

MANIFESTA

In-house group exhibition
curated by Jorg Grimm

Nov 24, 2018 – May 17, 2019
Herengracht 474, Amsterdam

The Manifesta in-house curated exhibition focusses on selected artists from the gallery program, who have all studies at one of the significant (post-graduate) academies in Amsterdam, such as the Rijksakademie, De Ateliers and the Gerrit Rietveld Academie. The exhibition underscores the importance of these institutions in times of austerity in the arts.

Alex Dordoy (UK, 1985) attended De Ateliers and recently had his third solo exhibition with the gallery. Dordoy creates images that question the mechanisms of visual attraction. The artist uses advertisements from the 1920s and 1930s as source material which he strips down and re-contextualizes through the manipulation of pictures and text. The romanticism of the images he chooses is contrasted by the vibrant, unnatural colors he gives his subject matter. An aura of romanticism and nostalgia delicately persists, underpinned by the painter's precise, graphic rendering.

Saskia Noor van Imhoff (CA, 1982) also studied at De Ateliers, on view are two recent photographic works. Her installations are composed of a rich range of original and found objects, her own and others' artworks, texts, diagrams, an archive of online found images and documentation of previous exhibitions. The specific ways of arranging the readymade and self-made object form new constellations in a system on itself. The numerical title that each of her work carries, refers directly to these systems. As such, the seriality of this distinctive system is a way of building on, a hitch, and a new start again and again.

Adriano Amaral (BR, 1982) studied at the De Ateliers. He creates installations which model the exhibition space as an encompassing experience. Amaral engages in an alchemic artistic process, employing synthetic and organic compounds as well as video, light and sound. The materials and objects in his work form rare combinations that deny a categorical logic or hierarchy and acts to decontextualize architectural spaces with a sensitivity to the viewer's physical presence.

Alex van Warmerdam (NL, 1952) studied at the Gerrit Rietveld Academy and recently had both a solo exhibition at the gallery as well as a retrospective career survey at the EYE Filmmuseum in Amsterdam. Included in the Manifesta



Michael Raedecker, *interference*, 2018

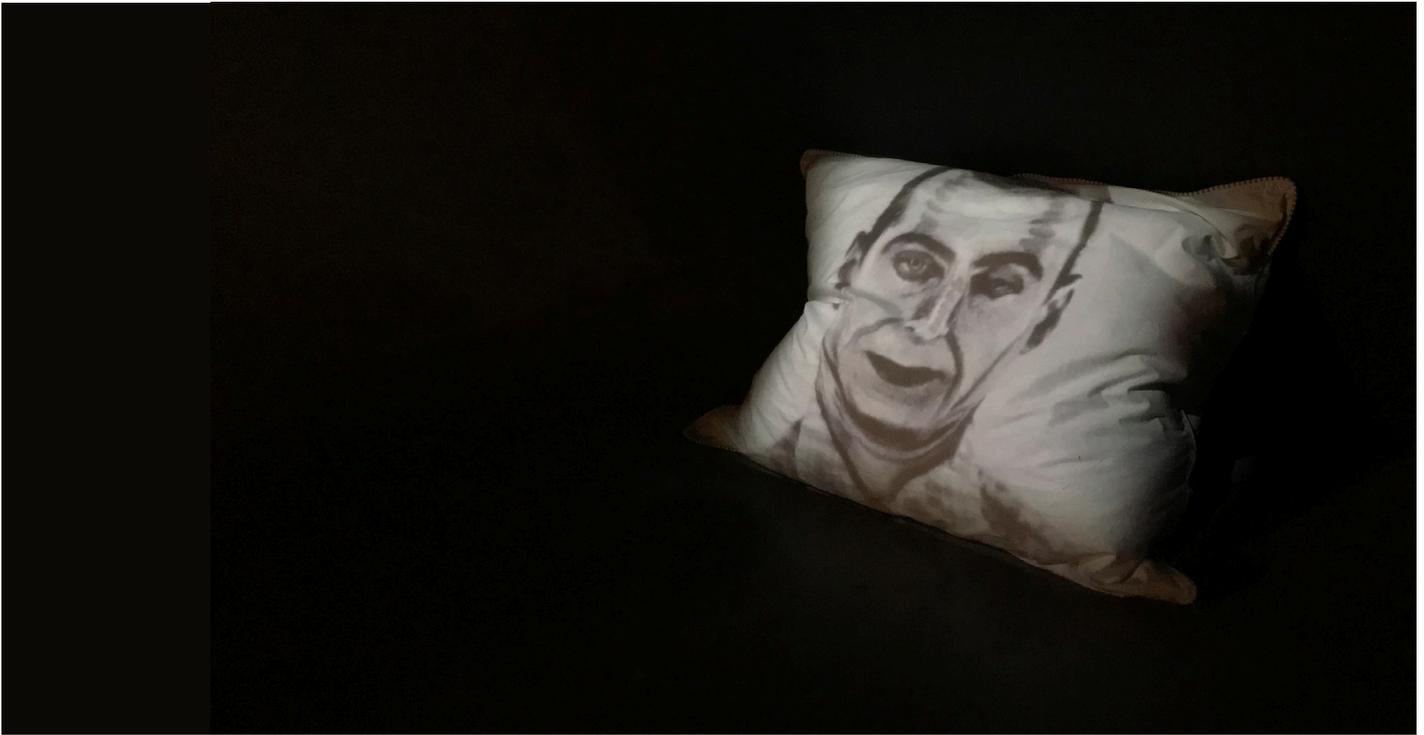
exhibition is his projection work *De Gaper (The Yawner)* from 1984, adapted to a site-specific installation in the monumental Manifesta office building.

William Monk (UK, 1977) studied at De Ateliers. A small oil on canvas is included in the exhibition, having recently had a solo exhibition with the gallery in New York, the artist has an upcoming solo exhibition with Pace Gallery in London this March.

Michael Raedecker (NL, 1963) attended the Rijksakademie. Raedecker is one of the leading Dutch artists of his generation. Included are two new paintings in the artist's signature style, combining embroidery with paint, transfer and collage to create images of desolate environments. With their palette of deep blues, gloomy purples and hazy pinks, Raedecker's new paintings have a crepuscular, dream-like quality. A meticulously embroidered grid covers the surface of the canvas, reminiscent of an architectural blueprint.

Claudia Martinez Garay (PE, 1983) graduated from the Rijksakademie in 2017. At the entrance of the Manifesta building various objects are installed on a plinth alongside the corridor wall. Martínez Garay's work investigates

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Alex van Warmerdam, *de Gaper*, 1984

objects' journeys between their origin and destination, suggesting that the information accrued in these transitory spaces holds value and power. Interested in studying the object's own surface and materiality, she sees the surface of ceramics as a product of the desert landscape - the original space where the objects symbolism is derived from. Each object has its own biography, its own history. While individual works are fragile and symbolic, together they form a collective that is powerful and analytical.

Ger van Elk (NL, 1941-2014) is another Gerrit Rietveld Academy alumnus. On view are two late works from his *Conclusions* series. This series consists of painted-over photographs of different urban and rural landscapes - a historical Dutch painting genre - that are pulled into abstraction by the multiple layers of paint that are added to the photograph printed on canvas. The color of the acrylic paint is based on the main color in the landscape or cityscape, predominant in the photograph. For instance a white snow landscape in Sankt Moritz or the grey slates that cover the Parisian roofs. The results are apparent monochromes that still show a glimpse of the underlying landscapes, on the thick edges of the canvas. The title of the series, *Conclusions*, implies an end. Possibly the end of painting, but the blank canvases can simultaneously be seen as a new beginning.

Bas Jan Ader (NL, 1942-1975) studied at the Rietveld Academy together with Ger van Elk. He was a Dutch conceptual artist, performance artist, photographer and filmmaker. A group of 3 unique photographs, *The artist as*

consumer of extreme comfort (1968) is exhibited; a work that occurs in the realm of literature as an antidote against boredom, a typical domestic malady. The artist shows himself as a reflexive and melancholic being, in the tradition of fellow Dutchman Rembrandt's depiction of Jan Six (1647).

Imperial Courts 1993-2015 by **Dana Lixenberg** (NL, 1964) tracks the changing shape of a small, inner-city community from Los Angeles through a combination of video, a web documentary, audio recordings, and a series of 393 black and white photographs made with a large format camera. In 1992, Lixenberg traveled to South Central Los Angeles to photograph a magazine story on the aftermath of the riots that erupted following the acquittal of four LAPD officers who were involved in the brutal beating of Rodney King. What she encountered inspired her to return to the area and eventually led her to the Imperial Courts housing project in Watts. The potent combination of racial injustice, community frustration, and one-dimensional media coverage pushed her to start a project portraying the residents of Imperial Courts. Beginning in 1993 and continuing until the spring of 2015, Lixenberg gradually created a collaborative and multi-layered record of the community of Imperial Courts. Electing to face away from the spectacle of destruction, Lixenberg looks towards those whose lives typically receive public notice only in the event of calamity. Her portraiture addresses the individuated characteristics of the residents with delicacy and specificity, reflecting a series of individuals who collectively constitute an evolving community.

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About the artists

Bas Jan Ader was born in 1942 in Winschoten (NL) and lived in Los Angeles (US) for the last twelve years of his life. He received his Bachelor of Fine Arts at the Otis Art Institute in 1965 and his Master of Fine Arts at the Claremont Graduate School and University Center in 1975. In that same year Ader's career came to an abrupt end with a failed attempt to cross the Atlantic Ocean in a small raft for his project *In Search of the Miraculous*. Bas Jan Ader produced a modest body of work but is considered as one of the most important and mythical figures of the conceptual art movement. Bas Jan Ader's work has been exhibited widely in recent years including various exhibitions such as *Under The Big Black Sun* at the MOCA, Los Angeles (US); the 30th Sao Paulo Biennial and retrospectives at the CGAC - Centro Galego de Arte Contemporánea, Santiago Compostela (ES) and the Museo d'Arte Modernadi Bologna (MAMbo) (IT). His work is included in many museum collections such as the MoMa, New York (US); Palais de Toyko, Paris (FR); the Stedelijk Museum, Amsterdam (NL); the Art Institute of Chicago (US) and the Brooklyn Museum of Art, Brooklyn (US).

Adriano Amaral (1982 Ribeirão Preto, Brazil) lives and works in Lisbon (PT). He obtained an MFA in Sculpture from the Royal College of Art, London (UK) before becoming an artist-in-residence at De Ateliers, Amsterdam (NL), in 2016. Recent solo exhibitions include *Delirium Tremens* at GRIMM New York (US); *Rurais*, Galeria Jaqueline Martins, São Paulo (BR); *Skinny Goat*, Galeria Múrias Centeno, Lisbon (PT) and *Alloy Alloy*, Vleeshal, Middelburg (NL). His group exhibitions include, *Alluring shapes*, *Tempting spaces*, curated by Domenico de Chirico, Galerie Eva Meyer, Paris (FR); *Bearable Lightness of Being*, GRIMM, Amsterdam (NL); and *Condo*, The Sunday Painter, London (UK). In 2017 he was awarded the Mondriaan Fund Working Contribution for Proven Talent. Amaral's work is included in the collections of MUDAM, Luxembourg (LU) as well as the Ekard Collection (NL).

Alex Dordoy (1985 Newcastle, United Kingdom) received his BFA from the Glasgow School of Art (UK) in 2007 and completed the residency program at De Ateliers, Amsterdam (NL) in 2009. Recent exhibitions include *Summers' Ego* at GRIMM Amsterdam (NL); *The Moss is Dreaming*, a solo presentation at Blain|Southern in London (UK), and *From Svalbard Soil*, at The Modern Institute, Glasgow (UK), both in 2017; *Model T*, The Modern Institute, Glasgow (UK), 2015, *Sleepwalker*, Gemeentemuseum, The Hague (NL) and *Persistencebeatsresistance* at Inverleith House in Edinburgh (UK) in 2014. Dordoy has also participated in the following group exhibitions; *Doodle & Disegno* at Blain|Southern, Berlin (DE), 2018, *Future Eaters*, Monash University Museum of Art, Caulfield East (AU),

2017, *Use/User/Used*, Zabludowicz Collection, London (UK), and *Crab Walk*, Northern Gallery for Contemporary art, Sunderland (UK), 2016. His work can be found in among others the Zabludowicz Collection, New York (US); The Ekard Collection, Wassenaar (NL); the David Roberts Art Foundation, London (UK); and the Chadha Art Collection, Amsterdam (NL).

Ger van Elk (1941-2014 Amsterdam, The Netherlands) studied at the Art and Design College in Amsterdam (now the Gerrit Rietveld Academy), where he became friends with Bas Jan Ader. He also studied Art History at the Immaculate Heart College in Los Angeles (US) and at the University of Groningen (NL). In 1969 Van Elk participated in the groundbreaking exhibition *When Attitudes Become Form* at Kunsthalle Bern (DE) and *Op Losse Schroeven: Situaties en Cryptostructuren* at the Stedelijk Museum Amsterdam (NL); the latter exhibition marked the introduction of conceptual art in the Netherlands. He often exhibited at Art & Project, a leading contemporary art gallery in the Netherlands (1986-2001). Van Elk's work is shown extensively and is the subject of an upcoming retrospective at the Stedelijk Museum in Amsterdam (NL). Recently his work was exhibited at the Kröller-Müller Museum in Otterlo (NL), at the Prada Foundation in Venice (IT) that recreated *When Attitudes Become Form*, and at La Casa Encendida in Madrid (SP). His work can be found in the collections of the Art Institute of Chicago (US); The Museum of Modern Art, New York (US); Centre Georges Pompidou, Paris (FR); Musée de Peinture, Grenoble (FR); National Galleries Scotland, Edinburgh (UK); National Gallery of Victoria, Melbourne (AU); S.M.A.K., Ghent (BE); Rijksmuseum, Amsterdam (NL); Museum Boijmans van Beuningen, Rotterdam (NL); Stedelijk Museum, Amsterdam (NL); Van Abbe Museum, Eindhoven (NL); as well as in many international private collections.

Claudia Martínez Garay (1983 Ayacucho, Peru) studied Printmaking at the Pontificia Universidad Católica of Peru (PE) from 2001 to 2007 and at the Rijksakademie van Beeldende Kunsten in Amsterdam (NL) from 2016 to 2017. She recently exhibited at the New Museum, New York (US); The Shanghai Biennale (CN); GRIMM, New York (US); the Peruvian-British Cultural Center (PE); Inca Garcilaso Cultural Center of the Foreign Affairs Ministry of Peru (PE) and French Alliance Gallery of Miraflores (PE). Her work can be found in the collection of the Central Reserve Bank of Peru (PE); Lima Art Museum (PE); Micromuseo alfondohaysitio (PE); Museo Olho Latino (BR); Hochschild Collection (PE), Graeme Briggs Collection (SG), and several private collections.

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Saskia Noor van Imhoff (1982 Mission, Canada) is a Dutch artist who lives and works in Amsterdam. She studied at the Gerrit Rietveld Academie and was artist in residence at De Ateliers (NL) and Kunstlerhaus Bethanien (DE). Recent solo exhibition include: *#+23.00*, Stedelijk Museum, Amsterdam (NL), *#+21.00*, de Appel Arts Centre, Amsterdam (NL); *#+14.00*, Galerie Fons Welters, Amsterdam (NL); *#+12.00*, Ruisdael Stipendium i.c.w. Willem de Rooij, Bad Bentheim, (DE). Furthermore her work was on view in group shows such as *Edges Angles Lines Curves* at the Arnulf Rainer Museum in Baden (AT); *The Eight Climate*, 11th Gwangju Biennial (KR); *Museum On/Off*, Centre Pompidou, Paris (FR); *Hyperconnected*, *Moscow Biennial*, MMOMA, Moscow (RU); *The small i*, Galerie Gabriele Senn, Vienna (AT); *Affinities #1*, Galerie Fons Welters, Amsterdam (NL); *Languageleaps*, Plan B, Berlin (DE); *Less is more, More or less*, TENT, Rotterdam (NL); *As everything moves*, NODE, Center for Curatorial Studies, Berlin (DE); *Volkskrant Beeldende Kunst Prijs*, Stedelijk Museum, Schiedam (NL); *R&D Department of Black Mountain College show*, W139, Amsterdam (NL). Van Imhoff's work is acquired by collections of a.o. the Stedelijk Museum Amsterdam (NL), Museum Voorlinden in Wassenaar (NL), the Verbeke Foundation in Kemzeke (BE) and others.

Dana Lixenberg (1964 Amsterdam, The Netherlands) studied photography at the London College of Printing (UK) from 1984 to 1986, and at the Gerrit Rietveld Academie in Amsterdam (NL) from 1987 until 1989. The power of her work arises from its intimacy and the absence of social stereotyping. The series *Imperial Courts 1993–2015*, her most extensive body of work to date, was awarded the Deutsche Börse Photography Foundation Prize in 2017. Lixenberg has exhibited at Belfast Exposed, Belfast (UK); Mai Manó Ház, Budapest (HU); Aperture, New York (US); Rijksmuseum, Amsterdam (NL); Centre Photographique, Rouen (FR); MMK, Frankfurt (DE); The Photographer's Gallery, London (UK); Busan Biennale (KR); Huis Marseille, Amsterdam (NL); Kunsthal, Rotterdam (NL); Stedelijk Museum, Amsterdam (NL); FOAM, Amsterdam (NL); Frans Halsmuseum De Hallen, Haarlem (NL); and LACP, Los Angeles (US).

William Monk (1977 in Kingston upon Thames, United Kingdom) received his BA at Kingston University, London (UK) in 2000 and completed his studies at De Ateliers in Amsterdam in 2006. Monk was awarded the Koninklijke Prijs voor Vrije Schilderkunst (Royal Award for Painting) in 2005 and the Jerwood Contemporary Painters award in 2009. He recently moved to Brooklyn, NY where he currently lives and works. Monk's work has been exhibited at Fries Museum, Leeuwarden (NL); Gemeentemuseum, The Hague (NL); Van Gogh Museum, Amsterdam (NL); GRIMM, Amsterdam (NL) and New York (US); James Cohan Gallery, New York (US); Kohn Gallery, Los Angeles (US); Norwich University, Norwich (UK); PSL, Leeds (UK) and Summerfield

Gallery, Cheltenham, London (UK). His work can also be found in the collections of the Gemeentemuseum, The Hague (NL); AKZO Nobel, Amsterdam (NL); David Roberts Art Foundation, London (UK); Fries Museum, Leeuwarden (NL); ING, Amsterdam (NL), and in many international private collections.

Alex van Warmerdam (1952 Haarlem, The Netherlands) studied painting and printing at the Gerrit Rietveld Academy in Amsterdam (NL). After graduating in 1974 he started his first theater company that later became the famed 'Orkater' and subsequently 'De Mexicaanse Hond'. Van Warmerdam has won many awards for his work in literature, theatre and film, among them a Palm d'Or nomination for his film *Borgman*. He currently works on a new film that is scheduled for 2020. In 2010 his multidisciplinary work was the subject of a solo exhibition at the Stedelijk Museum Schiedam (NL) that was followed by the current retrospective exhibition *l'Histoire Kaputt* at the EYE Filmmuseum (NL). An exhibition of new work will be on view at GRIMM, New York (US) in 2020. Van Warmerdam was awarded the Prins Bernhard Cultuur Prize for Theatre as well as the Johannes Vermeer Prize for his entire oeuvre. He lives and works in Amsterdam (NL).

About the gallery

GRIMM is a contemporary art gallery representing thirty international artists. Since its establishment in 2005, it has been the gallery's mission to represent and support the work of emerging and mid-career artists working in all media. The 300 square meter main gallery space is located near the Amsterdam Museum Square. In 2016, GRIMM opened a second location in the heart of Amsterdam (NL), offering both artists and visitors a new exhibition space in a classical canal house. In the spring of 2017 GRIMM opened a third venue in the Lower East Side of Manhattan, New York (US).

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