



K O N I N K L I J K E N E D E R L A N D S E  
A K A D E M I E V A N W E T E N S C H A P P E N

**Dr A.H. Heineken Prize for Art 2010 awarded to Mark Manders**

Your Royal Highness,

Members of the Board of the Dr H.P. Heineken Foundation

and the Alfred Heineken Fondsen Foundation,

in particular their chairwoman, Mrs. De Carvalho,

Esteemed laureates,

Ladies and gentlemen,

The jury for the Dr. A.H. Heineken Prize for Art is pleased to present the 2010 award to artist Mark Manders. The jury members praise Mr. Manders (born 1968) for using imagery to create an intriguing world of his own, one that plants itself deep in the memory and that leaves ample scope for free association. They also appreciate the steady development of his oeuvre, which has gained the artist renown beyond the borders of the Netherlands.

Mark Manders is known for his installations, drawings, sculpture, films and publications. His works are not isolated creations, but part of an overall project that he refers to as a 'self-portrait as building'. The 'building' is an imaginary structure undergoing continuous expansion. In this process, Manders studies the interaction between objects and human thought. He believes that the tangible world provides access to another, invisible world of ideas. He sees his work as representing the flow of his own ideas and meditations, which is halted at a crucial moment. His work sometimes appears to be based on the hermetic imagery employed by alchemists. The text accompanying the mysterious woodcuts that make up the *Rosarium philosophorum* of 1550 states: '...where we have spoken most plainly there we have most of all concealed and hidden it, yet not under riddles and dark questions, but we have spoken unto the artificer under plain order of speech and have delivered it in the order of talk" (cf. <http://www.alchemywebsite.com/rosary5.html>).

Manders uses a variety of different materials, including wood, iron, plastic, rope, sand, paper and even teabags. His works are made up of familiar elements, for example a human figure, a rat, a table, a chair or a factory chimney, combined into puzzling compositions. Titles like *Balancing Act*, *Livingroom Scene*, *Writing Room/Fiction Machine* or *Isolated Bathroom* turn them into a world of poetic association. His work has an astonishing visual presence that stops passers-by in their tracks.

Mark Manders was born in Volkel, the Netherlands, in 1968. He attended the Arnhem Academy of Art and Design. His work has been exhibited extensively both in the Netherlands and abroad. He has had one-man shows at the Kröller-Muller Museum in Otterlo, the Netherlands, the Kunsthaus Zürich Museum for Modern Art, the Municipal Museum of Contemporary Art in Ghent, the Pinakothek der Moderne in Munich, the Irish Museum of Modern Art in Dublin, the Berkeley Art Museum and the Art Institute of Chicago. Manders has also exhibited in numerous group shows, for example at the São Paulo, Berlin and Venice Biennales and at Dokumenta in



Kassel. He is a recipient of the Prix de Rome and the Philip Morris Art Prize. Mark Manders' work has been acquired by an impressive number of museums, including the Stedelijk Museum in Amsterdam, the Van Abbe Museum in Eindhoven, the Museum voor Moderne Kunst in Arnhem, the Museum of Contemporary Art in Antwerp, the Municipal Museum of Contemporary Art in Ghent, the Pinakothek der Moderne in Munich, the Irish Museum of Modern Art in Dublin, the Kunsthaus Zürich Museum for Modern Art, the Museum of Modern Art in New York, the Museum of Contemporary Art in Chicago, the Walker Art Center in Minneapolis and the Los Angeles Museum of Contemporary Art.

Mr. Manders was unable to join us today to take receipt of his prize. He has an exceptionally good excuse: tomorrow is the official opening of his solo exhibition at the UCLA Hammer Museum in Los Angeles. In 2011, this important show will travel to the Aspen Art Museum and the Walker Art Center in Minneapolis.