A segment has been cut out of the back of his head. The sun, and the whole world with it, peep in. It makes him nervous, it distracts him from his work, and moreover it irritates him that just he should be the one to be debarred from the spectacle.

– Franz Kafka, Diaries (1920)

1986 or Recalling Louk Hulsman

Dual screen film installation (38 mins), video documentation of a live event (18 mins), reproductions of magazine interviews with Louk Hulsman, a photograph Hulsman made of his garden.

2024

In this work, Robert Glas brings together five criminal law students with five fellow Rotterdammers who have spent time in prison. Their meeting revolves around a text that passionately advocates for abolishing the criminal justice system.

The text is by Louk Hulsman, a Rotterdam-based penal abolitionist who frequently featured in the media, influenced international policy, and was professor in criminal law at Erasmus University—until 1986, when he witnessed the toughening of the criminal justice policy.

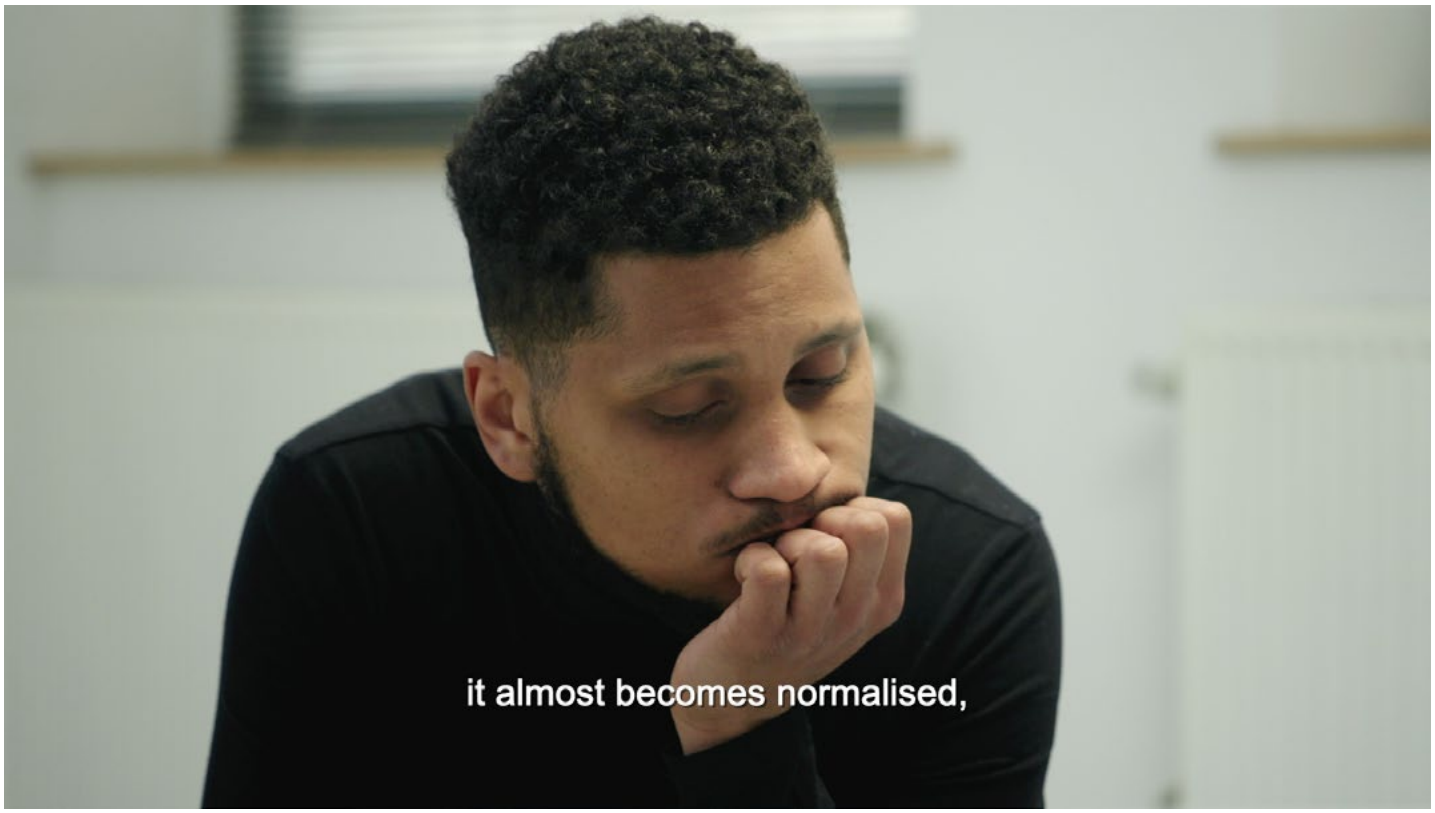
Hulsman's perspective on criminal law was influenced by his own imprisonment by the Dutch police during World War II. He experiencing first-hand what it means to be incarcerated and how easily individuals cease to recognise one another's humanity. This experience fueled his conviction that society benefits when people, especially in conflict situations, maintain face-to-face relationships and are enabled to seek solutions collaboratively. He still envisioned a role for judges and other professionals in this process, but they would act from a different outlook on society and speak in a different, common language, moving beyond the communication breakdown he identified between the system world of criminal law and the world of everyday life.

Glas invited the five participants with imprisonment experience to recall Hulsman's ideas by reciting them at the university where he once taught. The law students, trained in public speaking, were asked to assist them in practicing a persuasive performance. During rehearsals, conversations arose about the relevance of Hulsman's propositions and insider perspectives in today's context, which is marked by political calls for increasingly harsher punishments, while critical voices struggle to be heard.

INSTALLATION VIEW, AAD HOOGENDOORN©

INSTALLATION VIEW, AAD HOOGENDOORN©

Or do they choose a path
of criminality?


it almost becomes normalised,

Credits

DOP: Tom Enzler
Set sound: Tim Marsman
Coaching: Gino van Weenen
Allround assistance: Raquel Vermunt, Liza Wolters
Grading: Tom Enzler
Sound mixing: Victor Bontje
Subtitling: VSI Amsterdam

With great thanks to criminal law student association Wichmann, employment agency CurrentWerkt, and the Erasmus University Rotterdam, and very special thanks to all participants to the project, Jehanne Hulsman, Talitha Beuken, Jolande uit Beijerse and René van Swaaningen and everyone at TENT.

Produced for TENT, Rotterdam.

CLICK FOR PREVIEW

We send gold coated mirrors a million miles from here to study star formation and still incarcerate minors

MATERIAL

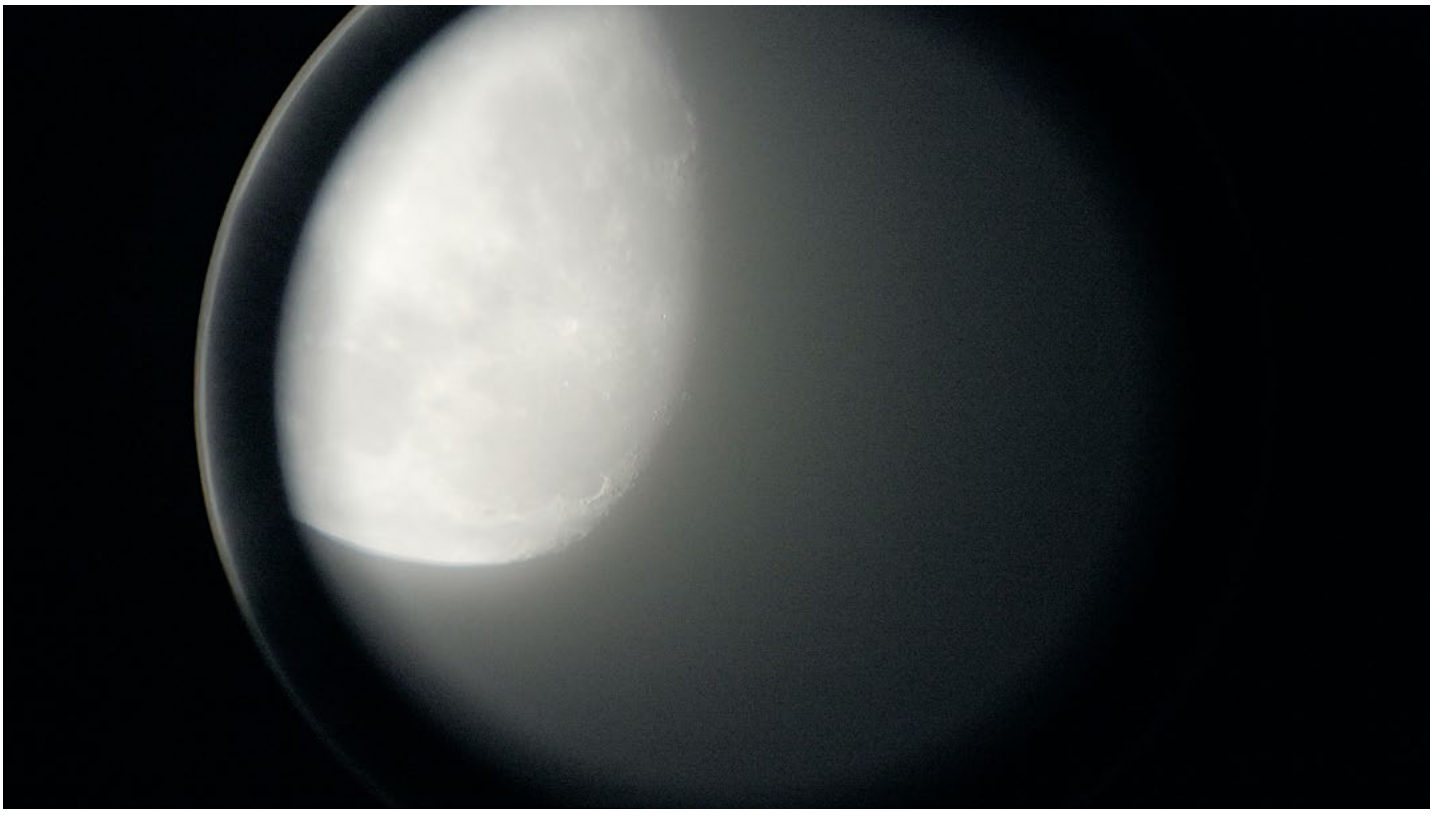
Sound installation in ‘Jongerencontainer’
Single screen film installation (4k / 108 min.)

2022

At the beginning of the 20th century both astronomical observatories and prisons moved from the centre of the city to its periphery. Observatories moved away from increasing light pollution, and the deterrent sight of the physical prison building was deemed less necessary due to the emergence of mass media representation of the criminal justice system. In Leiden, for example, the old prison ‘Gravensteen’ is no longer in use as such, making the youth detention centre ‘Teylingereind’ the city’s nearest prison. Similarly, astronomy is no longer practiced from Leiden’s infamous Old Observatory, but on campus at its outskirts.

Located at the periphery, prisons would make for excellent sites for amateur astronomical observations, were it not for the fact that the telescope is listed by the Justice Department as an ‘object forbidden to import into Dutch prisons.’ Taking this prohibition as a point of departure, Robert Glas organised an astronomy masterclass for Teylingereind detainees. Making use of art as a site of exception, a telescope was borrowed from the Old Observatory and used to observe the night sky from the prison yard.

The classes were held on the night of April 12th, one-to-one, by the astronomer Carmen Turner. The conversations were audio recorded and a video camera was mounted on the telescope. Audio and video are presented separately in the centre of Leiden, for Beelden in Leiden 2022, who commissioned this work.



INSTALLATION VIEW

Robert Glas, 22-02-2024

1986 Or A Sphinx's Interior

MATERIAL
Single screen film installation
4k / 38 min.

2022

In 1986, Norwegian prison abolitionist Thomas Mathiesen said: 'There is a clear and strong tendency towards the expansion of the prison system throughout the Western world. Even in Holland, traditionally the country with the lowest prison rate in Europe, the flagship telling the world that it is possible to have a complex industrialized society with very few prisoners, there is now a noticeable expansion in the making.'

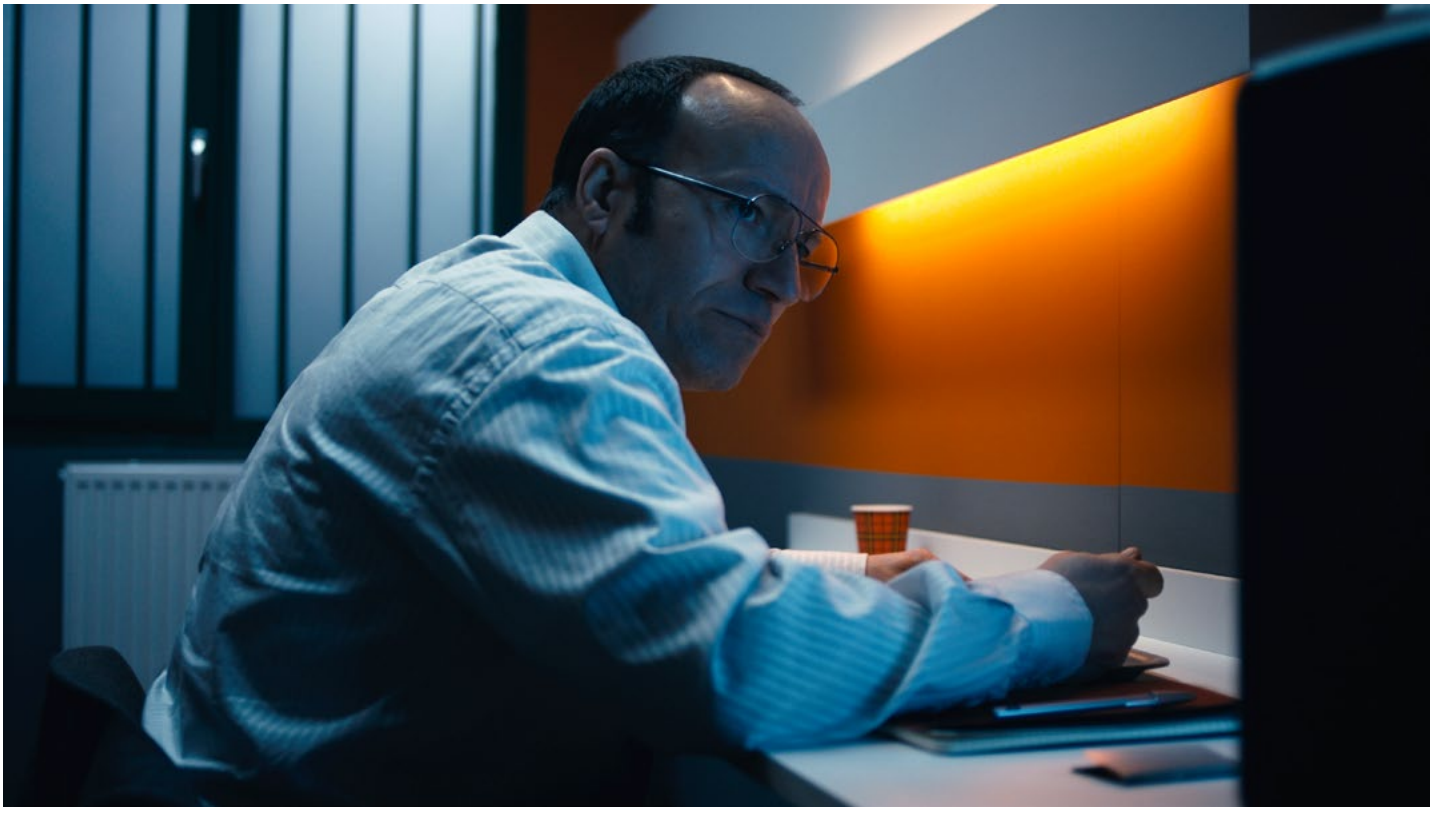
That same year, renowned architect Carel Weeber drew up his design for a prison complex in Rotterdam, one of the many Dutch prisons built in the 1980s, in use to this day. As part of his design process Weeber had a 1:1 scale test built of a single prison cell. While there are conflicting accounts on how his test went about, one thing is certain: such a test demands the imagination of how the space will be used, by whom, and in what condition this person is.

For this film, Weeber's test set up was rebuilt. Working with actor Ali-Ben Horsting, Carel Weeber himself, and a former detainee of the prison, various versions of Weeber's visit to the test setup are constructed and reconstructed. The result orbits around imagining how a life and a body are affected by confinement, this sentence we talk about so often and know so little about.

CLICK FOR PREVIEW

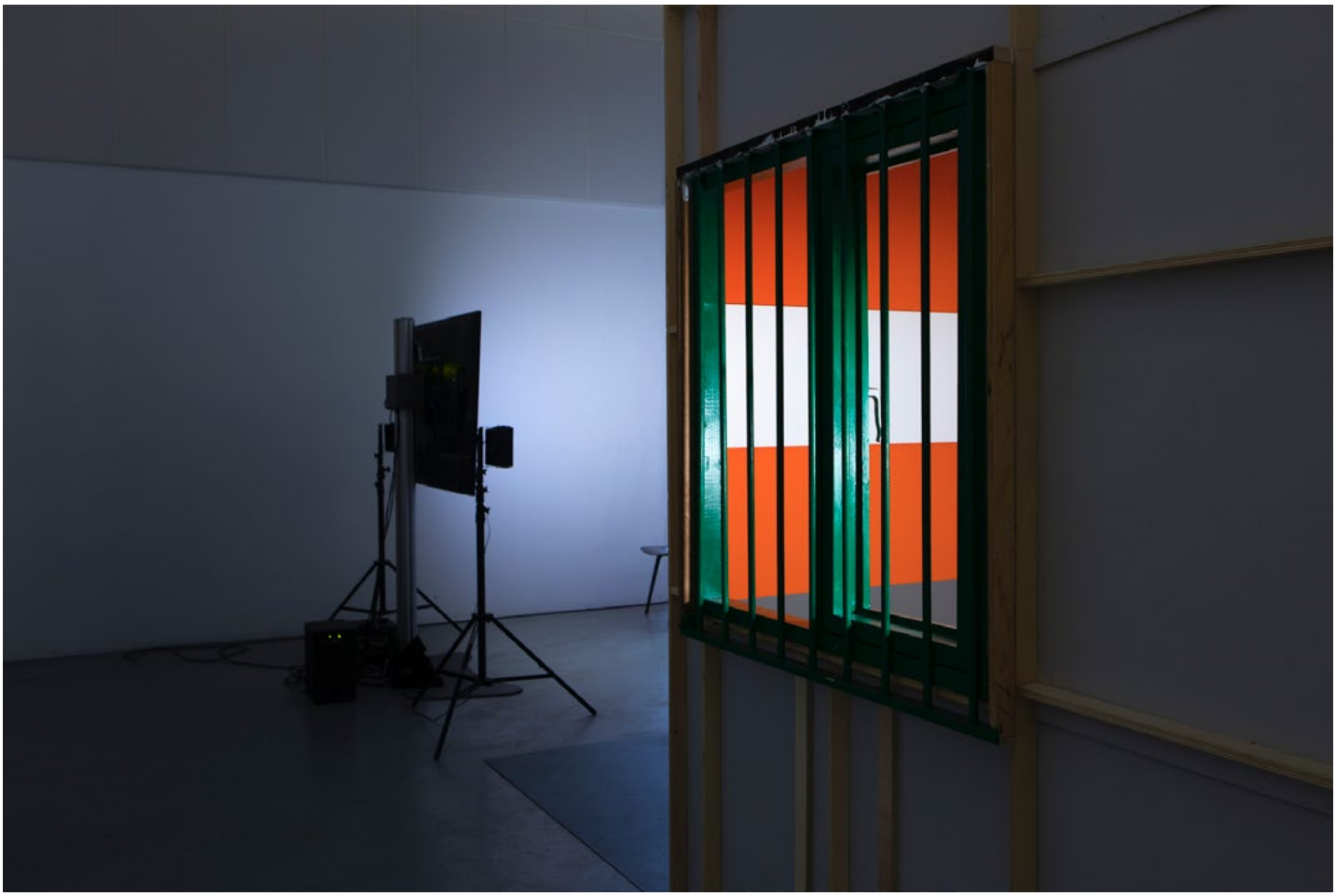
VIDEO STILLS

With: Jonathan Geerman, Ali-Ben Horsting, Carel Weeber
DOP: Tom Enzler



Another turn.
The third time, I turn in here.

INSTALLATION VIEW



Afwezigheid van alle schuld

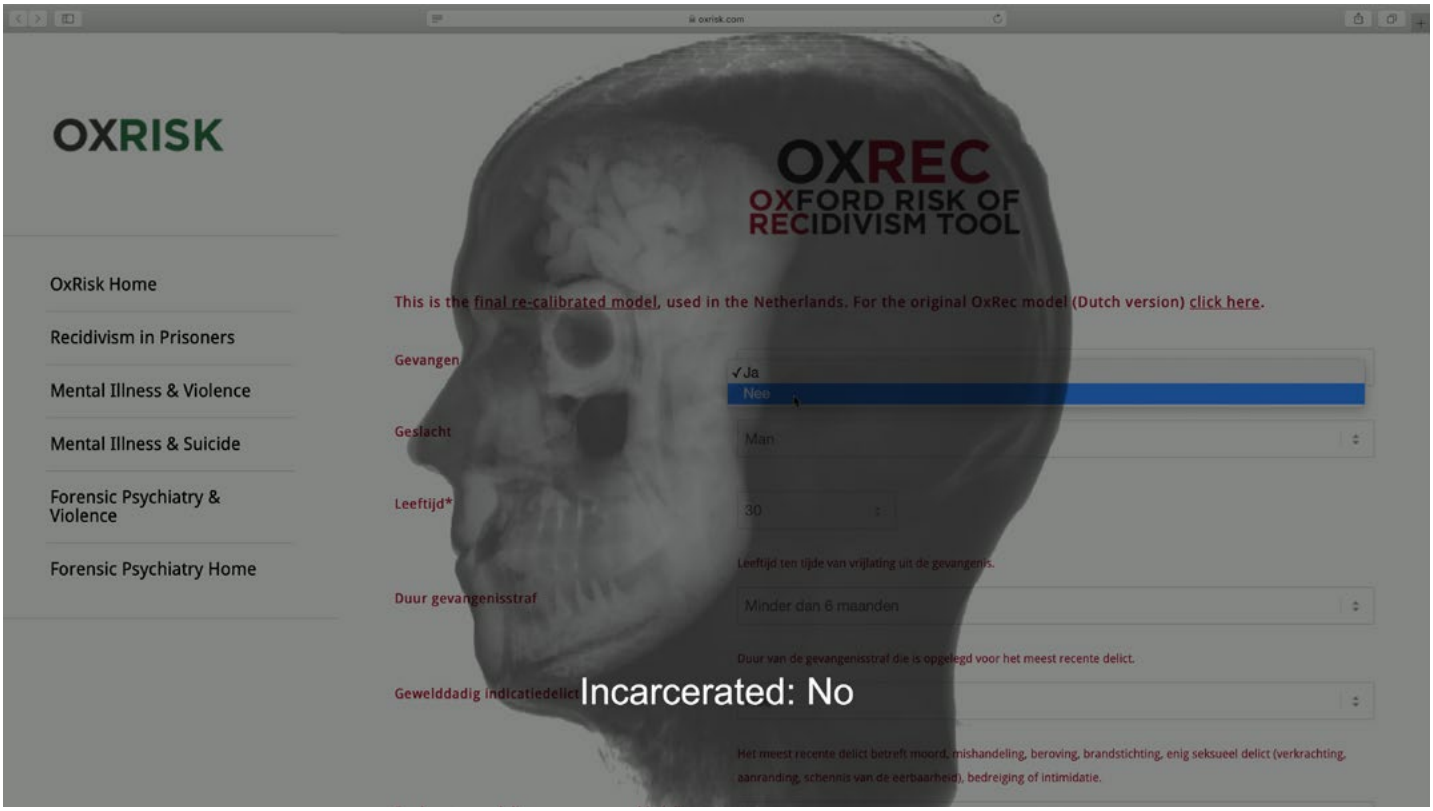
MATERIAL
Two-channel video
(4K, 3 min. (looped) / 31 min.)

2020

From an ever-increasing political emphasis on prevention and security, ‘risk assessment instruments’ such as ‘OxRec’ have acquired a permanent place in Dutch probation practice. OxRec calculates the risk of committing a criminal offence by combining factual data about the person in question—home address, criminal record, drinking behaviour, relational status, etc.—with known correlations between these factors and the risk to criminal behaviour. Following the intuition that predictable behaviour can never be the product of free will, the project ‘Afwezigheid van alle schuld’ uses fiction to examine the legal implications of the ambition to master the prediction of criminal behaviour.

Central to the project is a short film. A lawyer tries to exonerate a man charged with the assault of a police officer, using the prediction of his violent behaviour as evidence of his incapacitated willpower.

Credits:
Actors: Emma Pelckmans & Raoul Copier
D.o.p.: Tom Enzler
Sound (set): Marzouk Magouz
Sound edit: Victor Bontje
Script advisors: mr. dr. Johannes Bijlsma, prof. dr. Gerben Meynen (Utrecht University)



CLICK FOR PREVIEW

How does Thijs function?
How dangerous is he?

his stable income
was reduced to almost null.

INSTALLATION VIEW (SANDER VAN WETTUM)

Iris Exchange

MATERIAL
Publication (48 pages)

2019

ISBN: 9789090319674
First edition of 100 copies, for sale at the bookstores of Stedelijk Museum Amsterdam, Het Nieuwe Instituut, TENT Rotterdam.

Design: Jan Pieter Karper
Text edit: Amanda Mullee
Probability calculation: Bruno Jakic

‘Iris Exchange’ revolves around 44 photographs of eyes. The images have been taken from a research report published by the US governmental agency NIST (National Institute of Standards and Technology).* Using a dataset of 6,142,289 iris images, the report is one of many conducted by the agency and it has contributed directly to a widely adopted ISO standard for the capture and storage of iris images. This has been a key development for a global industry of iris recognition that is both competitive and interoperable. The publication is an attempt to give an exact as possible answer to the question: whose eyes were the IREX researchers looking at?

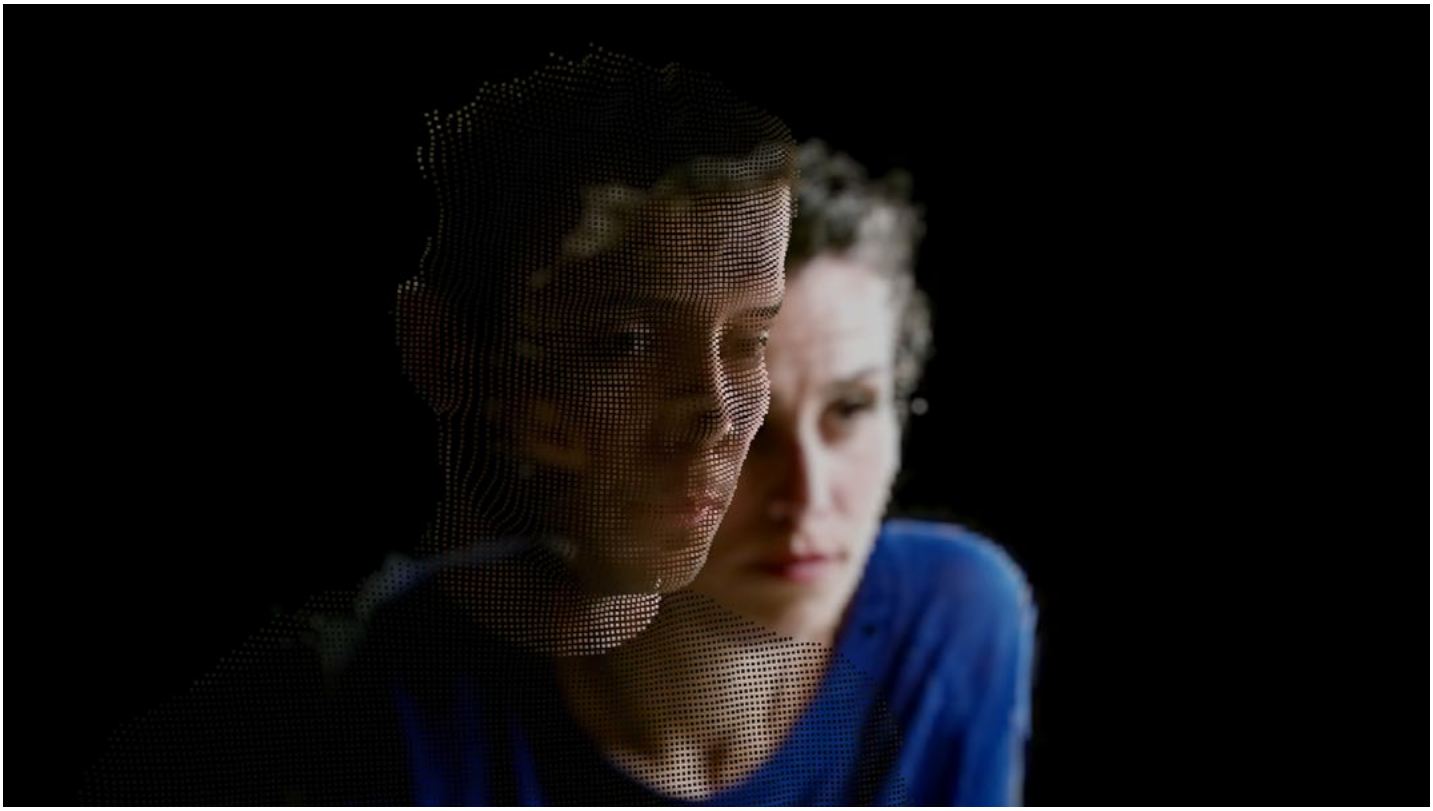
***GROTHER, Patrick J., et al. IREX III-Performance of Iris Identification Algorithm. 2012.**

2020

MATERIAL
Video (1080p, 41 min)

2019

This film is a fictional interview based on real interviews Robert Glas held with several biometric engineers. In the film a consultant working for the real-life company Iridian Technologies (Nadia Amin) is interviewed by an independent filmmaker much like Glas (Daniël Cornelissen). Founded in 1990 by the inventors of the first automated system for iris recognition, Iridian played a seminal role in the advance of biometric identification, leading to the technology's current omnipresence. Touching upon key events that Iridian was involved in, the filmmaker tries to get a hold on the world view and politics of the corporation. How is the concept of legal identity intertwined with the project of the nation state? How has science fiction affected our stance towards high-tech identification technologies? What would a politicized defense of biometrics look like? The film is shot with two Time-of-Flight sensors, a type of camera often used in biometric systems which generates thirty depth-mapped pixel clouds per second. A weightless eye scans their faces—represented in coarse pixels—which contort more and more as the conversation slowly turns into an interrogation. A film about the end of faith in strangers.



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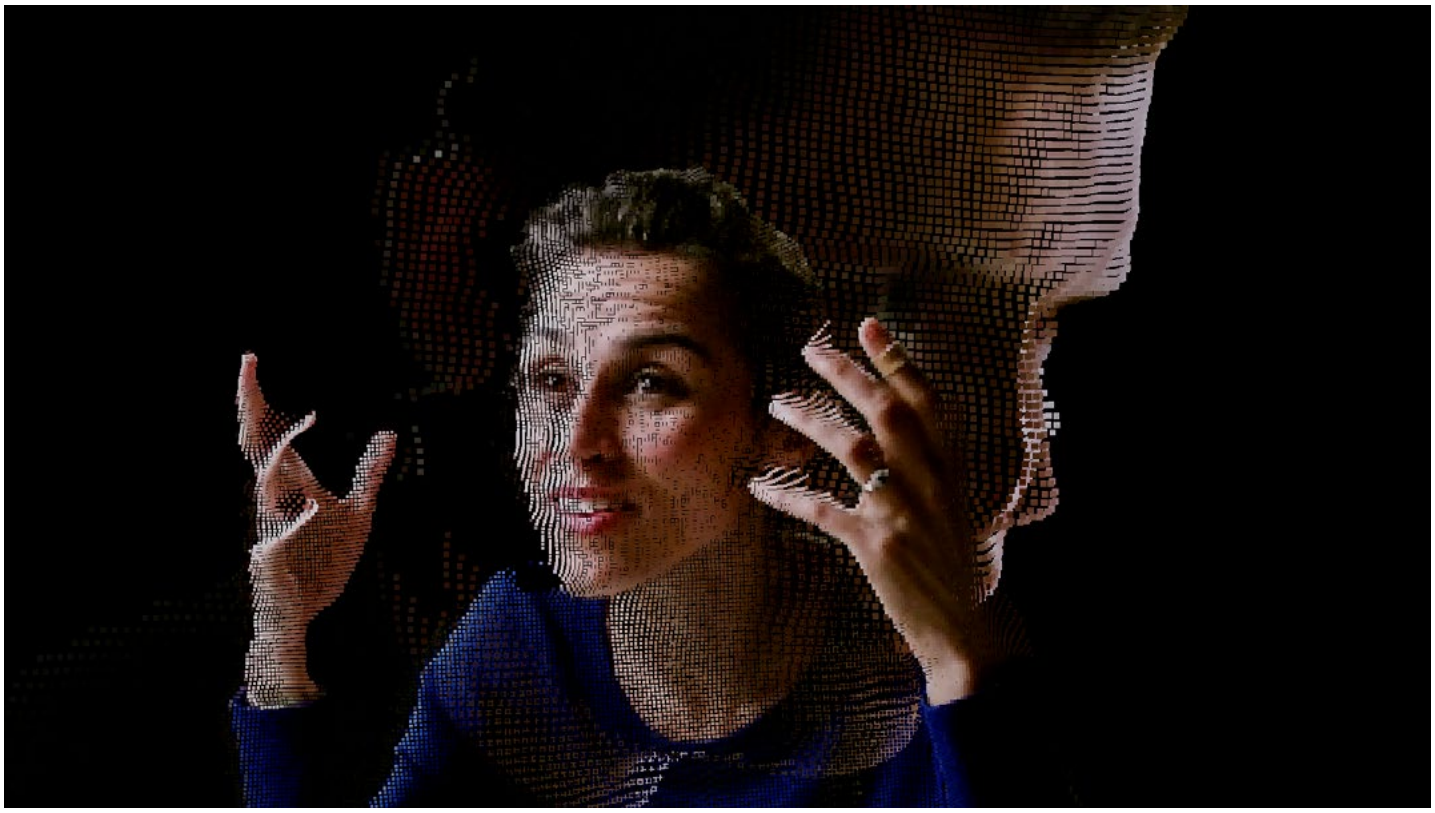
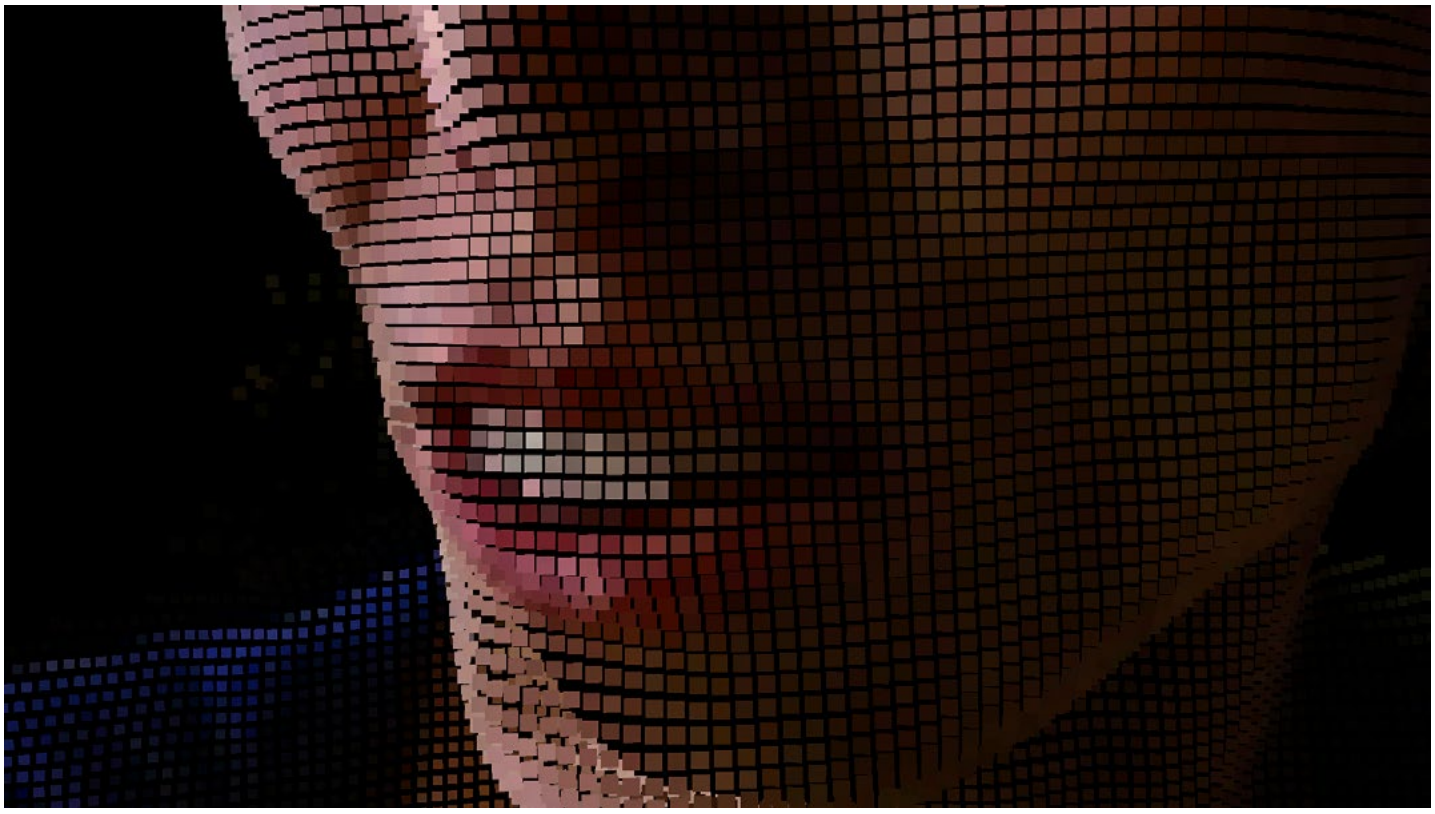
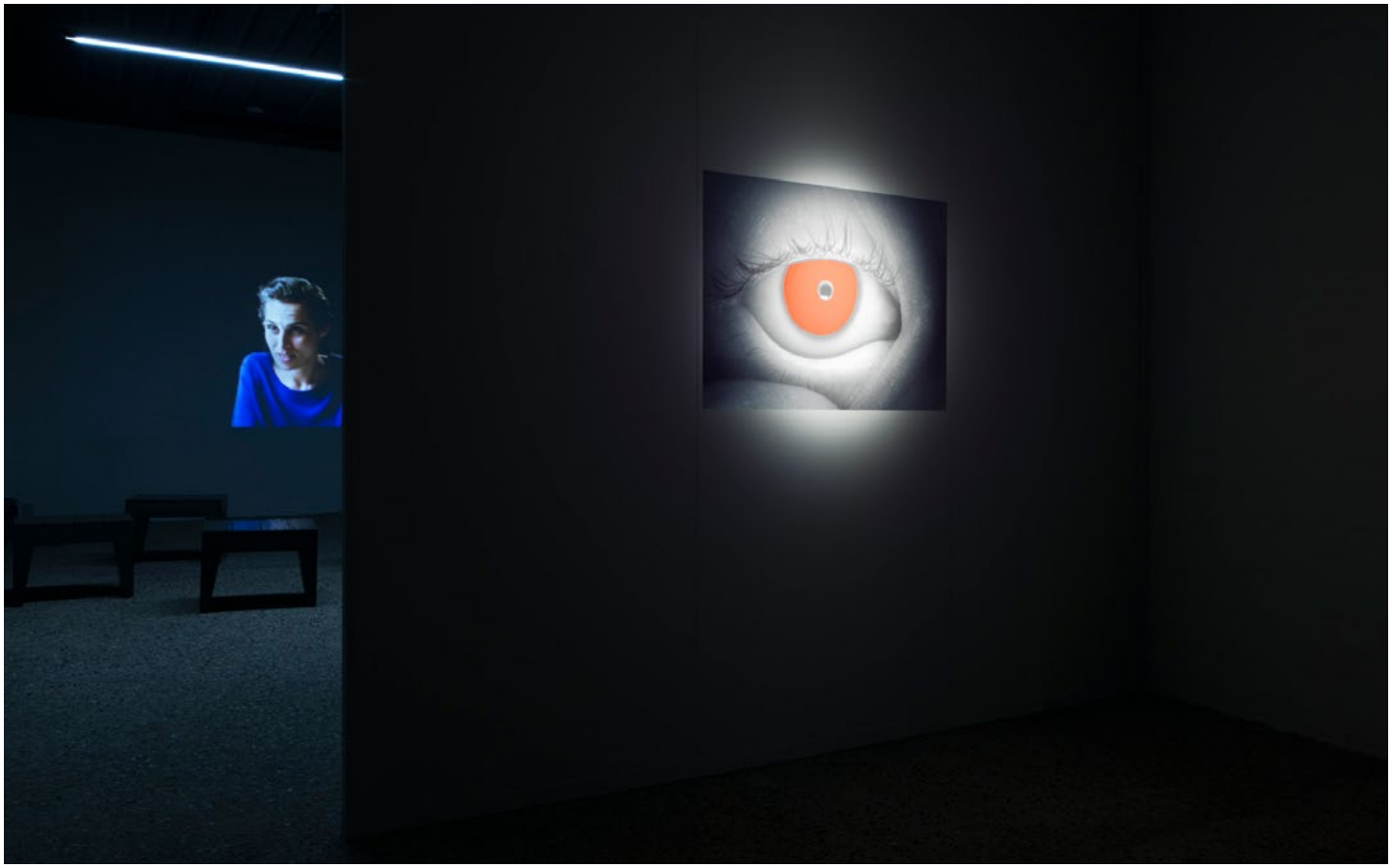




INSTALLATION VIEW



Various works on Jacob Lentz and his identification system

2017

CONTEXT
Jacob Lentz (1894–1963) is considered the architect of the Netherlands' first system of mandatory identification. In 1940 he developed a tamper-proof identity card, and subsequently set up a civil registry containing a photograph and fingerprint of every Dutch person over the age of 14.

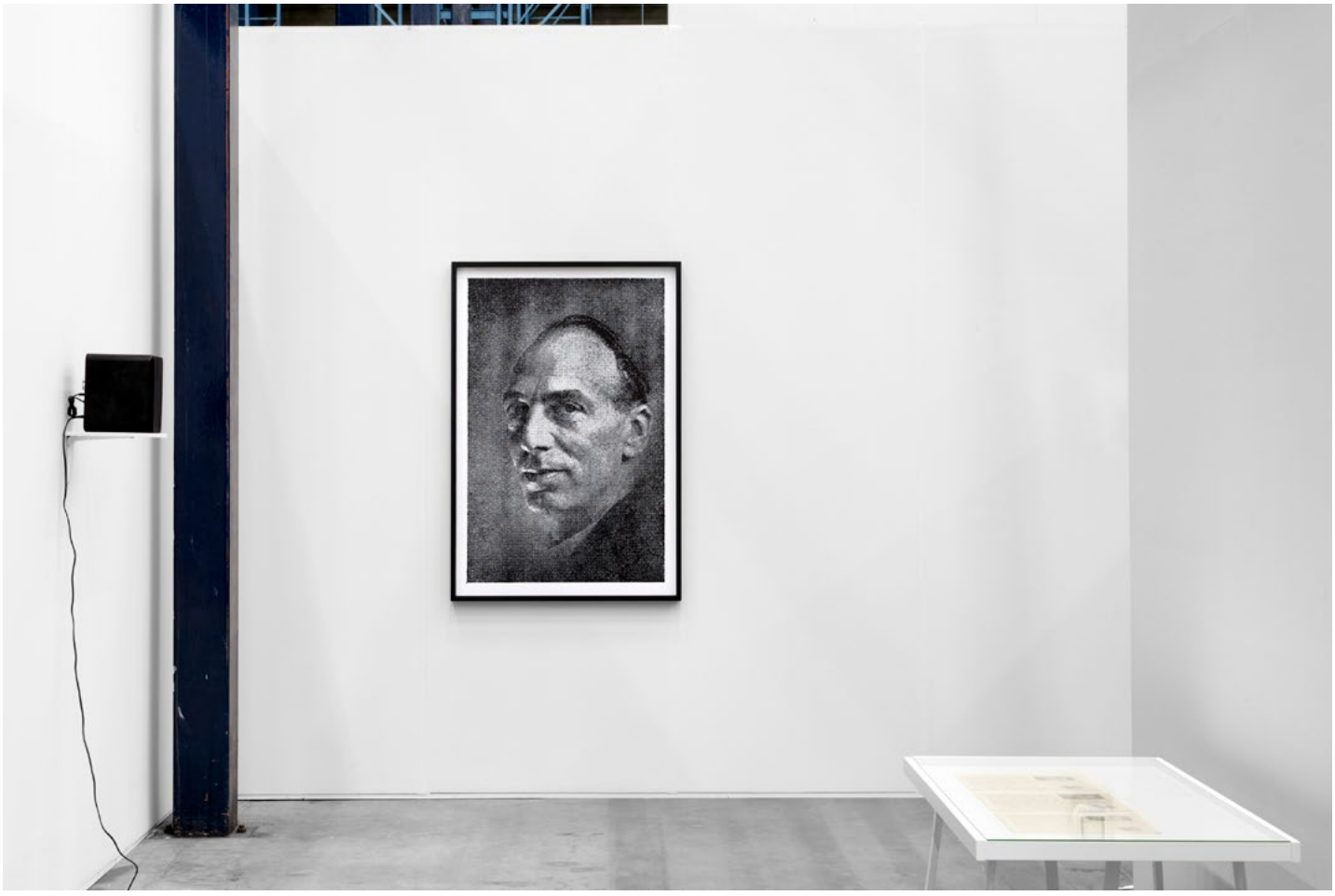
The series presented at the National Holocaust Museum (NL) started with a search into newspapers, libraries, archives, and databases for all the portrait photographs of Lentz that could be found. With this search and the discovered images as a starting point, the various works reflects on the continuously shifting ideas about the government's administrative embrace of citizens, and the techniques the bureaucratic apparatus uses to link itself with the citizen's body.

J.L.Lentz [portretfoto] (1944, 15 maart). In ‘Ons Volk: Den Vaderlant Ghetrouwe’, p.8 (NIOD Coll.556, doos no: 581, map I, II, III)

MATERIAL
UV print on polycarbonate
(framed, 130 x 90 cm)
voice-over (6 min)
Newspapers (loan agreement NIOD)

2017

CONTEXT
One of the portrait photographs of Jacob Lentz I collected is printed in the resistance newspaper ‘Ons Volk’ in ‘44, next to a picture of his house and an implicit death threat. The photograph turns out to be stolen from the Civil Registry Inspectorate, an archive containing copies of every passport photograph used on the Dutch ID card Lentz created, a governmental organization Lentz supervised. It depicts Lentz posing exactly as ordered by the Identity Card Implementation Order, of which he was also the sole author.



Eigenfaces for Recognition (image003.gif [portet van Jacob Lentz]. Digitale coll. NIOD)

MATERIAL
Various portraits: photographer and subject unknown (Coll. RKD)
Digital projection
Vinyl lettering

2017

CONTEXT
The file image003.gif is a scan of a portrait photograph of Jacob Lentz of which the dimensions, date and origins are unknown. Since the staff of the NIOD (Netherlands Institute for War Documentation) were unable to track down the whereabouts of the paper print, I searched other archives and image databases in a further—fruitless—attempt to locate it. The print has been missing since it was scanned in 2008.

While I was engaged in this search, an archivist at The Hague City Archives told me that whenever he comes across portraits of unidentified individuals, he sends them to the Iconographic Bureau, part of the Netherlands Institute for Art History (RKD). In response to my queries, I learned that the Bureau's collection (of over 114,000 portraits) does indeed include several boxes of completely unidentified portrait photographs. Despite their physical presence in the archives, they can never be searched for – or found. Their anonymity makes it impossible to catalogue them.

Automatic facial recognition software requires, in addition to a picture to search for and a database of images to search in, a collection of typologies—that is, a set of images that categorises the variations of the human face. The scientific article Eigenfaces for Recognition* was a landmark publication in this area. Instead of designing a set of typologies themselves, Matthew Turk and Alex Pentland describe an algorithm which can do this for them. Using eigenvectors and a dataset of portrait photographs with identical crops and poses, their script creates a set of typologies that they call Eigenfaces. The authors further show that facial recognition software works better with the aid of this artificially-generated classification of the human face.

All the anonymous portraits of the Iconographic Bureau that correspond to image003.gif were standardised for this installation and used as a dataset for the production of a set of Eigenfaces.

*** Turk, M., & Pentland, A. (1991). Eigenfaces for recognition. Journal of cognitive neuroscience, 3(1), 71-86.**

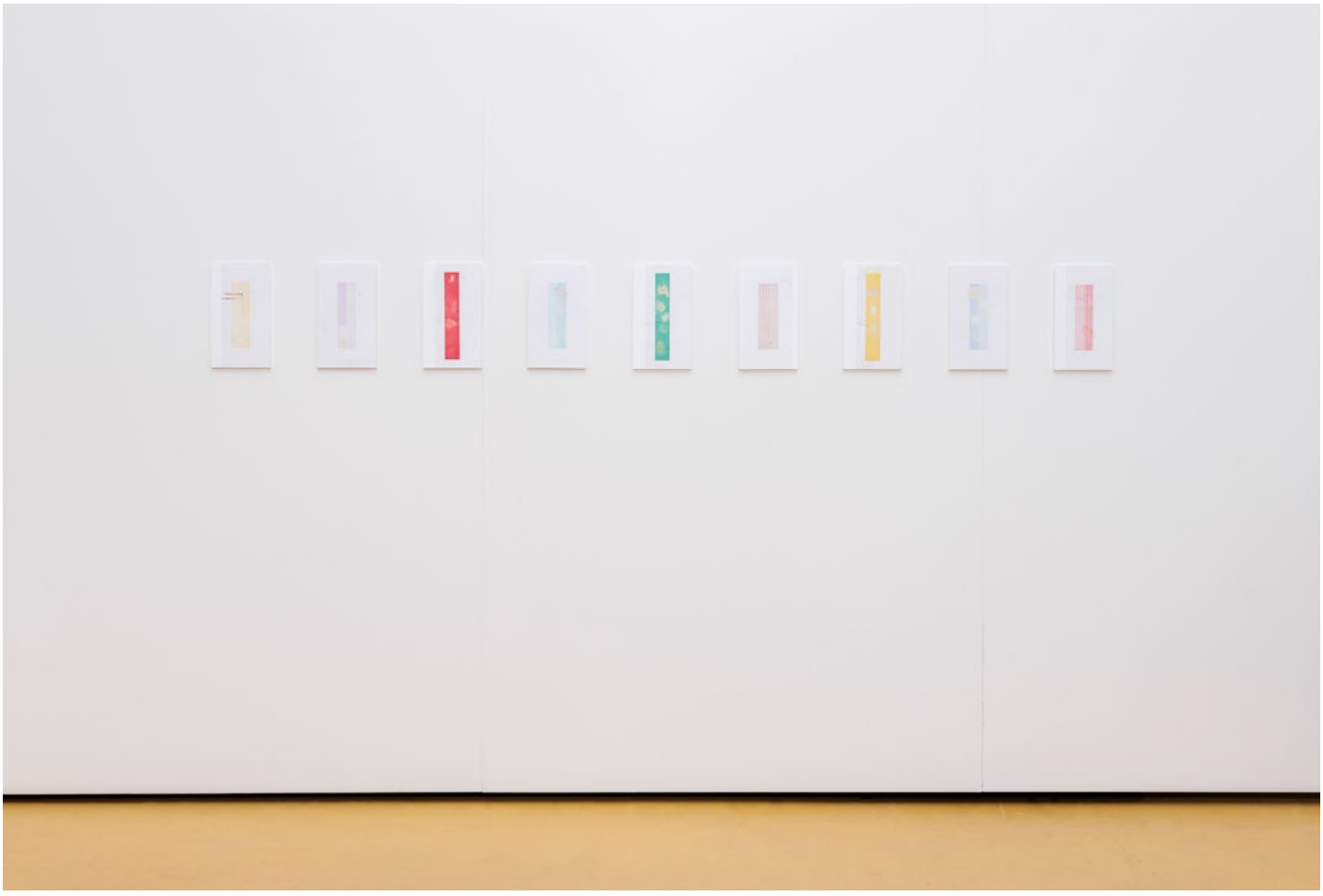
INSTALLATION VIEW

Proof (Nationaal Archief, Den Haag, Alg. Landsdrukkerij SDUB, 2.04.43, inv.nr. 542: Persoonsbewijzen, Map D: Inkt- en Verffabriek “Premier”, Loosduinen)

MATERIAL
9 inkjet prints (32 x 18 cm), mounted on polycarbonate

2017

CONTEXT
Reproductions of a series of tests of security inks, made by the State Printing Office, as part of the design process for the ID Card. The type of ink was selected with a view to making it virtually impossible to alter or forge the document.



Toonink A.7067 (‘Jacob Lentz: een dorre, wereldvreemde figuur?’ [portretfoto] (1974, 20 april). In ‘Het Vrije Volk’, p.19 (Coll. Stadsarchief Rotterdam)

MATERIAL
Offset print (60 x 80 cm)
Video (1080p, 16 min)
Voiceover (ENG + NL, 3 min, loop)

2017

CONTEXT
The recipe for the printing ink used here originates from the archives of the State Printing Office (SDUB, 2.04.43, inv.no. 542: Persoonsbewijzen). Only the 1.6 g. of nitrobenzene was left out, since this compound is now classified as ‘highly toxic’. Consequently, the pigment in the ink faded within days of printing, leaving only a light grey image.

INK BY: A. Bok & Zn. BV
OFFSET PRINT: Hans van Dijck

VIDEO STILL

Robert Glas, 22-02-2024

VIDEO STILL

Robert Glas, 22-02-2024

INSTALLATION VIEW

Robert Glas, 22-02-2024

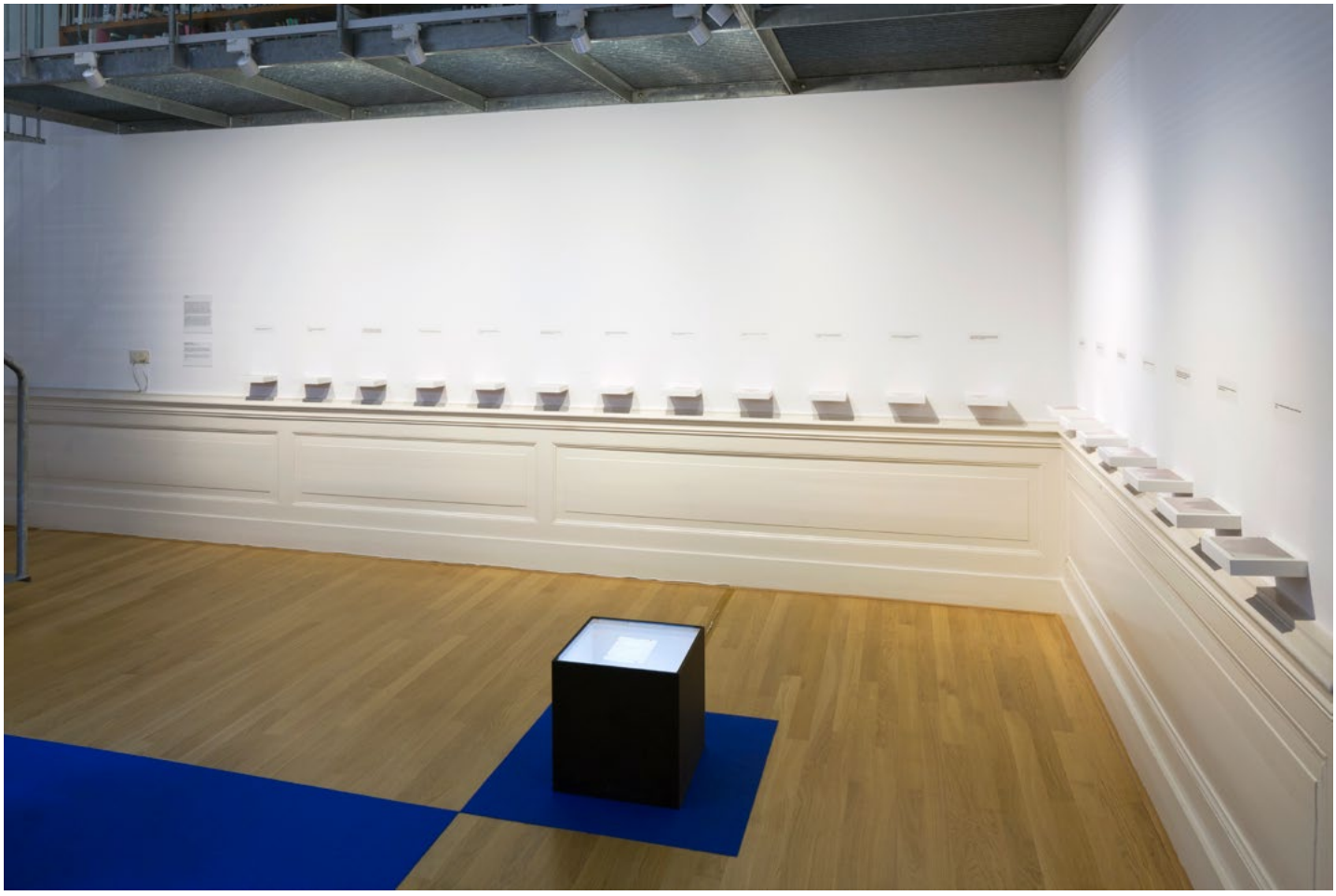
3379002372, NNK31DP02

MATERIAL
Security paper, perforated by lasercutter

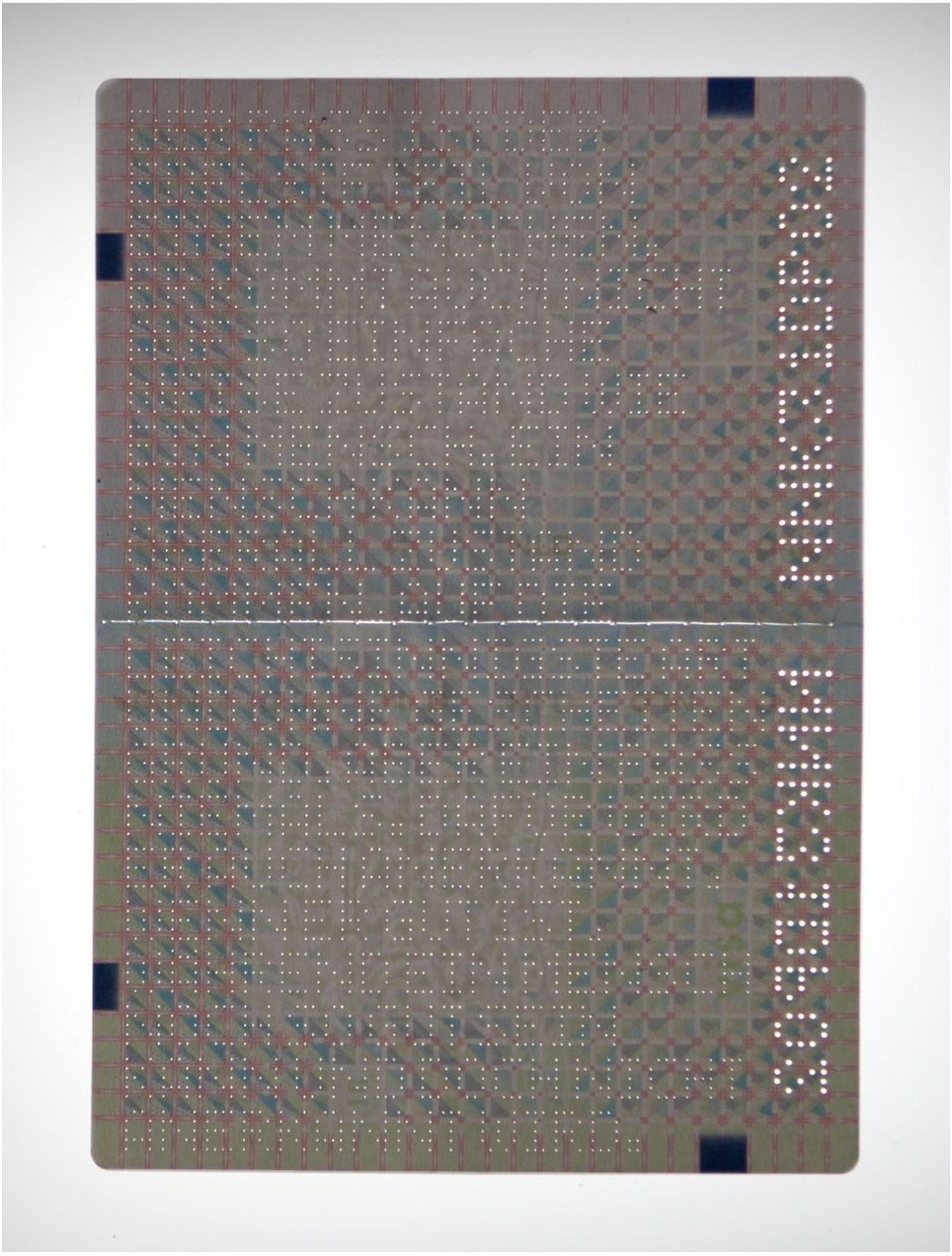
2016

Perforated quote by Bertolt Brecht, 1941:

“The passport is a persons most precious organ. It is not made in a simple way like a human being. A human being could be created everywhere, in the hastiest manner and without a good reason, but the passport shall never. This is why the passport is accepted when it is a good one, while a human being could be excellent and still not accepted.”



INSTALLATION VIEW



How to Motivate Someone to Leave Voluntarily

MATERIAL
Video (1080p, 23 min)

2016

In a letter to parliament dated 6 October 2015, State Secretary for Security and Justice Klaas Dijkhoff wrote: “By employing ‘motivational interviewing’ and building a working relationship, the motivation of the foreign national is influenced. […] Using this methodology, the departure supervisor [of the Repatriation and Departure Service, RG] is shown how to balance most effectively making contact with the foreign national and exercising control and force in order to ensure their departure. […] This method will be applied starting in 2016.”

In this film a trainer in motivational interviewing, a director and two stage actors attempt to construct a realistic dialogue scene between ‘foreign national’ and departure supervisor, by combining an existing case with improvisation.

CLICK FOR PREVIEW

INSTALLATION VIEW

CREDITS
Co-director: Martijn Hullegie
Actors: Freerk Bos, Sabri Saad El Hamus
Advice Motivational Interviewing: Menno Zwart
Camera: Rick David
Sound: Marcel van Stralendorff

Supported by the Mondriaan Fund,
De Asielzoekmachine. A weblink and password to view the film are provided upon request.

Voor vrij Nederland

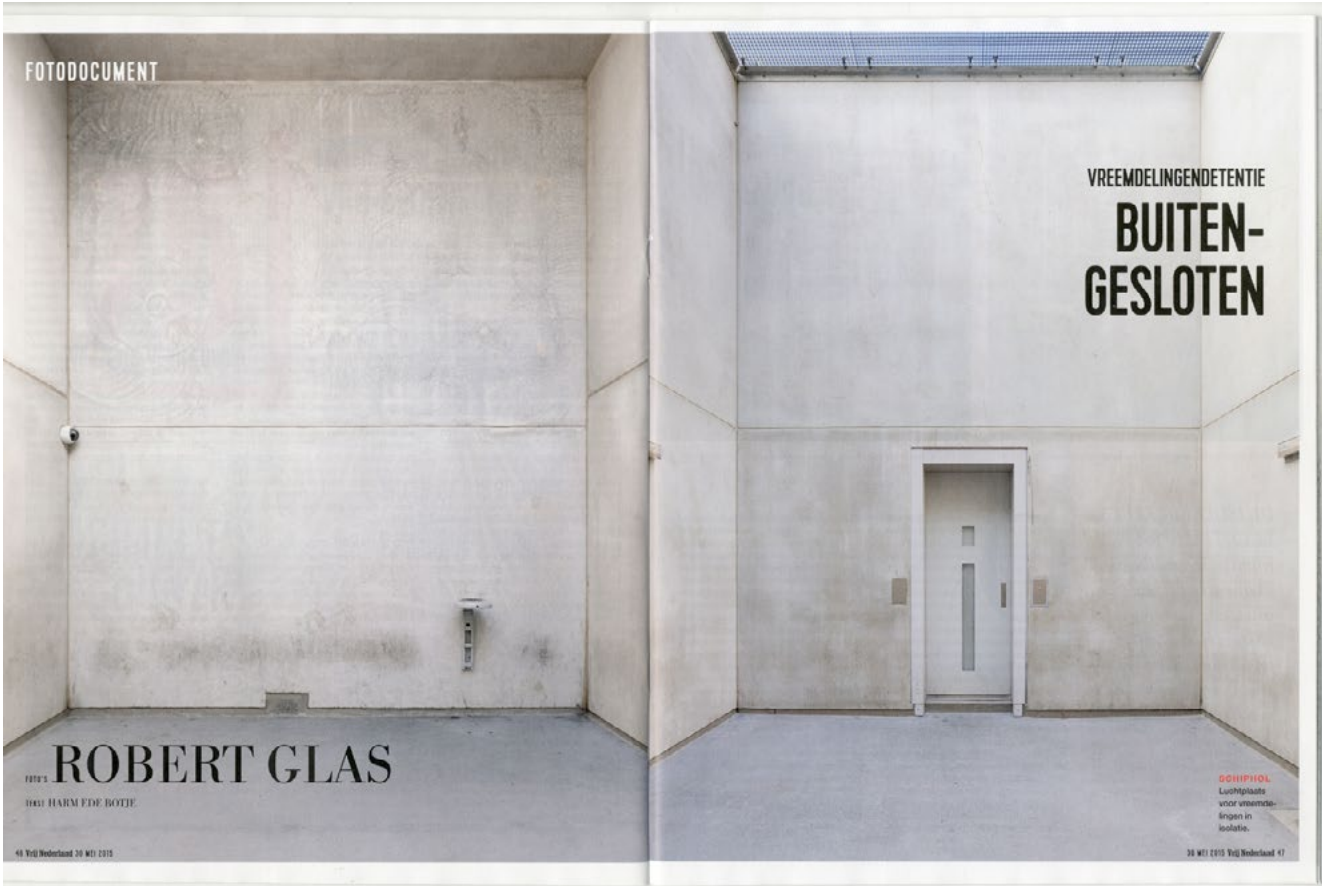
MATERIAL
Legal Intervention, photography

2014 — 2016

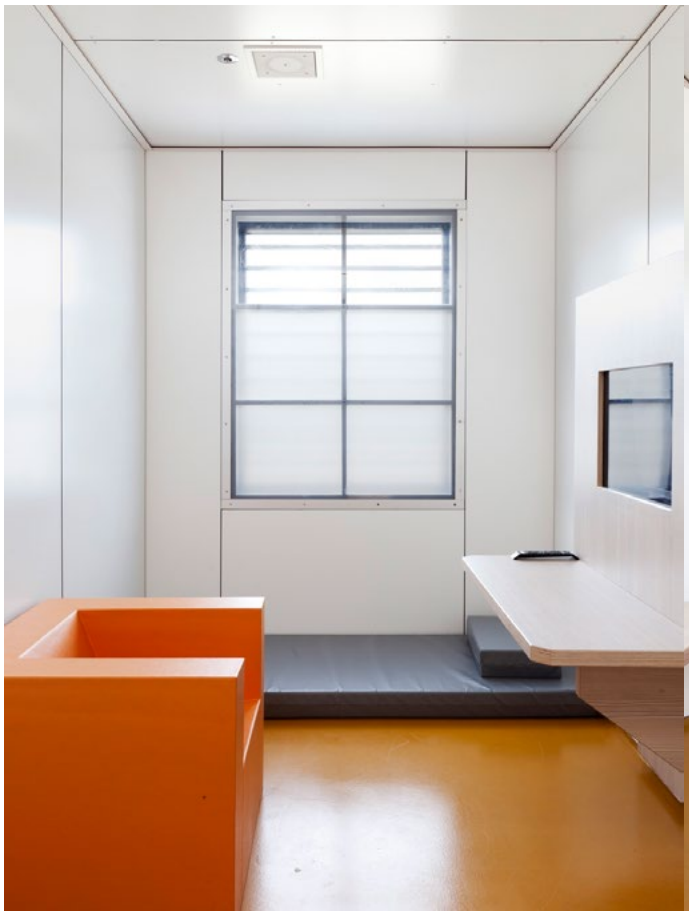
In order to ‘motivate aliens to cooperate voluntarily’ with their own deportation, the State of the Netherlands has a policy of up to 18 months of detention for those who refuse to leave the EU territory after their asylum application has been rejected. Until recently, the Dutch Ministry of Justice hosted the only publicly accessible database of photographs of the detention cells used in this internationally criticised policy, all made by their staff photographer.

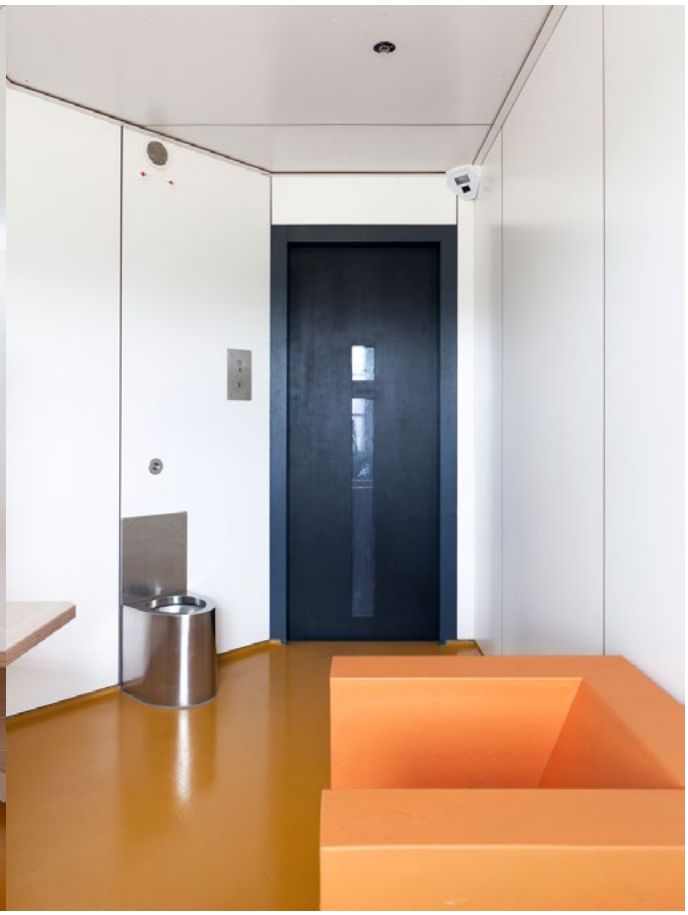
For the project ‘Voor vrij Nederland’, photographer and visual artist Robert Glas coöperated with lawyer Frans-Willem Verbaas, Amnesty International, the photography agency Hollandse Hoogte, and Vrij Nederland magazine to create an independent alternative to this database. Photographic access to the cells and the right to distribute the images without any interference from the Dutch Ministry of Justice was made possible by a number of lawsuits filed against the State by Verbaas and Glas. Since the last verdict dating April 6th, 2016, the photographs are now available to the press via the Hollandse Hoogte database.

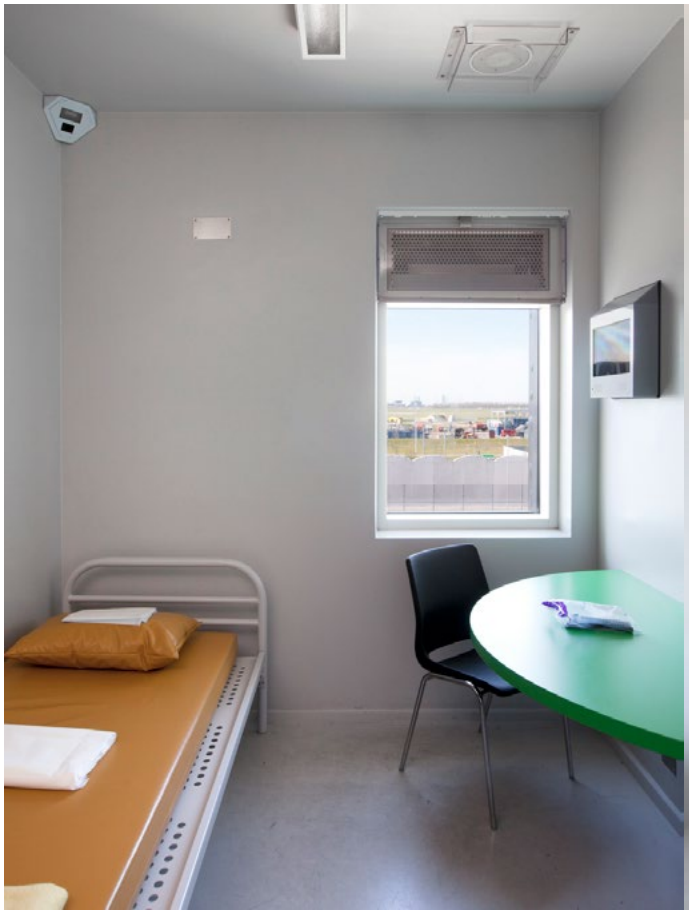
At first the photographs seem to represent nothing but clean spaces, but a closer look reveals traces of those confined in the rooms: scratches from fingernails in the paint, nose prints on windows left by people who were detained as criminals without having committed a crime.

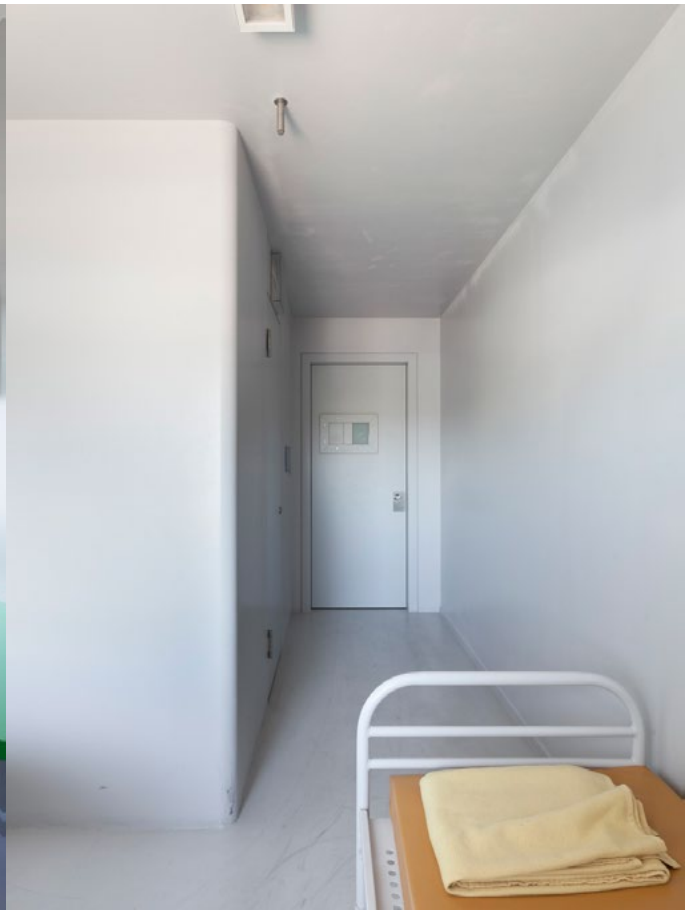

FOTODOCUMENT
FOTO'S ROBERT GLAS
TEKST HARM EDE BOTJE
VREEMDELINGENDETENTIE
BUITEN-
GESLOTEN
SCHIPHOL
Luchtplaats
voor vreemde-
lingen in
isolatie.

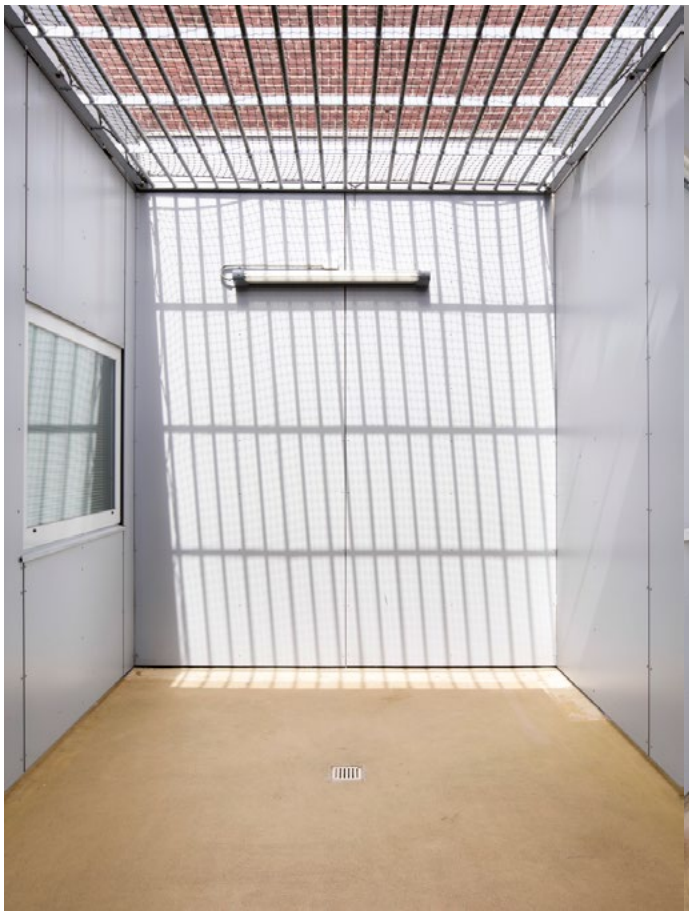
DETENTIE-
CENTRUM
ROTTERDAM
Tweeper-
soonscel.

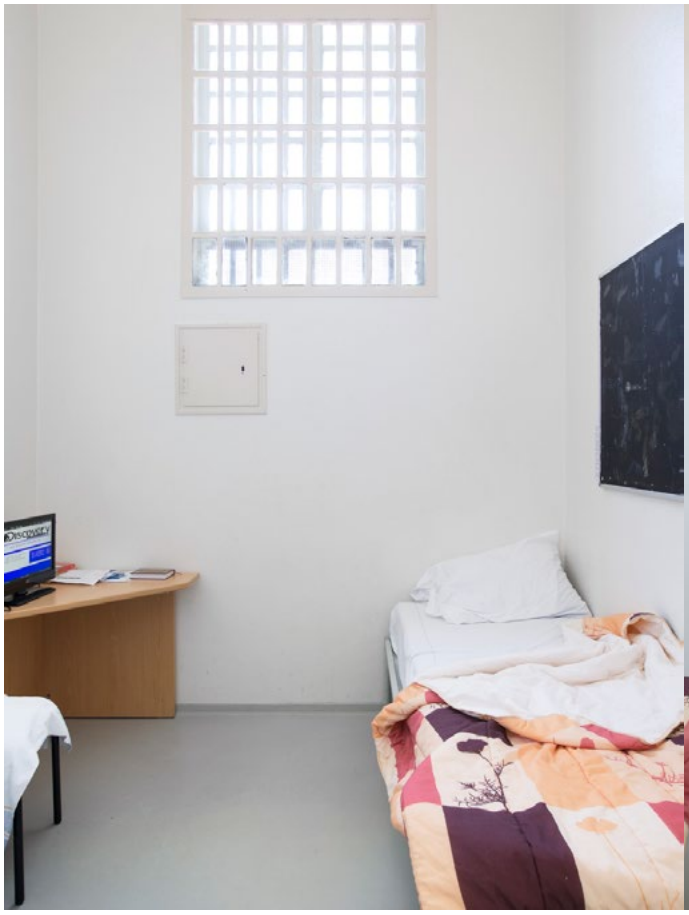






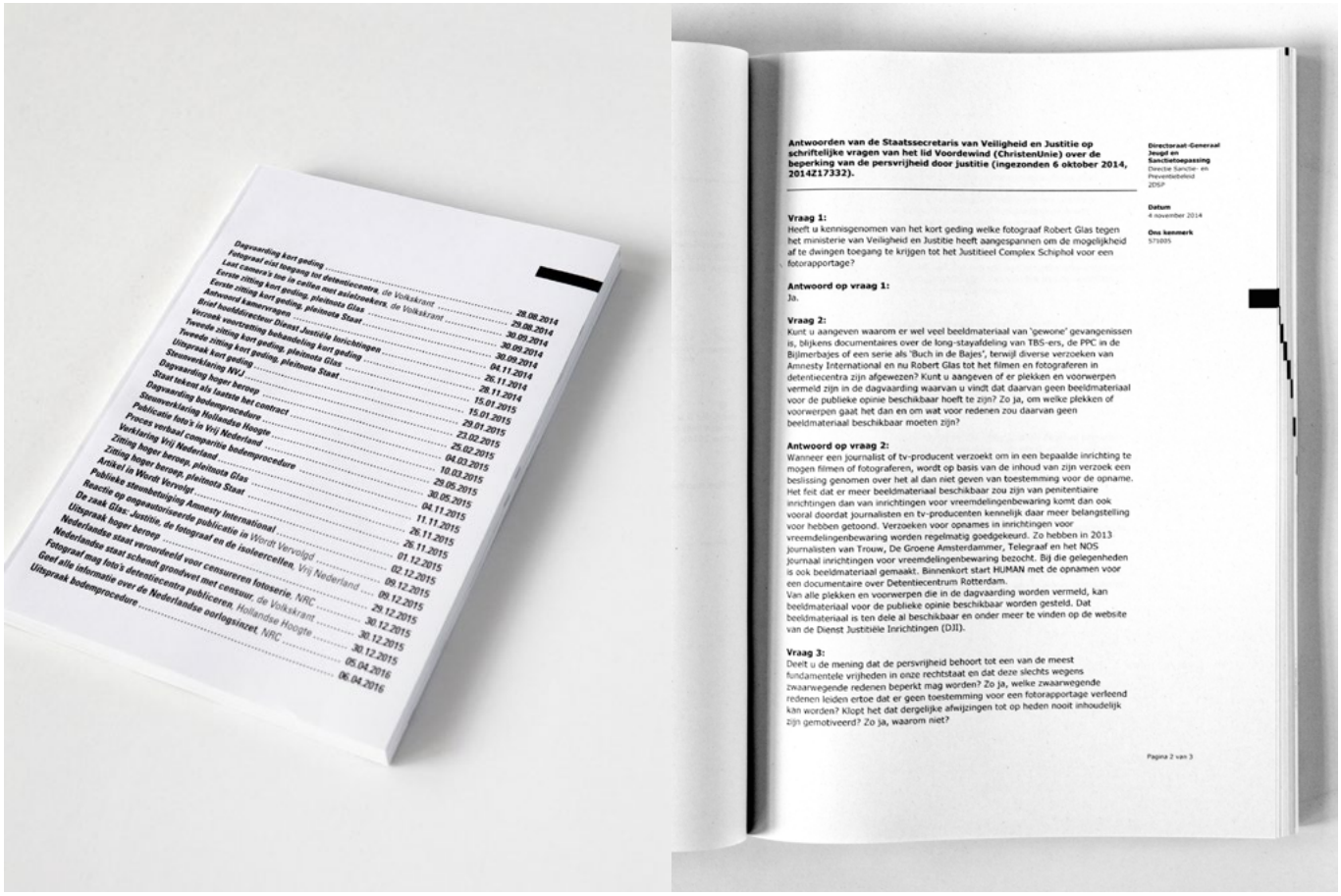






14

READER, INSTALLATION VIEW



Jurisdiction (A Hundred Years Before the Law)

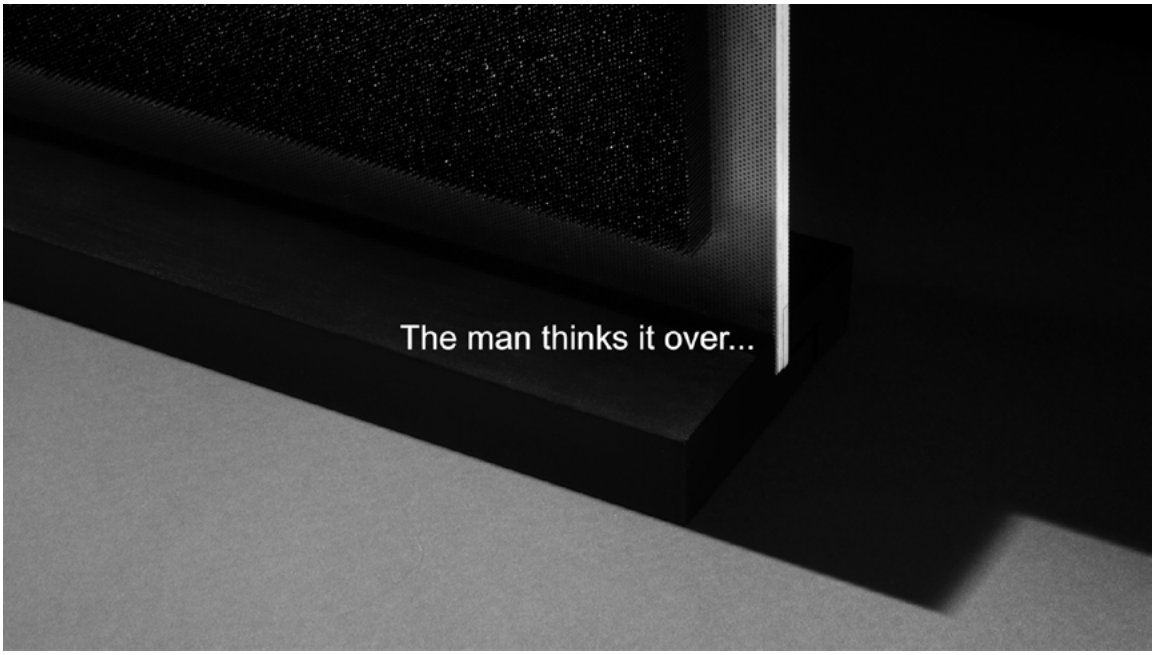
MATERIAL
Video (1080p, 25 min)

2015

In 1915 Franz Kafka wrote ‘Before the Law,’ a one-page story about a man who comes to the gate of the law and begs for permission to enter. In his later novel ‘The Trial’, the story reappears when a priest tells it to Joseph K. For his film adaptation of ‘The Trial’, Orson Welles invited the animator Alexandre Alexeïeff to illustrate the short fiction with a device he was the inventor of: the pinscreen. In doing so, Alexeïeff became one of the many to interpret ‘Before the Law’.

For ‘Jurisdiction’ Glas rebuilt Alexeïeff’s invention and used it to display a series of x-rays of people hiding in vehicles, images made by border guards. A camera slowly scans the surface of the pinscreen while a voice-over reads a narrative consisting of ‘Before the Law’, interwoven with commentaries on the story. These different actors collide continuously throughout the film. Time and again the movement is inwards: the man tries to enter the law; the scholars Kafka’s work; the x-rays the vehicles; the pins the screen; and the bodies the jurisdiction. But no matter how long one takes to study the story and the history of its interpretation, the conclusion remains inevitable: access is impossible.

CLICK FOR PREVIEW


The man thinks it over...

…is more than even I can bear.

INSTALLATION VIEW

Transpose
(I Am Also Who I Am)

MATERIAL
Performance (12 min)

2014

The existence of the ‘We Are Here’ movement in the Netherlands added a new chapter to the a-legal residents’ struggle to be recognised as human beings. A class known for their invisibility started to use the means of public visibility in an ongoing protest which by now has led to some concrete results, such as the temporary shelter ‘De Vluchthaven’ in Amsterdam. However, facing the possibility of detention, deportation and being denied the right to education or employment, some of the a-legal residents have good reasons to maintain their invisibility.

In April 2014 I met ‘A.’, an a-legal resident who expressed a wish to share a message with the general Dutch public without loosing his anonymity. We decided to create a speech together, a disclosure of the consequences of A.’s mistaken identity and A.’s experiences with the Dutch Repatriation Service (DT&V) and Immigration and Naturalisation Service (IND).

After learning this text by heart, I performed it 24 times for a live audience during the exhibit ‘Q. Where do you feel it.’ at Castrum Peregrini. By vocalising A.’s story in the most literal and physical way, I provide A. with the political means of public visibility, while preserving A.’s chosen anonymity.

Ho Mia Land'!

MATERIAL
Public intervention (6 min)

2013

Esperanto is an artificial language created at the end of the 19th century to provide speakers across the world with an easy and quick language to learn. Spoken as a second language by millions during its heyday, it enabled its speakers to look beyond national borders and interact with each other on a linguistically 'neutral ground.'

The naturalisation ceremony is a ritual that marks the moment one becomes a Dutch citizen, thus symbolically underlining its importance. While controversial when introduced in 2006, by now the ritual is fully established and part of the routine of many civil servants. Different municipalities organise different kinds of naturalisation ceremonies, but they often share the attempt to name values seen as important for the Dutch state.

In this intervention a song written in Esperanto called 'Ho Mia Land' is performed as part of an official naturalisation ceremony in Rotterdam. Both Esperanto and the naturalisation ceremony are political tools that deal with the concept of national identity, but stem from radically incompatible approaches. The project 'Ho Mia Land' places these visions next to one another in order to see them in each other's light.

CREDITS
Ho mia Land'! is a song written by Aldo and Fiorello Fiorentin, performed by Tessa Naber.

Document of Identity

MATERIAL
Dutch ID card, framed

2013

CONTEXT
‘When UNHCR visited Petrou Ralli Street [in March 2012] people from several sub-saharan countries, including Burundi, Cameroon Ethiopia, Ghana, Rwanda and Senegal as well as nationals of Iraq and Syria, were waiting in line, hoping that this would be their week. The moment they have been waiting for comes at six a.m. when staff at the Aliens Police Directorate in the Greek capital’s Petrou Ralli Street allow just twenty people into the building where they can register their asylum application.’

The photograph in my current ID was taken in 2012 by an employee of Shahid Photos, a shop on Petrou Ralli Street in Athens, next to the Aliens Police Directorate. Shahid Photos sold just one product: passport photos for asylum applications.

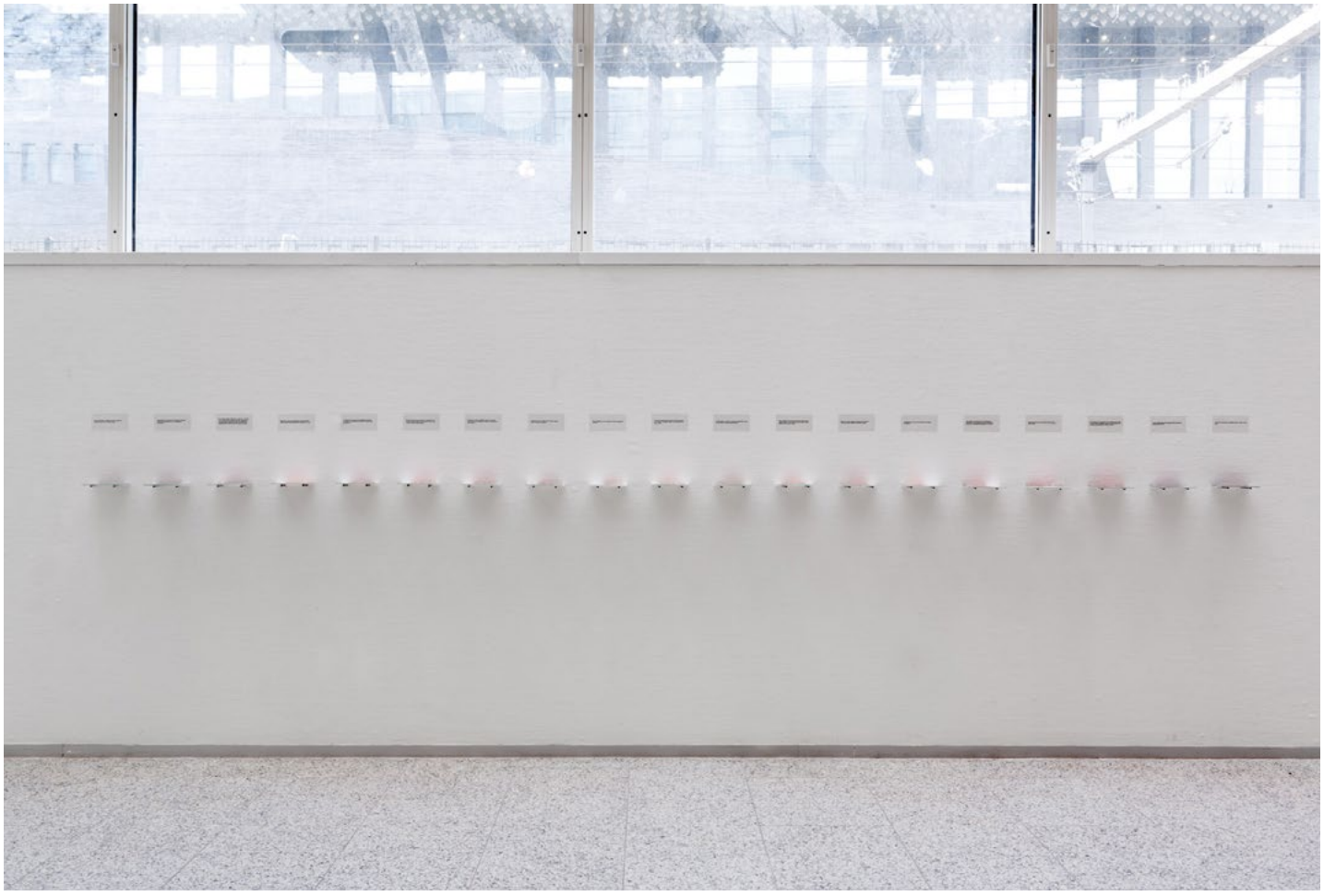
Slechte Vingers

MATERIAL
19 inkjetprints (10 x 15 cm)

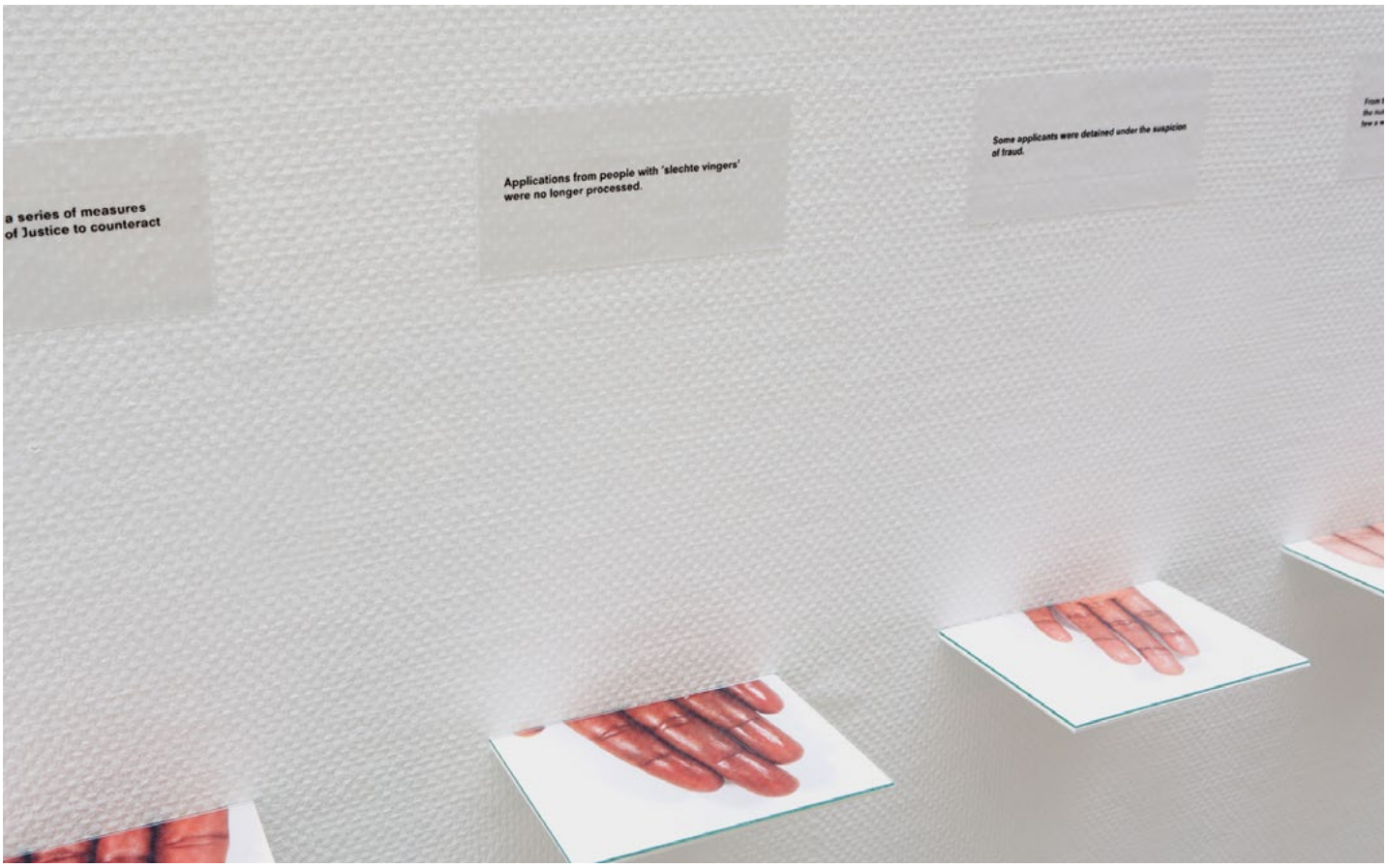
2010/2015

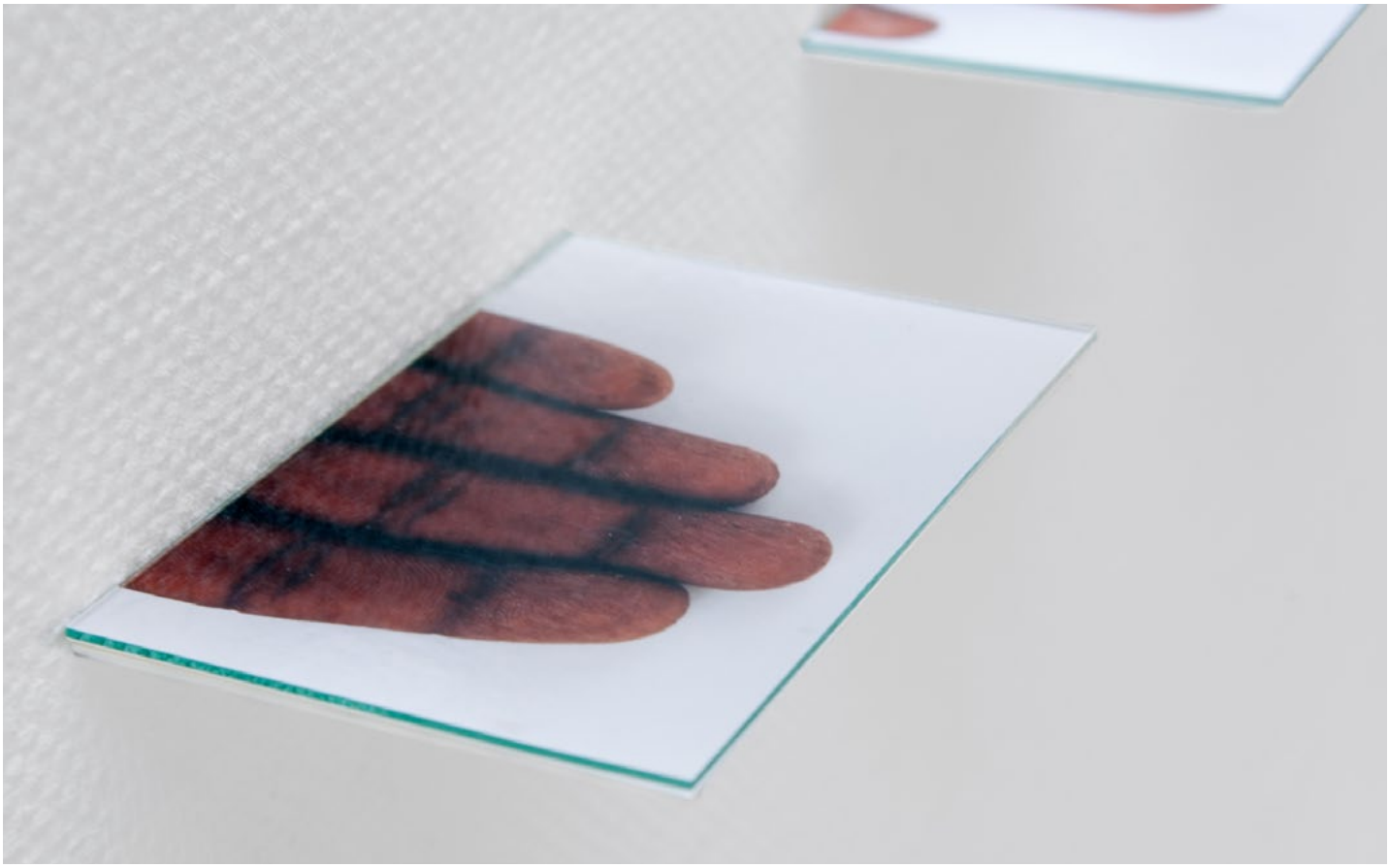
Since September 1st 2003, people can apply for asylum in just one EU member state. Applications are stored in the EuroDac database along with fingerprints and an identifying photograph. If an asylum seeker attempts to apply for a second time in another EU member state, the application is automatically rejected because the applicant's fingerprints are linked to the first asylum request. When this occurs the applicant is sent back to the memberstate where the first request for asylum was made. As a last resort, some applicants seeking to apply for a second time started to mutilate their fingerprints.

The work consists of 19 photographs of mutilated hands, taken by the Dutch Police Force, along with a narrative on how I aquired them.



INSTALLATION VIEW





For his artistic practice Robert Glas (1986) uses cinematography, photography, scientific literature and fiction to investigate technologies nation-states deploy to enforce the law. His work is exhibited at Tent, the Van Abbe Museum and Foam. In 2019 he received the Charlotte Köhler Prijs and the Artist-in-Residence Fellowship of the Netherlands Institute for Advanced Study (NIAS-KNAW). Glas lives and works in Rotterdam (NL).

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STUDIO
LAB 2-9-3
Mathenesserdijk 293
3026 GB Rotterdam

EDUCATION

2012 - 2014 Master of Photography, AKV| St.Joost, Breda, The Netherlands (graduated, with honors)
2008 - 2012 Bachelor of Photography, HKU, Utrecht, The Netherlands (graduated, with honors)

SELECTED EXHIBITIONS

2023 Voor Vrij Nederland, The space between us, Van Abbemuseum, Eindhoven (NL)
2022 1986 Or A Sphinx's Interior, Bureau Europa, Maastricht (NL)
'We send gold coated mirrors a million miles from here [..]', Beelden in Leiden, Leiden (NL)
2021 'Afwezigheid van alle schuld', Reasonable Doubt, V2, Rotterdam (NL)
2019 2020 + Iris Exchange, Endless Life, Buitenplaats Doornburgh, Maarssen (NL)
2018 Blinds (with Studio LA), Architectural Healing, Haarlem (NL)
2017 How To Motivate Someone to Leave Voluntarily, Tetem, Enschede (NL)
Persoonsbewijzen & Vervalsingen, Jacob Lentz | Alice Cohn, National Holocaust Museum, Amsterdam (NL)
How to Motivate Someone to Leave Voluntarily, On Speaking Terms, NEST, The Hague (NL)
2016 J.L.Lentz [...], Prospect & Concepts, Art Rotterdam (NL)
Urgeny Room: How To Motivate Someone to Leave Voluntarily, Van Abbe Museum, Eindhoven (NL)
Jurisdiction (A Hundred Years Before the Law), The Migrant Moving Image, Vanity Projects, NY (USA)
How to Stay Unmotivated, De Asielzoekmachine, Melkweg Expo, Amsterdam (NL)
3379002372, NNK31DP02, Poetry International Language & ART, De Kunsthal, Rotterdam (NL)
Jurisdiction (A Hundred Years Before the Law), Gallery Joey Ramone, Rotterdam (NL)
Voor vrij Nederland, Nationeel Toneel, The Hague (NL)
2015 How To Motivate Someone to Leave Voluntarily, De Asielzoekmachine, Humanity House, The Hague (NL)
Voor vrij Nederland, Art Rotterdam Revisited, Galerie van Kranendonk, The Hague (NL)
Voor vrij Nederland, Galerie van Kranendonk, Art Rotterdam (NL)
2014 Transpose, Economies of Aesthetics, FNHW, Basel (SW)
Various pieces, Q.Where do you feel it, Castrum Peregrini, Amsterdam (NL)
The Golden Mountain, NEU/NOW Festival, De Brakke Grond, Amsterdam (NL)
2013 Document of Identity, Anton de Kom heeft het laatste woord, OBA, Amsterdam (NL)

SOLO EXHIBITIONS

2024 Justice beyond Revenge: Recalling Louk Hulsman, TENT, Rotterdam (NL)
2017 Foam 3h: Before the Law, Foam, Amsterdam (NL)

PUBLICATIONS

2022 De humane strafcel en de dood van het Nederlands abolitionisme, selfpubl. (first edition of 40)
2019 Iris Exchange, selfpubl. (first edition of 100)
2014 Herkomstland—de roman gaat enkele reis heten, risoprint / xerox, selfpubl. (edition of 25)

SELECTED SCREENINGS

2021 'Afwezigheid van alle schuld', MU, Eindhoven (NL)
'Afwezigheid van alle schuld', Converence at Willem Pompe Instituut, Utrecht (NL)
'Afwezigheid van alle schuld', De Balie, Amsterdam (NL)
2019 'Jurisdiction', Visite Film Festival, Antwerp (BE)
'2020', Erasmus University, Rotterdam (NL)
'2020', Digitized Global Mobillities conference, Utrecht University, Utrecht (NL)
2018 '2020', Waag Society, Amsterdam (NL)

TALKS

2019	‘Ik wil het! Ik wil het! Groener leven! Maar kan dat wel?,’ Van Abbe Museum (NL)
	Public debate prefacing ‘Amne(i)s(t)ia’, Theater Rotterdam, (NL)
2016	On Voor vrij Nederland, after ‘Fit to Fly’, Nationaal Toneel, Den Haag (NL)
	On Voor vrij Nederland after De Brievenschrijver, Theater Frascati, Amsterdam (NL)
	On Voor vrij Nederland at New World Academy, Willem de Kooning, Rotterdam (NL)
2015	Participation on Trial, Singelkerk, Amsterdam (NL)

TEACHING EXPERIENCE

2014 - 2019	Initiating and leading seminars and courses at several Dutch art academies, such as HKU; Utrecht, Artez; Zwolle, AKV St.Joost; Breda and Willem de Koning; Rotterdam.

AWARDS, GRANTS, SUPPORT, FELLOWSHIPS, RESIDENCIES

2023	Kunstenaar Basis, Mondriaan Fund
2020—2022	Artist in Residence at Rijksakademie
2019	Artist in Residence at the Netherlands Institute for Advanced Study (NIAS-KNAW)
	Charlotte Köhler Prijs
2018	Foam Gieskes-Strijbis Grant
2017	CBK Rotterdam Research and Development support
2016	Arts/science: (KNAW & Akademie van Kunsten)
	Werkbijdrage Jong Talent, Mondriaan Fund
2014	CBK Rotterdam Research and Development support
2012	HKU Award (nominated)
2010	De Fotoprijs, Category photobook (winner).

PRESS

13.05.2022	Gevangenisfilm maakt indruk, Parool.
12.05.2022	Er mag weer gespiekt worden in de ateliers van kunstenaars aan de Rijksakademie, Volkskrant.
13.04.2021	Onder toezicht van een alwetende instantie, NRC
06.06.2019	Prijzen Prins Bernhard Cultuurfonds voor jonge film- en theatermaker, Parool.
19.10.2018	Ongesigneerd#16: Het paspoort, VPRO
10.01.2018	Kunst is Lang, Radio Mr. Mothley
30.10.2017	Ontwerp Bijna Waterdicht Machtmiddel, Telegraaf
28.10.2017	Een ander perspectief, Mr. Mothley
06.10.2017	Ongemakkelijk, Volkskrant
01.09.2017	De alsmaar toenemende controle van de overheid op haar burgers, Vrij Nederland
09.08.2017	Kafka in Nederland, Trouw
07.01.2017	State Inquiries, Kunstlicht
09.03.2017	Dutch Democracy: A User Experience, Metropolis M
26.07.2016	Kijk haar aan en zeg ja of nee tegen haar asiel, NRC
05.04.2016	Geef alle informatie over de Nederlandse oorlogsinzet, NRC
29.12.2015	Nederlandse staat veroordeeld voor censureren fotoserie, NRC
29.12.2015	Nederlandse staat schendt grondwet met censuur [...], Volkskrant
09.12.2015	De zaak Glas: Justitie, de fotograaf en de isoleercellen, Vrij Nederland
24.11.2015	Ministerie van Justitie past censuur toe, Amnesty International
30.06.2015	Interview Robert Glas:The Double Bind, Urbanautica,
30.06.2015	Bodemprocedure vrije toegang gevangenis, Villamedia,
30.05.2015	Fotodocument Buitengesloten, Vrij Nederland, #22
30.09.2014	Fotograaf eist toegang tot detentiecentra, Volkskrant
29.08.2014	Interview bij De Ochtend, Radio 1

CO-AUTHORED TEXTS

01.09.2020 **Voor Vrij Nederland, Parse (with Natasha Marie Llorens)**

12.09.2018 **‘Let’s enroll everybody!’, De Groene Amsterdammer (with Coen van de Ven)**

29.09.2018 **Ik ben mijn vingerafdruk, De Standaard (with Coen van de Ven)**

13.03.2015 **Laat camera’s toe in cellen met asielzoekers, Volkskrant (with Frans-Willem Verbaas)**

COLLECTIONS

Van Abbe Museum, private collections.