



Colophon

Texts

City of Amsterdam

Angela Serino

De Key - De Principaal

Photography artists portraits

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Graphic design

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Image on cover

Ahmet Ögüt, "Red A.i.R.", 2009, ink on paper

Printing

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Redlight
Art
AMSTERDAM

www.redlightartamsterdam.com

In transition: the Amsterdam Red Light District

The City of Amsterdam is removing the underlying criminality and achieving greater balance in the famous Red Light District, and housing corporations are purchasing buildings currently used for prostitution. Nevertheless, prostitution without the underlying criminality will remain in this district, as it is legal in the Netherlands. Before the purchased buildings are given a permanent function, the City of Amsterdam will give national and international top talents from the creative industry a unique chance to display their creations in the famous windows for the duration of one year.

In January 2008 the City of Amsterdam started *Redlight Fashion*, together with housing corporation NV Stadsgoed and HTNK, who selected the fashion designers. This project brought enormous worldwide publicity to Amsterdam, the talented fashion designers and the fashion industry in Amsterdam as a whole. This project has been extended until the summer of 2009.

In September 2008 the City of Amsterdam, Droog and Ymere presented *Redlight Design*, a project that connects the work of seven young jewellery designers with the Amsterdam Red Light district, and a full-commitment task, since the designers will be living and working in houses formerly used by prostitutes. Redlight Design is open to the public from September 2008 until September 2009.

And now the City of Amsterdam together with the housing corporation De Key - De Principaal, and the art organizations Stedelijk Museum Bureau Amsterdam and Kunstenaars & Co are presenting *Redlight Art Amsterdam*. Upon invitation of these institutions, and within the framework of *Redlight Art Amsterdam*, the curator Angela Serino has developed *Red A.i.R.*, an international artists in residence in Bergstraat and Korsjespoorsteeg. For this occasion, a selected group of artists has been invited to reside in the former brothels and use the hosting space as an inspiring site for their research and artistic practices. Along the year, a program of public activities involving guest artists and cultural practitioners, and a final presentation of new works will take place in the area, for which we warmly invite you to follow up the future programs via our web-site:
www.redlightartamsterdam.com

Housing corporation “De Key” makes room for art

De Key invests in real estate and in people which leads to one of our main goals: the creation of various types of housing in vibrant neighbourhoods where people like to live, learn and work. Besides transforming neighbourhoods and creating flexible housing solutions, De Key actively supports the cultural and artistic heritage of Amsterdam. Together with artists, developers and residents De Key uses art as a tool to make the city more beautiful and by doing so, making the neighbourhoods more vibrant.

More information:
www.dekey.nl

Stedelijk Museum Bureau Amsterdam

Stedelijk Museum Bureau Amsterdam (SMBA) is a project space of the Stedelijk Museum, dedicated to international contemporary art in relation to the Amsterdam context. From the perspective of its programmatic policy, it supports Red A.I.R. as a project that aims to enrich a specific and peculiar location in the city - which happens to be in the vicinity of SMBA - with an international gathering of artists and contemporary art experts. Eventually some of the Red A.I.R. events will be hosted by the SMBA as well, as a sign of our parallel ambitions.

Especially now that the Stedelijk Museum itself is closed due to renovation, Red A.I.R. is a welcome addition to the museum's touring programme at various locations in Amsterdam (see www.stedelijkdestad.nl)
For more information on Stedelijk Museum Bureau Amsterdam, see : www.smba.nl

Red A.i.R., Artists-in-Residency in the Red Light

TEXT

Kunstenars&CO

Kunstenars&CO stands for 'Kunstenars, Cultuur & Ondernemerschap,' a non-profit organisation which stimulates and supports artists in raising their levels of entrepreneurship and developing new work areas. Kunstenars&Co also offers workshops, courses and personal coaching for artists. Kunstenars&CO cooperates with more than 200 partners in art as well as the public and private sector. About 500 artists work annually in projects organised by Kunstenars&CO in collaboration with their partners.

TEXT

TEXT



Korsjespoortsteeg

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09



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Bergstraat

- 14 Office-Infopoint/Guest House
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Laurence Aëgerter

A.i.R. combination:

Accidents investigating Reality

Biography:

Laurence Aëgerter was born in Marseille, in 1972. She has lived and worked in Amsterdam for 15 years. She studied at the Fine Art department of the Gerrit Rietveld Academie Amsterdam and Art History at the Vrije Universiteit, Amsterdam. She uses various media as photography, artists books, video and installation.

Her work has been exhibited last year in various solo and group shows in the Netherlands, France, Belgium, Czech Republic, N.Y. Next autumn, her photographic series *Het Apparaat* and *Le Louvre* will be exhibited at the Institut Néerlandais, in Paris. She was nominated for the *Polly Morph award* in 2008 and has been selected for the BijlmerAIR residency for 2009.

Her works are included in public and private collections as: Koninklijke Bibliotheek The Hague, Bibliotheque Nationale de France Paris, Bibliotheque Kandinsky, Centre Pompidou Paris, A.M.C. Hospital Amsterdam, Caldic B.V. Rotterdam, John M. Flaxman Library and School Art Institute in Chicago.

Images:

Laurence Aegerter, *SK-C-597-0801251412*, 2008, from the photographic series *Het Apparaat*

Laurence Aegerter, *Shake it, sh- shake it*, Laurence Aegerter, 2006, from the photographic series *LA LA LA LA*

Laurence Aegerter, *Marco Bullo Investigation*, Laurence Aegerter, 2006, performance





Mounira Al Solh

A.i.R. combination:

A-Team internalizing Reformations

Biography:

Mounira Al Solh was born in Beirut in 1978. She studied painting at the Lebanese University in Beirut (LB), and Fine Arts at the Gerrit Rietveld Academy in Amsterdam (NL). Between 2006 and 2008, she was a resident artist at the Rijksakademie van Beeldende Kunsten in Amsterdam. Her work is multidisciplinary, oscillating between video, installation, writing, photography and painting.

Al Solh has been working on issues related to Lebanese immigrants, with both physical and mind-set manifestations, as well as Lebanese socio-political and religious conflicts. Her approach is not documentary but fictional, even fantastic. While transforming dramatic situations into ironical ones, she seems to be making conscious periodic parallels between socio-political issues and aesthetics. She frequently appropriates other artworks, and often metamorphoses into other characters and mainly fictional artists.

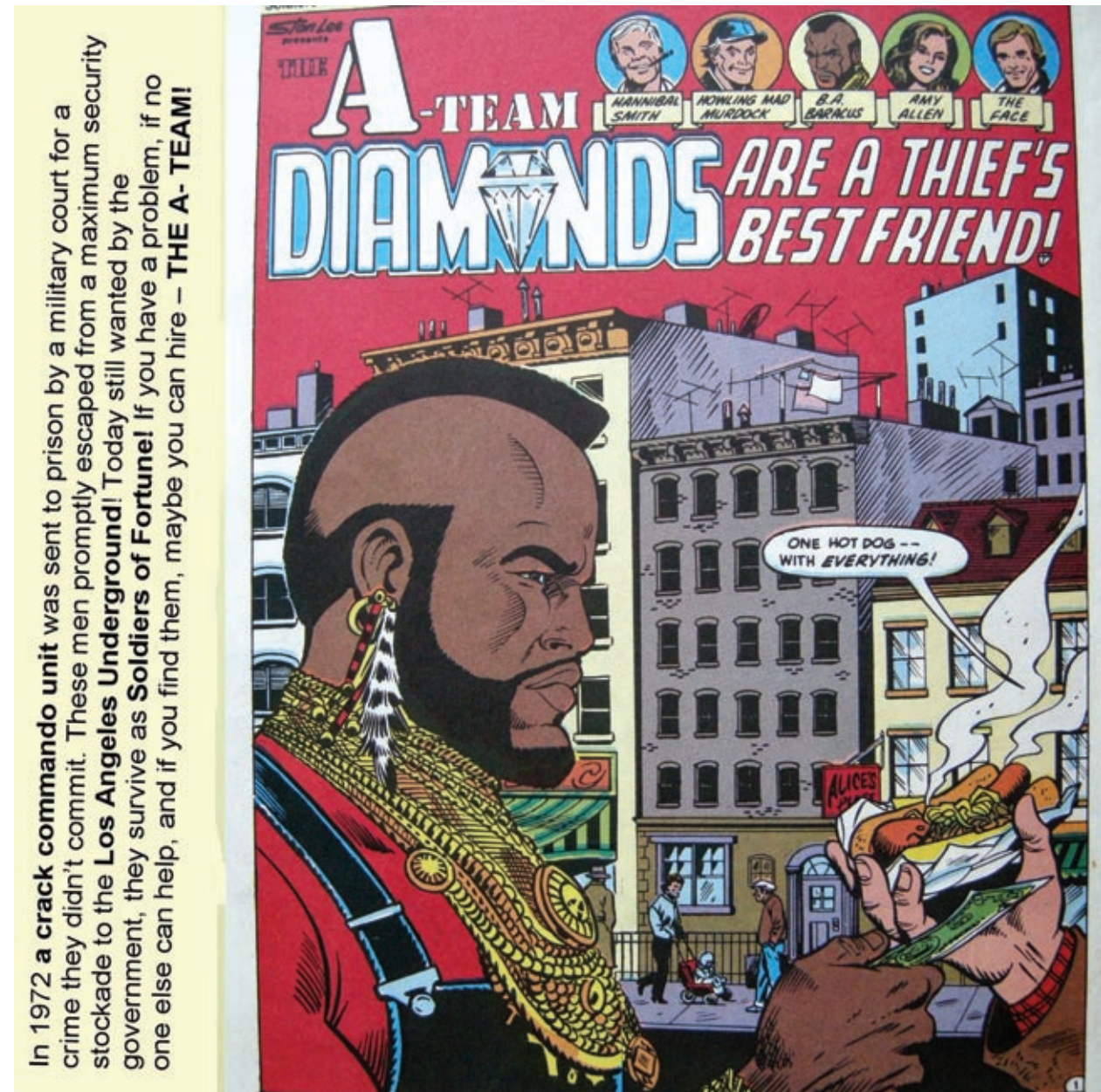
Her video *Rawane's Song* was screened in several film festivals, amongst them VideoBrasil that gave it the jury's prize for 2007. Her video installation *As If I Don't Fit There* was part of the exhibition titled Forward at the first *Lebanese Pavillion* at the Venice Biennale in 2007, and at the exhibition *Be(com)ing Dutch* at Van Abbe Museum in Eindhoven. Most recently, she received the Uriot Prize from the Rijksakademie van Beeldende Kunsten.

Images:

Mounira Al Solh, *A-Team internalizing Reformations n.1*, 2009, digital photo and typed text on paper

Mounira Al Solh, *A-Team internalizing Reformations n.2*, 2009, digital photo on paper

Text from: *On (surplus) value in art*, Diedrich Diederichsen, Witte de With Publishers, 2008, p.17





We're the sauce on your steak,
We're the cheese in your cake,
We put the spring in Springfield.

We're the lace on the nightgown,
The point after touchdown,
Yes we put the spring in Springfield.

We're that little extra spice
That makes existence extra-nice,
A giddy little thrill
At a reasonable price.

Chorus of sex workers in The Simpsons
episode "Playboy After Dark"

Alexis Blake

A.i.R. combination:

A fat-thick dullwitted

I revolt!

Reason

Biography:

Alexis Blake was born in US, in 1981 and she is currently lives and works in Amsterdam, NL. She received her BA from St.Olaf College in the US and her MA in Fine Art from Piet Zwart Institute in Rotterdam, NL. Her work has been developed/created/ exhibited primarily in the US, UK, Netherlands, Italy and Spain. Working with several media, such as video, photography, sculpture and performance, and often collaborating with practitioners of varied disciplines, Blake's oeuvre creates a performative space, which explores the paradoxes of one's being and economies of exchange.

Images:

Alexis Blake, *On the Sleeve (A fat-thick dullwitted)*, 2009, print

Alexis Blake, *On the Sleeve (I revolt!)*, 2009, print

Alexis Blake, *On the Sleeve (Reason)*, 2009, print





Eglė Budvytytė

A.i.R. combination:

Adventures invented Riddles

Biography:

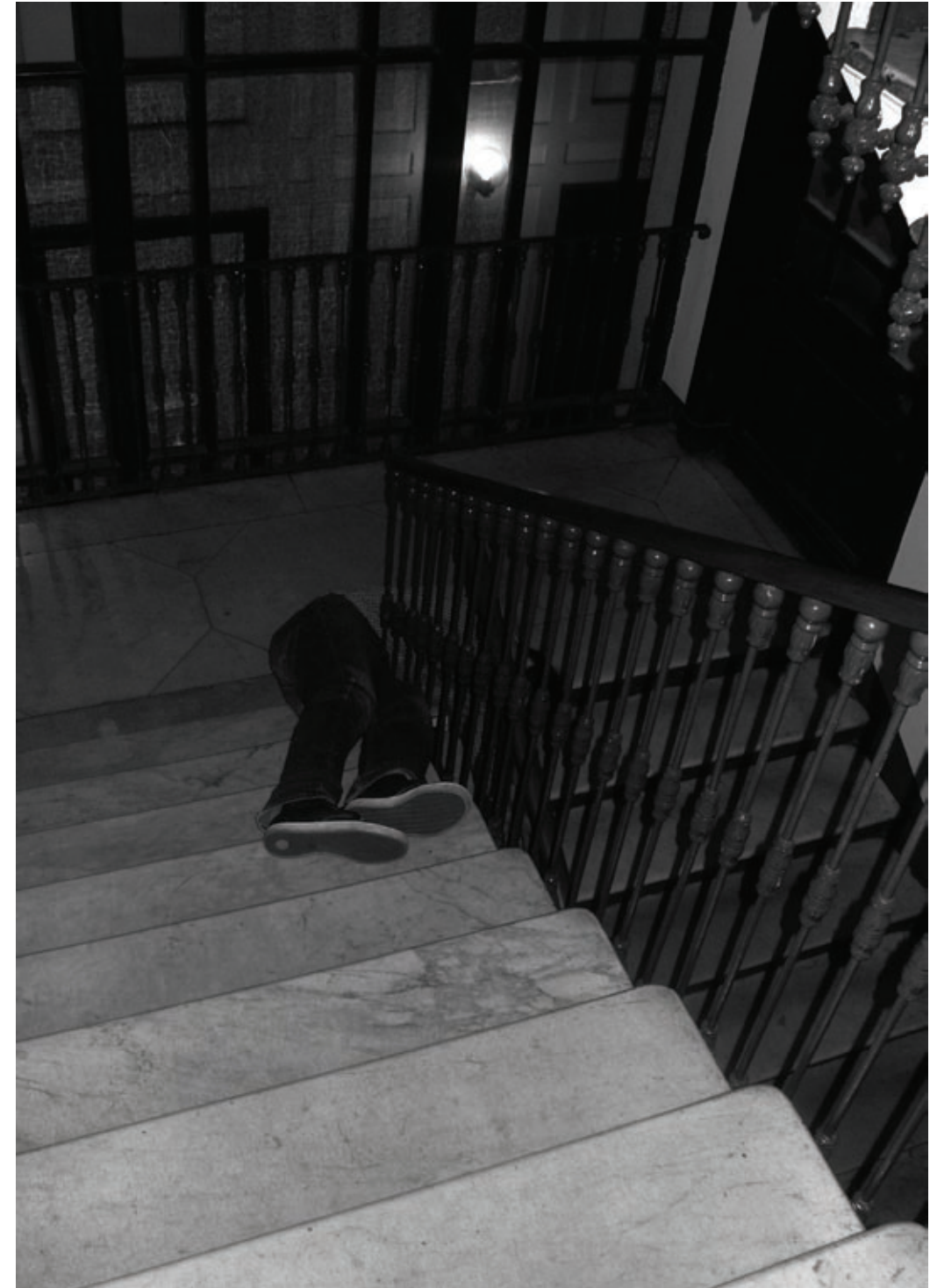
was born in Vilnius, in 1981. She is an artist based in Vilnius and Amsterdam. She studied in Vilnius and at the Audio Visual department of the Gerrit Rietveld Academie in Amsterdam. Between the 2006 and 2008, she attended the MA in Fine Arts at the Piet Zwart Institute in Rotterdam. Her work is concerned with how our awareness of and sensitivity to the environment is constructed and conditioned. She uses various media, such as radio broadcasts, videos and stages semi-scripted situations in an attempt to blur imaginary and real, to question the social conditionings and the common-sense realities. Her recent shows include: *If We Can't Get It Together*, Power Plant, Toronto (2008); *FOYER: language and space at the border*, CAC, Vilnius (2008); *My Travels With Barry*, TENT, Rotterdam (2008), *Conspire*, Transmediale, Berlin (2008); *The Joy Is Not Mentioned. Cat's Pyjamas Playing Bingo With You*, CAC, Vilnius (2007); *Vilnius Is Burning*, Fondazione Sandretto Re Rebaudengo, Torino (2007); *Whenever It Starts It Is The Right Time – Strategies for a discontinuous future*, Frankfurter Kunstverein, Frankfurt (2007).

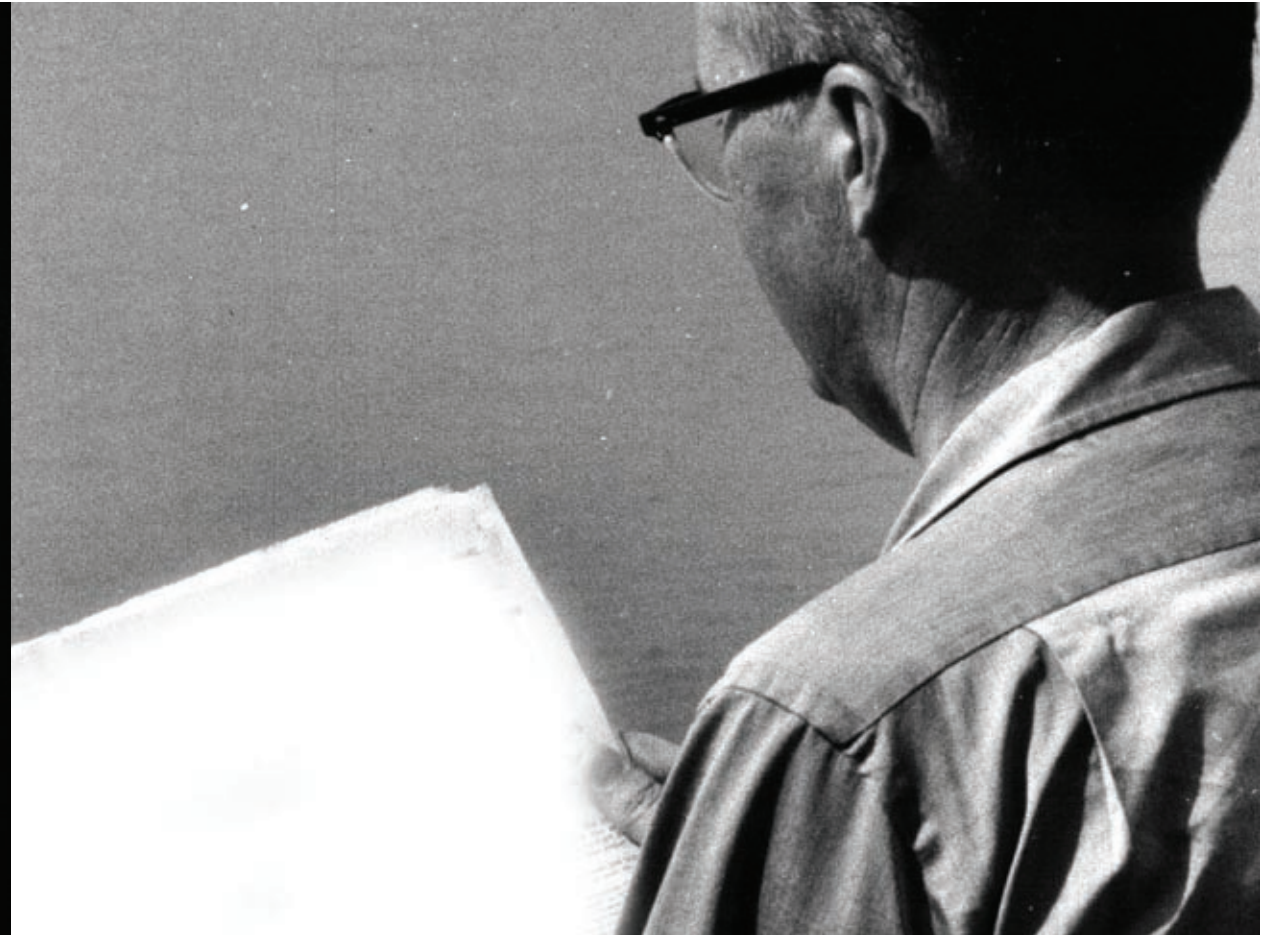
Images:

Eglė Budvytytė, *The Man*, 2008, collage from the artist's image archive

Eglė Budvytytė, *The Room*, Eglė Budvytytė 2008, collage from the artist's image archive

Eglė Budvytytė, *The Newspaper*, Eglė Budvytytė 2007, collage from the artist's image archive





Francesca Grilli

A.i.R. combination:

Artists Influencing Reality

Biography:

Francesca Grilli was born in Italy in 1978 and currently lives and works in Amsterdam. She graduated at ISIA, Urbino (It), and attended the Advanced Course in visual arts at Fondazione Antonio Ratti, Como (in 2005). Between 2006 and 2008 she was a resident artist at Rijksakademie van Beeldende Kunsten. Her works, which mainly include video and performances, have been shown in: *Soft Cell: dinamiche nello spazio in Italia*, Contemporary art Gallery, Monfalcone (2008); *Manifesta 07 - The rest of now*, curated by Raqs Media Collective, Ex Alumix, Bolzano (2008); *Pulse*, Bank Gallery, Durban (South Africa), (2008); *So close, so far*, Cultuurmijl, Performance Lab/Amsterdam, Enschede (2008); *Work show in progress*, Galleria Civica di Arte Contemporanea, Trento (2007); *The Art of Growing Old*, ArgeKunst – Galerie Museum, Bolzano (2007); *Bellavita*, New Chinatown Barber Shop, Los Angeles (2007); *Contemporary Passages*, TENT., Rotterdam (2007); *Tracce di un seminario*, Assab One, Milano (2006), and *Aesthetic of Resistance*, Ex Ticos, Como (2005). Grilli was awarded the *International Prize of Performance* at Centrale Fies, Dro (It) in 2006.

I should say in my work there's a lenitive and evocative power. It's in space to evoke, to rebuild another image through the development of another ritual that leaves the possibility to developing, of a humoral, affective, relational reconstruction, even of recovery. There is a possible space and time for all things and maybe, a redeeming valve for me, first of all. (F. Grilli)

Images:

Walerian Borowczyk, *Goto, l'île d'amour*, 1968, photograph

Noè Bordinon, *La mosca cieca*, 1879, oil on canvas

Noè Bordinon, *Girotondo*, 1880, drawing





Achim Lengerer

A.i.R. combination:

air

Biography:

Achim Lengerer was born in Germany, in 1973, and lives and works in Germany, France and The Netherlands. He was educated at the Academy for Film and TV, FAMU, Prague, the STÄDELSCHULE, Frankfurt and the SLADE School of Fine Arts, London. In 2003 Lengerer founded the labelfuerproduktion (lfp) and in 2004 he was initiator of the artist-run-space freitagsküche in Berlin and Frankfurt am Main. His labelfuerproduktion (lfp) is an art project disguised in the format of a legal institution, which puts into action exhibitions and events with varying collaborators, by shifting codified social roles of the “artist at work”. With the labelfuerproduktion Lengerer made various shows including *blows into the microphone*, Kunsthalle Exnergasse Vienna, AU, *the film as a page of hugo rewritten in the style of nerval* jet-Ausstellungsraum Berlin, DE and *there have to be many and they do(n't) need to be reconciled with one another*, Kunstverein Braunschweig, DE. Together with the Israeli artist Dani Gal he exhibited and performed as *voiceoverhead* at INSA art space, Seoul, KR; SMART, Amsterdam, NL; PORTIKUS Frankfurt, DE and the DEUTSCHE GUGGENHEIM, Berlin, DE. His solo exhibitions and performance work have been shown at Holon Digital Arts Center, Tel Aviv, IS; Galerie Michael Neff, Frankfurt, DE; HAU Hebbel am Ufer Theater, Berlin, DE; Galerie nächst St. Stephan, Vienna, AU; Bonner Kunstverein, DE.

Achim Lengerer was a researcher at the Jan-van-Eyck Academie, Maastricht, NL in 2006 and 07. His residencies include SMART, Amsterdam, NL; PACT (centre for choreography and dance) Zollverein Essen, DE, and Cité Internationale des Arts, Paris, FR.

Text from e-mail conversation with the curator (03/01/2009)

Images:

Achim Lengerer, *REFLECTOR (Truffaut rehearsing with male actor)*, 2008, print, print on wood

Achim Lengerer, *REFLECTOR (Truffaut rehearsing with male actor)*, 2008, print, print on wood, detail

From: lengerera@yahoo.com
Subject: the choice
Date: January 3, 2009 9:05:52 PM GMT+01:00
To: angela.serino@wanadoo.nl

Dear Angela,
well I decided to not look at AIR as an acronym or backronym, not to look at it as an abbreviation, but to look at the word as a whole entity: “air” needs to be translated. Talking yesterday to a friend on the phone (well “friend” does not really match the way our relationship is or ever was, but to only just paraphrase the word “friend” here would by far exceed the act of interpretation you did ask me to contribute with); so, talking to my friend, she recommended having a look at one of the first interviews of the French music duo “air” from the start of their career in the mid 90’s. Checking some things on the web, I could not find the information I was looking for, but at least I managed to find three possible translations of the word “air” from French into English:

- 1) “air”, the same meaning as in English - that would be translated as “lucht” into Dutch.
- 2) “looks” and “prestige” of someone.
- 3) “melody”, “song”, the “air” (“aria”) as a musical form.

I think I will stick to “songs” as a first interpretation and idea for my contribution. Not necessarily as a musical form, but as a form, which might consist of rather short, but precise performances found in everyday life on the streets and transformed via a scripting process into repeatable movements and narrative fragments.

Best (from Paris)

Achim Lengerer

Ps: By the way, I really don’t like they songs of the above mentioned band so much: too much perfume in the air for my taste.



Achim Langerer



Achim Langerer

Ahmet Ögüt

A.i.R. combinations:

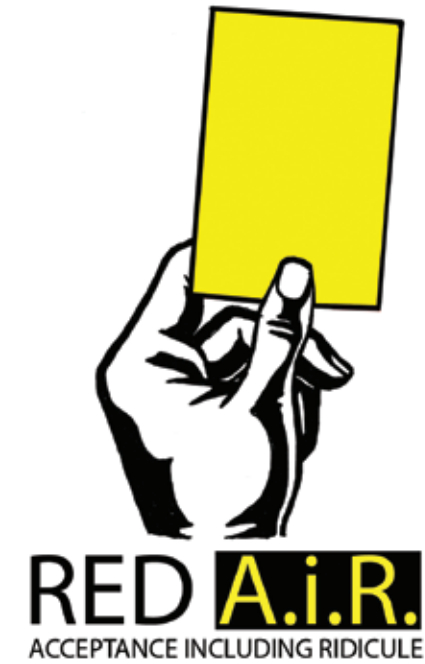
Acceptance including Ridicule, Advertisement instating Resolutions, Allegory insulating Redundancy, Assemblages increasing Repertories, Absurdity instigating Responses, Action investigating Rumors

Biography:

Ahmet Ögüt was born in Diyarbakir, Turkey, in 1981. He works with photography, installation, patterns and printed material. His work creates fictitious interventions based on contemporary social and political realities that aim to position the viewer in an interrogative mode. Having completed his MA in 2006 from Yıldız Technical University, Faculty of Art and Design, Ögüt continued his work in the Rijksakademie van Beeldende Kunsten in Amsterdam as artist in residence, between 2007-2008. Among the exhibitions he has contributed to are the *5th Berlin Biennial*, *7th SITE Santa Fe Biennial*, *3rd Guangzhou Triennial*, *the 10th Anniversary Exhibition* of the KIASMA Museum of Contemporary Art, *the 9th Istanbul Biennial* and group shows at Van Abbemuseum, Apexart, Scottsdale Museum of Contemporary Art; some of his solo exhibitions took place at the Centre d'Art Santa Monica and Kunsthalle Basel. He lives in Amsterdam and Istanbul.

Images:

Ahmet Ögüt, *Red A.i.R., Acceptance including Ridicule*, 2008-09, ink on paper
 Ahmet Ögüt, *Red A.i.R., Advertisement instating Resolutions*, 2008-09, ink on paper
 Ahmet Ögüt, *Red A.i.R., Allegory insulating Redundancy*, 2008-09, ink on paper
 Ahmet Ögüt, *Red A.i.R., Assemblages increasing Repertories*, 2008-09, ink on paper
 Ahmet Ögüt, *Red A.i.R., Absurdity instigating Responses*, 2008-09, ink on paper
 Ahmet Ögüt, *Red A.i.R., Action investigating Rumors*, 2008-09, ink on paper





Niels Vis

A.i.R. combination:

...All in Retrospect

Biography:

Niels Vis was born in 1980 in the Netherlands. In his work and research Niels Vis focuses on architecture, photography and new media within a site-specific context. After his graduation at the Fine Art department of the Rietveld Academy in 2003 he independently and collaboratively produced a number of large-scale experiential installations. In 2005 he received the *Workspace '05 Project Award* for the installation *+1 MomentaaN* together with his collaborator Merel van 't Hullenaar. Continuing his studies, Vis received an MA in Fine Arts in 2007 at the Piet Zwart Institute for his research of monuments and monumental value in our increasingly more virtual society. Currently he is expanding on this research by creating a personal photographic archive mapping a change in our perspective on modernist architecture, its interiors and its surroundings, and thereby questioning how this change affects the monumental status and value of these architectural objects.

Images:

Niels Vis, *Untitled (Palicka House by Mart Stam and Jiri Palicka 1929-1932)*, 2008, photograph

Niels Vis, *Untitled (Villa Tugendhat by Mies van der Rohe 1930)*, 2007, photograph





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