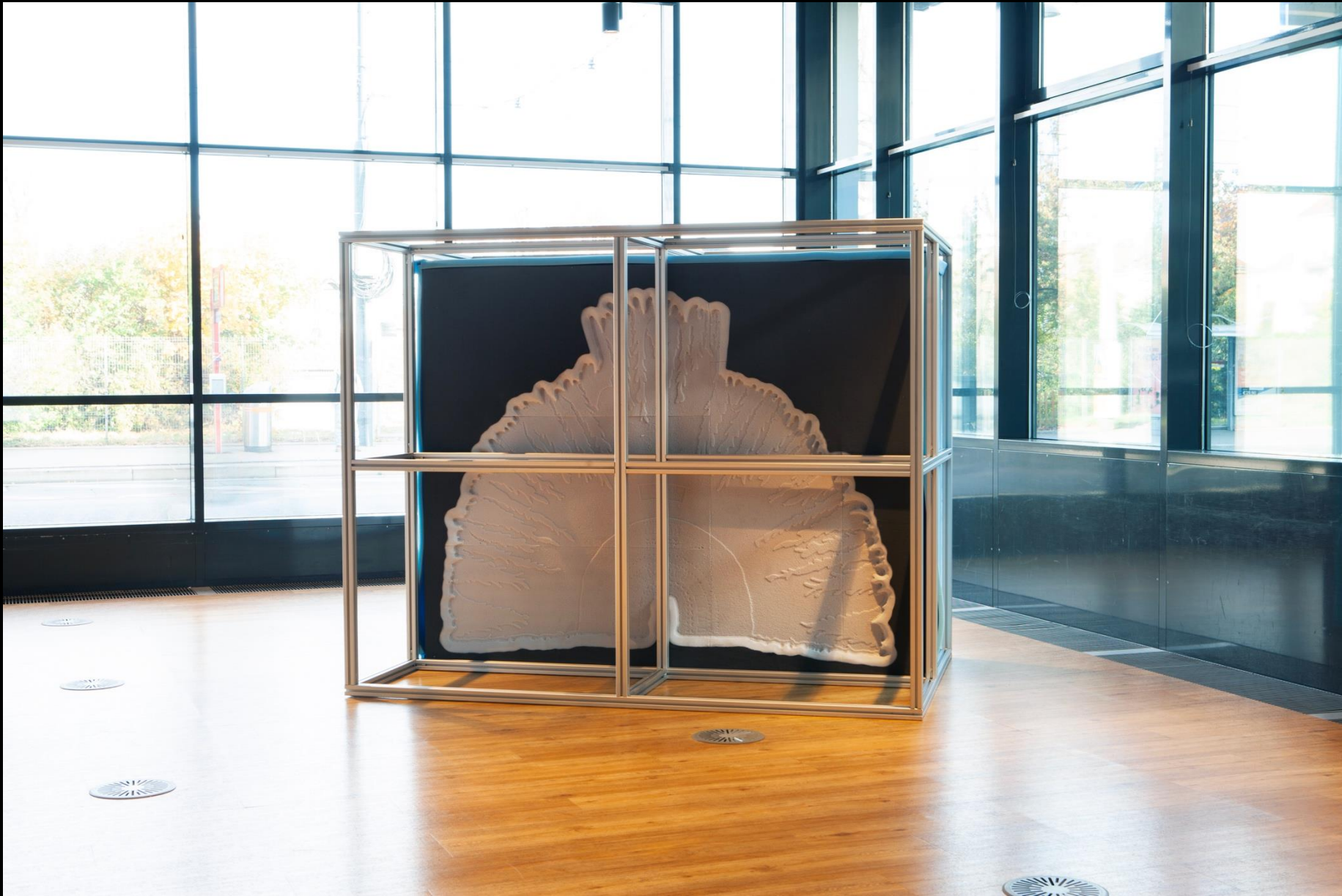




Khadija von Zinnenburg Carroll

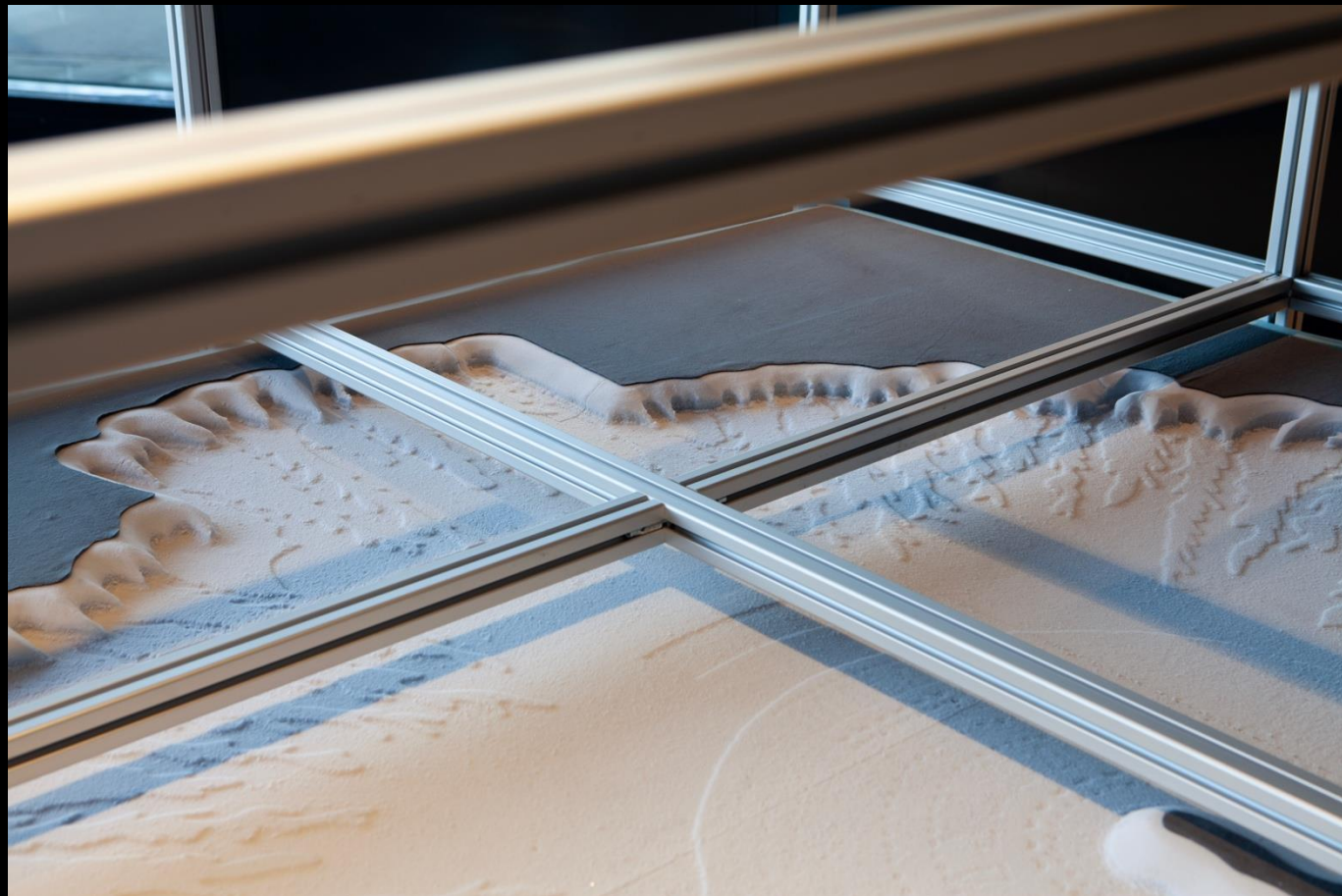




Wien Woche commission of sculpture for public space in the festival. Presented in the central square 'Heldenplatz' 2025 . Outcome of the Repatriates project – see www.repatriates.org

Eternos Retornos

Wien Woche Vienna 2025

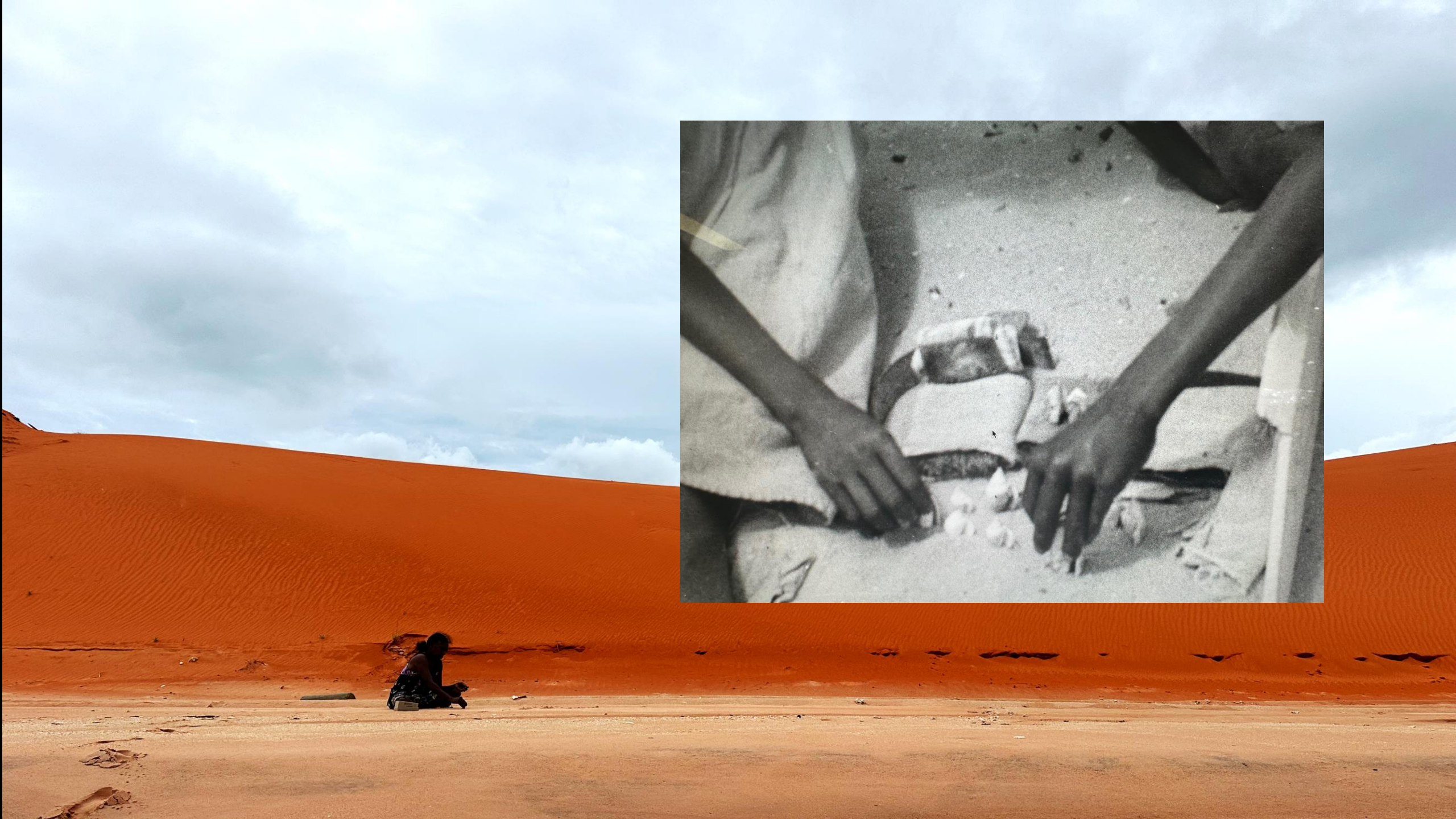












Khadija Zinnenburg Carroll, TB21
commission of Te Haa Kūi o Tangaroa
und Te Moana, 2019/2020.

12 meter long screen and 34 channel
sound installation in Ocean Space,
Venice.

https://tba21.org/te_moana_the_ocean







DECOLONIZATION













Sunset Years #2, 2019. Pigment print, 120 x 158 cm.

CRITICAL ZONES

The Science and Politics of Landing on Earth

You want me to land on Earth? Why? — **Because you're hanging in midair, headed for a crash.** — How is it down there? — **Pretty tense.** — A war zone? — **Close: a Critical Zone, a few kilometers thick, where everything happens.** — Is it habitable? — **Depends on your chosen science.** — Will I survive down there? — **Depends on your politics.**

EDITED BY

Bruno Latour — Peter Weibel



ZKM Critical Zones, curated by Bruno Latour and Peter Weibel, until July 2021. Installation view of Te Moana, my film that resonates with the idea of material agency as it traces the power of certain carvings in whale bone and wood, through the eyes of a group of queer indigenous women activists.



et il y a eu un échange de taonga -
pagaies, manteau, sculptures.

Manifesta 13 in
Marseille, 2020. The
Sea, Sounds and
Storytelling, Premiere
of Te Moana by
Khadija Zinnenburg
Carroll. Video
Installation in the
National Theatre,
30.16 mins, HD Video.



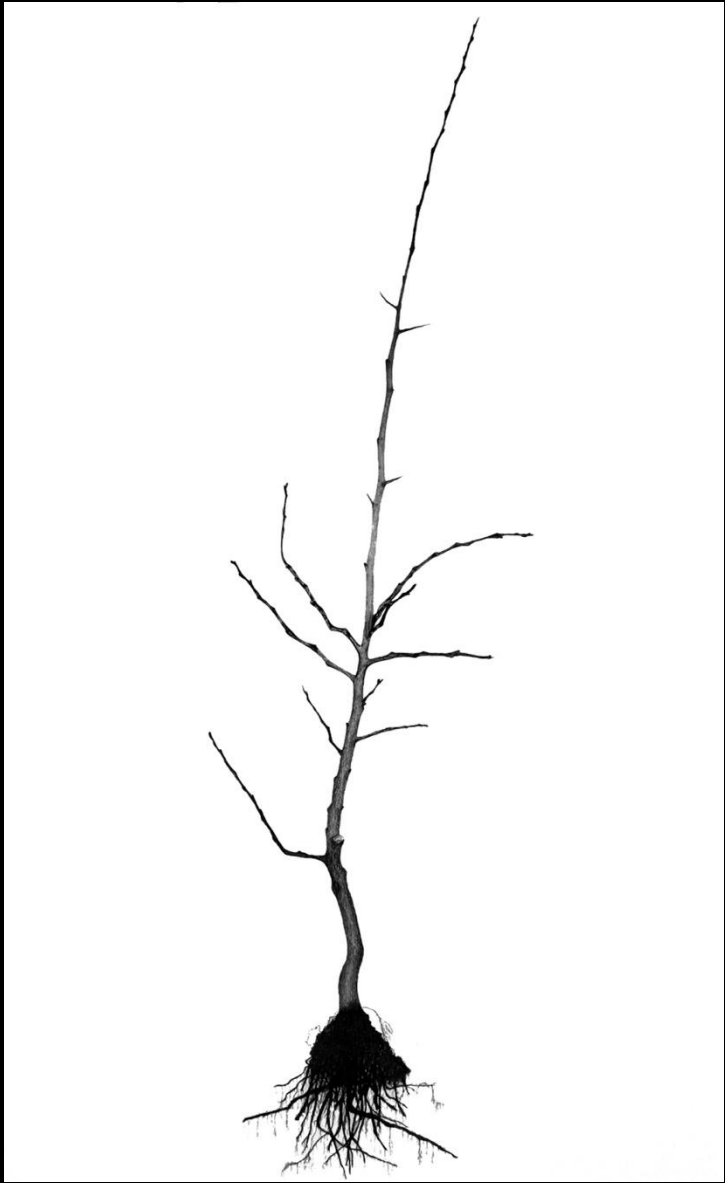
Ich bin ein Kranich

Neon work on facade, site specific wall installation (inside) and general concept of museum of the crane - commission of sculpture for new museum. – see <https://kranichhotel.de/kuenstler/kh-adija-carroll/>



Botanical Drift
Museum of
Economic Botany
London in Kew
Gardens









How can we make exhibitions with a relatively low impact on the environment?

Ecocinema, Taxispalais installation of Reflecting Relational Traces, Innsbruck 2019. This video installation was the first room and prelude to a collection of ecological films – and it was the first museum exhibition built entirely in recycled materials. The film reflects on the agency of atmospheres in a mangrove in the Persian Gulf, commissioned by the Sharjah Biennale 2019.





How does one political regime replace the next through representative architecture?

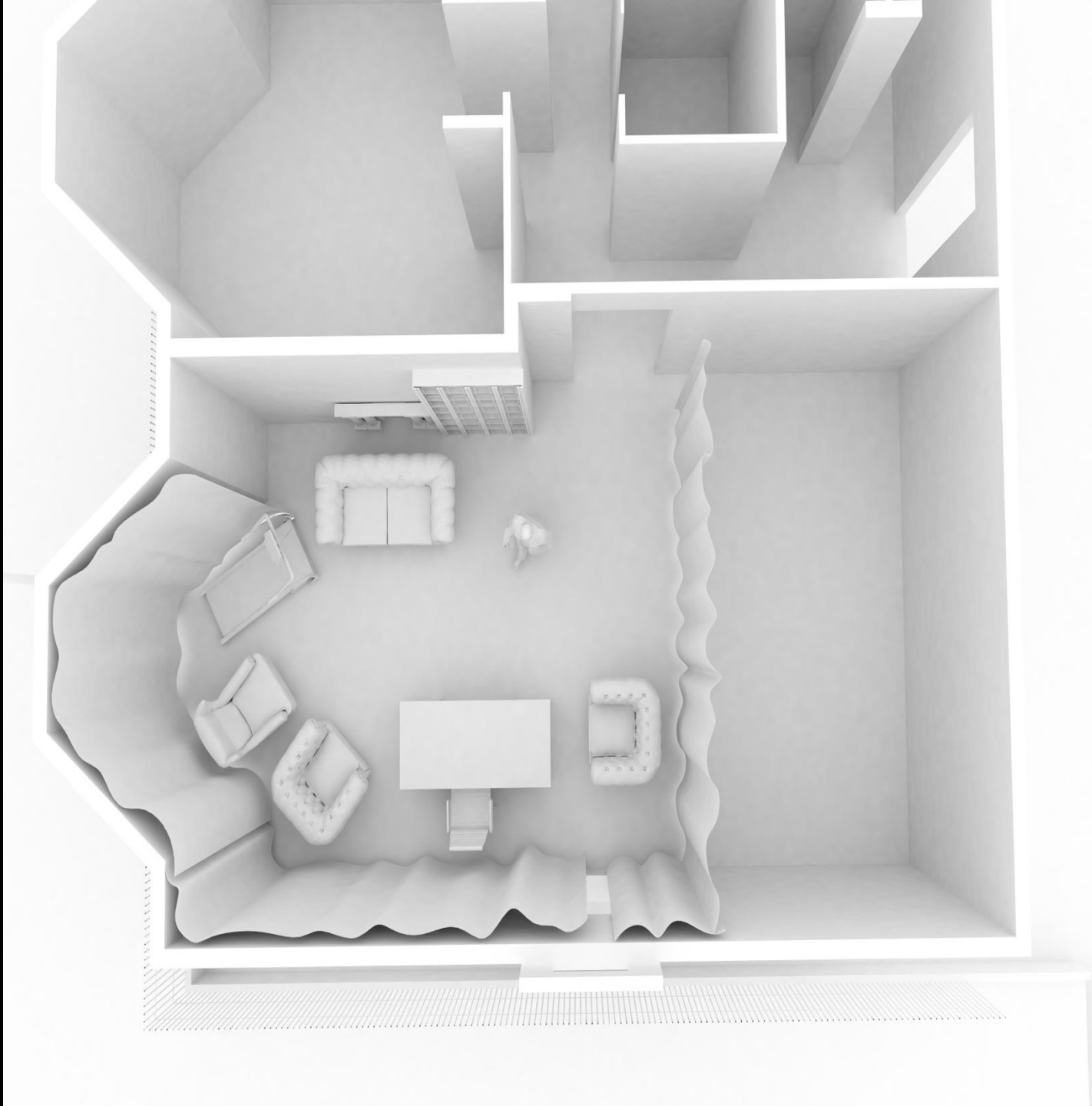
Khadija Zinnenburg Carroll,
Frieze London installation of
Embassy Embassy (2009-17)

Milieu der Toten,
Khadija Zinnenburg
Carroll with Christina
Sharpe and Saidiya
Hartman, in the
Mobile Academy for
the Humboldt Forum,
Berlin, November
2018





Khadija Zinnenburg Carroll, *Cook's New Clothes*. Long table V, September 2017, on the occasion of the opening of the new Pacific Gallery Queens House Greenwich.















Ore Black Ore

Allegory of the Cave Painting, Extracity Kunsthal Antwerp, 2014

Extra City

KUNSTHAL ANTWERPEN



EXTRACTORY.ORG

Allegory of the Cave Painting

EXTRA CITY KUNSTHAL
Opening 19.09, 19.09

20.09.2014
07.12.2014

Elkestraat 31, 2000 Antwerpen

MIDDELHEIMMUSEUM
(BRAEMPAVILJOEN)
Opening 25.10, 14.30

26.10.2014
29.03.2015

Middelheimlaan 61, 2020 Antwerpen

Allegory of the Cave Painting
20.09 - 07.12.2014
Extra City Kunsthal
Opening 19.09, 19.09

Deze groepstentoonstelling vertrekt van de prehistorische Bradshaw-grotschilderingen uit West-Australië. Recent werd ontdekt dat deze schilderijen 'leven': ze worden bewoond door rode bacteriën en zwarte schimmels die als 'levende pigmenten' de felle kleuren voortdurend vernieuwen. De Bradshaw-schilderingen zijn dus zowel een spoor uit het verleden als dat ze nu worden gemaakt. De tentoonstelling brengt hedendaagse kunstwerken samen die een antwoord bieden op de vreemde materialiteit, betekenis en chronologie van deze beelden en hun impact op (kunst)historische begrippen.

This group exhibition takes the prehistoric Bradshaw paintings from Western Australia as mental model. Recent research has established that these paintings are alive, colonized by red bacteria and black fungi, 'living pigments' that maintain the chromatic vividness of the figures: the Bradshaw paintings are as much a product of prehistory as they are made now. The exhibition assembles contemporary artworks in response to the materiality, meaning and chronology of these images, to their impact on art-historical notions and historical positions.

Nina Beier, Jérôme Blumberg, Constantin Brâncuși, Lonnie van Brummelen & Siebren de Haan, Pavel Büchler, Jeremiah Day, Tacita Dean, Florian Dombois, Harun Farocki, Geert Goris, Dan Graham, Ilana Halperin, Gary Hill, William Hogarth, Hans van Houwelingen, Ann Veronica Janssens, Toril Johannessen, Sven Johné, Adrià Julià, Susanne Kriemann, Alon Levin, Frans Masereel, Michèle Matyn, Dóra Maurer, Fabio Mauri, Vincent Meessen, Jacqueline Mesmaeker, Gustav Metzger, Ciprian Mureșan, Rosalind Nashashibi, Tom Nicholson, Navid Noor, Miklos Onucsán, Susan Schuppli, Erin Shirreff, Paul Sietsema, Jonas Staal, Bernard Voita, Phillip Warnell, Paola Yacoub, Khadija von Zinnenburg Carroll

Check www.extractory.org
voor informatie over de publicatie en het randprogramma /
for more information on the reader and the side program.

Elkestraat 31, 2000 Antwerpen
www.extractory.org

Woensdag t/m zondag /
Wednesday to Sunday 13.00 - 18.00
Gesloten op feestdagen /
Closed on public holidays

Allegory of the Cave Painting.
The Other Way Around
26.10.2014 - 29.03.2015
Braempaviljoen, Middelheimmuseum
Opening 25.10, 14.30



WILLAMIE

GALLERYPAN

prahelvetia







Fig. 1. John Gollings Photography, Mt Newman Overburden, open cut mines outback Australia. From Ore Black Ore, 2014.



Fig. 3. John Gollings Photography, Kalgoorlie Super Pit 01, open cut mines outback Australia. From Ore Black Ore, 2014.



Fig. 2. John Gollings Photography, Mt Newman, open cut mines outback Australia. From Ore Black Ore, 2014.



Fig. 4. John Gollings Photography, Kalgoorlie Super Pit 03, open cut mines outback Australia. From Ore Black Ore, 2014.

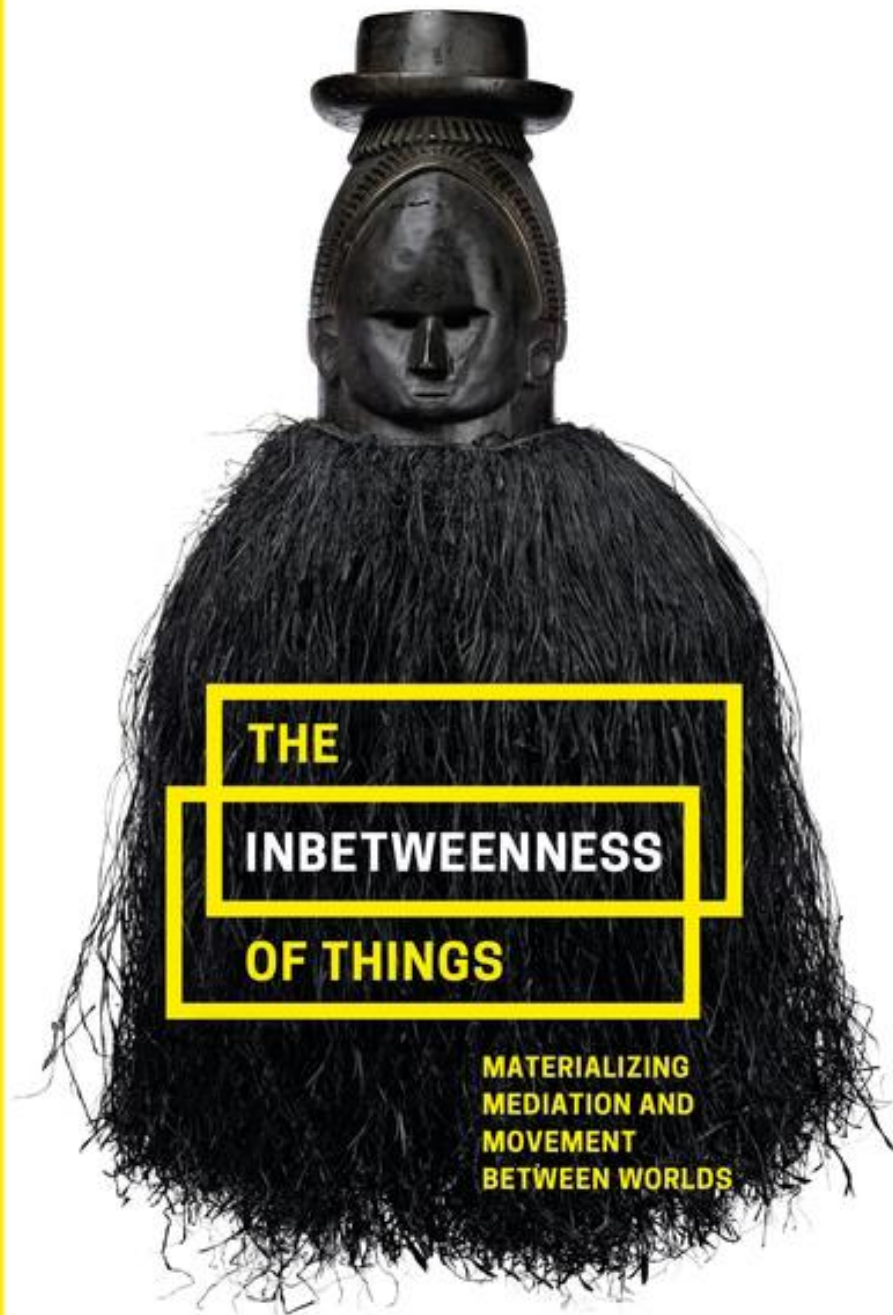








Slide projector with 80 slides, hand painted and drawn from the immigration detention archive I made in 2016. Installation view of Los Angeles Wende Museum 2023. Published as 'Bordered Lives' catalogue and with Bloomberg.



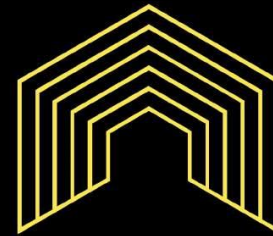
THE

INBETWEENNESS

OF THINGS

**MATERIALIZING
MEDIATION AND
MOVEMENT
BETWEEN WORLDS**

B L O O M S B U R Y



BORDERED LIVES

IMMIGRATION DETENTION ARCHIVE