



David Claerbout

David Claerbout (b. 1969, Kortrijk, Belgium) is one of the most innovative and acclaimed artists working in the realm of moving images today, his oeuvre exists at the intersection of photography, film, video, 3D, digital technology and new media. Although trained as a painter, through investigating the nature of photography and film, Claerbout became increasingly interested in exploring the notion time and duration. Fusing together the past, present and future into stunning moments of temporal elasticity, his works present profound and moving philosophical contemplations on our perception of time and reality, memory and experience, truth and fiction. Using pixel constellations, image sequences, light, duration and ambient sound, installation environment and the technologies used to convey these, his strikingly sensual compositions elicit new modes of perceptual absorption, expectations, comprehension and memory.

The work of David Claerbout has been subject of numerous solo exhibitions internationally, including: Garage LAB; Mocow, Kunsthau Bregenz; Schaulager, Basel; MNAC, Barcelona; Städel Museum, Frankfurt; KINDL, Berlin, Marabouparken Konsthall, Sundbybert, Sweden; Nederlands Fotomuseum, Rotterdam; Kunsthalle Mainz, Mainz, Germany; Secession, Vienna; Tel Aviv Museum, Tel Aviv, Israel; Parasol unit, London; SFMOMA, San Francisco; WIELS, Brussels; The De Pont Museum of Contemporary Art, Tilburg, The Netherlands and Pompidou Center, Paris; The Kunstmuseum, St. Gallen, Switzerland; and The Van Abbemuseum, Eindhoven, The Netherlands, among other.

His work is represented in major public collections worldwide including RC Musée d'Art Moderne de la Ville de Paris, MUHKA Museum van Hedendaagse Kunst; Antwerpen, S.M.A.K; Gent, Centre Georges Pompidou Musée National d'Art Moderne; Paris, De Pont museum voor hedendaagse kunst; Tilburg, Boijmans van Beuningen; Rotterdam, Mudam; Luxembourg, Hirshhorn Museum; Washington DC, Guggenheim Museum; New York, Collection François Pinault, Pinakothek der Moderne; München, Bergen Art Museum; Bergen and The Israel Museum; Jerusalem among other.



**Birdcage, 2023**

single channel video projection, colour,  
stereo sound, 1h 36 min (detail)



**The Woodcarver and the Forest, 2025**

single channel video projection, colour, stereo sound  
duration flexible



**The Woodcarver and the Forest, 2025**

single channel video projection, colour, stereo sound  
duration flexible



**The Woodcarver and the Forest, 2025**

single channel video projection, colour, stereo sound

duration flexible



Exhibition view *ImPOSSIBLE*, Museum Frieder Burda, Baden-Baden, Germany, 2024

Photo Nicolay Kazakov



**Backwards Growing Tree (Colour Study between Redflags and Blue), 2024**

ink, pastel and gouache on canson montval aquarelle paper

76 × 199 cm



**Backwards Growing Tree (Colour Study, Night brought Van Gogh), 2024-25**

ink, pastel and gouache on canson montval aquarelle paper

76 × 199 cm



Exhibition view *Spring, slowly*, Musée de l'Orangerie, Paris, France, 2025 | Photos Allison Bellido Espichan

CONTREPOINT CONTEMPORAIN

#14

DAVID CLAERBOUT  
LE PRINTEMPS,  
LENTEMENT

12 mars - 9 juin 2025  
Avec le généreux soutien de AF%  
MD



DAVID  
CLAERBOUT  
LE PRINTEMPS,  
LENTEMENT

Depuis les années 1990, l'œuvre de David Claerbout, né en Belgique en 1969, fait appel à la photographie, à la vidéo et aux arts numériques tout en étant profondément imprégné par l'art de la peinture. À l'aide des techniques actuelles de manipulation de l'image, il crée des formes hybrides à mi-chemin entre l'image en mouvement et la photographie. L'artiste invite le spectateur à explorer la pluralité de l'expérience de la durée au travers de la perception des changements parfois infimes. À l'instar de Monet observant son projet à Giverny « Je veux peindre l'eau dans lequel se trouvent le pont, la maison, le bateau. Le bateau de l'un ou l'autre, et ce n'est rien d'autre que l'impossible », Claerbout explique : « J'ai besoin de dé-focaliser le regard et pour cela le temps se démultiplie, poursuivant une attention fragmentée face à l'attention macro-focale octroyée par notre culture visuelle ». Les trois vidéos Boom (Abevi, Birtchaga) (Vokors) et Backwards Growing Tree (Joris) se développent à rebours, présentées différemment suivant les modalités de leur création, dérangeant notre perception des images tandis que les œuvres sur papier liées au projet Backwards Growing Tree forment des dessins pour mémoire ou d'illusoires études de couleur, où gouache et pastel se contournent aux couleurs virtuelles du projet vidéo.

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SPRING, SLOWLY

Since the 1990s, the work of David Claerbout, born in Belgium in 1969, has drawn on photography, video and the digital arts, while remaining deeply imbued with the art of painting. Using modern image manipulation techniques, he creates hybrid forms, somewhere between photography and the moving image. The artist invites the viewer to explore the plurality of the experience of duration through the perception of changes, some of which are barely discernible. As Monet said of his project at Giverny, "I want to paint the air in which the bridge, house or boat swirls, the beauty of the air that surrounds them, and this is nothing short of impossible." Claerbout explains: "I need to unfocus the gaze, and time is the tool that allows me to do that, to engage the fragmented attention that we have lost as a result of the macro-focus dictated by our visual culture." Presented differently according to their creative process, these three videos - Boom, Birtchaga and Backwards Growing Tree - challenge our perception of images, while the works on paper linked to the Backwards Growing Tree project take the form of reference drawings and illusory colour studies from the artist's personal archive, where gouache and pastel meet the virtual colours of the video project.

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**Birdcage, 2023**

single channel video projection, colour, stereo sound, 1h 36 min



**Birdcage, 2023**

single channel video projection, colour, stereo sound, 1h 36 min

Exhibition view *Glow* at Galeria Pedro Cera, Madrid, 2023



Exhibition view *Glow* at Galeria Pedro Cera, Madrid, 2023



**The Close, 2022**

single channel video projection, black & white, 6 channel surround sound, 15 min  
Exhibition view *Glow* at Galeria Pedro Cera, Madrid, 2023



**The Close, 2022**

single channel video projection, black & white,  
6 channel surround sound, 15 min



**The Close, 2022**

single channel video projection, black & white,  
6 channel surround sound, 15 min



**Aircraft (F.A.L.), 2015-2021**

single channel video projection, black & white, stereo audio

Installation view at De Pont Museum, Tilburg, the Netherlands, 2021



**Aircraft (F.A.L.), 2015-2021**

single channel video projection, black & white, stereo audio

Installation view at De Pont Museum, Tilburg, the Netherlands, 2021



**Wildfire (meditation on fire), 2019-2020**

single channel video projection, 3D animation,  
stereo audio, color, 24 min

Installation view Memling Now at  
Saint-Janshospitaal, Bruges, Belgium, 2020



**Wildfire (meditation on fire), 2019-2020**

single channel video projection, 3D animation, stereo audio, color, 24 min

Installation view *Wildfire* at Galeria Pedro Cera, Lisbon, 2020



**Wildfire (meditation on fire), 2019-2020**

single channel video projection, 3D animation, stereo audio, color, 24 min

Installation view *Wildfire* at Galeria Pedro Cera, Lisbon, 2020

**the “confetti” piece, 2015-2018**

double channel video projection,  
3D animation, silent, color  
18 min. 25 sec.

The motif of the work is a single moment in time taken from an event that looks like a local election celebration in the United States.

Thousands of confetti are falling from the sky, as guests are starting to clap their hands. Set in a neo-classical building, the falling confetti pulls all gazes upwards. The particles, tumbling down gently like transparent flower petals seem to be an index of lightness.

By means of this material, Claerbout, searching for remnants of tactility within the digital realm unites irreconcilable aspects in the physical world: weightlessness and heaviness. At the core of the work is a detail in the scene: the panic reflex of a young boy. Like gravitational force, his silenced scream pulls the objects in the picture back down.

Both aspects of lightness and weight co-exist in their enduring opposition, producing a new, third aspect that really only manifests itself over time (with the minutes). For Claerbout, digital materiality will not remain content as a virtual reality but will attempt to penetrate in as many as possible aspects of life, altering optical and material habits. Lens-based images therefore are all ready part of the past, to be replaced by dark optics.

Installation view *A Long Time Short* at KAI 10 | Artheneum Foundation, Düsseldorf, Germany 2020-2021  
Photo Achim Kukulies





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double channel video projection, 3D animation, silent, color, 18 min. 25 sec.

Installation view *A Long Time Short* at KAI 10 | Artheneum Foundation, Düsseldorf, Germany 2020-2021

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Installation view at Annet Gelink Gallery, Amsterdam, 2018 | Photos Michel Claus



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double channel video projection, 3D animation, silent, color, 18 min. 25 sec.

Installation view at Annet Gelink Gallery, Amsterdam, 2018 | Photos Michel Claus



**Confetti Ghost Series (Based on Dust Simulation), 2019**

chinese ink, pencil on paper

66 x 103 cm



**Confetti Ghost Series (Crossing Shadows), 2019**

chinese ink, pencil on paper

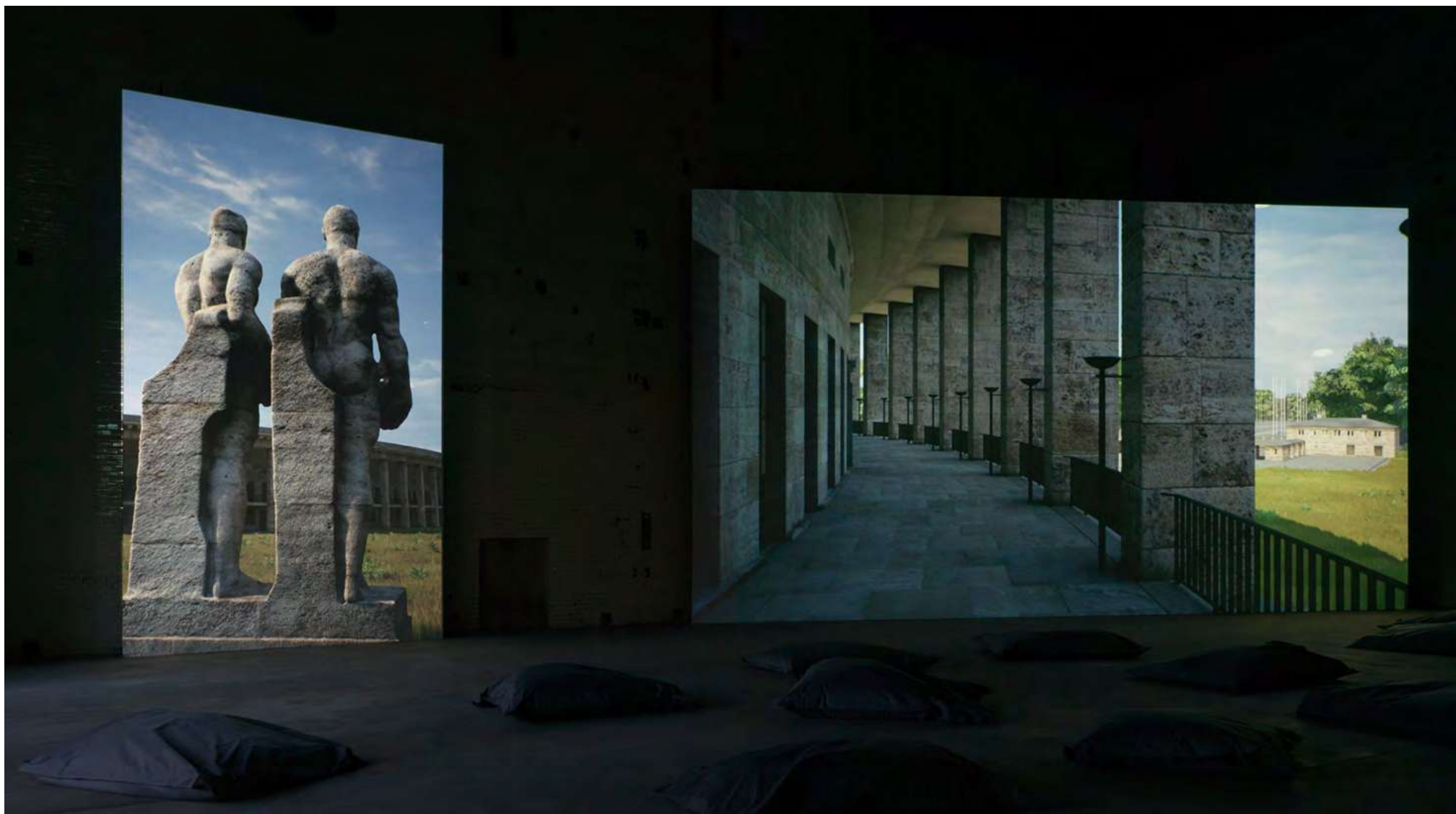
66 x 103 cm



**Confetti Ghost Series (French of American Tricolore), 2019**

chinese ink, pencil on paper

66 x 103 cm



**Olympia (The real time disintegration into ruins of the Berlin Olympic stadium over the course of a thousand years), 2016**

two channel real-time projection, color, silent, HD animation

1000 years

Installation view at KINDL, Centre for Contemporary Art, Kesselhaus Berlin, 2016

Photo Jens Ziehe, Berlin

**Olympia (The real time disintegration into ruins of the Berlin Olympic stadium over the course of a thousand years), 2016**

two channel real-time projection, color, silent, HD animation  
1000 years

Olympia is a computer-generated replica of the Olympic Stadium in Berlin, which finds itself in a time-space devoid of human intervention and entrusted to the cycles of nature. Following the original 'ruinenwert' theory, in which the stadium's own decay has been pre-incorporated, Olympia invokes a cycle of creation to dissolution by the slow force of nature.

Although the human element has been removed, it is re-introduced through the work's synchronicity with our own life cycle.

Olympia can be regarded as an attempt to measure biological duration against imaginary duration. By 'biological duration' we can understand the lifespan of a human being, and by 'imaginary duration' we can understand ideological time: the illusion to witness one thousand years.

The waiting inherent to Olympia is a stretch for any one beholder visiting an exhibition, but to live with the piece is an experience marked by the meditative effect of seeing actual time pass in an environment that is unreal, while experiencing personal duration in relationship to a much larger volume of time.

The software used is based on a so-called game-engine. Olympia shares the same tools of many first-person shooting games, but is conceptually far more complex. Lacking the possibility of human

intervention or live action, only elements of weather and growing vegetation have an impact on the building, in which each stone is in its exact original place thanks to the unique photographic scanning technique that was used. For Claerbout, the stones represent the soldiers in an army, and had to be reproduced as precisely as national socialism wanted them to be perceived.

From season to season, year after year, we can observe the growth of weeds "irrigated" by the computer program that calculates the exact precipitation, weather and seasonal conditions in Berlin. Trees and vegetation will gradually occupy more of the view towards the stadium until eclipsing it completely. To prioritise the 'backdrop' (nature) over 'foreground' (human) hints to the recurring theme of anti-anthropocentrism since Claerbout's early work. Since the work was premiered, building details and vegetation have changed considerably, as illustrated by an archive system that gathers thousands of stills, captured since the program went live on march 15, 2016.



Installation view at Schaulager, Basel, 2017  
Photo Tom Bisig, Basel



Installation view at Schaulager, Basel, 2017  
Photo Tom Bisig, Basel



Installation view *David Claerbout* at Kunsthaus Bregenz, Austria, 2018  
Photo Markus Tretter



**Olympia (Olympia in 2028), 2017**

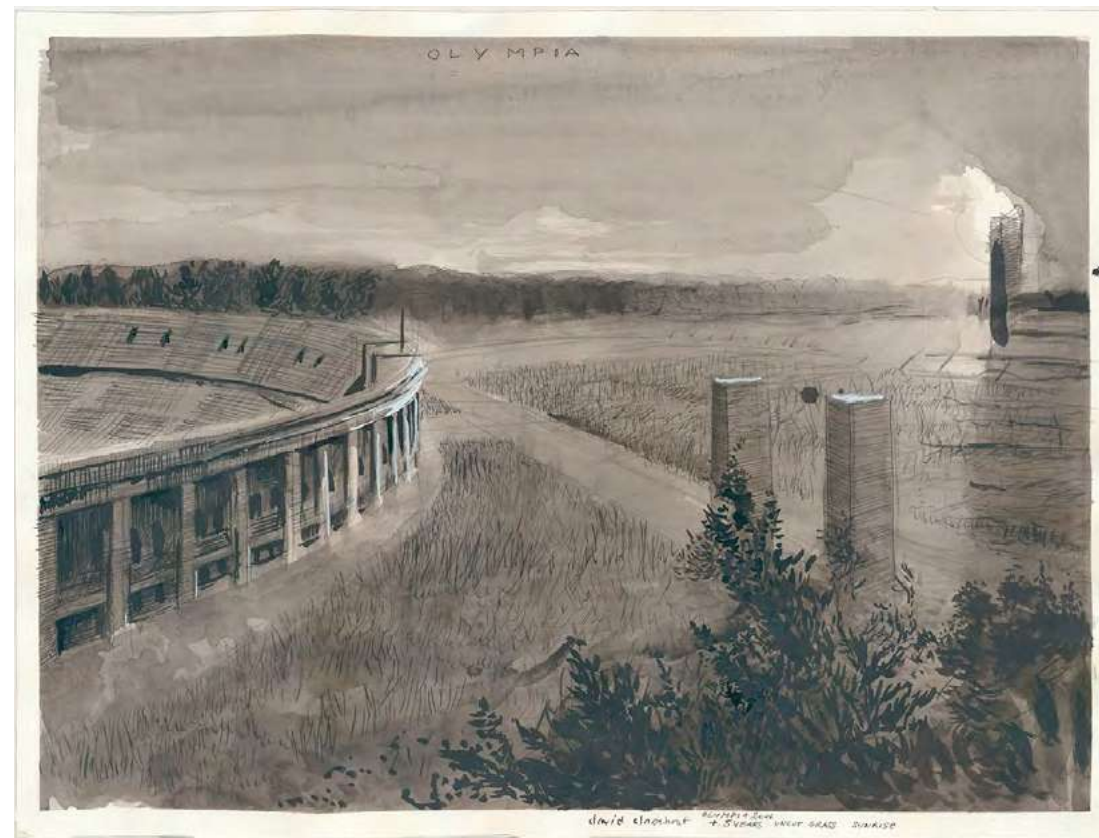
inkjet print, collage, tape, washed ink, acrylic paint, felt pencil, pencil on card board  
80 x 120 cm



Exhibition view *Bring the Boys Back Home*, Galeria Pedro Cera, Lisbon, 2020  
Photo Bruno Lopes, Lisbon



**Olympia 5 Oktober 2016 (Timestamp) - 6.30 Ochtend (AM) - Regen, 2016**  
washed ink, felt pen, pencil on paper  
62 x 82 cm



**Olympia + 5 years uncut grass sunrise, 2016**  
washed ink, felt pen, pencil on paper  
62 x 82 cm

## The pure necessity, 2016

single channel projection, 2D animation, stereo sound  
50 min.

Rather than repeating the story of a little boy abandoned in the middle of a jungle, far from civilisation, David Claerbout's take on the animated movie classic from 1967 turns the sentimental and comic story about dancing, singing, and trumpet-playing jungle animals into a film that dispenses with the 'humanization' of animals, and even with the 'man-cub'. The animals behave instead in a manner befitting their species. Balloo, Bagheera and Kaa, whose songs and slapstick acts have been delighting children and adults alike for decades, are now back to being bear, panther and python.

Over a period of 3 years, David Claerbout and a team of professional artists painstakingly redrew the frames of the original movie by hand, one by one, and then assembled them to create an entirely new, lifeless animation -a contradiction in terms-which stands in raw contrast to the lively and rythmical original. Now devoid of narrative, the animals move amidst the jungle as if the story were of their own making.

Claerbout writes that "In 1967 The Jungle Book appeared in movie theaters, in a time of proliferation of movie theaters and television after the second world war. the cinema became a place where people came to sit down together in silence, side by side, subcontracting the conversation to the screen. After all, many had recently gone through two world wars of which the first was the war to end all wars.

Cinema had become a unifying space. Destruction, the carnivalesque, romance or dance could be replayed ritualistically in a temporal space that was certain to end, and often did end well.



Only now that we watch content on tablets -alone- it becomes possible to appreciate cinema and television as a place for being together, even if that means just sitting side by side in silence.

If what Margaret Thatcher said back in the eighties became true: that there is no society, only individuals and their families, it should be no surprise that by the year 2017 the once energetic characters of Jungle Book are folded back onto themselves in silence. This may reflect back onto the spectator looking at 'Die reine Notwendigkeit', he or her too, looking in solitude, not in a cinema filled with others.

The choice to work with Jungle Book was not accidental. The story is that of the strong and potentially cruel helping the weak, until emancipated and ready to face modern life. Around 1967, the individual did not look anything like the individual of today. The individual was a single brick in the architecture of society, today the individual is that society, millions of them.



**The pure necessity, 2016**

single channel projection, 2D animation, stereo sound  
50 min.



**The pure Necessity drawing (Saggy Bear), 2017**

washed ink, pencil, acrylic paint on paper

50 x 70 cm



**The pure Necessity drawing (National Symbol), 20??**

washed ink, pencil, acrylic paint on paper

70 × 100 cm



**The pure Necessity drawing (Drunk in the morning), 20??**

washed ink, pencil, acrylic paint on paper

56 × 76 cm



### **Radio Piece (Hong Kong), 2015**

single channel video projection, color, binaural sound over headphones  
11 min. 40 sec.

Radio Piece (Hong Kong) is an audiovisual installation thematising the intersection of mental and physical space, set in the 'walled city', a vertical slum in the Kowloon district of Hong Kong. Now destroyed, this former city within a city was notorious for many reasons, among others for living space that were barely larger than a mattress.

Imagine for a moment that mental space has become the real estate, a marketable place with room for expansion, when urban living space became scarce.

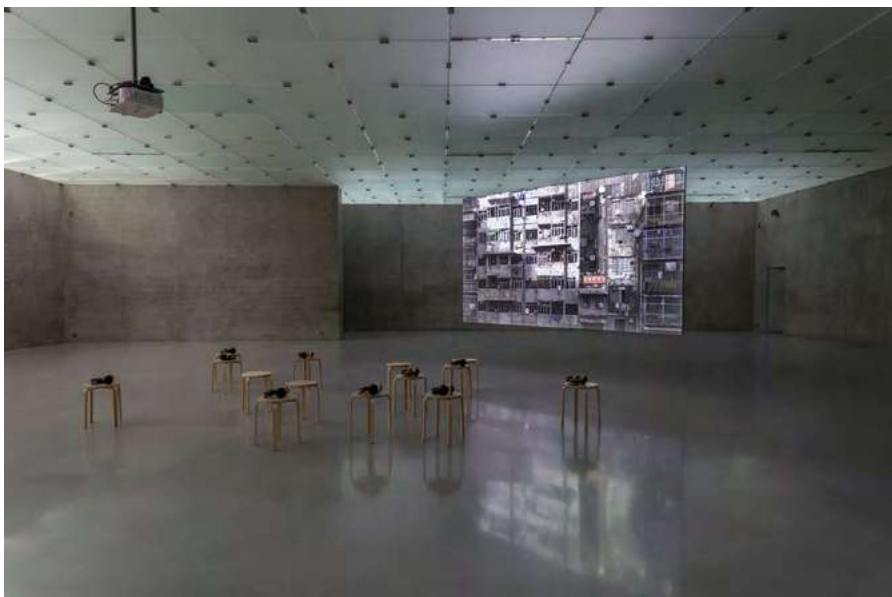
When considered literally, mental space could be the space from ear to ear, and hearing could be the wall to wall size of that room, somewhat similar to our idea that behind our eyes lies a darkroom.

By using binaural sound, a recording method that positions the microphones inside the ear of the listener -in this case a wooden dummy-, then transmitting those sounds through the headset, the result may be an uncanny presence of noises inside the room, or should we say- inside the head?

The visual part of the work consists of an uninterrupted backtracking camera, smoothly moving from one type of space into another, starting inside a photograph of a Zen garden, gradually revealing a cramped room and finally exiting the walled city of Kowloon.

In Radio Piece (Hong Kong) everything seems directed to appear like a rhythmic sequence of sounds, in a space that is uninterrupted and sovereign. But in fact space, living-conditions, mental space and virtual space have been mixed to cast doubt onto the coherence of perception, all while formulating a critique on the colonisation of the mind - as - real estate.

As real places and real resources become unavailable, the space between the ears and the eyes may be considered as a refuge.



Installation views *David Claerbout* at Kunsthhaus Bregenz, Austria, 2018  
Photos Markus Tretter



**Radio Piece (Hong Kong), 2015**

single channel video projection, color, binaural sound over headphones

11 min. 40 sec. in collaboration with RAY Fotografieprojekte Frankfurt/RheinMain

Installation view *David Claerbout* at Kunsthaus Bregenz, Austria, 2018

Photo Markus Tretter



## **The Quiet Shore, 2011**

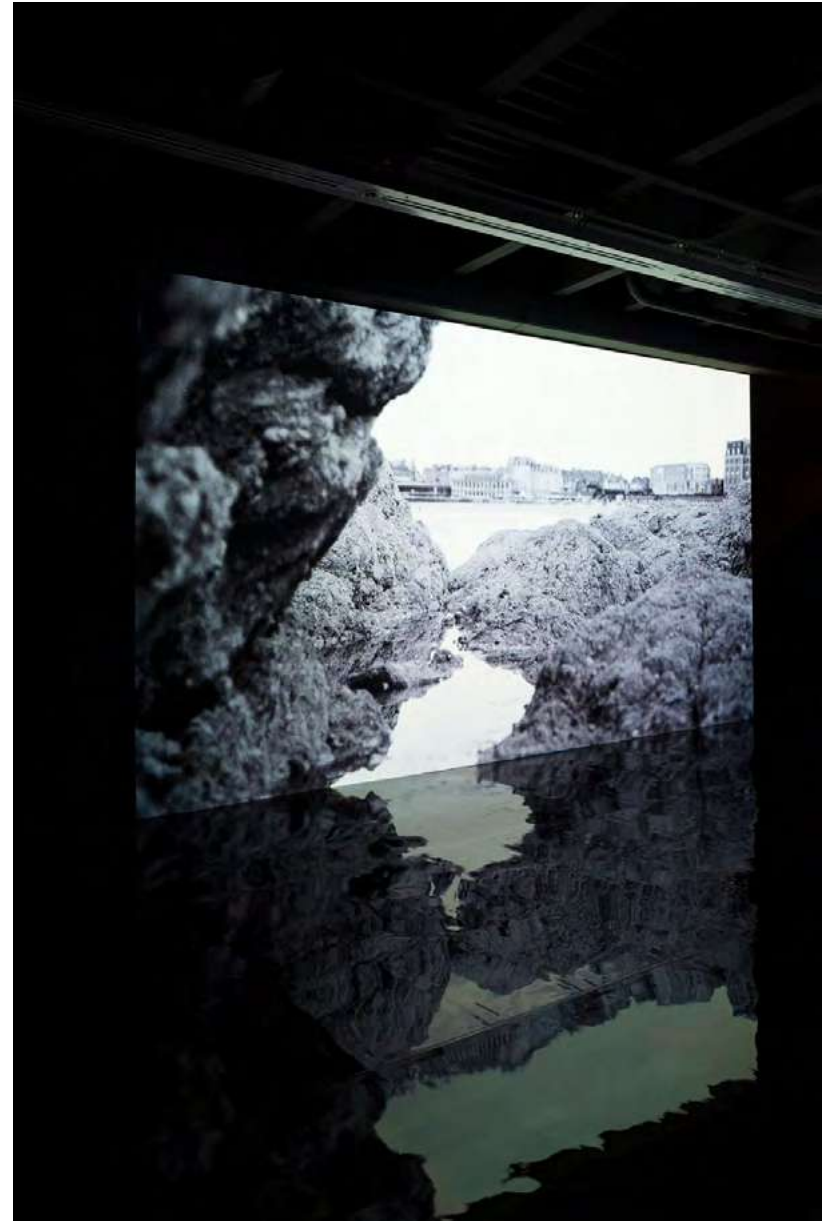
single channel video projection, black & white, silent  
32 min. 32 sec.

The motif here is a beach in the town of Dinard, Brittany, a region that is known to have the strongest tides in Europe. The beach is fascinating at low tide, when parts of the sand are revealed that are silver-looking due to it being permanently soaked in water, mirroring the surrounding cliffs and houses on top. One of those houses served as a model for the house in Hitchcock's *Psycho*, who regularly visited the place and has his statue on the promenade.

The stillness of the silvery water, with silver itself relating to the history of photography, must be what triggered the idea to apply an extraordinary stillness to the water of the sea, which in *The Quiet Shore*, has become one gigantic quiet surface. The whole scene has an icy feel to it, despite it clearly being set in summer. The materials seem to contradict one another, or exchange one another's properties. After longer observation of this warm summer scene, it would appear that we can no longer read the materials as we did at the beginning, as if the stillness of photography - this work is presented as a digital slide-show- was reflected in the materials, now icy.

This effect is amplified by a young boy splashing in to the water, shown in detail towards the end of the film. By the time we have come to this part of the film, his act no longer feels as if performed on water, but on crystal or ice.

*The Quiet Shore* is exemplary of the search for materiality in digital, a preoccupation that only seems to increase in significance as we exchange large parts of a material world for a digital environment.



Installation view *The Specious Present* at Adam Art Gallery Te Pataka Toi,  
Victoria University of Wellington, Wellington, New Zealand, 2015

Photo Shaun Waugh



**The Quiet Shore, 2011**

Installation view at Tel Aviv Museum of Art, Helena Rubinstein Pavilion, Tel Aviv, 2012

Photo Elad Sarig

## **The Algiers' Sections of a Happy Moment, 2008**

single channel video projection, black & white, stereo audio  
37 min loop

“The Algiers' Sections of a Happy Moment” is set in a small soccer field on a roof of the casbah of Algier, with a view over the labyrinth of houses facing the Mediterranean Sea.

Young Maghrebians surrounded by a group of elderly pause their soccer game as one of the players feeds a group of eager seagulls.

The succession of images of this ‘happy’ moment reflects a lifelong project to open up what I term as ‘the suspicious gaze’; this work investigates a recent fixation against a particular group of people. At the core of my artistic practice is the passage of time as a tool for relaxation of that suspicious gaze, and in general an attempt to reconsider what we see.

For this piece more than 50,000 photographs have been captured and after a lengthy selection process, 600 projected photos were carefully composed to create this continuous moment in time.

Installation view at Kunst Museum St. Gallen,  
Switzerland, 2008  
Photo Kunstmuseum St. Gallen

Installation view *David Claerbout, Erzähl mir das Ende*, Espace Louis Vuitton Munich, Germany, 2018  
Courtesy the artist and Fondation Louis Vuitton  
Photo Fondation Louis Vuitton / Christian Kain





**The Algiers' Sections of a Happy Moment, 2008**

single channel video projection, black & white, stereo audio

37 min loop

Installation view *The time that remains* at Wiels, Contemporary Art Centre, Brussels, 2011 | Photo Jef Jacobs

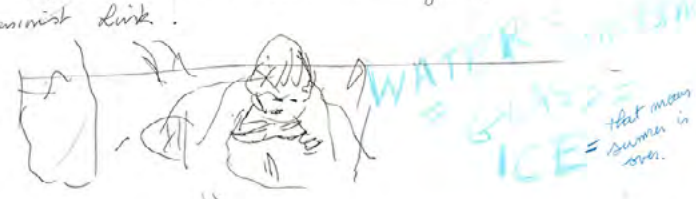


SHORE SIDE = ROCKY ROCKS / WITH SO MANY CHARACTERS IN ONE ANOTHER VICINITY I HAD TO REMOTE (CITY) SIDE = SOFT SANDS. BLUR A LOT OF 'FLASH' OUT.

① This is the C.D. French Picture here. No object at all. A Back of a man, and a wide open recipient. A landscape on the white print we leave away the figurants, I bet nobody notice's their absence.

② Most of the work is made of things, there cannot be seen from this point.

The question in this work is that of photography, and its relation to silver- (in the origins) that is the impressionist link.



**The Quiet Shore drawing (123), 2012-2013**

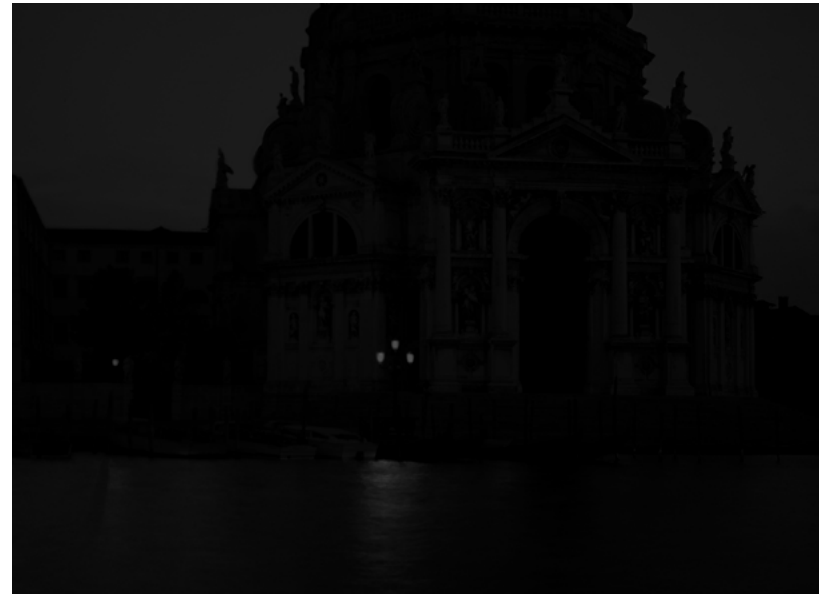
washed ink, pencil on paper

46 x 61 cm



**Venice Lightboxes, 2000**

Installation view at Galerie Micheline Szwajcer, Antwerp, Belgium, 2000



(Top) **Venice Lightbox (Ca d'Oro), 2000**  
(Bottom) **Venice Lightbox (Isola San Giorgio), 2000**  
black & white cibachrome in lightbox  
110 × 150 × 20 cm

(Top) **Venice Lightbox (Isola San Miguale), 2000**  
(Bottom) **Venice Lightbox (Santa Maria del Salute), 2000**  
black & white cibachrome in lightbox  
110 × 150 × 20 cm

## **Die reine Notwendigkeit, 2016**

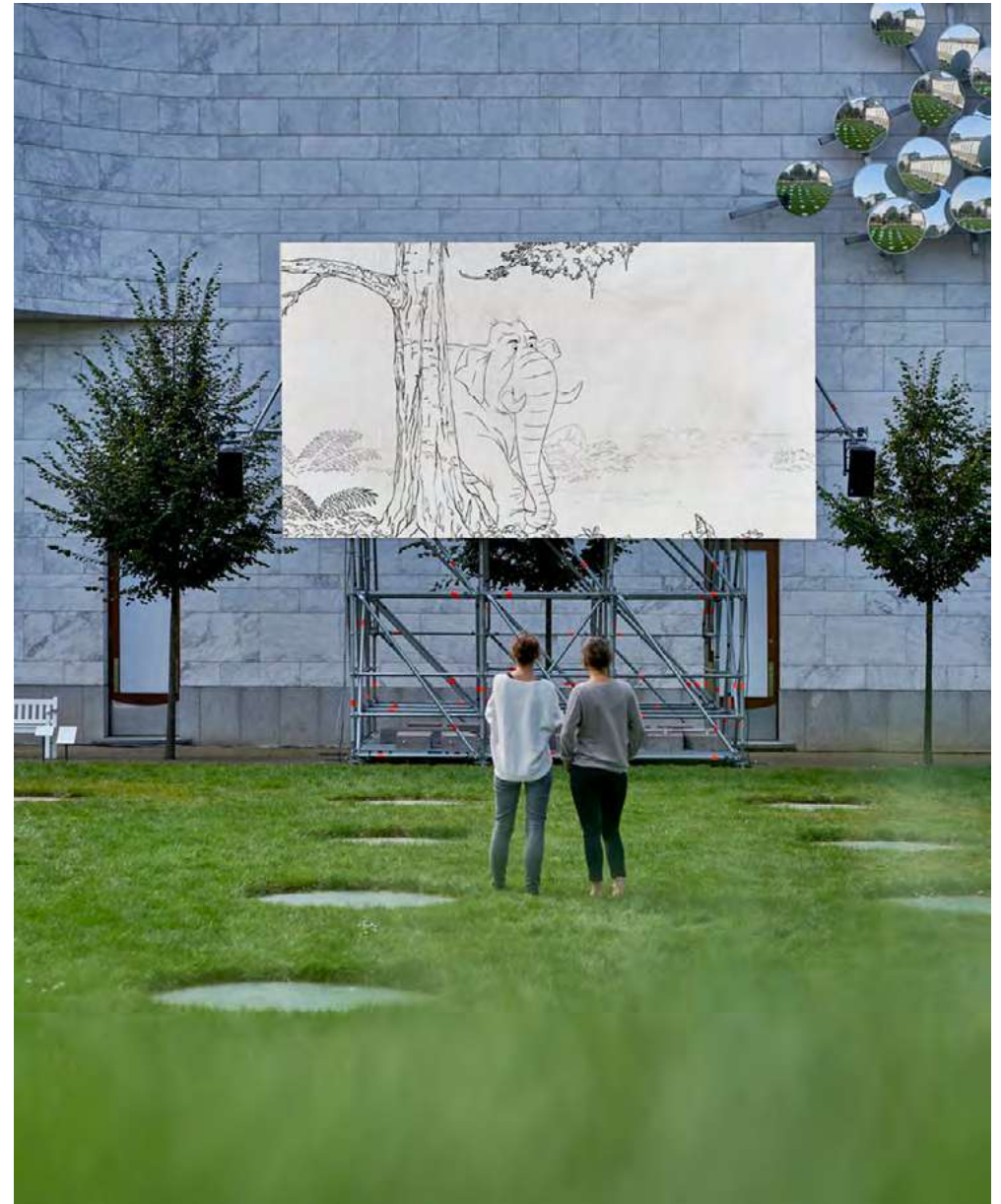
single channel projection, 2D animation, stereo sound  
60 min.

“Die reine Notwendigkeit” reduced to the absolute necessary minimum to draw an image: the black line drawing on a white background is also, rather unexpectedly, a clock. The work is exactly 60 minutes long, has no sound until the discrete appearance of the lonely-girl character singing ‘my own home’ at the end of every full hour, 24 hours per day, year in year out.

The hour is an almost indexical reminder that time is passing, here applied to the uneventful lives of humans and animals alike.

The uncolored “Die reine Notwendigkeit” was made before the coloured “The pure necessity”, and was commissioned by the Städel Museum Frankfurt, where it is part of its collection.

Installation view *David Claerbout. Die reine Notwendigkeit* at  
Städel Museum, Frankfurt, 2016  
Photo Städel Museum, Frankfurt





Installation view *David Claerbout. Die reine Notwendigkeit* at Städel Museum,  
Frankfurt, 2016  
Photo Städel Museum, Frankfurt



**The Quiet Shore, 2011**  
**Bordeaux Piece, 2004**  
**Long Goodbye, 2007**

Installation view *Diese Sonne strahlt immer* at Secession Vienna, 2012 | Photo Wolfgang Thaler



### **The Stack, 2002**

single-channel video projection, colour, silent  
36 min. loop

In *The Stack*, a homeless sleeper is hidden in the foreground of the composition, while behind him the last rays of a setting sun filter through a jungle of concrete pillars. The magnitude of this event stands in sharp contrast with the narrative of the sleeper.

In this work, the complexity of the social problem of homelessness is disguised as an element of the composition within the construction of the image. There is a simultaneous and continuous, yet unclear and undecided narrative between the theatrical (the subject) and the everyday (the evolution of the daylight).

Installation view *Diese Sonne strahlt immer* at  
Secession Vienna, 2012  
Photo Wolfgang Thaler



**Dancing Couples (after: Couples at square dance, McIntosh County, Oklahoma, 1939 or 1940), 2008**

**The Stack, 2002**

Installation view *Diese Sonne strahlt immer* at Secession Vienna, 2012 | Photo Wolfgang Thaler

**Dancing Couples (after: Couples at square dance, McIntosh County, Oklahoma, 1939 or 1940), 2008**

single channel video projection, colour, silent  
40 min. loop

The significance of this work pivots around the presence of “reflected light”. The raw flashlight, that made the photograph possible more than 60 years ago, and the projector light through which this picture is seen today, bear an uncanny resemblance. Direct inspiration for *Dancing Couples* comes from the original photograph: the sweaty, frontal gazes of boys dancing with girls whose faces remain hidden from camera. Something of the troubled times ahead can be felt in this picture. The extremely slow 3-D movement from left to right and back can be explained by the desire to reveal the women’s faces, and in so doing, breaking down the inherent macho-ism in the male positions. However, the only thing that changes is the focus of the boys’ gazes, which look alternately straight into, or next to, the camera lens.

Installation view *The time that remains* at Wiels, Contemporary Art Centre  
Brussels, 2011  
Photo Jef Jacobs





**Kindergarten Antonio Sant'Elia, 1932, 1998**

single-channel video projection, black & white, silent  
10 min. loop

This video is based on a photograph dating from 1932, taken at the opening of the new Antonio Sant'Elia kindergarten in Como, Italy. We see children playing in the school's functionalist garden (designed by the architect Giuseppe Terragni). The light is cold and it seems as if the sun is low, creating the long shadows of early spring. The image of the children remains in between a spontaneously captured moment and a composed picture. The movement of the young trees suggests that the image is frozen, while it simultaneously continues to melt further into motion, as though undecided in which direction to go.



**Vietnam, 1967, near Duc Pho**

**(reconstruction after Hiromishi Mine), 2001**

(single-channel video projection, colour, silent  
3 min. loop

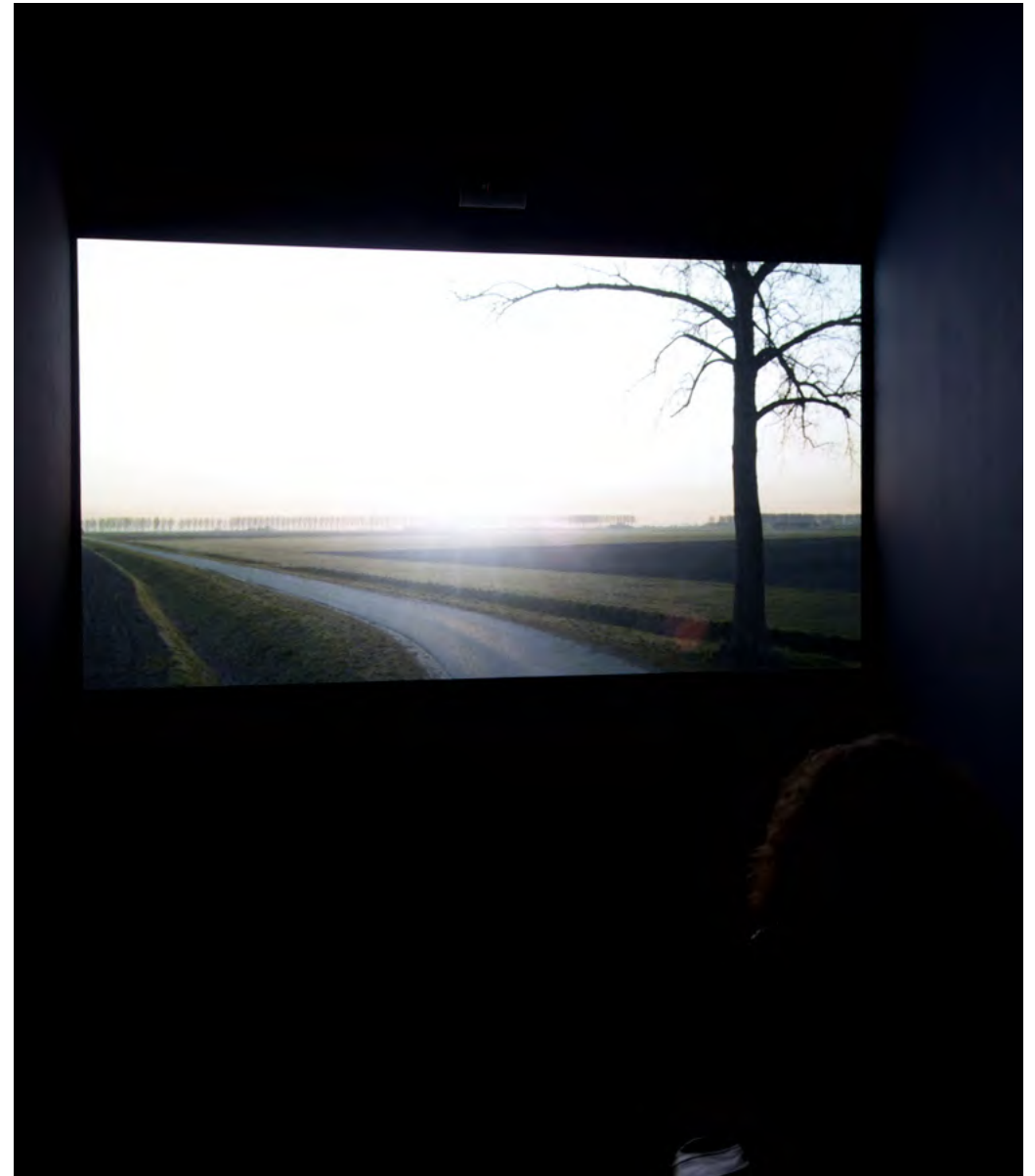
This work shows the landscape in Ha Phan (near Duc Pho) filmed 33 years after the crash of a twin-engine Caribou aircraft. The plane was shot down in a friendly fire incident while trying to land on an airstrip. Images for this reconstruction were taken in November 2000, at the end of the Monsoon season, when the sun and clouds provide a naturally theatrical light over the valley.

Installation view *The time that remains* at Wiels, Contemporary Art Centre  
Brussels, 2011  
Photo Jef Jacobs

## Sunrise, 2009

single channel video projection, colour, stereo audio  
18 min.

In the early hours of the morning when it is still dark outside, a maid starts her work. She is getting the house ready for a new day. When she is finished with her task she leaves the still quiet house where the people have not yet risen, closes the door and goes away on her bicycle. She drives off into early morning sunlight while Rachmaninov's popular Vocalise is to be heard. The film ends at this point, and significantly starting the day, her day. The entire first part of the film is set in darkness. Despite that, it is possible to distinguish the contours of actions and architecture in simple geometric compositions, a feature allowed by the minimalist manner in which the house was build. The camera is using the architecture's functionalism to 'imprison' the choreography of the maid's movements in between surfaces and lines, a dominant form throughout the entire first part of the film. The house, reminiscent of Van der Rohe and Johnston, remains enveloped in darkness until the end of the film and it is portrayed as a fragile museum piece, as if it can no longer stand the bright light of modern future. Sunrise leaves us with conflicting feelings about 'the end' of the film. Although filmed as a classical end sequence it feels like a beginning. White House 2006, single-channel wide-screen video projection, colour, dual mono over headphones and speakers, 13 hours 27 min 53 sec



Installation view *The time that remains* at Wiels, Contemporary Art Centre Brussels, 2011

Photo Jef Jacobs



### **Arena, 2007**

single-channel video projection, colour, silent  
33 min. 32 sec. loop

A slow digital slideshow reveals hundreds of pictures in succession that depict a single moment in action. It shows a basketball game at the very instant before a point will be scored...or not.

The players, referees, bystanders on the court and a multitude of spectators wait for the score.

Instead the pictures of the slideshow suspend this moment of outcome, of relief. The many still cameras capturing this moment surgically penetrate the compositions, revealing hundreds of figures in anticipation.

The initial intention of the picture is very clear: a basketball game is being played, but is being gradually transformed into hundreds of single portraits of people looking back at the viewer, questioning the unidirectional view of images.

Each portrait is digitally taken and recorded separately, but is not artificially acted, thus revealing a particular passion in the eyes of those portrayed. The players are photographed by multiple simultaneous photo cameras, carefully avoiding spectacular physical movements, and thus instilling a theatricality in which actions become posed.

Installation view *The Shape of Time* at De Pont Museum of Contemporary Art, Tilburg, Netherlands, 2009

Photo Peter Cox

## White House, 2006

single-channel wide-screen video projection, colour, dual mono over headphones and speakers, 13 hours 27 min. 53 sec.

White House is an approximately 13-and-a-half-hour video work which is made up from 73 almost identical – but individually filmed – short films, each about 10 minutes in length.

The video installation has a similar structure to *Bordeaux Piece* (2004). Unlike *Bordeaux Piece* – which was filmed during the summer – *White House* was filmed in late winter, therefore the light is hard and contrasted. And so is the story.

Whereas the storytelling in *Bordeaux Piece* bathes in an atmosphere of luxury and warmth, this scene in a white house is difficult to look at. I was consciously attempting to construct a moment that would hurt. Or a moment in which the surface of the video projection is being hit – by a stone.

I also wanted to see what duration – the actual time passing between sunrise to sunset – does to the gaze, whether this gaze either stays focused on the film's narrative (which I call 'film foreground' for convenience), or wanders off into the details of the background (literally the architecture).

More generally one could exchange the term 'film narrative' for 'history telling', and 'duration' for 'memory' (the point from which time recedes from trauma).

The excessive attention to sunlight explains why in general the compositions for the shots were selected first, only later on to be contemptuously 'filled' in with some story and two black actors



(in front of a house with an architectural style reminiscent of the time of the young Western colonial powers.)

The building is, admittedly, a ruin, but when lit up in the right way by the sun it's still capable of showing a glimpse of its past glory. This adds to the uncomfortable narrative, in which the background eventually becomes visually more powerful than the actors that occupy it in their rather old-fashioned theatrical way.

Installation view *The Shape of Time* at De Pont Museum of Contemporary Art, Tilburg, Netherlands, 2009

Photo Peter Cox



Installation view *The time that remains* at Wiels, Contemporary Art Centre Brussels, 2011  
Photo Jef Jacobs

### **Riverside, 2009**

two channel video installation, colour, stereo audio over headphones  
2 × 25 min.

One projection depicts the story of a woman, the other that of a man. Set in a valley with a small river down below, both characters unconsciously move towards each other, engulfed in their individual stories. They remain separated both geographically and in time, just like the projection screens on which they appear and make their journey. He is moving from the east to the west, whereas her journey starts from the opposite direction. At one point the woman and the man cross the river in the same location, marked by a tree trunk across the river. Precisely at the point where the landscape would geographically join the two characters, we realize with certainty that the man and the woman are in the same valley, in the same place, but in different moments in time. There is no reconciliation but for the sound of the river, which brings us to the subtle protagonist of the work. During the 25 minutes journey, each film has a 'broken' audio-channel. Her film lacks the right audio-channel, while his lacks the left audio-channel. As they both sit on a branch above the river, the sound of the river unfolds like an open space in our brain. *Riverside* translates the lack of narrative resolution into an audio phenomenon: that of aural completion through stereophony, after an impaired journey.



**Riverside, 2009**

two channel video installation, colour, stereo audio over headphones  
2 x 25 min.

Installation view *The time that remains* at Wiels, Contemporary Art Centre Brussels, 2011

Photo Jef Jacobs

David Claerbout  
Kortrijk, Belgium 1969  
Lives and works in Antwerp, Belgium and Berlin, Germany

#### Education

1992-1995      Nationaal Hoger Instituut voor Schone Kunsten, Antwerp

#### Solo Exhibition (selection)

2026      *The Woodcarver and The Forest*, Annet Gelink, Amsterdam  
2025      *the cloud collection*, Nanjing, China  
            *David Claerbout. 5 hours 50 days 50 years*, Konschthal Esch, Esch-sur-Azette, Luxembourg  
            *At the window*, Kasteel van Gaasbeek, Lennik, Belgium  
            *Birdcage*, Grote Kerk, Alkmaar, The Netherlands  
            *Spring, slowly*, Musée de l'Orangerie, Paris, France  
            *David Claerbout at the Circuit: Silent video works from the Cera art collection*, Concertgebouw Brugge, Bruges, Belgium  
2024      *David Claerbout: Wildfire (meditation on fire). Installation, Start of the trans europa express series*, Kunsthaus NRW, Aachen, Germany  
            *Annex*, Centraal Museum, Utrecht, the Netherlands  
2023      *Birdsong*, Galerie Greta Meert, Brussels  
            *Glow*, Pedro Cera, Madrid  
            *'Wildfire': a meditative conflagration by Claerbout*, Musea Brugge, Bruges, Belgium  
            *David Claerbout: Meditation in Peace. Meditation in Pieces*, Taipei Fine Arts Museum, Taipei, Taiwan  
2022      Concertgebouw Brugge, Brugge

*AntiCamera*, Capa Center, Budapest  
*Rüdiger Schöttle*, Munich, Germany  
*Hemispheres*, Esther Schipper, Berlin  
*Dark Optics*, Sean Kelly, New York  
2021      *Premiere Aircraft (FAL)*, De Pont Museum, Tilburg, the Netherlands  
            *Unseen Sound*, Garage LAB, Mocow  
2020      *Wildfire*, Galeria Pedro Cera, Lisbon  
            *Olympia*, Galerie Rudolfinum, Prague  
            *Olympia*, Samstag Museum, Adelaide, Australia  
            *David Claerbout: Laziness of Action*, Kunst Museum Winterthur, Winterthur, Switzerland  
2019      *David Claerbout: The Pure Necessity*, Parasol unit foundation for contemporary art, Zouz, Switzerland  
2018      *Confetti*, Annet Gelink, Amsterdam, Netherlands  
            *Dark Optics (Vision de Nuit) in Le printemps de septembre*, Les Abbatoir, Musée – FRAC  
            *David Claerbout*, Kunsthaus Bregenz, Austria  
            *David Claerbout*, Les Abattoirs, Toulouse, France  
            *David Claerbout*, Talbot Rice Gallery, University of Edinburgh, Scotland  
            *David Claerbout, Erzähl mir das Ende*, Espace Louis Vuitton Munich, Munich, Germany  
            *David Claerbout/The Pure Necessity*, Micheline Sz wajcer, Berlin, Germany  
            Occitanie Toulouse, France  
            *The Pure Necessity*, Galerie Rüdiger Schöttle, Munich, Germany  
            *There is a Place Between the Ears*, Untilthen, Paris, France  
2017      *Kunst Kino*, Neues Museum Nürnberg, Nürnberg, Germany  
            *Olympia...MNAC*, Museu Nacional d'Art de Catalunya, Barcelona, Spain  
            *Olympia...*, Schaulager/Laurenz Foundation, Basel, Switzerland  
            *David Claerbout. Une exposition du 40e anniversaire du Centre Pompidou*, Musée des Beaux Arts Rennes, Rennes, France

- David Claerbout, Contemporary Art Museum, Tampa Florida, USA  
*The Pure Necessity*, Sean Kelly, New York  
 Pinacoteca de São Paulo, Sao Paulo
- 2016 David Claerbout, Sean Kelly, New York  
 De Pont Museum of Contemporary Art, Tilburg, Netherlands  
*David Claerbout: Olympia*, KINDL - Centre for Contemporary Art, Kesselhaus Berlin  
*David Claerbout*, Esther Schipper, Berlin, Germany  
*Die reine Notwendigkeit*, Städel Garden, Städel Museum, Frankfurt a.M., Germany
- 2015 David Claerbout, FRAC Auvergne, Clermont-Ferrand, France  
*VideoBox, March 2015. Oil workers...*, Staatsgalerie Stuttgart, Stuttgart, Germany  
*David Claerbout*, Galerie Micheline Szwajcer, Brussels  
*David Claerbout*, Marabouparken, Sundbyberg, Sweden  
*David Claerbout*, Marabouparken Konsthall, Sundbyberg, Sweden  
*David Claerbout. Performed Pictures*, MAMCO, Geneva, Switzerland  
*David Claerbout*, Project Arts Centre, Dublin  
*David Claerbout*, Rüdiger Schöttle, Munich, Germany  
*David Claerbout*, Marabouparken Konsthall, Sundbyberg, Sweden
- 2014 David Claerbout, Johnen Galerie, Berlin  
*Grijs / Grey*, Nederlands Fotomuseum, Rotterdam, Netherlands
- 2013 David Claerbout, Kunsthalle Mainz, Mainz, Germany  
*Interfuit*, Yvon Lambert, Paris
- 2012 *Diese Sonne strahlt immer*, Secession, Vienna  
*the time that remains*, Parasol unit, London  
*David Claerbout*, Leopold-Hoesch-Museum, Düren, Germany  
*the time that remains*, Tel Aviv Museum of Art, Tel Aviv  
*David Claerbout*, MART Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italy
- 2011 *The time that remains – Le temps qui reste – De tijd die blijft*, WIELS, Brussels  
*David Claerbout: Architecture of Narrative*, SFMoma, San Francisco, USA
- 2010 *uncertain eye*, Pinakothek der Moderne, Munich, Germany  
*David Claerbout*, gl Holtegaard, Copenhagen  
*David Claerbout: The American Room*, Rüdiger Schöttle, Munich, Germany
- 2009 *The Shape of Time*, De Pont Museum of Contemporary Art, Tilburg, Netherlands  
*David Claerbout*, Hauser & Wirth, London  
*David Claerbout*, Museo do Chiado, Lisbon
- 2008 *David Claerbout*, MIT LIST Visual Arts Center, Cambridge, Massachusetts  
*Then Came This*, Yvon Lambert, New York  
*David Claerbout*, Johnen Galerie, Berlin  
*After the Quiet*, Kunstmuseum St. Gallen, St. Gall, Switzerland  
*David Claerbout*, EMST National Museum of Contemporary Art, Athens  
*Long Goodbye*, Belkin Galleries at the University of British Columbia, Vancouver
- 2007 *David Claerbout*, Centre Georges Pompidou, Paris (travels to MIT LIST Visual Arts Center, Cambridge MA)  
*David Claerbout. 3 Works*, Musées royaux des Beaux-Arts de Belgique, Brussels
- 2006 *Curator's Eye – Vol. 1 David Claerbout*, NCA Gallery, Tokyo
- 2005 *Background Time – Gezeiten*, Akademie der Künste, Berlin  
*David Claerbout*, Dundee Contemporary Arts Centre, Dundee, Scotland  
*David Claerbout*, Van Abbemuseum, Eindhoven, Netherlands  
*David Claerbout*, Le Magasin, Musée Dauphinois, Grenoble, France  
*Visible Time*, Yvon Lambert, New York
- 2004 *David Claerbout*, Kunstbau im Lehnbachhaus, Munich, Germany  
*David Claerbout*, Art Gallery of Windsor, Windsor, UK

- 2003 *David Claerbout*, Herbert Read Gallery, Canterbury, UK  
*David Claerbout*, Hauser & Wirth, Zurich, Switzerland  
*David Claerbout*, Galerie Micheline Sz wajcer, Antwerp, Belgium  
*David Claerbout*, Galleri K, Oslo  
*David Claerbout*, Rüdiger Schöttle, Munich, Germany  
*David Claerbout*, CGAC Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain  
*David Claerbout*, Museum Boijmans Van Beuningen, Rotterdam, Netherlands
- 2002 *David Claerbout*, Kunstverein Hannover, Hanover, Germany  
*David Claerbout*, Annet Gelink Gallery, Amsterdam  
*David Claerbout*, Galerie Johnen + Schöttle, Cologne, Germany
- 2001 *David Claerbout*, Galerie Rüdiger Schöttle, Munich, Germany  
*David Claerbout*, Galerie Johnen + Schöttle, Cologne, Germany
- 2000 *David Claerbout*, DIA Center for the Arts, 'Project for the Internet: "Present" [www.diacenter.org/claerbout]', New York  
Galerie Micheline Sz wajcer, Antwerp, Belgium  
*Untitled [Single channel projection]/Retrospection*, Nicole Klagsbrun Gallery, New York
- 1999 *Caryatids*, Hallen, Kortrijk, [Permanent Sound-Installation commissioned by Christian Kieckens, Architects], Kortrijk, Belgium  
*David Claerbout*, De Vereniging, S.M.A.K., Ghent, Belgium
- 1998 *David Claerbout*, Etablissement d'en Face, Brussels
- 1997 *David Claerbout*, Montevideo Gallery, Antwerp, Belgium  
*David Claerbout*, Argos, Kanal 20, Brussels
- Group Exhibition (selection)
- 2026 *The Prisoner's Dilemma of Memory*, MOCA, Taipei, Taiwan  
*An Intimacy with Strangers*, KINDL, Berlin  
*Le temps retourné. Au fil des âges de la vie*, Musée d'Art moderne et contemporain, Strasbourg, France
- 2025 *Collection Presentation*, De Pont, Tilburg, The Netherlands  
*For the Birds*, Museum für Gegenwartskunst Siegen, Siegen, Germany  
*From Dawn Till Dusk: The Shadow in Contemporary Art*, Kunstmuseum Bonn, Bonn, Germany  
*Why Look at Animals? A Case for the Rights of Non-Human Lives*, National Museum of Contemporary Art, Athens, Greece  
*The stories we tell*, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands  
*Collected with Vision*, KMSKA - Royal Museum of Fine Arts Antwerp, Antwerp, Belgium  
*When that Cat's Away*, Dutch Museum of Lithography, Valkenswaard, Netherlands  
*Through-Train: Stopover Collection: From Monica Bonvicini to Karin Sander*, Kunstmuseum Winterthur, Winterthur, Switzerland
- 2024 *Collection*, De Pont Museum, Tilburg, Netherlands  
*My World*, Museum Singer Laren, Graz, Australia  
*What's the Story? KMSKA*, Antwerp, Belgium  
*From Ukraine: Dare to Dream*, Official Venice Biennale Collateral Event, Palazzo Contarini Polignac, Venice, Italy  
*Film*, FAHRBEREITSCHAFT, Berlin  
*I Feel You*, Pinchuk Art Centre, Kyiv  
*ImPOSSIBLE*, Museum Frieder Burda, Baden-Baden, Germany
- 2023 *Caspar David Friedrich*, Hamburger Kunsthalle, Hamburg, Germany  
*Fragment of an Infinite Discourse*, Lenbachhaus, Munich  
*h3h biennale*, Oosterhout, the Netherlands  
*Out of the Box*, Schaulager, Münchenstein, Switzerland  
*Facing the Wild*, Israel Museum, Jerusalem  
*Les Fabriques du cœur et leur usage*, MACS, The Grand Hornu, Belgium
- 2022 *Traverser la nuit*, MAAT, Lisbon  
*Bienvenue dans le désert du réel*, Collection Lambert, Avignon, France

		<i>New Works in the Collection. From Abramovic to Warhol</i> , Louisian Museum of Modern Art, Humlebaek, Denmark
		<i>Mix &amp; Match. Die Sammlung neu entdecken</i> , Pinakothek der Moderne, Munich, Germany
		Red Brick Art Museum, Beijing
		<i>Nadir</i> , Castel van Laarne, Laarne, Belgium
		<i>Uncombed, Unforeseen, Unconstrained</i> , Parasol unit in Venice, Conservatorio di Musica Benedetto Marcello di Venezia, Venice, Italy
2021		<i>THE WORLD: REGLITTERIZED Paradise is exactly like where you are right now... only much much better</i> , Haus der Kunst, Munich, Germany
		<i>Video at Large</i> (Collection Musée d'Art Moderne de Paris), Argo Factory, Theran
		<i>The Nature of Art</i> , Busan Museum of Art, Busan, South Korea
		<i>re-collect</i> , FOMU Fotomuseum Antwerp, Belgium
		<i>UnNatural History</i> , Herbert Art Gallery & Museum, Coventry, UK
		<i>We Are Animals</i> , Kunsthal Rotterdam, the Netherlands
2020		<i>Im Herzen wild. Schweizer Romantik von Füssli bis Böcklin</i> , Kunsthaus Zürich, Zurich
		<i>Memling Now</i> , Saint-Janshospitaal, Bruges, Belgium
		<i>Inspire</i> , ISELP, Brussels, Belgium
		<i>Museum for All, Museum for Dogs</i> , MMCA, Seoul
		<i>Win-Win. Synergies in Art</i> , Kunstsammlung, Frankfurt am Main, Germany
		<i>A Long Time Short</i> , KAI 10   Arthena Foundation, Dusseldorf, Germany
		<i>The Sound of Disney</i> , DFF Deutsches Filminstitute & Filmmuseum, Frankfurt, Germany
		<i>Continuously Contemporary</i> , Kunstmuseum Basel, Gegenwart, Basel, Switzerland
		<i>The Nacht</i> , De Warande, Tournhout, Belgium
		<i>2. Biennale für aktuelle Fotografie</i> , Mannheim
		<i>The Route is Being Recalculated</i> , The Pont Museum, Tilburg, Netherlands
		<i>Chapter 3HREE</i> , Het HEM, Zaandam, Netherlands
		<i>Time Machine</i> , Palazzo del Governatore, Parma Italy
	2019	<i>3rd Biennial of Coimbra</i> . The Third Bank, Coimbra, Portugal
		<i>Fiction and Fabrication</i> . Photography of Architecture after the Digital Turn, MAAT, Lisbon
		Centre national de la danse, 'Trois fois rien. The Centre National des Arts Plastiques at the CN D', Paris
		<i>Animalesque/Art Across Species and Beings</i> , Bildmuseet, Umea, Sweden
		<i>Who are you?</i> , Maison des Arts, Schaerbeek, Brussels
		<i>This is not a collection</i> , PARCUM, Leuven, Belgium
		MAST Foundation, 'Technosphere', Bologna, Italy
		LOOP Festival. Even Outer Space, Casa Vincens, Barcelona
	2018	<i>Edifice, Complex, Visionary, Structure</i> , Sean Kelly, New York
		<i>PLAY</i> , City of Kortrijk, Kortrijk, Belgium
		<i>Small Histories of Photography</i> , Sprengel Museum, Hannover, Germany
		<i>Beyond the Body</i> , Kunstcentret, Silkeborg (DK)
		<i>Ways of Seeing</i> , New York University Abu Dhabi Art Gallery, Abu Dhabi
		<i>The Archeology of the screen</i> , Kumu Art Museum, Estonia
	2017	IFFR, Rotterdam
		<i>Appropriation in Contemporary Art</i> , Bernal Espacio, Madrid
		<i>Dimensões variáveis</i> , MAAT, Lisbon
		<i>WARTEN. Zwischen Macht und Möglichkeit</i> , Hamburger Kunsthalle, Hamburg
		<i>The Sky is the Limit. Vlaamse landschapsschilderkunst in de 16e en 17e eeuw</i> , Museum Rockoxhuis, Antwerp, Belgium
		<i>BIOTOPIA</i> , Kunsthalle Mainz, Mainz, Germany
		<i>Kairos Castle</i> , Gaasbeek Castle, Lennik, Belgium
		<i>5 Year installation of Olympia in the permanent Collection</i> , M UHKA, Antwerp
		<i>The Pushkin State Museum of Fine Arts. Man as Bird. Images of</i>

- Journeys*, Palazzo Saranzo Van Axel, Venice, Italy  
*Ways of Seeing*, ARTER, Istanbul  
*The Still Point of the Turning World*, FOMU foto museum, Antwerp, Belgium  
*Ways of Seeing*, Villa Empain, Brussels  
*The Image of War*, Bonniers Konsthall, Stockholm  
*La vie simple – simplement la vie*, Fondation Vincent van Gogh, Arles, France  
The Margulies Collection at the Warehouse, 'Sculpture, Painting and Video', Miami, USA
- 2016 *Magical Surface: The Uncanny in Contemporary Photography*, Parasol Unit, London  
*Little Lies*, Yarat Contemporary Art Space, Baku, Azerbaijan  
*EchtZEIT RealTIME*, Kunstmuseum Bonn, Bonn, Germany  
*Zeit verstreichen. Moment und Dauer in der Gegenwartskunst*, Kunstmuseum Solothurn, Solothurn, Switzerland  
*The Power of the Avant-Garde*, BOZAR, Brussels  
*Paradise on Earth: Landscapes from Bruegel to Rubens*, Kunsthalle im Lipisusbau, Dresden, Germany  
*From Slow to Stop*, The Holden Gallery, Manchester Metropolitan University, Manchester, UK  
*The World without us: Narratives on the age of non-human actors*, HMKV, Dortmund U, Dortmund  
*Rebel Rebel. Art + Rock*, MAC's musée des arts contemporains, Hornu, Belgium
- 2015 *The Importance of Being...*, Museo Nacional de Bellas Artes, Havana, Cuba; Museo de Arte Contemporáneo, Buenos Aires, Argentina; Museu de Arte Moderna, Rio de Janeiro, Brazil  
*Cera Collection*, Museum M, Leuven, Belgium  
*Julia Margaret Cameron*, Museum voor Schone Kunsten, Ghent, Belgium  
Sammlung Haubrok, Fahrbereitschaft, Berlin, Germany
- The Collection of the Emanuel Hoffmann Foundation*, Schaulager, Basel, Switzerland  
*RAY Fotografieprojekte*, MMK & partner institutions, Frankfurt am Main, Germany  
Louisiana Art Museum, Humlebaek, Denmark  
*Sommer Kino*, Johnen Galerie, Berlin  
*The Specious Present*, Adam Art Gallery, Victoria University of Wellington, Wellington, New Zealand  
*Tallinn Photo Month*, Kunsthalle Tallinn, Tallinn  
*L'Homme, le Dragon et la Mort. La Gloire de Saint George*, MAC's, Grand-Hornu, Boussu, Belgium  
Kunsthalle Bremen, 'Letztes Jahr in Marienbad. Ein Film als Kunstwerk', Bremen (travels to: Galerie Rudolfinum, Prague)  
*A Few Free Years: From Absalon to Zobernig*, Hamburger Bahnhof, Museum für Gegenwart, Berlin  
*Vers le Neutre*, Centre d'Art et Photographie, Lectoure  
*Silence Out Loud*, Kranenburgh, Bergen, Netherlands
- 2014 *8th Biennale de Busan*, Busan, Korea  
*19th Biennale of Sydney: You Imagine What You Desire*, Sydney, Australia  
*43rd International Film Festival: Spectrum Shorts*, Rotterdam, Netherlands  
*Bad Thoughts-Collectie Martijn en Jeannette Sanders*, Stedelijk Museum Amsterdam, Amsterdam, Netherlands  
*Datascares*, Laboral Centre de Arte y Creación Industrial, Gijon, Spain  
*Days of Endless Time*, Hirshhorn Museum and Sculpture Garden, Washington D.C., USA  
*De Zee – salut d'honneur Jan Hoet*, MuZEE, Oostende, Belgium  
*Dialogue (with John Gerrard)*, MUHKA, Antwerp, Belgium  
*Early Works*, Johnen Galerie, Berlin, Germany  
*El Hotel Electrico*, MUHKA, Antwerp, Belgium  
*Igal Ahouvi Art Collection: The Towering Inferno (The Babylon Trilogy)*,

- Part 1), The Genia Schreiber University Art Gallery, Tel Aviv, Israel  
*L'illusion des lumières*, Palazzo Grassi, Venice, Italy  
*L'image suivante ...*, MAC's, Hornu, Belgium  
*Petals in the Wind*, Brussels, Belgium  
*PIXELS OF PARADISE/Image and Belief*, 9th edition of the International Biennial of Photography and Visual Arts BIP2014, BAL, Liège, Belgium  
*Projects for a Monument to the Anthropocene*, Les Abattoirs, Toulouse, France  
*Propaganda für die Wirklichkeit*, Museum Morsbroich, Morsbroich, Germany  
*Some Artists' Artists*, Marian Goodman, New York  
*still (not) moving*, Eigen + Art Lab, Berlin, Germany  
*Variation of the Moon*, Nam June Paik Art Center, Yongin, Korea
- 2013 *ArtInternational*, Istanbul, Turkey  
*Baza(a)r Belg(i)ë*, CENTRALE for Contemporary Art, Brussels, Belgium  
*Collectie Jeanne & Charles Vandenhove*, Museum Dhondt-Dhaenens, Deurle, Belgium  
*Collectie XXXIII Het karakter van een collective*, MUHKA, Antwerp, Belgium  
*Constable, Delacroix, Friedrich und Goya*, Galerie Neue Meister Staatliche Datascares, Fondation Borusan Contemporary, Istanbul, Turkey  
*De collective*, SMAK, Ghent, Belgium  
*Dinard. L'Amour Atomique*, Palais des Arts et du Festival, Dinard, France  
*Every Day Matters*, Faurschou Foundation, Copenhagen, Denmark  
*Gemäldegalerie Dresden*, Dresden, Germany  
*Happy Birthday Dear Academie!*, MAS Museum aan de Stroom, Antwerp, Belgium  
*More Light*, 5th Moscow Biennale, Moscow, Russia  
*Musée d'Art Moderne et Contemporain*, Strasbourg, France  
*Performing Still Images: Matthew Buckingham and David Claerbout*, University of Michigan Museum of Art, Ann Arbor, Michigan  
*Pièces Montrées-La Collection impossible*, Fondation Fernet-Branca, Saint-Louis, France
- Rhythm*, Aargauer Kunsthaus, Aarau, Switzerland  
*Sharjah Biennial 11*, Sharjah Art Foundation, Sharjah, United Arab Emirates  
*SLOW: Marking Time in Recent Photography and Film*, Museum of Contemporary Art Jacksonville, Jacksonville, Florida  
*Still – Photography in the Museum*, MODEM Centre for Modern and Contemporary Arts, Debrecen, Hungary  
*The Red Queen*, MONA Museum of Old and New Art, Hobart, Tasmania  
*The Tolerant Home – 400 Years of Liberal Culture in Amsterdam*, Chambres des Canaux; several locations in the city of Amsterdam, Netherlands
- 2012 *7th Seoul International Media Art Biennale (Media City Seoul 2012) Spell on you*, Seoul Museum of Art, Seoul, South Korea  
*Contour On Tour*, De Loketten in the Flemish Parliament, Brussels, Belgium  
*De pleuranten Lief en leed*, Memling in Sint-Jan Hospitaalmuseum, Bruges, Belgium  
*Disappearances*, MacKenzie Art Gallery, Regina, Canada  
*Found Footage: Cinema Exposed*, Eye Film Institute Netherlands, Amsterdam, Netherlands  
*Kalte Rinden – Seltene Erden*, Stadtgalerie Kiel, Kiel, Germany (traveled to Märkisches Museum Witten)  
*La La La Human Steps / contemporary surreal drawings from the collection of Museum Boijmans Van Beuningen*, Istanbul Modern, Istanbul, Turkey  
*Le Grand Atelier*, MAC's Grand Hornu, Hornu, Belgium  
*MIKSER 2012*, GEOZAVOD Building, Sarvala, Belgrade, Serbia  
*Mirages d'orient, grenades et figues de barbarie*, Collection Lambert, Avignon, France  
*Museum Brandhorst*, Munich, Germany  
*Resonance and Silence*, Sammlung Goetz at Haus der Kunst, Munich, Germany

- 2011 *Sin-Jan*, St. Baafs Cathedral, Ghent, Belgium  
*static movement*, Museum Folkwang, Essen, Germany  
*The Undercurrent of Boredom*, lothringer 13 halle, Munich, Germany  
*ABC Art Belge Contemporain*, Sofia Art Gallery, Sofia, Bulgaria  
*Aschemünder*, Die Sammlung Goetz im Haus der Kunst, Munich, Germany  
*First CAFAM Biennale: Super-organism*, CAFA Art Museum, Beijing, China  
*Fragments in Time and Space*, Hirshhorn Museum and Sculpture Garden, Washington, D.C., USA  
*Jeff Wall: The Crooked Path*, BOZAR Paleis voor Schone Kunsten/ Palais des Beaux- Arts, Brussels, Belgium; CGAC Centro Galego de ArteContemporánea, Santiago de Compostela, Spain  
*Le temps retrouvé*, Collection Lambert, Avignon, France  
*Meer licht*, Museum de Fundatie, Zwolle, Netherlands  
*Meesterwerken in het MAS. Vijf eeuwen beeld in Antwerpen* (Inaugural exhibition), MAS Museum aan de Stroom, Antwerp, Belgium  
*MMK 1991-2011. 20 Jahre Gegenwart*, MMK Museum für Moderne Kunst, Frankfurt am Main, Germany  
*Number Five: Cities of Gold and Mirrors*, Sammlung Stoschek, Düsseldorf, Germany  
*Out-Of-Sync The Paradox of Time*, MUDAM Musée d'Art Moderne Grand-Duc Jean, Luxembourg City, Luxembourg  
*São Paulo Biennial touring program*, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil; SESC, São José dos Campos, São Paulo, Brazil; SESC, Campinas, São Paulo, Brazil; Fundação Joaquim Nabuco, Recife, Brazil; MAC Museum of Contemporary Art, Santiago, Chile  
*Serious Games. Krieg – Medien – Kunst*, Institut Mathildenhöhe, Darmstadt, Germany  
*Sleeping Beauty*, Kasteel van Gaasbeek, Gaasbeek, Belgium  
*Sunrise* (project room), De Pont Museum for Contemporary Art, Tilburg, Netherlands  
*The Last First Decade*, Ellipse Foundation Art Centre, Alcoitao Cascais, Portugal  
*The Un-bearable Lightness of Being*, Yvon Lambert, New York  
*The World Belongs to You*, Palazzo Grassi, Venice, Italy  
*Voyage en Orient*, Galerie du Conseil Général des Bouches-du-Rhône, Aix-en-Provence, France  
*XI Bienal de Cuenca: In / Between*, Cuenca, Ecuador  
*Yebisu International Festival for Art & Alternative Visions 2011*, Tokyo Metropolitan Museum of Photography, Tokyo, Japan  
2010 *ABC Art Belge Contemporain*, Le Fresnoy, Studio National, Tourcoing, France  
*A toutes les morts, égales et chachées dans la nuit*, MAC's Grand Hornu, Grand Hornu, Belgium  
*Brussels Body Speech*, Minsheng Art Museum, Shanghai, China  
*Fast Forward 2. The Power of Motion. Media Art Sammlung Goetz*, ZKM Museum für Neue Kunst, Karlsruhe, Germany  
*Next Generation*, Kunstmuseum St. Gallen, St. Gallen, Switzerland  
*PhotoEspaña 2010. Entretiempos. Instantes, intervalos, duraciones*, Teatro Fernan- Gomez Arts Center, Madrid, Spain  
*São Paulo Biennial*, Sao Paulo, Brazil  
*Shadowplay*, Kunsthal Kade, Amersfoort, Netherlands  
*Territories of Time*, Meessen de Clercq, Brussels, Belgium  
*The Good, The Bad & The Ugly*, BKSM Cultuurcentrum Strombeek, Mechelen, Belgium  
*UnSpooling: Artists and Cinema*, Cornerhouse, Manchester, United Kingdom  
*Xanadu!*, S.M.A.K., Ghent, Belgium  
2009 *A Story of The Image: Old and New Masters From Antwerp*, Shanghai Art Museum, Shanghai, China; National Museum of Singapore, Singapore  
*Cronostasi. Tempo Filmico e Tempo Fotografico. Seconda parte 1985-2008*, GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy

- Fantastic Illusion*, MOCA, Shanghai, China
- Gefrorene Momente*, Kunstmuseum Chur, Switzerland
- Holbein bis Tillmans. Prominente Gäste aus dem Kunstmuseum Basel*, Schaulager, Basel, Switzerland
- Locus Solus*, Yvon Lambert, Paris, France
- Louis Vuitton et la Passion de la Création*, Hong Kong Art Museum, Hong Kong
- Moving Stills (Mois Européen de la Photographie)*, MUDAM, Luxembourg City, Luxembourg
- Painting the Glass House: Artists Revisit Modern Architecture*, Mills College Art Museum, Oakland, California
- ReMap. Athens Biennale*, AD Gallery, Athens, Greece
- Some Wrinkles in Time*, IVAM, Valencia, Spain
- Sounds and Visions. Artist Video and Cinema Works from Europe*, Tel Aviv Museum of Art, Tel Aviv, Israel
- The Effect on Modern Art of Green Circles*, Artcollection, Oostende, Belgium
- Vérité exposée – about memory*. Sven Augustijnen, David Claerbout, Ana Torfs, Els Vanden Meersch, Ernst Museum, Budapest, Hungary
- You'll never wake up from this beautiful dream*, Artcollection, Oostende, Belgium
- 2008 *41 Salon Nacional de Artistas. Image in Question*, Cali, Colombia
- ArtFocus 5th Edition*, Le Pavilion, Jerusalem, Israel
- Car Culture*, Scottsdale Museum of Contemporary Art, Scottsdale, Arizona
- Contemporary Representations of Night*, Hunter College Art Galleries, New York
- Doing it my way – Perspectives on Belgium Art*, Museum Küppersmühle für Moderne Kunst, Duisburg, Germany
- Endless Sphere*, Center for Contemporary Art, Kyiv, Ukraine
- Fondazione Morra Greco. Archeology of Mind*, Malmö Art Museum, Malmö, Sweden
- Kuntsi Museum of Modern Art, Vaasa, Finland
- nach/sichten*, Edith Russ Site for Media Art, Oldenburg, Germany
- Painting the Glass House: Artists Revisit Modern Architecture*, The Aldrich Contemporary Art Museum, Ridgefield, Connecticut; Yale Art + Architecture, New Haven, Connecticut
- Panoramic Views*, Herzliya Museum of Contemporary Art, Herzliya, Israel
- PhotoEspaña*, Circullo de Bellas Artes, Madrid, Spain
- Questioning History. The Past in the Present*, Netherlands Photomuseum, Rotterdam, Netherlands
- Rêver l'horizon, autour de Paysage (1840) de Turner*, Beffroi du Louvre, Lens à Bruay-la-Buissière (Pas-de-Calais), France
- Sichtbarwerden*, Hamburger Bahnhof, Berlin, Germany
- Stutter and Twitch*, Justina M. Barnicke Gallery, University of Toronto, Toronto, Canada
- The Morning After. Videoworks from the Goetz Collection*, Weserburg Museum für Moderne Kunst, Bremen, Germany
- The Subversion of Stillstand / Die Subversion des Stillstandes*, Halle 14; Universal Cube, Leipzig, Germany; ACC Galerie, Weimar, Germany
- Venedig. Von Canaletto und Turner bis Monet*, Fondation Beyeler, Basel, Switzerland
- Western Motel. Edward Hopper and Contemporary Art*, Kunsthalle Wien, Vienna, Austria
- 2007 *12e Biennale de l'Image en Mouvement – Culture hors-sol*, Bac Bâtiment d'Art Contemporain, Geneva, Switzerland
- Anachronism*, Argos, Brussels, Belgium
- Beyond the country. Perspectives of the land in historic and contemporary art*, Lewis Glucksman Gallery, University of Cork, Cork, Ireland
- En verhaal van het beeld. The Story of an Image*, MUHKA, Antwerp, Belgium

- Fiction Vs Réalité*, Fundação Calouste Gulbenkian, Lisbon
- Flash Cube*, Leeum, Samsung Museum of Art, Seoul, Korea
- GOING STAYING. Movement, Body, Place in Contemporary Art*, Kunstmuseum Bonn, Bonn, Germany
- Imagination Becomes Reality. An Exhibition on the expanded concept of painting. Works from the Goetz Collection*, ZKM Museum für Neue Kunst, Karlsruhe, Germany
- In the Eye of the Storm*, Kunstmuseum St. Gallen, St. Gallen, Switzerland
- Intocable. El ideal de la transparencia*, Patio Herreriano Museo de Arte Contemporaneo, Valladolid, Spain
- Love Addiction: practices in video art from '67 to the present*, Galleria Comunale d'Arte Contemporanea, Montefalcone, Italy
- Mois de la photo. Explorations narratives/Replaying Narrative*, Musée des Beaux-Arts, Montreal, Canada
- Other than film*, Film Festival Rotterdam, Rotterdam, Netherlands
- Perspektive 07*, Lenbachhaus, Städtische Galerie im Lenbachhaus und Kunstbau München, Munich, Germany
- Portrait de l'autre. L'hospitalité. Le rejet*, Musée d'Ixelles, Ixelles, France
- Reality Crossings*, Heidelberger Kunstverein, Heidelberg, Germany
- Stutter and Twitch*, Bard College Center for Curatorial Studies, Annandale-on-Hudson, New York
- 2006 *The Leading Thread*, CAB Centro de Arte Caja de Burgos, Burgos, Spain
- Beyond Cinema*, Hamburger Bahnhof, Berlin, Germany
- Brighton Photo Biennale*, Argus Building, Brighton, United Kingdom
- ClickDoubleClick – the documentary factor*, Haus der Kunst, Munich, Germany; Paleis voor Schone Kunsten, Bozar, Brussels
- Idylle*, Phoenix Werke, Hamburg, Germany; DA2 Domus Artium, Salamanca, Spain; National Gallery, Prague, Czech Republic
- Image In Motion*, Dumont-Wyckhuysse, Roeselare, Belgium
- Intouchable*, Villa Arson, Nice, France
- Message Personnel*, Yvon Lambert, Paris, France
- Nr. 14 *Light Play*, Z33, Hasselt, Belgium
- Oeuvres vidéo de la collection Pierre Huber*, Le Magasin, Grenoble, France
- On/Off*, Frac Lorraine, Metz, France
- Slow Motion*, Museum Boijmans Van Beuningen, Rotterdam, Netherlands
- Something more than feeling*, Rochester Art Center, Rochester, Minnesota
- The Sublime is Now! Das Erhabene in der Kunst von Barnett Newman bis heute*, Museum Franz Gertsch, Burgdorf, Switzerland
- Touch my Shadows. New media works from the Goetz Collection*, Centre for Contemporary Art, Ujazdowski Castle, Warsaw, Poland
- 2005 *Belgique Visionnaire*, Palais des Beaux-Arts, Brussels, Belgium
- Double Vision*, Biennale Prague, Prague
- Fast nichts. Minimal artworks*, Hamburger Bahnhof, Rieckhallen, Berlin, Germany
- Le Printemps de Septembre*, Toulouse, France
- Lisboa Photo 2005*, Centro Cultural de Belem, Lisbon, Portugal
- Manchmal weiss ich nicht, ob ich etwas wirklich erlebt oder ob ich es in einem Film gesehen habe. Von Olaf Breuning bis Sam Taylor-Wood. 33 Videoarbeiten aus der Sammlung Goetz in München*, Seedamm Kulturzentrum, Pfäffikon, Switzerland
- Miniature from eighteenth century until today*, Fondazione Torino Musei, Turin, Italy
- Monopolis*, Witte de With, Rotterdam, Netherlands
- Private View 1998-2000. Collection Pierre Huber*, Musée Cantonal des Beaux-Arts, Lausanne, Switzerland
- Shadow Play. Shadow and Light in Contemporary Art – An Homage to Hans Christian Andersen*, Kunsthallen Brandts Klaedefabrik, Odense, Denmark; Kunsthalle Kiel, Kiel, Germany; Landesgalerie Linz, Linz, Austria
- Slow Art – Zeitgenössische Kunst aus Flandern und den Niederlanden*,

	Museum Kunst Palast, Düsseldorf, Germany		<i>Still/Move</i> , Caermersklooster, Ghent, Belgium
	<i>Voisins Officiel</i> , Musée d'Art Moderne, Lille, France		<i>under ground</i> , Galerie Neue Meister, Dresden, Germany
	<i>What's New, Pussycat?</i> , Museum für Moderne Kunst MMK, Frankfurt, Germany		<i>War (What is it Good for?)</i> , Museum of Contemporary Art, Chicago, Illinois
2004	<i>94-04. Zehn Jahre Gesellschaft für Moderne Kunst in Dresden</i> , Galerie Neue Meister, Dresden, Germany	2002	<i>31st International Film Festival</i> , Rotterdam, Netherlands Art & Public, Geneva, Switzerland
	<i>Channel Zero</i> , Montevideo, Amsterdam, Netherlands		<i>Das Museum</i> , die Sammlung, der Direktor und seine Liebschaften, Museum für Moderne Kunst, Frankfurt, Germany
	<i>Don't Think About Me, I'm Alright</i> , Greene Naftali Gallery, New York		<i>Group Exhibition</i> , Galerie Micheline Sz wajcer, Antwerp, Belgium
	<i>Do You Believe in Reality?</i> , Taipei Biennial, Taipei, Taiwan		<i>Haunted by Detail</i> , De Appel, Amsterdam, Netherlands
	<i>Do You Believe in Reality?</i> , Yvon Lambert, Paris, France		<i>L'Herbier et le Nuage</i> , MAC's Grand-Hornu, Hornu, Belgium
	<i>DVD Lounge Incidents / De Nachten</i> , deSingel, Antwerp, Belgium		<i>Malerei ohne Malerei</i> , Museum der Bildenden Künste, Leipzig, Germany
	<i>Non-Sect Radical: Contemporary Photography III</i> , Yokohama Museum of Art, Yokohama, Japan		<i>Teaser</i> , daadgalerie, Berlin, Germany
	<i>Ralentir vite</i> , Le Plateau, Paris, France	2001	Yvon Lambert, Paris, France
	<i>Working Ethics. An Exhibition from a certain Flanders</i> , Krinzinger Projekte, Vienna, Austria		<i>Aubette</i> , Museum D'Hondt-Daenens, Deurle, Belgium
2003	<i>...lautloses irren, ways of worldmaking, too...</i> , Postbahnhof am Ostbahnhof, Berlin, Germany		<i>Berlin Biennale 2</i> , Berlin, Germany
	<i>Attack! Kunst und Krieg in den Zeiten der Medien</i> , Kunsthalle Vienna, Austria		<i>La vérité est ailleurs</i> , Centre pour l'Image Contemporaine, Geneva, Switzerland
	<i>Body Matters</i> , Museet for Samtidskunst, Oslo, Norway		<i>Passion</i> , Galerie Ascan Crone, Part I in Hamburg, Part II in Berlin, Germany
	<i>Contre/Temps. Thierry Kuntzel. David Claerbout</i> , CRAC Centre de Recherche et d'Action Culturelle, Valence, France		<i>Touch me...</i> , Cultural Centers Strombeek, Sint-Niklaas, Roeselare, Belgium
	<i>Fast forward: Media Art Sammlung Goetz</i> , ZKM Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany		<i>Unreal Time Video</i> , Korean Art Foundation, Seoul, South Korea
	<i>Gelijk het leven is. Belgische kunst uit de collectie van het SMAK</i> , SMAK Stedelijk Museum Voor Aktuele Kunst, Ghent, Belgium	2000	<i>Videoserie in der Black Box</i> , 6 Künstler – 6 Positionen, Sammlung Goetz, Munich, Germany
	<i>Guided by Heroes</i> , Hasselt, Belgium		<i>Winter Exhibition: Tiong Ang, Serhiy Bratkov, David Claerbout, José Antonio Hernandez-Diez</i> , INOVA Institute of Visual Arts, University of Wisconsin, Milwaukee, Wisconsin, USA
	<i>Once upon a time...</i> , MUHKA Museum van Hedendaagse Kunst, Antwerp, Belgium		<i>18th World Wide Video Festival</i> , Amsterdam, Netherlands
	<i>Outlook</i> , Athens, Greece	1999	<i>Chantier du musée</i> , Le Grand Hornu, Mons, Belgium
			<i>Huis aan de Werf</i> , Utrecht, Netherlands
			Limerick City Gallery of Art, Limerick, Ireland
			<i>L'Opera, un chant d'Étoiles</i> , La Monnaie, Brussels, Belgium
			<i>Dis.Location</i> , hARTware, Dortmund, Germany

- Exhibition with works from the Collection of the Flemish Community,*  
Hallen, Bruges, Belgium  
*Interference: Locations in Memory and Time,* Galerie Fotohof, Salzburg,  
Austria  
*Nuevos Caminos,* Vigo, Spain  
*Reflexive Figuration,* Galerie Ferdinand Van Dielen, Amsterdam, Netherlands  
*Trouble Spot Painting,* MUHKA Museum of Contemporary Art, Antwerp,  
Belgium  
*Transference. Locations in Memory and Time,* FRI ART, Centre for  
Contemporary Art, Fribourg, Switzerland  
1998 *I never promised you a rose garden,* Beelden Buiten, Tielt, Belgium  
*Not strictly private,* Shed im Eisenwerk, Frauenfeld, Switzerland  
*Intimate Strangers,* Gallery by Night, Budapest, Hungary  
1997 *Pica en Flandes,* Barcelona, Spain  
*Prix de la jeune peinture belge,* Palais des Beaux-Arts, Brussels, Belgium  
*Watertoren CHK,* Vlissingen, Netherlands  
1996 *Tekeningen en projecten,* Montevideo Gallery, Antwerp, Belgium

#### Awards and prizes

- 2010 Peill-Preis, Düren  
2007 Will-Grohmann-Preis der Akademie der Künste, Berlin  
Cultuurprijzen Vlaanderen, Beeldende Kunst  
2002 DAAD, Berlin

#### Catalogues and Publications (selection)

- 2025 *David Claerbout: Birdsong,* Hannibal Books, Antwerp, Germany  
2022 *David Claerbout Silence of the Lens,* Hannibal Books, Veurne, Belgium  
2021 *David Claerbout: Dark Optics,* B2 editions, Paris  
2018 *David Claerbout: Kunsthau Bregenz,* Kunsthau Bregenz, Austria

- 2016 *David Claerbout: Olympica: (The Real-Time Disintegration into Ruins of the  
Berlin Olympic Stadium over the Course of a Thousand Years),* Sternberg  
Press, Berlin  
2015 *Drawings and Studies,* Hatje Cantz and Sean Kelly Gallery, Berlin  
*David Claerbout: Shadow Pieces.* Musée d'art moderne et contemporain  
de Genève, Switzerland  
*David Claerbout,* FRAC Auvergne, Clermont-Ferrand, France  
2013 *David Claerbout. The infinite eye* by Corinne Rondeau, Nicolas Caudun,  
collection Noème 12  
2012 *David Claerbout: Diese Sonne strahlt immer,* Secession/Revolver Verlag,  
Vienna, Austria  
*David Claerbout : the time that remains,* Ludion, Brussels, Belgium  
*David Claerbout,* MART, Rovereto, Italy  
2010 *David Claerbout: Uncertain Eye,* Pinakothek der Moderne, Munich  
2008 *David Claerbout: The Shape of Time,* JRP|Editions, Geneva, Switzerland

#### Public Collections (selection)

- ARC Musée d'Art Moderne de la Ville de Paris, France  
Art Collection, Oostende, Belgium  
Art Gallery of Ontario, Toronto, Canada  
Autostadt, Wolfsburg, Germany  
Bergen Art Museum, Bergen, Norway  
Boijmans van Beuningen, Rotterdam, Netherlands  
Caldic Collectie, Rotterdam, Netherlands  
Centre Georges Pompidou Musée National d'Art Moderne, Paris, France  
Collection François Pinault, Italy  
Collection Jeanne and Charles Vandenhove at the Bonnefanten Museum,  
Maastricht, Netherlands  
Collezione La Gaia, Italy

Collection Pierre Huber, Switzerland  
De Pont museum voor hedendaagse kunst, Tilburg, Netherlands  
Ellipse Foundation, Portugal  
Emanuel Hoffmann Stiftung, Basel, Switzerland  
Flick Collection im Hamburger Bahnhof, Berlin, Germany  
Fondation Antoine de Galbert, Paris, France  
Fondazione Morra Greco, Naples, Italy  
FRAC Nord Pas de Calais, France  
Galerie Neue Meister, Dresden, Germany  
GAM Galleria D'Arte Moderna et Contemporanea, Turin, Italy  
Hirshhorn Museum and Sculpture Garden, Washington D.C.  
Igal Ahouvi Art Collection, Israel  
Julia Stoschek Collection, Düsseldorf, Germany  
Kramlich Collection  
Kunsthalle Mannheim, Germany  
Lenbachhaus, Munich, Germany  
MAC's Musée des Arts Contemporain – Site du Grand-Hornu, Belgium  
Mudam, Luxembourg  
MUHKA Museum van Hedendaagse Kunst, Antwerp, Belgium  
Musée d'Art Moderne et Contemporain de Strasbourg, France  
Musées Royaux, Bruxelles, Belgium  
Museum Brandhorst, Munich, Germany  
Museum für Moderne Kunst, Frankfurt, Germany  
Pinakothek der Moderne, Munich, Germany  
Province of Antwerp, Belgium  
Rennie Collection, Vancouver, Canada  
Sammlung Goetz, München, Germany  
Sammlung Haubrok, Berlin, Germany  
Sammlung Hauser und Wirth, St. Gallen, Switzerland  
S.M.A.K, Ghent, Belgium

Städel Museum, Frankfurt, Germany  
Theatre National de la Monnaie, Bruxelles, Belgium  
The Israel Museum, Jerusalem, Israel  
The Margulies Collection, Miami, Florida  
The Museum of Contemporary Art, Los Angeles, California  
Walker Art Center, Minneapolis, Minnesota