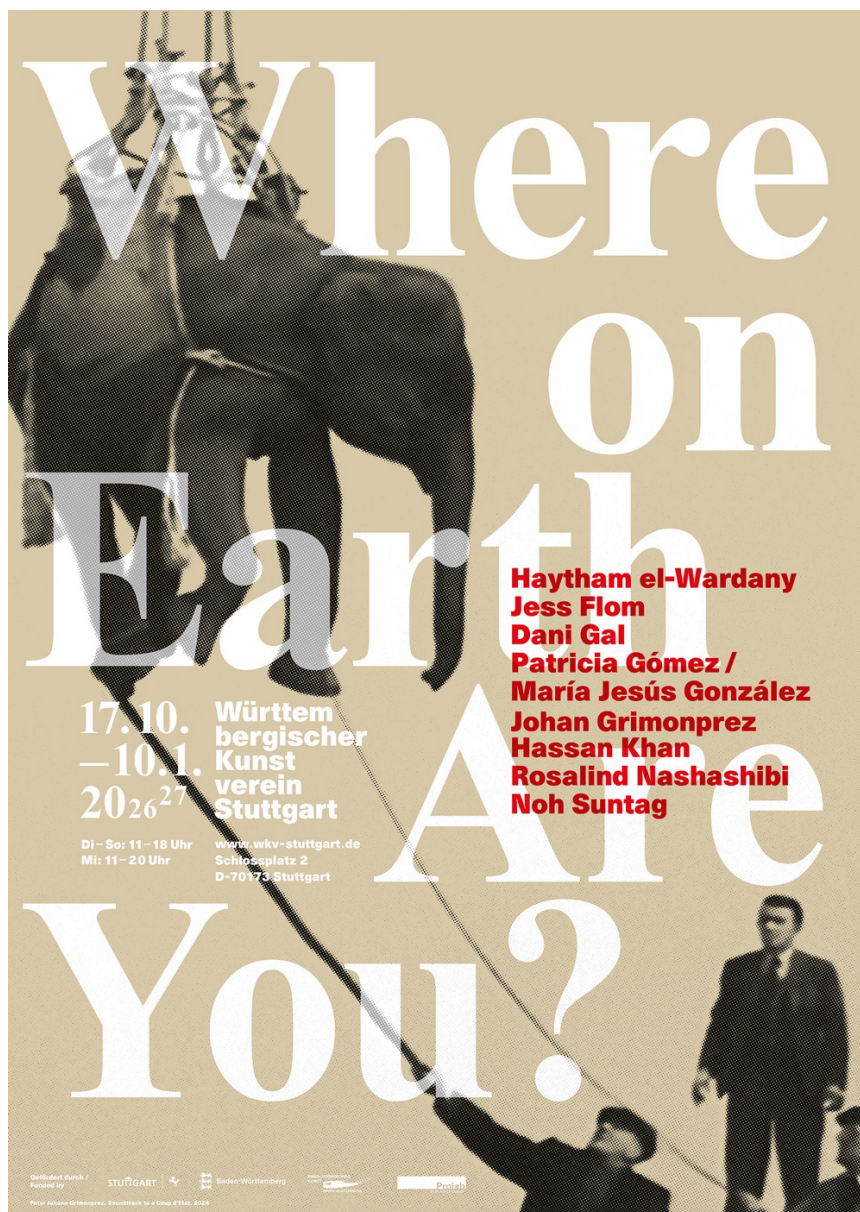


Where on Earth Are You?

October 17, 2026 – January 10, 2027

Reader (As of September 10, 2026)



The Project

The question of which side one is on has (once again) taken on enormous weight in recent years: right or left, rich or poor, on the side of Israel or Palestine, in front of or behind the border fence. Some of these positions are a matter of choice, others are not – yet in both cases they can have far-reaching social and existential consequences. National border policies are becoming increasingly restrictive. Those who try to cross these borders risk their lives. An undesirable political stance can cost someone their job, reputation, or funding. While those crossing the borders of Fortress Europe insist, with great courage and perseverance, on their right to something other than a precarious life, on the other side of the fence, the fear of losing privileges causes ethical stance, solidarity, and empathy to fade. **The exhibition *Where on Earth Are You?* advocates for daring to take a stronger stance and embracing greater solidarity and empathy. It presents works by contemporary artists who respond to the increasingly precarious and authoritarian conditions of the present in critical, resistant, and at the same time empathetic ways. At the heart of the exhibition are lines of conflict shaped by the geopolitical reconfigurations that followed the Second World War. The title is taken from the eponymous essay by British author Frances Stonor Saunders (1966–2026) on the technologies and deadly consequences of today's border regimes.**

A starting point for the exhibition is the figure of the refugee: a figure that challenges the nation-state's construction as being tied to the place of birth. Rather than focusing on the dehumanization of refugees, the exhibition foregrounds their insistence on life and a future.

Particular focus is placed on Gaza and other occupied Palestinian territories. Their conditions, marked by violence, displacement, and destruction in violation of international law, despite the deaths of tens of thousands, are met with widespread apathy in Germany. The exhibition presents these sites as threshold spaces between everyday life and escalation, life and survival, isolation and solidarity, violence and care.

The increasing ideological hardening and authoritarian policies are reminiscent, in part, of the atmosphere of the Cold War. North and South Korea are among those national formations whose borders to this day result from the geopolitical conflicts of that era. The exhibition approaches this situation as well as moments within the Cold War when forms of community other than the nation-state seemed possible – as discussed, for example, in the decolonial and Non-Aligned movements of the 1950s and 1960s.

The exhibition's display is based on the preceding exhibition *resistant theatre* by siren eun young jung. It includes a platform for exchange and discussion, which is also used as part of *Where on Earth Are You?* Like a palimpsest, the new exhibition inscribes itself into the previous one.

Selected Works

Haytham el-Wardany, Berlin

Gaza 2035

Wall text

The literary work of writer and translator Haytham el-Wardany encompasses fiction, particularly short stories, as well as forms of non-fiction, such as essays and experimental prose. The exhibition presents his essay *Gaza 2035* in the form of a wall text. It takes up the Israeli government's eponymous master plan for the reconstruction of the Gaza Strip in the form of a critical and poetic counter-narrative.

Jess Flom, Tel Aviv

Queers in the Front, 2026

Photo series

Israeli photographer Jess Flom documents the resistance, solidarity, and care practiced by queer activists in the occupied Palestinian territories.



Stonewall Alternative Pride Parade. March Against Pinkwashing, Juni 27, 2026, Tel Aviv

Dani Gal, Berlin

A Woman of Valor, 2015

HD video, 42 minutes



The video documents Hedy Epstein during her visit to South Germany where she returned to her village and stayed for two nights in the house she was displaced from as a Jewish child in 1939. In the interview, Epstein is talking about her childhood in Nazi Germany, returning to Germany after the war, the Palestinians right of return, her attempts to enter the Gaza strip, her activities in the West bank, Hunger strikes and more.

– Dani Gal

Patricia Gómez, María Jesús González, Valencia

A tous les clandestins. Bonne chance, 2015–2016

Video, 137:46 minutes



In the video *Bonne Chance*, Ndiaye Cheikh Amadou Tidiane, a Senegalese living in Spain, guides us through six communal cells at a former detention center in Nouadhibou, Mauritania, which served as the starting point for a migration route from the West African coasts to the Canary Islands. He points out, translates, and films texts left behind on the walls of the cells, bearing witness to the dreams, hopes, and experiences of refugees. Years earlier, he himself had set out from this very place in a boat—a cayuco—towards the Canary Islands.

Johan Grimonprez, Ghent and New York

Soundtrack to a Coup d'Etat, 2024

Video, 150 minutes



One February morning in 1961, singer Abbey Lincoln and drummer Max Roach crash the UN Security Council to protest the murder of prime minister Patrice Lumumba of the newly independent Congo. Sixty yelling protesters provoke a skirmish with unprepared guards as diplomats look on in shock. Decolonization spins the world upside down, infusing it with a sense of hope. Six months earlier, sixteen newly independent African countries are admitted to the United Nations, triggering a political earthquake that shifts the majority vote away from the old colonial powers. The Cold War peaks as Soviet leader Nikita Khrushchev bangs his shoe on his desk at the UN General Assembly, in reaction to the neo-colonial power grab unfolding in the Democratic Republic of the Congo. Denouncing America's color bar and the UN complicity in the overthrow of Lumumba, he demands immediate decolonization worldwide.

– Johan Grimonprez

Hassan Khan, Cairo

***Little Castles*, 2025**

Video, 10 minutes



Over the course of ten minutes, *Little Castles* (2025) unfolds as both song and video—a composition that builds slowly: layering rhythm, voice, and visuals ... castle-like houses in Berlin-Lichtenberg evoke the aspirations of the petit bourgeoisie, while a figure in a gorilla costume dances in a white room. Shot entirely on the artist's phone, the work gestures toward the very device through which the political sphere is mediated. While *Little Castles* resists the directness of protest, it can be read in the history of political songs as it seeks to explore what kind of cultural content can still be produced in a moment marked by polarization, populism, and the erosion of ideological certainty.

– Carin Bukuts

Rosalind Nashashibi, London

***Electrical Gaza*, 2015**

16-mm-film on Video, 17:53 minutes



Rosalind Nashashibi's film *Electrical Gaza* was shot in June 2014, just a few weeks before the start of the Israeli military offensive Operation Protective Edge. This was among the most violent escalations in the context of the Israeli-Palestinian conflict and the blockade of the Gaza Strip, in place since 2007. According to UN figures, more than 2,000 Palestinians were killed during the offensive, the majority of them civilians. Even during filming, the Israeli military was carrying out airstrikes, at that time still predominantly targeting uninhabited areas in Gaza.

Shot on 16mm, the film, however, does not show direct images of violence or the impending escalation; instead, it observes everyday life in the streets and on the beaches in Gaza, as well as at border crossings, including the crossing to Egypt at Rafah. These are moments full of ambivalence, oscillating between a charged calm and a latent state of emergency. The camera approaches the various scenes—some more bustling, others less so—at a distance, often from inside a car: streets lined with shops; makeshift markets; a Hamas youth march; crowded as well as deserted border posts; children, adults, and horses bathing in the sea. Time and again, the film crew itself appears in the frame. Alongside the outdoor footage, there are glimpses into private homes: men discussing, singing, and preparing food, women with children. The on-site footage regularly transitions into animated images, and ambient sounds into synthesizer tones. The film intertwines the documentary with the imaginary, the existing with what is impending and what might be possible. Beyond the familiar images of rubble and violence, it portrays Gaza as a threshold space—suspended between the harsh reality of isolation, repression, and escalation and a sense of mythical otherworldliness.

Electrical Gaza was commissioned by the Imperial War Museum in London and premiered there in 2015.

Suntag Noh, Seoul

***Divided Dizziness*, 2017, 2023**

Photo series, color



North and South Korea are among those national formations whose division and borders, still in place today, can be traced back to the geopolitical and ideological upheavals of the Cold War. With Japan's surrender and the end of the Second World War, the 35-year period of Japanese colonial rule over Korea also came to an end in 1945. Subsequently, the peninsula was divided along the 38th parallel into a Soviet and an American occupation zone. This artificially drawn military demarcation line, initially conceived as temporary, became a permanent political border in the course of the confrontations between the major powers of the time. In 1948, two separate states were finally established: the Republic of Korea (South Korea) and the Democratic People's Republic of Korea (North Korea). The Korean Civil War (1950–1953), which emerged from these border policies and claimed the lives of around 2.5 million people in just three years, went far beyond being a purely national conflict. In addition to the opposing Korean factions, the United States, China, the Soviet Union, and troops from numerous UN member states played a major role in the war. The conflict ultimately cemented Korea's division into a largely isolated North and a globalized South shaped by neoliberalism. Suntag Noh has been engaging with the division between North and South Korea for decades. *Divided Dizziness* is a photographic series that seeks to view the North Korean border regions from the Chinese side.

Dates + Credits

Where on Earth Are You?

17 October 2026 – 10 January 2027

Artists

Haytham el-Wardany
Jess Flom
Dani Gal
Patricia Gómez / María Jesús González
Johan Grimonprez
Hassan Khan
Rosalind Nashashibi
Noh Suntag
and others

Opening

Friday, 16 October 2026, 7 p.m.

Guided Tour + Panel Discussion with Artists and Curators

Saturday, 17 October 2026, 1 p.m.

Event Program

www.wkv-stuttgart.de

Curators' Tours

Wednesday: 4 November, 2 December 2026, 7 p.m.; Sunday: 10 January 2027, 4:30 p.m.

Sunday Tours

German: Sundays, 3 p.m.

English: Sunday: 1 November, 6 December 2026, 3 January 2027, 2 p.m.

Tours by Appointment + Art Education

Info: Anne Volk, volk@wkv-stuttgart.de
www.wkv-stuttgart.de/kunstvermittlung

Curators

Hans D. Christ, Iris Dressler

Coordination and Organization

Anne Volk

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