



Curator
Kevin Gallagher

Text
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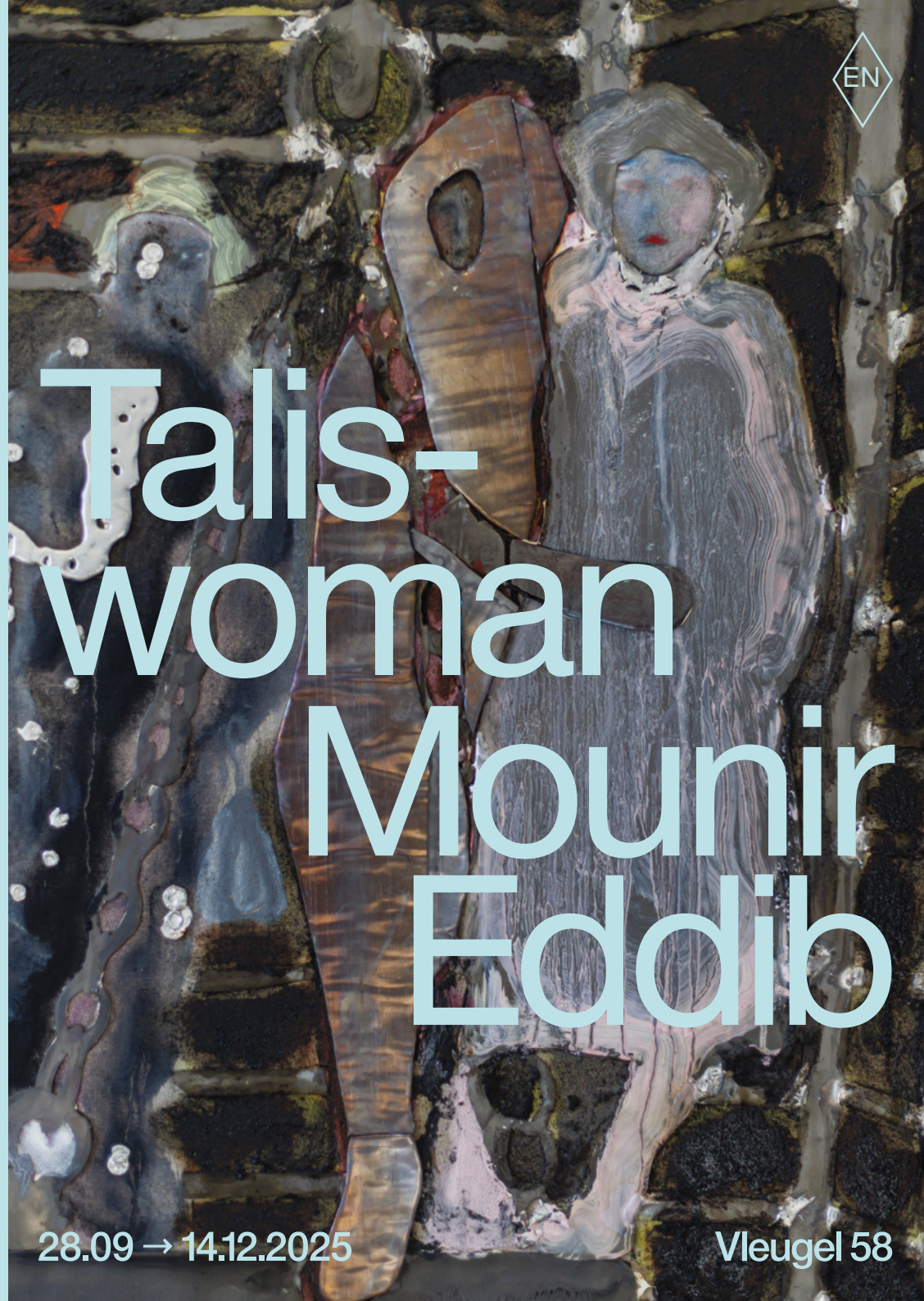
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Artist's acknowledgements

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Thanks to the entire team at Z33.

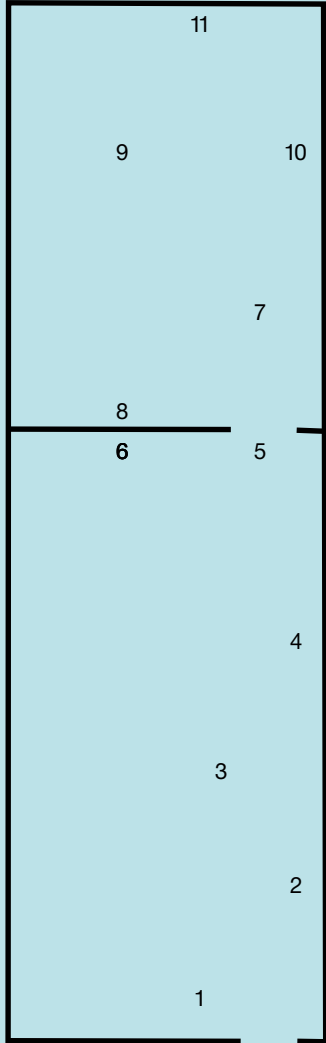
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Talis- woman Mounir Eddib

28.09 → 14.12.2025

Vleugel 58



1 We belong
2025
Indian ink on unbleached cotton paper,
black oak frame; series of 3 unique works
*Courtesy Galerie Ron Mandos,
Amsterdam and the artist*

2 Rachid
2025
Oil, lead, tin, Indian ink, blast furnace
slag and tar on canvas
*Courtesy Galerie Ron Mandos, Amsterdam
and the artist*

3 Taliswoman
2025
Silver ring, lead, tin, wood and
indigo cloth
*Courtesy Galerie Ron Mandos,
Amsterdam and the artist*

4 Sahrawiya walking out
into the night
2023
Oil, shale, lead and tar on canvas
Collection Aaron-Victor Peeters

5 Facade
2025
Oil, tar and lead on canvas
*Collection Rola Nassár and
Ron Bruggink*

6 Birch spirit
2024
Oil, tar, shale, brick and lead on canvas
*Collection Museum Voorlinden,
Wassenaar*

7 Higher sphere
2025
Indigo cloth and lead
*Courtesy Galerie Ron Mandos,
Amsterdam and the artist*

8 He ain't heavy,
he's my brother
2025
Oil, tar, cement, beeswax, lead and
blast furnace slag on canvas
*Collection Bonnefanten Museum,
Maastricht*

9 The house I never built
2024
Tar on lead
*Courtesy Galerie Ron Mandos,
Amsterdam and the artist*

10 Through and through
2025
Oil, indigo cloth, shale, blast furnace
slag and lead on canvas
Private Collection

11 Scorpionic dream
2025
Oil, India ink and tin on canvas
*Courtesy Galerie Ron Mandos,
Amsterdam and the artist*

* The type of tar referred to here is
called "al qtran" in Arabic. It is a natural
extract obtained by burning cedar
or juniper wood, commonly used in
traditional medicine and ritual for
purification and protection.
The scent is nontoxic.

In *Taliswoman*, artist Mounir Eddib invites us to descend into a layered landscape of memory and myth. The exhibition reimagines the coal mines of Genk not as a closed industrial chapter, but as haunted sites filled with stories from the past that have yet to be told.

As the grandson of a miner who arrived in Belgium in the 1970s as a so-called “guest worker,” and born to Moroccan parents from the Western Saharan borderlands, Eddib’s art is deeply connected to histories of migration and labor that continue to shape the region. While official accounts of the mines have often foregrounded economic development, Eddib looks elsewhere—to the unseen, the mystical, the intimate.

The exhibition begins “aboveground,” in a bright room shaped by community, everyday rituals, and local landscapes. Through depictions of mundane activities and places, Eddib honors interconnection as a mode of resilience. Here, we find decorated feminine garments such as the indigo-rich *melhfa*, a traditional Sahrawi textile that, when worn, dyes the skin blue. In another merging of body and material, the monumental painting *Birch Spirit* (2024) intertwines a human form with a birch tree on a former mining site. What makes one feel rooted? Is it family, a job, a specific landscape, a shared history?

As we move into the second gallery, “underground,” the tone shifts. Entering the darkened space, visitors are enveloped in shadows and the thick smell of tar*. Ancestors and spirits of the land flicker in and out of view. In this realm, the mine is no longer just

an industrial site but a portal: haunted and hallowed. In the mixed-media painting *He Ain’t Heavy, He’s My Brother* (2025), a group of miners has traveled down a narrow shaft that simultaneously evokes the interior of their tarnished lungs. Throughout the exhibition, Eddib brings together materials with contrasting significance: North African magical substances such as medicinal tar and lead, alongside byproducts retrieved from Genk’s mine waste hills. Lead and tin—ores drawn from deep inside the earth’s crust—take on various applications: melted into figurative silhouettes, welded together into chunky frames. There is a shrine-like power to the works, adorned with metallic glimmers and smothered with tar and pigments.

Inspired by his mother, Eddib sheds light on the underrecognized role of women in Genk’s mining legacy. *Taliswoman* highlights the strength and significance of feminized spaces and practices, such as protective folk rituals carried out at home by women from ethnic and Muslim minorities. However, Eddib resists the production of mere depictions or biographical documents. Much like the fragmentation experienced through migration, we navigate Eddib’s works by looking at absence as much as presence—by what is lost, and what remains.

Mining the earth is a form of looking back. To dig is to return the past to the present, both physically and emotionally. “Rooting” also implies a movement into the earth, but it is equally a future-oriented action. A landscape—both scarred and sacred—is fertile ground for old stories to resurface, and for new narratives to take root.