

POLITICALLY CORRECT? DUTCH!



Tiong Ang

David Bade

Céline van Balen

Meschac Gaba

Remy Jungerman

Atelier van Lieshout

Erik van Lieshout

Jonas Ohlsson

Charlotte Schleiffert

Michael Tedja

Jennifer Tee





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KRINZINGER

Schottenfeldgasse 45 1070 Wien

PROJEKTE

www.galerie-krinzinger.at

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POLITICALLY CORRECT?

Young Dutch artists

The exhibition “Politically correct?” presents the work of eleven young artists who are among the best contemporary artists the Netherlands has to offer: Tiong Ang, David Bade, Céline van Balen, Meschac Gaba, Remy Jungerman, Erik van Lieshout, Atelier van Lieshout, Jonas Ohlsson, Jennifer Tee, Charlotte Schleiffert and Michael Tedja. With the exception of Atelier van Lieshout, it is the first time that the work of these artists has been exhibited in Austria, and it is years since such a wide-ranging group of contemporary Dutch artists was last seen there. The exhibition includes every conceivable artistic medium: installations, video, drawing, painting, sculpture and photography, and will be shown both in Salzburg, in the margins of the Salzburger Festspiele, and in the new project space of Galerie Krinzinger on Schottenfeldgasse in Vienna.

The idea of the exhibition dates from the spring of 2001, when Ursula Krinzinger invited me to compile an exhibition of recent Dutch art for her gallery. Given how fascinated I was by the politicised climate in Austria after the election victory of Jörg Haider’s FPÖ, and the rich breeding-ground for visual artists that this climate created, it did not take long to decide that the exhibition theme should be art, politics and society.

There are a remarkable number of artists working in the Netherlands on the interface of art and society. A keen social consciousness is one of the most interesting trends in Dutch art today. When I proposed the theme of art and politics, I had no idea how topical it would be twelve months later, when the exhibition had been allocated a definite place on the gallery’s programme. By then, the social and political situation had changed completely, both internationally and in the Netherlands, as a result of the events of 11 September and the rise and assassination of the Dutch politician Pim Fortuyn, a man frequently compared to Haider. Posthumously he rocketed to martyrdom for his populist ideas. The two events made a clear imprint on public life: the long-exalted ideal of a multicultural

society was increasingly called in question.

At the same time, it seems it is no longer “politically correct“ in the Netherlands to be politically correct, in the sense in which the term is generally used – to express an unquestioning approval of the multicultural society and a rigid rejection of any trace of sexual, racial or religious discrimination. In the post-Fortuyn Netherlands, it has become more “correct” to express what sometimes amounts to an aversion to Islam and frank criticism, if not downright condemnation, of the downside of the diverse, multicultural society. In an exhibition that sets out to explore the way in which contemporary Dutch artists react to sociopolitical trends of this kind, the theme of political correctness is a fertile point of departure.

However different their work may be, the artists gathered under the provocative title “Politically correct?“ all share a strong social commitment and a very communicative, direct approach. They have been brought together because of the subject matter of their individual work, which reflects on the multicultural society, debates fixed identities, and pushes stereotypes to extremes. It is striking that most of them employ irony in their work – a favourite rhetorical device among recent generations of socially committed artists, who are eager to avoid any trace of pretentiousness.

The degree to which they openly expound their views on sociopolitical events varies tremendously. Erik van Lieshout, whose work satirises political correctness, good taste and stereotyped images, shows the installation *Bin Shopping* and a controversial new group of drawings depicting figures such as Pim Fortuyn, Bin Laden, Sharon and Arafat. Along with David Bade and Charlotte Schleiffert, he is one of the *enfants terribles* of Dutch art. In Salzburg and Vienna, Bade presents overwhelming installations of drawings and sculptures – a *mer-à-boire* of impressions, stimuli and allusions to matters ranging from art to human behaviour and 11 September. It is the first time for eight years that Van Lieshout and Bade have collaborated in an exhibition. Jonas Ohlsson’s grim installation of objects, drawings, and writings provides an incisive commentary on issues such as the current political situation in Israel. No less direct is the work of Charlotte Schleiffert and Atelier van Lieshout. Schleiffert’s large drawings and paintings have a strong physical impact. They deal with a range of human and social issues, including the abortion of girls in China. In very recent watercolours and wooden instruments of torture, Atelier van Lieshout presents an ironic, hedonist phantasmagoria of sex and violence, devoid of moralising overtones.

Other exhibitors reflect on image-forming in the media, globalisation, and a variety

of more general social trends. Tiong Ang's direct video installation, *Mockery (Projections)*, for instance, parodies his hybrid origins by having a Senegalese friend tell his story about China. In *Roulette*, Meschac Gaba shows a fragment of his fictional Museum for Contemporary African Art. Céline van Balen is represented with a probing series of photographs of immigrants from Eastern Europe who have settled in Berlin since the Fall of the Berlin Wall. In energetic, narrative drawings and a photographic self-portrait that reads like diary entries, Michael Tedja gives an account of his existence as a Surinamese man in Dutch society. Remy Jungerman's complex poetic work combining existentialism with mockery gives us *Flattened Toad Force* – an army unit of squashed toads – a metaphor for the exploits of the world traveller, as hazardous as they are exhilarating. Jennifer Tee also manages to evoke vulnerability in her work: in her ironic installation *Sitting Duck* she poses as a wild creature that has been shot and wounded.

Given the subject of the exhibition, I invited the artists taking part to reply in this publication to some specific questions about the artistic principles informing their work, their position and social commitment. The responses varied enormously. Some artists answered the questions and some wrote their own statements; in other cases, fragments from interviews have been included. The remaining pages depict images and views of the exhibition in Salzburg. At the back of the book are CVs of the artists. To prevent text detracting from image, it was decided to limit these CVs to concise overviews of work done in the past years.

Roel Arkesteijn (1974) is curator at the Gem in The Hague, the new satellite for contemporary art of the Gemeentemuseum Den Haag, which is due to open in December 2002. He previously held positions at the Museum voor Moderne Kunst in Arnhem and the Stedelijk Museum Schiedam.

the artists

In March this year my Senegalese friend Atone Niane and I produced a video for an exhibition in Shanghai, that I later entitled *Mockery (Projections)*. As a phoney Chinese (I was born in Indonesia and grew up in the Netherlands) I found it hard to really assess the symbolic significance of my journey to China. Every time I got involved in the whole discourse about globalisation, multiculturalism, migration and post-colonialism I always found myself bogged down in a mire of mixed and conflicting views. I decided just to keep quiet and to let others speak for me.

In these pages, the words appear before the images, which was not the original idea. The words that are spoken on site (Atone's monologue is completely improvised, and almost nothing was determined, practised or written down beforehand) are stripped of sound here, of the dynamics of the situation and the speaker's physical presence.

Tiong Ang, September 2002

"When I say different I mean physically different. But who is not? This is not bad humour [a bad joke], but what I'm saying is that my friend is different from me. We have some obvious physical differentiation."

"You may say, in my language Wolof: Mbëtheu mbëtheu! It means that dog goes with dog, cat goes with cat."

"Well, it's not only money. But also skills. Also a way of doing things. Also models, whatever art models, whatever social models, whatever aesthetics. Whatever! A model is needed for the interpretation of society."

"I thought, you make things to sell. We want to do business. We want to get money, to earn money. To buy milk for our babies, to buy clothes for our children and to entertain our wives."

"I don't see the difference between a Chinese who was born overseas or grew up overseas and the Chinese from Shanghai. A fat big boy born in Shanghai itself, raised in Shanghai. You're pretty much the same."

"These are the seven senses we have. When you start to use your seven senses, to let them function as a Chinese, you are the perfect Chinese man! Believe me!"

"The time will come that the Chinese people feel the need to switch to another form of society. I hope that things will be definitely improved. Our relations I mean. The relations between overseas Chinese and mainland Chinese."

"People [are] always the same, always. Wherever you go, whatever you do, and how you do it counts. I have no problem with that..."

for Tiông Ang, Atone Niane

this page:
TIONG ANG
Mockery (Projections), 2002
videostills

next page:
TIONG ANG
Colours and Boats, 2001
DVD, box with one pc-print







DAVID BADE

I think my art should surprise the viewer, but it should also surprise me. Art should communicate directly without just being loud, it should make you think and not just appeal to quasi-intellectuals, it should rub salt in wounds without relying on cheap methods of provocation, it should criticise, create space instead of just taking up space, offer new insights, anticipate and look back, it should be personal without indulging in pathetic navel-gazing, it should comfort and make you laugh, turn you on and all sorts of other obvious and obscure things!!

It's impossible to do all that, but still, those are the ideals I pursue, using all sort of platforms: galleries, museums, artists' spaces, workshops with children, adolescents and elderly people, as well as teaching situations. But there are lots of obstacles to overcome: stubbornness, fear, insecurity, money, interests, consolidation, horniness etc. all make the steps in the process small, and before you know it, you are repeating yourself. So you have to keep flushing yourself down the toilet again and again, sending yourself on vacation, in any case you have to remain really critical of yourself, without losing confidence either in yourself or in the possibilities of art!



left page:
DAVID BADE
The Fish Wife, 1998
coal on paper, 168 x 150 cm

this page:
DAVID BADE
11 september, 2001
acryl on paper, 110 x 120 cm

next page:
DAVID BADE
Das Bade Bot
Hoorn, 2002







CELINE VAN BALEN

“My photographs stem from my emotions: I photograph what I see, what happens all around me. I am fascinated by people who are ostracised by others. People who are not just average. I am not average myself. Most people want to look beautiful in a photograph. But that’s not what I’m aiming at. People look beautiful if they are completely themselves. [...] I use a Linkof Technica, a technical 4 x 5 inch camera. [...] It produces razor-sharp images. Very lifelike. You can enlarge them without losing the sharpness. You need so much concentration to work with this camera that it stretches you to your limits. [...] There are about twenty to thirty seconds in between focusing and shooting, so my subject can’t move at all in that time. It’s precisely because it requires so much concentration that I work with this camera.

Social contact is important. How you behave with people determines 75 percent of the photo; the rest is technique and your eye for the subject. A person I’m photographing has to have confidence in me, to be able to act natural. If that confidence is lacking, they’ll carrying on just posing. Smiling for a photo is rubbish. It’s a way of adopting a certain attitude; it has nothing to do with cheerfulness. The ultimate contact is what you achieve when someone drops their mask. [...]

I’m constantly preoccupied with how people look at other people. Mostly they look with prejudiced eyes. All they see is someone’s outward appearance and they immediately form an idea of what that person is like. They don’t communicate, because they already have a ready-made opinion of what someone wearing a blue skirt suit who has a Leiden accent is like, or someone who looks totally down and out”.

Fragments from “Hollands Dagboek“ by Céline van Balen in NRC Handelsblad, 8 May 1999.



CELINE VAN BALEN
Berlin 2000
c-print, 100 x 80 cm



CELINE VAN BALEN
Berlin 2000
c-print, 100 x 80 cm



CELINE VAN BALEN
Berlin 2000
c-print, 100 x 80 cm

MESCHAC GABA

“I am an artist who can use anything, any medium from any part of the world. My training was cosmopolitan. When I decided to become an artist, I moved to Europe to acquire new influences. It was actually not until I came to the Netherlands that I really discovered my roots. Art is individual, it doesn't depend on where you come from. That idea of origins is passé, certainly today, now that artists travel so much. In Africa they look on my work as European and in Europe they think it's exotic. In Paris I just exhibited my eleventh museum room: a living room in the middle of the new Palais de Tokyo. You can watch television, play the piano or put on a CD there. It has some chairs that I bought in Paris. Some people thought that made it too European. They had expected me to use characteristically African furniture. But you can buy those Parisian chairs in Benin these days, just like everything else at IKEA. I don't believe in compartmentalising everything.”

From an interview with Meschac Gaba conducted by Rutger Pontzen, which appeared in *Vrij Nederland*, 16 February 2002.

next page:

MESCHAC GABA

The Game of Democracy

(Game Room), installation

view, S.M.A.K., Ghent, 1999



this page:
MESCHAC GABA
Roulette, 1999
bike-rim/chipboard
122 x 122 x 13,5 cm





REMY JUNGERMAN

What is good art ?

Good art is art that criticises society and leaves viewers space in which to ask questions.

What would you tell someone who was interested about your work who had never seen any of it ?

If someone is interested, I like to explain that my work generally criticises the fast pace of technological development in the world. Because of technology, the gods have disappeared in the West.

Do you feel at home, as an artist, in museums and galleries ? Is there anything you'd like to change about these institutions ? What, for you, is the ideal place or way to present your work ?

As an artist I feel only partly at home in museums and galleries, because we have been made so dependent on these institutions. I would like to change them by making them less bureaucratic. Then they could spend more attention on international exhibitions, so that globalisation would no longer be a debate limited to the intellectual elite. The ideal place to mount an exhibition is a non-commercial institution or a public space – in the open air.

Can art change things in the world ?

Art has always had a pioneering role in a changing world, so yes, it can change things.

Are there social and political events and developments that have influenced your work ?

Things like the integration of Europe, the skewed relations between the Western world and the non-Western world, and recent political trends in the Netherlands and Europe.

What does it mean to you to live and work in the Netherlands ?

To me, living and working in the Netherlands means having a space from which I can look at the world, and it gives me an opportunity to explore the Western attitude to art, which is still dominant.

What do you feel most: Dutch, European, citizen of the world, or something else?

Most of all I feel I'm a citizen of the world – someone who once left, and will always be leaving.



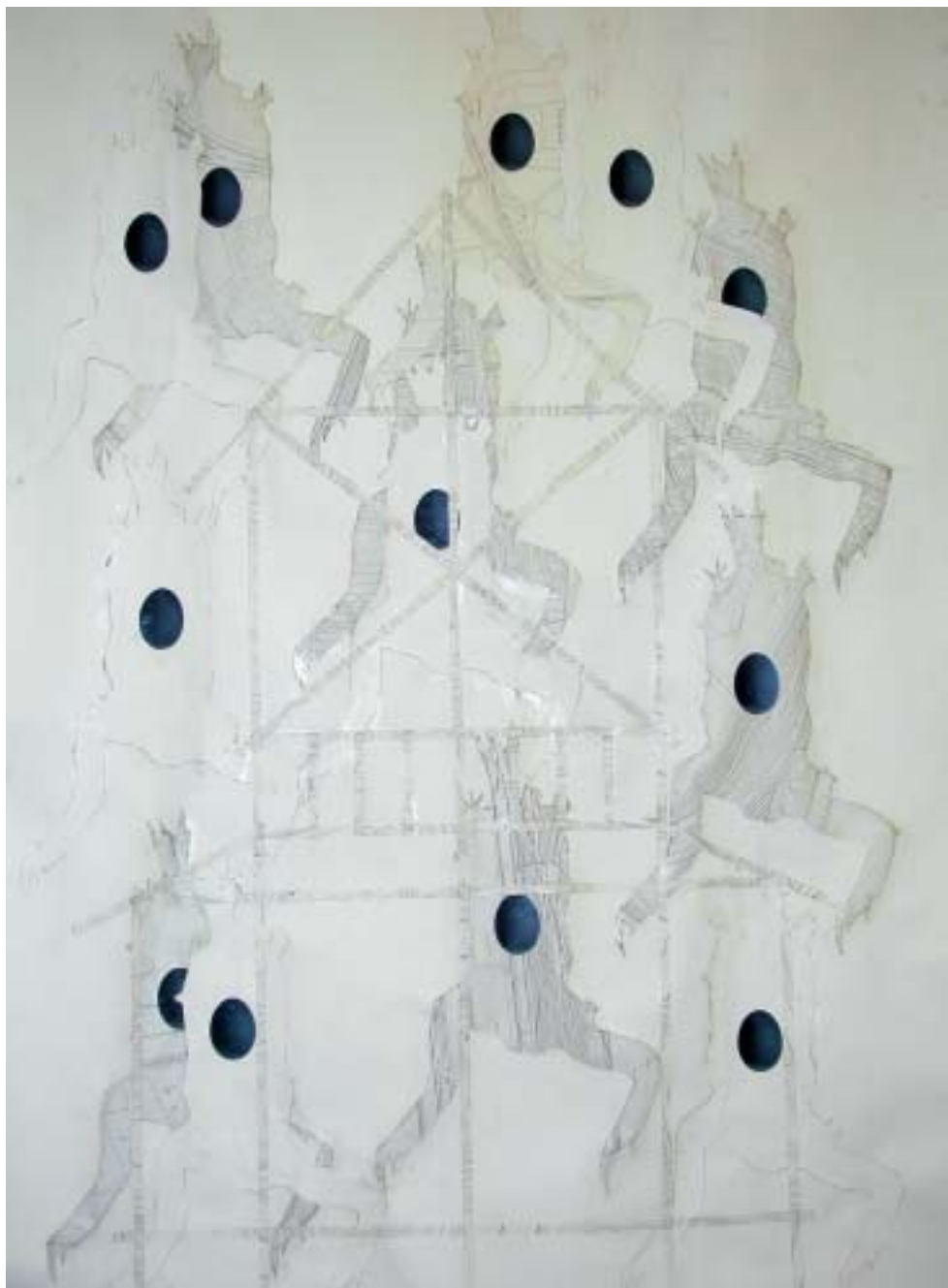
REMY JUNGEMAN
installation view
Galerie Krinzinger
Salzburg 2002



REMY JUNGERMAN

Untitled, 1999

collage on paper, 150 x 110 cm



REMY JUNGERMAN

Untitled, 1999

collage on paper, 150 x 98 cm

ATELIER VAN LIESHOUT

The rules of the game

I like the cogent logic of Machiavelli, the delirium of the senses of De Sade, mechanics and recipe books, surrealist movies and chemistry. The most I like is to play the game with my own rules. In my work I commit myself to the absence of morality, politics and believes. People should decide for themselves what is good or bad, instead of being imposed by government or legal systems. Everybody should have the freedom and the courage to choose their rules of the game.





this page:

ATELIER VAN LIESHOUT

Il Primitivo, 2002

wood and iron, 47 x 52 x 52 cm

left page:

ATELIER VAN LIESHOUT

Trio, 2002

watercolour on paper, 68 x 49.5 cm





left page (top):
ATELIER VAN LIESHOUT
Duo, 2002
watercolour on paper, 68 x 49.5 cm

left page (bottom):
ATELIER VAN LIESHOUT
Trio, 2002
watercolour on paper, 68 x 49.5 cm

this page:
ATELIER VAN LIESHOUT
Schandkloz, 2002
wood and iron, 76 x 110 x 100 cm

ERIK VAN LIESHOUT

In my piece I combine images. The main figures in television, especially the bad, the evil, the counterparts, the modern and real draculas, who as we learn on TV and in the newspapers threaten everything that is our reality: which is eating, searching for sex and go shopping. Show them in connection with these activities. I paint and draw them. I know them well, we all know how they look like, they are like brands, you know them by heart. The connections I make seem to be absurd, but they are right.

We get important experience from TV and I transfer these collective images of personalities that represent the repressed aggressive to the street. Bin Laden, Pim Fortuyn or Haider are personnel of the media world. They create tension in multifaceted ways. I take them and their images into my studio, let them be themselves and get them out on the street again. Blown up as they like it. In the area of sex and shopping, culture and the collective.

People will probably be irritated by the expressive drawings of the morally bad and ugly. They know some of the people I drew, others not. We are forced to think about Bin Laden in a certain way. His image appears in very specific contexts, always accompanied by a "NO" . It is difficult for us not to think about him as a terrorist, but to imagine that he goes shopping. "Shop New York" to comfort the city. Shopping is forgetting.

Art has the power to get into the urban space, to infiltrate, irritate, shock, make laugh, slow down the pace, make visible and counteract the naturalisation of the change of power of the urban space. It is a big necessity to act as an individual in the space that gets more and more collective, one logo, one body.

Subjective expression versus suppression.

top right page:

ERIK VAN LIESHOUT

Untitled, 2002

mixed media on paper

bottom right page:

ERIK VAN LIESHOUT

Bin Shopping, 2002

mixed media on paper

next page:

ERIK VAN LIESHOUT

Urban Tension, 2002

large scale picture

courtesy museum in progress, Vienna







What is good art?

I constantly have an open forum debate going on in my head. As far as I'm concerned, a good artist is someone whose work helps me to develop greater insight. You see the same thing if you look at it historically. The Futurists worked at conveying speed and movement. Picasso had the answer to the question of his time. John Cage had important things to say about how you make art that comes from a source other than yourself. What is the difference between noise and information, or between noise and music, and so on. I still believe in the automatistic techniques of the Surrealists. I also think that making art is a process that can clarify ideas and connections, ideas that you could never encounter anywhere else. You work with an enormous quantity of information, everything you know and everything you don't know that you know. In that sense, making art is a kind of science with its own history, with its own laws and its own stars.

What would you tell someone who was interested about your work who had never seen any of it?

That they should try to see one of my shows. I hate talking about my art (with strangers). Where do you begin? I don't have any slogans. I'm in the middle of a process, and it takes a long time for me to get to where I am now. I would probably try to talk about something else. And if that didn't work I would say that what I do is to build up stores of energy. I try to create an addiction in myself, so that I go around with the energy of a speed freak to understand the world around me. I like opinions, not just my own. I try to create clear aggressive installations to provoke a reaction. I can learn from that reaction. It doesn't matter to me if my opinions are right or wrong. I set up a chemical laboratory for opinions: what opinions provoke what reactions? I'm interested in why people can cry when they hear beautiful tunes without lyrics. The link between language and melody, between melody, noise and emotion. What does a Communist tune sound like? I'm also interested in the area in between visual art and music. For instance, that the idea of collage and sampling was applied so much earlier in the visual arts (Picasso and Braque). It only became possible in music much later (with French concrete music). At the moment I'm trying to identify what ideas exist now in music but not in art. Since the two do not share the same development curve, you can learn a lot from that. Right now, for instance, the distribution of music is very good (and that of visual art much less so). A Michael Jackson CD costs the same as one of the obscure German kraut rockers Faust. Hip-hop is changing the whole consciousness of the ghettos in the US. I want my art to have the same impact. Developments in art are also slowed down by an obsession with originality, and art

is often analysed to bits, but that is also art's strength. That focus is important. I'm also interested in concrete poetry (language and noise). What lies between unconscious knowledge and conscious knowledge, and how you can draw the unconscious out. I use pornography as self-analysis. Porn is never analysed to bits and is often much freer (out of line) than art. Your penis (or vagina) may reveal very important things about who you really are.

What kind of reaction do you hope to provoke in someone looking at your work?

I want the viewer to feel something: energy, involvement, love, a kind of clarity. That he sees that it is no more obscure than it needs to be! That she believes in my process. And I hope, of course, that it may mean something to other people, so that I haven't done it all just for myself.

Do you feel at home, as an artist, in museums and galleries? Is there anything you'd like to change about these institutions? What, for you, is the ideal place or way to present your work?

The most perfect place for an exhibition is of course in people's heads and in their guts. But I have no objection to galleries or museums as a means of achieving that goal. I think it's great to have a white cubic space in every city where new things can happen every month. But I also do many other things. I also make CDs and I perform electronic music and I work as a DJ in various places. So I already have a lot of different platforms. That curator's business about always being on the lookout for new forms and spaces for exhibitions usually seems really forced. Still, I do understand the importance of context, and that not everything works in a museum. And I also have problems with "phoney neutrality" and the nakedness of the white cube. Perhaps I just had an overdose of 1970s street theatre and performance. Sometimes I think "leave people alone, what's wrong with having an artistic elite?" After all, there's also a fusion cooking elite and a horse-racing elite. No one ever worries about that.

Can art change things in the world?

Yes, but sometimes it takes longer than you would like. And of course, most art was not made for you. You just have to learn where to look. That needs energy, and of course you have to believe. But by changing attitudes, you can make things happen.

Are there social and political events and developments that have influenced your work?

But that is always what influences me! Why did the feminist matriarchy have porn mags outlawed in the 1970s? Why are the Israelis allowed to buy weapons and not

the Palestinians? Why is it all right for Sharon to have weapons of mass destruction and not Saddam Hussein? Why was there no debate about the values of democracy in Algeria when the Islamic party won the election and the pro-French militia declared it all invalid? This whole double standard business vis-à-vis the Arab world is very dangerous and it tells us a lot about Western society. We still have the colonial heritage (the white man's burden) and we don't behave logically or appropriately to others. And what's all this right-wing shit in Europe? I finally felt a bit politically incorrectly free, and now I'm supposed to be making boring posters supporting Moroccan workers or Angolan trade unions. I don't feel like doing this shit but I guess it has to be done. Still, I'm going to tackle it in a new way. For me it's a challenge to make political art sexy, free and cool, but it's not so easy.

What does it mean to you to live and work in the Netherlands?

The Netherlands has a great location, in the middle of northern Europe (unlike Sweden). Art is very important in the Netherlands and it's taken seriously. It's part of the country's national identity. Everyone is very proud of artists like Van Gogh, Mondrian and Rembrandt (which is unique and it makes things easier, people don't see you as a freak because you make art). It's quite experimental. Going out to look at art is a legitimate activity in the Netherlands, I think that's good too. I sometimes get a bit tired of the arrogant, complacent, Johan Cruyff sort of harping on about things there, but still, in general it's a good home base.

What do you feel most: Dutch, European, citizen of the world, or something else: what?

I'm in China right now, and the cultural difference is enormous. You have to be really ignorant to call yourself a citizen of the world (it's the sort of thing that goes with young backpackers). Northern European is much too dull, and where you were born is becoming less and less important. We also consume huge quantities of culture these days. You're identified more and more by your passions. People can choose their own identity, and hip-hoppers in Sweden have more in common with hip-hoppers in the Netherlands than they do with their neighbours in Sweden. I am defined by different subcultures and I'm interested in chess, beatnik poetry, new romantic music and fashion, The Lord of the Rings trilogy, gabber culture, soccer, contemporary art, and experimental electronic music.



top:
 JONAS OHLSSON
 installation view
 Galerie Krinzinger, Salzburg 2002

bottom:
 JONAS OHLSSON
 installation view
 Xiamen (China), 2002

CHARLOTTE SCHLEIFFERT

What is good art ?

Good art is art that does something to you. That you do not feel indifferent to. That asks questions, or that makes you forget everything; that continues to fascinate you.

What would you tell someone who was interested about your work who had never seen any of it ?

I make drawings and paintings. I use coarse strokes in both, and my work is quite large. My work generally centres on the human being. In my drawings, the figures are frequently insolent or coquettish, sometimes frightening. They often seem to be down and out, or people who are on the margins of society but want to escape. They are powerful personalities with a strong survival instinct. In my paintings I depict people "in action". People who are entangled with or tied to each other. Physically or mentally. In my drawings I try to depict human beings with a soul. In my paintings I am more concerned to create a situation or a psychological mood.

What kind of reaction do you hope to provoke in someone looking at your work ?

I hope that people are affected by my work.

Do you feel at home, as an artist, in museums and galleries ? Is there anything you'd like to change about these institutions ? What, for you, is the ideal place or way to present your work ?

I feel at home in museums and galleries, but wish they were more generally accessible.

Can art change things in the world ?

I don't think that art can change the world.

Are there social and political events and developments that have influenced your work ?

Yes.

What does it mean to you to live and work in the Netherlands ?

I find it hard to define what it means to me to live and work in the Netherlands. I think I could live and work elsewhere.

What do you feel most: Dutch, European, citizen of the world, or something else?

I feel Dutch, but I also feel European and a citizen of the world.



this page (top):
CHARLOTTE SCHLEIFFERT
Untitled, 2002
mixed media on canvas, 200 x 300 cm

this page (bottom):
CHARLOTTE SCHLEIFFERT
Untitled, 2002
mixed media on canvas, 200 x 300 cm



CHARLOTTE SCHLEIFFERT
Untitled, 2002
mixed media on paper, 293 x 150 cm



CHARLOTTE SCHLEIFFERT

Untitled, 2000

mixed media on paper, 300 x 150 cm

MICHAEL TEDJA

Military precision / spiral of violence / banality-reality / Newspapers are necessary to wrap the fish in / for the show. 61211112111121111911110111114111151161=40 History repeats itself. Top left, top, top right, left, centre, right, bottom left, bottom, bottom right. Textbook case / Jan Jans and the kids / square, tasty, easy-Sacrosanct ! Sunday day of rest. Napoleon: "You drive an axe into a piece of wood". Is there a son who understands his father? People twenty years apart are enemies. The only fixed rule of life is that we all have to move up, until we tumble over the edge into darkness. A clearly defined border opens the way for communication as an emotional and irrational complex, which can now be transferred in its entirety. Fears and frustrations stimulate a great many adaptations. Transfers, forms of defence, transformations, compromises and sublimations. A studio is not a hiding-place! What we need is creativity of the highest order! Whore B. XYZ complex. Carrying coals to Newcastle. Is money the measure of everything? It's all about the core, hard core. Where is the centre of the world? Who was / where was the centre of the world when you were a toddler? Independent thinking means having control over the movements which act independently of one other within an individual. The completeness of two opposites. The incompleteness of two equals. Contradiction. Aesthetics. The impermanence is tasteful and empty and subordinated to the resources and the possible resources of bad taste. The problem of conceptual art is that it's all fabrications. The good thing about fabrications is that they're true and the problem of truth is that it is never unequivocal. Why did you have to steal my jewels? What possessed you to do it? When did they disappear into your pockets? Aren't I worth more than cash? Post-natal womb complex. King? Become a tramp! Taxi... taxi... taxi...

From the text "Het Holarium" by Michael Tedja, 2002, published in the catalogue Thet Holarium, Museum Jan Cunen, Oss, 2002.

next page (top):

MICHAEL TEDJA

Deo, 1991 – 2001

c-print, 97 x 127 cm

next page (bottom):

MICHAEL TEDJA

Untitled, 2002



light only
penetrates the
darkness that's
already there
I am already
there.
m.t

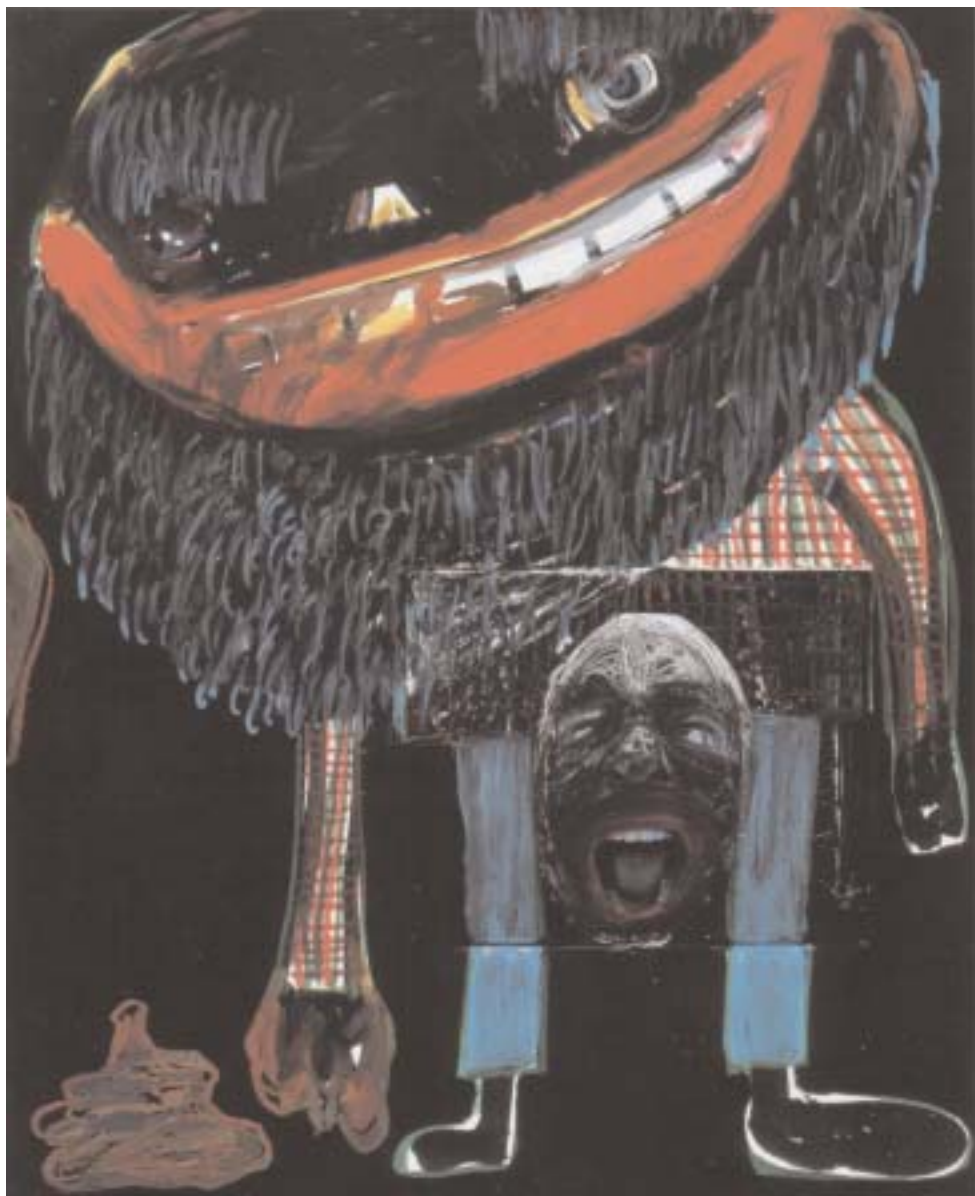


MICHAEL TEDJA

Mutant, 2000

mixed media on paper, 180 x 130 cm

collection Frans van Wel



MICHAEL TEDJA
Untitled (aquaholism), 2002
mixed media on paper

JENNIFER TEE

What is good art ?

I think quite a lot of art is good or interesting – I don't think I have any definition for it. A work of art must carry conviction, maybe because of its beauty or its simplicity, or maybe because of the complexity of ideas that it leads you into. Some works are important to art itself or social debate, while others take you into the artist's private domain. It is the complexity and multifaceted nature of art that makes it so stimulating; that is why it can never bore you.

What would you tell someone who was interested about your work who had never seen any of it ? What kind of reaction do you hope to provoke in someone looking at your work ?

In general, my art takes the form of large installations that are sometimes initiated by a performance. Every installation has an underlying narrative: a mummy expedition, the secrets of my family, a journey to Brazil for a fictitious meeting with Hélio Oiticica and Övyind Fahlström, or the mystique of Mongolian throat singers who occasionally stay in the Netherlands. I sometimes work as a quasi-anthropologist or historian, making connections where no connections seemed to exist. I create my own mythology of contemporary man. The exhibition is a course of objects I have made, wax landscapes, materials printed with silkscreen, and video, sometimes I use living material like food, plants, tortoises, and people. Visually I look for unusual combinations, I want to make an exhibition with “jarring” elements, so that the limits of what you can absorb with your mental and visual powers are tested, perhaps creating a new kind of understanding. Every opening, or if possible every exhibition, should be a unique “event”. If I were to define “my medium” I would choose the arts festival, a combination of tradition, folklore, ritual, outlandishness and personal insight.

Do you feel at home, as an artist, in museums and galleries ? Is there anything you'd like to change about these institutions ? What, for you, is the ideal place or way to present your work ?

The ideal place to work is in an institution that has a very bright, motivated and attentive exhibition manager with a big budget, who is able to take on part of the production. An exhibition without a predetermined theme, and a space that is as neutral as possible. Galleries are perhaps the most difficult places to show your work because of the sales aspect: I generally make an “entity”, not a product. Another point is the importance of the artist's credibility; the artist is responsible for his work and the vision it expresses. If you intend your work to present social criticism, but it is exhibited in a fashion house, or purchased by a rich collector who

is concerned about image building, it doesn't add up.

Can art change things in the world ?

If a pisspot (Duchamp) is accepted as art, then it can certainly change the world. It changes the perspective from which reality is experienced. Something may be a pisspot, and at the same time it can be one of the most important works of art ever made. Art gives the mind tremendous scope and freedom.

Are there social and political events and developments that have influenced your work ?

Every work of art is political, because every work adopts a position in some way or other and takes its place in society. In my work I challenge ethical and aesthetic norms. In a rapidly changing world, new cultures and structures are created. The role of the individual changes. What is the relationship between local and global? In my work, I create cultures or subcultures, each with their own codes and rituals.

What does it mean to you to live and work in the Netherlands ?

I have hardly worked in the Netherlands at all this year, I spent most of the time in Belgium, China and later in the year in America. Living abroad gives me inspiration, the Netherlands is a country with few problems, and so I don't have the same confrontations here. I live largely from the financial support of the Dutch government. The Netherlands has a very small but quite experimental artistic climate; unfortunately, there are few exhibitions or exhibition spaces that are rated at all highly internationally.

What do you feel most: Dutch, European, citizen of the world, or something else: what ?

I am living in China at the moment. I am half Chinese, but feel in no doubt that I am a Westerner. The individual way of thinking in the West is something to which I attach great value.

next page:

JENNIFER TEE

Sitting Duck, 1998

c-print on wood and plants

dimensions variable







JENNIFER TEE

In Air I presume. The non-logical hunt for Toverkna!, 2001

54 c-print, 70 x 70 cm

biographies

TIONG ANG (Surabaya, Indonesia 1961)

1981–1986 Rietveld Academie, Amsterdam

1988–1990 Rijksacademie, Amsterdam

SOLO EXHIBITIONS

2002 Dormitory, Galerie Lumen Travo, Amsterdam

2001 Timeline Underworld, Kolenmuur, Europapark, Groningen

Institute of Visual Arts (inova), University of Wisconsin, Milwaukee (USA)

2000 Ray of Light, Galerie Lumen Travo, Amsterdam

1999 Like a Zombie, Het Torentje, Almelo

1998 Not Dark Yet, Art Book, Amsterdam

1997 REHEARSALS / incestuous, Proton ICA ,

Amsterdam (featuring Carter Kustera)
Insomniacs, Galerie Lumen Travo, Amsterdam

GROUP EXHIBITIONS (SELECTION)

2002 Eat Quicksilver # Shit Quicksand , Five Years, London (UK)

The Third Space in the Fourth World, Eastlink Gallery, Shanghai (CN)

Politically Correct? Young dutch artists', Galerie Krinzinger, Salzburg / Vienna

Life in a Glass House, Stedelijk Museum, Amsterdam

Watching Ocean Sky Together, Liverpool Biennale
Freespace, Provinciaal Centrum voor Beeldende Kunsten, Hasselt (B)

2nd International Biennial of Buenos Aires, Museo de Bellas Artes, Buenos Aires (ARG)

GRID, Cemeti Art House, Yogyakarta (INDO)

2001 La Biennale di Venezia, Plateau of Humankind, 49. International Art Exhibition, Arsenale, Venezia
The Art of Waiting, Schiphol International Airport, Amsterdam

Art Forum Berlin, Galerie Lumen Travo, Berlin (D)
Mnemosyne, De Veemvloer, Amsterdam

Höhere Wesen befehlen: Anders malen!, Smart Project Space, Amsterdam

Een bonte verzameling, De Paviljoens, Almere

Sense of Wonder, Herzliya Museum of Art, Herzliya / Tel Aviv (ISR)

2000 Flaming Youth, Galerie Nouvelles Images, Den Haag

ARCO Madrid / cutting edge, Lumen Travo /Amsterdam, Madrid (E)

Reflective Figurations, Galerie Ferd van

Dieten/D'Eendt, Amsterdam
Videorama ,Live Show, Shoot Festival, Malmö

Neues Leben, Galerie für zeitgenössische Kunst, Leipzig

Holland-South Africa Line, AKKA Foundation, De

Bagagehal, Amsterdam

Holland-South Africa Line, The Castle of Good Hope, Capetown (SAF)

1999 Not a Chinese Show, Gate Foundation, Amsterdam (with Roy Villevoey)

Spiral TV-The 3rd Art Life, Spiral/Wacoal Art Center, Tokyo (JP) (with Carter Kustera)

De Verzameling, Deel I, Acquisitions from the directorship Jan Debbaut (1988-present), Stedelijk Van Abbemuseum, Eindhoven

Trouble Spot: Painting, MUHKA, Antwerpen (B)
Kunst Rai, Galerie Lumen Travo, Amsterdam

Come In and Find Out, Vol.1, Podewil, Berlin (D)
Serendipity, The Borders of Europe, Poëziezomer Watou (B)

Kind, Stadsmuseum Woerden
'...' Free Space, NICC, Antwerpen

Art Club Berlin, Open Air, Berlin / AU Base, New York
1.School 2.Ray 3.Race, Tankhalle, Künstlerhaus Schloss Wiepersdorf (D)

1998 NL, Stedelijk Van Abbemuseum, Eindhoven
Meeting Point, Lumen Travo, Amsterdam

After the Orgy, Smart Project Space, Amsterdam
Onbegrensd en ingekaderd, Harmoniegebouw, Rijksuniversiteit, Groningen

Democracy Show, Gate Foundation, Amsterdam
It takes two to tango, De Lakenhal, Leiden

Portraits, AZL, Leiden

Copy Culture, Arti & Amicitiae, Amsterdam

Length, Width, Depth, De Gele Rijder, Arnhem

Art Forum Berlin, Lumen Travo, Berlin (D)

De Droom van een Fontein, De Kabinetten van de Vleeshal, Middelburg

1997 Festival aan de Werf, Annie M.G.Schmidt-huis, Utrecht (School Pictures,with Roy Villevoey)

Aanwezig / Afwezig, People in The Collection

Almere, De Paviljoens, Almere

Triple X Festival, Westergasfabriek, Amsterdam (Silent Movies, with Roy Villevoey)

Reushering in Sacrality, Galerie Ferd van Dieten / D'Eendt, Amsterdam

(No) Vacancies II, Vantaa City Museum / Myyrmäki Shopping Center, Vantaa- Helsinki (SF)



1987–1991 NLO, Teaching school drawing and sculpture, Diemen
1991–1993 Postgraduate, De Ateliers, Haarlem, Amsterdam



SOLO EXHIBITIONS

- 2001 Attitudes 4, Stadsgalerij Heerlen
That Where You Come From Shit, Gallery Poleschi,
Lucca, Italy
- 2000 Art Brussels, Sabine Wachters Gallery, Brussels
Foundation Plus Min, Renesse
Badezimmer, Centraal Museum, Utrecht
- 1999 Appellation Controlée between your Ears, Musee
dArt Moderne et dArt Contemporain, Nice
Uncurably Horny, foundation De Gele Rijder,
Arnhem
Brot und Spielerei, Sabine Wachters Gallery,
Brussels, Arnhem
- 1998 Art Jonction, Sabine Wachters Gallery, Nice

GROUP EXHIBITIONS

- 2002 Bers Gransinge, William Speakman, David Bade,
Sabine Wachters Gallery, Brussels
1000 en 1 Nacht, Stedelijk Museum, Amsterdam
Perpertuum Bantamtam, Honoré d'O, David Bade,
Gesellschaft für Aktuelle Kunst, Bremen
Ontvelde Plekken, Frans Hals Museum / De Hallen,
Haarlem
Buiten Zinnen, Boymans van Beuningen, Rotterdam
Hofvijver in poëzie & beeld, Haags
Historisch Museum, The Hague
Sabbatical Moments, Atelier 49, Vaullois, France
Les Quais de la sculpture, Bordeaux
Schlafplätze werden arrangiert, Kunstvereniging
Diepenheim
Red Spy, Commune di Aulla, Italy
Politically Correct?, Galerie Krinzinger, Sbg./Vienna
Setting a good Corner, Stedelijk Museum in de
Nieuwe Kerk, Amsterdam
1945–2002, Amsterdam
Upstream, 400 years VOC, Hoon
- 2001 Art-fair Bologna, Italy, Sabine Wachters Gallery
Prix Nouvelles Images, The Hague
Echt, Kunstraum Walcheturm, Zürich
Art Brussels, Brussels, Sabine Wachters Gallery
De Collectie Becht, De krabbedans, Eindhoven

- Sculptuur Den Haag, Den Haag
Sculpture Néerlandais, Le Havre
Caribbean Art, Travelling groupshow, among others
Valencia, Argentina, Brasil, Costa Rica, Venezuela
Madness, Galerie Herenplaats/Tent, Rotterdam
Nieuwe Aanwinsten, Stedelijk Museum, Amsterdam
- 2000 Carel Visser, David Bade, huize Angélique Mulder,
Scheveningen
10 jaar Diepenheim, Kunstvereniging Diepenheim
NachtTräume-ZeitRäume, St.Petri-Dom, Bremen
EJECT, Suriname
I Giochi e le Fiabe, Museo, Laboratorio DArte
Contemporanea, Citta SantAngelo, Pescara, Italy
I fiori del mio giardino, Associazione Culturale per
Arte Moderna, Lucca, Italy
Art-fair Torino, Italy, Sabine Wachters Gallery
82,65% verf; een keuze uit de aanwinsten 1991-
2000, Stadsgalerij Heerlen
- 1999 Spiral, Artcenter Sittard on tour, Museum Ludwig
Forum, Aachen
Een Keuze, collection NOG, Pronkkamer Museum
voor Hedendaagse Kunst, Uden
JARS II, Ellen Ligteringen, Pim de la Parra, David
Bade, Artcenter Sittard
Trafique, S.M.A.K. extra muros, Gent
Artists of the gallery, Sabine Wachters Gallery,
Knokke
FIAC, Sabine Wachters Gallery, Paris
1000 en één nacht, Museum Jan Cunen, Oss
Arte'99, Curacao
Glad ijs, Stedelijk Museum, Amsterdam
- 1998 Edition Spare Tires, de Vereniging van het
S.M.A.K., Gent
Wahlverwandschaften, collection Stedelijk
Museum Amsterdam, Casino Luxembourg
HO, Vlaams Cultureel Centrum De Brakke Grond,
Amsterdam
Artcenter Sittard, Sittard
Foundation De Watertoren, Vlissingen
The Center Holds, Bericht von Kunstschauplatz
Niederlanden, Gmurzynska Gallery, Cologne
Derde Salon, Utrecht

1985–87 De Witte Lelie, Amsterdam

1991–94 De Moor Photography Centre, Amsterdam

1995–97 Gerrit Rietveld Academy, Amsterdam

SOLO EXHIBITIONS

2002 Frans Hals Museum / De Hallen, Haarlem

2001 Berlin 2000, Van Zoetendaal Collections, Amsterdam

1999 Kinderen van zeven / Children aged seven, Rijksmuseum, Amsterdam

1994 Silo Portraits, Zuiderkerk, Amsterdam

GROUP EXHIBITIONS

2001 Remake Berlin, Neuer Berliner Kunstverein / Daadgalerie, Berlin

Slow motion, Galerie Leids Universitair Medisch centrum, Leiden

Berlin, Rencontres Internationales de la Photographie, Arles

Julie Saul Gallery, New York

KPN collectie fotografie, Huis Marseille, Amsterdam

2000 Human Conditions, Intimate Portraits, Netherlands institute for photography, Rotterdam (also shown In Montreal and Madrid)

Friesland is..., Fries Museum, Leeuwarden

Kogelvrij, Van Zoetendaal collections, Amsterdam

Pleidooi voor intuïtie, Gemeentemuseum Den Haag

Remake Berlin, Fotomuseum Winterthur

1999 Heads, Galerie De Praktijk, Amsterdam

Uitgelicht 3, Westergasfabriek, Amsterdam

Pad van water, Wijdenes/ Oosterleek, Noord-Holland, with poems by Gerrit Kouwenaar.

Face to Face, Fries Museum, Leeuwarden

Entre-deux, Museum voor Fotografie, Antwerp

1998 Islamic Girls, Galerie De Praktijk, Amsterdam

De versnelling, Fries Museum, Leeuwarden

1997 Galerie Niggendijker, Groningen, manifestation Noorderlicht, initiated by Stichting Basalt

The Berlage Institute, Amsterdam, exhibition with Ulay, initiated by Stichting Basalt

Galerie De Praktijk, Amsterdam

1996 Scanning 96, Stedelijk Museum, Amsterdam

MESCHAC GABA (Cotonou, Benin, 1961)

1996–1997 Rijksakademie, Amsterdam
Lives and works in Amsterdam since 1996

SOLO EXHIBITIONS

2001 Museum of contemporary African Art- The Library,
Witte de With, Rotterdam

Der Inforaum/ The Info-room, Kunsthalle Bern

2000 Meschac Gaba, S.M.A.K., Gent (Salle de Jeux)

Game Room, Crown Gallery, Brussels

Spielregeln / Rules of the Game, Galerie Gebauer,
Berlin

1999 Summer collection, Vrije Universiteit, Amsterdam
(Defilée de Mode)

Salle de Jeux du Musée d'Art Contemporain

Africain, Le Pavé Dans La Mare, Besançon

Museum Restaurant, W139, Amsterdam

Vente en gros and detaille, Lumen Travo Gallery,
Amsterdam

1998 Missing Links/Museum of contemporary African Art,
Praterinsel, Munich (Draft Room), by guest curator
Marian van Tilborg

Museum of contemporary African Art, De
Nederlandsche Bank, Amsterdam

Museum of contemporary African Art, Gate
Foundation, Amsterdam (The Architecture of the
museum)

Meschac Gaba, SBK KNSM-eiland, Amsterdam

1997 Moneta Exotica. Oorspronkelijk geld uit de hele
wereld, Rijksmuseum Het Koninklijk
Penningkabinet, Leiden

Bazar Bizar, Tropenmuseum, Amsterdam

1995 Palace of the President of Benin, Cotonou, during
festival Pour la Francophonie

GROUP EXHIBITION

2002 Documenta 11, Kassel

Politically Correct? Young Dutch artists, Galerie
Krinzinger, Salzburg / Vienna

2001 Red Ribbon Art, Groninger Museum, Groningen

2000 For Real, Stedelijk Museum, Amsterdam (The
Marriage Room of the M.o.C.A.A.)

Taipei Biennale, The Sky is the Limit, Fine Arts
Museum, Taipei, Taiwan

L' Art dans le Monde, Paris Musées / Revue des
Beaux Arts, Pont Alexandre III, Paris

East/International, Norwich Gallery (Draft Room)

Play- use, Witte de With, Center of Contemporary

Art, Rotterdam (Game Room)

Cittadellarte/ Fondazione

Pistoletto, Biella (I) (Art and

Religion Room)

KunstRAI 2000, Art Fair,

Amsterdam, presented by

Lumen Travo Gallery

Continental Schiff. A voyage between cultures,

Bonnefantenmuseum, Maastricht (Music Room)

Dialogues, ARCO, Art fair, Madrid, presented by

Lumen Travo Gallery, Amsterdam (Museum Shop)

Worthless (invaluable). The concept of value in
contemporary art, Moderna Galerija, Ljubljana,
Slovenia (Draft Room)

Lumen Travo Gallery Amsterdam

Kunstmesse, Basel, presented by Galerie Gebauer,
Berlin (Chess Game)

1999 Mirror's Edge, Bildmuseet, Umea, Sweden (The
Architecture of the Museum), curated by Okwui
Enwezor, travelling exhibition: Vancouver Art
Gallery (2000); Castello di Rivoli, Turin

(2000/2001); Tramway, Glasgow (2001) National
Museum of Ghana, Accra, South Meets West,
(Museum Shop), travelling to Kunsthalle/
Historische Museum, Bern, Switzerland

Waardige Zaken. Wonderkamers, De Nieuwe
Vide, Haarlem (Summer Collection)

Le Pavé Dans La Mare, Besançon, France (Casino)

TroubleSpot. Painting, NICC and MUHKA, Antwerp
(Draft Room)

Trafique, S.M.A.K. extra muros, Gent (Museum
Shop)

Nationaal Museum Weekend, Museum Boijmans
Van Beuningen, Rotterdam (The Architecture of
the Museum)

unlimited.nl-2, De Appel Foundation, Amsterdam
(The Architecture of the Museum)

1998 Copy Culture. 40 Jaar Amsterdams Grafisch
Atelier, Arti et Amicitiae, Amsterdam
Meeting Point, Lumen Travo Gallery, Amsterdam
NICC, Antwerp, curated by Michel François

1997 Open Ateliers, Rijkakademie van beeldende
kunsten, Amsterdam (Draft Rooms)

The Appel Foundation, Amsterdam, Blueprint
World Wide Web, virtual exhibition at:
africaserver.nl/virtual/exhibition/gaba

1996 Rasa Foundation, Utrecht

Open Ateliers, Rijksakademie van beeldende
kunsten, Amsterdam

1995 Lome Togo, Ewole

German Embassy, Cotonou





EDUCATION

- 1990 – 1993 Gerrit Rietveld Academie (Academy), Amsterdam, NL
1985 – 1989 Academie voor Kunst en Cultuur (Academy for Arts and Culture), Paramaribo, Suriname

SOLO EXHIBITIONS

- 2002 Territory, Gallery Lumen Travo, Amsterdam
2000 Flattened Toad Force, ACHK de Paviljoens, Almere
Flattened Toad Force, Studio-Gallery Eterno, Oranjestad, Aruba
1999 Sometimes travellers dont come back, Gallery Lumen Travo, Amsterdam
Waardige Zaken (Wonderkamers in Noord-Holland), Het Oude Slot, Heemstede
1998 Made in India, Gallery Lumen Travo, Amsterdam
1997 Remy Jungerman, Gallery Lumen Travo, Amsterdam

GROUP EXHIBITIONS

- 2003 GRID, Erasmushuis, Jakarta, Indonesia
2002 GRID, Cemetie Art House, Yogyakarta, Indonesia
Politically Correct?, Galerie Krinzinger, Salzburg / Vienna
Den Haag Sculptuur, Europa in Beeld (Living in Europa) The Hague
2002 De Toren van Babel, Pand Paulus, Schiedam
River Deep, Mountain High, Het Glazen Huis / Amstel Park, Amsterdam
Kalaman/Jungerman, Renaissance Koepel/ Mayor Art fair, Amsterdam
Politics of Difference, Malba, Buenos Aires, Argentina
Politics of Difference, Palacio de Congressos Recife, Brasil
Een bonte verzameling, ACHK de Paviljoens, Almere
2001 Bollywood has Arrived, PTA, Amsterdam
Altijd staan wij op de Grens van de Wildernis, W139, Amsterdam
Bankgeheim op Solder /Bank Secrets in the Attic, Museum Amstelkring, Amsterdam
2000 Closer to One Another, Biennial of Havana, Cuba
The Container, A Berlin Travelog, Kunstlerhaus Bethanien, Berlin
Tekenen, Galerie Quartair, The Hague
Inside Out, Gate Foundation, Amsterdam
1999 Glad ijs, Stedelijk Museum, Amsterdam
Big River, The National Museum and Art Gallery, Port of Spain, Trinidad and Tobago
1998 Power Up, Museum voor Moderne Kunst, Arnhem
Gate way to the Arctic, Tromso Kunstforening, Norway
1997 In de Sloot...Uit de Sloot / In the Ditch... out of the Ditch, Stedelijk Museum, Amsterdam
Bijna Vergeten, KX Auf Kampnagel, Hamburg
Soroa, Gate Foundation, Amsterdam
1997 Some Dutch Artists, Sal Vesterbro Torv, Kunst Gruppe LXX, Aarhus, Denmark
Europa Rondom / Around Europa, Stedelijk Museum, Amsterdam
New Light, Peninsula, Eindhoven
Made in India, International Centre for Culural Development, Trivandrum, India
1996 20 jaar beeldende kunst in Suriname, Stedelijk Museum, Amsterdam
And There It Was, Consortium, Amsterdam
1995 20 jaar BK in Suriname, Fort Zeelandia, Paramaribo, Surinam



JOEP VAN LIESHOUT (Ravenstein 1963)
 1980–85 Academy of Modern Art, Rotterdam.
 1985–87 Ateliers'63, Haarlem.
 1986 Villa Arson, Nice. Lives and works in Rotterdam
 since 1987.

SOLO EXHIBITIONS (SELECTION)

2002 Camden Arts Centre, London
 AVL Franchise Unit, Openluchtmuseum
 voor Beeldhouwkunst Middelheim, Antwerpen

2001 PS1, New York
 Jack Tilton Gallery, New York
 Gio Marconi, Milan
 AVL-Ville, Rotterdam
 BAWAG Foundation, Vienna

2000 Galerie Fons Welters, Amsterdam

1999 USF Contemporary Art Museum, Tampa,
 Florida
 Centre d'Art et de Culture, Brétigny-sur-Orge
 Museum für Gegenwartskunst, Zürich
 AVL-Ville Festspiele, München
 The Contemporary Arts Center, Cincinnati
 AVL Equipment, Transmission Gallery,
 Glasgow

1998 Galerie Rolf Ricke, Cologne
 Galeria Gio Marconi, Milano
 The Good, the Bad and the Ugly,
 Rabastens
 The Good, the Bad and the Ugly, Le Parvis,
 Ibos/Tarbes
 Modulare Multi- Frauen-Betten, Sprengel
 Museum, Hannover

1997 Saucisson Galerie Roger Pailhas, Paris
 Hausfreud I, Kölnischer Kunstverein,
 Cologne
 Museum Boijmans Van Beuningen,
 Rotterdam

GROUP EXHIBITIONS (SELECTION)

2002 Politically Correct?, Galerie Krinzinger,
 Salzburg / Vienna

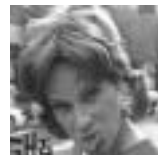
2001 Milano Europa 2000, Milan
 The Un-private House, MACBA Barcelona
 Art Unlimited, Basel

2000 Sonsbeek 9, Arnhem
 Plug-in Unity and Mobility, Münster
 Against Design, Philadelphia
 Over the Edges, SMAK, Gent
 Wonderland, St Louis
 Exorcism, esthetic terrorism, Museum
 Boijmans van Beuningen, Rotterdam
 Micropolitiques, Le Magasin, Grenoble
 LKW, Kunsthaus Bregenz
 The collective artwork, Les Abbatoirs,
 Toulouse
 House show- The House in Art,
 Deichtorhallen, Hamburg
 Vision Machine, Musée des Beaux Arts,
 Nantes

1999 Expander 10, Galerie Jousse Seguin,
 Paris
 In the Midst of Things, Bourneville/
 Birmingham
 Arte all'Arte, San Gimignano (Italy)
 Festival Atlantico 99, Lisbon
 Le Fou dédoublé, Moscow

1998 NL, Van Abbe Museum, Eindhoven
 The Good, the Bad and the Ugly, Walker
 Art Center, Minneapolis
 The Campaign Against Living Miserably,
 Royal College of Art, London
 artranspennine 98', The Henry Moore
 Institute, Leeds

1997 De kunst van verzamelen, Palais des
 Beaux Arts, Brussels
 Flexible, Museum für Gegenwartskunst,
 Zürich
 Sculpture Projects 97', Münster
 The 2nd Kwangju Biennale, Joongwoe Park,
 Kwangju City, Korea



1990 Academie voor Kunst en Vormgeving, Den Bosch
 1992 Ateliers '63, Haarlem

SOLO EXHIBITIONS

2002 Naughty by Nature / Not because I hate you,
 Groninger Museum, Groningen
 Bin Shopping, Stella Lohaus Gallery, Antwerp

2001 Lariam, Fons Welters, Amsterdam

2000 High, Stella Lohaus Gallery, Antwerp

1999 Aktionsforum Praterinsel Laboratorium,
 München
 Selbstenzünderer, Stella Lohaus Gallery,
 Antwerp
 Altes Rathaus, Schwerin

1998 Singing Apart Together, Galerie Fons
 Welters, Amsterdam

Mit Heizung, Stella Lohaus Gallery, Antwerp

1996 Galerie Sabine Wachtters, Brussels

GROUP EXHIBITIONS

2002 Politically correct? Young Dutch artists,
 Galerie Krinzinger, Salzburg / Vienna
 Museum in Progress, Vienna

2001 Stroomopwaarts, Groninger Museum,
 Groningen
 Wolfgang Plöger – Erik Van Lieshout, CIAP,
 Hasselt
 Pussy Forever, Christa Burger Galerie,
 München
 Zero Gravity, Kunstverein Düsseldorf
 April is the cruelest month, Stella Lohaus
 Gallery, Antwerp
 Carbar, Lowlands, Biddinghuizen
 A very fancy fair, Leidsche Rijn, Utrecht
 Nieuwe aanwinsten, Stedelijk Museum,
 Amsterdam

2000 Gemeentemuseum Den Haag, The Hague
 Galerie Christa Burger, München
 Buren, Van Abbemuseum, Eindhoven
 BüroFriedrich, Berlin
 Paintballs, Buro Leeuwarden, Leeuwarden
 (mit Bill Beckenbridge)
 Hey international competition style, TENT,
 Rotterdam (curated with Dierk Schmidt,
 Amelie von Wulffen)

Exorcism, aesthetic terrorism, Museum
 Boijmans Van Beuningen, Rotterdam
 Het paard van Troje, Fries Museum,
 Leeuwarden

1999 Prix de Rome: Charlotte Schleiffert, Erik Van
 Lieshout, Gé Karel van de Sterren en Gijs
 Frieling, Arti et Amicitiae, Amsterdam
 Franky DC, Walter Swennen, Niels Donckers,
 Elske Neus, Erik van Lieshout, Sven 't Jolle,
 Stella Lohaus Gallery, Antwerp
 Groupshow, Galerie Fons Welters,
 Amsterdam
 After the Riot, MARRES, Maastricht
 After the Riot: snowflake office, Galerie
 Ursula Walteröl, Düsseldorf (with Ingo Vetter,
 Anette Weiss)
 Snowflake Office, Naftaly Green Gallery,
 New York
 Schildersverdriet, Vleeshal, Middelburg
 Glad ijs, Stedelijk Museum, Amsterdam

1998 The Centre Holds, Galerie Gmurzynska, Köln
 Fonds voor Beeldende Kunst, Amsterdam
 Mit Heizung, Künstlerhaus Bethanien, Berlin

1997 Excedra, Hilversum (with David Bade)
 Einde eeuw, Tableau vivant, Pulchri Studio,
 The Hague
 Kaus Australis, Rotterdam

1996 6th International Bienal of Caïro
 RTL 12+, Galerie Tanya Rumpff, Haarlem
 (with Charlotte Schleiffert)
 Pump the Cherry, Galerie Cokkie Snoei,
 Rotterdam
 Ver na Vermeer, De Beyerd, Breda



- 1987 Philosophy, U.C. Davis, California, U.S.A.
- 1992–95 Free Art, Orebro, Sweden.
- 1995 Electro-Acoustic Music, Fylkingen, Stockholm, Sweden.
- 1996–99 Free Media, Gerrit Rietveld Academy, Amsterdam.
- 1999–01 Free Media, Sandberg Institute, Amsterdam.

SOLO EXHIBITIONS

- 2001 The gabber sun shall rise again, together with Jennifer Tee in Erik van Lieshout's and Marc Bijl's Anarcho / Party gallery, Rotterdam
Brombron, collaboration with Heimir Björgulfsson, one week of recording electronic music, talking, eating pancakes, and finally performing live (a cd will – hopefully - be released by Staalplaat of this material), Extrapool, Nijmegen
Mystique de la mort, tres ridicule, mon tristesse ..., Galerie De Praktijk, Amsterdam
- 1999 My Camp, with Saker Schreder, Kampen
My desire to exhibit is stronger than my shows, Galerie Fons Welters, Amsterdam
- 1998 Dialog I rummet, with Par Stromberg, Orebro Museum of Art, Sweden

GROUP EXHIBITIONS

- 2002 Music-performance with Isabelle le Doussal, Palais de Tokyo, Paris
Eenentwintig tegen de muur, Arti et Amicitiae, Amsterdam
A Hounded House of Art, Stichting Outline, Amsterdam
Cd-presentation with Heimir Björgulfsson at the Staalplaat record label
Politically correct? Young Dutch artists, Galerie Krinzinger, Salzburg / Vienna
- 2001 The Jonas Ohlsson Museum, Prix Nouvelles Images, Galerie Nouvelles Images, The Hague
Dai, dai, dai, where do we go go from here, together with Jennifer Tee, Montevideo, Amsterdam
My desire to exhibit is greater than my shows, Eye Five Gallery, part of Los Angeles Biennial
- 1999 Eindexamen, Gerrit Rietveld Academy, Amsterdam
Sandberg 10 years, Arti et Amicitiae, Amsterdam
Great Students 1999, Artis, Den Bosch
Uitgekozen - amazing students from 1999 eindexamen, Niggendijker, Groningen
Personals Holland, Hoorn
Personals USA, The Brewery, Los Angeles
- 1998 Megalomania, Denver
Orebro, Sweden
- 1997 Vasalongen (painting), Orebro Museum of Art, Sweden
Gallery Orsta, (painting), Kumla, Sweden
Wadkopingshallen (painting), Orebro, Sweden
- 1996 Public Sculpture / Installation, Orebro, Sweden
Vasalongen (painting), Orebro Museum of Art, Sweden
- 1995 Vasalongen (painting), Liljevalchs, Stockholm



1985–1990 Koninklijke Academie voor Kunst en Vormgeving, Den Bosch
1990–1992 Ateliers '63, Haarlem

SOLO EXHIBITIONS

- 2002 Sabine Wachters Fine Arts, Knokke (B)
Sabine Wachters Fine Arts, Brussels (B)
Retrospective, Museum Boijmans Van Beuningen, Rotterdam
- 2001 Michael Kirkham en Charlotte Schleiffert, Centre Culturel Français de Turin, Torino (I)
Charlotte Schleiffert en Maddy Arkesteyn, Sabine Wachters Fine Arts, Brussels (B)
- 2000 Breath with me, Buro Leeuwarden, Leeuwarden
- 1999 Art Brussels, booth Sabine Wachters Fine Arts
Michael Tedja en Charlotte Schleiffert, Stedelijk Museum Bureau, Amsterdam
Hilya Yilmaz en Charlotte Schleiffert, TENT, Rotterdam
- 1998 Attitudes 3, Carla Klein en Charlotte Schleiffert, Stadsgalerij, Heerlen
Banket 8, Maddy Arkesteyn en Charlotte Schleiffert, Archipel, Apeldoorn
- 1997 Sabine Wachters Fine Arts, Brussels (B)
- 1995 Sabine Wachters Fine Arts, Brussels (B)

GROUP EXHIBITIONS (SELECTION)

- 2002 Painting, Passion, Pays-Bas, Institut Neerlandais, Paris
Talking to You, Museum Boijmans Van Beuningen, Rotterdam
Politically correct? Young Dutch artists, Galerie Krinzinger, Salzburg / Vienna
- 2001 Arte Fiera Bologna, Sabine Wachters Fine Arts
De Voorstelling, Kunst uit Nederland in het Stedelijk Paleis, Stedelijk Museum Amsterdam
- 2000 Arte Fiera Bologna, booth Sabine Wachters Fine Arts
Exorcism, Aesthetic Terrorism, Museum Boijmans Van Beuningen, Rotterdam
Five Continents and One City, Museo de la Ciudad de Mexico City, Mexico (with Gary Hume and Stefan Mandelbaum)
Het Paard Van Troje, Fries Museum, Leeuwarden
I giochi e le fiabe, Museo Laboratorio de Arte Contemporanea, Citta San't Angelo (I)
I Fiori del Mio Giardini, Associazione Culturale per L'Arte Moderna, Lucca (I)
82,65 % verf, keuze uit de aanwinsten 1991/2000, Stadsgalerij Heerlen
Artissima Torino, booth Sabine Wachters Fine Arts
- 1999 Arte Fiera Bologna, booth Sabine Wachters Fine Arts
De Keus van de Kunstkritiek, Nieuwspoor, The Hague
FIAC Paris, booth Sabine Wachters Fine Arts
Glad Ijs, Stedelijk Museum, Amsterdam
Prix de Rome, Arti et Amicitiae, Amsterdam
- 1998 De Vertelling, Stedelijk Museum, Amsterdam
- 1997 Guts?, Verzameld Werk 8, Stadscollectie, Museum Boijmans Van Beuningen, Rotterdam
Einde Eeuw, Tableau Vivant, Pulchri Studio, The Hague
- 1996 Young Artists 1, Sabine Wachters Fine Arts, Brussels (B)
Ver na Vermeer, Nederlandse en Vlaamse schilders, Municipal Centre for Contemporary Art, Breda
- 1995 Stroomopwaarts, H.A.L. Rotterdam

1991–1996 Gerrit Rietveld Academie, Amsterdam
1993 Art Institute of Chicago
1996–1998 Sandberg Instituut, Amsterdam



SOLO EXHIBITIONS

2002 Het Holarium, Museum Jan Cunen, Oss
Het Holarium, Aschenbach & Hofland Galleries, Amsterdam
2000 Search for wisdom, Aschenbach & Hofland Galleries, Amsterdam
1999 Tedja en Schleiffert, Stedelijk Museum Bureau, Amsterdam
1998 Verouderd Nieuws, De Achterstraat, Hoorn
Lift, Fries Museum Bureau, Leeuwarden

GROUP EXHIBITIONS

2002 Lijn is vorm is inhoud, Stadsgalerij Heerlen, Heerlen
ART Rotterdam, booth of Aschenbach & Hofland Galleries, Amsterdam
A haunted house of art, Stichting Outline, Amsterdam
Commitment (een keuze uit drie jaar Fonds BKVB), Las Palmas, Rotterdam
Art Brussels, booth of Aschenbach & Hofland Galleries, Amsterdam
Politically Correct? Young Dutch artists, Galerie Krinzinger Salzburg / Vienna
2001 ART Rotterdam, booth of Aschenbach & Hofland Galleries, Amsterdam
ART Brussels, booth of Aschenbach & Hofland Galleries, Amsterdam
High fidelity no.1, Aschenbach & Hofland Galleries, Amsterdam
Nieuwe aanwinsten, Stedelijk Museum, Amsterdam
The sweatshop, W139, Amsterdam.
2000 Flaming Youth, Galerie Nouvelles Images, Den Haag
Het paard van Troje, Fries Museum, Leeuwarden
Sandberg zoveel, Arti et Amicitiae, Amsterdam
1999 Ghost, Aschenbach Gallery, Amsterdam
Prix NI, Galerie Nouvelles Images, Den Haag
Uitgelicht, Fonds voor Beeldende kunst, Westergasfabriek, Amsterdam
Uitgelicht 2, Fonds voor Beeldende kunst, RAI, Amsterdam
Een bleek huis, W139, Amsterdam
Artist Village, MU Foundation, Eindhoven
Tedja, Marica en Hullelgie, Galerie Ron Mandos, Rotterdam
Glad IJs, Stedelijk Museum, Amsterdam
1998 NPS Cultuurprijs, Kunsthall, Rotterdam
Niet de Kunstvlaai, Westergasfabriek, Amsterdam
Festival International de la peinture, Cagnes -Sur-Mer (F)
Uitgenodigd, Grafisch Atelier, Utrecht
Ongevraagd drukwerk, Sandberg 2, Hoorn
1997 Vervolgens 2, Voortgezette opleidingen, Breda
Stel Hottentottentententententoon, BAT Centre, Durban (South Africa)
Michaelis school of Art, Kaapstad (South Africa)
Het Drinkglas, Leerdam
1996 Honderd tekeningen, galerie Ferdinand van Dieten / d'Eendt, Amsterdam



1995–1998 Academie St. Joost, Breda; Rietveld academie, Amsterdam

1998–1999 Sandberg Instituut, Amsterdam (MFA)

2000–2001 Rijksakademie van Beeldende Kunsten, Amsterdam

SOLO EXHIBITIONS

2003 Galerie Fons Welters, Amsterdam

2002 Art Foundation Xiamen, China

Fresh and upcoming, Frankfurter Kunstverein, Frankfurt

2001 In Air I Presume. The Non-Logical Hunt for Toverknaal, Museum Het Domein, Sittard

1999 Down the Chimney, Stedelijk Museum Bureau, Amsterdam

Hanging Around, Down the Chimney (Aernout Mik, Lisa May Post, Jennifer Tee), BQ, Cologne

The Space between (us), Streekmuseum, Tiel

1996 The Space between (us) & Bring in the bacon, performance at the Rietveldpaviljoen, Amsterdam

GROUP EXHIBITIONS

2002 Politically correct? Young Dutch artists, Galerie Krinzinger, Salzburg / Vienna

Big Torino, Torino (I)

Tabula, Poëziezomer Watou, Watou (B)

Mexico City (MEX)

2001 Blue Moon Festival. Vanuit de beweging, Groningen (worm performance, various locations)

Dai dai dai, where do we go from here?, Montevideo, Amsterdam

Down the chimney, Viafarini, Milan (I)

Wild Zone with: Blowtorch the hood, crossdress trespass, Witte de With, Rotterdam

2000 For Real with: Snowhere Tee Tee Tee unravels the sci-fi-delic past of Lullailaco, Stedelijk Museum, Amsterdam

Videotake (curator: Andrea Wiarda), Leuven (B)

Personals with: la la. a gogo, collaboration work with Ann Bray, Brewery project space, Los Angeles

Avanto. Mediafestival, Helsinki

1999 Exit, Chisenhale, London

Hit them where they least expect it!, Prix de Rome presentation, Arti et Amicitiae, Amsterdam

1998 Hoog zomer, Hooghuis, Arnhem

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