

Offspring 2024

Underbelly

Klaartje van Essen, Bart Houwers, Gvantsa Jgushia, Félix Keslassy, Samuel Mackiewicz,

Curated by Jennifer Teets

Neda Mirhosseini, Anthony Ngoya, W. Rossen, Katie Watchorn, Leah Zhang

Offspring 2024

Underbelly

De Ateliers

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by Maxine Kopsa

Introduction

Call me simple, but for years I haven't been able to figure something out. For years I've thought about this aspect of art, without having a nice, clean solution for it. But that's probably the point. 'Nice and clean' is an end. And when something isn't all nice and cleaned up it can stay in motion—like an itch, irritating or comforting.

The thing I keep thinking about is the *timing* of art.

A good joke depends on timing. It turns into just another heap of words without it. But if the timing is right, the heap takes on magical powers and can fly off. Fly into your brain when you least expect it, make you laugh out loud. Just like that.

The question of timing and art is relevant here for two, maybe even three, reasons. In terms of looking at art: when you sit or stand in front of a work in an exhibition, if you walk past it outside on the street or in your home, if you encounter it on a page of a book, you do so for a certain amount of time. Minutes maybe, or sometimes just out of the corner of your eye, mere seconds; and probably less often, you might spend hours with a work.

In this case one might think the timing of the work is the actual time one has spent with it. But in truth, the work (like a good heap of words) takes flight, contaminates your mind and will decide on its own when it comes and goes. In this case timing is fully elastic, lasting from minutes to hours to years ... it can even last beyond death, intergenerational, passed on by word of mouth; or to speak somewhat with Kurt Vonnegut, *so it can go*.

The second reason *timing* comes to mind now is no less significant, but more cut and dried. Even though it's to do with something as large as life-timing. This timing is the pace of events themselves. The right time for something to happen, in one's life—as though the

beginning and end were calculable. The week before writing, we finished the process of selections for the coming group of participants, who will start in September. And like every year one of the many things we discuss is timing. Timing in someone's life. It has to be suited, desirable, best, in order for 'us' to 'work'. We ask ourselves: is the time right in X's process, practice, point of production to come to De Ateliers? Is it the time right to help? And we hope* we get it right.

The third aspect of timing lies at the juncture between these two, between the elastic time of infiltration and the good timing of an event: the timing of *The Encounter*. That crucial possibly life-changing meeting when one crosses paths with someone at a moment that becomes pivotal in retrospective; that one discussion that ends up defining others; that one sentence or glance passed between people that never lands. This kind of timing can take place in a studio visit, can shape a practice, artist to artist, artist to curator ... person to person. We hope* there were some of these moments for these ten amazing, departing participants in the past 20 months they spent together and with us at De Ateliers.

Speaking of timing, De Ateliers was lucky to have Paris-based Texan-born curator and writer Jennifer Teets as the chosen curator of this year's Offspring, of this group of ten artists. For the past four months she has engaged intensely with the thinking behind all these practices, has latched on to artistic deliberations, on to histories, stories, and works in a state of production. From the moment she first visited in January, Jennifer saw and drew connections not only between these artists but also behind and between their thoughts, and with thinkers, musicians, sociologists.

To end for now, yet still speaking of infiltration and encounters, the poet and artist CAConrad* who came to visit us, once told me that they never use the word “hope”. And since then, whenever I do, I think of CA. And as I write or say “hope” I cringe just a little, have an intense internal debate in my head and then weigh carefully whether or not to use it.

So, with a deliberate cringe that might be long-lasting I say: I hope in these three cases of timing that you, dear reader and visitor, will encounter works in Offspring 2024 that will infect your minds, and that you visit this exhibition at a moment in your life that is right.

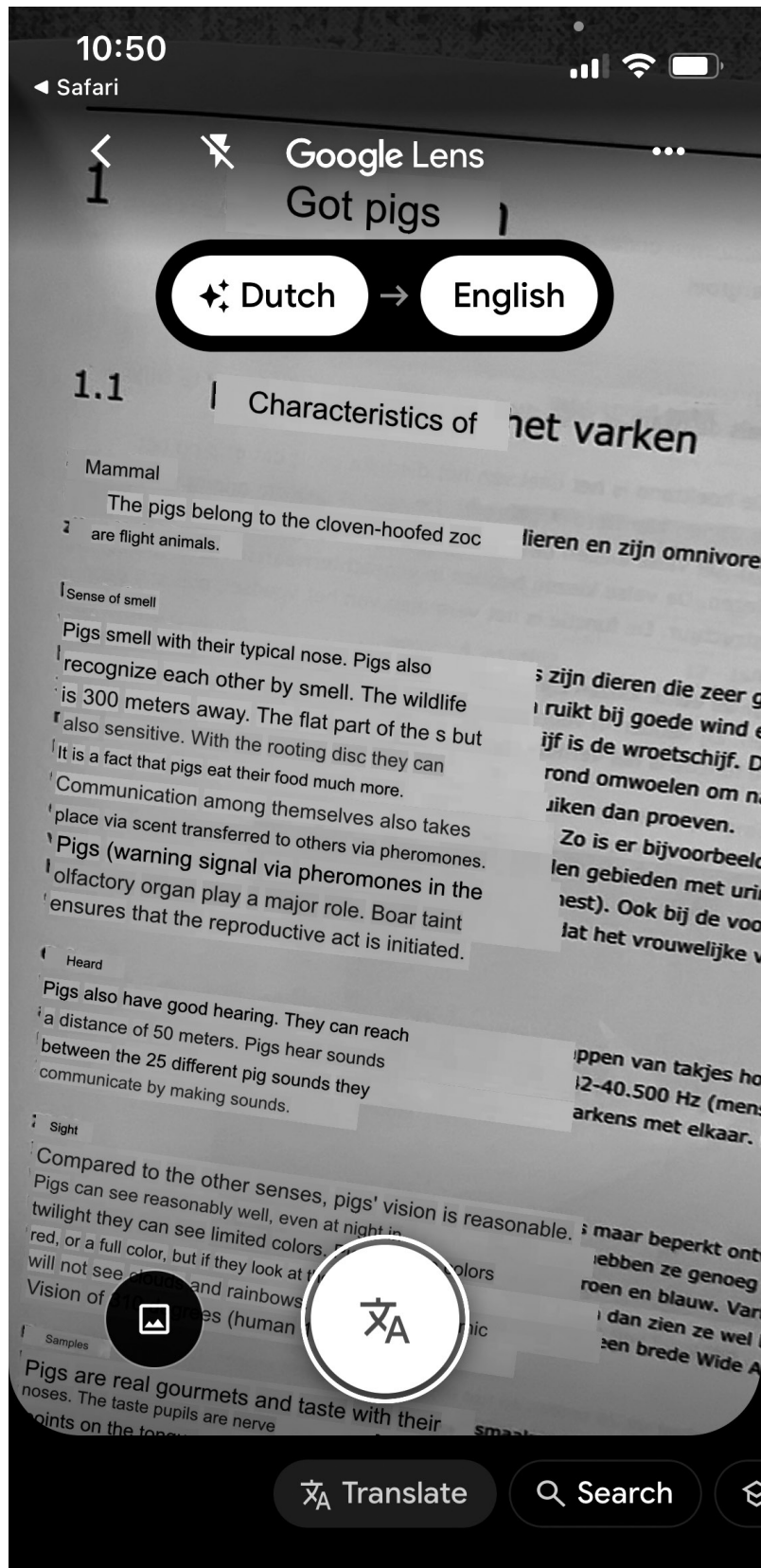
by Jennifer Teets

Underbelly

An underbelly is the side of something normally unseen, sometimes a vulnerable area, at times corrupt, sordid or related to political malaise. More generally it refers to the underside of a body or a mass. Speaking to the word's etymology, the prefix 'under'—meaning *beneath*, *below*, *underneath*—suggests one convention that couples *beneath* with its other half, 'belly'. Belly, on the other hand, was a Germanic word meaning *leather bag*, *pouch*, *pod* that in English evolved to mean a part of the body, also possibly connected to *abdere*, or 'conceal', as in the concealment of the viscera. At times underbelly is used erroneously or euphemistically in the sense of a seamy part of something. It also has certain connotations that recall demimondes, half-worlds or underworlds. While

visiting the artists participating in De Ateliers in their studios over the last four months, I became fascinated with the various underbellies of their artworks, the stories emerging from beneath. The title arrived through a casual conversation with participant Leah Zhang as she described the understories informing her work. In parallel, I began hearing other participants speak about the building's hidden floors and drainage systems and the support structures that exist to sustain the institution—some of them becoming subjects of the artists' studies. Perhaps due to the stormy nights spent here and the various weathering forces that shaped the time leading up to my biweekly Tuesday visits, I too felt the gravitational pull of the viscera. Using

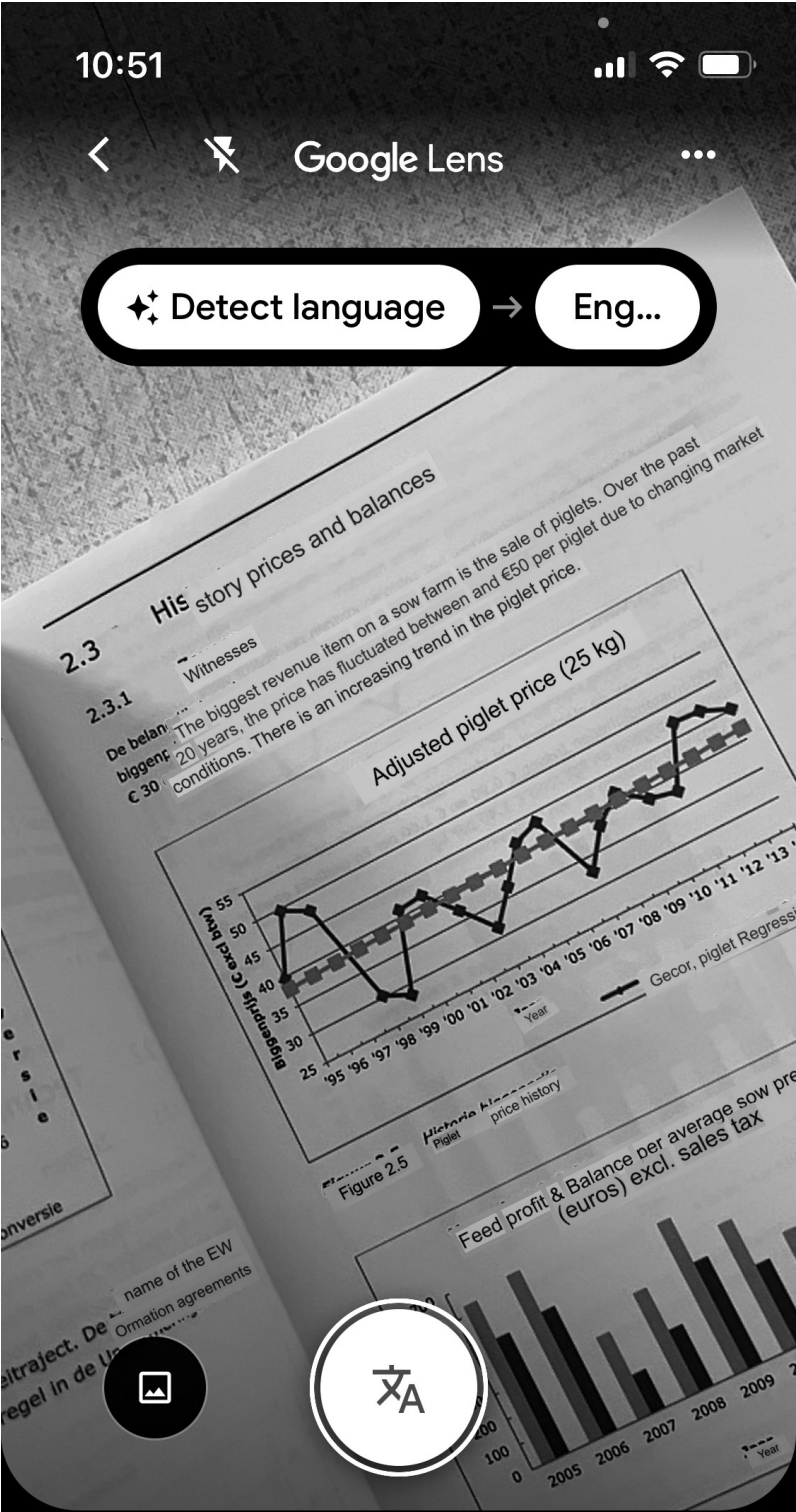
‘underbelly’ as a moniker for Offspring 2024, the annual showcase of works by De Ateliers participants, points to the generative potential of applying a framing device versus a curatorial theme—atypical, perhaps convenient, in light of the vast differences in the artists’ practices. Some might call this infrastructure: the curatorial chiselling and design work happening in the margins. Per usual, Offspring unfolds across the artists’ studios and everywhere in between at De Ateliers. The show represents a culmination of a process or a radical shifting, a reflexive pause, or a chance to build larger or softer, and it is here that varied subjects meet. Here, in the underbelly.



Bart Houwers

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Upon entry to De Ateliers' main exhibition hall, one may encounter a lingering smell that recalls a pigsty. But this isn't an ordinary hog aroma. Bart Houwers has built, with the help of a network of farmers, thirty-eight pigpens and a confined feeding system which is activated twice daily and refills itself for the duration of the show. Sourced from a Dutch international animal nutrition company, pig feed is a central player in Houwers' relational study of machine and mouth. The pig industry in the Netherlands is currently shrinking—a consequence of a stricter environmental legislation policy linked to curbing odour and nitrogen emissions. With the Nitrogen Fund (Stikstoffonds) program, the government has made €25 billion available in subsidies to support



sustainability, relocation or termination. Reflecting on his own biographical story (Houwers comes from the Dutch countryside, from a family of farmers) and, to some extent, the biographical story of the Netherlands, Houwers traces intensive farming and interrogates origin stories of pig feed—its composition and manufacturing, often-times sourced from sites in the Global South, but also its relationship to confined feeding systems and the regulations of the industry on his home turf. His installation is composed of steel equipment sought out and borrowed from different farmers, each of whom have participated in the Nitrogen Fund program. Each component corresponds to the standardisation and policy mandates dictated by the Ministry

of Agriculture, Nature and Food Quality, pointing to the inextricable relation between the compound feed and machine. Standards and regulations effectuate the harnessing of this artwork that is formed in a common bond and with collective hands. The work reveals the interconnectedness of scales, impacted with guilt and loss, both planetary and systemic.

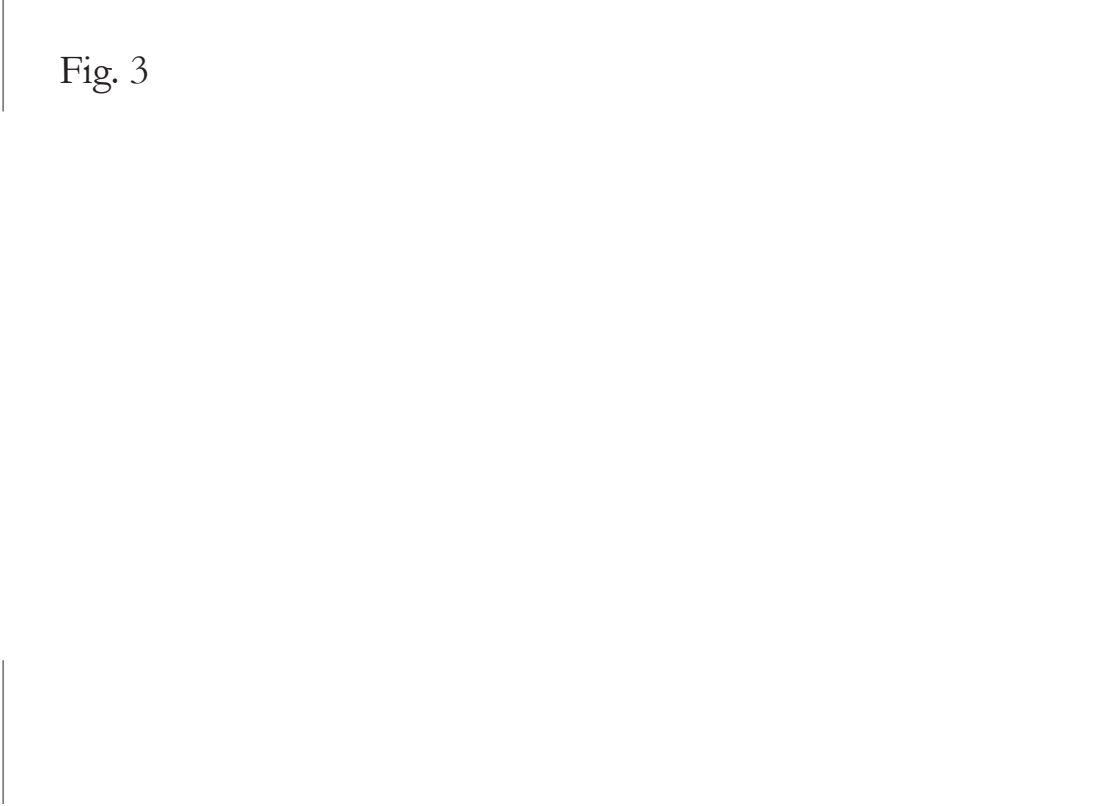
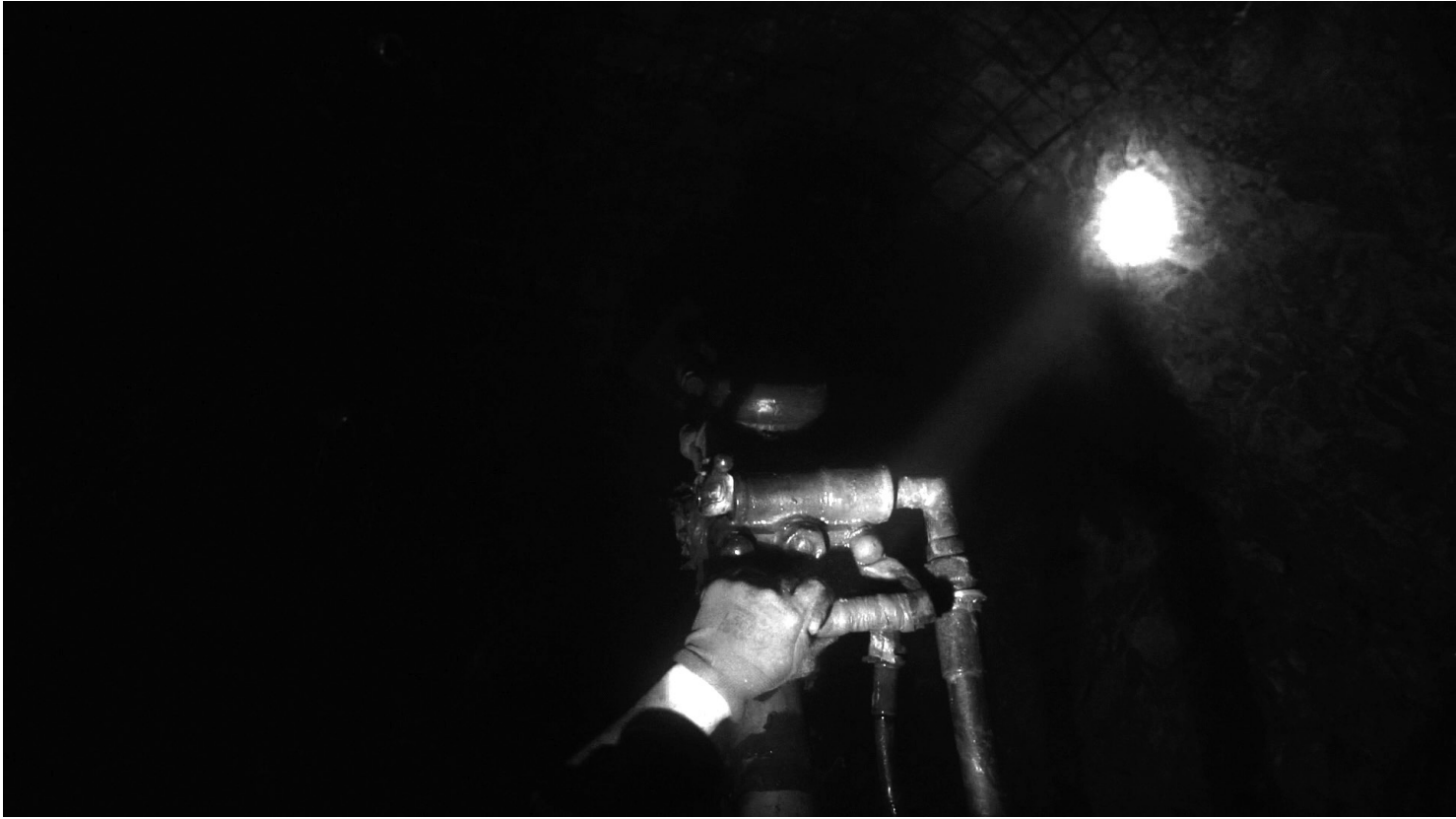


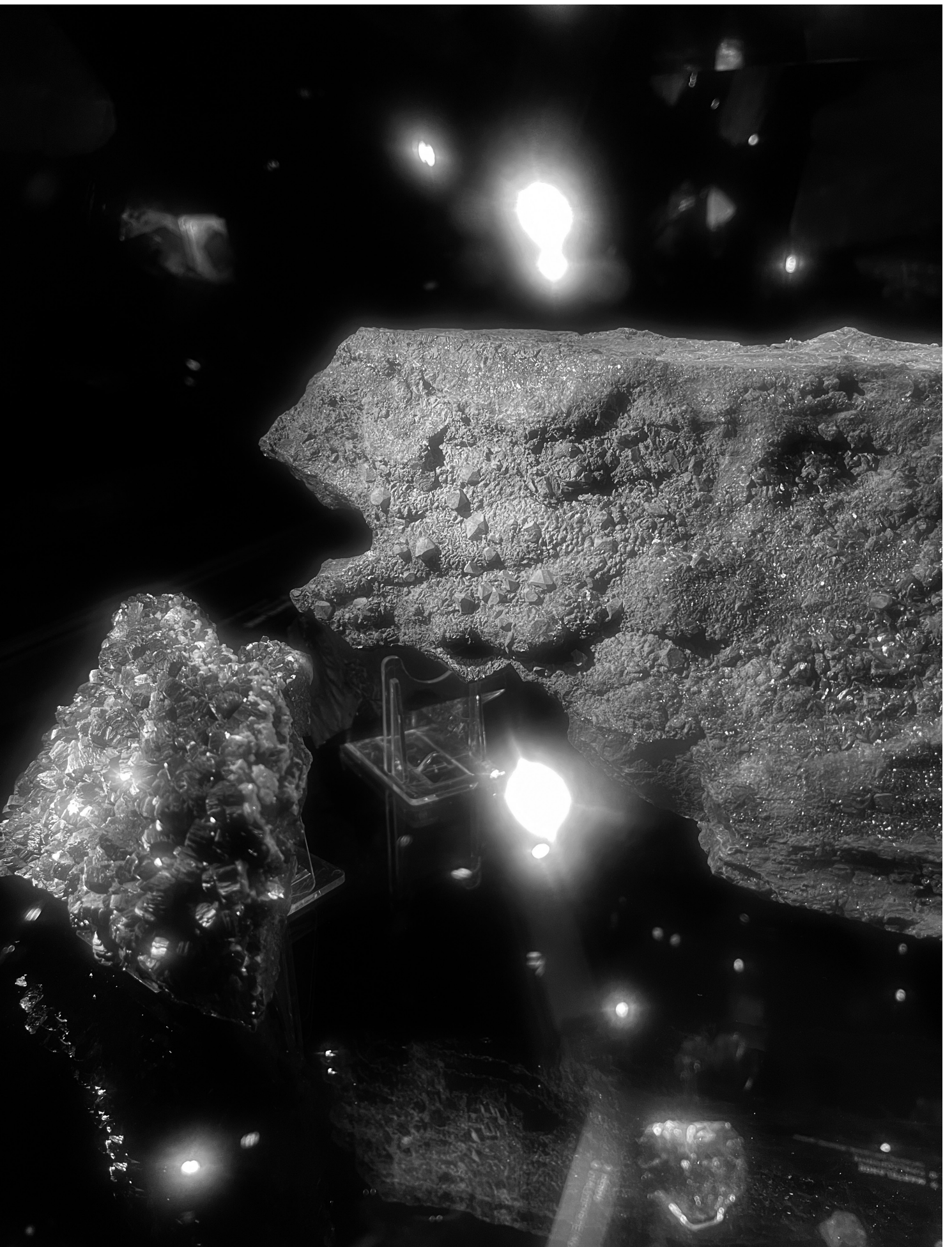
Fig. 3



Leah Zhang

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The underground was once a space of invention, but over the last centuries we have looked outwards and upwards and less to the earth's inner core. Reversing this tendency, Leah Zhang sees the underground as a site of renewed potential, especially in an increasingly virtualised world. For *Offspring*, Zhang created a three-channel video installation filmed in a metal mine in the artist's hometown in China's Shandong Province. In this work, we become part of the dark cavernous spaces the artist traverses as we move around to sense our place within them. This is a very visceral study of movement: vertical shafts, moving chambers and oscillating headlamps pass before our eyes with the vibrational sensations of the induced fracturing. Looking



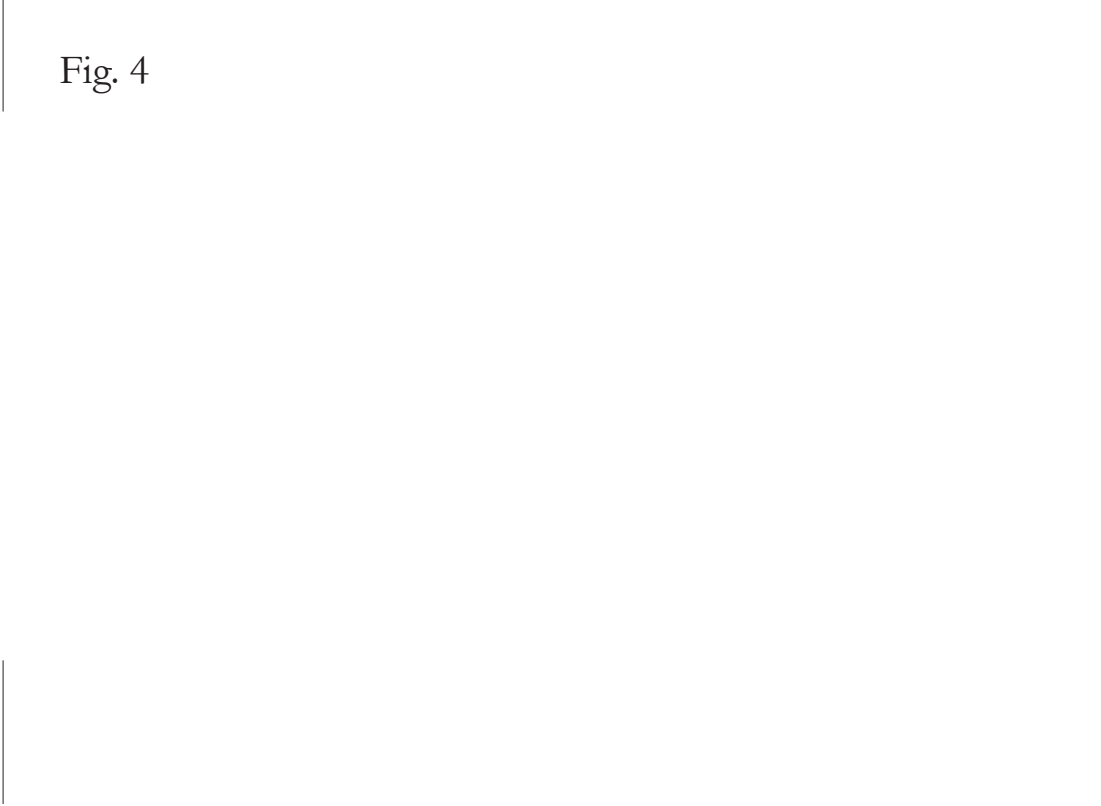


Fig. 4



around, sculptural elements made from metal, chains and tubes recall the gates of the miner's elevator also seen in the film. The artist calls her approach 'image as alchemy', which recalls how metallurgy and chemistry were intimately connected until the Renaissance. But here, Zhang references the weight of the mining industry and the ocular tension generated while filming it. This energetic fever is not only representational; it is also strategic, recalling philosopher Jane Bennet's idea of 'thing-power', where non-human entities and forces have their own agency and their power can have 'laudable effects on humans'. Another film by Zhang turns to stillness or being trapped in a body that is an object. It centres around the story of a statue of a buddha



acquired in a village in China in 1996 by a Dutch collector. Upon the discovery of human remains inside the statue, the collector proceeded to have it evaluated and scanned at a local hospital (the remains were later revealed to be a monk who had died 1,000 years prior). This story inverts the relationship of the viewer and the viewed, and the subject-object tension established in Zhang's film. 'The statue can only move when people move it around, but the idea of Buddhism is that the mind cannot travel freely if the body cannot move. The film is, in this way, about how to think of filmmaking or image-making as something that doesn't have to rely on the eyes completely. You have to look at the film to understand it, and you know you are trapped



in the body of the object, but at the same time, your mind can travel freely with the flow of the film. This film discusses how image/knowledge is constructed in different institutions around the statue, but also how image can be constructed for a film.'



W. Rossen

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On a visit to W. Rossen's studio he showed me a stereoscope he had collected. The object had an uncanny resemblance to an early model of the Apple Vision Pro 3D, a spatial computing device worn like a VR headset. Today such optical devices interest artists, including Rossen, while an examination of the history of painting shows us that a fascination with these types of devices has ultimately existed ever since their invention. Seventeenth-century Dutch painters, for example, used the camera obscura—the precursor to the pinhole camera—because it enabled them to paint everything outside by means of reflections in a closed and darkened room. Such tools also allowed artists to sketch the projected images and produce highly accurate representations.

Rossen's new paintings trace this history, albeit through an indirect approach. Formally his works explore the skill of Vermeer (who possibly used the camera obscura), Ensor and Cezanne. Rossen celebrates what have been called 'optical paradigms' by integrating subtle effects that create a sense of physical immediacy, and he does so by studying these masters' use of light, colour, shape, contour and movement. The artist then translates these techniques to gadgets and objects we use on a daily basis: computer screens, laptops, lenses and optical glasses, water bottles, suitcases and clothing. In one painting, Rossen shows eyeglasses appearing within a computer screen. Within the spectacles are reflections of light. Another painting is a close-up rendering of

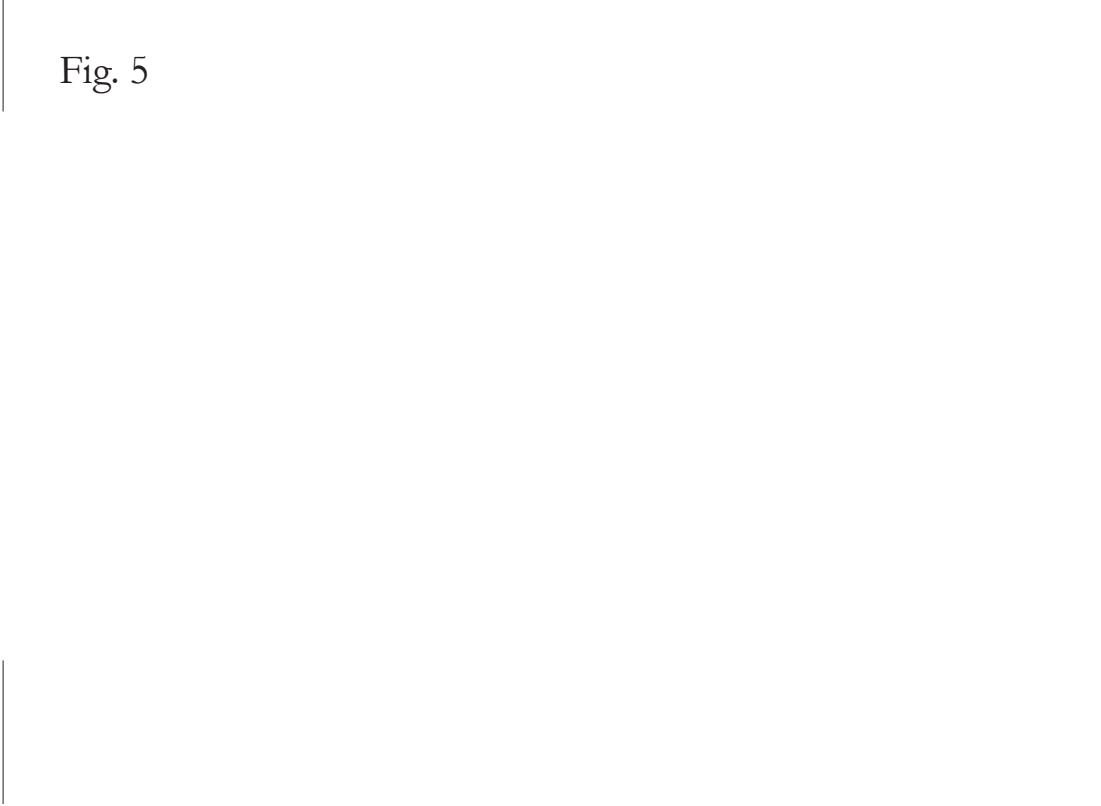


Fig. 5

the mouth of a plastic water bottle. It resembles a wheel or a camera lens—subjects that have carried over from previous works. By combining these strategies, Rossen creates phenomenological paradoxes of closeness and blurriness that speak of temporal shifts in perception, recalling the effects of the very technologies that the artist originally found inspiration in.

Samuel Mackiewicz

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Such paradoxes also make their way into the work of Samuel Mackiewicz, who is interested in digital and physical reproductions of painting. Mackiewicz begins by painting in acrylic, gesso and correction fluid and then scans or photographs these paintings and edits them digitally on a smartphone. Continuing his multi-layered process, he then prints the digital edit, paints over it, and continues the process until a final composition is reached and a finished poster-like print is created. When talking to me about his works, the artist often referred to Alan Garner's novel *Red Shift* (1973), the plot of which is said to have been inspired by a scientific concept of the same name. In essence, redshift is a type of Doppler effect that occurs with visible light. The Doppler



Fig. 6

effect is the increase or decrease of wavelength when the source of propagating waves is moving away from or toward an observer. Wavelength, meanwhile, is the distance between common points on two waves, such as the distance between two wave crests. In Garner's book, events repeat across different time periods, with 'language itself that leads and directs but is indiscernible'. Like the book, memories and impressions in Mackiewicz's paintings form their own sequence, independent of chronology. While the concept of redshift is not the underlying principle of the work, it is an influence, alongside other things like intermittent visits to the National Maritime Museum in Amsterdam and Mystic Seaport Museum in Connecticut. Fittingly,

there is a haziness, blur or filter in the works that evokes the experience of squinting to make out a shape emerging from a cloudscape or misty horizon as one might do at sea or when looking at maritime paintings. Mackiewicz suggested he had figurative reference points in mind when making the work, but that they became something else in the process. Vision and the translation thereof are subjects to unpack here, demanding a ‘necessary oscillation between two forms of looking’.



Fig. 7

Katie Watchorn

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Thinking about systems that acclimatise and condition, Katie Watchorn turns to the reactivation and reanimation of locally sourced industrial components, chiefly air curtains. These are ordinarily found in doorways and vestibules of retail environments, and they emit a powerful auditory capacity. Watchorn spent many days leading up to the installation of these curtains with a plumber; she told me that understanding how the air curtains work is just as important as having them functioning, and plumbing became not only an activity to glean from the sidelines but key to the work's inner logic. One afternoon when she showed me the curtains, I noticed insulated travel mugs lying around the studio. She described them to me as artifacts



of consumer culture that are static and dull but also as holders of information—similar, in a way, to the air curtains as well as empty ad screens that she had also been collecting. More than their relation to consumption, each of these objects has a transitional appeal: They signify a place or thing as well as physical movement. These industrial relics ‘are representative of a valve between one state and another, a space which seems suspended in time, a threshold between one place and another, a permeable space’. In a similar strategy of revealing versus making, Watchorn sandblasted two disused floor drains in her studio. The new drain covers connect the studio to the outdoors and the greater Amsterdam network of waste and water removal. Referring

to circulatory and somatic systems, Watchorn's work is a felt demarcation within the structure of the building.



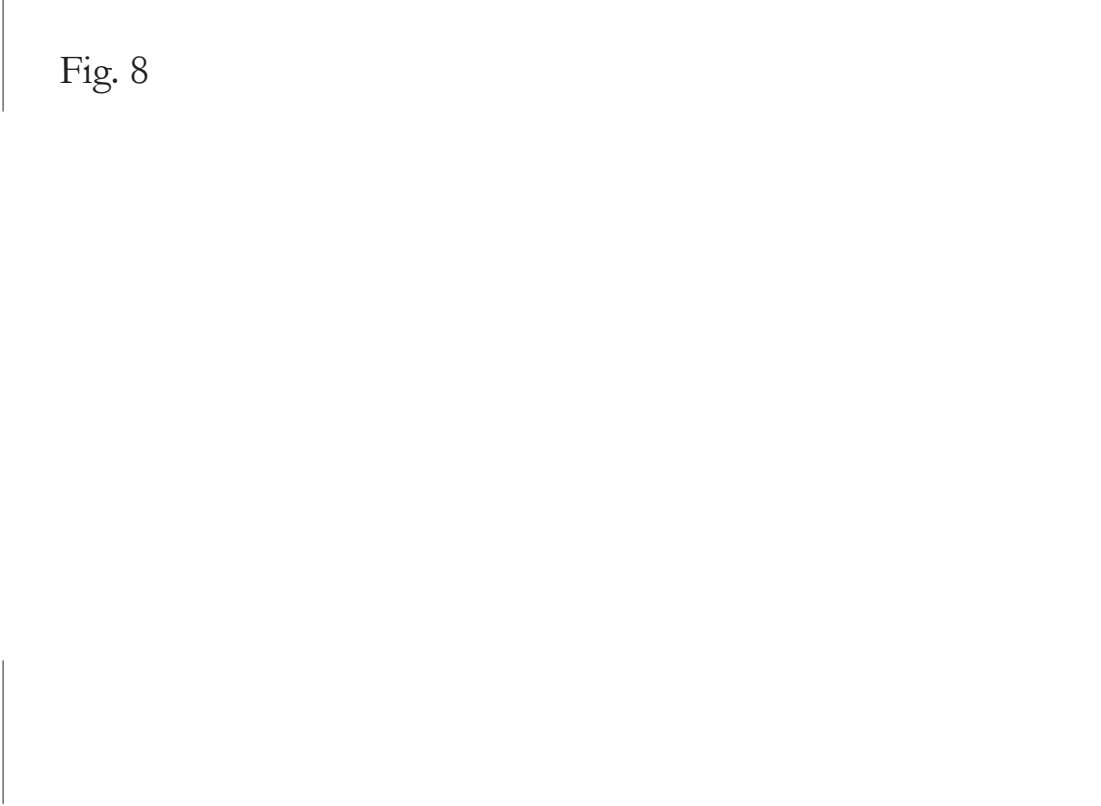


Fig. 8

Félix Keslassy

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Thinking further about objects that acclimatise and condition, Félix Keslassy's architectural and video work on sequence, function and variation spring to mind. In his studio, Keslassy has installed massive physical stair structures extracted from a demolished housing project outside of Amsterdam. He describes these stairs as sequences that determine the repetition of the same function, or the same sculptural point divided into multiple different variations of the same object. They suggest liminality as a structure that doesn't have a fixed function but shares a transitional aspect. The staircases he installed also have something counterintuitive: They are unbalanced. They make visitors question the very notion of space and how stairs are experienced in



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a sequence. Furthermore, figureheads installed on the stairs recall carved wooden decorations found at the bow of ships. Perhaps one would call this a sculptural inflection? The artist seems to be hinting at how sequence informs collective fears or beliefs; at how, ultimately, the subject is altered in reaction to the sequence of a system—be it one of beliefs, politics or otherwise. The staircase is only one example of Keslassy's interest in transitional spaces, which also extends—as seen in a video work shown in the basement of De Ateliers—to corridors and airport passages, spaces that bring us from point A to point B. Stairs are liminal but also systemic; in some ways they are intuitive, but they also have an abstract notion of hierarchy, i.e., climbing the stairs.





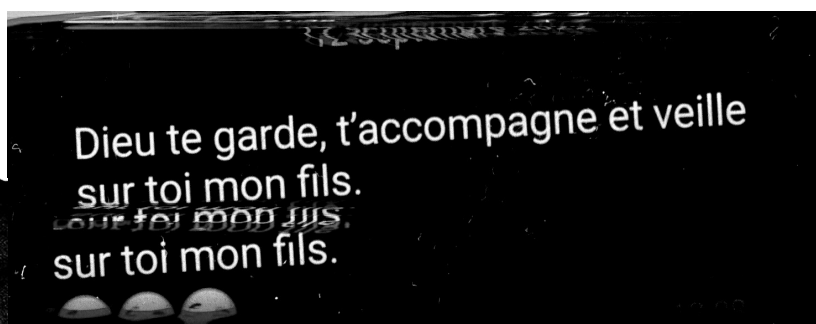
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Keslassy described to me his findings on Reddit threads: ‘People who get lost in the forest have hallucinations of seeing staircases or fossils of old staircases that have been abandoned in the forest or wasteland. It is interesting, as a pattern, to reproduce that. I’ve thought of the characters coming out of the stairs as markers and guides; they are the ones that show you the path out of an eternal liminal space. This space becomes, for a time, a place of apparition that asks you to pause and use your senses differently, where the noxious essences and textures of existence are confronted, where beliefs are being listened to, and where we may tune ourselves to the subtle sequence of its shadows.’



Fig. 9





Anthony Ngoya

45

When I stopped in at Anthony Ngoya's exhibition space, he had just installed a massive swinging platform. On it, he was in the process of suspending a large metal lantern. Within its vicinity stood freestanding sculptures of machetes on wood blocks and camouflage-print backpacks made into portable lamps. In the span of a few months, I came to learn he is a prolific maker: I watched as his work grew from constellations of paintings and sculptures characterised by memory and temporality to sprawling installations bridging hybrid meanings of diasporic experience. Domestic objects and industrial materials recur throughout Ngoya's work, sometimes in eclectic formulations; paintings and objects draw biological and physical links between works,

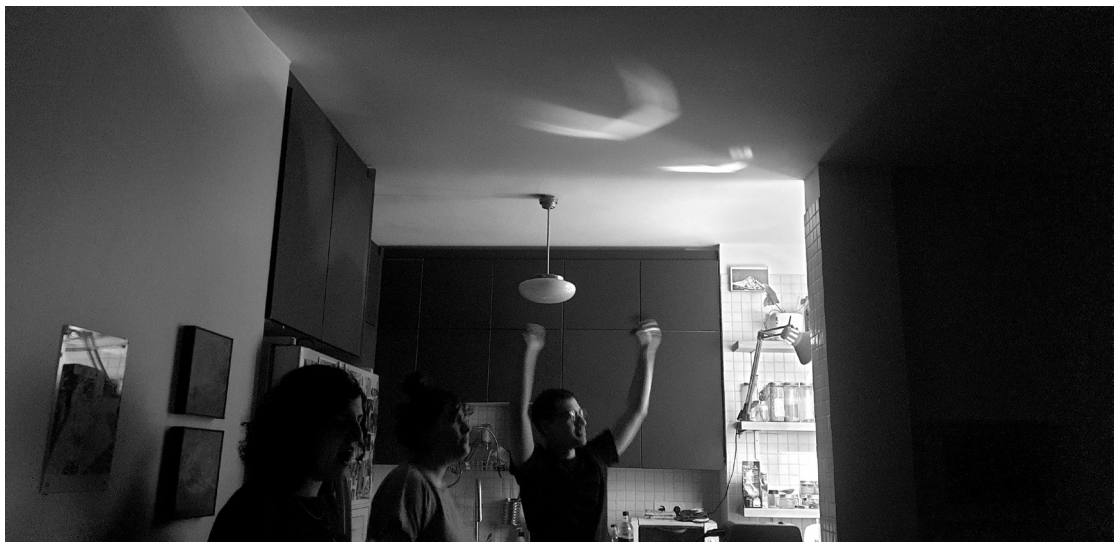




from their innate relations in the flesh to molecular studies. Ngoya contrasts these objects with works that combine family archives with documentary images to propose a ‘meditation on longing and inter-generational transmission of historical memory’. The motifs and subjects echo his family’s multiple homes and displacements all the way from villages in central Congo to Brazzaville, Algeria and Limoges, France. In one of the exhibition spaces, visitors can hear the sound of a video relayed from within a draping structure: an analogue recording of the artist’s father being interviewed in French by Ngoya as a young boy. Another video shows the artist as a child on a beach in Congo (filmed by his father), promotional images of the country shot



by a relative who worked for the Congolese public television company and footage from Congo's socialist period. There is something gentle, nostalgic and aspirational in these works. The contrast of the rigidity of handmade flagstaffs—which are support structures for his paintings—next to the collaged videos as well as African vernacular domestic chairs asks for a reflection on the role of cultural inheritance in diasporic narration.



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Neda Mirhosseini

49

The first time I visited Neda Mirhosseini's studio, it seemed like a dinner party had just happened, with empty cups and leftovers strewn about. Looking around, I saw hand-drawn portraits positioned near Polaroid snapshots of friends in homey gatherings. These celebratory moments contrasted the bleaker drawings, or 'studies', as the artist calls them, that were hanging on the wall. Sitting down with Mirhosseini, she began describing a certain kind of estrangement after leaving her home city of Tehran—the difficulty of settling in Amsterdam's close residential quarters, the futile feeling of working in a very large and pristine studio. She explained that most of her adult life in Tehran had been spent indoors, engaging with the complicated



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Fig. 10

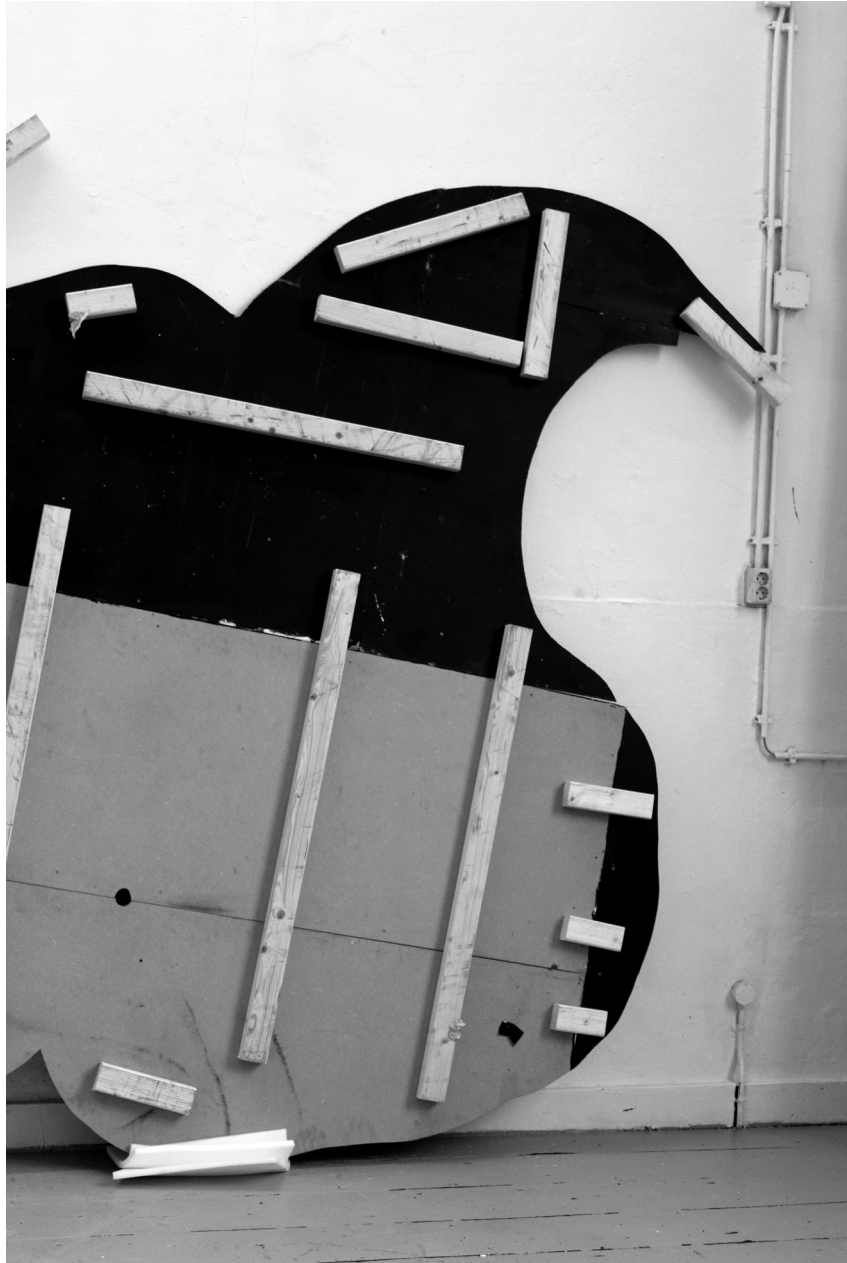
interrelations of home. There she would draw the remains of social gatherings—activities that were not permissible in public life—and as a result themes of isolation, absence, presence and intimacy often intersected. ‘I always associate tables with people and gatherings with togetherness. If I had five cups on the table, I could tell what the table was used for and if it was formal or not. The remains always tell the stories of the people.’ At De Ateliers, the artist began incorporating in her art the first lifeforms she introduced in the studio: plants. These plants inspired a wall drawing on view at Offspring. The in-situ work accompanies her drawings that lack human presence in their exploration of in-betweenness. Pencil drawings in orange, brown, blue



and green utilise low levels of contrast and saturation. The works are more fictionalised than those she made in Iran, and they challenge the binary idea of the outside and inside. They are accompanied by descriptive texts, prints, and remains of hypothetical gatherings. There is also a gentle sensation of a lack of access: 'Now, I'm in a place [De Ateliers] that wasn't designed for gatherings, but could the absence make a mark? Can I feel this absence? What happens if I bring the outside into this place? The way we used to drink is present in these studies, as is the way we would eat. But the absence is also there by the way drawing is executed.'

Klaartje van Essen

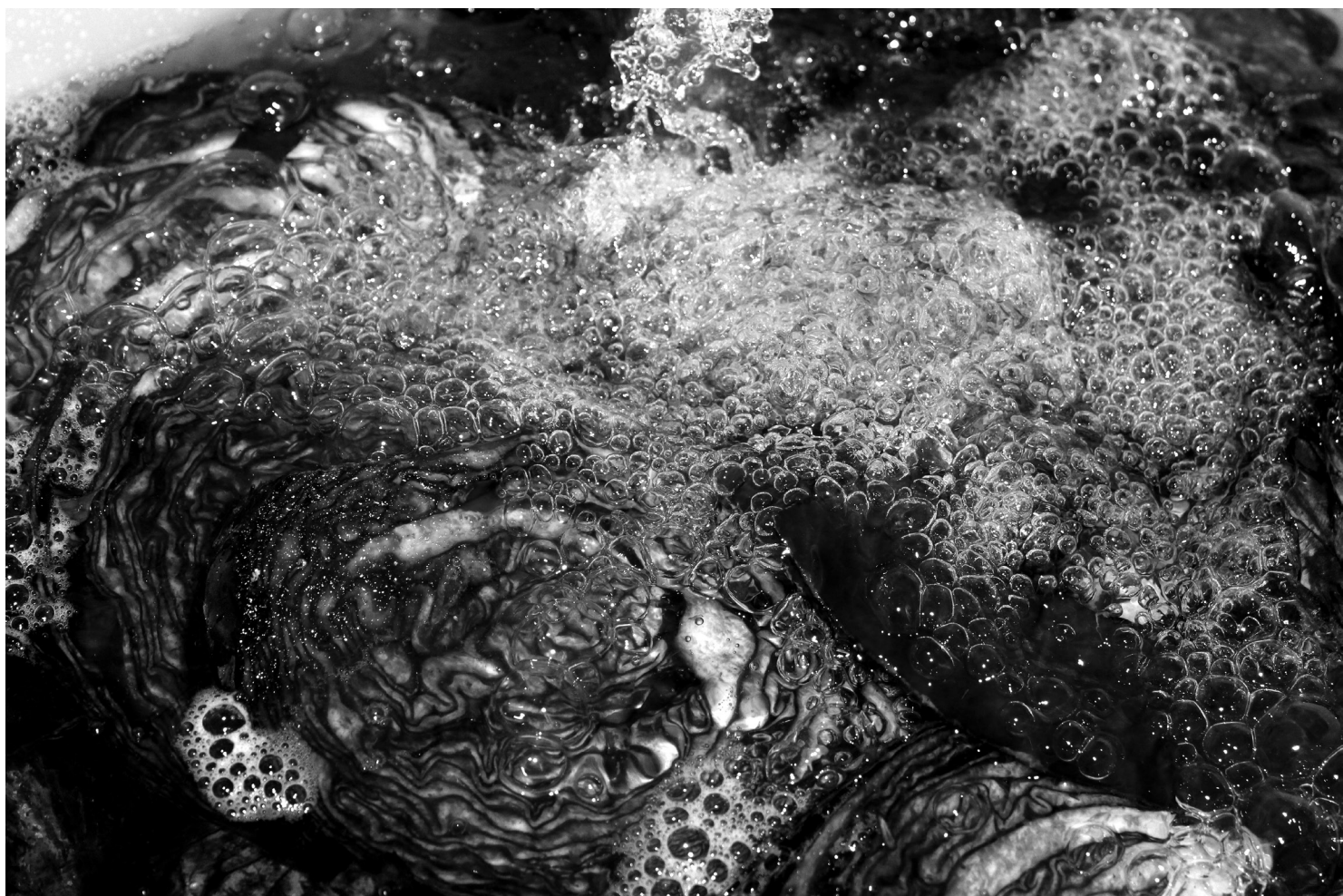
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Klaartje van Essen once told me about a childhood memory where she and her sister covered their entire room, from ceiling to floor, in crayon markings—a memory that noticeably informed the work she was in the process of making when I visited. Looking upwards, around and in between the massive structure, crayon markings were semi-visible on the surface of plastered cheesecloths and fabrics that look like sheaths or carapaces. During my visit, the studio also had a musty, putrid and sour smell: Some of the sculptures' textile elements were being made by tinting large pieces of fabric in a bath of fermenting purple cabbage. For this exhibition, the artist created a scale model inspired by the aforementioned memory and has used

Fig. 11





materials from supermarkets, thrift stores and construction sites to execute a sculpture in full scale. She has built a large structure resembling an oversized shell or a cocoon sized up to an intimidating shape with handmade 'rocks' flanking the base. Assembled in a haphazard and very intuitive way, each rock was made from a mixture of plaster and wax and coloured with pigments. Holding them, they fit in my hands like a rock, slightly uncomfortable yet simultaneously almost candy-like. They had an edible quality to them, reminiscent of a child wanting to eat their crayons. Such primordial feelings evoked by the materials at work in her installations deliver a sense of immediacy paired with the partial and undone.



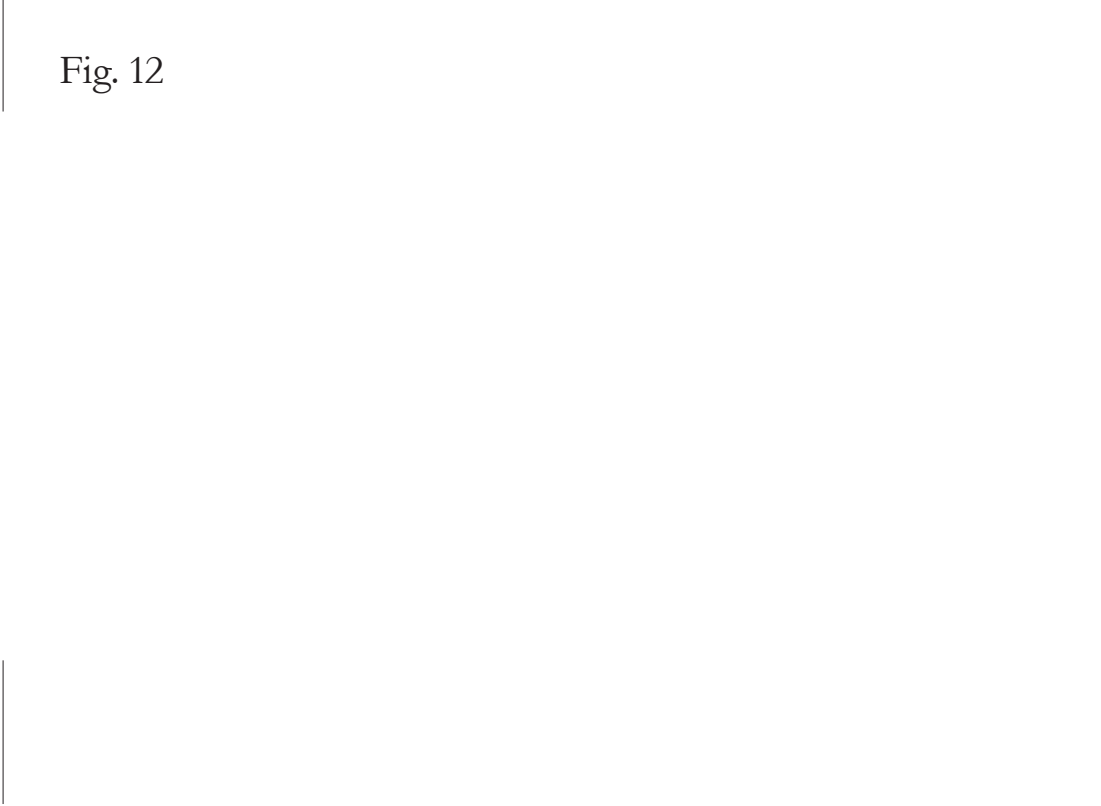


Fig. 12

Gvantsa Jgushia

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Concerned with the time-space discrepancies in the architectural vocabulary of bureaucratic and office buildings, Gvantsa Jgushia has transformed her studio into a walk-in, multi-layered installation for Offspring. From afar, there seems to be a second space behind a revolving glass door installed parallel to the fully open studio doors. Closer up, however, the impossibility of perceived entry becomes apparent through the two-dimensional rendering of the revolving door's wings; it is a door leading nowhere. Standing within the vestibule is like being in a waiting room, a sensation amplified by a recorded soundscape of chimes and glass ringing out from above. Inside the main exhibition area, weighty sculptures conjoining painted MDF plates, industrial metal



parts and tinted acrylic glass are suspended close to a wall using varied fixture points; in one instance, a profiled plate sits atop loose pieces of floor. On the dustjacket of this very book, there is a black stain. The blotch isn't any ordinary stain; it is the silhouette of an eroding fragment from Jgushia's former studio. In the artist's representation of dysfunctionality across notions of private and public space, the stain here becomes a point of orientation for a sound installation puncturing a ceiling bordering two studio spaces.

De Ateliers

De Ateliers is an independent artists' institute founded in 1963. Artists at the beginning of their professional careers from the Netherlands and abroad are given the opportunity to work in a spacious studio and participate in an intensive individual tutoring programme. A working period at De Ateliers lasts two years.

Tutors 2023–2024

Lara Almarcegui (Rotterdam), Dominic van den Boogerd (Amsterdam), Cudelice Brazelton IV (Frankfurt), Varda Caivano (Madrid), Nina Canell (Berlin), Pauline Curnier Jardin (Rome), Chris Evans (Brussels), Martijn Hendriks (Amsterdam), David Jablonowski (Amsterdam), Rezi van Lankveld (Amsterdam), Marina Pinsky (Brussels), Charlotte Prodger (Glasgow).

Guest Tutors 2023–2024

Olga Balema (...), Dora Budor (...), Simnikiwe Buhlungu (Amsterdam/Johannesburg), Jesse Darling (Berlin), Sara Deraedt (...), Philipp Gufler (Amsterdam), Nora Kapfer (...), Lara Khaldi (Amsterdam), Taylor Le Melle (Amsterdam), Huw Lemmey (Barcelona), Erik van Lieshout (Rotterdam), Jen Liu (New York), Matthew Lutz-Kinnoy (Paris), Raimundas Malašauskas (Brussels), Matthew Monahan (Los Angeles), Grace Ndiritu (Birmingham/Ghent), Ima-Abasi Okon (Amsterdam), Rita Ouédraogo (Amsterdam), Janis Rafa (Athens), Zeinab Saleh (London), Oscar Santillán (Amsterdam), Lara Schnitger (Los Angeles/Amsterdam), Fiona Tan (Amsterdam), Jennifer Tee (Amsterdam), Jennifer Teets (Paris), Michelle Williams Gamaker (London), Raphaela Vogel (Berlin), Eleanor Ivory Weber (Brussels), Geo Wyeth (Rotterdam).

Artist Talks 2023–2024

De Ateliers organizes a series of public artist talks by international artists every spring and fall.

2024

30/04 Cudelice Brazelton IV
23/04 Jason Dodge and CACONRAD
09/04 Nel Aerts

26/03 Sara Sejin Chang (Sara van der Heide)

27/02 Olga Balema

2023

26/09 Onyeka Igwe

19/09 Nora Kapfer

12/09 Huw Lemmey

05/09 Dora Budor

23/05 Matthew Monahan

09/05 Koenraad Dedobbeleer

02/05 Zeinab Saleh

25/04 Simnikiwe Buhlungu

18/04 Matthew Lutz-Kinoy

11/04 Grace Ndiritu

Applications

De Ateliers is open to artists at the start of their professional artistic development. Every year, some ten studios are available. For applications, see www.de-ateliers.nl.

Ateliers Support Fund

The Ateliers Support Fund (ASF) seeks financial support to safeguard the continuity of the activities of De Ateliers. The ASF appeals to private collectors, companies and public funds to support the development of remarkable artistic talent. By doing this, the ASF provides a crucial supplement to the government support that De Ateliers receives from the Department of Culture of the Ministry of Education, Culture and Science. Guests of Honour at the annual Ateliers Support Fund dinner were Marlene Dumas (2008), Anton Henning (2009), Thomas Demand (2010), Anton Corbijn (2011), Daniel Richter (2012), Bridget Riley (2013), Joep van Lieshout (2014), Luc Tuymans (2015), Tony Cragg (2016), Rineke Dijkstra (2017), Thomas Houseago (2018) and Erik van Lieshout (2019).

Since 2006, every year in May, De Ateliers presents an exhibition of work by artists who have completed their two year working period. Offspring has grown into a dynamic, highly anticipated event on the contemporary art calendar in the Netherlands, with a curated exhibition and side programs providing a visible platform for a new generation of artistic talent. The exhibition is organized by a guest curator, who teams up with a graphic designer for the catalogue and campaign.

Offspring 2006

May 02–May 21
Curated by Marien Schouten (Amsterdam)
Design by Guillaume Mojon (Arnhem)
William Monk, Shana Moulton,
Francisca Sánchez, Johanna de Schipper,
Lucy Stein, Aram Tanis

Offspring 2007

May 09–May 20
Curated by Maxine Kopsa (Amsterdam)
Design by Karen Willey (Amsterdam)
Adam Avikainen, Dineo Seshee Bopape,
Nathan Dilworth, Paul Haworth, Simon
Hemmer, Žilvinas Landzbergas,
Erica van Loon, Jonathan Plante, Jani Ruscica,
Robin Vanbesien, Sebastiaan Verhees

Offspring 2008

May 08–May 24
Curated by Renske Janssen (Rotterdam)
Design by Julie Peeters & Joris Kritis (Arnhem)
Caner Aslan, Gerbrand Burger, Sidyon Cucaro,
Noa Giniger, Jack Holden, Eva Räder,
Vincent Vulsma

Offspring 2009

May 08–May 23
Curated by Bregje van Woensel (Rotterdam)
Design by catalogtree / Daniel Gross &
Joris Maltha (Rotterdam)
Kate Bicât, Ondrej Brody, Esiri Erheriene-
Essi, Christian Friedrich, Emine Gündüz,
Hans Hoekstra, David Jablonowski, Verena
Klary, Eliza Newman-Saul, Paloma Polo,
Anami Schrijvers, Wieske Wester

Offspring 2010

May 19–May 30
Curated by Suzanne Wallinga (Amsterdam)
Design by Koehorst/In 't Veld (Rotterdam)
Marie Aly, Etienne Fouchet, Carl Johan
Högberg, Axel Linderholm, Eileen Maxson,
Rory Pilgrim, Siobhan Tattan, Raed Yassin

Offspring 2011—Psychopomp Counsel

May 11–May 22
Curated by Chris Evans (London)
Design by Kaisa Lassinaro (London)
Alex Dordoy, Cristóbal León, Patrizio
Di Massimo, Heiko Rapple, Stephen Rhodes,
Stefan Ruitenbeek, Marion Verboom,
Jasmijn Visser, Sarah De Vos, Coen Vunderink

Offspring 2012—Intentional Stance

May 23–May 03
Curated by Bojan Šarčević (Basel)
Design by Merel van den Berg
(Amsterdam/London)
Web design by Joel Galvez (Amsterdam)
Fritz Bornstücker, Eric Bell & Kristoffer Frick,
Mitchel Breed, Francois Lancien Guilberteau,
Fiona Mackay, Saskia Noor van Imhoff, Emma
van der Put, Laurens Stok, Amanda Wasielewski

Offspring 2013

May 22–May 02
Curated by Francesco Stocchi (Rotterdam)
Design by Rutger Fuchs (Amsterdam)
Penny Andrea, Andreas Arndt, Chad Burt,
Simeon Cieslinski, Lennart Lahuis, Anna-Bella
Papp, Daniel de Roo, Adriana Salazar Arroyo,
Eric Sidner, Christoph Westermeier, Timmy van
Zoelen

Offspring 2014

May 20–Jun 01
Curated by David Jablonowski &
Maaïke Lauwaert (Amsterdam)
Design by Mislav Žugaj (Amsterdam)
Cian-Yu Bai, Jacob Dwyer, Paul Geelen,
Sarah-Jane Hoffman, Ruben Kragt, Mila
Lanfermeijer, Charlotte Louen, Ana Navas,
Mike Pratt, Evelyn Taocheng Wang

Offspring 2015—Function Creep

May 19–May 31

Curated by Xander Karskens (Amsterdam)

Design by Studio Felix Salut (Amsterdam).

Vanessa Disler, Giovanni Giaretta, Marwan

Hamdan, Jannis Marwitz, Tim Mathijssen,

Faysal Mroueh, Anthony Nestel, Tanja

Ritterbex, Simon van Til,

Rebekka von Zimmermann

Offspring 2016—Potlatch

May 18–May 29

Curated by Ian Kiaer (London)

Design by Rutger Fuchs (Amsterdam)

Adriano Amaral, Karimah Ashadu, Alex

Crocker, Eamonn Harnett, Brendan Jaks, Janine

van Oene, Sarah Pichlkostner, Juliacks,

Evita Vasiljeva, Raphaela Vogel, Charlott Weise

Offspring 2017—Deep State

May 17–May 28

Curated by Lara Almarcegui (Rotterdam)

and Martijn Hendriks (Amsterdam)

Design by Sam de Groot (Amsterdam)

Johannes Büttner, Giulia Cenci, June Crespo,

Inga Danyasz, Mary Furniss, Kevin Gallagher,

Hadrien Gerenton, Michael Guidetti,

Philipp Gufler, Thomas Hämén

Offspring 2018—Good Morning Midnight

May 16–May 29

Curated by Tom Morton (Richmond)

Design by Rutger Fuchs (Amsterdam)

Benedikte Bjerre, Vincent Ceraudo, Ricardo

van Eyk, Johan Jensen Kjeldsen, Sophie Lee,

Neo Matloga, Yana Naidenov, Wouter Paijmans,

Benjamin Ramírez Pérez, Anna Sophie de Vries

Offspring 2019—Once A Closely Guarded Secret

May 24–June 10

Curated by Martin Herbert (Berlin)

Design by Phil Baber (Amsterdam)

Gabrielė Adomaitytė, Anders Dickson,

Eulàlia Garcia Valls, Inas Halabi, Frieder Haller,

Henna Hyvärinen, Clémence de La Tour du Pin,

Rustan Söderling, Thomas Swinkels,

Dieke Venema

Offspring 2020—Zigzag

September 4–September 20

Curated by Fabian Schöneich (Berlin)

Design by Cleo Tsw (Amsterdam)

Leo Arnold, Cecilia Bjartmar Hylta, Eleye

Boerenkamp, Paula Förster, Sam Hersbach, Jan

Hüskes, Sarah Ksieska, Ghita Skali,

Piotr Urbaniec

Offspring 2021—Always Hallways

October 8–October 24

Curated by Fadwa Naamna (Amsterdam)

Design by Ott Metusala (Amsterdam)

Rinella Alfonso, PHILTH HAUS, Brianna

Leatherbury, Kokou Ferdinand Makouvia,

Sarah Naqvi, Pedram Sazesh, Sophie

Soobramanien, Vita Soul Wilmering, Nolwenn

Vuillier, Emiel Zeno

Offspring 2022

October 28–November 13

Curated by Taylor Le Melle (Amsterdam)

Vicente Baeza Zuñiga, Tild Greene, Lieve

Hakkers, Tash Keddy, Brigitte Louter, Sam

Marshall Lockyer, mhm, mhm, Dina Mimi,

Horacy Muszyński, Marcella de Wolff

Offspring 2023—Raamvertelling

October 19–November 5

Curated by Raimundas Malašauskas (Brussels)

Design by Nerijus Rimkus (Amsterdam)

Gegee Ayurzana, Annabelle Binnerts, Ryan

Christopher, Clémence Lollia Hilaire, Alexandra

Kadzevich, Michelle Chang Qin, Johan Roelofs,

Daisy Smith, Tobias Thaens, Joppe Venema

Offspring 2024—Underbelly

May 25–June 9

Curated by Jennifer Teets (Paris)

Design by Joris Kritis (Brussels)

Klaartje van Essen, Bart Houwers, Gvantsa

Jgushia, Félix Keslassy, Samuel Mackiewicz,

Neda Mirhosseini, Anthony Ngoya, W. Rossen,

Katie Watchorn, Leah Zhang

Colophon

This catalogue is published to coincide with the exhibition Offspring 2024: Underbelly at De Ateliers, Amsterdam, May 25–June 9, 2024

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Jennifer Teets

Designed by
Joris Kritis

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Michelle Williams Gamaker

Catalogue

Texts
Jennifer Teets

Copyeditor
Emily McDermott

Photography
Gunnar Meier, the participants

Design
Joris Kritis

Print
Belprinto & dunnebier

Publisher
Stichting Ateliers 63
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ISBN 9789083365411

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Thanks

Ministerie van Onderwijs, Cultuur en
Wetenschap, benefactors of the Ateliers
Support Fund, ING Bank, Ammodo,
Niemeijer Fonds

