2012-ongoing), an autonomous knowledge exchange platform by refugees, asylum seekers and migrants. Ögüt was enrolled in the Rijksakademie van Beeldende Kunsten in Amsterdam (2007-08).

Among his recent and upcoming exhibitions are a solo show in Kunsthal Charlottenborg, Copenhagen (2018); *Round-the-clock*, ALT Bomonti, Istanbul (2016); and *Studio Öğüt*, Galerie Wedding, Berlin (2016). In 2016, he has participated in the 11th Gwangju Biennale and the British Art Show 8, Edinburgh, Norwich. Öğüt lives and works in Amsterdam.

Colophon

Cinema Olanda: Platform

Wendelien van Oldenborgh

17 June – 20 August 2017

Team *Lucy Cotter, Wendelien van Oldenborgh, Defne Ayas, Natasha Hoare*
Programmers *ASCA, University of Amsterdam*
(*Patricia Pisters, Esther Peeren*), *First Things First* (*Katayoun Arian, Louise Autar, Max de Ploeg*), *Quinsy Gario, Charl Landvreugd, New Urban Collective* (*Jessica de Abreu, Mitchell Esajas*)

Cinema Olanda: Platform is conceived and co-organized by artist *Wendelien van Oldenborgh* and curator *Lucy Cotter*, together with *Witte de With* Director *Defne Ayas*, and Curator *Natasha Hoare*, as well as the *Amsterdam School for Cultural Analysis (ASCA)*, University of Amsterdam.

Cinema Olanda is the Dutch representation at the 57th Venice Biennale, commissioned and financed by the *Mondriaan Fund*, a publicly financed foundation for visual arts and cultural heritage.

Cinema Olanda is partnered by the *Amsterdam School for Cultural Analysis (ASCA)*, University of Amsterdam; *Akademie van Kunsten (KNAW)*; *Wilfried Lentz Gallery*, Rotterdam; and *Nuova Icona*, Venice. *De Groene Amsterdammer* is the media partner for the *Cinema Olanda* public program.

Ögüt ↘ Macuga ↙

17 June – 20 August 2017

8 September – 31 December 2017

Episode 1 steered by *Ahmet Ögüt*

Episode 2 steered by *Goshka Macuga*

Exhibition Concept *Defne Ayas*

Team *Defne Ayas, Samuel Saelemakers, Rosa de Graaf*

Lenders *Humboldt-Universität Berlin; KOW Berlin; Goshka Macuga; Ahmet Ögüt; Galerie Rüdiger Schöttle*

Para|Fictions

29 January 2016 – 31 December 2017

Team *Defne Ayas, Patrick C. Haas, Natasha Hoare, Samuel Saelemakers*

Rotterdam Cultural Histories is conceived by *Defne Ayas* (Director *Witte de With*) and *Mariette Dölle* (former Artistic Director *TENT*).

Visitors Guide

Editors & Writers *Defne Ayas, Lucy Cotter, Rosa de Graaf, Patrick C. Haas,*

Natasha Hoare, Samuel Saelemakers

English copy-editors *Rosa de Graaf,*

Natasha Hoare

Dutch copy-editors *Milou van Lieshout,*

Sarah van Overeem-van der Tholen,

Samuel Saelemakers

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Para/Fictions

Daniel Dewar and Grégory Gicquel

14 April – 9 July 2017

Rayyane Tabet

21 July – 8 October 2017

Cinema Olanda: Platform

A Program with Wendelien van Oldenborgh and Lucy Cotter

17 June – 20 August 2017

Öğüt \ Macuga ↵

17 June – 20 August 2017

8 September – 31 December 2017

Witte de With
Center for Contemporary Art
Witte de Withstraat 50
3012 BR Rotterdam
The Netherlands

For information:
T +31 (0)10 411 01 44
F +31 (0)10 411 79 24
office@wdw.nl
www.wdw.nl

