



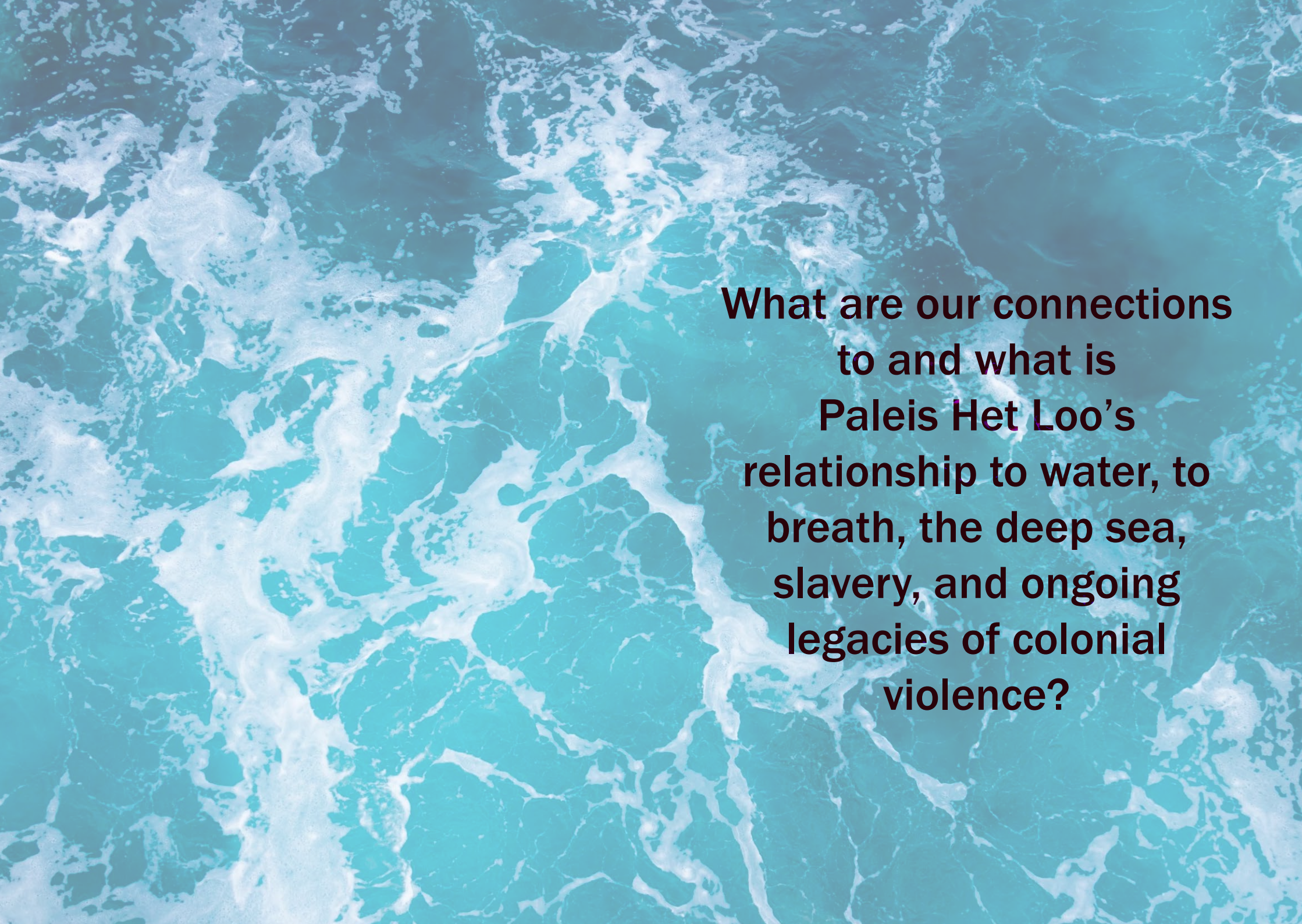
1,311

Photographs

*Acquisition from an Archive
on Planetary Bodies*

1,311

Diamonds



**What are our connections
to and what is
Paleis Het Loo's
relationship to water, to
breath, the deep sea,
slavery, and ongoing
legacies of colonial
violence?**

Sculpture and sound installation

Location: East Foyer, Paleis Het Loo, Apeldoorn, NL

Materials: Silkscreen in marble dust on indigo-dyed nettle and jute, 3D-printed marble dust with electronics, lenticular pigment prints on aluminum, glass neon with activated carbon dioxide

Caitlin Berrigan

Collaborative contributions from the Oshun Swim School led by Chandrika Francis and the participation of swimmers Winona Hollins Hauge, Ahkia-Rayne, and Leah

Structural remodeling and 3D printing of shells by Pietro Odaglia, Design Building Technologies, ETH Zurich

Sound design, composition, and speaker engineering by Samuel Hertz

Screenprinting by Talya Lubinsky

Spatial data processing by Martyna Marciniak

Berrigan combines material metaphors, practices of repair and reparations, the history of Paleis Het Loo and its links to maritime commerce and the transatlantic slave trade—a source of systemic racism and trauma that still affects the descendants of enslaved and colonized people. Created at a time of climate crisis and social reckoning, the work highlights submerged oceanic histories that continue to shape both the palace and our unequal relationships to nature.

The ocean appears across several artistic forms. The palace's interiors originate in marine life: marble contains the shells of microscopic sea creatures, who transform CO₂ into calcium carbonate (limestone) and contribute to regulating the Earth's atmosphere. Indigo-dyed textiles evoke aquatic depth and a link between the royal family's wealth to slavery. Indigo plant dye was a lucrative commodity for the Dutch East India Company (VOC), whose trade was tied to systemic violence and forced labor of Indigenous people in Asia. As the first corporation, the VOC laid the foundation for modern global networks through maritime trade,

1,311 Diamonds (2026)

1.311 Diamonds

slavery and exploitation. The installation's textiles are silkscreened with marble dust depicting a volcanic seafloor that lies along shipping paths of transatlantic slavery, navigated by the Dutch West India Company and other European powers. This ocean bed is where the remains of African ancestors—thrown or escaped overboard in captivity—converge with the seashells to transform CO2 into marble and sustain planetary respiration.

Shell-shaped speakers connect the artwork's central themes. Recovered from the 17th-century shipwreck of the VOC's Witte Leeuw and held in the Rijksmuseum, the shells are enlarged and 3D-printed into marble dust salvaged from industrial waste. The shells resound with a composition featuring breathing practices from a reparative swim school led by and for Black, Indigenous, and people of color. Among the legacies of slavery and segregation impacting people of color can be structural barriers to learn how to swim and a fear of water whose origin of intergenerational trauma embodies a rupture within a fundamental human relationship to nature's elemental existence. The artwork evokes environmental restoration as part of material reparations and transformative justice for our shared, inherited history of colonization, whose consequences and responsibilities remain unequal.

Historic accounts of the Witte Leeuw list within its cargo *1,311 diamonds*—brilliant concentrations of carbon easily transformed into money. Never found, the diamonds are likely still held by the ocean, a nexus of extraction, violence, and memory—as well as a source of life, breath, and connection.

Automatic Underwater Vehicle seafloor mapping at the Mid-Atlantic Ridge Puy des Folles Seamount by chief scientist David Butterfield with Schmidt Ocean Institute, United States National Oceanic and Atmospheric Administration Research, and other partners (2023)

Sculptuur en geluidsinstallatie

Locatie: Oostelijke foyer

Materialen: Zeefdruk in marmerpoeder op met indigo geverfde brandnetel en jute, 3D-geprinte marmerpoeder met elektronica, lenticulaire pigmentprints op aluminium, glazen neon met geactiveerd kooldioxide

Caitlin Berrigan

Met bijdragen van de Oshun Swim School onder leiding van Chandrika Francis en deelname van de zwemmers Winona Hollins Hauge, Ahkia-Rayne en Leah

Structurele modellering en 3D-printen van schelpen door Pietro

Odaglia, Design Building Technologies, ETH Zürich

Geluidontwerp, compositie en luidsprekertechniek door Samuel Hertz
Zeefdrukken door Talya Lubinsky

Verwerking van ruimtelijke data door Martyna Marciniak

Berrigan gebruikt in haar werk materialen als metaforen voor urgente kwesties, zoals herstel en reparatie in relatie tot de slavernijgeschiedenis. In dit project onderzoekt ze de geschiedenis van Paleis Het Loo en de verbanden met koloniale scheepvaart en de trans-Atlantische slavenhandel. Dit verleden werkt nog steeds door in trauma en systemisch racisme en beïnvloedt het leven van nakomelingen van tot slaaf gemaakte en gekoloniseerde mensen.

Haar kunst belicht onderbelichte oceangeschiedenissen die zowel het paleis als onze verhouding tot de natuur blijven vormgeven. De met indigo geverfde textielen doen denken aan de diepte van de oceaan. Ze verwijzen ook naar de rijkdom van de koninklijke familie, die voortkwam uit koloniale handel en slavernij. Indigo was een winstgevend product voor de Verenigde Oost-Indische Compagnie (VOC), wiens handel gepaard ging met systematisch geweld, uitbuiting en gedwongen arbeid van Inheemse bevolkingen in Azië. Dit handelsstelsel legde de basis voor een wereldwijd netwerk, opgebouwd en in stand gehouden door slavernij en uitbuiting, dat de moderne geschiedenis heeft gevormd. De trans-Atlantische slavenhandel was een berucht onderdeel van dit systeem.

Het marmer in het paleis bevat kalk, oorspronkelijk gevormd uit de resten van microscopisch kleine zeedieren. Deze zetten koolstofdioxide om in kalk en helpen zo de atmosfeer van de aarde te regelen. De textielen zijn daarom zeefgedrukt met marmerpoeder en verbeelden de vulkanische zeebodem. Ze verwijzen naar de scheepvaartroutes van de West-Indische Compagnie en andere Europese machten die Afrikaanse mensen tot slaaf maakten en naar het Amerikaanse continent verscheepten. Velen kwamen in de oceaan terecht, door ontsnapping of doordat zij met geweld overboord werden gegooid, en belandden op dezelfde plek waar ook schelpjes liggen.

Schelpenvormige speakers verbinden de thema's van het werk. Ze zijn gebaseerd op schelpen uit het 17e-eeuwse VOC-scheepswrak de Witte Leeuw, bewaard in het Rijksmuseum, en nagemaakt in marmerpoeder uit industrieel afval. Uit de schelpen klinkt een compositie met ademhalingsoefeningen van een zwemschool, gericht op herstel en geleid door en voor Zwarte, Inheemse en mensen van kleur. Door de ongelijkheden die voortkomen uit slavernij en segregatie ervaren zij vaak drempels om te leren zwemmen. Dit wijst op een breuk in de fundamentele relatie tussen mens en natuur. Ook kan er angst voor water zijn. Beide laten zien hoe trauma van generatie op generatie wordt doorgegeven.

Historische verslagen van de Witte Leeuw vermelden dat er in het vrachtruim *1.311 diamanten* zaten. De diamanten zijn na de schipbreuk nooit gevonden en liggen waarschijnlijk nog steeds op de oceaanbodem: een plek waar economisch gewin en koloniale geschiedenis samenkomen, en tegelijk een bron is van leven, adem en herstel.

Het zeebodemonderzoek bij de Mid-Atlantische Rug, Puy des Folles Seamount, werd uitgevoerd met een automatisch onderwatervoertuig door hoofdonderzoeker David Butterfield, samen met het Schmidt Ocean Institute, de United States National Oceanic and Atmospheric Administration Research en andere partners (2023).

Caitlin Berrigan works as a visual artist, filmmaker, and writer to explore poetics and queer science fiction as world-making practices through moving images, sculptural instruments, and expanded new media. Her early works make sensible the relations across viruses, disability, capitalism and contagion. Her recent artistic research into geological animacies in the climate crisis follows how minerals, toxins, and elemental media are transformed and mobilized by data capitalism and inhuman intimacies. Berrigan's solo exhibitions at JOAN (Los Angeles) and Art in General (New York) were critically acclaimed in *Artforum*, and her work has shown internationally at the Whitney Museum of American Art, Berlinale Forum Expanded, Haus der Kunst Munich, Ashkal Alwan Beirut among others. She has published three artist books with Distanz, Broken Dimanche Press, and Autograph, and has written for *e-flux*, *Georgia*, *MARCH*, Duke University Press, and Springer. Her work has been awarded by Creative Capital, Skowhegan, Humboldt Foundation, Graham Foundation, and Schloss Solitude. Berrigan leads an artistic research grant at the Academy of Fine Arts Vienna and has held full-time and visiting teaching positions at NYU Tisch, Caltech, Bard College Berlin and Harvard. She earned a PhD-in-Practice at the Academy of Fine Arts in Vienna, a master's from MIT's program for Art, Culture and Technology and a B.A. from Hampshire College.

Pietro Odaglia is a postdoctoral researcher in digital fabrication at ETH Zurich working on robotic manufacturing processes for mineral construction materials. His research investigates how additive manufacturing can transform granular mineral resources into architectural components. He founded the 3D Stone Printing Lab, where a large-scale binder-jetting platform was developed as an open research instrument for studying fabrication processes, material systems, and architectural applications at building scale. The system enables experimentation with heterogeneous mineral materials, including quarry fines and stone waste, allowing these resources to be transformed into stone-like components through automated fabrication. His work spans machine design, material research, and computational design. Through experimental prototypes and architectural installations, he explores how robotic fabrication can generate new material expressions and construction logics while enabling more circular approaches to mineral construction. His research examines how digital fabrication technologies may reshape the relationship between architecture, material resources, and construction processes, investigating how automated production can reconnect architectural design with the geological origins of building materials.

Samuel Hertz is a composer and researcher working with sound-sensing networks of environmental science research, whose works span electronic music, interstellar radio transmissions, deep sea broadcasts, and doom metal concerts. His work has been exhibited and performed in the Ars Electronica Festival (AT), Palais de Tokyo (FR), Mudam Luxembourg (LU), Haus der Kunst (DE), Akademie der Künste (DE), Pioneer Works/Wave Farm (US), the Onassis Foundation (GR), Amant (US), Kunstmuseum Bonn (DE), National Science + Media Museum (UK), and the International Space Station, among others. Hertz is a graduate of Mills College Center for Contemporary Music, where he studied composition with Pauline Oliveros, Maggi Payne, Zeena Parkins, Fred Frith and Roscoe Mitchell. He is currently an AHRC/Techne-funded PhD candidate at the Royal Holloway University of London Centre for GeoHumanities, researching sound-sensing networks within bioacoustic conservation and politics of acoustic sensing.



MISSION

Oshun Swim School seeks to create an Afro-Indigenous centered experience of water and swim-skill acquisition. Through healing-centered and trauma-informed courses and workshops, OSS strives to build a safer space for BIPOC (Black, Indigenous, and people of color) womxn and non-binary people to explore our relationship with water, and grow into embodied, joyful swimmers.

This work centers frontline communities who have been historically excluded from swim environments, yet who bear the brunt of the climate crisis, and for whom swim skills are most essential.

VISION

Oshun is the Orisha (West African Yoruba deity) of rivers and lakes. She represents pleasure, healing, and all of the things that make life worth living. Despite personal, generational, and historic traumas, we envision Black womxn, womxn of color, queer folks, and other historically excluded communities, having an Oshun infused experience in water.



oshunswimschool.com

ESTUARY

poem by Chandrika Francis

Just as all rivers eventually lead to the ocean
We have always brought ourselves you, our beloved water
To celebrate
To mourn
To heal
To become new
This is our birthright
It is inevitable

We with rivers flowing through our bodies
And down our cheeks
And from our breasts
We with creation ebbing and flowing at our core
Until it rushes forward, life carried in its wake
And we whose womanhood expands beyond breast, and womb, and birth
We who, like you beloved, are also moved by the silent embrace of the
moon
We who baptize ourselves
Our ancestors
Our children
With our tears of pain
And tears of joy
We daughters of Oshun and Yemaya
Beauty and joy embodied
And all of the things that make life worth living

We whose ancestors are fish and mermaids
Diving to your peaceful depths
Listening deeply
Riding your waves in sacred vessels
Lives intertwined with yours
Dancing with your rhythms, unafraid
We whose oceans, and rivers, and lakes
Have been dammed, and polluted, and buried

Chandrika Francis is founder and facilitator of the Oshun Swim School. Chandrika is dedicated to supporting people of color to have a relationship to the earth grounded in remembrance, safety, connection, healing, and liberation! Before founding OSS in 2018, Chandrika supported youth of color to reconnect with the earth for seven years in the form of environmental education, backpacking trips, camping trips, conservation work, classroom teaching, and youth development. She has a Masters in Education through the Islandwood Program at the University of Washington, with a focus in decolonizing environmental education. She is a bi-coastal baby at heart, having spent her life between Oakland, Seattle, and the East Coast, and is excited to bring her work to the lands she loves.

And disrespected
And redirected
And scorned
We whose bodies, and skin, and hair
Deemed unfit, wrong, shameful
Until bathing suit and wet hair
Turn tar and feather

We who have had our beloved water
Used against us as weapon
Fire hose snake strike us down
Poison pipes taint our blood
We left pleading for help on rooftop islands
And without ancestors knowledge to keep us afloat
We who drown in our beloved
We who have been stolen across waters
And tossed shackled into waters
We whose mere presence in water
Has incited froth mouthed hysteria and
Acid tossed from poolside
No wonder we clutch our children close
And forbid them from entering
We who have had our beloved water torn from us
And kept from us until
Our beloved turned stranger
No wonder our respect turned fear

Yet we, like you beloved, have also
rained down
And overflowed
And purified and regenerated
And reincarnated as
Wild river, gentle snow, salty tear,
Deep ocean
Peaceful lake, city pool oasis
We, like you, have renewed ourselves
Over, and over, and over
Becoming clear
And gentle
And powerful

Over, and over, and over

Beloved water
We celebrate you as sacred
We celebrate you as realm of ancestors
We celebrate you as life
We celebrate our miraculous return to you
And to each other
Our path may meander
It does take time to carve through mountains
Yet our beloved calls for us
We hear you
We are on our way
And our arrival is inevitable

Just as all rivers eventually lead to the ocean
We have always brought ourselves to you, our beloved water
To celebrate
To mourn
To heal
To become new
This is our birthright
And we are claiming it

Hi Seattle area crew!

I'm reaching out to invite you to participate in a unique and intentional collaboration between our program and visual artist Caitlin Berrigan.

We are seeking **three Black swimmers** to join a special swim class that will be **audio- and video-recorded, and photographed** as part of Caitlin's upcoming artwork. Participants will receive an **honorarium** for their time and contribution, plus **reimbursement for transportation costs**.

About the Artist & Project

Caitlin shares this about her intentions and the upcoming exhibition:

I am a visual artist who grew up in California, living and working mostly in Europe. I have been invited to create new work for an exhibition called "State of Wander" about environmental restoration, imperialism, and the natural world. The exhibition will be open from April 16 to September 27, 2026 at the [Paleis Het Loo Museum](#) in the Netherlands. The palace belonged to the Dutch royal family, and is now maintained as a site of public cultural heritage. Parts of the palace complex and grounds are still owned and/or actively used by the royal family.

I want to bring the presence of the oceanic, the Atlantic Slave Trade—and the Dutch royal family's

**Recruitment Invitation for Oshun Swim School
Collaboration at the Paleis Het Loo**

role within it—into the palace. As a white person, I feel compelled to bring this topic to the attention of the museum's public and administration in a way that does not focus solely on death and violence, but also demonstrates that much more work is to be done towards racial reparations, and many creative ways to do it.

I would like the artwork to both acknowledge the ongoing legacies of harm, as well as the inventive labors and methods of repair already being carried out by the descendants of enslaved people. The work of the Oshun Swim School demonstrates both the necessity and the possibility for addressing intergenerational traumas by restoring the deeply personal and elemental relationship with water.

- The museum exhibition will include opportunities for viewers to **support OSS as well as broader reparations initiatives**.
- I believe that **multiracial coalitions around reparations**—when approached with accountability and humility—are necessary and worthy work.
- Caitlin has offered a **genuinely collaborative process**, where we can shape and revise outcomes throughout.
- Importantly, **we will have ownership of the photos and media** that come out of this project for our own use and storytelling.

Because of all this, I felt there was a real opportunity here—not only for visibility and creative expression, but for resourcing, narrative power, and honest cross-racial collaboration.

Why This Collaboration & Why Now

I want to share openly why I said yes to this project:

- I see this as **part of forwarding the reparations conversation**—not abstractly, but through material, relational, and narrative work.
- Caitlin has agreed to make a **direct financial contribution to our swim scholarship fund**, supporting greater access for our community.

Things to Sit With Before You Decide

I want to name some truths clearly, so you can decide whether involvement feels aligned for you:

- **The artist and sound composer are white-identified.**
- The installation will be shown in a **palace historically owned by the Dutch Royal Family**, who have deep

and direct ties to the transatlantic slave trade, and who still occupy neighboring residences.

- **The audience will be majority Dutch and white**, many of whom may be encountering these conversations for the first time.
- The work aims to confront imperial histories inside an institution built on those legacies.

Your presence, voice, and embodiment in this context are significant—and so is your comfort and consent. Please take time with these realities and check in with what feels right for you.

What Participation Involves

- Joining a small swim class in Seattle
- Being recorded on **video, audio**, and in **photographs** during the class
- A brief conversation and consent process beforehand
- Receiving an **honorarium + reimbursement of transportation costs**

- Signing a **general photographic release** form. However, photographs or video with identifiable features will only be used with explicit consent after you have had the chance to review the selected materials.

Who We're Looking For

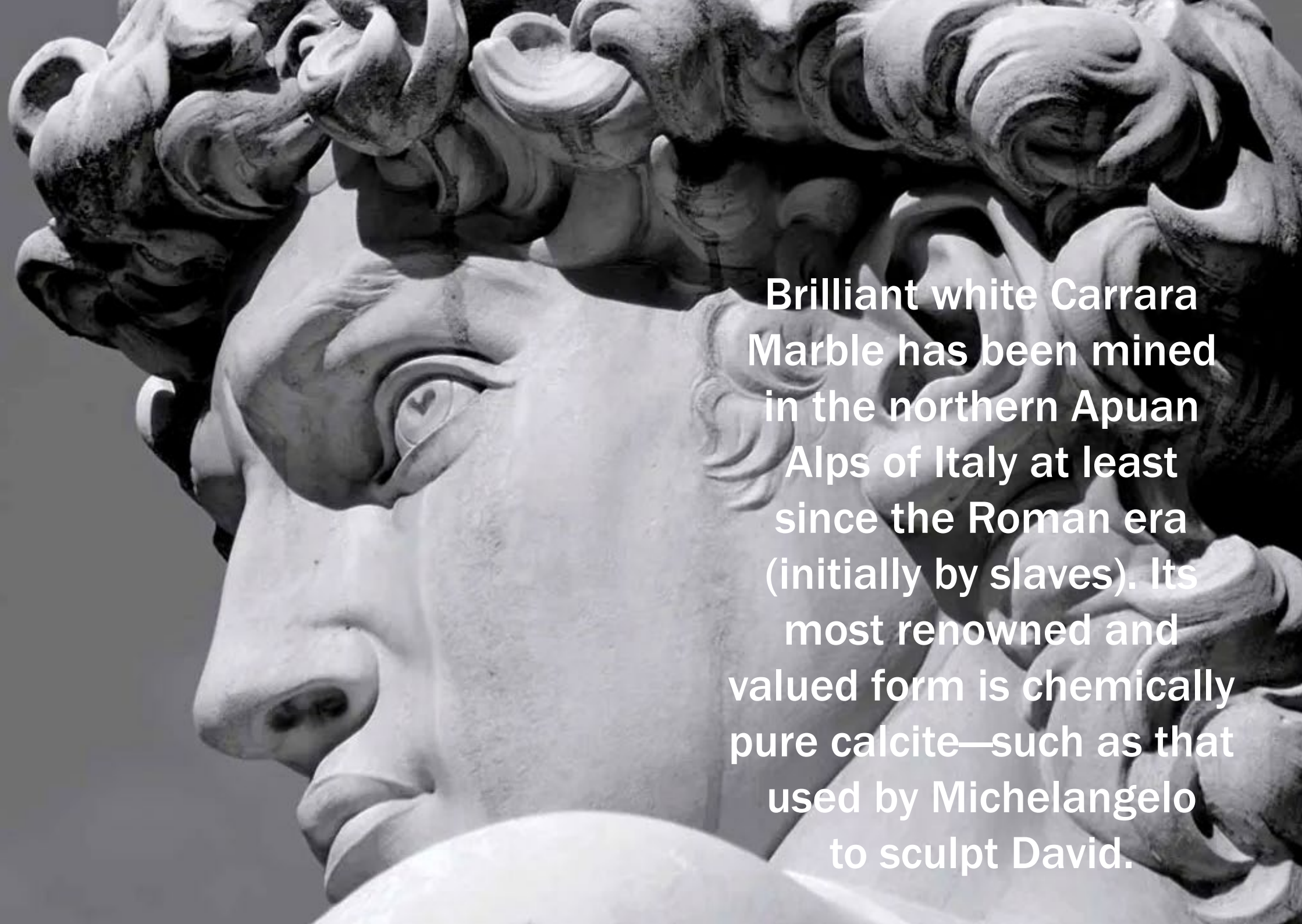
We're specifically inviting **Black swimmers local to Seattle**, beginner or intermediate levels, who feel open to participating in a filmed class and contributing to a project centered in creative repair, truth-telling, and oceanic joy.

If you're interested or have questions, please fill out this interest form. I'm also happy to talk through anything further—logistics, boundaries, concerns, or anything else.

With care,
Chandrika Francis

White marble is a metamorphic rock composed of crystallized sea creatures.





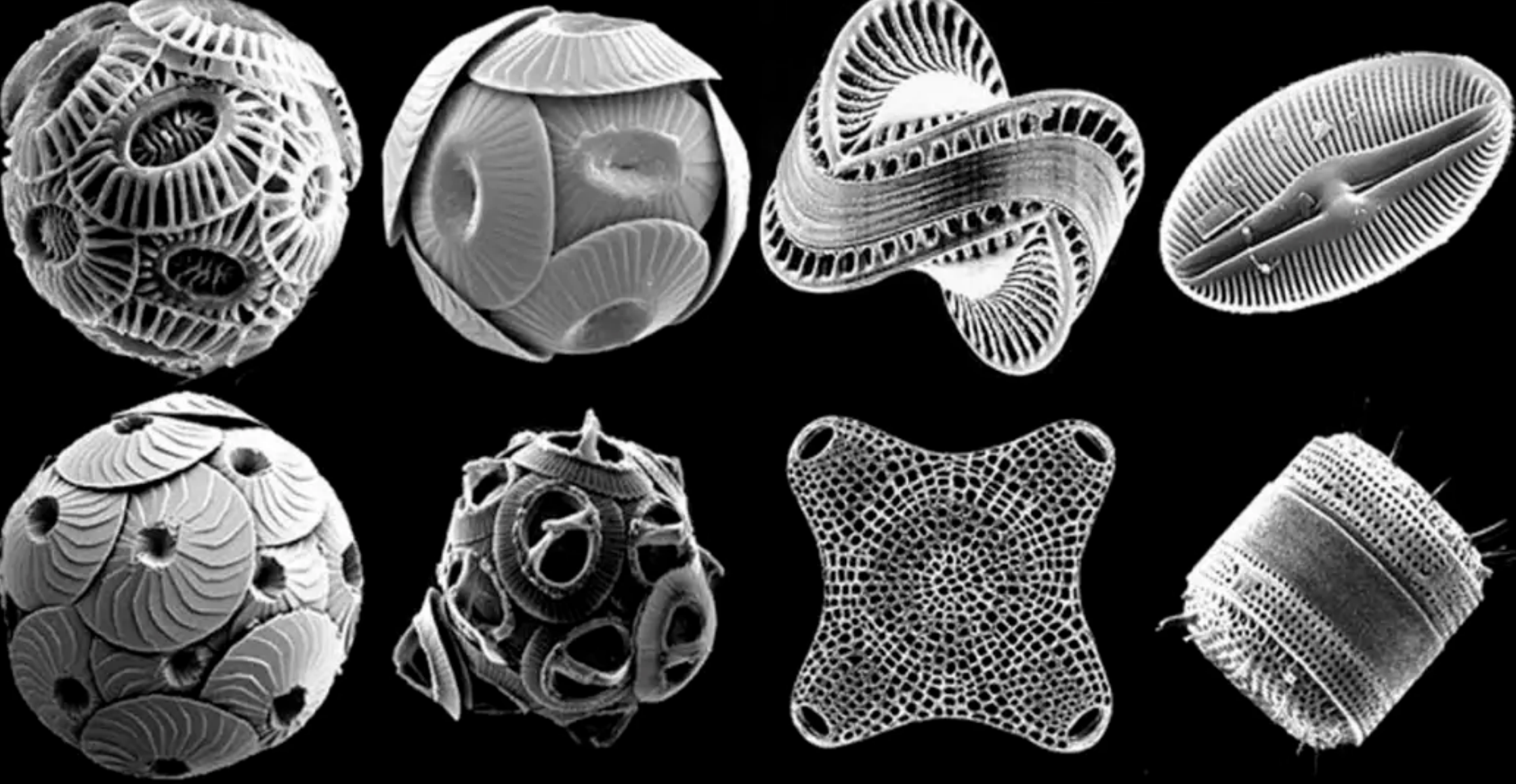
**Brilliant white Carrara
Marble has been mined
in the northern Apuan
Alps of Italy at least
since the Roman era
(initially by slaves). Its
most renowned and
valued form is chemically
pure calcite—such as that
used by Michelangelo
to sculpt David.**



Edward Burtynsky Carrara Marble Quarries #2, Canalgrande,
Fantiscritti Basin, Carrara, Italy, 2016

**Now, marble is mined
industrially for luxury
architectural materials.**

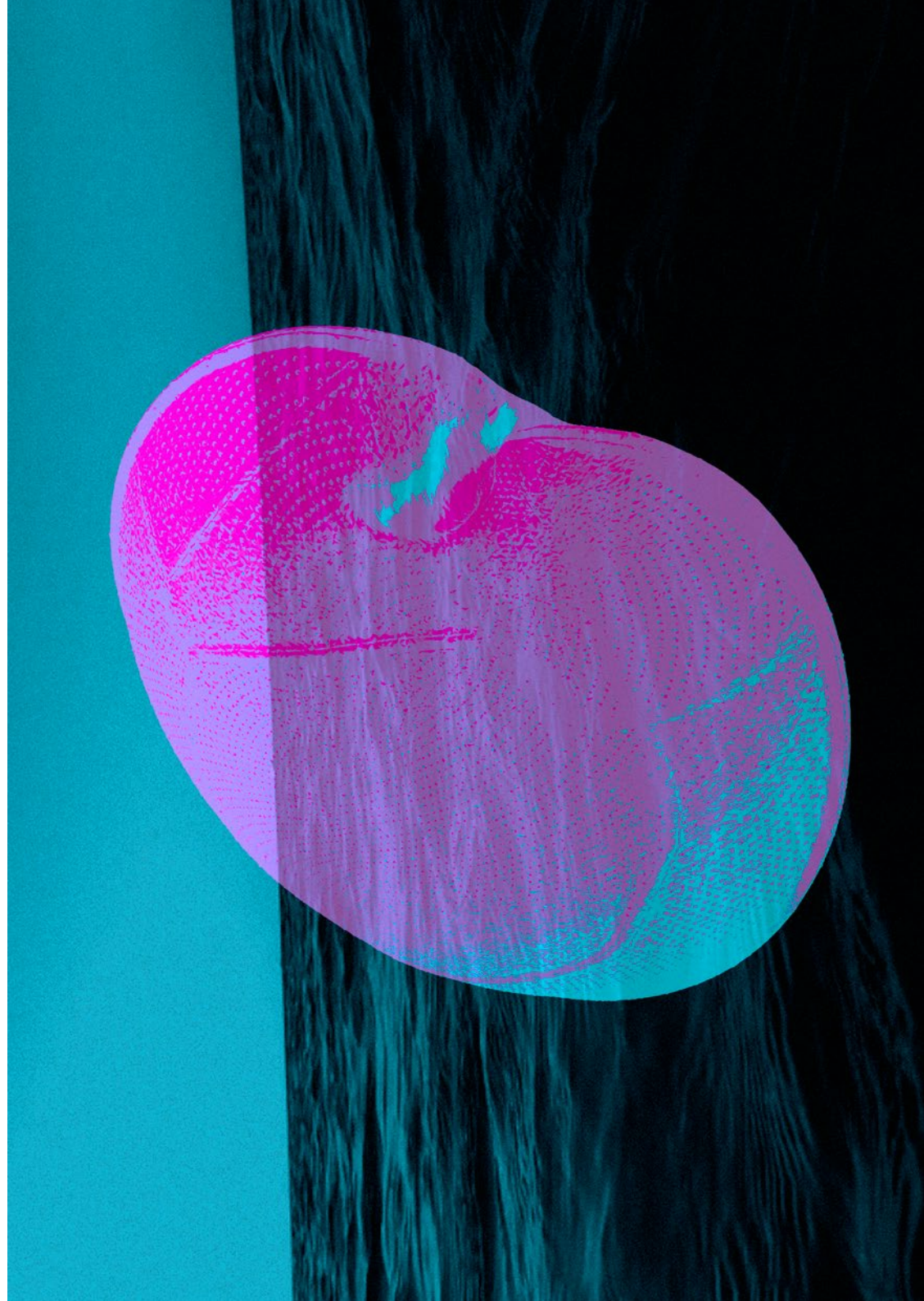
**All of David's marble has
been exhausted.**



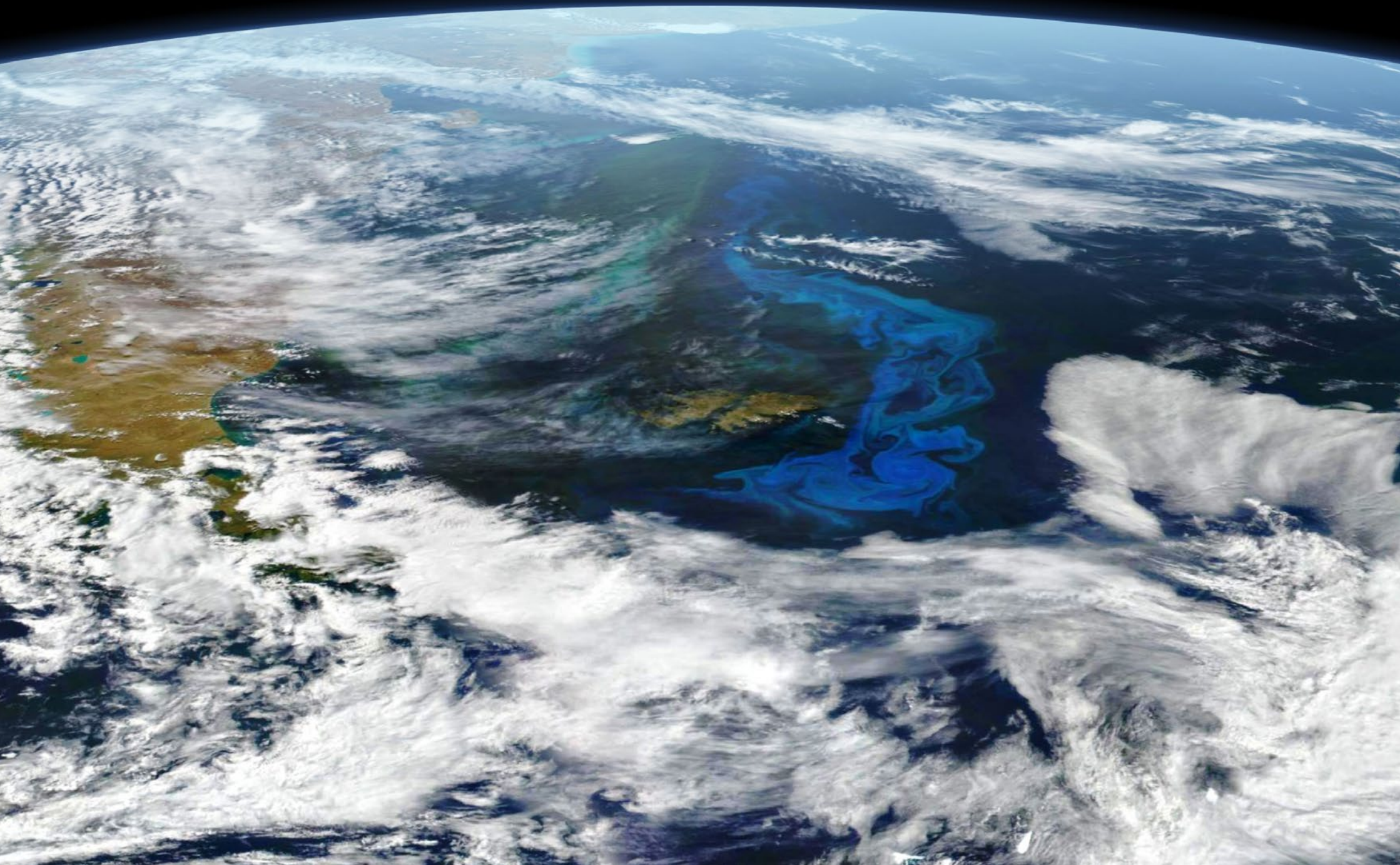
White marble is composed of calcium carbonate produced by the bodies of microscopic sea creatures called coccolithophores. With their bodies, they convert carbon dioxide to stone. They play an enormous role in the carbon cycle and the breath of the entire planet. These tiny

sea creatures sedimented on the ocean floor, and were then subducted beneath the sea into the earth's hot, pressurized mantle. Here they crystallized into calcite marble. Then tectonic plates thrust the limestone marble high up out of the sea as marble mountains.

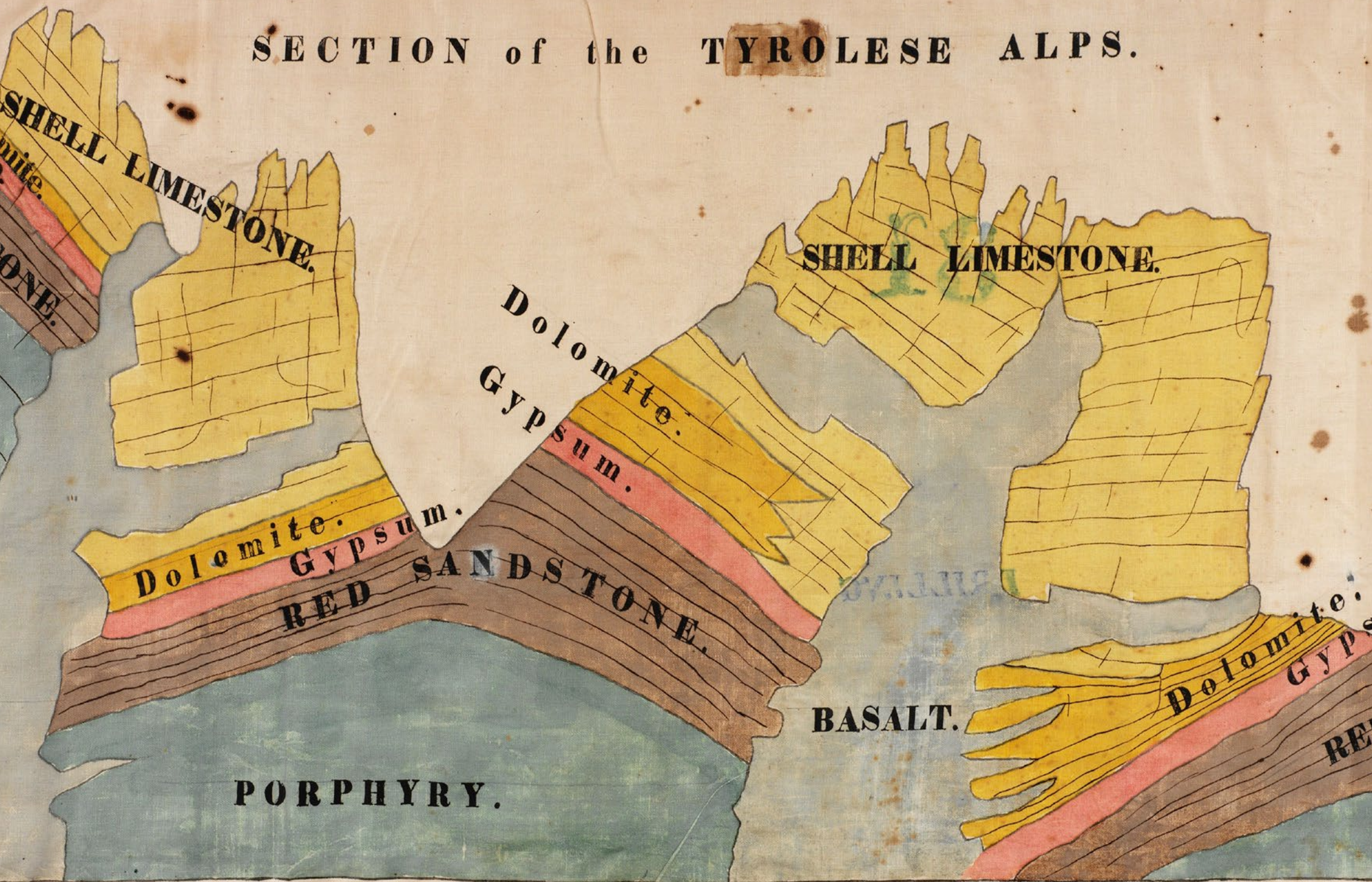
**“Carbonate
Crush and Cloud,
Coccolithophore,”
2025, lenticular
pigment print on
aluminum**



Coccolithophore bloom in the South Atlantic Ocean as seen from space

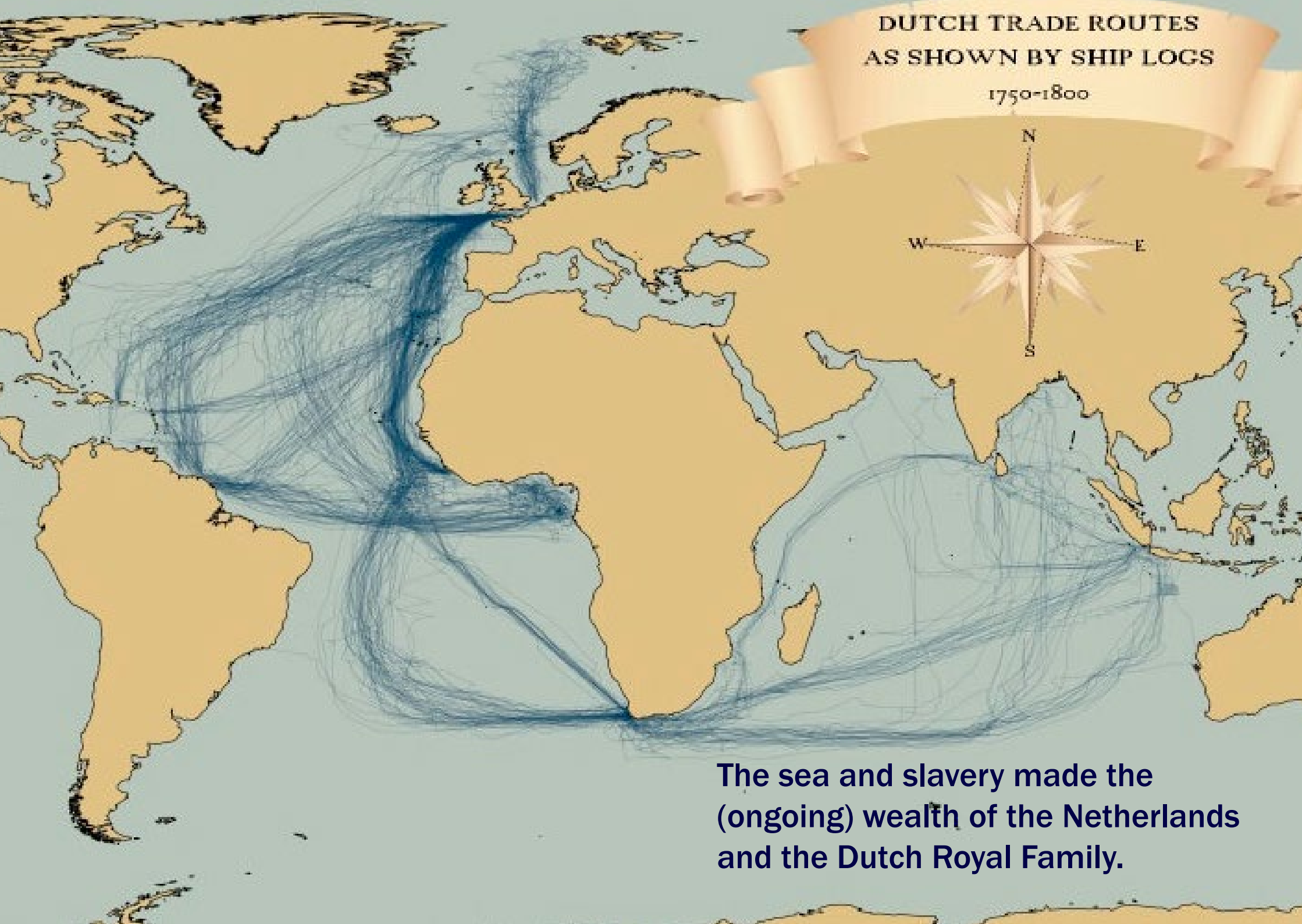
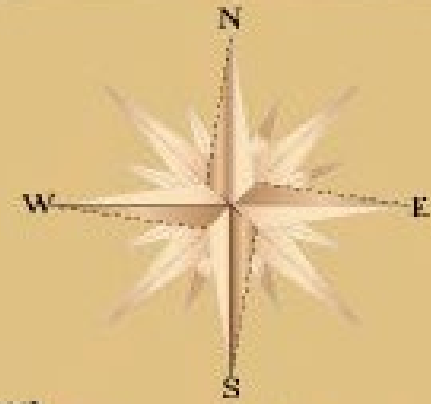


SECTION of the TYROLESE ALPS.

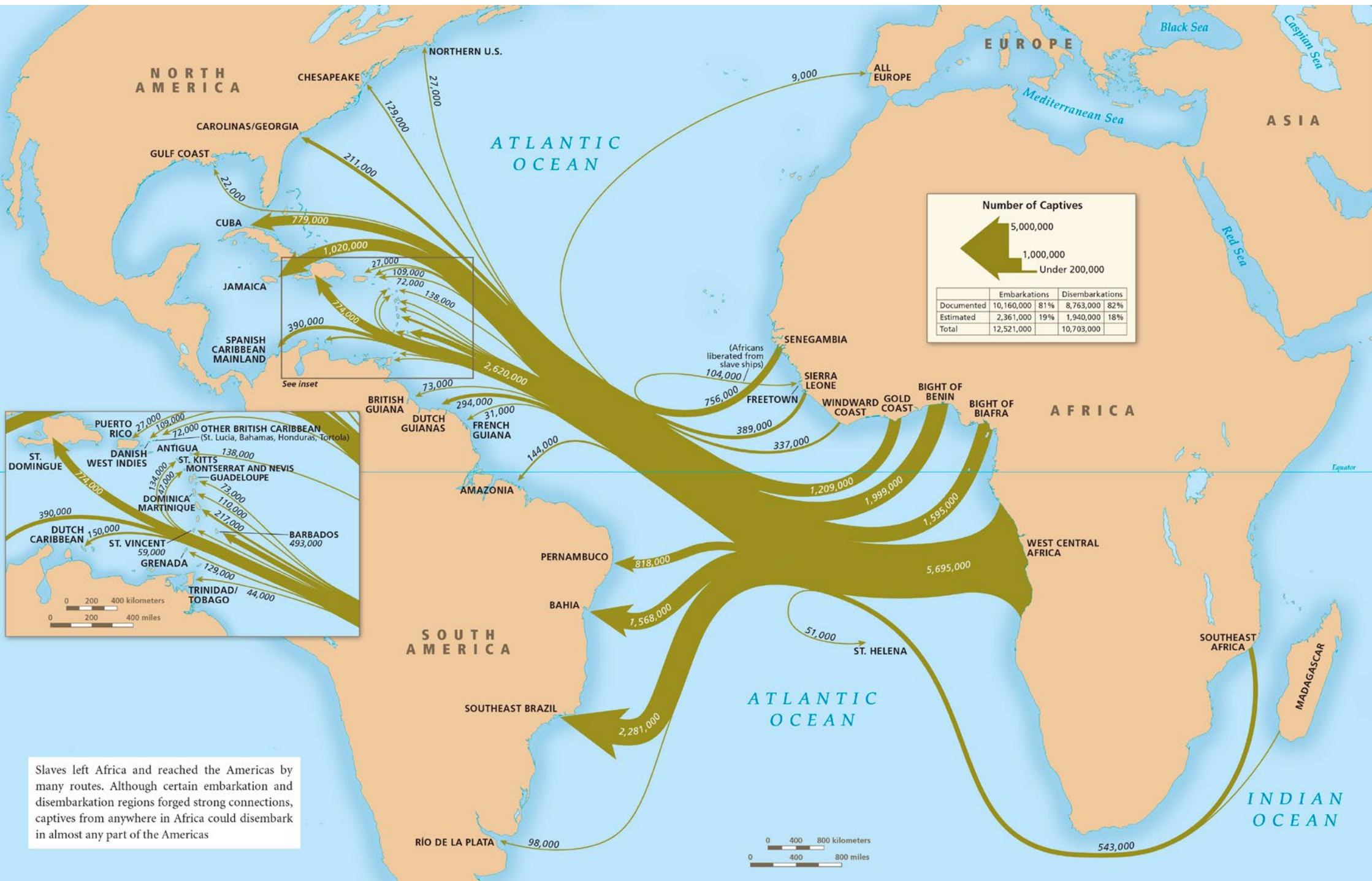


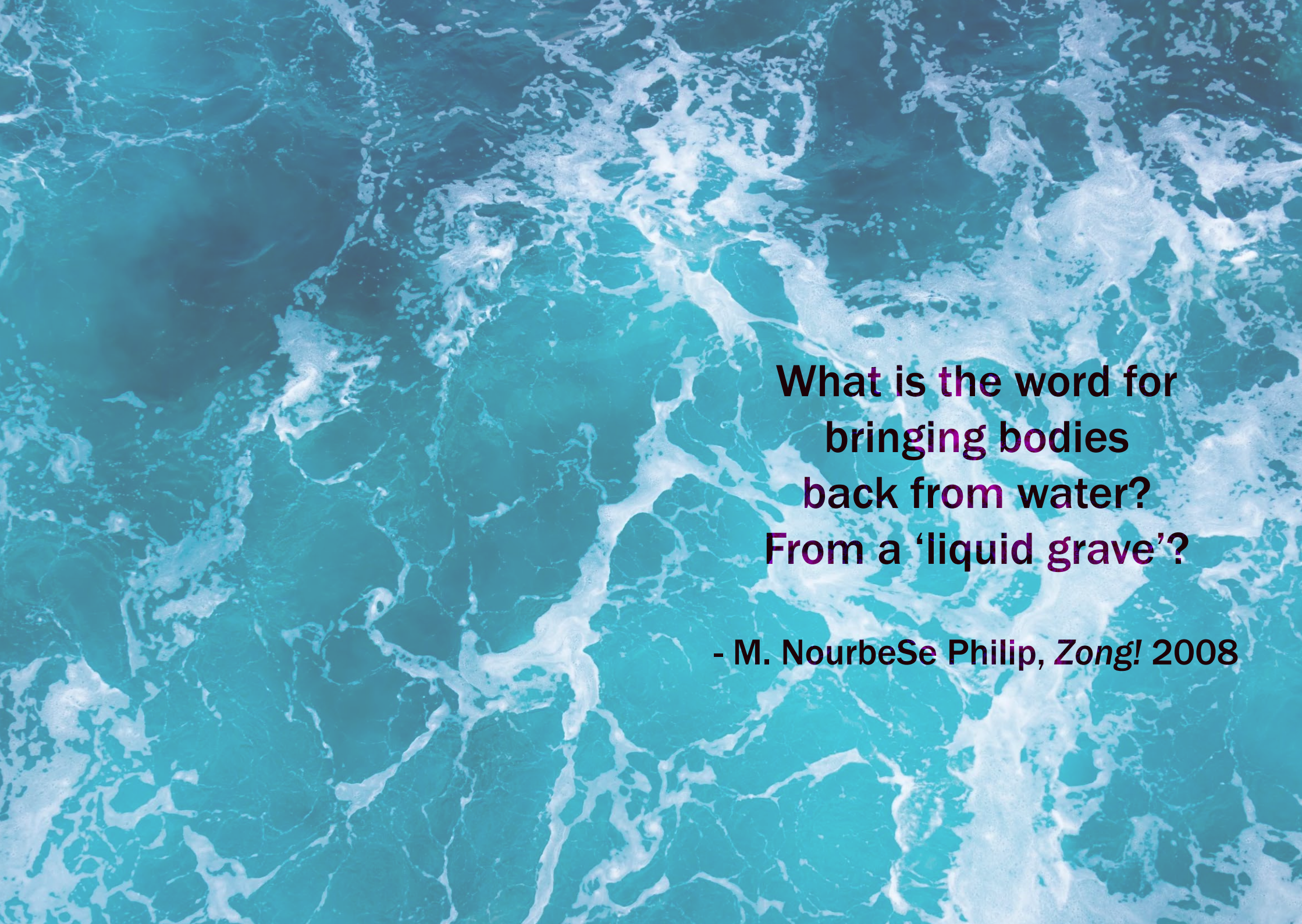
**DUTCH TRADE ROUTES
AS SHOWN BY SHIP LOGS**

1750-1800



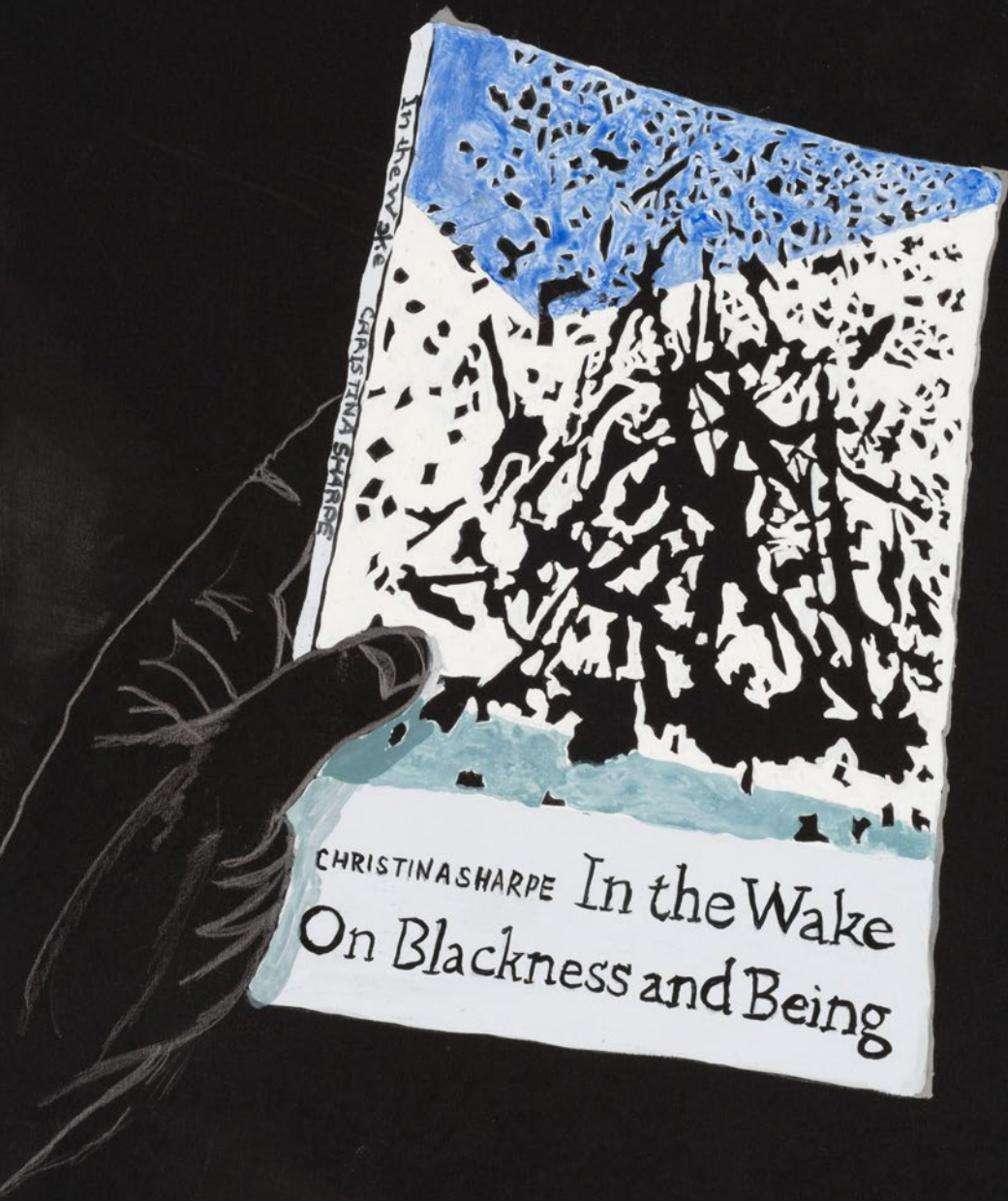
**The sea and slavery made the
(ongoing) wealth of the Netherlands
and the Dutch Royal Family.**



An aerial photograph of turquoise water with intricate white foam patterns, likely from a tropical beach or reef. The text is overlaid on the right side of the image.


**What is the word for
bringing bodies
back from water?
From a 'liquid grave'?**

- M. NourbeSe Philip, *Zong!* 2008



Christina Sharpe on “residence time,” *In the Wake*, 2016

“What happened to the bodies? By which I mean, what happened to the components of their bodies in salt water? Anne Gardulski tells me that because nutrients cycle through the ocean... the atoms of those people who were thrown overboard are out there in the ocean even today... **The amount of time it takes for a substance to enter the ocean and then leave the ocean is called residence time.** Human blood is salty, and sodium, Gardulski tells me, has a residence time of 260 million years. And what happens to the energy that is produced in the waters? It continues cycling like atoms in residence time. We, Black people, exist in the residence time of the wake, a time in which “everything is now. It is all now” (Morrison, 1987).”



Mineral calcium carbonate (as marble, as shells, as dust, as earthly agent)

Shells from the Dutch VOC shipwreck, evocation of multinational capital plunder

Indigo evocation of seawater, slavery, capital, witchcraft

Movement of breath and light in space to acknowledge the work of healing

Mid-Atlantic Deep Sea a site of *residence time* and lungs of the planet

Sounding as spatial practice

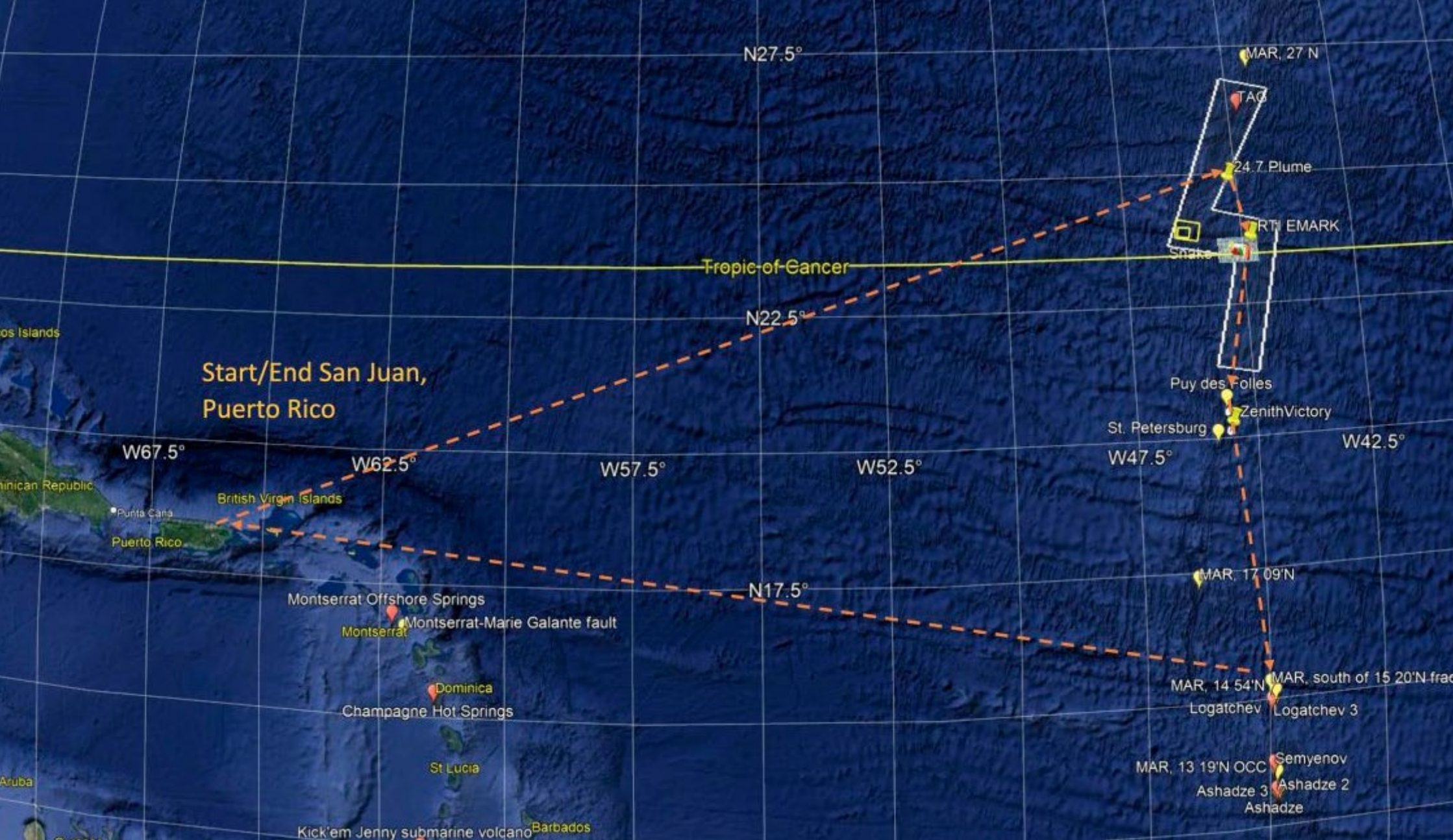
Poetics a method to hold harm and healing together in a call for reparations

1,311 Diamonds
Material Metaphors

Silkscreen in marble dust on indigo-dyed nettle and jute

Automatic Underwater Vehicle seafloor mapping at the Mid-Atlantic Ridge Puy des Folles Seamount by chief scientist David Butterfield with Schmidt Ocean Institute, United States National Oceanic and Atmospheric Administration Research, and other partners (2023)

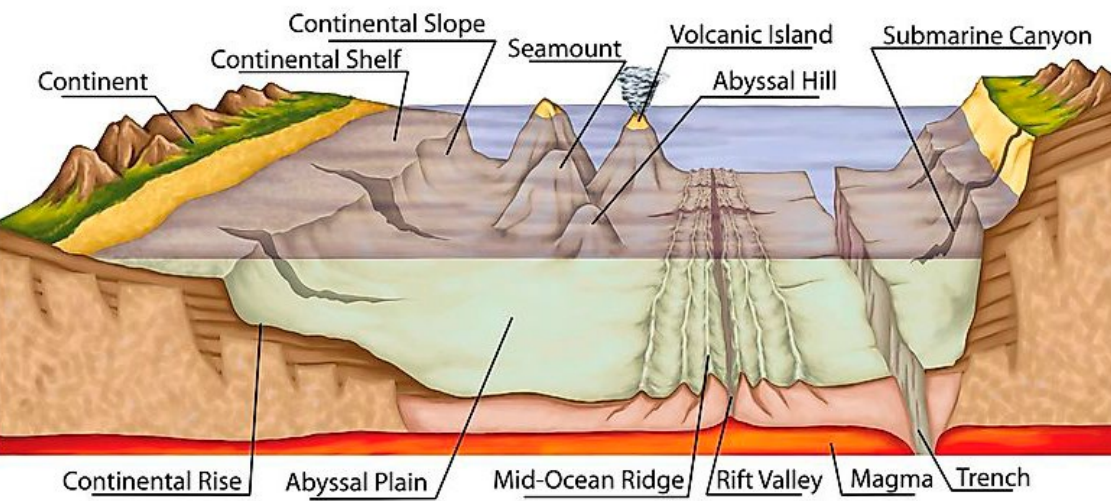


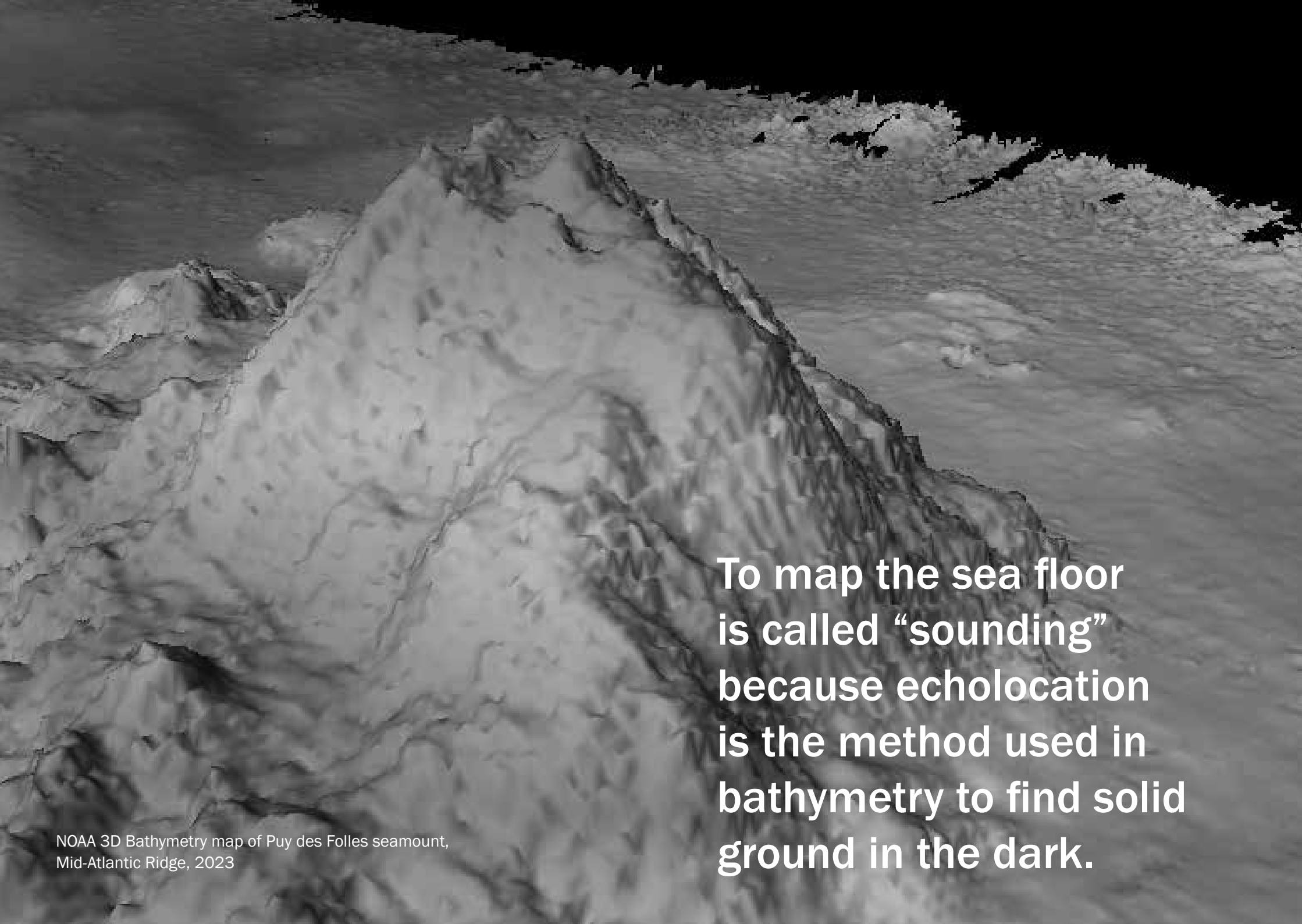


Puy des Folles Seamount, Mid-Atlantic Ocean

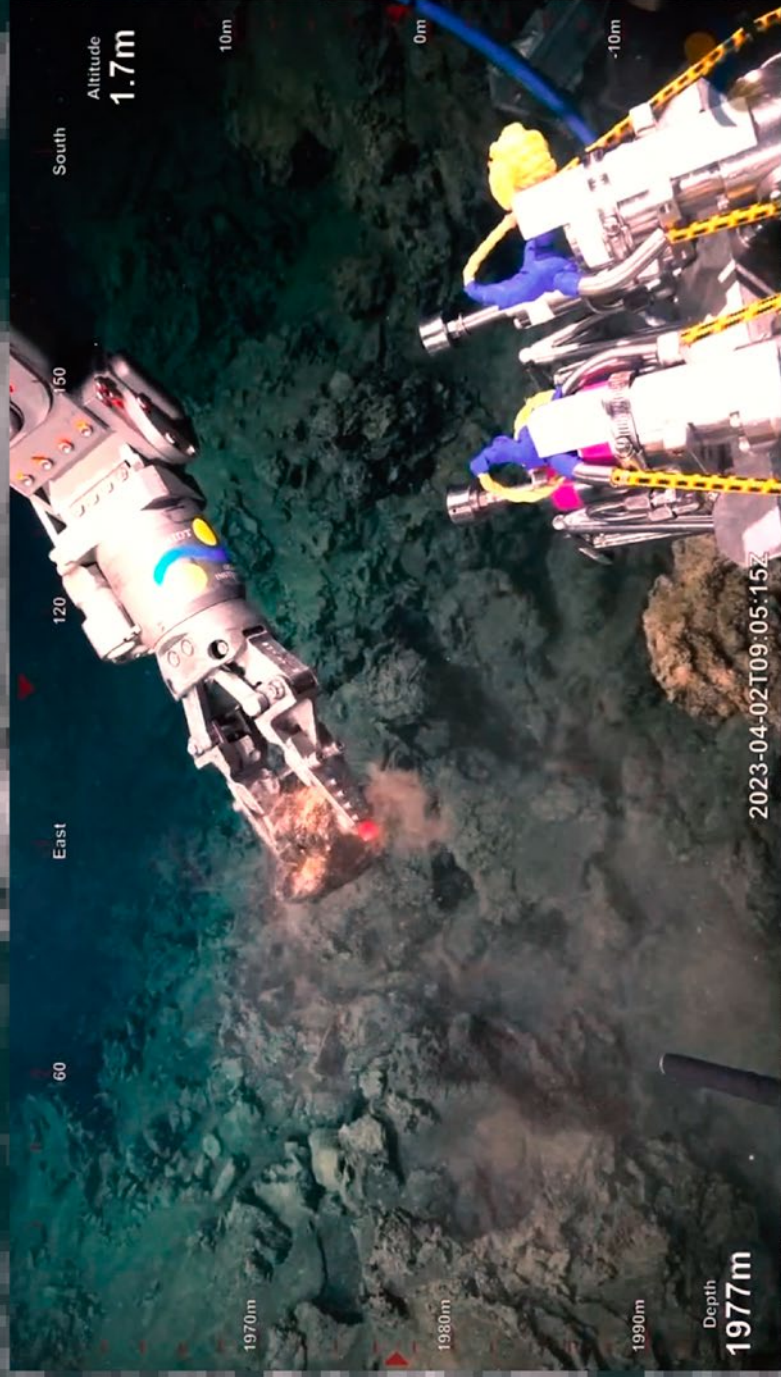
• Cat Hill

Heart Shaped Waterfall



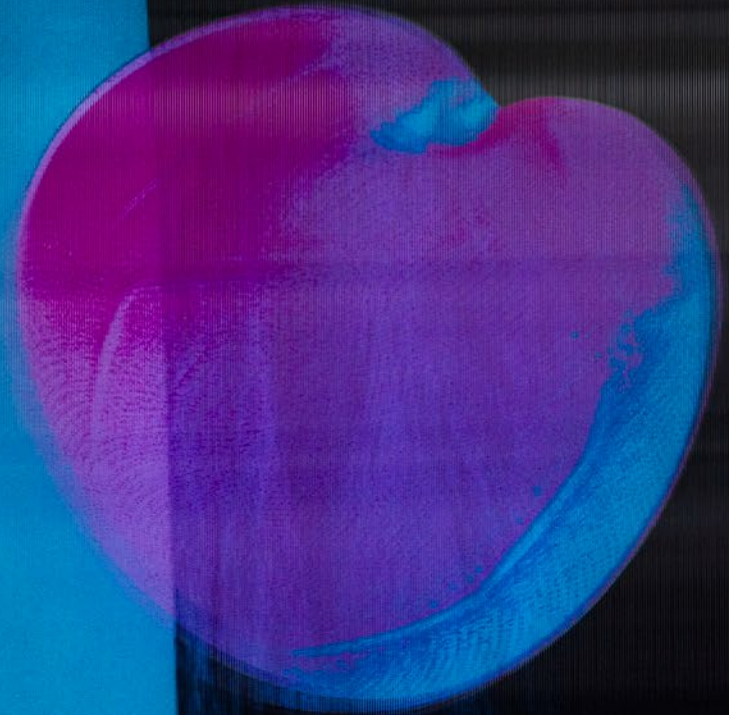


To map the sea floor is called “sounding” because echolocation is the method used in bathymetry to find solid ground in the dark.



“Carbonate Crush and Cloud,” 2025, lenticular pigment print on aluminum

Automatic Underwater Vehicle seabed mapping at the Mid-Atlantic Ridge Puy des Folles Seamount by chief scientist David Butterfield with Schmidt Ocean Institute, United States National Oceanic and Atmospheric Administration Research, and other partners (2023)



The white color in neon light is electrically activated carbon dioxide



**“1,311 Diamonds,
Ahkia’s Fingertips Dyed
with Indigo,” 2026,
lenticular pigment print on
aluminum**



The Witte Leeuw (White Lion) sailed out of the Netherlands in 1610 in the fleet of the Dutch East India Company (VOC). The ship sank in a fight near Saint Helena on 13 June 1613, with a valuable cargo of spices, porcelain, shells, and 1,311 diamonds.

Porcelain and pepper from the wreck of the Dutch East India ship Witte Leeuw, before 1613. From the collection of the Rijksmuseum.



upon reading the archaeological section of the book (a brief six pages of text and one extremely diagrammatic site map), we learn that to Sténuît “the very reason for excavating an ancient sunken ship: is the “discovery of . . . unexpected objects.” When it became clear that underwater conditions “were no help . . . to the attempts at systematic photogrammetry,” he decided to concentrate on recovering objects.

Therefore we are told virtually nothing about the original deposition of the ceramic assemblage. We learn nothing of its original packaging or stowage. We have no idea of its relationship to other non-ceramic objects or to the ship itself. We have no object counts and thus gather no impression of the proportion of one group or category of wares to another. We even do not have irrefutable proof that the wreck is the *Witte Leeuw* although it does seem to be a ship of that period. Thus the book is essentially a catalogue of a museum collection.

Although the Rijksmuseum published this catalogue, it is the result of the combined efforts of that museum, three other Dutch museums, and the University of Amsterdam. Different scholars have therefore authored various sections of this publication. The catalogue is organized in a fairly straightforward manner beginning with a brief history of the Dutch East India Company's trade with the East. The catalogue continues with Sténuît's report, about half of which is the history of the *Witte Leeuw* and the rest, “archaeology.” His report is followed by a discussion of Chinese porcelain used in Europe and a brief history of the manufacture of Chinese export porcelain. The two capsule histories are very useful in such a catalogue.

The histories are followed by the catalogue proper, which forms the bulk of the text. Most of the Chinese export porcelain recovered from the wreck has been labelled Kraakporcelain. Unfortunately, the attempt to define that term does not succeed. After examining the criteria for classifying Kraakporcelain, unaccountably tucked at the back of the book, on page 284, I wondered if the whole discussion might have been an attempt to define the undefinable. That holloware cannot be discussed as Kraakporcelain is alone a serious problem. It might have been more to the point to try to discover what

The Ceramic Load of the “Witte Leeuw” (1613).

C. L. VAN DER PIJL-KETEL, editor
Rijksmuseum, Amsterdam, 1982. 304 pp., numerous figs. Dfl 36.50.

Having worked on an 18th century Chinese export porcelain cargo I can well understand the sheer amount of work, the difficulties and the frustrations of sorting, mending, and analyzing the assemblage from the *Witte Leeuw*. Therefore I can only applaud the Rijksmuseum staff for their achievement of getting this important ceramic assemblage into print as relatively quickly as they have.

Unfortunately, the collection seems not to have been excavated in an archaeological manner. The site map (number 4 on page 24) and accompanying discussion by the archaeologist Robert Sténuît demonstrates this sad fact. Sténuît, the founder and present (1982) director of G.R.A.S.P. (Groupe de Recherche Archéologique Sous-Marine Post-Médiévale), certainly an unfortunate acronym in English, apparently has excavated nine ships since 1967. To properly excavate, analyze, and write reports on one ship of any significant size and preservation normally could take as long as a decade. Perhaps it is not surprising therefore that

people called the material in the early 17th century rather than try to fit various artifacts into a vague term coined later in the century.

Without a clear definition of Kraakporcelain it is rather pointless to try to establish a chronology. The attempt to do so in this catalogue is not convincing and is even confusing. Most of the sources are questionable. To mention one point only, the use of period paintings as references is tricky at best. Dates of paintings are difficult to assign even for well-known painters and the depiction of blue-painted ceramics, often could have been as easily of good Dutch delft imitations as of Chinese Export porcelain.

However, the rest of the catalogue is thoroughly done. Types are based on morphology and decoration, and are well illustrated. I often wished for crisper and slightly larger photos, but the superb drawings convey beautifully details of shape and texture.

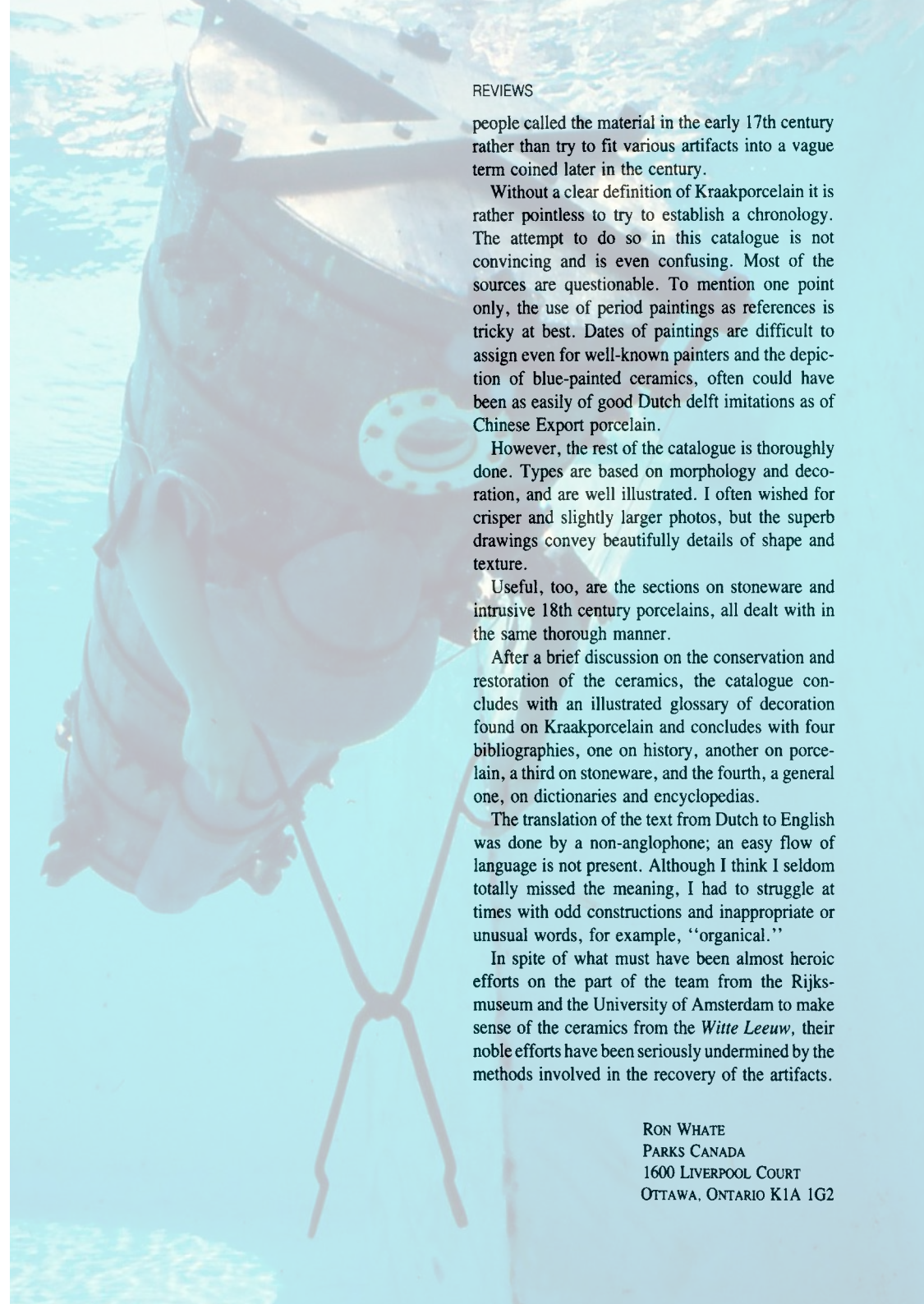
Useful, too, are the sections on stoneware and intrusive 18th century porcelains, all dealt with in the same thorough manner.

After a brief discussion on the conservation and restoration of the ceramics, the catalogue concludes with an illustrated glossary of decoration found on Kraakporcelain and concludes with four bibliographies, one on history, another on porcelain, a third on stoneware, and the fourth, a general one, on dictionaries and encyclopedias.

The translation of the text from Dutch to English was done by a non-anglophone; an easy flow of language is not present. Although I think I seldom totally missed the meaning, I had to struggle at times with odd constructions and inappropriate or unusual words, for example, “organical.”

In spite of what must have been almost heroic efforts on the part of the team from the Rijksmuseum and the University of Amsterdam to make sense of the ceramics from the *Witte Leeuw*, their noble efforts have been seriously undermined by the methods involved in the recovery of the artifacts.

RON WHATE
PARKS CANADA
1600 LIVERPOOL COURT
OTTAWA, ONTARIO K1A 1G2





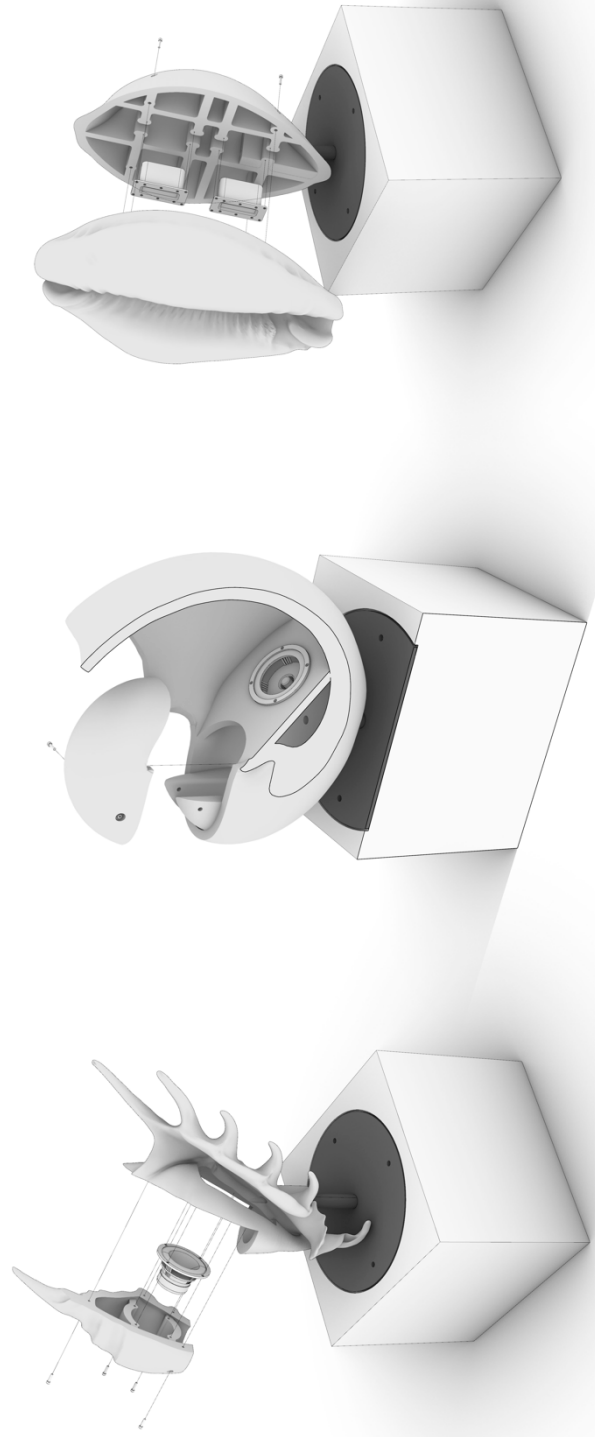
Bones of the *Witte Leeuw*—timbers and rusted iron—ring an excavation as divers probe for treasure with an air lift (above). The search is for the trove of 1,311 diamonds listed on the ship's manifest along with a cargo of spices. Shortly they find such curiosities as a silver whistle on chainlets (left) and a gimbaled brass oil lamp (right). But no diamonds appear, having long been scattered by the explosion that shattered the vessel's stern. Instead, a surprise: Broken bits of rare porcelain alert the divers to wonders unlisted on the manifest. Finally they uncover piece after piece of exquisite porcelain, insulated and preserved by tons of pepper from the ship's spice cargo.

Bowl with coral-like concretions from the wreck of the Dutch East India ship *Witte Leeuw*, before 1613. From the collection of the Rijksmuseum.

ROBERT STÉNUIT (RIGHT AND ABOVE)



Placed throughout the installation, enlarged shells are transformed into speakers, 3D-printed with marble dust industrial waste from laser scans of recovered sea creatures from the shipwreck of the Witte Leeuw.



**“1,311 Diamonds,” 2026,
technical drawing by
Pietro Odaglia, Design
Building Technologies,
ETH Zurich**



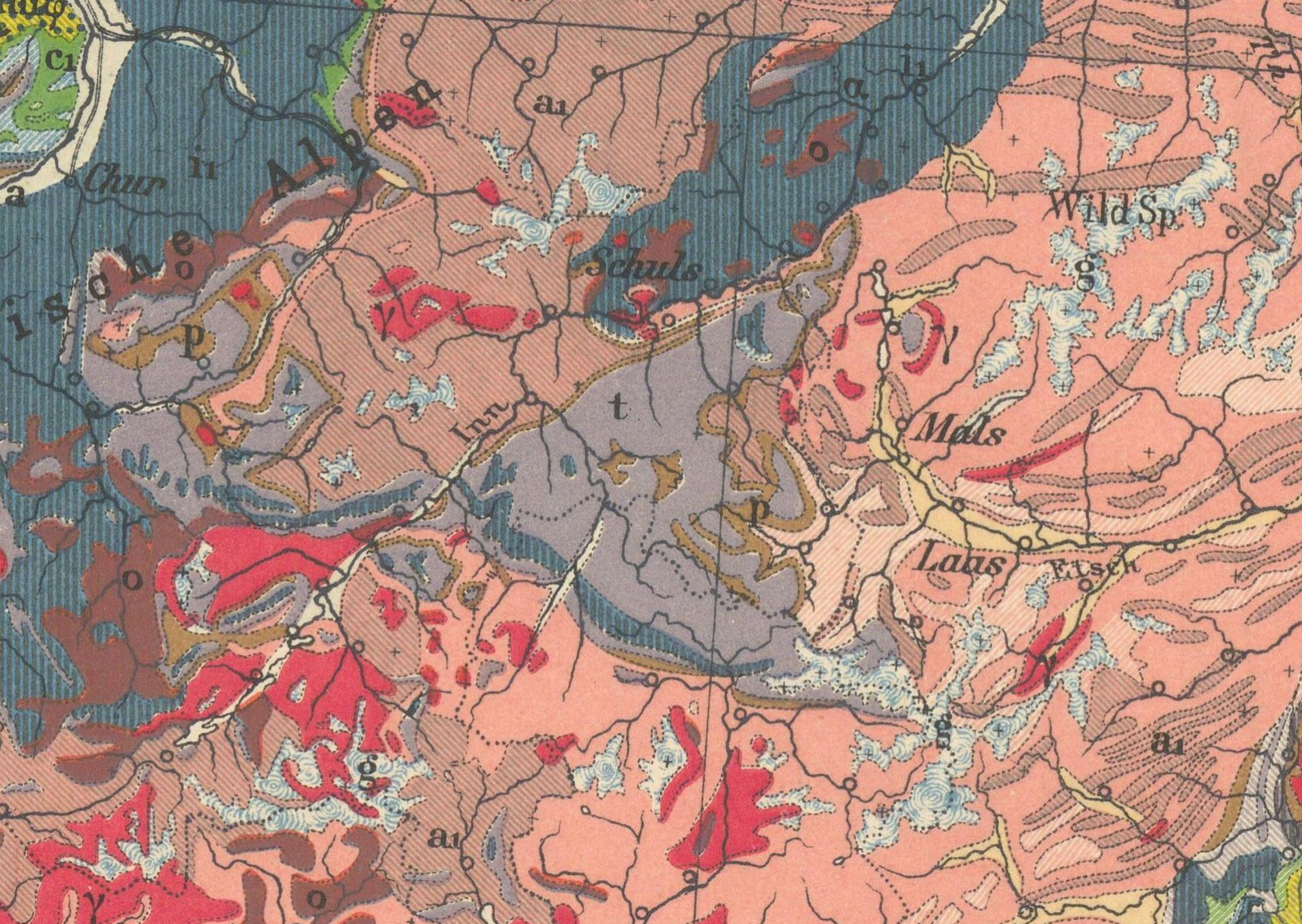
The shell speakers are 3D-printed by Pietro Odaglia with a novel technology towards low-impact fabrication by using marble dust recovered from the Lasa Marmo Quarry (Italy) and a mineral binder. The sculptures thus share a similar calcium carbonate chemical composition to the original seashells from which they were formed.

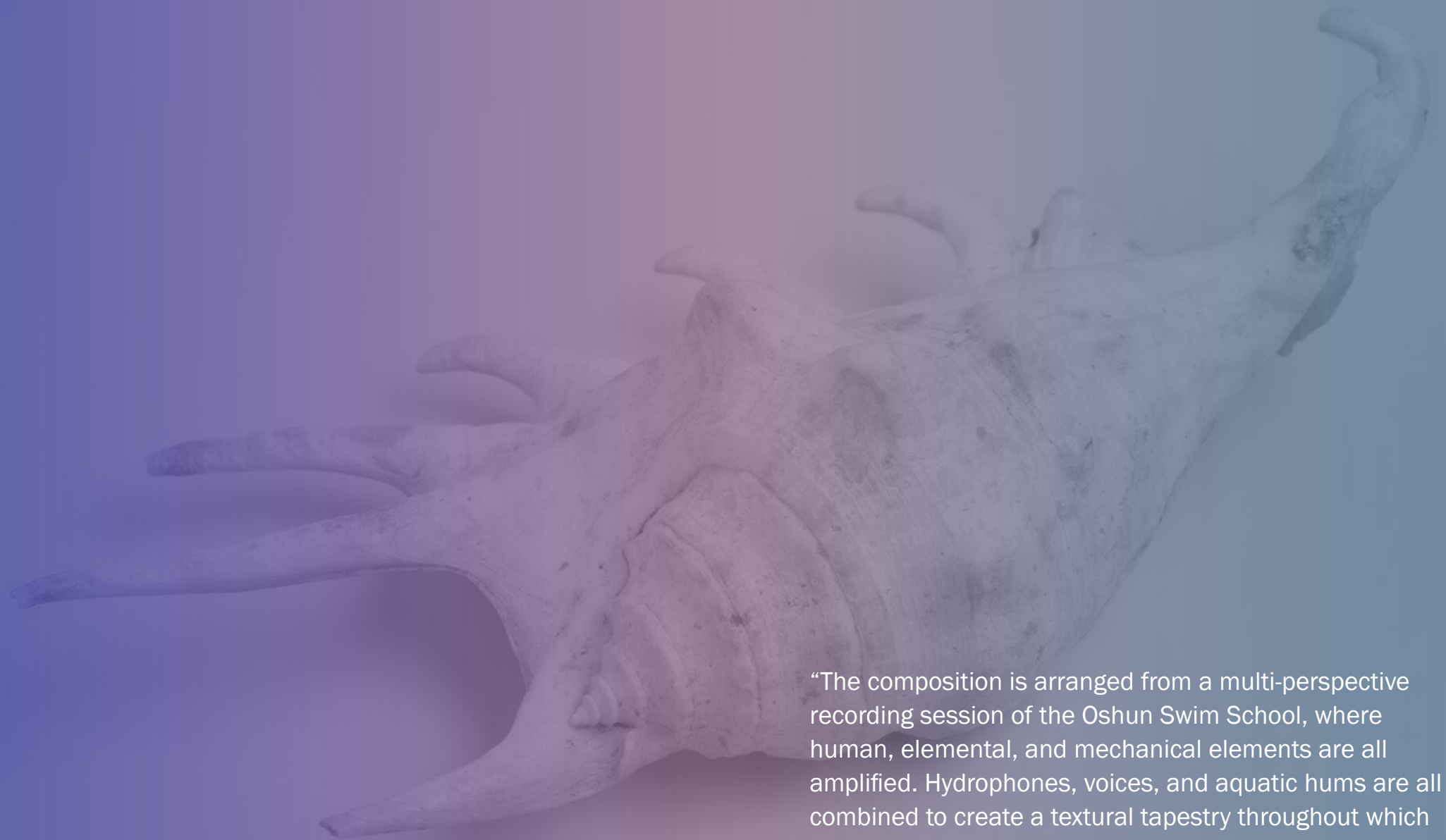
THE QUARRY

THE WHITE WATER QUARRY

At 1,567 metres, at the beginning of the orographic right side of the Laas (Lasa) Valley, lies the White Water Quarry (Weißwasserbruch) in the Stelvio National Park (Stilfserjoch National Park). It takes its name from the nearby small waterfall called "Weißwasser", the water of which is enriched by the minerals and substances contained in the marble.

As early as 1883, the Laas based (Lasa) stonemason Josef Lechner took over the quarry on lease from the municipality of Laas (Lasa) and worked it by opencast mining. In 1896, 13 years later, he drove a tunnel into the Jennwand and from then on the "white gold", as Lasa marble (Laaser Marmor) is also known, was mined underground. Today, an extensive network of tunnels bears witness to the lively mining activity over the last 140 years. It extends 400 metres deep into the mountain, with a total tunnel network length of approx. 4 kilometres, a width of 20 metres and a height of up to 40 metres. The marble deposit in the Jennwand massif is estimated at around 30 million cubic metres. This makes it one of the largest marble deposits in the world.



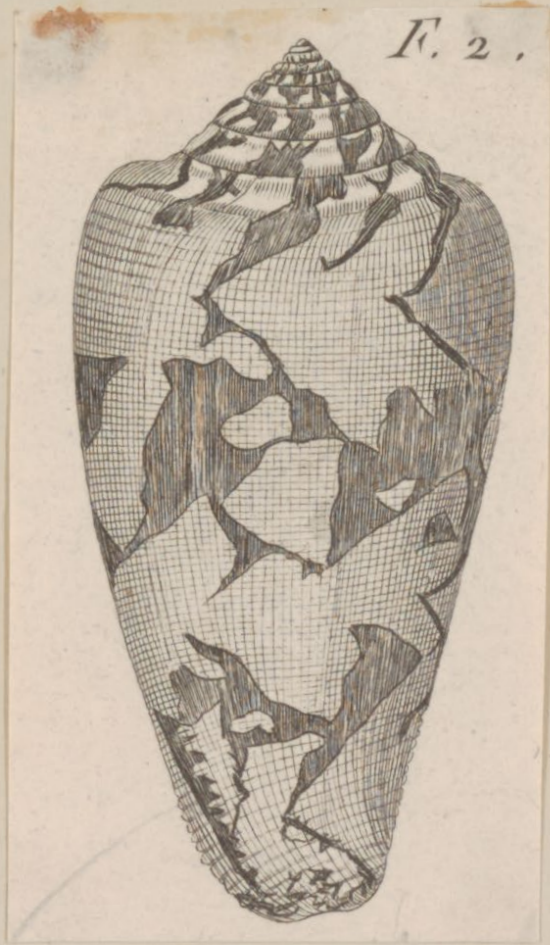


“The composition is arranged from a multi-perspective recording session of the Oshun Swim School, where human, elemental, and mechanical elements are all amplified. Hydrophones, voices, and aquatic hums are all combined to create a textural tapestry throughout which the processed recordings glitter, intersect, and collide in a spatialized sound environment. Five speakers beckon the listener closer to hear the layers of activities and possibilities that emerge and unfold as voice and breath meet water.”

Samuel Hertz, Sound Artist

175.* *Fornis episcopus* Brug.
Ind. orient.

var. c. = *fornis anlicus*. Brug.



Encycl. meth.
pl. 343

Festa alba, maculis fuscis latis
ornata, basi valde sulcata.

Lam. XI pag. 122.



Erosaria spurca from the wreck of the Dutch East India ship Witte Leeuw, before 1613. From the collection of the Rijksmuseum.

“1,311 Diamonds” by Caitlin Berrigan, commissioned for the exhibition
“State of Wander” curated by Anna Bitkina, Paleis Het Loo, Apeldoorn, NL
16 April - 27 September 2026

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