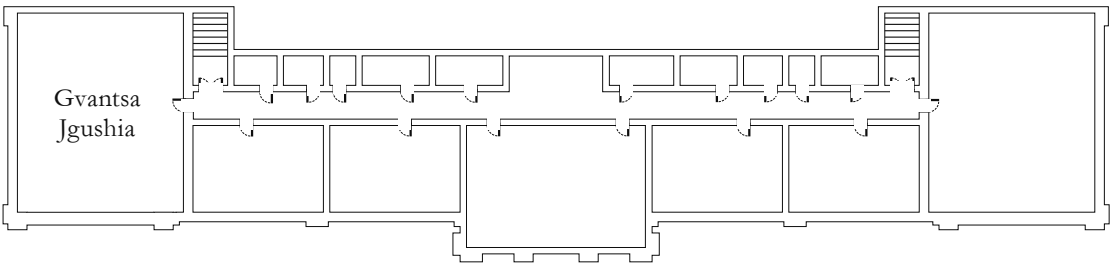
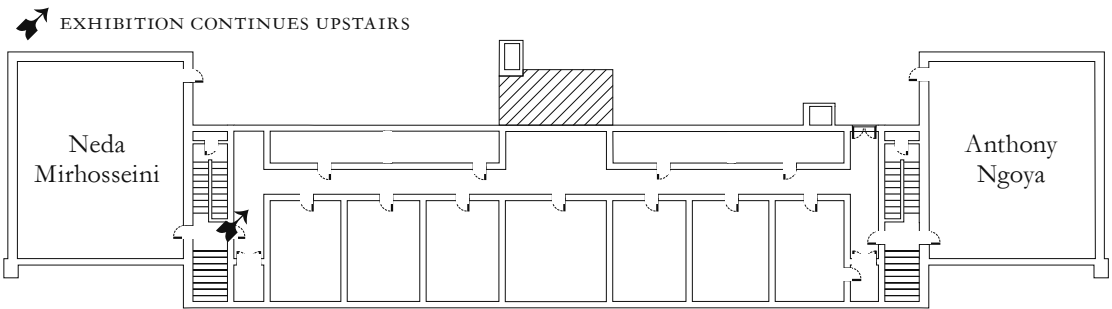


Third Floor



Second Floor



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. —Jennifer Teets

Second Floor

- Neda Mirhosseini
- *When Michelle Cooked at De Ateliers*, 2024, colour pencil on paper, 78 × 100 cm
  - *Amir*, 2024, colour pencil and digital drawing on paper, 29.5 × 21 cm
  - *Sarah*, 2024, colour pencil and digital drawing on paper, 29.5 × 21 cm
  - *Studio in the Morning*, 2024, colour pencil on paper, 100 × 132 cm
  - *Ziyod’s Birthday*, 2024, colour pencil on paper, 50 × 65 cm
  - *Fatemeh*, 2024, colour pencil on paper, 29.5 × 21 cm
  - *Armin*, 2024, colour pencil on paper, 29.5 × 21 cm
  - *Fatemeh’s Home in Ghent*, 2024, colour pencil on paper, 81 × 102 cm

- *Setareh*, 2024, colour pencil on paper, 31 × 35 cm
- *Wine Glass*, 2024, drypoint, edition 1/5, 10 × 15 cm
- *Glass*, 2024, drypoint, edition 1/5, 10 × 15 cm
- *Wine Glass*, 2024, drypoint, edition 2/5, 10 × 15 cm
- *First Plant*, 2023, colour pencil on paper, 29.5 × 21 cm
- *First Day*, 2023, colour pencil on paper, 21 × 29.5 cm
- *First Night*, 2023, colour pencil on paper, 72 × 75 cm
- *Tulips*, 2023, colour pencil on paper, 22.5 × 21 cm
- *Self Portrait*, 2023, colour pencil on paper, 29.5 × 21 cm
- *Bar*, 2023, colour pencil on paper, 10 × 102.5 cm

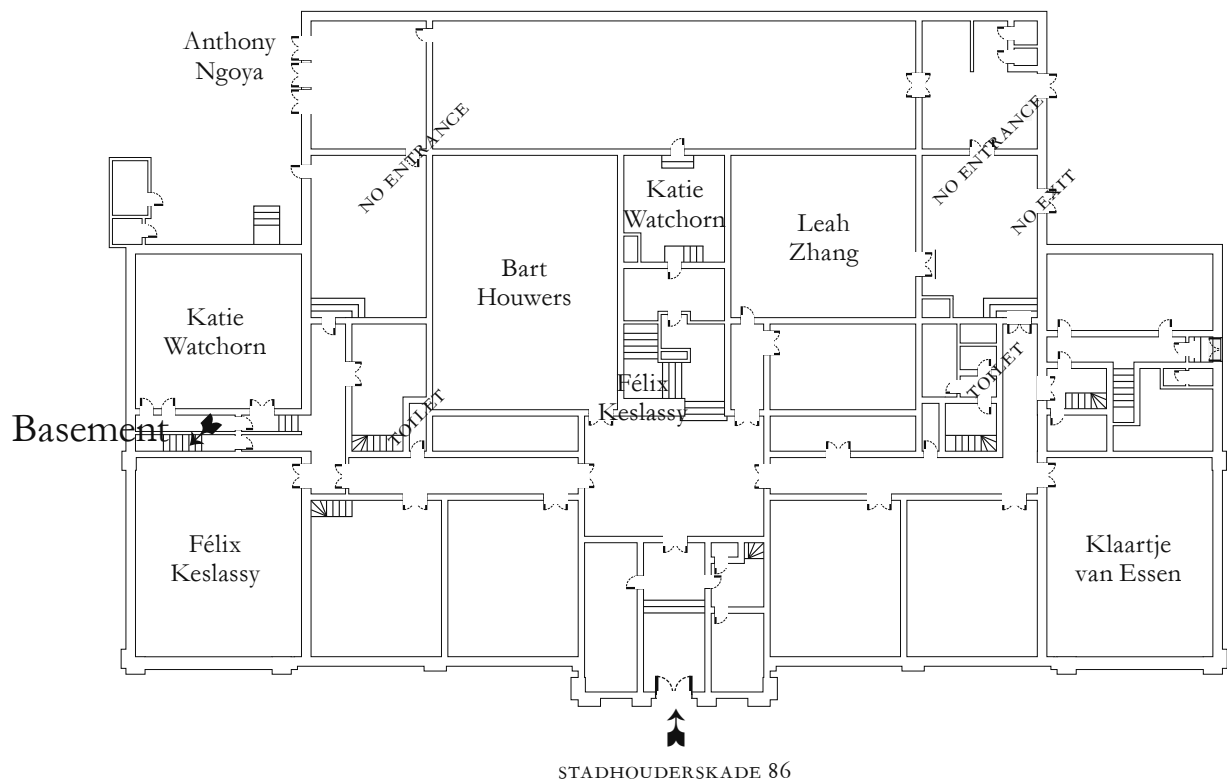
- Anthony Ngoya
- *It remained a bit mysterious*, 2024;
  - Video, 56’20”
  - *Lantern 1*, 2023, metal, wood textile backpack strap, 15 × 23.5 × 50 cm
  - *Lantern 2*, 2023, metal, wood textile backpack strap, fringes, 15 × 23.5 × 50 cm
  - *Painting 1*, 2023, scanned photo transferred on wood, acrylic, spray paint, aluminium, wood, 31 × 41 cm
  - *Painting 2*, 2023, scanned photo transferred on wood, acrylic, spray paint, aluminium, wood, 31 × 41 cm
  - *Painting 3*, 2023, scanned photo transferred on wood, acrylic, spray paint, aluminium, wood, 31 cm × 41 cm
  - *Metal 1*, 2024, silk screen on canvas, metal, 15 × 23.5 cm

- *Metal 2*, 2024, metal sheet, 15 × 23.5 cm
- *Installation 1*, 2024, transferred scanned photo, acrylic, on canvas mounted on wood, fringes, metal, aluminium, steel pole, 100 × 200 × 5 cm
- *Installation 1*, 2024, transferred scanned photo, acrylic, on canvas mounted on wood, metal, aluminium, steel pole, 100 × 200 × 5 cm
- *Installation 1*, 2024, transferred scanned photo, acrylic, on canvas mounted on wood, metal, aluminium, steel pole, 100 × 200 × 5 cm
- *Chair 1*, traditional chair, 105 × 65 cm
- *Chair 2*, traditional chair, 105 × 65 cm

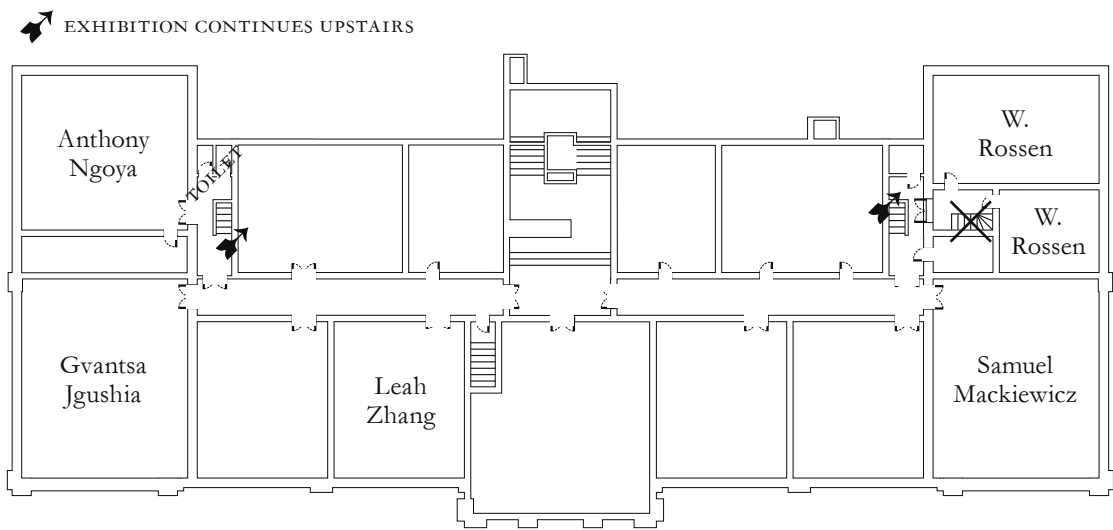
Third Floor

- Gvantsa Jgushia
- *Private key & Public key*, 2024, printed text ‘Bathed in Amsterdam’ by Gvantsa Jgushia, Clean-Key, 21.6 × 30.3 × 7 cm
  - *Maxilla* [3 March 10:47am; 4 March 08:42am; 5 March 08:47am; 6 March 2024 08:46am; 9 March 2024 08:39am; 10 March 09:27am; 11 March 09:19am; 12 March 10:01am; 13 March 09:05am; 18 March 08:11am; 19 March 07:48am; 21 March 08:08am; 22 March 07:47am; 24 March 07:07am], 2024, sound, The Panphonics Sound Shower™ Passive speaker installation, hole on the floor, 195’40” looped, 60 × 60 × 34 cm

Ground Floor  
& Garden



First Floor



Basement

Félix Keslassy

– *Undefined partition (I feel the nerves)*, 2024, video, 8’54”

Ground Floor  
& Garden

Anthony Ngoya

– *We Are Fathers, Children, Brothers and Mothers*, 2022, digital print on textile, 200 × 400 cm  
– *So I stayed there*, 2024;  
• *Flag 1*, digital print on textile, 250 × 140 cm  
• *Flag 2*, digital print on textile, 250 × 140 cm

Katie Watchorn

– *Dry brimming thresholds (commutes between fantasies)*, 2024;  
• Revealed pre-existing floor drains, sandblasted, 17.7 × 17.7 cm (each)  
• GELU industrial air curtain, timer relay, thermal travel mugs, corporate promotional thermal travel mugs, heat shrink wrap, 200 × 90 × 26 cm

• Retrofitted INTRALINE swimming pool heat pump, flex plumbing pipe, water, leak sealer, thermostat, circulation pump, timer switches, retrofitted GELU industrial air curtain, timer relay, junction boxes, isolator switch, 650 × 29 × 190 cm  
• Preowned vertical blinds (various sources), blind rails, MDF, walnut veneer, rubber edging strip, chrome, c-clamps 760 × 280 × 50 cm

• (Above) Weatherproof LED aluminium light box, (Below) Indoor fluorescent light box, velour and suede jewellery displays, various sizes, 100 × 55 × 76 cm  
• Thermal travel mugs, corporate promotional thermal travel mugs, heat shrink wrap, 40 × 40 × 19 cm

Félix Keslassy

– *Metamorphosis of a powderpost beetle (guidelines to the unknown apparatus)*, 2024, wood dust, metal, clay, resin, wax, theremin, staircase  
– *Prophetic amnesia*, 2024, phototransfer, 252 × 354 cm  
– *Prophetic amnesia (study)*, 2024, tracing paper, 84 × 118 cm

Bart Houwers

– *Feeding Operation*, 2024, borrowed equipment and parts from Dutch pig farmers, De Heus pig feed

Katie Watchorn

– *Dry brimming thresholds (commutes between fantasies)*, 2024, pre-existing floor drain, sandblasted, 22.8cm x 22.8 cm  
– *Dry brimming thresholds (commutes between fantasies)*,

2024, LED screen, video 1’15”, looped, 61 × 57 cm

Félix Keslassy

– *Transitional key*, 2024, staircase, wood dust, clay resin, 300 × 90 cm

Leah Zhang

– *In Emptiness There is No Form*, 2024, 3-channel video, 14’30”  
– *Blue Rust*, 2024, metal, mine waste, 220 × 105 cm

Klaartje van Essen

– *The Time we shared the Sound of Dust*, 2024, wood, metal, stucco runner, cheese cloth, plaster, red cabbage, 525 × 490 × 360 cm  
– *Crayon Rocks II*, 2024, Beeswax, plaster, red cabbage, clay, various hand palm sizes, 84 pieces  
– *Woven Process Matter*, 2024, stucco runner, plaster, 80 × 50 × 360 cm

First Floor

Anthony Ngoya

– *Then I came into the world*, 2024;  
• Video, 27’17”  
• *Painting 1*, 2024, scanned photo transferred to wood and textile, 100 × 150 cm  
• *Painting 2*, 2023, scanned photo transferred to wood and textile, 31 × 41 cm  
• *Painting 3*, 2023, scanned photo transferred to wood and textile, 100 × 150 cm  
• *Coupe-coupe*, 2024, machette, textile, plastic carpet, 90 × 92 × 150 cm  
• *Swing*, 2024, metal swing, plastic carpet, 293 × 300 × 400 cm  
• *Lantern 1*, 2024, scanned photo transferred to plexiglas, textile, steel, light bulb, 126 × 61 × 61 cm

– *Lantern 2*, 2022, scanned photo transferred to plexiglas, textile, steel, light bulb, 100 × 29 × 16 cm

Gvantsa Jgushia

– *YES. (tributes-natural-language)*, 2024, floor paint, graphite, and charcoal pencil on MDF plate, varnish, tinted acrylic glass, aluminum, drill dust, 220 × 122 × 100 cm  
– *Sample of Floor Chipping Collected from Studio 301, Stadhouderskade 86, Unknown material, Photographed Next to a Kinder Surprise Toy for Scale*, 2024, inkjet print on paper mounted on aluminum, 14.85 × 21 × 0.3 cm  
– *Chew Mouth Shut*, 2023, dye sublimation on a suit lining fabric, 69 × 29.5 × 0.1 cm  
– *Patriots And Parrots*, 2024, inkjet print on paper mounted on aluminum, 29.7 × 42 × 0.3 cm

– *NO. (tributes-natural-language)*, 2024, floor paint, graphite, and charcoal pencil on MDF plate, varnish, tinted acrylic glass, aluminum, 230 × 122 × 80 cm  
– *The Symmetry of Diplomacy*, 2024, inkjet print on paper mounted on aluminum, 14.85 × 21 × 0.3 cm  
– *Partitions*, 2024, steel, clear acrylic glass, felt, 280 × 420 × 140 cm  
– *Mandible* [3 March 10:47 am; 4 March 08:42 am; 5 March 08:47 am; 6 March 2024 08:46 am; 9 March 2024 08:39 am; 10 March 09:27 am; 11 March 09:19 am; 12 March 10:01 am; 13 March 09:05 am; 18 March 08:11 am; 19 March 07:48 am; 21 March 08:08 am; 22 March 07:47 am; 24 March 07:07 am], 2024, sound, The Panphonics Sound Shower™ Passive speaker installation, carbon paper residue on the ceiling, 195’40” looped, 60 × 60 × 34 cm

– *Untitled*, 2024, transparent colour spray on the floor, variable dimensions  
– *OR. (tributes-natural-language)*, 2024, floor paint, graphite, and charcoal pencil on MDF plate, varnish, felt tape, aluminum, floor chipping from the artist’s former studio, 122 × 109 × 3 cm

Leah Zhang

– *Tampa*, 2024, plastic film, vinyl sticker, 3783 × 2334 cm  
– *Beeld*, 2024, film, 35’20”

Samuel Mackiewicz

– *Untitled*, 2024, tempera, primer, correction fluid on laser print, 84.1 × 118.9 cm  
– *Untitled*, 2024, inkjet print, 84.1 × 118.9 cm  
– *Slinger*, 2024, gesso, correction fluid on laser print, 84.1 × 118.9 cm

– *Untitled*, 2024, acrylic, correction fluid, ink on laminated laser print, 59.4 × 84.1 cm  
– *Untitled*, 2024, gesso, acrylic, tempera, correction fluid on laser print, 59.4 × 84.1 cm  
– *Pap based*, 2024, inkjet print, 59.4 × 84.1 cm  
– *Down by three feet*, 2024, correction fluid on laser print, 59.4 × 84.1 cm

W. Rossen

– *(untitled,1)*, 2024, oil on linen, 70 × 80 cm  
– *(untitled,2)*, 2024, oil on linen, 150 × 130 cm  
– *(untitled,3)*, 2024, oil on linen, 200 × 170 cm  
– *(untitled,4)*, 2024, oil on linen, 150 × 110 cm  
– *(untitled,5)*, 2024, oil on linen, 110 × 100 cm  
– *(sam,6)*, 2024, oil on linen, 38 × 46 cm