

Cardena promotes that the words fuck, cunt and dick should not be used in a negative sense. By giving out flyers at the Central Station in Amsterdam in 1976 he spreads his own sacred words: 'Be proud of your sexual body', 'Don't say fuck with a debased intention. Isn't this a beautiful act?'

In terms of heating up the senses, for Cardena cooking shared first place with sex. Refined cooking evokes love and warmth in many of his works. His favorite cookbook, 'Modern Cooking' by Paul-Henri Pellaprat takes on biblical form in "Cardena reads hot passages from the holy bible and Pellaprat's modern cookery book".

Apart from his infatuation with food and sex, Cardena also loved chess. It was interwoven in his daily life but also in his art. In an early performance at In-Out Center he 'warmed up' a chess game by Marcel Duchamp and Marshall. In museum Boijmans van Beuningen he played with Dutch chess legend Timman; the sets were laid out with spaghetti sticks, when they were done they were put in a pan, boiled and later served to the public.

The exhibition at the ROZENSTRAAT – a rose is a rose is a rose is co-curated by Corinne Groot and Rob van de Ven. The show presents various 'warming up' pieces from the 70's, found in private and public collections. There are some early "zipper" drawings from the 60's and a range of videos is presented. Cardena is considered a pioneer for his early use of video in an interdisciplinary way, sometimes incorporating dance, and experimenting with technical possibilities. Documentation is an integral part of the show. There are original photographs of Cardena's performance in 1969 at Kasteel Drakensteyn, where he warmed up one wall of the royal castle and arranged a 'symphony for 7 waiters' in which Prins Claus participated. Also have a look at the menu cards with mouthwatering dishes, to heat up all visitors..

The exhibition is not static and does not solely present Cardena's work. It is in constant state of flux; several young artists will react to Cardena's work and their interventions will reshape the show every few weeks.

Artun Alaska Arasli, Christian Friedrich, Mauricio Limón de León and Freek Wambacq are invited to intervene with the main exhibition. Each of them will have their own intervention for a period of two weeks which creates a continuously changing perception of Miguel-Angel Cardenas work. In addition to the show will have a full program of lectures, screenings and performances. Please look at our website www.rozenstraat.com for the full program.

MIGUEL ÁNGEL CÁRDENAS

Miguel Ángel Cárdenas was born in El Espinal, Colombia, in 1934 and died in Amsterdam, the Netherlands, in 2015. He studied architecture at the Universidad Nacional in Bogota (1952-1953) and visual arts at the Academia de Bellas Artes (1955-1957) and the Escuela de Artes Gráficas in Barcelona (1962), before moving to the Netherlands where he lived for the remainder of his life and adopted the artistname Michel Cardena. In 1964 Cardena was included in the seminal exhibition "New Realists and Pop Art," which travelled from the Gemeentemuseum The Hague to Vienna and Brussels. In 1972 Cardena established an artist-run space called the In-Out Center along with a group of Amsterdam-based international artists. The In-Out Center hosted exhibitions of early video and performance art in addition to supporting conceptual and collaborative projects. Cardena's work is in the collections of the Stedelijk Museum, Amsterdam, Netherlands; Moderna Museet, Sweden; Gemeentemuseum, The Hague, Netherlands; and Museum Boijmans Van Beuningen, Rotterdam, Netherlands, among others. His work was recently exhibited at the Instituto de Vision, Bogota, Colombia (2015) and at Andrea Rosen Gallery in New York (2017) and will be part of the exhibition 'I am a native foreigner' opening at the Stedelijk Museum Amsterdam in September 2017.

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ROZENSTRAAT – A ROSE IS A ROSE IS A ROSE

The new project space ROZENSTRAAT – a rose is a rose is a rose emerged from a necessity to protest against the downfall of independent project spaces in Amsterdam. After the closure of Stedelijk Museum Bureau Amsterdam (SMBA) a few Amsterdam art professionals took over the space to maintain it as an exhibition platform for experimental contemporary art. To ensure the artistic infrastructure in these times of continuing budget cuts and political uncertainty it's important to join forces and create new initiatives and nourish new ideas.

ROZENSTRAAT – a rose is a rose is a rose emphasizes on experimental art with a focus on social-political issues. We aspire to represent (and critically reflect on) a diverse range of artistic interests and cultures. The exhibited artists are chosen for their thematic research and pioneering role within the arts. And often it will prove to be the first encounter with their work in Amsterdam or the Netherlands.

SAN SERRIFFE II

San Serriffe II will curate book selections which respond thematically to the exhibitions taking place at ROZENSTRAAT – a rose is a rose is a rose. The book selection will form a theoretical and associative extension of the topics addressed during the exhibitions, and visitors will be able to experience the exhibition at a different pace. The selection of books will also form a basis for events in the form of lectures and reading groups.

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