Visitors guide
Fall 2016

Program September 2016 — January 2017

Para/Fictions
Lucy Skaer — *One Remove*
15 July — 2 October 2016

Mark Geffriaud — *two thousand fifteen*
14 October 2016 — 15 January 2017

GROUND FLOOR

In the Belly of the Whale
9 September — 31 December 2016

SECOND FLOOR

WDW25+
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THIRD FLOOR

Director's Welcome

In an age of constant reformations, be they aesthetic, political, ecological, and even spiritual, what is the responsibility of art institutions? As such, can artists become active co-creators of institutions, their politics, and representations? This is a question both artists and institutions such as ours must continuously ask themselves. This Fall, we are presenting a program exclusively proposed by our curatorial team as to proactively trigger dialogue through which to reflect upon the projected role of artworks today as well as their relevancy and links to the context in which they are conceived and presented.

In the Belly of the Whale on our second floor takes the story of Jonah and the whale as its departure point so as to investigate how art works have been transformed through context, display, and inscription. With its investigations anchored through the work of three eminent scientists—physicist and meteorologist Charles Thomson Rees Wilson, psychologist Paul Ekman, and neurologist Jean-Martin Charcot—the exhibition, curated by Adam Kleinman and Natasha Hoare, positions contemporary art works as phenomena that are able to trace shifts in social and political realities, and in turn shape them.

On our third floor, Witte de With continues to confront its collection of traces from past decades of exhibition-making. Kasper Bosmans is invited to plunge and shred through Witte de With's archives as to populate it with what was never considered; in fact by looping in radical artist Asger Jorn's photographic archive

10,000 *Years of Nordic Folk Art*, a project part of his Scandinavian Institute for Comparative Vandalism, which he founded as an interdisciplinary institute with the aim of 'vandalizing' art history. Curated by Samuel Saelemakers, Bosmans' installation is part of a year-long series of artistic and curatorial approaches Witte de With has commissioned as to not only engage with canonical moments in our own history, but also to provide a platform for previously unacknowledged cultural histories and figures whose presentation would loop back into and supplement our archive. In November, we will also see interventions by artists Adriana Ramić and Fabian Bechtle, both proposing access to the institution's inner life, as organized by Marie Egger, our Curatorial Fellow 2016.

All these projects hopefully will act as a humble reminder how artists are the ultimate visionaries of (art) histories as well as their immediate cultural and political contexts.

And last but not least, on our ground floor, Witte de With continues its program of solo projects, under the rubric of *Para|Fiction*s, in which Lucy Skaer instinctively and sensually responds to *The Waves*, one of Virginia Woolf's most experimental novels, to be followed by a commission by Mark Geffriaud, whose departure points include narrative elements from Samuel Beckett's short novel *Company*.

With best wishes for the Fall!

Defne Ayas

Para | Fictions

If both art and literature constitute forms of thought, what is generated or lost in slippages, translations, and activations between the two? Are their dividing lines arbitrary or highly dissoluble? How do both forms enfold and unfold across the exhibition space? What relates making to writing, viewing to reading?

In January this year Witte de With launched *Para | Fictions*, a cycle of sustained investigations on its ground floor, which take these questions as their focus through the practice of six artists; Calla Henkel & Max Pitegoff, Mark Geffriaud, Laure Prouvost, Oscar Santillan, and Lucy Skaer. Each project on display presents a different artistic methodology that traces each artist's visual interests and literary underpinnings to seek the viability of re-positioning 'reference' as 'form', 'translation' as 'co-authorship'.

The *Para | Fictions* series has been provoked by the particular correspondences between literature and visual arts in contemporary culture; a landscape made up of disparate yet relatable topographies of influence branching into fiction as a research methodology and theoretical discourse around the fictional nature of the contemporary itself.

Lucy Skaer
One Remove
15 July – 2 October 2016
The Waves (1931) by Virginia Woolf trembles on the borderline of 'failing' as a novel, whilst simultaneously obstinately insisting on its own textuality. In his 1931 review of *The Waves* one critic notes of Woolf, "In creating new forms, she has found new materials to fit them." Skaer follows this thread in sculptural terms, using the carte blanche of fiction. Inlaid antique furniture, customised modernist tables and woven Berber carpets form a scene which is also a blockade or refusal of the exhibition space.

Mark Geffriaud
two thousand fifteen
14 October 2016 – 15 January 2017
Geffriaud presents new work departing from the narrative elements deployed by Samuel Beckett in his short novel *Company* (1979). Geffriaud uses projections, a voice-over and a revolving door to test and evoke the structural and durational characteristics of cinema and literature.

UPCOMING
Laure Prouvost
27 January – 9 April 2017

Rotterdam Cultural Histories #9 Manifesta 1 Revisited

Rotterdam Cultural Histories #9 revolves around Manifesta 1, the travelling European biennale that had its very first edition in Rotterdam from June to August 1996. Through never before shown archival and video material, this edition of *Rotterdam Cultural Histories* aims to shed some light on the coming about of the first Manifesta Biennale and the artworks shown.

The biennale was an initiative by founding director Hedwig Fijen and Joop van Caldenborgh (first chair of Manifesta Foundation), aiming to create a format for a travelling art manifestation based in local institutes in different cities every two years. Manifesta 1 was held in 16 art institutions and 36 public spaces in Rotterdam—including Villa Alckmaer (the predecessor of TENT), Witte de With Center for Contemporary Art, and V2_—and was one of the first international biennales to advocate cooperation with local institutions and artists on such a large scale. Another remarkable part of Manifesta 1 was the selection of not one, but five curators: Katalyn Neray (Hungary), Rosa Martinez (Spain), Viktor Misiano (Russia), Hans-Ulrich Obrist (Switzerland), and Andrew Renton (United Kingdom).

The first edition of Manifesta focused on subjects related to contemporary Europe, such as migration, translation and communication, community and politics. All the works displayed at Manifesta 1 were specially made for this edition and many of the participating artists, now world-renown, where exhibiting outside their own countries for the first time in their career. In this archival presentation, next to contributions by artists like Maria Eichhorn (Germany), Ayşe Erkmen (Turkey), Vadim Fishkin (Russia), IRWIN (Slovenia), and Huang Yong Ping (France/China), special attention is given to the work of Russian artist Oleg Kulik and NEsTWORK, a Rotterdam based artist initiative.

During Manifesta 1, Oleg Kulik performed *Pavlov's Dog,* now known as a key piece in his œuvre. For weeks Kulik took on the identity of a dog, living 24 hours a day at V2_ Institute for the Unstable Media while taking intelligence and physical tests in a 'laboratory'. NEsTWORK was an initiative by artist Jeanne van Heeswijk, set to give Manifesta roots in the local art community. This diverse group of Rotterdam based artists created eighty-seven daily programs with activities, performances, concerts, films, lectures and debates at several locations in the city.

Rotterdam Cultural Histories is a collaborative project between TENT and Witte de With Center for Contemporary Art that explores our common roots in Rotterdam and articulates meeting points between both of our programs. *Rotterdam Cultural Histories* is conceived by Defne Ayas (Director of Witte de With) and Mariette Dölle (former Artistic Director, TENT).

Exhibition Floor Plan
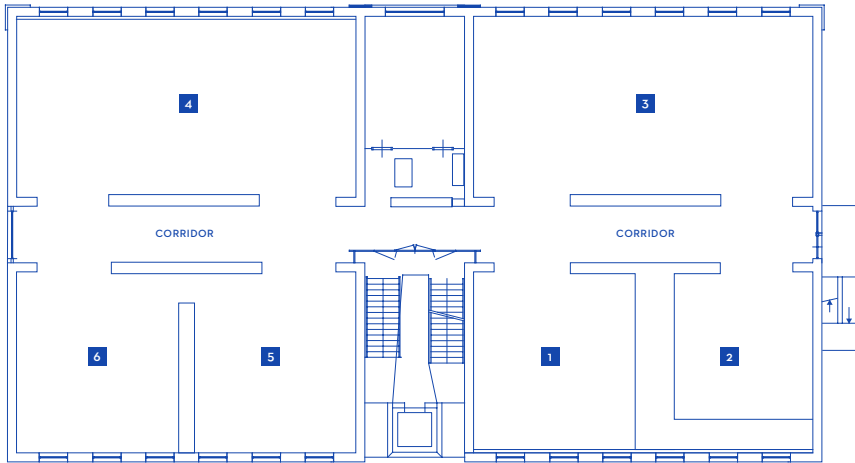
In the Belly of the Whale

Drawing from the biblical story of *Jonah and the Whale*—in which the prophet's resolve and message is galvanized whilst he meditates within the dark body of the great beast that has swallowed him whole—this group exhibition brings together artworks and objects to trace various transformations of meaning, reception, and use over time. *In the Belly of the Whale* plays content against its framing to question both how an artifact references a given historical moment and how different modes and moments of display affect signification. Or, to present these questions in another way: do images and artifacts indicate fixed meanings independent of their context, or are they inherently unstable, and tempered by situational and institutional inscription?

Foregrounding their conditions of presentation, ownership, reception, and provenance, artworks, artifacts, and their passage through time and narrative discourses are played off the figure of the cloud chamber—an early twentieth century device that used water vapor to mark the movement of subatomic particles, and which laid the ground for the study of particle physics by photographing the patterns these movements produced. Likewise, the works exhibited are positioned as 'objects' caught in motion, images whose trajectories operate to articulate power structures, disrupt official histories, colonial legacies, and other forms of epistemological violence.

Objects are not only molded by reality, they can actively produce new realities as well. A section of the exhibition seeks to address this ability, both through affect and scientific ideals of verifiability. Here the figure of Charcot, a neuroscientist central to the pathologization of hysteria as a medical category, looms large—

particularly through his use of photographic taxonomies as a form of evidence. His findings underpin contemporary facial recognition techniques and research into micro-histories of photography that undermine the medium's claim to objectivity.

Like fragments or links in a larger system, the works collected here offer perspectives with which to bounce aesthetic concerns against the political environment in which they were birthed or later received. Eschewing any neat synthesis, the show instead parallels the sense of investigation from within.

PUBLIC PROGRAM
Every contact leaves a trace: follow the...
Saturday 19 November 2016, 7pm
Learning from the means of the investigative journalist, the researcher, and the detective alike, this conference tracks the back-and-forth circulation of objects and ideas through various points of contact such as ownership, display, and use. The conference looks at how the exchange of goods and ideas can map relations, hidden narratives, and other social and political formations both intrinsic and extrinsic to the object itself.

EXHIBITION READINGS
For the duration of the exhibition, 'guest readers' are invited to respond to the choices and methodologies deployed in the exhibition.

9 September 2016: Aaron Schuster
21 October 2016: Maaike Lauwaert
18 November 2016: Aaron Peck
2 December 2016: Nicoline van Harskamp

Works

Tania Bruguera
Opening Session of the foundational process of INSTAR Instituto de Artivism Hannah Arendt, 2015

How can we measure the affective potential of an artwork? On May 20, 2015, as part of the Havana Biennial, Cuban artist Tania Bruguera staged a reading of Hannah Arendt's *The Origins of Totalitarianism*. The date of the reading—Cuba's Independence Day—was significant for it had not been officially celebrated since the early 1960s (the celebration was shifted to July 26, a date marking the beginning of Fidel Castro's armed struggle against dictator Fulgencio Batista). Prohibited from performing in public, Bruguera moved the reading session into her home (which also houses Bruguera's *Hannah Arendt International Institute of Artivism*) and installed loudspeakers pointing out to the street. The state responded by dispatching a brigade of workers to drill along the length of Tejadillo Street to drown out the performance. Bruguera was arrested and freed shortly afterwards.

Van Abbemuseum Eindhoven and International Academy of Art Palestine (IAAP)
Picasso to Palestine, 2011

In 2011, *Buste de Femme* (1943), a painting by Pablo Picasso, made the journey from the Van Abbemuseum in Eindhoven to the International Academy of Art Palestine in Ramallah. Conceived by artist Khaled Hourani, the project radically challenged the limits of museological process, transforming a hypothetical and potentially absurd idea into reality. Moving across olympian hurdles of transportation, insurance, and installation, crossing borders permeable to goods, not people, each process traced the lines of occupation and demonstrated the radical potential of international museum loans. The painting is now inscribed with its geographical passage, radicalized by the act of movement encoded in its provenance.

Hamza Halloubi
Nature Morte, 2013

Nature Morte traces the response of artist Hamza Halloubi to the life and work of Italian painter Giorgio Morandi (1890–1964). The film juxtaposes Morandi's still life paintings with images drawn from art history and events during the part of the twentieth century termed by Marxist historian Eric Hobsbawm as "the age of extremes". The film questions the relationship between artists and the political realities in which they exist, and the validity of the inscription of these works in their times. The stillness of Morandi's paintings is read by Halloubi as a quality that imbues them with a resistance to time and history. The film thus performs a paradoxical double-bind of placing the painter's work in a historical trajectory only to reassert its timelessness.

Advancing American Art, 1946–47

Can a work's reception radically alter it as an art object? *Advancing American Art* was the title of an exhibition of paintings purchased and organized by the American State Department Office of International Information and Cultural Affairs in 1946. As an early example of the United States' cultural diplomacy, the show was intended to travel across Europe and Latin America for five years promoting "the most advanced currents in America today", showcasing the creative and intellectual freedom American artists enjoyed in a democratic society in order to counteract the steady encroachment of communism—here, the state

explicitly attempted to mobilize art's intrinsic affective potential. However, the seventy-nine oil and thirty-eight watercolor paintings by artists including Stuart Davis, Marsden Hartley, and Georgia O'Keeffe, engendered sharp criticism by traditionalist artists and conservative Congressmen who judged modern art to be subversive and informed by a leftist ideology. After the House Un-American Activities Committee (HUAC) had eventually ascertained that twenty-four of the forty-seven artists were associated with leftist political activities, the then Secretary of State, George C. Marshall, recalled the exhibition in February 1947—just one year after the initial purchase.

Käthe Kollwitz
Deutschlands Kinder hungern!
(Germany's children are starving!), 1923
One image, two very different political destinies. In the early 1920s, Käthe Kollwitz created this lithograph as an anti-war response to the plight of starvation-struck post-war Germany. The image was used to create powerful posters for various groups, including the Internationale Arbeiterhilfe (international workers' welfare organization). A decade later the Nazi government appropriated it for propagandistic ends claiming that it showed victims of communism. Paradoxically, at the same moment the government forced Kollwitz to resign from her position at the Prussian Academy of Arts (she was the first woman to hold a role there) and removed her works from museum collections.

ROOM 2

Emily Jacir
ex libris, 2010–12
ex libris commemorates the approximately thirty thousand books belonging to Palestinian homes, libraries, and institutions that were looted by Israeli authorities in the aftermath of the 1948 Palestine War. Six thousand of these books are kept and catalogued at the Jewish National and University Library in Jerusalem under the designation 'A.P.' (Abandoned Property). Jacir photographed inscriptions in

the books, the names of their previous owners, notes in the margins—traces of their origins and stark reminders of the assimilation of this body of knowledge by a colonizer. Their fate and ultimate absorption or non-absorption into the rest of the library is dictated by the appropriators.

ROOM 3

Pratchaya Phinthong
Broken Hill, 2013
The Broken Hill skull is the first early human fossil found in Africa and provided the primary evidence to support Darwin's theory of evolution, proposing humans as the natural descendants of primates. Discovered by Zambian miners in 1921, the skull was taken to London by the British colonial authorities who later sent a replica replacement back to the Museum of Natural History in Zambia. Here, Phinthong presents a replica of the replica skull, staging another remove in provenance and authenticity, deftly examining how histories are performed through objects. Britain's colonial legacy is traced through the skull's replica, symptomatic of a power structure that worked both though economic exploitation—the skull was found in a British lead and zinc mine—and ownership of cultural narratives. Photographs document an exhibition of the work in a London gallery, where museum curator Kamfwa Chishaca from Zambia narrated the story of its removal.

Adam Broomberg and Oliver Chanarin
Untitled (165 portraits with dodgers), 2012
Strip Test 1, To Photograph the Details
of a Dark Horse in Low Light, 2012
"Nothing seems to escape representation when representation itself is represented."
—David Caroll, *Paraesthetics: Foucault, Lyotard, Derrida* (1987)

What ostensible truth does photography support and how do contemporary practices problematize these, especially within the realm of ethnography? *Untitled (165 portraits with dodgers)* forms part of a body of work

titled *To Photograph the Details of a Dark Horse in Low Light*, in which artists Adam Broomberg & Oliver Chanarin explore the history of a Kodak film released in the 1980s that was unable to differentiate the tones of darker skin—filmmaker Jean-Luc Godard famously refused to use the film when on assignment in Zimbabwe claiming it was inherently racist. It was only after the confectionary and furniture industries complained that the film could not capture their products that Kodak addressed the issue. Broomberg & Chanarin cite the influence of filmmaker Jean Rouch, whose technique of 'shared anthropology' refused to obscure the non-neutral authorial status of the ethnographic director, foregrounding the entanglements of modes of representation in colonial discourse. Here 'dodgers' block the faces of the portrait sitters as the darkroom technique of 'dodging', used to lighten areas of an image, is made visible to render the subjects of the photographs at a remove.

Jeremy Shaw
Towards a Universal Pattern Recognition, 2016
Arms raised to the skies, mouth open in ecstasy: *Towards a Universal Pattern Recognition* depicts moments of religious rapture gathered from newspaper photo archives. Each image is diffracted through a prismatic lens of acrylic, summoning the kaleidoscopic vision of psychedelic imagery from the 1960s, whilst also suggesting a cold machine eye. Shaw speculates on the resistance of mining these sublime transportations by A.I. facial recognition systems that have quantified and commoditized our expressions. Is there something intrinsic to transcendental states that refuse such quantification?

CORRIDOR

Jean-Martin Charcot
What power do images wield and to what extent are they reliable for evidential purposes? In the nineteenth century, Jean-Martin Charcot—the 'father of modern neurology'—

sought to determine the origins of hysteria. Until the seventeenth century, the term hysteria (ancient Greek *hystera*; womb) had referred to a mysterious disease that was generally believed to be specific to sexually inactive women. At the Salpêtrière Hospital in Paris (also known as 'Women's Hell' or 'Second Bastille'), using controversial techniques such as hypnosis and magnets, Charcot examined several 'hysterical' women including a young girl named Augustine. He documented, sketched, and photographed the various stages of her attacks: the epileptic phase, followed by a state of buffoonery, in which she contorts her body, and the phase of 'passionate positions' in which Augustine rears up before pausing in a prayer pose and talking nonsense. Charcot used the photographs as evidence for the pathologization of hysteria. Consequently, and due to Charcot's failure to recognize subtle neurological disorders and other medical conditions that actually gave rise to the alleged symptoms of 'hysteria', a massive inflation of the pseudo-diagnosis of 'hysteria' occurred.

Paul Ekman
New Guinea Man Photo Set 2, 1971
Dr. Paul Ekman is a researcher and author best known for furthering our understanding of nonverbal behavior, encompassing facial expressions and gestures. In 1967, Dr. Ekman traveled to Papua New Guinea to further study the nonverbal behavior of the Fore people, an, as Ekman called it, "isolated, Stone Age culture" located in the South East Highlands. His research provided the strongest evidence to date that Darwin, despite the counter claims of Margaret Mead, was correct in claiming facial expressions are universal. The collection of four black and white photographs shown here depict tribesmen's expressions of happiness, anger, disgust, and sadness.

In addition to his scientific research, Dr. Ekman is an advisor to Emotient Inc., a start-up recently bought by Apple that studies sentiment analysis based on facial expressions so

as to advance emotion-aware computing. Early maps of micro-expressions, which, in theory, give away signs of deception, were controversially adapted by the Unites States Transportation Security Agency for their Screening Passengers by Observation Techniques program.

Charles Thomson Rees Wilson
Cloud Chamber Slides, 1911–13

Charles Thomson Rees Wilson was a Scottish physicist and meteorologist who won the Nobel Prize in 1927 for his invention of the cloud chamber, a sealed environment containing a supersaturated vapor of water or alcohol. Rees Wilson was inspired to create the chamber after becoming fascinated with the development of clouds at an observatory on the summit of Ben Nevis, the highest mountain of Scotland. Initially, Wilson intended to study cloud formation in general with the device; however, he observed that it could be used as a particle detector—when microscopic charged particles, such as alpha or beta particles, transit through the chamber ions condense along the path and leave a visible trail that can be photographed and analyzed. What new readings of art objects open up when viewed in parallel to the cloud chamber's process of tracking unseen phenomena?

ROOM 4

Britta Marakatt-Labba
The Crows, 1981

"Since the end of the 70s I have been doing narrative embroidery that depicts scenes from everyday Sami life, political reflections, stories of Sami culture and history and Sami mythological pictures. Embroidery work requires an aesthetic based on slowness. It is a journey in time and space in which every stitch breathes experiences and reflection, and creates stories."
—Britta Marakatt-Labba

One of these stories is on view at Witte de With, namely, the history of the Alta Conflict,

a series of protests in the late 1970s and early 1980s over the construction of a hydroelectric dam on the Alta River in Northern Norway. The power station pitted both environmentalists and the local indigenous Sami peoples against the unilateral planning efforts of the Norwegian Parliament. In the fall of 1979, activists staged two conjoined acts of civil disobedience; a sit-in at the dam site itself was linked to a group of Sami hunger strikers outside the Parliament building in Oslo. *The Crows* revisits the dam-side occupation by presenting a murder of crows morphing into the policemen who confronted the protestors at the height of the controversy. Although the dam was ultimately built, the Alta Conflict placed both ecological and indigenous issues onto the national agenda. Thus the conflict culminated in various policy changes—such as the Finnmark Act (2005), which transferred a majority of the region's land management to a local agency—while stoking concern for Sami heritage and their rights in general. Embroidered at the height of the conflict, *The Crows* is both an symbol of that particular struggle as well as a reminder that the fight for greater Sami and indigenous representation still continues till this very day.

Mariana Castillo Deball
El donde estoy va desapareciendo /
The where I am is vanishing, 2011

"I began to forget where I came from. My shapes went mute." The Borgia Codex is one of the few manuscripts from pre-Columbian times, surviving both the Spanish invasion of Mexico and the destruction of the culture of the Aztecs. Rendered on animal skins folded into 39 sheets, it records rituals, divinations and weather patterns. In *El donde estoy va desapareciendo* Mariana Castillo Deball creates a meta-version of the codex that tells the story of the object itself, from the hunting and skinning of a deer, to its passing through various hands. A film tracks over the artwork narrating how the object was brought to Europe to be stored for several hundred years in the Vatican collection in Rome, before finally being identified by

the Prussian scientist Alexander von Humboldt in 1805. The objects' odyssey is narrated in the languages of its various owners, tracing a history of the rise and fall of empires and colonial powers through the possession of cultural heritage. Original drawings Deball made to create her own codex are also on display.

Minia Biabiany
the unity is submarine, 2015

On June 22, 1962 Air France Flight 117 crashed into a forested hillside in Guadeloupe under suspicious circumstances. The investigation following the crash could not determine the exact reason for the incident and proposed a combination of atmospheric disturbances and various human errors as possible causes. All 113 passengers onboard died; among them was the poet Paul Niger (the pen name of Albert Beville) and the politican Justin Catayée, two activists vital to independence movements against French colonial power. Artist Minia Biabiany's installation stages a mythopolitical retelling of this event and its obscured causes and consequences. Salted objects based on remnant plane wreckage from the crash site, as well as those based on plants cultivated in French colonies, cover the gallery space. Biabiany plays on the paradoxical nature of salt as a material: both in its preservative and corrosive properties. As parts of Flight 117 also fell into the sea and are buried therein, *the unity is submarine* evokes how silenced or lost testimonies are unable to give closure to the event, leaving it to linger on in our collective memories through doubt.

ROOM 5

Amie Siegel
Provenance, 2013; *Lot 248,* 2013;
Proof (Christie's 19 October, 2013), 2013

Provenance, a three-part installation, traces the global trade of furniture from the Indian planned city of Chandigarh, in reverse. Following the partition of India in 1947, the then Prime Minister, Jawaharlal Nehru, commissioned several European Modernists to envision an administrative seat for the newly divided region. In addition to producing a celebrated yet controversial plan, Le Corbusier and Pierre Jeanneret, designed and built several structures including the city's Capital Complex—declared a UNESCO World Heritage Site this July. Utopic in scope, the architects outfitted many of the buildings with original furnishings including tables, chairs, settees, desks, etc. Many of these pieces, however, have recently been acquired, crated, and sold by auction houses the world over for commanding prices. Charting the movement of several pieces, the film begins in their new settings: lavish New York City apartments, posh London townhouses, lux Belgian villas and the salons of avid Parisian collectors. From here, *Provenance* tracks backwards through history documenting these items' sale at auction, their display at preview exhibitions and the related photography used for the auction catalogues, to their restoration, and shipment form Indian ports—ending finally in Chandigarh, a city in a state of entropy.

On October 19, 2013, *Provenance* was auctioned in the Post-War & Contemporary art sale at Christie's in London, turning the film into another object at auction, inseparable from the market it depicts. *Lot 248*, a second film, captures the auction of *Provenance*, becoming a mirror of the first, repeating and completing the circuit of design and art that define speculative markets. Capping the installation is *Proof (Christie's 19 October, 2013)*, a facsimile of the auction's catalogue paper for *Provenance*, embedded and preserved in a Lucite frame.

ROOM 6

Susanne Kriemann
Pechblende (Chapter 1), 2014–16

Highly radioactive and uranium rich, 'pechblende' or uranite, was relentlessly mined in the Ore Mountains of the former German Democratic Republic between 1946 and 1989 to make yellow cake, ultimately facilitating nuclear armament in the USSR. Despite the

toxicity of the mines, and the documented health threats to the miners who worked there, the landscape of the Ore Mountains has now been transformed into a tranquil mountain vista, with few recognizable traces of the still-radiating industrial worksites.

In *Pechblende (Chapter 1)* Kriemann incorporates a range of objects lent by the Museum Uranbergbau Schlema, including tools, chains, and clothing, that together refer to the toxic history of uranium mining and its impact on the body of the miner. Illuminating these objects with an inverted camera obscura—the world is inside the box—Kriemann reflects on the artistic possibilities of making the invisible percievable, whilst also presenting objects whose presence evidences intangible traces of radioactivity. These mundane objects become political ones with the potential of transformative affect in the nuclear arms and power debate.

Old Witte de With archival boxes, 2016. Photography: Aad Hoogendoorn

WDW25+

Organized with the particular question "What happens to art after an artist and an institution come into contact?", *WDW25+* sets a growing, living collection in motion; tracing contemporary artistic practice through never before gathered in-house materials and their extended networks at and around Witte de With. Building on its rich exhibition history, extended slowly through material contributions, the collection-in-the-making includes primary source material, such as sketches and drawings, from artists and in-house team members, curatorial correspondence, artists' documents, as well as audio and video recordings of artist talks, lectures, and symposia.

As Witte de With confronts its collection of traces from past decades of exhibition-making, the center hosts a series of artistic and curatorial approaches to source materials from institutional and personal archives. The commissions in the series variously deconstruct and engage with canonical moments in our own history, and provide a platform for previously unacknowledged cultural histories and figures whose presentation will loop back into and supplement Witte de With's archive.

Exhibition Floor Plan
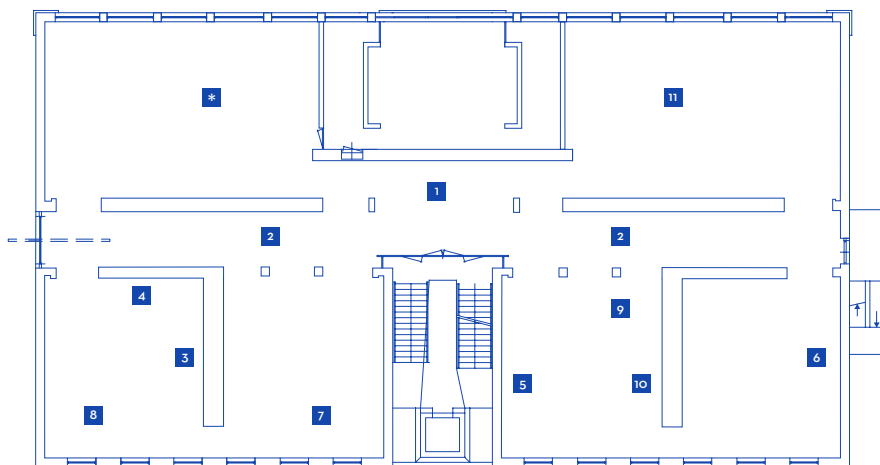
1–10   Kasper Bosmans – *Decorations*
11   Fabian Bechtle and Adriana Ramić – *Rome Was Built For A Day*
*   Witte de With Archive / Workspace

WDW25+ Commissions
Decorations
Kasper Bosmans

1.

In his ongoing series of 'legend' paintings, Kasper Bosmans subjectively gathers information to create painted circumscriptions that refer to what he calls specimens: intentional objects existing independently from the paintings yet closely related to them. These paintings can be considered visual, synthetic sediments of conducted research and stand as new points of orientation and reference in relation to the material they capture.

For Witte de With, Bosmans extends this series by painting legends to accompany both the new works on view as well as select projects from the institution's past that he closely relates to. Using the lids of archival boxes as his canvas, Bosmans paints a visual encryption of the material and narratives contained in those boxes. As a long-term loan to Witte de With, the paintings are inserted in the very materiality of the archive as a silent presence, only to be revealed to future researchers. Acting as a sort of *ex libris* to the archive, these works can have a lateral impact on the interpretation and disclosure of the archive.

Although the archive interventions are not on view during regular exhibition hours, these paintings are made public during the artist talk on 18 October 2016.

2.

The Strait of Gibraltar—also the leitmotif of Yto Barrada's exhibition *A Life Full of Holes: The Strait Project* (2004)—is evoked by painting the official flags of both Gibraltar and Ceuta, on the African shore of the strait, onto two existing columns. In antiquity, this rocky gateway to Europe was also known as the Pillars of Hercules.

2.–6.

"[...] the paintings were executed using the kind of inexpensive techniques which ensure that they will not remain in place for all eternity. In an epoch where the tendency is to preserve every streak of paint emanating from an officially recognized genius's brush, like some priceless treasure, and where the painting-over of a wall decoration which has started to bore us to death is almost regarded as an act of barbarism, this alternative viewpoint has great moral value."
—Asger Jorn, *The Inherent Potential of Mural Painting*, 1952

For the five murals on view, Bosmans distilled a number of overarching themes from Witte de With's past program. These recurrent subjects— migration [2], sexuality [3], domesticity [4], urbanism [5], and ecology [6]—represent a subjective reading of what is often perceived as a canonical chain of exhibitions. Witte de With's program tends to be classified as an Apollonian absolute, yet any processing of historical information will always remain a subjective, or even subversive undertaking. Mythological narratives or stories seemingly made up of indubitable facts are edited through a personal filter, thus countering the impulse to lock-down meaning. Opting for a more abstract visual language, Bosmans' murals turn potentially heavy-handed topics into decorative, open-ended patterns.

After reading numerous descriptions and accounts of art works shown at Witte de With throughout the years, Bosmans was drawn to those cases where works had been recreated or restaged for exhibition purposes, such as for exhibitions like *Hélio Oiticica* (1992) and *Paul Thek: The Wonderful World That Almost Was* (1995).

7.
From the retrospective exhibition of Paul Thek's oeuvre Bosmans boldly revives an element from Thek's installation *Dwarf Parade Table* (1969); a small dog figure with eggs for nipples.

8.
This strand of pearls was made by Bosmans together with artist Marthe Ramm Fortun in 2014. The work is re-exhibited here as a nod to Massimo Bartolini who in 2001 applied pearls on every architectural edge of an entire exhibition space at Witte de With during *[squatters #2]*.

9.
Vermicular rustication is a masonry technique that was popularized in Renaissance architecture. Large stones used for the base layer of facades were chiseled in such a way they seemed to have been worm-eaten. This technique not only allowed for these stones to be carved into another pattern later on, they also evoked the sense that the palazzi decorated with this technique stemmed from an old tradition, referring to the strongholds of medieval times. Simultaneously, the carved pattern also underlines the vanity of these magnificent buildings, being eaten away at their very foundation.

10.
Prompted by the absence of folk art in Witte de With's exhibition history, *Decorations* also features photographs taken from artist Asger Jorn's archive *10,000 Years of Nordic Folk Art*, a project that is part of his Scandinavian Institute for Comparative Vandalism, founded in 1961 as an interdisciplinary institute aimed at 'vandalizing' art history. The core objective of the Institute was the publication of a number of photographic picture-books on ancient and medieval folk art in Scandinavia. The only part of this project that was actually realized is a book on the influence of the visual language of the Nordic Bronze Age on twelfth century graffiti in Normandy churches. Jorn understood vandalism not as a destructive gesture but rather as the playful displacement and compilation of signs and motifs. This creative vandalism operated from within a philosophical framework based on the dialectic between north (Scandinavian cultures) and south (Latin cultures), which manifested itself visually in a dialogue between meaning and mannerism.

PUBLICATION
Kasper Bosmans began his research for *Decorations* with a close reading of *20+ Years Witte de With*, an anthology published by the institution in 2012 that lists all exhibitions and other projects at Witte de With between 1990 and 2011. Bosmans made numerous annotations, footnotes, scribbles and sketches in the margins across the pages. Adding his own remarks and critical notes, and inserting photographs from Asger Jorn's *10,000 Years of Nordic Folk Art* collection, he opens up this well-edited historiography to new interpretations.

EVENT
Artist Talk
Tuesday 18 October 2016, 7pm
For one night only, the legend paintings Kasper Bosmans inserted into select archive boxes are made visible to the public. Together with curator Samuel Saelemakers, the artist talks about his process and research leading up to these and other new works on view. Bosmans also discusses his artist publication *Decorations*, an annotated and re-illustrated version of the *20+ Years Witte de With* book, originally published in 2011. For this Zoë Gray (Senior Curator WIELS, Brussels), former Witte de With curator and one of the original editors of the *20+* book, joins the conversation.

WDW25+ Commissions
Rome Was Built For A Day
Fabian Bechtle and Adriana Ramić

Rome Was Built For A Day sees the archive through two commissions by Fabian Bechtle and Adriana Ramić. A proposal to bypass chronological investigations into history of art and exhibitions, Witte de With's in-house materials are activated to yield various contributions on the third floor at the institute and in its digital channels.

Emerging from a relationship with an artificial neural network trained on Witte de With's digital archive of the past ten years, Adriana Ramić presents a fictitious exhibition. Each piece responds to a text. The texts were composed by a crude version of an autonomous brain—a program which is informed by the institution's data itself. Seeking to perplex anthropomorphism, Adriana Ramić's exchange with machine learning employs a certain brutalism of bureaucracy: it is regarding the process of exhibition making as an administrative gesture through documents preserved on the institute's working server since 2006. This project is part of a long-term research by Adriana Ramić on the question of materializing systems of cognition.

With an interest in the creation of memory Fabian Bechtle has frequently worked on archives. His contribution proposes an observant perspective on the archive of Witte de With. Entering it like a scene both the outward set-up as well as its inner transformations were scanned: in the video, the exhibition space resembles its appearance to date, but also seems to document a different time—in the future or the past. With this proposal of temporality as a possibility, the archive is read as a sculpture in process, a temporary topography or architecture of memory. In order to capture what is yet invisible but present, the camera pats down shelves, boxes and items. The signatures of all directors of the institute are to set into motion an artistic, discursive and administrative evolution of Witte de With. They are shown alongside in-house materials, while the archival work on the third floor continues. Presented on the third floor, the exhibition also makes use of an earlier set-up. It was initially created by deputy director Paul van Gennip and artist Pierre Bismuth for his solo show in 1997: Special filters on the gallery windows retain transparency but allow for a view outside, while removing just enough light for a clear video projection inside.

Rome Was Built For A Day is the title of a song by Lawrence Weiner. It was released on a record Weiner produced with Ned Sublette in 1997. An mp3 version of this album is part of former curator Juan Gaitán's research files in Witte de With's digital archive.

OPENING EVENT
Screening and Artist Talk
Thursday 10 November 2016, 7pm
Screening of *Sculpture: Constantin Brancusi* (26 min) by Alain Fleischer (1944, FR) followed by an Artist Talk.

Biographies

Mark Geffriaud's (1977, FR) work alludes to the compartmentalized and arbitrary nature of institutional processes and cultural transmission. His pieces borrow elements from such entities but their particular dynamic provokes cognitive processes that subvert them. The misunderstanding, the shuffle, the lucid, the superposition, these tropes are the critical tools that the artist deposits in the hands of the observer, championing a more lax understanding regarding the association of knowledge. Solo exhibitions of his work have taken place at The Kitchen, New York; Musée National du Jeu de Paume, Paris; and Palais de Tokyo, Paris. Group exhibitions include the Lyon Biennial, France; de Appel, Amsterdam; Le Plateau, France; and Tate Modern, London.

Lucy Skaer's (1975, UK) work often depicts relationships between abstraction and the direct material nature of objects. Many of her works refer to historic objects which are translated and re-contextualized in new mediums. Solo presentations include a mid-career retrospective at the Fruitmarket Gallery, Edinburgh; Murray Guy, New York; Tramway, Glasgow; Sculpture Center, New York; Tulips & Roses, Brussels; Chisenhale Gallery, London; and The Centre Pompidou, Paris. In 2003 Skaer was short-listed for the art prize Becks Futures and exhibited at the first Scottish presentation at the Venice Biennale, where she also showed in 2007. She was nominated for the Turner Prize in 2009.

IN THE BELLY OF THE WHALE
Minia Biabiany's (1988, GP) work derives from the intertwining of present colonial realities and past memories, their poetics, and an observation of the exhibition space. She builds a Caribbean imaginary that questions reoccurring notions of interior and exterior. The materiality and historical charge generate fragmented narratives that are constituted by the relations between the elements involved in her installations. Her work has been shown at TEOR/éTica, San José Costa Rica; South London Gallery, London; Cráter Invertido and Bikini Wax, Mexico city; S!GNAL, Malmö. In 2016, she initiated the pedagogical and artistic project Semillero Caribe, an experimental seminar based on exercises with the body and drawing engaging with concepts of Caribbean thinkers.

Adam Broomberg (1970, ZA) & Oliver Chanarin (1971, UK) live and work in London. Tackling politics, religion, war, and history, Broomberg & Chanarin open the fault lines associated with such imagery, creating new responses and pathways toward an understanding of the human condition. Trained as photographers, they now work across diverse media, with language and literature playing an important role as material for their multifaceted work. Together they have had numerous solo exhibitions including the Jumex Foundation, Mexico City; Fotomuseum, The Hague; and the Stedelijk Museum, Amsterdam. Their work is held in major public and private collections including Tate Modern, London; MoMA, New York; Stedelijk Museum, Amsterdam; the Victoria & Albert Museum, London; the International Center of Photography, New York; and the Art Gallery of Ontario. They have been awarded ICP's Infinity Award (2014), and the Deutsche Börse Photography Prize (2013).

Tania Bruguera (1968, CU) researches ways in which art can be applied to the everyday political life; focusing on the transformation of social affect into political effectiveness. Her

long-term projects have been intensive interventions on the institutional structure of collective memory, education and politics. She was awarded an Honoris Causa by The School of the Art Institute of Chicago and selected as one of the 100 Leading Global Thinkers by Foreign Policy magazine. In 2013 she was part of the team creating the first document on artistic freedom and cultural rights with the United Nation's Human Rights Council. In 2014, she was detained and had her passport confiscated by the Cuban government for attempting to stage a performance about free speech in Havana's Revolution Square. She had planned to set up a microphone and invite people to express their visions for Cuba. In May 2015, she opened the Institute of Artivism Hannah Arendt, in Havana. Her work was exhibited at Documenta 11, Venice Biennale, Tate Modern, the Guggenheim Museum, and Van Abbemuseum, among others. She lives and works in New York and Havana.

Mariana Castillo Deball (1975, MX) lives and works in Berlin. Working in installation, sculpture, photography and drawing, Deball explores the role objects play in our understanding of identity and history. She takes a kaleidoscopic approach to her work, creating rich and resonant images that arise from the collision and recombination of these different languages. Deball holds an MA in Fine Art from the Universidad Nacional Autónoma de México, Mexico City and completed a postgraduate program at the Van Eyck Academie in Maastricht. She has presented her work internationally at amongst others MoMA, New York; dOCUMENTA (13), Kassel; the Venice Biennale; Centre Georges Pompidou, Paris; Institute of Contemporary Art, London; MACBA, Barcelona; de Appel arts centre, Amsterdam; Museo de Arte Contemporáneo de Oaxaca, Oaxaca de Juárez; Kunsthalle Lisbon; Hamburger Bahnhof, Berlin.

Jean-Martin Charcot (1825–1893, FR), one of France's greatest medical teachers and clinicians of the 19th century, was instrumental in developing modern science in the field of neurology with fifteen nomenclatures to his praise. His techniques, discoveries and passion for the subject made the brain and the spinal cord the epicenter of all medical innovations towards the early 19th century. Charcot developed a special interest for a "rare disease" at the time, called hysteria, and developed the term for another condition, called multiple sclerosis. Charcot's employment of hypnosis in an attempt to discover an organic basis for hysteria stimulated Sigmund Freud's interest in the psychological origins of neurosis. Charcot was affiliated to the University of Paris (1860–93) where he began a lifelong association with the Salpêtrière Hospital (Paris) in 1862, and influenced many medical enthusiasts all over the world. His students included names such as Sigmund Freud, Alfred Binet, Pierre Janet, and Georges Gilles de la Tourette.

Paul Ekman (1934, US) is an eminent psychologist and co-discoverer of micro expressions. His research focuses on non-verbal behavior, facial expressions and gestures. He discovered that facial expressions of emotions are cross-culturally universal. He proved that they are biologically determined, as claimed by Darwin, rather than culturally. He developed the Facial Action Coding System (FACS), a tool for measuring and identifying facial expressions. Ekman holds a PhD in clinical psychology which he got from the Adelphi University. After an internship at the Langley Porter Neuropsychiatric Institute, he became a First Lieutenant and chief psychologist at Fort Dix. In 1972 Ekman became a professor of psychology in the UCSF medical school, where he retired in 2004. In 2009, TIME magazine ranked Dr. Ekman one of the 100 most influential people in the world. He wrote books and publications, including *Telling Lies and Emotions Revealed: Understanding Faces and Feelings to Improve Emotional Life*.

Hamza Halloubi (1982, MA) studied visual art at La Cambre in Brussels and at HISK in Ghent, Belgium. In clear and concise language,

Hamza Halloubi develops narratives that unfold in a sphere that balances between documentary and fiction. He approaches history in a poetic manner involving recurrent themes such as reading, memory and exile. These narratives, situated somewhere between the personal and the collective, run parallel to the official version of history but question it at the same time. Halloubi has been resident at the JCVA in Jerusalem and at the Rijksakademie van beeldende kunsten in Amsterdam. He has presented his work, at amongst others, the Museum De Pont, Tilburg; BOZAR-Palais des Beaux-Arts, Brussels; EYE Filmmuseum, Amsterdam; S.M.A.K., Ghent; Marrakech Biennale; Haus der Kulturen der Welt, Berlin; and Centre Georges Pompidou, Paris.

The International Academy of Art Palestine (IAAP) is situated in Ramallah. The academy opened in 2006 and was the very first institution dedicated exclusively to the study of visual art in Palestine. The academy focuses particularly on the historical and geopolitical context of Palestine.

Emily Jacir (1972, PS) is a Palestinian-American artist and filmmaker whose ongoing practice is concerned with movement through public space, exchange and silenced historical narratives. In video, photography and other media, she explores national identity and works from the collective experience to the individual person. Jacir has received a Golden Lion at the 52nd Venice Biennale, a Prince Claus Award, the Hugo Boss Prize, and Herb Alpert Award. Her works have been shown at MoMA, New York; San Francisco Museum of Modern Art (SFMOMA); Fondazione Sandretto Re Rebaudengo, Turin; dOCUMENTA (13), Kassel; Venice Biennale; 29th Bienal de São Paulo, Brazil; 15th Biennale of Sydney; Sharjah Biennial 7; Whitney Biennial; and the 8th Istanbul Biennial. Jacir's recent solo exhibitions include Irish Museum of Modern Art, Dublin; Whitechapel Gallery, London; Darat il Funun, Amman; Beirut Art Center; and the Guggenheim Museum, New York. She is currently Andrew W. Mellon Foundation Rome Prize Fellow at the American Academy in Rome.

Käthe Kollwitz (1867–1945, DE) was one of the last great practitioner of German Expressionism and is often considered to be the foremost artist of social protest in the 20th century. An eloquent advocate for victims of social injustice, war, and inhumanity, Kollwitz portrayed the plight of the poor and oppressed with the powerfully simplified and boldly accentuated forms that became her trademark. She studied art in Berlin and began producing etchings in 1880. From 1898 to 1903 Kollwitz taught at the Berlin School of Women Artists, and in 1910 began to create sculptures. A museum dedicated to Kollwitz's work opened in Cologne, Germany, in 1985, and a second museum opened in Berlin one year later. *The Diary and Letters of Käthe Kollwitz* were published in 1988.

Susanne Kriemann (1972, DE) lives and works in Berlin. She studied under Joseph Kosuth and Joan Jonas at the Akademie der Bildenden Künste in Stuttgart and holds a degree from the Ecole Nationale Supérieure des Beaux Arts in Paris. As an artist working with and on photography, Kriemann is especially attuned to the politics of image production in the so-called "age of the post-medium condition". The reach of her investigative gaze includes the history of photography and kindred representations, Germany's traumatic recent past, the obsolescence of industrialism and the constant metamorphosis of urban culture— all filtered through a relentless process of the medium's self-questioning. Kriemann has presented her work internationally, including Museum of Contemporary Art Chicago; Kunsthalle Wien, Vienna; Stedelijk Museum, Amsterdam; Kunsthalle Winterthur; 21er Haus, Vienna; Museum Boijmans Van Beuningen, Rotterdam and has participated in the Moscow Biennial 2015 and 5th Berlin Biennial. Besides, she is a long-term advisor at the Van Eyck Academy in Maastricht and co-founder of the artist initiative AIR Berlin Alexanderplatz in Berlin.

Britta Marakatt-Labba (1951, SE) is a Swedish textile designer and artist. Her works mainly consist of textile embroidery, watercolor painting and lithographs, but she has also illustrated books and worked as a costume and set designer. Her embroidered narratives show scenes and mythologies from the Sami culture, history and daily life. The Samis are the indigenous people who live in the polar regions in the north of Norway, Sweden, Finland and Russia. With these works she creates politically engaged miniature worlds. Marakatt-Labba studied at Sunderby College, the Industrial Art School in Gothenburg and at the Sami College in Kautokeino. Her works have been exhibited at the Scandinavia House and Norbotten Museum. Her work is part of the collections of the Swedish Parliament, the Sami Collections in Karasjok, the Sami Parliament of Norway, the University of Tromsø, SpareBank 1 Nord-Norge's Art Foundation, and the Northern Norway Art Museum.

Pratchaya Phinthong (1974, TH) lives in Bangkok, where he studied Fine Arts. He has had solo exhibitions at the Galleria d'Arte Moderna e Contemporanea, Bergamo, and the Centre d'Art Contemporain, Brétigny. Phinthong has participated in the Museum Triennial in New York, and the Singapore Biennale.

Jeremy Shaw (1977, CA) works in a variety of media to explore altered states and the cultural and scientific practices that aspire to map transcendental experience. Often combining and amplifying strategies from the realms of conceptual art, ethnographic film, music video, mystical and scientific research, Shaw proposes a post-documentary space in which disparate ideals, belief-systems and narration are put into crisis. Shaw has had solo exhibitions at MoMA PS1, New York; Schinkel Pavillon, Berlin; and MOCCA, Toronto and been featured in group exhibitions at Stedelijk Museum, Amsterdam, Palais de Tokyo, Paris; and KW Institute, Berlin. Work by Shaw is held in public collections worldwide including the Museum of Modern Art, New York; and

the National Gallery of Canada. He is currently featured in Manifesta 11, Zurich, and is short-listed for the 2016 Sobey Art Award.

Amie Siegel (1974, US) works variously between film, video, photography, performance, and installation. She is known for her layered, meticulously constructed works that trace and perform the undercurrents of systems of value, cultural ownership and image-making. The artist's recent solo exhibitions took place at the Metropolitan Museum of Art, New York; Museum Villa Stuck, Munich; Kunstmuseum Stuttgart; and the MAK, Vienna. Her work is in public collections including the Whitney Museum of American Art, The Metropolitan Museum of Art, Tate Modern, and the Guggenheim Museum. She has been a fellow of the DAAD Berliner Künstlerprogramm and the Guggenheim Foundation.

The **Van Abbemuseum** in Eindhoven is one of the first public museums for contemporary art to be established in Europe in 1936. The museum's collection of around 2700 works of art includes key works and archives by Lissitzky, Picasso, Kokoschka, Chagall, Beuys, McCarthy, Daniëls and Körmeling. The museum has an experimental approach towards art's role in society, focusing on openness, hospitality and knowledge exchange.

Charles Thomson Rees Wilson (1869–1959, UK) was a Scottish physicist and meteorologist who received the Nobel Prize in physics in 1927 for his invention of the cloud chamber—a glass container with air and water vapor and ingenious devices that allow traces left by ionizing radiation and particles that pass through the chamber to become visible and be photographed. Wilson studied zoology, botany, and geology in Manchester and went on to study physics and chemistry at Cambridge University where he also began working on his cloud chamber at Cavendish Laboratory. Wilson remained at Cambridge as a professor of natural philosophy at Sydney Sussex College from 1925.

Fabian Bechtle (1980, DE) studied in Leipzig and Lyon. Based in Berlin, he worked with Armin Linke from 2009 to 2011. After that, with a DAAD grant for postgraduate artists, he moved to Belgrade for a research project where he also investigated the archives of Josip Broz Tito. His works have been shown at PACT Zollverein, Essen; Goethe-Institute, Rome; Fabricca del Vapore, Milano; Bonner Kunstverein; ngbk Berlin; Museum for Contemporary Art and Museum for Yugoslav History, Belgrade; and Trehgornaya Manufactura, Moscow.

Kasper Bosmans (1990, BE) is a shrewd observer of the ways in which images can teeter on the edge of nature and fiction, or art and craft. With an intuitive anthropological approach, he looks towards the remnants of local traditions and mythological iconography in contemporary life. Concerned with an associative beauty produced by play, Bosmans cuts across performance, painting, drawing, and sculptural installations made up of various components, such as milk, sand or marble—means through which he explores both functional and decorative forms, and evokes subtle correspondences between them. Recent exhibitions include a.o. *Specimen Days*, S.M.A.K., Ghent; *Cintamani Weavings* at Art Center Centrale, Brussels; *Loot, Soil, and Cleanliness*, CIAP, Hasselt; *Correspondence*, with Rafaella Crispino, Unosunove, Rome; *Yesterday was different* with Marthe Ramm Fortun, KOMPLOT, Brussels; *Des hôtes: a foreigner, a human, an unexpected visitor*, Spring Workshop, Hong Kong; *Little Cherry Virus*, Pakt, Amsterdam; *Un-Scene III*, WIELS, Brussels; *Made to Measure: Fishing Rod*, Experimental Intermedia, Ghent; *Het kanaal – le canal*, Extra City Kunsthal, Antwerp & Espace 251 Nord, Liège; *Coming People*, S.M.A.K., Ghent.

Adriana Ramić (1989, US) graduated in Interdisciplinary Computing and the Arts and Studio Art at University of California, San Diego. She is based in New York, and currently working, among other projects, on a long-term research on the question of materializing systems of cognition. Her work has been exhibited Kunsthalle Wien, Vienna; Kunstpalais Erlangen; A plus A gallery, Venice; Moderna Museet, Stockholm; LUMA Westbau Zürich and most recently in Sydney and at Vermillion Sands, Copenhagen.

Colophon

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Para | Fictions
Lucy Skaer — *One Remove*
15 July — 2 October 2016

Mark Geffriaud — *two thousand fifteen*
14 October 2016 — 15 January 2017

In the Belly of the Whale
9 September — 31 December 2016

WDW25+
Kasper Bosmans — *Decorations*
9 September — 31 December 2016

Fabian Bechtle and Adriana Ramić —
Rome Was Built For A Day
10 November — 31 December 2016