

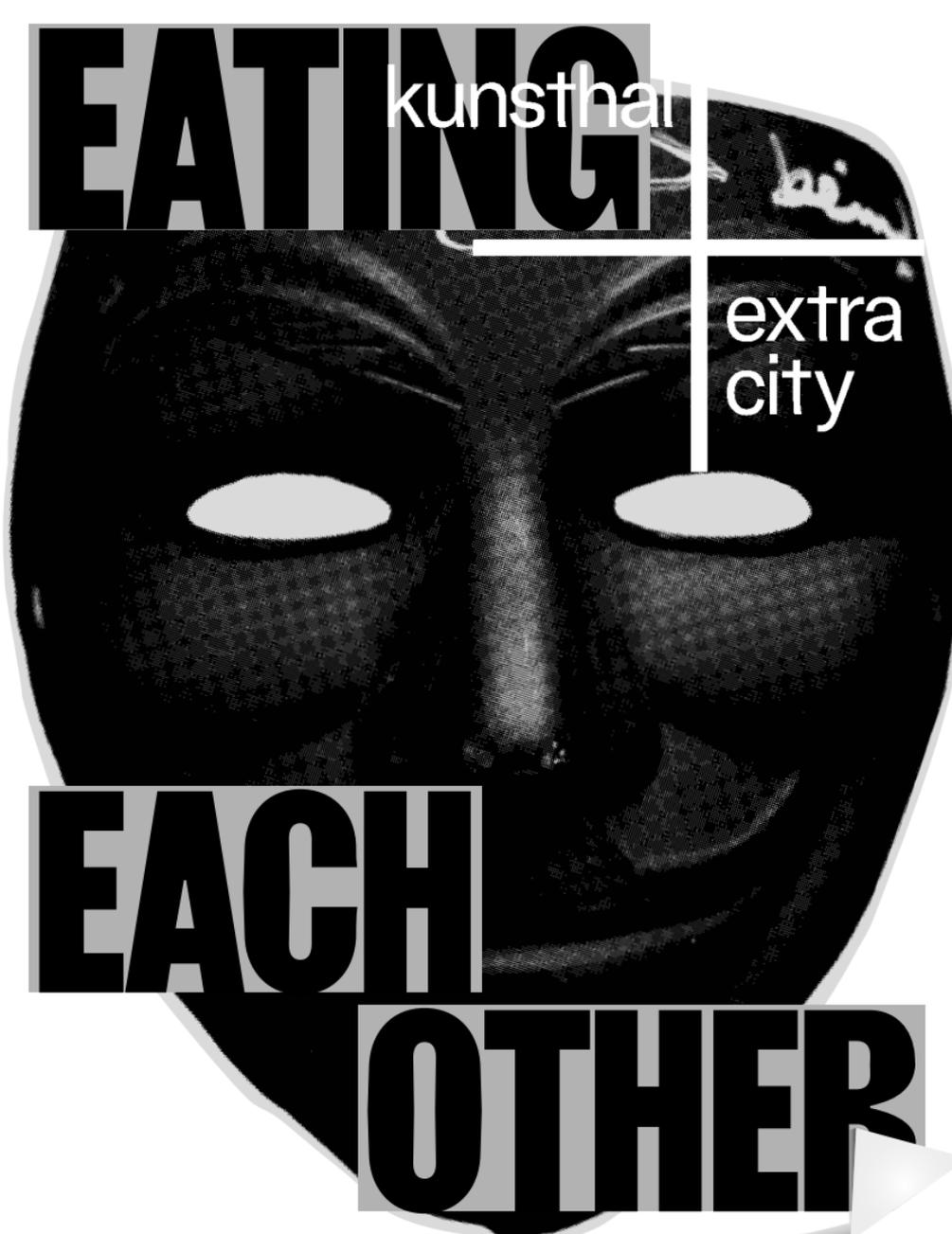
EATING

kunsthal

extra
city

EACH

OTHER



“Defined as the use of a culture’s symbols, artifacts, genres, rituals, or technologies by members of another culture, cultural appropriation can be placed into 4 categories: exchange, dominance, exploitation, and transculturation.”

Prof. Richard A. Rogers

New media and digital culture, University of Amsterdam

‘Eating Each Other’ 24.03 – 01.07.2018

On the dynamics of reappropriation

Group exhibition and public programme with contributions by Linah Dalifa, Pieterjan Ginckels, Hamza Halloubi, Ermias Kifleyesus, Jaha Koo, Mashid Mohadjerin, Radouan Mriziga, Ogutu Muraya, Amanda Piña, Aneta Rostkowska & Jakub Woynarowski, Myriam Van Imschoot, Arkadi Zaides, Oliver Zahn & Julian Warner

Curated by Michiel Vandevelde

Many Western-European cities have become melting pots of different minority cultures. In 2018, Antwerp will for the first time have more residents with a migrant background than it will have native Belgian residents. This will make it a so-called “majority-minority city”, a city in which the majority is made up of a wide range of minorities. As such, the city will no longer be characterised by a distinct ethnic, religious and cultural homogeneity.

In light of this, the significance of the term “citizenship” comes into question. The notion of “citizenship” evokes associations with values such as democracy, rights and freedom of expression and religion. These values are often seen as the result of a long tradition within Western, Euro-American thought. In these post-colonial times, in which Western society is becoming markedly more diverse, to look at “citizenship” from a Western perspective is no longer a valid approach.

For example, in order to become “real” citizens of their adopted country, newcomers are expected to accept “Enlightened thinking” and Western, liberal values, such as openness and freedom. However, “openness” and “freedom” have a limited scope: they are usually the preserve of those who comply with Western norms. Those who deviate from these norms are either “swallowed up” by liberal ideology or rejected and marginalised.

The exhibition and public programme ‘Eating Each Other’ looks at the strategy of reappropriation. The project is inspired by the Manifesto Antropófago (‘Cannibalist Manifesto’) written by Brazilian poet and theorist Oswald de Andrade in 1928. In this poetic text, de Andrade proposes to cannibalise a dominant culture by eating it, digesting it and excreting it in an entirely new form.

This reappropriation enables people to create a space that they recognise as their own. New patterns of thought and behaviour are blended with their own knowledge, customs and rituals. This serves as a means of relieving powerlessness with respect to dominant structures: the possibility is created to absorb, appropriate and and potentially change.

Processes of reappropriation reveal an interesting power dynamic. They are simultaneously a tool of domination and a means of resisting domination. It is this dynamic that ‘Eating Each Other’ seeks to reflect. The “cannibalistic” process is presented through artworks that themselves are proposals for reappropriation, as well as through groups of works that mutually reappropriate in various ways.

The question remains: who is eating and who is eaten?

Michiel Vandevelde

↳ THIS BROCHURE FOLLOWS THE ROUTE THROUGH THE EXHIBITION. ON THE FOLLOWING PAGES THE ARTISTS HAVE BEEN NUMBERED; THESE NUMBERS CORRESPOND TO THOSE ON THE EXHIBITION LABELS.

1. Pieterjan Ginckels

'NO PEAKS', (2018)

Can silent objects tell us something about humanity?
Can they, from their quiet state, tell us something about a culture?

A Lamborghini, NO BULL Energy Drinks, a solar panel catalogue, a trampoline and a basketball hoop: as in his previous work, Pieterjan Ginckels appropriates objects from Western culture. The objects are not exact copies, but bastardised versions, cobbled together in a DIY fashion using simple materials such as wood, plastic and cardboard. They are stripped back by the artist to a naked, “dumb” state, thus transforming their value and original meaning.

By placing them within the context of the cool, critical aloofness of an exhibition, the objects become “minimal art” and assume a totally new cultural and financial value. In ‘NO PEAKS’ neoliberalism is subjected to incisive scrutiny: profit strives for profit strives for profit, until it becomes grotesque.

Ginckels is acting as an archaeologist of the Euro-American world in the 21st century. He plays with the over-identification of certain Western conventions and symbols, in doing so showing the limits of “our civilisation”. In this way, ‘NO PEAKS’ serves as a counterpoint to the other works in the exhibition.



Pieterjan Ginckels, 'SOLAR SAFARI', (2017)

Works of Pieterjan Ginckels (b. 1982 in Tienen, Belgium – living and working in Brussels and Ostend) can be found in the permanent collections of Mu.ZEE Ostend, Museum Voorlinden (The Hague) and ING Belgium, and have been shown at ANDOR (London), BOZAR (Brussels), The Graham Foundation (Chicago), Onomatopee (Eindhoven), Beaufort Triennale, Bucharest Biennale and NAK (Aachen), among others. In 2011 Ginckels received the “Prijs van het Paleis voor Schone Kunsten” during the Young Belgian Art Prize. His artist’s book ‘SOLAR SAFARI’ (Art Paper Editions) will be launched during ‘Eating Each Other’ at Kunsthal Extra City.

Commissioned by Kunsthal Extra City.

With thanks to NO BULL PREMIUM TAURINE, Twits, and KU Leuven, Architecture Faculty.



twits

2. Arkadi Zaides together with Yuval Tebol and Daniel Landau

'INFINI#1', (2016)

How “open” can we claim to be in the West if we keep closing our physical borders? The work of choreographer and artist Arkadi Zaides shows us this paradox.

Exhibited in the same space and in contrast with the installation of Pieterjan Ginckels, the video work 'INFINI#1' shows the geographical context and the borders of the exhibition. Yuval Tebol, Daniel Landau and Arkadi Zaides documented a section of the European border, specifically the coastline of the Mantamados region of Lesbos, which is the closest point of the Greek island to Turkey. In 2016, each day approximately 1,500 migrants entered Europe through here.

As in Zaides' other recent choreographic and visual work – such as 'TALOS', which will be presented at



Arkadi Zaides, 'INFINI#1', (2016), photo Yuval Tebol

Kunsthal Extra City during the Performance Weekend – the video 'INFINI#1' investigates the increasing digitization of border control. The image of the coastline (photographed by Tebol) is fundamentally transformed (by Landau) with the use of digital effects: fragments are cut out, isolated and framed. The hills are blacked out and demarcated with a yellow dotted line. The sea, the air and the rubber dinghies have also been edited extensively. All this takes place in a silent, detached manner: as if the dramas unfolding on the coast are nothing more than a problem that can be resolved with the aid of digital technology.

Arkadi Zaides (b. 1979, Belarus – living and working in Brussels and Lyon) lived in Israel from 1990 until 2015. He received his master in choreography from Amsterdam's Theaterschool. His work resides at the intersection between the choreographic and the political and have been presented at numerous festivals and venues around the world.

Yuval Tebol (b. 1971, Jaffa, Israel) is a well-established photographer and academic lecturer. For the past decade, he has dedicated his work to 'Land Research' – a thematic and widespread visual research of the landscape of Israel and the west bank.

Daniel Landau is a media artist, researcher and lecturer. He studied computer music at the Royal Conservatory in The Netherlands. His work resides at the intersection of Art, Technology and Science. Currently he is a Senior Research Fellow at the Interdisciplinary Centre, Herzliya.

Presented first as part of 'INFINI', a project by Decoratelier Jozef Wouters at the KVS, Brussels.

PERFORMANCE WEEKEND, 20.04, 19:00, Arkadi Zaides, 'TALOS'

3. Mashid Mohadjerin

'Protest painted Black', (2013)

'Golden Dictator', (2013)

How does the meaning of an object change when that same object is appropriated by someone else?

From 2013 to 2016, Mashid Mohadjerin carried out artistic research into the role of female activists in the Middle East. She photographed, among other things, objects that were found in the streets following the protests that took place during the Arab Spring of 2011 to 2014.

At the extremities of the exhibition space, two photos are presented, showing plastic masks as opposites. The first mask is an Anonymous mask, painted black. These Anonymous masks are famous as a symbol of the international activist hacking collective Anonymous. The story behind the mask has Western origins: it is a stylistic depiction of Guy Fawkes, known for his role in a 1605 plot to murder the English King and blow up the Houses of Parliament. Having previously featured in the serialised graphic novel 'V for Vendetta' (1982) and the later film of the same name (2005), the mask is now used across the globe by protest groups. The mask also appeared in a non-Western context during the Arab Spring, but this time painted black and with an Arabic inscription against the Muslim Brotherhood. Opposite the mask worn by activists hangs a golden mask, an image of



Mashid Mohadjerin, 'Protest painted Black', (2013),
courtesy of the artist

President el-Sisi (then General, now President of Egypt since 2014). The combination of both masks reveals an intriguing use of propaganda material by two opposing sides. Here, the dividing line between who is appropriating what is very thin.

Mashid Mohadjerin (b. 1976, Teheran, Iran - living and working in Antwerp) is a photographer and visual artist. She attained her master's degree from Antwerp's Royal Academy of Fine Arts (KASK) in 2002. She has since received various awards, including the World Press Photo prize for the category Contemporary Issues. Her work has been exhibited internationally and published in The New York Times, The Wall Street Journal, Le Monde, de Standaard Magazine, De Volkskrant, BBC Online, Doctors Without Borders, Oxfam and Amnesty Journal, among others. Her book 'Lipstick & Gas Masks' is part of an artistic research project at KASK Antwerp.

With thanks to KASK Antwerp.

4. Ermias Kifleyesus

'Big country eats small countries', (2009)

'SEWN 1', 'SEWN 2', 'SEWN 3', 'SWEN 4', (2018)

How do you expose an invisible history through re-appropriation?

With his Ethiopian background, Ermias Kifleyesus takes a critical stance with questioning to the hegemony of Western historiography. African history as it is known in the West is full of holes and hidden stories. The dark side of colonisation, the theft of natural resources, and oppression barely get a mention.

In his recent paintings, Kifleyesus applies a concept that brings to light what's behind the various layers of a painting. He takes existing paintings (found on the street, given by friends or amateur painters, or made by himself) and applies an adhesive technique in order to transfer the surface of the original painting to a new canvas, revealing what was underneath. Kifleyesus then carries out a series of modifications to this new painting. In the series 'SEWN', seen here, he makes multiple scratches in the revealed layers of the world map. This act reflects the artist's desire to consider the hidden layers of history that helped to facilitate the growth and success of the West.

Alongside this work, Kifleyesus presents a participative installation, consisting of a series of rulers. On one of these the artist wrote 'Big country eats small



Ermias Kifleyesus, 'Big country eats small countries', (2009), courtesy of the artist and Gallery Kusseneers

countries', which is also the title of the work. Visitors are invited to appropriate a ruler and leave behind their own message for subsequent visitors. In this way Kifleyesus reflects on ratios of scale and power, and on the outreach a single thought can have.

Ermias Kifleyesus (b. 1974, Addis Ababa, Ethiopia - living and working in Brussels) studied at the Addis Ababa Fine Art School and came to Belgium twenty years ago. He received a master's degree from the City and Guild of London Art School and is a HISK Laureate (2009). He has participated in group exhibitions both locally and internationally. In 2018, Kifleyesus exhibits work as part of the Dakar Biennale (Senegal). He also has a solo exhibition at Kusseneers Gallery (Brussels) in 2018.

5. Myriam Van Imschoot

'Le Cadeau', (2018)

How does a vocal tradition survive in times of migration and changing contexts?

'Le Cadeau' is a new episode in a series of portraits by Myriam Van Imschoot, made of people who break their voice on the borders of high and low registers, vulnerability and virtuosity. Having previously made episodes of and with yodelers, in 'Le Cadeau' the artist gives central importance to the "youyou" (in French) or "zaghareet" (in Arabic), a sharp vocal sound made by women in North Africa, the Middle East, Sub-Saharan Africa and Basque Country to express joy and other intense emotions. This cry is now appearing more and more in Western contexts, where it is becoming part of the diversification of sounds that can be heard in public and private spaces.

The installation consists of a video in the cinema of Kunsthal Extra City and a visual introduction at its entrance. We see four intimate portraits of women who explain their bond with the "youyou". The video also shows the collective act of a group of women who occupy the rooftops of Brussels and curse the city at the top of their voices.



Myriam Van Imschoot, 'Le Cadeau', (2018), courtesy of the artist

Myriam Van Imschoot (b. 1969, Ghent, Belgium - living and working in Brussels) is a performance artist active in theatre and the public space. In her performances she works primarily with the voice as a carrier medium. Since 2015 she has worked on the series surrounding the 'you-you', whereby she has made (and continues to make) works with intercultural groups in Brussels, Ostend, Grenoble and Jaffa. For ten years she has also worked on a video oeuvre of short films and portraits that pick up on the themes explored in her performance work. Her work has been shown at HAU (Berlin), India's Experimenta Film Festival (Bangalore), Kaaaitheater (Brussels), Spectacle Cinema (New York) and De Brakke Grond (Amsterdam), among others.

Commissioned by Kunsthal Extra City.

6. Radouan Mriziga

'O.extracity', (2018)

Can a (moving) body appropriate a physical architectural space? Over the course of three months, choreographer and dancer Radouan Mriziga will take up the challenge with the exhibition space of Kunsthall Extra City.

Mriziga's performances explore the relationship between dance, architecture and sculpture. They focus on the human body as the maker of its environment. During the exhibition 'Eating Each Other', Mriziga will develop a choreographic work in which he will appropriate one of the spaces of Kunsthall Extra City and slowly transform it into a speculative space. In this way he will create a contingent environment within the larger context of an institution. How can a space be built such that it positions itself somewhere between atelier, exhibition space and theater?

Mriziga and his artistic collaborator Maïte Jeannolin will be working in the space at Kunsthall Extra City at unannounced moments. However, on certain fixed dates, Mriziga will install a performative moment in which the audience is invited to partake.

PRESENTATIONS, 24.03, 14.04, 19.05, 02.06, 16.06, from 17:00 till 18:00



Radouan Mriziga, '0.extracity', (2018), courtesy the artist

Radouan Mriziga (b. 1985 in Morocco - living and working in Brussels) is a choreographer and dancer. He studied dance in Morocco, Tunisia and France, as well as at PARTS in Brussels. He soon focused on making his own work, creating his first solo piece, '55' (2014), followed by the group work '3600' (2016), the group work '7' (2017) and the pedagogical work '8' (2017). He has taken his work to major festivals and theatres worldwide. Mriziga is an artist-in-residence at both the Moussem Nomadic Arts Centre and Kaaitheater, Brussels (2017-2021).

Commissioned by Kunsthal Extra City.

7. Linah Dalifa

'Claiming territory', (2018)

What if a familiar representative symbol were appropriated for another purpose?

With a series of flags, present both at the exhibition and at various locations in Antwerp, the Lebanese artist Linah Dalifa claims a (public) space for political and philosophical statements. While flags are usually used to represent a clear identity – be it that of a nation or that of a company – in this work they are appropriated as a means of spreading ideas.

The visitor is invited to hold up the flags in order to read the texts they bear. The statements on the flags have diverse origins, coming from, among other sources, Oswald de Andrade's 'Manifesto Antropófago' (1928), Edward Said's book 'Orientalism' (1978), and Rasheed Araeen's 'Preliminary notes for a BLACK MANIFESTO' (1975-76). The statements are all clearly of an anti-colonial and anti-racist nature, except one who, in this context, appears ironic. Through her use of typography and colour (from white flags through to various grays and black), the artist plays with different cultural codes.

Here, the flags, a symbol of territorial demarcation, are used to claim a space for non-Eurocentric thinking.

Linah Dalifa (b. 1989, Sidon, Lebanon - living and working in Beirut, Lebanon) studied Philosophy and Art History. Simultaneously she developed her practice as a visual artist. In her work, Dalifa is interested in questions to do with territoriality and rationalism versus phenomenology. In addition to temporary, unauthorised installations in the public space, she has developed a series of flags that are disseminated across the globe, primarily in non-artistic contexts.

Commissioned by Kunsthal Extra City.



Linah Dalifa, 'Claiming territory', (2018), courtesy the artist

8. Hamza Halloubi

'Late', (2015)

How is stereotypical imagery weaponised in order to colonise and appropriate another culture?

In the poetic-melancholic video installation 'Late', Hamza Halloubi reconstructs the final phase of life of the Palestinian-American intellectual Edward Said (1935-2003). Said was an advocate for Palestine and known primarily for his critique of the Western perception of the East, which he expressed in his much-discussed 1978 book 'Orientalism'.

In the autobiographical essay 'Between Worlds' (1998), Said refers to an unpublished letter to his mother. In a futile search for this letter, artist Halloubi visits the writer's widow. In her New York apartment he comes across a remarkable photo of Said's left hand. He takes this photo as his point of departure for a partly fictional, partly documentary portrait of Said. Conversations with the widow are accompanied by filmic interior shots of a dilapidated opera building (music by Wagner was played at Said's deathbed).

At the end of his life – sick, fully aware of his impending death and against the backdrop of the heated political situation following 9/11 – Said reflects on "late style", on how the work of artists in their last phase of life is characterised by an intransigence, painful effort, and unresolved contradictions.

'Late' can be seen as a sort of annex to the exhibition. While the relationship between Israel and Palestine grows ever more complex, and equality between East and West seems farther away than ever, the film tells of how Said still managed to excavate hope from the ruins of our time.

Hamza Halloubi (b. 1982 in Tangier, Morocco - lives and works in Brussel) studied at the HISK (2012-14), after receiving his Master in Visual Arts at ENSAV la Cambre, Brussels (2004-2010). Halloubi has been resident at the Rijksakademie in Amsterdam (2015-2017). He has had solo exhibitions at Museum De Pont, Tilburg (2015), KIOSK, Gent (2014), c-o-m-p-o-s-i-t-e, Brussels (2014), Galerie Rodolphe Janssen, Brussels (2012) amongst others. Recent group-exhibitions include 'Neither', Mendes Wood DM, Brussels (2017), 'In the Belly of the Whale', Witte de With, Rotterdam (2016), 'From the Collection', S.M.A.K, Gent (2016), 'Close-Up', EYE Filmmuseum, Amsterdam (2016) and 'Every Letter is a Loveletter', Tallinn Art Hall (2016), the 5th Thessaloniki Biennial, Thessaloniki (2015) and the Marrakech Biennale (2014).



Hamza Halloubi, 'Late', (2015), courtesy de kunstenaar

9. Mashid Mohadjerin

'Safety Goggles', (2014)

'Erased Martyrs', (2014)

Can symbols and objects (temporarily) reverse the relationship between the powerful and the powerless through the ever-present dynamics of re-appropriation?

From 2013 to 2016, Mashid Mohadjerin documented the Arab Spring in Egypt. She photographed people, street views and objects found in the streets after the protests. In the vitrines at the front of Kunsthal Extra City she presents two photos. The first photo shows a wall with pictures of martyrs, painted by activist artists who are reclaiming the public space. In a bungling attempt to obscure the identities of the martyrs, the regime daubed over their eyes roughly with paint. This visually aggressive act reveals who is really in power. This photo is shown alongside an image of a pair of safety goggles. These goggles were worn by activists during anti-regime protests to protect their eyes from rubber bullets, among other things – rumour had it that the army deliberately aimed at the eyes of demonstrators.

The eyes, a central motif in both images, show us the vulnerability of the activists. At the same time they also reveal a power dynamic – the image of the safety goggles in particular points to the self-reliance of people who resist power structures.

Mashid Mohadjerin (b. 1976, Teheran, Iran - living and working in Antwerp) is a photographer and visual artist. She attained her master's degree from Antwerp's Royal Academy of Fine Arts (KASK) in 2002. She has since received various awards, including the World Press Photo prize for the category Contemporary Issues. Her work has been exhibited internationally and published in The New York Times, The Wall Street Journal, Le Monde, de Standaard Magazine, De Volkskrant, BBC Online, Doctors Without Borders, Oxfam and Amnesty Journal, among others. Her book 'Lipstick & Gas Masks' is part of an artistic research project at KASK Antwerp.



Mashid Mohadjerin, 'Safety Goggles', (2014), courtesy of the artist

'Breach!', (2018)

What happens when the exhibition of one curator is appropriated by another?

Aneta Rostkowska and Jakub Woynarowski coined the term "gonzo curating" meaning a process of appropriation of any phenomena by means of constructing a semi-fictional narrative around it. In their guided tours, performative lectures, radio shows, workshops and unconventional exhibitions, they appropriate existing objects, exhibitions, or institutions.

Half way through the run of the exhibition 'Eating Each Other', a second exhibition will be opened, in which they expand the existing one by adding new artworks and stories. Its title comes from the book of China Miéville, 'The City & The City' (2009), telling a story of two cities that occupy the same geographical space, but via the volition of their citizens they are perceived as two different cities. An act of ignoring the separation, called "breaching" is a severely punished crime.

The term "gonzo" refers to "gonzo journalism", a personal-critical form of reporting where the journalist actively takes part in the story. With "gonzo curating", Rostkowska and Woynarowski reveal the subjectivity of the curator: they show how they can, depending on the perspective, develop different stories based on the same elements. This act of reappropriation calls



Aneta Rostkowska & Jakub Woynarowski, 'The pointless corner, or, the negative theology of the white cube', (2018), photomontage by Jakub Woynarowski, (2018)

into question the way in which exhibition makers and institutions often attempt to reduce reality to fit a certain theme.

Aneta Rostkowska (born in Szczecin, Poland - living and working in Cologne) is a curator, researcher and writer. She studied Philosophy, Economy and Art History in Kraków, Poznań, Heidelberg and Frankfurt. In 2015 she co-curated 'A Million Lines' as part of the XII Baltic Triennale. She works at the Academy of the Arts of the World in Cologne.

Jakub Woynarowski (b. 1982 in Stalowa Wola, Poland - living and working in Krakow) is a fine artist and curator. He studied at the Academy of Fine Arts in Krakow, where now he is a teacher. He is the author of the artistic project for the Polish Pavilion in the 14th Venice Architecture Biennale.

Together Rostkowska and Woynarowski have organised "gonzo curatorial projects" at De Appel Amsterdam, the National Gallery in Prague and the Academy of the Arts of the World in Cologne.

Commissioned by Kunsthal Extra City.
In collaboration with CCA Wawel Castle.

REAPPROPRIATION OF THE EXHIBITION, from 25.05 till 01.07,
by Aneta Rostkowska & Jakub Woynarowski

PERFORMATIVE GUIDED TOUR, 27.05, 14:00, by Aneta Rostkowska
& Jakub Woynarowski, during the Antwerp Art Weekend



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CAHIER #3: 'Eating Each Other'

An audio publication has been made to accompany the exhibition, with contributions by Joachim Ben Yakoub, Karen Celis, Heleen Debeuckelaere and Dirk Geldof. Recorded and edited by Rob Jacobs and Michiel Vandevelde.

The Cahier can be listened to in the exhibition space, purchased at the front desk or downloaded for free from our website.

More information →→ www.extracity.org

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THANKS TO

The Boards of Kunsthal Extra City and the
Extra City Council

The artists, galleries and lenders, the
contributors to the public programme and
the contributors to the 'Cahier #3'. Thanks
to Antonia Alampi, Maria Dogahe, iLiana
Fokianaki, Ward Heirwegh, Johann Kauth,
Janine Meijer, Mark Rietveld, Tomas
Uyttendaele and Caroline Van Eccelpoel

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€ FREE ENTRANCE
w extracity.org

Extra FIKA Café Annelies Wuyts,
Sofie Wuyts

 STAD ANTWERPEN

 Vlaanderen
verbeelding werkt

Dear visitor,

Welcome to Kunsthal Extra City.

We exhibit art that encourages reflection on contemporary topics in today's city and seek to encourage new connections between contemporary art, artists, researchers and city residents.

As such, we are highly committed to ensuring that our communication with respect to the exhibitions is clear, by means of brochures like this, free guided tours, and so on.

In the future we aim, in so far as possible, to provide Dutch translations for any foreign-language videos and texts exhibited at Extra City.

Please don't hesitate to come to the front desk with any suggestions or questions you have regarding specific artworks or texts. You can also contact us by sending an email to info@extracity.org or by calling us on +32 3 677 16 55.

The team of Kunsthal Extra City

PUBLIC PROGRAMME 'Eating Each Other'

- 23.03 Opening with performances by NOBULL and Amanda Piña, and DJ session with Jan Mattheé
- 24.03 Performance: Radouan Mriziga
- 25.03 Guided tour on Sunday
- 08.04 Guided tour on Sunday
- 14.04 Performance: Radouan Mriziga
- 20.04 PERFORMANCE WEEKEND with Arkadi Zaides and Ogutu Muraya
- 21.04 PERFORMANCE WEEKEND with Oliver Zahn & Julian Warner and Jaha Koo
- 22.04 Guided tour on Sunday
- 22.04 Workshop for children of 5-10 (Young Citizens Programme)
- 06.05 Guided tour on Sunday (Made in Berchem)
- 19.05 Performance: Radouan Mriziga
- 20.05 Guided tour on Sunday
- 20.05 Workshop for children of 5-10 (Young Citizens Programme)
- 25.05 ANTWERP ART WEEKEND Reappropriation of the exhibition by Aneta Rostkowska & Jakub Woynarowski
- 27.05 Performative guided tour by Aneta Rostkowska & Jakub Woynarowski
- 27.05 Guided tour on Sunday
- 02.06 Performance: Radouan Mriziga
- 03.06 Guided tour on Sunday
- 03.06 Workshop for children of 5-10 (Young Citizens Programme)
- 16.06 Performance: Radouan Mriziga
- 17.06 Guided tour on Sunday
- 01.07 Guided tour on Sunday
- 01.07 Workshop for children of 5-10 (Young Citizens Programme)