



Visitors Guide
Fall 2017

Program September – December 2017

Para/Fictions

Rayyane Tabet

On view until 8 October 2017

Dineo Seshee Bopape

20 October 2017 – 18 February 2018

GROUND FLOOR

Rotterdam Cultural Histories #12: Witte de With; What's in a Name?

8 September – 31 December 2017

FIRST FLOOR

The Ten Murders of Josephine

Rana Hamadeh

8 September – 31 December 2017

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Öğüt & Macuga *Episode 2: The Show is Over*

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THIRD FLOOR

Director's Welcome

It takes two to tango. As with love, as with political agency. What, then, are the collaborative dynamics between artists, and between artists and institutions? In its 25+ year history, our house has served as a stage to 2000 artists. In this time, each project has introduced their respective contexts, concerns, learning curves, and modus operandi, providing us with further cues into our shared lived experience and daily (struggles of) co-existence(s), and enabling us to comment on the social and political predicament.

In Rana Hamadeh's *The Ten Murders of Josephine* on our second floor, the artist and institution have worked closely together to structure a generative program from which to develop an ambitious production, taken up by Hamadeh as soon as we extended her the invitation last year. The production consists of the exhibition currently on view; an enveloping sound and text-based opera that takes the exhibition as its discursive holder; its factory, and assembly line; a study group as a lead-in to the exhibition, which invited readers from different fields to think aloud together on contemporary infrastructures of justice in relation to her redefined notion of "testimoniality"; and, finally, culminating in a publication that will form the opera's libretto in part. This multipart program comes at a pivotal moment in Hamadeh's diverse and urgent practice, while equally testing the performative dynamics of exhibition making.

Our third-floor exhibition, Öğüt & Macuga, undergoes a major transformation too. Enabled through our pairing of two critically engaged artists, Goshka Macuga and Ahmet Öğüt, currently on view is the second episode of their collaboration, stemming from their extensive

and ongoing conversations, their shared interest in political and historical contexts, and numerous coincidences along the way. With the first part of their dialogue steered by Öğüt himself, which laid bare their initial vocabularies and toolboxes, Goshka Macuga now takes the lead for *Episode 2: The Show is Over*, taking up the notions of destruction and 'sudden change' – using the exhibition space as test-site – as a means to explore processes of reconstruction; be it institutional or political, played out through the pair's continued committed investigations.

Spurred by conversations with the individuals and groups involved in our past summer program *Cinema Olanda: Platform* with artist Wendelien van Oldenborgh, we also embark on a number of initiatives, including *Rotterdam Cultural Histories #12: Witte de With; What's in a Name?*, which lays bare a history of Witte de With the figure, the street name, and naming of our institution; only a first step in a longer and sustained trajectory of addressing issues of representation within public institutions and Dutch society more broadly.

Last but not least, on our ground floor, we mark the conclusion of the *Para/Fictions* commissioning series, which pairs literature and contemporary art. Join us engaging in the aesthetic considerations of our latest commission by Rayyane Tabet, who makes use of the only remaining quarry currently active in Syria, and Dineo Seshee Bopape thereafter, as she seeks to bring justice to those who resisted against, and were subjected to, colonial violence, through her healing practice via the medium of sculpture.

Defne Ayas
Rotterdam, September 2017

Para / Fictions

GROUND FLOOR

If both art and literature constitute forms of thought, what is generated or lost in slippages, translations, and activations between the two? Are their dividing lines arbitrary or highly dissolvable? How do both forms enfold and unfold across the exhibition space? What relates making to writing, viewing to reading?

Para / Fictions is a cycle of sustained investigations running over a two-year period, taking these questions as its focus through the practice of ten artists. Previously, the series has included works by Calla Henkel & Max Pitegoff, Oscar Santillan, Lucy Skaer, Mark Geffriaud, Laure Prouvost, and Daniel Dewar & Grégory Gicquel.

Ah, my beautiful Venus!

Rayyane Tabet

21 July – 8 October 2017

Part of his wider project on Max von Oppenheim's excavation in Syria, Rayyane Tabet draws together narrative threads to piece together an account of the "Tell Halaf Venus", a commemorative grave figure from the Neo-Hittite period. His literary and associative research is extended in an installation that follows this one sculpture through cycles of unearthing, violence, and display, traced through literary sources of Agatha Christie, Max von Oppenheim and André Malraux. Here, truth is stranger than fiction; indeed the Tell Halaf Venus seems to fictionalize herself across millennia of creation, burial, excavation, destruction, replication, and reconstruction.

Lerole: footnotes

(*The struggle of memory against forgetting*)

Dineo Seshee Bopape

20 October 2017 – 18 February 2018

Southern African artist Dineo Seshee Bopape, who structures her narratives through material and immaterial presences, stages the eighth and final iteration of *Para / Fictions*. Taking cues from author James Baldwin, who is known for his lyrical prose and writings on the complexity of social and psychological pressures of race, sexuality, and acceptance, Bopape presents an installation that meditates upon pre-colonial recorded revolts and acts of resistance in Africa against European invasion.

Rotterdam Cultural Histories

FIRST FLOOR

Rotterdam Cultural Histories #12: Witte de With; What's in a Name?

8 September – 31 December 2017

"As long as the Dutch Imperial past does not form part of the common, general store of knowledge, which coming generations should have at their disposal, as long as general knowledge about the exclusionary processes involved in producing the Dutch nation does not circulate more widely, multiculturalism now cannot be realized..."

– Gloria Wekker, *White Innocence* (2016)

"Cultural memory and discourses on the past do not themselves constitute institutionalized agencies capable of redressing injustices. However, they can create arenas where injustices are recognized and new frameworks are imagined that are necessary, if not sufficient, for their redress."

– Michael Rothberg, *From Gaza to Warsaw: Mapping Multidirectional Memory* (Criticism, Vol. 53, #4, Fall 2011)

Witte de With Center for Contemporary Art was recently challenged, through the process of the *Cinema Olanda: Platform* project, to reconsider the legacies of its name. The question that was posed by the *Platform*'s programmers during preparations for the project, and later through an open letter addressed to the institution, was 'What does it mean for a white institution to do "critical work" under the moniker Witte de With?'

This edition of *Rotterdam Cultural Histories* is devoted to a part of this question. It attempts to lay bare the activities Witte de With of Corneliszoon de With, the motivation behind street-naming in the nineteenth century, and the naming of the institution 27 years ago. It also aims to provide a space for public feedback on the question as to whether Witte de With Center for Contemporary Art should change its name.

The project has finite parameters, and once staged it will be archived both within the institution's public archive, and made permanently available online on our website, as a record and exposition of the colonial history the name Witte de With is a part of. The name has been long untroubled by this institution, a fact that is symptomatic of a wider national issue regarding the denial and sanitization of colonial histories. This is our first step towards recognition and acknowledgment.

With the first edition opening in February 2014, *Rotterdam Cultural Histories* is a collaborative project between TENT and Witte de With that explores our common roots in Rotterdam and articulates meeting points between both of our programs.

The Ten Murders of Josephine

Rana Hamadeh

SECOND FLOOR

The Ten Murders of Josephine is an Opera project by artist Rana Hamadeh structured through several evolving iterations, which over-write and trouble one another and propose several research processes and a particular dramaturgy of labor that commence with the current exhibition on view at Witte de With and will be followed by a theatrical production, a publication, and a film.

Inherited from the genre of legal spectacle, and from the artist's earlier claims regarding "justice as the measure to which one can access theater," *The Ten Murders of Josephine* explores the conditions of testimony vis-à-vis the notion of 'testimonial subjecthood'; Hamadeh proposes a distinction between the two. While she understands the notion of 'testimony' as a form of rational utterance that is necessarily tied to the workings of a tribunal, her activation of the 'testimonial' attunes to all that is irrational; unspoken and unspeakable; unmarked and unmarkable. The testimonial points to an 'erased archive of (colonial/racial/patriarchal/corporate/state-sponsored etc.) erasure'; a violence never attended to, which materializes - phonically - as a monument to absent speech. *How can this phonic materiality of absent speech become the organizing principle of subjecthood?* Hamadeh asks. What would it require to constitute oneself, or to emerge, thus, as a testimonial subject? And what would it mean to constitute oneself as a testimonial subject not only outside the bounds of the court of law but even further, in place of the legal subject?

Operatic in its form and continuously shifting mediational and aesthetic registers, the exhibition lends itself as a method for disentangling Hamadeh's questions concerning

how the phonic relates to notions of 'valid speech', property, labor, legality, governmentality, documentality, o/aurality, and theater. Drawing broadly on historian Saidiya Hartman and poets NourbeSe Philip and Fred Moten's writings, Spike Lee's *Bamboozled*, Kafka's *Josephine*, Quranic exegesis and Arabic prosody, among other interlocutors, the project suggests the testimonial as a catalyst that sets up the conditions for vacating our legally constituted bodies; a medium for provincializing citizenship.

One of Hamadeh's cues is the Gregson vs. Gilbert legal case of 1783, the only surviving record of the massacre in which the captain of the Zong slave ship ordered the drowning of 133 enslaved Africans in order to claim insurance over the ship's loss of 'cargo'. During the case, the owners of the Zong came up against their insurers, disputing whether or not the drowning of the slaves was a 'genuine act of jettison or a fraud'. For Hamadeh, this benchmark case does not only point to the blood-chilling juris-prudential logic of the slavery system, but, further, continues to inform and underpin our current legal understanding of 'valid speech'; for, the only audible testimony that can be accessed through the document is that which is written in the murderer's voice and in the voice of the legal system that had legitimated the murder. The materiality of the testimonial, thus, for Hamadeh, points to the archive of horror that subsists within the documental voice - not as a trace of the massacre, but *within* and *despite* the trace.

How does Josephine, who is loosely based on Kafka's mouse songstress, then fit into an engagement with historical cases such as the Gregson vs. Gilbert and the Zong massacre?

Here, Josephine can be understood as a structuring agent of the different registers of the voice. Hamadeh engages multiple readings of Josephine-as-voice in the present - a voice with a name, race, and a probable gender. Josephine is variously read as the voice of revolution; the voice of the law; an ultrasonic vociferation that strives to be marked yet continuously fails to be; or as the operator of power's call. Josephine's singing - or is it a 'mere whistling' common to all the mouse folk - is 'not so much a performance of songs as much as it is an assembly of people'. But what logics structure this assembly? Josephine, approached as event and character, broaches the project's questioning of the documental voice vs. the phonic materiality of the testimonial.

Conceived as the factory and assembly line for the Opera, the exhibition can be approached as a breathing, morphing sonic 'encampment' at Witte de With that continuously unsettles the boundaries of performance, spectacle, and lived experience. Cacophonous, enveloping, and affective, this encampment leads a life of its own.

Constituted of a system of interplaying sonic zones, fragmentary tenses, spaces, events, and characters emerge and disintegrate across a forty-minute looping score. This score is continuously interrupted by the live processing of the audience's speech within the spaces of the exhibition; the live interpretations of machines and their translational interferences; the daily migrations and displacements of objects across different rooms carried out by Witte de With's staff-turned-actors; performers' public rehearsal; and the ongoing production of props and scenographic objects for the consequent theatrical production. The libretto itself becomes increasingly linguistically incomprehensible as it moves towards intensification. Through a growing physical affect, the listener becomes progressively fragmented, disintegrating as a rational subject with a capacity to witness the narrative's events.

Through the exhibition, and a constant process of over-writing intrinsic to Hamadeh's practice, the resulting Opera undertakes an exploration of the labor of stage-craft, or 'the theater of theater', looping back into Josephine's own diminutive performance as the catalyst for both witnessing and assembly. Via this unnerving condition of total fragmentation, a new form of address is provoked, a movement staged not to mourn the incapacity to constitute ourselves as an assembly, but to experience the process of its loss.

Premiere Performances
14 and 15 December 2017
Theater Rotterdam, Schouwburg

Öğüt & Macuga

Episode 2: The Show is Over

THIRD FLOOR

To create future, it's often necessary to eradicate the past. In the wake of destruction, the show is over.

This exhibition is the result of Witte de With director Defne Ayas' pairing of two critically engaged artists, Goshka Macuga and Ahmet Öğüt. Both artists' interests are tied to political and historical contexts, distilled through a variety of media and strategies of representation that include performance, participatory event, sculpture, film, and installation. Macuga and Öğüt began a conversation, and through a series of coincidences identified parallel references through an examination of each other's practices - a process subject to misinformation and misunderstandings along the way, as much as a generosity of ideas, commitment of time, and peer-to-peer play. Such references marked the point of departure for a two-part exhibition - the first steered by Ahmet Öğüt (17 June - 20 August), with the second currently on view, as steered by Goshka Macuga (8 September - 31 December).

Early on in Öğüt and Macuga's exchange with regard to the exhibition structure, Macuga proposed to take up the notions of destruction and 'sudden change', played out upon the pair's work using the exhibition space as test-site, as a means to explore processes of reconstruction. With Episode 2: The Show is Over, exercising destruction-as-tool, Macuga

[1] The title of the exhibition is taken from Russell Ferguson's essay of the same name, published in the catalogue accompanying the exhibition *Damage Control: Art and Destruction Since 1950*, organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC (24 October 2013 - 26 May 2014).

[2] Adopting the gesture of destruction, Macuga builds on a rich heritage of artists that have engaged with destruction as both subject, concept, and process over the years to different degrees. Including, inconclusively: Gustav Metzger with the *Auto-Destructive Art Manifesto* (1959), Kazimir Malevich, F.T. Marinetti, Tristan Tzara, Dadaists of the Dadaism movement, Wassily Kandinsky, Pablo Picasso, Piet Mondrian, Jackson Pollock, Mark Rothko, Barnett Newman, Antoni Tàpies, Otto Muehl, Dom Sylvester Houédard, Jiro Yoshihara with the *Gutai Art Manifesto* (1956), Jean Tinguely, Marcel Duchamp, Raphael Montañez Ortiz, Louise Bourgeois, Mike Kelley, Monica Bonvicini, Malcolm McLaren, Marquis de Sade, Georgia O'Keeffe, Douglas Gordon, Yoko Ono, Michelangelo Antonioni, Pipilotti Rist, Christian Marclay, Francisco de Goya, Ai Weiwei, John Baldessari, Robert Rauschenberg, Ed Ruscha, Chris Burden, Gordon Matta-Clark, Steve McQueen, Doug Aitken, Cyprien Gaillard, Walead Beshty, Superflex, Michael Landy, Arnold Odermatt, Jeff Wall, Dara Friedman, Juan Muñoz, and Thomas Demand.

sets out to question how far destruction can work to critique, protest, and confront the present socio-economic and political predicament. In the face of the recent surge of right-wing, populist, and nationalistic agendas that have come to dominate the current political landscape, what can be gained by enlisting destruction for social critique but also purposeless destruction; destruction for destruction's sake or for the pure pleasure of it? In such an exercise, the pair's work and working relationship is challenged, manifested as, and through, a gesture of drastic change.

Further to calling on destruction as a means to engage with the present socio-political landscape, Macuga experiments with how far destruction can be invoked to challenge the perceived stability of art and its institutions through transformative processes of shattering, hijacking, eclipsing, undoing, merging, destroying, and re-contextualizing. In June 2017, the prospect of such an undertaking became all the more timely with questions raised during the process of *Cinema Olanda: Platform* [3], during which time Witte de With Center for Contemporary Art was challenged to (re)consider the legacies of its name. During preparations for the project, the Platform's programmers questioned What does it mean for a institution to do "critical work" under the moniker Witte de With? This question, amongst others, was reasserted in an open letter [4] addressed to the institution, which concluded by asking: how will the institution start to undo itself?

Taking inspiration from Kazimir Malevich's [5] *The Suprematist Mirror* manifesto published in 1923, Macuga created a series of mirrors to explore the possibilities of partial and total knowledge of the world, adopting the mirror as a medium through which to question the relation between audience and institution, symbolically bridging or breaking their connection through interventions upon the mirror's surface. Malevich's manifesto antagonizes a view of the world entrusted to human distinctions while expressing a nihilist notion of reality as non-objectivity, equating the diversity of phenomena - from God to Technology, Art and Science - to Zero. Here, the exhibition space is captured, doubled, and fragmented by its own reflected image, which

[3] A project at Witte de With Center for Contemporary Art with artist Wendelen van Oldenborgh and curator Lucy Cotter, 17 June - 20 August 2017.

[4] The open letter can be accessed in full online: <http://bit.ly/2vwiUD2>.

[5] "Life knows what it is doing, and if it is striving to destroy, one must not interfere, since by hindering we are blocking the path to a new conception of life that is born within us." – Kazimir Malevich

in turn is dissected by a Malevich inspired diagram etched onto the mirror's surface. For *Episode 2: The Show is Over*, Macuga extends this gesture by shattering the mirror, multiplying the fragmentation of that which it reflects: the relationship between the institution and its publics.

Ahmet Öğüt's *The Castle of Vooruit* (2012) stems from his research into the socialist history of the city of Ghent, Belgian surrealist painting, and the utopian social ideals therein. Here, appropriating *Le Chateau des Pyrénées* (1959) by René Magritte, Öğüt made a gigantic helium balloon in the shape of Magritte's floating rock, replacing the mysterious castle in the painting with a replica of the Vooruit (meaning 'forwards' in Dutch) building, a socialist cooperative. During its first exhibition in Ghent, *The Castle of Vooruit* floated autonomously 11 meters above the ground and was sabotaged more than once - shot down with bullets and its rope cut through. Here, the work challenges the institution through its attempted expansion, pushing against its physical as well as ideological walls.

Taking on from Öğüt's provocation *If You'd Like To See This Flag in Colours, Burn It (In Memory of Marinus Boezem)* exhibited in *Episode 1*, on the façade of the building hangs a burnt white flag. The flag problematizes the idea of surrender, in its being burnt prior to its being erected. Simultaneously and paradoxically, it embodies both the symbolism of compromise and sacrifice, contrasted with the symbolic action of revolution and opposition.

Macuga introduces the question: Can political activism survive the seemingly unstoppable systems of appropriation and assimilation of the art world? Even if the white cube itself sets out to break out of and surmount its boundaries, is it doomed to forever remain a closed-off, neutral(izing) box? In the optically distorted, spatially warped room conceived by Öğüt for *Episode 1*, Macuga now invites the audience to stage a tableau vivant using props related to the feminist activist artist group the Guerrilla Girls and the work of Miroslav Tichý (1926-2011). The eroticized vision of femininity depicted by Tichý - a self-taught photographer who obsessively, candidly, photographed the women of his hometown Kyjov - stood in conflict with the representation of women as laborers and strong-holders of family values by the Communist regime in Czechoslovakia and other former Eastern Bloc nations. In Macuga's proposition, the boundaries between these very different stands

Prompted by the increase of censorship in Polish art after 1989, and the attacks leveled at artworks, artists, curators, directors, and institutions then and now, Goshka Macuga's Anti-Collage series - one of which is shown here, *Anti-Collage* (*Adam Szymczyk*), 2011 - reflects on the circumstances under which artistic freedom is infringed. Paradoxically, this infringement followed decades of Soviet State imposed censorship in an attempt to instrumentalize art and culture as a means of propaganda. The method of deleting an image of a suspected/unwanted subject was frequently used by the Soviets and is here taken up by Macuga in the creation of the Anti-Collage series.

are destroyed and blurred. The audience is invited to activate gorilla suits and Macuga's *Suit for Tichý* (2013). The suits, based on drawings by Tichý, turn their wearers into living Tichý figures. As such, these portrayed women are emancipated from being mere passive objects of the male gaze to active participants of the political history that tended to exclude them. And yet, in this set-up, the wearers become subjected once more to passivity through their reception: observed via the peep-hole dynamics of observation imposed by Öğüt's illusion room.

Let's imagine you steal this poster (2016), a work on political activist, academic, and author Angela Davis, marks Ahmet Öğüt's reaction against the gender-disproportionate number of male portraits on view in the hall of fame of Berlin's Humboldt University, the institution from which Davis received her honorary Ph.D. Here, Macuga excavates copies of the original portraits dedicated to the university's male Nobel prize winning alumni and staff, accidentally discovered layered behind Öğüt's framed poster of Angela Davis. This act of (un)covering and repositioning corresponds to the continual necessity to excavate the deeply entrenched imbalances that continue to saturate the gender axis.

Continuing to question the symbolics of power through de(con)struction, Macuga adds another layer to her earlier work on Colin Powell⁶, former US Secretary of State and direct instigator of the Iraq War (2003-2011), by taking it backwards in the process of casting. Where her 2011 bronze bust in cubist style formally represented the collapse of Powell's moral authority, Macuga adds a second bust of Powell, which, by interrupting and halting the casting process prior to its completion, withdraws the image of Powell ingrained in public consciousness, as constructed through the medialization of certain historical moments. Macuga denies the symbolic activation of Powell through a reversed process of metamorphoses. Here, we encounter Powell in an unrecognizable, alien, and premature form. Power itself transforms, is transformative, and is here transformed.

⁶ Goshka Macuga's *Colin Powell* from 2011, as exhibited in *Episode 1*, conjures up the moment in 2003 when Powell appeared before the UN presenting a pivotal case as to why America ought to invade Iraq. Here Powell is cast in the particular moment he held up a model vial of anthrax while giving his presentation.

River Crossing Puzzle (2010) by Ahmet Öğüt consists of free-standing photographic cut-outs that illustrate an ethical dilemma responding to today's pervasive presence of armed forces. The work stands to represent urban areas where a culture of paranoia has developed as a consequence of repeated bomb threats. Macuga intervenes in Öğüt's work by concealing the figures beneath black fabric, preventing identification of the protagonists whose perilous story is told with an accompanying riddle.

In a double act of censoring, Macuga disfigures images from her collection that were exhibited by Öğüt in Episode 1 - press photographs documenting the Vietnam War and other uprisings - cutting ties with the images as source-material through their gradual deletion. Different to Powell, in which the process of metamorphoses takes place through reversal, here, the images are subjected to drastic change through the process of stripping down, or erasing. Both in art and political visual culture, there has been a persistent trajectory of erasing (figures from) imagery, be it because of religious or ideological convictions, or as blatant extortions of power and oppression. Gestures of revealing and concealing are not innocent, as is illustrated by current debates around head scarves and bikinis. How do we make sense of the tension between the right to uncover and the prohibition to cover-up? At what point does covering up come to stand as an act of resistance, and uncovering an act of exposure that renders one vulnerable?

Extending the collaboration beyond Öğüt and herself, Macuga creates a vehicle for the display of her collection of defunct artworks by various artists collected over the years. Additionally, for this exhibition only, artists with an existing relationship to Witte de With have contributed works that have been stripped of their exhibition, and perhaps also market, value. Among the contributing artists are Joep van Lieshout, Charlie Koolhaas, and Wendelien van Oldenborgh. The display is made up of material recuperated from previous shows. Here, categories of authorship, ownership, and value are challenged through the blurring of the distinction between individual artworks and Macuga's intervention. The premise and expectation of trust as inherent to peer-to-peer collaboration is further tested with Öğüt's granting Macuga free reign over seven works from his photographic series *Mutual Issues: Inventive Acts* (2008). Based on precise observations of daily life on the streets of Istanbul, the images forefront the absurdity of 'the everyday', a gesture Macuga adopts by transforming their everyday form as a uniform photographic series into drastically changed compressed, objects, maintaining Öğüt's original treatment of the series' subject matter.

Projected onto the collection of damaged objects positioned atop the erected mound of material debris recuperated from past shows - a monument of past destruction, an imagined museum of ruin - are two films. The first, a section taken from Michelangelo Antonioni's *Zabriskie Point* (original film, 1970), the second, *Non-Consensual Act (in Progress)*, (2015), comprised of, and intervening with, material sent to Macuga by

the Afghan Film Archive. In 2015, Macuga set out to work with unused footage from *Zabriskie Point*, in which an explosion of a mansion in the desert plays out from multiple angles, with various consumer objects such as a refrigerator, a library, a rack of clothes, and a television exploding, as the viewer is propelled ever-closer to the source of the ignition. Discovering the archive of unused footage from *Zabriskie Point* to be deteriorating, with some parts already dissolved beyond recognition, Macuga proposed to work with the footage of destruction, playing on the literal material deterioration of the film reel itself. While Macuga has not yet been able to work with the off-cuts, a sense of urgency was introduced to try to engage with and capture this particular part of cinematic history. On the other, its gradual retrogression could be seen to provoke an acceptance of the film's shared material fate with its contents. Comprised by outtakes of the longest explosion in cinema history, the footage showing the total destruction of a modernist house in the closing scene can be read as a metaphor for the end of an era dominated by greed and corruption. *Non-Consensual Act (in Progress)* shares in Macuga's harnessing of the deterioration of the physicality of the film and its value. In 2002, the national film archive in Afghanistan revealed that it had saved a collection of footage from its near-certain destruction in the hands of the Taliban, concealing it behind a false wall. On visiting the archive, Macuga requested to make use of some of the off-cuts she had seen during her visit. What she received, however, was a batch of films of undetermined origin, ranging from Bond to Bollywood, that had presumably been cut and censored due to the sexually explicit nature of their content, many of which included scenes of rape. *Non-Consensual Act (in Progress)* engages with the very nature of this act - an act of aggression Macuga perceived in being sent such footage in relation to her request and the acts of aggression that make themselves visible in the deteriorated reels of film that were sent.

To create future, it's often necessary to revisit the past. In 1999, Macuga conceived the site specific work *Cave*, an "Aladdin's Cave full of treasures and delights," a "room of infinity". The walls of the gallery were entirely covered with scrunched paper recalling the texture of unrefined stone and transforming the room into a quasi-underground, natural environment. What can be gained by revisiting the cave? Here, the cave referring to both Macuga's early work and its prompting our collective recollection of the allegory of the cave. Taking the cave, in the latter sense, to be the first place where human creativity was manifested in an image, how, then, is that image challenged when the objects depicted on its walls are broken? How may re-approaching the image as being broken provide a cue to confronting contemporary realities that - as with the flickering shadows upon the walls of Plato's cave - cannot be clearly distinguished? In the wake of destruction, the show is over.

PUBLIC PROGRAM

Exhibition readings

For the duration of the exhibition, 'guest readers' are invited to interpret, critique, analyze, translate, and disrupt the very choices made in the exhibition.

22 September 2017, 6.30 pm
by Joep Van Lieshout (Artist)

20 October 2017, 6.30 pm
by Dirk Snauwaert (Director WIELS, Brussels)

10 November 2017, 6.30 pm
by Charles Esche (director Van Abbemuseum,
Eindhoven)

The exhibitions readings are open to all and free of charge. For further information please check our website www.wdw.nl.



Goshka Macuga, *I tried to steal this poster*, 2017. Part of the exhibition *Ögüt & Macuga Episode 2: The Show is Over*, Witte de With Center for Contemporary Art, 2017. Photo: Jeroen Lavèn

Biographies

PARA / FICTIONS

Rayane Tabet's (1983, LBN) work explores paradoxes in the built environment and its history. His sculptures often reconstitute the perception of physical and temporal distance. He received a Bachelor in Architecture from The Cooper Union and a Master in Fine Arts from the University of California, San Diego. His recent group and solo shows include *Faisons de l'inconnu un allié*, Fondation Lafayette, Paris (2016); *Incerteza Viva: 32nd São Paulo Biennial* (2016); *La Mano de Dios*, Museo Marino Marini, Florence (2016); *Wanderlust*, The High Line, New York City (2016); *Not New Now: 6th Marrakech Biennial* (2016); *New Skin*, Aïshti Foundation, Beirut (2015); *The Past The Present The Possible: 12th Sharjah Biennial* (2015); *This is the Time This is the Record of the Time*, Stedelijk Museum Bureau Amsterdam (2014); *Un Nouveau Festival*, Centre Georges Pompidou, Paris (2014); *Hiwar*, Darat al Funun, Amman (2013); *The Ungovernables*, New Museum, New York (2012); and *Plot for a Biennial: 10th Sharjah Biennial* (2011). He is the recipient of the DAAD Artist Residency in 2016, the Abraaj Group Art Prize in 2013, the jury prize of the Future Generation Art Prize in 2012 and the Sharjah Biennial Artist Prize in 2011.

Dineo Seshee Bopape (1981, ZA) is known for her experimental video montages, sculptural installations, paintings, and found objects. She graduated at De Ateliers in Amsterdam (2007) and completed an MFA at Columbia University, New York (2010). She is the winner of the Future Generation Prize 2016, and was the 2008 winner of the MTN New Contemporaries Award and the recipient of Columbia University's Toby Fund Award (2010). Recent

solo shows have taken place at Art in General, New York (2016) and in Norway, Amsterdam and Naples, in addition to her solo shows at Stevenson Gallery, Cape Town and Johannesburg (2013, 2011, 2010).

THE TEN MURDERS OF JOSEPHINE

Rana Hamadeh is a visual and performance artist based in the Netherlands. Drawing on a curatorial approach within her artistic practice, she develops longstanding discursive projects that think through the infrastructures of justice, militarism, histories of sanitation and theater. Her work stems from an extended investigation into specific concepts and terms, treating the field of theory as fiction. Previous solo exhibitions include The Institute of Modern Art, Brisbane (2016); The Showroom, London (2016); Nottingham Contemporary (2015); Western Front, Vancouver (2015); Gallery TPW, Toronto (2015); and Kiosk, Ghent (2014). Group exhibitions include The Moscow Biennial (2015); The New Museum, New York (2014); e-flux, New York (2014); The 8th Liverpool Biennial (2014); Wattis Institute (2014); 12th Biennale de Lyon (2013); The Lisson Gallery (2013); and Witte de With Center for Contemporary Art (2013). Hamadeh is nominated for the Prix de Rome 2017.

ÖĞÜT ✕ MACUGA ✕

Goshka Macuga's practice typically applies in-depth historical and archival research to an interest in the evolving relationships among artists, institutions, politics, and communities. Her works investigate how art can be used to voice current concerns, rouse public debate, and inspire social change. Throughout her career, Macuga's work has embraced diverse

mediums including sculpture, installation, architecture, and design. Among recent group and solo shows are *Goshka Macuga: Time as Fabric*, New Museum, New York (2016); *To the Son of Man Who Ate the Scroll*, Fondazione Prada, Milan (2016); *The Artist's Museum*, ICA Boston (2016); and *Accrochage*, curated by Caroline Bourgeois, Punta della Dogana, Venice (2016). In 2008 she was among the four nominees for the British Turner Prize. London-based, Macuga studied at Central Saint Martins School of Art, and at Goldsmiths College.

Ahmet Öğüt often collaborates with individuals whose expertise lies outside the field of art, as well as other artists, to construct situations that bring about shifts in perspective on social and political issues. He is the initiator of the *Silent University* (2012-ongoing), an autonomous knowledge exchange platform by refugees, asylum seekers and migrants. Öğüt was enrolled in the Rijksakademie van Beeldende Kunsten in Amsterdam (2007-08). Among his recent and upcoming exhibitions are a solo show in Kunsthall Charlottenborg, Copenhagen (2018); *Round-the-clock*, ALT Bomonti, Istanbul (2016); and *Studio Öğüt*, Galerie Wedding, Berlin (2016). In 2016, he has participated in the 11th Gwangju Biennale and the British Art Show 8, Edinburgh, Norwich. Öğüt lives and works in Amsterdam.

Colophon

The Ten Murders of Josephine
Rana Hamadeh
8 september – 31 December 2017
Curators [Defne Ayas](#), [Natasha Hoare](#),
with [Patrick C. Haas](#), [Rosa de Graaf](#)
Creative Producer [Maaike Gouwenberg](#)

Öğüt Macuga
17 June – 20 August 2017
8 September – 31 December 2017
Episode 1 steered by [Ahmet Öğüt](#)
Episode 2 steered by [Goshka Macuga](#)
Exhibition Concept [Defne Ayas](#)
Team [Defne Ayas](#), [Samuel Saelemakers](#),
[Rosa de Graaf](#)
Lenders [Kate MacGarry Gallery London](#),
[KOW Berlin](#), [Goshka Macuga](#),
[Ahmet Öğüt](#), [Galerie Rüdiger Schöttle](#)

Para/Fictions
29 January 2016 – 18 February 2018

Ah, my beautiful Venus!
Rayyane Tabet
21 July – 8 October 2017
Curator [Natasha Hoare](#)

Lerole: footnotes
(The struggle of memory against forgetting)
Dineo Seshee Bopape
20 October 2017 – 18 February 2018
Curator [Defne Ayas](#), with [Patrick C. Haas](#)

Rotterdam Cultural Histories #12: Witte de With; What's in a Name? has been developed through the input of a cross-departmental team of Witte de With staff members. *Rotterdam Cultural Histories* is conceived by Defne Ayas (Director Witte de With) and Mariette Dölle (former Artistic Director TENT).

Funders

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[Natasha Hoare](#), [Samuel Saelemakers](#)
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