



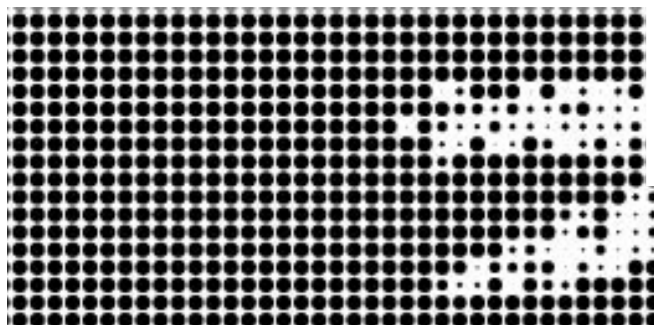
oude kerk

aimée zito lema

Welcome in the Oude Kerk
We want to encourage you to walk and look around. That's why there are no signs next to the works and little text or explanation about the work in general. Looking is a personal experience. It's where the giving of meaning begins. A meaning can be very personal and exclusively yours, but meaning can also touch upon larger themes and universal issues. We are asking you to look, first. There are people in the church who will answer your questions or talk to you. After your visit, this newspaper will allow you to read more about the work, the context and the artist.

25 May – 22 Aug 2021

oudekerk.nl



Two tapestries, each measuring 160 x 900 cm, Jacquard-woven textile

The two tapestries are inspired by a reconstruction of the facts surrounding tapestries that have vanished and for which artist Maarten van Heemskerck (1498-1574) made the designs, so-called cartoons, around 1560. Maarten van Heemskerck is one of the most important Dutch painters of the sixteenth century; in the nineteenth century they called him the Dutch Raphael. Measuring about 1,80 x 7,15 metres, the four tapestries hung on either side of the presbytery and depicted scenes from the lives of St Nicholas and John the Baptist, both patron saints of the Oude Kerk. The tapestries survived the Iconoclastic Fury, probably because they hung too high for the rioters to reach, and were still in use as ceremonial decoration at weddings in the seventeenth century. The images on the tapestries made by Amée Zito Lema are based on the contours of the original vault

Textile

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Four water basins, different sizes, wooden frame, black plastic, inkjet print on Hahnemühle paper, water, lamps on stands, original church ornaments

The images on the paper in the basins are compositions comprising photo reproductions of the Oude Kerk's original vault paintings and architectural drawings, floor plans and notes taken from the restoration books in the Oude Kerk archives.

Standing Sculpture on Scatfolding

Scatfolding, inkjet print on Hahnemühle paper, 500 x 800 cm

The image is a digital drawing based on the contours of original vault paintings in the Oude Kerk.

Sculptures

12 sculptures, cement, inkjet print on Hahnemühle paper, 120 x 28,5 x 23 cm

In Roman Catholic times, before the 1578 Reformation, sculptures of the 12 apostles were mounted on the pillars in the presbytery. These sculptures were removed or destroyed,

leaving only the empty spaces on the pillars. It's the traces of their absence that inspired the creation of a series of abstract

photographic prints on paper. The photographs are infrared and X-ray documentation of the original pillars.

Basins

Four water basins, different sizes, wooden frame, black plastic, inkjet print on Hahnemühle paper, water, lamps on stands, original church ornaments

The images on the paper in the basins are compositions comprising photo reproductions of the Oude Kerk's original vault

paintings and architectural drawings, floor plans and notes taken from the restoration books in the Oude Kerk archives.

Paintings that date from the Roman Catholic period of the Oude Kerk.

In the tapestry on the left, viewed from the east, you can see a woven composition containing scanned documents of a selection of legal documents and formal correspondence relating to the placing of a red window in the Holy Sepulchre Chapel. The legal process took three years (2018-2021), with the Council of State declaring the objections unfounded on 17 March 2021.

Sound Sculpture

Five speakers on stands, recited poetry. Duration 00:37:26

The poems recited in this sound sculpture were written during two workshops that were part of this exhibition's creation process. A group of young writers studied legal documents and formal correspondence relating to the placing of a red window in the Holy Sepulchre Chapel. The authors, themselves, recite the poems they wrote during the workshops.

Footnote, Collegekamer, León Ferrari

Seven works on paper, different sizes

Argentinian artist León Ferrari (Buenos Aires, 1920-2013) is considered one of Latin America's most important contemporary artists. In his work, Ferrari reacts to the influence of Western Christian civilization on South America, to the dictatorship periods in Argentina and to the part that the church played in them. A number of his works are on display in the Collegekamer.

Letter to a General (Carta a un general, 1963) raises the question of what it is that this illegible letter is saying. Both the indefinite article in the title ('a general' / 'un general') and the illegibility of the work make sure that its meaning is not definitive. It proved to have

been prophetic later on, because it was the army of Argentina that was the protagonist of later coups, in 1966 and 1976.

Years afterwards, Ferrari himself revealed that it had been difficult to write a rational letter to a general, one that was artistic and not merely insulting. Faced with the powerlessness of not knowing how, not being able

to express his anger of illegitimate authority, he chose to write illegibly.

The way I write, the drawing of the words, is part of their meaning, just like the tone of the voice that speaks them. And I write drawings to convey thoughts, images that words cannot convey' (León Ferrari, May 1996).

credits

The following people participated in the exhibition:

director Jacqueline Grandjean / business manager Emma van Oudheusden

curatorial team

curator Jacqueline Grandjean / curator, research and archive Marianna van der Zwaag / curator music Jacob Lekkerkerker / curator Come Closer Radna Rumping

production team

acting project manager Reinier Klok / acting producer Simone de Vries / acting editors Brecht Russchen and Camiel de Kom / exhibition construction Anything is Possible (Joep Münstermann, Robert Clarijs, Thomas Wildner, Rob Liefing, Meinbert Gozewijn van Soest) / digital printing Taylor Made (Roy Taylor) / carpet production Textiellab (Stef Miero) / poetry workshop lead Dasja Koot / poetry workshop participants Annegreet Bos, Keet Winter, Mona Thomasse, Nina Ramcharan, Jane Ramcharan / sound recording Tiago Worm Tirone / photography: Eveline Renaud / infrared and x-ray photography René Gerritsen / graphic design publication and digital image production: Paul Gangloff / digital image assistance: Andrea Chehade / Dorestad Services – Dennis ten Boske / sound technician: Frank van der Weij / translations: InOtherWords (D'laine Camp, Maria van Tol & Nasja de Vries) / assistance: Line Matson / 3D drawings: Luuk Wezenberg / sound recording: Beatrice Bernocchi / graphic design studio Hendriksen / graphic design book of poetry Paul Gangloff

The exhibition *Here is Where We Meet* was made possible by generous contributions from:



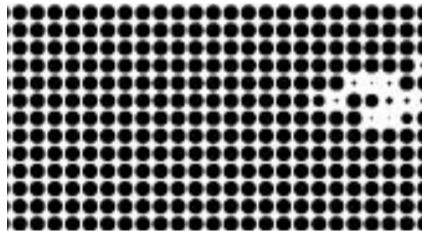
the Oude Kerk

The Oude Kerk was built from the thirteenth century onwards, making it the oldest building in Amsterdam. As an icon of the Iconoclastic Fury that swept through it on 23 August 1566, it occupies a unique place in the Dutch and European heritage landscape.

The Oude Kerk is open every day of the week as a museum in which architecture, old and new art merge. On Sunday mornings, we make room for the worship services of the Protestant Oude Kerk congregation, which has been worshipping here since the Alteration in 1578. The Oude Kerk was and is home to craftsmen, organ builders, stonemasons, artists, organists and painters. With their work, they immortalized the people of Amsterdam, music, Biblical stories and the church interior. Their work is the heritage of today and tomorrow. With an inter-historical* programme, the museum concentrates on heritage and contemporary art, with the monument and the collection as a constant and contemporary art as a discontinuous aspect that questions and reinterprets history. The heritage forms a pars pro toto for the world around us. Twice a year, national and international artists produce large-scale new work that can only be seen here once. In addition, there is music in concert series such as *Silence* and *Playing the Cathedral* and you can find more depth in the series *Come Closer*.

* Interhistoric: by examining history from contemporary questions, new perspectives on the past arise and we can see and discuss them differently.

The book of poetry recited during the exhibition is available at the museum shop (ISBN 9789082244250).



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