

ARTISTS • JUMANA EMIL ABOUD, SUZETTE BOUSEMA, GIOVANNI GIARETTA
EWA CIEPIELEWSKA & AGNIESZKA BRZEŻAŃSKA

WILD WATERS

• DAMS

&

DELTA AFTER MODERNITY

CURATOR • ANGELS MIRALDA



ADELITA HUSNI-BEY, ANNA MORENO, SUAT ÖĞÜT, EUNICE PAIS
ASHFIKA RAHMAN, MORTEZA SOORANI, ABDO ZIN ELDIN

EXHIBITION GUIDE

FRAMER EBAWED

EXHIBITION

19 JUN –
30 AUG '26

CURATOR

Àngels Miralda

ARTISTS

Jumana Emil Abboud

Suzette Bousema

Ewa Ciepielewska & Agnieszka Brzeżańska

Giovanni Giaretta

Adelita Husni-Bey

Anna Moreno

Suat Öğüt

Eunice Pais

Ashfika Rahman

Morteza Soorani

Abdo Zin Eldin

VISUAL IDENTITY

Sarp Sozdinler



INTRODUCTION

JOSIEN PIETERSE AND DEWI SOFIA LAURENTE

‘De strijd tegen het water’ (the struggle against water) is central to the Dutch identity. The 1953 *Watersnoodramp* (North Sea Flood) had a profound impact on the Dutch relationship with water in the second half of the 20th century. The creation of the IJsselmeer through the construction of the Afsluitdijk and the closure of the Zuiderzee, along with the famous Delta Works – consisting of five storm surge barriers – are physical monuments to this struggle that people believed they had to wage against the water. The scientific innovations to ‘tame’ the North Sea and build an improbable nation on land that lies largely below sea level have placed the Netherlands at the forefront of modernity since the 17th century, among concurrently emerging nation-states, with the polder mills that keep the land dry becoming a familiar national symbol.

The struggle against water is not a lone characteristic. Similarly defining is the manner in which the Netherlands used water to support a colonial policy and exploit people. The VOC, which traded with what was then called the East Indies, and the WIC, which operated in what was then called the West Indies, played a major role in the colonial trade in people and goods. Shipping was used to colonise territories, seize raw materials and products, and violently force enslaved people onto ships against their will, transport them, and sell them on another continent. From its founding in 1621, the WIC held the exclusive right (a monopoly) on the slave trade in the Atlantic region for around a century. The long history of shipping and that of colonial violence are inseparably linked. The impact of this is still visible and tangible today.

The formation of Dutch identity is therefore closely intertwined with national symbolism, economic systems of oppression and exploitation, as well as the production of (technological) knowledge related to water. As we critically examine the modernist project more broadly, there is a growing body of critique surrounding large-scale feats of engineering founded on an awareness of their often harmful ecological and social impacts. Advertised as opportunities for clean energy and real estate development – controlled flooding, dam projects and reclamation sites often bring destruction to local villages and towns. Many people whose lives depend on these water sources are left in vulnerable positions facing a worsening climate crisis: riverbeds dry up, fragile ecosystems are interrupted, and unprecedented floodwaters rise as water resists the industrial enclosures that gave the illusion of man’s dominance over it.

Against the looming urgency of climate disaster and water shortage, the exhibition *Wild Waters* highlights the crucial role of artists in critically questioning infrastructures and processes that exist underneath the hum of everyday life, providing a timely insight into the complex relationships between humans and their (aquatic) surroundings.

The exhibition, curated by Àngels Miralda, continues an established practice at Framer Framed of dissecting singular, colonial narratives of modernity and progress and making space for a plurality of voices from affected communities and ecologies. The theme of water has been present in previous projects which examine the impacts of relentless extraction following the push for capitalist progress. The exhibition *Charging Myths* (2023), focused on rare earth mineral mining in the Democratic Republic of the Congo (DRC) to fuel the supposed 'green' transition. The resulting push from neo-colonial forces and multinationals to open the country's resources for extraction has impacted the entirety of its ecology including water sources. Participating artist Georges Senga documented artificial lakes that fill old mining pits around Manono, DRC, where Global North resource extraction has flooded mining communities with polluted waters.

The human relation to water, however, can also be part of imagining and preserving practices that challenge modernist and capitalist visions of reality. This was the case in the exhibition *The One Straw Revolution* (2024), curated by iLiana Fokianaki, which was a call to cultivate (artistic) ways of being that considered human and non-human intersectionality, degrowth, and a sense of responsibility for our shared home. A banner initiated by artist duo Bik van der Pol was created alongside a riverside community over days of collective living and learning in Strenkali, Surabaya – witnessing their struggles against eviction and rooting their lives in the river.

The educational and exchange project *Shared Waters* (2023–2024) at Framer Framed offered another perspective on how water functions within artistic and cultural practice as a connective element. Developed in collaboration with the Camissa Museum in Cape Town, South Africa, the project brought together young participants in Amsterdam and Cape Town to exchange personal and familial histories through artistic means. It gestured toward an understanding of water as holding stories and resisting separations imposed by modern-colonial frameworks.

By collecting artistic practices that consider our complex ties to water and to the infrastructures that promise stability and prosperity through controlling it, *Wild Waters* reminds us to look to the life of rivers, deltas and estuaries; to rediscover the movements, rituals and mythologies that show us how to continue to resist. Indeed, water exists as a force for destruction, connection and life. With time, it carves away at all things, even structures that seem impenetrable. The facades of modernity, established through colonial trade and extractivism, are not invulnerable to this flow.



Suzette Bousema, *Duckweed* (2023). Courtesy of the artist



FOLLOWING THE RIVER'S COURSE: A CURATORIAL NARRATIVE

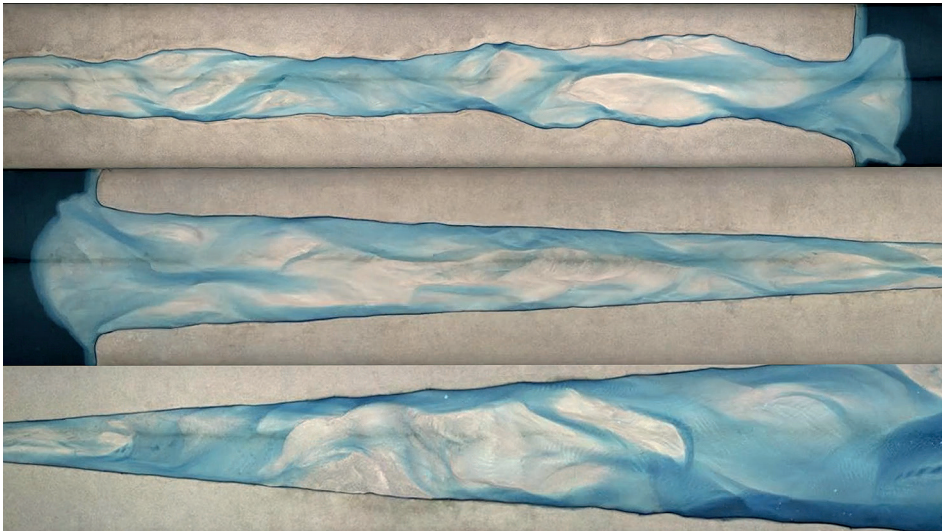
ÀNGELS MIRALDA

I INTRODUCTION: IN THE CONTEXT OF FRESH WATER

The Dutch landscape is laced with water, a substance superhighway that runs above and below ground. For centuries, inland water has been both a life-source and a constant threat to Dutch society. Engineers have responded by building dikes, canals and storm surge barriers to protect land that lies below sea level. This infrastructure created not only safety but a national mythology around the management of a resource that doesn't always flow in such abundance. If the Netherlands is defined by its advanced hydro-engineering, it is a discipline that is still burdened by problems to be solved, including pollutants and the evolving study of fluid dynamics in the face of climate change. *Wild Waters: Dams and Deltas After Modernity* is an exhibition that follows a metaphorical river's path through a selection of regions connected by their reliance on fresh water. It shows the great degree of variation in inland water management across Europe, Asia and North Africa that brings silt from the core of each continent to its edge. These river systems face localised conditions: from the security of flood control and resource management to the political twists of forced territorial control and the violence of cultural erasure.

The exhibition's introductory section is anchored directly into the surroundings of *Framer Framed*. **Suzette Bousema's *Duckweed*** (2023) is a living installation that proposes a change of perspective. Canal water sourced from the waterway directly in front of the exhibition space is placed in an elevated aquarium, inviting us to invert our gaze. Rather than looking down at the water, the duckweed that floats on the surface actively creates shade, sediment and a biological life-cycle above our heads. This work brings attention to the algal blooms produced by fertiliser run-off in the Dutch water-system. This unregulated green cover blocks sunlight to small waterways – fragile ecosystems that sustain life through underwater oxygenation processes – essentially creating localised 'dead zones' within the most agriculturally productive land patches in the world.

Even in such a densely infrastructurally controlled environment, scientists are still trying to find a balance between security for society and Earth's cycles. **Scores *Floating in Debris*** (2026), a new film by **Giovanni Giaretta**, turns a speculative and poetic gaze toward the Earth Simulations Laboratory of the Faculty of Geosciences at Utrecht University. Giaretta's camera focuses on the hypnotic visuals of fluid dynamics in lab experiments, where scientists sculpt sand and record its flows in



Giovanni Giaretta, *Scores Floating in Debris* (2026). Courtesy of the artist

miniature representations of the larger landscape. The film engages with scientific apparatuses and the video archive they produce, treating them as cinematographic devices that simulate nature. It follows the laboratory's attempts to find non-invasive management techniques as opposed to existing modernist structures.

II DAMS AS A PROMISE OF MODERNITY

The exhibition flows towards the South-eastern Mediterranean, examining the use of water infrastructure in distinct but interconnected post-colonial environments: Libya, Egypt and Palestine. During the era of global modernisation, dams and river infrastructure became symbols of progress and prestige. The Aswan High Dam, originally intended for construction through US and UK investments, was taken over as a national construction project by Gamal Abdel Nasser, who successfully completed it in 1970 in collaboration with the Soviet Union, demonstrating that infrastructure is ideological. After the Suez Crisis in 1956, Nasser accelerated its construction in order to power factories and agricultural villages while facing attacks from Britain, France and Israel. It brought hydroelectric power to thousands of Egyptians and served as a symbol of political and energy independence in North Africa – bringing great popularity to Nasser's rule. However, these projects had a huge cost: upriver, thousands of Nubians were displaced, and countless heritage sites were flooded under the reservoir. Downriver, it led to the loss of over 50 native species, including papyrus and lotus, as fish populations declined drastically. The natural ebb and flow of the Nile's sediments over the agricultural fields of Northern Egypt were irrevocably disrupted, and soils were trapped behind the dam reducing fertility in the country's breadbasket.

The social dilemma between tradition and modernity in contemporary Egyptian society is at the core of the sculptural multi-screen installation **Sakkoura** (2026) صاگورا by **Abdo Zin Eldin**. Working across urban Cairo and rural communities along the Nile Valley, Zin Eldin documents the myths, rituals and daily lives of those who inhabited the shores that flooded annually before the construction of the dam. Zin Eldin describes the Aswan Dam as a necessary evil: one caused by politics that resulted in a wager for independent political survival that is no longer in place. Today, as children grow up next to controlled waters, only the oldest generations remember ways of life before the dam. A statuette of the deity Hapy, the god of inundation, a-gendered and abundant, anchors the installation that diverts in three separate flows. The work's multiple screens show scenes of contemporary Egyptian life: in the first, children gather by a small river dam in the Village of El Deer in rural upper Egypt and inform each other about the *sakkoura*, a mythological creature that devours young people; in the second, the artisan Ahmed Abu Amra creates a gypsum replica of the sculpture of Hapy to keep fresh water flowing and available; in the third, the labyrinthine water distribution networks threading through Cairo's sprawl are activated by hands that reach for taps in apartments, where water pressure is a matter of neighbourhood power and pump politics. In a country with limited resources and a rapidly expanding population, access to water depends on how much is invested in individual, localised electric pumps, competing with neighbours. The installation invokes a divine ritual, contrasting the tranquillity of the Nile's sacred waters with the reality of its resources becoming something to be managed, distributed and fought over.



Abdo Zin Eldin, *Sakkoura* (2026) صاگورا. Courtesy of the artist

In neighbouring Libya, Italian colonisation manipulated natural springs and diverted water sources from Indigenous herders and farmers, including clearing a forest in the Wadi Derna, displacing Libyans and settling Italians in the area to oversee agricultural development. This colonial deforestation likely worsened the flood capacity of the valley, leading to the catastrophic events of 1968 in the city of Derna. In response to this disaster, Muammar Gaddafi planned to construct two multipurpose embankment dams in the Wadi Derna with the help of Yugoslav engineers. The disastrous collapse of the dams in 2023 followed decades of post-colonial abandonment and neglect after US-led interventionism and subsequent political instability.

Adelita Husni-Bey's new commission *Like a Flood – Composites* (2026), examines Italian colonial photo archives in Rome together with the language of international policymaking organisations such as Food and Agriculture Organization (FAO), the World Bank and the International Monetary Fund (IMF) to trace the heritage of Italian colonial activity and its contemporary power continuum through supranational institutions. This long-term research previously contributed to the work *Like a Flood* (2025), which traced the terraforming of colonialism and post-colonial interference to the 2023 floods in Derna. The Italian mission to 'green' the desert echoes similar colonial concepts and resorted to displacement, evictions and mass imprisonments. This composed visual archive is divided into panels that highlight themes including water management, agriculture and fisheries and interposes texts with articles, images and declarations by some of the world's most powerful regulatory bodies. Italian agricultural settler-colonialism serves as a case study in hydrological transformation that left behind not prosperity but ecological debt, creating a landscape made more vulnerable to floods that would eventually destroy the city the Italians had once constructed for their own settlers.

III HYDROPOLITICS OF OCCUPATION

In occupied Palestine, a Zionist myth promised to make the desert bloom while desiccating underground waterways associated with myriad folktales and ancient traditions. From a tool of modernisation and energy emancipation, water infrastructure has frequently served as a tool for conquest and dispossession for the Zionist settler-colonial project. Access to water has been a source of Israeli provocations both in Palestine and against its neighbours, Syria, Lebanon and Jordan.

In arid regions, water sources are more than a utility. Culture is based on their location: cosmology, social structure and political power are organised around them. Ritual and religion, from baptism to ablution and folk rituals, stem from their specific historical locations. **Jumana Emil Abboud's** *O Whale, Don't Swallow our Moon! (Quest for Spouse)* (2010–2011) is a recorded live theatre play where actors and children act out Palestinian folk tales using flour, costumes, and a backdrop representing the Palestinian countryside. The title refers to a folktale in which a lunar eclipse is caused by a whale swallowing the moon. According to the

kohl jar to wall of fire
hair-pin to man



Jumana Emil Abboud, *O Whale, Don't Swallow our Moon! (Quest for Spouse)* (2010).
Courtesy of the artist

مِخْلَةٌ تَتَحَوَّلُ إِلَى جِدَارٍ نَارِي
وَمَشْبِكٌ شَعْرٌ إِلَى رَجُلٍ



book *Speak Bird, Speak Again: Palestinian Arab Folktales* (1989), children should go outside and bang on pots and pans while shouting the phrase 'o whale, don't swallow our moon!' (*Ya hut, la tokil qamarna*). The relation between collective labour and the landscape is played out by the children in reference to another folktale that speaks of the power of one thousand *jinn* to move a mountain and allow sunlight to reach their princess – representing the ability of light, or hope, to penetrate the depths of darkness. In Palestinian folktales, sea creatures and watering wells populate the pages of collective memory and describe Palestine's hydro-geography in relation to the cosmos as a land 'from the river to the sea', traversed with non-perennial rivers flowing towards the Dead, Red and Mediterranean. Abboud's work recovers an ancient connection between a community and their land during a time of genocide and intensifying erasure.

IV LIVING WITH THE DELTA: MYTH, MEMORY AND WATER KNOWLEDGE

Spanning the wetlands of Bangladesh, the non-canalised Vistula River in Poland and the deltas of the Tejo and the Ebro in Iberia, this section of the exhibition positions traditional knowledge in relation to contemporary social conditions. These projects trace river-life and the marginalisation process it has experienced amid the infrastructural transformation towards land and air-based transportation systems. Each river contains its own set of ancient traditions that live with the people dependent on the waters for their livelihoods and sustenance as they battle contemporary ecological crises and the abandonment of established river-based ways of life.

Bangladesh's landscape forms a close hydrological analogue to the Netherlands: a vast river delta whose silts and streams rush down from the Himalayas, constantly reshaping the land beneath the feet of those who inhabit it. In the northeastern wetlands, artist **Ashfika Rahman** works with the communities of these shifting shores whose relation to land is mutable by seasons and deeply intertwined with water. Rahman is the founder of a long-term Boat School that travels through marginalised river communities where workshops are conducted for children. The boat brings cinema, workshops and cultural events. Together with local artisans, Rahman develops visual stories of community life. In Rahman's *Dheu* (2026) **ଦେଉ**, a wave is created with blue marbles typically used as toys by children in the region. Made collaboratively with the children, it reflects their experiences of living with recurring floods which are both a condition for their way of life as well as a life-threatening danger. Individually strung, the marbles are memorials for those taken by the floods and act as molecules of water working together to create a vision of movement and suspense. Engaging the community through the making of a memorial, the work embodies the movement and impermanence of life in the wetland.

Thousands of kilometres away, on the longest and wildest river in Poland, the artists **Ewa Ciepielewska** and **Agnieszka Brzeżańska** have organised the artist residency **FLOW/ PRZEPLÝW** since 2016. The project, which invites artists to partake in this yearly journey down the Vistula, is conducted on a reconstructed *galar*, the flat-bottomed wooden boat once sailed by raftsmen transporting goods downstream from the Carpathian foothills to the Baltic Sea. The mission of the residency is to allow artists to spend time together in harmony with the river and its banks. Central to the work at Framer Framed is a symbolic construction of the boat that hosts a sail of the project created by Ciepielewska and a flag of earth, used by Brzeżańska to symbolise a planetary or gaian perspective on land. Made of recycled wood, the boat serves as a platform to display photobooks and archives from the projects' past editions and their ongoing advocacy for the rivers' environmental rights. Ewa Ciepielewska brings a schematic drawing of the Vistula and its tributaries that shows where this biosphere's paths have been severed by legal and illegal, operational and non-operational dams. Their efforts to dismantle the non-functioning dams are recorded in images and logbooks as well as the political pressure felt by the river community to canalise the river's waters for commercial shipping. For now, only shallow boats like the *galar* and the native catfish can navigate the Vistula's shifting sands. On the other side, paintings by Agnieszka Brzeżańska capture the vegetation, fauna, and the constant negotiations between water and sand.

Eunice Pais' photographic series ***Barreiro in Ecologies: Rivers 1–5*** (2023–ongoing) turns to the Tejo estuary as a living archive of displacement and ecological knowledge. Shot in the shallow, brackish waters south of Lisbon, the images gather groups from diverse migrant communities, wading, foraging, and working in this relational environment. The river is marked by the convergence of river knowledges of Lisbon's communities with origins in Romania, Guinea, Cape Verde, Vietnam, and Nepal among others, who repeatedly gather with their communities in specific areas of the bay. The act of foraging acknowledges the complex ecosystem that lies below the waters and the more-than-human perspectives that fail to be recognised by contemporary economic structures. The industrial and urban landscape of Lisbon hovers in the background, represented as an architecture of the outskirts with bridges and factory towers piercing Lisbon's sky.

The deltaic wetland becomes a site of contention where Portugal's colonial history and global trade enterprise began. Speculative mapping overlays the images of the contemporary harbour with historic maps representing its economic and military power and proposes the act of foraging as an empowering decolonial appropriation. Framed as multi-species collaboration with the land, it embodies Pais' counter-binary notions of power and belonging in post-colonial landscapes, in particular the multi-directional contemporary identity of Atlantic ports. This series positions the everyday gestures of people as a form of care-work, a human relation with the delta that in turn responds to them.



Protest on the river Vistula, organised by Cecylia Malik and Sisters of Rivers.
Courtesy of Nel Lato



Anna Moreno's *Bash na Bash* (2025) closes Section IV by returning us to the Mediterranean shore. The two-channel video installation presents two teenage girls from the Ebro Delta playing *La Morra*, a game of hands and numbers whose origins have been traced to the Beni Hasan tombs of ancient Egypt, from where it travelled with Greek and Roman civilisation across the full breadth of the sea. Presented on opposing vertical screens, the players' simultaneous gestures and shouts become a choreography suspended between anticipation and chance, echoing the speculative economies that threaten the existence of the region. It serves as an allegory for the condition of the Delta itself, a landscape whose future is subject to forces beyond individual control: rising sea levels, accelerating salinisation, and the slow erosion of an ecology shaped over millennia. The girls' lives are rooted in this specific, threatened terrain. Whether they can stay or are eventually displaced depends on decisions made elsewhere. Their futures remain as opaque and unpredictable as the sum of fingers in a fast-moving game.

Shaped by colonial extraction, shifting hydrology and by intimate, daily negotiations, the people who live along waters in motion are the makers of ancient and contemporary tales. These Deltaic and river-bound stories build an intricate connection between the shore and inland waters that contemporary communications, mainly air and land-based, have irrevocably severed. If the ecological connection between land and sea was once the base of society's transport, trade and economy, the post-modern condition of disrupted streams and the shift to alternative paths and movements have heightened our understanding of the importance of fresh water.

V WATER TOXICOLOGIES IN THE PETRO-PLANETARY ORDER

The final section of *Wild Waters* continues to trace the connection between rivers and contested geographies amid the sieges by various imperialist forces and the consequences of post-colonial territorial divisions. The works of **Suat Öğüt** and Morteza Soorani represent the only waters in this exhibition that flow into the same delta: as the Tigris River flows into the Shatt al-Arab where it joins the river Karun before entering the critical global energy-infrastructure of the Persian Gulf. In a land plagued by resource-curse, the region's small-scale agricultural economies are hard hit by the global thirst for energetic access and control.

Suat Öğüt was born in Diyarbakır, in the Kurdish southeast of Turkey, where the Tigris flows through a landscape that has been simultaneously a site of resistance, of ancient habitation, and of ongoing repression. A conversation over five years, during the production of a series of works related to the construction of the Southeast Anatolia Project, gave rise to the idea for this exhibition that presents five projects from this series. Hasankeyf, a settlement of 12,000 years was submerged in April 2020 when the Ilisu Dam was filled. This reservoir is the heart of a network of 22 dams seen as a hostile project by nations downriver including Iraq, whose restricted waterflow continues to cause ecological havoc. Meanwhile, in Hasankeyf, an entire village disappeared, sealed under the heavy waters of the



Suat Ögüt, *Completing the Disappeared Landscape* (2022). Courtesy of the artist

dam. Hundreds of villages, along with their archaeological sites, their agricultural fields, their ecologies, disappeared beneath the surface. The dam was presented as a development project, a generator of hydroelectric power; what it generated, equally, was the conditions for a form of cultural and ecological annihilation that the Turkish state rendered invisible through the masquerade of progress.

Ögüt's multi-part project for *Wild Waters* assembles works developed across several years of sustained research and fieldwork in the region. The three-channel video ***Nefes (Breath)*** (2022) follows a former tour guide at Hasankeyf and documents the post-destruction terrain from an intimate perspective. This works against official state media accounts, attending to the lived experience of loss and the determination of people who continue to inhabit a place that has been officially consigned to the past. Alongside it, the city maquette ***Completing the Disappeared Landscape*** (2022) reconstructs Hasankeyf as it was before the dam, with ancient canyons, cave settlements and the Tigris cutting through urban districts. The scale model is wrapped in aluminium candy wrappers, the sweets of childhood that contain the grief of leaving the scenery of memory. The work ***Tokikeyf*** (2022) extends this logic into satire: 25 kilograms of individually wrapped candies represent the standardised housing blocks built in New Hasankeyf, the state-designed settlement by TOKİ (Housing Development Administration of the Republic of Türkiye) to which the displaced population was relocated. The lozenge leaves a bitter taste of aggression on the tongue.

Unforeseen Rhythms Part I & Part II (2022–2026) features two sculptures that trace the outline of the Tigris River as it appears in satellite imagery. Extending through the exhibition space, *Part I* glows a toxic green, while *Part II* acts as an architectural frame for the group of works made on this subject. Inside, a two-channel video uses Google Maps footage to probe the terrain around Diyarbakır and the Ilisu Dam, incorporating Environmental Impact Assessment reports as documents of damage that the state itself has been required to produce but has chosen to ignore. Completing the project are the mosaic panels of ***Birds of Upper Mesopotamia*** (2023–2026). This work turns to more-than-human effects of the dam’s construction. Each panel depicts an endangered species whose only remaining habitat in Europe is the Tigris Basin: the Great Thick-knee, the Lesser Kestrel, the Pied Kingfisher and the Eurasian Roller. These species once bred in the canyons and floodplains of Hasankeyf that now lie beneath the flood. Represented in mosaic, they echo the ancient archaeology of the region and embody the natural and historical value that has been lost. The same state forces that brag about increased energy outputs also benefit from the region’s cultural erasure. Öğüt’s work refuses to stay underwater, it is an ongoing archive of what lies artificially below the surface.



Suat Öğüt, *Unforeseen Rhythms Part I* (2022). Courtesy of the artist

The constriction of waters upstream has taken a long-term toll on the environments and groundwaters of the Tigris that eventually converge with the river Karun in the deltaic wetlands of Shatt al-Arab. **Morteza Soorani** is a photographer from Ahvaz, a city that grows along the longest river in Iranian territory. Fresh water flows from the snow-capped peaks of the Zagros mountains towards Shatt al-Arab, meeting with various Indigenous groups from the valleys reliant on these waters for their way of life. **Postcards from Karun** (2016–2022) is a long-term photographic project that Soorani produced along the full course of the river using a medium-format analogue camera. At various points, Soorani collected river water to use in the developing process of the images, chemically incorporating the Karun in the process of its own representation. The seven works from the series in *Wild Waters* trace the course of the river from its source to its point of confluence.

In the mountain peaks, it is climate change that drives the greatest environmental problems for the Karun. Less snowfall means increased drought. Pollution caused by a growing population and outflows of industrial and urban waste have turned its once drinkable water toxic. The palm-planes of the river near the delta have withered under increased salinity from the combination of less input and rising sea-levels that leave farmers no choice but to abandon their unproductive lands and seek a living in cities. The last image in the exhibition is a self-portrait of Soorani showing a tattoo on the artist's back that outlines the course of the Karun. This demonstrates the close connection between the river and identity and the sense of grief in its ecological abandonment. In the face of the illegal wars waged against Iran and the decades-long internal repression against the Iranian people, the state of the river is intertwined with the two-fold crimes unfolding across the region that pile further toxicity onto an already ravaged ecology.



Morteza Soorani, *Postcards from Karun* (2021). Courtesy of the artist

CONCLUSION

Water is a medium that has historically carried substance and silts through valleys dependent on its provisions. Rivers have served as highways of transport and communication that have shaped cultural relations and political allegiances across vast territories. As we exit the exhibition, having travelled through waterways across Europe, Africa and Asia, we return to the contemporary condition of Dutch waterways. Water gives and takes, and so does water infrastructure. Its lifesaving and regulatory abilities provide stability and control to flood-prone communities. It can also be used to create systems of control, repression and erasure by cementing the territorial control of those who manage the infrastructure.

Rivers have been natural borders, connectors and separators that have determined global hierarchies of power. In colonial contexts these massive projects limit access to water and serve colonial goals of displacement and land abandonment. Modernism undertook the taming and control of rivers via networks of infrastructural projects, the full scope of whose consequences continue to be revealed in a shifting climate and post-polluted world. The modernist project has changed society's relation to rivers by cutting their flows through reservoirs and segmented flows. No longer operating as a natural super-highway, dam networks have created segments of resource-barriers and controls. This exhibition's non-linear geography illustrates that water has no allegiance; it traverses borders and leaves one land for another in an interconnected cycle that binds the planet. The artworks in *Wild Waters* propose a view onto the fate of rivers through a selection of artistic projects that record the lived realities of contemporary rivers and water sources, the purveyors of liquid matter whose scarcity or overflows determine the possibility of our continued survival.

ARTISTS / ARTWORKS

JUMANA EMIL ABOUD

O Whale, Don't Swallow Our Moon!
(Quest for Spouse) (2010)
Single-channel video
7'

Jumana Emil Abboud is a Palestinian-Canadian artist whose practice explores cultural memory and resilience; re-spiriting folklore and interconnected gatherings. She works through drawing, video, textual practice, votive assemblage, spoken word, and the Water Diviners project – where stories are living entities, entangled in water and relation.

SUZETTE BOUSEMA

Duckweed (2023)
Scaffolding, wood and glass container,
live canal water
163 × 119 × 225 cm

Supported by Stroom Den Haag

Suzette Bousema (NL, 1995) visualises contemporary environmental topics in collaboration with scientists. Planetary conditions and our place in them are the starting point of her work; the way humans interfere with nature and how we relate to the Earth on an individual level. For her artworks and installations, she works interdisciplinary across photography, printmaking, glass blowing, weaving, sound, smell and organic materials such as seaweed. Her first documentary, *Dead Zones* (2025), explores oxygen-depleted zones in the ocean and water quality issues in the Netherlands.

EWA CIEPIELEWSKA &
AGNIESZKA BRZEŻAŃSKA

Ewa Ciepielewska

GALAR FLOW (2026)
Installation
Wood, rope
600 × 260 × 350 cm

FLOW (2017)
Sail
Acrylic paint on cotton
368 × 268 cm

WISŁA river and her tributaries with existing water dams (2026)
Print based on drawing

LOGBOOK, notes from the boat journey (2017, 2008, 2015)
Three hard-cover notebooks
12 × 17 cm, 15 × 21 cm, 15 × 21 cm

NOT ONLY BEAVERS BUILD ON THE RIVERS dams locks weird man made obstacles on the river (2026)
Art book with photographs
42 × 30 cm

Special thanks to FLOW residents Nel Lato, Kuba Falk, and Magda Mosiewicz, who shared their photos for the art book *NOT ONLY BEAVERS BUILD ON THE RIVERS dams locks weird man made obstacles on the river*

WILD WISŁA WE LOVE (2022)

Flag

Acrylic paint on cotton

100 × 80 cm

ONLY BEAVERS BUILD ON THE RIVERS (2022)

Flag

Acrylic paint on cotton

100 × 80 cm

Ewa Ciepielewska (Wałbrzych, Poland, 1960) is a painter, author of outdoor performances and nature lover. She lives and works in Krakow, Szczawno-Zdrój, and in places where rivers flow. A graduate of the Academy of Fine Arts in Wrocław, she has been associated with the Luxus artistic group since 1982. In 1997, she founded the Volans association, which supports contemporary art and young artists. For 18 years, she has sailed a wooden barge on the Vistula River, committed to preserving its natural state. Since 2016, together with Agnieszka Brzeżańska, she has run the recurring project FLOW/PRZEPŁYW, whose participants include visual artists, musicians, performers, curators, activists and enthusiasts. She is a member of the Save the Rivers Coalition.

Agnieszka Brzeżańska

Ariver isariver isariver/ Rzekajest rzeka (2025)

Three paintings

Oil on canvas

30 × 40 cm

Agnieszka Brzeżańska's work explores elusive links between various natural forces and life forms on Earth, which she perceives as Gaia, a living organism. In this, she uses various registers of knowledge, from physics and philosophy to systems of cognition marginalised by modern science, such as alchemy, parapsychology, esotericism, native knowledge or matriarchal traditions. She is also interested in contemporary ecological practices. She is an author of paintings, drawings, films, photographs and ceramics. Since 2016, together with artist Ewa Ciepielewska, she has organised a mobile artistic residency on water, FLOW/PRZEPŁYW.

GIOVANNI GIARETTA

Scores Floating in Debris (2026) Single-channel video

Supported by Mondriaan Fonds

Giovanni Giaretta (Padua, Italy, 1983) currently lives and works in Amsterdam. Giaretta's artistic practice primarily focuses on moving image and cinematic archetypes, combining them with sound and themes explored through an autoethnographic method. Often his works arise after a period of engagement with specific groups of individuals or academics. As 'collages', his works result from a research process that seeks to relate images, texts and sounds. They lead reality to be overwhelmed by surreal, dreamlike and unusual elements.

ADELITA HUSNI-BEY

Like a Flood – Composites (2026) Four prints on plexiglass 105 x 150 cm

Adelita Husni-Bey is an artist and pedagogue whose practice is grounded in anarcho-collectivism, theatre and legal anthropology. She organises workshops and produces works using non-competitive pedagogical models within the field of contemporary art. Engaging activists, architects, lawyers, children and poets, her work creates temporary spaces for collective study and rehearsal – as exercises in learning, imagination, and shared political action.

ANNA MORENO

Bash na Bash (2025) Two-channel video installation 5'

With Júlia Subirtats Zaragoza and Anna Reverté Sanz
Camera: Anna Moreno & Weiyan Low
Edit & Colour: Mink Pinster

Commissioned by Bar Project (Andrea Rodríguez Novoa & Veronica Valentini)

Anna Moreno (Barcelona, Spain, 1984) is a visual artist working between Barcelona and The Hague. Her research-driven practice explores how speculative narratives, architectural imaginaries, and political histories shape the way societies project their futures. Drawing from fields such as speculative literature and cinematic montage, her work often focuses on the unfinished nature of historical events and the persistence of modern dreams in contemporary landscapes. Through collaborative processes and staged encounters, she translates research and fieldwork into moving image and spatial installations that examine how the past continues to structure possible futures.

SUAT ÖĞÜT

***Nefes* (2022)**

Three-channel video
18'

Cinematography: Veysel Çelik, Özgür Demirci, Giovanni Giaretta
Cast: Ercan Tarhan
Editing: Mustafa Taha Şimşek
Sound Design: Mert Gençer
Model Building: Istanbul Maket

***Completing the Disappeared Landscape* (2022)**

Maquette and candy wrappers
270 × 194 × 120 cm

***Unforeseen Rhythms Part I* (2022)**

Two-channel video
Neon with plexiglass
120 × 200 cm; 34'

***Unforeseen Rhythms Part II* (2026)**

Metal tube; color textiles
21 mm; 1800 × 900 cm

Made possible with the support of
Framer Framed and SAHA Association

***Birds of Upper Mesopotamia* (2023–2026)**

Twelve mosaic boards
Variable dimensions

Unless otherwise specified, all works
by Suat Öğüt were realised with the
support of the Netherlands Consulate-
General, the Mondriaan Fund, AFK and
Sanatorium

Special thanks to Abdülkadir Can, Adnan Yerebakan, Ali İbrahim Öcal, Atakan Avcı, Barış Eviz, Bawer Bahoz Bozarslan, Bukre Tandoğan, Doğa Yırık, Enver Erdem, Elif Bozanoğlu, Emre Koç, Ercan Vural, Görkem İmrek, Halit Sermisekçi, Hatice Öğüt, Hasan Mete, İpek Van Dijk, Johannes Verwoerd, Leyla Keskin, Marc Farrant, Mehmet Öğüt, Mehmet Bilbil, Merkezkaç Initiative, Metin Türel, Merve Elveren, Murat Kartal, Musa Öner, Nursaç Sargon, Ömer Akbel, Remzi Sever, Seda Yazkan, Sarp Renk Özer, Savaşcan Üstün, Serra Şensoy, Şahin Aslan, Uğur Orhan, Yağız Özgen, Yekta Çelik, Zarza Su Kalle and Zuza Banasinska, Framer Framed team and especially Dasha Yadrishchenskaya, Katya Yadrishchenskaya and Isabelle Lafazanis.

Suat Öğüt (Diyarbakır, Turkey, 1986) is an artist based in Amsterdam and Istanbul. His interdisciplinary practice explores how recent history shapes the present through personal and collective narrative-building. By engaging with monuments, archives, and everyday structures, Öğüt challenges dominant ideologies and reframes heritage as a living, culturally embedded practice. His work also explores non-linear perceptions of time, emphasising the urgency of the present.

EUNICE PAIS

Bareiro in Ecologies: Rivers 1–5
(2023–ongoing)
Five inkjet prints on paper
100 × 67 cm

Maps facilitated by the Archives of the Ports of Lisbon, Setúbal and Sesimbra

Communities of mollusk harvesters: Romani, Vietnamese, Guiné Bissau, Portuguese, Chinese communities

Eunice Pais is a multidisciplinary Portuguese and Mozambican artist whose work interrogates the transnational histories connecting her two home countries. Through photography, video, sculpture and textile, her work circulates around topics of visibility and invisibility, memory and belonging, through a personal and ecological lens. Pais frequently interweaves corporeality into her works, creating liminal spaces for dialogue through her spatial uses of fabric and metal. For Pais, the body is intricately connected with the environment and with landscape, as a force that shapes history, oral tradition and human-nature relationships.

In 2020, she founded PAIS Agency, a photography studio and production agency focused on the intersection of environmental and social justice.

ASHFIKA RAHMAN

Dheu (2026) ঢেউ
Sculptural installation
Stone marbles, silk threads, metal frame, kinetic motor

Ashfika Rahman is a Bangladesh-based visual artist whose practice is shaped by a deep social consciousness, influenced by her mother’s career as a social worker. She develops powerful alternative archives that centre communities whose histories are often erased or excluded from dominant narratives. Drawing on mythological, spiritual and folk traditions, she reinterprets these inherited forms within contemporary socio-political contexts. Working across various mediums, Rahman approaches image-making as a layered, research-driven process, documenting lived experiences of violence, displacement, cultural colonisation and resistance. Her work transforms documentation into a space of memory, testimony and critical reflection.

Alongside her artistic practice, she is committed to education and community engagement, including founding an alternative boat school in one of Bangladesh’s largest wetland regions.

MORTEZA SOORANI

Postcards from Karun
(2016–2022)

Photographic series

Photograph 14 (2017)
Archival pigment print
60 × 45 cm

Photograph 05 (2018)
Archival pigment print
60 × 45 cm

Photograph 21 (2018)
Archival pigment print
65 × 80 cm

Photograph 15 (2020)
Archival pigment print
60 × 45 cm

Photograph 08 (2018)
Archival pigment print
65 × 80 cm

Photograph 06 (2019)
Archival pigment print
60 × 45 cm

Photograph 01 (2020)
Archival pigment print
60 × 45 cm

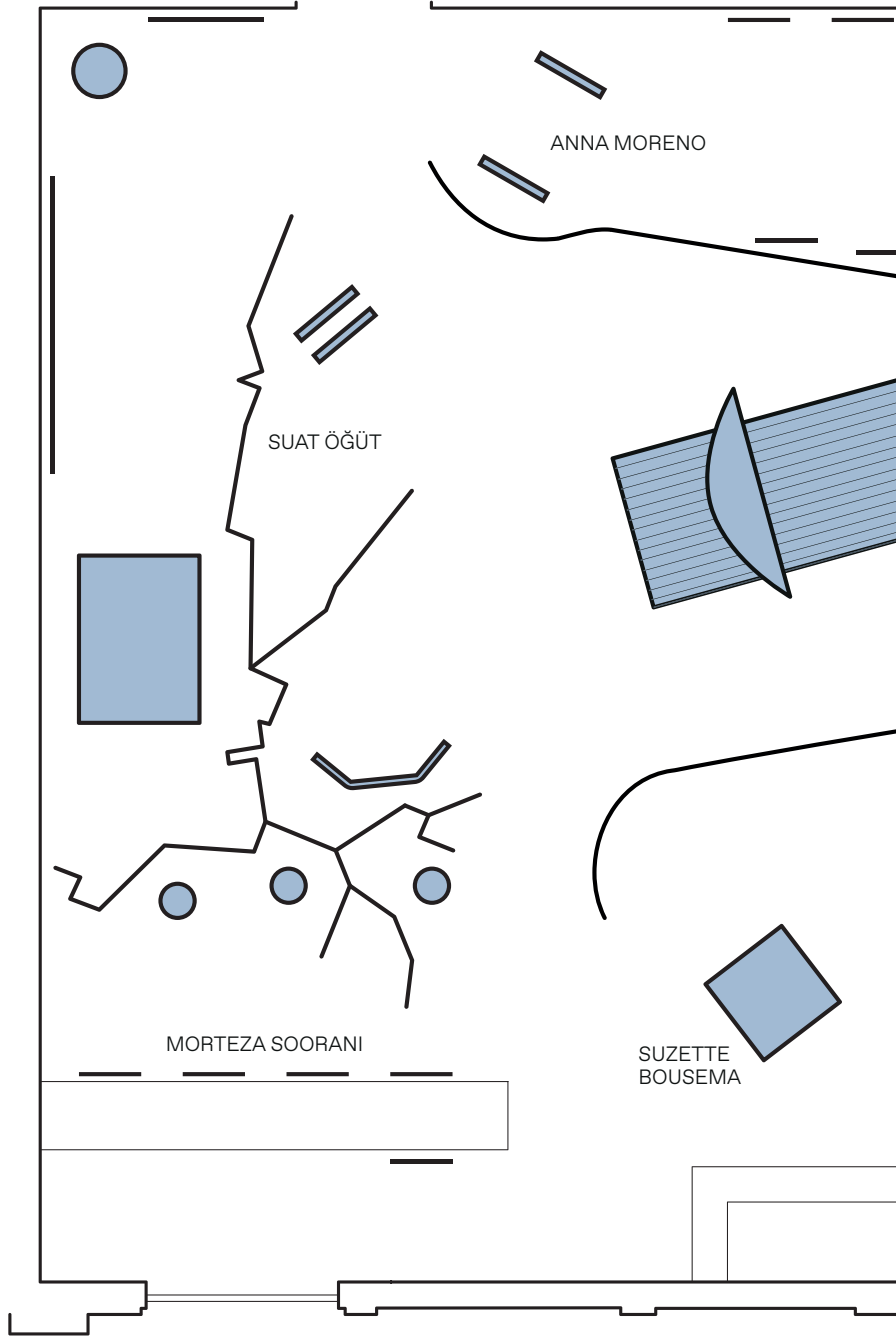
Reaction Pathway (2022)
Photographic print
65 × 80 cm

Morteza Soorani (Ahvaz, Iran, 1988) is a self-taught artist based in The Hague working across photography, video, and installation. His practice investigates the social, spatial, and political infrastructures that shape human relationships with water. Combining archival research with documentary and image-based strategies, he examines how water is managed, represented, and contested within contemporary environmental conditions. His work addresses issues such as contamination, drinking-water scarcity, and broader questions of ecological habitability, approaching landscapes in transformation as sites where human behaviour and its consequences become visible.

ABDO ZIN ELDIN

Sakkoura (2026) صاڠورا
Sculptural multi-screen installation including the sculpture *Hapy* (2026) made by Ahmed Abu Amra, farmer and self-taught sculptor.

Abdo Zin Eldin is an Egyptian artist and filmmaker working across film, sound and installation. His practice focuses on marginalised, rural and underrepresented communities, as well as suppressed histories, ephemeral practices and fragile worlds at risk of vanishing. He is the founder of GalalaLive, a platform and band dedicated to preserving and reinterpreting marginalised musical traditions.



SPATIAL DESIGN

The spatial design of *Wild Waters: Dams and Deltas After Modernity* was developed in close dialogue with the exhibition's newly commissioned works and an early and sustained conversation with artist Suat Ögüt. At its centre stands Ögüt's sculptural rendering of the Tigris River, seen from a bird's-eye cartography in the commissioned work *Unforeseen Rhythms Part II* (2026) that extends his ongoing engagement with the birds depicted in *Birds of Upper Mesopotamia* (2023) and sets the organisational logic for the space. The Tigris can be seen in Ögüt's installation, while the rest of the space becomes a fluid, winding proposal for an exhibition route through wide bends and river confluences. The proposed exhibition route follows the wide, meandering path of the water, with eddies, knolls, divisions and tributaries.

The textile elements are lengths of natural cotton, stained with organic dyes that trace the shifting chromatic range of rivers as they travel through different mineral compositions. Organic dyes represent the deep indigos and malachite greens to the pale, silty browns of the various rivers that contribute to this exhibition. Some of the drapes include a watermark, the line that marks the highest point of floodwaters and remains on the sides of buildings for long durations of time. This is a constant reminder of both the rich sediment flows and the devastation that water can cause. The spatial design was conceptualised and realised by the production team at *Framer Framed*: Isabelle Lafazanis, Jean Medina, Frederique Pisuise, Benjamin Roth, Dasha Yadrishchenskaya and Katya Yadrishchenskaya.



COLOPHON

Editors

Ashley Maum
Ebissé Wakjira
Stefan Wharton

Visual Identity

Sarp Sozdinler

Exhibition Guide Design

Anne Hitzges

Framer Framed is supported by the Ministry of Education, Culture and Science; Amsterdam Fund for the Arts; Municipality of Amsterdam; and VriendenLoterij Fonds

Framer Framed Team

Directors & Office Management: Cas Bool, Josien Pieterse, Nadine Hottenrott

Exhibitions & Public Programme: Olivia Cormann, Jack Fresia, Jiyoung Kim, Isabelle Lafazanis, Dewi Laurente, Emily Shin-Jie Lee, Lydia Markaki, Ashley Maum, Jean Medina, Frederique Pisuisse, Zsofi Ronai, Benjamin Roth, Marju Tajur, Dasha Yadrishchenskaya, Katya Yadrishchenskaya

Communication: Evie Evans, Anne Hitzges, Zoe M'Poko, Niamara Sporkslede, Dieudonnee Twickler, Ebissé Wakjira, Stefan Wharton

Education & Community: Savitri Bergraaf, Sterre Herstel, Linus Louwes, Lotte Pebesma, Nathalie Tappin

Hosts & Volunteers: Celine Abu-Zahideh, Carel Buenting, Isa Defesche, Shaya Fahd, Megan Granger, Amo Kaur, Zaruhi Kevorkova, Mai Khalil, Anne Krul, Jasmine Mirmohammadi, Ayman Nadaf, Linnemore Nefdt, Liam Rhatigan, Sam, Awat Qadi

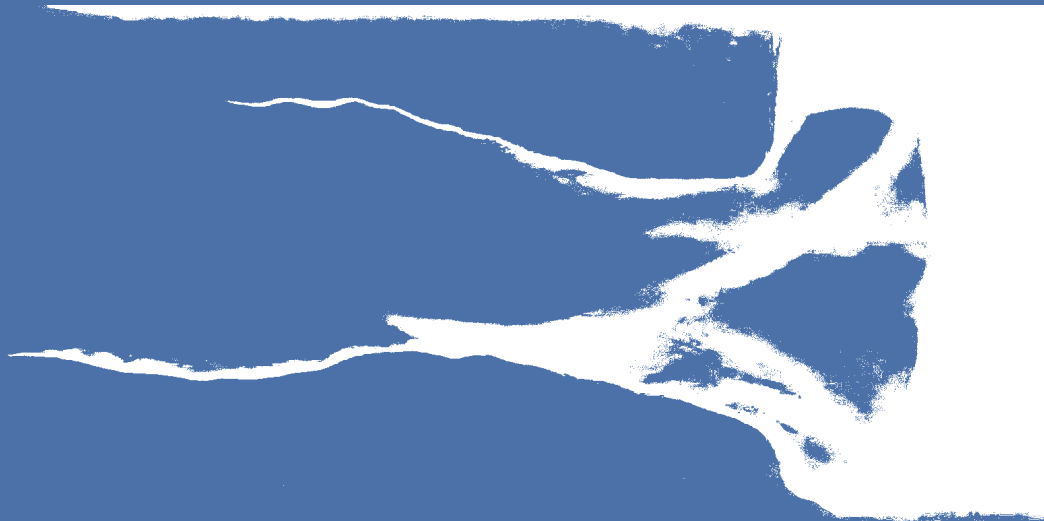


Figure 1. The study design.

to the study. The study was approved by the ethics committee of the University of Turku, Finland.

Subjects

The study was conducted in the Department of Occupational Health and Safety, University of Turku, Finland. The study design is shown in Figure 1.

Protocol

The study was conducted in two phases. In the first phase, the subjects were asked to perform a task that involved lifting and carrying a heavy box. The second phase involved the subjects performing a task that involved lifting and carrying a heavy box while wearing a back brace.

Subjects

The subjects were recruited from the University of Turku and the surrounding area. The subjects were asked to participate in the study if they were healthy and had no history of low back pain.

Protocol

The study was conducted in two phases. In the first phase, the subjects were asked to perform a task that involved lifting and carrying a heavy box. The second phase involved the subjects performing a task that involved lifting and carrying a heavy box while wearing a back brace.

The subjects were recruited from the University of Turku and the surrounding area. The subjects were asked to participate in the study if they were healthy and had no history of low back pain.

Subjects

The subjects were recruited from the University of Turku and the surrounding area. The subjects were asked to participate in the study if they were healthy and had no history of low back pain.

Protocol

The study was conducted in two phases. In the first phase, the subjects were asked to perform a task that involved lifting and carrying a heavy box. The second phase involved the subjects performing a task that involved lifting and carrying a heavy box while wearing a back brace.

Subjects

The subjects were recruited from the University of Turku and the surrounding area. The subjects were asked to participate in the study if they were healthy and had no history of low back pain.

Protocol

The study was conducted in two phases. In the first phase, the subjects were asked to perform a task that involved lifting and carrying a heavy box. The second phase involved the subjects performing a task that involved lifting and carrying a heavy box while wearing a back brace.

Subjects

The subjects were recruited from the University of Turku and the surrounding area. The subjects were asked to participate in the study if they were healthy and had no history of low back pain.

Protocol

The study was conducted in two phases. In the first phase, the subjects were asked to perform a task that involved lifting and carrying a heavy box. The second phase involved the subjects performing a task that involved lifting and carrying a heavy box while wearing a back brace.

FRAMER FRAMED

ADDRESS

Framer Framed
Oranje-Vrijstaatkade 71
1093 KS Amsterdam

OPENING TIMES

Tue – Sun
12:00 – 18:00

CONTACT

info@framerframed.nl
framerframed.nl