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Ad van Denderen and Reynold Reynolds Contemporary Istanbul 2012

21 november till 25 november 2012

Preview Wednesday 21 November (by invitation only, available on request)

Open to the public: Thursday 22 till Sunday 25 November 11 a.m. to 8 p.m.

In the context of 400 years of diplomatic relations between Turkey and the Netherlands, the Netherlands will be the guest country at Contemporary Istanbul 2012. In addition to various activities in the city centre, the fair will present a selection of Dutch galleries. West is proud to have been invited and will show the work of the Dutch photographer Ad van Denderen and the American filmmaker Reynold Reynolds. Please visit us at booth 1KM304.

AD VAN DENDEREN (the Netherlands, 1943) is one of the leading Dutch photographers. Since 1965 he has become well-known for numerous reportages that he made abroad for magazines like Avenue, Geo, Stern, The Independent, NRC Handelsblad and Vrij Nederland. Unlike many photo journalists, Van Denderen is less interested in that one, unique news picture. With a slower, more contemplative way of working he attaches to a movement that is known internationally as 'slow journalism'.

Ad van Denderen has visited Israel and the occupied areas several times. For decades, he has been an eyewitness of this conflict and he has recorded crucial moments. Van Denderen managed to obtain access to the everyday life of Israeli and Palestine people and, from the insight, reported meticulously on the madness of this inextricable misunderstanding. However, he keeps being enmeshed in this conflict, and in February 2012 he went back to portray the National Urban Training Center Baladia. Baladia is a totally desolate ghost town, consisting of 472 buildings, 1200 doors, 2500 windows, several lift shafts, 6.5 km of paved and unpaved streets, a complete tunnel system, mosques and a hospital, home for the elderly, bank, school, cemetery annex football pitch, police station, kasbah and fugitive camp. Baladia is used for test attacks on Gaza, West Bank, Lebanon and Syria, and man-sized holes have been constructed in the walls and dividing walls of the houses, in concrete moulds.

In his project Baladia, Ad van Denderen has made a presentation (photos + publication), in which old and new transect each other. Thus, various periods are interconnected and the tragedy of this region is clearly portrayed, without adopting a stance.

Van Denderen's work has so far been exhibited in various museums (amongst others in the Dutch Photo Museum, FOAM Amsterdam, the Royal Tropical Institute, Stedelijk Museum Amsterdam, Photo Museum Winterthur and the Bellevue Art Museum in Seattle). In recognition of his achievements in the field of photo journalism, in 2008 Van Denderen received the prestigious oeuvre award of the Dutch Foundation for Visual Arts, Design and Architecture (Fonds BKVB), in 2002 the Dick Scherpenzeel Award and in 2001 the Visa d'Or award in Perpignan, France.

REYNOLD REYNOLDS (Alaska, 1966) explores various aspects of human existence, using his experimental films and installations. Due to the enthralling aesthetics, which are both cool and sensual, his work is strikingly impressive. The abundantly detailed set in which he works, forms the basis for his powerful visual expressive language. Reynolds brings frozen goldfish to life, lets walls move, and makes plants grow visibly. An environment in which the daily routine of human beings seems poetic, until chaos and drama take over everyday life. Serious topics such as isolation, loneliness and insecurity are portrayed in an uncommonly beautiful, surrealistic style that keep you riveted.

In his surrealistic and highly imaginative 'The Secrets Trilogy' Reynolds presents a considerably less nihilistic image. In the films 'Secret Life' (2008), 'Secret Machine' (2009) and 'Six Easy Pieces' (2010) the artist

uses for instance Stop motion: a technique with which movement is created by means of pictures that are placed in succession. In doing so, Reynolds shows in an aesthetic way that time is equal to movement and that 'measuring-is-managing' offers beauty. In this tripartite cycle he investigates the invisible necessities of life itself. The visibly breathing, sensing and dying girl-like principal character seems to be a timeless Madonna watching her thoughts come to life.

Reynold Reynolds (1966, Alaska, US) has recently had at solo exhibitions at the Haus der Kulturen der Welt, Berlin; LokaL30 Warsaw, Poland; Kunsthalle Vienna, Austria; Institut für Moderne Kunst Nürnberg and Galerie Zink, Munich. Reynolds has participated in various group exhibitions all over the world, such as Made in Germany Zwei, Hannover, Germany, the Chelsea Art Museum, New Museum and PS 1 in New York; Bass Museum of Art, Miami; Bienal de La Habana, Cuba; Berlinische Galerie and Kunst Werke in Berlin; Kunstverein Medienturm, Graz and 3rd Moscow Bienal of Contemporary Art. In addition, he has shown his works worldwide at dozens of film festivals.

We look forward to welcoming you at stand 1KM304 at Contemporary Istanbul 2012.
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