

Art Rotterdam 2024

Main Section #69

Stephan Balkenhol

Odonchimeg Davaadorj

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Lungiswa Gqunta

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Andrei Roiter

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Anne Wenzel

Stephan Balkenhol, Frau im Frack, 2024, wawa wood, 169 x 28,8 x 29,4 cm



Biography

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”.

Lodged in the temporal and stylistic continuity that extends from ancient Egypt, through medieval polychrome wood statuary to Renaissance portraiture, Stephan Balkenhol's much sought-after figures are archetypes, aimed directly at the onlooker, summoning up ideas about what it is to be human, instead of forcing them into a private mythology or idiosyncratic preference of the artist. In the 1990s Balkenhol added animals and hybrids, and more recently architecture to his artistic vocabulary. His practice also comprises drawings and photographs.

The consistent simplicity of Balkenhol's sculptures, each fashioned by his own hand, without the aid of assistants and with minimal use of machines, make them all the more relevant in a fragmented and mediated modern environment. In the mid-1980s, Balkenhol began taking on commissions for outdoor works. He installed two of his sculptures on London's River Thames by placing one on a buoy and another near Blackfriars Bridge. There are installations at the entrance of the Hamburg Zoo; at the Städtisches Kunstinstitut in Frankfurt, in Kassel and Leipzig, Germany, at the Forum romanum in Rome, Italy and in Chicago and San Francisco, USA. In May 2018, the fountain of Furtuna made by Stephan Balkenhol has been unveiled as part of the project *11 fountains*, in Sneek, Friesland, The Netherlands.

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, FR (2010-2011), Deichtorhallen Hamburg, DE (2008-2009), Staatliche Kunsthalle Baden/Baden, DE (2006), the National Museum of Art, Osaka/Tokyo, JP (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., US (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). His works are in many museum collections, including the Hirshhorn 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.



Odonchimeg Davaadorj, Germinal II, 2020, acrylic on paper, 50 x 65 cm



Odonchimeg Davaadorj, Germinal III, 2020, acrylic on paper, 50 x 70 cm



Odonchimeg Davaadorj, Golden tears, 2021, acrylic on paper, 27 x 21 cm



Odonchimeg Davaadorj, Soul growing 2, 2023, watercolor on paper, 29,5 x 21 cm



Odonchimeg Davaadorj, Femme de crépuscu 5, 2023, watercolor on paper, 23,5 x 19 cm



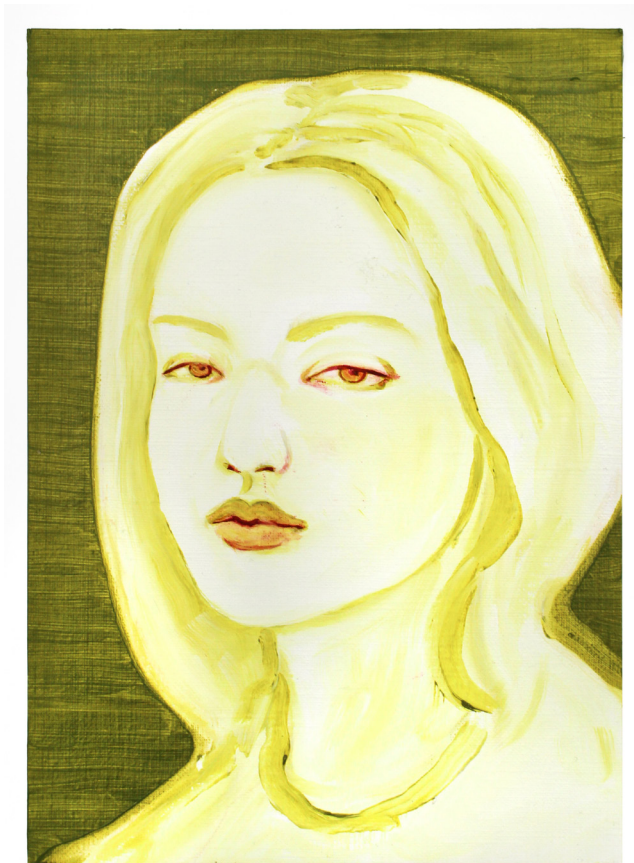
Odonchimeg Davaadorj, Tendresse de la nuit 2, 2023, watercolor on paper, 42 x 29,7 cm



Odonchimeg Davaadorj, Untitled, 2021, watercolor and thread on paper, 29,5 x 20,5 cm



Odonchimeg Davaadorj, Le ciel, c'est elle 4, 2022, ink on paper, 40,5 x 29,5 cm



Odonchimeg Davaadorj, Inconnue que j'ai connue 4, 2023, watercolor on paper, 21 x 15 cm



Odonchimeg Davaadorj, Inconnue que j'ai connue 3, 2023, watercolor on paper, 21 x 15 cm



Odonchimeg Davaadorj, Inconnue que j'ai connue 6, 2023, watercolor on paper, 21 x 15 cm

Biography

Odonchimeg Davaadorj has been working in portraiture since the beginning of her career, exploring the complexity of the human soul in her delicate drawings with their distinctive palette. While her works represent the living world, they are infused with a unique hybridity inspired by her Mongolian roots. For the series of portraits shown at Art Rotterdam, she was inspired by a quote from Agnès Varda: “If we opened people, we would find landscapes”.

The portraits reveal inner landscapes with emotional suggestions and small-scale scenes that provide glimpses into each person’s life. Davaadorj explains: “Representing anonymous faces, trying to make them inhabited, to give them a soul, telling a story with the features of their faces and getting those faces to convey an emotion are all things I’m particularly interested in at the moment.” The artist often employs sharp, broad brushstrokes to create a tangible texture in her works.

In her practice Davaadorj incorporates the notions of ecology, environment, nature and living beings. Sometimes there seem to be no boundaries between humans, plants and animals. Everything is interconnected, symbioses take shape or give rise to new organisms that defy all manner of classification.

The medium Davaadorj uses is mainly watercolour and ink on paper, however she easily transports her figures to the medium of textile, ceramics or installation. “The main thing I try to evoke through my art is the links: links between humans, between humans and nature, between nature and animals etc. We essentially depend on each other and each living being is part of this ecosystem. However, those links are fragile, just like the threads that I use to connect different living beings in my drawings.” By pushing the boundaries of verbal communication, Davaadorj’s art invites a subjective and personal interpretation of the image.

Odonchimeg Devaadorj was born in 1990 in Mongolia and now lives and works in Paris. She studied at École nationale supérieur d’art, Paris-Cergy between 2014 and 2016 and graduated from Bohemia Institute, Czechoslovakia in 2009. Solo exhibitions in 2023 were at Museum Folkwang, Essen and at Backs\ash gallery, Paris. She recently partook in the group exhibitions at MAMAC, Nice (2023); Maison Caillebotte, Yerres (2023); l’Été des Serpents, Arles (2022); Domaine départemental de Chamarande (2022); Âme Nue, Hamburg (2021); L’Espace de Christian Brest, Paris (2021); Centre d’art Transpalette, Bourges (2021); CAC, Meymac (2019).



Kirsten Geisler, Facescape / Dream of Beauty 5.0, 2005, computer animation, ed. 2/9,

Biography

Since the mid-1990's, Kirsten Geisler has been investigating the representation of the three-dimensional body in a virtual space and with the construction and manipulation of beauty. In Geisler's works the virtual person is a symbol for the reflection of our dreams: young, beautiful, slender, normal, healthy, and of course, never aging. Thus, Geisler contributes to the social debates about virtuality, digitization and the construction of identity. Geisler's works comment on the ideal of beauty and its delusions in contemporary society, as well as on the increasing digitization and virtualization of the world.

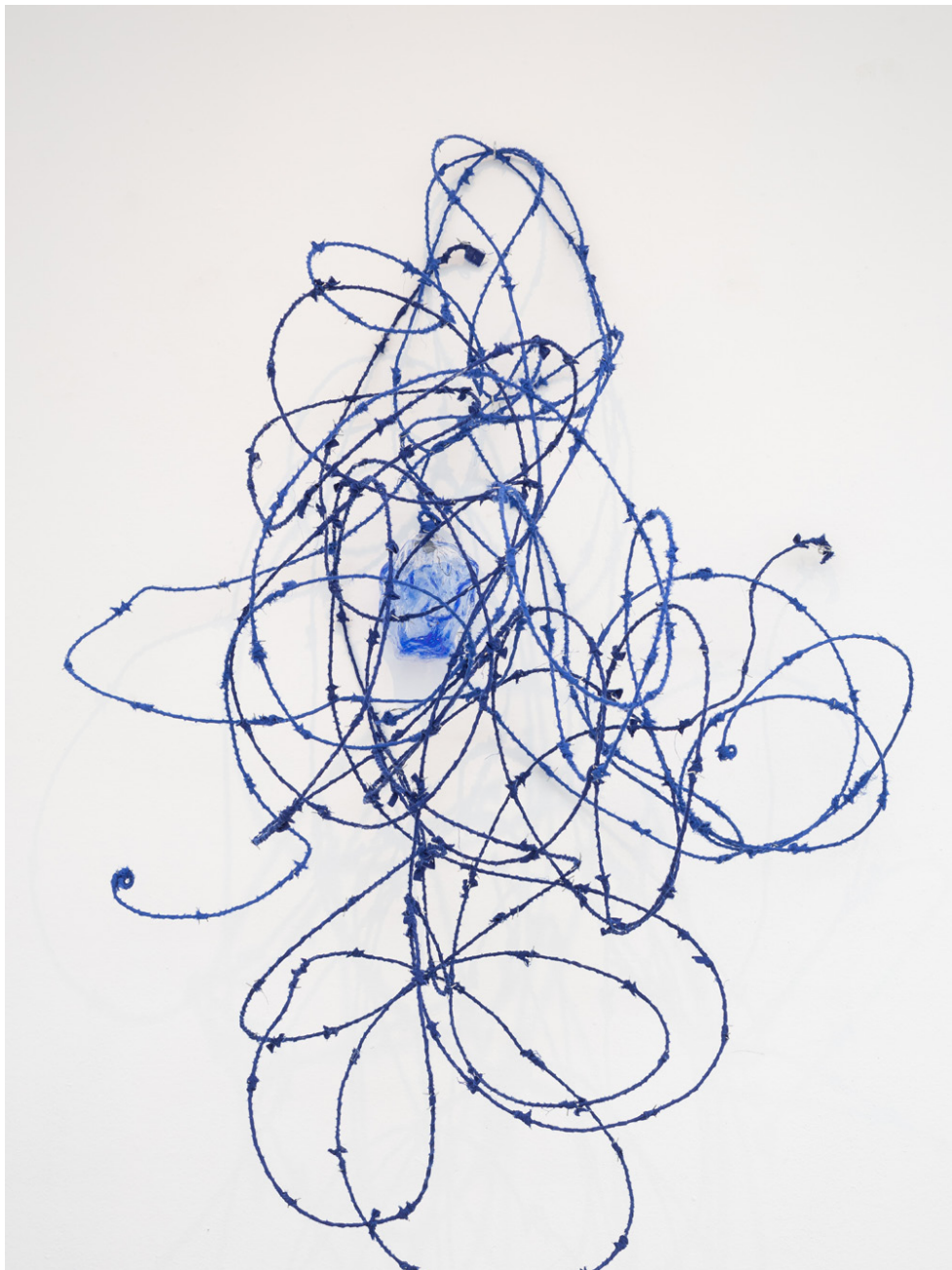
Kirsten Geisler studied at the Gerrit Rietveld Academy and at the Rijksakademie voor beeldende kunsten in Amsterdam. Her computer animations have been shown at video festivals in the Netherlands and abroad. Geisler's work has been exhibited at Kumu Art Museum, Tallin (2011), Netherlands Media Art Institute, Amsterdam (2011), Museo Nacional de Bellas Artes, Buenos Aires (2009), Kunstmuseum Bremerhaven (2008), Museum Villa Rot, Burgrieden (2008), Chelsea Art Museum, New York (2007), National Museum of Contemporary Art, Bucharest (2006), Kunsthalle Osnabrück (2006), Museo de Arte Contemporáneo de Castilla y León (2005), Museum of Art, San Jose (2005), Stedelijk Museum, Schiedam (2005), James Cohan Gallery, New York (2004), Kunsthalle Darmstads (2004), several times at Museum für Neue Kunst, Karlsruhe, at AKINCI, Amsterdam and Gallery Thomas Schulte, Berlin.



Lungiswa Gqunta, Zinodaka, 2022, clay, sand, handblown glass, dimensions variable, installation view AKINCI photo by Peter Tijhuis (cluster two small blocks and two large blocks)



Lungiswa Gqunta, Zinodaka, 2022, clay, sand, handblown glass, dimensions variable, installation view AKINCI photo by Peter Tijhuis



Lungiswa Gqunta, Plant Study II, 2023, razor wire wrapped in fabric and handblown glass, 170 x 110 x 55 cm, photo by Peter Tjihuis



Lungiswa Gqunta, *Instigation in Waiting III*, 2023, digital print on fabric, cotton, applications, 148 x 155 cm, ed. 2/3, installation view at AKINCI, photo by Peter Tijhuis

Biography

Through her work, Lungiswa Gqunta grapples with the complexities of the South African post-colonial cultural and political landscape. 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. Informed by her upbringing in a shebeen household in the suburb of New Brighton, Port Elizabeth, South Africa, Gqunta is no stranger to the economic legacy of the apartheid regime. Issues of inequality, gender violence and substance abuse as cultivated through the South African Dop system, are all subjects that come under Gqunta’s scrutiny. Working primarily with found materials; empty beer bottles, petrol, torn bed sheets and worn wooden bed frames, Gqunta’s work confronts the viewer with a series of uncomfortable negotiations. Between masculine and feminine, the revolutionary and the oppressed and the haves and the have nots, her work unflinchingly cuts through idealized notions of domestic space, enclaves of privilege and political apathy. Gqunta’s media of choice: broken glass, razor wire and concrete, are all ubiquitous to an urban township landscape and Gqunta utilizes these emotionally loaded materials to great effect, so that both the potential threat of violence and its aftermath are deftly balanced in her work. Her installations combine these elements with ‘softer’ materials like cotton sheets and soft spoken voices, which in turn carry layers of meaning, history; a contrast of violence and warmth.

Lungiswa Gqunta (1990, Port Elizabeth) is a visual artist working in sculpture, installation, performance and printmaking. From 2019-2021, Gqunta was in residence at the Rijksakademie van Beeldende Kunsten in Amsterdam. Before this, Gqunta 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. Recently, Gqunta has had a solo exhibition at the Henry Moore Institute, Leeds, UK (2022) and at the Museum für Moderne Kunst, Frankfurt am Main, DE (2021). Recent group exhibitions have been at Centraal Museum, Utrecht, NL (2023); Fondazione Sandretto Re Rebaudengo, Turin, IT (2023); Liverpool Biennale (2023); Centraal Museum Utrecht, NL (2023); Palais de Tokyo, Paris, FR (2021) and Marres House for Contemporary Culture, Maastricht, NL (2021). 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 2023, AKINCI organized the first solo exhibition ‘Sleep in Witness’ with Gqunta. 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.



Marie-claire Messouma Manlanbien, *Human intra natura #2 Le Jour* (left) & *Human intra natura #2 La Nuit*, 2021 (right), Raphia Kita, various threads, aluminium, canvas 135 x 185 cm

Biography

Marie-claire Messouma Manlanbien defines herself as a ‘storyteller with mediums’ as she works with textile, drawing, sculpture, photography, video and installation. In her works Manlanbien brings together different cultures while merging traditional handicraft with urban industrial processes. Within her installations Manlanbien tends to create activated spaces fusing a variety of mediums, techniques and materials as a form of a continuous research to understand according to her words ‘creolization and cultural synthesis’. Elaborate textile works are becoming complex maps of plural identities and diverse ecosystems where different stories meet and form new ones. Ephemeral poetic narrations appear in Manlanbien’s delicate works on textile and paper but often with distinct references to intersectionality. Her works compose new topographies around the themes of femininity

In her work, the artist seeks to juxtapose diverse cultural elements, bringing them together to form new, syncretic pieces with additional layers of meaning. She is interested in the complex relationships between notions of a universal popular culture, everyday life, and traditional handmade construction processes. The artist speaks of her intention to create ephemeral, poetic narrations which are in perpetual renewal, resulting in tangible pieces which both ‘witness’ and ‘trace’ past diverse cultural histories.

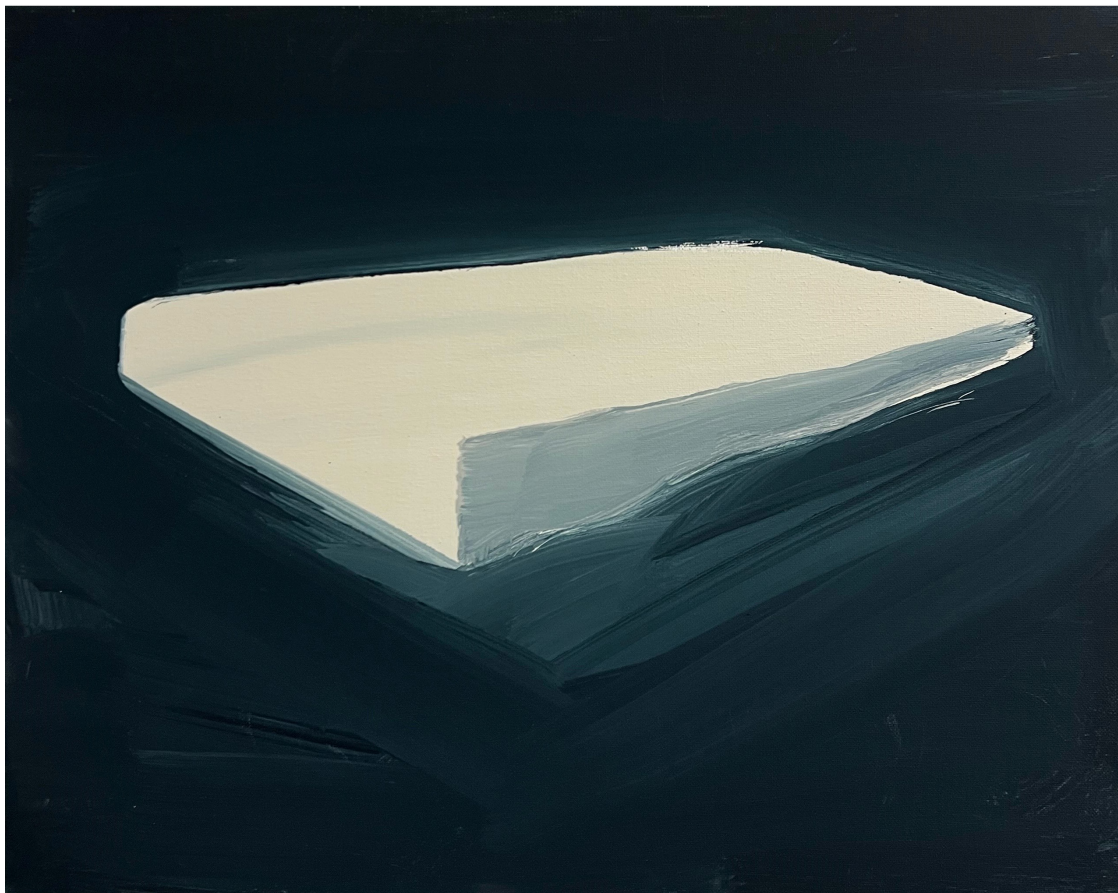
Marie-claire Messouma Manlanbien was born in 1990 in Paris, where she now also lives and works. She studied at École nationale supérieure d’art, Paris-Cergy between 2011 and 2016 after graduating as a graphic designer in 2010 and was an artist in residence at Cité des arts, Paris and Cécile Fakhoury, Abidjan, Ivory Coast. She has had solo exhibitions at Palais de Tokyo, Paris (2023); the French Institute, Berlin (2022); Orangerie du Sénat, Paris (2021); Primo Marella Gallery, Milan (2019); 50GOLBORNE Gallery, London (2019). Currently her work is on show in the group exhibition ‘In Brilliant Light’ at Wereldmuseum Leiden (2024). She has recently exhibited collectively at MAMAC, Nice (2023); Musée Cères Franco, Montolieu (2022); Royal Academy of Art, London (2021); Céline Fakhoury, Abidjan (2021); Somerset House, London (2020); Sargent’s Daughters Gallery, NYC (2020); MO.CA, Brescia (2019); 38th EVA International, Limerick (2018).



Andrei Roiter, Passage, 2023, oil on canvas, 200 x 160 cm



Andrei Roiter, Library, 2023, oil on canvas, 50 x 40 cm



Andrei Roiter, Heavy Light, 2019, acrylic on canvas, 40 x 50 cm

Biography

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 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.



Charlotte Schleiffert, *Gaze*, 2022, pastelkrijt, acrylverf, pastelpotlood op papier, 147 x 127 cm



Charlotte Schleiffert, Haas, vrouw, 2022, mixed technique on paper, 152 x 132 cm, photo by Peter Tijhuis

Biography

Committed to the social and political movements of our global society in general, Charlotte Schleiffert (1967, Tilburg, the Netherlands) has no intention to compromise or subdue the stories and situations that her paintings refer to, sometimes literally summarized on the canvas with handwritten text. Crude themes are addressed with dynamic brush strokes, life size figures poised with a striking elegance. Abstraction and figuration seem impulsively composed, using a broad combination of media treatment (oil, acrylic, egg tempera, pastel, foil...). With bursting colour Schleiffert depicts the opposition between poverty and wealth, the friction between religions, the immeasurable impact of both male and female rape-strangely glamorous and heart wrenching at once. Throughout all paintings the underlying desperation for love, protection and luxury is both hopeful and unsettling.

Charlotte Schleiffert was trained at Ateliers '63 in Haarlem (1990-1992), and was awarded the Prix de Rome in 1999 (first prize). She completed various residencies in China (CEAC, 2003), Germany (Kunstlerhaus Bethanien, 2007-8), France (Atelier Holsboer, 2012) and Indonesia (Cemeti Arthouse, 2013). In 2023, her travelling solo exhibition 'Tolerance test' was shown at Drents Museum (Assen), Rijksmuseum Twenthe (Enschede), Nieuw Dakota (Amsterdam) and Singer Laren (Laren), Kunstlinie Almere. She had numerous solo exhibitions at AKINCI, several shows at Annie Gentils Gallery, Antwerp, and exhibited a.o. at Garage Rotterdam (2020) Atelier Holsboer, Cite des Arts, Paris (2018) Haus Der Kunst, Munich (2017) Erasmushuis Jakarta, Indonesia (2014) Heden, The Hague (2013); Barbara Gross Gallery, Munich (2013); Museum Het Domein, Sittard (2011); Pictura, Dordrecht (2011); Kunstverein Glückstadt, Germany (2006), Museum Boijmans van Beuningen, Rotterdam (2004), Muka, Auckland (2003); Chinese European Art Centre, Xiamen (2003) and Pickled Art Centre, Beijing (2003). She participated in group exhibitions at Rijksmuseum (2023); Dodrecht Museum (2023); Schunk, Heerlen (2019); Stedelijk Museum Schiedam (2013); Cité Internationale des Arts (2012); De Paviljoens, Almere (2012); Centraal Museum Utrecht (2010); 'Rebelle', Museum voor Moderne Kunst, Arnhem (2009); Cultural Center Montehermoso (2008) and several times at the Stedelijk Museum Amsterdam. Her works are in many private and public collections, a.o. Stedelijk Museum Amsterdam, Museum Boijmans van Beuningen, Rotterdam, Stedelijk Museum Schiedam, Museum Het Domein, Sittard, Museum of Modern Art Arnhem, Foundation Endowment De Buitenplaats, Eelde (NL) etc. Schleiffert is one of the selected artists filmed for the ongoing series 'Dutch Masters of the 21st Century'. She lives and works in Rotterdam, The Netherlands.



Anne Wenzel, Damaged Goods (Bust Large/Red #01), 2013, ceramics, metal, 115 x 67 x 54 cm



Anne Wenzel, *Reality Check (East Germany)*, 2023 ceramics, metal, 110 x 140 x 22 cm, photo Peter Tijhuis

Biography

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, is it 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 unmask 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. Wenzel recently had a solo exhibition at Stedelijk Museum Schiedam where she got carte blanche (2023/2024). Previous solo exhibitions were o.a. in Museum Het Valkhof, Nijmegen (2019), Princessehof 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); Bonnefantenmuseum 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; Princessehof, 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.