

OFFSPRING 2025
May 17 – June 1, 2025

Lizzy Deacon	1
Greta Eimulytė	2
Flora Fritz	3
Levi van Gelder	4
Lorian Gwynn	5
Swan Lee	6
Tumelo Mtimkhulu	7
Ruoru Mou	8
Sofia Salazar Rosales	9
Finn Theuws	10

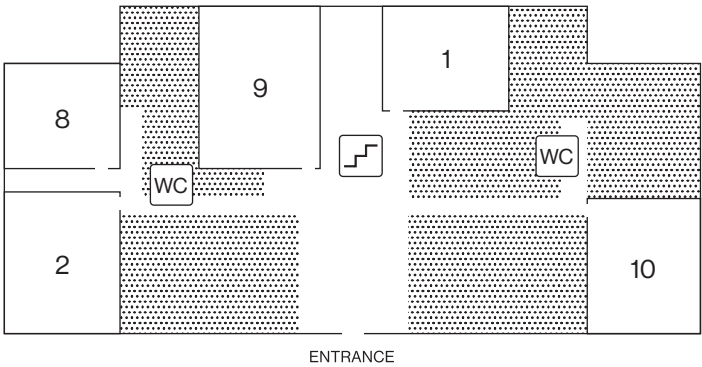
In 1963, an independent artists' institute was founded in a former deaconry house and barracks in Haarlem, North Holland. Initially called Academie '63, the founding artists changed their minds about the name only two years after the opening, renaming it Ateliers '63. It was a change that sought to articulate the institute's inception as an alternative to academic contexts that have (especially then, though perhaps always) prevented more horizontal peer-to-peer structures for learning and development. Artists within the program have never been students but 'participants'; never taught as such but rather guided. Individual artistic experimentation has thus long-since been fostered within this shared and collective environment—from the hundreds of young artists that came through the doors of Ateliers '63, to all those since the institute moved in 1992 to its current location at Stadhouderskade 86 in Amsterdam, the former home of the Rijksakademie.

One of the most emblematic aspects of what is now more commonly known as De Ateliers is its studio visits programme—a guiding principle that has been in place since the early days of the institute. Every Tuesday the participants are asked to open their studio doors for other artists, and the occasional critic or curator to enter. Though studio visits are a fixture of most academic and post-academic contexts (indeed, even in the careers of seasoned artists), at De Ateliers the element of surprise makes for an encounter that is rather unusual. In theory, anyone De Ateliers invites to join as a tutor—which has included people such as Jan Dibbets, Stanley Broun, Marlene Dumas and Steve McQueen—could at any moment walk into a participant's studio and strike up a conversation. The expectation for the participants to be available every Tuesday comes with no assurance that they will be visited, as it is the tutors themselves—whether visiting for a guest session, or as regulars within the programme—who decide which artists they visit and for how long. Despite the potential for the artists to feel nervous about this exposure, the demand is in fact one of radical openness: be there, be ready, be known.

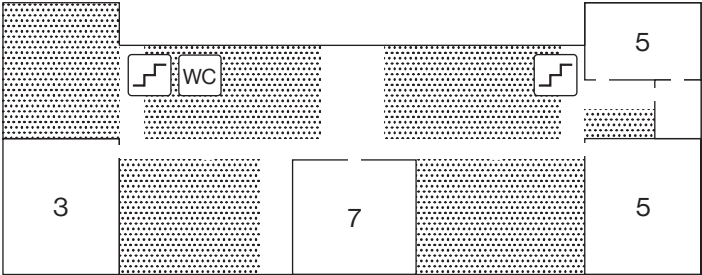
Since 2006, OFFSPRING has served the purpose of opening De Ateliers to a wider group of people beyond its carefully invited tutors. Once a year, at the culmination of a two-year cycle, a cohort of ten artists alongside an invited curator and designer work together on an exhibition that a wider public can visit. Entering through the front door of the 19th edition of OFFSPRING, you will be welcomed into working studios that have been temporarily transformed into exhibition spaces featuring artworks by Lizzy Deacon, Greta Eimulytė, Flora Fritz, Levi van Gelder, Lorian Gwynn, Swan Lee, Tumelo Mtimkhulu, Ruoru Mou, Sofia Salazar Rosales and Finn Theuws. Each artist is showing a new body of work, developed through twenty intensive months of researching, experimenting and producing at De Ateliers. The exhibition therefore intentionally avoids introducing any singular thematic line of connection between these artists, seeking instead to generously showcase each of participant as a singular and contained voice.

Eliel Jones

Ground Floor



First Floor



Second Floor



de **ateliers**

OFFSPRING 2025
May 17 – June 1, 2025

Lizzy Deacon	1
Greta Eimulytė	2
Flora Fritz	3
Levi van Gelder	4
Lorian Gwynn	5
Swan Lee	6
Tumelo Mtimkhulu	7
Ruoru Mou	8
Sofia Salazar Rosales	9
Finn Theuws	10

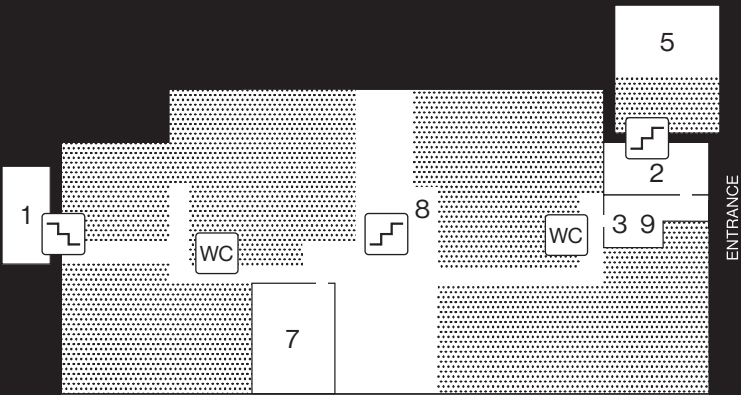
During one of my first rounds of studio visits at De Ateliers, I was struck by two group portraits that Lorian Gwynn had painted of the participants. Dominic van den Boogerd, who has worked in De Ateliers for over 30 years, could not recall having ever seen another portrait painted of a participating group. Marlene Dumas did remember a photograph taken by a participant in the 2001–2003 cohort, Adelijn van Huis, who asked her fellow artists to pose for a portrait by standing on blocks of various sizes so that they would all be at the same height. I think these vast temporalities are significant because they speak of a history in De Ateliers where the collective cohort itself—a group of participants in a two-year cycle—has perhaps been less important to document or showcase than what is produced within the walls of each artist’s studio.

For this exhibition I was interested in exploring how community is formed in De Ateliers, and how this particular group of participants might have nurtured it. It’s not always the case that a bunch of strangers brought together by forces beyond their control will make friends, and perhaps even less likely that they will create a meaningful and playful community. After all, the invitation that a career-defining opportunity such as De Ateliers extends is one of entering the programme an individual artist, arriving here to nurture an individual practice. But the participants not only share the halls and studio rooms of De Ateliers, they also live together in subsidised housing in Amsterdam provided by the institute. For this reason, every year the De Ateliers team must pay careful attention not just to the quality of the work informing the many hundreds of submissions that are received, but also to each artists’ suitability for the framework and demands of the programme. Like any alchemical or relational process it is necessarily mutable, unpredictable, responsive.

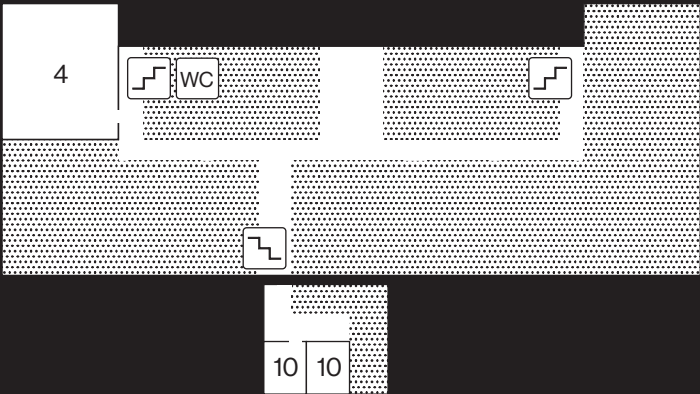
The latest cohort of participants of De Ateliers have benefited from the fortune of friendship. Entering through the back door of the 19th edition of OFFSPRING you will be welcomed into an exhibition that begins in the caretaker’s former home and then unfolds throughout the building. In cooking and living quarters, corners, storage rooms and studio spaces, artists Lizzy Deacon, Greta Eimulytė, Flora Fritz, Levi van Gelder, Lorian Gwynn, Swan Lee, Tumelo Mtimkhulu, Ruoru Mou, Sofia Salazar Rosales and Finn Theuws have contributed both individual and collective artworks that shed light on their personal experiences, musings and stories as participants of De Ateliers. The exhibition attempts to create a feeling of what it is like to inhabit the spaces of this building as a participant by encouraging you to wander and stumble upon different works, whilst at times also revealing the sociality of De Ateliers and some of the threads of intimacy and connection that have formed between the artists.

Eliel Jones

Ground Floor



First Floor



Second Floor



de relaties