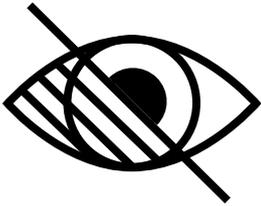


EN

large print guide



Tomorrow is a
Different Day

Collection
1980–now

Please return after use

1.7

This circuit presents the most contemporary part of the Stedelijk Museum's collection of art and design, from the 1980s to today.

This period has been one of great changes worldwide, through globalization, migration, decolonization, digitization, and increased market forces—and the accompanying depletion of the earth's resources. The arts are not immune to these transformations. Increasingly, artists are holding to account the world in which we live, and using their art to bring about and analyze change. Museums of modern and contemporary art, meanwhile, are also changing. Here at the Stedelijk we are looking at our own history, and starting to identify and examine our blind spots. We want to use art to tell multiple histories, sometimes through familiar works, but often through other, less well-known ones. They will tell stories that hold meaning for our times, that offer space

for critical voices of protest, and for narratives of hope and longing.

This display is the first part of a new collection presentation. In 2022, the Stedelijk Museum will be presenting two historical periods in new configurations: first 1945 to 1980, and then the period before 1945.

1.7

AUTHORSHIP AND FEMINIST ART CRITIQUES

As a movement, feminist artists have been pushing back against patriarchal structures in society and public institutions since the late 1960s. Yet, even today, artists feel the need to critique the personality-driven valorization of the white male artist, which arguably marks our understanding of art history.

Along with the rise of entrepreneurial male artists such as Jeff Koons, criticism of authorship and its reception by art institutions became a topic of feminist reflection in the late 1980s and early 1990s.

Louise Lawler demonstrated how the collecting, auctioning, and exhibiting of art related to gender, while painter Marlene Dumas humorously depicted “big artists” as toddlers with phallus-shaped paintbrushes. In 1996,

supporters of the activist artists' collective Guerrilla Girls picketed the Stedelijk in protest of a survey exhibition on American painting in which one per cent of the works were by women artists and zero per cent by artists of color. These critiques have prompted us to examine the power structures at play in the art world and beyond.

1.6

LANGUAGE AND SOCIAL CHANGE

In recent years, the notion of language as an instrument for social transformation has gained traction: the connection between the words we use and how we understand ourselves and the world around us has increasingly become part of broader debates on social justice.

This room shows how artists inventively use and think about language and communication. Martine Syms examines vernacular language, while Danielle Dean explores visual and audible forms of marketing communication. Steffani Jemison references underground systems of written language that resemble symbols.

These diverse works touch upon questions relating to how written, spoken, and visual forms of language intersect with histories of both oppression and resistance, and their relevance to individual and communal identity.

How do they explore the complexities of these intersections, and the various meanings that different forms of communication can carry?

1.2

THE MATERIALITY OF ARTWORKS AND EVERYDAY OBJECTS

At the center of this gallery is a monumental artwork made from thousands of bottle tops, each one flattened and connected to others with copper wire, then folded to form a huge wall sculpture. The “refuse” materials that El Anatsui uses hold within them many stories about trade, consumerism, and slavery. The connecting factor throughout is bottled alcohol; as a stimulant, economic commodity, and symbol of exploitation and addiction; as a metaphor for cultural and economic exchange and oppression.

Sigmar Polkes’ *Radioaktiver Abfall* references the waste emitted in the production of nuclear energy—storing the residue from this process is a threat to our ecosystem, so it constitutes a major social problem.

In their work, Sheila Hicks and Willem de Rooij engage with the material qualities of textile, and contrast craftsmanship and industrial production. Hicks is known for the miniature fabrics she weaves on a wooden loom, incorporating a wide variety of pre-used materials. On her travels she studied local weaving techniques and applied them in her own fabrics. De Rooij's textile piece reflects on the parallel histories of industrial textile production and modern abstract art.

1.3

THE VALUE OF NATURAL RESOURCES

The climate is radically changing, and at an alarming rate. The first global climate strike in 2018 testified to a growing awareness that lifestyle changes are needed to save the planet. But are we actually willing to change? Several makers are voicing their concern about the planet through their work, which they look to for making a constructive difference. Interested in what is known as restorative design, some have come up with sustainable solutions for today's environmental problems. Some have sought new applications for raw materials, transforming weeds into high-quality packaging material and CO₂ into jewelry. These transformational processes change the value of resources and allow us to look at our environment anew.

However, scarcity continues to make some resources, such as gold and gemstones, desirable. What happens to the value of fresh

water when its availability declines? This room shows a variety of objects made of resources arranged on an axis from “growth” to “greed.”

1.9

BREAKING THE WHITE FRAME OF THE MUSEUM

This gallery brings together several outspoken stances in Dutch art from the beginning of the 21st century. In 2003, the artists Remy Jungerman, Michael Tedja and Gillion Grantsaan founded Wakaman, through which they sought to examine the position of artists with a Caribbean-Dutch background. Their action was prompted by the continuing indifference within the Dutch art world to art and artists with Surinamese roots. *Wakaman* means “the walking man,” “wanderer,” or “vagabond” in Sranan Tongo. But the same word is also used to refer to someone who is cool and consciously willing to place themselves at the fringes and to agitate from that position.

Tedja staged a number of exhibitions titled *Eat The Frame!*, as an invitation to break the institutional framework of white museums.

In emphasizing the globalization of the art world, Tedja pursued a different approach from Jungerman and Grantsaan, who, under the Wakaman name, worked with Marcel Pinas, Iris Kensmil, Patricia Kaersenhout, Charl Landvreugd, and others to mount an exhibition in 2009 at Fort Zeelandia in Suriname's capital Paramaribo. They connect elements from Surinamese history, Maroon culture, migration, and decolonization with ideas about the gathering and transmission of knowledge, in text, symbols, textile and imagery.

1.8

PROTEST IN THE CITY

In this gallery we see a variety of forms of protest and resistance unfolding in the urban public space. These individual artists—some of them united in collectives—take action to bring about social change. Anna Tereshkina, for example, is committed to human rights in Russia. She was arrested during a peaceful protest in St Petersburg on 22 June 2020, and went on to make a visual account of her period in police custody.

In the 1970s and 80s, video and performance artist Lotty Rosenfeld protested against the military dictatorship in Chile by conducting campaigns on the streets of Santiago. Her aim was to expose the impact of political power on the public space. She transformed street markings into crosses, and in so doing created a symbol of resistance against the dictator Augusto Pinochet.

Some artists use their work to raise awareness and bring about change as part of an activist practice. Others, such as Esiri Ehriene Essi and Marlene Dumas, use existing imagery in the media to explore forms of representation. Shannon Ebner engages with the experience of protest, using large letters—cut from cardboard, like protest placards—to evoke agitation and activation.

1.10

HOME: MEMORY AND MOVEMENT IN THE CITY

In recent decades the displacement of people has increased; people are moving, both voluntarily and otherwise, from one country to another, from the countryside to the city, and vice versa. They bring with them varieties of imageries, objects, belongings, longings and desires. The urban landscape is constantly changing and morphing along with these developments. Makers reflect on this flux and express their experiences with displacement, the home, and (national) identity. Sometimes the results are literal, as in the case of the jacket designed by Angela Luna that turns into an instant shelter, or Karim Rashid's *Morphescape*, which illustrates the dynamic skyline of Istanbul. Others come about in more poetic forms, as in the research of Foundland or Bodil Ouédraogo's flag on which she depicts her own hair. And the jewelry by

Marit van Heumen in this room embodies actual movement—or its restriction.

1.13

THE ADVENT OF SELF-PUBLISHING: INDEPENDENT MAGAZINES

With the arrival of desktop publishing in the mid-1980s, it became easier to design, publish, and distribute magazines independently. Artist-designers started magazines to challenge the larger publishing houses and brands within the publishing community. The smaller and more focused readership of these magazines opened up access to unique and personal themes. And with the further development of on-demand printing techniques, such as xerography and Riso-printing, hyperlocal initiatives and art collectives were able to publish and distribute smaller, simpler zines.

1.15

THE INTIMACY OF THE EVERYDAY

Conceptual art can prompt of us to ponder what happens to an object or image, no matter how mundane, when it is transferred from everyday life into the context of an art museum. It is a question that is pivotal to the two works shown here, which encourage us to re-examine our daily surroundings and the personal and intimate meanings with which we endow them.

Felix Gonzalez-Torres is known for his evocative installations, in which he uses simple and familiar objects to tackle major themes such as authority, love, vulnerability, death, and memory. In this way, everyday and mass-produced objects become charged with both personal and political meaning.

Wolfgang Tillmans approaches the everyday through the aesthetics of the snapshot: an informal photograph that can be taken

by anyone, quickly and without much consideration. By alternating between candid snapshots and highly staged shoots, Tillmans captures his personal world in images that embody a certain rawness, yet simultaneously could be said to have an intimate quality.

1.16

VIDEO CLUB

Video Club is a rotating screening series that highlights the Stedelijk Museum's renowned time-based media collection. In thematically organized selections, the program presents artworks spanning diverse eras, regions, and artistic movements. The current edition is a special presentation of entirely new works commissioned by the Stedelijk Museum in 2021.

Speculating on what *Sketches for the Future* might look like, the invited artists produced six timely additions to the museum's collection: Michele Rizzo explores recovery, care, and transcendence through movement, while Sung Tieu's soundscape transports us to the space of a factory. Christine Sun Kim refers to *The Simpsons* to express her aspirations for the USA, and Ghita Skali draws on the French parody of the late-1960s TV show *The Invaders* to comically examine a world order disrupted

by Covid-19. Simnikiwe Buhlungu reflects on the ideas of futurity and togetherness as she goes about her daily tasks, whereas Sander Breure & Witte van Hulzen have devised twelve performative interventions for the museum staff to execute during their working hours.

Together, the works are a testament to the resilience of artistic practice in the current pandemic, and articulate ideas, actions, and attitudes for the days yet to come.