



Visitors Guide  
May - September 2015

## Program May - September 2015

### *In Light Of 25 Years*

27 January 2015 - 14 February 2016

GROUND FLOOR

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### *NO HUMANS INVOLVED*

by HOWDOYOU SAY YAMINAFRICAN?

22 May - 16 August 2015

SECOND FLOOR

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

22 May - 16 August 2015

THIRD FLOOR

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### *Character Is Fate*

Willem de Rooij

27 January 2015 - 3 January 2016

THIRD FLOOR

# Director's Welcome

It took art several decades to come to terms with the Industrial Revolution. It has taken art several decades more to acknowledge the digital revolution. What is art now in the age of general quantification? How do its economies shift in relation to wholesale financialization? What are the aesthetics of algorithms given that data itself is invisible to the human eye? Can art give shape to lives regulated by probabilistic forecasts? Or, will it become a subset of data visualization, an object of accelerated gambling and speculation?

Witte de With presents a three-part program *Art In The Age Of...* this year, so as to investigate future vectors of art production and highlight the circulation of art and its underlying economies, its spread and infectious expanse, with a specific focus on the role of raw materials, destruction, and computation within art's creation. Presented as part of this year-long program, our summer exhibition *Art In The Age Of...Planetary Computation* investigates how quantification, telecommunications, and our ever-expanding information apparatus not only inform contemporary artistic production, but also how contemporary art can hold a mirror up to these processes and formations.

What started as a discussion around the author James Baldwin's intellectual contribution to diasporic thought with our Curatorial Fellow Nana Adusei-Poku, has resulted in a carte-blanc invitation to HOWDOYOUSAYYAMINAFRICAN?, a multi-disciplinary arts collective made up of forty-five artists who have lived and worked together, in various iterations, for the past twenty years. The collective works with Black

Feminist theories of intersectionality in their intellectual and creative process, and spent two months in Rotterdam, arguably the most diverse city in the Netherlands. *NO HUMANS INVOLVED* on our second floor, and the collective's intervention in this visitors guide, are the manifestation of the conceptual framing of their participation in our summer program.

On 27 January 2015, twenty-five years to the day that Witte de With was established, we opened *Character Is Fate*, a newly commissioned installation by artist Willem de Rooij. Also on view on our third floor, it showcases an astrological birth chart Piet Mondrian had made in 1911. A special display system that relates to the solar calendar allows for the birth chart to be illuminated by the sun each day, and you are welcome to visit and revisit it throughout the year. The artist book made on the occasion is available for purchase at our bookstore now.

And last but not least, we reflect on our institution's mercurial history together with a stellar roster of artists, who consider select sediments of contemporary art history since 1990. These anniversary commissions continue with Lawrence Weiner, Özlem Altın and Xu Zhen, and are presented on a large-scale light box on our ground floor, visible to the city day and night.

Thank you again for visiting us, as we celebrate this anniversary year together with you, our audience, collaborators, and co-conspirators. We hope to see you again soon!

Defne Ayas

# In Light Of 25 Years

## GROUND FLOOR

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

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

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

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

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

## SPRING / SUMMER PRESENTATIONS

### AS LONG AS IT LASTS

12 May – 7 June 2015

Özlem Altın

9 June – 12 July 2015

Xu Zhen

14 July – 16 August 2015

Zin Taylor

18 August – 20 September 2015



Lawrence Weiner, AS LONG AS IT LASTS, 1993  
Photography: Bob Goedewaagen

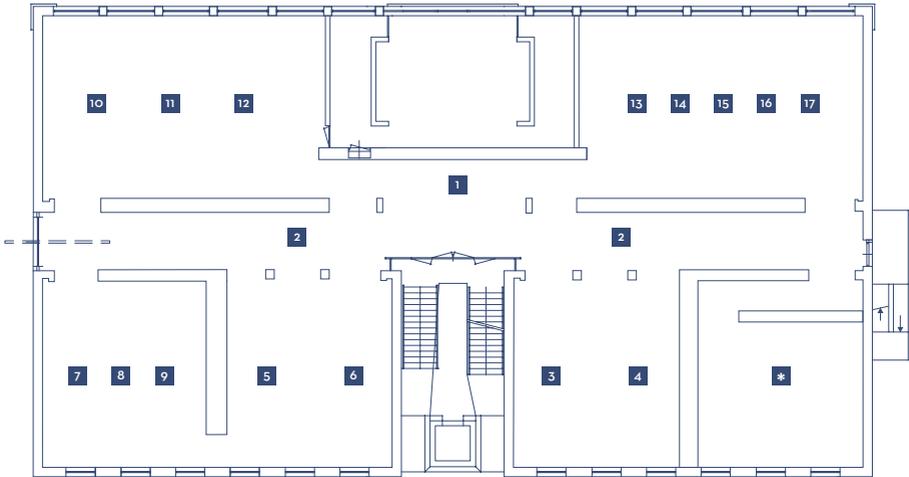








# Floor Plan



- 1 Lucy Raven
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- \* Willem de Rooij (see page 16)

# Art In The Age Of... Planetary Computation

THIRD FLOOR

Artists: Aram Bartholl, Rossella Biscotti, Nina Canell, John Gerrard, Femke Herregraven, Antonia Hirsch, David Jablonowski, Navine G. Khan-Dossos, John Menick, Owen Mundy, Trevor Paglen, Lucy Raven, Stephan Tillmans, and Julia Weist.

How would you draw a picture of the Internet; through the machines and 'their' language that broadcast and store 'our' messages, or through the affect and power relations that those messages and their movement produce?

Presented as part of the year-long *Art In The Age Of...* exhibition series, *Art In The Age Of...Planetary Computation* investigates how quantification, telecommunications, and our ever-expanding information apparatus not only inform contemporary artistic production, but also how contemporary art can hold a mirror up to these processes and formations. The participating artists explore the fissure between literal infrastructure – code, machines, wires, and other like-vocabularies – and the subjective socio-political interactions fostered by using these devices. Guided not only by what can be seen on the computer screen, and the various other black mirrors we stare into day in and day out, this exhibition will also look at what happens behind these screens. Moving from objects to subjects, we ask, how do these positions impact daily life, or said in another way: what does it mean to be 'screened'?

*Art In The Age Of...Planetary Computation* is the second iteration of the *Art In The Age Of...*, a three-part presentation series that investigates future vectors of art production in the 21<sup>st</sup> century. *Art In The Age Of...* runs throughout 2015 starting with *Art In The Age Of...Energy and Raw Material* (23 January – 3 May 2015) and continues in September with *Art In The Age Of...Asymmetrical Warfare* (11 September 2015 – 3 January 2016).

## LUCY RAVEN 1

*Hand moving at a walking pace, 2014*  
Lenticular print; 119,38 × 66 cm

This lenticular print is made from four algorithmically interlaced images sourced from a video Raven shot in a post-production studio in Chennai, India. Not unlike a sweatshop, the studio in Chennai is just one of many out-source centers in which local workers convert Hollywood films from 2D to 3D, and create other visual effects for American blockbusters at heavily reduced wages.

## NAVINE G. KHAN-DOSSOS 2

*My TV Ain't HD, That's Too Real, 2015*  
Gouache on wall; 257,5 × 142,5 cm

This 'in-process' mural is spilt into two panels and will be developed over the course of the exhibition. Navine G. Khan-Dossos will add new layers at set times, informed by current global events. Here, the scale of each wall painting appropriates the size of the largest commercial television available on the domestic market and is inspired by a sensationalized media image sourced from the ongoing war with the so-called Islamic State. The language of the paintings is both informational (referencing diagrams, actual algorithmic imaging patterns, parametric modeling, and color calibration tests) and Aniconic (the avoidance of figurative images as practiced in Islamic and other forms of religious art).

## ANTONIA HIRSCH 3

*Solaris Panel, 2014*  
Powder-coated steel, aluminum, acrylic, silicone;  
220 × 97,5 × 187 cm

This sculpture features approximately ninety shapes cut from black acrylic (brand name: "Solaris") exactly matching various models and makes of contemporary mobile devices – smartphones and notepads – that, in sleep mode, resemble the Claude glass, an artist's aid first invented in the seventeenth-century which

allowed artists to depict an object via a slightly distorted mirror reflection.

## STEPHAN TILLMANS 4 6

*Luminant Point Arrays, 2010*  
6 lightjet prints, mounted on aluminum dibond,  
sealed with gloss acrylic; 100 × 100 cm

*Luminant Screen Shapings, 2012*  
5 inkjet prints, mounted on aluminum dibond,  
sealed with gloss acrylic; 30 × 30 cm

This interrelated series features high-resolution digital photographs taken at the very moment analog cathode ray televisions are switched off; as the picture raster breaks down, a final flicker abstracts the image into electromagnetic geometrical waveforms. Each of these photographs is from a different set, while the length of exposure, timing, and the duration each respective television has been running for, effect the resultant photograph. In contrast to the *Luminant Point Arrays*, which document the switching off of color devices, the *Luminant Screen Shapings* show black and white televisions.

## TREVOR PAGLEN, TOGETHER WITH JACOB APPELBAUM 5

*Autonomy Cube, 2014*  
Mixed media; 116 × 40 × 40 cm

Several Internet-connected computers are housed within this sculpture to create an open Wi-Fi hotspot called "Autonomy Cube", but *Autonomy Cube* does not provide a normal Internet connection. The sculpture routes all of its Wi-Fi traffic over Tor, a global network of thousands of volunteer-run servers, relays, and services designed to help anonymize data. In addition, *Autonomy Cube* is itself a Tor relay that can be used by others around the world to anonymize their Internet use.

## NINA CANELL **7**

*Thin Vowels*, 2014

Telecommunication and electricity cables, steel;  
dimensions variable

These sliced sections of cable used for telecommunications and electricity run through the earth and under the sea, creating infrastructures that have accelerated human interaction, enabling world trade, news media, and the spread of colonial empires. Energy and information do not flow unchanged through these elements; movement across circuits or couplings results in loss. These sculptures thus formally explore a poiesis of translation, communications cut off mid-sentence, and an innate material forgetfulness. Works from this series were previously shown in a different constellation as part of *Art In The Age Of... Energy and Raw Material*, the first iteration of the *Art In The Age Of...* exhibition program at Witte de With.

## JOHN GERRARD **8** **9**

*Sow Farm (near Libbey, Oklahoma)* 2009, 2009  
Rusted steel frame, LCD screen; 103×86×23,5 cm

*Sow Farm (near Libbey, Oklahoma)* 2009 depicts an automated agricultural-industrial complex in the United States. The artist CGI modeled the complex so as to create virtual portraits in which an orbital camera presents a 360-degree view of the landscape set within an unfolding 24-hour day, and a 365-day year. The work was subsequently constructed over a period of a year using 3D modeling and Realtime 3D, a format more commonly associated with the gaming and military industries.

*Farm (Pryor Creek, Oklahoma)* 2015, 2015  
Rusted steel frame, LCD screen; 103×86×23,5 cm

In early 2014, following Google Inc's denial of his request for access to the location, John Gerrard hired a helicopter and produced a detailed photographic survey of one of the key physical sites of the Internet: a Google data server building in Oklahoma, also known

as a 'data farm'. This survey was the starting point for this work, which features a simulated 'twin' of the building flanked by diesel generators and powerful cooling towers.

## ROSSELLA BISCOTTI **10**

*Other (former residents)*, 2015  
Jacquard woven textile (wool), steel; 820×170 cm

*Other (44 person house)*, 2015  
Jacquard woven textile (wool), steel; 380×100 cm

*Other (66 person house)*, 2015  
Jacquard woven textile (wool), steel; 340×100 cm

In these works, Biscotti interrelates three histories - the use of punch cards to program both early data-processing machines and automated looms (called Jacquard), the modeling of demographic records through census taking, and the legacy of modern design - so as to question how statistics and quantitative analysis not only represent a given reality, but how such illustrations may also hide knowledge contained in contemporary profiling methods and other displays. The textiles on display here are the product of Biscotti's analysis of the 2001 and 2006 Brussels censuses.

## DAVID JABLONOWSKI **11** **14**

*Multiple (Hypertext Sushi Voucher)*, 2011  
Gestetner stencil machine, offset printing plates,  
transparent prints, zipper, plaster; 48×60×63 cm

While researching the design history of IBM's ThinkPad Series, and how its keyboard is based on Japanese bento boxes, the artist conducted online searches for fake plastic sushi so as to integrate such items into an ultimate artwork. A month later, automated tracking bots kept presenting the artist with advertisements for sushi vouchers linked to his location. *Multiple (Hypertext Sushi Voucher)*, combines a nineteenth-century Gestetner Rotary Stencil (a document copying device) with a printed screenshot illustrating how one of these spam messages was combined with a

search return result for Ted Nelson, the inventor of hyperlinks.

1.78:1, (*Gestetner*) Multiple, 2011

Glass, fiber reinforced plasterboard, offset printing plates, foil, Gestetner Rotary Cyclostyle No. 6 stencil machine, Canon iP2700 printer, red chili, red chili powder, bay leaves, star anise, pepper, nutmeg, curcuma, curry, LED lights; 200 × 200 × 70 cm

The obsolescence of a duplication machine named after its inventor, David Gestetner, and the latent ambiguity of the work being both a multiple and a machine for multiplication, forms the guidelines for the work presented here. The machine's last stencil is still attached and is further combined with two Canon iP2700 printing machines and a still-life arrangement of spices, an emulation of the test print used to advertise the printer online. The overtly exotic spice tableau and its supposed functional meaning ape the frequent semantic errors and other sliding signifiers teased out through the installation.

## JOHN MENICK 12

*Biography of Anish Mehta Bhat*, 2015

Digital print, book; dimensions variable

Both the book and print on display are part of an ongoing series documenting the life and research of the fictional computer scientist, Dr. Anish Mehta Bhat. In the excerpt from Dr. Bhat's biography presented here, the young scientist is on the cusp of creating an artificially intelligent computer capable of writing a novel. Dr. Bhat conceives of literature as a Darwinian market, in which reader programs select "species" of novels for reproduction and mutation. The print on the wall is a snapshot from the market's evolution, the letters, each a species of novel, forming a digital "soup" from which the final novel, *The Forgery*, will emerge.

## OWEN MUNDY 13

*I Know Where Your Cat Lives*, 2014

Digital print, desktop computer; dimensions variable

iknowwhereyourcatlives.com is a data experiment that visualizes a sample of one million online images of cats on a world map, locating them by the latitude and longitude coordinates embedded in their metadata. The cats were accessed via publicly available APIs (Application Programming Interfaces) provided by popular photo-sharing websites. The images were then run through various clustering algorithms using a supercomputer at Florida State University in order to represent the enormity of the data source on [iknowwhereyourcatlives.com](http://iknowwhereyourcatlives.com).

## FEMKE HERREGRAVEN 15

*A timeframe of one second is a lifetime of trading #2*, 2015

light boxes, prints; 60 × 80 cm

To probe how the contemporary stock market is automated through a technique known as High-frequency Trading (HFT), Femke Herregraven examined countless investment bank brochures to track the names under which more than 60 percent of all financial securities are now traded through the use of various computer algorithms. The first two light boxes displayed here band together algorithms of banks named after combat modes, such as "Sniper," "Stealth," "Guerrilla," "Spy," etc., while the other light box pairs these "agents" with a set of digital drawings that trace distinctive and systemic trading patterns during a 2010 stock market crash in which the Dow Jones dropped nearly 1000 points in a matter of minutes. These patterns are presented here with the actual nicknames – "Knife," "Ask Mountain," etc. – that traders gave to them while trying to get a grip on what was happening.

## JULIA WEIST 16

*After, About, With*, 2013–2015

Vinyl lettering, iPad with search result set,

Fujifilm instant film, artist book; dimensions variable

From 2013 to early 2014, Julia Weist exploited her personal contacts, social media networks, and search engine optimization techniques to attempt to control the search results returned for the artist Haim Steinbach. This took a variety of forms from working with art writers (for *Flash Art*, *The Brooklyn Rail*, *Paris Review*, etc.), who included language the artist provided in online articles they were writing, creating a Tumblr, having a MoMA curator tweet back Weist's circular reporting, to ultimately colluding with Steinbach himself. The installation presented here includes several components that document this still ongoing process.

## ARAM BARTHOLL 17

*Greetings from the Internet*, 2013

Postcard stand, 40 postcards; dimensions variable

Over the past several years, Aram Bartholl has been collecting images of little strips of paper and other such scraps used to pass Wi-Fi passwords from hosts to guests. *Greetings from the Internet* is an archive of these exchanges as well as an installation wherein visitors may take away images of these (now probably useless) passwords printed as tourist postcards.

# Character Is Fate

## Willem de Rooij

THIRD FLOOR ■

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

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

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

On 21 May 2015 Witte de With hosts the launch of the artist book *Character is Fate: Piet Mondrian's Horoscope* by Willem de Rooij.



Willem de Rooij, *Character Is Fate*, 2015, installation with original horoscope of Piet Mondrian (1911)  
 Photography: Aad Hoogendoorn, courtesy the artist and Witte de With Center for Contemporary Art

# Biographies

## IN LIGHT OF 25 YEARS

Özlem Altın (1977, DE) draws from a vast collection of found imagery, replicas and prints originating from books, magazines or the Internet, and contextualizes them into dense collages and complex installations. Abolishing any hierarchies within the source material and juxtaposing it with her own distinct paintings and photographs, she develops a highly associative visual semantic that discloses inner states and external restraints of the human existence. In an ever-changing and fluctuating work process, Altın deals with the representation of the human body in states of exhaustion, passivity and dissolving subjectivity. Recent solo exhibition of her work include *Cathartic Ballet*, Circus, Berlin, 2013; *Rhythm of Resemblance*, Günther-Peill-Stiftung, Düren, 2012; *Ianus*, Fondazione Morra Greco, Naples, 2010; *Geometrical portrait*, Museum voor Moderne Kunst, Arnhem, 2008.

Zin Taylor (1978 CA) lives and works in Brussels. Selected solo exhibitions include *The Voids*, Galerie VidalCuglietta, Brussels and *The Units*, Ursula Blicke Stiftung, Kraichtal (both 2011); *The Bakery of Blok and the Three Forms of Unit*, Miguel Abreu Gallery, New York City (2010); *The Crystal Ship* - BELvue Museum, Brussels / Etablissement d'en Face Projects, Brussels (both 2008); *Who Named the Days?*, Jessica Bradley Art + Projects, Toronto (2007). Selected group exhibitions include *Triumphant Carrot: The Persistence of Still Life*, Contemporary Art Gallery, Vancouver (2010); *Dream Machines: Objects and Physical Phenomena (A Reciprocal Love Story)*, Beaubourg, Brussels; and *Transformers*, Jessica Bradley Art + Projects, Toronto (both 2009); *Ideas of North*, Isabella Bortolozzi Galerie, Berlin (2007). Taylor's

latest book *Growth* was recently published by Sternberg Press, Berlin.

Xu Zhen (1977, CN) lives and works in Shanghai. His practice incorporates a wide range of media, including painting, sculpture, installation, video photography and performances often within a single piece. Aside from being an artist, Xu Zhen is also a curator and actively organizes various art activities. In 2009, Xu Zhen established 'MadeIn Company', a contemporary art creation corporate, focused on the production of creativity, and devoted to the research of contemporary culture's infinite possibilities. Selected exhibitions include: *14 Rooms*, Beyeler Fondation, Basel, Switzerland, 2014; *Xu Zhen-A MadeIn Company Production*, UCCA, Beijing, 2014; *The 12<sup>th</sup> Biennale of Lyon*, Lyon, France, 2013; *Art of Change: New Directions from China*, Hayward Gallery, London, UK.

## ART IN THE AGE OF... PLANETARY COMPUTATION

Aram Bartholl's (1972, DE) work creates an interplay between Internet, culture and reality. The versatile communication channels are taken for granted these days, but how do they influence us? According to the paradigm change of media research Bartholl not just asks what man is doing with the media, but what media does with man. The tension between public and private, online and offline, technology infatuation and everyday life creates the core of his producing. In public interventions and public installations Bartholl examines which and how parts of the digital world can reach back into reality. Aram Bartholl is a member of the Internet based artist group Free, Art & Technology Lab - F.A.T.

Lab. Net politics, the DIY movement and the Internet development in general do play an important role in his work. Beside numerous lectures, workshops and performances he exhibited at MoMA Museum of Modern Art NY, US; The Pace Gallery NY, US; and Hayward Gallery London, UK. Aram Bartholl lives and works in Berlin.

**Rossella Biscotti** (1978, IT) has been living and working between the Netherlands and her research sites. Her work has been presented in solo exhibitions at Museion Bolzano, IT (2015); WIELS Brussels, BE (2014); Haus Esters Krefeld (2014); Secession Vienna (2013); De Vleeshal Middelburg (2012) and CAC, Vilnius, IT (2012). She also participated in the Venice Biennial, IT (2013); Istanbul Biennial, TR (2013); Manifesta 9 Genk, BE (2012); dOCUMENTA 13, Kassel, DE (2012). She won a wide range of prizes and stipends, among in 2014 the Mies van der Rohe Stipend, in 2010 the Premio Italia Arte Contemporanea.

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

**John Gerrard** (1974, IE) is widely regarded as a pioneer of digital media. Deceptively looking like film or video, his works are simulations – virtual worlds, made using real-time computer

graphics, a technology developed by the military and now used extensively in the gaming industry. Often exploring geographically isolated locations – be they the agrarian American Great Plains, remote reaches of the Gobi Desert, or sites of military exercises in Djibouti – the works frequently refer to structures of power and networks of energy that have coincided with the expansion of human endeavor in the past century.

The work of **Femke Herregraven** (1982, NL) traverses global finance, information and geopolitics. In her work she investigates which new material base, geographies and value systems contemporary financial technologies and infrastructures carve out.

**Antonia Hirsch** (1968, DE) is a Berlin-based artist whose practice testifies to a long-standing engagement with the quantitative, spatial and syntactic systems that structure an understanding of our universe. Her work often relates these ordering structures to embodied and visual experience through which she explores how the ideological nature of these systems expresses itself through particular forms of abstraction. Her work has been exhibited at the Salzburger Kunstverein, AT; Contemporary Art Gallery, Vancouver, CA; Power Plant, Toronto, CA; the Taipei Fine Arts Museum, CN; Tramway, Glasgow, UK; and ZKM Museum of Contemporary Art, Karlsruhe, DE, among others. Her work can be found in public collections such as that of the Vancouver Art Gallery, CA; the National Gallery of Canada; and the Sackner Archive of Concrete & Visual Poetry, Miami Beach, US. Her writing and projects have appeared, among others, in *artcontexto*, *C magazine*, *Filip*, and *The Happy Hypocrite*. She is the editor of the anthology *Intangible Economies*, published by *Filip* in 2012.

**David Jablonowski** (1982, DE) moved from Germany to Amsterdam in 2007, where he graduated from the Gerrit Rietveld Academy and participated in De Ateliers studio program

until 2009. In 2011 he participated in International Studio & Curatorial Program (ISCP), New York. In his work, Jablonowski examines the surface and the evolution of contemporary communication technologies. In the form of sculptures, videos and installations, he focuses on the development of language as a technically reproducible code and aesthetic production with regard to the communication of knowledge and information. Recent solo exhibitions include *Trade Alert*, Markus Lüttgen, Cologne, DE; *Hype Cycle*, Galerie Fons Welters, Amsterdam, NL; *Prosumer*, Gemeentemuseum The Hague, NL; *Tools and Orientations*, BALTIC, Gateshead, UK; *Blue Greens*, Westfälischer Kunstverein Münster, DE; *Many to Many (Stone Carving High Performance)*, Dallas Contemporary, US; *1.33:1, Hard Copy Display Sequences, Multi Channel Projection*, BloombergSpace London, UK; *Material Kontingenz*, Stedelijk Museum Bureau Amsterdam, NL; *Perfection Simple Way*, Gallery Lüttgenmeijer, Berlin, DE. Furthermore Jablonowski's work has been exhibited in group shows in Museum Haus Lange / Haus Esters, Krefeld, DE; Galerie im Taxispalais, Innsbruck, AT; De Vleeshal, Middelburg, NL; ZKM, Zentrum für Kunst und Medientechnologie Karlsruhe, DE; *Monumentalism*, Stedelijk Museum, Amsterdam, NL; *After Architects*, Kunsthalle Basel, CH. Jablonowski's solo exhibition at Kunsthalle Lingen (DE) opens October 2015.

**Navine G. Khan-Dossos** (1982, UK) is a visual artist, based in London, UK. One of the pre-occupations of her practice is the complex relationship between Islam and the West. Khan-Dossos approach to her research is rooted in a traditionally 'western' History of Art education, whilst her painting is based on a rigorous training in the philosophy and crafts of Islamic art. Her interests include Orientalism in the digital realm, geometry as information and decoration, and Aniconism in contemporary culture.

**John Menick** (1976, US) makes films and audio works, writes essays and short stories, and occasionally makes prints and drawings. These works are often populated by wandering detectives, duplicitous storytellers, homeless documentarians, mad travelers, and institutionalized cinephiles. His artwork has been shown at dOCUMENTA (13), Kassel, DE; MoMA PS1, New York, US; Palais de Tokyo, Paris, FR; CCA Wattis, San Francisco, US; Midway Contemporary Art, Minneapolis, US; and Artists Space, New York, US. His writing has appeared in *Frieze*, *Mousse*, and *Art in America*. Menick has received grants from the Jerome Foundation and the New York Foundation for the Arts, and he is a visiting professor of film and video at the Cooper Union in New York. His ideal audience member - possibly you - watches no television, can't drive or swim, always carries a pen, hates cell phones, names *Pale Fire* as his or her favorite book, wears glasses, and is afraid of flying. Most of the time he lives in New York City.

**Owen Mundy** (1975, US) is an artist, designer and programmer who investigates public space and its relationship to data. His works highlight inconspicuous trends and offer tools to make hackers out of everyday users. He works both within and outside popular conceptions of artistic practice to create culturally relevant objects, actions and software that inform, empower and question power structures and information flows. He has completed multiple networked art works which constitute various overlaps between creative practice, technological research and cultural production. He has an MFA in Visual Art from the University of California, San Diego and is an Associate Professor in Digital Media Art at Florida State University. His work has been covered in *The New York Times*, *The Atlantic*, *Time Magazine*, *NPR's All Things Considered*, and *Wired Magazine* and exhibited in multiple museums and galleries in New York, Berlin, Los Angeles, Rotterdam, and Mexico City. He received an Individual Artist Fellowship from the Florida Division of Cultural Affairs,

an Individual Artist Program Grant from the Indiana Arts Commission and a DAAD Arts Study Scholarship.

**Trevor Paglen** (1974, US) is a visual artist who lives and works in New York. Paglen holds a BA from UC Berkeley, an MFA from the School of the Art Institute of Chicago, and a PhD in Geography from UC Berkeley. His work blurs disciplinary and formal borders to construct unfamiliar ways to see and interpret the world around us. Paglen's visual work has been exhibited at the Metropolitan Museum of Art, New York, US; The Tate Modern, London, UK; The Walker Arts Center, Minneapolis, US; The Andy Warhol Museum, Pittsburgh, US; Institute for Contemporary Art, Philadelphia, US; The San Francisco Museum of Modern Art, US; the Istanbul Biennial 2009, TR; and at numerous other solo and group exhibitions. He is the author of five books and numerous articles on subjects such as future warfare, state secrecy, experimental geography, anthropogeomorphology, deep-time, and cave art. He spends more time thinking about modernist painting than he would like to admit.

**Lucy Raven** (1977, US) lives and works in New York. She works primarily with animation and the moving image. Raven studied at Bard College's Graduate School of the Arts in upstate New York and recently taught at Berkeley and at Cooper Union in New York. Recent solo and group exhibitions took place at the Hammer Museum, Los Angeles, US; the MoMA, New York, US; the mumok, Vienna, AT; the Yerba Buena Center for the Arts in San Francisco, US; and Portikus in Frankfurt, DE. From 2014, Lucy Raven is resident artist at the Experimental Media and Performing Arts Center EMPAC in Troy, upstate New York, US. Her work is part of the collections of Tate Modern, UK; MoMa New York, US; Guggenheim Museum, US; Whitney Museum, US; Berkeley Art Museum, US; as well as mumok in Vienna, AT.

**Stephan Tillmans** (1982, DE), is a Berlin-based photographer and designer. After starting a business degree in a small town in Germany, Tillmans decided to move to Berlin instead where he started working in the props department of a theatre. Having both an artistic but also technical interest, Tillmans successfully applied to the Berliner Technical Art School (BTK) where he completed his degree in communication design. Tillmans worked on his photographic series *Luminant Point Arrays*, alongside a theoretical paper on concrete and abstract in the photographic image in 2010. Tillman's works have been, included in exhibitions in the United Photo Industries, New York City, US; Deichtorhallen, Hamburg, DE; Future Presence, Minneapolis, US; and a solo exhibition at the artplösv gallery in Freiburg, DE. He recently completed the HPI School of Design Thinking and teaches design processes and methods as a freelance lecturer.

**Julia Weist** (1984, US) lives and works in New York. Weist holds degrees in Fine Art from The Cooper Union (New York) and Library & Information Science from Pratt Institute (New York). Weist is the author of several books and artists books including *Sexy Librarian: A Novel* (Slush Editions, 2008) and most recently *After, About, With* (Arpia Books, 2015). Recent exhibitions include: *Tongue Stones*, Pioneer Works, New York, US; *mice*, Two Chairs, New York, US; *The Book Lovers*, the Elizabeth Foundation for the Arts, New York, US; *The Book Lovers*, MuHKA, Antwerp, BE.

## NO HUMANS INVOLVED

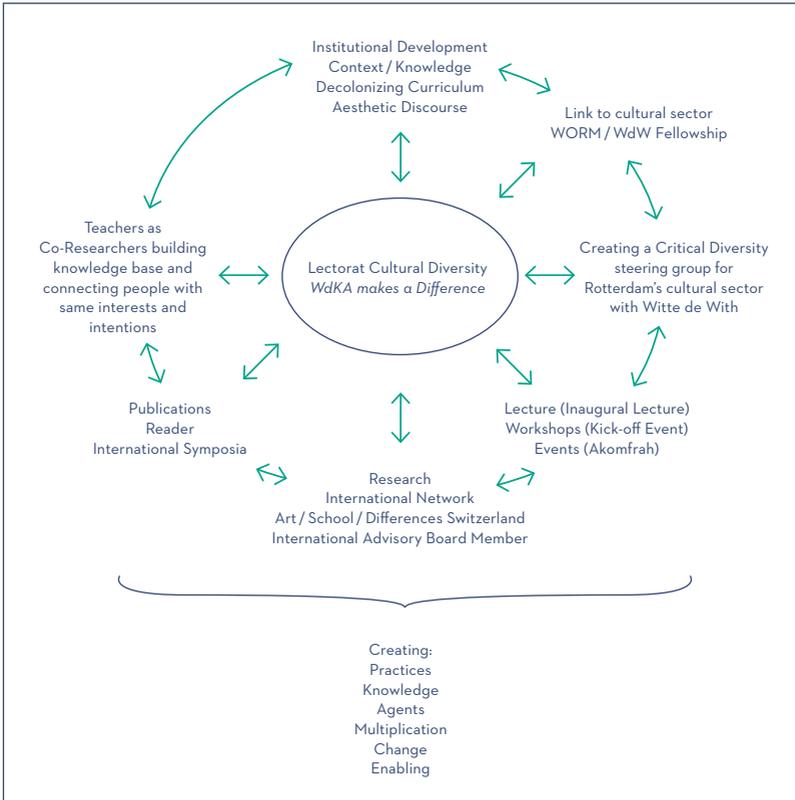
**HOWDOYOUSAYYAMINAFRICAN?** is a multidisciplinary arts collective made up of 45 artists who have lived and worked together, in various iterations, for the past twenty years. The collective consists of visual artists, writers, poets, composers, academics, filmmakers and performers from around the world who collaborate across disciplines and cities. Projects conceived and created by this transnational collective ultimately function as laboratories

for investigation, production and discourse. HOWDOYOU SAY YAMINAFRICAN? gained critical recognition as a formalized artist collective with their film debut of *Good Stock on the Dimension Floor: An Opera*, at the 2014 Whitney Biennial, US. Most recently the collective collaborated on a three month citywide initiative presented by The New Foundation Seattle (US) in partnership with Town Hall, The Jacob Lawrence Gallery at the University of Washington, On the Boards, The University of Washington School of Art + Art History + Design, the Henry Art Gallery and Langston Hughes Performing Arts Institute. While in Seattle, members of the collective also attended a two-week residency at Bear Creek Studio in Woodenville, Washington, to compose original music and soundscapes for a new series of work. Upcoming exhibitions and projects include a film screening and panel discussion for *Good Stock on the Dimension Floor: An Opera*, presented by NYU's Tisch School of the Arts at *Black Portraits II: Imaging the Black Body and Re-staging Histories* conference in Florence, IT; and an urban planning and social practice project, *House Opera / Opera House* in Detroit, Michigan, US.

## CHARACTER IS FATE

Willem de Rooij (1969, Beverwijk, NL) lives and works in Berlin. His work incorporates film, sculpture, and installation, and often includes the work of other artists and artefacts, forming temporary groupings which create new layers of meaning. He studied art history at the University of Amsterdam and fine art at the Gerrit Rietveld Academie and the Rijksakademie in Amsterdam. De Rooij received the Bâloise Art Prize in 2000, a Robert Fulton Fellowship at Harvard University in 2004 and a DAAD Stipend in 2006–2007. He represented the Netherlands at the Venice Biennale in 2005 and is professor of fine arts at the Städelschule in Frankfurt am Main since 2006. Important solo shows include: ICA, London, UK (2002); Kunsthalle Zürich, CH (2004); K21, Düsseldorf, DE (2007); Museo d'Arte Moderna di Bologna, IT (2008); Neue Nationalgalerie, Berlin, DE (2010); Kunstverein München, DE (2012); and The Jewish Museum, New York, US (2014).

# Post-script: *Temporal Disjunctures* by Nana Adusei-Poku (Curatorial Fellow 2015)



I will use the opportunity afforded me here to elucidate my roles as Curatorial Fellow 2015 at Witte de With Center for Contemporary Art and Applied Research Professor in Cultural Diversity at the Hogeschool Rotterdam (Creating 010 / WdKA), which is devoted to taking the city as a place of research, aiming to create connections between the discourses of the city and the teaching and research at the Hogeschool Rotterdam, or more specifically the Willem de Kooning Akademie and

Institute for Communication, Media and Information Technology. The intersection of these two positions is not a coincidence; it rather allows me to fulfill what the Creating 010 Research Center stands for.

One of the key issues that one has to understand whilst practicing Critical Cultural Diversity is that the subject needs to be addressed from both a global and historical perspective. By which I mean that the compo-

sition and hybridity of western societies – or the Global North – are grown out of the aftermath of Imperialism. Thus, our approach must not only include the violent and exploitative history of that enterprise, which has created amongst other phenomena the Black Diaspora, but also negotiate an ideological level, because the way in which power is shared or distributed is still embedded within these dynamics and ideas. This includes knowledge production and, in the case of the arts, the inclusion or exclusion of non-white artists or their “particular” framing; a subject that has been addressed by various scholars and artists for more than four decades.

Looking from this perspective, it becomes apparent that post-colonial, Black Feminist and Queer Theoretical thought is still under-represented in the cultural discourse and sector. However, I don’t want to underestimate the importance of the critical self-reflective processes that institutions such as the Stedelijk Museum or the Tropenmuseum Amsterdam have undertaken, or the interventions by artists and curators who approach these issues through Black Feminism (Patricia Kaersenhout), the notion of History (Vincent van Velsen, Wendelien van Oldenborgh) or the angle of the specificities of the European Black Diaspora (Charl Landvreugd), amongst many other positions in Holland.

Cultural Diversity, however, is not only about the inclusion of voices that have been excluded. It is about creating a critical awareness of, and literacy in, the specificities through which our positions in a society are historically produced and what these positions entail. The re-occurrence of themes like the critique of white Supremacy and political strategies such as Feminism since the 1960’s, which keep reappearing in the contemporary, is not a coincidence, but a sign that we still have to work on the power structures in which we live that are constantly reproduced.

My approach is to embrace the subject not from an empiric, but from a participatory action based perspective, which means whilst we are looking at the issue we are also part of the process. This means, in the case of *WdKA makes a Difference*, that the teaching and discussions with students and teachers, as well as the decolonizing work on the Curriculum, are of equal importance for our analysis as the conducting of qualitative interviews. It is also an approach that includes the perspectives of teachers as researchers on Cultural Diversity, and thus comes out of the perspective of practitioners rather than numbers and statistics. Part of this research is embedded in my role as Curatorial Fellow at Witte de With Center for Contemporary Art, a position that enables my engagement with contemporary aesthetic production from the aforementioned global perspective as part of the discussion in both Rotterdam and further afield.

#### Curatorial Fellowship at Witte de With

Each year, a Curatorial Fellow is invited into the institution for a sustained period of research. Fellows are invited by the Director based on their qualitative and critical intellectual practice in relation to the program of Witte de With. Each Fellow brings their specific expertise to the institute, bridging contemporary art and academic research fields, through a partnership with a university or other academic institution. A Curatorial Fellowship always leads to a public presentation: an exhibition, a book, a contribution to a symposium or an educational project.

Previous Fellows were Ian Yang (2014), Vivian Zihelr and Natasha Ginwala (2013).

# Curatorial Fellow Public Program

## PAST

18 November 2014

Inaugural Lecture *A Stake in the Unknown* by Nana Adusei-Poku, for Rotterdam University of Applied Sciences.

13 December 2014

Screening of John Akomfrah's *The Stuart Hall Project* (2013), followed by a conversation with the director.

24 January 2015

Screening of *Good Stock on the Dimension Floor: An Opera* by HOWDOYOUSAYYAMINAFRICAN?, with International Film Festival Rotterdam.

19 February 2015

Rotterdam Initiative Lunch with Annie Seaton (Director of Multicultural Affairs, Bard College). A group formed to consider diversity in arts and culture.

19 April 2015

YAM session with HipHopHuis Holland with members of HOWDOYOUSAYYAMINAFRICAN?

29 April 2015

Lecture by Nana Adusei-Poku at Willem de Kooning Academy Studium Generale, WdKA.

12 May 2015

Second Rotterdam Initiative Lunch with Nana Adusei-Poku.

13 May 2015

Screening of *Good Stock on the Dimension Floor: An Opera*, Willem de Kooning Academy Studium Generale, WdKA.

## UPCOMING

5 June 2015

Exhibition Reading by Teana Boston-Mammah (Researcher, Rotterdam University of Applied Sciences).

11 June 2015

Exhibition Reading by Huey Copeland (Associate Professor of Art History, Northwestern University).

3 July 2015

Exhibition Reading by Samir Bantal (Executive Manager, OMA).

14 July 2015

*Between Nothingness and Infinity*

A symposium acting as a point of departure for an understanding of the historically produced dilemma of the position of Blackness, featuring Karan Barad (Professor of Feminist Studies, Philosophy and History of Consciousness, University of California), Kara Keeling (Associate Professor of Critical Studies, University of Southern California), and Alexander Wehelyie (Professor of African American Studies, Northwestern University), at Witte de With.

2 August 2015

James Baldwin's Birthday

A celebration to mark the birthday of US writer James Baldwin (1924-87).

# Colophon

*In Light Of 25 Years*

27 January 2015 – 14 February 2016

Team Defne Ayas, Paul van Gennip,  
Samuel Saelemakers

*NO HUMANS INVOLVED*

by HOWDOYOU SAY YAMINAFRICAN?

22 May – 16 August 2015

Team Nana Adusei-Poku (Curatorial Fellow,  
Witte de With), Sienna Shields and Christa Bell  
(HOWDOYOU SAY YAMINAFRICAN?),  
Defne Ayas and Natasha Hoare

*Art In The Age Of... Planetary Computation*

22 May – 16 August 2015

Team Defne Ayas (Concept), Adam Kleinman  
(Lead Curator), Samuel Saelemakers  
(Associate Curator)

Lenders Thomas Dane Gallery, London; Markus  
Luettgen, Berlin; Croy Nielsen Gallery, Berlin;  
Mother's Tankstation, Dublin; Daniel Marzona,  
Berlin; Wien Lukatsch, Berlin; Galerie Fons  
Welters, Amsterdam

Special thanks Wilfried Lentz, Rotterdam

*Character Is Fate*

Willem de Rooij

27 January 2015 – 3 January 2016

Upon the invitation of Witte de With  
Director Defne Ayas

Lender Rijksbureau voor Kunsthistorische  
Documentatie (RKD), The Hague

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

Exhibition Guide

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# *In Light Of 25 Years*

27 January 2015 – 14 February 2016

AS LONG AS IT LASTS: 12 May – 7 June 2015

Özlem Altın: 9 June – 12 July 2015

Xu Zhen: 14 July – 16 August 2015

Zin Taylor: 18 August – 20 September 2015

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# *NO HUMANS INVOLVED*

by HOWDOYOU SAY YAMINAFRICAN?

22 May – 16 August 2015

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# *Art In The Age Of...*

## *Planetary Computation*

22 May – 16 August 2015

With: Aram Bartholl, Rossella Biscotti, Nina Canell, John Gerrard,  
Femke Herregraven, Antonia Hirsch, David Jablonowski,  
Navine G. Khan-Dossos, John Menick, Owen Mundy, Trevor Paglen,  
Lucy Raven, Stephan Tillmans, and Julia Weist

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# *Character Is Fate*

Willem de Rooij

27 January 2015 – 3 January 2016

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