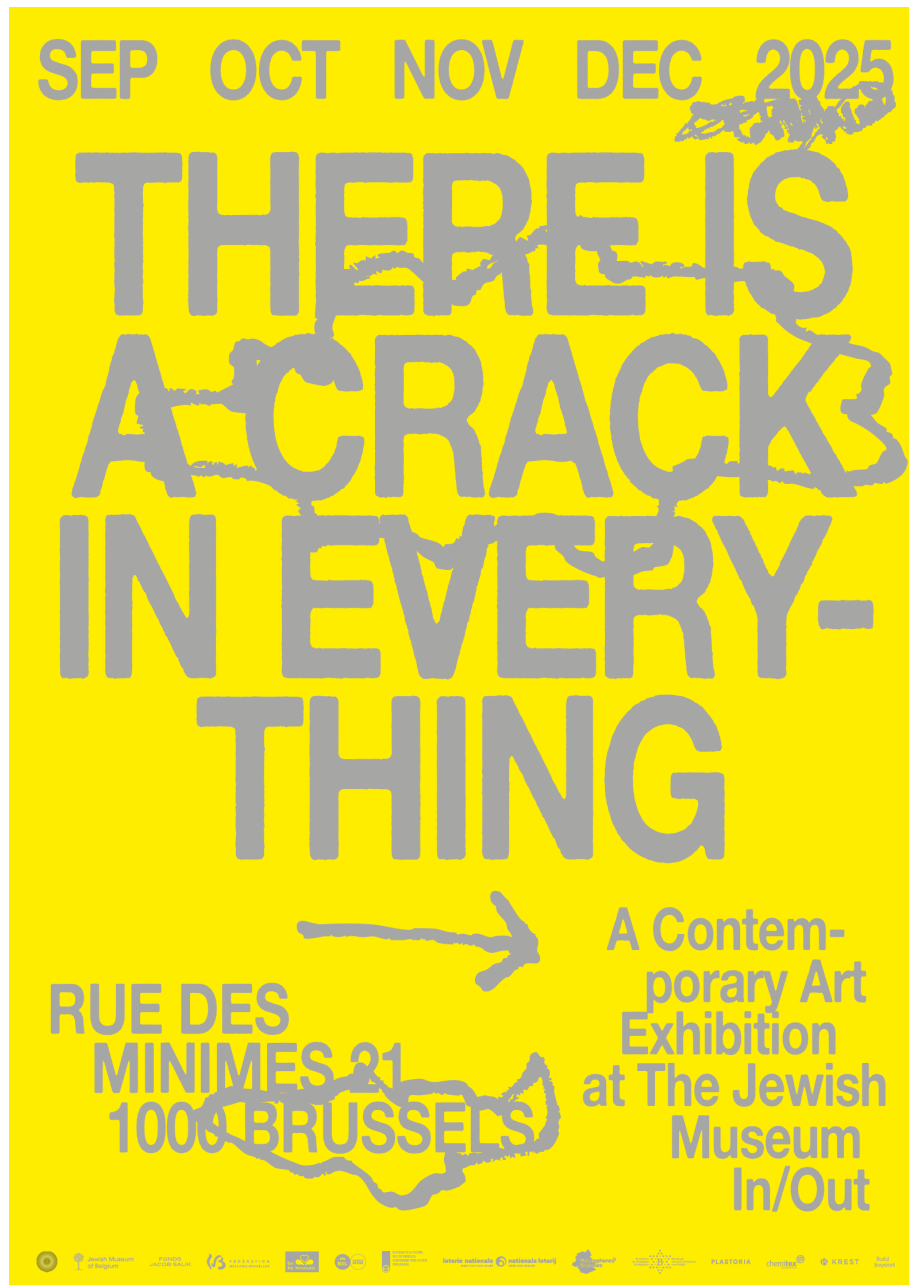


*There is a Crack in
Everything*

05.09.2025 - 14.12.2025

Press Release

Jewish Museum of Belgium



Rue des Minimes 21 Miniemenstraat 1000 Brussels

*There is a Crack in
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Exhibition presentation

Adrien Vescovi
Ethan Assouline
mountaincutters
Prinz Gholam
Marianne Berenhaut
Raha Raissnia
Mire Lee
Kanitha Tith
Gustav Metzger

Jewish Museum of Belgium

Practical info

Contact



Find the room texts by scanning this code.

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Jewish Museum of Belgium

Exhibition Presentation

There Is a Crack in Everything – 5.09 — 14.12.25

There Is a Crack in Everything brings together more than **twenty-five international artists** whose practices intertwine emotion and form with questions of belonging, identity, and memory. From visible violence to imposed silences, from damages to life to the vulnerability of surrounding environments, these artists explore the human condition in its tensions as well as its possibilities, transforming these realities into imaginings of resistance, displacement, and reinvention.

A few months before its demolition and complete renovation, the Jewish Museum of Belgium finds itself at a turning point. Its empty rooms become spaces of waiting and transformation, where the exhibition unfolds as a conversation between artists whose works challenge, displace, or reshape ideas about living together. Acting as a palimpsest, the building—at times a private house, a German school, a military prison, a warehouse for musical instruments, and finally a museum—becomes a metaphor for a world in reconfiguration, where the present can never fully escape the past.

Through the sobriety of their materials and installations, the presented artworks highlight the strength of fragile traces and the precision of meticulous gestures that bring meaning and presence. Each room becomes a sensitive laboratory: absence turns into language, and indeterminacy becomes material for creation. The artists offer no ready-made paths, nor immediate consolation, but rather invite us to inhabit difference with lucidity and care. The exhibition asserts that fragility is not a deficiency but a resource, reflecting the shared condition of all cultural institutions today.

The title of the exhibition, borrowed from Leonard Cohen—*There's a crack in everything, that's how the light gets in*—reminds us that every fracture carries within it both destruction and light: it suggests new ways of being in the world and relating to what surrounds us.

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A project of the Jewish Museum In/Out, led by its director Barbara Cuglietta, in collaboration with guest curator Martin Germann.

With Aaron Amar Bhamra, Adrien Vescovi, Akane Saijo, Alma Feldhandler, Ari Benjamin Meyers, Christiane Blattmann, Edith Dekyndt, Ethan Assouline, Gustav Metzger, Jean Katambayi Mukendi, Jochen Lempert, John Giorno, Kanitha Tith, Marianne Berenhaut, Mariko Matsushita, Michael Van den Abeele, Mira Mann, Mire Lee, mountincutters, Oototol, Pélagie Gbaguidi, Prinz Gholam, Raha Raissnia, Richard Moszkowicz, Stéphane Mandelbaum, Wei Libo, Yalda Afsah, Yuyan Wang.

The Jewish Museum of Belgium: Closed... but open

Since October 2024, the museum has been closed and its permanent collection dismantled. And yet, we remain open—in a different way.

Our temporary exhibition “There Is a Crack in Everything” continues to be on view in our building until 14 December 2025. At the same time, Jewish Museum In/Out takes the museum beyond its walls, bringing culture and stories into the city and closer to you.

The renovation, originally scheduled earlier, is now planned for 2026. Until then, we’ll be sharing with you this unique journey of transition and renewal.

Because a museum is never only about walls – it thrives through its connections, its stories, and above all, with you.

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Adrien Vescovi

Suspended on the façade of the Jewish Museum of Belgium, **Adrien Vescovi**'s monumental installation is made of textiles he describes as "battered." Hand-dyed with natural pigments and exposed for months to sun, rain, wind or partial immersion, the fabrics bear the visible traces of their own history: oxidation, tears, fading. In Brussels, the artist engages in an act of care—stitching, mending, reassembling—repairing these fragments as one might tend to an injured body. The work becomes a threshold between public space and museum, past and possibility, individual care and collective memory. It invites viewers to slow down, observe, and reflect. The result is a fragile yet resilient piece, where brightness emerges from what was damaged, and repair becomes a poetic and political gesture.

Born in 1981 in Thonon-les-Bains, **Adrien Vescovi** lives and works in Marseille. For over fifteen years, he has developed an eco-sensitive practice grounded in slow temporalities, artisanal techniques, and close attention to natural resources. Each work is the result of meticulous plant-based dyeing, reuse, and transformation, driven by reflections on material memory, the transmission of knowledge, and poetic ways of inhabiting the world. For Vescovi, textiles are forms in constant recomposition—metaphors for the living, for its fragility, and its strength.

The Sorry We're Closed gallery presents "D O M I," the first solo exhibition by French artist Adrien Vescovi, from September 4 to October 18, 2025.

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Adrien Vescovi,
Untitled (Minimes), 2025,
exhibition view, *There is a Crack in Everything*,
Jewish Museum of Belgium, 2025
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Ethan Assouline

Created for *There Is a Crack in Everything*, **Ethan Assouline**'s installation explores how identity can be inhabited, reinvented, and politicised from fragmentary experiences. Composed of found objects and materials transformed into sculptures, it becomes, behind its decorative and utilitarian appearance, a support for poetry and critical reflection. The installation functions as a device of inscription, a space that gathers traces, writings, and imprints where ways of speaking are replayed. Realised on site, it engages in dialogue with the drawings of Stéphane Mandelbaum, bringing together two subjectivities seeking to anchor themselves "in and out of history" to affirm a presence. By associating his forms with those of Mandelbaum, Assouline asserts the strength of lives made from fragments, refusals, and self-invention.

Ethan Assouline was born in 1994 in Paris, where he lives today. His practice combines installation, sculpture, writing, and drawing. This installation is part of a broader body of work that examines his Jewishness, "one of the pieces" of his composite identity, confronting it with its political uses and fixed representations. This dialogue seeks to shed light on the shadow zones of dominant narratives and the invisible margins of identity, making both memory and the present into spaces for appropriation, questioning, and reinvention.

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Ethan Assouline,
réalité, 2025,
exhibition view, *There is a Crack in Everything*,
Jewish Museum of Belgium, 2025
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mountaincutters

Conceived specifically for *There Is a Crack in Everything*, this installation by the duo **mountaincutters** inhabits a museum space in waiting, suspended in the uncertainty of its future. The artists work in close dialogue with the architecture and light, exploring the site's speculative potential. True to their approach, the work is not meant to last: it alters, readjusts, sometimes falls apart, reminding us that nothing escapes time. By piercing a window, initiating the beginnings of destruction in echo of that which soon awaits the building, they allow the city to enter from afar, staying faithful to their intent to "open the set." The work engages with reality rather than containing it: holes are patched while retaining the memory of previous gestures through copper nails, and images are affixed to the wall with kakishibu, an ancestral plant-based liquid traditionally used to preserve textiles and objects. Each intervention leaves fragmentary traces, fragile yet persistent.

Formed in Marseille and based in Brussels since 2014, **mountaincutters** creates shifting installations from structures made of metal, ceramic, glass, textile, and everyday materials. Their works, both precise and accidental, balance between equilibrium and collapse, always open to movement and transformation. Here, their intervention questions the possibility of preserving that which, by nature, escapes. It suggests that vulnerability and uncertainty are not flaws to be remedied, but the very conditions for a story that endures..

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moutaincutters,
Gestures as Documents, 2025,
exhibition view, *There is a Crack in Everything*,
Jewish Museum of Belgium, 2025
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Prinz Gholam

For this exhibition, the artist duo **Prinz Gholam** presents two recent works that offer a subtle yet profound entry into their universe. *Roman Faces* (Ostia) is composed of small stones collected around the world, assembled into stylized faces, some expressive, others only suggested. These minimal forms evoke absent presences, blurred identities, imaginary masks; each can become a surface for projection, where memory, empathy, and silent connections emerge. *Hotel Siete Mares and The Ritz Men Only*, a large colored pencil drawing made during the pandemic, continues this exploration: male figures appear with their faces replaced by hand-drawn masks. The work reflects on loss, theatricality, and the body as a site of vulnerability and resistance. The masks erase individuality while pointing to collective rituals, social critique, and the porous boundaries between fiction and reality.

Wolfgang Prinz (b. 1969 in Leutkirch, Germany) and **Michel Gholam** (b. 1963 in Beirut, Lebanon) have been developing a hybrid practice for over twenty years, combining performance, drawing, photography, and video. Their work engages with classical iconography and political narratives, while exploring the tension between personal and collective histories and the ways memory is transmitted through gesture, posture, and repetition. For *There Is a Crack in Everything*, they will also present a performance conceived as an embodied act of transmission and relational poetics.

A performance will take place during the opening on September 4 at 8 p.m., followed by a second performance scheduled for October.

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Prinz Gholam,
Roman Faces (Ostia), 2023;
Hotel Siete Mares and The Ritz Men Only, 2022;
exhibition view, *There is a Crack in Everything*,
Jewish Museum of Belgium, 2025
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Marianne Berenhaut

By salvaging **150 mirror fragments** destined for disposal after the closure of a Brussels mirror factory, Marianne Berenhaut composed *À chacun sa taille*, a work in which the image does not console but questions. Placed on the floor, these mirrors of varying sizes disrupt familiar unity and continuity: bodies fragment, scatter, and escape the frame. By diverting an object traditionally associated with domesticity and femininity, the artist transforms it into a critical instrument: no longer a neutral, transparent surface, but a site of disturbance and emancipation. Whoever reflects in it is confronted with a fragmented, elusive appearance — invited to question dominant representations, within a device that exposes the illusion of neutrality in appearances.

The recovery of everyday objects lies at the heart of **Berenhaut's** practice (°Brussels, 1934). By collecting these mirrors destined for destruction, she enacts a gesture of resistance and memory. Marked by a childhood spent in hiding during the Shoah, by the loss of loved ones and the scars of the body, the artist mobilises a diffuse memory inscribed in matter itself. Broken, these shards testify to the persistence of remembrance, to our capacity to carry in silence the trace of what once was. *À chacun sa taille* becomes a site of survival, where bodies and narratives are recomposed out of fragments. Through a poetics of assemblage, Berenhaut brings forth a vulnerable yet resistant subjectivity, always in tension between disappearance and transmission.

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Marianne Berenhaut,
À chacun sa taille,
1971-1973,
exhibition view, *There is a Crack in Everything*,
Jewish Museum of Belgium, 2025
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Raha Raissnia

Solaria is an immersive installation composed of 35 mm slides combining reworked digital and analogue images. In the dark, projectors cast superimposed images that merge and fade in a continuous loop, revealing how inseparable light and shadow are. **Raha Raissnia** makes darkness the guiding thread of a work that explores time and perception. The black boxes, designed for each exhibition space, envelop viewers in a three-dimensional illusion. Fragmented images bring past, present, and future into collision in a blur evoking bones, X-rays, or reflections. Inspired by dystopian imaginaries, the artist uses projection to immerse viewers in a visual flow unfolding like a waking dream. The slides reveal a transformed reality, both concrete and abstract.

Born in 1968 in Tehran, **Raha Raissnia** lives and works between New York and Athens. A graduate of the Art Institute of Chicago and the Pratt Institute in New York, her work is strongly influenced by late filmmaker Jonas Mekas' open and experimental approach to moving image as it relates to hidden or overwritten ancient cultural formations such as Greek or Persian heritages. By collaging painting, photography, film, and installation, it explores the basic materialities of the image and the power of light. Drawing on elements observed in daily life – reflections, urban surfaces, textures – abstraction and figuration repeatedly meet. Influenced by experimental and expressionist cinema, she approaches the image not as a reproduction of reality, but as a way of representing sensations.

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Raha Raissnia
Solaria, 2022,
exhibition view, *There is a Crack in Everything*,
Jewish Museum of Belgium, 2025
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Mire Lee

The two sculptures from the *Open Wound* series extend the monumental installation **Mire Lee** created for Tate Modern's Turbine Hall, where she presented what she calls "skins": fabric membranes suspended from metal chains. These more intimate formats retain the grotesque beauty of the installation, employing industrial materials to shape organic, fleshy forms in which the boundaries between human and machine, soft and hard, inside and outside, blur. The sculptures evoke both bodily functions and mechanical processes, suggesting wounds that never fully heal. Both seductive and repulsive, they draw viewers into a meditation on vulnerability, decay, and the fragile membrane that separates life from death.

Born in Seoul in 1988 and now based in Berlin, **Mire Lee** develops a practice centered on kinetic sculptures and installations representing carnivorous mechanical entities. Her works explore bodily vulnerability, mechanical failure, and the unsettling beauty of dysfunction. Oscillating between attraction and repulsion, they find beauty in the strange, while questioning the failures of industrialization and the limits of communication.

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Mire Lee,
Debris Baby, 2025,
exhibition view, *There is a Crack in Everything*,
Jewish Museum of Belgium, 2025
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Kanitha Tith

Kanitha Tith's sculptures are made of steel wire, patiently twisted and hand-woven. Working without a preconceived plan, the artist proceeds through intuitive adjustments, letting her forms oscillate between abstraction and figuration, metaphor and reality. Alongside these sculptures are watercolours and acrylic drawings on paper, in which the paint is directly applied using her sculptures. As Tith writes: "I use wire as my brush, to scratch softly on the smooth surface of paper. I felt that no matter how much you try to be light and soft, this act will always have consequences." Her works function as poetic documents of a rapidly changing Cambodia, marked by social and economic upheavals and their effects on private and collective life. Yet they elude any single interpretation: born from a repetitive, arduous and meditative process, they unfold in fluid, bodily forms. The loose threads, with frayed ends, suggest passages between human and non-human, material and immaterial, and the possibility of transformation.

Born in 1987, **Kanitha Tith** dedicates herself to laborious, meditative and slow processes as a path toward freedom. Working across sculpture, installation, performance, video and drawing, she draws equally on her personal experiences and Cambodia's collective genocidal memory, translating complex questions into delicate organic abstractions. She is also active in Cambodia's independent cinema as an actress, director and artistic director with Anti-Archive. Trained in interior design at the Royal University of Fine Arts in Phnom Penh, she turned to art after discovering the freedom that the use of everyday objects as artistic material could offer.

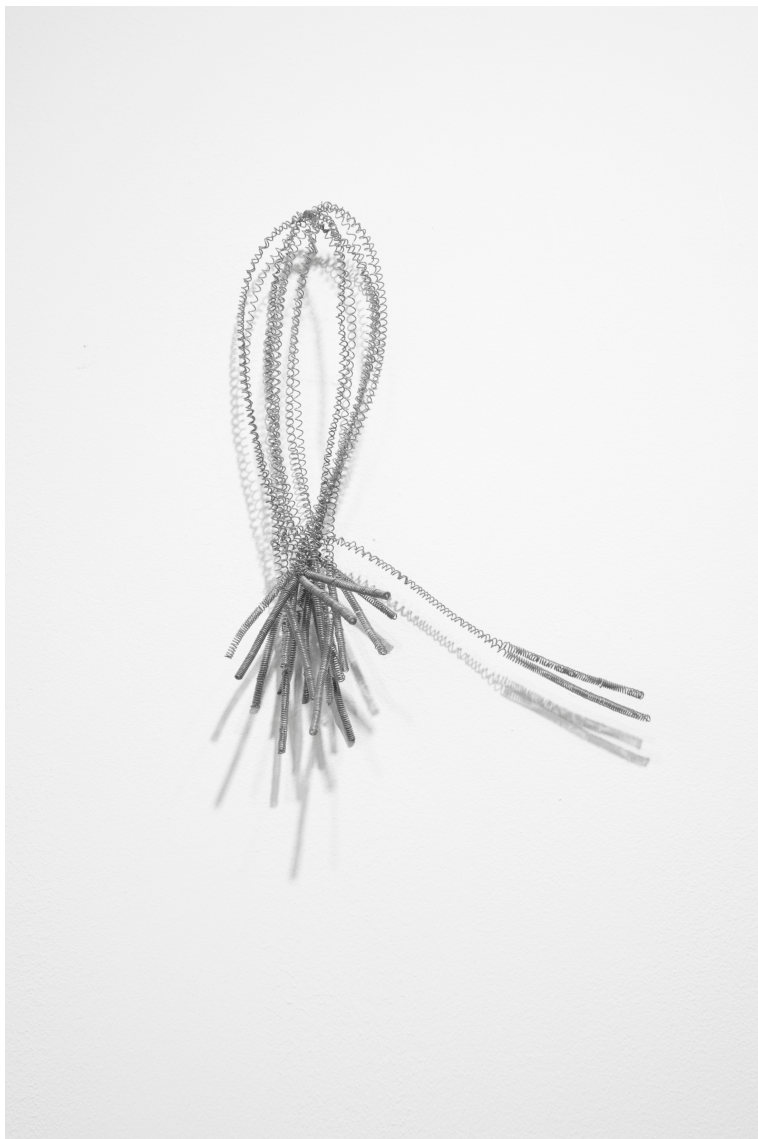
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Kanita Tith,
Untitled, 2021–2025,
exhibition view, *There is a Crack in Everything*,
Jewish Museum of Belgium, 2025
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Gustav Metzger

At the turn of the 1940s and 1950s, **Gustav Metzger** already laid bare in his earliest works what humanity can inflict upon nature. In the Tables series, an everyday object, designed to meet the most basic needs, takes on the spectral form of a mushroom cloud. Conceived during the Cold War, this familiar figure, progressively dismantled and disintegrated by the painter's hand, unfolds an imagery of threat, fragility and finitude. In echo, the Pregnant Women and Embryos series reflects a sustained attention to life and its vulnerability, reaffirming how, for Metzger, creation is inseparable from an ethic of vigilance, responsibility and resistance.

A survivor of Nazism and marked by the loss of his family in the Shoah, **Gustav Metzger** (Nuremberg, 1926 – London, 2017) made art into a critical instrument against systems of power. After having been a refugee, he chose to live as a stateless person. At the intersection of activism and formal experimentation, his practice addressed violence, consumption and ecological urgency. With *To Crawl Into*, created in 1996, he confronts viewers with a traumatic historical image: a photograph showing Jews humiliated and forced to scrub the sidewalks of Vienna after the Nazi annexation of 1938. Covered by a sheet, the image can only be accessed by crawling, physically reenacting the act of subjugation imposed on the victims. This obstructed immersion, demanding effort without ever offering a full view, becomes a metaphor for the work of memory.

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Gustav Metzger,
To Crawl Into – Anschluss, Vienna, March 1938.
Historic Photographs, 1996–2025;
Untitled (Table), c. 1956,
exhibition view, *There is a Crack in Everything*,
Jewish Museum of Belgium, 2025
© Isabelle Arthuis

Rue des Minimes 21 Miniemenstraat 1000 Brussels

Practical information

Address

Rue des Minimes 21
1000 Brussels, Belgium

+32 2 512 19 63

Accessibility

Tram: 92, 8
Bus: 27, 48, 95

Metro: Louise

Train: Brussels Central Station.

Opening hours

Thursday to Sunday: 10:00 a.m. – 6:00
p.m.

Monday, Tuesday, and Wednesday:
closed

Website

mjb-jmb.org

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Contact

Caroline Roure
communication@mjb-jmb.org
+32 2 500 88 30

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