

**HET ZUID MANIFEST**

**CAROLA**

LOVES

**CARLOS**



David Weiss, World map, 1998 © The Estate of David Weiss

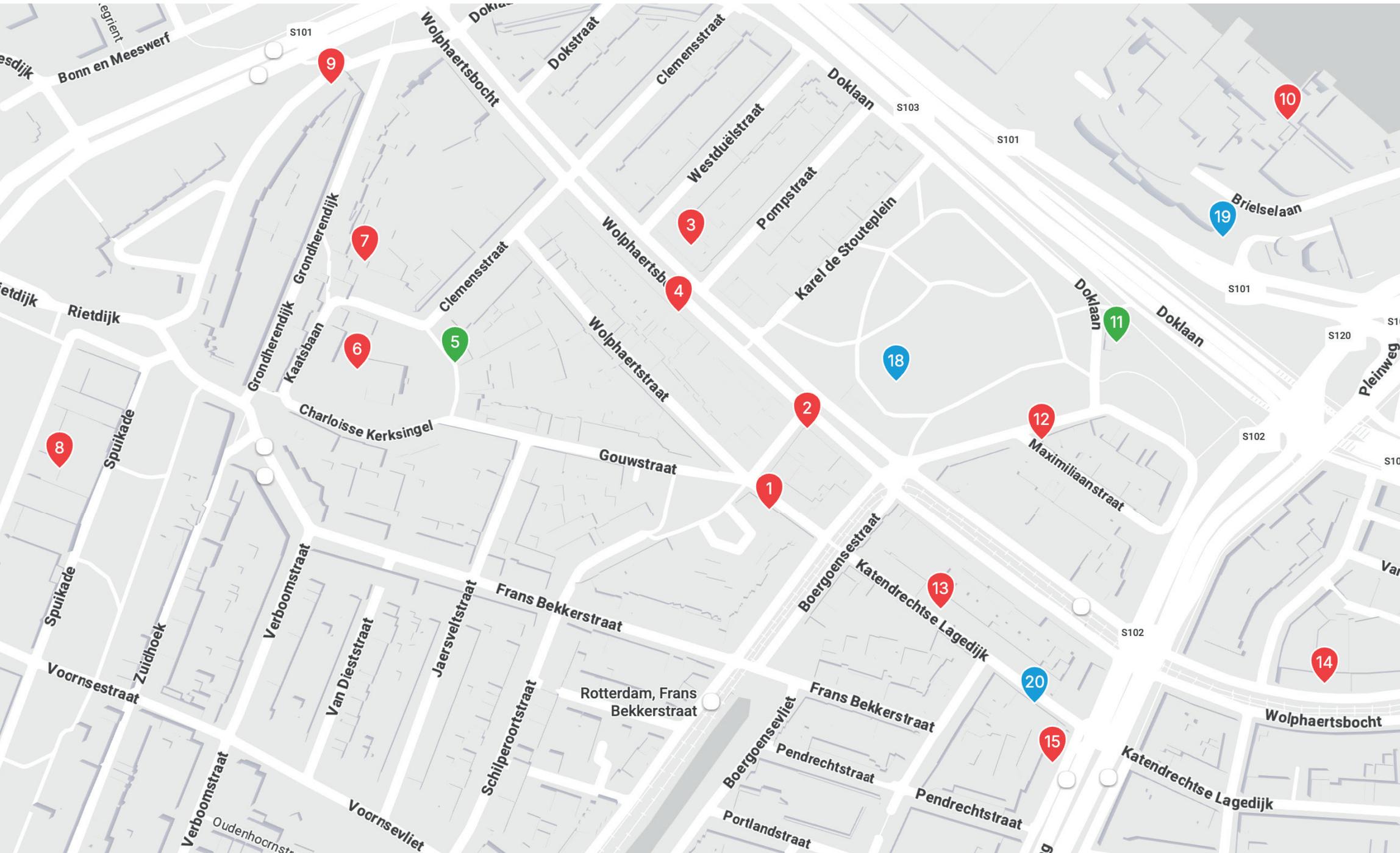
**ART FESTIVAL CHARLOIS**

**26 - 29 MARCH 2026**

RIB

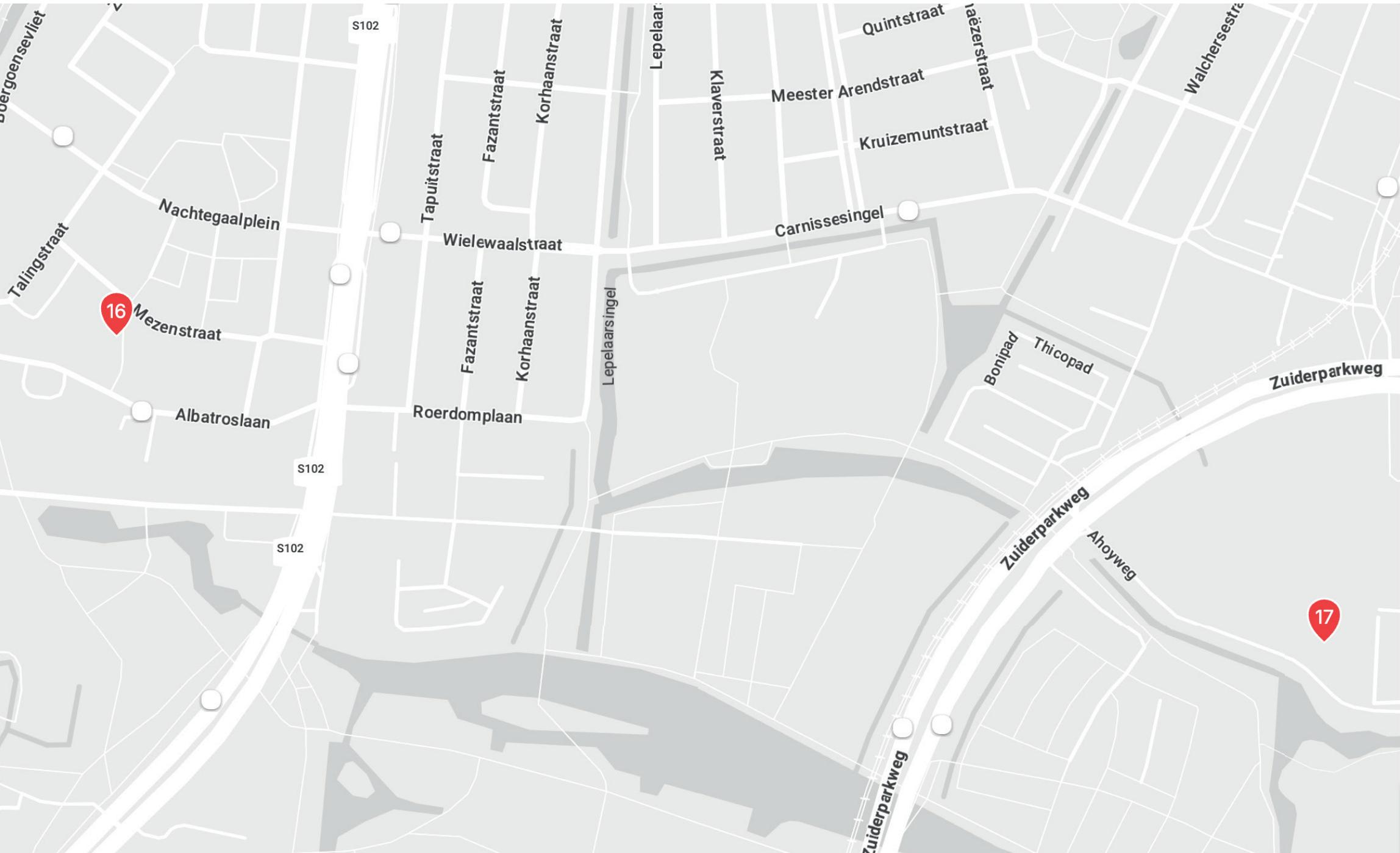
**FREE GUIDE**

# Map



# Map

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# Locations

## Exhibition locations:

- 1 **Rib**  
Katendrechtse Lagedijk 490B
- 2 **Nefis Kebab**  
Wolphaertsbocht 93
- 3 **Kapsalon Charlois**  
Wolphaertsbocht 62B
- 4 **Cyro Bloemsierkunst**  
Wolphaertsbocht 81
- 5 **Shofukan**  
Charloisse Kerksingel 32  
(*PSYCHOMAGIE – Paul Goede*)
- 6 **Oude Kerk Charlois**  
Charloisse Kerksingel 35
- 7 **Stichting Historisch Charlois**  
Kaatsbaan 6
- 8 **Stone Shop (SLstone Natuursteen B.V.)**  
Plompertstraat 14
- 9 **Café The Buccaneer**  
Doklaan 43
- 10 **Attractiepark Rivoli Rotterdam**  
Doklaan 40
- 11 **Garagegebouw Maastunnel Zuid**  
Doklaan 145  
(*The Swimmers – Peach*)
- 12 **De Barones Sexshop**  
Boergoensestraat 66B
- 13 **Home Gallery**  
Katendrechtse Lagedijk 457D
- 14 **Subway Pool Café**  
Wolphaertsbocht 196

15 **Planet Cake**  
Dorpsweg 41A

16 **De Nieuwe Nachtegaal**  
Mezenhof 27

17 **Art Rotterdam**  
Ahoyweg 10

## Outdoor works:

18 **Taxi Travis**  
Karel de Stouteplein

19 **It is as you tell it – Sinaida Michalskaja**  
Doklaan 40

20 **One Drop (Cloud Dancer) – Wjm Kok**  
Katendrechtse Lagedijk 430A - 490B

*My Secret Life – Tina Braegger*  
All Locations

## Performances:

*The Swimmers – Peach*

*PSYCHOMAGIE – Paul Goede*

*Aber zuerst Sauerkraut mit Kartoffeln – Peter Fengler & Jens-Uwe Beyer*

## Opening Party:

Friday 27 March  
21:30–late  
Subway Pool Café  
Wolphaertsbocht 196  
DJs: Barnt, Hendrik Meyer and Jens-Uwe Beyer

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Welcome to the second edition of *Het Zuid Manifest: Carola Loves Carlos*. We are thrilled to bring this festival back to the streets, shops, and everyday places of Charlois, from 26 to 29 March 2026.

When we launched the first edition, *I Love Carlos*, in 2025, we set out to test a simple idea: what happens when existing works of art are placed in everyday settings, each with a distinct social or commercial function, where the display of art would normally feel out of place or unexpected?

With *Carola Loves Carlos*, we deepen that commitment and at the same time widen the scope of art practices and partnerships. Across 17 locations in Charlois, works by local and international artists enter into dialogue with a diversity of settings in the infrastructures of the neighbourhood. The title suggests an intimacy, a relationship. This festival is not about parachuting art into a community but about consensual encounter.

At Art Rotterdam, the festival finds a parallel form in a small and more controlled format. Where the first edition featured a booth at Intersections with a radio programme, this year we present mostly smaller works by participating artists and galleries in a booth in Art Rotterdam's Main Section. Think of it as a mirror and a scale model of the festival, an abstracted version devoid of the idiosyncrasies of the everyday, of what unfolds across Charlois, compressed into 25 square metres.

I would like to thank the participating artists, galleries and institutions, whose generosity, sense of adventure and

willingness to work within a relatively unpredictable setup has made this edition possible. I also want to express my gratitude to the venues, shop owners, and residents who have opened their doors and welcomed us into their spaces. Without their trust, none of this would exist. Special thanks to the small but incredible team of Rib with whom any seemingly far-fetched commitment feels possible.

I would also like to thank Mondriaanfonds, Gemeente Rotterdam, Stichting ter Bevordering van Volkskracht, Cultuurfonds, CBK, Elise Mathildefonds, Erasmusstichting, HKU, Gilles Hondius Foundation, and Goethe Instituut for their generous support in making this festival possible.

*Het Zuid Manifest*, with the exception of Art Rotterdam, is free and open to everyone. We invite you to walk through Charlois with this guide in hand, to take your time, to step into spaces you might not otherwise enter, or if you did, probably for a different reason.

We hope you enjoy it.

**Maziar Afrassiabi**  
**Director of Rib and curator of *Het Zuid Manifest***

## Welcome to *Het Zuid Manifest: Carola Loves Carlos*. Here is some practical information to help you make the most of your visit.

Charlois is one of Rotterdam's most diverse and characterful neighbourhoods, situated on the south bank of the Maas. Its dense network of streets, independent shops, and community spaces forms the living backdrop of this festival. We encourage you to explore on foot at your own pace, or jump into Taxi Travis to enjoy a ride with our local drivers.

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### Connect

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@rib\_rotterdam

### Dates & Opening Hours

The festival runs from 26 to 29 March 2026, from 11:00 to 18:00 each day. Please check individual location pages in this guide, as a few locations have different opening hours.

*Het Zuid Manifest* is also present at Art Rotterdam, which takes place at Ahoy, Ahoyweg 10. For opening hours and tickets, visit [artrotterdam.com](http://artrotterdam.com).

### Booking Information

All festival locations in Charlois are free to visit. No booking is required. Art Rotterdam requires a separate entrance ticket; for details, visit [artrotterdam.com](http://artrotterdam.com).

### How to use this guide

Each location includes information about the artist and their artworks. The page numbers listed on each location page will direct you to the relevant entry in the artist index at the end of the guide.

### Getting There

Charlois is easily reached by metro (Zuidplein station), tram, bus, or bicycle. Ahoy is also accessible by public transport, with parking available on site.

### Taxi Travis

On 28 and 29 March, a free taxi service run by Charlois residents takes visitors through the neighbourhood. Taxi Travis drivers are more than drivers, they are guides and conversation partners who share their personal stories and perspectives on Charlois. From the taxi stand at Karel de Stouteplein, a driver will take you to one of the festival's exhibition locations. Every ride is a different journey. Book a ride in advance via Rib's website ([www.ribrib.nl](http://www.ribrib.nl)) or hop in spontaneously at the stand. Taxi Travis is developed in collaboration with artist Parel Strik and researcher/curator Merit Zimmermann.

## **Het Zuid Manifest: Carola Loves Carlos**

*Het Zuid Manifest* is an annual, free contemporary art festival that unfolds across a variety of urban settings in Rotterdam South. Working with residents, local entrepreneurs and organisations, international galleries, institutions and artists, the festival situates contemporary art within the social and architectural specificities of Charlois surrounding Rib's headquarters and exhibition space. The festival is conceived and is curated by Maziar Afrassiabi, founder and director of Rib.

Artworks are placed in shops, empty storefronts, a theme park, and other locations in the neighborhood, many of which are not usually used for the presentation of contemporary art. The exhibition unfolds as a dramaturgy, exploring the encounters between artwork, setting and a variety of publics.

Charlois is positioned as both an exhibition of site and a site of exhibition. A neighbourhood in Rotterdam South with distinct socio-economic challenges, visible and palpable the moment you enter the area. The experience of encountering art in these settings inevitably differs for those who call Charlois home and those arriving from outside, each bringing a distinct gaze, held together in productive tension.

For its second edition, *Carola Loves Carlos* expands the festival's scale and international scope. More than twenty galleries, artist-run spaces and institutions across Europe and beyond have collaborated on the selection of participating artists, shaped through dialogue and shared affinities. At the same time, new venues have been added throughout the neighbourhood, further embedding the

festival within its local context.

Comparable to writing, the process began with single words, gradually forming sentences, then paragraphs. The resulting whole, mindful also of the character of each location, emerged through a playful process of selecting works, multiple revisions and site visits, reflecting on potential pairings of work and site, and imagining possible constellations when works are placed together. An engagement with the possibilities and limitations of sites, and sometimes with changing conditions, also shaped the process. For example, a painting was ultimately removed from a kebab shop simply because during a location visit we witnessed how the smoke of burning meat filled the room and decided it would not be good for the work.

Having multiple works by more than fifty artists to draw from enabled Maziar Afrassiabi to always find a work for a specific setting when another appeared, mostly for practical reasons, unsuitable. This playful juggling suggests that no work is necessarily destined to be presented in only one specific location. Rather, the urban realities and characteristics of sites, coupled with the breadth of artists and works available, meant being open to stories and affects that emerged in the process as opposed to executing a predetermined script, while the strong identity and specificity of both works and sites steered and directed the process. The final city-wide exhibition is the result of an engagement with a variety of forces, unforeseen developments and contingencies that helped define it, something that plays a lesser role when conceiving an exhibition in a controlled environment such as a museum, gallery or art space.

## **Who is Carola and who is Carlos?**

The first edition carried the title *I Love Carlos*. It borrowed its name from a local poster declaring "I Love Charlois," a phrase that sounded at once like civic pride and a hesitant confession. Love for a neighbourhood is rarely simple. On some of these posters, anonymous hands intervened. The 'h' and the 'i' were scratched away, leaving behind a new declaration: *I Love Carlos*. A small act of erasure transformed a slogan into something more intimate, more unstable. This altered phrase lingered in the streets as a quiet counter-myth, offsetting the official voices and monumental gestures that shape the district, the very structures to which *Het Zuid Manifest* implicitly refers, while positioning itself as something other.

The title of the second edition, *Carola Loves Carlos*, extends this moment of disruption into a relational story. No longer a solitary declaration, love becomes reciprocal, an exchange between names, places, and those who inhabit them. The name "Carola" was chosen because it paired well with "Carlos". That it also happens to be the first name of Rotterdam's mayor was not intentional, but perhaps not an unhappy coincidence either. The real Carola behind the title is a bartender at Café The Buccaneer on the Doklaan, a fixture of the neighbourhood where the festival takes place.

## **Participating galleries and institutions**

Agence de Voyages (Paris), De Ateliers (Amsterdam), Esther Schipper (Berlin), Etablissement d'en Face (Brussels), Gauli Zitter (Brussels), Galerie Guido W. Baudach (Berlin), JUBG (Cologne), KIN (Brussels), Kirchgasse Gallery (Steckborn), Kunsthalle Lingen (Lingen), Galerie Mieke van Schaijk (Den Bosch), MMXX (Milan), MORPHO (Antwerp), O Gallery (Tehran), Galerie Oskar Weiss (Zürich), Peach (Rotterdam), Shahin Zarinbal (Berlin), Stokker Jaeger (Amsterdam), Unseen X HKU Keep an Eye Photography Stipend (Utrecht), Van Abbehuis (Eindhoven).

## **Participating artists**

Ghislain Amar, Lucy Azatyan, Vicente Baeza, Raymond W. Barion, Maximiliane Baumgartner, Darly Benneker, Dagmar Bosma, Tina Braegger, Jakob Brugge, Teddy Coste, Julia Dubsy, Iyanla Etnel, Peter Fengler & Jens-Uwe Beyer, Olivier Foulon, Rick Geene, Sitara Abuzar Ghaznawi, Paul Goede, Adèle Grégoire, Jos de Gruyter & Harald Thys, Tracy Hanna, Thomas Helbig, Jack Jaeger, Erwin Kneihsl, Cosima zu Knyphausen, Wjm Kok, Vesta Kroese, Gabriel Kuri, Daniel Laufer, Sam Marshall Lockyer, Bernd Lohaus & Nora Schultz, Mathieu Meijers, Sinaida Michalskaja, Carolina Mills, Neda Mirhosseini, Kenichi Ogawa, Martha Olech, Nie Pastille, Zahra Pourghomi, Chloé Quenum, Joke Robaard, Kurt Ryslavy, Philipp Schwalb, Richard Sides, Ken Stoové, Adriëne Verburg, Noor van der Wal, David Weiss, Hussel Zhu, Luigi Zuccheri.

# 1 Rib

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**Katendrechtse Lagedijk 490B**

**Open Thursday to Sunday, 11:00–18:00**

Rib is an artist-driven platform founded in 2015 by Maziar Afrassiabi in a former butcher shop in Rotterdam-Zuid. Locally rooted and internationally connected, Rib approaches exhibiting as an adventure in self-reflection, exploring how art, audience, and context shape one another. It is a place where artists, ideas, and publics meet in changing constellations. Rib is also the initiator and organiser of *Het Zuid Manifest*. For *Carola Loves Carlos*, the space brings together a dense constellation of works by Tina Braegger, Jakob Brugge, Olivier Foulon, Sitara Abuzar Ghaznawi, Thomas Helbig, Erwin Kneihsl, Cosima zu Knyphausen, Vesta Kroese, Gabriel Kuri, Jack Jaeger, Sam Marshall Lockyer, Nie Pastille, Zahra Pourghomi, Joke Robaard, David Weiss, and Luigi Zuccheri. Spanning painting, drawing, photography, sculpture, and textile work, the presentation ranges from Weiss's 1970s ink drawings to Robaard's decades-long *GREEN ASSEMBLY* project.

## Artists:

Tina Braegger (Galerie Oskar Weiss), page 30  
Jakob Brugge (Gauli Zitter), page 30  
Olivier Foulon (Etablissement d'en Face), page 31  
Sitara Abuzar Ghaznawi (Shahin Zarinbal), page 31  
Thomas Helbig (Galerie Guido W. Baudach), page 32  
Jack Jaeger (Galerie Mieke van Schaijk), page 32  
Erwin Kneihsl (Galerie Guido W. Baudach), page 32  
Cosima zu Knyphausen (Galerie Oskar Weiss), page 32  
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Sam Marshall Lockyer (KIN), page 33  
Nie Pastille (JUBG), page 35  
Zahra Pourghomi, page 36  
Joke Robaard (Galerie Mieke van Schaijk), page 36  
David Weiss (Galerie Oskar Weiss), page 38  
Luigi Zuccheri (MMXX), page 39

## Artworks:

Tina Braegger, *Either love me or leave me alone*, 2023  
Jakob Brugge, *Watch and Learn*, 2025  
Olivier Foulon, *Isa Genzken's Ring*, 2018  
Sitara Abuzar Ghaznawi, *March, April, May, June Anxiety*, 2025  
Thomas Helbig, *Seltenes Bildnis*, 2024  
Thomas Helbig, *A modernist symbolist*, 2025  
Erwin Kneihsl, *Ohne Titel (Sonne 77)*, 2021  
Erwin Kneihsl, *Ohne Titel (Sonne 78)*, 2021  
Erwin Kneihsl, *Ohne Titel (Sonne 79)*, 2021  
Erwin Kneihsl, *Ohne Titel (Sonne 80)*, 2021  
Cosima zu Knyphausen, *Carona Blätter*, 2025  
Vesta Kroese, *Hier* (sketch), 2011  
Gabriel Kuri, *Error Bars*, 2026  
Jack Jaeger, *Untitled*, 2002  
Sam Marshall Lockyer, *Buckets*, 2026  
Nie Pastille, *Teppich*, 2025  
Zahra Pourghomi, *Untitled*, 2005 - 2011  
Joke Robaard, *GREEN ASSEMBLY*, 1979, 2020-2026  
David Weiss, *Untitled (Crack of Dawn)*, 1974  
Luigi Zuccheri, *Untitled*, 1955/1965

# 2 Nefis Kebab

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**Wolphaertsbocht 93**

**Open Thursday to Sunday, 11:00–18:00**

Nefis Kebab is a family-run Turkish restaurant on the Wolphaertsbocht, led by Ayşegül and her daughter Busra. Their cook comes from Hatay, a region known for its rich culinary traditions, and all meat is freshly prepared on site rather than factory-produced. The menu centres on grilled kebab and döner alongside vegetarian options like çığ köfte. Since opening, the restaurant has quickly become a busy gathering point in the neighbourhood. Visitors can eat at Nefis while encountering a work by Sinaida Michalskaja.

## Artist:

Sinaida Michalskaja (Shahin Zarinbal), page 34

## Artwork:

Sinaida Michalskaja, *Fig. 1 A man who claims that another person doesn't exist imagines another one who claims that another person doesn't exist* (Illustration by Gordon Pask), 2025

# 3 Kapsalon Charlois

**Wolphaertsbocht 62B**

**Open Thursday to Sunday, 11:00–18:00**

At hair salon Kapsalon Charlois, a location that was also part of last year's edition of the festival, visitors can get a haircut while also encountering a photograph by Erwin Kneihsl, a sculpture by Thomas Helbig and a sculpture by Chloé Quenum. The works are shown within the daily setting of the salon, where they quietly become part of its everyday activity.

## Artists:

Thomas Helbig (Galerie Guido W. Baudach), page 32  
Erwin Kneihsl (Galerie Guido W. Baudach), page 32  
Chloé Quenum (Agence de Voyages), page 36

## Artworks:

Thomas Helbig, *Holy Passage Device*, 2022  
Erwin Kneihsl, *Ohne Titel*, 2018  
Chloé Quenum, *Low Light Rituals VI*, 2026

## 4 Bloemsierkunst Cyro

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Wolphaertsbocht 81

Open Thursday to Saturday, 11:00–18:00 (Closed on Sunday)

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At Bloemsierkunst Cyro, a flower shop in Charlois run by owner Jansen, flowers and plants fill the shop and its window facing the street. The shop moved to the Wolphaertsbocht last year, but had already been part of the neighbourhood for many years. As part of the exhibition, three paintings by Julia Dubsy and one sculpture by Thomas Helbig will be shown in the space, placing the works within the everyday setting of the shop.

**Artists:**

Julia Dubsy (Kirchgasse Gallery), page 30  
Thomas Helbig (Galerie Guido W. Baudach),  
page 32

**Artworks:**

Julia Dubsy, *The Critics The Gaps (guitar f/b)*,  
2025  
Julia Dubsy, *The Critics The Gaps*  
(*Grashalm*), 2024  
Julia Dubsy, *The Critics The Gaps (guitars)*,  
2024  
Thomas Helbig, *Shamans Know Nothing*, 2022

## 5 Shofukan

Charloisse Kerksingel 32

Performance on Sunday 29 March, 15:00

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Shofukan is a Japanese cultural centre housed in a former kindergarten from 1929, designed by architect A.J. van Doorn in the style of the Amsterdam School. Tucked away in one of the last intact hofjes of Rotterdam, behind the Charloisse Kerksingel, the centre has for over twenty years been home to the practice of classical Japanese disciplines including tea ceremony, ikebana, calligraphy, and aikido, alongside a traditional teahouse and a Japanese garden. Shofukan is closing its doors at this location in April 2026, making this one of the final events in the space. On Sunday 29 March at 15:00, *Het Zuid Manifest* presents *PSYCHOMAGIE*, a seance by Paul Goede. At 16:30, visitors are invited for a get-together with drinks, doubling as a farewell to Shofukan and its community after two decades in Charlois.

**Artist:**

Paul Goede (Stokker Jaeger), page 31

**Performance:**

*PSYCHOMAGIE* seance  
Sunday 29 March, 15:00  
Get-together with drinks: 16:30

## 6 Oude Kerk Charlois

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Charloisse Kerksingel 35

Open Thursday and Friday, 11:00–18:00

Open Saturday, 11:00–16:00

Open Sunday, 14:00–18:00

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The Oude Kerk is the historical heart of Charlois, dating back to around 1467 when the area was still an independent village. Its tower from 1660 and neo-Gothic nave from 1868 are a national monument and the most visible reminder that Charlois existed long before it became part of Rotterdam-Zuid. Originally dedicated to Saint Clement, who according to legend was drowned at sea with an anchor around his neck — a fitting patron for a church built on land reclaimed from the water. After a major renovation in 2006–2007, the pews were replaced by chairs and the building was opened up for regular concert series alongside its role as a Protestant church.

**Artists:**

Jakob Brugge (Gauli Zitter), page 30  
Gabriel Kuri (Esther Schipper), page 33  
Nie Pastille (JUBG), page 35  
Zahra Pourghomi, page 36  
Chloé Quenum (Agence de Voyages), page 36

**Artworks:**

Jakob Brugge, *Ornament*, 2025  
Gabriel Kuri, *Error Bars*, 2026  
Nie Pastille, *Hibiskus, Gras*, 2024  
Zahra Pourghomi, *Untitled*, 2005–2011  
Chloé Quenum, *Low Light Rituals V*, 2026

## 7 Stichting Historisch Charlois

Kaatsbaan 6

Open Saturday and Sunday, 11:00–18:00 (Closed on Thursday and Friday)

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At Stichting Historisch Charlois, a local archive dedicated to the history of the neighbourhood, *Het Zuid Manifest* presents works by Raymond W. Barion, Darly Benneker and Philipp Schwalb. A brass replica of a radioactive source, a series of Delft-blue paintings, and a personal exploration of home sit among the archive's own collection of local history.

**Artists:**

Raymond W. Barion (Etablissement d'en  
Face), page 29  
Darly Benneker (MORPHO), page 29  
Philipp Schwalb (JUBG), page 37

**Artworks:**

Raymond W. Barion, *Drop and Run*, 2025  
Philipp Schwalb, *Cobalt-Butler-Family-  
Paintings*, 2025  
Darly Benneker, *When I Dream of Home*,  
2024–present

## 8 Stone Shop

Plompertstraat 14

Open Thursday to Saturday, 11:00–18:00 (Closed Sunday)

SLstone Natuursteen is a stone workshop and showroom on the Plompertstraat that has been active in the Rotterdam region for over twenty years. The space combines a showroom with its own production facility, where slabs of marble, granite, quartzite, keramiek, and composiet sourced from countries such as Iran, India, and Brazil are cut and finished into custom countertops, tables, and other interior elements. *Het Zuid Manifest* presents works by Jakob Brugge, Gabriel Kuri, and Sam Marshall Lockyer among these materials.

### Artists:

Jakob Brugge (Gauli Zitter), page 30  
Gabriel Kuri (Esther Schipper), page 33  
Sam Marshall Lockyer (KIN), page 33

### Artworks:

Jakob Brugge, *Real Objects*, 2025  
Gabriel Kuri, *Error Bars*, 2026  
Sam Marshall Lockyer, *Concrete Handbag*, 2025  
Sam Marshall Lockyer, *Blue Vacuum*, 2026  
Sam Marshall Lockyer, *Box Ship*, 2026

## 9 Cafe The Buccaneer

Doklaan 43

Open Thursday to Sunday, 11:00–18:00

Café The Buccaneer is a long-standing neighborhood bar in Charlois, deeply rooted in the local community. Its pirate-themed interior reflects Rotterdam's maritime history and the enduring presence of the port in the area's identity. The café's bartender, Carola, served as the inspiration for the title of this year's edition, linking the event to the everyday social life of the neighborhood. Until recently, the artists' community of Charlois would gather here for karaoke nights, a tradition that has since come to an end due to complaints from an upstairs neighbour.

### Artist:

Vesta Kroese, page 33

### Film:

Vesta Kroese, *Hier/Daar*, 2016 (film) (camera and edit by Christian van der Kooy)

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## 10 Attractiepark Rivoli Rotterdam

Doklaan 40

Open Thursday to Sunday, 11:00–18:00

Attractiepark Rivoli Rotterdam is situated on the former site of the AVR waste incineration plant on the Doklaan, overlooking the Nieuwe Maas. Since 2012, entrepreneur Hennie van der Most has been transforming the industrial complex into a theme park, assembling rides, restaurants, and attractions from salvaged materials, including a reuzenrad from Walibi Belgium and a ceiling sourced from a world expo in Seville. The park has never officially opened, and its future remains uncertain, but its sprawling, half-finished interior of repurposed structures and idle fairground machinery offers a setting unlike any other in the city. *Het Zuid Manifest* was the first to use the park for exhibitions in 2025 and returns this year with works by Gabriel Kuri, Vesta Kroese, Nie Pastille, Chloé Quenum, and Hussel Zhu, presented among the park's rides and unfinished spaces.

### Artists:

Vesta Kroese, page 33  
Gabriel Kuri (Esther Schipper), page 33  
Nie Pastille (JUBG), page 35  
Chloé Quenum (Agence de Voyages), page 36  
Hussel Zhu (Galerie Mieke van Schaijk), page 38

### Artworks:

Vesta Kroese, *Hier/Daar (miniature)*, 2011  
Gabriel Kuri, *Error Bars*, 2026  
Chloé Quenum, *Low Light Rituals IV*, 2026  
Nie Pastille, *W.F.*, 2025  
Nie Pastille, *Wetter*, 2025  
Nie Pastille, *Nachtbäume*, 2025  
Hussel Zhu, *Honest language* (film), 2024

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## 11 Garagegebouw Maastunnel Zuid

Doklaan 145

Performance on Friday 27 March, 16:00–18:00

The Garagegebouw Maastunnel Zuid is part of the Maastunnel complex, Rotterdam's first underwater tunnel, built between 1937 and 1942 to a design by city architect A.J. van der Steur. The southern garage building sits at the edge of Karel de Stouteplein, which also serves as the stop for Taxi Travis during the festival. Constructed in reinforced concrete on a fan-shaped plan, with orange-brown tile cladding and a copper roof, the building is a national monument. On Friday 27 March, from 16:00 to 18:00, it hosts *The Swimmers*, a programme of readings, performances, and art initiated by Peach, an artist-run space from Rotterdam. Featuring artists from Amsterdam, Rotterdam, Brussels, and Paris, *The Swimmers* explores practices rooted in urban wandering, unfolding across the building's industrial interior.

### Artists:

Ghislain Amar (Peach Rotterdam)  
Dagmar Bosma (Peach Rotterdam)  
Rick Geene (Peach Rotterdam)  
Tracy Hanna (Peach Rotterdam)  
Carolina Mills (Peach Rotterdam), page 35

### Performance:

*The Swimmers*  
Friday March 27, 16:00–18:00

## 12 De Barones Sexshop

Boergoensestraat 66B

Open Thursday to Sunday, 11:00–18:00

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De Barones Sexshop is a store next to Karel de Stoutplein park that sells a range of erotic products and accessories. The store offers a private and discreet place where visitors can browse items related to adult intimacy in a calm and informal setting. In the first edition of the festival, the vitrine displayed nine small figurines of Christian saints, dating from 1400 to 1550, borrowed from the collection of Archaeology Rotterdam. This year, the location presents small-scale ceramics by Kenichi Ogawa alongside drawings by Mathieu Meijers, whose work here carries its own erotic charge.

**Artists:**

Mathieu Meijers (Van Abbehuis), page 34  
Kenichi Ogawa (Galerie Mieke van Schaijk),  
page 35

**Artworks:**

Kenichi Ogawa, *Voices of Mountain*, 2026  
Mathieu Meijers, *Zuivering*, 2023  
Mathieu Meijers, *Broeder*, 2001–2008

## 13 Home Gallery

Katendrechtse Lagedijk 457D

Open Friday and Saturday, 11:00–18:00 (Closed Thursday and Sunday)

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Katendrechtse Lagedijk 457D is the ground floor of a terraced house, currently being prepared as a space for artist residencies. Moe Mustafa will be the first artist in residence, starting in May 2026. *Het Zuid Manifest* presents works by Mathieu Meijers, including selected pages from two book works and murals from the series *Painters Studio (Black Light)*.

**Artist:**

Mathieu Meijers (Van Abbehuis), page 34

**Artworks:**

Mathieu Meijers, *Oh Boy. (Second row)*,  
2014–2017  
Mathieu Meijers, *Painters Studio (Black Light)*,  
2018–2019  
Mathieu Meijers, *Home. (left side)*, 2009

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## 14 Subway Pool Cafe

Wolphaertsbocht 196

Open Thursday to Sunday, 11:00–18:00

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Subway Pool Café, also part of last year's festival edition, returns as one of the exhibition locations. Once a former cinema, the space was reimagined by Tas and transformed into a cozy entertainment venue in Rotterdam. Today, it consists of a brown café and a large hall featuring 17 pool tables.

On Friday 27 March, from 21:30 onwards, it will host the opening party, where techno DJs and games of pool set the rhythm for the night.

**Artist:**

Chloé Quenum (Agence de Voyages), page 36

**Artwork:**

Chloé Quenum, *Low Light Rituals II*, 2026

20

## 15 Planet Cake

Dorpsweg 41A

Open Thursday to Sunday, 11:00–18:00

21

Planet Cake was known across Rotterdam-Zuid for its design cakes, wedding cakes, and cupcakes. The shop combined confectionery with a colourful, celebratory interior geared towards birthdays, weddings, and other occasions. Now vacant, the remains of the shopfront and interior still testify to the style and aesthetics that Planet Cake brought to the Dorpsweg.

On the ground floor, works by Vicente Baeza, Maximiliane Baumgartner, Gabriel Kuri, Daniel Laufer, Nie Pastille, and Chloé Quenum are presented alongside a book work by Adriënne Verburg, one of the recipients of the HKU Keep an Eye Photography Stipend. Drawings, paintings, sculpture, and photography share the former retail space, where traces of the shop's original interior remain.

In the basement, we present the work of five photographers who, over the past two years, have received the HKU Keep an Eye Photography Stipend. The HKU Keep an Eye Photography Stipend is a collaboration between the Utrecht School of the Arts (HKU) and UNSEEN. It supports recently graduated photographers who approach the medium through research and explore the boundaries between disciplines. In this presentation, the camera is explored as an instrument of both research and exploitation. The role of research as a form of categorisation is brought into relation with the medium; through that lens, histories and trajectories of migration, colonisation and cultural archives are questioned and documented, making the blind spots of the medium visible. The participating photographers were coached by Esther Kokmeijer, Daria Tuminas, Inas Halabi, Sara Blokland, Bernke Klein Zandvoort and Kevin Osepa.

### Ground Floor Artists:

Vicente Baeza (De Ateliers), page 29  
Maximiliane Baumgartner (Kirchgasse Gallery), page 29  
Gabriel Kuri (Esther Schipper), page 33  
Daniel Laufer (Kunsthalle Lingen), page 33  
Nie Pastille (JUBG), page 35  
Chloé Quenum (Agence de Voyages), page 36  
Adriënne Verburg (HKU Keep an Eye Photography Stipend), page 38

### Basement Artists:

Lucy Azatyan (HKU Keep an Eye Photography Stipend), page 29  
Iyanla Etnel (HKU Keep an Eye Photography Stipend), page 30  
Martha Olech (HKU Keep an Eye Photography Stipend), page 35  
Ken Stoové (HKU Keep an Eye Photography Stipend), page 37  
Noor van der Wal (HKU Keep an Eye Photography Stipend), page 38

### Ground Floor Artworks:

Vicente Baeza, *Drawing n°1–n°9*, 2022  
Maximiliane Baumgartner, *Total Hope*, 2024  
Maximiliane Baumgartner, *Statesman*, 2024  
Gabriel Kuri, *Error bars*, 2026  
Daniel Laufer, *Your Airbnb Was My Home*, 2026  
Nie Pastille, *B*, 2025  
Chloé Quenum, *Low Light Rituals I*, 2026  
Adriënne Verburg, *FekieFikie*, 2025  
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### Basement Artworks:

Lucy Azatyan, *Վիճակ (Vichak)*, 2025  
Iyanla Etnel, *When Curtains Fall*, 2025  
Martha Olech, *a stone is a pillow*, 2026  
Ken Stoové, *Fowru*, 2025  
Noor van der Wal, *Arctic Archives*, 2026

## 16 De Nieuwe Nachtegaal

Mezenhof 27

Open Thursday to Sunday, 11:00–18:00

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De Nieuwe Nachtegaal is the Huis van de Wijk (community house) of Charlois, a neighbourhood meeting place where residents come together for workshops, creative activities, and conversation over a cup of coffee. On the first floor, after passing through a long corridor, *Het Zuid Manifest* presents works by Neda Mirhosseini and Kurt Ryslavy.

### Artists:

Neda Mirhosseini (O Gallery), page 35  
Kurt Ryslavy (Galerie Mieke van Schaijk), page 37

### Artwork:

Neda Mirhosseini, *Gin and Tonic*, 2024  
Neda Mirhosseini, *Ziyod's Garden*, 2024  
Neda Mirhosseini, *Wine and Coffee and a Lemon*, 2024  
Neda Mirhosseini, *Morning Coffee*, 2024  
Kurt Ryslavy, *Asthetisch & Pflegeleicht*, 1999, 6 parts

Ahoy, Ahoyweg 10

Open Friday-Sunday 11:00–19:00 (entry ticket via Art Rotterdam's website)

*Het Zuid Manifest* presents a booth in Art Rotterdam's Main Section, bringing together works by artists participating in the festival across Charlois. The presentation functions as a compressed, abstracted version of the festival, a scale model in 25 square metres of what unfolds outdoors and indoors over eighteen locations throughout the neighbourhood. The works are presented in collaboration with a selection of the galleries and institutions partnering in the festival. For visitors arriving at Art Rotterdam, the booth serves as an invitation: step outside the fair and into the neighbourhood. Charlois is just a short journey away, also in Rotterdam South.

## Artists:

Raymond W. Barion (Etablissement d'en Face), page 29  
Maximiliane Baumgartner (Kirchgasse Gallery), page 29  
Tina Braegger (Galerie Oskar Weiss), page 30  
Jakob Brugge (Gauli Zitter), page 30  
Julia Dubsy (Kirchgasse Gallery), page 30  
Olivier Foulon (Etablissement d'en Face), page 31  
Sitara Abuzar Ghaznawi (Shahin Zarinbal), page 31  
Jos de Gruyter & Harald Thys (Etablissement d'en Face), page 31  
Thomas Helbig (Galerie Guido W. Baudach), page 32  
Erwin Kneihsl (Galerie Guido W. Baudach), page 32  
Wjm Kok (Stokker Jaeger), page 32  
Vesta Kroese, page 33  
Gabriel Kuri (Esther Schipper), page 33  
Daniel Laufer (Kunsthalle Lingen), page 33  
Sam Marshall Lockyer (KIN), page 33  
Bernd Lohaus & Nora Schultz (Etablissement d'en Face), page 34  
Mathieu Meijers (Van Abbehuys), page 34  
Sinaida Michalskaja (Shahin Zarinbal), page 34  
Kenichi Ogawa (Galerie Mieke van Schaijk), page 35  
Nie Pastille (JUBG), page 35  
Zahra Pourghomi, page 36  
Chloé Quenum (Agence de Voyages), page 36  
Joke Robaard (Galerie Mieke van Schaijk), page 36

Richard Sides (KIN), page 37  
David Weiss (Galerie Oskar Weiss), page 38  
Luigi Zuccheri (MMXX), page 39

## Artworks:

Raymond W. Barion, *Drop and Run*, 2025  
Maximiliane Baumgartner, *Pinsel Portrait – Gusto oder zwischen roten Städten VIII*, 2018  
Tina Braegger, *He walked upon the water*, 2025  
Jakob Brugge, *Only You*, 2025  
Julia Dubsy, *Barometers Of Acting. We admire the actors's ability to conceal all effort in portraying their character, yet paradoxically, we still recognize that it is acting we are watching*, 2025  
Olivier Foulon, *Isa Genzken's Ring*, 2018  
Sitara Abuzar Ghaznawi, *M, Eleven (c)*, 2025  
Jos de Gruyter & Harald Thys, *Improvised Explosive Device*, 2021  
Thomas Helbig, *Machine's Trophy*, 2022  
Erwin Kneihsl, *Ohne Titel (Affe, gelackt)*, 2014  
Wjm Kok, *Residue (Side Effect)*, 2026  
Vesta Kroese, *Daar (sketch)*, 2011  
Gabriel Kuri, *Error Bars*, 2026  
Daniel Laufer, *I Miss You Like a Deadline*, 2026  
Sam Marshall Lockyer, *Gold suitcase*, 2025  
Bernd Lohaus & Nora Schultz, *Bernd's KEIL Lifting the Palace of Justice*, 2026  
Sinaida Michalskaja, *Key hammered into wall*, 2023  
Mathieu Meijers, *Home (left side)*, 2009  
Kenichi Ogawa, *Voices of the Moon*, 2024

Ahoy, Ahoyweg 10

Open Friday-Sunday 11:00–19:00 (entry ticket via Art Rotterdam's website)

Nie Pastille, *Wolke*, 2025  
Zahra Pourghomi, *Untitled*, 2005–2011  
Chloé Quenum, *Low Light Rituals III*, 2026  
Joke Robaard, *Untitled (Protest) #03*, 2025  
Richard Sides, *Untitled (Garden)*, 2017–2024  
David Weiss, *Untitled*, 1978  
David Weiss, *Untitled*, 1978  
Luigi Zuccheri, *Untitled (Lucertola e figura umana)*, 1955–1960

## Taxi Travis – Parel Strik & Merit Zimmermann

On 28 and 29 March, a free taxi service run by Charlois residents takes visitors through the neighbourhood. Taxi Travis drivers are more than drivers, they are guides and conversation partners who share their personal stories and perspectives on Charlois. From the taxi stand at Karel de Stouteplein, a driver will take you to one of the festival's exhibition locations. Every ride is a different journey. Book a ride in advance via Rib's website ([www.ribrib.nl](http://www.ribrib.nl)) or hop in spontaneously at the stand. Taxi Travis is developed in collaboration with artist Parel Strik and researcher/curator Merit Zimmermann.

## My Secret Life – Tina Braegger

Artist Tina Braegger has created a series of flags for *Het Zuid Manifest*, which will be placed throughout Charlois near the festival's locations. The series is titled *My Secret Life* (2025). Each flag features the recurring "dancing bear", derived from the iconic Grateful Dead imagery, which she uses to explore ideas of repetition and originality. The repeated image accumulates significance through its multiple appearances and forms a loose visual network across the neighborhood, inviting visitors to discover and encounter the flags as they move between the different festival sites. Page 30

## It is as you tell it – Sinaida Michalskaja

Sinaida Michalskaja's *It is as you tell it* (2026) is an outdoor banner to be found somewhere near the Maastunnel Zuidzijde. The work materialises an anecdote by scientist, philosopher and magician Heinz von Foerster. In one version of the story, he encountered the slogan "Tell it like it is" at the Stanford University Journalism School and challenged the students: "My God gentlemen, do you want to get rid of the responsibility of being a writer by telling it like it is?". In her work, Michalskaja extends this idea, emphasizing that reality is not fixed, but shaped by language and perspective: nobody knows how it is – it is how you tell it. Page 34

## One Drop (Cloud Dancer) – Wjm Kok

Wjm Kok presents a work for public space with the working title *One Drop (Cloud Dancer)*, 2026. This work consists of a single drop of paint applied to a sidewalk somewhere between Katendrechtse Lagedijk 430A and 490B. For the choice of color, Kok turns to the annually designated "Color of the Year" selected by various institutes and companies. The drop is executed in water-based paint, and its durability is independent of the festival context: it may disappear over time due to wear and weather, or remain visible beyond the duration of the event. The work coincides with the place where it is found and merges with its surroundings, reducing the act of painting to a single gesture. The exact location is kept secret, inviting visitors to stumble upon it by chance as they move through the festival. Page 32

## The Swimmers – Peach Rotterdam

On Friday 27 March, from 16:00 to 18:00, at Garagegebouw Maastunnel Zuid (11), Doklaan 145, *The Swimmers* by Peach Rotterdam takes place – a programme of readings and performances initiated by Peach, an artist-run space from Rotterdam. Featuring artists from Amsterdam, Rotterdam, Brussels, and Paris, the programme explores practices rooted in urban wandering, unfolding across the building's industrial interior. Artists: Ghislain Amar, Dagmar Bosma, Rick Geene, Tracy Hanna, and Carolina Mills.

## PSYCHOMAGIE – Paul Goede

On Sunday 29 March at 15:00, *PSYCHOMAGIE*, a seance by Paul Goede, takes place. At 16:30, visitors are invited for a get-together with drinks, doubling as a farewell to Shofukan and its community after two decades in Charlois.

## Aber zuerst Sauerkraut mit Kartoffeln – Peter Fengler & Jens-Uwe Beyer

*Aber zuerst Sauerkraut mit Kartoffeln* is an itinerant film project by Peter Fengler & Jens-Uwe Beyer, using public venues across the festival as their film set. Visitors may encounter the artists unexpectedly at multiple locations throughout *Het Zuid Manifest*. Across a variety of settings, they stage situations in which various characters – drawn from the history of art, philosophy, politics, sports and science – engage in conversation, performed by a selection of international artists, musicians and performers. No professional actors are used. The film is based on a collection of small talk – an amalgamation of overheard language and everyday exchange gathered over the years by Fengler and Beyer, who coincidentally discovered they shared the same fascination for this sociolinguistic phenomenon. Fengler has long distilled such overheard texts into performances and readings; Beyer has always loved to hang around and get lost, giving him a rich insight into the endless small talk of

mankind. Together they work from the idea that a Buddhist lack of focus is better than wilful immersion.



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## Azatyan, Lucy

Lucy Azatyan's work is visible at Planet Cake (15). *Վիճակ (Vichak)* is a visual poem reflecting on a period in the artist's adolescence in Armenia, when the artist's family was forced to remain hidden under unsafe political circumstances. Rather than functioning as a memory that can be narrated, this time existed as a condition shaped by silence, restriction, and uncertainty. The installation examines how such conditions persist beyond their original context, reappearing through migration as habits and ways of being that continue even when they are no longer necessary.

## Barion, Raymond W.

Raymond W. Barion's sculpture *Drop and Run* (2025) is a brass replica of a Cobalt 60 sealed radioactive source. The sculpture is presented twice: at Art Rotterdam (17) and at Stichting Historisch Charlois (7). The original Cobalt 60 Column was developed at the Chalk River Laboratories in Ontario in the early 1950s. It was created to help study irradiation effects in biology and industrial contexts. The 'Drop and Run' words engraved in it are supposed to work as a warning, and yet by the time you pick up and start to read 'Drop', the radiation caused by Co60 would already have claimed your arm, finish 'and Run' and the dose of radiation would be lethal.

## Baeza, Vicente

At Planet Cake (15), visitors can view a series of A3 drawings by Vicente Baeza made mainly in the mornings upon arriving at the studio, created as a way of warming up, easing into work, and developing a kind of muscle memory around the movements that the hand and body trace on the paper. Close attention is paid to the different ways the pen is gripped, deliberately deviating from what feels most comfortable, for example, holding it with just two fingertips at the very end of the pen, farthest from the paper. With complete freedom, the pen moves across the surface of the page, navigating

its space so that the lines begin to suggest depth. The papers are generally kept on the floor of the studio, where they continue to receive monotype stains, marks that remain as traces of the processes involved in working on large-scale paintings, allowing these residual gestures to accumulate and enter into dialogue with the original drawings.

## Baumgartner, Maximiliane

Baumgartner's paintings are on view at Planet Cake (15) and Art Rotterdam (17). Using aluminium dibond as a ground, the artist determines form and context conceptually, understanding both as integral to the painterly process. She is interested in engaging with an image-producing medium as part of a critical image practice.

The works shown belong to the *PS* series (2024–), an ongoing series of paintings featuring circular, car tyre-sized works named after contemporary Olympic dressage horses. The horses portrayed – historically shaped by concepts such as discipline, harmony and competitiveness – act as vessels and placeholders for questions of national constructions of success and neoliberal promises, as the names of the horses, such as *All At Once* and *Total Hope*, also suggest.

## Benneker, Darly

*When I Dream of Home* (2024–present), presented at Stichting Historisch Charlois (7), combines video footage shot by Benneker's adoptive father during her displacement from Medellín, Colombia, to the Netherlands in the mid-1990s. The work unfolds as a layered dialogue between her voice, her father's voice, and that of a fictional rubber tree, allowing these perspectives to merge and overlap. The footage moves between the personal and the impersonal through shifting images of in-between places and everyday figures, reflecting the complexity of belonging and displacement. Through this interplay of images and voices,

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the video questions who holds the power to shape a story, who is allowed to tell it, and how lived experience and imagination become intertwined.

## Braegger, Tina

Tina Braegger's paintings is part of the group show at Art Rotterdam (17). Additionally, the artist has created a series of flags for *Het Zuid Manifest*, which will be placed throughout Charlois near the festival's 17 locations. Each flag features the recurring "dancing bear", which she uses to explore ideas of repetition and originality. The repeated image accumulates significance through its multiple appearances and forms a loose visual network across the neighborhood, inviting visitors to discover and encounter the flags as they move between the different festival sites.

## Brugge, Jakob

Brugge's works are present in four locations of the festival: Rib (1), Oude Kerk (6), Stone Shop (8), and Art Rotterdam (17). Jakob Brugge's work takes the shape of vitrines housing rubber facsimiles of ordinary objects — partially filled boxes that give structure to a haphazard arrangement of hollow cast forms. Braided belts, boat shoes, t-shirts, hats, and high heels press against each other and their containers, forming a loose ensemble whose historical and ideological specificity is masked by their familiarity. Fabricated, encased, moulded, cast, replicated, and transformed, these symbolic clothes ask how a baseball cap or a belt relates to lifestyle, ideology, or political affiliation — and when a specific shirt becomes a uniform, a sign of belonging, a behaviour even.

## Dubsky, Julia

Dubsky's work is present in two locations: Bloemsierkunst Cyro (4) and Art Rotterdam (17). The four paintings exhibited during *Het Zuid Manifest* relate to Dubsky's ongoing reflections on this parallel: a painting not only represents a subject but also itself as a

medium, much as our appreciation of an acted role is coloured by prior associations with the actor. Both perform a similar kind of alchemy, becoming something in addition to themselves, not in place of themselves. Barometers of Acting at Art Rotterdam (17) develops from a photo she took of a statue in Paris, *The Greek Actor*. What was originally the plinth became a flat rectangle, like the canvas, and the figure on the ground mimics the crossed-leg pose of the bronze statue.

*The Critics and The Gaps* at Bloemsierkunst Cyro (4) belong to a further series in which blindness is method and intuition is primary. Through automatic drawing, Dubsky began finding squinting, nearly blind cherubs — figures not conceived symbolically, yet recognised as mirroring her working method. The symbolism of guitars and the blade of grass ("Grashalm" in German) emerged through the same blind method, arising in connection to ideas of authenticity and nature. The hole of the guitar becomes a halo, as if authenticity were saintly; in another painting a cherub squints earnestly under the arch of a blade of grass, checking nature, as if seeing through to the other side could provide certainty.

## Etnel, Iyanla

Iyanla Etnel's work is on view at Planet Cake (15). Den ben suku mi neng, Den no sabi mi neng begins with a childhood memory from Suriname. By the water, Iyanla Etnel was told the story of Watramama: a water spirit who appears as a mermaid, both woman and snake, whom she was taught to fear as a child. This fear raised questions about why Watramama came to be seen as dangerous. In earlier research on how the body of women of colour is read, Etnel explored how women of colour have historically been constructed as dangerous, seductive, animalistic and uncontrollable. In stories about Watramama, she recognised the same patterns, revealing how such images can take hold and continue to shape perception

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even when their origins are no longer questioned. Through Watramama, Etnel turns to the cleansing of the body, the house, and everything they invisibly carry. In doing so, she explores not only how a body is read, but also how it can position itself outside that reading.

## Fengler, Peter & Beyer, Jens-Uwe

*Aber zuerst Sauerkraut mit Kartoffeln* is an itinerant film project by Jens-Uwe Beyer & Peter Fengler, using public venues across the festival as their film set. Therefore, visitors will be able to encounter the artists in multiple locations. The film is based on a collection of small talk, an amalgamation of the diaspora of the spirit, gathered through the years by Beyer & Fengler, who coincidentally became aware they shared the same love for this sociolinguistic phenomenon. By means of eavesdropping using various techniques, Fengler already distilled texts for performances and readings, while Beyer always loves to hang around and get lost, giving him a rich insight into the endless small talk of mankind. In a variety of settings at the festival, they stage situations in which various characters — famous figures from the history of art, philosophy, politics, sports and science — engage in conversation, based on the idea that a Buddhist lack of focus is better than willful immersion.

No professional actors are used. The focus is on specific characters performed by a selection of international artists, musicians and performers connected to the extensive networks of JUBG and Fengler.

## Foulon, Olivier

Olivier Foulon's work is presented at Rib (1) and Art Rotterdam (17). In his 2018 publication *Isa Genzken's Ring*, Olivier Foulon delves into the history of public art commissions in Rotterdam and revisits the story of *Ring*, a work by the German artist Isa Genzken. In 1988, at the invitation of Rotterdam's urban sculpture commission Commissie Beelden in de Stad, Genzken intended to install a monumental

steel ring, suspended at an angle between two apartment buildings on either side of Mauritsplaats. The sculpture was started but never completed, because some residents believed that the sound of the wind blowing through the empty ring would be too disturbing. Genzken's project was thus abandoned and the various sections of the ring were destroyed. For *Het Zuid Manifest: Carola Loves Carlos*, Olivier Foulon intends to insert *Isa Genzken's Ring* to the public landscape of Rotterdam, making the publication available in public libraries and thereby extending the duration of the festival in time and space.

## Ghaznawi, Sitara Abuzar

Sitara Abuzar Ghaznawi's work is on view at Rib (1) and at Art Rotterdam (17). In her collages, sculptures, and installations, Ghaznawi juxtaposes robust, monumental forms with delicate, perishable materials sourced from domestic environments, creating a visual dialogue between historic codes, questions of value, and political reflections. She employs mass-produced materials such as aluminium foil, off-cuts, and gaffer tape, intentionally maintaining their humble origins without attempting to upcycle them. *M, Eleven (c)* (2025) sees Ghaznawi return to her roots in collage while experimenting with printmaking and stamped motifs. Her signature rose recurs eleven times alongside her autograph, charged with repetition and intensity — gestures that act like a rhythm at once meditative and disruptive.

## Goede, Paul

Paul Goede's seance *PSYCHOMAGIE* will be performed at Shofukan (5) on Sunday 29 March, 15:00.

## Gruyter, Jos de & Thys, Harald

By the duo Jos de Gruyter & Harald Thys, an *Improvised Explosive Device* (2025) will be on view at Art Rotterdam (17). The small cardboard sculpture is an exact copy of a fake time bomb

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seen in an episode of the German television series "*Aktenzeichen XY... Ungelöst*".

## Helbig, Thomas

Helbig's work is on view at Rib (1), Kapsalon (3), Bloemsierkunst Cyro (4), and Art Rotterdam (17). The practice of Thomas Helbig contains painting, drawing and sculpture, while each of the media plays on its own field. The focus of the paintings is colour itself — in its intrinsic value, its materiality and the ability to create spatial illusions from countless shades of light and dark. In contrast, his collage sculptures demonstrate a different kind of transformation of the source materials he uses. His repertoire is based on a fundus of discarded, thrown-out things, as well as kitschy plastic sculptures. Helbig mixes and connects these disparate elements into new forms, which are displayed as coded messages from an enigmatic present.

## Jaeger, Jack

Jack Jaeger's (1937- † 2013) work is on view at Rib (1). The artist began his career as a cameraman, filmmaker, and film stills photographer. After the age of fifty, he turned to sculpture, incorporating vivid, colourful photographic snapshots into three-dimensional works. His practice is a sustained exploration of the possibilities of photography, understood not only through technical means but equally through a social horizon and the personal reference points of the photographer. Jaeger experimented with abstract photography, placing it within kinetic mobiles and lamps, and introducing collage elements alongside the photographic. Assembled from simple materials such as bolts, nuts, and wire, his sculptures recall the design sensibility of the 1960s and 70s, with a free approach to formalism, kinetic tableaux, and table-top compositions. Beyond his artistic practice, Jaeger was also active as a collector, film editor, and curator, co-editing eight issues of ZAPP Magazine (1994–1996), a video-based art journal, and curating early exhibitions of artists including Carsten Höller,

Roman Signer, Elke Krystufek, Rachel Harrison, and Lily van der Stokker. Jack Jaeger lived in New York City and Amsterdam. Forthcoming in 2026, Jack Jaeger, his art, his collection, at StokkerJaeger (Amsterdam).

## Kneihsl, Erwin

Erwin Kneihsl's photography is on view at Rib (1), Kapsalon Charlois (3), and Art Rotterdam (17). Erwin Kneihsl is an artist and alchemist. His black and white photographs transform landscapes, architectures, and again and again dolls, into inner images with a surreal appearance. The almost exclusively analogue hand prints on baryta paper, characterized by deliberate blurring and extreme contrasts, in reminiscence of the attitude of early punk are getting stapled on simple gray cardboard before Kneihsl finally stamps it in the style of classic art photography (EK); albeit with a rather unusual preference for the front of the print.

## Knyphausen, Cosima zu

Cosima zu Knyphausen's work is on view at Rib (1). Cosima zu Knyphausen's paintings occupy the space between the intimate and the historic. Often departing from literary or artistic references, she engages with iconic art historical motifs as a way to reflect on queer and female spaces: depictions of bars, the artist's studio, meditations on the muse, and illuminations from Christine de Pizan's medieval literary utopia *The Book of the City of Ladies*. Her practice encompasses painting with vinyl, oil, pastel, ink, fabric scraps, and eggshells, where hazy brushstrokes hint at figuration while physical materials like nails, staples, or shell fragments occasionally disrupt the surface, contrasting the tenderness of the motifs.

## Kok, Wjm

Wjm Kok presents an outdoor work between Katendrechtse Lagedijk 430A - 490B, as well as another at Art Rotterdam (17). For *One Drop (Cloud Dancer)*, a single drop of paint applied to a pavement somewhere in Charlois — the

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exact location is known only to those who find it. His work is rooted in conceptual premises, with painting as its primary medium. Working in series that emerge from simple, often found systems, he makes the invisible rules and conventions of such systems visible — placing the work simultaneously outside them. The readymade, the found object, and repetition run as common threads throughout his practice.

## Kroese, Vesta

At Rib (1), Café The Buccaneer (9), Rivoli (10), and Art Rotterdam (17), *Hier / Daar* by Vesta Kroese is presented in different formats: a sketch of *Hier*, a film, the maquette, and a sketch of *Daar*. The work was originally installed between 2011 and 2016 as two identical neon signs on the façades of the Maastunnel's ventilation buildings in Rotterdam. Day in and day out, these two identical structures faced each other across the river Maas, having witnessed the movement of people between north and south Rotterdam for more than seventy-five years. When one side read HIER (here), the other became DAAR (there) — neither one remaining always here, nor always there. The installation aimed to amplify the quiet conversation the two buildings conduct with one another across the water.

## Kuri, Gabriel

Gabriel Kuri presents a new series of oversized matchsticks distributed across multiple locations throughout the festival, namely Rib (1), Oude Kerk Charlois (6), Stone Shop (8), Attractiepark Rivoli (10), Planet Cake (15), and Art Rotterdam (17). Carved from wood and finished with mixed media, the works appear in varying configurations, some freestanding, others wall-mounted, and in different states: unlit, partially burned, or charred through the middle. Several are double-headed, with a coloured tip at each end, as though two matches have been fused into one. The title, *Error Bars*, refers to the graphical indicators used in charts and diagrams to represent uncertainty or variability

in data, a nod to the artist's longstanding preoccupation with the conventions of visualising information. Encountered at different sites across Charlois, the matchsticks become a kind of recurring motif threading through the neighbourhood, each grouping registering differently depending on its setting. As with much of Kuri's work, the oversized matchstick draws attention to the brittle beauty of the everyday, while the impulse to read narrative or meaning into their arrangement is left entirely to the viewer.

## Laufer, Daniel

*I Miss You Like a Deadline*, 2026 by Daniel Laufer is a work from the series *Palimpsests of the Present*, shown at Art Rotterdam (17), alongside *Your Airbnb Was My Home*, shown at Planet Cake (15). The series consists of wall-like panels situated between painting, relief and film set. Built from flame-retardant Styrofoam used for theatre and cinematic scenery, the works are painted as brick surfaces and layered with graffiti, stencilled slogans, torn posters and handwritten interventions. Political speech, advertising language, melancholic fragments and ironic commentary collide across these surfaces, turning the wall into a contemporary palimpsest of urban materiality.

Conceived as autonomous works while also functioning as scenic elements within a film, the panels oscillate between abstraction and social inscription. Marked, overwritten and interrupted, they shift the visual codes of public space into a painterly and cinematic register. What emerges is an unstable architecture of feeling in which resistance, desire, projection and humour remain visibly entangled, and where the wall itself becomes both image and stage.

## Lockyer, Sam Marshall

Lockyer's work is presented in three locations: Rib (1), Stone Shop (8), Art Rotterdam (17). The vacuums, handbags and suitcases in the paintings by Sam Marshall Lockyer are

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made from stencils and outlines of the private containers that populate our domestic and travelling lives, recognisable vessels that do not reveal their contents. A reflection on the possibility of a painting as a physical register of material and space, an opaque container, simultaneously withholding and sharing information. The sculptures *Box Ship*, on view at the Stone Shop (8) and *Buckets*, on view at Rib (1), are made from fragments of fabric, like shirts, coats, rags and the textile from the London tube and bus seats. These fragments are moulded around and take the shape of existing objects like buckets, kettles, cups and containers.

## Lohaus, Bernd & Schultz, Nora

Shown at Art Rotterdam (17), this work by Nora Schultz presents one of the wedges that Bernd Lohaus frequently used in his studio to lift his materials, together with a form of documentation. This work is a homage to Bernd Lohaus's *KEIL, Lifting the Palace of Justice* — a work in which the wedge, by its nature, suggests the action of lifting, stabilising or holding something open. Lohaus made his sculptures from Azobé beams - dense tropical hardwood columns collected from Belgian waterways, where they had been used to hold ships and mark quays. So close in density to stone that they seemed never to rot, the beams were enormously heavy, making them nearly impossible to move alone. Lohaus always approached from below: finding the small gap where an irregularity in the wood created a tiny space between the object and the ground, pushing a wedge in, widening it enough to fit a metal bar, levering the object up, and sliding wooden cylinders underneath. With a few rolls beneath the beam, he could move it slowly through the studio. The wedge was so central to this practice that Lohaus sometimes called it "his gold" - he always carried one in his pocket.

## Meijers, Mathieu

Meijers' work is presented at De Barones (12),

Home Gallery (13), and Art Rotterdam (17). Mathieu Meijers presents selected pages from two book works, *Home* (2009–2011) and *Oh Boy* (2014–2017), alongside works from the mural series *Painters Studio (Black Light)* (2018–2019). Meijers works in both mural and book format, producing drawings with a strong graphic character that move between abstraction and figuration. The works shown here foreground the abstract dimension of his practice: layered compositions in which fields of saturated colour, geometric patterns and metallic surfaces of gold leaf, palladium, silver and copper foil are set against one another. Recurring rectangular forms framed by dark borders evoke screens, windows or thresholds, while diamond grids shift in scale and density across different pages. The material richness of the surfaces, from matte egg tempera to reflective metal leaf, gives each work a physical presence that exceeds the conventions of drawing. Executed on a variety of papers, from Ingres to Indian handmade and handcrafted papers, the works carry a tactile specificity that is inseparable from their visual effect. Conceived as books or as series of individual sheets, they unfold sequentially, each page or panel holding its own weight while contributing to a larger accumulative rhythm.

## Michalskaja, Sinaida

Michalskaja presents a print at Nefis Kebab (2), a key hammered into a wall at Art Rotterdam (17), and an outdoor banner at Attractiepark Rivoli Rotterdam (10). Her practice treats paradox as a tool for world-building, merging linguistic observation with sensual experience across sculpture, photography, video, and text — pairing concepts from cybernetics, systems theory, and queer theory with physical artefacts to guide seemingly incompatible systems into conversation. The outdoor banner, *It is as you tell it*, materialises an anecdote by scientist and philosopher Heinz von Foerster: nobody knows how it is, it is how you tell it. In Michalskaja's work, the idea that reality is shaped by

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language and perspective rather than simply reported becomes a physical presence in the street.

## Mirhosseini, Neda

Mirhosseini's work is presented in De Nieuwe Nachtegaal (16). Neda Mirhosseini presents a selection of drawings from her ongoing practice of documenting daily life, with a focus on friendship, memory, and shared moments. Working in colour pencil, Mirhosseini draws the remains left on tables after gatherings: empty wine glasses, cups, food, plates, and cutlery. These objects become vessels for the stories of togetherness they hold. Portraits of loved ones and house plants appear alongside these still lifes, tangled together as they are in memory itself. The layered process of colour pencil, where marks are placed on top of one another to complement and complete the image, mirrors for the artist the way people and objects carry traces of each other.

## Ogawa, Kenichi

Ogawa's work is presented in De Barones Sexshop (12) and Art Rotterdam (17). Kenichi Ogawa prioritizes sight and touch, and how from ancient times to today, they have been at the root of people's encounters with visual imagery. The surfaces of his small-scale ceramics bare the visible traces of his physical handling: the pressing, molding, and breaking of clay needed to generate each unique shape. Replicating objects and images from daily life, Ogawa's works act as memorials to the present and treasure the small moments of everyday experiences. The traditions of Japanese calligraphy and ceramics underline all of his work.

His current paintings and ceramic pieces all revolve around the theme of 'Hot Spring'. Animals transform into humans and humans transform into animals. Notice how human beings turn into peaceful heads above the steaming water, how they become smaller and

simpler. Ogawa's work wants to be light, to remind us that we have bodies, that we also do small things, and how important these are in a spinning world.

## Olech, Martha

Olech's work is presented in the cakeshop Planet Cake (15). Martha Olech's artistic practice revolves around the question of how we as humans can heal and what we can learn about it from the more-than-human world. Her research draws from archival images and continues with the search for a dialogue between photography, printmaking processes, and sculpture. Ancestral and contemporary forms are brought together, creating a non-linear reality. Her work a stone is a pillow asks the question: "Could hard surfaces be places of care, intimacy, and temporary refuge?". Carrying and preserving are approached in this installation as collective acts that reveal how responsibility extends to what and who remains.

## Pastille, Nie

Nie Pastille's works are presented in five locations: Rib (1), Art Rotterdam (17), Oude Kerk Charlois (6), Rivoli Attractiepark Rivoli Rotterdam (10), Planet Cake (15). Nie Pastille's paintings on linen and chipboard take the form of unconventionally constructed wall objects: canvases are sawn apart and reassembled into rounded, irregular shapes with soft edges and open partitions, sometimes incorporating painted stuffed linen cushions or papier-mâché elements. Drawing is central to her process, often informing the origin of a work. Colourful and dreamlike, her compositions move between esoteric imagery and psychedelic figuration.

## Peach Rotterdam

Peach is an artist-run space from Rotterdam that resists easy categorisation — sometimes an exhibition space, sometimes a collective, sometimes a bar. For *Het Zuid Manifest*, Peach presents *The Swimmers*, a durational programme of readings, performances, and art

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at Garagegebouw Maastunnel (11) on Friday 27 March, 16:00–18:00. Taking its title from the 1968 film *The Swimmer*, the programme brings together artists whose practices are rooted in urban wandering, and will subsequently tour to Amsterdam, Brussels, and Paris.

## Pourghomi, Zahra

Pourghomi's works are presented in three locations: Rib (1), Oude Kerk Charlois (6), Art Rotterdam (17). Zahra Pourghomi (1943, Tehran) began painting after a visit to the Mauritshuis in The Hague, where she saw Vermeer's *Girl with a Pearl Earring*. Struck by the painting, she went home and painted her own version. From there she continued with works she admired, including Van Gogh's *Sunflowers*. Alongside painting, Pourghomi is a skilled dressmaker who for years designed and sewed bridal gowns, some of which she sent to young brides in Iran. One of her designs was inspired by a seventeenth-century painting of a woman in a white dress, which she translated into an actual garment. She also explored other interests, such as music. Due to personal circumstances, she eventually had to set these activities aside.

## Quenum, Chloé

Quenum's works are presented in six locations: Kapsalon Charlois (3), Oude Kerk Charlois (6), Attractiepark Rivoli Rotterdam (10), Subway Pool Café (14), Planet Cake (15), Art Rotterdam (17). Chloé Quenum presents six sculptures from her ongoing series *Low Light Rituals*, distributed across multiple locations throughout the festival. The works are 3D-printed headrests derived from traditional forms originating in West Africa, Asia and Oceania. At once ritual object, functional device and speculative proposition, each headrest occupies an ambiguous position between ethnographic artifact and something closer to fiction. The use of 3D printing, a technology associated with standardisation and infinite reproducibility, to produce forms inherited from cultures long

fetishised and reconfigured by colonial history, is central to the work's tension. The headrests are hollow, and this emptiness is deliberate, rejecting exoticisation and redirecting attention toward surface, form and the circulation of models. Some of the objects function as lamps, their artificial light introducing a dystopian undertone in which the ritual becomes a device and the protective object is transformed into a signal. Encountered across different sites in Charlois, these unstable relics, critical objects without a fixed origin, question post-colonial logics of appropriation and dissemination of cultural forms while resisting any single interpretation.

## Robaard, Joke

Robaard's works are presented in two locations: Rib (1), and Art Rotterdam (17). When Robaard started cutting and tracing seams in 1979, only the size and potential of space mattered. Returning to the particular L form much later, she immediately connected it to a 1978 photo of Yasser Arafat raising his arm, one of the first images she cut out for her archive, leaving abstraction behind. Since then, she has worked at the intersection of archive and gesture, developing two interconnected bodies of work: an expanding archive of images and texts from newspapers and magazines (1978–present), and a series of textile fragments titled *Selections*, composed of fabric pieces that refer to gestures, actions, letters, and words. The two collections continuously intersect, sometimes as performative arrangements such as *Small Things That Can Be Lined Up* (IFICD, 2016), sometimes through publications like *Archive Species* (Valiz, 2018, with Camiel van Winkel) and *OVERLAP* (Art Island, 2023). While the archive accumulates, the seam works operate through reduction and deconstruction, moving between fullness and absence. Most clothing is produced at breakneck speed by underpaid and unprotected workers; there is pressure on the seam. Robaard asks: what posture does the worker assume while assembling

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garments? Following movements through the skeletal structures of shirts, sweaters, skirts, and flags, she reads gestures embedded in cloth: planting, refusing, protesting, shaking, shrugging. Selecting and cutting become acts parallel to seeing and reading. In the installation *GREEN ASSEMBLY* (1979–2025), parts from five series, *Overlap*, *Se-lections*, *Flapping*, *the L Series*, and *Ellipses*, are arranged in new positions far from their original vertical alignment, accompanied by a chain of words.

## Ryslavy, Kurt

Ryslavy's works are presented in De Nieuwe Nachtegaal (16). In a room where tables are ordinarily used for working with clay and crafting, Kurt Ryslavy's tablecloth works are placed directly on the workshop tables. Each tablecloth combines a colourful background with the reproduction of a decorative invoice, merging the language of commerce with the conventions of painting. In Ryslavy's practice, the tablecloth occupies an uncertain zone between functional object, sculptural installation, and image. His work consistently blurs the boundaries between art, trade, and domesticity, drawing on his parallel life as a painter, wine merchant, and spatial artist. Placed here, on tables that normally serve the practical and social life of the community house, the tablecloths do what they always do in Ryslavy's work: they sit exactly where you would expect a tablecloth to be, yet quietly displace everything around them.

## Schwalb, Philipp

Schwalb's works are presented in Stichting Historisch Charlois (7). Philipp Schwalb's *The Cobalt -Butler-Family-Paintings* are a series of thirteen book-sized, double-sided, Delft-blue paintings. Each painting simultaneously, coloristically and constellationally interweaves four different narrations, using its own very precise language, methods and arguments to create one 'Bild'. Therefore, each painting combines a storyline about cobalt with a book

by Octavia Butler, a moment from the artist's family history, and the philosophy of painting. The cobalt storyline, for instance, traces the history of cobalt as a pigment in Delftware, addressing its socio-economic implications, its status as a raw material, the mining of cobalt, its role in art history, its use in lithium batteries for electronic devices and its functions in the human body.

## Sides, Richard

Sides' work is presented at Art Rotterdam (17). Richard Sides his artistic practice explores contemporary ideas of meaning as an existential problem. These often manifest as environments that treat the exhibition as sites with their own obstructions and particularities to respond to. Recently, monochromatic paintings have surfaced in his work. Covering old collages with a thick layer of color, the artist preserves the reliefs and titles from the originals that refer to absent cultural or political images. This obliteration by abstraction references modernist history that was long commercialized as a sign of taste by the predominant design culture. Once hung, the painted objects point to the anaesthetic power of the ambience, or play on screen relationships between ideology and the unconscious. This work extends a practice of montage in which sound, language and image collide from a number of sources equating to a bad infinity.

## Stoové, Ken

Stoové's work is presented in the cakeshop Planet Cake (15). Ken Stoové's graduation project and the publication dummy *Fowru* (2025) explore family stories as a means of connecting with his Javanese-Surinamese heritage. At its core is the migration of his late grandfather from Suriname to the Netherlands which Stoové aims to honor both in the research and the work itself. This project gave rise to a presentation that traces Stoové's inner and physical journey to Suriname: a place he had never visited before, yet one that lives

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vidly in his imagination, shaped by passed-down stories, texts he has read, and dreams. By bringing together older and recent work, a dialogue emerges between the periods before and after his visit to the country. Suriname serves as a symbol of origin, identity, and a possible homecoming, but also of uncertainty and the question of whether he might still feel like an outsider there, on the edge of his own roots.

## Verburg, Adriënné

Verburg's work is presented in the cakeshop Planet Cake (15). Adriënné Verburg's book *FekieFekie* experiments with the possibilities of reading and seeing. The pages function as images, and the book can be opened from four different sides, removing any fixed direction to follow. Instead of guiding the reader through a single narrative, the work creates space for different ways of seeing and for what can emerge when images are combined. For Verburg, language is an inexhaustible source of inspiration. Her work grows from the question she continually asks herself: "Why do we always need words to understand each other?" Through this approach, she plays with the tension between the universal desire to be understood and the freedom of not always needing to be understood.

## van der Wal, Noor

van der Wal's work is presented in the cakeshop Planet Cake (15). The artwork by Noor van der Wal explores the relationship between the exploration of landscapes and their documentation, taking Arctic archives as a starting point. Traces of time manifest through decay in these stored archival materials. Rather than treating degradation as a flaw, the work engages with it as a way to reveal the vulnerability and changeability of the materials that preserve history. Within this process, the artist reflects on the tension between humans and nature, and the destructive power present in both. Themes of disappearance and

reappearance recur throughout her practice, both conceptually and within her installations and analog photographic process.

## Weiss, David

Weiss' works are presented in two locations: Rib (1), and Art Rotterdam (17). In the 1970s, Weiss (1946–† 2012) concentrated on ink drawings, producing the series *Morgengrauen* (*Crack of Dawn*). Rectangular planes of ink and raw paper form ensembles of buildings in various stages of abstraction. Unlike the grand narratives of post-war art, Weiss turned towards undefined, seemingly banal surroundings, something later often revisited in his collaborative work. Anonymous cityscapes are captured with a curious and ambiguous gaze, highlighting the melancholic beauty found in urban anonymity. The reduction of architectural construction to lines and planes evokes Concrete Art, while the mood and intensity of expression shift across the series. For most of 1975–78, he drew extensively in black ink, exhibiting in Zürich, Amsterdam, Cologne, and Rotterdam. In 1979, he began his celebrated collaboration with Peter Fischli, forming the duo Fischli/Weiss. Together, they radically explored the boundaries of the everyday, the absurd, and the comic. The duo has been the subject of large-scale surveys at numerous museums, including the Solomon R. Guggenheim Museum in New York and the Museo Jumex in Mexico City. Their work has been featured in Documenta, Skulptur Projekte Münster, and six Venice Biennales, where they represented Switzerland in 1995 and were awarded the Golden Lion in 2003 for their installation *Questions* (1981–2002).

## Zhu, Hessel

Zhu's video work is presented in one location: Attractiepark Rivoli Rotterdam (10). *Honest Language* (2024) is a video work combining documentation of a performance realized in 2022 at Frank Taal Gallery, Rotterdam — an action that took place without announcement

and was largely ignored by visitors — with recordings of the artist's parents reacting to the work. Having no background in contemporary art, and not having seen their son for nearly four years after he became an artist, their responses introduce another layer of distance and misunderstanding. Zhu's practice spans drawing, installation, performance, and video, using dysfunction to reveal the absurdities of existing systems. Central to his work is the figure of the Fool — the court jester whose playful or nonsensical speech conceals sharp truths — which he weaves together with his experience as an Asian immigrant in Europe, addressing themes of cultural dislocation, translation failures, and fading connection to his native culture.

## **Zuccheri, Luigi**

Zuccheri's works are presented in two locations: Rib (1), and Art Rotterdam (17). Luigi Zuccheri (1904 - †1974) was born on March 13, 1904 in Gemona del Friuli. He attended the gymnasium in Udine and high school in Venice. Later on he also took private painting lessons in both cities with two different teachers. Many places cross Zuccheri's path: the Friuli region—the family palace is located in San Vito al Tagliamento—Venice, Paris for a formative trip in 1929-30, and Florence in the late 1940s.

## **Agence de Voyages, Paris**

Agence de Voyages is an art space founded in 2024, in Paris. Its distinctive feature is its precise and subtle alteration of the perception of art and exhibitions, achieved through its careful placement on an ambivalent threshold where aesthetic delight and critical deconstruction can occur simultaneously. The space aims to infiltrate contemporary issues into historical formats such as painting and the novel and vice versa.

## **De Ateliers, Amsterdam**

De Ateliers is an international institute for the development of emerging visual artists, founded in 1963. The institute focuses on mentoring young artists through residencies and an intensive guidance program led by established artists. The program focuses on individual practice, research, and discussion, and the institute also hosts public lectures and exhibitions.

## **Esther Schipper, Berlin**

Esther Schipper founded her first gallery in Cologne in 1989. After German reunification, she opened a satellite space in Berlin in the mid-1990s, where it has since developed an influential international program. Since then, the gallery has expanded globally, integrating Johnen Galerie in 2015 and opening spaces in Seoul, Paris, and New York. Its activities extend beyond exhibitions to include lectures, performances, and events, reinforcing its role as a discursive space for experimentation.

## **Etablissement d'en Face, Brussels**

Etablissement d'en face is an art space in central Brussels. It aims to present artistic practices to an international audience by offering conditions of professional production to a wide spectrum of contemporary artists.

Founded in 1991 by the artists Alec De Busschère, Delphine Bedel, Christophe Draeger and Patrick Everaert, it was originally located in the Rue d'Artois and moved to the Rue Antoine Dansaert in 2002. Over the years, it has been programmed by various individuals.

## **Gauli Zitter, Brussels**

Gauli Zitter is an art gallery founded in 2023 by Piero Bisello and Philip Poppek. It shows Belgian and international artists in its location in Brussels and international fairs. The gallery focuses on curation and exhibition making, occasionally contextualizing contemporary artworks with historic ones.

## **Galerie Guido W. Baudach, Berlin**

Galerie Guido W. Baudach is a gallery for contemporary art, founded in 2001 on the base of a former project space. Since then, it has presented a changing program of exhibitions in all kinds of media. Currently, the gallery represents various international artists and participates in art fairs. The space also publishes artist books and catalogs.

## **JUBG, Cologne**

JUBG is a Cologne based gallery for contemporary art, founded in 2020 by Jens-Uwe Beyer, Albert Oehlen and Alexander Warhus. In 2022, the gallery's own label was added. JUBG wants to be understood as a space for conversation and inspiration that connects art and music, sound. JUBG passionately works with artists, musicians, writers, whether from the underground or acclaimed positions. The gallery program shows international artists and influential musicians combined in unique collaborations.

## **KIN, Brussels**

KIN is a gallery founded by Nicolaus

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Schaffhausen in 2023, located in the heart of Brussels. With a focus on artistic positions that defies easy categorization, the program strives for an interdisciplinary approach. KIN stands for kinship and, as such, collaboration with others is part of the gallery's DNA. KIN is a platform for artistic exchange, it presents exhibitions, develops projects, and programs events.

## **Kirchgasse Gallery, Steckborn**

Kirchgasse Gallery was founded in 2016 in Steckborn, a small village at Lake Constance, Switzerland. Located near the border with Germany and Austria, the gallery exhibits international emerging and established contemporary artists. Kirchgasse is oriented towards a discursive program alongside an experimental approach. Its internal structure is driven by a collective approach.

## **Kunsthalle Lingen, Lingen**

Kunsthalle Lingen is a center for contemporary art in Lingen, presenting solo and group exhibitions by national and international artists. Its program reflects developments in local, national, and international art, while its educational mission focuses on promoting and communicating contemporary visual art. The institution addresses socially and politically relevant themes such as ecology and digitalization, and complements its exhibitions with lectures, artist talks, and workshops.

## **Galerie Mieke van Schaijk, Den Bosch**

The gallery of Mieke van Schaijk hangs as a bespoke dress in the small yet sturdy Dutch wardrobe in the city of 's-Hertogenbosch. Completely unique, and delicate in detail, it is a piece that follows no generic pattern in favor of the risk to be something other. Not simple/easy to hold, (and why should it?) the fabric is woven with an idiosyncratic thread,

with an imaginative approach. Appliquéing artistic visions since 2012 and hemmed by the stitch of contemporary, the program cuts a shape proportioned meticulously through the 'savoir-faire' of balancing asymmetric creative practices, unafraid to be bejeweled, sheer, or figure-hugging.

## **MMXX, Milan**

MMXX is an artist-led project founded by Emanuele Marcuccio and Daniele Milvio in 2020 located in Milan. MMXX facilitates exhibitions and promotes critical discourse.

## **MORPHO, Antwerp**

MORPHO is a non-profit organization dedicated to artistic development, located in Antwerp. Its main purpose is to grant time, space, and support to artists. The organization has a dual function as an artist residency and a studio provider, with the aim of fostering a dynamic and durable context for artistic work.

## **O Gallery, Tehran**

Founded by Orkideh Daroodi, O Gallery opened its doors in 2014, in Tehran. O Gallery aims to introduce and further establish young and emerging artists in all media to the primary market both locally and internationally. Working closely with curators and leading intellectuals in the field, the gallery is committed to presenting distinguished exhibitions which reflect the culture and attitudes of its artists.

## **Galerie Oskar Weiss, Zürich**

Galerie Oskar Weiss was founded in 2025, in Zurich, by Oskar Weiss. After running Weiss Falk for nine years in Basel and Zurich, he resumed all collaborations and representations of the former program. The gallery publishes books under its own publishing house, Hacienda Books, and runs its pop-up art

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cinema Kino Süd.

## **Peach, Rotterdam**

Peach is a small exhibition space and photographic darkroom founded in 2015. Located in a shed, in the south of Rotterdam, Peach is sometimes an exhibition space, sometimes a collective, sometimes a bar.

## **Shahin Zarinbal, Berlin**

Shahin Zarinbal is a contemporary art gallery founded in 2022, in Berlin, working with international artists across generations and disciplines. Spanning sculpture, installation, painting, and conceptual practices, the gallery approaches exhibition-making as an active, collaborative process that fosters long-term relationships and an organically growing network of artistic exchange.

## **Stokker Jaeger, Amsterdam**

Stokker Jaeger is a project space initiated in 2025 by Lily van der Stokker to host the StokkerJaeger Foundation. Its first exhibition, De Kelder, was a group show with friends of Lily van der Stokker and marked the beginning of an ongoing exploration of the space and its possibilities. Stokker Jaeger operates independently, without positioning itself as an alternative to a gallery or art spaces in general.

## **Unseen X HKU Keep an Eye Photography Stipend, Utrecht**

The Keep an Eye Photography Stipend, developed in close collaboration with photographers, curators, and the Hogeschool voor de Kunsten Utrecht (HKU), supports recent graduates who approach photography as a form of research and work across disciplinary boundaries. Founded in 2020, it funds photographers to deepen their practice alongside a collaborative working period with

three selected artist coaches.

## **Van Abbehuis, Eindhoven**

Van Abbehuis is a house for contemporary art located in the former residential villa of the Van Abbe family, across from their museum. The infrastructure of the space guides the way in which the exhibitions and residencies are carried out. The multifunctional spaces with architectural elements are based on the former residential function: a gallery space, a working office, a library, a café, and a garden.



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## Guide

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Het Cultuurfonds

HKU<sub>media</sub>

HKU Media

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Stichting ter  
Bevordering van  
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RIB

Rib Rotterdam

