

Art Rotterdam 2023

Main Section #48

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Projections

Lungiswa Gqunta

It was a dream within a dream where I was walking around the
Cederberg mountains,
I can't for the life of me remember what I was wearing but I think I was
carrying two long sticks, they don't have names but we walk together a lot
I woke up trying hard to remember this journey to the mountains and who or
what was calling me there,

but I didn't manage.
Oh well maybe it wasn't that important.
Here we go again though, within mountains and building mountains
I've lost so many songs to dreams
One must put their ear to the ground slowly to hear what it is so you don't
miss anything.

Hopefully you remember all that is said /shared.
These mountains have news, they have stories and they bare witness to
histories.
These rocks came all the way down from the top to tell you something or
perhaps share a song that you can sing back to them



Building Mountains, 2021, clay, rusted iron, 273 x 152 x 37 cm, detail

Lungiswa Gqunta grapples with the complexities of the South African post-colonial cultural and political landscape through her work. Focusing on creating multi – sensory experiences that attempt to articulate the social imbalances that persist as a legacy of both patriarchal dominance and colonialism, Gqunta exposes different forms of violence and the systemic inequality in South Africa. According to Gqunta, the installation *Building Mountains* (2021) - shown at AKINCI - is celebrating the quiet moments of Black revolt nestled in homes and in the many places our eyes can't reach. Within her oeuvre, *Building Mountains* makes part of an 'ongoing site of excavating different methods of collective healing and resistance.'

Lungiswa Gqunta (1990, Port Elizabeth) is a visual artist working in performance, printmaking, sculpture and installation. From 2019-2021, Gqunta has been in residence at the Rijksakademie van beeldende kunsten in Amsterdam. Gqunta has also obtained her undergraduate degree at the Nelson Mandela Metropolitan University in 2012 and her MFA at the Michaelis School of Fine Arts in Cape Town in 2017.

In addition to her practice, Gqunta is one of the founding members of iQhiya, with whom she participated in Documenta 14 and Glasgow International. She has participated in the Manifesta 12 (2018) and the 15th Istanbul Biennial (2017) and has also been included in the group exhibition 'Not a Single Story II' at the Wanas Konst Museum in Sweden. She has been actively involved in the South African art scene, having exhibited with both the Zeitz Museum of Contemporary African Art and the Johannesburg Art Gallery (JAG), as well as held two solo exhibitions, Qwitha (2018) and Qokobe (2016), with WHATIFTHEWORLD gallery in Cape Town, SA. In 2019, AKINCI presented both her installations 'Feet under Fire' and 'Sleeping Pools' within the exhibition 'Heroines Now'.

Gqunta has had a solo exhibition at the Museum für Moderne Kunst, Frankfurt am Main, DE (2021) and the Henry Moore Institute, Leeds, UK (2022). Recent exhibitions were at Palais de Tokyo, Paris, (2021), Centraal Museum Utrecht (2021 – 2022) and Marres House for Contemporary Culture, Maastricht, NL (2021). Her work forms part of the public collections of the MMK Frankfurt, Kunsthall Zurich, Centraal Museum Utrecht, Nelson Mandela Metropolitan University, The University of Cape Town and Zeitz MOCAA.



Building Mountains, 2021, clay, rusted iron, 273 x 152 x 37 cm, detail



Building Mountains, 2021, clay, rusted iron, 273 x 152 x 37 cm



Lungiswa Gqunta, Resistance Relief, 2019, Ink and embossing on Fabriano, 70 x 50 cm



“Between the rolling mountains and the riverbeds lies a place of healing and remembering. With the body rolling through the land trying to remember while in a dream, the river offers a place of pause and healing to the body and its continuous labour. These bodies of water that exist as a river and a bath with healing qualities in the form of oils and or plants are there to create a presence of calmness within the space and a moment of stillness for the viewer. This multi sensory landscape is a look into the labour of remembering in a place that is intangible and continuously evolving.”

Rolling Mountains Dream, 2020, HD Video, 3:36 minutes



*Stephan Balkenhol, Woman with Shovel, 2022,
wawa wood, 170 x 29 x 29 cm*

With his sculptures, usually carved out of one massive block of wood, Stephan Balkenhol was among the first artists of his generation to reintroduce the figure to contemporary sculpture. With a hammer and chisel, the artist gouges his figures out of the tree trunk. He takes no effort to hide the shavings and traces of the tools visible in the wood with its knots, grain and cracks. Rather this is part of the work – an inheritance that was perhaps passed on by his minimalist teacher Ulrich Rückriem. In most aspects, however, Balkenhol did not follow the Minimalist and Conceptual trends he was exposed to as a young sculptor. Inspired by the social and political changes of the 80' s, the artist felt it was necessary to reinvent the figure 'to resume an interrupted tradition.'

Stephan Balkenhol (1957, Fritzlar, Germany) attended the Hochschule für Bildende Künste in Hamburg from 1976 – 82, with tutors including Ulrich Rückriem, Nam June Paik and Sigmar Polke. He has exhibited widely in galleries and museums around the globe, e.g. major solo exhibitions at Lehmbruck Museum, Duisburg, DE (2020) Museum Jorn, Silkeborg, DK (2020), Centro de Arte Contemporáneo, Malaga, ES (2018), the Moscow Museum of Modern Art, RU (2016), Austrian Landesgalerie Lin, AT (2014-2015), Kunstmuseum Ravensburg, DE (2014), Musée de Grenoble, F (2010-2011), Deichtorhallen Hamburg, DE (2008-2009), Staatliche Kunsthalle Baden/Baden, DE (2006), the National Museum of Art, Osaka/Tokyo, J (2005), Sprengel Museum, Hannover, DE (2003), Fries Museum Leeuwarden, NL (2001), Von der Heydt-Museum, Wuppertal, DE (1998), and the Hirshhorn Museum and Sculpture Garden, Washington D.C., USA (1995). He has made a number of sculptures for the public space throughout Europe; e.g. Germany, Italy, France and the Netherlands and in the USA. Balkenhol was awarded the French Order of Arts and Letters (2014). Stephan Balkenhol's works are in many museum collections, including the Hirschhorn Museum and Sculpture Garden in Washington, The Museum of Modern Art (MoMA) in New York, the Tate Gallery in London, the Museum für Moderne Kunst in Frankfurt, the National Gallery in Berlin and The Museum of Art in The Hague.

Stephan Balkenhol's fountain of Fortuna, part of the project '11 fountains' in the context of Leeuwarden as Cultural Capital 2018, has been unveiled on May 18, 2018 in Sneek, Friesland, The Netherlands.

Stephan Balkenhol, Woman with Shovel, 2022





Zbigniew Rogalski has often been called 'a director of paintings', as he moves with great ease both in the regions of painting, photography and film, mixing them and taking advantage of several disciplines. Through the exercise of painting itself, questions are raised, encouraging the viewers' interpretation of what is seen while simultaneously forming a critical position. This position is repeatedly obscured and hinted at through painterly solutions as well as the inclusion of photographic material and/or the allusion there of.

Born in 1974, Zbigniew Rogalski graduated from the Poznan Academy of Fine Arts, Painting Department in 1999. He worked as an Assistant at the Academy of Fine Arts in Warsaw (2004 -2005), was a member of Magisters group with Hubert Czerepok (2000-2002) and has collaborated with Michal Budny since 2006. Recent solo shows: Each Moment Like the First, Mosart City Center Of Art in Gorzow Wielkopolski (2022) Poland; AKINCI, Amsterdam (2015) and (2013) NL; Raster Gallery, Warsaw, PL (2010); Paralaksa, Museum Of Art, Lodz, PL (2010); Echo, Center Of Contemporary Art, Ujazdowski Castle, Warsaw, PL (2009); Echo, Zak Branicka Gallery, Berlin (2009). Group shows are a.o.: Borderline, Wroclaw Contemporary Museum, PL (2019); Disease as a source of Art, National Museum, Poznań, PL (2019); Ten Minute Break, Arsenal Gallery, Poznań, PL (2019); Ósmy Kontynent, Zona Sztuki Aktualnej Gallery, Szczecin, PL (2019); Brocken Spectre, Awangarda BWA Gallery, Wroclaw, PL (2018); Money to Burn, Zachęta National Gallery, Warsaw, PL (2016); The Marx Collection in Wroclaw, (2016) PL; Museum Of Botanic Garden Of Jagiellonian University, Cracov, PL (2014); Kompleksy I Frustracje, Labirynt Gallery, Lublin, PL (2014); AKINCI (2012); Charge From The Collection, Arsenal Gallery, Bialystok, PL (2010) a.o.m.

Zbigniew Rogalski, Museum (bear), 2020, oil on canvas, 160 x 100 cm

Ruby Swinney

Cape Town-based artist Ruby Swinney (1992) is known for her sensitive oil paintings on tracing paper. She transports the viewer into a totally unknown world full of mysterious apparitions – almost into a ‘parallel universe’. The semi-recognisable and timeless landscapes she depicts are inhabited by peculiar figures who seem to encapsulate – what? The fragility of our existence? The ethereal nature of her paintings expresses a state of uncertainty and longing for the natural world, one that is slowly vanishing. Swinney’s semi-recognisable and timeless landscapes and lush alleys are inhabited by peculiar figures with elongated heads or long shadows. In her work, Swinney is inspired by the Romantic movement as well as by archetypes of Ancient Greek mythology, but also by Rudolf Steiner’s Anthroposophical ideas on the etheric realm and the human soul. Her use of a monochrome palette further expresses this concept, effectively casting each scene in a haze of nostalgia that longs for a time that could have been. In her own words: “I think I have certain responses to the present technological revolution that echo the Romantics earlier responses to industrialisation. They reacted by embracing ideas of the sublime in the natural and spiritual or mythical world... In my work I’m trying to evoke this painful longing and uncertainty of what it is to be human, as we fearfully peer out at a shifting world that is becoming dark and unfamiliar.”

Since graduating from the Michaelis School of Fine Arts in 2015, Ruby Swinney (b. 1992) has hosted two solo exhibitions with WHATIFTHEWORLD: Hold Still in 2019 and Ignis Fatuus in 2017. She has also held her solo exhibition Human Nature at Zeitz Museum of Contemporary Arts Africa (MOCAA), in Cape Town. In 2021, she will be hosting a solo exhibition with AKINCI Gallery in Amsterdam, where in 2018 she formed part of the group show, Let’s Talk about Nature.

Ruby Swinney’s work forms part of various private and public collections, including the Zeitz MOCAA collection. She currently lives and works in Cape Town, South Africa.



Outing (bells), 2022, oil on tracing paper, 25 x 35 cm



Prospect, 2022, oil on silk, 2x 139 x 84 x 4,5 cm



Study in Pink I, 2022, oil on silk, 90 x 90 x 4,5 cm



Wild Flowers, 2022, Oil on tracing paper, framed, 32,5 x 50 cm



Greenhouse (the tank), 2022, oil on tracing paper, framed, 32,6 x 49,4 cm

Andrei Roiter

Throughout the oeuvre of Andrei Roiter, living and working in both Amsterdam and New York, the idea of being on the move has become a crucial subject. Since Roiter assumed the role of traveller he has occupied this position, incorporating the whole gamut of prototypes: he is the willing exile, but also the marked stranger, he is the modern nomad and, also in the art world, not only a fellow player but also the eternal tourist who eagerly absorbs impressions. In his recent works Roiter tends avoid all narrative and explores the joy of almost abstract forms which he fills with enigmatic depth and endows with a translucent mystery.

Andrei Roiter was born in Moscow in 1960. He attended the Moscow Institute of Architecture from 1978-1980, during which time he began to show his works in underground exhibition spaces. Since the mid-80's Roiter took part in several international exhibitions of Russian art in Europe and the U.S. Since 1990, Roiter has lived in the West, exhibiting in Germany, Switzerland, Sweden, Japan and USA. Among the more notable exhibitions were those at Centre Pompidou, Paris; Kunsthalle Basel, Switzerland; SF Museum of Modern Art; Ludwig Forum-Aachen; Kunsthalle Recklinghausen, Germany; Schiedam State Museum, Netherlands; Kunstmuseum Solothurn, Switzerland; Moscow Museum of Modern Art, Moscow; Van Abbemuseum, Eindhoven, Netherlands; Centre Pompidou, Paris and in Museum Bonnefanten in Maastricht and Museum Helmond in the Netherlands. His work is in many private and public collections throughout the globe, mostly in the US, Belgium and the Netherlands.

Spotlight, 2022, oil on canvas, 200 x 150 cm





Suprematist Cloud, 2023, acrylic on canvas, 30 x 40 cm

Molly Palmer



*Mesh Wrap, 2022, white stone ware, craquellés glaze, clay, gold leaf,
15 x 148 x 39 cm / 17 x 58 x 19 cm*



Molly Palmer works within and between the media of filmmaking, installation, sculpture and choreography. Using hand made props, sets and costumes, she greenscreens protagonists into layered video worlds where music, gesture and dialogue form cyclical narratives exploring the strangeness concealed within ordinary things. Her practice is episodic and accumulative, encouraging porous membranes between past, present and future. By generating spaces that are visibly handmade, she builds a hybrid culture dislocated from the slick virtual worlds we are immersed in daily; a timeless no-place with its own rhythm and logic, where reality and fiction become destabilised and intertwined. Palmer's installations explore the potential of sculptural sets and surround sound to produce a heightened physical encounter with the work. The fractured narratives that unfold within these material environments explore the transformative potential of personal belief, often seeking resolution for difficult events – sorrow, loss, anxiety, mental health difficulties or trauma. The art historical and theoretical is filtered through personal experience and diverse visual cultures from design, architecture, theatre, films and TV. Consequently, her time-based assemblages create spaces that are strange yet familiar; narratives that are sometimes funny, bewildering and beautiful but can also be disorienting, emotionally enigmatic, sad or frightening. Although visually dream-like this work is not intended as fantasy. Instead it offers a step sideways into parallel worlds that allow us to examine and enjoy the complexity and absurdity of being human.

Molly Palmer was Artist in Residence at the Rijksakademie van Beeldende Kunsten in Amsterdam, where she has exhibited at the Open in 2021 and prepared solo shows for 1646 in the Hague and Ty Pawb in Wales. She graduated from Royal Academy Schools in 2016, where she was awarded the Gold Medal. She received Arts Council England's Creative Practice Development Fund and has exhibited widely at galleries and museums, a.o. Dastan Basement, Tehran (2021); 1946, The Hague (2019); TENT, Rotterdam (2019), Somerset House, London (2018); House of Egorn, Berlin (2018); Art Basel Miami Beach (2016); Bikini Wax & MUPO, Mexico (2016); Galeria Vermelho, Sao Paolo (2016) and Glasgow Project Room (2018). Forthcoming exhibitions include a solo exhibition at Bosse and Baum, London a solo exhibition commissioned by UK Mexican Art Society at MUAC, Mexico City, curated by Javier Calderon and supported by Mondriaan Fonds.

[Click here to watch the video Password](#)

Password: Password



Password, 2022, 4K video with stereo sound, 14:15 minutes



Fountain (film still), 2018, Dig. print Hahnemühle pap. in Silk Baryta, framed, 46 x 36,5 cm



Attempted decadence (blossoms, Anne-Lore), 2019, ceramics, 92 x 72 x 52 cm

Since 2000, Anne Wenzel has been building an oeuvre of ceramics, fearlessly diverting its tradition into remarkable sculptures with a brutal sense of decay. Drawing her inspiration from art-history, Wenzel is intrigued by the symbolic language behind heroism and violence, and the extravagant spectacle that tends to accompany these subjects. Her sculptures are often described as modern-day Vanitas, subsequently undermining their own heroic aura. When looking at Wenzel's sculptures of people and animals, it is as if witnessing some horrific event taking place. In contrast, her apocalyptic landscapes show the dreadfully calm remains of an action, rather than the action itself. In her new series of work, Wenzel focuses more on the language that lurks behind the heroism of war memorials. Her monumental florals and wreaths, a universal symbol for celebration and the commemoration of war, are frozen in a state of decay. She unmasks the monument and, through the medium of clay — which she uses unconventionally and without regard to national borders — shows that all ideologies and even personifications of power display identical stylistic and linguistic characteristics.

Anne Wenzel (1972, Schüttorf, Germany) studied at the Academy for Visual Arts and Design in Enschede (NL). Her work is shown at leading art institutions in the world. Expected is a solo presentation at Museum Schiedam, curated by Selen Ansen (2023); Collection presentation Museum Het Valkenhof (2021); solo show at Museum Het Valkhof, Nijmegen (2019). Previous solo exhibitions were o.a. in Prinsessehof Leeuwarden (2017); Rijksmuseum Twenthe (2015); TENT Rotterdam (curated by Daria de Beauvais, 2014); Villa Roth, Germany (2010); Museum Boijmans van Beuningen, Rotterdam (2010); Stedelijk Museum Den Bosch (2008) a.m. Wenzel was part of group exhibitions at a.o., Museum Jorn, Silkeborg (2018); Triennial for Contemporary Art, Duffel (2018); Rijksmuseum Twenthe (2018); 60th Faenza prize, Faenza (2018); Stedelijk Museum, Schiedam (2017); 9th Gyeonggi International Ceramic Biennale, Korea (2017); ARTER Istanbul (curated by Selen Ansen); Lustwarande, Tilburg (2016); Bonnefantennmuseum Maastricht (2015); Hetjens Museum Düsseldorf (2015); Kunstmuseum Bornholm (European ceramic context, 2014); Stedelijk Museum 's Hertogenbosch (Collection Presentation, 2013); Stedelijk Museum Schiedam (Collection presentation, 2013); Carré St-Anne, Montpellier ('Sign of the time' curated by Richard Leydier, 2013); La Galerie des Galeries ('Into the Woods' curated by Daria de Beauvais); Fondation Ricard, Paris (2011); Shepparton Art Gallery award (2010), Stedelijk Museum for contemporary art, Ghent (2008) and Museum Boijmans van Beuningen, Rotterdam (2007). Her works are included in many public and private collections, including Museum Boijmans van Beuningen, Rotterdam; Rijksmuseum Twenthe; Prinsessehof, Leeuwarden; Stedelijk Museum Schiedam; Vehbi Koç Foundation, Istanbul; Stedelijk Museum Den Bosch; S.M.A.K Ghent and Frac Auvergne. Wenzel is one of the artists filmed for the series 'Dutch Masters of the 21st Century'. She lives and works in Rotterdam.

Attempted decadence (blossoms, Anne-Lore), 2019, detail

