

## CRITICS' PICKS

**Angela Bulloch**

**WITTE DE WITH**  
Witte de Withstraat 50  
January 21–April 9



**Angela Bulloch, *Anarchy*, 2004**, gouache on wall, dimensions variable.

Angela Bulloch is well known for questioning the informational status of art, and undoubtedly, the works on view in her current survey exhibition reveal an examination of the place and purpose of an artwork (and therefore the artist) in our exceedingly nonlinear information age. How can artists organize, re-present, and therefore influence the changing perceptions of contemporary society? It is no small task.

In the exhibition, three seemingly independent “Drawing Machines,” from 2011 and 2012, perform a systematic choreography of marking lines on the gallery wall, but they are in fact activated by specially commissioned music and the presence of visitors. On the same floor, a small collection of her emblematic “Pixel Boxes,” installations created in 2003, 2004, and 2005, re-present television programs and films in their most reduced form: pixels. But certainly the standout works here are the wall murals that cover the entire third floor—which form part of her ongoing “Rules Series.” These present an imposing take on the regulations, definitions, and limits of societal infrastructures; incorporating materials that range from the rules that were given to Bulloch after she accepted an invitation from the British government to an evening that honored cultural producers to a selection of statements on political anarchy, each of these monumental wall paintings is a skillful collage of information.

Bulloch is adept at providing the viewer with striking amounts of information, but her works are so intricate that it is difficult to fully grasp or process this knowledge and take it out of the museum. Do intelligent artworks that flirt with engagement have an obligation to permeate society or may their breadth be circumscribed by walls of the institution without compromising their effectiveness? The fact that this question pops up over and over again in this show, in a world inspired by new forms of engagement, makes this exhibition truly worthwhile.

— **Huib Haye van der Werf**