



Exhibition Guide

Director's Welcome

Late New Museum (New York) founder Marcia Tucker said it best: *"Act first, think later – that way you have something to think about."* Tucker started her museum in her one-bedroom apartment, officially founding it in 1977.

When considering the exploding interest and hype around Asia, I have, for a decade now, found it urgent to accelerate encounters between the younger generation of artists and peers between the two continents. Here at Witte de With, we decided to do this by creating a long-term programmatic oasis between our own base here in Rotterdam and the city of Hong Kong. We dedicated a time frame of two years – punctuated by moments for events and visiting artists, architects, and writers – comprised of heterogeneous durations in order to first and foremost create a spirit, then a long-term learning curve and a content pipeline, via the more than two-decade-old Witte de With and the new-born art space Spring Workshop. We acted so as to thrive on the grounds of nuanced desires and instincts, and worked intensely on the way to reconcile the different operational modalities not only between two asymmetrically-scaled organizations, but also between two logistical hubs, seemingly so different from each other.

Moderation(s), as the program is titled, has been unfolding since August 2012 through different projects including three residencies in Hong Kong, a day-long program of performances in Rotterdam, a two-week-long fiction-writing boot camp in Hong Kong that resulted in a book of short stories, and a rigorous conference with precious members of the "next generation" – indeed the youngest and brightest across the spectrum presenting here at the Witte de With. The projects developed independently from one another, yet often naturally informed and shaped each other. In the meantime, we kept asking the very

question: How could a thread as such be instigated with a deliberate avoidance of grand cultural paradigms between Asia and Europe? In order to see what is possible, we decided to license the narrative to an artist and writer with full confidence in his capability to weave, stitch, and crochet between the two nodes. Such was the case when we invited artist and writer Heman Chong to steer the project, or, in his own words, to "moderate" in-between. Chong, who accepted our invitation on the spot with no hesitation when we met him in Hong Kong, and rather spontaneously, was able to communicate that the desired framework was one of synchronicities, slippages, and quick transmissions rather than that of exoticized economies of difference. Chong gracefully embraced each moment as an activator, an enabler, or a prelude to another act.

The group exhibition *The Part In The Story Where A Part Becomes A Part Of Something Else* (22 May – 17 August 2014) currently on view punctuates the *Moderation(s)* process and marks a point of culmination for this long journey. It is a playful show that intends to let the works speak for themselves, to relate to each other, with full faith in a spectator's capacity to relate to these works and make their own connections in the possibilities between them. Co-curated by Chong with a formation in graphic design, experimental writing, and choreography, and our very own Associate Curator Samuel Saelemakers with his background in phenomenology, who has been key to shepherding *Moderation(s)* through to fruition, it brings together over forty artists, whose interests in conceptual practices, objecthood, and storytelling, are here to be experienced over Witte de With's two floors.

Naturally, every exhibition remains a testing ground as to how an institution can be tooled as an enabler for the artist's vision and ability

to go beyond their everyday life. In the case of our current exhibition, the focus has been on instituting a protocol and identifying effective nodes for improvisation, spontaneity, and arranged/implicated encounters, while keeping artworks and their dance as the focal point.

As influential curator Maria Lind recently wrote: *"Can we look again at how art can operate today[?] That objects and actions can commute between contexts, and that the transitions from homebase to artwork and back to homebase can allow for imaginative yet concrete associations."* It is indeed *"crucial to spend more time with art itself, inquiring what an artwork does. Not what it can do, but what it actually does: how it sits in a specific situation in society, and how it operates from there."*

We are indebted to artist and writer Heman Chong for his versatile mind and long-term commitment, Spring Workshop and its mercurial Founding Director Mimi Brown and its Manager Athena Wu, and, from our team, Deputy Director Paul van Gennip, our curatorial team members Samuel Saelemakers, Amira Gad and Yoeri Meessen for believing in the process' open-endedness by collaborating with artists, many of whom have not shown at Witte de With or in the Netherlands before.

To a terrific summer!

Defne Ayas
Director of Witte de With
Rotterdam, May 2014

Curator's Introduction

"The world is made of people telling stories. Look at the stock market. Look at fashion. Any long story, any novel, is just a combination of short stories."
Chuck Palahniuk, *Stranger than fiction*

The Part In The Story Where A Part Becomes A Part Of Something Else continues the approaches of *Moderation(s)*, the two-year long program that occurred between Spring Workshop and Witte de With Center for Contemporary Art. A sprawling ecology of artists, curators and writers gathered around different formats of inhabitation, production and exhibition; a writing workshop, residencies, a conference, a series of performances. *Moderation(s)* has functioned both as a site of meeting and exchange, without any institutional pressure on what these exchanges might be or will become.

Keeping in line with this frequency, this exhibition gathers a series of images and objects that exemplify many of the ideas and theories generated within and around *Moderation(s)*. It does not rely on a thematic framework nor a master plan, but proposes concurrent associations between the objects, in relation to the presence of the viewer. It offers a varied landscape in which visual logics and conceptual affinities unfold.

One work leads to another, each piece comments on the next, forming a chain of entangled ideas. The works take the lead; a dance, a conversation, a narrative unfolds.

In 1972, American dance choreographer Steve Paxton developed *Contact Improvisation*, a method of producing movement. Two or more dancers enter a space, their bodies in physical contact, and allow physical laws to affect their movements. They shift, they stumble. They collapse. There is gravity, there is stillness.

Rather than utilizing the works as illustrations of a thesis, the curatorial process is structured around each work's ability to open up to mediation, translation, and moderation. Given that there are connections that exist between things, is it then possible to regard these connections as material, as form, as triggers for narratives and speech? If each work in this exhibition is connected, what is the shared connective language?

The Part In The Story Where A Part Becomes A Part Of Something Else is neither a recapitulation or a closure of *Moderation(s)*. It is an epilogue, an alternative to the end of a story. Situations tangentially related to the subject of the story are employed to suggest a veiled story within the exhibition; a nod to future encounters, ideas and situations.

Heman Chong and Samuel Saelemakers
Rotterdam, May 2014

Moderation(s) Timeline

2012

May 2012

Singaporean artist and writer Heman Chong is invited by Defne Ayas (Witte de With) and Mimi Brown (Spring Workshop) to moderate a program between Witte de With, Rotterdam and Spring Workshop, Hong Kong.

August 2012

Location: Spring Workshop
Guilty Pleasures: an evening of sharing and listening to your favorite musical guilty pleasures, acting as a teaser for *Moderation(s)* projects to come. With: Song-Ming Ang.

October 2012

Location: Witte de With
A two-day workshop developed by Heman Chong to explore and identify materials that will drive the content of *Moderation(s)*. With: A Constructed World, Nadim Abbas, Defne Ayas, Mimi Brown, Amira Gad, Natasha Ginwala, Latitudes, Michael Lee, Christina Li, Pages, Vivian Sky Rehberg, Samuel Saelemakers.

2013

January 2013

Location: Spring Workshop
Incidents of Travel: four artist-led tours that articulate the city of Hong Kong and each artist's artistic practice through routes and waypoints. With: Nadim Abbas, Ho Sin Tung, Latitudes, Yuk King Tan, Samson Young.

February 2013

Location: Asia Art Archive
A group of *Moderation(s)* participants visited Asia Art Archive in Hong Kong to consult the archive and engage in multiple discussions around collectivity, time and knowledge triggered by archival resources. With: Heman Chong, Latitudes, Nadim Abbas, Mimi Brown, Chantal Wong, Yuk King Tan.

April 2013

Location: Witte de With
A Thing At A Time: five performances, a lecture and a textual intervention, exploring the depths and the limits of speech. With: Mette Edvardsen, RoseLee Goldberg, Guy Mannes-Abbott, Anthony Marcellini, Eszter Salamon, Benjamin Seror, Koki Tanaka.

June 2013

Location: Spring Workshop
A Fictional Residency: a writing intensive resulting in a publication containing six short stories written by seven authors in four days' time. With: Nadim Abbas, Oscar van den Boogaard, Enoch Cheng, Heman Chong, Doretta Lau, MAP Office.

October 2013

Location: Witte de With
Stories and Situations: a day-long conference where discourse, translation, and objecthood are the main subject matters. With: Lee Ambrozy, Brian Castriota, Chris Fitzpatrick, Amira Gad, Vincenzo Latronico, Christina Li Vincent Normand, Rosemary Orr, Xiaoyu Weng, Arnisa Zeqo.

October - December 2013

Location: Spring Workshop
The Social Contract: a work requiring the audience to sign a legal contract restraining them from speaking about what they saw. With: A Constructed World.

2014

May - August 2014

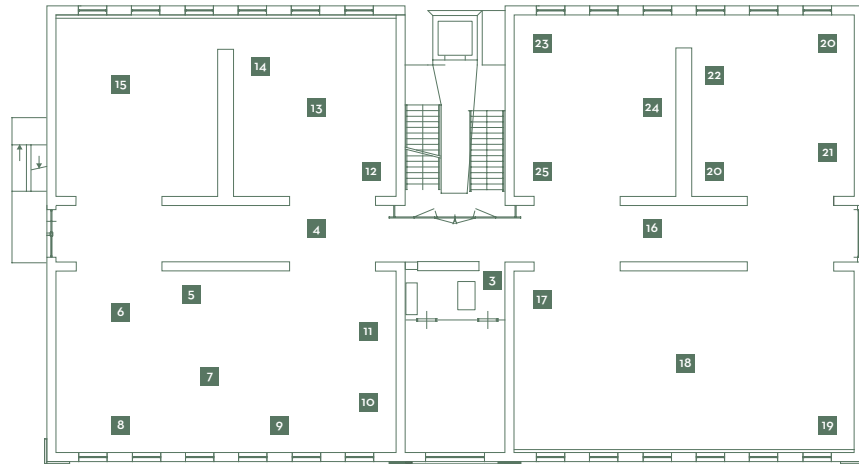
Location: Witte de With
The Part In The Story Where A Part Becomes A Part Of Something Else: a group exhibition with works by forty seven artists, marking the end of *Moderation(s)*. With: A Constructed World, Nadim Abbas, Allora & Calzadilla, Song-Ming Ang, Iván Argote, Bik Van der Pol, Pierre Bismuth, John Cage, Chen Zhen, Chu

Yun, Ceal Floyer, Aurélien Froment, Felix Gonzalez-Torres, Douglas Gordon, Minja Gu, Sharon Hayes, Ho Rui An, Ho Sin Tung, Tim Etchells & Vlatka Horvat, On Kawara, Patrick Killoran, Kwan Sheung Chi, Nicolás Lamas, Lee Kit, Michael Lee, Lucas Lenglet, Gabriel Lester, Marysia Lewandowska, Charles Lim, Katarina Löfström, MAP Office, Anthony Marcellini, Ahmet Öğüt & Cevdet

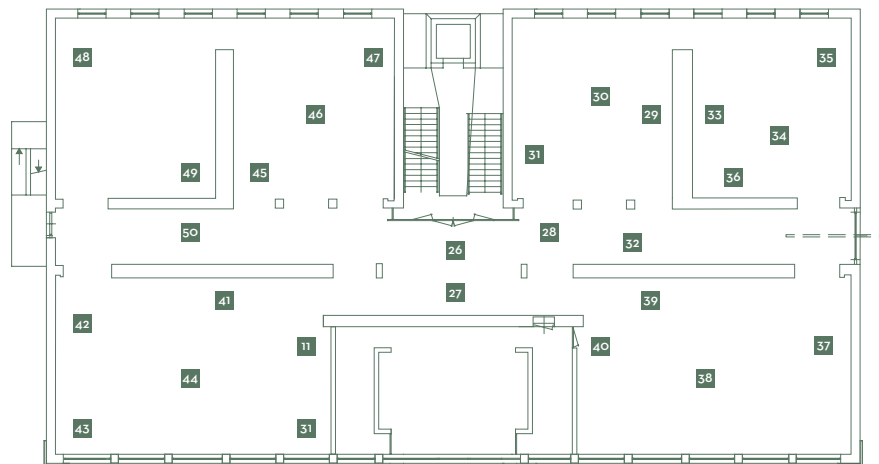
Erek, João Vasco Paiva, Patricia Reed, Willem de Rooij, Mor Shani, Praneet Soi, Nasrin Tabatabai & Babak Afrassiabi, Koki Tanaka, Narcisse Tordoir, Freek Wambacq, Leung Chi Wo + Sara Wong, Magdalen Wong, Adrian Wong, Haegue Yang, Trevor Yeung, Johan Zetterquist.

Exhibition Floor Plans

Outside: 1
Ground floor: 2



2nd floor



Works in the Exhibition

OUTSIDE

1. Chu Yun, *Unspeakable Happiness II*, 2003
The Part In The Story Where A Part Becomes A Part Of Something Else begins outdoors with Chu Yun's *Unspeakable Happiness*. Suspended from one end of the building to the adjacent one, is a garland of colored flags. They don't carry any national emblem, team logo, or a slogan. As such these flags do not correspond with anything in specific and for Chu Yun they can be seen as anti-flags.

GROUND FLOOR

2. Trevor Yeung, *Mr. Butterflies*, 2012
Also outside, you can catch a first glimpse of Trevor Yeung's *Mr. Butterflies* through the glass windows. The work is an installation made up of palm trees arranged in such a way that the leaves discreetly touch each other as they slowly rotate, making the soothing sound of rustling leaves. This slow choreography of domesticized tropical plants creates a poetic, slightly surreal environment.

2ND FLOOR

3. Felix Gonzalez-Torres, "Untitled" (*Perfect Lovers*), 1987 - 1990
This work consists of two identical clocks hung side-by-side. While the clocks are synchronized when installed, they may fall out of sync over the course of the exhibition. Evoking the feeling of perfect unison, the pair of clocks thus embodies the possibility of growing apart, and the inevitable ticking away of time. However, if the batteries in one or both of the clocks run down completely, the batteries are replaced and the clocks resynchronized. As such, the possibility for endless renewal is embedded in the work itself.

4. Allora & Calzadilla, *Revolving Door* (Rotterdam), 2011 / 2014
Revolving Door (Rotterdam) consists of a group of dancers forming a line that goes from one end of a wall to the other, blocking the path in a similar fashion to a human barricade. The line slowly rotates in a circular motion, allowing the public to move from one side of the room to the other as if passing through a revolving door, paradoxically making the barricade formation permeable. Literally sweeping up visitors as they circle the space in formation, the performers deliver a choreographed sequence of movements drawn from political protests and military marches to chorus lines to queues. A poetic reflection on the many different gestures we create in unison, the work creates a complex dynamic between the group and the individual. For *Revolving Door* (Rotterdam) Rotterdam-based choreographer Mor Shani was invited to create a new choreography for this work, making his own version of the work within the parameters of the existing work.

5. Pierre Bismuth, *In prevention of technical malfunction - Unplugged Bruce Nauman video work*, 2003
This installation consists of two unplugged video screens. The radical action of unplugging a work by renowned artist Bruce Nauman is a play on the fragile and inconstant existence of the medium of video, the very nature of which is to exist only when switched on. Taking advantage of this zone of indetermination Bismuth decides to sign the unplugged work and by extension to potentially make all "switched off" video pieces his own. What we are left with is the emptied out setting for another artist's work, which we can only imagine, proving that sometimes something becomes more present by its absence.

6. Freek Wambacq, *Rolled up Crystal visions or the lack of limitations*, 2012

As the title of the work suggests: the rolled up rug contains the work *Crystal visions or the lack of limitations* (2011) by artist Peggy Franck. Wambacq (Franck's partner) witnessed Franck while she carefully arranged the work and kept moving a large piece of carpet in and out of the installation. The carpet reminded Wambacq of a piece of rolled up vinyl flooring material that he once found on the streets of Brussels, and which functioned as a container filled with construction waste and leftovers of a domestic interior. This memory surfaced again in a dialogue between the artists while Wambacq was working on a show in 2012, prompting him to reassemble Franck's work on top of the carpet – which Franck in the end did not use – and roll it up. While the work seems to touch upon questions of authorship and appropriation, *Rolled up Crystal visions or the lack of limitations* above all celebrates collectivity and the exchange of thoughts and ideas.

7. Willem de Rooij, *Bouquet IX*, 2012

This work consists of lilies, gladiolas, gerberas, roses, eustomas, carnations, chrysanthemums, asters, anthuriums, and snapdragons. By using only white flowers, the artist refers to the important place this color was given in modernism and minimalism, as well as to the notion of whiteness used in identity studies. The bouquet is refreshed weekly and as such only exists for the duration of the exhibition, enforcing the attention and care a contemporary art institution is called upon in relation to artworks presented within their spaces.

8. Kwan Sheung Chi, *Lilies*, 2012

As a parallel and in opposition to Willem de Rooij's *Bouquet IX* stands Kwan Sheung Chi's *Lilies*. This work consists of a bouquet of plastic flowers, completely denying the passing of time and longevity of delicate natural elements such as flowers. Rather, it refers to modes of production and a notion of assimilation of reality. With *Lilies*, Kwan

collects mass-manufactured objects to turn them into works of art. The industry of artificially manufactured flowers plays an important role in post-war Hong Kong's economy. It also launched the career of one of the richest men in Asia, Li Ka-shing. For many families, assembling plastic flowers at home for factories was a means of supplementing income and characterized a unique era in Hong Kong's history.

9. A Constructed World, *Amphorae*, 2013

This work makes reference to one of the earliest stories about capitalism, *The Parable Of The Talents* as told in the Bible according to Matthew, and to the proliferation of erotic material available on the internet – one of the biggest money earning platforms today. Before being installed there for the first time, the director and co-director of an Australian museum made the works more “acceptable to a wider public” by covering those parts of the images that might be considered offensive to viewers with blue dots supplied by the artists. A neoliberal gesture, or is it meant to protect the public from what they already know? The works, now rendered a collaboration with the two directors, represent the embarrassment and conscious duplicity that capitalism is capable of arousing.

10. Michael Lee, *Home of Ivy Hodge (Ronan Point #18 - 90)/Housing Committee of the London Borough of Newham/London, UK/1968 (Exploded, Partially Collapsed) - 1986/1:50, No. 2, from the series Dwelling*, 2013

Michael Lee's practice often investigates urban memory and fiction, with a particular interest in the contexts and implications of loss. Lee painted a blueprint of the *Home of Ivy Hodge* located at East London's former Ronan Point, a 22-storey social housing tower block. At approximately 5:45 am on 16 May 1968, Ivy Hodge went into her kitchen in flat 90, a corner flat on the 18th floor, and lit a match to light the stove for her early morning cup of tea. The match sparked a gas explosion that blew out the load-bearing flank

walls, causing the progressive collapse of the south-east corner of the building. Four people were killed in the incident, yet Hodge survived, as did her gas stove, which she took to her new address.

11. Douglas Gordon, *Letter n° 21 never again, for the last time. ever again, for the first time*, 2002

Up on the wall, in a place your eyes might not usually glance at, is Douglas Gordon's wall text that reads: 'never again, for the last time.' And further on in the exhibition: 'ever again, for the first time.' Gordon's work, on the one hand, prompts us to pay attention and look at the corners of a space that we wouldn't usually look at. At the same time, he shares with us a message about the relationship between time and actions, and the ambivalent feelings in between.

12. Nicolás Lamas, *Ideas about the universe*, 2013

Nicolás Lamas took the best-selling science book ever published in the English language, *Cosmos* by Carl Sagan (first published in 1980), and modeled it with a sander. As part of this action, the book takes the appearance of a piece of matter eroded. The paper particles extracted from the book mixed with water are transformed into a ball that can be seen to resemble dung scarab beetles roll on the ground. The ancient Egyptians related this scarab to Khepri, the god of the rising sun who was believed to roll the sun above the horizon every morning, then carried it through the other world after sunset, only to renew it, again, the next day. The round object created by Lamas takes the shape of a heavenly body, be it the sun or earth itself.

13. Patrick Killoran, *Rebound*, 2004 – ongoing

This project consists of a continuous exchange of books from the artist's library and reflects on the sharing and possession of cultural knowledge. Once read, each book is rebound with a new cover designed by Patrick Killoran, that includes a message on the front and a roster for names of readers on the back. The message

is addressed to whom it may concern, and reads, “I am a book intended to be passed on and shared. If you choose to read me, please sign in on my back cover. When you are finished reading, give me to another person. Do not keep me in storage or put me on the shelf, deliver me to the next reader. If you find me in storage, or with someone who is not reading me, you are authorized to take me as your own and read me.” The exhibition at Witte de With is the first public exhibition of *Rebound* by an institution since the project's inception in 2004. Visitors are encouraged to take, read, and share the books.

14. Tabatabai & Afrassiabi, *Supplement to an Enduring Romance*, 2014

Supplement to an Enduring Romance is a bookshelf designed for the 74 volumes of books, originally published by a group of students who had occupied the American embassy in Iran in 1979. The books consist of reprints and Persian translations of official US government documents that were found in the embassy. Many of the titles were reassembled from their shredded originals and the artists spent some time collecting and bringing together the volumes – to this date, they are still missing three volumes in their collection. The work plays with the obscure nature of the supplement and the way it both complements and situates deficiency. While there is a reference to the way the books have supplemented the Iran-US relations and the Iranian post-revolutionary identity, the object between the angled mirrors has a supplementary, intermediate and ornamental role within the bookshelf itself. The title may also hint on the equally obscure relation between art and politics.

15. Sharon Hayes, *'My Memory Translates Everything into Something Else'*, 2012

Sharon Hayes' statement and contribution for this exhibition is manifested into a colorful text painted on an oversized black fabric. Almost recalling the show's title *The Part In The Story Where A Part Becomes A Part Of Something Else*, it refers to ideas of narrative and

its limitations. With Hayes' work, the narrative at hand is the one fabricated by memory, where the limitations of our faculty of reminiscence are actually enabling other narratives to appear.

16. Iván Agote, *White Cube (piñata)*, 2009
Agote first realised this work in 2008 as a reflection on minimalism. The artist also conceives it as a thought on colonialism, by using the popular South American form of the piñata to talk about how we conceive of objects and form within contemporary art. Often filled with candy and small gifts, this piñata-shaped work also suggests the white cube exhibition space as a generous space where artists share their work with the world. For the presentation of the work, the destruction of the piñata is part of the process of realizing the installation.

17. João Vasco Paiva, *Translucent Debris*, 2014
Installed in a corner of the space, João Vasco Paiva's *Translucent Debris* is a work made of stacked leftover pieces of Plexiglas that were collected outside of several advertising shops in Hong Kong, where Plexiglas is commonly used to build the light boxes that dominate much of lower Hong Kong's cityscape. The stacks of unwanted debris display the functional compositions made by the workers, regardless of the aesthetic output that is created, encrypting the frequency, and diversity of the outdoor advertising that is fabricated daily. Free of their original purpose, these sheets of Plexiglas overlap, creating an intricate game of colorful shadows. They are distanced from their functionality and extend their value beyond their original use.

18. Bik Van der Pol, *up close*, 2014
For this exhibition, the artists duo Bik Van der Pol decided to bring the sculpture *Two Rectangles Vertical Gyrotory (1971)* by George Rickey, and install it laying down on the floor of the exhibition space. This kinetic sculpture, normally installed on Rotterdam's busy Binnenwegplein, has somewhat of a contested history. After recent renovations of the square causing

an elevation of the ground, the blades of the sculpture rotated at a mere 2.11 meters above street level. The sculpture was hence considered a safety hazard because of the danger of it hitting the heads of passers-by. In prevention of any accidents, the sculpture was fenced off in 2012 and temporarily removed later that same year. Since then Sculpture International Rotterdam (SIR), to whose collection the sculpture belongs, and the Public Works Department have attempted to find a solution in close conversation with the estate of the artist, who had passed away in 2002. With no concrete date set, the sculpture is now presented immobilized and in parts, awaiting its return to the public space.

19. Anthony Marcellini, *The Object In And Of Itself*, 2011
The Object In And Of Itself consists of 9 prints showing a pre-smartphone Nokia printed at 1 to 1 scale. Each phone displays a succession of text messages regarding the process of the phone's becoming. This work aims to investigate our relationship with things and, to a larger extent, technology, a relationship most often limited and located somewhere external to the thing; we are estranged from an object's capacity to speak for itself because we only see it through the utility and possible market value it represents. In his work, Marcellini investigates a non-anthropocentric social practice, whereby attempts are made to trace, or perhaps imagine, an object's voice independent from us, rather than see it as only subjected to our own processes of production and thinking.

20. Lucas Lenglet, *Soft Corners*, 2014
Corners are as much wall as they are floor. *Soft Corners* by Lucas Lenglet discretely refers to the architecture of Aldo van Eyck who speaks of 'in-betweenness' as a way to dissolve the (negative) polarity in architecture - interior vs exterior, city vs building, nature vs culture. Much of Lenglet's artistic practice deals with zones of transference or contact. With this work, Lenglet translates these concerns into a

formal manifestation enabling us to become more aware of the spatial nature of the galleries, softening the hard edges of the white cube exhibition space.

21. Tim Etchells and Vlatka Horvat, *Rotten Days (Rotterdam)*, 2014
Rotten Days is a performative work based around provocative, often ill-humoured texts by artists Vlatka Horvat and Tim Etchells, painted daily on a wall of the exhibition space. Each text is displayed for one day only before being painted over and replaced with a new one - the change orchestrated through a simple daily action carried out by a member of Witte de With's staff, according to the artists' schedule. The work emphasizes the provisional nature of the ideas it proposes through written language, drawing viewers into a direct relation with its blank, disconcerting, comical and playfully confrontational slogans and messages. *Rotten Days: Rotterdam* (2014) follows the project's first iteration, *Rotten Days: Graz* (2006).

22. Ho Rui An, *Self-Reliant Girl*, 2014
In J.M. Coetzee's novel, *Slow Man* (2005), the protagonist passes by "a slim, bespectacled girl from Singapore who with her two sisters, quiet as mice, occupies the flat above his." With *Self-Reliant Girl* artist Ho Rui An arrests this fleeting encounter in the form of a cinematic poster, and evokes the delicate balance between social acknowledgement and self-reliance. Do we need others to be ourselves, or is it each unto oneself?

23. Chen Zhen, *No Way To Sky, No Door To Heaven (homage to Duchamp)*, 1995
Chen Zhen's work shows a panel which on one side is covered in rags stuffed behind a steel mesh, and on the other side is covered with the ashes from burnt paper. Each side of the door shows a metal plate reading 'no door to earth' on one side, and on the other side 'no way to sky'. The essential spirit of Chen Zhen's work is encapsulated in the notion of 'trans-experience'. Constantly traversing boundaries, Chen

Zhen operated in a domain between Eastern and Western thought, privileging synergy rather than clear-cut choice and rigid classification. Chen Zhen's work deals with issues, ranging from international politics to the life of the individual, and in his artistic practice he searches and aims for a visual synthesis which clearly expressed, from an aesthetic point of view, the need to be understood in a world with different perspectives.

24. On Kawara, *Lat. 31°25'N, Long. 8°41'E*, 1965
Two paintings by On Kawara are shown in different spaces of the exhibition. The one on the third floor carries the date 13 Jan. 1973, the other shows cryptic longitude-latitude coordinates: Lat. 31°25'N, Long. 8°41'E. These coordinates lead to the middle of the Sahara desert in Eastern Algeria, to the Grand Erg Oriental, a remote and barren location. Algeria was the site of a devastating and anti-colonialist war against France, the aftermath of which continued well into 1965. Kawara moved to Paris in 1962, just as hundreds of thousands of Franco-Algerian refugees began making their way into the country of the former colonial oppressor. Conceptual artist Joseph Kosuth donated this atypical Kawara painting to the Van Abbemuseum (Eindhoven) in 1980 with the tagline, "in memory of Fernand Spillemaeckers," his Belgian dealer who passed away in 1978 and who was instrumental in introducing conceptual art to Belgium.

25. Aurélien Froment, *La pièce du souffleur*, 2009
Froment's practice is one based on the model of a network of heterogeneous references, borrowed from disciplines as varied as cinema, theatre and literature. The form of *La pièce du souffleur* evokes the scenic element of the prompter's box in theatre stages. Silent, however, the work points towards the latent presence of (pre-given) speech, as well as the possible dependency on others to find our own words.

3RD FLOOR

26. Gabriel Lester, *Chance Encounters*, 2011
This work by Gabriel Lester consists of white mobile pedestals, geometric volumes and fake tropical plants in white containers. These objects travel, both from exhibition to exhibition, as within the exhibition space. They move around, yet not necessarily because of any supposed invitation to the public for an interactive engagement with the objects, but with time, small changes in their original arrangement inevitably occur. *Chance Encounters* occupies the space as the pawns of a board game, or as museum pedestals awaiting use and placement.

27. Ceal Floyer, *No Positions Available*, 2007
In her work, Floyer draws from minimalist and conceptualist strategies. While employing everyday objects in a very precise way, her work contemplates the interplay between title, object and apparatus of display. With a subtle sense of humor that often touches the absurd her work resonates with philosophical ideas and challenge one's notions and perception. Although it might be read as a reflection on the job market, the sign's message *No Positions Available* in fact refers to its own physical properties, occupying the wall's surface by virtue of its repetition.

28. Marysia Lewandowska, *Negotiation*, 2011
In December 2010, the graduating students of the MA Curating Contemporary Art at the Royal College of Art invited Marysia Lewandowska to contribute to their final exhibition project. As the invitation came at a time when students across the UK were protesting against the further privatization of education, the artist took this as an opportunity to investigate institutional hierarchies and forms of resistance. Several months long research into the college archive and art collection prompted questions about how knowledge is produced as well as made public, and what is left of the 'common'. By bringing attention to the contentious histories of the institution, *Negotia-*

tion exposes the tension between enclosure and a need for dialogue in the production and dissemination of culture.

29. Lee Kit, *Picnic*, 2009
In his series *Picnic*, Lee Kit explores the fluidity of objects as they move between domestic environments and public spaces and serve a variety of functions. Exhibited first as wall-hung paintings, the cloths were then appropriated as functional objects in the aftermath of the SARS epidemic in Hong Kong in 2003. After weeks of indoor seclusion, Lee and his friends decided to hold an outdoor picnic during which they used one of the cloths as a picnic blanket. Since then, some of Lee's hand-painted cloths have been assimilated into domestic environments as washcloths, towels, curtains, and bed sheets, while others have been integrated into public and communal settings as café tablecloths. One of the cloths even served as an impromptu banner during political protests in 2004. By traversing between private domestic settings and public exhibition spaces, Lee's hand-painted cloths engage in a wide range of signifying practices. Yet, Lee continues to emphasize the minimalism of his works, insisting that they have no extrinsic meaning. In this vein, the cloths – rather than acting as instigators of meaning-making – serve more as passive observers witnessing ordinary moments in the artist's life.

30. Nadim Abbas, *Holy Mt IV*, 2014
Nadim Abbas' *Holy Mt IV* is a pyramid-shaped sculpture made of drink cartons. On a first level, his work puts forth modes of mass-production, using cheap and highly artificial flavored beverages. On the other hand, he creates a paradox by transforming and piling up these low-brand drinks into a pyramid, one of mankind's handmade miracles. Inviting the audience to help themselves to a drink should they get thirsty whilst visiting the exhibition, the work also has an important social aspect to it.

31. Narcisse Tordoir, *Are we losing our ideals?; Everything is very quiet*, both 1979
In the late 1970s, Tordoir would walk into a bar or another social gathering space, stand on a chair and simply hold up the unfolded drawing. After a while he folded the drawing back up and walked out. These simple actions confront the unsuspecting bystanders with an image accompanied by a thought-provoking phrase such as: are we losing our ideals? Much like Lee Kit's folded picnic blanket, presented in the same space, these drawings have a purely aesthetic value as well as a utilitarian one, which only becomes manifest through everyday usage.

32. Koki Tanaka, *The fly never gets inside*, 2009
An important aspect of Koki Tanaka's work refers to the relationship between the world of innumerable objects we live in and the possibilities of some of those objects to be used, linked and redefined in unexpected, ingenious and even ludicrous ways. *The fly never gets inside* is a swirling triple helix created by attaching colorful ribbons at the ends of the wings of a ceiling fan, inspired by the contraption used by street food vendors in China. The artist turns into sculpture the prosaic of everyday life that normally does not warrant a note. Tanaka has stated: "Even things and movements that have hardly any significance seem to contain something never seen before when they are singled out and looked at."

33. Patricia Reed, *Pan-National Flag*, 2009
Along the same lines as her work *Perfect Present* also presented in this exhibition, Patricia Reed plays with our understanding of everyday objects or symbols and morphs these by allocating new meanings to them. Here *Pan-National Flag*, is the result of a superimposition of the formal structures of all national flags worldwide. This abstraction or deconstruction collapses the symbolic sovereignty of each flag onto a plane of the entangled global. A self-negating black stain emerges.

34. MAP Office, *Island For Colorblind*, 2014
Island For Colorblind is a territory that cannot be seen by everyone. Inspired by the Ishihara color test, the figure 69 is embedded in the landscape as a number of pink and green urchin shells. The deliberate choice to portray the number 69 has multiple reasons, ranging from the optical agility this number incorporates, to the symbiosis of two entwined figures. The island is exclusive and possibly invisible to some.

35. Ho Sin Tung, *Hills Won't Heal*, 2010
Hills Won't Heal is a work about hills in the larger Hong Kong territory that have disappeared throughout the last century. Picturing 'The Demolished and Disappeared Hills in Hong Kong,' this elaborate drawing by Ho Sin Tung highlights the on-going battle in Hong Kong between nature and urbanization. A mountainous city, with limited useable land, the natural landscape (including the ocean) is constantly being clawed away at. With her work, Ho talks about our memories of space and the impact humans have on their own surroundings.

36. Praneet Soi, *Okhla Mandi*, 2010
The photographs in the series *Okhla Mandi* were taken by Praneet Soi in on the wholesale marketplace (or Mandi) of the industrial area of Okhla, New Delhi. In 2010, the year these photographs were taken, the onion prices hit the roof as the result of an economic scam. Soi decided to study these photographs further, analyzing the relations between the different elements represented in the image. By adding the colorful lines on top of the photograph, he articulates the architecture of exchange between people, bodies, goods, and currencies. As a hyper local node of an ever more globalized economy, the wholesale market represents a gritty, visceral site where economy, society, urban dwelling and natural goods cross paths.

37. Charles Lim Yi Yong, *within*, 2010
Charles Lim's photograph *within* depicts a train derailed from the tracks with people standing around it. The complacent attitude of these

people contrasts with the dramatic impact of the tilted locomotive. This double atmosphere gives this image an ambiguous flair: did this really happen or is it a staged photograph? Offering a literal rendering of the often metaphorical “train wreck” Lim also opens up reflections on failure and how we deal with situations gone wrong.

38. Adrian Wong, *Fountain II – Surinaams, Chinees, Indisch*, 2014
Fountain – Surinaams, Chinees, Indisch has both a practical and a ritual function, symbolizing the relationship between physical cleanliness and moral purity. It shows the human need, which is also pivotal in most religions, to be both spiritually and physically clean. Tea is used in lieu of water as a nod to the use of herbal decoctions to cleanse the body of impurities, common amongst expectant Surinamese mothers; the tradition of rinsing the cups, plates, and bowls of honored guests in tea, prior to meals at Chinese banquets; and the close relationship of tea consumption with the practice of Ayurvedic medicine. The combination of the healing herbal liquid and the mishmash of random objects inspired by Rotterdam’s diverse immigrant populations addresses anxieties over hygiene and public health, as well as the commingling of cultures in the city’s unique landscape. Wong’s work, which is both culturally critical and religiously aware, illustrates the artist’s strong connection to contemporary city life, and his interest in using ancient rituals to accentuate the dark corners and eccentricities of metropolitan existence.

39. Patricia Reed, *Perfect Present*, 2013
In contrast with Felix Gonzalez-Torres’ “*Untitled*” (*Perfect Lovers*) presented on the 2nd floor, Patricia Reed’s *Perfect Present* is a clock displaying all possible local times in the world simultaneously. The solitary clock with its illegible, condensed time presents not the synchronicity of two people in love, like in Gonzalez-Torres’ work, but the disorienting temporality of alienated togetherness, the

concurrent times of the market and perpetual productivity.

40. Magdalen Wong, *Chains*, 2010
Chains oscillates between the sculptural and the gestural: It’s a simple door-chain-lock yet its sturdy chain has been replaced by old golden necklaces found at flea markets. The chain lock, though it has become rare since being replaced by high-tech security locks, remains a symbolic domestic element that provides reassurance as to the safety of one’s home. The chain is not one that locks up something, but rather prevents harm from breaking in, while at the same time allowing a gap of awareness, through which one could partly view the outside world.

41. Song-Ming Ang, *Music Manuscripts #26–29*, 2014
For *Music Manuscripts*, a set of black-line drawings made with architectural felt-tip pens, Song-Ming Ang tasked himself, somewhat obsessively, to explore the seemingly endless formal possibilities of the standard 5-line staff on music manuscript paper, used for hand-writing musical scores. He only accepts perfectly completed drawings – the least blemish disqualifies the work. The “music” lies in their production – the regularity and interruptions in the lines, in the absence of notes, creating note-less note paper. Or put another way, in the absence of musical notes only the rules remain. Ang’s work is reminiscent of John Cage’s work on paper, also presented in the exhibition, where music is hinted at, yet not heard.

42. On Kawara, *13 Jan. 1973*, 1973
This painting belongs to the *Today Series*, which On Kawara started on January 4, 1966. The paintings in this series show the date it was made and are also a kind of summary of Kawara’s activity that day: he made this painting. Every *Date painting* should be completed within a day. If the artist fails to do so, the work is destroyed. With the *Today Series* Kawara intersects the passing of time with seemingly

random anchor points. The impact of each individual date is left out to play for each individual visitor, who might have their own associations to the given date.

43. John Cage, *Lecture on Something*, 1966; *Lecture on Nothing*, 1978
The late composer, thinker, and artist John Cage posed fundamental questions about the essence of sound, music, chance, arrangement, and instrumentation; if there were rules about music in place, Cage found a way to break or at least transform them. For Cage, revolution was an infinite concept. He remains best known for *4’33”*, a piece dating from 1952 where the pianist sat at the piano, not playing anything for the duration indicated by the title of the work. Cage’s *Lecture on Something* and *Lecture on Nothing* plays on a similar riff, though with the format of the lecture, and tackles the question of how we can speak about nothing versus something.

44. Haegue Yang, *Sonic Brass Dance*, 2013; *Sonic Nickel Dance*, 2013
Yang’s two sculptures with handles, *Sonic Brass Dance* and *Sonic Nickel Dance*, consist of large clusters of bells attached and mounted on casters, inviting the audience to engage in a partner dance with these objects or sculptures. As with Gabriel Lester’s *Chance Encounters*, the position of the pieces varies over the course of the exhibition, accordingly to the participation of the visitors. However, each sculptural being, as Yang calls them, has a so-called parking position where they are returned to rest. Here, the notions of mobility and immobility, leaving and returning, as well as possible bodily and sensorial experience are of central interest. Sound and movement simultaneously inhabit these sculptures which by responding to the presence and actions of a visitor, confirm our mutual existence as physical feeling entities.

45. Minja Gu, *42.195*, 2006
In the work *42.195*, Minja Gu upends the concept of a marathon by slowing it down.

She performed the complete marathon, yet instead of running decided to take her time and walk. Starting at 10 am on 3 October 2006 and reaching the finish line at 7:26 pm on 4 October 2006, the artist had walked 42.195 km and finished the marathon. Minja’s work hints, on the one hand, at the idea of slowing down, but also, on the other hand, at imposing a certain discipline to oneself when dealing with time.

46. Ahmet Ögüt & Cevdet Erek, *Ahmet Cevdet Bey: “Jacket”*, 2011
With *Ahmet Cevdet Bey: “Jacket”*, the artists Ahmet Ögüt and Cevdet Erek play with the perception of the viewer. Ahmet Cevdet Bey is an imaginary character who was conceived as a fusion of both artists, representing a joint inner voice and dialogue. In this series of collaborative works they turn this double voice into a humorous physical and personal experience for the audience.

47. Leung Chi Wo + Sara Wong, from left to right: *French Voter With One Foot Lifted Off The Ground*, 2013; *Japanese Housewife Scratching Her Back*, 2010; *Young Diplomat In Beijing*, 2010
Reviewing mass media, and often historical photographic images, Leung Chi Wo and Sara Wong contemplate the presence of those unidentified human figures who were accidentally captured within a grander pictorial narrative. As philosopher Roland Barthes’ pointed out: Anyone who is photographed, no matter how minor their part in the overall image, must have undoubtedly been there. Although we often don’t know these figures at all, they have already occupied a place in our past. By re-staging the poses of those who appear in the found images, Leung and Wong challenge the authority of the grand narrative portrayed by the media on one hand; and also shed light on the poetics of photography through their own presence in the newly studio-shot photographs. The impossibility to identify an unidentified person in the past has become the artists’ romantic encounter with history in a most humble but embodied way. These three

photographs are part of a larger ongoing series called *He was lost yesterday and we found him today*.

48. Johan Zetterquist, *Proposal No 9: Hole Through the Moon*, 2007

With his work, Johan Zetterquist reinvigorates the tradition of art in public spaces, creating excessive, conceptual, and utopian proposals. Because these works are unlikely to be actually realized at the intended scale, Zetterquist himself creates installations, scale models and sculptures. *Proposal No 9: Hole Through the Moon* is one of such proposals, part of a larger series. Irony is not to be undermined in this work, which reveals the artist's apocalyptic sensibility, considering the fact that should the proposal be executed, it would extinguish life on earth with an unequalled tidal flood.

49. Katarina Löfström, *Loop (The End)*, 2006
Loop (The End) is a work that hangs from the ceiling consisting of a blithely blinking light chain with red bulbs. The title, however, imparts a more exact allusion: In Morse Code the piece blinks out the title of the melancholic, distinguishing song of the *Apocalypse Now* soundtrack by The Doors, *The End*. The message is repeated over and over again in a loop. In her work, Löfström often quotes literature and feature films, isolating for example background art, dialogue, props and end credits to let them speak for themselves, center stage. The artist is not necessarily leaving us any keys for interpreting the works but rather offers the first link in a possible chain of associations – like a piece of music with a title but no lyrics.

50. Pierre Bismuth, *Coming Soon*, 2010

The neon sign *Coming Soon* is Pierre Bismuth's second work in this exhibition. The piece focuses on the question of the future, the promise of a better tomorrow. It also makes a statement about how the commodity, embodied in the iconic phrase "Coming Soon", has replaced the potential for a real change with the imperative of the merely new. Bismuth's work demonstrates that the ultimate commodity is the promise itself, totally freed from any physical object, and that the only thing that should be fulfilled is the need for desire itself. The sentence "Coming Soon" therefore becomes the ideal commodity as it produces pure desire and sustains it endlessly.

Public Program

SELECTED READINGS:
SEVEN VIEWS ON AN EXHIBITION

*What is asked of us when we visit an exhibition?
What do these works of art want from us?
And in return, what do we want from them?*

For the duration of *The Part In The Story Where A Part Becomes A Part Of Something Else*, Witte de With invited seven guest moderators to give a "reading" or interpretative tour of the exhibition. Throughout the Summer 2014, moderated public tours of the exhibition will be given by Lorenzo Benedetti, Oscar van den Boogaard, Ann Demeester, Chris Fitzpatrick, Christina Li, Marnie Slater, and Steven ten Thije.

Friday 23 May, 6 pm with Ann Demeester
(Director Frans Hals Museum - De Hallen
Haarlem)

Sunday 25 May, 3 pm with Chris Fitzpatrick
(Director Objectif Exhibitions, Antwerp)

Friday 30 May, 7 pm with Lorenzo Benedetti
(Director de Appel arts centre, Amsterdam)

Friday 6 June, 6 pm with Christina Li (Curator,
writer, and Witness to the *Moderation(s)*
program, Amsterdam and Hong Kong)
Coinciding with Kunstblock Fridays, when
Witte de With and other Kunstblock partners
on the Witte de Withstraat are open until 9pm.

Friday 20 June, 7 pm with Steven ten Thije
(Research Curator, Van Abbemuseum,
Eindhoven)

Saturday 21 June, 3 pm with Marnie Slater
(Artist and writer, Brussels)

Sunday 17 August, 3 pm with Oscar van den Boogaard (Novelist and Director of the HISK, Ghent)

Please reserve by sending an e-mail to reservations@wdw.nl.
Regular entrance fees apply: €6 / €3 discount
(-18 / students / CJP / seniors)

MODERATION(S) PUBLICATION

This forthcoming book will document and reflect upon the many projects part of *Moderation(s)*. Writer and journalist Doretta Lau proposes a short story based on the recordings of *Stories and Situations*, a conference where discourse, translation, and objecthood were the main subject matters; poet and critic Travis Jeppesen writes about *The Part In The Story*, departing from the works in the exhibition themselves; philosopher Aaron Schuster reflects upon the importance of pleasure; writer Guy Mannes-Abbott contributes a series of short texts that build on his intervention for the performance program *A Thing At A Time: In witness time begins*; curator Chris Fitzpatrick talks about parasitical strategies in art; curatorial duo Latitudes consider the format of the tour and experience Hong Kong with local artists as their guides; novelist Oscar van den Boogaard reflects on chance encounters; and Witness to the *Moderation(s)* program Christina Li annotates all texts and images with behind the scenes anecdotes and meanderings.

Biographies

A *Constructed World* (founded 1993) is the collaborative project of artists Geoff Lowe and Jacqueline Riva (Australia). They are known for their performances presenting conversation, philosophical texts, music, and dancing, incorporating not-knowing as a shared space.

Nadim Abbas (b. 1980, Hong Kong) explores the intricate role that memory-images play in the intersection between mind and matter. This has culminated in the construction of complex set pieces, where objects exist in an ambiguous relationship with their own image, and bodies succumb to the seduction of space.

Jennifer Allora (b. 1974, Cuba) and Guillermo Calzadilla (b. 1971, Cuba) have been working together since 1995. Allora & Calzadilla often use movement, noise and music as a productive measure and potential tool through which cultural, social, and political relationships can be gauged and challenged.

In his projects, installations and performances, Song-Ming Ang (b. 1980, Singapore) draws out the personal relationships we may have with music. Often refashioning musical objects and paraphernalia, Ang's work is based on restriction as much as on improvisation.

Iván Argote's (b. 1983, Colombia) artistic practice focuses on interventions and performances in public space, creating work that explores the city as a space of political and relational conflict, while creating scenarios that blend rebellion and absurdity.

Dutch artists duo Liesbeth Bik and Jos van der Pol have worked collaboratively since 1995 as Bik Van der Pol. Their working method is based on co-operation and research methods. They often work on location, use, reuse and reactivate the work of others - be they from the world of art, journalism, media or history.

Pierre Bismuth (b. 1963, France) examines our perception of reality and our relation to culture and its productions. The aim of his works is to destabilize pre-established codes of perception and to force the viewer to become critical and incredulous even when presented with cultural objects whose meaning appears self-evident.

John Cage (1912 - 1992, USA) was an American composer, music theorist, writer and artist. A pioneer of indeterminacy in music, electro-acoustic music, and non-standard use of musical instruments, John Cage was one of the leading figures of the post-war avant-garde.

Leung Chi Wo's (b. 1968, Hong Kong) artistic practice ranges from photography and video to text, performance and installation, focusing on the relationship between anticipation, perception and understanding in communication. His research interests include architecture, Hong Kong art and culture, and institutional critique.

Chu Yun (b. 1977, China) works primarily with installations, directly referencing his own experiences. While Chu Yun's artistic vocabulary is clear and direct, at the same time he is able to reveal what is hidden in a poetic way.

Cevdet Ereğ's (b. 1974, Turkey) work is characterized by a use of rhythm and site specificity. His projects combine video, sound and images, often in an attempt to alter the viewer's perception and experience of a given environment.

Tim Etchells (b. 1962, United Kingdom) has worked in many contexts, notably as the leader of the performance group Forced Entertainment, and in collaboration with a range of visual artists, choreographers and photographers. His work spans performance, video, photography, installation and fiction.

Ceal Floyer's (b. 1968, Pakistan) work is characterized by deft manoeuvres in everyday situations, testing the slippage between function and implication, the literal and the imagined. Working in film and installation, she reconfigures familiar objects as sources of surprise and humor.

Aurélien Froment (b. 1976, France) explores the semantic power of images. In his work, images, gestures and objects are placed in a new perspective. Through a constant interaction, contrast, superposition, mutual influence and reciprocal reference are the relationships between images and words exposed.

Felix Gonzalez-Torres (1957 - 1996, Cuba) is known for his minimal installations and sculptures in which he used materials such as strings of light bulbs, clocks, stacks of paper. The most pervasive reading of Gonzalez-Torres' work takes the processes of his works as metaphor for the process of dying. However, many have seen the works also representing the continuation of life with the possibility of regeneration (replacing bulbs, replenishing stacks).

Douglas Gordon's (b. 1966, Scotland) work often involves memory and the disruption of perception; by making his audience aware of their own fugitive subjectivity, he questions how we give meaning to our experience of things.

Minja Gu's (b. 1977, Korea) works appear frail and intimate, and almost indistinguishable from everyday life. Gu is predominately interested in what society uses and then discards. She recycles back into presence and with grace, wit and poetry the many supposedly valueless remnants of daily consumerism.

Sharon Hayes (b. 1970, U.S.A.) makes videos, performances and installations at the intersections between history, politics and speech. She employs approaches borrowed from theater, linguistics and journalism, to explore new representational strategies that examine the character of the present political moment.

Ho Rui An (b. 1990, Singapore) works in the intersections of visual art, cinema, performance and theory. He constructs new situations around existing aesthetic objects, through which notions of transmission, community and incommensurability are negotiated.

Vlatka Horvat (b. 1974, Croatia) works across a wide range of contexts, namely sculpture, installation, drawing, performance, photography and text. Her projects often focus on rearranging or reconfiguring objects, built space and social relations at play in it.

João Vasco Paiva (b. 1979, Portugal) is a decoder of urban spaces who observes the complex and chaotic characteristics of metropolises. Paiva uses different mediums and systematically documents, analyses, and reduces urban sounds and systems, in an effort to find order and inner logic to urbanity's complexity.

On Kawara (b. 1933, Japan) creates paintings, drawings, books, and recordings that examine chronological time and its function as a measure of human existence. His practice is characterized by its meditative approach to concepts of time, space, and consciousness.

Patrick Killoran (b. 1972, U.S.A.) explores through his work the contradictions that arise with the terms "public space" and "public art," specifically addressing consumer behavior and the products of consumer culture.

Lee Kit's (b. 1978, Hong Kong) practice spans a broad range of media including painting, drawing, video, and installation. His works often focus on quotidian and ready-made objects that address ordinary daily rituals.

Kwan Sheung Chi (b. 1980, Hong Kong) works across performance, installation and video, and unveils upside-down and sometimes absurd situations, questioning the contradictions and power relations in today's society.

Nicolás Lamas (b. 1980, Peru) analyzes the relationship established between knowledge and power, and how that bond ideologically determines our perception and interaction with our environment.

Michael Lee (b. 1972, Singapore) researches urban memory and fiction, especially the contexts and implications of loss. He transforms his observations into objects, diagrams, situations, curations or texts.

The work of Lucas Lenglet (b. 1970, the Netherlands) can be understood as a spatial reflection on how to position ourselves in relation to art (art history, the art world), the outside world and our own personal life.

Gabriel Lester's (b. 1972, the Netherlands) spatial works, films and installations originate from a desire to tell stories and construct environments that support these stories or propose their own narrative interpretation.

Through her collaborative projects, Marysia Lewandowska (b. 1955, Poland) has explored the public function of archives, collections and exhibitions in an age characterized by relentless privatization.

As a former professional sailor, Charles Lim Yi Yong (b. 1973, Singapore) is keenly attuned to environments we rarely see, to forces that most of us would not even notice.

Katarina Löfström (b. 1970, Sweden) continuously examines visual art's ability to break loose from traditional behavioral patterns and rational thinking. Light, perception and how we choose to interpret the outside world is a recurring theme in Löfström's work.

MAP Office is a multidisciplinary platform devised by Laurent Gutierrez and Valérie Portefaix (France). This duo of artists-architects is based in Hong Kong, working on physical and imaginary territories.

Anthony Marcellini (b. 1978, U.S.A.) examines the relationships of seemingly disparate things: objects, individuals, historical events or natural phenomena. Through absurdist acts or suspensions of belief he levels the divisions between the natural and constructed world.

Ahmet Öğüt (b. 1981, Turkey) produces pseudo-documentary work that is humorous and incisive. He creates situations that focus on the connection between subjective and collective memories and the handing down of history, accurately or not.

Nasrin Tabatabai and Babak Afrassabi (Iran) founded Pages in 2004, a collaboration that encompasses various joint projects and a bilingual magazine in Farsi and English. Their projects and the magazine's editorial approach are closely linked, both attempting to articulate the indecisive space between art and its historical condition.

In her work, Patricia Reed (b. 1977, Canada) focuses on the contingency of normality. Her practice is founded on the play with the plasticity of the normal, both conceptually and materially.

As a visual artist Willem de Rooij (b. 1969, the Netherlands) is concerned with the notion of 'representing', or 'imaging'. His works manifest an aversion to, and at the same time dependence upon, visual references.

Mor Shani (b. 1985, Israel) is a choreographer whose work is characterized by a meaningful minimalism, both in form and content, and to discover new mental virtuositities both of performers and spectators.

In her work, Ho Sin Tung (b. 1986, Hong Kong) predominantly uses pencil, graphite and watercolor in combination with found and ready-made images. These are reinterpreted to narrate stories of places, relationships and periods of time often within a historical setting.

The work of Praneet Soi (b. 1971, India) includes painting, drawing, collage, text slide shows and performance-lectures. Soi's exploration of media imagery led him to experiment with fragmentations and distortions of the human body and his environment.

Koki Tanaka (b. 1975, Japan) visualizes and reveals the multiple contexts latent in the most simple of everyday acts using video, photography, site-specific installation, and intervention projects.

Narcisse Tordoir is a painter (b. 1954, Belgium) whose approach is characterized by a problematizing and questioning of the medium itself. Using painting but also photography and drawing, Tordoir questions the place of the artist in society and his relation to the issues of the times.

The work of Freek Wambacq (b. 1978, Belgium) investigates the connections between sculpture, installation and architecture. Wambacq's work is both material and conceptual, thus creating a critical link between the art world and the world itself.

Adrian Wong's (b. 1980, U.S.A.) work is both culturally critical and religiously aware, illustrating his strong connection to contemporary city life, and his interest in using ancient rituals to accentuate the dark corners and eccentricities of metropolitan existence.

Magdalen Wong (b. 1981, Hong Kong) is an observer of the mundane, often working with easily accessible things, such as generic imageries or found objects. By concealing and accentuating specific details, she reveals the mystery in the ordinary and the poetics of the everyday.

In her work Sara Wong (b. 1968, Hong Kong) engages the urban and social conditions of Hong Kong. She produces sculpture, installation and video works and practices as a landscape architect.

In her work Haegue Yang (b. 1971, South Korea) engages with systems of order and standard products, while linguistic and didactic processes are also central features of her work. By means of small changes to available things, she makes an attempt to liberate useful objects from their functional context and give them other connotations.

Trevor Yeung (b. 1988, China) produces mixed media works that range from drawings and photographs to small objects and installations infused with romantic stories and affections that are partly personal.

Johan Zetterquist (b. 1968, Sweden) has a dedicated interest in ecological issues, on both a political and a systematic level. Being trained as a designer, Zetterquist has an understanding for cultural realities, economical possibilities and philosophical analogies.

The conceptual installations and sculptures of Chen Zhen (1955, China - 2000, France) retain a kind of optimism rooted in the humanistic spirit of 1980s China, in which the artist maintains a role as social and political commentator.

Colophon

The Part In The Story Where A Part Becomes A Part Of Something Else
22.05.14 – 17.08.14

Curated by Heman Chong and Samuel Saelemakers

Lenders

Andréhn-Schiptjenko (Stockholm), Bugada & Cargnel (Paris), Caldic Collectie (Wassenaar), Collection Anne-Shelton Aaron, EMI Private Collection, Galerie Buchholz (Cologne), Glenstone (Potomac), Hanart TZ Gallery (Hong Kong), Kadist Art Foundation (Paris – San Francisco), Koninklijke Bibliotheek (The Hague), M+ Museum for Visual Culture (Hong Kong), Moiz Zilberman Collection (Istanbul), Sculpture International Rotterdam Stedelijk Museum Amsterdam, Tanya Leighton (Berlin), Van Abbemuseum (Eindhoven), Vitamin Creative Space (Beijing), and other private collections

Exhibition guide

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Partner

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*The Part In The Story Where A Part
Becomes A Part Of Something Else*
22 May – 17 August 2014

Artists

A Constructed World, Nadim Abbas, Allora & Calzadilla, Song-Ming Ang, Iván Argote, Bik Van der Pol, Pierre Bismuth, John Cage, Chen Zhen, Chu Yun, Ceal Floyer, Aurélien Froment, Felix Gonzalez-Torres, Douglas Gordon, Minja Gu, Sharon Hayes, Ho Rui An, Ho Sin Tung, Tim Etchells & Vlatka Horvat, On Kawara, Patrick Killoran, Kwan Sheung Chi, Nicolás Lamas, Lee Kit, Michael Lee, Lucas Lenglet, Gabriel Lester, Marysia Lewandowska, Charles Lim, Katarina Löfström, MAP Office, Anthony Marcellini, Ahmet Ögüt & Cevdet Ereğ, João Vasco Paiva, Patricia Reed, Willem de Rooij, Mor Shani, Praneet Soi, Nasrin Tabatabai & Babak Afrassiabi, Koki Tanaka, Narcisse Tordoir, Freek Wambacq, Leung Chi Wo + Sara Wong, Adrian Wong, Magdalen Wong, Haegue Yang, Trevor Yeung, Johan Zetterquist

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