



SKEN

art experience
for young
and old



ENGLISH



part of

57	58	59	60	61	62	63	64
E	L	E	M	E	N	T	S

BONNEFANTEN

in collaboration with Rasa



Featuring:

Célio Braga
Berlinde De Bruyckere
Marlene Dumas
Jalila Essäidi
Margi Geerlinks
Bart Hess
Elke Lutgerink
Bruce Nauman
Carla van de Puttelaar
L.A. Raeven
Ferdí Tajiri
Luc Tuymans
Renee Verhoeven
Eline Willemarck

Berlinde De Bruyckere, *Romeu, my deer*, 2013, offsetprint on paper,
45,5 cm x 31,5 cm. Courtesy the artist. Photo: Mirjam Devriendt



SKIN

Can you live without touching?
Does your skin always stay the same?
What does your skin say about you?

Being human means being emotional and feeling things. Our sense of touch is intrinsically emotional. In these times of skin hunger, we're experiencing the huge importance of skin contact. The act of touching connects us. Without that contact, we lose something really essential.

Our skin is one big sensory organ. Through your skin, you feel the warm breeze of a summer evening, the annoying itch of an insect bite and the soothing sensation of a friendly hand on your shoulder. Your feelings are betrayed by blushing cheeks, goosebumps or beads of perspiration. Your skin reveals your age, your state of health and where your ancestors came from. It protects you, but it's also vulnerable and bears the traces of the story of your life, through scars and birthmarks, etc.

Any surface can be perceived as skin. In art, in particular, the term is often used to describe the material quality of an artwork. Through the skin

of an artwork, the artist invites us to undergo a sensory perception.

SKIN is a crossover between the collection of the Bonnefanten and the exhibition of the same name by Rasa, and shows works by contemporary artists with a particular focus on skin. The exhibition invites visitors to explore, experience and philosophise. After all, art is not only perceived through the eyes. By feeling, tasting, smelling and looking, you learn to gain a deep understanding of yourself and of the artwork.



The artworks where you see the hand symbol can be touched with care. So please don't pull or pick at them, but just feel them.



Engage with one another by considering the philosophical questions...



...or by doing an activity.

SKIN is part of the joint venture ELEMENTS, in which contemporary art and cultural institutions in Dutch Limburg, Belgian Limburg and Liège create programmes about an 'element' connected with the region.



Ferdi amidst her *Hortisculptures*. © photo: Shinkichi Tajiri / Shinkichi Tajiri Estate

Ferdi Tajiri

'My studio has to be totally filled with my work: flowers, plants, fantastic shapes growing into the space, large forms associated with life. You can't actually explain it; you have to experience it. A soft world, where you can walk, stand, lie and fall; a space filled with colour and warmth, into which you can dive. That's not escaping reality, but rather creating a new reality for myself'. (Ferdi Tajiri, 28 February 1968)

The new reality aimed for by Ferdi Tajiri (1927- 1969, Arnhem) came to life in her 'Hortisculptures'. These plants, flowers and insects, filled with thick plastic foam and covered in brightly-coloured synthetic fur, were not meant merely to be viewed from a distance. In her studio, the sculptures were arranged so that they could be touched and experienced. However, this was not possible in exhibitions, as the sculptures could not stand up to thousands of people's hands stroking them and plucking at them.

Ferdi started on the Hortisculptures after a trip to Mexico, where she was inspired by the colourful and voluptuous vegetation of the country. Before that, she had created large fantastic flowers on wire frames, and even earlier in her career she made welded jewellery. She learned welding in Paris from the artist Shinkichi Tajiri, who she went on to marry and have two daughters with. In the mid-fifties, the couple settled in Amsterdam, and in 1962 they moved to a castle in Baarlo, in Limburg, which became a hub for prominent writers, photographers and visual artists.



Ferdi Tajiri, *Damsel Dragonfly*, 1967, fake fur, iron, mesh, polyurethane, nylon, length 540 cm. Collection Bonnefanten. Photo Peter Cox
Right: Ferdi Tajiri, *Green grass of home*, 1966, iron, bamboo, polyurethane, feathers, fake fur, silk, 195 x130 cm. Collection Bonnefanten. Photo Peter Cox



Philosophical questions

- ⇒ Can you live without touching?
- ⇒ Is touching more important than seeing or hearing?
- ⇒ Does every artwork have a skin?

Seeing through touch



Take off your shoes and walk over the barefoot path. Look at the works around you. Do you feel what you see? Do you experience the material through your feet as cold, warm, soft, hard, bumpy or smooth? Which textures do you feel? Can you feel better with your toes or your heels? Can you understand the artworks in the space better now?





Bart Hess, *Digital Artifacts*, 2013, digital video on usb. Courtesy the artist

Bart Hess

The work of Bart Hess (1984, Geldrop) hovers between design, fashion and visual art. Adorning, covering and distorting the human body creates new forms, somewhere between people and animals, people and machines, and analogue and digital. It takes a while before you spot the difference or the borderline. This means that the work both attracts and repels, and shows both beauty and repugnance. One of his well-known works is his *Slime Dress*, which was worn by Lady Gaga for a photo shoot for the American magazine *Vogue*. Hess poured fifteen kilos of orange and purple slime over the singer, whereby the dress shaped itself to her body.

Hess' experiments are often executed as public performances. What remains is his sculptures, installations, video work and photos, which together form the artistic report of his research. In this room, we show both the art behind *Digital Artifacts* and the performance video of the work.

A woman is suspended motionless above the water. When she is let down, the body, skin, wax and water react to one another. Gradually, the body resurfaces as a sculpture. Fine cracks appear in the second skin of wax, which slowly breaks apart.



Philosophical questions

- ⊖ Can you crack out of your skin?
- ⊖ Can looking at an artwork make you shiver?
- ⊖ Do you change if your skin changes?



New skin

Close your eyes and touch the various reliefs in wax. What do you feel? How would you like to live in a wax skin?

Luc Tuymans

You only recognise these pictures as a nose and a belly by the darker brushstrokes. The artist Luc Tuymans (1958, Mortsel, BE) created these two works on the basis of enlarged illustrations from a medical handbook. Tuymans is known for his close-up images, painted in pale, matt colours. He deliberately chooses not to add many details and to deal with the subject in a distant, almost clinical way.

Before starting a work, Tuymans takes time to focus intently on the subject. By analysing it, he tries to distance himself from his feelings. Then he gets down to work, usually on the basis of a photo. It can sometimes take him 4, 8 or even 13 hours to make a painting, but he always needs to get it finished in a day. While painting, he just wants to paint and not think any more. He compares painting to performing surgery. As in the case of an operation, the rest of the body is covered up and you see only the part on which the surgery is performed. And like the surgeon, Tuymans focuses solely on that one spot.

Each image is incomplete, like each memory is patchy. 'We no longer lay claim to completeness', he says. So in his work, Tuymans concentrates on what lies under the skin. You see something, but you're not able to fully understand it.



Luc Tuymans, *The Nose*, 1993, oil on canvas, 47,5 x 55 cm. Collection Bonnefanten. Photo Peter Cox



Philosophical questions

- Can something attractive also be repulsive?
- Do you look differently at something that has been magnified?
- Is a part the same as a whole?
- Can we understand someone completely?



Skin library

Look for a specific part of your skin. Now take a photo of that detail. At home, make a skin library of your family. Let the others guess who's who.



Elke Lutgerink, *Tent*, 2017, velvet, gouache and acryl on fake fur, wall paint on vitra fabric, hemp rope, stones. Courtesy the artist & Tosca Baplu/Shoobil gallery. Photo: Tosca Baplu/Shoobil gallery

Elke Lutgerink

What would the world look like if people no longer intervened and we just let everything grow? This is a question that intrigues Elke Lutgerink (1982, Leiden). As the daughter of two biologists, the plant and animal kingdoms are never far away in her work. Lutgerink's background in fashion is seen in the materials she chooses. However diverse her works may be, in shape and size, a key role is always played by skin – whether the visible outer skin or what lies under it.

In Lutgerink's work, the boundaries are blurred between what is inside and what is outside, and between the living creature and the thing, the individual and the greater whole. An endless wilderness seems to be growing out into the room from *Tent*, merging the natural and the unnatural.

In *Beginning*, it is as if the woman is drawing the universe on her body. At the same time, it is like she is pricking holes in her skin to show that she is permeable; not a sealed-off entity, but linked with everything around her. In *Towel*, Lutgerink makes the inner world directly visible. Droplets are emerging from this towel. In our human bodies, too, many processes take place that find their way to the outside. For example, fluid comes through our skin when we sweat or cry. And a towel is also about cleaning and looking after yourself and one another.



Philosophical questions

- Where does your skin begin and end?
- Can your skin also laugh and cry?
- Does your skin get hungry or thirsty?
- Can your inside also show on the outside?



Birthmark and cuddly toy

Do you have birthmarks? Can you show them? How many do you have? Do they have a shape? Can you connect them up? What do these new lines look like?



Renee Verhoeven

Renee Verhoeven (1989, Heesch) is a designer, but mainly a researcher. She questions how technology infiltrates daily life and what place it occupies there. Her work is often about identity (digital or otherwise) and security. For instance, in *128 Bit Story* she invented a digital tool that aims to help create more memorable passwords using a mnemonic system called *Person-Action-Object*. This is based on the human capability to better remember information in the context of a narrative rather than dry code. Verhoeven finds the experiment itself more important than delivering a concrete, operational product.

For *The Anatomy of the hand*, Renee Verhoeven designed a series of gloves inspired by the different layers that make up human skin. Looking at the anatomy of skin and hands on a microscopic scale, Renee came up with a series of five different leather designs and one design in latex. She scrutinised layers, lines, shapes and movements. Generally speaking, products are constructed in layers, each with its own function. These functions are often rendered invisible, so the product's skin, or outer layer, can't express what is happening within. Verhoeven wanted to make this relationship explicitly visible.

Through her gloves, Verhoeven emphasises the beauty and individuality of our hands. No two people in the whole world have the same hands, which is why they say so much about us and others.



Renee Verhoeven, *Anatomy of the hand – glove #2*, 2014, processed leather and latex gloves, 11,5 cm x 8,3 cm x 0,6 cm. Courtesy the artist. Photo: Renee Verhoeven



Philosophical questions

- ⊞ What does your hand say about you?
- ⊞ Can we read the world with our hands?
- ⊞ What does a world without hands look like?



Look closely

Put your hand under the magnifying glass. Compare it to another hand. Do you see the differences in colour, shape, length, breadth, lines on the palm and shape of the fingers and nails?





Philosophical questions

- Can a single gesture say more than a story?
- Does your handshake reveal who you are?
- Can my hand do something I don't want it to?
- Can you give the same handshake twice?



Shadow play

The spotlight in the room casts a patch of light on the wall, where you can perform a shadow play with your hands, just like the artist.



Bruce Nauman, *Hand Puppet*,
1990, papier, 128 x 148 x 155
cm. Collection Bonnefanten.
Photo Peter Cox, c/o Pictoright
Amsterdam 1990

Bruce Nauman

A cardboard cut-out of a hand performs a light-hearted shadow play. There is something comical about the image, but also something sinister. If you look at it out of the corner of your eye, the dangling object looks a bit like a body on the gallows. Does the work feel unpleasant? That is exactly what was intended by the artist, Bruce Nauman (1941, Fort Wayne, US). In all his work, a role is played by the presence and the uneasy reaction of the viewer.

Nauman works with all sorts of media, including sculpture, photography, neon, performance, drawings and video. You could say that he does everything except paint. And he always focuses on aspects of human experience that are generally overlooked, while often playing with what you see.

Hands feature regularly in Nauman's work. They enact what the brain thinks, speak clear body language and show what people are capable of when driven by emotions. Hands can stroke and create, but they can also destroy and even kill.

Seen in today's perspective, the work *Hand Puppet* suddenly feels relevant in another way. The hand appears to invite contact, but this is prevented by a thin sheet of paper. It seems symbolic of wanting to touch others, but not being allowed to, and of the deprivation or skin hunger we can feel as a result.





Carla van de Puttelaar, *Sassoferrato*, 2013, digital video on usb. Courtesy the artist.
Photo: Carla van de Puttelaar (videostill)

Carla van de Puttelaar

The photos by Carla van de Puttelaar (1967, Zaandam) show women with pale skin. Each nude is lit up against the dark background. The camera focuses on every irregularity, blemish and hair. Even the marks of underwear are sometimes still visible. Van de Puttelaar's photography is revealing. She shows and hides, reveals and withdraws, creates intimacy and alienates.

A striking feature of Van de Puttelaar's works is her use of light. All the photos are taken in daylight, preferably the bright light of the Netherlands, which creates a huge contrast between light and dark. The play of shadow and light thus generated and the composition are reminiscent of the portraits by seventeenth-century Dutch masters. It is no coincidence that your mind makes all sorts of connections with artworks of the past when looking at her work, as Van de Puttelaar is an art historian as well as a photographer.

In *Snow White*, the figure really does come to life. At first sight, it looks like a photo, but on closer inspection you see that the woman is breathing gently. Is she still in a deep sleep? Or is she about to wake up?



Philosophical questions

- Is looking also touching?
- Can we feel with our eyes?
- Do you feel different with your eyes closed?
- Why can't you tickle yourself?



Soft as snow

Try to experience *Snow White* by feeling the various materials while you look. What do you recognise from the video?

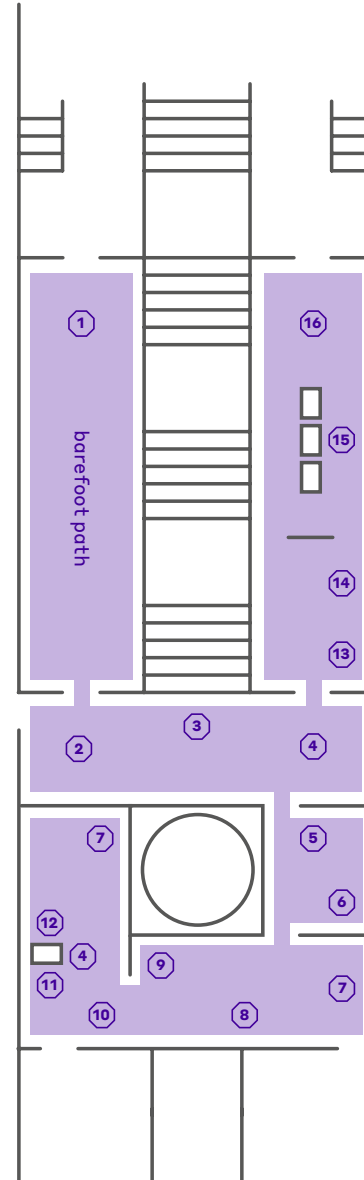
➔ Exhibition starts here

- ① Ferdi Tajiri
- ② Bart Hess
- ③ Luc Tuymans
- ④ Elke Lutgerink
- ⑤ Renee Verhoeven
- ⑥ Bruce Nauman
- ⑦ Carla van de Puttelaar
- ⑧ Marlene Dumas
- ⑨ L.A. Raeven
- ⑩ Célio Braga
- ⑪ Berlinde De Bruyckere
- ⑫ Jalila Essaïdi
- ⑬ Margi Geerlinks
- ⑭ Eline Willemarck
- ⑮ Post to the artist
- ⑯ TED Talk Angélica Dass

↕ Lift to other floors

🪜 Stairs to other floors

🚻 Toilets





Marlene Dumas

Marlene Dumas (1953, Cape Town, ZA) lives and works in the Netherlands, but was born and raised in South Africa. Her paintings and drawings are about big themes like love, death and desire, and often refer to current political topics and images from art history. Dumas' painting technique is characterised by the fact that she only focuses on the most essential aspects. Yet there are many visual discoveries to be made through the various techniques Dumas applies. Some parts are painted quickly and almost sketchily. Sometimes she smudges the paint or rubs it into the canvas, and sometimes it even looks as if something has been rubbed out.

Dumas often takes inspiration from photos in the newspapers and magazines she keeps in her enormous archive of images. Some of those images can wait there for 20 years before she uses them. To direct the eye, she gives the works suggestive titles, like the painting in this exhibition: *Snowwhite in the Wrong Story*. Viewing this work gives you a very different feeling to the other Snow White in the room, created by Carla van de Puttelaar.

Dumas' artworks can be interpreted in many different ways. Just try it: In *Snowwhite in the Wrong Story*, we see Snow White/ Sleeping Beauty/ a nude model/ a role model/ a victim/ a corpse, lying on a bed/ in a glass coffin/ in the mortuary, waiting for the kiss of a prince/ empathy from the viewer/ appreciation of her beauty, while she is being surrounded/ attended/ spied on/ commented on by dwarves/ children/ bystanders/ museum visitors.

Whereas photos are usually about actuality, Dumas believes that paintings are mainly about yourself.



Philosophical questions

- ↳ Does art have to be beautiful?
- ↳ Is it more enjoyable to look than to be looked at?
- ↳ Can fairytales also have bad endings?



Snow White fairytale

Find the differences between the two *Snow Whites*. How different is the approach of each artist to the fairytale.



L.A. Raeven

Say hello to the robot *Annelies*. *Annelies* is made in the image of artists' duo L.A. Raeven, comprising the twin sisters Angelique and Liesbeth Raeven (1971, Heerlen). Whereas most robots provide assistance to humans, *Annelies* could do with a helping hand herself. She sits sadly in the corner, sobbing. If you try to comfort her by gently stroking her back or arm, she looks up at you tearfully.

The idea of making this spare sister arose from the fear of remaining alone if something should happen to the other sister. *Annelies* is therefore also a forerunner of the increasingly important position of artificial intelligence and robotics. More and more often, there will be human, emotional relationships between people and robots.

Unlike most robots, *Annelies* is not smooth and polished. She has wrinkles, visible pores and hair on her arms, and the skin on her face is red from crying. It was a deliberate choice to make the robot look 'anti-beautiful' and as realistic as possible. If you miss your loved one, you miss them including all their anomalies, in the view of the artists' duo. It is also a criticism of the media images of (female) bodies, where everything that isn't beautiful is airbrushed out. The oppressive goal of perfection is achieved at the expense of reality.



Philosophical questions

- Does a robot have feelings?
- Should robots look like people?
- Can you be friends with a robot?
- Does technology exist without humans?



Comfort

Do you want to comfort *Annelies* or does she scare you? Why?



L.A. Raeven, *Annelies, looking for completion*, 2017, mixed media and electronics, 95 x 120 x 180 cm.
Collection Bonnefanten.
Photo Peter Cox





Célio Braga, *White Shirts (Fabio, Hans, Tim & Dennis), 2000-2001 (Tim)*, textile and embroidery. Courtesy the artist. Photo: Rasa



Célio Braga

As a child, Célio Braga (1965, Guimarães, BR) was fascinated by the quiet atmosphere of concentration in his parental home in Brazil, where his mother sat at the loom and his grandmother did embroidery. Now he himself makes textile sculptures, with great refinement and endless patience. He experiments with traditional techniques like embroidery, sewing, darning, cutting and perforating. The time he puts into this handiwork is symbolic of its themes: love and care. The leitmotif in turn refers to the vulnerability of the body and to healing rituals, mortality, grief, death and sexuality.

For *White Shirts*, Braga collects T-shirts and shirts from friends suffering from HIV. He folds these shirts up to look like organs, then decorates them with hundreds of pearls, as well as giving them fleshy, bleeding seams. In this way, he turns an exterior into an interior. He then breathes life into the works again by giving them a title: the name of the friend who wore the shirt or T-shirt. The result is an amulet to protect against illness.



Philosophical questions

- Is a shirt like a skin?
- Can people be healed through touch?
- Can art comfort us?



Comfort object

Braga asks for protection against illness through his objects. He invites young people to come and touch his work. Traces of the touch of thousands of children's hands are thus absorbed by the work. It is a loving gesture, similar to the laying of hands on sick people.

Berlinde De Bruyckere

Berlinde De Bruyckere (1964, Ghent, BE) shows the vulnerability of the body and of life itself. Her installations evoke feelings of vulnerability and comfort, but also of fear and violence. An exhibition completely dedicated to her work, Engelenkeel, is currently being shown on the second floor of the museum.

The title of the work shown here, *Romeu, my deer*, refers to Romeu Runa, a dancer De Bruyckere invited to pose for her. In her studio, he noticed the 'fleshy' antlers, and shortly after his visit he dreamed he was dancing with them, as if he were a deer himself. De Bruyckere invited Romeu again, this time to come and express his dream in her studio. His poses are reminiscent of the myth of the hunter Actaeon and the goddess Artemis, from Ovid's book 'Metamorphoses', which is a source of inspiration for De Bruyckere. In the myth, the goddess of hunting Artemis turns the hunter Actaeon into a deer when she catches him spying on her and her nymphs bathing. De Bruyckere incorporated her experiences with the dancer in a series of drawings and sculptures, a performance and a book.

Romeu, my deer is about transformation. It expresses shame, struggling and conflict, and shows the contrast between the fragile skin and the hard antlers. De Bruyckere painted the antlers with wax in shades of pink and red; the hues of flesh and blood. Not only do they look like skin, but they feel like it too.



Philosophical questions

- Does your skin make you vulnerable?
- Can you hold on to yourself?
- Why are we ashamed if we're naked?



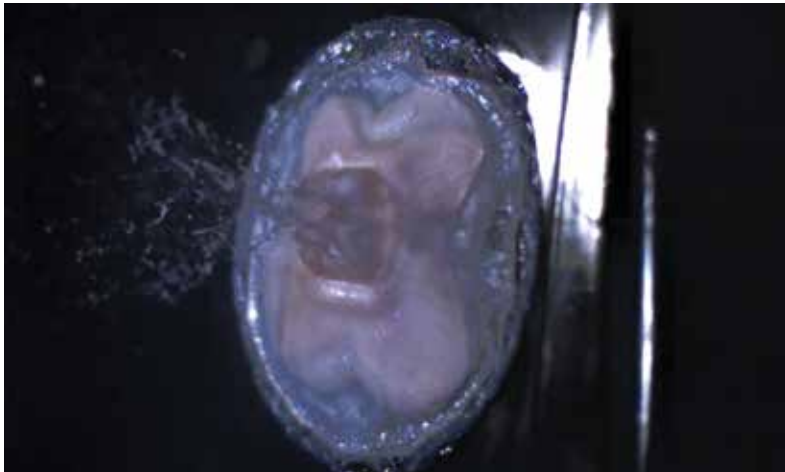
Understanding through touch

You can stroke the antlers gently and carefully. Does this help you understand the artwork better?

Copy the pose of the figures in the drawings. What do you feel when you do that?



Berlinde De Bruyckere, *Romeu, my deer*, 2012, image from artist's studio. Courtesy the artist



Jalila Essaïdi, *2.6g 329 m/s (Bullet Proof Skin)*, 2017, digital video on usb. Collectie Verbeke Foundation & Courtesy the artist. Photo: Jalila Essaïdi (videostill)

Jalila Essaïdi

Making clothes from cow dung. Growing human cells to the audio waves of music. Building a Wi-Fi network with trees as antennas. Welcome to the world of Jalila Essaïdi (1980, Eindhoven). Through her work, Essaïdi searches out the boundaries of imagination, creativity, biotechnology and science. In her own BioArt village in Eindhoven, she carries out experiments in cooperation with researchers from all over the world. Not all the experiments result in a concrete product. Essaïdi thinks that a question is sometimes more interesting than the answer.

In *Bulletproof Skin*, you see a bullet being fired. The impact on the skin is shown in slow motion. For this video, a piece of human skin was reinforced in a laboratory with genetically manipulated spider silk, so that it can't be penetrated by a bullet. Because if you can make bulletproof vests, why shouldn't the skin reinforce itself? How far can you take that concept? And what exactly is safety? How do we protect ourselves? Will a person of the future need to be bulletproof?



Philosophical questions

- Is our skin a refuge?
- Does your skin always protect you?
- Can you live without technology? Can progress also go backwards?



Research

You can press the memory foam on the table. Do you feel the distortion and the way the material springs back, like the piece of skin in Essaïdi's video?

Margi Geerlinks

The photos by Margi Geerlinks (1970, Kampen) are about being and about desires. The desire to grow, to be someone else, to become an adult or to remain young. How do people create meaning and an identity for themselves? How do we shape ourselves? Geerlinks uses the body of her models as a canvas, often editing the images digitally. So at a glance, you see the present identity of the photographed person, as well as the things that have been added to turn him/her/ them into something else.



Margi Geerlinks, *Je suis le monde (Nino)*, 2016, digital print on forex 80 cm x 60 cm. Courtesy the artist.

In *Je suis le monde (Nino)*, Geerlinks touches on the theme of skin colour. She has taken a photo of her son Nino and shows her roots in his skin. Geerlinks' grandmother was Chinese/Indonesian and came to the Netherlands in 1960. The work aims to show that we can carry many colours within us and that we are the whole world, even if it is not always immediately visible from the outside. Where our ancestors come from determines our skin colour, no matter where we are living at that point. So our skin is a colourful gift that we can take pride in.



Philosophical questions

- Which skin colours do you have within you?
- Is our skin a gift from our ancestors?



Another skin

To accompany this work in the exhibition, 'skin' jackets have been made in various hues. Do you feel comfortable in another skin? Would you like to be in someone else's skin? Why?



Eline Willemarck

Eline Willemarck (1987, Antwerp, BE) enjoys analysing things. She would like to transform the whole world into a two-dimensional pattern and separate the inside from the outside. Willemarck regularly uses the body and the skin as materials to work with. The skin is a thin tissue that protects and shapes our human body. Without its content, the skin is just a husk, like an empty house. In this way, you could regard the skin as the housing of your body – you live in your skin, as it were.

For the work *Gulden Snede*, Willemarck made a cast of her friend, who was going to Japan. The result is an impression of the skin, but without the aspects that typify someone's skin, such as hair, colour, wrinkles and tattoos. Without the body, the skin loses its features, making it more difficult to discover the identity. This anonymity is further heightened by dissecting and cutting open the patterns, whereby the skin takes on abstract shapes.

The artist put all the parts of her friend into an intimate skin library, so she could still keep him close to her, in her own way.



Eline Willemarck, *Gulden Snede*, 2019, installation / mixed media.
Courtesy the artist. Photo: Karin Borghouts



Philosophical questions

- Can you love someone else's skin?
- Is a copy sometimes better than the original?
- Which part of a human being is the most important?
- Which part of my body best shows who I am?



Research

You can look at the different pieces in this skin library by carefully moving them. Do you recognise where these pieces of skin come from?

Post to the artist

The artists in this exhibition have told you something through their work. Sometimes, they've got you thinking about a question. Now it's your turn to tell them something or ask them a question. Or you could do a drawing.



Take a postcard, note down the artist's name in the address space and share your story, ideas, feelings or questions! Put the card in the pigeonhole of the artist you've chosen.

We really will deliver the post to the artist or to the artist's family. The artist will then reply to you in his or her thoughts.



Philosophical questions

- ⇒ Which artwork are you still thinking about?
- ⇒ What really moved you?
- ⇒ Have you learned something new?
- ⇒ Do you want to tell the artist something?



Skin colour

In this TED Talk, photographer Angélica Dass (1979, Rio de Janeiro, BR) explains her personal motivation for creating the work *Humanae*. For this long-term photo project, Dass makes portraits of people against a white background. She then zooms in to a point (of 11 pixels) on the nose of the person in the portrait. She notes the colour and uses it to colour in the background of the photo. The background colour is a sort of 'average colour', which appears on the tip of the nose. Finally, she compares the background colour to the Pantone Matching System, a standardised colour index comprising over 1876 colours that is often used in the design world, and she adds the Pantone code.

Through her photo project, Dass is aiming to record every existing skin colour and describe it precisely. Dass says, 'The colours we use to describe skin tones are frustratingly inaccurate. It's so restrictive to fall back on using white, black, red and yellow to categorise a whole rainbow of identities and experiences'. In the TED Talk, Dass will talk about the many colours in her family. She refers to the colours with humour and without prejudice.



Philosophical questions

- ⇒ Does your skin colour determine who you are?
- ⇒ Does your skin colour determine who you will become?
- ⇒ What would the world be like if everyone had the same colour?
- ⇒ What if you could choose your own skin? What would it look like?
- ⇒ Why do we think the colour of our skin is so important?



Many skin tones

Look for your own skin colour in the pencils. Found it? Write your name and age on the wall with it.

What name would you give the skin colour? Put that down as well. Use your imagination.

Tip for at home

On our website www.bonnefanten.nl you will find a number of links to more interesting videos about skin, touch and skin colour.

SKIN

13.04 – 05.09.2021

Curator

Stefanie Metsemakers

Guest-curator

Gerd Dierckx

Concept

Rasa

Project leader

Guus van Engelshoven

Project assistants

Suzanne Wewers / Bonnefanten
Danny van Rumste / Rasa

Exhibition Design

Studio Kernland /
Robin van Honthem
Rasa / Michiel Van Cauwelaert

Translation

Susan Pond

Design

Pati Petrykowska / Bonnefanten

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Cover image: Célio Braga, *Untitled*, 2008, cuts on c-print, Courtesy the artist. Photo: Justin Livesey / Bonnefanten.



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+31 (0)43 3290 190

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