Textura is an international transdisciplinary project by West Den Haag that approaches art from a philosophical and theoretical perspective. Philosophy is not used as an explanation of art, but as a method for questioning existing concepts, shifting boundaries and inviting new insights. The starting point for Textura 2026 is the concept of 'world-ing', with a particular focus on the work of philosopher Gayatri Chakravorty Spivak.

From this perspective, Textura brings together artists, writers, thinkers and other practitioners from different disciplines and contexts. The project is grounded in the idea that difference and contradiction are not opposed to art, but lie at its very origin. Where perspectives diverge, space emerges for art, where meanings shift and existing forms can be opened up.

The title Textura refers to the Latin word for fabric or structure, which is at the root of the project's curatorial starting point. Each contribution is deliberately presented as an autonomous practice, while the encounters, resonances and tensions between the different works and disciplines create the coherence of the project. Some connections are immediately visible, while others only emerge through the visitor's subsequent experience. Textura brings together different moments within West's programme. Some participants have previously presented work at West and return in a new constellation. Others are introduced through the project and will be explored more extensively in the future. New artists will also be added to the programme. In this way, Textura connects not only different practices, but also past, present and future. The diverse backgrounds and working methods of the artists are not brought together under a single definition of art. Rather, it is precisely the coexistence of different artistic, literary and intellectual positions that forms the starting point of Textura.

TESTFORUM
Textura unfolds across different locations in The Hague. The project takes place at West's current premises, the former US Embassy on Lange Voorhout, and at Spui 130, future permanent location of West Den Haag. At Spui 130, West is presenting a temporary programme under the name 'Testforum' until the building is renovated. By connecting the two locations, the transition from the current West to the future West becomes part of Textura as well.

Textura thus approaches art as a polyphonic practice in which difference, contradiction and renewal are not additional characteristics, but conditions for the existence of art. Where meaning becomes fixed and the possibility of various perspectives disappears, art itself ceases to exist.

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Institute for Contemporary Art
Former US embassy
Lange Voorhout 102, 2514 EJ Den Haag
www.westdenhaag.nl

05.09.2026 — 26.12.2026

ENGLISH

TEXTURA

A HODA AFSHAR The Fold
B HODA AFSHAR The Fold
C KOENRAAD DEDOBBELEER Vijf kamers, zeven werken
D DIANE CESCUTTI Celebrate complexité
E DIANE CESCUTTI Le processeur de fil
F DIANE CESCUTTI Softmatter
G DIANE CESCUTTI Foléré Data
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I JOSH KLINE New York Real Estate and the Ruin of American Art
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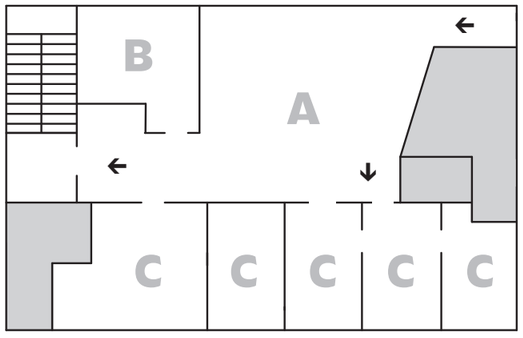
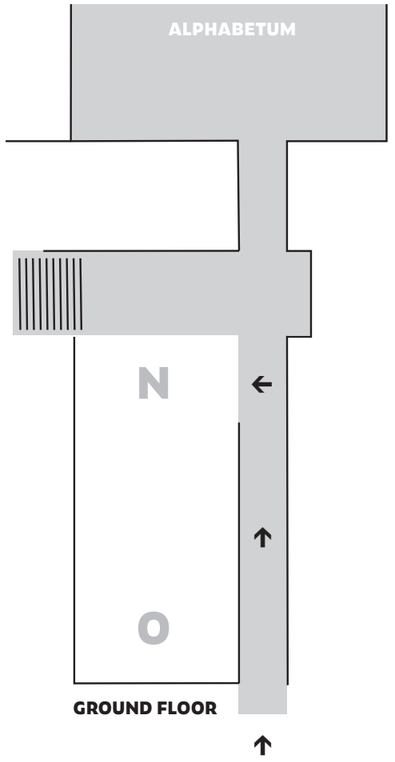
L SONDRA PERRY Double Quadruple Etcetera Etcetera I & II
M SONDRA PERRY It's in the Game '17
N SONDRA PERRY My Twilight Zone Thing
O LYNNÉE DENISE Electric Ring Shout

Ingang
Entrance

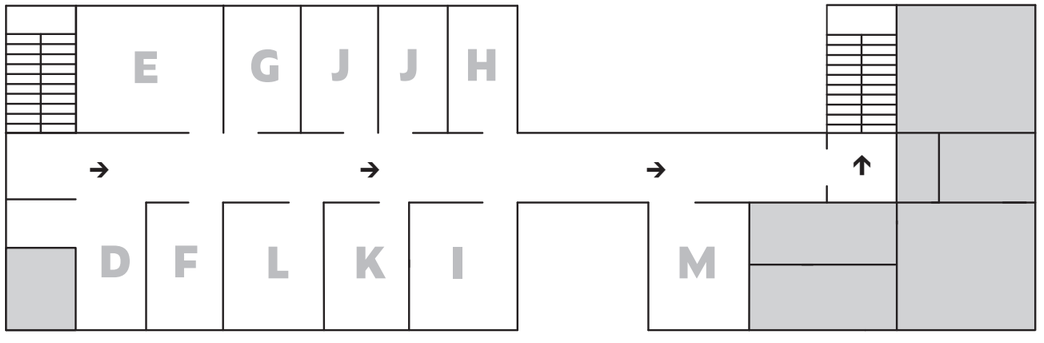


GROUND FLOOR



GROUND FLOOR

Vervolg expositie
Exhibition continues



1ST FLOOR

HODA AFSHAR (1983, IR)
A The Fold (2019–2024), 26:00 min
B The Fold (2025), monograph

Archival research into the French psychiatrist and photographer Gaëtan Gatian de Clérambault (1872–1934), who took thousands of photographs in Morocco of the folds in the clothing of veiled Muslim women, as well as a few men. 'The Fold' examines the heritage of Orientalist and colonial photography and delves into the psychoanalysis of fantasy and concealment. When he was almost blind, De Clérambault took his own life on 17 November 1934 while standing in front of a mirror. Newspaper reports from the time mentioned that he was surrounded by 'a strange collection of wax models, which he liked to dress in rare fabrics.'

Hoda Afshar is a visual artist whose practice explores the complex relationships between politics and aesthetics, knowledge and representation, visibility and violence. She is interested in the ways in which image-making can endorse or destabilise our collective understanding of reality. Her work has been exhibited and published internationally and is held in collections including the Victoria & Albert Museum in London and MoMA in New York.

KOENRAAD DEDOBBELEER (1975, BE)
C Vijf kamers, zeven werken (2026)

Sculptures assembled with found objects from the streets of New York. Wilhelm Wagenfeld, designer of the light bulb plugged into the walls was a pioneer of German industrial design and student of Bauhaus like Marcel Breuer, the architect of the former American Embassy on Lange Voorhout in The Hague. Today, the German design is entirely produced in China, as are the red *Smash Fists* of Captain America.

Koenraad Dedobbeleer's werken kunnen worden gezien als botsing van taal en materie. Gevoed door kennis van de kunstgeschiedenis en (ogenschijnlijk) onuitputtelijke technische middelen, gaat het werk van de kunstenaar een voortdurende dialoog aan met de bredere sculpturale traditie, waaronder de relatie met architectuur, industrieel ontwerp, DIY-techniek en cultuur, en het maken van boeken. Zijn werk wordt internationaal tentoongesteld, waaronder in WIELS (Brussel, België); MMOMA (Moscow, Rusland).

DIANE CESCUTTI (1998, FR)
D Celebrate complexité (2023)
Cotton, synthetic hair strands, audio cable, electrical cable, wooden beads, paint
E Le processeur de fil (2024)
Interactive multi-media installation
F Softmatter (2024)
Video, 02:00 min
G Foléré Data (2023)
Cotton, synthetic hair strands, audio cable, electrical cable, wooden beads, paint, bissap

Inspired by the Apollo Guidance Computer (AGC), which was used for the moon landing, and by the fact that the word 'computer' originally referred to mathematicians, of which most were women, the artist connects binary code with her loom.

Diane Cescutti takes the loom as the starting point for her practice, recognizing its foundational role in the development of digital computing. She pulls the threads from the fabric of her computer screen and traces them back to her loom. The artist searches for the source code, the re-source. Taking a speculative, histofuturist, and narrative approach, she explores the historical, technological, mathematical, and aesthetic connections between weaving, textiles, computers, and digital technology.

JOSH KLINE (1979, VS)
H Crying Games (2015), 12:52 min
I New York Real Estate and the Ruin of American Art (2026)
Originally published in October, Issue 195, Winter 2026

For 'Crying Games', Kline used open-source face-substitution software, features a cast of actors portraying Tony Blair, Condoleezza Rice, Donald Rumsfeld, George W. Bush, and Dick Cheney. Through their ideas, policies, and military campaigns, these political figures shaped the political landscape of the 2000s, with all known consequences.

In his essay 'New York Real Estate and the Ruin of American Art', Kline examines structural problems within the American art world through the lens of class, tracing their origins to the exorbitant prices and rents of commercial and residential real estate in New York City.

Josh Kline explores how emerging technologies are being used to transform human life in the 21st century. His practice frequently engages with technology, digitisation, data collection, image manipulation, 3D printing, advertising, and productivity-enhancing substances. In some of his best-known videos, he uses early deepfake software to speculate on the meaning of 'truth' in an era of post-truth propaganda. At the core of Kline's practice are questions of labour and class. He currently has a solo exhibition at the Mori Art Museum in Tokyo and is an artist-in-residence at STPI in Singapore.

FLORIAN HECKER (1975, DE)
MARCIN PIETRUSZEWSKI (1984, PL)
J NORMIFICATION (2016), 2 channel audio

NORMIFICATION translates graphic design and algorithms into sound. An algorithm that structures columns of text generates patterns of spaces and interruptions that form the starting point for the composition. These patterns are translated across different timescales, from structural divisions and rhythmic patterns to subtle movements within sound.

Florian Hecker works with synthetic sound, the listening process, and the audience's auditory experience. Recent exhibitions and performances include FAVN, Terraforma EXO, Milan (2025), and TEMPLEXTURES, Galerie Neu, Berlin (2022).

Marcin Pietruszewski is a composer and researcher whose practice focuses on sound synthesis and computer-based composition. He explores specific formal developments within the tradition of electroacoustic music and contemporary sound art. One of his recent sound installations premiered at the Venice Music Biennale in 2023. He has also presented commissioned work at, among others, Sonic Acts, Amsterdam (2024), and CTM Festival, Berlin (2021).

JOHANN WILHELM RITTER (1776 – 1810, DE)
K Interview Siegfried Zielinski by Baruch Gottlieb (2026)
30:00 min

Johann Wilhelm Ritter was a chemist and physicist. Ritter made discoveries in electrochemistry, including the dry battery, discovered the ultraviolet spectrum of electromagnetic radiation, and was the first to establish an explicit connection between galvanism and chemical reactivity. He wrote 'Fragmente aus dem Nachlasse eines jungen Physikers. Ein Taschenbuch für Freunde der Natur.' He used his own body in many of his experiments. He died at a young age, possibly as a result of experiments involving electrical currents.

SONDRA PERRY (1986, VS)
M Double Quadruple Etcetera Etcetera I & II (2014), 09:00 min
L It's in the Game '17 (2017) 16:21 min
N My Twilight Zone Thing (2014), 04:03 min

'Double Quadruple Etcetera Etcetera I & II' shows two performers whipping around in white interiors, almost completely swallowed by their surroundings. Perry repurposes Photoshop tools that use AI to automatically try to fill in or erase parts of an image. 'My work is about representation technology, lenses, surveillance,' says Perry, 'about how Blackness or Black culture appears in them, moves through them, and ultimately makes representation explode.'

Sandy Perry, the artist's twin brother, played Division I basketball for Georgia State University. Without his knowledge or consent, his likeness and statistics were sold by the NCAA (National Collegiate Athletic Association) to video game developer EA Sports for use in the 2009 and 2010 NCAA video games.

'My Twilight Zone Thing' builds upon and disrupts the series 'The Twilight Zone', through which the artist, from her own perspective, exposes the whiteness embedded in the bodies represented.

Sondra Perry creates interdisciplinary work that uses video, performance, and digital media to explore identity, technology, and Blackness, often from the perspective of her personal and family history. Digital production is central to her video works and installations, through which she critically reflects on emerging technologies of representation.

LYNNÉE DENISE (1975, VS)
O Electric Ring Shout (2018), 12:23 min

In 'Electric Ring Shout', blues legend Lead Belly sits alongside a house music dance cipher; traces of the Black church are heard in the voice of Sylvester; and the McIntosh County Shouters enter into conversation with Brazilian capoeira fighters. These encounters connect the ring shout to Black social dance circle formations in underground club spaces and what Saidiya Hartman describes as "stolen gatherings" around the world.

Music mapping is central to this process. Rather than tracing a straight line of influence or origin, the work listens for what happens when sound travels: what is retained, what changes, and what becomes legible when Black diasporic cultures are placed in dialogue across geography. Rhythm, movement, repetition, and the pulse known as "The One" become ways of hearing those connections. The heartbeat animates the pulse.

Lynnée Denise collects and researches music and sound archives. The artist works with sound, language, and Black Atlantic thought. Shaped by her parents' record collection and the cultural currents of the 1980s, Denise draws attention to the intimacy of underground nightlife movements, musical migration, and bass culture within the African diaspora. From a Black queer perspective, her research considers sound system culture as a living archive and a place of refuge. She traces the movement of culture and memory through records, dance floors, and radio waves.