

Michael Stevenson
Tomasz Skibicki

Incorporations

GDL525
1–23 November 2025

GDL525 is situated on the fifth floor of Gouden Leeuw, a monumental concrete complex of 400 apartments built in 1974 in the Amsterdam South-Eastern suburb of the Bijlmermeer. Tomasz Skibicki's and Michael Stevenson's exhibition, *Incorporations*, considers GDL525 multipurpose functions as curatorial office, exhibition space, and domestic interior, to imagine an architectural system where typology morphs into anatomy.

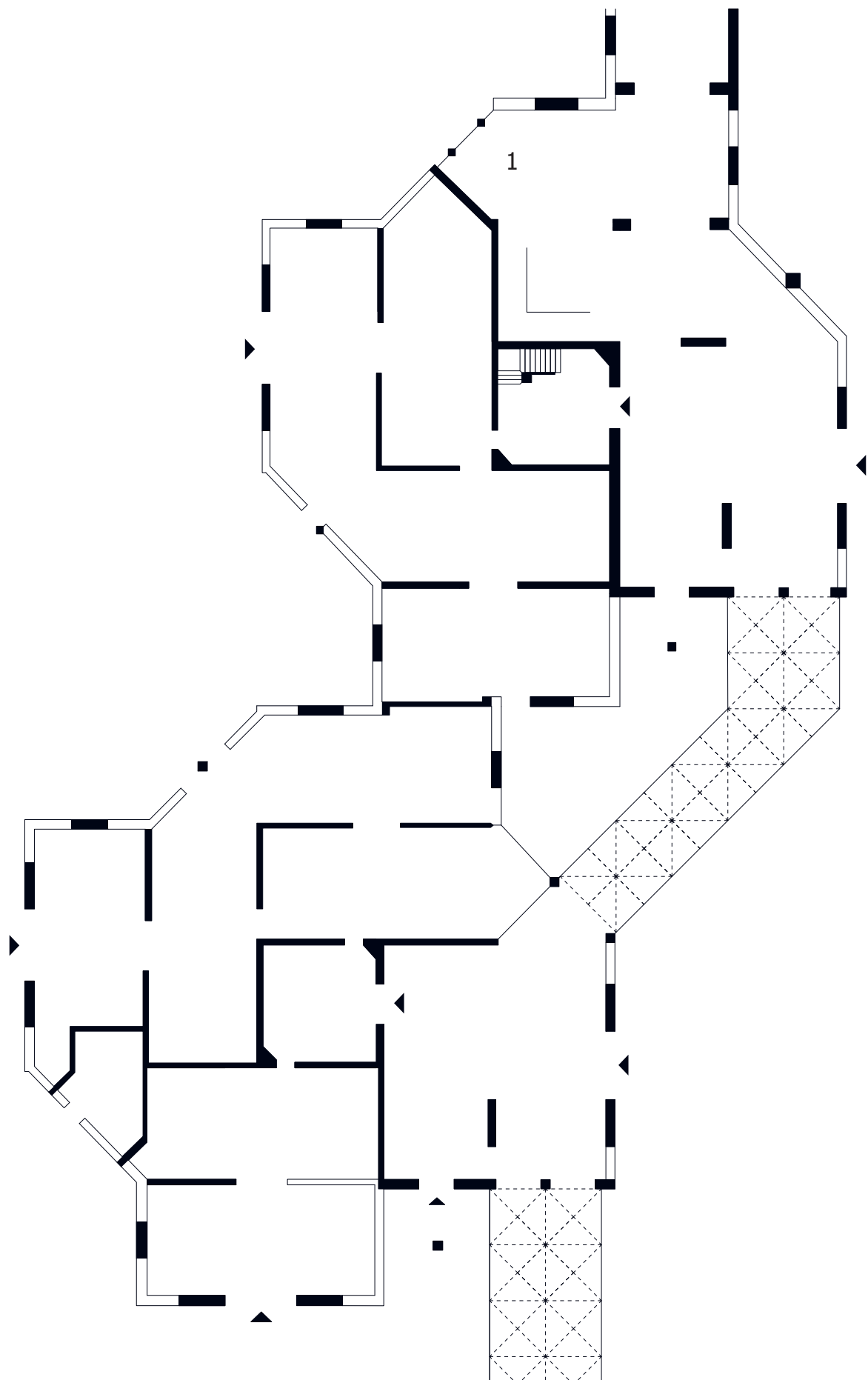
Incorporations borrows its title from processes of incorporation as blurrings and reformings of boundaries between organism and system, self and infrastructure, revealing complexity through scaling and doubling. The exhibition reframes corridors as digestive tracts, fire exits as throats and the entire building as a colossal body corporate whose circulatory system mirrors those of its inhabitants and visitors. For Michael Stevenson and Tomasz Skibicki, this dual morphology arises also from the screen as a purveyor of riddled translation, regression, and doubling. A space of re-scaling where proof and apparition flip in endless relay; between actor and audience, content-maker and viewer, sender and receiver, celebrity and fan, healer and healed.

The showcased works are new examinations of previously presented pieces staged for the tubular entrance corridors, the living room of apartment 525 and the high-rise fire exit of tower 5 of the monumental residential complex.

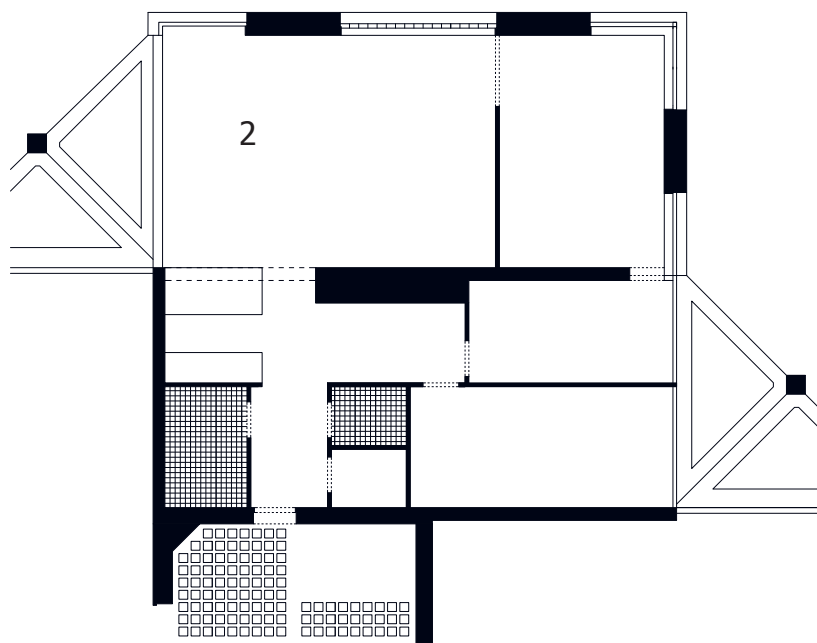
On November 13th, the exhibition will be extended with a talk by Michael Stevenson at the Rijksakademie Reading Room, 7.00–9.00 pm. The talk departs from the works featured in the exhibition to exemplify the artist's four-decade-long ongoing investigation into the entanglement of belief, spiritual, psychiatric, and institutional systems of power, control, and domination, while opening a view onto the broader concerns and interests that have shaped his work and practice.

The exhibition was made possible with the support of the AFK (Amsterdam Fonds voor de Kunst).

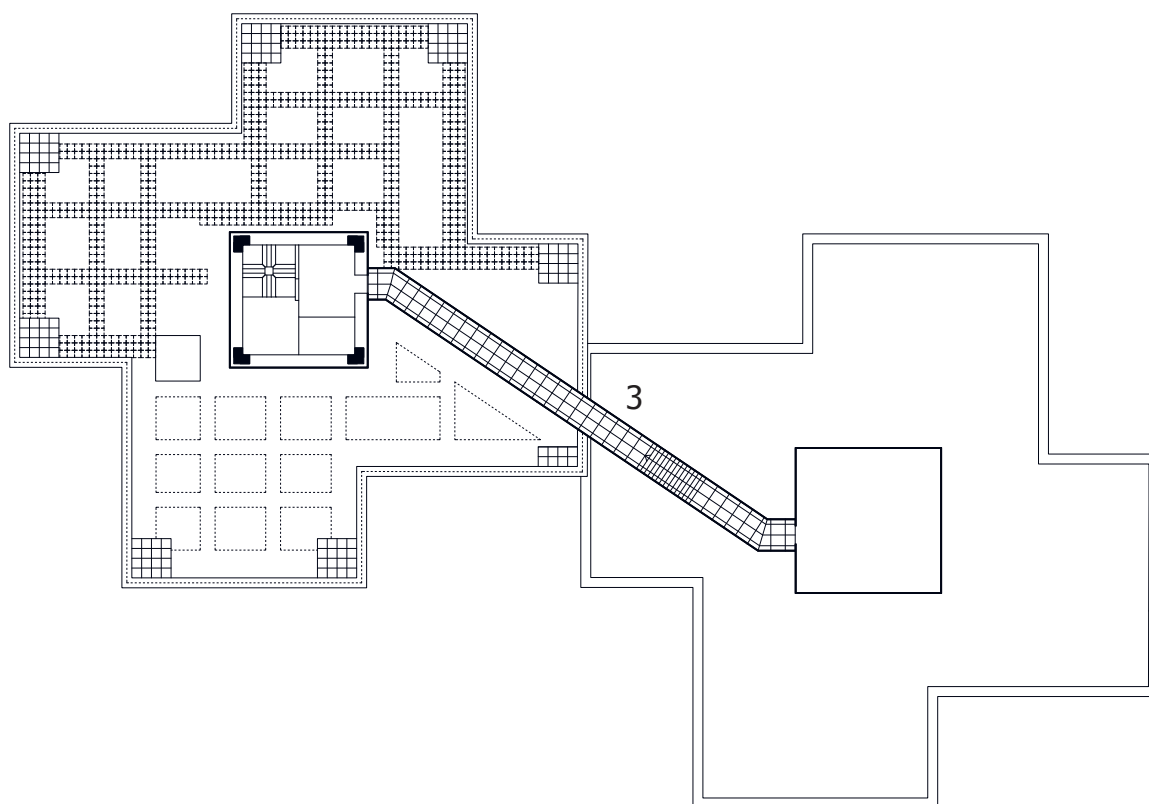
1. Michael Stevenson, *Like a Fish Needs a Bicycle*, 2020/2025, steel, plastic, synthetic fabrics, flat screen.



2. Michael Stevenson, *Building and Training a Demon Expulsion Team*, 2017/2025, rubber, plastic, wood, steel, aluminium, paper, card, rope, chalk.



3. Tomasz Skibicki, *bateria: ERLEBNIS 3#*, 2018/2025, 2-channel synced videos, stripped-down TFT monitors, sound, color, 1.41 min, loop.



Michael Stevenson is an artist from Aotearoa, New Zealand, living in Berlin. His practice explores the interplay of economics, technology, education, and faith. Both critical and research-based, his approach engages the underlying infrastructural systems that affect and entangle these disciplines in our everyday lives. Stevenson has exhibited internationally at institutions including MoMA New York, Tate Modern London, KW Institute for Contemporary Art Berlin, SculptureCenter New York, Museo Tamayo Arte Contemporáneo Mexico City, and the New Zealand Pavilion at the Venice Biennale. Since 2010, he has been Professor of Sculpture at the Academy of Fine Arts Nuremberg.

Tomasz Skibicki is a Polish artist born in Nürnberg and living in Amsterdam. His practice combines distortion, drama, and DIY culture through a workflow that is materially dedicated, intuition and research-driven. Tomasz completed a residency at the Rijksakademie van beeldende kunsten in 2022. He has exhibited internationally in institutions and independent initiatives such as KEM Warsaw, Kunstbunker Nürnberg, MACAO Milano, Museum of Art and Design Hamburg, Gruppe Magazine, and Galeria Arsenał Białystok.

Michael Stevenson, *Like a Fish Needs a Bicycle*, 2020/2025, steel, plastic, synthetic fabrics, flat screen.

At the building's entrance, Stevenson's "Like a Fish Needs a Bicycle" 2020/25 takes the form of a galvanised steel bike rack mutated into a creature. Concealed within its tailpipe is a miniature screen, an endoscopic camera-view that flips utility into a diagnostic probe. Meanwhile, the fish has grown legs and acquired footwear, betraying both its Christian and evolutionary heritage. Colonoscopic and claustrophobic, this populist meme re-scales again when its antlike protagonists appear on screen... at a building's entrance, rioting.

Michael Stevenson, *Building and Training a Demon Expulsion Team*, 2017/2025, rubber, plastic, wood, steel, aluminium, paper, card, rope, chalk.

In the apartment, Stevenson's "Building and Training a Demon Expulsion Team" 2017/25 stages another diagnostic theatre that defies domestication. Built from an aircraft tyre, a scholars chair, rope, the DSM III plus other makeshift props, the assemblage sublimates an historical seminary course in faith-healing where clinic sessions flipped into exorcism. From the study of a TV mini-series concerning an infamous case of Multiple-Personality Disorder emerges the anti-psychiatric-industrial complex; where possession doubles trauma, deliverance doubles treatment, and war doubles faith. The work probes the multiplex of the mind via its entanglement in Hollywood spectacle, screen fixation, mental health and, emergent forms of virulent Spiritual Warfare.

Tomasz Skibicki, *bateria: ERLEBNIS 3#*, 2018/2025, 2-channel synced videos, stripped-down TFT monitors, sound, color, 1.41 min, loop.

Nested within the fire-exit glass corridor, connecting tower 5 and 6 of the building complex, Tomasz Skibicki's "bateria: ERLEBNIS 3#" 2018/25 is a two-channel stereoscopic video with a pitched-down narrative voice recounting an encounter. The piece stages the conduit as a respiratory–digestive–optic passage, pulling viewers along a looping trajectory. The camera courses through bodies like venom, vaulting from exteriors to interiors, from chamber to cell. From this stream emerges the myth of Lektikos Epexergastis, "The Word Processor", rapper, fighter and tattooist. His final act, preserved on YouTube, shows him drawing scorpion venom from his legs on Mount Athos while fixing his gaze on the camera. The sequence recalls the Christly iconography and the wounded heroic body in cinema, staging a gesture in which the male figure is disciplined into productivity, between mechanized and homo-erotic desires. What arises is not release but a circuitry, a cycle where spectacle metabolizes pain: the wound becoming at once confession and commodity.