



Visitors Guide  
January – April 2016

Program January – April 2016

*Para/Fictions*

29 January 2016 – 9 April 2017

GROUND FLOOR

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*GesamttkkunsttMeshuggahhLaandtttt*

Charlemagne Palestine

29 January – 1 May 2016

SECOND FLOOR

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*Relational Stalinism – The Musical*

Michael Portnoy

29 January – 6 March 2016

THIRD FLOOR

# Director's Welcome

In an age of constant reformations, be they aesthetic, political, ecological, and even spiritual, what does it mean to have vision? This is a question both artists and institutions must continuously ask themselves.

At the heart of artist and performer Michael Portnoy's exhibition, or in his words "six weeks of world bending", is a bold oppositional stance against certain breeds of contemporary art-making today. It is his view that the art world has recently (and uncannily) supplied us with a perfectly timed breed of performance, which is asking to be challenged and improved. *Relational Stalinism - The Musical* presents us with a proposal for (a) new breed(s) of performances, framed as a form of generative critique, that stretch participants' language and behavior in the service of radical transmutation, invention and abstract forms of communication.

*GesamttkkunsttMeshuggahhLaandttt*, on the other hand, takes us on a vivid journey through the universe of performer, sound and visual artist Charlemagne Palestine, whose rituals and shamanistic intoxications are on display through a selection of his extensive body of work, including his early performances, extraordinary experimental music annotations, visual artworks that are inhabited by stuffed animals as well as his expanded ideas around *God-Bear Museum*. Adorned with *shmatas*, trembling walls and maximalist piano tunes, *GesamttkkunsttMeshuggahhLaandttt*, co-commissioned with Kunsthalle Vienna, marks Palestine's first large scale solo exhibition in the Netherlands.

Both filled with boundless *meshuggah* energy, New Yorkers Portnoy and Palestine, with the latter representing more of a parent generation, offer us a feast of resistance; opening up routes through which to reflect upon art and its institutions today; the radical ways in which performance can be embedded in one's oeuvre without being co-opted as institutional marketing departments' preferred "medium du jour".

And on our ground floor, Witte de With continues its program of solo commissions, commencing the year with Berlin-based duo Calla Henkel and Max Pitegoff, who expand on their investigation into linguistic tropes as employed by entrepreneurial start-up's.

At our bookshop pick up a copy of our new publication, in which invited artists reflected with us on current developments in contemporary art, its landscape and possibilities, at the turn of our quarter century anniversary. And please also enjoy the articles that are continuously published on our online *WdW Review* at [wdwreview.org](http://wdwreview.org).

With best wishes, and to an imaginative new season in 2016!

Defne Ayas

# 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?

Witte de With launches *Para|Fictions*, a cycle of sustained investigations on its ground floor, which take these questions as their focus through the practice of six artists; Calla Henkel & Max Pitegoff, Mark Geffriaud, Laure Prouvost, Oscar Santillan, and Lucy Skaer. Each project on display presents a different artistic methodology that traces each artist's visual interests and literary underpinnings to seek the viability of repositioning 'reference' as 'form', 'translation' as 'co-authorship'.

The *Para|Fictions* series has been provoked by the particular correspondences between literature and visual arts in contemporary culture; a landscape made up of disparate yet relatable topographies of influence branching into fiction as a research methodology and theoretical discourse around the fictional nature of the contemporary itself.

Calla Henkel & Max Pitegoff

*Foreword*

29 January - 10 April 2016

Berlin-based duo Calla Henkel and Max Pitegoff present a configuration of old and new works centered around their investigation into consumption and connectivity of entrepreneurial start-ups. An excerpt from a novel-in-progress by New York-based artist and writer Emily Segal (co-founder of the collective K-HOLE and former creative director at Genius), bridging the worlds of technology and art, will run alongside their work, unfolding in three parts over the course of the exhibition.

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UPCOMING

Oscar Santillan

22 April - 3 July 2016

Lucy Skaer

15 July - 2 October 2016

Mark Geffriaud

14 October 2016 - 4 January 2017

Laure Prouvost

27 January - 9 April 2017



# GesamttkkunnsttMeshuggahhLaandtttt Charlemagne Palestine

## SECOND FLOOR

*GesamttkkunnsttMeshuggahhLaandtttt*, a solo exhibition with artist Charlemagne Palestine, presents a selection of works from the artist's oeuvre, including early video works, sculptures, paintings, installations, and sound scores. Palestine's works form a highly personal universe of rituals, intoxication, and shamanism. In the last four decades, the artist has created an extensive body of experimental musical compositions, bodily performances, and, in later years, visual artworks that are inhabited by stuffed animals. To Palestine, teddy bears figure as powerful shamanic totems, which he fondly calls *Divinities*.

Central to his exhibition are a grand piano, which can be considered the sounding heart of the show, and a new large-scale version of the so-called *God-Bear Museum Model*, a proposal for a new kind of museum where music and performance find a home just as easily as a painting would. Also part of the exhibition are Palestine's extraordinary music or sound annotations, a collection of works on paper, which aim to translate sound into image.

On 2 and 3 April 2016, Charlemagne Palestine and Simone Forti will present a new version of their performance *Illuminations* at Vleeshal Markt, organized by Vleeshal, Middelburg.

A series of performances by the artist will take place throughout the exhibition.

Born in 1947, Brooklyn, in a Jewish family, Charlemagne Palestine gained recognition in the sixties with his experimental compositions and performances. A flamboyant part of the creative scene of New York, he collaborated with choreographer Simone Forti, artists Tony Conrad and Richard Serra, and performed alongside avant-garde artist La Monte Young and composers Terry Riley, Philip Glass, and Steve Reich. In spite of the art historical consensus about that era and his contemporaries, Palestine has always resisted being labeled a minimalist, opting instead for the term "maximalist". In his later years he toured through Europe, settling briefly in the Netherlands, where he lived and worked in Rotterdam.

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### PUBLIC EVENT

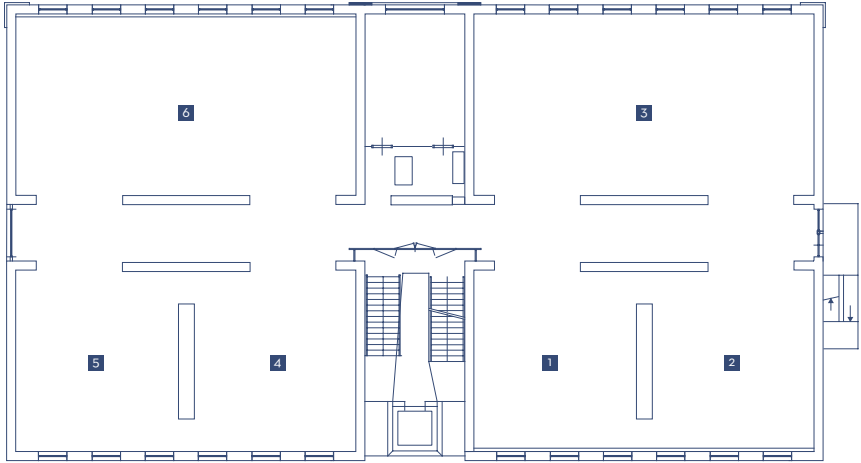
*Tuning - Detuning / Noting - Denoting*

Thursday 17 March 2016, 6pm

Moving back and forth between sound and scripture, this evening consists of a series of experimental performances and short lectures, with a special focus on Charlemagne Palestine's visual renderings of sound included in his exhibition.

Organized together with DE PLAYER as part of their ongoing *Pushing The Score* program.

# Floor Plan



## PERFORMANCES 1 2

### *Body Music I*, 1973 - 74

12:54 min, b/w, sound

Produced by Palestine at Art / Tapes / 22 in Florence  
Courtesy of Electronic Arts Intermix

### *Body Music II*, 1973 - 74

8:09 min b/w, sound

Produced by Palestine at Art / Tapes / 22 in Florence  
Courtesy of Electronic Arts Intermix

In the 1970s Charlemagne Palestine began to extend his studies of conceptual performance and body art with the help of a new medium: video. The two video performances *Body Music I* and *Body Music II*, both produced in an abandoned villa in Tuscany, formed the starting point for a series of works made between 1974 and 1979.

At the start of *Body Music I* the artist kneels, humming meditatively, next to a stuffed animal in a white room and rocks himself into a trance-like state. In the course of the work the ritual impression of the artist's actions increases as does the tension, expressed with the help of his voice and physical movements. His body serves as a creator of resonance that ultimately shifts to a state of controlled ecstasy. The artist throws himself against the walls, until he finally drops to the ground in exhaustion and falls silent.

*Body Music II* continues the physical translation of psychological states: Palestine runs in a circular movement through several rooms of another abandoned building and sings to himself rhythmically. Here too the tension increases to an extreme point: raising his voice to a shouting form of song, the artist runs through the empty rooms until he falls to his knees in exhaustion.

The increasingly uncontrolled use of the hand camera, held by the artist in front of his torso, amplifies the state of growing tension. As in most of his video works the artist uses his voice and body in both of these pieces to visualize inner states in a ritual-cathartic manner.

He alternates between actions for or with the camera, interweaving objective and subjective perspectives.

### *You Should Never Forget The Jungle*, 1975

11:09 min, colour, sound

Courtesy of Electronic Arts Intermix

Produced in Cologne in 1975, the video work *You Should Never Forget The Jungle* contains many of the objects characteristic of Charlemagne Palestine: scarves, knives, cognac and teddy bears. As in most of his performances, the artist uses his body and voice to investigate the relationship between body and mind. The video shows Palestine standing scantily dressed in a confined space and holding a glass of cognac in his hand. He appears to be in a trance and begins to crash into the walls, singing as he does so. His rhythmic movements bear witness to an uncontrolled passion and look like a desperate attempt to break out again. The work unites two contradictory tendencies: while the artist devotes himself fully to his shamanistic ritual, he also seems to want to free himself from the situation that threatens to stifle him. Palestine addresses the relationship between the human being as *body* and the human being as *rational being*. This ambivalence at the root of the video works refers to ancient attitudes to the human form as a physical and "primitive" state.

### *St. Vitas Dance*, 1975

8:50 min, colour, sound

Courtesy of Electronic Arts Intermix

*St. Vitas Dance* was also created in Cologne in 1975 and contains some of Charlemagne Palestine's insignia objects. In *St. Vitas Dance* Palestine sits in front of a shop window filled with teddy bears, dolls and scarves. While visible only as a shadow, he holds a camera to his body, and the device's spontaneous viewpoint serves as an extension of his figure: while his entire body seems taken up in his singing, the camera images - like symbolic gestures and rituals - form an abstraction of pure movement.



*Where It's Coming From*, 1977  
56:50 min, b/w, sound  
Produced by de Appel, Amsterdam  
Courtesy of Electronic Arts Intermix

*Where It's Coming From* is an extended dialogue between Palestine and Wies Smals in the de Appel arts centre in Amsterdam. Together they discuss art, performance and body art, as well as the video camera as a catalyst. While Palestine talks about his work and its underlying philosophy, a subtext develops on the role of the camera - its open or concealed presence, its penetration into the private arena, its voyeurism and its cathartic function. Palestine employs his archetypal objects, wraps himself in his scarves, speaks through his stuffed animals, but also comes ever closer to his dialogue partner and actually seems to threaten her with the camera.

## STUFFED ANIMALS

Charlemagne Palestine's obsession with stuffed animals began in his childhood. As a child he regarded the stuffed animals as friends and companions, but later they became the centre of his artistic creation. By orienting himself toward different cultures, Palestine integrates primitivistic elements into his urban, American-Jewish origins. To give one example, he travelled through Europe with a red suitcase that served only to contain stuffed animals. Fascinated by the soulless animism of these plush creatures, he elevates these "divine toys" (as he describes them) in his performances, and places countless cuddly animals - "my Muses, my Divinities, my Gods" - around himself and his piano in his exhibitions and concerts. The "divine toys" mutate into lifeless fetish objects to which - similar to totems in oriental or African cultural traditions - living qualities are attributed. The toys generate something higher, an everyday convergence of the duality of things: on the one hand extremely holy, on the other hand wasteful, pop-culture trash. They continue to dominate his work to the present day.

*Peluche Walls*, 2011  
Wall element on rollers with a trimming  
of divine toys, 220 x 202 x 30 cm

Most of the stuffed animals that Charlemagne Palestine incorporates in his works derive from second-hand stores or "orphanages", as the artist likes to say. Once thrown away, for Palestine the rejected animals now gain a completely new aura which he honors with special altars. The *Peluche Walls*, never before exhibited, can also be understood as such altars: by being attached to a lattice supported by a wooden structure, the rejected stuffed animals become shamanic totems.

*Parachutists D-Day P-Day*, 2000  
Metal wire, fabric and divine toys,  
variable dimensions

Whether arranged on a piano, on walls or in suitcases - the stuffed animals, the "divine toys", characteristic of Palestine's work, always take a prominent role. As part of the exhibition *D-Day P-Day* in 2001 the artist arranged the animals in a new manner and had some 130 of them hung from the ceiling on little parachutes. The parachutists are reminiscent of the Second World War and the Allied landings in Normandy.

In the exhibition you see five suitcases filled with stuffed animals which - similarly to the *Peluche Walls* or the arrangements on the piano - are reminiscent of altars devoted to the divine animals.

## TEDDY BEARS

The repeated work with teddy bears not only reminds us that the teddy bear was invented in 1902 in Brooklyn, Palestine's place of birth, but also implies a distancing by the artist from the academic, formal and intellectual tendencies in Western art and music. In contrast to the "divine toys", which function as ready-mades, the teddy bears are produced in accordance with the artist's instructions.

## GOD-BEARS 3

As part of his concert performances Palestine already began arranging stuffed animals on his grand piano in the 1970s. The altars that he creates for, or from, these animals also point to a sacralization of the profane. In 1987 this reached a climax with the five-metre-high teddy bear figure *God-Bear*. In formal terms the sacralization of the enlarged child's toy is manifested not only in the trinity of the three heads and the "Janus body" of the bear, but also in the accompanying text and the performance itself. As part of *Auf der Suche nach God-Bear* ('In Search of the God-Bear') at Documenta 8, numerous stuffed animals were placed as offerings at the feet of the giant teddy bear like a kind of "golden calf". Moreover, during the performance Charlemagne Palestine invoked the spirits of Andy Warhol, Claes Oldenburg and Richard Steiff, whom he proclaimed as ancestors of the monumental sculpture. While he celebrated Richard Steiff, the nephew of the company founder Margarete Steiff, as the creator of the teddy bear, he cited the example of Andy Warhol to demonstrate the negation of individual origin: Palestine equated the fact that Warhol americanized his Czech surname Warhola by deleting the final letter with a denial of his ancestors. Finally, Claes Oldenburg was inducted into the circle of ancestors as the inventor of the "soft sculpture"; his technique for increasing the size of an everyday object to a monumental sculpture in public space also lies at the root of the *God-Bear*.

The oversized bear, described by Palestine as a "symbol of unity and love for all people", caused quite a stir when Palestine protested against the placement of the sculpture at the extreme edge of the exhibition. On his own initiative he had the sculpture, which was originally to be removed after the end of the performance, moved to be alongside the other sculptures in the exhibition and thus protested against the categorization of the work as part of the performance program,

which he regarded as discriminatory: the monumental sculpture should be seen as an autonomous sculpture and not reduced to the role of a prop.

*God-Bear Museum, 2015*  
Wire framework, size variable

The *God-Bear Museum* is based on the idea of the ideal museum and derives from the three-headed teddy bear sculpture (*God-Bear*) exhibited by Charlemagne Palestine at Documenta 8 in Kassel in 1987. Here the museum building should take on the form of an outsized *God-Bear*. His exhibition at Witte de With included a design for his museum, the wire frame of which reveals the architectural structure.

## PAINTINGS

*Pictorial Aereograms, 1978*  
Paint on fabric, 242 × 205 cm / 132 × 100 cm / 79 × 114 cm

The *Pictorial Aereograms* are based on the idea of flying. The arrows, which point in all directions on the pictograms, not only remind us that Palestine has a pilot's license and used to fly but also refer to the Bösendorfer grand piano, the sound of which reminds the artist "of an airplane engine".

Charlemagne Palestine uses paint to decorate some of his larger stuffed animals and to imbue them with a magic status. The use of paint becomes a kind of sorcery that results in the wish to provide an object with holy, powerful symbols through the act of painting. The images and symbols are reminiscent of African or Indian art.

## TREMBLING WALLS 4

*Trembling Walls* is restaged at Witte de With, following an earlier iteration made at Lucio Amelio and Sonnabend Gallery in the 70's. With this work, Palestine makes visible the usually imperceptible waves of sound. Multiple speakers are positioned closely to a structure of metal sheets and wood, causing the metal

to hum and vibrate. The fleeting matter of sound becomes tangible, and appears as a physical entity to which we can relate in a bodily manner.

## SKETCHES AND MUSICAL SCORES **5**

Palestine, who never follows musical scores when playing, is known chiefly for his eccentric and extensive piano improvisations. The *Book Scores* are intended as symbolic compositions and consist of many musical scores, the frequently blank pages of which have been either crumpled or painted on. In contrast, numerous sketches and design drawings visualize sound and its propagation through space. The abstract drawings, many of them undated, are reminiscent of compositions beyond traditional notation systems. They depict energy-rich flows, sonic structures and sound as pure material.

## PIANO **6**

When Palestine saw his first Bösendorfer Imperial grand piano in the California Institute of Arts in 1969, this permanently influenced his artistic career. His fascination with the piano, which has a total of 97 keys that span a pitch range of eight octaves, was based chiefly on its outstanding resonance qualities. After playing the five-hour work *Spectral Continuum* on the Bösendorfer grand piano at CalArts, he was due to perform the piece in New York on a Steinway grand piano. After one hour he broke off the concert due to the insufficient resonance capacity of the piano.

In 1972 he produced *Piano Drone*, featuring the slowly overlapping and changing overtones and electronic drones that are characteristic of Palestine's piano and organ works. A further characteristic of his music is the strumming technique in which dense, hypnotic rhythms are created through percussive repetitions. In *Strumming Music* (1974) Palestine strikes the keys of the Bösendorfer piano in a similar way to a flamenco guitar. By keeping the forte pedal compressed during playing, a multitude of

different sound structures are crystallized from the same tone. Palestine discovered that the Bösendorfer grand piano approached the tone known in India as "sa". The "sa" is equated with the "do", the tonic note of Western music. Besides this, however, it also has a religious and cosmic connotation and in India's religious tradition derives from the "ohm". Palestine realized that the middle E on a Bösendorfer, simply because of the way that the entire spectrum of overtones respond to each other, "sounds like an aurora borealis". His improvisations led to physical borderline experiences, and he continues to thematize these in his performances: "When I perform, I prepare like a shaman. I dress specially for each event, a special shirt, special pants, special socks, special shoes, special scarves. I drink my special magical Cognac out of a special magical crystal glass and I prepare an altar with my Muses, my Stuffed Animals, my Divinities, my Gods, my Intermediaries with the divine! (If they are toys, they are Sacred Toys)."

During the run of the exhibition, a recording of *Nothing to Say, only Listen*, a never released piece, is heard throughout the space.



Photography by Aad Hoogendoorn

# Relational Stalinism – The Musical

## Michael Portnoy

### THIRD FLOOR

#### *Relational Stalinism*

*In opposition to the strangling of museum spaces worldwide by rampant immaterial kudzu, (i.e. Post-French Post-Conceptual Dance, Dance-We-Can't-Call-Dance, Po-Faced Minimalism, Feel-Good Participatory Glibbery (a.k.a. Too Many Seagulls), and Performance with no qualities whatsoever aside from its leeching of court-approved historical referents, (a.k.a. Fancy Shoulder Piggybacking), the breed of Relational Stalinism arose in a Theater Internment Facility in Preoccupied Benelux in the late Twenty-Teens. The primary tenets of Relational Stalinism are: Emboldening Confusion, Logocratic Exuberance, and Antic Behaviorism. Relational Stalinist works use a slippery iron fist to unbutton the viewer's buggy of self and catapult her into a realm of truths only palpable through higher forms of irrationality.*

*This advanced breed of world bending adopts the degree-zero performance palette as a constraint (performers, in a room, that's it) but pushes it out of monochrome and into a pubotany of deviously vibrant offshoots which stretch participants' language and behavior in the service of invention.*

#### PERFORMANCES

Every Thursday, Saturday and Sunday,  
ongoing from 2–6pm

Running across six spaces at Witte de With, *Relational Stalinism – The Musical* is an ambitious assemblage of new performances created by artist Michael Portnoy enacted and developed with a troupe of dancers, actors, singers and improvisers. Many different registers of performance will simultaneously cohabit the institution, mixing inscrutable role-play scenarios, experimental sketch comedy, hyperactive spectatorship, melodramatic operatic interlude, prog-rock micro-dance and teary-eyed theoretical soliloquy. Combining futurology with satire, this exhibition transmutes the seeds of prevalent approaches to visual arts performance as a form of generative critique.

*Relational Stalinism – The Musical* is the latest branch of Portnoy's *Improvement League*, initiated in the Taipei Biennial 2010, which seeks to "improve" existing breeds of art-making by pruning, grafting and hybridizing certain lines of thought in a kind of conceptual horticulture.

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#### PUBLIC PROGRAM

*Relational Stalinism*

Film Night

Thursday 4 February 2016, 6.30–8pm

*Performance Taxonomies*

Talks

Thursday 3 March 2016

*The Particurbation Room* – Museumnacht010

Conceptual Nightclub

Saturday 6 March 2016, 10–12pm

# Public Program

## *Artists' Ideals and the Ideal Curator*

Witte de With Colloquy

Thursday 12 February 2016, 12 – 4pm

Location: Witte de With, Auditorium

Language: English

Speakers: Rhea Dall & Kristine Siegel (PRAXES) with Chris Evans (Artist), Grégory Castéra (Council) with Kobe Matthys (Artist/ Curator), Adam Sutherland (Grizedale Arts) with Laure Prouvost (Artist), and Emily Pethick (Showroom, London) with Wendelien van Oldenborgh (Artist)

Can curators question their practice alone? Where and how does the voice of the public, the critic, the institution, or more over, the artist fit within curatorial reflection? Where curating is concerned, symposia organized in the field of the visual arts tend to focus on definitions of practice and theoretical approaches. Little attention is given to the actual relationship between artists and curators, and how artists navigate the field. An international roster of speakers are brought together to reflect on shared comparable case-studies and historical correspondences with focus not only on the act of selection and framing but also on the relationship reversals and inversions.

Organized and hosted by Witte de With on the occasion of Art Rotterdam.

## *Performance Taxonomies*

Talks

Thursday 3 March 2016

Location: Witte de With, Auditorium

Language: English

From Post-Dance to the Looped Readymade, what are the current breeds of performance seen at institutions? What alternative mutations and expanded possibilities can we envision? This program features a series of present and future taxonomies by key curators, artists and pedagogues in the field of the performance as to analyze current typologies from which speculative improvements to the “convention” can be structured.

# Publications

## ONLINE

### *WdW Review*

[www.wdwreview.org](http://www.wdwreview.org)

*WdW Review* moves on to Vol. 2 with reports from new desks (London, Brussels, Mexico City), a future Sediments section (with texts focusing on Afrofuturism, an artist commission by Constant Dullart), image reads (recent contributions focused *New York Post* covers and the female body in pop culture), and drawings by Danna Vajda and Winne T. Frick, centered on Christopher Williams's iconic *Artforum* cover.

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## RECENTLY PUBLISHED

### *Art In The Age Of...*

With contributions by Rossella Biscotti, Alexandra Bradford, James Bridle, Nina Canell, Céline Condorelli, John Gerrard, Natasha Ginwala, Femke Herrengraven, David Jablonowski, Mike Jay, Navine G. Kahn-Dossos, John Menick, Trevor Paglen, Mohammad Salemy, Susan Schuppli, Jose Antonio Vega Macotela, Anton Vidokle, and more.

Charting a yearlong exhibition program at Witte de With that has investigated future vectors of art production in the 21st century with a focus on the role of *energy and raw materials, planetary computation, and asymmetric warfare* within art's creation and its dispersal, *Art In The Age Of...* presents interviews and essays by key contributors to the program, alongside artist interventions.

### *Bit Rot*

#### Douglas Coupland

Douglas Coupland's newest book addresses subjects such as the death of the middle class, the rise of the Internet and its impact on our lives, and in short, evinces a shedding of twentieth-century notions of what the future is and could be. Named after a phenomenon in which digital files of any sort spontaneously (and quickly) decompose, it also describes, Coupland explains, the way his brain has been feeling since 2000. *Bit Rot* combines fictional short stories with essays and creates a parallel narrative to Coupland's solo exhibition at Witte de With in 2015.

### *Character Is Fate:*

#### *Piet Mondrian's Horoscope*

#### Willem de Rooij

Willem de Rooij's *Character Is Fate: Piet Mondrian's Horoscope* explores the historical and unique documents of Piet Mondrian's horoscope, recently acquired by the Netherlands Institute for Art History, making them, and their respective readings by theosophist Adriaan van de Vijssel, accessible to a wider, English speaking public.

# Biographies

## PARA | FICTIONS

**Calla Henkel** (1988, US) and **Max Pitegoff** (1987, US) have worked collaboratively since attending Cooper Union School of Art in New York, both graduating in 2011. From 2013 until 2015 they ran New Theater in Berlin. Pitegoff and Henkel have had solo exhibitions and performances most recently at the Whitney Museum, New York (with New Theater) and Galerie Isabella Bortolozzi, Berlin (both 2015). Their work has also been exhibited at, among others, Kunsthalle Wien, Museum Morsbroich, Kunsthalle Bern and the Museum of Contemporary Art North Miami.

**Oscar Santillan** (1980, EC) insinuates in his work the existence of a territory where the limits of what is possible can be trespassed. Santillan received a Sculpture MFA from Virginia Commonwealth University - VCU, USA, and attended residencies at the Delfina Foundation, UK, Jan van Eyck, Netherlands and Seven Below, US. His work has been shown at Centraal Museum, Utrecht; 'Carrillo Gil' Museum of Art, Mexico City; STUK, Leuven; Irish Museum of Modern Art, Dublin; Bonnefanten Museum, Maastricht; X Bienal de Cuenca, Ecuador; and Bienal de Arte Paiz, Guatemala, among other venues.

## GESAMMTKUNST- MESHUGGAH LAANDTTT

**Charlemagne Palestine** (1947, US) lives and works in Brussels. He has released more than twenty solo albums and has performed all around the world over the past forty years. His work has been exhibited internationally at public and private institutions including: the Venice Biennale; the Whitney Museum of

American Art, New York; the Museum of Modern Art, New York; Moderna Museet, Stockholm; Kunsthalle, Basel; the Long Beach Museum of Art; the Museum of Contemporary Art, Houston; Palais des Beaux-Arts, Brussels; Stedelijk Museum Amsterdam; Documenta 8, Kassel; the Walker Art center, Minneapolis; the Art Institute of Chicago; Centre d'Art Contemporain, Geneva; Musée d'Art Contemporain, Montreal; and Wiels, Brussels. In 2014, he participated in the Whitney Biennial and performed with Simone Forti at MoMA, New York, and at the Louvre, Paris.

## RELATIONAL STALINISM – THE MUSICAL

**Michael Portnoy** (1971, US) has a background in dance and stand-up comedy, but switched camps to the field of visual arts around 2006. His performance-based practice is realized in a variety of media, from participatory installation and sculpture, to video, painting, writing, theater and curation. He has presented internationally in museums, art galleries, theaters and music halls, including the Centre Pompidou, Paris (2015 & 2010); Stedelijk Museum Amsterdam (2014); Cricoteka, Krakow (2014); Palais de Tokyo, Paris (2013); KW Institute for Contemporary Art, Berlin (2013); The Kitchen, New York (2013); dOCUMENTA 13, Kassel (2012); Objectif Exhibitions, Antwerp (2011); Taipei Biennial (2010); De Appel, Amsterdam (2014 & 2010); Performa 07, 09, and 11 Biennial, New York; Kadist Foundation, Paris (2009); Kunstverein, Amsterdam (2009); SculptureCenter, New York (2008); Kunsthalle Basel (2008); and Art Unlimited Basel (2007). His first book, *Script Opposition in Late-Model Carrot Jokes*, was published in 2011 and he is a visiting lecturer at Malmö Art Academy.



## Performers

**Clara Amaral** (1984, PT) studied Dance in Lisbon – FMH, and Choreography in SNDO, Amsterdam. During a one-month residency program at Dansmakers Amsterdam (2012) she developed *The Work* – exploring the notion of labor and the tools associated with labor. In the same year she collaborated with Nina Djekic in *Gray Magick*. She was recipient of DanceWeb Scholarship (2014), and was invited for Makers Intensive at Dansmakers Amsterdam.

**Mark Bellamy** (1963, UK) has worked for 25 years internationally in theater, performance, film, TV and radio. He is an actor, mime player, puppeteer and radio presenter. He has worked with amongst others: De Daders, Griff Theater, Golden Palace, Gallili Dance, Feike Boschma, Nicoline Van Harskamp, Sara Van Der Heide, Radio Netherlands and BBC radio.

**Thomas Dudkiewicz** (1989, NL) graduated from the Theater Academy of Maastricht in 2011. Since then he has worked as an actor, writer and theater maker at institutions throughout Holland and Belgium. He is part of the Performance Collective *Urland* who are currently working on the final part of their *Internet Trilogy* at the Productiehuis Rotterdam (*Internet of things / Prometheus the Firebringer*).

**Margo van de Linde** (1982, NL) is an American-raised Dutch theater director, actress and singer. Margo van de Linde holds a BA Performing Arts from Middlesex University, a BA Performance Studies from the University of Amsterdam and a Masters of Theater from DasArts, Amsterdam. She has worked in the entertainment industry for over 10 years as a comedy improviser and as a Master of Ceremony. As a theatermaker, she fuses elements of talkshow, roleplay, cabaret and live music in order to create theatrical portraits of a range of people.

**Keyna Nara** (1978, BE) is a Japanese / French performer. She studied at Rotterdam Dance Academy and recently received her Masters

degree in Theater and Dance Theory at Utrecht University. As a performer, she has worked with several artists including Marina Abramović, Fiona Tan, Joachim Robbrecht, Bruno Listopad, and Krisztina de Châtel.

**Claudio Ritfeld** (1985, SR) is a poet, musician and dramatist. Self-taught, he joined the Theater Company '020' in Amsterdam where he studied under choreographer Maxi Hill. His practice has since developed from dance to encompass music, writing, composing and dramatic performance. He was recently part of Tino Sehgal's *One Year at the Stedelijk* (2015).

**Evelyne Rossie** (1986, BE) is a dancer and graduate of Contemporary Dance from AHK, Amsterdam. Recent projects and performances include *Exhibit*, *House of Crying Yellow Tears*, *Pansy Metal / Clovered Hoof*, Anita Pace & Mike Kelly, Stedelijk Museum Amsterdam; and *The Free Builders*, Moving Futures Festival.

**Loveday Smith** (1968, UK) trained for 3 years at East 15 Acting School in London, under Maggie Bury. She has worked for over 20 years with many great directors, including Sir Peter Hall and Sam Mendes. Smith now lives and works in the Netherlands as a voice over artist and member of the Orange Tea Theater ensemble. She took part in Tino Segal's *A Year at the Stedelijk* in 2015. Smith also writes and performs her own work and is currently developing her one-woman show *The Strumpet with a Trumpet*.

**Gerrie de Vries** (1956, NL) is a Mezzo Soprano, studied at the Sweelinck Conservatorium in Amsterdam, and is known internationally for her interpretations of the 20th century repertoire. She has performed numerous works, often written for and dedicated to her, such as *Pancho Villa*, songs by Robert Zuidam, and *I am her Mouth*, a solo piece by Jan van de Putte. She is currently artistic director of De Helling, an initiative for small-scale music theater in the Netherlands.

# Colophon

## *Para/Fictions*

29 January 2016 – 9 April 2017

Curatorial Team [Defne Ayas](#), [Natasha Hoare](#)  
(Concept), [Samuel Saelemakers](#)

Calla Henkel and Max Pitegoff [Defne Ayas](#),  
[Natasha Hoare](#)

Oscar Santillan [Natasha Hoare](#)

## *GesamttkkunsttMeshuggahhLaandttt*

Charlemagne Palestine

29 January – 1 May 2016

Co-commissioned with [Kunsthalle Wien](#)  
Curator [Luca Lo Pinto](#) ([Kunsthalle Wien](#)),  
together with [Samuel Saelemakers](#)

## *Relational Stalinism – The Musical*

[Michael Portnoy](#)

29 January – 6 March 2016

Curators [Defne Ayas](#), [Natasha Hoare](#)

Co-production with [A.P.E](#) (art projects era)

Production and dramaturgy advisor

[Maaïke Gouwenberg](#)

Performers [Clara Amaral](#), [Mark Bellamy](#),  
[Thomas Dudkiewicz](#), [Margo van de Linde](#),  
[Keyna Nara](#), [Claudio Ritfeld](#), [Evelyne Rossie](#),  
[Loveday Smith](#), [Gerrie de Vries](#)

Special thanks to [Pieter van Druuten](#) and  
[Wilfried Lentz](#) Rotterdam

## Visitors Guide

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for *GesamttkkunsttMeshuggahhLaandttt*

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## *Para/Fictions*

29 January 2016 – 9 April 2017

Calla Henkel & Max Pitegoff: 29 January – 10 April 2016

Oscar Santillan: 22 April – 3 July 2016

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## *GesamttkkunsttMeshuggahhLaandtttt*

Charlemagne Palestine

29 January – 1 May 2016

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## *Relational Stalinism – The Musical*

Michael Portnoy

29 January – 6 March 2016

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