

Visitors Guide
January - May 2015

Program January – May 2015

In Light Of 25 Years

27 January 2015 – 3 January 2016

GROUND FLOOR

Art In The Age Of ...

Energy and Raw Material

23 January – 3 May 2015

SECOND & THIRD FLOOR

Character Is Fate

Willem de Rooij

27 January 2015 – 3 January 2016

THIRD FLOOR

Director's Welcome

This year, Witte de With Center for Contemporary Art celebrates its 25th anniversary. Building on its legacy as a pioneering institute dedicated to the research and presentation of contemporary art, our exhibitions, public programs, and publications will continue to consider and comment on the increasingly complex social and political predicament of our times.

On 27 January 2015, twenty-five years to the day Witte de With was established, we present a new installation by artist Willem de Rooij. *Character Is Fate* showcases an astrological birth chart Piet Mondrian had made in 1911. A special display system that relates to the solar calendar allows for the birth chart to be illuminated by the sun each day.

With *In Light Of 25 Years*, we reflect on our institution's mercurial history together with a stellar roster of artists, who have created image-based works that consider select sediments of contemporary art history since 1990, including our very own archive. These anniversary commissions, kicking off this season with artists Mahony, Freek Wambacq, Wineke Gartz and Christopher Williams, are presented on a large scale lightbox in our ground-floor space, visible to the city day and night.

Last but not least, throughout the year, *Art In The Age Of...* investigates future vectors of art production in the 21st century, highlighting the circulation of art and its underlying economies, its spread and infectious expanse, with specific focus on the role of raw materials, destruction, and computation within art's creation.

Gathered around three strands, *Art In The Age Of...* commences with *Energy and Raw Material*, followed by *Planetary Computation* (May 2015), and *Asymmetrical Warfare* (September 2015). Each individual strand manifests through solo presentations, accompanied by a roving public program and film screenings, staged to explore the ways in which these phenomena are narrated by, and have shaped, art making in our times. Our special thanks go to the truth-loving anonymous filmmaker, who was our inspiration at the inception of these frameworks. Our gratitude also goes to the core team supporting this year's program.

And thank you, dear visitor, for following us as we celebrate this year together with you; our audience, collaborators and co-conspirators.

With our best wishes,
Defne Ayas

In Light Of 25 Years

GROUND FLOOR

"The image of art that Witte de With disseminates is a universal and autonomous one. It is dissemination that should not prevent the construction of a framework which can tell us, for example, something about the glamour of art and its capacity for communication, about art from beyond Europe or North America, or about the terror of current events."

Introductory essay in *The Lectures*, Witte de With Publishers, 1990

On the occasion of its 25th anniversary, Witte de With examines its history, dedicating its ground-floor gallery to a series of commissioned presentations by a select group of contemporary artists. Each participant has created an image-based work that analyzes certain sediments of contemporary art history. Presented on a large-scale double-sided light box these anniversary commissions are visible to the city day and night.

Throughout the year, *In Light Of 25 Years* functions as a space for artists and curators to respond to developments in contemporary art, its landscape and possibilities, departing from Witte de With's past program. Where can or should we go in the next twenty-five years, when questions of autonomy and universalism, or critical reflections on the global dissemination and power of art, are still as urgent today as they were in 1990?

With: Özlem Altın, Wineke Gartz, Camille Henrot, Germaine Kruij, Mahony, Raimundas Malašauskas, Zin Taylor, Freek Wambacq, Christopher Williams, and Xu Zhen.

WINTER / SPRING PRESENTATIONS

Mahony

27 January – 1 March 2015

Freek Wambacq

3 March – 5 April 2015

Wineke Gartz

7 April – 3 May 2015

Christopher Williams

5 May – 7 June 2015

Rotterdam Cultural Histories #4

FIRST FLOOR

Case study: Paul Thek at the Lijnbaancentrum

6 February until May 2015

Opening: 6 February 2015, 7pm

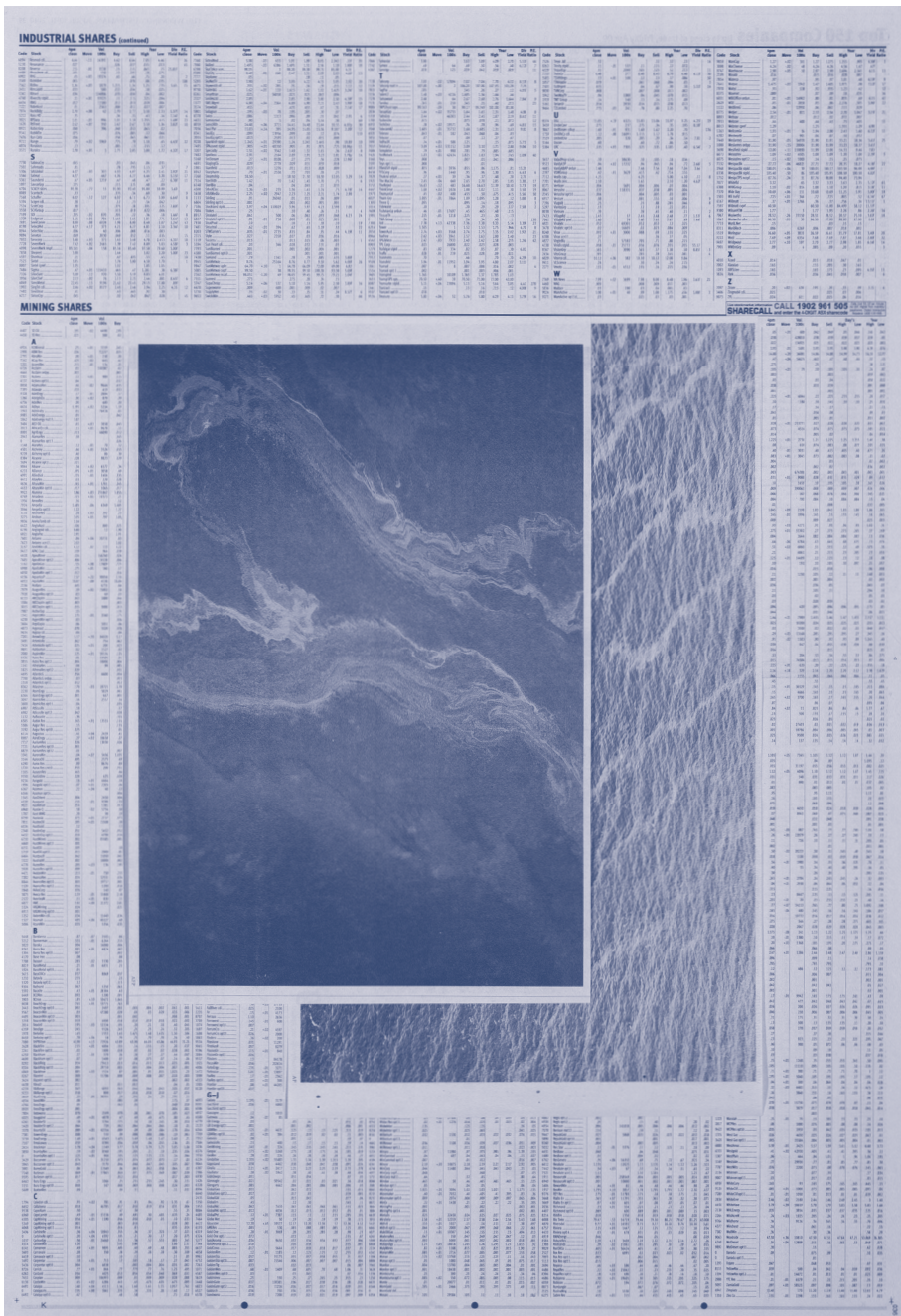
Rotterdam Cultural Histories #4 focuses on *Jack's Procession: What's going on here?*, an environment at the Lijnbaancentrum in Rotterdam in 1978–79, that was created by artist Paul Thek (1933–1988). Thek is known for his highly symbolically charged, large-scale environments that he created in a number of European and American art institutes in the sixties and seventies. Directed by Felix Valk, the Lijnbaancentrum (1970–1984) organized playful, associative exhibitions on a wide variety of cultural topics in the heart of Rotterdam, and invited Thek to create a special environment.

Displayed here, are correspondences between artist Paul Thek and director Felix Valk running up to and following the exhibition, along with other archival material and photographs.

On loan from the Municipal Archive Rotterdam, most of these photographs have never been shown or published before.

Also on view is a compilation of video fragments made for the exhibition *The Wonderful World That Almost Was*, the very first retrospective exhibition of Paul Thek in 1995 here at Witte de With Center for Contemporary Art. This short video forms an illustration of Paul Thek's life and provides a glimpse of his diverse oeuvre, of which some important parts such as his environments no longer exist.

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



Nicholas Mangan, *Talk About the Weather (Deepwater Horizon)*, 2010, courtesy of the artist

Art In The Age Of... Energy and Raw Material

SECOND & THIRD FLOOR

Since early times, art objects have floated on currents of exchange; drifting with the motion and transformation of raw materials such as wheat, minerals, and cotton. How does contemporary art relate to geothermal energy? To oil, gas, or even alternative sources such as the sun? Could it even fly on rays of cosmic energy?

Art In The Age Of... Energy and Raw Material asks how these phenomena shape, or are narrated by, contemporary artistic practices through the work of Nina Canell, Céline Condorelli, Mikhail Karikis, MAP Office, Nicholas Mangan, Marlie Mul, and Anton Vidokle.

The installation *Strobank* by artist duo MAP Office examines wheat, its distribution and symbolic capital, alongside a history of the stock market trading pit. Nina Canell meditates upon the loss of information and energy that occurs during processes of transference in her sculptural constellation of cross-sections of telecommunication and power cables, each becoming sentences cut-off mid flow or instances of material forgetfulness. In *Children of Unquiet*, Mikhail Karikis interweaves sound recordings of geothermal activity and industry in Larderello, Italy, with a cinematic and cultural history of Dante's *Inferno*, whose vision of hell was inspired by that very location. Anton Vidokle's *This is Cosmos* turns its eyes to the stars to chart the Cosmist movement in Russia and its disavowal of death through cosmic energy, positing the medium of film itself as an irradiation treatment. Through image and archive, Céline Condorelli addresses a material history of Egypt's cotton industry and its nationalization after Gamal Abdel Nasser's revolution in 1952. Zircon, a 4,400-million-year-old mineral is excavated, demate-

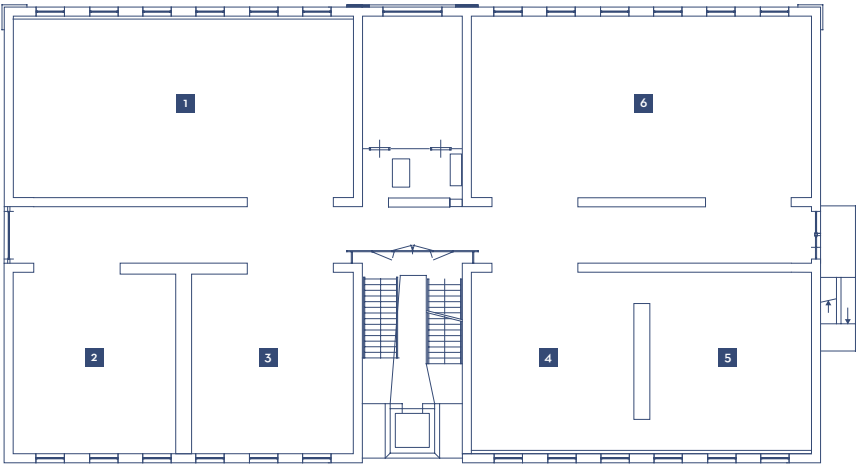
rialized, and reanimated in Nicholas Mangan's *A World Undone*, while material is mapped to stock market fluctuations in *Talk About the Weather*. In Marlie Mul's sculptural series *Puddles*, pools of matter glisten and seep, contaminated by human interaction.

Art In The Age Of... proposes three strands of research: energy and raw material, planetary computation, and asymmetrical warfare. Each individual strand will manifest through presentations taking place throughout 2015, accompanied by a roving public program. These investigate future vectors of art production in the twenty-first century, highlighting the circulation of art and its underlying economies rather than its territorial location, its spread and infectious expanse rather than its arrest within narrowly defined genealogies and media.

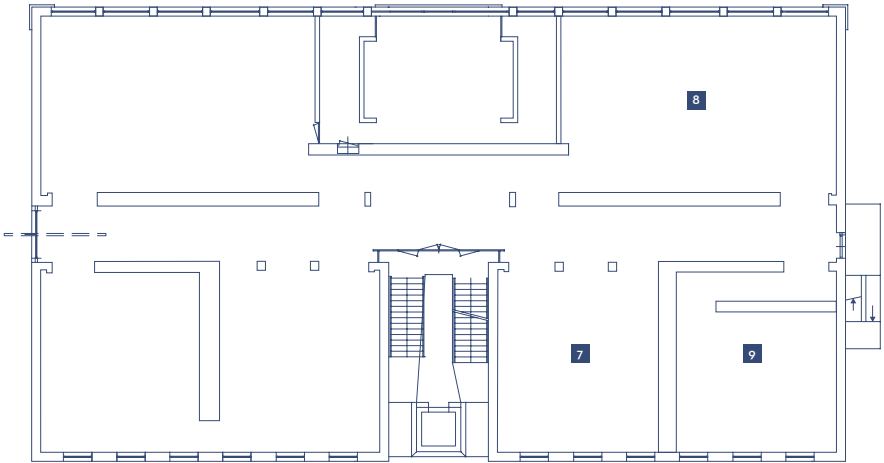
Art In The Age Of... Planetary Computation
22 May – 23 August 2015

Art In The Age Of... Asymmetrical Warfare
11 September 2015 – 3 January 2016

Floor Plans



Second Floor



Third Floor

SECOND FLOOR

ROOM 1

Architect and artist duo **MAP Office** present an ensemble of works in the setting of their *Strobank*, an imposing classical façade built out of hay bales. Playing with the architectural elements of historic bank buildings and stock exchanges, *Strobank*, or “straw bank” in English, is a space paradoxically made of the very material it is mandated to trade and set the value of, producing a portrait of an agricultural product crucial to society and the economy yet highly vulnerable to fire and drought. Shown within the bank is the video work *Oven of Straw*, which gathers historical cinematic references to both wheat cultivation and commercialization, focusing on the tenuous relationship between bankers and farmers while looking at wheat as the original Marxian commodity. Continuing this line of investigation, MAP Office’s research into the spatialization of finance shows images and a scaled outline of the so-called trading pit, acting as the nerve center of the stock market up until 2008, which over time has been slowly replaced by sophisticated digital computing. The first trading pit was the VOC, established by the Dutch East India Company in 1602.

ROOM 2

In *A World Undone*, **Nicholas Mangan** microscopically examines Zircon, a crystal compound formed as a result of a prehistoric meteor bombardment and thought to be the world’s oldest mineral. The substance is used by geologists to date the cooling of the earth’s crust through the rate of decay of its isotopes. Here, raw material becomes a planetary clock. Through disaggregation, suspension, and filmed in slow motion, Zircon is elevated from dust to asteroid belt, skewing both time and scale. The sculptural presentation *A World Undone (protolith)* restages the substance’s sedimentation. In his collage series *Talk About the Weather*, newspaper stock market listings are overlaid with images of raw materials taken from the same newspaper. Here,

the immateriality of economics is interwoven with the physicality of scarcity and supply.

ROOM 3

102 Years Out of Synch is part of a major body of work entitled *Children of Unquiet* by artist **Mikhail Karikis**, who takes as his subject the geothermal industry of Larderello, Italy. The otherworldly volcanic activity of the area inspired *Inferno*, Dante’s epic account of his descent through the nine circles of Hell. The poem, a touchstone of Italian literature, was also the subject of *L’Inferno*, the first ever Italian silent movie, shot in 1911. It was around this time that Larderello became host to the world’s first geothermal plant. In his installation, Karikis combines field recordings of subterranean and surface activity as well as attendant industrial processes that form the soundscape of the region of Larderello today. This aural environment is set in dialogue with a projection of textual reflections on the literary, cinematic, and industrial origins of the sonic imaginary of Hell. This merging of fiction and reality creates an immersive speculative soundtrack for the original silent film. A photograph of a cooling tower in Larderello, which has since become inaccessible to visitors under Italian law, acts as a window to the evocative industrial interior of the geothermal power plant.

ROOMS 4 & 5

This is Cosmos is a research project and a series of films initiated by **Anton Vidokle** in 2012. Following conversations with Boris Groys and Ilya Kabakov, Vidokle investigated a suppressed movement in Russian and Soviet culture and science called Cosmism. Following the ideas of Russian philosopher Nikolai Fedorov (1829–1903), Russian Cosmists aimed to achieve technological immortality and resurrect all humans who have ever lived, then colonize other planets and expand throughout the cosmos. These ideas inspired an entire generation of the Russian and Soviet avant-garde, including such leading protagonists as Kazimir Malevich, El Lissitzky, Maria Ender, Elena Guro, Konstantin Tsiolkovsky, Alexander Chizhevsky,

Sergei Eisenstein, Aleksandr Bogdanov, Alexander Scriabin, Velimir Khlebnikov, and Andrei Platonov, among others.

Here, Vidokle presents a two-part installation including the first in a series of four films, shot on locations in and around Moscow, the Altai Mountains, Kazakhstan, and Crimea. Entitled *This is Cosmos*, the film is a poetic collage of key concepts developed by Fedorov, related writings, and the artist's personal narration. The film is accompanied by *Sun Blindness Music*, recorded by John Cale in 1965 and remixed by Carsten Nikolai. One of the central themes of the film is the indestructibility of energy: the energy of the cosmos, of nature surrounding us, and the energy of love. In keeping with the Cosmists' radical activist stance toward the prolongation of life, and following contemporary medical technology developed by NASA, Vidokle uses the energy of the color red to turn the film into a potentially prophylactic instrument for the rejuvenation of the human organism.

The second part of the presentation is a museological display of art works, objects, manuscripts, and ephemera that trace artistic and scientific trajectories of Cosmism and its interest in immortality, energetics, and interstellar travel.

ROOM 6

This series of works by *Nina Canell* presents sliced sections of cables used for telecommunications and electricity. These run through the earth, under the sea, and are suspended in the air; threads and chords of braided copper, galvanized steel, and glass yarn protected from the elements by polyurethane, silicone, and dielectric armor. These innocuous materials are also infrastructures that have accelerated human interaction, enabling world trade, news media, and the spread of colonial empires. Energy and information do not flow unchanged through these elements; movement across circuits or couplings results in loss. These sculptures thus formally explore

a poesis of translation, communications cut off mid-sentence, and an innate material forgetfulness.

CORRIDOR

In the book *Vague Terrains, Persistent Images* (with Uriel Orlow, 2012) and through ongoing research on material production, *Céline Condorelli* explores the blind spots, unexpected epilogues, and disappearances in the grand narratives of history, alongside the movement of people and goods, particularly that of the cotton trade in Egypt, formerly known as "White Gold." From this selection of images and texts, the picture of Alexandria's cotton exchange is particularly poignant. A rival to its equivalents in Liverpool and New York in scale and profitability, it was from its balcony that Nasser announced the nationalization of the Suez Canal. In *Something Stronger than Skepticism*, printed images from the newspapers of the day are composited on top of each other to create an image with a vibrational energy that matches that of the time of their making; Condorelli was on residency in Egypt before and during the Arab Spring and overthrow of Mubarak. In a curious historical symmetry, Tahrir [Liberation] Square, where the since demolished cotton exchange once stood, was also the locus for these latter-day protests. These projects combine to enable a different understanding of history, and the re-imagining of possible futures.

Marlie Mul's Puddles glimmer on the floor, dark liquid pools bearing the traces of human interaction—grit, dust, plastic bags. Each sand and resin sculpture disrupts our visual expectations and demands reassessment. Are these black holes pulling in light and matter, or are they wet oil slicks inexplicably hardened?

THIRD FLOOR

ROOM 7

Petrocultures

The city of Rotterdam is one of the world's largest oil centers, hosting a total of ten refineries with a combined distillation capacity of 58 million tons, and is the main spot market for crude oil in Europe. This display of films and ephemera, charts the developing iconography of this preeminent commodity. From educational videos and documentaries of the 1950s commissioned by Shell, posters advertising motor oil in the 1930s, to present-day advertising campaigns, oil has been visually mediated via diverse mediums. In his book, *Carbon Democracy* (2011), which examines a history of energy as a narrative of democracy, Professor Timothy Mitchell describes the shift from coal to oil as dependent on the construction of lifestyles that involved the consumption of high levels of energy. Has an image economy developed this demand, supporting a shift in energy usage that has defined our times? If so, how has the contemporary reality of the rapidly approaching horizon of peak oil and environmental disaster impacted upon oil's mediation?

ROOM 8

A devoted public programming space is active throughout 2015, hosting a range of events, talks and screenings. For more information on these, please check the Witte de With website for more information.

TALKS AND SCREENINGS

Oil For Aladdin's Lamp

Wednesday 19 February 2015, 6pm – onward

*Oil For Aladdin's Lamp** draws together narratives on oil, extraction, and energy through officialized cinematic forms such as early films commissioned by the Shell Film Unit and British Petroleum. These historicize linkages across colonization, Resource Wars, the paranoid era of 'Peak Oil', and carbon finitude. In direct correspondence, contemporary artists' films reinterpret the allegorical potential and geopolitical significance of natural resource in today's World-System. The contributions in particular mobilize oil as mythical substance and liquid infrastructure engineering turns of Science, Global Travel, and the 'matters' of everyday life.

Curator and Writer, Anne Szefer Karlsen will present her in-depth research on the impact of the oil economy on contemporary art in Norway. Karlsen charts the oil platform as a living architecture and commissioning agent renegotiating cultural attitudes in a systemic present.

Contributors: Nana Oforiatta-Ayim (Centre for Cultural Research, Ghana), Anne Szefer Karlsen, Prabhakar Pachpute, and Mona Vatamanu & Florin Tudor.

Guest curated by Natasha Ginwala, in collaboration with Defne Ayas and Natasha Hoare. Special thanks to the British Film Institute National Archive.

*The title for this event is drawn from an educational documentary by the same name, commissioned by the Shell Oil Company in 1949.

Character Is Fate

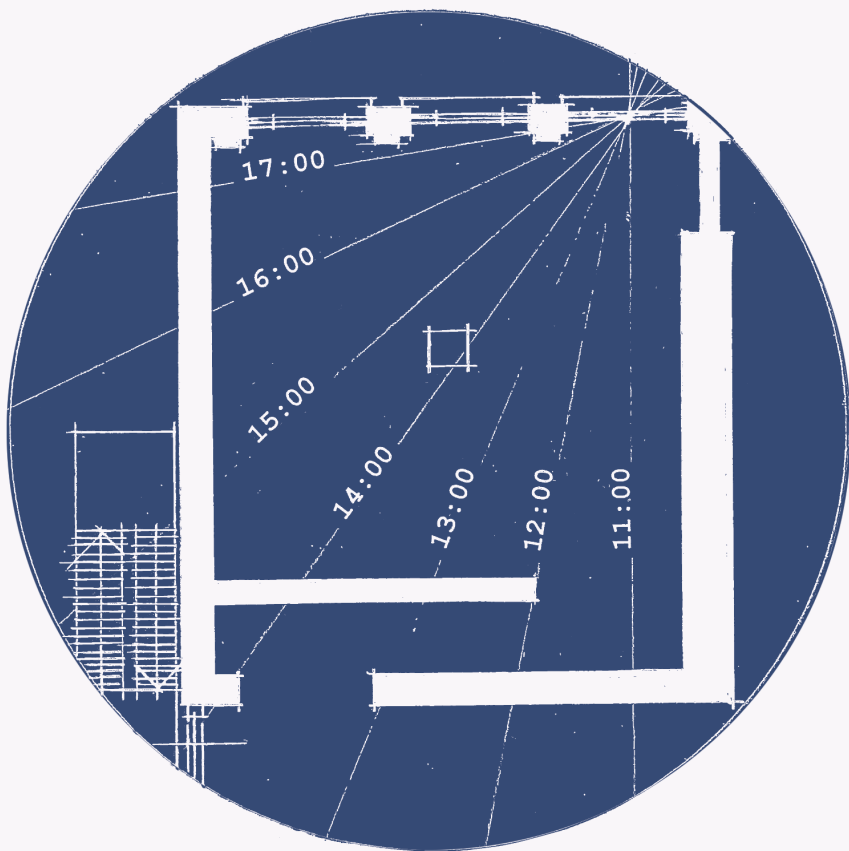
Willem de Rooij

THIRD FLOOR, ROOM 9

Character Is Fate showcases an astrological birth chart Piet Mondrian had made in 1911. A special display system that relates to the solar calendar allows for the birth chart to be illuminated by the sun, best seen from 2.15pm to 2.30pm each day. While considering the conservational parameters of displaying historical objects, *Character Is Fate* also visualizes Witte de With's physical position in relation to the sun.

In late 1911 artist Piet Mondrian was about to move to Paris and leave his native country of the Netherlands behind. During this period of artistic and personal transformation he turned to theosophist Adriaan van de Vijssel for an astrological reading. Mondrian was born under the sign of Pisces on 7 March 1872, and according to his horoscope was "very susceptible and [had] psychic tendencies." He was "able to feel things without being able to give an explanation of how this knowledge was obtained, [with] a mind that can express itself diplomatically, calmly, and systematically."

Special thanks goes to the Netherlands Institute for Art History (RKD) in The Hague for their generous loan of Piet Mondrian's original horoscope. The loan also marks a first-time collaboration between the RKD and Witte de With, which will be continued annually.



WdW Review

Download the WdW Review app on iOS and Android for a series of essays, reflections, drawings, and conversations about Witte de With's ever-expanding spheres of action in an age of constant reformations, be they aesthetic, geographic, economic, communal, ecological, and even spiritual.

Upcoming are a series of essays in which writers such as Monica de la Torre, Brian Dillon, and Jessica Loudis analyze a single image, from a film still in a book to a 16th-century artwork, using formal analysis in order to comment on the political possibilities of the proliferation of images in contemporary society. These image readings are complemented by new drawings from artists Sarnath Banerjee, Dan Perjovschi, and Gary Panter.

A new section looks into the period 1915–17 in an attempt to delineate the effect of those years—from World War I to the Skyes-Picot Agreement—on contemporary society. Witte de With programming is also part and parcel of the journal, with textual contributions from participants from two recent events: *Slash: Hybrid Ecologies and Audiences Today* and *The Past 100 Years, Part 1: WdW Review Offline*. Always ongoing is a series of regular contributions from desks in cities around the world: Athens: Yanis Varoufakis; Cairo: Yasmine El Rashidi; Delhi: Ruchir Joshi; Istanbul: Binnaz Saktanber; Jerusalem: Tirdad Zolghadr; and Hong Kong: Adam Bobbette.

The Past 100 Years, Part 1:

WdW Review Offline

Saturday 28 February 2015

Location: Witte de With, 3rd floor

This conference, staged with and through the institutions' online platform *WdW Review*, consists of three sections: *Exposition*, featuring image readings; *Conflict and Development*, a critical section with three keynote lectures; and *Denouement*, a geographic panel session based on *WdW Review*'s international network of editorial desks in Athens, Cairo, and Istanbul.

The event features key journalists, academics, and writers, including: Dr Peter Busch (senior lecturer, Department of War Studies, Kings College London), Angela Harutyunyan (assistant professor of art history at the American University of Beirut), Dr Guido Messling (curator of German painting, Kunsthistorisches Museum, Vienna), Yasmine El Rashidi (Cairo Desk, *WdW Review*), Binnaz Saktanber (Istanbul Desk, *WdW Review*), Alev Scott (freelance journalist and writer, Istanbul), and Yannis Varoufakis (Istanbul Desk, *WdW Review*). The *Denouement* discussion is moderated by Annie Fletcher (curator of exhibitions, Van Abbemuseum, Eindhoven).

This one-day event forms a core component of the international project *Ottomans and Europeans—reflecting on five centuries of cultural relations*.

Biographies

IN LIGHT OF 25 YEARS

Wineke Gartz (1968, Eindhoven, NL) is an installation artist based in Amsterdam. With subjects relating to psychology, beauty, death, illusion and perception, nature versus urban life, art, and mass media, Gartz's site-specific installations consist of complex overlays of imagery and media, often with the utilization of music and multiple video and slide projections, and with the integral use of architectural space. Recent solo shows include: *American Pain*, 3A Gallery, New York, US (2013); and *Hot Freaks*, Nest, The Hague, NL (2012). Recent group shows include: *Trinitas Highway*, Ketelfactory, Schiedam, NL (2014); *KIVEAF*, Kotka, FI (2013); *5x5Castelló13 Art Prize*, Espai d'art contemporani de Castelló, ES (2013); *Rolling Snowball/3-Guangzhou*, Redtory, Guangzhou, CN (2012); *30 Days of Peace Love And Painting*, Ellen de Bruijne Projects, Amsterdam, NL (2012); and *3 artists selected by Dan Graham and a work by Dan Graham*, 303 Gallery, New York, US (2009).

Mahony (Stephan Kobatsch, Jenny Wolka, and Clemens Leuschner, all based in Vienna and Berlin) is an artist collective that was founded in 2002. The works of Mahony deal with the representation and interpretation of space and culture, and the translation of social phenomena. Their multidisciplinary projects draw from historical as well as contemporary narratives, and the group emphasizes a process-oriented practice in order to question what knowledge is, how it is acquired, and the possible extent to which a given subject or entity can be known. Recent solo and group shows include: *The excluded third, included*, Galerie Emanuel Layr, Vienna, AT (2014); *The many happenings*, Künstlerhaus Bethanien, Berlin, DE (2013);

Slow Season, La Crie Centre d'art contemporain, Rennes, FR (2013); *Mahony*, The Artists Institute, New York, US (2012); *New Gravity*, Overduin & Co., Los Angeles, US (2014); *Veerle*, Fondazione Sandretto Re Rebaudengo, Turin, IT (2013); *Die Biografie der Bilder*, Camera Austria, Graz, AT (2012); *Utopie Gesamtkunstwerk*, 21er Haus, Vienna, AT (2012); and *What Happened To The Other Dollar?*, Projectos Monclova, México D.F., MX (2011).

Freek Wambacq's (1978, Brussels, BE) recent solo and group shows include: *The Part In The Story Where A Part Becomes A Part Of Something Else*, Witte de With, Rotterdam, NL (2014); *Six memos for the next...*, Magazin 4 – Bregenzer Kunstverein, AT (2014); *A certain swing*, Middelmarsh, Brussels, BE (2014); *Rain after Snow*, Objectif Exhibitions, Antwerp, BE (2013); *Constellation of forms and processes*, Galerie Catherine Bastide, Brussels, BE (2012); *Secouer le cocotier*, (SIC), Brussels, BE (2012); *nieuwe kunst in antwerpen 1958–1962*, M HKA, Antwerp, BE (2012); *Freek Wambacq*, Museum M, Leuven, BE (2011); *Übst du noch, oder spielst du schon*, Künstlerhaus Bethanien, Berlin, DE (2011); and *Found in translation*, chapter L, Casino Luxembourg, LU (2011).

Christopher Williams's (1956, Los Angeles, US) work is a critical investigation of the medium of photography and more broadly the vicissitudes of industrial culture, in particular its structures of representation and classification. Using the process of reproduction as a point of entry, the artist manipulates the conventions of advertising, the superficiality of surface, and ultimately the history of modernism. In 2014, the artist's first major museum survey, *Christopher Williams: The Production Line of Happiness*, was on view at The Art Institute of Chicago,

followed by The Museum of Modern Art, New York. It will travel to Whitechapel Gallery, London in 2015. Other recent solo exhibitions include those held at Museum Morsbroich, Leverkusen, DE; Museum Dhondt-Dhaenens, Deurle, BE (2011); Staatliche Kunsthalle Baden-Baden, DE; Bergen Kunsthall, NO, (2010); Kunsthalle Zürich, CH (2007); Museu Serralves, Porto, PT (2006); Secession, Vienna, AT; and Kunstverein Braunschweig, DE (2005).

ART IN THE AGE OF...

Nina Canell's (1979, Växjö, SE) work attempts to activate an intersection between humans, objects, and events whereby a certain kind of material imagination might be articulated. A method of loosely combining found or unrelated materials is central to her practice. Triggering situations, they encourage us to think of a place where something can be shared, altered, or set off in an unexpected direction. Selected solo shows include: Moderna Museet, Stockholm, SE (2014); Camden Arts Centre, London, UK (2014); Baltic Centre for Contemporary Art, Newcastle, UK (2014); Hamburger Bahnhof, Berlin, DE (2012). Her work has been included in several international group shows such as: the 18th Biennale of Sydney, AU; Liverpool Biennale, Tate Liverpool, UK; Manifesta 7, Trentino-Alto Adige/Südtirol, IT; and the 7th Gwangju Biennale, KR.

Céline Condorelli (1974, Paris, FR) is based in London and works with art and architecture to develop possibilities for 'supporting', and for broader enquiries into forms of commonality and discursive sites, resulting in projects merging exhibitions, politics, fiction, and public space. She holds a PhD in research architecture from Goldsmiths College London (2013), and an MA in history and theory of architecture from the University of East London (2000). Recent shows include: *bau bau*, GfZK, Leipzig, DE and Hangar Bicocca, Milan, IT; *Ten Thousand Wiles and a Hundred Thousand Tricks*, M HKA, Antwerp, BE (all 2014); *Surrounded by the Uninhabitable*, SALT Istanbul, TR (2012); *There*

is nothing left, Alexandria Contemporary Arts Forum, EG and Manifesta 8, Murcia, SP (2010–12).

Mikhail Karikis (1975, Thessaloniki, GR) is a London-based artist working internationally. He studied in London: architecture at The Bartlett (UCL), and fine art at The Slade School (UCL). His work embraces a variety of media to create immersive audio-visual installations and performances which emerge from his long-standing investigation of the voice as a sculptural material and socio-political agent. Mikhail Karikis's works have been exhibited widely including at: the 19th biennale of Sydney, AU (2014); Media City Seoul/SeMA Biennale, KR (2014), *Inside*, Palais de Tokyo, Paris (2014), *Assembly*, Tate Britain, London (2014), Manifesta 9, Genk (2012).

Nicholas Mangan (1979, Geelong, AU) lives and works in Melbourne, Australia. Mangan's practice is driven by the desire make sense of the world by unpacking histories and possible narratives that surround specific contested sites and objects. This investigation explores the unstable relationship between culture and nature, evidencing the flows of matter, energy and ideologies that are produced through the tension of these two realms. Recent shows include: *Anthropocene Monument*, Les Abattoirs, FR (2014); *Nothing but remains*, Octopus, Gertrude Contemporary Art Spaces, Melbourne, AU (2014); *Weather Permitted* (*Se o clima for favorável*), 9th Bienal do Mercosul, Porto Alegre, BR (2013); and *Mom, Am I Barbarian?*, 13th Istanbul Biennial, TR (2013).

Marlie Mul (1980, Utrecht, NL) is an artist currently based in Berlin and London. In Mul's work, archetypal objects act as narrative interjections, culminating in spatial constructions that expand notions of human behavior and the dissemination of information. Mul studied fine arts at ABKM Maastricht (BA) and holds an MFA from the Architectural Association in London. Notable solo shows include: *Tongewölbe T25*, Ingolstadt, DE (2014); *Boneless*

Banquet for One, Croy Nielsen, Berlin, DE (2013). Mul has recently completed the Südhausbau/PIN residency in Munich. She co-curated the exhibition *Door Between Either and Or* at Kunstverein München in 2013.

MAP Office is a multidisciplinary platform devised by Laurent Gutierrez (1966, Casablanca, MA) and Valérie Portefaix (1969, Saint-Étienne, FR). This artist-architect duo has been based in Hong Kong since 1996, working on physical and imaginary territories using varied means of expression including drawing, photography, video, installations, performance, and literary and theoretical texts. Their entire project forms a critique of spatio-temporal anomalies and documents how human beings subvert and appropriate space.

Anton Vidokle (1965, Moscow, RU) lives and works in Berlin and New York. Vidokle is an artist, founding director of e-flux, and co-organizer of e-flux video rental. His work has been exhibited at the Venice Biennale, Lyon Biennale, and Dakar Biennale. He has produced projects such as *The Next Documenta Should Be Curated By An Artist, Do it*, and *Utopia Station* poster project, and organized *An Image Bank for Everyday Revolutionary Life*. Vidokle initiated research into education as a site for artistic practice as co-curator for Manifesta 6, which was canceled. In response to the cancellation, Vidokle set up an independent project in Berlin called *Unitednationsplaza*.

CHARACTER IS FATE

Willem de Rooij (1969, Beverwijk, NL) lives and works in Berlin. His work incorporates film, sculpture, and installation, and often includes the work of other artists and artefacts, forming temporary groupings which create new layers of meaning. He studied art history at the University of Amsterdam and fine art at the Gerrit Rietveld Academie and the Rijksakademie in Amsterdam. De Rooij received the Bâloise Art Prize in 2000, a Robert Fulton Fellowship at Harvard University in 2004 and a DAAD

stipend in 2006–7. He represented the Netherlands at the Venice Biennale in 2005 and is professor of fine arts at the Städelschule in Frankfurt am Main since 2006. Important solo shows include: ICA, London, UK (2002); Kunsthalle Zürich, CH (2004); K 21, Düsseldorf, DE (2007); Museo d'Arte Moderna di Bologna, IT (2008); Neue Nationalgalerie, Berlin, DE (2010); Kunstverein München, DE (2012); and The Jewish Museum, New York, US (2014).

Colophon

In Light Of 25 Years

27 January 2015 – 3 January 2016

Team Defne Ayas, Paul van Gennip,
Samuel Saelemakers

Art In The Age Of...

Energy and Raw Materials

23 January – 3 May 2015

Team Defne Ayas, Natasha Hoare,
Samuel Saelemakers

Lenders Rotterdam City Archive; Van
Abbemuseum, Eindhoven; Croy Nielsen
Gallery, Berlin; Mother's Tankstation, Dublin;
Daniel Marzona, Berlin; Wien Lukatsch, Berlin;
LABOR: Mexico City

Special thanks Charles Esche and Marcia
Visser at the Van Abbemuseum, Eindhoven;
Kate Fowle and Olga Shirokostup at Garage
Museum of Contemporary Art, Moscow; Hetty
Wessels at the Stedelijk Museum, Amsterdam;
Mari Spirito

Character Is Fate

Willem de Rooij

27 January 2015 – 3 January 2016

Upon the invitation of Witte de With
Director Defne Ayas

Lender Rijksbureau voor Kunsthistorische
Documentatie (RKD), The Hague

Character Is Fate, a Witte de With Publishers
artist book by Willem de Rooij, is forthcoming
in 2015.

Rotterdam Cultural Histories #4

Case study: *Paul Thek at the Lijnbaancentrum*
6 February – May 2015

Conceived by Defne Ayas (Director, Witte de
With), Mariette Dölle (Artistic Director, TENT)
Curated by Adelheid Smit
In collaboration with Museum Boijmans Van
Beuningen, who will present an exhibition and
book, *Please Write!*, on Paul Thek.

Exhibition Guide

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Dutch copy-editors
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Translation (English-Dutch)

Hessel de Ronde, Vincent van Velsen
Design APFEL, Kristin Metho
Printer Raddraaier

Funders

The program of Witte de With Center for Contemporary is supported by



The Past 100 Years, Part 1: WdW Review
Offline is supported by



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In Light Of 25 Years

27 January 2015 – 3 January 2016

Artists

Mahony: 27 January – 1 March 2015

Freek Wambacq: 3 March – 5 April 2015

Wineke Gartz: 7 April – 3 May 2015

Christopher Williams: 5 May – 7 June 2015

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Artists

Nina Canell, Céline Condorelli, Mikhail Karikis,

MAP Office, Nicholas Mangan, Marlie Mul,

Anton Vidokle

Character Is Fate

Willem de Rooij

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