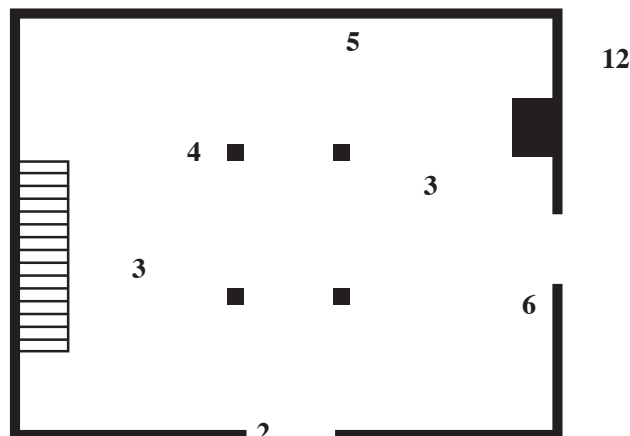
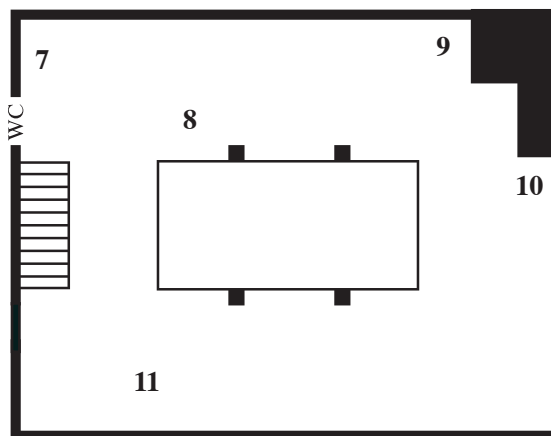


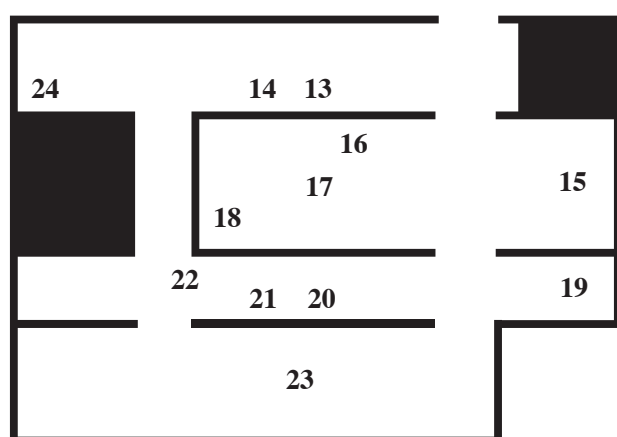
Ground level / Begane grond



Upper level / Bovenste verdieping



Basement / Kelder



Outside / Buiten

- 1 anne krul and Tabea Nixdorff, *Wasgoed/ Laundry*, 1995/2025, four silkscreens on textile displayed on selected balconies of the Justus van Effencomplex, 90 x 136cm. Text excerpts from the short story 'Nana – een gat in de dag', first published in *Het vrolijke meisje* (ed. Astrid Roemer), Amsterdam, 1995. Silkscreened at Plaatsmaken, Arnhem, with Simon Groot Kormelink. Translation of text available on the back page of this booklet.

Throughout the building / Door het hele gebouw

- 2 anne krul and Tabea Nixdorff with Unica Zürn, *Tele-Anagram*, 1960/2024–25, 2025, vinyl text

Ground level / Begane grond

- 3 anne krul, *anagram poetry*, 2014–2025, inkjet prints on Tyvek, metal chain, wood, 13 banners, each 91cm x various lengths. Typography and translations with Tabea Nixdorff.
- 4 Tabea Nixdorff, *Weaving Loom*, 2025, thread, concrete, wood with collective anagram writing by students of the Stichting IMC Weekendschool, made with anne krul and Tabea Nixdorff, 328 x 146cm. Loom by Ramón Jiménez Cárdenas.
- 5 Unica Zürn, *En permission* [On Duty], 1962, reproduction of an ink drawing, 315 x 235mm. Gift from Günter Karl Bose, Berlin
- 6 Unica Zürn, *Plan des Hauses der Krankheiten* [Plan of the House of Illness], reproduction from the book *Unica Zürn: Das Haus der Krankheiten* (facsimile of original manuscript from 1958), published by Brinkmann & Bose, Berlin, 1988.

Upper level / Bovenste verdieping

Thank you to everyone who has contributed to realising this deeply collaborative exhibition: Atria, Institute on Gender Equality and Women's History, Amsterdam; Anne and Li Bosveld; Ramón Jiménez Cárdenas; Tomi Hilsee; Lesbisch Archief, Nijmegen; Monty Mouw; Ambrose O'Meagher; Nick Thomas; Stichting Jaap Harten Fonds, Den Haag; Maurik Stomps; Ubu Gallery, Paris and New York; our neighbours Fresca, Irene, Melanie and Wieke; all the volunteers at A Tale of A Tub and, last but not least, Vanda Vlasticova who invaluablely worked as a production assistant throughout.

A Tale of A Tub
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- 7 Unica Zürn, *Untitled*, year unknown, reproduction from *Anagramme (Vol. 1, Collected Writings)*, published by Brinkmann & Bose, Berlin, 1988.
 - 8 anne krul and Tabea Nixdorff, *Reading Bar*, 2025, plywood, assorted printed matter, approximately 570 x 310cm. Collection includes reading materials spanning anne krul's decades-long personal anagram reference library, Tabea Nixdorff's and Isabelle Sully's personal libraries and additional materials on loan from Atria, Institute on Gender Equality and Women's History, Amsterdam. Reading bar built by Tomi Hilsee, with bar stools by Liam, Chiara, Rosa, Alexander, Isabelle, Alisa, Max and Alban, made during a children's workshop accompanying the exhibition.

Visitors are welcome to make readers from materials in the reading bar using the scanner, printer and binding tools.
 - 9 Bookstand with publications by anne krul and Tabea Nixdorff available for purchase
 - 10 Unica Zürn, *Blätter aus dem Eisenbahnheft* [Sheets from the Railway Exercise Book], 1960–1970, reproduction from *Anagramme (Vol. 1, Collected Writings)*, published by Brinkmann & Bose, Berlin, 1988.
 - 11 *Do-It-Yourself Anagram workshop space*, 2025, workshop tables with magnetic letters for arranging anagrams, a scanner and a printer for duplication, dimensions variable
- Stairwell / Trappenhuis
- 12 anne krul, *Herhaalrecept* [Refilled prescription], 2025, collection of medication bottles installed in widow frames, dimensions variable
- Basement / Kelder
- 13 Unica Zürn, *Ein Märchen Buch für Friedrich Schröder-Sonnenstern* [A Storybook for Friedrich Schröder-Sonnenstern], 1963–1964, 17 watercolor and ink drawings on six 6 folded sheets of paper, double page framed, 32 x 25cm
 - 14 Unica Zürn, *Ein Märchen Buch für Friedrich Schröder-Sonnenstern* [A Storybook for Friedrich Schröder-Sonnenstern], 1963–1964, 17 watercolor and ink drawings on six 6 folded sheets of paper, single page framed, 32 x 25cm
 - 15 anne krul, *Poets in the Kitchen*, 1994, digitalised Dia slides of photographs inspired by feminist and queer poetry gatherings created in honour of ZAMI's birthday in 1994, custom table, assorted archival objects, assorted archival printed matter, dimensions variable
 - 16 anne krul and Tabea Nixdorff, *Will I Meet You Sometime?*, 2025, audio piece, endless loop. A collage of sounds and words, including Unica Zürn's poems 'Ich streue das weisse Nichts' (1953–54), translated to English by Sade LaNay (2018–19), and 'Werde ich dir einmal begegnen?' (1959), translated to English by Pierre Joris and to Dutch by Marnel Breure (1988) and the drawing *Plan des Hauses der Krankheiten* [Plan of the House of Illnesses] (1958), as well quotes by Audre Lorde, Caroline Bergvall, Johanna Hedva, Joke van Leeuwen, Laurie Anderson, Marion de Zanger, Miriam Rainer, Sophie K. Rosa and Yanara Friedland.
 - 17 Tabea Nixdorff and Nicha Keeratiphanthawong, *Meditation Sleeves*, 2019, fabric, polycotton filling, various sizes
 - 18 Tabea Nixdorff, *Errata*, 2025, video projection, endless loop
 - 19 Group Zwarte Vrouwen Nijmegen/PulpTV, *Zwart aan Zet*, 1985, VHS video installation with poetry reading by anne krul and others, 5 min 40 sec. Features excerpts from the book *Zwart aan Zet*, filmed on November 2, 1985, by PulpTV at feminist bookshop De Feeks and during the book launch on November 8, 1985, at Villa Lila Nijmegen. Source: Lesbisch Archief Nijmegen.
 - 20 Unica Zürn, *Anagramm aus der Zeile*, [Anagram from the Line], 1967, signed, dated and inscribed on recto ink on board, 31.1 x 26cm
 - 21 Unica Zürn, *Untitled*, 1960, double-sided sheet from *Orakel und Spektakel* [Oracle and Spectacle], *Book V* (unpublished manuscript), ink, India ink and collage on paper, 32.9 x 25.2cm
 - 22 anne krul, *Asemic Writing*, 2025, installation of found objects, gathered by anne krul between 2000–2025, 200 x 350cm
 - 23 anne krul, *Drieluik* [triptych], 2025, installation of three Dia slide sequences, from left to right: *Deconstructie-constructie*, 2010, 4min 20sec; *Een Vlieger Slaat De Mislukte Dochter I* [A Kite Slaps The Failed Daughter I], 2015, 4 min 9 sec; *Vlieger Slaat De Mislukte Dochter II* [A Pilot Slaps The Failed Daughter II], 2015, 4 min 46 sec
 - 24 anne krul, *gekken en dwazen schrijven op muren en glazen* [crazy people and fools write on walls and glasses], handwritten poem on wall, 160 x 130cm

[ENG] We first encountered the work of anne krul during a public talk in 2023, within which she projected an image of a truly abstract, colourful painting and stated, dryly yet comedically, ‘This is a depiction of what it is like to work in an institution’. Hooked by the absurdity, laughs followed, as did the immediate feeling that krul had a very embodied understanding of the importance of rendering often illegible experience visible through abstraction.

As a Black visual artist, writer, poet and activist, krul was active throughout the 1990s in various LGBTI+ and women’s organisations, including the International Lesbian Information Service (ILIS), ZAMI—a self-organising initiative for and by black, migrant and refugee women —and Strange Fruit the Real—a queer collective active in the Netherlands from 1989–2002 that supported gay, lesbian, bisexual and trans youth from different cultural backgrounds. With a focus on a non-hierarchical self-help approach, these organisations offered support and conversation without taking the role of experts. Rather, they used creative discourse, activism, art and poetry to effect change. Throughout these many years of organising, and in the spirit of working with art and poetry as a tool for change, krul was also always working away on her solo artistic practice. Spanning painting, video collage, slide installations, sculpture, audio works and anagram poetry, this aspect of krul’s work is widely undercirculated and little known—despite the fact that her political work was so instrumental in ensuring better living conditions for so many young people in the Netherlands.

With this in mind, *ANAGRAMMA TICS* takes the form of an unconventional retrospective, wherein the various facets and outputs of krul’s practice—anagram poetry, art making, education, organising, collaboration and intergenerational dialogue—will be on show for many to see for the very first time. To make this exhibition, krul has worked with artist and typographer Tabea Nixdorff, a pre-existing collaboration which has seen the pair produce new audio works while also translating krul’s anagram poems—a type of poetry made with the guiding principle that either each line or each verse is written with the same set of letters as all other lines or verses in the poem—into spatial installations and sculptures, building on their overlapping interests in poetry and found language, as well as the restrictions inherent to writing.

Joining krul and Nixdorff is Unica Zürn (1916–1970), an author and artist remembered for her works of anagram poetry and automatic drawing. A key component of the exhibition will be a reading space centred around an anagram poetry archive that krul has been building since the 1990s, within which Zürn acts as both a guiding inspiration and leading figure. To honour Zürn’s influence on krul, to ‘sit alongside each other’, as krul puts it, a collection of her publications and works on paper will be on display, evidencing the dialogical commitment inherent to krul’s practice: if it wasn’t for Zürn, she notes, she wouldn’t be making anagram poems.

Throughout the exhibition, unedited image collections turn into films, the detritus of social poetry gatherings becomes slide projections, hoarded objects are refigured as asemic writing and words and their corresponding letters are literally disorganised on the page, arriving at both new configurations of meaning and a refusal of meaning all together. What results is an expression of experience, both the experience of grappling with language on a personal level— ‘language is a virus’, krul asserts to us—and the instrumentalisation of language on an institutional level, a reference to the social disciplining of so-called ‘deviant’ or ‘abnormal’ behaviour via language throughout history. It is here where krul began writing anagram poems in the first place as, in learning from Zürn, it was a way to live with all her voices. Put frankly, in this exhibition, erroneous and unruly language is a practice of defiance worthy of celebration.

With peer learning as a core value of krul’s practice—*each one teach one*—an additional feature of the exhibition will be a comprehensive education program, developed in conversation with A Tale of A Tub’s education curator Lianne Janssen and spanning collaborations with organisations ranging from TENT, Kunstinstituut Melly, Kasteel Spangen and IMC Weekendschool, among others.

[NL] We zagen het werk van anne krul voor het eerst tijdens een publieke lezing in 2023, waarin ze een afbeelding van een zeer abstract, kleurrijk schilderij projecteerde en droogjes maar komisch verklaarde: ‘Dit laat zien hoe het is om in een instelling te werken’. Door die absurditeit volgde er gelach, en meteen werd ook duidelijk dat krul een sterk gevoel had voor het zichtbaar maken van ongrijpbare ervaringen door middel van abstractie.

Als zwarte beeldend kunstenaar, schrijver, dichter en activist was krul in de jaren negentig actief in verschillende LHBTI+- en vrouwenorganisaties, waaronder de International Lesbian Information Service (ILIS), ZAMI – een zelfstandig initiatief voor en door zwarte, migranten- en vluchtelingenvrouwen – en Strange Fruit the Real – een queercollectief dat van 1989 tot 2002 in Nederland actief was en homoseksuele, lesbische, biseksuele en transgender jongeren met verschillende culturele achtergronden ondersteunde. Met een focus op niet-hiërarchische zelfhulp boden deze organisaties ondersteuning en gesprekken zonder de rol van experts op zich te nemen. In plaats daarvan gebruikten ze creatieve gespreksvormen, activisme, kunst en poëzie om verandering te bewerkstelligen. Gedurende al die jaren van organiseren en het werken met kunst en poëzie als instrument voor verandering, werkte krul ook voortdurend aan haar solopraktijk. Dit aspect van kruls werk—van schilderkunst, videocollage, dia-installaties, sculptuur, audiowerken tot anagrampoëzie—is zeer onderbelicht en weinig bekend, ondanks het feit dat haar politieke werk zo cruciaal was voor betere levensomstandigheden voor vele jongeren in Nederland.

Vanuit die gedachte is *ANAGRAMMA TICS* een onconventioneel retrospectief, waarin de verschillende

elementen en uitvoeringen van kruls praktijk – anagrampoëzie, kunst maken, educatie, organiseren, samenwerking en intergenerationele dialoog – voor het eerst voor het grote publiek te zien zullen zijn. Voor deze tentoonstelling werkte krul samen met kunstenaar en typograaf Tabea Nixdorff, met wie ze al eerder samenwerkte. Ze produceren nieuwe audiowerken en vertalen kruls anagramgedichten – een type poëzie waarin elke regel of elk vers met dezelfde letters is geschreven, als alle andere regels of verzen in het gedicht – naar ruimtelijke installaties en sculpturen. Ze bouwden daarbij voort op hun gezamenlijke interesses in poëzie en gevonden taal, en op de beperkingen die inherent zijn aan schrijven.

Naast krul en Nixdorff is Unica Zürn (1916-1970) te gast, een auteur en kunstenaar die bekend staat om haar anagrampoëzie en automatische tekeningen. Een belangrijk onderdeel van de tentoonstelling is een leesruimte rond een archief met anagrampoëzie dat krul sinds de jaren negentig opbouwt, waarin Zürn zowel een inspiratiebron als een leidende figuur is. Om Zürns invloed op krul te eren, of om ‘naast elkaar te zitten’, zoals krul het zelf zegt, wordt een verzameling van haar publicaties en werken op papier tentoongesteld. Dit illustreert hoe belangrijk deze onderlinge dialoog is voor kruls praktijk: zonder Zürn, zo merkt ze op, zou ze geen anagramgedichten maken.

In de tentoonstelling worden onbewerkte beeldcollecties omgezet in films, het residu van sociale poëzie-bijeenkomsten worden diaprojecties, verzamelde objecten worden als asemisch schrijven ingezet. Woorden en de bijbehorende letters worden letterlijk gedeconstrueerd, wat leidt tot zowel nieuwe betekenissen als een complete weigering van betekenis. Het resultaat is een uiting van ervaring, zowel de ervaring van het worstelen met taal op een persoonlijk niveau – ‘taal is een virus’, zegt krul – als de inzet van taal op institutioneel niveau, een verwijzing naar de sociale disciplinerende door middel van taal van zogenaamd ‘afwijkend’ of ‘abnormaal’ gedrag door de geschiedenis heen. Hier begon krul in de eerste plaats met het schrijven van anagramgedichten, omdat leren van Zürn een manier was om met al haar stemmen te leven. In feite is de ‘foute’ en weerbarstige taal in deze tentoonstelling een uiting van verzet die gevierd moet worden.

Met *peer learning* als kernwaarde van kruls praktijk – ‘iedereen leert elkaar iets’ – zal de tentoonstelling een uitgebreid educatief programma hebben, ontwikkeld in samenwerking met Lianne Janssen, educatief curator van A Tale of A Tub, en met organisaties als TENT, Kunstinstituut Melly, Kasteel Spangenberg en IMC Weekendschool.

Translation

Excerpts from the short story ‘Nana – een gat in de dag’, written by anne krul and first published in Het vrolijke meisje, 1995, and displayed on selected balconies of the Justus van Effencomplex.

“Do you want this to be washed?”

I turn around, dark almond-shaped eyes looking at me. The girl from the washhouse, I realise.

“Um, no, thanks. Doing it myself is cheaper.”

“I’d be annoyed to death if I had to wait for those stupid machines,” she says, shaking her head full of braids. Surprised, I remark: “And you work here all day!”

“Yeah, that’s also something!”

We look at each other and burst into laughter.

What a remarkable girl. I think she is Creole Hindustani.

“You should just put your laundry in one of those machines of ours and leave, you know. Go enjoy the outside,” she muses, looking at the street. “It doesn’t cost anything more, you know.”

“And when the programme’s finished, I’ll just load those clothes into the dryer,” she quickly adds. Her decided tone doesn’t tolerate protesting.

I say nothing, perplexed. She has casually decided what to do with me. I get time off from a woman I have never seen in my life.

“Give me that stuff and then go,” says her low husky voice.

“I’ll do that then.” I don’t know what else to say.

Pff, this girl is confusing me. “Well, thanks, huh. That’s cool!”

Who is this woman? For a moment, I really thought it was Mum. Where have I, for heaven’s sake, ended up? Then I see the grooves in the stone floor. They crisscross the square. Maybe meant to be drains? I don’t understand.

“In our area, those gutters are really the latest invention, they were developed by the launderers themselves.” A tall woman walks towards me, looking at me proudly. I feel caught off guard by her unexpected appearance, especially by her remark. She pushes her thick black hair back.

“It’s mainly sheets, which retain the smell and stains of dreams, even after the first wash,” she continues kindly.

I really don’t know what she is talking about.

“Everything you can get out in the washing machine,” she explains, “Pee, poo, cum, blood, spit, sweat and grease, but not those sour dreams, no not those.”

“Didn’t you learn anything at school?”

Rows of garments in various sizes and designs, tablecloths and other sheets hang all over the square. The laundry thrashes in the wind, like chained birds flapping their wings in vain.

From across the street, clattering and cheering sounds. Women’s voices. I stay in the shadow of the darkest corner. With difficulty, I distinguish the figures further ahead, wearing headscarves and aprons and lugging heavy buckets.