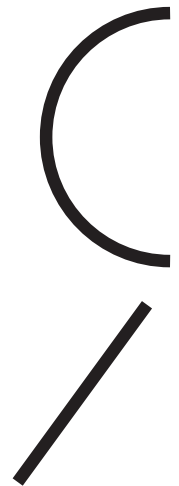


Rib Art Space September 2017 – December 2018



Rib

Katendrechtse Lagedijk 490B
3082 GJ Rotterdam— NL
info@ribrib.nl— www.ribrib.nl

Open: Fri–Sat, 2–6 pm
and by appointment



Content

Introduction	2
Exhibition programme	
ParBlue – perspective – IKB.	3
Mémoire #2 White light researches/white light demons/white light demos	4
Dickheads – In control	5
Curse of The Walking Techbane	6
Other formats	
Ghost Stories of the British Museum	7
Squirting Wound	7
Rib247	8
Books at Rib	9
Summer Lab	10
Rib Unresolved Issues	10
Prologue: Radio JUJU by BRUD (Aditya Mandayam)	11
Away from Rib	
MK Award: Nasi Kip Met Glas, Le Départ and J'Arrive	12
Poppositions: Permanent Damage	13
Yellow-Free Zone	13
Public outreach	14
Rib's thanks ('dankjewel')	20

Founded in 2015, the aim of Rib is to present contemporary visual arts and to contribute to the development and production of knowledge and expertise, offering room for experimentation, production and development. Rib realizes curated exhibitions, activities and long-term process-based projects, partly based on exchange and close cooperation with artists. Aspects that have not been shown before, or have not yet been fully developed, are the starting point. In addition, the artists that we work with don't represent relevant issues, but ensure that the artwork is an embodiment of that issue. The artwork or the exhibition thus forms the material and formal manifestation of a series of previously asked questions, where accessibility is not made dependent on a didactic process but is thought from the perspective of a direct encounter with the work.

In our September 2017 until September 2018 program we have chosen to present art practices for which the notion of excess, in the original etymological sense of *exedere* (to exceed), the 'going beyond', is characteristic. In four solo-presentations we have shown work that excels in excessive aspects of knowledge and technology formerly also known as alchemy, yet now possibly interpreted as alternative facts. Knowledge and science have always benefited from hypothetical thinking and experimentation, with unpredictable outcomes. Because of this productive indeterminacy, science has a long history of mixing with magic, superstition, art, and theatricality. Contemporary expressions of this we have presented in the program, with a focus on phenomena such as color, light, electricity, machines, sound (carriers), performativity and robotics.

In addition to these four solo-exhibitions, we have continued with two recently launched online platforms; concluded the year-long research project Ghost Stories of the British Museum; hosted several initiatives by colleagues and neighbors; presented the 2nd edition of Summer Lab, a residency for young artists following an open call; and enabled three 'outdoors' presentations.

This was the last time that we've chosen to follow the formula 'solo-exhibition', as from 2019 on, we have opted for a truly networked model. Therefore, this activity report runs from September 2017 until December 2018, while future activity reports will keep to the calendar year. In our financial year-reports the board of Rib reflects on the organizational and business development.

Exhibition programme

1) *ParBlue – perspective – IKB.*

15 September 2017 - 10 November 2017

In *ParBlue – perspective – IKB*, Peter Fengler (NL, 1964) debuted a new device which was the outcome of several years of research into the technological possibilities of evoking sounds hidden in mutated audio records and a variety of reassembled materials and objects that give the impression of cultural sludge, such as paint stirring bars, memory foam, aged rubber, scratched plexiglass, hobby paint and so on. The device recalls the architecture of early recording studios and reproduction devices like Edison's wax roll which he invented in 1877. It is capable of traversing the logic of sound reproduction/ amplification by minimising the mediating function of a carrier material, whereby often the precondition for hearing and fidelity is based on the muting of the transmitting matter. By removing the distinction between seeing and hearing it can be described as a microscopic version of google earth, scanning, mining and extracting by visual means (laser), the composition and relief of cultural waste and taste.



Installation view Peter Fengler in Rib Rotterdam (2017)

2) *Mémoire #2 White light researches/white light demons/white light demos*
 18 November 2017 — 20 January 2018.

White light is a recurrent theme in the work of autodidact color scientist Adrien Lucca (FR, 1983), from the drawings of the D65 studies (2011–14) where he started to use color science, pigments and “daylight” to make artworks, to *Microkosmos* an installation inaugurated in Brussels in 2018, where a special white light transforms the colors of the objects illuminated by it, giving a very counter-intuitive color-blinding effect. Around this recurring theme of white light, Rib presented a selection of artworks, documents and light apparatuses about the study and the use of white light and colors in Lucca’s art practice for the last seven years.



Installation view Adrien Lucca in Rib Rotterdam (2017-18)

3) *Dickheads – In control*
 26 January - 10 April 2018

Guy Bar Amotz (IL, 1967) combined preexisting and new works in a performance of robotic sculptures and paintings, offering an immersive audiovisual experience. Works were connected via wireless network and operated by software written with programmer Piers O'Hanlon and musician Peter Zwingli Hall, 'Dear Earth'. The result was a non-utilitarian take on The Internet of Things, where emotion and inevitable physical and mental decomposition loom. It included mixed media paintings that were used to storyboard the performance.



Installation view Guy Bar Amotz in Rib Rotterdam (2018)



Details installation view Guy Bar Amotz in Rib Rotterdam (2018)

4) *Curse of The Walking Techbane*

4 May – 29 June 2018

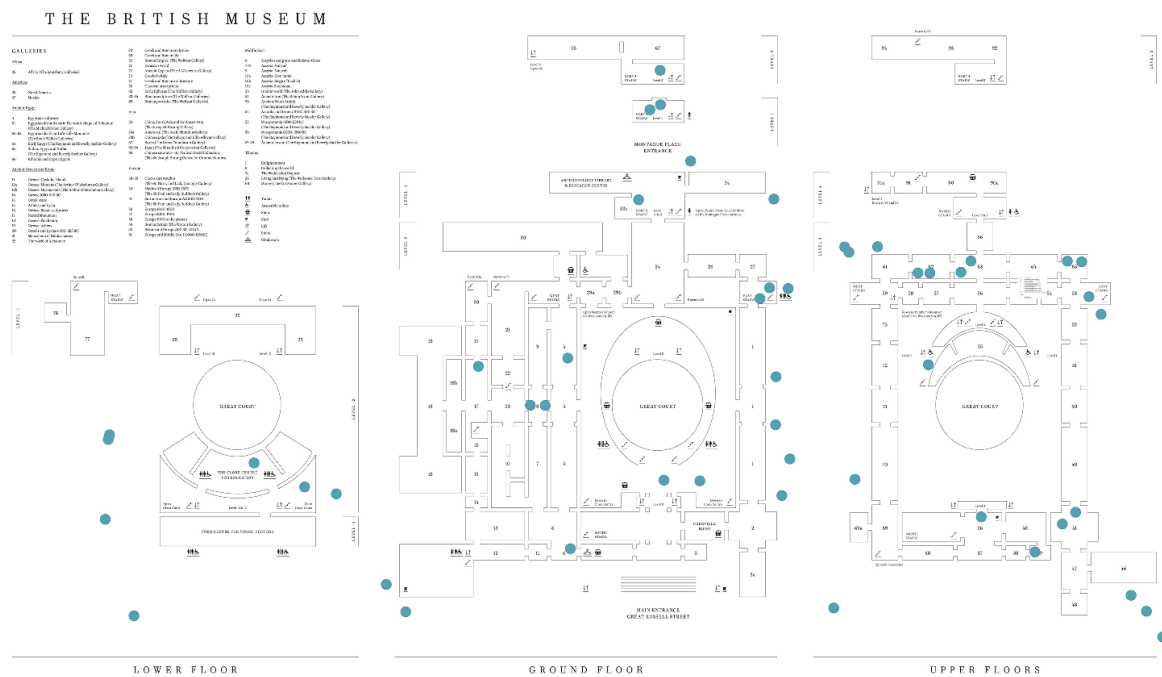
Mathew Kneebone (AU,1982) explored the metaphysical meanings attributed to malfunction and technical complexity in his exhibition. It linked human energy fields, magnetism, and auras through video loops of homopolar motors, troubleshooting monologues, electro-photograms, 19th-century aura viewing fluids, dysfunctional prototypes and musical lights.



Installation view Mathew Kneebone in Rib Rotterdam (2018)

5) *Ghost Stories of the British Museum* December 2016 - November 2017

For this year-long project, Francis Gooding (UK, 1974) and Noah Angell (US, 1980) documented the oral tradition of haunted spaces and objects and inexplicable occurrences that has long circulated among British Museum staff. Interviews and correspondence with former and current employees revealed a secret internal folklore which offered the raw material for the installation. New material was added regularly, including a floor plan mapping incidents, paper and photographic ephemera and interview excerpts.



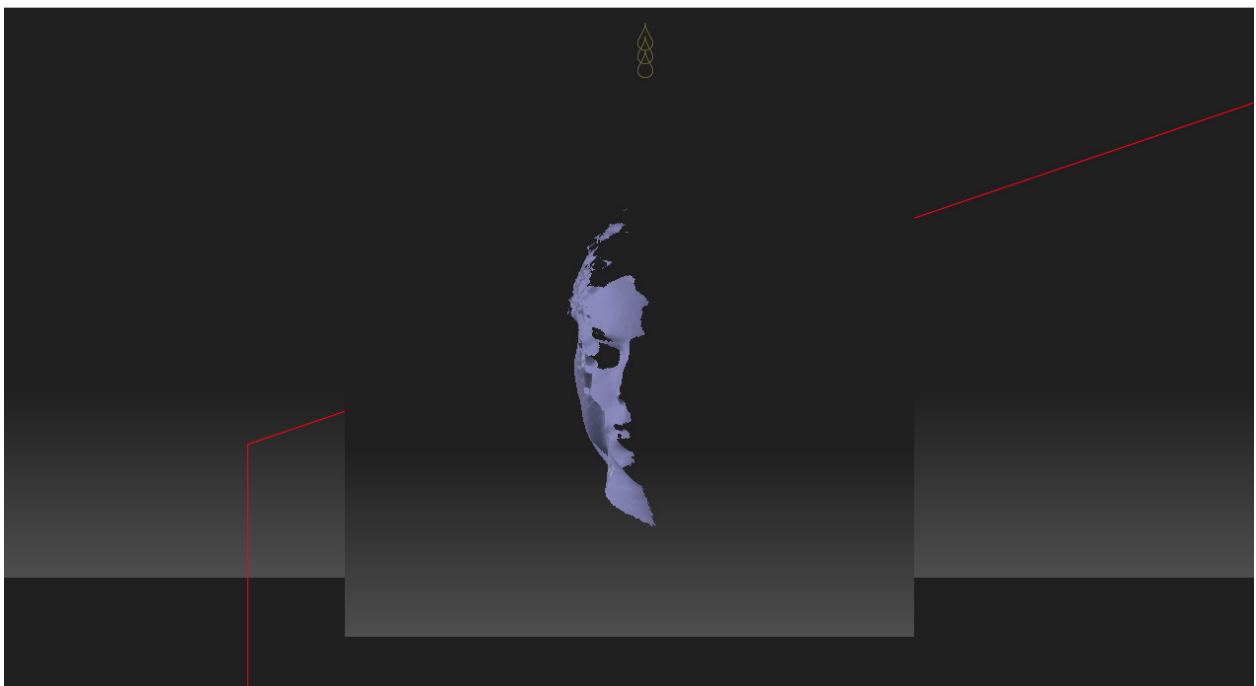
Floor plan *Ghost Stories of the British Museum* at Rib, 2016

6) *Squirting Wound*

9

Online platform. January 2017 – December 2018

Squirting Wound is a peer-writing environment. This online platform invites young writers and artists-who-write to explore together written word and performance through public presentation, residency and peer discussions. Squirting Wound takes the position that writing and reading should be understood as altering and making our world. Lead by Treignac Project co-founder Sam Basu (UK, 1967), 2017-18 participants were artist and musician Nick Carr (US, 1984), artist and poet Erin Baillie-Rutter (CA, 1991), writer and critic Sabrina Tarasoff (FI, 1991) and poet Daniel Vorthuys (NL, 1991).



Screenshot. Link: <http://www.ribrib.nl/squirting-wound>

7) Rib247

Online platform. June 2017 – April 2018

Rib247 is the name of the Rib antechamber: a small existing physical space in Rib, usually withdrawn from the eye of the visitor, which has a virtual presence and can only be experienced online via the website of Rib (and social media) through a live webcam feed. Since the first edition by gerlach en koop in June 2017, Rotterdam-based artists from different generations have been asked to work with the web camera and the antechamber to make use of an otherwise unproductive time span when the gallery is closed as a physical space. Link: <http://www.ribrib.nl/other-formats/rib247>

a) The architect and the housewife

15 August - 3 October 2017

Maike Hemmers (DE, 1987) presented a work inspired by Frances Stark's *The Architect and The Housewife* (1999), a sequence of interrelated texts dealing with production at home versus reproduction in the public sphere. The work consisted of a stiff cloth partially obstructing the view of the Rib247 cam, which allowed the viewer to infer the pass of time as well as changes in weather conditions.

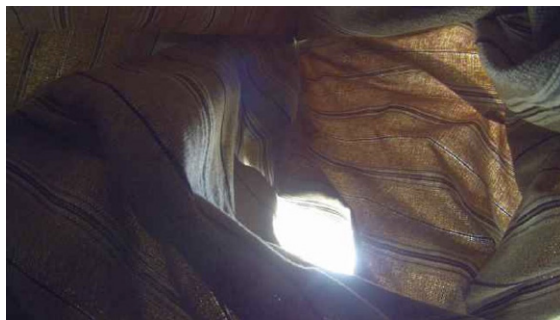
b) Tête a tête

8 October - 19 November 2017

Clementine Edwards (AUS), a student at Dutch Art Institute (DAI), worked daily in front of the Rib247 cam, 10:00–12:00 CEST, except during the space's regular opening hours. She explored ideas of story-making through trauma and evoking intimacy via the disembodied. Using the real-time video documentation as a poignant extension of real-life habits, Clementine addressed issues of routine, alienation and solitude. At day's end, she installed all the work produced within the workspace.



Screenshot Maike Hemmers at Rib247



Screenshot Clementine Edwards at Rib247

c) *A drawing, being run by various players, obscured by a black dot*

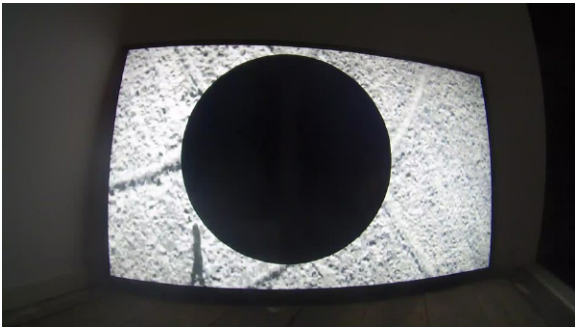
25 November 2017 until 19 January 2018

Jeroen Jongeleen (NL, 1967) showed a 4-track drawing (two straight lines crossing 2 circular paths), which is partly obscured by a black circle, blocking our view on the part where it seems to matter the most, its crossing points, while at the same time reflecting the stained-glass gallery window. The drawing consists of paths produced by running for hours and hours. After wearing out the grass of city parks, drone-documentation finds its way to the public.

d) De Inwisseling (The swap)

20 February until 3 April 2018

Simon Kentgens (NL, 1978) had Rib247 leave its usual nook in the gallery nook. He pointed the camera, a 'Nest' home security cam, at the mascots in a corner of his studio: three little 'Mickey Mice' that constantly oversee his studio presence (or absence), and eavesdrop on every act, while shaking their heads in an amusing act of disapproval. When the sun set, the Mickeys seemed to go to sleep.



Screenshot Jeroen Jongeleen at Rib247



Screenshot Simon Kentgens at Rib 247

8) Books at Rib

Residency. November 2017 — December 2018

On Thursday afternoons, this initiative by Matthew Hinkley (AUS, 1976) took over Rib's gallery space with a mobile bookstore, while an Instagram account with 265 followers specifically for this project presented the books available. Although Rib did not interfere with Hinkley's selection in any way, the changing inventory included many critical texts that in themselves supported our mission and were complementary to the content of our programming. Dedicated website: <http://www.booksatrib.com>



Installation view Books at Rib

9) Summer Lab – *The arch and the knots*

Residency July – August 2018 and exhibition 31 August – 9 September 2018

In the Summer of 2017, Rib launched a new annual residency program dedicating its summer slot July and August to an open call for exhibition proposals and public activities by young (Rotterdam-based) artists. During the residency, the selected artists become Rib's new hosts, run the space and determine its opening hours.

In 2018 the space became the meeting point for artists Erika Roux (FR, 1991) and Isabel Marcos (ES, 1986), who share an interest in the fictionalisation of their immediate real life environments. During their stay, the artists experimented with their methods of narration and script writing, opening up to the influence of each other and explored new means of production beyond the usual digital tools of computers and cameras in which their works are shaped. Marcos produced a new project around the fictive story of a nomadic garden, while Roux worked on a new video that evokes tension and conflicts between fictional characters.



Installation view *The arch and the knots* (2018)

10) *Rib Unresolved Issues*

Online platform. Since Spring 2018

Rib Unresolved Issues is an online platform of mostly text-based and sometimes perpetually unfinished reflections and conversations on Rib's activities. It includes interviews, essays, and poetry. The format overtly approaches writing as a form of propaganda and persuasion, thus treating it as a theatrical and literary form. It is a response to the artworld's need for self-promotion as a requirement for ensuring relevance and survival. As a collection of commissioned writing contributions expand and react to our program, some even link with each other forming a chain reaction. Curator and writer Lucy Cotter contributed with 'The Afterlife of the British Museum' on Ghost Stories of the British Museum, published in Mousse Magazine (April 2018); followed by Huib Haye van der Werf's idiosyncratic take on Mathew Kneebone's exhibition involving the placement of an ad on the digital version of art magazine Metropolis M; and an extensive analysis and an anthology of Rib's activities and history by artist and writer Jack Segbars.

Link: <http://ribrib.nl/unresolvedissues/>



Still of Huib Haye van der Werf's video poem

11) *Radio JUJU* by BRUD (Aditya Mandayam)

Performance. 21 November 2018

As a prologue to the year-long collaboration in 2019, Rib hosted a live event featuring the artists Aditya Mandayam (UMMO of BRUD) and Juan-Pablo Villegas Delgado.



Mandayam and Villegas Delgado performing in Rib (2018)

Away from Rib

12) MK Award: *Nasi Kip Met Glas, Le Départ and J'Arrive*

17 November - 1 December 2017 at TENT Rotterdam

In 2017, eight Dutch artist initiatives including Rib were asked to nominate an artist and develop a plan for the MK Award. These were: 1646 The Hague, Nieuwe Vide Haarlem, Roodkapje Rotterdam, HMK (HotelMariaKapel) Hoorn, PARK Tilburg, Nest The Hague, Kunsthuis SYB Beetsterzwaag, Plan B Amsterdam. After our nominee, Rotterdam-based artist Peter Fengler (NL, 1964), got shortlisted a plan was developed with Rib director Maziar Afrassiabi for an exhibition at TENT Rotterdam that won him the MK Award. Fengler produced an interactive installation that allowed viewers to connect to wireless networks relating to six cocktail table displays offering different stories. A hand painted vase (urn) sat on each table alluding to chicken. Two performances, *Le Départ* and *J'Arrive*, linked to Fengler's earlier performative works and echo De Player productions, such as the *Stromboli* and *Baroque Non Baroque* series, and nightclub events, were performed by Fengler with Max Moolenaar, Gerard Herman and Reinier van Houdt.



Installation Peter Fengler 'Nasi Kip with Glas', winner of the MK Award 2017 (2017)



13) Poppositions: *Permanent Damage*

19-22 April 2018 at former Atelier Coppens in Brussels

Rib's proposal was selected by curator Niekolaas Johannes Lekkerkerk out of hundreds of international proposals. Sam Basu (UK, 1967), collaborating with Liz Murray (1955, UK) and Rib's Afrassiabi, revisited the meager traces of defunct art collective New International School (NIS), which met periodically between 2007 and 2010. The exhibition dealt with evolving losses as a defining necessity and explored ethical accountability by underlining the passing-away tacit in ostensibly unsuccessful action. It included quilted paintings, prints, intervened objects, screen displays of NIS video documentation, exit signs appropriated from the venue and, hidden in the storage room, paintings and acrylic cutout sculptures.



Installation view Basu and Murray, paintings and acrylic cutout sculptures (2018)

14) *Yellow-Free Zone*

From 17 December 2018 at the Maashaven metro station in Rotterdam.

What is color? Is it a visual property of objects? A physical product of light? Or a sensation that only exists in the brain? Following his exhibition one year earlier at Rib, Adrien Lucca (FR, 1983) was commissioned by Sculpture International Rotterdam and public transport company R.E.T. to develop a new work in public space. In one of the corridors of the metro station, white light modifies the color of yellow objects. *Yellow-Free Zone* is a five years long light installation that temporarily turns us yellow-blind, as if a digital color filter was applied in real-life.



Installation view of Adrien Lucca's *Yellow-Free Zone* at Maashaven (2018)

Public outreach

In 2018, we were enabled to implement our strategy of diversified levels of visibility due to a grant from Mondriaan Fonds, which we partly earmarked for this purpose. The public could find and experience our programme both in person and online projects. We offered exhibitions and events complementing these, both at Rib and at external locations; planned and ad hoc residencies; collaborations with like-minded organisations, and projects that take place entirely online.

Strategic vision

Rib cultivates organic audience growth and prioritises building quality relationships rather than aiming to reach an indifferent mass in order to foster transformative collaborations. Building a long-term relationship with an audience that appreciates and supports our activities, we deepen the impact of our activities in a wider sense. To this end, we favor programme-centered outreach over traditional publicity.

Own media

In order to communicate with our audience more effectively, in 2018, we worked to improve the quality of our newsletter subscriber list. We purged persistently non-responsive email accounts that can damage our web domain's reputation from a technical standpoint and also segmented the list to target messages to differentiated groups. As a result, our newsletter currently sustains a high and well-above-average open rate of 34%¹.

We have also strengthened our social media communications with more frequent posting and always ensuring the content is directly relevant to our programme—either containing practical information or complementing it with content that encourages deeper consideration of the ideas explored in our presentations. The results in social media outreach we accomplished without paid advertising or other forceful growth methods that may earn bigger numbers yet lead to a counter-effective impoverished engagement. Instead we use social media to publish a mix of updates and content relevant to our programmes.

Events

Exhibitions have always been accompanied by openings and sometimes we complement these with a finissage and/or artist talk. Rib also participates in larger “open house” events with area initiatives and piloted an expanded Kunstavond in Spring 2018. Structural partners in 2017-2018 have been the organizations of South Explorer, Charlois Speciaal and Poetry International Rotterdam, with its Poetry + Gallery Tour. In May the public Skype conversation between Mathew Kneebone and Samuel Arbesman was kindly hosted by V2 Organization.

Direct engagement

As usual, we welcomed special visit requests from a variety of art professionals and students, at which occasion we explained our work and policy and took the opportunity to enter into a dialogue. In 2018 we welcomed several groups of students of Piet Zwart Institute and Willem de Kooning Academy. Our colleagues from Witte de With CCA came twice, to introduce us to their visiting artists, and vice versa. Het Nieuwe Instituut and Creative Industries Fund included Rib within their International Visitors Program and members of

¹ Per MailChimp's reporting, as of March 2018, the industry average open rate for “Arts and Artists” is one of the strongest at 26% while the open rate across all industries is 20%. Source: <https://mailchimp.com/resources/email-marketing-benchmarks/>

Showroom MAMA came by while touring local initiatives. We enjoyed the enthusiasm of a class of twenty 3rd grade pupils of Charlois based primary school De Triangel, a spontaneous visit while on a field trip. 17



Students of Willem de Kooning Academy visiting Rib

Hosting third-party initiatives

As a policy, we are open to share our space and knowledge to enhance the artistic development and production of others. We consider generosity and mutual interest building blocks of our outreach. During the second half of 2018, we had the opportunity to open our space to and host young artists' self-initiated projects more than ever before. Below are the projects that fall outside of our programme, yet found a stage at Rib.

Book launch *Charlois is Charlois*, 9 June 2018

CHARLOIS IS CHARLOIS is the first English translation of poems by local poet Rieneke Minderman-Grobbe (Rotterdam, 1944-2018) published by Action Publishing Collective. To launch the book we served pink drinks at Books at Rib from 8pm, then at 8.30pm go around the corner to Rieneke's 'Tot kijk in de wijk' neon sign for a reading in Dutch and English. The project is part of Charlois Speciaal and generously supported by CBK.

<http://www.booksatrib.com/>

Margin of Counterfeit

Curatorial Internship. October – December 2018

Magdalena Adameczek (PL, 1993) presented the results of her curatorial internship with Rib in the form of an exhibition and publication. *Margin of Counterfeit* resulted from a months' long collaboration with invited artists and focused on the phenomenon of counterfeit in

visual and audial areas within the local Polish community in Rotterdam. It included works by artists Marta Hryniuk, Anna Luczak, Wojciech Szustak, Piotr Urbaniec, Reinier Vrancken, Adrian Kolarczyk and Maciej Luczak.

Emotional Channel

Live-performance and exhibition. 30 Nov. – 2 Dec. 2018

Rotterdam based artists and colleagues Angelica Falkeling and Anna Łuczak brought their experiences and outcomes 'back home' in this presentation, following a month long working period at Skaftfell Art Center in Seyoisfjörour on East Iceland. Emotional Channel was supported by Skaftfell Art Center and CBK Rotterdam.

"(re)consider"

Graduation showcase. 21- 22 December 2018

In fulfillment of the minor program 'Critical Studies', final year students from the Willem de Kooning Academie organised a group exhibition showcasing the individual projects of Kaj Hendriks, Maya Rettelbach and Sophie van Lawick van Pabst. The young artists originate from different disciplines including animation, transformation design and graphic design. Under guidance of tutors Catherine Somzé and Frans van Lent, they examined their personal interest in the long tradition of critical theory where as a result conventional social and cultural perceptions are observed through the lens of current methods of presentation.

Media Attention

1) Rib at large

"Stroom Invest interviews / curator #8 Maziar Afrassiabi", Jegens & Tevens: <http://jegensentevens.nl/2018/06/stroom-invest-interviews-curator-8-maziar-afrassiabi/>

"Tot en met het gezang van vogels uit de wijk – een uitbundige verbintenis met de omgeving", Mondriaan Fonds: https://www.mondriaanfonds.nl/interview/tot-en-met-het-gezag-van-vogels-uit-de-wijk-een-uitbundige-verbintenis-met-de-omgeving/?fbclid=IwAR2GdHDqRdCijcZAb95ZvNHvzHz-Pje_AAqcPG4JdTvXJG6ni9P4zvMcfqo

"Achtien presentatie-instellingen beeldende kunst ontvangen bijdrage Mondriaan Fonds", Metropolis M: <https://www.metropolism.com/nl/news/36881-achtien-presentatie-instellingen-bijdrage-mondriaan-fonds>

2) Programme at Rib

ParBlue – perspective – IKB | Peter Fengler

"Peter Fengler at Rib", Art Viewer: <https://artviewer.org/peter-fengler-at-rib/>

Ghost Stories of the British Museum | Noah Angell and Francis Gooding

"The Afterlife of the British Museum", Lucy Cotter via Mousse Magazine: <http://moussemagazine.it/ghost-stories-british-museum-lucy-cotter-2018/>

Mémoire #2 White light researches/white light demons/white light demos | Adrien Lucca

"Adrien Lucca at Rib", Art Viewer: <https://artviewer.org/adrien-lucca-at-rib/>

Dickheads – In control | Guy Bar Amotz

"Guy Bar Amotz", Art Viewer: <https://artviewer.org/guy-bar-amotz-at-rib/>

"Punk, robotica en banaliteit", Niels Bekkema via Tubelight: <https://www.tubelight.nl/punk-robotica-en-banaliteit/>

"Guy Bar Amotz", MutualArt: <https://www.mutualart.com/Artist/Guy-Bar-Amotz/>

Curse of The Walking Techbane | Mathew Kneebone

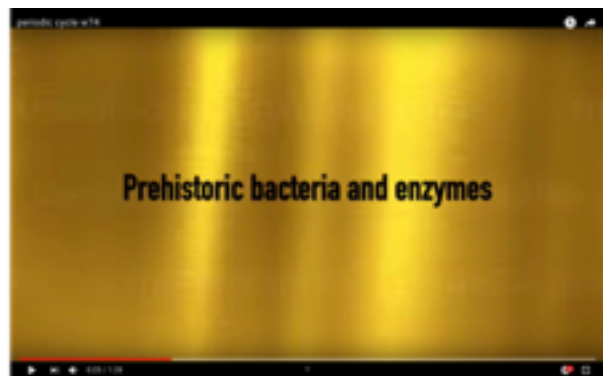
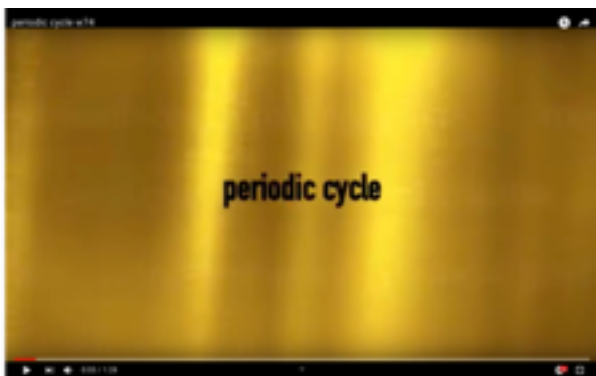
"Mathew Kneebone at Rib", Art Viewer: <https://artviewer.org/mathew-kneebone-at-rib/>

"periodic cycle w74", Huib Haye van der Werf (circulated via Metropolis M): <https://www.youtube.com/watch?v=k53reXpNbEk>

"periodic cycle sn50", Huib Haye van der Werf (circulated via Metropolis M): <https://www.youtube.com/watch?v=baexT4xlUZU>

"periodic cycle ta73", Huib Haye van der Werf (circulated via Metropolis M): <https://www.youtube.com/watch?v=irkjob4osio>

"periodic cycle for Mathew Kneebone 'Curse of The Walking Techbane'", Huib Haye van der Werf (circulated via Metropolis M): <https://www.youtube.com/watch?v=udQnlylFggE>



Huib Haye van der Werf's banner responding to Mathew Kneebone's exhibition at Rib (commissioned)

Rib247

"August 15, an event at Rib247: Maïke Hemmers (DAI, 2017): "The Architect and The Housewife"", Dutch Art Institute: <https://dutchartinstitute.eu/page/10085/august-15-an-event-at-rib247-maïke-hemmers-dai-2017-the-architect-and-th>

3) Rib away from Rib

Nasi Kip Met Glas, Le Départ and J'Arrive | Peter Fengler at MK Award

"Peter Fengler wint MK Award 2017", MK Award: http://mkaward.nl/mk_news/peter-fengler-wint-mk-award-2017/

"Peter Fengler wins the MK Award 2017 !!!", De Player: <https://www.deplayer.nl/articles/peter-fengler-wins-mk-award-2017>

Permanent damage | Sam Basu at Poppositions

"SPECIAL FEATURE: Poppositions 2018", Art Viewer: <https://artviewer.org/special-feature-poppositions-2018/>

"Poppositions announces its 2018 exhibitors", Happening: <https://www.happening.media/category/magazine/en/news/3169/poppositions-announces-its-2018-exhibitors>

"Poppositions 2018", Lost Painters: <https://www.lost-painters.nl/poppositions-2018/>

"POPPOSITIONS art fair", Art Rabbit: <https://www.artrabbit.com/events/poppositions-art-fair>

"POPPOSITIONS 2018 | IN WATERMELON SUGAR", FOMO: https://fomo.be/fomo_events/poppositions-off-fair-2018-in-watermelon-sugar/

Yellow Free Zone | Adrien Lucca for Sculpture International Rotterdam

“Een icoon om het culturele leven op Zuid op te krikken”, AD: <https://www.ad.nl/rotterdam/een-icoon-om-het-culturele-leven-op-zuid-op-te-krikken~af453738/>

“Paleis Maashaven uitgebreid met lichtkunst in hal metrostation”, De Havenloods: <https://www.dehavenloods.nl/nieuws/algemeen/590264/paleis-maashaven-uitgebreid-met-lichtkunst-in-hal-metrostation> “Bijzonder licht kunstwerk op metrostation Maashaven | orionu”, OPEN Rotterdam: <https://www.openrotterdam.nl/bijzonder-lichtkunstwerk-op-metrostation-maashaven/content/item?III4076>

“Mellow Yellow”, Rotterdam Pages: <https://rotterdampages.com/street-art-yellow-free-zone-rotterdam/>

“Maashaven metrosunun 50. yılı kutlandı”, Deniz TV: <https://radyodeniz.com/index.php/2018/12/17/maashaven-metrosunun-50-yili-kutlandi/?fbclid=IwAR3IKczjaw6 d LHX-j658KvTVSYBoMoSKaLR-NtzkchrblmWQDt9M5jsO8o>

“Maashaven metrosunun 50. yılı kutlandı”, Baska Haber: <https://baskahaber.eu/gundem/maashaven-metrosunun-50-yili-kutlandi/3490/>

4) Hosted, not programmed by Rib

Emotional Channel | Angelica Falkeling and Anna Łuczak

“Angelica Falkeling and Anna Łuczak at Rib”, Art Viewer: <https://artviewer.org/angelica-falkeling-and-anna-luczak-at-rib/>

“Bittersweet reality”, GUEST ROOMS: <http://www.guestrooms.xyz/bittersweet-reality/?fbclid=IwARoS4D-MjGrB ycnBsKAVhatif8f9mqHEXbzgo3v6Iclis8yYtbj9PoB9g>

Art Alert: <https://www.instagram.com/p/BqrhTtGjazQ/>

Margin of Counterfeit | Magdalena Adameczek

“Bittersweet reality”, GUEST ROOMS: <http://www.guestrooms.xyz/bittersweet-reality/?fbclid=IwARoS4D-MjGrB ycnBsKAVhatif8f9mqHEXbzgo3v6Iclis8yYtbj9PoB9g>

← → 🔍 Not Secure | moussemagazine.org/ghost-stories-british-museum-lucy-cotter-2018/ Milan °C - Archive

Previous: Review: *Spoolings* “The Male Gaze” at Matthew Marks Gallery, Los Angeles


Next: Francesco Fornesi and Lucio Fontana “*Dialoghi*” at Office Project Room, Milan

ESSAYS

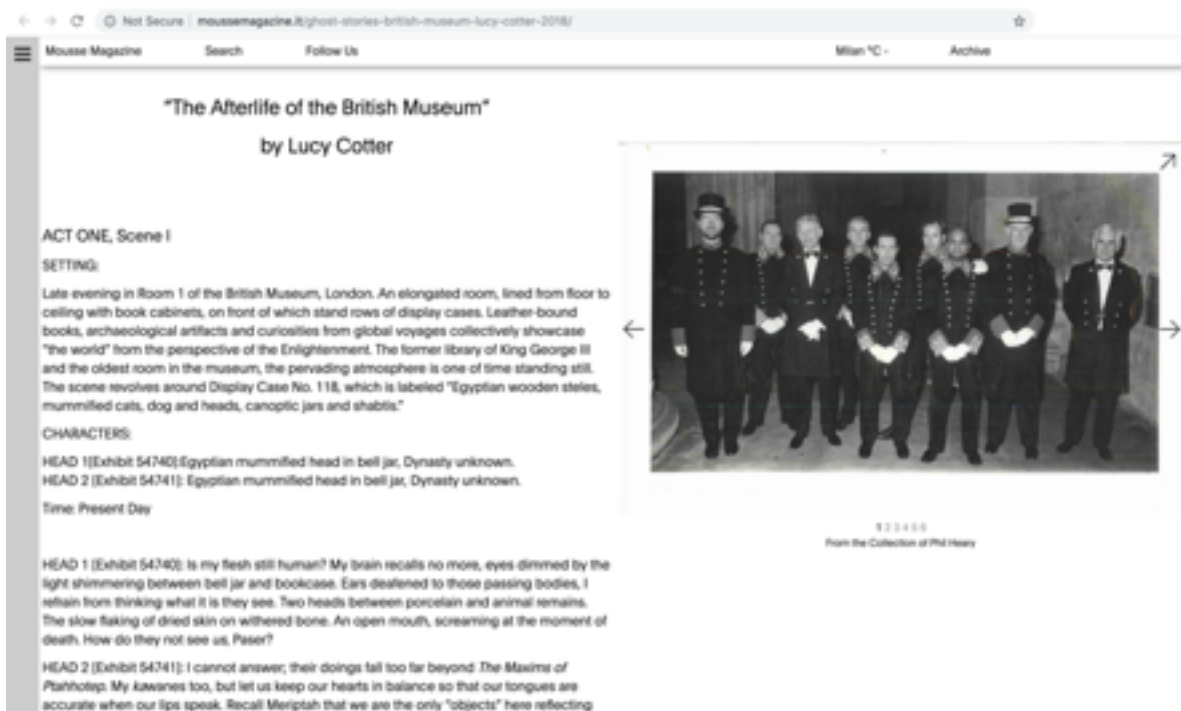
The Afterlife of the British Museum

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Ghost Stories of the British Museum, a project by Noah Angell and Francis Gooding—initiated in 2016, first exhibited at Rib in Rotterdam—documents the rich internal folklore of haunted spaces, unquiet objects, and inexplicable occurrences that has long circulated privately among the British Museum’s former and current employees. For *Mousse*, Lucy Cotter has written “The Afterlife of the British Museum,” which is informed by the interview material gathered by Angell & Gooding and by a conversation with Rib director Maziar Afrassiabi. *Ghost Stories of the British Museum* will be on display at Tenderbooks in London during August–September 2018 as Angell and Gooding work towards publishing a book on the project in 2019.



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Screenshots essay by curator Lucy Cotter in Mousse Magazine € 64, July 2018 (commissioned)

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