



A few months ago, a foreign
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A few months ago, a strange and slippery term emerged from some of the darker corners of the internet: deep state. Referring to a kind of submerged, hidden world of invisible decision-making processes, unelected officials asserting themselves, slow-moving power relations and sleepy social networks that manifested itself only when tested by accelerating geopolitical change, the existence of the deep state seemed to simultaneously install fear and hope. Described by some as more democratic than democracy, and as the radical opposite by others, one thing was shared by most people who used or read the term: the sense of a powerful world operating beneath the surface of what is initially made public and visible. It is the realisation that, for all the transparency and communication we cherish today, those very same ideas coexist with a world that will always necessarily remain partially hidden, always there under the surface of things.

There is something in this coexistence of transparency and opacity that resonates with the practice of working as an artist today. What does it mean to have a studio practice today? What do we make public from our practice, and what not? How much do you show, and how do you confront today's demand for an almost permanently updated public profile? How can a studio practice test or use those

Deep State

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Texts by Pablo Larios, *Lara Almarcegui and Martijn Hendriks*
Lara Almarcegui and Martijn Hendriks

Thomas Hamén ²⁵ *Deep State* *Mary Furniss* ⁵⁵
Philipp Gufler ⁷⁵ *June Crespo* ³⁵ *Hadrien Gerenton* ⁹⁵
Michael Guidetti ⁴⁵ *Inga Danysz* ¹⁵ *Johannes Büttner* ⁶⁵
Giulia Cenci ⁸⁵ *Kevin Gallagher* ⁵



De Ateliers
Offspring 2017

of the darker corners of the internet.
of the darker corners of the internet:

Giulia Cenci
Detail, 2016–2017
Fresh fruits and silicone rubber



Giulia Cenci
Detail, 2016–2017
Fresh fruits and silicone rubber



Giulia Cenci
Studio view, 2017



Giulia Cenci
Detail, 2016–2017

Fresh clay, murble dust, urethan foam,
car fragments, epoxy resin



sometimes going so far that they seem

In Giulia Cenci's sculptures, forms redolent of nature contain carefully dissembled imprints of mass production. Her works are made through a step-by-step process of casting, in which objects are cast and re-cast, and then combined into formal arrangements. Their figuration seems encrusted or entrapped into the abstractions of nature, recalling landscapes or rock formations. Yet they contain the imprint of the man-made, using remnants of industrial production such as automobile parts, piping, hardware debris, and other forms of synthetic detritus. Cenci's works merge two distinct sculptural traditions of abstraction and assemblage, displaying inchoate, porous forms, sometimes skeletal and desiccated, at other times bulbous and full. / Made of and coloured by plaster, glue, acrylic and graphite powder, Cenci's works display a sense of balance between the exigencies of 'final' form versus the sculptural process, oscillating between energies toward stasis and toward growth. They exploit sculpture's capacity to freeze-frame many instances at once, and thereby seemingly collapse time. Her work comments on the entropy that befalls both the natural and the synthetic, capturing a tension between the possibility of sculpture to congeal and the reality of decay implicit in all substance. A recent series, titled simply 'April', seems to reference T. S. Eliot's insight that this springtime month of April is 'a cruel month' – presumably because it combines decay and growth. / If they appear to be frozen in time and space, then the sculptures nonetheless demonstrate a process of development and accretion. Cenci's works express an oscillation between the formal necessities

of abstract sculpture – the constraints of natural gravity, for instance, or the material specificities of plaster and resin. In her recent sculptures, the artist casts mechanical and industrial elements such as car parts, piping and wheels, joining the natural and the industrial; whereas her process of casting and recasting recalls, in itself, the seriality of automated labour. In Cenci's interests in the relationship of casts, as the units of reproduction, to notions of form, Cenci's work contains an astute linking of the category of artistic 'form' with the mechanical notion of 'format'.

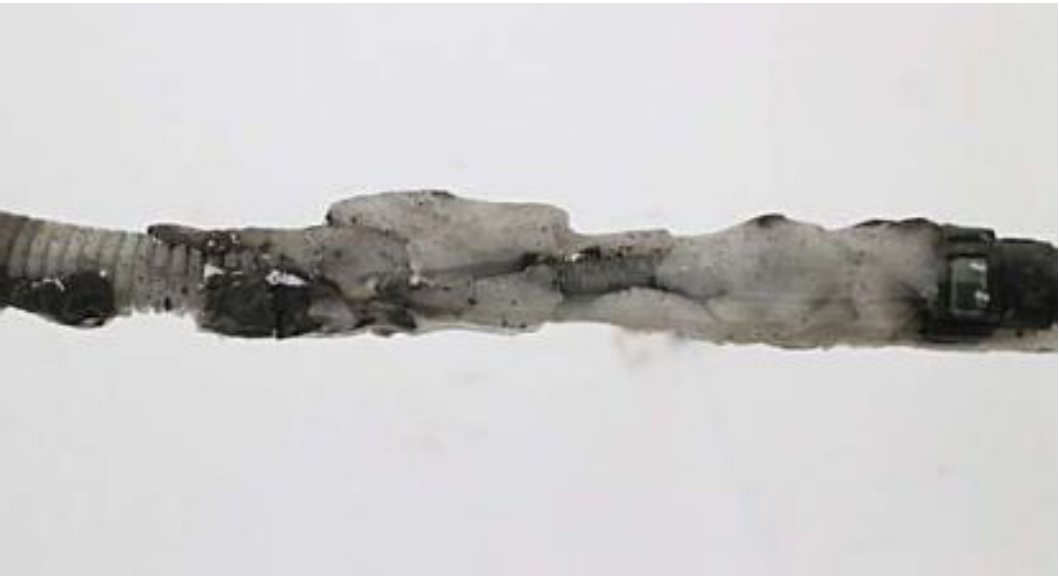


Giulia Cenci
Detail, 2016–2017

Urethan foam, fresh clay murble dust,
car fragments, epoxy resin

GC

Born 1987
Décines-Charpieu, France



their own unique norms,

their own unique norms,

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De Ateliers

De Ateliers, established in 1963, is an independent artists' institute led by artists. New talent from the Netherlands and abroad is given the opportunity to work in a spacious studio, with the support of a grant and the critical feedback of prominent artists and critics who do studio visits weekly. A working period lasts two years.

Tutors 2017

Lara Almarcegui (Rotterdam), Rob Birza (Amsterdam), Dominic van den Boogerd (Amsterdam), Varda Caivano (London), Chris Evans (London), Martijn Hendriks (Amsterdam), Runa Islam (London), David Jablonowski (Amsterdam), Joep van Lieshout (Rotterdam), Julika Rudelius (Amsterdam), Bojan Šarčević (Basel)

Guest Tutors 2015–2017

Micol Assaël (Rome), Ed Atkins (London), Neïl Beloufa (Paris), Virginie Bobin (Paris), Manon de Boer (Brussels), Mike Bouchet (Frankfurt), Melanie Bühler (New York), Nina Canell (Berlin), Keren Cytter (New York), Saïm Demircan (New York), Willie Doherty (Derry), Harm van den Dorpel (Berlin), Omer Fast (Berlin), Zoë Gray (Brussels), Anna Gritz (Berlin), Tiril Hasselknippe (New York), Martin Herbert (Berlin), Marine Hugonnier (London), Jordan Kantor (San Francisco), Ian Kiaer (Oxford), Chris Kraus (Los Angeles), Valerie Krause (Düsseldorf), Gabriel Kuri (Brussels), Rezi van Lankveld (Amsterdam), Pierre Leguillon (Brussels), Erik van Lieshout (Rotterdam), Ulrich Loock (Berlin), Ursula Mayer (London), William Monk (London), Tom Morton (Richmond), Wendelien van Oldenborgh (Rotterdam), Saskia Olde Wolbers (London), Anna-Bella Papp (Antwerp), Kirsten Pieroth (Berlin), Marina Pinsky (Brussels), Paloma Polo (Paris), Elizabeth Price (London), Michael Raedecker (London), Janis Rafa (Athens), Mandla Reuter (Berlin), Gert Robijns (Charleroi), Kristina Scepanski (Münster), Nora Schultz (New York), Han Schuil (Amsterdam), Timur Si-Qin (New York), Marie-José Sondeijker (The Hague), Lucy Stein (Penzance), Dirk Stewen (Hamburg), Francesco Stocchi (Amsterdam), Jennifer Tee (Amsterdam), Didier Vermeiren (Brussels), Andro Wekua (Zürich), Louwrien Wijers (Ferwerd), Raed Yassin (Beirut), David Zink Yi (Berlin)

do not prevail. But like the deep state

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Artist Talks 2015–2017

De Ateliers organizes series of talks by international artists twice a year. The lectures are scheduled on Tuesdays at 5pm and are open to the public. The program is based on suggestions by participants, tutors and guest tutors, where possible organised in collaboration with museums, galleries or art institutions.

2015 INDIAN SUMMER

13/10/15 Valerie Krause
20/10/15 Ursula Mayer
27/10/15 William Monk
3/11/15 Omer Fast
10/11/15 Nina Canell
17/10/15 Elizabeth Price

2016 SPRING BLOSSOM

15/3/16 Gert Robijns
22/3/16 Laure Prouvost
5/4/16 Michael Raedecker
12/4/16 Nora Schultz
19/4/16 Neïl Beloufa

2016 INDIAN SUMMER

11/10/16 Micol Assaël
18/10/16 Dirk Stewen
25/10/16 Marina Pinsky
1/11/16 Keren Cytter
08/11/16 Timur Si-Qin

2017 SPRING BLOSSOM

14/3/17 Mike Bouchet
21/3/17 Janis Rafa
28/3/17 Marine Hugonnier
4/3/17 Reto Pulfer
11/4/17 Tiril Hasselknippe
18/4/17 Mandla Reuter

Applications

De Ateliers is open to young artists at the start of their professional artistic development. Every year, some ten studios are available. For applications, see www.de-ateliers.nl.

Ateliers Support Fund

The Ateliers Support Fund (ASF) seeks financial support to safeguard the continuity of the activities of De Ateliers. The ASF appeals to private collectors, companies and public funds to support the artistic development of excellent talent. By doing this, the ASF provides a crucial supplement to the government support that De Ateliers receives from the Department of Culture of the Ministry of Education, Culture and Science. Guests of Honour at the annual Ateliers Support Fund dinner were Marlene Dumas (2008), Anton Henning (2009), Thomas Demand (2010), Anton Corbijn (2011), Daniel Richter (2012), Bridget Riley (2013), Joep van Lieshout (2014), Luc Tuymans (2015), Tony Cragg (2016) and Rineke Dijkstra (2017).

The Offspring Series

Since 2006, De Ateliers presents in May an exhibition of works by artists who have completed their two year working period. A curator is invited to visit the studios as a guest tutor and to organize the show. With each edition, a graphic designer is invited to design the exhibition, publication and advertisements.

OFFSPRING 2017 DEEP STATE 17–28 May 2017

Curated by Lara Almarcegui (Rotterdam) & Martijn Hendriks (Amsterdam)

Design by Sam de Groot (Amsterdam) with Émilie Ferrat (Paris)

Johannes Büttner (Germany), Giulia Cenci (Netherlands/Italy), June Crespo (Spain), Inga Danysz (Poland), Mary Furniss (UK), Kevin Gallagher (Netherlands/USA), Hadrien Gerenton (France), Michael Guidetti (USA), Philipp Gufler (Germany), Thomas Hämén (Sweden)

OFFSPRING 2016 POTLATCH 18–29 May 2016

Curated by Ian Kiaer (London)

Design by Rutger Fuchs (Amsterdam)

Adriano Amaral (Brazil), Karimah Ashadu (UK), Alex Crocker (UK), Eamonn Harnett (Netherlands), Brendan Anton Jaks (USA), Juliacks (USA), Janine van Oene (Netherlands), Sarah Pichlkostner (Austria), Evita Vasiljeva (Latvia), Raphaela Vogel (Germany), Charlott Weise (Germany)

OFFSPRING 2015 FUNCTION CREEP 19–31 May 2015

Curated by Xander Karskens (Amsterdam)

Design by Studio Felix Salut (Amsterdam)

Vanessa Disler (Canada), Giovanni Giaretta (Italy), Marwan Hamdan (Lebanon), Jannis Marwitz (Germany), Tim Mathijssen (Netherlands), Faysal Mroueh (Cyprus), Anthony Nestel (Belgium), Tanja Ritterbex (Netherlands), Simon van Til (Netherlands), Rebekka von Zimmermann (Germany)

OFFSPRING 2014 20 May – 1 June 2014

Curated by David Jablonowski & Maaïke Lauwaert (Amsterdam)

Design by Mislav Žugaj (Amsterdam)

in contemporary politics, it affects our
in contemporary politics it affects our

Cian-Yu Bai (Taiwan), Jacob Dwyer (UK), Paul Geelen (Netherlands), Sarah-Jane Hoffman (Germany), Ruben Kragt (Netherlands), Mila Lanfermeijer (Netherlands), Charlotte Louen (Germany/Netherlands), Ana Navas (Ecuador), Mike Pratt (UK), Evelyn Taocheng Wang (China)

OFFSPRING 2013
22 May – 2 June 2013

Curated by Francesco Stocchi (Rotterdam)
Design by Rutger Fuchs (Amsterdam)

Penny Andrea (UK), Andreas Arndt (Sweden), Chad Burt (Canada), Simeon Cieslinski (UK), Lennart Lahuis (Netherlands), Anna-Bella Papp (Romania), Daniel de Roo (Netherlands), Adriana Salazar Arroyo (Costa Rica), Eric Sidner (USA), Christoph Westermeier (Germany), Timmy van Zoelen (Netherlands)

OFFSPRING 2012 *INTENTIONAL STANCE*
23 May – 3 June 2012

Curated by Bojan Šarčević (Basel)
Design by Merel van den Berg (Amsterdam/London)
Web design by Joel Galvez (Amsterdam)

Fritz Bornstücker (Germany), Eric Bell & Kristoffer Frick (Canada/Germany), Mitchel Breed (Netherlands), Francois Lancien Guilberteau (France), Fiona Mackay (UK), Saskia Noor van Imhoff (Netherlands), Emma van der Put (Netherlands), Laurens Stok (Netherlands), Amanda Wasielewski (USA)

OFFSPRING 2011 *PSYCHOPOMP COUNSEL*
11–22 May 2011

Curated by Chris Evans (London)
Design by Kaisa Lassinaro (London)

Alex Dordoy (UK), Cristóbal León (Chili), Patrizio Di Massimo (Italy), Heiko Räßle (Germany), Stephen Rhodes (UK), Stefan Ruitenbeek (Netherlands), Marion Verboom (France), Jasmijn Visser (Netherlands), Sarah De Vos (Belgium), Coen Vunderink (Netherlands)

OFFSPRING 2010
19–30 May 2010

Curated by Suzanne Wallinga (Amsterdam)
Design by Koehorst/In 't Veld (Rotterdam)

Marie Aly (Germany), Etienne Fouchet (France), Carl Johan Högberg (Sweden), Axel Linderholm (Sweden), Eileen Maxson (USA), Rory Pilgrim (UK), Siobhan Tattan (Ireland), Raed Yassin (Lebanon)

OFFSPRING 2009
8–23 May 2009

Curated by Bregje van Woensel (Rotterdam)
Design by catalogtree / Daniel Gross & Joris Maltha (Rotterdam)

Kate Bicât (UK), Ondrej Brody (Czech Republic), Esiri Erheriene-Essi (UK), Christian Friedrich (Germany), Emine Gündüz (Netherlands), Hans Hoekstra (Netherlands), David Jablonowski (Germany), Verena Klary (Germany), Eliza Newman-Saul (USA), Paloma Polo (Spain), Anami Schrijvers (Netherlands), Wieske Wester (Netherlands)

OFFSPRING 2008
8–24 May 2008

Curated by Renske Janssen (Rotterdam)
Design by Julie Peeters & Joris Kritis (Arnhem)

Caner Aslan (Turkey), Gerbrand Burger (Netherlands), Sidyon Cucaro (Netherlands), Noa Giniger (Israel), Jack Holden (UK), Eva Räder (Germany), Vincent Vulsma (Netherlands)

OFFSPRING 2007
9–20 May 2007

Curated by Maxine Kopsa (Amsterdam)
Design by Karen Willey (Amsterdam)

Adam Avikainen (USA), Dineo Bopape (South Africa), Nathan Dilworth (USA), Paul Haworth (UK), Simon Hemmer (Germany), Zilvinas Landzbergas (Lithuania), Erica van Loon (Netherlands), Jonathan Plante (Canada), Jani Ruscica (Finland), Robin Vanbesien (Belgium), Sebastiaan Verhees (Netherlands)

OFFSPRING 2006
2–21 May 2006

Curated by Marien Schouten (Amsterdam)
Design by Guillaume Mojon (Arnhem)

William Monk (UK), Shana Moulton (USA), Francisca Sánchez (Chili), Johanna de Schipper (Netherlands), Lucy Stein (UK), Aram Tanis (Netherlands)

position and experience of where we are.
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This catalogue is published to coincide with the exhibition
OFFSPRING 2017: DEEP STATE at De Ateliers, Amsterdam,
17–28 May 2017

EXHIBITION

Curators: Lara Almarcegui and Martijn Hendriks
Production: Eveline Schuurhof
Technical assistance: Bart Heijs, Sjoerd van Leeuwen

CATALOGUE

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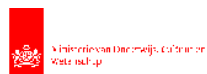
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conditions to bend or break the rules, or even to rewrite them while pretending to follow them? The work presented by the ten artists in the 2017 edition of De Ateliers Offspring demonstrates a comparable dynamic, in which the studio, with its immanent rules, processes and codes acts as a catalyst for artistic production – sometimes going so far that they seem to evoke entirely different worlds. Worlds with their own rules, their own unique norms, not necessarily easy to grasp, but consistent and strong. This other world artists construct can bring us to another space, another city, to distant states where our established rules do not prevail. But like the deep state in contemporary politics, it affects our position and experience of where we are. *Deep State, Offspring 2017* proudly presents the work of Johannes Böttner, Giulia Cenci, June Crespo, Inga Darysz, Mary Furniss, Kevin Gallagher, Hadrien Geremon, Michael Guidetti, Philipp Gufler and Thomas Hämen.

— Lara Almarcegui and Martijn Hendriks

Thomas Hamén Deep State Mary Furniss
Philipp Gufler June Crespo Hadrien Gerenton
Michael Guidetti Inga Danysz Johannes Büttner
Giulia Cenci Kevin Gallagher

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