

## Prix de Rome 2011 Beeldende Kunst

Openingsreceptie 7 mei 2011, 19.00 uur

Tentoonstelling 8 mei – 24 juli 2011

Dagelijks Geopend 12.00 – 22.00 uur



*Priscila Fernandes Product of Play (2011) HD video projection, 4' 03" (loop), colour, sound*

De Prix de Rome 2011 Beeldende Kunst tentoonstelling presenteert nieuw werk van de vier shortlist kunstenaars, **Priscila Fernandes**, **Ben Pointeker**, **Pilvi Takala** en **Vincent Vulsma**, naast werk van de longlist genomineerden Gwenneth Boelens, Mark Boulos, Petra Stavast, Edward Clydesdale Thomson, Guido van der Werve en Katarina Zdjelar. De winnaar zal bekend worden gemaakt tijdens een feestelijk evenement op 9 juni 2011. Het prijzengeld bedraagt €85.000,- waarvan €45.000,- voor de winnaar, €20.000 voor de tweede plaats en €10.000,- voor elk van de overige shortlist kunstenaars.

De winnaar zal worden gekozen door een jury bestaande uit: Pedro Cabrita Reis (Beeldend kunstenaar), Sung Hwan Kim (Beeldend kunstenaar), Wendelien van Oldenborgh (Beeldend Kunstenaar), Silke Otto – Knapp (Beeldend Kunstenaar), Adam Szymczyk (Curator, schrijver en directeur van de Kunsthalle Basel), Els van Odijk (Directeur Rijksakademie en Secretaris Prix de Rome). De jury wordt voorgezeten door Hendrik Driessen (Directeur Museum De Pont in Tilburg).

De Prix de Rome werd in 1808 door Lodewijk Napoleon en is daarmee de oudste kunstprijz van Nederland. De prijs identificeert nieuwe ontwikkelingen in de hedendaagse kunst in Nederland en wordt internationaal erkend als een van de belangrijkste en prestigieuze prijzen voor beeldende kunst.

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### Prix de Rome 2011 Visual Arts

[English version]

#### SMART Project Space

Opening reception 7 May 2011, 19.00 hrs

Exhibition 8 May – 24 July 2011

Open Daily 12.00–22.00

Admission Free

The Prix de Rome exhibition features new work by the four shortlisted artists, **Priscila Fernandes**, **Ben Pointeker**, **Pilvi Takala** and **Vincent Vulsma**, shown alongside works from the long list nominees Gwenneth Boelens, Mark Boulos, Petra Stavast, Edward Clydesdale Thomson, Guido van der Werve and Katarina Zdjelar. The winning artist will be announced at a celebratory event on 9<sup>th</sup> June 2011. The Prix de Rome award is €85,000 with €45,000 going to the winner, €20,000 to the second prize and €10,000 each for the other shortlisted artists.

The winner will be decided by a jury whose members are, Pedro Cabrita Reis (Artist); Sung Hwan Kim (Artist); Wendelien van Oldenborgh (Artist); Silke Otto – Knapp (Artist); Adam Szymczyk (Curator, writer, Director Kunsthalle Basel); Els van Odijk (Director Rijksakademie, Secretary Prix de Rome): the jury is chaired by Hendrik Driessen (Director of Museum De Pont in Tilburg).

The Prix de Rome is the oldest arts award in the Netherlands identifies new developments in contemporary Dutch art and is widely recognized as one of the most important and prestigious awards for the visual arts.

#### The shortlisted artists for the Prix de Rome 2011 are:

**Priscila Fernandes (1981)**, who exhibits *Product of Play*, a video work exploring how subjectivity is constructed through organized practices and techniques, redefining 'activities of play' and their implicit self-monitoring and calculated means of productivity. A child's manipulation of brightly painted wooden blocks is captured in the artists' own laboratory – a square window of ambiguous affects; of ordering, designing, behaving and the search for self-reassurance, all the while a girl prepares and waits to perform... an exposure of trepidation, her young laugh morphs into a voice of classical perfection as she turns her gaze towards the viewer.

**Ben Pointeker (1975)** presents a video installation that breaches between the representation of an image and its immediate presence: by isolating a scene or frame from its (virtual) narrative surrounding, Pointeker dislocates it from a common representational framework, the image becomes an actor in its own scene, resonating its objecthood.

**Pilvi Takala (1981)** exhibits a prolific video installation, documenting her recent intervention in the European Parliament, in which she explores a series of social situations that underpin not clearly inscribed codes of conduct. Takala's works actively rethink the traditional objecthood of art and the terms through which it engages both its subject and its public.

**Vincent Vulsma (1982)** exhibits a series of richly layered textile works, complexly redressing a series of appropriated Kuba textiles that were first exhibited in the context of modern art as part of the seminal exhibition African Negro Art in MoMA in 1935. Vulsma defines historical, socio-political parameters and abstractions. He investigates processes of cultural and economic appropriation, foregrounding division of labour and forms of trade that precede contemporary artistic production. Vulsma systematically employs techniques of manipulation and contextual displacement,

## Persbericht SMART Project Space | Tentoonstelling

investigating his own participation in the economic relations of production and distribution of the cultural objects that surface in his work.

### LONGLIST:

**Gwenneth Boelens (1980)** presents *Exposure Piece (Sensitizing)* 2010, referring to the advent of photography, namely by exposing sensitized chemicals to a beam of light. The man-size glass negative is created using the 19th century wet plate collodion process. A floor vinyl bears traces of the exposure and developing process in a way reminiscent of a dance 'score'. That which can be perceived or remembered, is detached from its common context and 'translated' into spatial, photographic and filmic installations. Her work often focuses on the connection between logic and subjectivity, observation and inner thought.

**Mark Boulos (1975)** presents his compelling 3 screen installation, *No Permanent Address (2010)*. The work is a documentary about communist guerillas in the Philippines, the "New People's Army". It questions whether the NPA are freedom-fighters or terrorists (as the EU and US claims), and whether communism is dead after all. Boulos makes documentary video-installations and photographs about terrorists and revolutionaries, martyrs and saints. The people in his films attempt to overthrow the structures which bind them: language, reason, masculinity, God, Capital and the State.

**Petra Stavast (1977)** creates works which are to be seen as examples, considerate encounters of her own that touch bigger phenomena. The course of time, stagnation, fragmentation and tradition are the main themes within her work, which is mainly photography-based.

**Edward Clydesdale Thomson (1982)** re-assesses how we perceive reality and landscape, specifically its relationship with cultural formation. Focussing on resurgence of local identity, Thomson spent prolonged periods in Tromsø, Norway, developing works that ellipse specific local politics, probing into the desire behind a cultures' specific relation to landscape. He presents the installation *Borderline Picturesque & the Recounting Prospect - Part Two & Three (2010)*.

**Guido van der Werve (1977)** presents film *Number Twelve (2009)* based on a 'Chess Piano' that consists of a chessboard with a built-in piano mechanism. An immediate tone is delivered with the movement of each piece and hence a classical music composition unfolds as the game progresses. Classical music is an important principle in Van der Werves oeuvre, which manifests itself in the musical compositions that accompany his films, the recurrent theme of the piano and the numbered titles of his films are a reference to the numerical designation of many classic tracks.

**Katarina Zdjelar (1979)** practice consists of video and sound pieces, book projects and creating different platforms for speculation, knowledge building and exchange. Her work explores notions of identity, authority and community that revolve around individuals challenged by simultaneous inhabitation of different languages, perform themselves through practicing, remembering or reinventing themselves.

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The Prix de Rome is organized by the Rijksakademie van beeldende kunsten in cooperation with SNS REAAL Fonds, Gieskes-Stribis Fonds, KPN, Inbo, AVRO KunstUur, NAI Publishers, De Prijs voor de Jonge Kunstcritiek, Kunstbeeld and IMC Weekend School. The Prix de Rome is made possible by the Ministry of Education, Culture and Science and Stichting Trustfonds Rijksakademie. The Prix de Rome 2011 Visual Arts Exhibition and the My Prix Programme are organized by SMART Project Space with generous support from the Prix de Rome, the Municipality of Amsterdam, The Mondrian Foundation, The Performing Arts Fund NL, the Amsterdam Fund for the Arts.

### Notes to Editors

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