

# Patricia Kaersenhout



*Food for Thought, 2018*



Patricia Kaersenhout,  
*Food for Thought*, 2018  
Circa 145 x 105 cm, unique  
Collage of textiles, photographic print on cotton, beads, African fabric, felt,  
unique (Claudia Jones)  
Price: 11.000,- euro (excl 9% VAT)



Patricia Kaersenhout,  
*Food for Thought*, 2018  
Circa 120 x 110 cm, unique  
Collage of textiles, photographic print on cotton, beads, African fabric, felt,  
unique (Elma Francois)  
Price: 11.000,- euro (excl 9% VAT)



Patricia Kaersenhout,  
*Food for Thought*, 2018  
Circa 147 x 106 cm, unique  
Collage of textiles, photographic print on cotton, beads, African fabric, felt,  
unique (Gertie Archimedes)  
Price: 11.000,- euro (excl 9% VAT)



Patricia Kaersenhout,  
*Food for Thought*, 2018  
Circa 147 x 109 cm, unique  
Collage of textiles, photographic print on cotton, beads, African fabric, felt,  
unique (Paulette Nardal)  
Price: 11.000,- euro (excl 9% VAT)



Patricia Kaersenhout,  
*Food for Thought*, 2018  
Circa 128 x 105 cm, unique  
Collage of textiles, photographic print on cotton, beads, African fabric, felt,  
unique (Suzanne Cesaire)  
Price: ON RESERVE

Patricia Kaersenhout (b. 1966, lives and works in Amsterdam) newest series of work ***Food for Thought, 2018*** are large textile pieces especially made for the exhibition *The Visual Life of Social Affliction* at the The National Art Gallery of the Bahamas in Nassau in 2019. This show travelled to the Little Haiti Cultural Center Gallery in Miami (US) and afterwards in 2020 to TENT in Rotterdam (NL).

The banners depicts farmers-women in action in a style reminiscent of socialist realism expressing the glorification of the proletariat, as was common in the Soviet Union. Kaersenhout depicts these women as heroic figures but they are now with a black skin - the protagonists which became in the second half of the 20th century important persons in the black emancipation movement and are here shown as the people who are nurturing our society. The position of these black women as good and noble persons.

Already from the end of the nineties Kaersenhout's artistic practice is inspired by black activism, with which she passionately identifies herself with. Not only the legacy of the Dutch colonial period is important for her work, but she is also addressing more current developments associated with migrants coming from Africa. Kaersenhout, who is herself from Surinam descent, works across a wide range of media and forms and often collaborates with others, resulting in public performances and public art projects as well as studio work as we show now at the gallery. The reception of her work coincides with a political wave of emancipation among younger activists and artists of colour all over the world and where the response is more and more one of recognition.

At the gallery in Rotterdam we have shown an extension of these series with a similar approach under the title ***Objects of Love and Desire, 2019***.

ROTTERDAM

**Patricia Kaersenhout**

WILFRIED LENTZ

In this exhibition, the Dutch artist and activist Patricia Kaersenhout poked at the power of portraiture to both enshrine and unseat. She paired images of privileged white men—traditionally guardians of the Western historical narrative—alongside new textile works that depict accomplished women of color, whom history has overlooked

or possibly wished to let be forgotten. “Objects of Love and Desire,” her title for both the show and the latter series, foregrounded the personal urgency and commitment with which she portrays her subjects, while offering the audience a sense of (overdue) celebration. Strung from wooden dowels in the middle of the gallery space, these four large assemblages on fabric were each dedicated to a woman of Caribbean descent noted for her achievement in a specific field of culture, academia or science: Solange Fitte-Duval, Amy Jacques Garvey, Una Marson, and Eslanda Goode Robeson. The obstacles they faced bind them together as women of action and impact.

torture—undercut the haughty confidence of the authoritarian figures in the portraits, who otherwise sit proudly and unchallenged. As the series progresses, the repetition of collective viciousness, against the singular representation of power, is both disturbing and deeply moving. The artist augments these portraits with embroidery and colored beads to penetrate and distort their subjects’ self-satisfied expressions. She delicately finishes each work with a lace border along the top and bottom, and adds entomological drawings of various native insects that crawl eerily across the entirety of the compositions, alluding to susceptibility and finality, as if the very ground they now all lie in will remain restless. These heroes find no escape here from their committed brutalities. With each stitch, Kaersenhout lays out the historical imbalance caused by these men, in all its beauty and violence.

—Huib Hays van der Werf



Patricia Kaersenhout, *Objects of Love and Desire: Solange Fitte-Duval*, 2019, digitally printed cotton, beads, African fabrics, wooden dowel, 74 3/4 x 54 3/4".

Kaersenhout honors this dynamism by depicting each woman in motion, mobilizing graphic tropes of Chinese propaganda posters that glorify labor and nature. However, Kaersenhout’s works are more complex and profound than their exemplars. She digitally printed the black-and-white portrait of each woman—dressed in Asian apparel and posed in lush natural surroundings—on cotton, later accentuating the fabric with a patchwork of colorful flowers and beaded embroidery. The intricate assembly and delicate hand stitching imbue the subjects with a softness and approachability that does not diminish the power of their presence. In *Objects of Love and Desire: Solange Fitte-Duval*, 2019, the eponymous figure—a pioneering twentieth-century crusader for women’s emancipation and education in Martinique—kneels alongside a pool of water. Her dreamy gaze leads the viewer’s eyes to a poem, titled *BLACK IS FANCY*, bordering the left edge of the image, but the flowers sewn over whole passages obscure a full reading of its verses. More than just decorative flourish, these plants refer to the seeds that slaves were said to have hidden in their hair during their forced journeys to the Caribbean from Africa.

Kaersenhout counterbalanced these new assemblages with an older series of textiles commissioned for the New Orleans-based biennial Prospect.4 in 2017. Hung along the gallery walls, these eight works—all prints on white cotton in colonial blue, and smaller in size than her newer pieces—each portray a male “hero” of the nineteenth-century American South. The series title, “No Names Please!,” makes clear that there is no cause for celebration here. Kaersenhout embeds brutal collaged depictions of the histories of (enslaved) peoples of color in each portrait’s background, all derived from historical sources. These chilling scenes of violence, bred from the industrial history of the South—mass graves, slave auctions, evidence of physical



**Patricia Kaersenhout**

born 1966, lives and works in Amsterdam

artist website : <https://www.pkaersenhout.com/>

artist page gallery website : <https://wilfriedlentz.com/artists/patricia-kaersenhout/>

**Education**

2018-19 Post-academic fellowship at BAK, Utrecht (NL)

1998 BA, Gerrit Rietveld Academie, Amsterdam (NL)

HSA groep: The Art of Advising  
The University of Life

**Residencies**

2013 Kulturfabrikken, Copenhagen (DK)  
Danish Artworkshops, Copenhagen (DK)

2010 Pompgemaal Den Helder (NL)

**Solo Exhibitions**

2019 *Guess Who's Coming to Dinner Too?* De Appel, Amsterdam (NL)

*Objects of Love and Desire*, Wilfried Lentz Rotterdam (NL)

2017 *Proud Rebels*, Wilfried Lentz Rotterdam (NL)

*Blood Sugar*, Cargo in Context, Amsterdam (NL)

*Guess Who's coming to Dinner too?* WOW, Amsterdam (NL)

2016 *De Ziel van Zout*, interactive installation, Oosterpark Amsterdam (NL)

2015 *Rebelse Trots*, CBK Zuidoost and Amsterdam Museum, Amsterdam (NL)

2012 *What you don't see is what you won't get*, C&H ArtSpace, Amsterdam (NL)

## Group Exhibitions

- 2020 *THE FACULTY OF SENSING* - Savvy, Berlin (DE)  
*SAY IT LOUD*, Bonnefantenmuseum, Maastricht (NL)  
*Gegenwarten / Presences* curated by Florian Matzner and Sarah Sigmund and organized by Kunstsammlungen Chemnitz, commissioned work for the public space in Chemnitz (DE)  
*THE FACULTY OF SENSING - Thinking With, Through, and By Anton Wilhelm Amo*, Kunstverein Braunschweig (DE)  
*Diversity / United, Contemporary European Art*, Moscow - Berlin -Paris, curated by Simon Baker  
*The Visual Life of Social Affliction*, TENT Rotterdam (NL)  
*Yael Davids: A Daily Practice*, Van Abbe Museum, Eindhoven (NL)
- 2019 *The Visual Life of Social Affliction*, Little Haiti Cultural Center Gallery, Miami (US)  
*The Visual Life of Social Affliction*, The National Art Gallery of the Bahamas, Nassau  
*Heldinnen van VOS*, The Black Archives, Amsterdam (NL)  
*Trainings for the Not-Yet*, BAK Utrecht (NL)  
*Invisible Man*, Nieuwe Vide Haarlem (NL)  
*Free Radicals*, CBK Zuid-Oost, Amsterdam (NL)  
*MOED: What is left unseen*, Centraal Museum, Utrecht (NL)  
*Your Voice Matters*, Museum Arnhem at De Kerk (NL)  
*MYBODY.COM*, Nest, Den Haag (NL)
- 2018 Manifesta 12, Palermo (IT)  
*Trade Markings*, Frontier Imaginaries no.5, Van Abbemuseum, Eindhoven (NL)  
*Handle with Care*, Historical Museum of Tirana, Albania; touring to Skopje, Macedonia and Pristina, Kosovo  
*Portraits of Land*, Afrovibes Festival, Amsterdam (NL)  
*2- Unlimited*, De Appel, Amsterdam (NL)  
*Body & Memory: performance project* Q Dance Center, Lagos (NG)
- 2017 New Orleans Triennial, *Prospect 4: The Lotus in Spite of the Swamp*, curated by Trevor Schoonmaker, New Orleans (US)  
*A Global Table*, Frans Hals Museum & De Hallen, Haarlem (NL)  
*Spurensicherung*, Wilfried Lentz Rotterdam (NL)  
*What's New: nieuwe aankopen*, Museum Arnhem (NL)  
*Colonial Stories – Power and People*, Gammel Holtegaard, Holte, (DK)  
*Public Access/Open Networks*, Gallery at BRIC House, Brooklyn (US)
- 2016 *The Incantation of the Disquieting Muse - On Divinity, Parallel- and Supra-realities or the Exorcisement of Witchery*; curated by Elena Agudio and Bonaventure Ndikung; SAVVY Contemporary, Berlin (DE)

- Talking Back. Counter Culture in the Netherlands*, part of *De jaren 80. Begin van het nu?*  
van Abbemuseum, Eindhoven (NL)  
*Zwart Amsterdam*, Amsterdam Museum (NL)
- 2015 *Challenging Implicit Bias*, University Leiden (NL)  
*Bleeding Edge*, in Afro Vibes Festival, curated by Cathal McKee, Compagnie Theater,  
Amsterdam (NL)  
*Festival caribéen de l'image*, Memoire l'Acte, Guadeloupe  
*Embodied Spaces*, curated by Christine Eyenne, Framer Framed, Amsterdam (NL)  
*Handle with Care*, Dutch Embassy in Dakar, Senegal
- 2014 *Possession: Art, Power and Black Womanhood*, curated by Dr Temi Odemosu, New Shelter  
Plan, Copenhagen (DK)  
*I am not doing anything until I feel the need*, curated by Joanneke Meester, de Nederlandse  
Bank, Amsterdam (NL)  
Dakar Biennial, Senegal  
*The body narratives*, curated by Hana Riaz, London (UK)
- 2013 *Manumission*, Roodkapje, Rotterdam (NL)  
*Gallery Artist invites guest*, C&H ArtSpace, Amsterdam (NL)  
*Slavery - contemporary arts incorporated?* Galerie Sanaa, Utrecht (NL)  
*Routes*, curated by Charl Landvreugd, Schouwberg, Rotterdam (NL)  
Volta, New York (US)  
*Gedeelde Erfenis: slavernij verleden in de kunst*: CBK Zuidoost, Amsterdam and Kunstlab,  
Deventer (NL)  
*Beyond the map*, Open Art Route Zuidoost, Amsterdam (NL)
- 2012 *Caribbean crossroads of the world*, curated by Elvis Fuentes, the Studio Museum, Harlem;  
Queens Museum of Art and El museo del Barrio, New York (US)  
*H(a)unted*, protest show against the police murder of Trayvon Martin curated by Shantrelle  
P. Lewis, Caribbean Cultural Center/African Diaspora Institute en Museum of  
Contemporary African Diaspora Art, New York (US)
- 2011 *Screaming in a Bucket*, C&H ArtSpace, Amsterdam (NL)  
*Wrestling with the Image: Caribbean interventions*, curated by Christopher Cozier and  
Tatiana Flores, Art Museum of the Americas, Washington D.C. (US)
- 2010 *Chasses Croisses*, Centro d'Arte Piana die Colli, Palermo and La Casa Blanca, Malaga (ES)  
*Private Confessions*, curated by Christine van den Berg, Cercle Gallery, London (UK)  
*Moeder*, Galerie Outline, Amsterdam (NL)  
*Sribi Switi....San E Psa*, Pulchri, Den Haag (NL)

**Performances and public lectures**

- 2020 'The master's tool will never dismantle the master's house', a conversation about Dutch racism, 12 July 2020, The Black Renaissance Collectief and De Appel.
- 2019 Formats of Care duo lecture with Francoise Vèrges Academy of fine arts Vienna (AU)  
Lecture, Studium Generale, Rietveld Academy (NL)  
Lecture, HISK, Gent (BE)  
Decolonial Summerschool Middelburg (NL)  
BAK Summerschool Art & Politics Utrecht (NL)  
Stitch Inn with Emory Douglas, The Apple arts centre Amsterdam (NL)
- 2018 Panel discussion Amsterdam Art Week Amsterdam (NL)  
Talk, *Tracing Baker & Baldwin*, with Neske Beks, Theo van Doesburg House, Paris (FR)  
Talk, Feminist Art Fest, Lab111, Amsterdam (NL)  
Talk, *The Visual Life of Social Affliction*, Lowe Art Museum, University of Miami (US)  
Performance, *Stiches of Power. Stiches of Sorrow*, Haus Der Kulturen der Welt, Berlin (DE)  
Performance, *Stiches of Power. Stiches of Sorrow*, BE.BOP, Berlin (DE)  
Performance, *Stiches of Power. Stiches of Sorrow*, BE.BOP, London (UK)
- 2017 White is in need of black Witte de With Centre for contemporary art I Rotterdam (NL)  
The end of the contemporary I Berliner Festspiele Berlin  
Artist talk Rebelse Trots I Museum of Modern Art I Arnhem  
A Shared history Symposium with Dr. Lonnie Bunch director of the African American Smithsonian, Tropen museum I Amsterdam
- 2016 Performance, *A history of grief*, Volksbuhne Berlin (DE)  
Performance, *A history of grief*, Vleeshal, Middelberg (NL)  
Performance and performance lecture, in *Bell Invites*, curated by Vivian Ziherl, Stedelijk Museum, Amsterdam (NL)  
Lecture & Performance *Returning dignity by reclaiming history*, Decolonial Summerschool, Middelburg (NL)  
Audre Lorde Lecture with Prof. Dr. Gloria Wekker, De Balie, Amsterdam (NL)  
Lecture on intersectionalism with Prof Dr. Gloria Wekker, University of Color, Amsterdam  
There's more to Martin Luther King Day with Sylvana Simmons, Ernestine Comvalius and Diana Matroos, de Balie, Amsterdam (NL)  
Debate on diversity in science and visual arts, KNAW (Royal Institute of Science) NL

**Film festivals and screenings**

- 2018 *Proud Rebels* at 56th Ann Arbor Film Festival (US)  
 2013 Trinidad and Tobago Film Festival  
 2012 Trinidad and Tobago Film Festival  
 2010 *Wilhelmus Project*, Pompgemaal, Den Helder (NL)

**Teaching and workshops**

- 2014-2018 Decolonial Summer School, Roosevelt University, Middelburg (NL)  
 2017 Guest teacher, HKU, Utrecht (NL)  
 Art as Resistance, Castrum Peregrini Amsterdam  
 2014-2015 Teacher, Global art and Social Practice, Willem de Kooning Akademie Rotterdam (NL)  
 2014 Skype reading, Duke University (US)  
 Activism/Escapism, presentation in Showroom Arnhem (NL)  
 Hedendaagse slavernij; lecture and workshop, Den Haag (NL)  
 Cultural Diversity, Doll experiment, Willem de Kooning Akademie Rotterdam (NL)  
 2013 Masquerading in art, Kunstacademie Aarhus (DK)  
 2005-2007 Drawing teacher, Museum Het Rembrandthuis Amsterdam (NL)  
 2002-2005 G.R.A.S. project, Van Gogh Museum, Rijksmuseum, Amsterdam Historisch Museum and SMCS, Amsterdam (NL)  
 2005 Concept writer, Spinning for Fun, guiding artistic talent of youth from the Antilles (NL)

**Secondary Activities / Cultural activism**

- 2016-17 Research and composition, publication in progress on Black Feminism in the Netherlands, with LM Publishers  
 2015 Co-organiser and initiator, reading estafette *Wij slaven van Suriname* in front of the statue of Anton de Kom at Rijksmuseum, Amsterdam  
 2014 Committee, co-organising anti racism demonstration 22 march  
 2010 Co-organiser with Charl Landvreigd, Am I black enough for you? debate for Paramaribo Perspectives, de Unie, Rotterdam  
 2004 10 december, 10 vrouwen, 10 verhalen, Amnesty International, Amsterdam

**Advisory roles**

- 2015-current Advisor, Mondriaan Fonds (NL)  
 2017 Member board of 'Raad voor Cultuur' (NL)  
 2015 Advisor, Gemeente Amsterdam, Urban Identifications (NL)  
 2014 Creative advisor, Denktank voortgang slavernij verleden i.o.v. wethouder Andree van Es  
 2011-2013 Creative advisor to Tropenmuseum; with Alex van Stipriaan en Remy Jungerman (NL)  
 2009-2011 Creative advisor to Centre for Humanities, Utrecht; scientific thinktank with Paul Gilroy,

- Esther Captain, Rosi Braidotti, Alex van Stipriaan and Catherine Hall (NL)  
 2005-2010 Commission member, Bijlmair artist-in-residence program, Amsterdam Zuidoost (NL)  
 2005 Artistic advisor, Fluxus visual art and literature Zaandam (NL)

### Publications, texts and reviews

- 2019 Artforum, review Objects of Love and Desire, Huib Haye van der Werf, May 2019  
 Frieze Magazine, 21-11-2019, The highlights from Amsterdam Art Weekend  
 NRC 17-12-2019, Dit is de beste Beeldende Kunst van 2019  
 Metropolis M, *Guess Who is Coming to Dinner Too* 20.09.2017  
 De Groene Amsterdammer, *Een tafel voor de ongenode gast*, 9-10-2019  
 Volkskrant 28-10-2010, *Een eigen netwerktafel voor sterke vrouwen*  
 NRC 9-10-2019, interview met Patricia Kaersenhout  
 Mister Motley 'In het westen is de geschiedenis stil, dood, vergeten' - Patricia Kaersenhout in De Appel!  
 Parool, Free Radicals 16-2-2019 (NL)  
 Vision Magazine - issue 179, p. 133-138, Beijing (CH)  
 Het Parool 8-10-2019, 39 strijdende vrouwen aan tafel
- 2018 Blessing and Transgressing: A Live Institute, Witte de With  
 Metropolis M, 2 Unlimited, The Artistic Life/Lives of Amsterdam  
 Contemporary And, Patricia Kaersenhout: Regaining Dignity Through Revealing Erased Histories (online)  
 Mister Motley, Tempel: Rebelse Trots (online)  
 Metropolis M, Trade Markings at Van Abbe (online)
- A selection of articles within the framework of Manifesta:  
 Artnet (June 19, 2018)  
 Volkskrant (June 21, 2018)  
 La Republica (June 20, 2018 including Artist Page)  
 NRC (June 20, 2018)
- 2017 Metropolis M, *De werkwijze Wendelien* 06.09.2017 (online)  
 Metropolis M, *Guess Who is Coming to Dinner Too* 20.09.2017 (online)  
 Volkskrant 7-9-2017, *Witte de With wil van naam af*, Anna van Leeuwen  
 Volkskrant 9-9-2017, *Witte de With*, opinion editor Bert Wagendorp  
 Metropolis M 2017/9, interview + special Patricia Kaersenhout  
 Artsy, November 20, *prospect.4* (online review)
- 2016 Mister Motley, *Luister toch naar Malcom X*  
 Catalogue, *Call & Response*, BE.BOP  
 Alanna Lockward *El cuerpo en el Continente de la Conciencia Negra*, BE.BOP

- 2015 Alanna Lockward, Art Labour Archives  
Bart Krieger, *50 Surinaamse kunstschaten*
- 2014 Catalogue, Dakar Biennial  
Catalogue, *Spiritual Revolutions and the Scramble for Africa*, BE.BOP
- 2013 Michelle Stephens, 'What Is an Island? Caribbean Studies and the Contemporary Visual Artist'  
Ingrid Braam, *Surinaamse kunst in Nederland de betekenis van 20 jaar Beeldende kunst in Suriname*, Master thesis in Art History
- 2012 Catalogue, *Caribbean Crossroads of the world*
- 2011 Catalogue, *Wrestling with the image: Caribbean interventions*  
Paul O'Kane, 'The State of the Arts in the Netherlands' *Dutch Diary*, Summer
- 2010 Cover art for *Small Axe: a Caribbean journal of criticism*  
*6(0) Ways...Culturele diversiteit en de kunstpraktijk*, beschouwing over het Wakaman project
- 2009 *Wakaman; Drawing lines, connecting dots: Contemporary art from Suriname*  
*Invisible Men*, artist's book  
Catalogue, 5<sup>th</sup> drawing biennale of Australia  
Catalogue, Ovenden Contemporary Art, London
- 2007 Catalogue, *Europa, een web van verhalen*  
*Toeval Gezocht: Kunst Kunstenaars en jonge kinderen*; publicatie van het werkproces met jonge kinderen gebaseerd op de filosofie van Reggio Emilia
- 2003 Drs. Elmer Kolfin, 'Een lenticular van de slavernij, verschuivende perspectieven in de verbeelding van de slavernij: van Frans Post tot Patricia Kaersenhout'  
*Dutch Eyes: Nieuwe geschiedenis van de fotografie in Nederland*  
*De kleine geschiedenis van de slavernij*, Patricia Kaersenhout

### Media

- 2017 *Proud Rebels* on television, Portland, Cleveland, Ohio, New Orleans (US)

### Prizes and grants

- 2015 Amsterdams Fonds voor de kunst for *Proud Rebels*
- 2014 Mondriaan fonds for *Blueprints of forgotten souls*  
Mondriaan fonds for *Stitches of Power. Stitches of Sorrow*
- 2013 Amsterdams Fonds voor de Kunst for *Proud Rebels*
- 2012 Mondriaan fonds, Basis stipendium

- 2010 Mondriaan fonds/360 degrees Art beyond borders for research in Suriname
- 2009 Stichting de Stokroos for *Invisible Men*  
Fonds BKVB for *Invisible Men* publication
- 2008 Fonds BKVB, Basis stipendium  
Prins Bernhard cultuurfonds
- 2005 Black Magic Woman Award, finalist
- 2002 Van Bommel van Dam Prijs, finalist

**Public Collections**

Museum Moderne Kunst Arnhem  
Stedelijk Museum Amsterdam  
Van Abbe Museum Eindhoven  
Akzonobel Art Foundation  
CBK Zuidoost, Amsterdam