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, Kunsthaus 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.

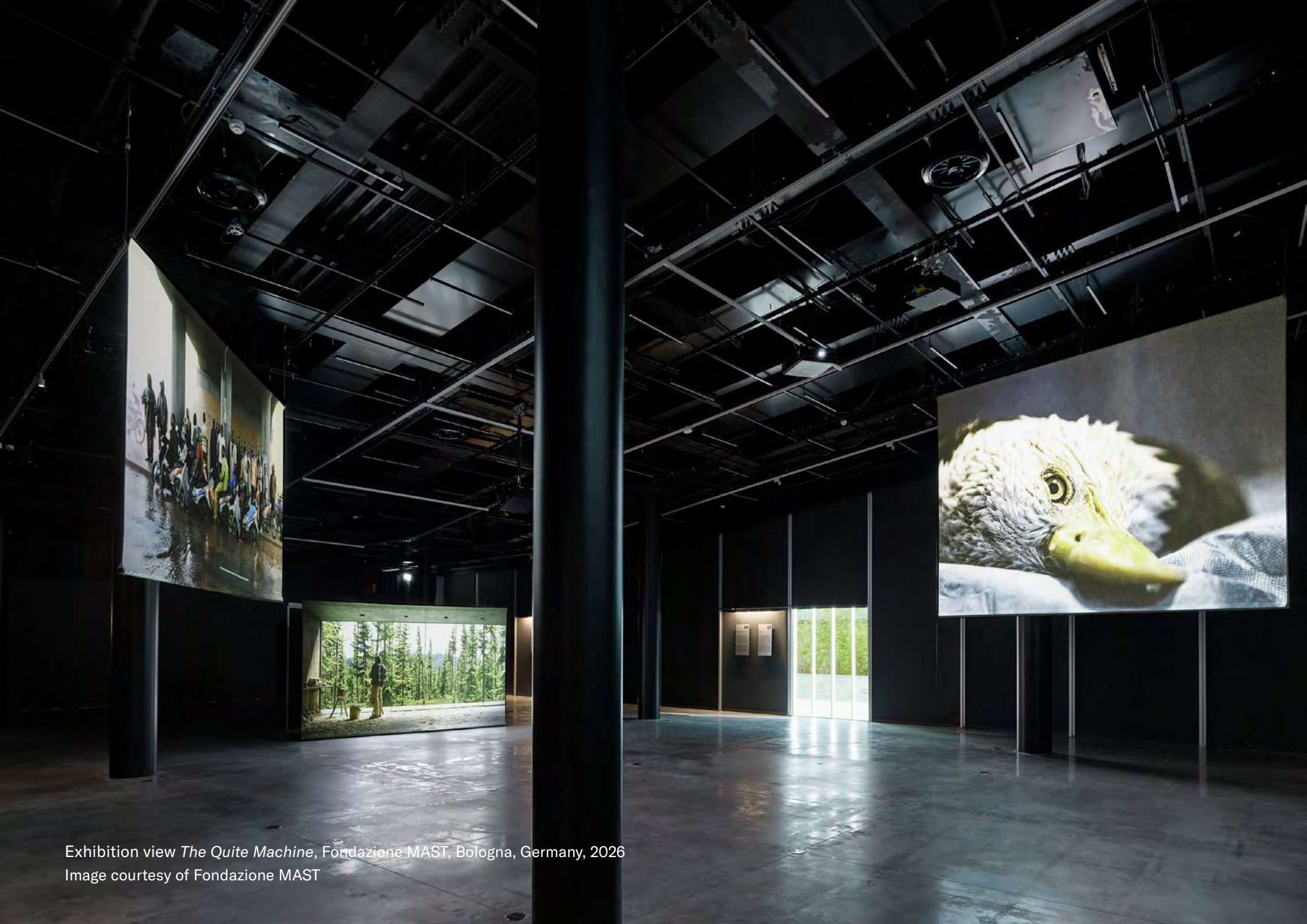
His work is represented in major public collections worldwide including RC Musée d'Art Moderne de la Ville de Paris, MUHKA Museum van Hedendaagse Kunst; Antwerpen, S.M.A.K; Gent, Centre Georges Pompidou Musée National d'Art Moderne; Paris, De Pont museum voor hedendaagse kunst; Tilburg, Boijmans van 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)



Exhibition view *The Quite Machine*, Fondazione MAST, Bologna, Germany, 2026
Image courtesy of Fondazione MAST



Exhibition view *The Quite Machine*, Fondazione MAST, Bologna, Germany, 2026
Image courtesy of Fondazione MAST



Exhibition view *The Quite Machine*, Fondazione MAST, Bologna, Germany, 2026
Image courtesy of Fondazione MAST



Exhibition view *The Quite Machine*, Fondazione MAST, Bologna, Germany, 2026
Image courtesy of Fondazione MAST



The Forest and the Wood, 2026
single channel video projection, colour, stereo sound
51 min



Eagle Eye, 2026
single channel video projection, colour, silent
7h 25 min



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



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



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

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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



the “confetti” piece, 2015-2018
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
Photo Achim Kukulies



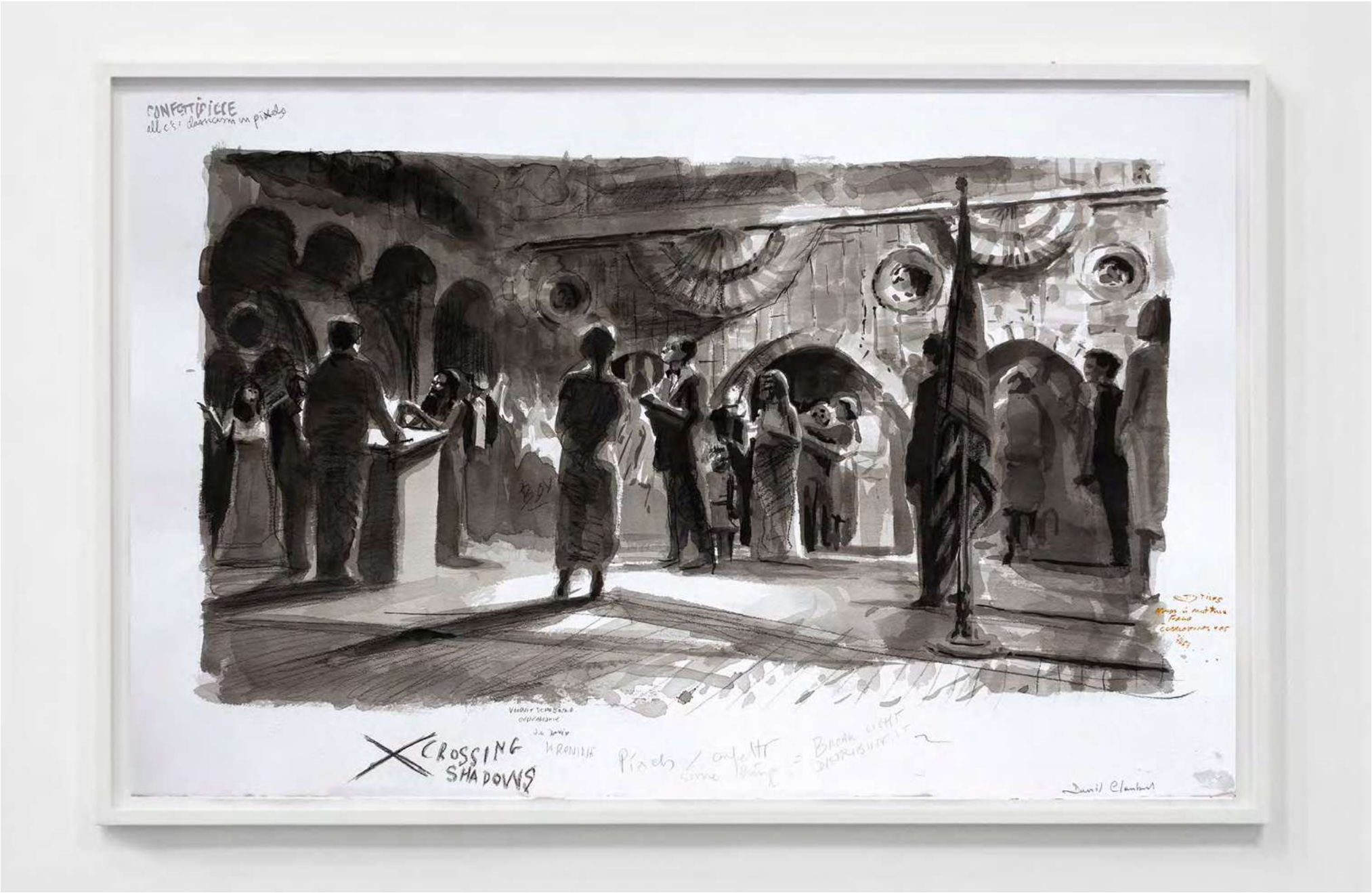
the “confetti” piece, 2015-2018
double channel video projection, 3D animation, silent, color, 18 min. 25 sec.
Installation view at Annet Gelink Gallery, Amsterdam, 2018 | Photos Michel Claus



the “confetti” piece, 2015-2018
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Installation view at Annet Gelink Gallery, Amsterdam, 2018 | Photos Michel Claus



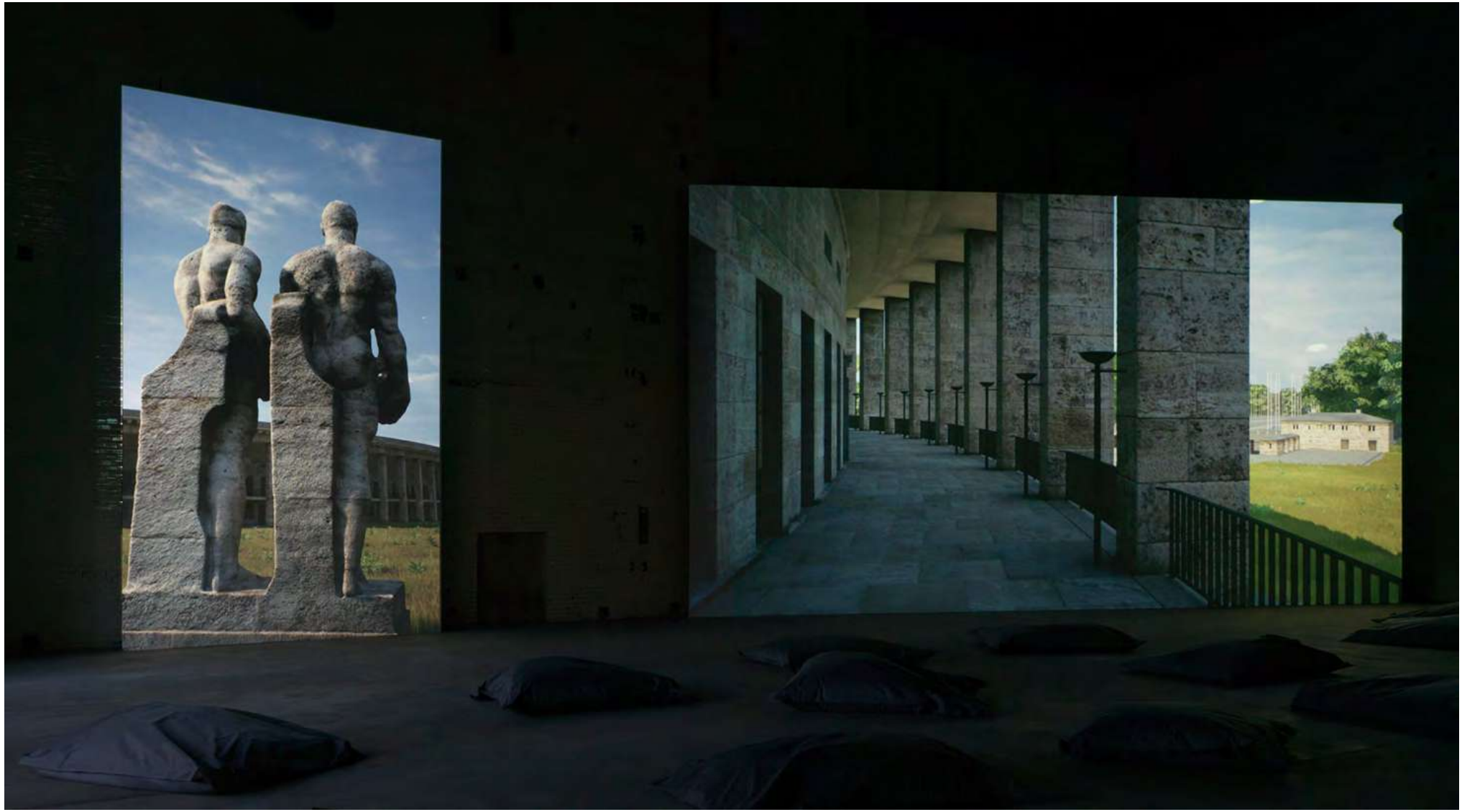
Confetti Ghost Series (Based on Dust Simulation), 2019
chinese ink, pencil on paper
66 × 103 cm



Confetti Ghost Series (Crossing Shadows), 2019
chinese ink, pencil on paper
66 × 103 cm



Confetti Ghost Series (French of American Tricolore), 2019
chinese ink, pencil on paper
66 × 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 In 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



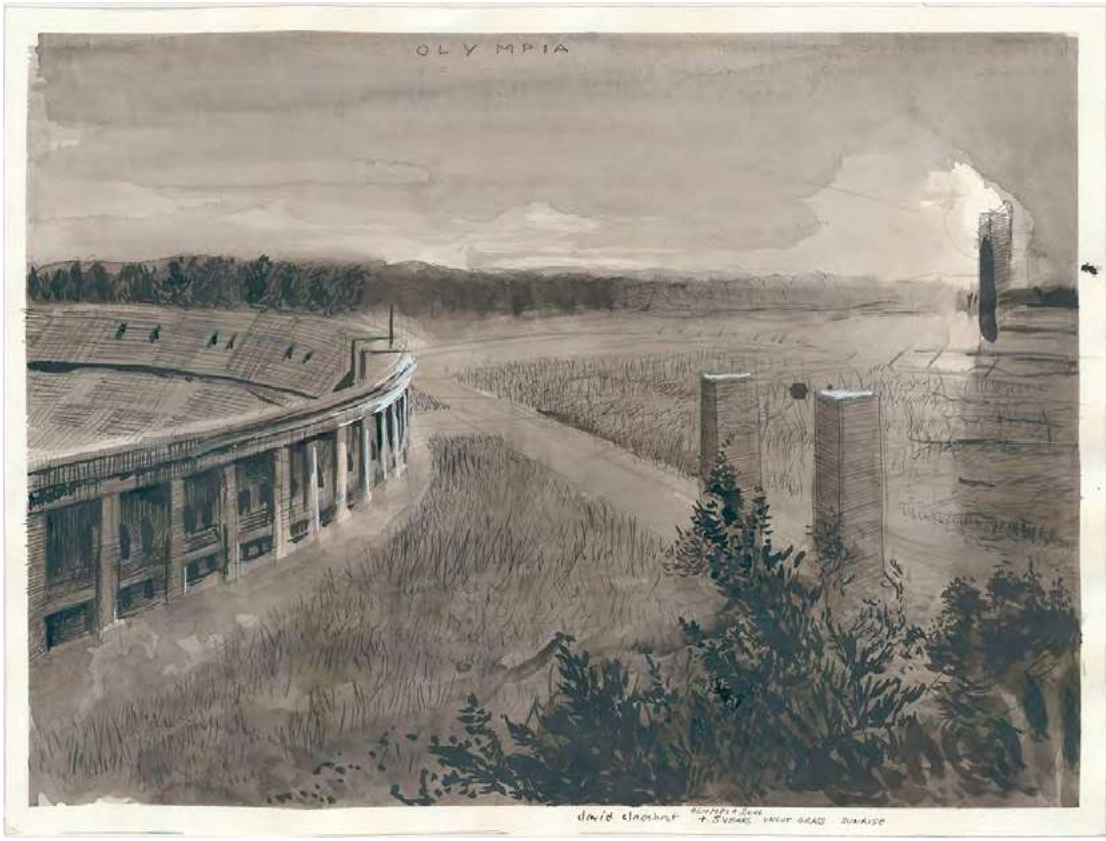
Olympia (Olympia in 2028), 2017
inkjet print, collage, tape, washed ink, acrylic paint, felt pencil, pencil on card board
80 × 120 cm



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 × 82 cm



Olympia + 5 years uncut grass sunrise, 2016
washed ink, felt pen, pencil on paper
62 × 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 trough 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 × 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





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

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.

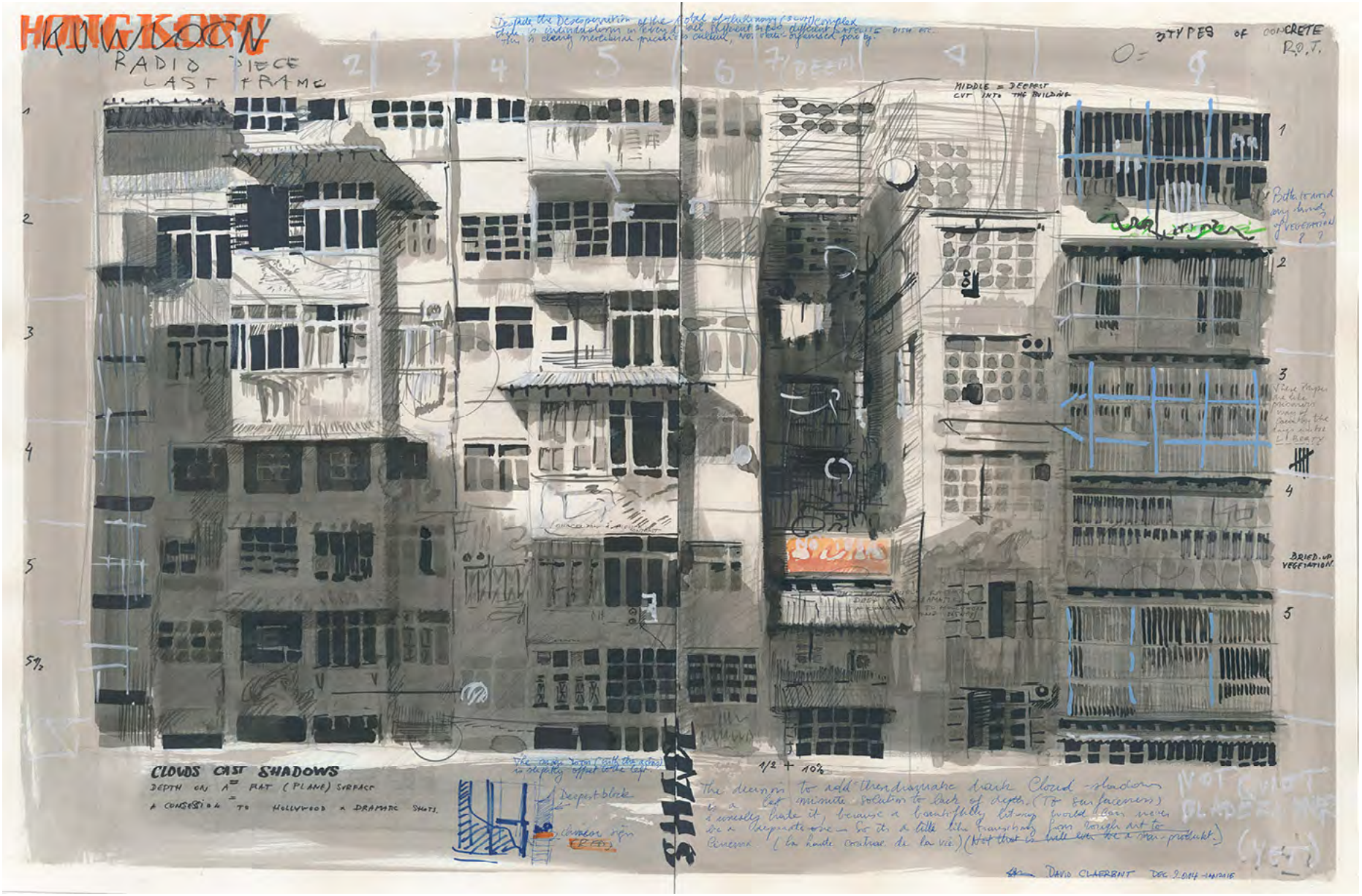
By using binaural sound, a recording method that positions the microphones inside the ear of the listener -in this case a wooden dummy-, then transmitting those sounds through the headset, the result may be an uncanny presence of noises inside the room, or should we say- inside the head?

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 rhythmical 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.



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



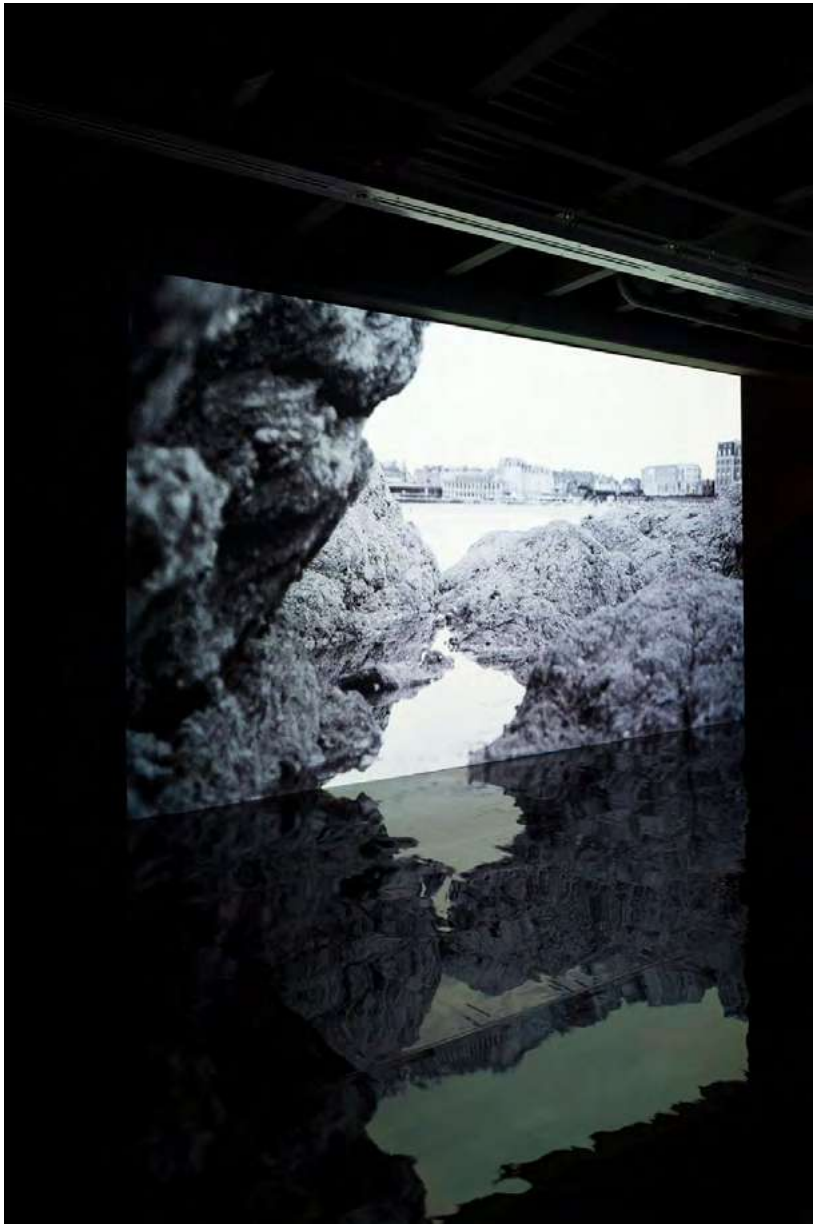
Radio Piece (last frame), 2014-2015
washed ink, felt pen on paper
62 × 94 cm | two 61 × 46 sheets glued together in the back

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.



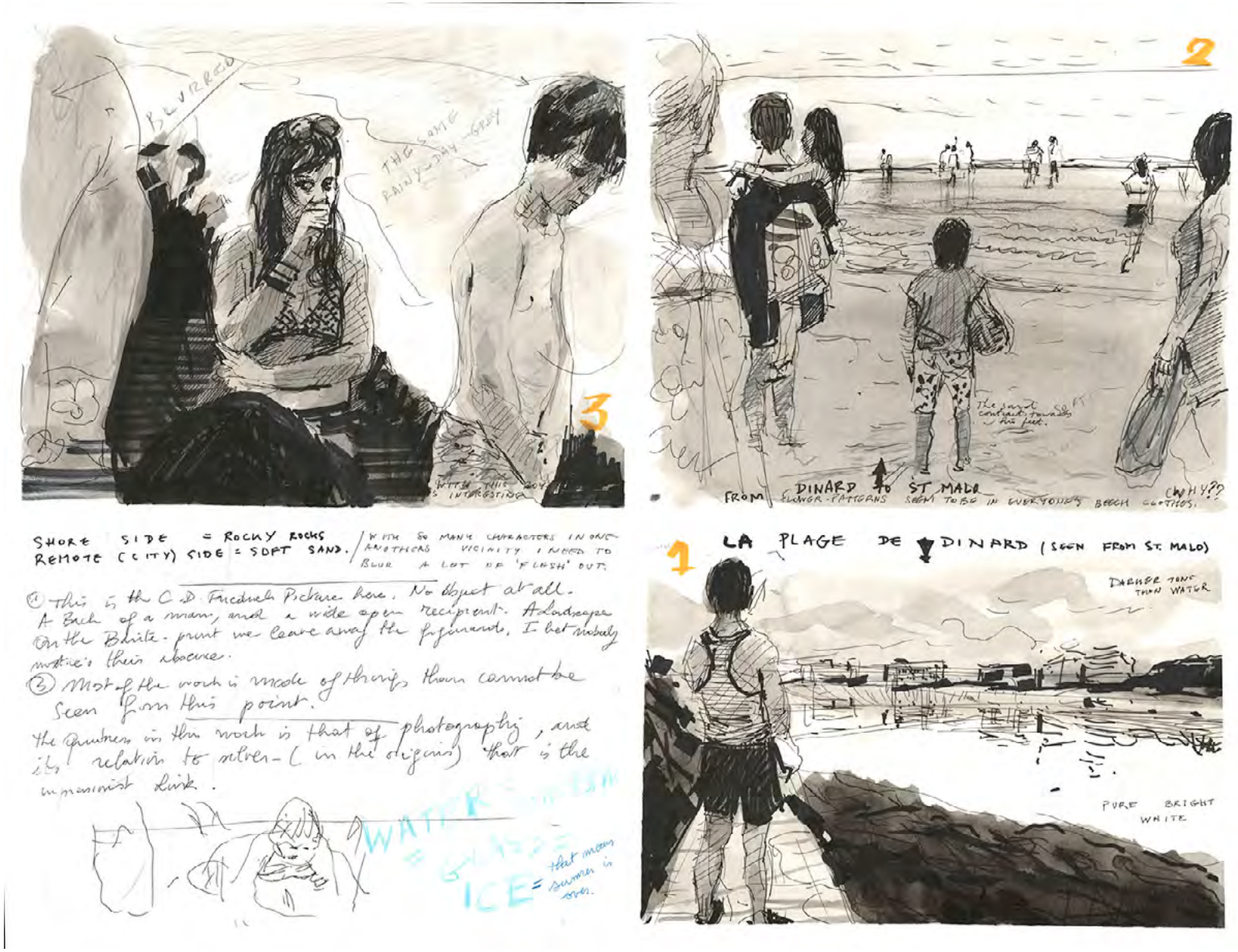


Installation view at Kunst Museum St. Gallen,
Switzerland, 2008
Photo Kunstmuseum St. Gallen

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



The Quiet Shore drawing (123), 2012-2013
washed ink, pencil on paper
46 × 61 cm

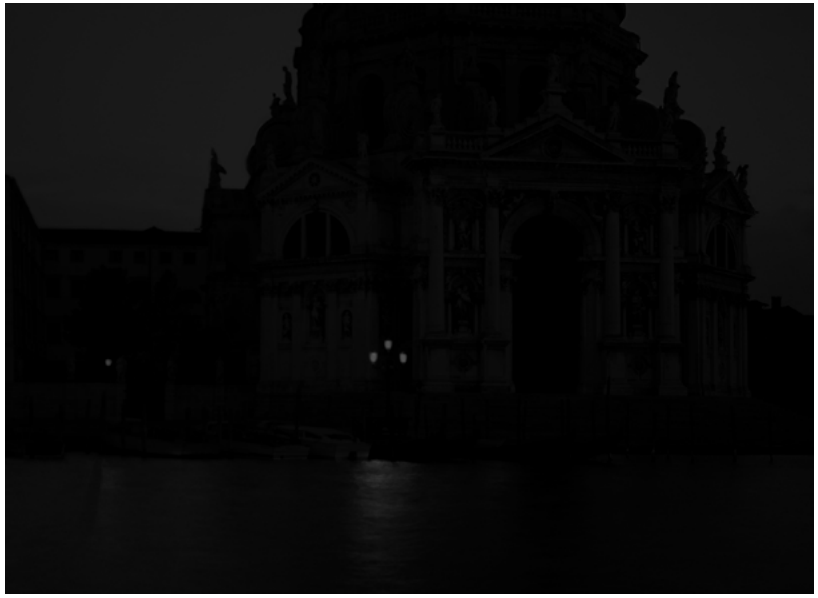


Venice Lightboxes, 2000
Installation view at Galerie Micheline Szwajcer, Antwerp, Belgium, 2000









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

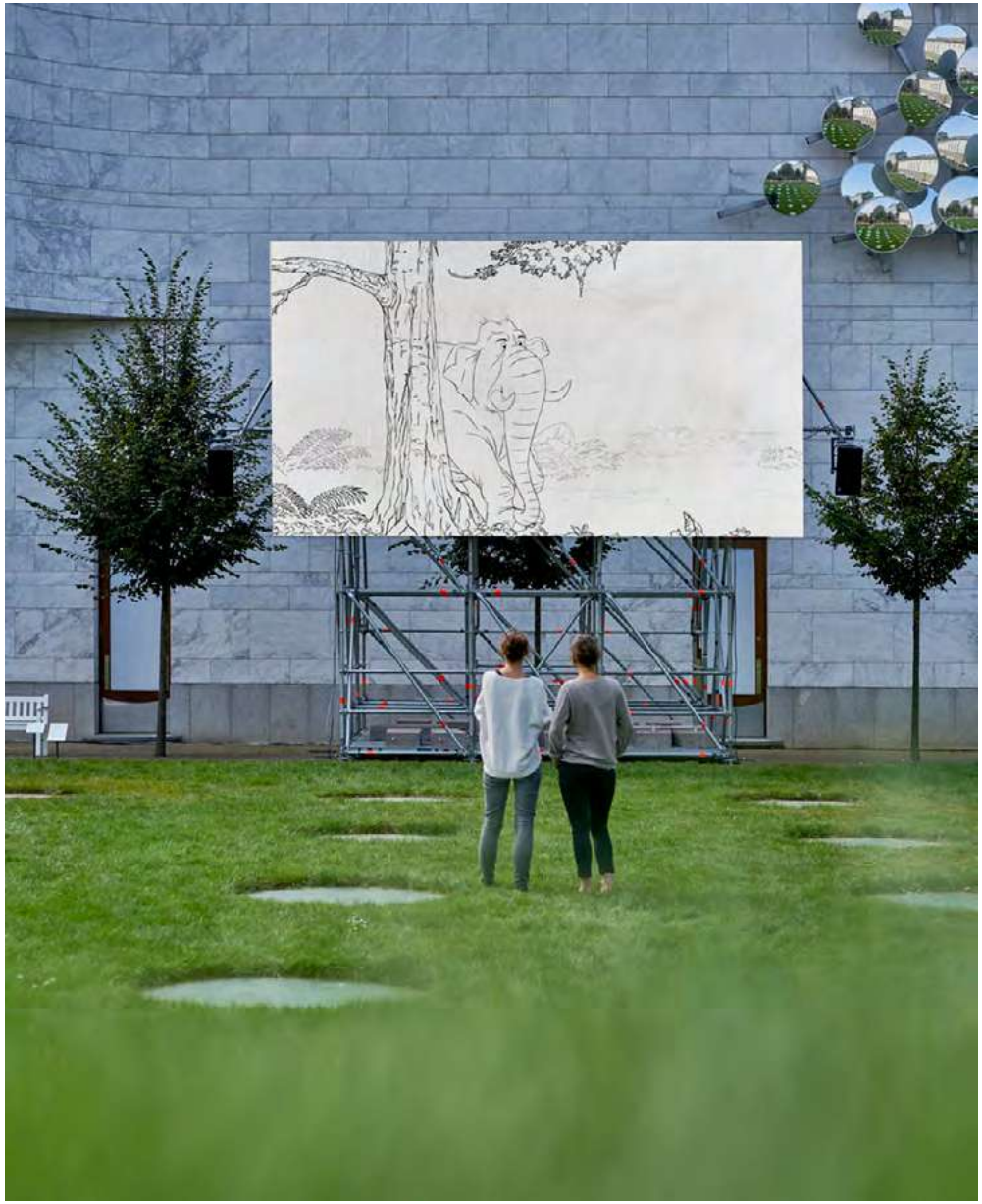
(Top) **Venice Lightbox (Isola San Miguele), 2000**
(Bottom) **Venice Lightbox (Santa Maria del Salute), 2000**
black & white cibachrome in lightbox
110 × 150 × 20 cm

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 Notwendigkei*t 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.



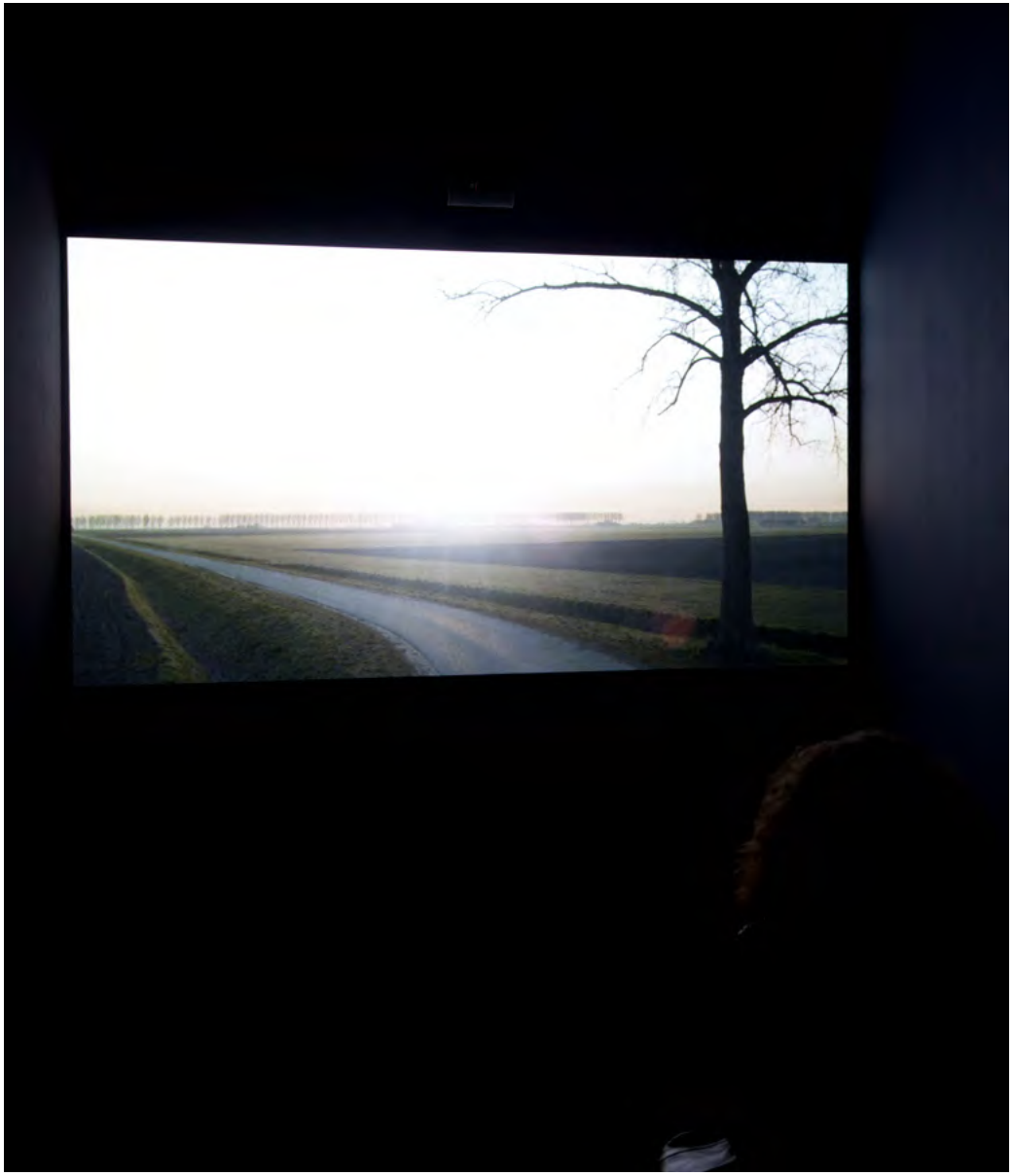
Vietnam, 1967, near Duc Pho
(reconstruction after Hiromishi Mine), 2001
(single-channel video projection, colour, silent
3 min. loop

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 × 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 Quite Machine*, Fondazione MAST, Bologna, Italy
Repose, Esther Schipper, Berlin, Germany
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 Szwajcer, 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, E*sther 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
David Claerbout, Herbert Read Gallery, Canterbury, UK

2003 *David Claerbout,* Hauser & Wirth, Zurich, Switzerland
David Claerbout, Galerie Micheline Szwajcer, 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 Szwajcer, 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, Tillburg, 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 Bojimans 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 biënnale, 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
New Works in the Collection. From Abramovic to Warhol, Louisisan Museum of Modern Art, Humlebaek, Denmark
Mix & Match. Die Sammlung neu entdecken, Pinakothek der Moderne, Munich, Germany
Red Brick Art Museum, Bejing
Nadir, Castel van Laarne, Laarne, belgium
Uncombed, Unforeseen, Unconstrained, Parasol unit in Venice, Conservatorio di Musica Benedetto Marcello di Venezia, Venice, Italy

2021 *THE WORLD: REGLITTERIZED Paradise is exactly like where you are right now... only much much better*, Haus der Kunst, Munich, Germany
Video at Large (Collection Musée d'Art Moderne de Paris), Argo Factory, Theran
The Nature of Art, Busan Museum of Art, Busan, South Korea
re-collect, FOMU Fotomuseum Antwerp, Berlgium
UnNatural History, Herbert Art Gallery & Museum, Conventry, UK
We Are Animals, Kunsthal Rotterdam, the Netherlands

2020 *Im Herzen wild. Schweizer Romantik von Füssli bis Böcklin*, Kunsthaus Zürich, Zurich
Memling Now, Saint-Janshospitaal, Bruges, Belgium
Inspire, ISELP, Brussles, Belgium
Museum for All, Museum for Dogs, MMCA, Seoul
Win-Win. Synergies in Art, Kunstsammlung, Frankfurt am Main, Germany
A Long Time Short, KAI 10 | Arthena Foundation, Dusseldorf, Germany
The Sound of Disney, DFF Deutsches Filminstitute & Filmmuseum, *Frankfurt, Germany*
Continuously Contemporary, Kunstmuseum Basel, Gegenwart, Basel, Switzerland
The Nacht, De Warande, Tournhout, Belgium
2. Biennale für aktuelle Fotografie, Mannheim
The Route is Being Recalculated, The Pont Museum, Tilburg, Netherlands
Chapter 3HREE, Het HEM, Zaandam, Netherlands
Time Machine, Palazzo del Governatore, Parma Italy

2019 *3rd Biennial of Coimbra.* The Third Bank, Coimbra, Portugal
Fiction and Fabrication. 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
Animalesque/Art Across Species and Beings, Bildmuseet, Umea, Sweden
Who are you?, Maison des Arts, Schaerbeek, Brussels
This is not a collection, PARCUM, Leuven, Belgium
MAST Foundation, 'Technosphere', Bologna, Italy
LOOP Festival. Even Outer Space, Casa Vincens, Barcelona

2018 *Edifice, Complex, Visionary, Structure*, Sean Kelly, New York
PLAY, City of Kortrijk, Kortrijk, Belgium
Small Histories of Photography, Sprengel Museum, Hannover, Germany
Beyond the Body, Kunstcentret, Silkeborg (DK)
Ways of Seeing, New York University Abu Dhabi Art Gallery, Abu Dhabi
The Archeology of the screen, Kumu Art Museum, Estonia

2017 IFFR, Rotterdam
Appropriation in Contemporary Art, Bernal Espacio, Madrid
Dimensões variáveis, MAAT, Lisbon
WARTEN. Zwischen Macht und Möglichtkeit, Hamburger Kunsthalle, Hamburg
The Sky is the Limit. Vlaamse landschapsschilderkunst in de 16e en 17e eeuw, Museum Rockoxhuis, Antwerp, Belgium
BIOTOPIA, Kunsthalle Mainz, Mainz, Germany
Kairos Castle, Gaasbeek Castle, Lennik, Belgium
5 Year installation of Olympia in the permanent Collection, M UHKA,

Antwerp
The Pushkin State Museum of Fine Arts. Man as Bird. Images of 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, Dortmunder 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
Datascapes, 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, Johen 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 *Datascapes*, 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
Sin-Jan, St. Baafs Cathedral, Ghent, Belgium
static movement, Museum Folkwang, Essen, Germany
The Undercurrent of Boredom, lothringer 13 halle, Munich, Germany

2011 *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, Bejing, 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
PhotoEspana 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
The Leading Thread, CAB Centro de Arte Caja de Burgos, Burgos, Spain

2006 *Beyond Cinema*, Hamburger Bahnhof, Berlin, Germany
Brighton Photo Bienniale, 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-Wyckhuyse, 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 artwork*s, 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 Tayler-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
Voisins Officiel, Musée d'Art Moderne, Lille, France
What's New, Pussycat?, Museum für Moderne Kunst MMK, Frankfurt, Germany

2004 *94-04. Zehn Jahre Gesellschaft für Moderne Kunst in Dresden*, Galerie Neue Meister, Dresden, Germany
Channel Zero, Montevideo, Amsterdam, Netherlands
Don't Think About Me, I'm Alright, Greene Naftali Gallery, New York
Do You Believe in Reality?, Taipei Biennial, Taipei, Taiwan
Do You Believe in Reality?, Yvon Lambert, Paris, France
DVD Lounge Incidents / De Nachten, deSingel, Antwerp, Belgium
Non-Sect Radical: Contemporary Photography III, Yokohama Museum of Art, Yokohama, Japan
Ralentir vite, Le Plateau, Paris, France
Working Ethics. An Exhibition from a certain Flanders, Krinzinger Projekte, Vienna, Austria

2003 *...lautloses irren, ways of worldmaking, too...*, Postbahnhof am Ostbahnhof, Berlin, Germany
Attack! Kunst und Krieg in den Zeiten der Medien, Kunsthalle Vienna, Austria
Body Matters, Museet for Samtidskunst, Oslo, Norway
Contre/Temps. Thierry Kuntzel. David Claerbout, CRAC Centre de Recherche et d'Action Culturelle, Valence, France
Fast forward: Media Art Sammlung Goetz, ZKM Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
Gelijk het leven is. Belgische kunst uit de collectie van het SMAK, SMAK Stedelijk Museum Voor Aktuele Kunst, Ghent, Belgium
Guided by Heroes, Hasselt, Belgium
Once upon a time..., MUHKA Museum van Hedendaagse Kunst, Antwerp, Belgium
Outlook, Athens, Greece
Still/Move, Caermersklooster, Ghent, Belgium
under ground, Galerie Neue Meister, Dresden, Germany
War (What is it Good for?), Museum of Contemporary Art, Chicago, Illinois

2002 *31st International Film Festival*, Rotterdam, Netherlands Art & Public, Geneva, Switzerland
Das Museum, die Sammlung, der Direktor und seine Liebschaften, Museum für Moderne Kunst, Frankfurt, Germany
Group Exhibition, Galerie Micheline Szwajcer, Antwerp, Belgium
Haunted by Detail, De Appel, Amsterdam, Netherlands
L'Herbier et le Nuage, MAC's Grand-Hornu, Hornu, Belgium
Malerei ohne Malerei, Museum der Bildenden Künste, Leipzig, Germany
Teaser, daadgalerie, Berlin, Germany
Yvon Lambert, Paris, France

2001 *Aubette*, Museum D'Hondt-Daenens, Deurle, Belgium
Berlin Biennale 2, Berlin, Germany
La vérité est ailleurs, Centre pour l'Image Contemporaine, Geneva, Switzerland *Passion*, Galerie Ascan Crone, Part I in Hamburg, Part II in Berlin, Germany
Touch me..., Cultural Centers Strombeek, Sint-Niklaas, Roeselare, Belgium
Unreal Time Video, Korean Art Foundation, Seoul, South Korea
Videoserie in der Black Box, 6 Künstler – 6 Positionen, Sammlung Goetz, Munich, Germany
Winter Exhibition: Tiong Ang, Serhiy Bratkov, David Claerbout, José Antonio Hernandez-Diez, INOVA Institute of Visual Arts, University of Wisconsin, Milwaukee, Wisconsin, USA

2000 *18th World Wide Video Festival*, Amsterdam, Netherlands
Chantier du musée, Le Grand Hornu, Mons, Belgium
Huis aan de Werf, Utrecht, Netherlands
Limerick City Gallery of Art, Limerick, Ireland

L'Opera, un chant d'Étoiles, La Monnaie, Brussels, Belgium

1999 *Dis.Location*, 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 Ferdinant Van Dieten, 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 CH*K, 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, Geramny
2022 *David Claerbout Silence of the Lens*, Hannibal Books, Veurne, Belgium
2021 *David Claerbout: Dark Optics*, B2 editions, Paris
2018 *David Claerbout: Kunsthaus Bregenz*, Kunsthaus Bregenz, Asutria
2016 *David Claerbout: Olympia: (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 Noëme 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