



Wendelien van Oldenborgh,
Prologue: Squat/Anti-Squat (production still), 2016

Cinema Olanda manifests artist Wendelien van Oldenborgh and curator Lucy Cotter's shared interest in bringing contemporary art in dynamic relationship with questions of social imaginaries and their agency. The exhibition goes against the current trend of downplaying the biennale as a national representation by embracing the occasion as an opportunity to reflect on The Netherlands (inter)national image vis-à-vis the current rapid transformations in Dutch society.

O L A N D A

An installation by
Wendelien van Oldenborgh
for the Dutch Pavilion

Curator: Lucy Cotter
Commissioner: Mondriaan Fund

57th International Art Exhibition
La Biennale di Venezia
13 May-26 November 2017

The exhibition's title film, *Cinema Olanda* (2017), a major new work conceived for the biennale, seeks out multiple alternative voices behind Dutch postwar society. Shot in one uncut take, it attempts to connect urban planner Lotte Stam-Beese's acclaimed Pendrecht district in Rotterdam with contemporary and past events, and individuals like revolutionary intellectual Otto Huiswoud, through a momentary filmic reality. A second film *Prologue: Squat/Anti-Squat* (2016) engages with architect Aldo van Eyck's recently squatted Tripolis building in Amsterdam and the contemporary resonance of a 1970's Dutch-Caribbean squatting action, offering a glimpse into transforming conceptions of solidarity in Dutch society. Two large-scale lenticular prints, *Footnotes to Cinema Olanda #1 and #2* (2017), offer a third condensed filmic experience, activating the viewer's body in space.

Publications

Two publications will coincide with the exhibition opening: the catalogue, *Cinema Olanda: Wendelien van Oldenborgh*, edited by Lucy Cotter and published by Hatje Cantz /Mondriaan Fund; a portfolio of images of the filmic works and exhibition, together with essays by leading writers in the fields of art, film, architecture and critical race studies; and a special supplement of the news magazine *De Groene Amsterdammer*, extending the exhibition's underlying questions to a wider Dutch public.

The *Cinema Olanda* project extends beyond the Dutch pavilion to bring 'home' the questions raised by the exhibition to a national audience through an extensive multidisciplinary parallel programme taking place from June-August 2017 at several leading Dutch institutions, including Witte de With, Rotterdam, Stedelijk Museum and EYE film museum, Amsterdam.

Mondriaan Fund

The Mondriaan Fund, a publicly financed foundation for visual arts and cultural heritage, is responsible for the organization and financing of the Dutch entry to the Venice Biennale. For the 57th edition the Mondriaan Fund again issued an open call to curators, who were asked to produce a plan together with one or more artists in keeping with a state event. *Cinema Olanda* was selected from 68 proposals with a unanimous jury vote. According to the jury, *Cinema Olanda* connects intimately with the *zeitgeist* and shares unique and important cultural narratives.

Cinema Olanda is partnered by the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam, Society of Arts (AvK), Wilfried Lentz Rotterdam and Nuova Icona, Venice and has the kind support of CBK Rotterdam and BPD. Wendelien van Oldenborgh is represented by Wilfried Lentz.

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