

Sandberg Instituut

Graduation 2018

Exhibitions & Events

Main Departments  
Temporary Programmes

Amsterdam

15, 16, 17 June

Various locations

Critical Studies

Design

Dirty Art Department

Fine Arts

Studio for Immediate Spaces

Master of Voice

Reinventing Daily Life

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AUTHOR**

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THIS PUBLICATION CONCLUDES THE 2018 GRADUATION EXHIBITIONS AND EVENTS OF THE SANDBERG INSTITUUT.

FIFTY-EIGHT GRADUATES FROM FIVE MAIN DEPARTMENTS AND TWO TEMPORARY PROGRAMMES PRESENTED THEIR WORK AT VARIOUS LOCATIONS IN AMSTERDAM. PART DRAFT AND PART FINAL CONTENT, THIS PUBLICATION CONSISTS OF CONTRIBUTIONS BY THE GRADUATES AND EXTERNAL PHOTOGRAPHERS AND EDITORS COMPILED BY PS (PUBLIC SANDBERG).

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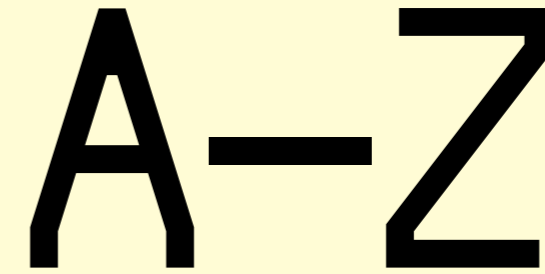
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Name	Year	Country	Main Department
Niels Albers	1983	The Netherlands	Studio for Immediate Spaces

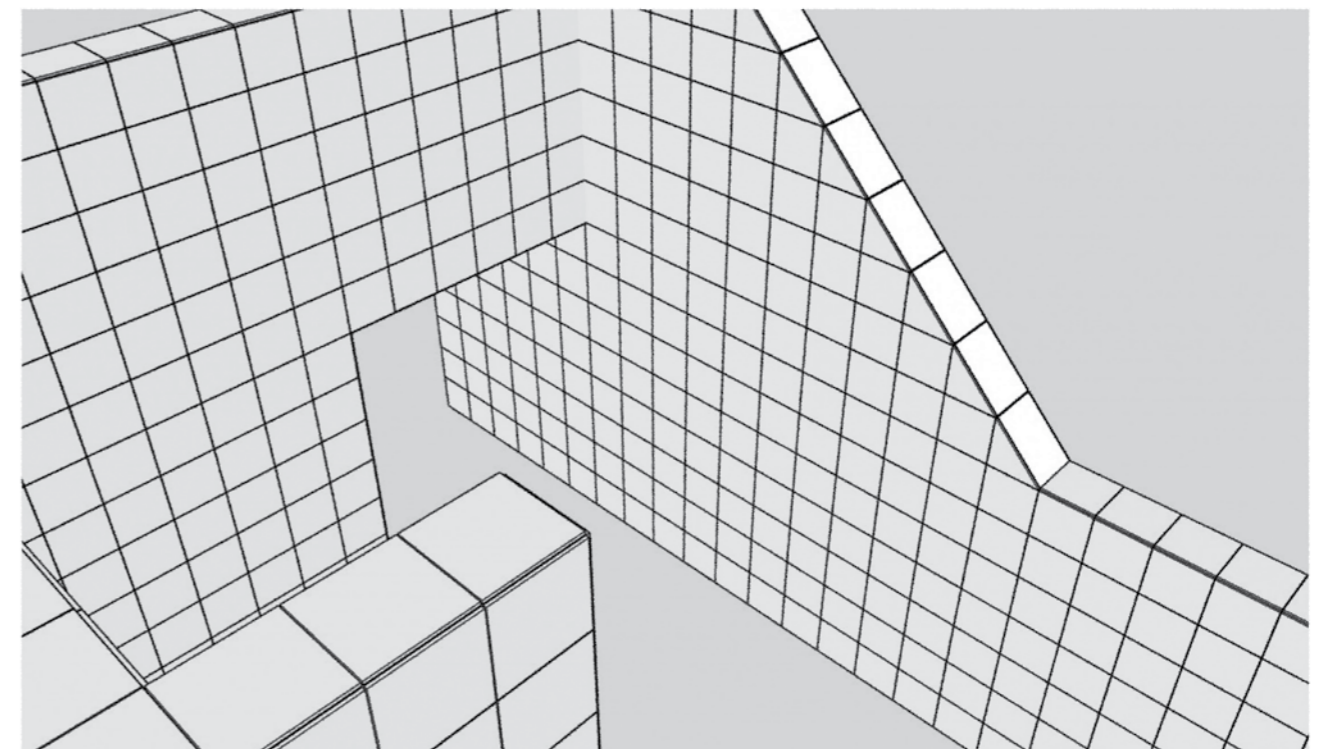
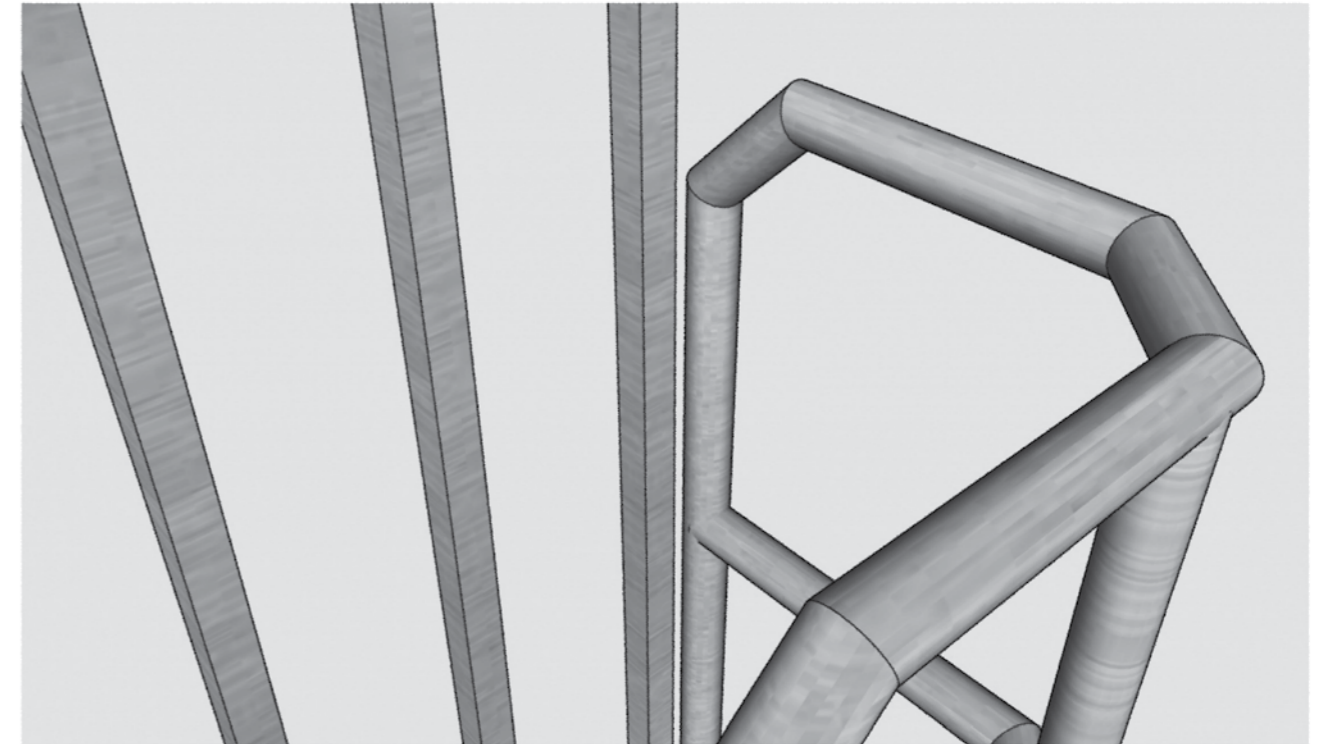


Domestication

Niels Albers (1983, the Netherlands) investigates the relationship between humans and animals, with a genuine concern about the impact of the human species on the planet's ecosystem. *Domestication* is a sculpture with a clinical bathroom vibe and a sense of alienation to it. During the industrial processing of an animal, it suffers unnecessarily, invisible to most consumers. Generally, we do not think about the consequences of our everyday consumer decisions: decisions that are neither consistent nor rational. Inspired by the highly efficient stainless steel attributes of the slaughter lines, *Domestication* shows captivating objects and seemingly very practical devices – as if recalling something out of order and out of place.

Name	Year	Country	Main Department
Niels Albers	1983	The Netherlands	Studio for Immediate Spaces

# DOMESTICATION



A sculpture, born in-between the quest for well designed functional objects and the conflicting tremble of nauseating awareness. A clinical bathroom vibe and tendencies of over-hygienic rooms. Recognisable objects, which have familiarities with bodies from our interiors. Where are we? Domestication is the process of making a wild animal accustomed to living with or working for humans. Unnecessary suffering, a process invisible to most consumers. Generally, we do not think about the consequences of our everyday consumer decisions: decisions that are neither consistent nor rational. Inspired by the highly efficient stainless steel attributes of the slaughter lines, we are presented with captivating objects and seemingly very practical devices. Like a reminiscence of something gone out of order and out of place. Out of time.

Name	Year	Country	Main Department
Johanna Arco	1991	Austria	Fine Arts

# VOIS



High up in the Austrian mountains an announcement in the local radio marks the beginning of a journey. From a bird's-eye view, a landscape covered in snow and silence unfolds itself in front of the viewer. Motivated by the strong wish of connecting with wildlife, a woman runs through the forest while a large group of deer are fleeing from her. In the ongoing prance, the borders of human and animal territory are being defined by the moving of in and out.

Name	Year	Country	Main Department
Johanna Arco	1991	Austria	Fine Arts



Forest

In the video, *Forest*, Johanna Arco (1991, Austria) questions the boundaries of the embodied self and how this can be located and expanded. High up in the Austrian mountains, an announcement on the local radio marks the beginning of a journey. Taking a bird's-eye view, a landscape covered in snow and silence unfolds before the viewer. Motivated by the strong wish to connect with the wildlife, a woman runs through the forest, while a large group of deer flee from her. In the ongoing commotion, the borders of human and animal territory are defined by intersecting movements.

Name	Year	Country	Main Department
Lucie Berjoan	1990	France	Critical Studies



Changing Clothes / Poem

As a writer, Lucie Berjoan (1990, France) researches the relationship between photography, memory and storytelling, looking for a theoretical basis in an attempt to shed light on the role this relationship has had across literary eras and cultures. Engaged to compile a work of writing, both non-fiction and creative, she manages to examine and toy with the lines between past and present, poetry and philosophy. Through critical examination of the above-mentioned triangular relationship, Berjoan writes a genuine account of life in an almost monotonous, detailed way. For her readings of recent works, *Changing Clothes* and *Poem*, Berjoan used photos projected onto her own body to provide the narrative with visual information.

Name	Year	Country	Main Department
Lucie Berjoan	1990	France	Critical Studies

# CHANGING CLOTHES / POEM

Laura Bolscher 1991 The Netherlands Reinventing Daily Life

# A TALKING LAMP AND OTHERS



The outcome of my research in talking is presented to you in an interactive installation. I use talk instead of speech cause it is the way of communication used on a daily basis by all of us. The visual work balances between the abstraction of art and the communicative language of daily life. By linking physical actions to words, words become tangible, showing you their materiality. You as spectator are asked to use your voice and listen carefully to activate, disturb and bring the work alive.

Laura Bolscher 1991 The Netherlands Reinventing Daily Life



A Talking Lamp And Others

Laura Bolscher (1991, Netherlands) makes installations in which she explores the everyday. She creates situations in which she places mimicked everyday objects in space while she integrates herself physically or through film, sound, pictures and text. This playful interaction between the public, the objects and her presence shifts the balance: the everyday is reinvented and the border between art, artist and audience fades. In her interactive installation, *A Talking Lamp and Others*, members of the public become part of the work instead of remaining bystanders, as they are asked to use their voice and to listen carefully to activate, disturb and bring the work to life. By linking physical actions to words, words become tangible, showing their impact on the material world.

Name	Year	Country	Main Department
Giovanni Bozzoli	1993	Italy	Dirty Art Department



Cooperate to Survive

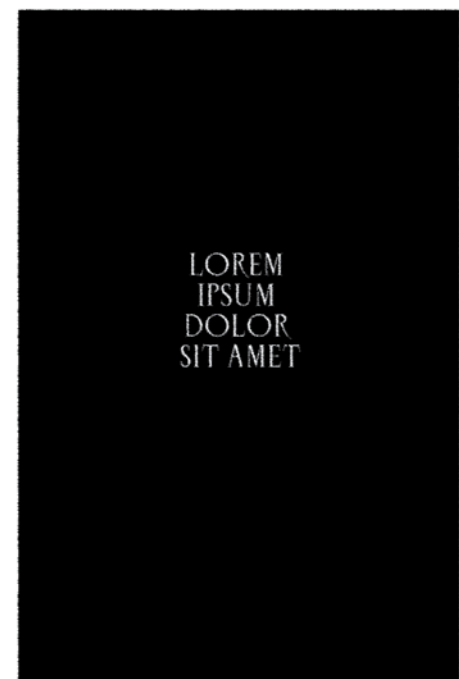
Giovanni Bozzoli (1993, Italy) focuses on the notion of contemporary urban regeneration, exploring the role of artistic production and the artist in what he calls 'a dysfunctional world'. For his multimedia installation, *Cooperate to Survive*, Bozzoli collaborated with two activists from the MACAO cultural centre (Milan, IT), Alessandro Veneruso and Leonardo Ruvolo. Together they form R.I.S.A. the Research Institute for Spontaneous Action. For *Cooperate to Survive*, the institute researched the problem of the cultural void, mainly caused by the drift and structures of a society operating on the basis of economic and capitalistic standards for more than a century, blocking the evolution of other social narratives.

Name	Year	Country	Main Department
Giovanni Bozzoli	1993	Italy	Dirty Art Department

# COOPERATE TO SURVIVE

Name	Year	Country	Main Department
Mateo Broillet	1990	Switzerland	Design

...LOREM  
 IPSUM  
 DOLOR  
 SIT AMET...



Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Name	Year	Country	Main Department
Mateo Broillet	1990	Switzerland	Design



...Lorem ipsum dolor sit amet...

Mateo Broillet (1990, Switzerland) is a graphic designer interested in the various possibilities and boundaries of typography. He expands the understanding of typography beyond its formal qualities and interrogates the ways in which reinterpretations of typography and typographical interfaces create cultural and social conditions. Broillet's project *...Lorem ipsum dolor sit amet...* reflects this approach to typography using different media – such as film and print – in an installation.

Name	Year	Country	Main Department
Malissa Canez Sabus	1988	United States/ Luxembourg	Studio for Immediate Spaces



The Garden of (Un)/Becoming

Malissa Canez Sabus (1988, United States/Luxembourg) is fascinated by the concept of (im)measurable time and duration. Investigating architecture, space and place through the lens of melancholy, the work deals with concepts of identity, memory, self, ambiguity, duration and translation. *The Garden of (Un)/Becoming* works within the borders of cultivated space and spaces of wilderness, interiors and exteriors. It uses wasteland as its foundation: the marginal space where nature and culture emerge into a living reality. Canez Sabus utilizes such space as a platform for re-framing relations between human and earth.

Name	Year	Country	Main Department
Malissa Canez Sabus	1988	United States/ Luxembourg	Studio for Immediate Spaces

# THE GARDEN OF (UN)/BECOMING



The Garden of (Un)/Becoming works with/in the borders of cultivated space and spaces of wilderness, interiorities/exteriorities, in the space of carriage. It uses the Wasteland/Meadow as its foundation; the marginal space where nature/culture co-emerge into a living reality. I utilize such space as a platform for re-framing human/earth relations, looking at notions of control, value, productivity, nourishment and the potential for landscapes of alterity within the context of the urban fabric.

Loidys Carnero 1982 Cuba Fine Arts

# BOX IN EXILE



The story of a box posted to Cuba to reflect about political and social issues, faulty bureaucracy processes and power structures. Exposing my own position. The essay pretends to touch subjects such as ways in which exile changes a person and the role language plays in this. Graduation project consists of sculptures that decontextualize materials in order to expose their symbolic, cultural, and historical significance, but also responding to my own location and using local materials.

Loidys Carnero 1982 Cuba Fine Arts

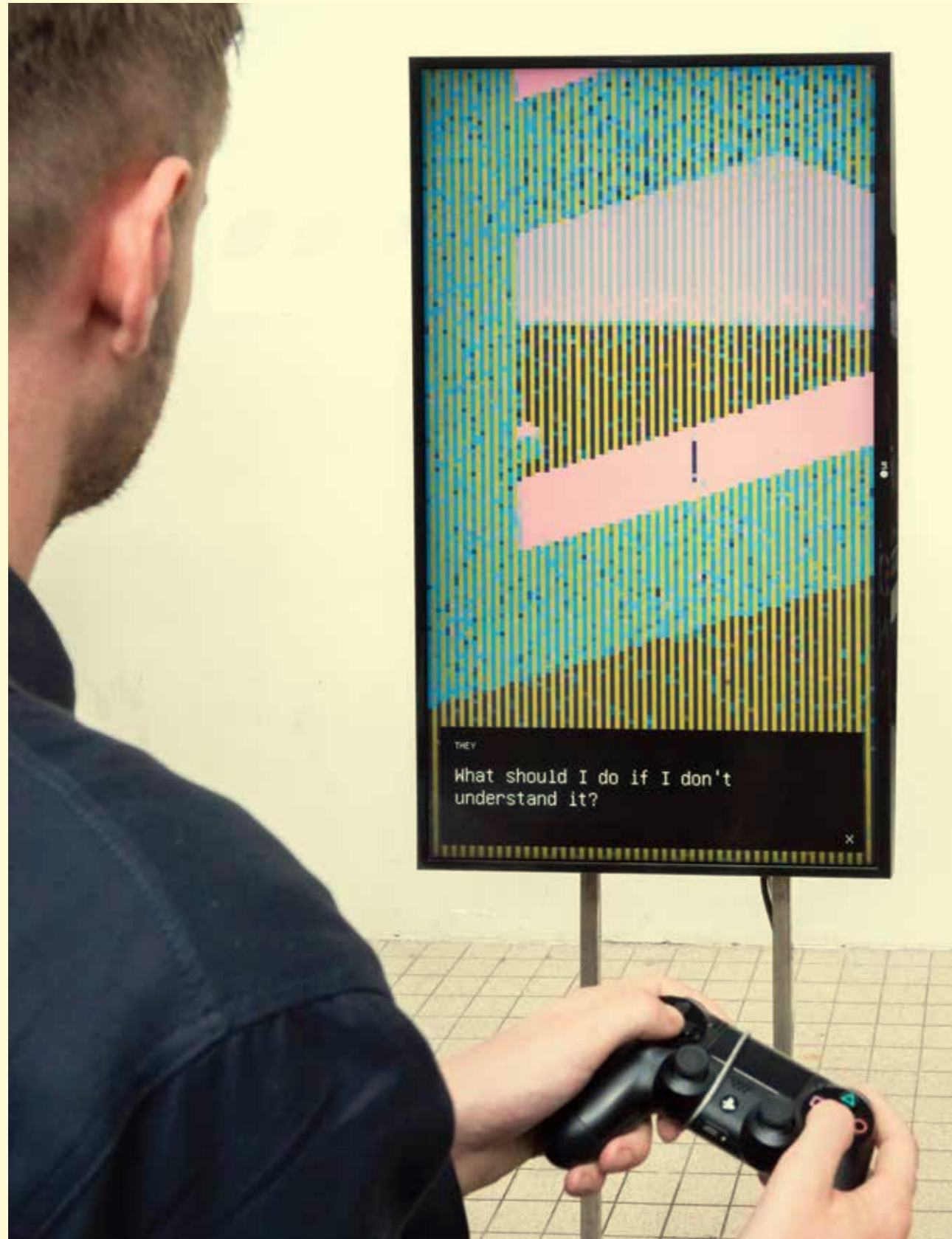


Untitled (Blue Curaçao)

Loidys Carnero (1982, Cuba) searches for alternatives to integration and new learning processes connected to art. His thesis, *Box in Exile*, tells the story of a box posted to Cuba, reflecting on political and social issues, faulty bureaucratic processes and power structures. Carnero's graduation project, *Untitled (Blue Curaçao)*, can be seen as an extension of his thesis. Seven wooden crates are placed in a row. Because they are all partly open, you can glimpse their content: a very bright blue liquid contained in glass bottles. Every box is a different size and differs in the application of wood. Carnero is fascinated by trade, both its history and its current status in a country like Cuba, where an embargo imposed by the United States still applies. In this context, the artist examines the history of the spirit Blue Curaçao.



Name	Year	Country	Main Department
Júlia Carvalho de Aguiar	1989	Brazil	Design



This is Where We Jump

*This is Where We Jump* is a third-person video game that uses the principle of scavenging used in shooter games, not to collect weapons but instead fragments of stories. Júlia Carvalho de Aguiar (1989, Brazil) has a special interest in standards of temporality, patterns of repetition and storytelling. *This is Where We Jump* is a nonlinear, explorative video game about a fictional character called 'Jump' and its curiosity towards 'They'. Jump, the player of the game, is sent to a strange land to explore where 'They' are. As the game progresses Jump collects several fragments of stories which give some clues about how They think.

Name	Year	Country	Main Department
Júlia Carvalho de Aguiar	1989	Brazil	Design

# THIS IS WHERE WE JUMP



*This is Where We Jump* is a nonlinear, exploration video game about Jump's curiosity towards They. As Jump, the player is sent to explore the strange land where They are. As the game progresses Jump collects several fragments of stories, which gives clue about how They think. TIWWJ is a third person video game that uses the principle of scavenging from shooting games not to collect weapons but instated fragments of stories.

Name	Year	Country	Main Department
Gauthier Chambry	1991	France	Studio for Immediate Spaces

# 20h28



Organised as an open platform, "20h28" is a workshop that is focused on gaining a better understanding of improvisation, where spontaneity becomes a way of learning. Using methods and forms of communication of improvised music, dance, rap battles etc, the workshop seeks to question through collective construction/dialogue what improvised spaces can generate and how they affect behavior. Taking as a starting point of research "la salle polyvalente", a space provided by the municipality of small french villages, where citizens can organize different kind of events like meetings, weddings, parties, basketball matches, bingo sessions etc; this workshop is focused on the creation of an environment that is shaped by its activity. It is based on two components in perpetual interaction: the material environment of life and the behaviors which it gives rise to and which radically transforms it.

Name	Year	Country	Main Department
Gauthier Chambry	1991	France	Studio for Immediate Spaces



20h28

Interested in rethinking space and its contextual aspects, Gauthier Chambry's (1991, France) practice is focused on the construction of spatial situations to create different social scenarios. Organized as an open platform, *20h28* is a workshop focused on gaining a better understanding of improvisation, where spontaneity becomes a way of learning. Using methods and forms of communication, including improvised music, dance and rap battles, the workshop seeks to question what improvised spaces can generate and how they affect behaviour, through collective construction and dialogue. The workshop is based on two components in perpetual interaction: the material environment of life and the behaviours which it gives rise to and which radically transform it.

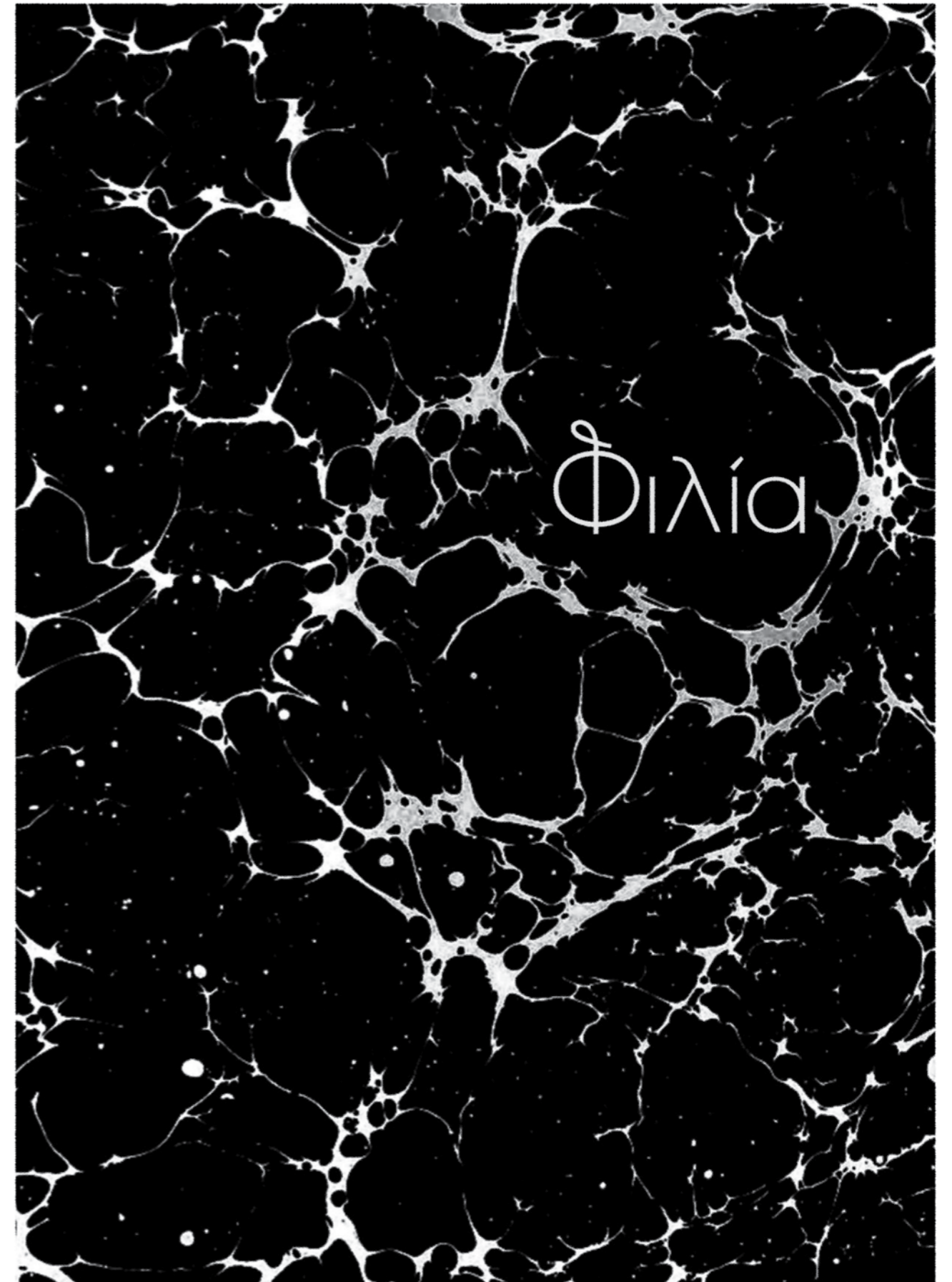
Name	Year	Country	Main Department
Callum Copley	1990	United Kingdom	Critical Studies



*Φιλία / Connective Tissue: The Mechanical & Intellectual Organs of Cryptoeconomics*

Callum Copley (1990, United Kingdom) writes Science Fiction that interrogates the violence of Capitalism, Technoculture and Anthropocentrism. Set after the sixth mass extinction event, the book *Φιλία / Connective Tissue: The Mechanical & Intellectual Organs of Cryptoeconomics* deals with the philosophical fallout of the human-induced catastrophe. Radically re-imagining the relationship between humanity and other life forms, the story poses urgent questions regarding ethics between different species. During the Graduation Exhibitions and Events, Copley organized performative lectures and a DJ set complementing his book.

Name	Year	Country	Main Department
Callum Copley	1990	United Kingdom	Critical Studies



Set after the sixth mass extinction event, this book deals with the philosophical fallout of the human-induced catastrophe. Radically re-imagining the relationship between humanity and other lifeforms the story poses imminent questions regarding inter-species ethics.

Name	Year	Country	Main Department
Philip Coyne	1989	United Kingdom	Fine Arts

# WU'S FIELD



Black metal as the wrong corrective, as this whole apostolate dispostulate pustulating apprehension, the violence of knowing what but not how to not. And then wasteland and landscape as spaces closer to their preregulatory history, the bog and wu's field (which is also Fred's and Julian's and Lorenzo's), in relation to affects role in creating a notion of the self, drops like a radical politics, like a radical restructuring of what kind of things are possible.

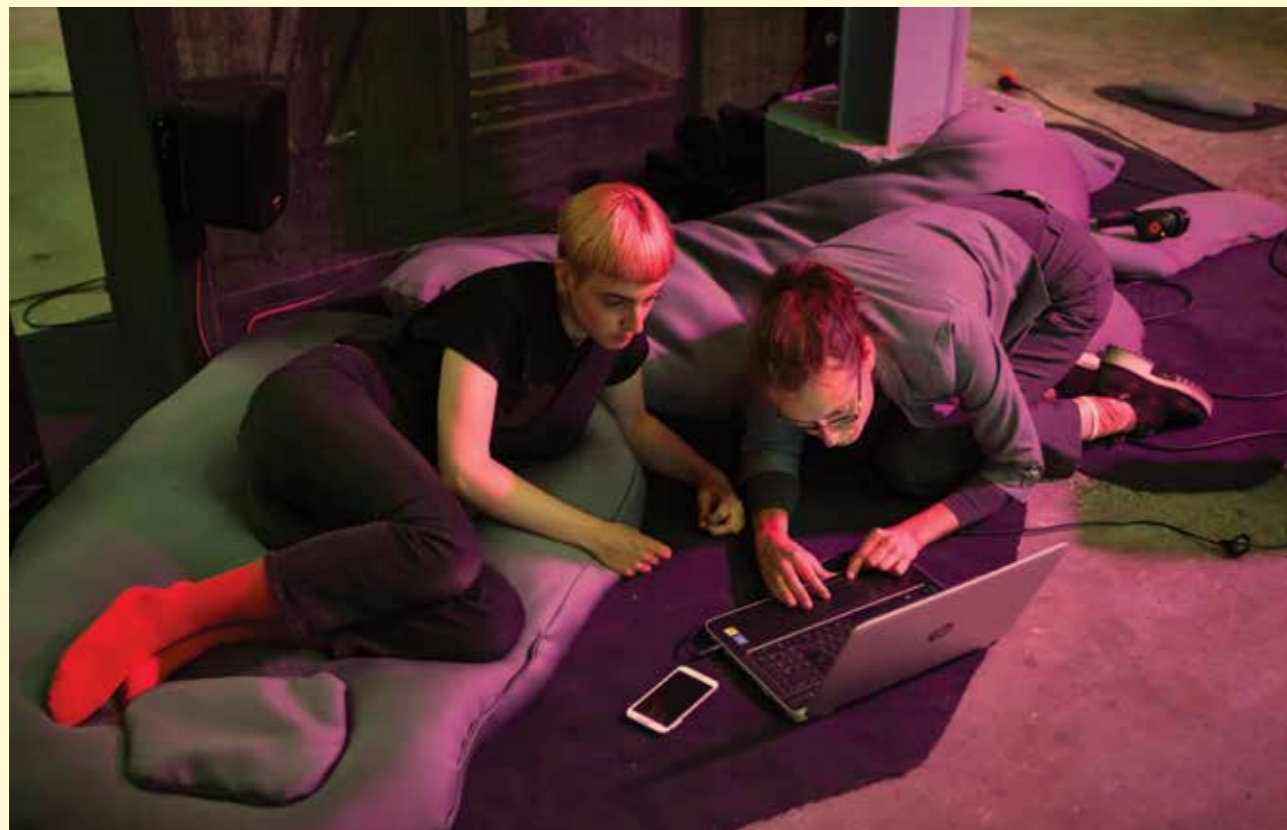
Name	Year	Country	Main Department
Philip Coyne	1989	United Kingdom	Fine Arts



Wu's Field

Philip Coyne (1989, United Kingdom) is interested in wastelands and non-property. His project, *Wu's Field*, is about this in relation to collectivity, friendship and togetherness. The project consists of two works: *Untitled*, a wooden sculpture, and *Curl and a little tremolo in our walk*, for which Coyne covered windows with translucent printed plastic, depicting a small building surrounded by grass and bushes. This wasteland is owned by no-one and everyone at the same time. Although this space does not seem to be of any importance, it affects the creation of a notion of the self, acting like a radical politics, like a radical restructuring of what kind of things are possible.

Name	Year	Country	Main Department
Naomi Credé	1993	United Kingdom	Studio for Immediate Spaces



Descending Downwards

For *Descending Downwards*, Naomi Credé (1993, United Kingdom) made an installation that visitors can sit and lie on. Every day of the exhibition, Credé's sound piece can be heard as the sun sets. As a visitor, you are inside, surrounded by an increasing darkness. Soft blue hues and ambient sound waves fill the room as a bodiless voice speaks close to you. Sounds seep in and tired limbs weigh you down. Bodies sit and lie next to one another, congregated in and scattered throughout the space, while other voices emanate from other parts of the room. Credé's work plays with the visitor's sensory perception.

Name	Year	Country	Main Department
Naomi Credé	1993	United Kingdom	Studio for Immediate Spaces

# DESCENDING DOWNWARDS



The sun is setting outside but you're surrounded by darkness. Soft blue hues and ambient sound waves fill the room as a bodiless voice close to you speaks out. Sounds seeping in and tired limbs weighing you down. You're here together, bodies lying next to one another, congregated and scattered amongst the space whilst other voices are emanating from other parts of the room. Are you feeling comfortable?

Name	Year	Country	Main Department
Lucie Berjoan			Critical Studies
Callum Copley			
Mohamad Deeb			
Vita Evangelista			
Lucie Fortuin			
Harriet Foyster			
François Girard-Meunier			
Silke Xenia Juul			
Özgür Kar			
Nemo Koning			
Sekai Makoni			
Maria Muuk			
Asja Novak			
Filippo Tocchi			

# END OF YEAR PROGRAMME

Name	Year	Country	Main Department
Lucie Berjoan			Critical Studies
Callum Copley			
Mohamad Deeb			
Vita Evangelista			
Lucie Fortuin			
Harriet Foyster			
François Girard-Meunier			
Silke Xenia Juul			
Özgür Kar			
Nemo Koning			
Sekai Makoni			
Maria Muuk			
Asja Novak			
Filippo Tocchi			

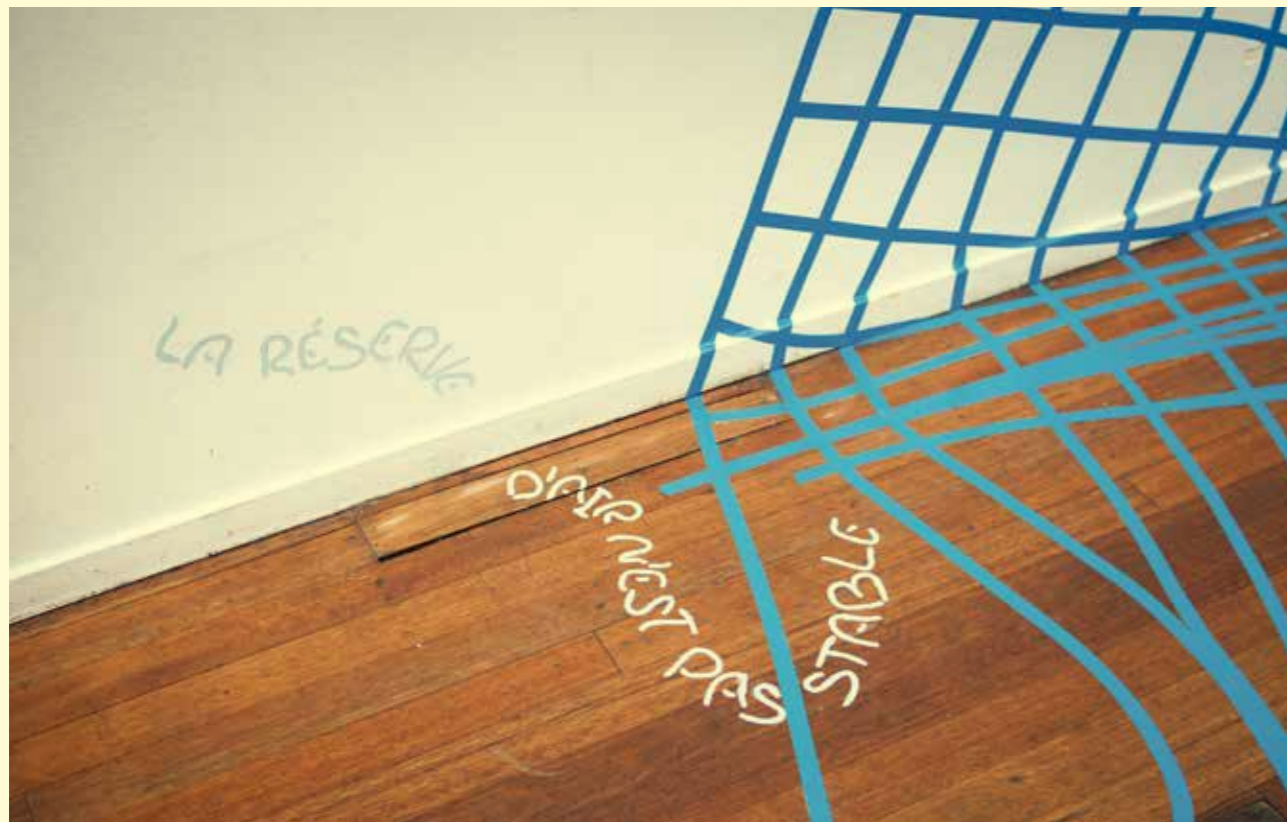
# END OF YEAR PROGRAMME

The End of Year Programme of Main Department Critical Studies brought together the research, writing, discourse and experimentation that their participants have engaged in over the last year. A two-day programme of readings, performances, talks, workshops and conversations included contributions from the first and second years as well as invited guests.

Participants: Lucie Berjoan, Callum Copley, Mohamad Deeb, Vita Evangelista, Lucie Fortuin, Harriet Foyster, François Girard-Meunier, Silke Xenia Juul, Özgür Kar, Nemo Koning, Sekai Makoni, Maria Muuk, Asja Novak, Filippo Tocchi.

Guests: Linda Stupart, César Brun, Sun Chang, Timo Demollin, Giorgio Ferretti, Asli Hatipoglu, Alina Lupu, Annamaria Merkel, Pitchaya Ngamcharoen, Younwon Sohn.

Name	Year	Country	Temporary Programme
Angelo Custódio	1983	Portugal	Master of Voice

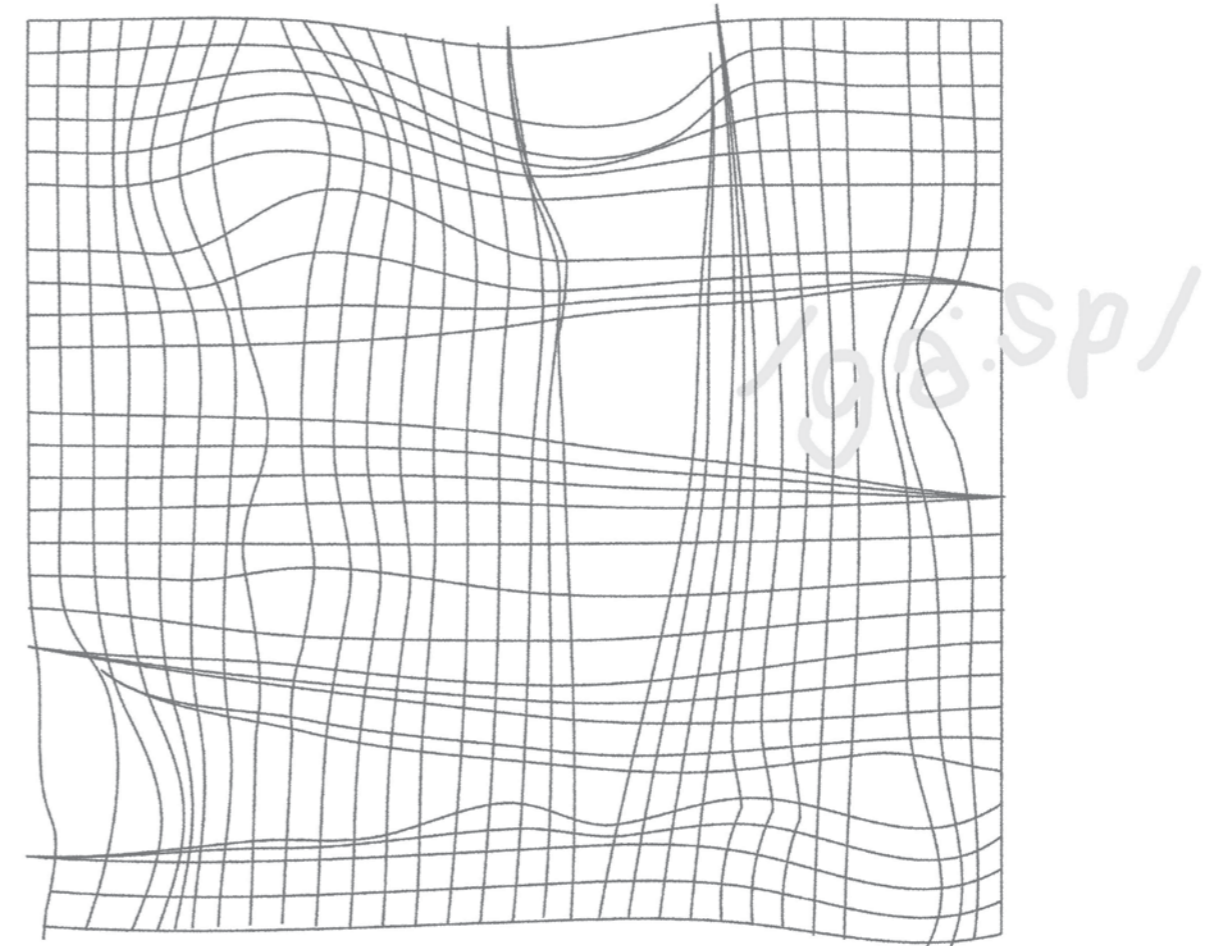


A horse riding a tongue

Angelo Custódio's (1983, Portugal) spatial sound installation and performance, *A horse riding a tongue*, is a series of agitating utterances that leak from a strict grid to upset its straight lines. The installation functions as a score and supports the voice in a direct dialogue with the viewer. Custódio sees noise as an exploratory field; he sees silence as a performative opportunity; electronics as the extension of vocal possibilities. Troubled by the aesthetic perfection of the classical approach to singing – as the aesthetics overpower the expression, creativity or experimentation with sound – Custódio develops conceptual research in which he embraces the process of his work and its relationship to live art, questioning and commenting on our contemporary social and political reality.

Name	Year	Country	Temporary Programme
Angelo Custódio	1983	Portugal	Master of Voice

# A HORSE RIDING A TONGUE



Breath holds to anxiety and to tension releasing, an equilibrium that (dis)en/ables Self embodied empowerment. Its indeterminacy and wild nature is an intrinsic part of the Human condition. Silencing it only excites the inner 'wild (dark) horse'. A horse riding a tongue is a series of agitating utterances that leak from a strict grid to upset its straight lines. A space sound installation that functions as a score and supports the voicing in a direct dialogic relationship with the viewer.

Mateo Broillet Design

Júlia Carvalho

de Aguiar

Asja Keeman

Anastasia Kubrak

Sherida Kuffour

Heikki Lotvonen

Stefanie Luchten-

berg

Juan Pablo Mejía

Tereza Ruller

# CELESTIAL SERVICES

Mateo Broillet Design

Júlia Carvalho

de Aguiar

Asja Keeman

Anastasia Kubrak

Sherida Kuffour

Heikki Lotvonen

Stefanie Luchten-

berg

Juan Pablo Mejía

Tereza Ruller

# CELESTIAL SERVICES

Can we reclaim agency as Users of the city? How does the familiar blinking cursor come to define our social relations? How does clickbait media and the rhetorics of journalism alter information? How does recounting our personal memories in public transform them? What might a union for creative labour look like? How has melodrama subsumed post-conflict Colombian politics? The rooms and halls of De School were the site of exhibition Celestial Services in which such questions have been addressed and discussed with the public by graduates of Main Department Design.

Participants: Mateo Broillet, Júlia Carvalho de Aguiar, Asja Keeman, Anastasia Kubrak, Sherida Kuffour, Heikki Lotvonen, Stefanie Luchtenberg, Juan Pablo Mejía, Tereza Ruller.



Name	Year	Country	Main Department
Timo Demollin	1988	The Netherlands	Fine Arts



Title

Timo Demollin's work (1988, the Netherlands) investigates and intervenes in property relations, institutional structures and the economic processes underlying art's production and distribution. Demollin's installation, *Title*, is derived from his interest in property law, in which 'title' is a bundle of rights in property; rights which may be separated and held by multiple parties. 'Title' is distinct from possession, a right that often accompanies ownership but is not necessarily sufficient to prove it. In many cases, both possession and title may be transferred independently of each other.

Name	Year	Country	Main Department
Timo Demollin	1988	The Netherlands	Fine Arts

**TITLE**



In property law, title is a bundle of rights in property in which the rights in the bundle may be separated and held by multiple parties. Title is distinct from possession, a right that often accompanies ownership but is not necessarily sufficient to prove it. In many cases, both possession and title may be transferred independently of each other.

Giovanni Bozzoli  
Quintin Dupuy  
Andy G. Vidal  
Lotte Hardeman  
Tom Kemp  
Anna Laederach  
Andrea Lopez Bernal  
Nagare Willemsen

Dirty Art  
Department

THEY  
SWORE  
IT COULD  
TALK  
TO DOGS

Giovanni Bozzoli  
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Dirty Art  
Department

THEY  
SWORE  
IT COULD  
TALK  
TO DOGS

How do we communicate? When verbal language comes to its limits new sensibilities arise. The sea smells like an orange tree. The car tastes like a paper towel, the pigeon feels like a pomace brandy. In it they could talk to dogs, a group or a group of eight individuals in order to achieve comprehension, examination, friction or fondness towards the other. The unknown becomes a friend, a lover, a new companion. On their journey they encounter unfamiliar intimacies and asymmetrical conversations. Objects turn into subjects, materials into immaterialities, realities become fantasies. Suddenly, holes talk, the air hums, fish stinks, and the sea seeks togetherness. Small tools are devised for big problems. Main Department Dirty Art Department installed their exhibition They Swore It Could Talk To Dogs in a vacant hotel building in the city of Athens in Greece, followed by a homecoming dinner at ISO in Amsterdam.

Participants: Giovanni Bozzoli, Quintin Dupuy, Andy G. Vidal, Lotte Hardeman, Tom Kemp, Anna Laederach, Andrea Lopez Bernal, Nagare Willemsen.

Name	Year	Country	Temporary Programme
Thom Driver	1977	United Kingdom	Master of Voice

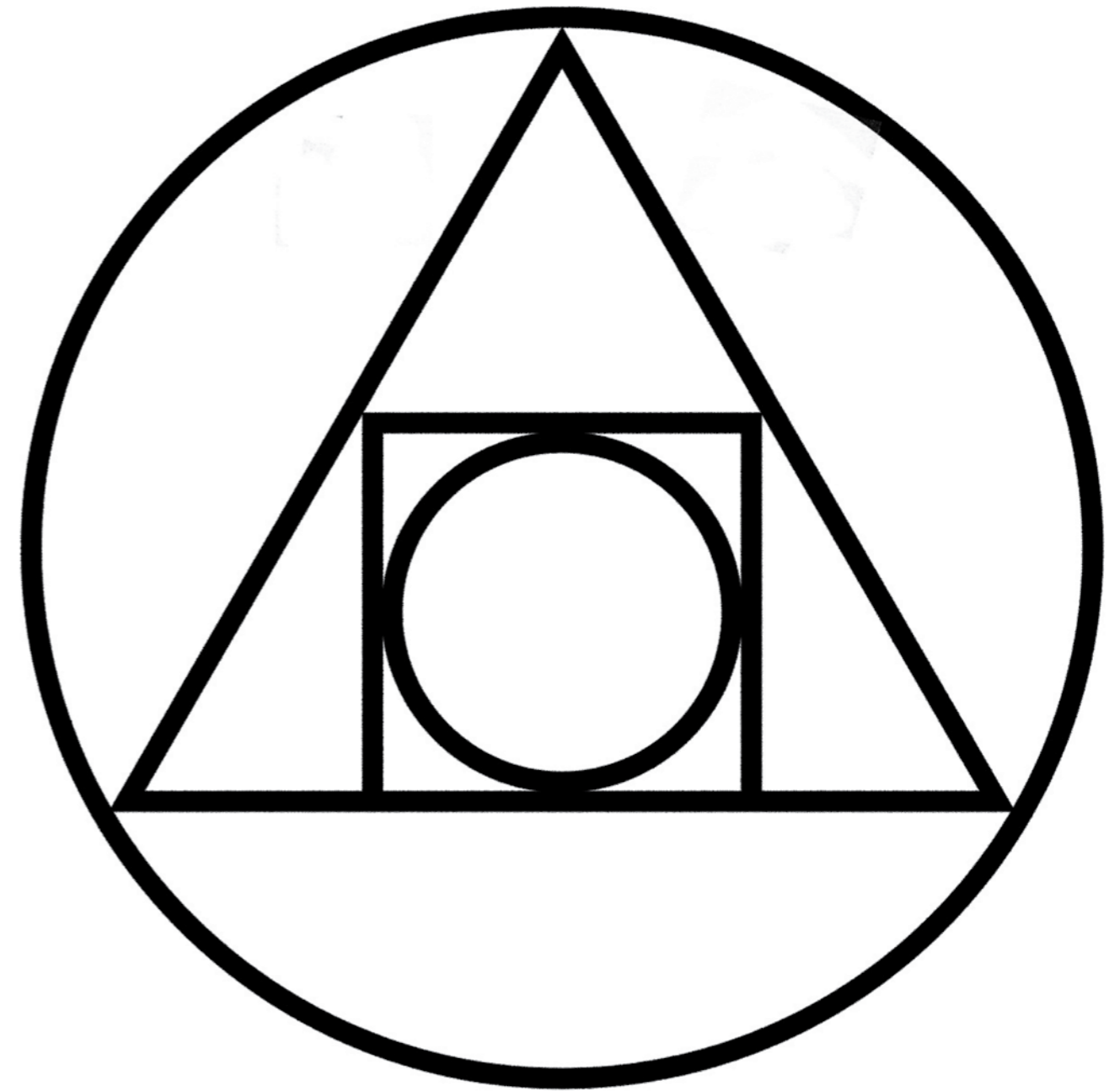


The Shadow of Your Dog

Thom Driver (1977, United Kingdom) has a background in music and works with voice, sound, moving image and drawing. He is interested in expanding and reconfiguring the song form in relation to questions of memory, language and listening. After heartbreak and loss, for example, he wonders where the emotional weight of a song is located and where its cathartic power comes from. Driver's *The Shadow of Your Dog* is a song that listens to a song, lets the body take over, and moves to a transmutational engagement with what Roland Barthes calls the grain of the voice, or 'the materiality of the body speaking its mother tongue'.

Name	Year	Country	Temporary Programme
Thom Driver	1977	United Kingdom	Master of Voice

# THE SHADOW OF YOUR DOG

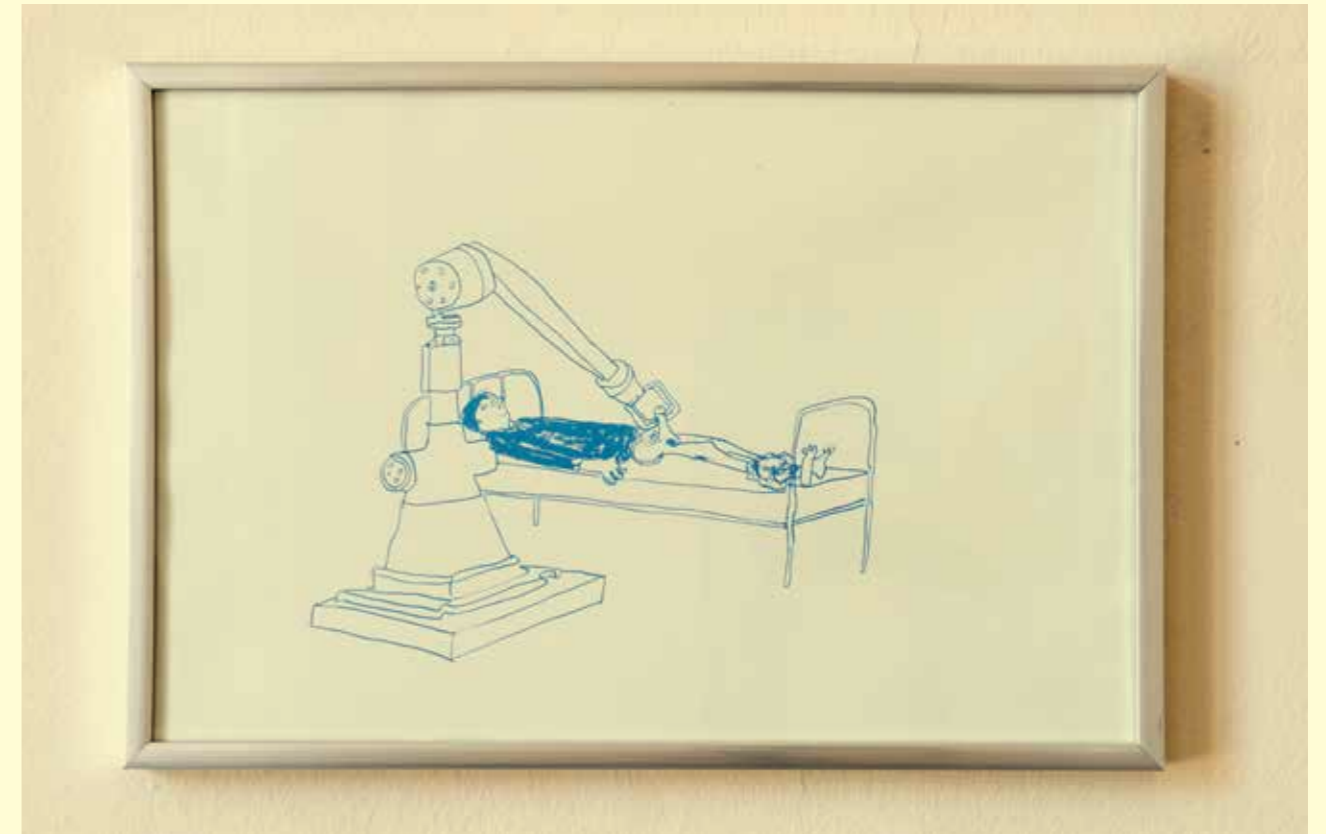


Where is the emotional weight of a song located? After heartbreak and loss, I listen. Where does its cathartic power come from? I need to move, so I go running. Why this song in particular? Perhaps my body knows something I've missed. Perhaps it's time to start singing? This work is a song that listens to a song, lets the body take over, and moves to a transmutational engagement with what Roland Barthes calls the grain of the voice, or "the materiality of the body speaking its mother tongue".

Name	Year	Country	Main Department
Quentin Dupuy	1992	France	Dirty Art Department

# INELOQUENTS BOUQUETS / ROTTEN FISH AIR COOLER

Name	Year	Country	Main Department
Quentin Dupuy	1992	France	Dirty Art Department



Ineloquents Bouquets / Rotten Fish Air Cooler

The sculptural work of Quentin Dupuy (1992, France) bears strong functional connotations, although it does not always have a function. Dupuy is interested in theatrical manifestations of both technological and ideological power, visible for example in Fabergé eggs or Baroque fountains. In *Rotten Fish Air Cooler*, the decadent bourgeois comfort of a derelict nineteenth-century hotel room is brought back to life by the impromptu intervention of minimal sculpture emitting a foul smell. It exudes a scent of savage mundanity, an awkward atmospheric conviviality reminiscent of legendary aristocratic stench.

Name	Year	Country	Main Department
Johanna Arco			Fine Arts
Loidys Carnero			
Philip Coyne			
Philip Ortelli			
Tatsuhiko Togashi			
Mong-Hsuan Tsai			
Timo Demollin			
Alice dos Reis			
Mai Spring			

# GRADUATION SHOW

Main Department Fine Arts conceived the collaborative presentation Graduation Show at Looiersgracht 60 in Amsterdam.

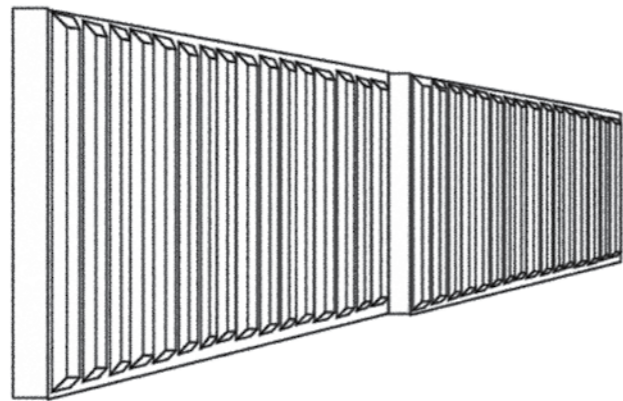
Participants: Johanna Arco, Loidys Carnero, Philip Coyne, Philip Ortelli, Tatsuhiko Togashi, Mong-Hsuan Tsai, Timo Demollin, Alice dos Reis, Mai Spring.

Name	Year	Country	Main Department
Johanna Arco			Fine Arts
Loidys Carnero			
Philip Coyne			
Philip Ortelli			
Tatsuhiko Togashi			
Mong-Hsuan Tsai			
Timo Demollin			
Alice dos Reis			
Mai Spring			

# GRADUATION SHOW

Name	Year	Country	Main Department
Andy G. Vidal	1991	Spain	Dirty Art Department

# RUIDOS DETRAS DE UN MURO



Name	Year	Country	Main Department
Andy G. Vidal	1991	Spain	Dirty Art Department



Future Noise Policy

Andy G. Vidal (1991, Spain) plays with the interpretation of the viewer, who wonders whether what they hear is normal or manipulated. The result is an experience that makes real life feel like fiction, as oral and visual perceptions subtly fail to coincide. *Future Noise Policy* is a multi-channel audio composition of architectural noises similar to those produced by pipes, motors, ventilation, air conditioners and electrical installations potentially found inside a building. The installation's title refers to the European Commission's Green Paper on Future Noise Policy, in which environmental noise is tackled as an official large-scale problem. These types of policies, as well as infrastructures such as sound walls in highways or isolation materials in architecture, reveal an ideology that aims to abolish noise. G. Vidal's installation poetically reflects on this ideological dimension of architectural design through acoustic means.

Name	Year	Country	Main Department
François Girard-Meunier	1990	Canada	Critical Studies



Cultural Practices ~ Property Speculation?

During the Graduation Exhibitions and Events, François Girard-Meunier (1990, Canada) organized a reading, entitled *Cultural Practices ~ Property Speculation?* Guest speakers included Timo Demollin and Alina Lupu.

Name	Year	Country	Main Department
François Girard-Meunier	1990	Canada	Critical Studies

# CULTURAL PRACTICES - PROPERTY SPECULATION?

Kees de Haan 1990 The Netherlands Reinventing Daily Life

# ARMY OF THE INSECURE



The Army of the Insecure invites people to use their shyness to perform a poetic act in public space.

Kees de Haan 1990 The Netherlands Reinventing Daily Life



Temple for my Loneliness

Kees de Haan (1990, the Netherlands) organized multiple performances during the Graduation Exhibition. He is interested in a process, more than in an end result. De Haan celebrates failure by emphasizing the process, which is often characterized by struggle. *Temple for my Loneliness* consists of performances that emphasize the beauty of things you might not be aware of. People are invited to use their shyness to perform a poetic act in public space.



Name	Year	Country	Main Department
Lotte Hardeman	1993	The Netherlands	Dirty Art Department



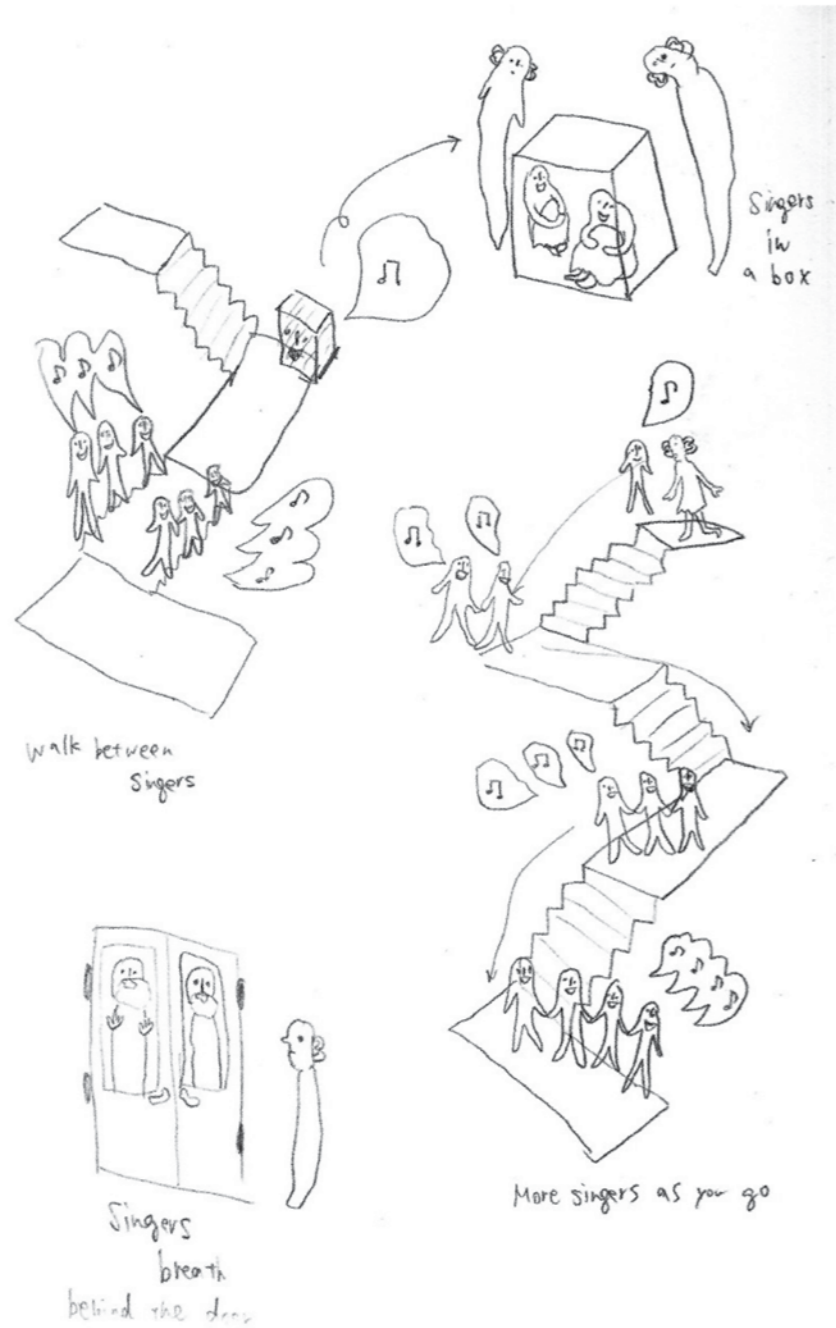
Lethe: An Ominous Drift

Lotte Hardeman (1993, Netherlands) focuses on increasing people's awareness of our relationship with the natural world and our inability to master natural elements in order to question our assumptions of what landscapes mean to us. In her video installation, *Lethe: An Ominous Drift*, the camera adopts a bird's-eye view, which lacks a horizon or a sky. It does not recede into infinite distance and keeps on panning steadily. The sound responds to the fabricated reality to enhance its absurd and abstract character, moving between the overwhelming and the gentle. Softly relentless and slightly soporific, *Lethe* presents itself as a recipe for subjective annihilation in the face of life's difficulties.

Name	Year	Country	Main Department
Lotte Hardeman	1993	The Netherlands	Dirty Art Department

# LETHE: AN OMINOUS DRIFT

# SITE-SPECIFIC SINGING



In Site-Specific Singing, singers will observe the space and sing with it. The building has openings and cavities like our body. There are many elements to sing with: small rooms to hide the voice, doors that open and close, echoes back from the space, strange reverbs, pipes to transmit the sound, etc. Voices will echo in the space and move around.



Site-Specific Singing

For her performance, entitled *Site-Specific Singing*, Miyuki Inoue (1984, Japan) researched the analogue amplification of voice. Inoue is fascinated by what she calls 'a collective voice' – a cluster of voices and the voice of a group – that can be heard from far away. Every single voice could melt into this mesh-work of voices, in which one cannot know whether one's own voice is heard or mixed with others. One could make a mistake without other people noticing. This is very different from a concert for an audience. Inoue wants to vitalize those trapped voices. In *Site-Specific Singing*, singers observe the space and sing with it. The building has openings and cavities like a body. There are many elements to sing with: small rooms to hide one's voice, doors that open and close, echoes that resound back from the space, strange reverberations, and pipes to transmit the sound. Voices echo in the space and move around.

Name	Year	Country	Temporary Programme
Danae Io	1993	Greece	Master of Voice



The lips, the lisp, the slip of the tongue

In her practice, Danae Io (1993, Greece) examines the relationship between body, historical language and voice. She uses design to explore how the physical and biographical process of speaking, in relation to the semantic linguistic structures that underlie speech, connect us to the complex global systems that we inhabit. *The lips, the lisp, the slip of the tongue* is a fictional narrative about the modelling of the tongue. The work is a response to a suggested advertorial of a model of a tongue, valued at €1, a trending item sold by Wish.com. It explores processes of voice modelling, algorithmic prediction and the incomputable.

Name	Year	Country	Temporary Programme
Danae Io	1993	Greece	Master of Voice

# THE LIPS, THE LISP, THE SLIP OF THE TONGUE



'Tongues are trending' is a fictional narrative on the modelling of the tongue. The work is a response to a suggested ad of a model of a tongue, valued at €1, a trending item, sold by Wish.com. It explores processes of voice modelling, algorithmic prediction and the incomputable.

Name	Year	Country	Main Department
Tom Kemp	1988	United Kingdom	Dirty Art Department

# DIFFICULT SALAD, SINGLE FLOOR ELEVATOR, THE INNOCENTS



Tom Kemp presents three works that establish communications with the invisible through roleplaying and computer rendering. A panel of experts collaboratively design a card game themed on international marriage law and inadvertently hold a seance. A humanitarian aid veteran contends with a colossal moray eel and the ineffectuality of his material resources. The projections of an inexperienced art collective migrating to Southern Europe are reified in a parallel graduation show.

Name	Year	Country	Main Department
Tom Kemp	1988	United Kingdom	Dirty Art Department



Difficult Salad / The Innocents

In the work of Tom Kemp (1988, United Kingdom), the design of and engagement in role-playing games create a series of organically developing scenarios which channel collective analysis and the generative intervention of non-human group agency. In the video, *Difficult Salad*, a panel of experts collectively involved in designing a role-playing game with the theme of international marriage law hold a seance. They devise a scenario for themselves where an interrogation of romantic legitimacy overrides that of personhood. The complex and invisible body of international marriage law is transmitted through the knowledge of the participants, and a fourteenth-century spirit is invoked.

Name	Year	Country	Main Department
Özgür Kar	1992	Turkey	Critical Studies



Monologues

During the Graduation Exhibitions and Events, Özgür Kar (1992) showed a video work entitled *Monologues*.

Name	Year	Country	Main Department
Özgür Kar	1992	Turkey	Critical Studies

# MONOLOGUES

# ECOLOGY OF WOUNDS: A PORTRAIT OF A RELATIONSHIP



'Ecology of Wounds' is an experimental art movie that shows how our asymmetrical relationship with nature causes geological harm. Drawing an analogy between nature and the human body, Asja Keeman compares a forest that has borne human destruction with an intimate account of pain caused by self-harm. Using the wound as a metaphor, she recounts how enduring pain inflicted through self-harm is a means of gaining control. With this work, Asja implies that similar mechanisms underlie the destructive relationship we have with nature.



Ecology of Wounds

In her film, *Ecology of Wounds*, Asja Keeman (1990, the Netherlands) shows how our asymmetrical relationship with nature causes geological harm. Drawing an analogy between nature and the human body, Keeman compares a forest that has suffered human destruction with an intimate account of pain caused by self-harm. Using the wound as a metaphor, Keeman recounts how enduring pain inflicted through self-harm is a means of gaining control. With this work, she implies that similar mechanisms underlie the destructive relationship we have with nature. By focusing on social and political situations, and speculating on a diversity of outcomes, Keeman encourages her audience to re-think the subject.

Name	Year	Country	Temporary Programme
Bin Koh	1990	South Korea	Master of Voice

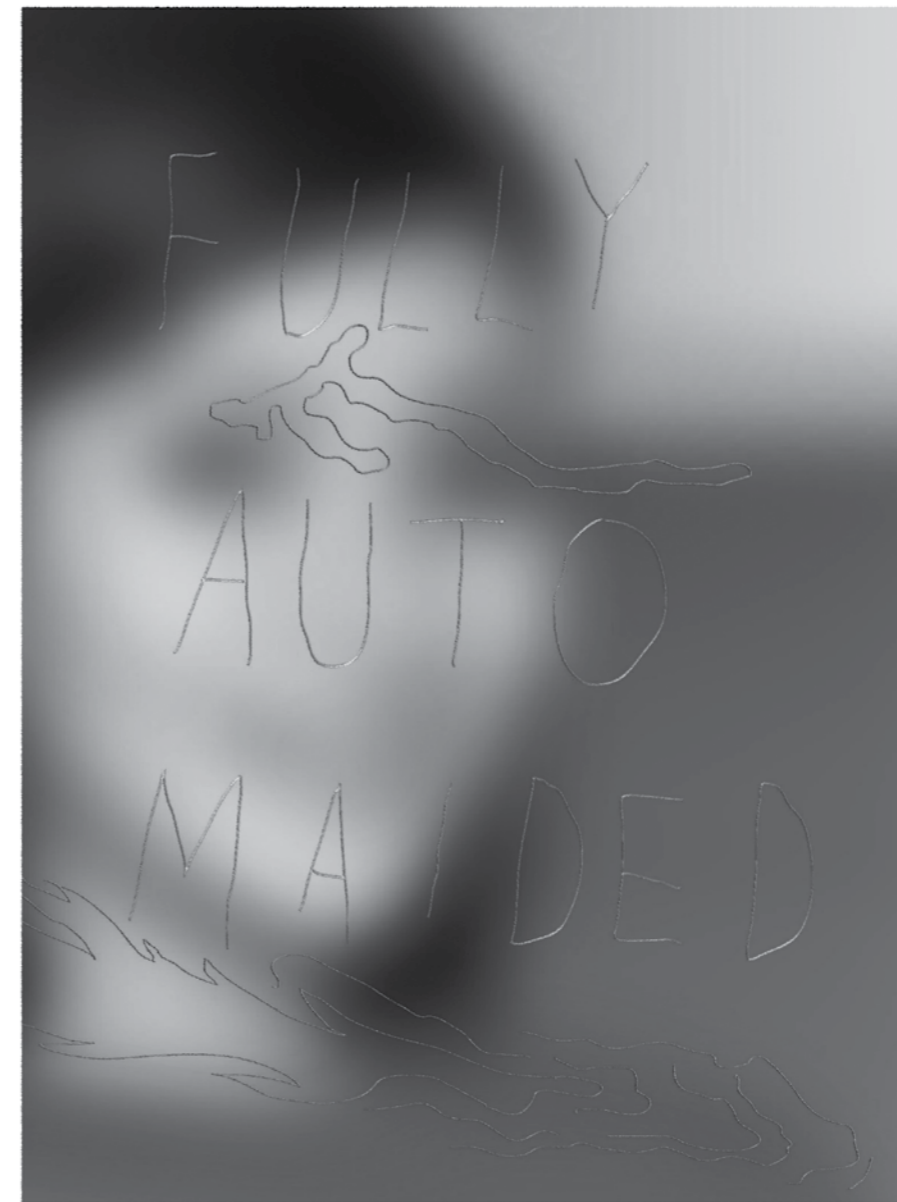


Dividual Tensifier

The research and practice of Bin Koh (1990, South Korea) focuses on the 'niceness' of women, which is carefully managed and controlled by demands of contemporary society. *Dividual Tensifier* consists of a stage and a sound installation that is shaped like a transparent ticket office, reminiscent of the meeting point in a prison or a confessional booth. On the stage, the individuality of each performer is alienated and their faceless and characterless qualities are intensified. The sound installation presents several different single-channel audio works that represent voices of human and non-human female labourers.

Name	Year	Country	Temporary Programme
Bin Koh	1990	South Korea	Master of Voice

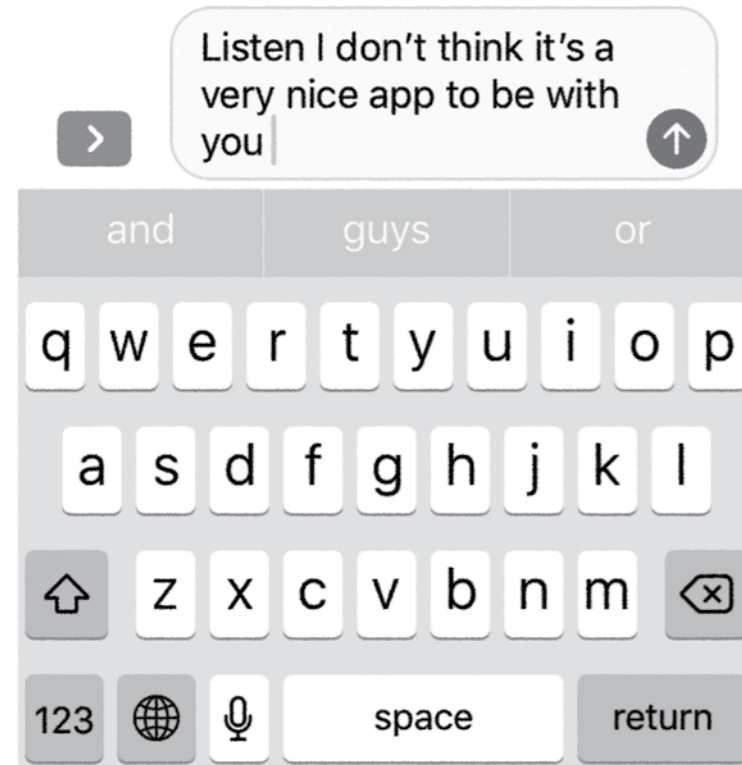
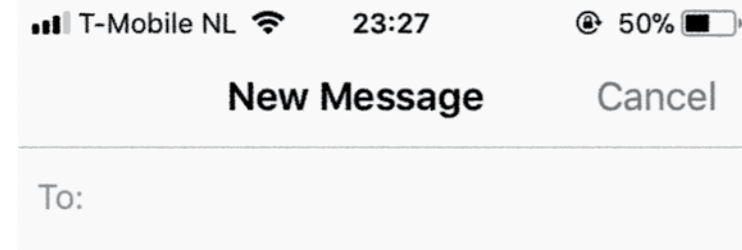
# DIVIDUAL TENSIFIER



Dividual Tensifier is a stage and a sound installation that is shaped like a transparent ticket office, the meeting point in a prison or a confessional booth. On the stage, the individualities of the performers are alienated, and their faceless and characterless qualities are intensified. The sound installation presents several different single-channel audio works that represent voices of human and non-human female labourers who are often othered.

Name	Year	Country	Main Department
Anastasia Kubrak	1993	Russia	Design

IF EVERYTHING  
IS SO SMOOTH,  
WHY AM I SO SAD?



Today, any inhabitant of a city is treated as a computational User by default. Smooth interfaces and real-time feedback loops augment our urban experiences, making us feel empowered, while subjecting us to processes of profiling, quantification, optimization and isolation. Through a series of texts, interviews and algorithmic lyrics, Anastasia Kubrak investigates what it means to be a human User in today's technological infrastructures. How can Users gain more agency and be re-politicized?

Name	Year	Country	Main Department
Anastasia Kubrak	1993	Russia	Design



If everything is so smooth, why am I so sad? / User — Agent

Anastasia Kubrak (1993, Russia) focuses on social and cultural implications of emerging technologies by critically analysing them and questioning what is generally taken for granted. Her interests revolve around the politics of information, protocols of communication and language of new media. Today, any inhabitant of a city is treated as a computational user by default. Smooth interfaces and real-time feedback loops augment our urban experiences, making us feel empowered, while subjecting us to processes of profiling, quantification, optimization and isolation. Through a series of texts, interviews and algorithmic lyrics, Kubrak's *User—Agent* investigates what it means to be a human user in today's technological infrastructures, thereby searching for possibilities for users to gain more agency and be re-politicized.



Name	Year	Country	Main Department
Sherida Kuffour	1992	The Netherlands	Design



Chasing Lizards ... And Other Memories

By questioning the role and responsibility of the designer in a mass consumerist reality, Sherida Kuffour (1992, the Netherlands) aims to challenge social norms through an investigative and intensely personalized approach. Kuffour explores different ways in which language moulds identities – and the way they can oppress and manipulate – and searches for ways to explain its shifting nuances to the public. *Chasing Lizards ... and Other Memories* is a reconciliation of memory through the use of personal stories and prose. It examines how memory sticks to places we go, how it adheres to our clothes, how it mars our speech, and how it comes to define our livelihoods later in life. Through the realization that black women, existing at the intersection of race and sex, tend to shrink back and be silenced, these stories aim to take up space and examine the reoccurring theme of how we are bent into shape.

Name	Year	Country	Main Department
Sherida Kuffour	1992	The Netherlands	Design

# CHASING LIZARDS... AND OTHER MEMORIES



'Chasing Lizards... And Other Memories' is a reconciliation of memory through the use of personal stories and prose. It examines how memory sticks to places we go, how it adheres to our clothes, how it mars our speech, and how it comes to define our livelihoods later in life. Through the realization that black women, existing at the intersection of race and sex, tend to shrink back and be silenced, these stories aim to take up space and examine the reoccurring theme of how we are bent into shape.

Name	Year	Country	Main Department
Samuel Kuhfuss Gustavsen	1989	Sweden	Studio for Immediate Spaces

# OF OTHER SPACES



Name	Year	Country	Main Department
Samuel Kuhfuss Gustavsen	1989	Sweden	Studio for Immediate Spaces



Encampment of Other Spaces

Using the notion of a current housing shortage as a starting point, Samuel Kuhfuss Gustavsen (1989, Sweden) focuses on the importance of finding ways to alter the interior of large buildings into temporary environments or even long-term strategies. For his project, *Encampment of Other Spaces*, Kuhfuss Gustavsen fabricated structures that evoke an entirely fictional and imaginary universe, dissolving boundaries between mental spaces and built surroundings and the landscape in which it is situated.

Name	Year	Country	Main Department
Anna Laederach	1990	Finland	Dirty Art Department



Mass Wasting

In the work of Anna Laederach (1990, Finland), the traces left by industry on raw materials – from transport to their transformation into products – is investigated and played upon. Processes are manipulated: they are accelerated or slowed down, liquified or frozen. Laederach's installation, *Mass Wasting*, can be seen as a manifestation of a specific moment in the lifetime of those materials. The works are like focus points in a blurred and constantly changing landscape where highly standardized and specialized objects reflect on the hybrid ecology of earthly existence. During the production, the infinite dialogue between human and non-human actors is a key element. The belief that one extraction is another's addition reveals infinite resources that showcase different states of becoming.

Name	Year	Country	Main Department
Anna Laederach	1990	Finland	Dirty Art Department

# MASS WASTING

Name	Year	Country	Temporary Programme
Sjors van Leeuwen	1992	The Netherlands	Reinventing Daily Life

# DE TUSSENRUIMTE



The relation between the spectator and the work arises when the spectator brings the daily life to the space. Sjors van Leeuwen grants an important position to the spectator in his work. In his constructed sets the interspace is being investigated. The interspace as a space that disrupts the logic of public space and functions as a fundament for the creation of new connections in the environment.

Name	Year	Country	Temporary Programme
Sjors van Leeuwen	1992	The Netherlands	Reinventing Daily Life



Spel van het leven

The work by Sjors van Leeuwen (1992, the Netherlands) develops from a relationship with and between the public, space and time. The relationship between the spectator and the work arises when the spectator brings daily life to the space. In his *Spel van het leven*, Van Leeuwen allows the audience to perceive its own space as a reflection on the environment in which we currently find ourselves. The work socializes and disrupts in order to facilitate a getaway inspired by issues and questions derived from our contemporary society.

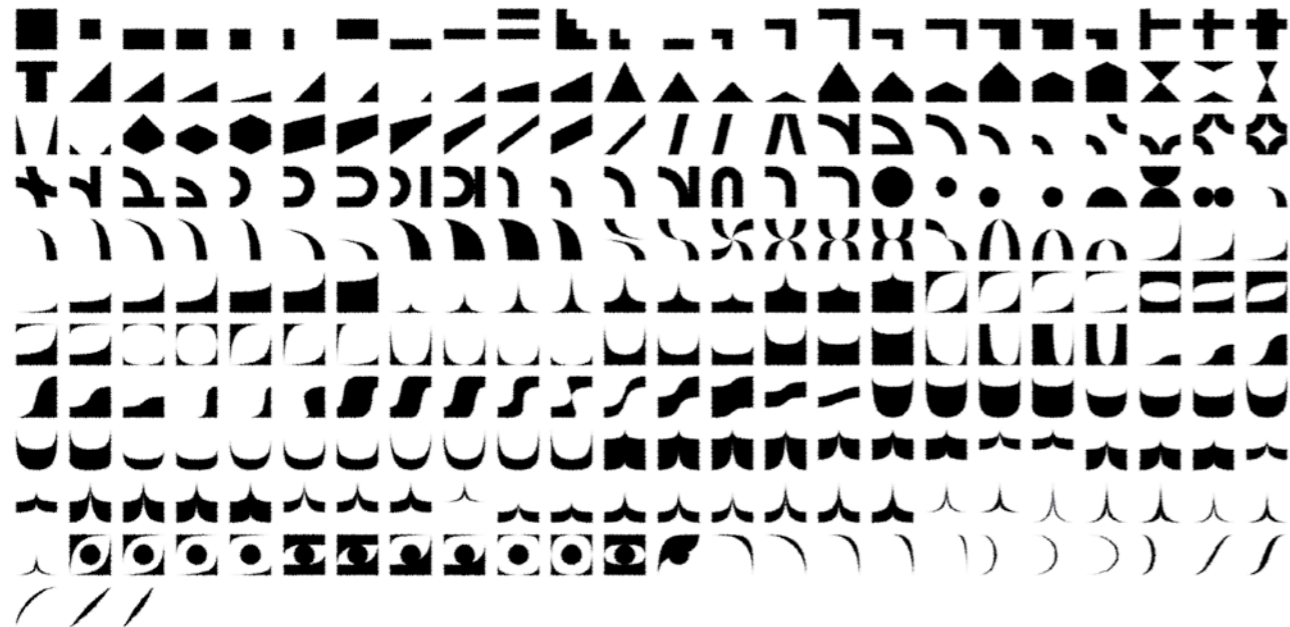


Blinded by Shine / Challenge: Swimming to an Island / Teeth

In her work, Andrea Lopez Bernal (1992, Mexico) explores the notion of authenticity in the various spheres of human experience, from love and friendship to work and political engagement. Her performance, *Blinded by Shine*, stages Lopez Bernal's seemingly sincere attempt to create intimacy by sharing her thoughts and concerns with the audience. In her video, *Challenge: Swimming to an Island*, Lopez Bernal blows up a simple event that is meant to be intimate into spectacular proportions. To swim from one island to another becomes a reality-based TV show and her mystical reconciliation with the ungraspable essence of otherness – symbolized by the island – an extreme challenge. Lopez Bernal's sculpture, entitled *Teeth*, portrays human dentition as a portal between the inner self and public presence. As the only visible part of the skeleton, teeth constitute a powerful reminder of the intricate relationship between outward expression and inner life, articulated through the body as a liminal entity.

# BLINDED BY SHINE / CHALLENGE: SWIMMING TO AN ISLAND / TEETH

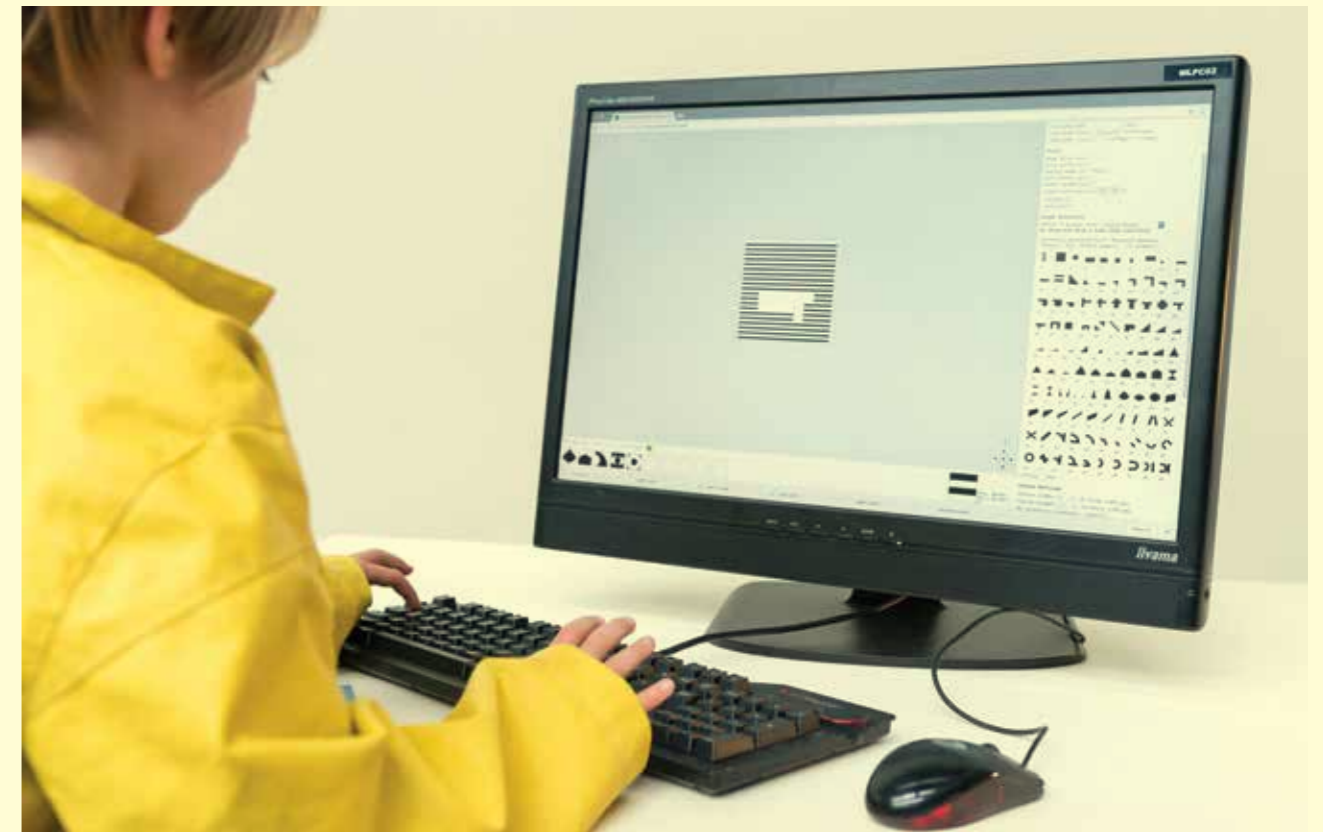
# GLYPH DRAWING CLUB



Private Use



GlyphDrawing.club is a modern grid based text art editor. It can be used for making custom modular typography, illustrations, concrete poetry and Unicode art. The editor is inspired by old-school ASCII art editors, but brought to modern times. With the editor you can use any font and any glyph to create your compositions, so the possibilities are endless. The editor also comes with a custom 4x4 typeface for making modular designs.



GlyphDrawing.club

By exploring the challenges of the narrow confines of established web design and the contemporary human condition in digital environments, Heikki Lotvonen (1989, Finland) seeks out new strategies for autonomous design practices. Lotvonen's *GlyphDrawing.club* is a modern grid-based text art editor. It can be used for making custom modular typography, illustrations, concrete poetry and Unicode art. The editor is inspired by old-school ASCII art editors, but has brought them up to date. The editor allows you to use any font and any glyph to create your compositions, so the possibilities are endless. The editor also comes with a custom 4x4 typeface for making modular designs.

Stefanie Luchtenberg 1987 Germany Design



Intimate Mode

Stefanie Luchtenberg (1987, Germany) observes our digital environments, objects, surfaces and behaviour and searches for links to the physical world. Her project, *Intimate mode*, derives from Luchtenberg's interest in people's relationships to private digital spaces. Whether we are working, dwelling, forming and performing relationships in digital interfaced living spaces, it is all framed by defaults, which influence how we experience interactions. By translating default interface elements and their behaviour and relating them to her body, Luchtenberg creates a personal and intimate perspective on default interfaced environments that people deal with everyday.

Stefanie Luchtenberg 1987 Germany Design

# LIVING IN DEFAULT



Whether we are working, dwelling, forming and performing relationships in digital interfaced living spaces its all framed by defaults, which influence how we experience interactions. If we already accepted the default, how can we find a way to seek out some quality in its elements. By translating default interface elements and their behaviour and relating them to my body I am creating a personal and intimate perspective on default interfaced environments I am dealing with every day.

Angelo Custódio  
 Thom Driver  
 Miyuki Inoue  
 Danae Io  
 Bin Koh  
 Maria Montesi  
 Natasha Papadopoulou  
 Duncan Robertson  
 Eva Susova  
 Cécile Tafanelli  
 Mavi Veloso

Master of Voice

# MOUNTAIN SONG

Angelo Custódio  
 Thom Driver  
 Miyuki Inoue  
 Danae Io  
 Bin Koh  
 Maria Montesi  
 Natasha Papadopoulou  
 Duncan Robertson  
 Eva Susova  
 Cécile Tafanelli  
 Mavi Veloso

Master of Voice

# MOUNTAIN SONG

Over the course of three days, exhibition and programme Mountain Song unfolded with installed works and live performances at Dokzaal in Amsterdam. The presentation of the Temporary Programme Master of Voice's graduates – who have backgrounds in performance, theatre, art, design, activism, classical singing, choreography and visual anthropology – was an accumulative and diverse exploration of the voice as both a social, emotional and technological currency and a unique artistic discipline.

Participants: Angelo Custódio, Thom Driver, Miyuki Inoue, Danae Io, Bin Koh, Maria Montesi, Natasha Papadopoulou, Duncan Robertson, Eva Susova, Cécile Tafanelli, Mavi Veloso.



Juan Pablo Mejía	1985	Colombia	Design
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Salpicón: How Melodrama Has Come to Supplant Politics

Juan Pablo Mejía (1985, Colombia) researches the role of design and communication strategies in conveying a clear political message. He uses design as an instigator of democratic dispute, utilizing playful means to address a democratic openness that is lacking in current political debates in Colombia. Mejía developed a film, entitled *Salpicón: How Melodrama Has Come to Supplant Politics*, based on the popular telenovela. He compares these soap operas with post-conflict politics that are based on a fiction-reality hybrid of emotional excess. With an open structure of real-life daily episodes, it seems to contain all the possible telenovela structures and settings.

Juan Pablo Mejía	1985	Colombia	Design
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# SPECULATIONS ON SPECULATION

Post-conflict politics are based on a fiction-reality hybrid of emotional excess, a speculation about speculations. With an open structure of real life day by day episodes, it seems to contain all the possible telenovela structures and settings.

Name	Year	Country	Temporary Programme
Maria Montesi	1988	Italy	Master of Voice

# SONGLINE TO TIRLI



My graduation work will consist of a screening combining a documentary film with a live voice component. It will be the continuation of a study I have been developing with my thesis around the notions of voice and storytelling. The film will portray my relation with my grandmother and allow me to unfold a personal reflection along a number of thematic axis, such as: story-history, face-voice, truth-facts, storytelling-dwelling.

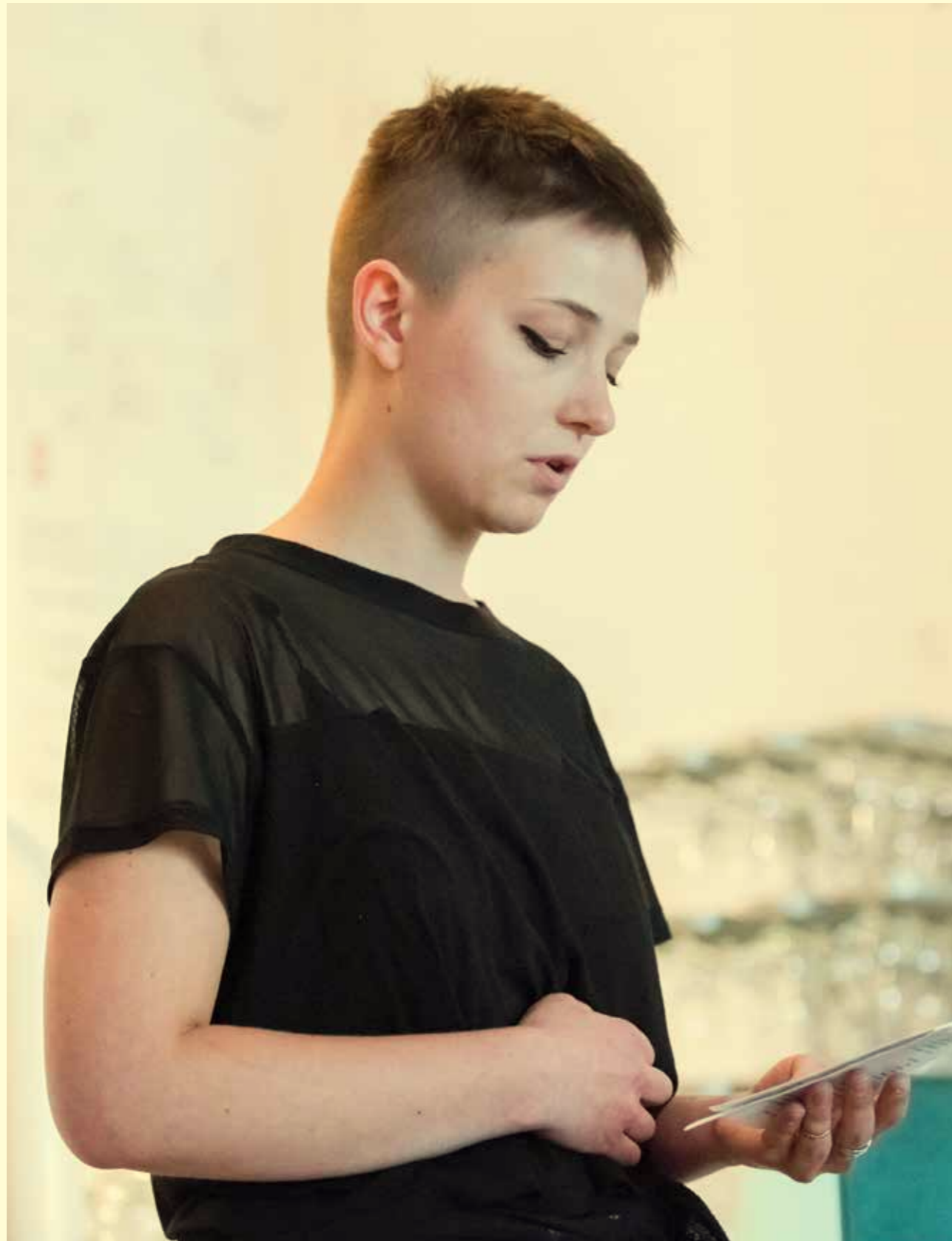
Name	Year	Country	Temporary Programme
Maria Montesi	1988	Italy	Master of Voice



Lina

Developing her research on the limits of language, Maria Montesi (1988, Italy) explores the voice in its communicative potential within and beyond language. An important question throughout her research is the function of narrative experience with regard to the space we inhabit. Montesi observes the way public space is socially invested with meaning and the way this meaning can be hijacked or neglected by a community. In *Lina*, Montesi combines the screening of a documentary film with a live voice performance. The film portrays Montesi's relationship with her grandmother and allows her to unfold a personal reflection along a number of thematic axes, such as story-history, face-voice, truth-facts, and storytelling-dwelling.

Name	Year	Country	Main Department
Asja Novak	1993	Croatia	Critical Studies



Toothpaste / A of a. At a at. / Three and a Half Corners of the House

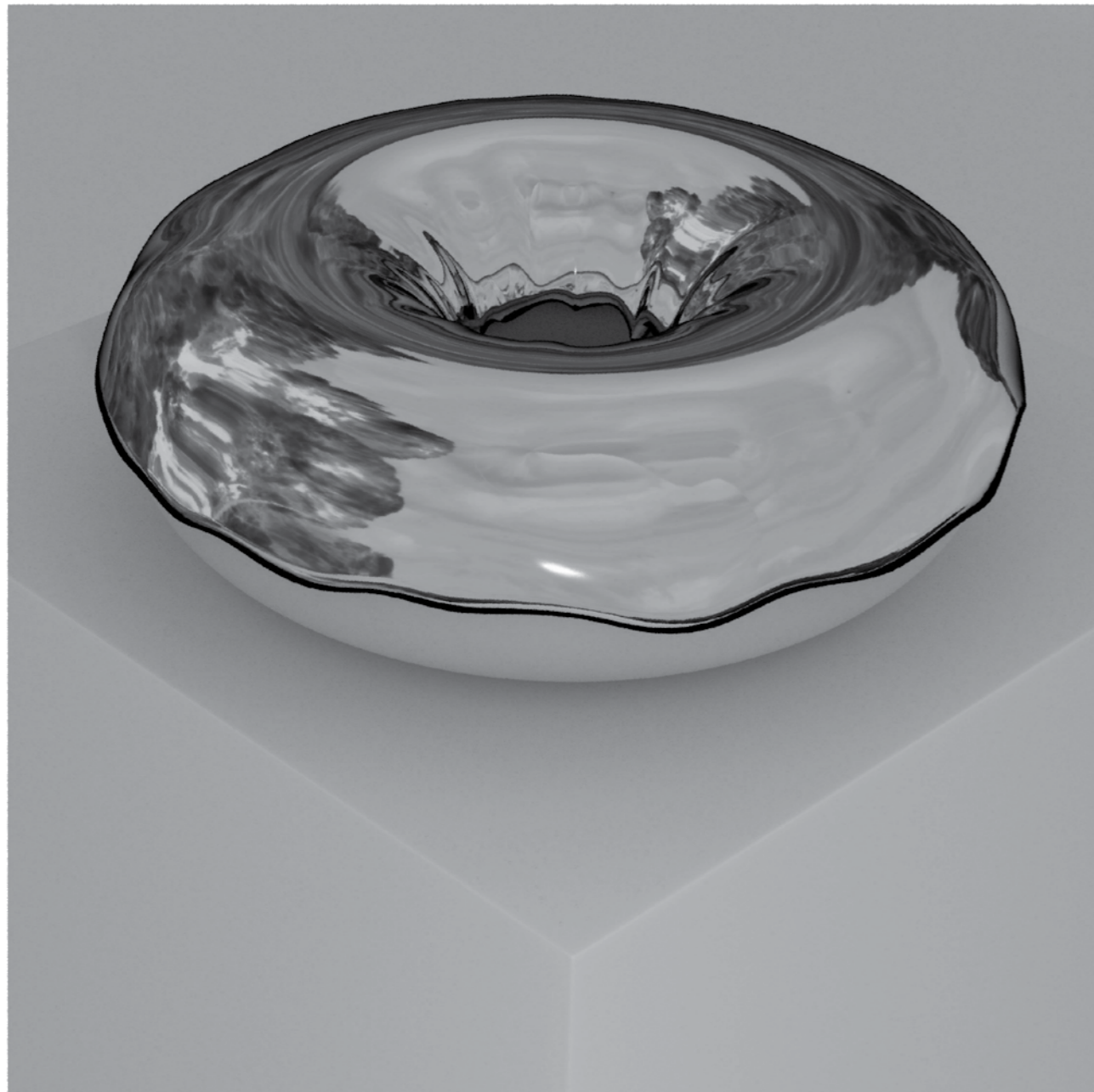
Asja Novak (1993, Croatia) focuses on explorations of feminist, postcolonial and nomadic theory, concentrating specifically on literary translation practices. Novak's readings of *Toothpaste*, *A of a. At a at.* and *Three and a Half Corners of the House*, are based on Jane Fenouillet's approach to translation as a nomadic practice and texts in translation as nomadic entities. Novak examines intersections of translation theory and nomadic philosophy, exploring what it currently means to produce non-native translations, the politics of the category of 'native speaker' and how this relates to nomadic theory, as well as how it describes a particular migrant experience.

Name	Year	Country	Main Department
Asja Novak	1993	Croatia	Critical Studies

TOOTHPASTE /  
A OF A. AT A  
AT. / THREE  
AND A HALF  
CORNERS OF  
THE HOUSE

Name	Year	Country	Main Department
Philip Ortelli	1991	Switzerland	Fine Arts

# DOOMSDAY DONUTS



It will be about the transformation of objects and time and it will happen in silence and darkness.

Name	Year	Country	Main Department
Philip Ortelli	1991	Switzerland	Fine Arts



"Media vita... The Conversion of a Horse"

Philip Ortelli (1991, Switzerland) has a strong interest in the correlation between language and objects. His installation, "*Media vita... The Conversion of a Horse*", is about the transformation of objects and time.

Natasha Papadopoulou Greece Master of Voice

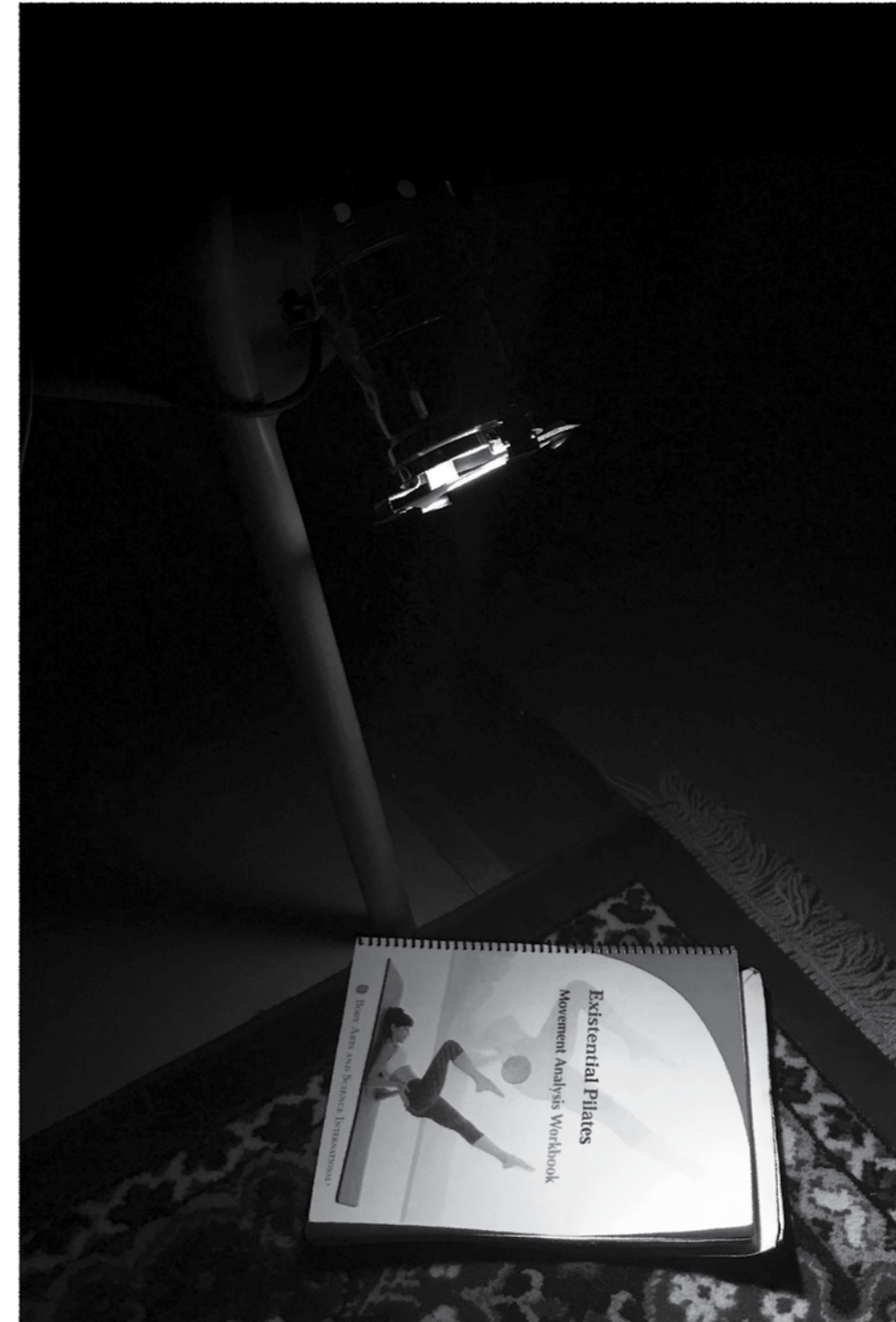


The Anastasia Method

Interested in bypassing regular forms of communication, Natasha Papadopoulou (Greece) works on projects in an ad-hoc manner using free improvisation and free association. *The Anastasia Method* is her graduation project, in which muscles are flexed and borders are expanded. The opposition to power structures is optimized by engaging the power of the inner core and strengthening the metabolic system to resist and digest the art world. The aim of *The Anastasia Method* is to become more resilient and dialectic by creating an equilibrium between the pelvic floor and the throat chakra – and so start to speak out loud, thus finding more balance and power to resist the current time while remaining current.

Natasha Papadopoulou Greece Master of Voice

# ANASTASIA



Anastasia is a project of muscles to be flexed and borders to be expanded. Opposition to power-structures is optimised by engaging inner core power and strengthening the metabolic system to resist and digest the art world. Become more resilient and dialectic by creating an equilibrium between the pelvic floor and the throat chakra – and start to speak out loud. Our liver is going to detox in order to deliver – our kidneys are going to find their inner child and we will find more balance and power to go against the current time while staying current.

Name	Year	Country	Main Department
Liene Pavlovskā	1987	Latvia	Studio for Immediate Spaces

# JELLY COASTS AND MILK RIVERS. THE PLACE OF TRUE HAPPINESS AND WEALTH



Jelly Coasts and Milk Rivers is an expression used in the Latvian language when describing a fictional place of wealth and happiness. Growing up in Latvia where society shifted from the communist past towards capitalist future, I am wondering how the idea of Jelly Coasts and Milk Rivers is represented in these regimes and how narratives of past and present are created, while directed and hosted within the Urban Stage.

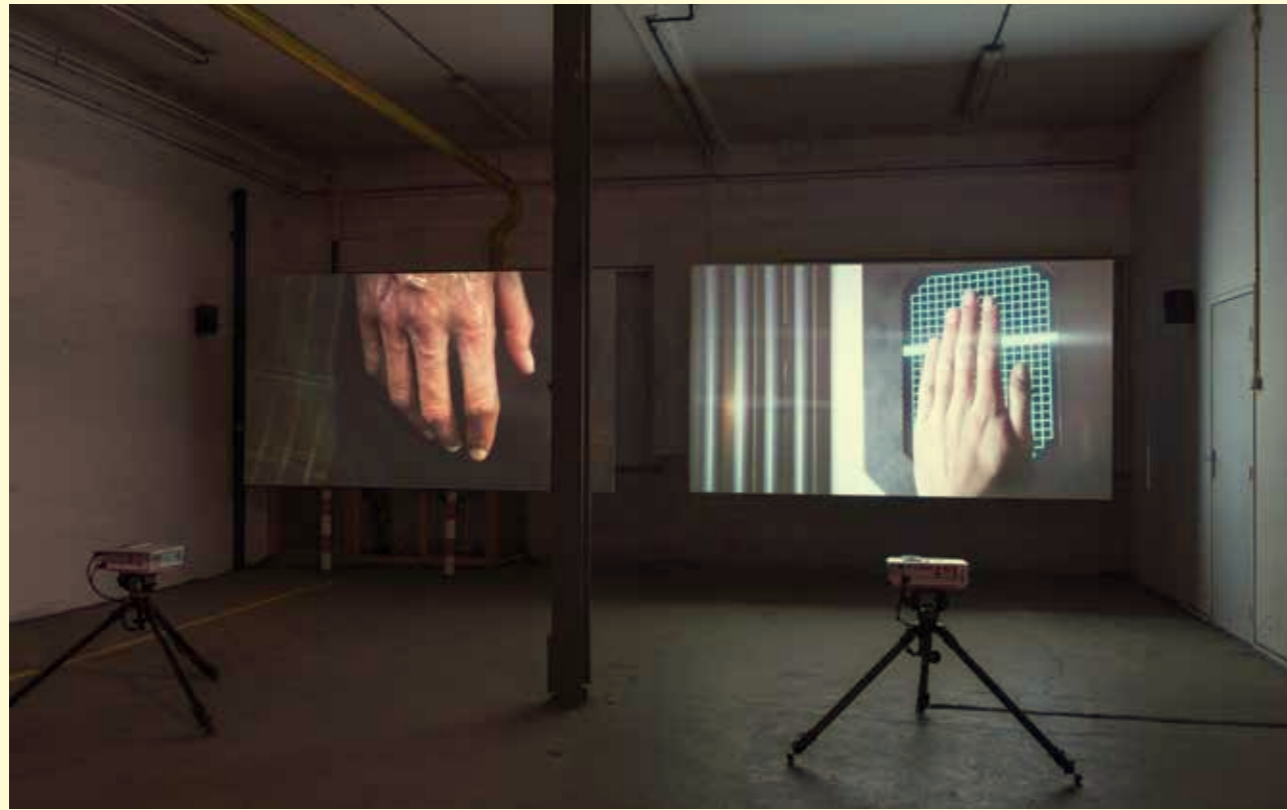
Name	Year	Country	Main Department
Liene Pavlovskā	1987	Latvia	Studio for Immediate Spaces



Jelly Coasts and Milk Rivers

Liene Pavlovskā (1987, Latvia) researches spatial realities affected by structures of society and changes to it. Pavlovskā is interested in the role of the spectator and the actor and the blurred boundaries between them, as well as the relationships between an individual and society. The title of her installation, *Jelly Coasts and Milk Rivers*, refers to a Latvian expression that describes a fictional place of wealth and happiness. Growing up in Latvia, where society has shifted from its communist past towards a capitalist future, Pavlovskā wonders how the idea of *Jelly Coasts and Milk Rivers* is represented in these regimes and how narratives of past and present are created while directed and hosted on the Urban Stage.

Name	Year	Country	Main Department
Mirko Podkowik	1990	Germany	Studio for Immediate Spaces

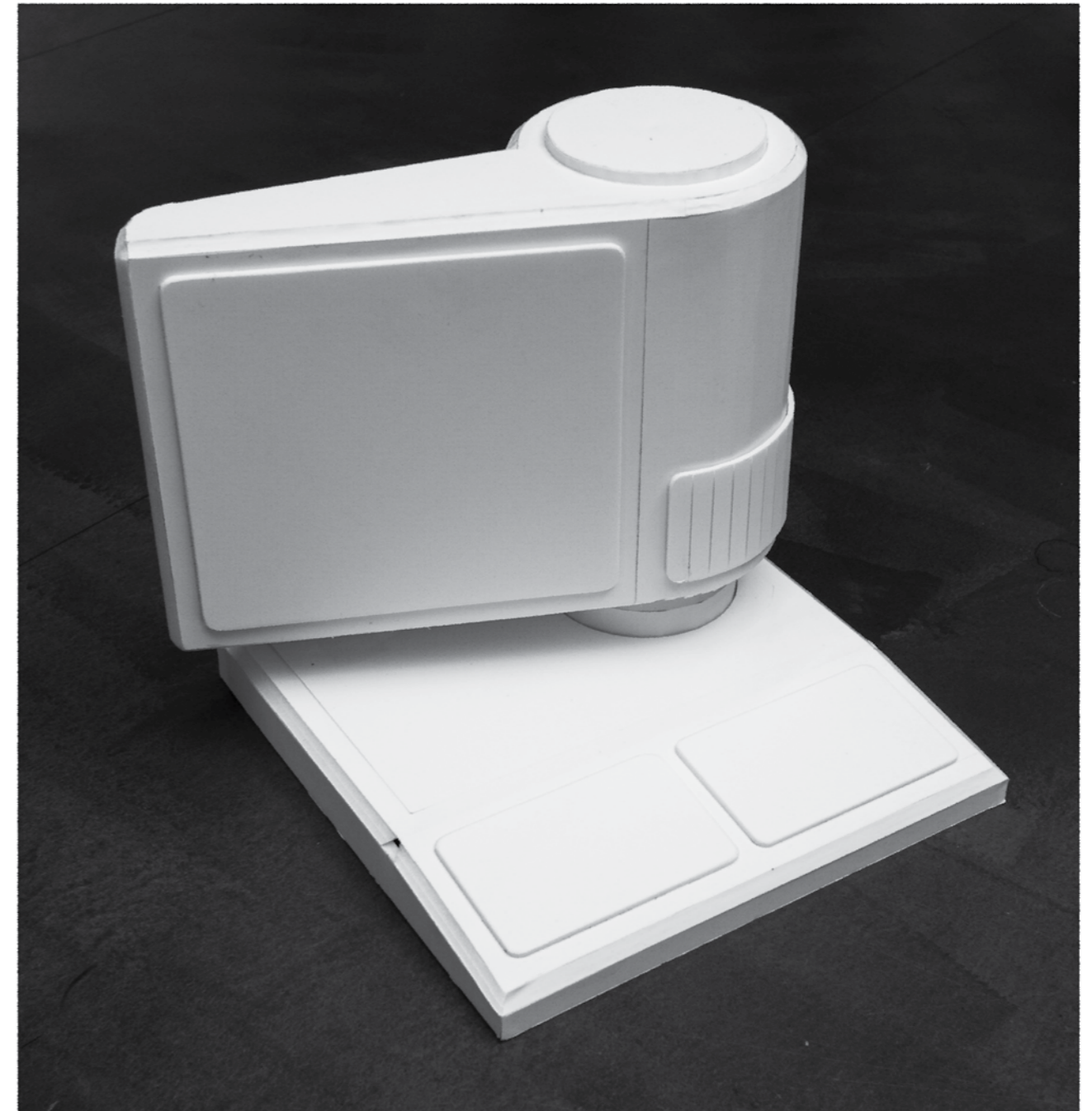


TBD

To Mirko Podkowik (1990, Germany), spaces are systems that need to be understood in their entirety. *TBD* is a video in which Podkowik contemplates the status of work and its current and prospective transformation. He wonders what constitutes work today and who is a worker? And if the fantasy of a fully automated world becomes a reality, what would we do with our own hands? When economies turn away from physical goods to target human attention, commercial relationships become as immaterial as human relationships have always been. Promoting ourselves exposes the mode in which we engage with the world, now polishing our self-image in social and economic relationships, and at the same time surrendering to the neoliberal idea of profit and maximizing value. *TBD* shows scenes that appear inevitably important to the protagonist and the viewer alike, but are really just hollow, meaningless actions.

Name	Year	Country	Main Department
Mirko Podkowik	1990	Germany	Studio for Immediate Spaces

# TBD



*TBD* contemplates the status of work and its current and prospective transformation. The common notions of this term have changed and are being constantly re-evaluated. What constitutes work today and who is a worker? If the fantasy of a fully automated world becomes a reality, what to do with our own hands? When some economies turn away from physical goods, targeting human attention, those commercial relationships become as immaterial as human relationships always have been. We become managers of our net-works of relations, that slip in and out of commercial nature. Promoting ourselves exposes the mode we engage with the world now – polishing our self-image for social and economic relationships, and at the same time surrendering to the neo-liberal idea of profit and maximizing value. *TBD* shows scenes that appear inevitably important to the protagonist and the viewer alike, but are really just hollow, meaningless actions. Work, only existent to be executed.

Name	Year	Country	Temporary Programme
Laura Bolscher Kees de Haan Sjors van Leeuwen Daan Roukens Céline Talens Gijs Velsink Carlijn Voorneveld Nadja van der Weide			Reinventing Daily Life

# GRADUATION SHOW

Name	Year	Country	Temporary Programme
Laura Bolscher Kees de Haan Sjors van Leeuwen Daan Roukens Céline Talens Gijs Velsink Carlijn Voorneveld Nadja van der Weide			Reinventing Daily Life

# GRADUATION SHOW

The outcome of a two-year research into art within our daily lives was shown by Temporary Programme Reinventing Daily Life at various locations in Amsterdam. The Graduation Show consisted of a canteen with exhibitions and a programme of interventions in the public space, art in places where you do not expect it and apparently normal situations.

Participants: Laura Bolscher, Kees de Haan, Sjors van Leeuwen, Daan Roukens, Céline Talens, Gijs Velsink, Carlijn Voorneveld, Nadja van der Weide.



Name	Year	Country	Main Department
Alice dos Reis	1995	Portugal	Fine Arts

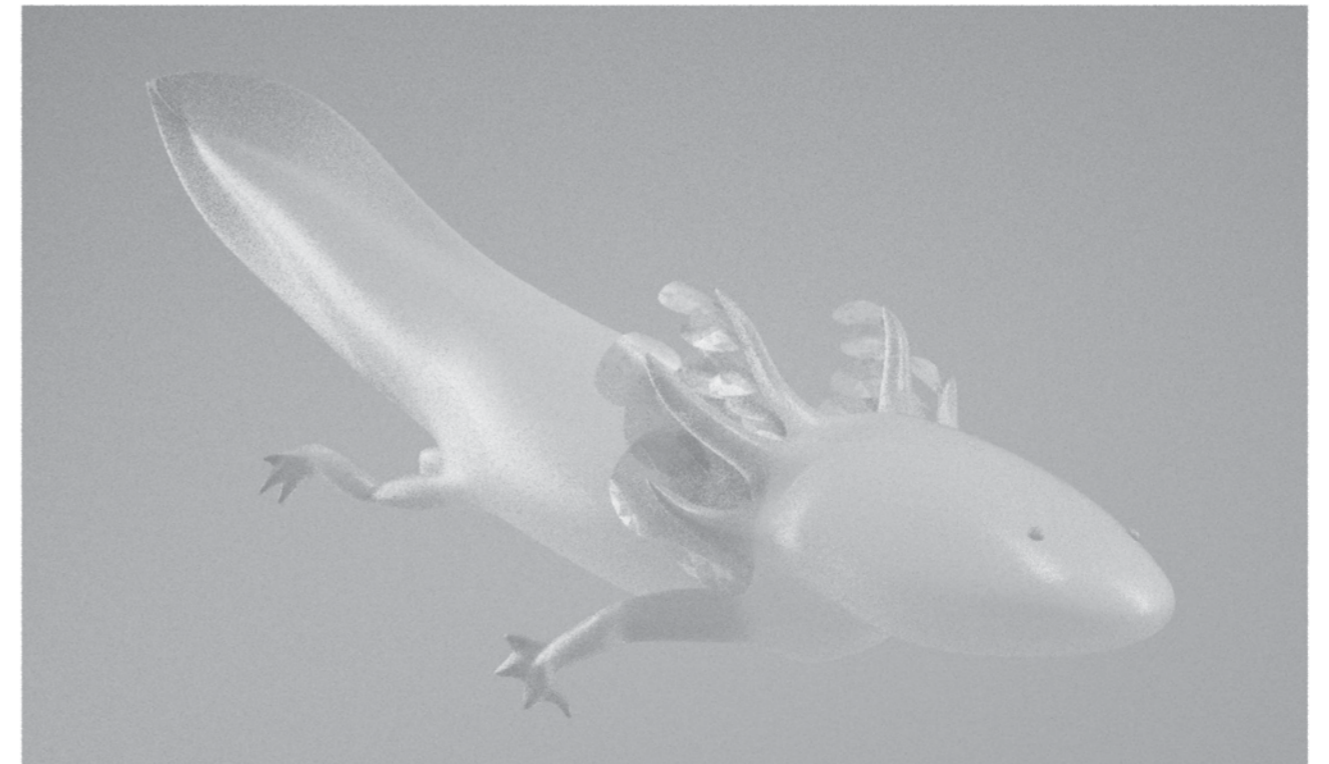


Mood Keep

For her video installation, *Mood Keep*, Alice dos Reis (1995, Portugal) focused on the critically endangered Mexican axolotl, a water creature with regenerative abilities that refuses to metamorphose into maturity. In charting the connections between the axolotl's post-colonial history and unique, almost unearthly, biology, as well as its recent online popularity as one of the world's cutest creatures, the work seeks to trace the prevalence of cute imagery in contemporary semiotics.

Name	Year	Country	Main Department
Alice dos Reis	1995	Portugal	Fine Arts

MOOD  
KEEP



Alice will present a video installation focusing on the critically endangered Mexican axolotl, a water creature with regenerative abilities that refuses to metamorphose into maturity. In charting the connections between the axolotl's post-colonial history, unique – almost unearthly – biology, and recent online popularity as one of the world's cutest creatures, the work seeks to trace the prevalence of cute imagery in contemporary semiotics.

Duncan Robertson 1988 United Kingdom Master of Voice

# TAKE ME, I AM ENTREPRE-NEURIAL DRIVE



A combination of three of the performances I've developed over the last two years which have thematic links, each looking at a particular aspect of work or labour through my own writing/pop music and appropriated texts. The texts and performance are presented in order to create a space to think about how speech acts act upon us as subjects, and also how meaning is generated through all cultural objects as symbols.

Duncan Robertson 1988 United Kingdom Master of Voice



Take me, I am entrepreneurial drive

As a performer, Duncan Robertson (1988, United Kingdom) works with texts that are sung or spoken, both live and pre-recorded, using an effects pedal. His work is often non-linear, disrupting the sense of time, and creating a dream-like scenario. He aims to design sound installations that involve members of the public as collaborators in the creation of a work. Robertson's project, *Take me, I am entrepreneurial drive*, is a combination of three performances he developed over the last two years which all have thematic links, each looking at a particular aspect of work or labour through Robertson's own writing, pop music and appropriated texts. The texts and performance are presented with the aim of creating a space to think about how speech acts act upon us as subjects, and also how meaning is generated through cultural objects as symbols.



Expect Nothing, Appreciate Everything

Daan Roukens (1987, the Netherlands) makes diverse and colourful abstract self-portraits that portray what is going on in his head. Through his work, he gives new value to daily life by questioning contradictions that most people take for granted. Roukens' project, *Expect Nothing, Appreciate Everything*, is the result of his research on how his abstract art could play a role in daily life. For this series, Roukens used the colours of Google's logo as a starting point, searching for new forms of communicating both the painting process and its abstraction.

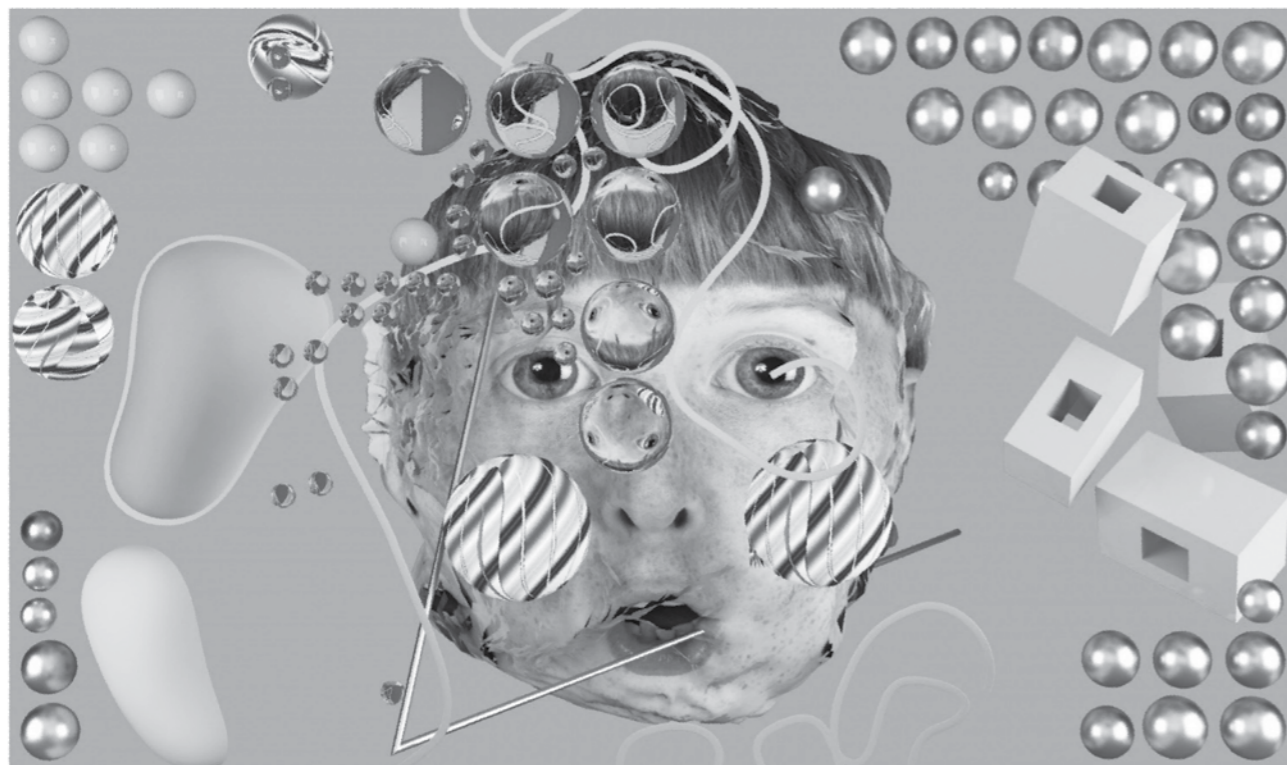
# EXPECT NOTHING, APPRECIATE EVERYTHING



A result from research on how Roukens' abstract art can play a part in daily life. In this series, inspired by Google's colour logo, he searches for new forms of communication from the painting process and abstraction.

Tereza Rullerova 1987 Czech Republic Design

# UNIONIZE: ABOLISH THE STAGE OF PRECARITY



UNIONIZE is an uprising of the creative worker. The installation consists of a performer who inhabits a shelving unit, within which she produces shiny and colourful surfaces. Tereza Rullerova's performance is a response to the current labour conditions in the creative industry. Exhausted from constant labour caused by the merging of work and life, the creative worker performs in a never-ending shift. There is no space for privacy or any sort of comfort. UNIONIZE invites visitors to join a temporary union, and to establish common interests through performative design. Whereas unions traditionally represent workers operating within defined work hours, Tereza explores what a union for creative industry could be, aiming to connect and emancipate all "users-playbourers". Join the Union and Abolish the Stage of Precarity!

Tereza Rullerova 1987 Czech Republic Design



UNIONIZE, Abolish the Stage of Precarity

As co-founder of the design studio, The Rodina, Tereza Rullerova (1987, Czech Republic) focuses on finding meaningful responses to contemporary urgencies of our milieu. Rather than static representation or preservation, Rullerova understands 'surface' as a dynamic system designed to convince its audience to act. Considering performance as a contemporary surface production strategy, she investigates the links between surface and interactivity, surface and participation and surface and our bodily presence. Rullerova's performance, *UNIONIZE, Abolish the Stage of Precarity*, is a response to current labour conditions in the creative industry. Exhausted by the constant labour required, due to the merging of work and life, the creative worker performs in a never-ending shift. *UNIONIZE* invites visitors to join a temporary union and to establish common interests through performative design.

Name	Year	Country	Main Department
Mai Spring	1990	Finland	Fine Arts



Untitled

The work of Mai Spring (1990, Finland) approaches questions of perception and human subjectivity. For her installation, Spring used pared down and minimal means of expression, highlighting the physical necessity and surrounding circumstances that determine the work. Interested in the relationship between human and nature, Spring focuses on questions of collective memory and the exchange between imagination and communication. Moving within a grey area in which decisions are confounded by the unintentional, Spring aims to create compositions in which imagination collides with chance.

Name	Year	Country	Main Department
Mai Spring	1990	Finland	Fine Arts

# UNTITLED



Name	Year	Country	Main Department
Niels Albers			Studio for Immediate Spaces
Malissa Canez Sabus			
Gauthier Chambry			
Naomi Credé			
Samuel Kuhfuss			
Gustavsén			
Liene Pavlovská			
Mirko Podkowik			
Rein Verhoef			

# EVENT HORIZON

Name	Year	Country	Main Department
Niels Albers			Studio for Immediate Spaces
Malissa Canez Sabus			
Gauthier Chambry			
Naomi Credé			
Samuel Kuhfuss			
Gustavsén			
Liene Pavlovská			
Mirko Podkowik			
Rein Verhoef			

# EVENT HORIZON

What lies beyond the Event Horizon? Pulled into darkness, does light disappear or does it become something else? Illuminating unknowable spaces beyond vision and language, where wavelengths and distance contract and expand. Collapsing timelines and navigating within a state of constant flux, a multiplicity of realities co-emerge. In Main Department Studio for Immediate Spaces' exhibition Event Horizon at Klaproos, an interdisciplinary group of participants came together from diverse backgrounds encompassing artists, architects and non-architects, tied through their shared interest of investigating space in all of its forms and implications.

Participants: Niels Albers, Malissa Canez Sabus, Gauthier Chambry, Naomi Credé, Samuel Kuhfuss Gustavsén, Liene Pavlovská, Mirko Podkowik, Rein Verhoef.

Name	Year	Country	Temporary Programme
Eva Susova	1986	Czech Republic	Master of Voice



DoReMiFa on SoFa

Eva Susova (1986, Czech Republic) is interested in the body and its relationship to voice, sound and technology. She investigates transformation of breath using the physical body to mutate tensions and postures in order to produce sound pallets. During the Graduation Exhibitions and Events, Susova presented a series of works under the title *DoReMiFa on SoFa*, which can be seen as continuations of her ongoing research into the resonance of perception. All performances embrace ideas about stage and the power of the act of staging.

Name	Year	Country	Temporary Programme
Eva Susova	1986	Czech Republic	Master of Voice

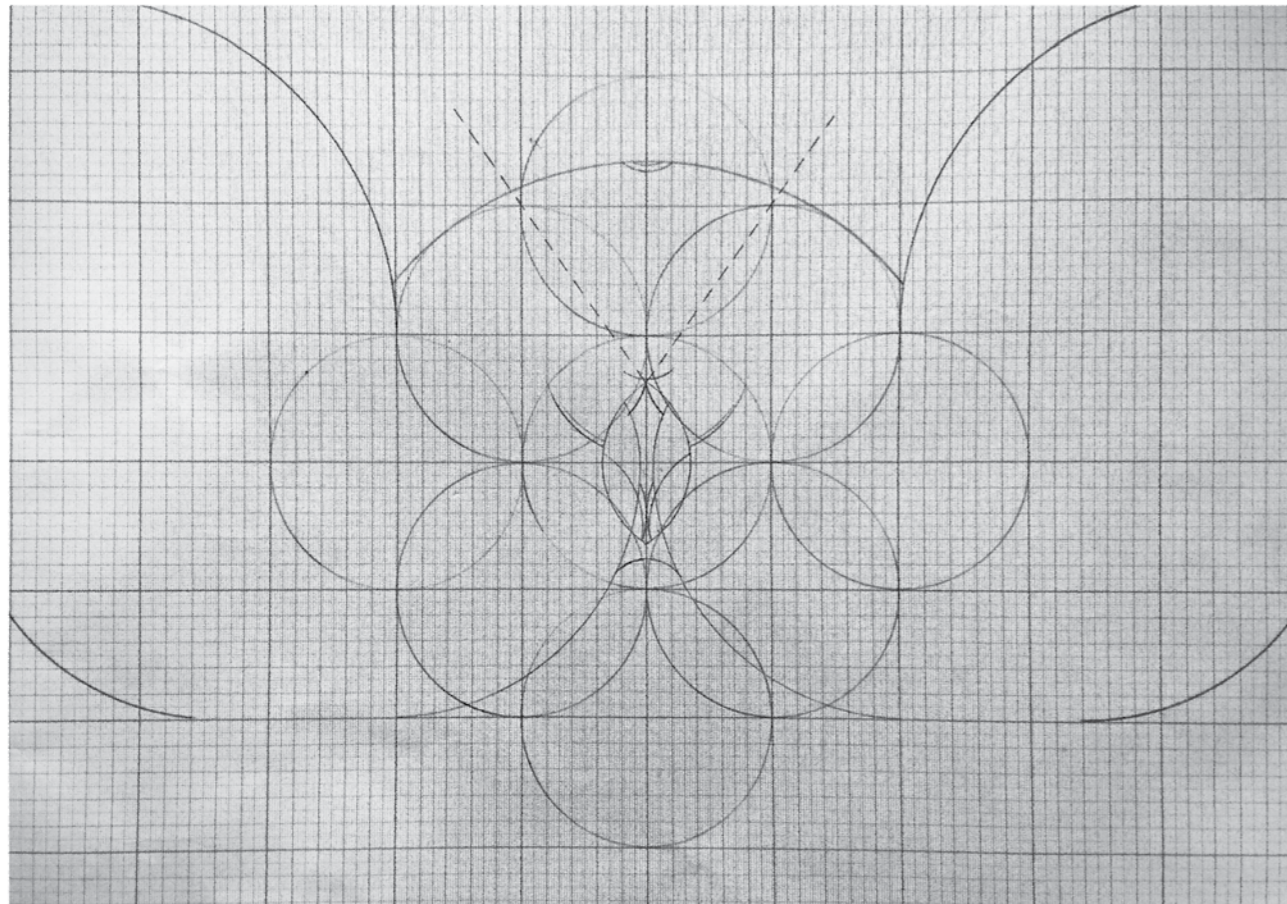
DOREMIFA ON  
SOFA. -SI, I DO!  
/ RESONATING  
PERCEPTION / TO  
PRAISE THE DISTANCE  
OR TO DIG INTO  
THE CLOSENESS



All this is and will be continuation of the ongoing investigation in to how to resonate perception. How to re-frame, shift reality into fictional frame of art making. The project is a practical investigation of what is partially written in my thesis. It embraces several ideas about stage and the power of the act of staging. With this project female voice is not a singular but a multiple assemblage of voices, that exist within body, were given to it, were, taught and were silenced.

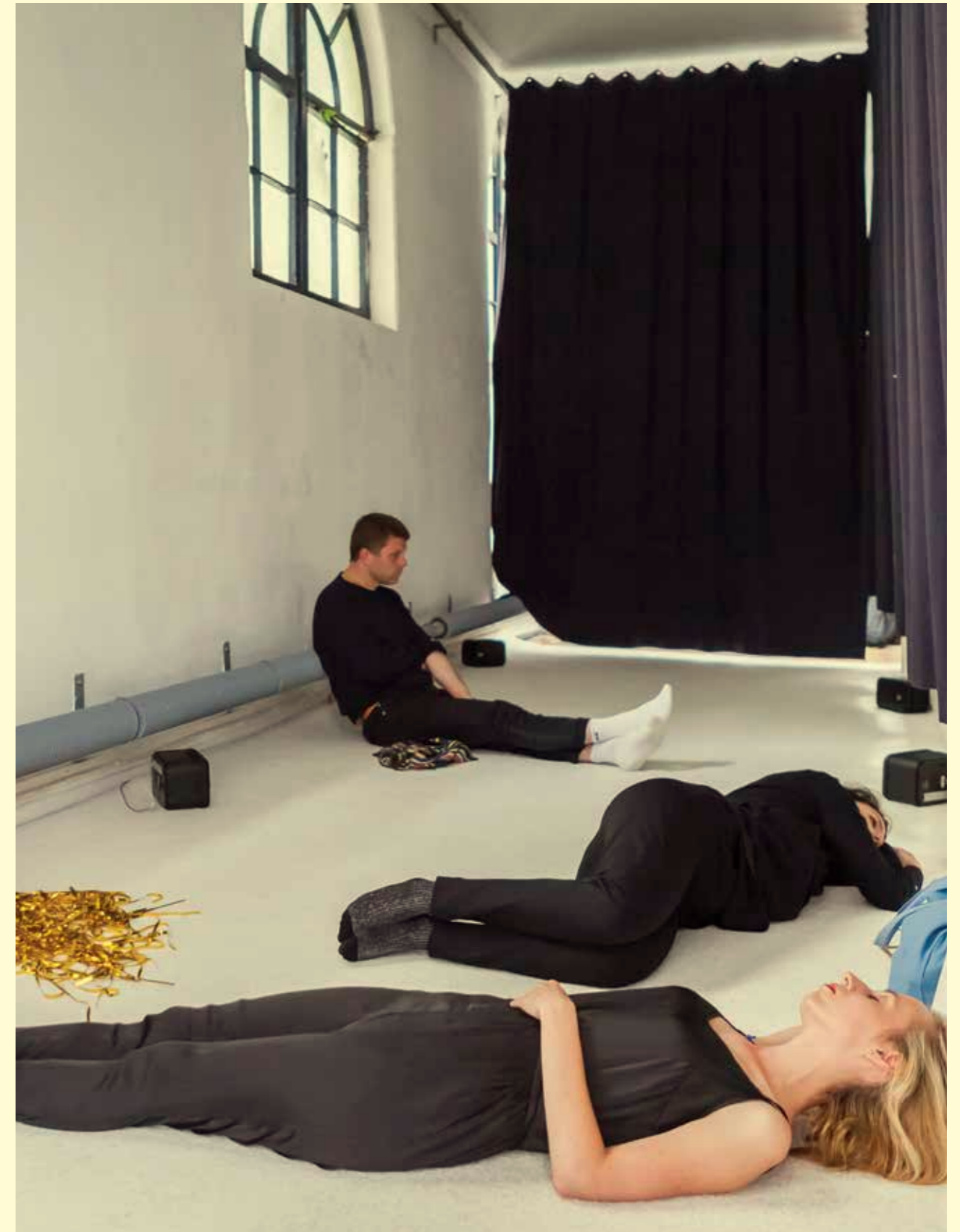
Name	Year	Country	Temporary Programme
Cécile Tafanelli	1982	France	Master of Voice

# MOANING ON A SILENT RESTLESS SEA



A melismatic, multidreamic and transient space to remember the emotions trapped in foggy memories. A vacuum of (fe)male moaning, emoting in a dollop of ha(o)rmonies. A movement upward, breath and breathe; Breezy vocals, jazzy throats and aching pipes. The secret rapture of impermanent feelings. The tragic truth of crocodile tears. The pleasure to wail on top of one's lungs absorbed in the flux of nowness.

Name	Year	Country	Temporary Programme
Cécile Tafanelli	1982	France	Master of Voice



Moaning on a silent restless sea

Cécile Tafanelli (1982, France) considers voice to be a medium of immediacy and presence. She sees it as the production of a specific body at a certain moment, with a specific intention such as manipulation, imitation or emotion. According to Tafanelli, the voice is communication even when it is not used consciously – a voice can be restrained and shaped in the same manner as the body. In her installation, *Moaning on a silent restless sea*, Tafanelli researches the psychological and physical factors which can change a voice, erode it, carve it and free it.



Céline Talens 1987 The Netherlands Reinventing Daily Life



Ode aan de Verbrandingsmotor

Interested in the border between performance and reality, Céline Talens (1987, the Netherlands) stretches the boundaries of daily life by using the actual world as the location and starting point for her work. Questioning the existing authority of our daily life, Talens investigates power structures and aims to visualize them using both grand and modest interventions. For her *Ode aan de verbrandingsmotor*, Talens invites the audience to participate in a performance concerning a farewell to the combustion engine and the era in which the gas-powered car triumphed, an era that was led by dreams of freedom and individuality. Talens and her audience pay tribute to the machine that transformed the world and brace themselves for the world to come.

Céline Talens 1987 The Netherlands Reinventing Daily Life

# ODE AAN DE VERBRANDINGS-MOTOR



The end is near for the machine that transformed the world. In 'Ode aan de Verbrandingsmotor' director Céline Talens invites you to participate in the farewell of the combustion engine and the era in which the gas powered car triumphed. An era that was led by our dreams of freedom and individuality. Time has come to stop and see where the internal combustion engine has taken us. We will applaud the machine for the last time and brace ourselves for the world to come.

Name	Year	Country	Main Department
Tatsuhiko Togashi	1992	Japan	Fine Arts

# TAKE YOUR TIME UNTIL TIME TAKES YOU



"But when from a long-distant past nothing subsists, after the people are dead, after the things are broken and scattered, taste and smell alone, more fragile but more enduring, more immaterial, more persistent, more faithful, remain poised a long time, like souls, remembering, waiting, hoping, amid the ruins of all the rest." – Marcel Proust

Name	Year	Country	Main Department
Tatsuhiko Togashi	1992	Japan	Fine Arts



Take Your Time Until Time Takes You

For his project, *Take Your Time Until Time Takes You*, Tatsuhiko Togashi (1992, Japan) created an installation in which visitors' senses are stimulated. Togashi offers visitors ice cream to taste and fragrance to smell, inspired by the following quote from Marcel Proust: 'But when from a long-distant past nothing subsists, after the people are dead, after the things are broken and scattered, taste and smell alone, more fragile but more enduring, more immaterial, more persistent, more faithful, remain poised a long time, like souls, remembering, waiting, hoping, amid the ruins of all the rest'.

Name	Year	Country	Main Department
Mong-Hsuan Tsai	1989	Taiwan	Fine Arts

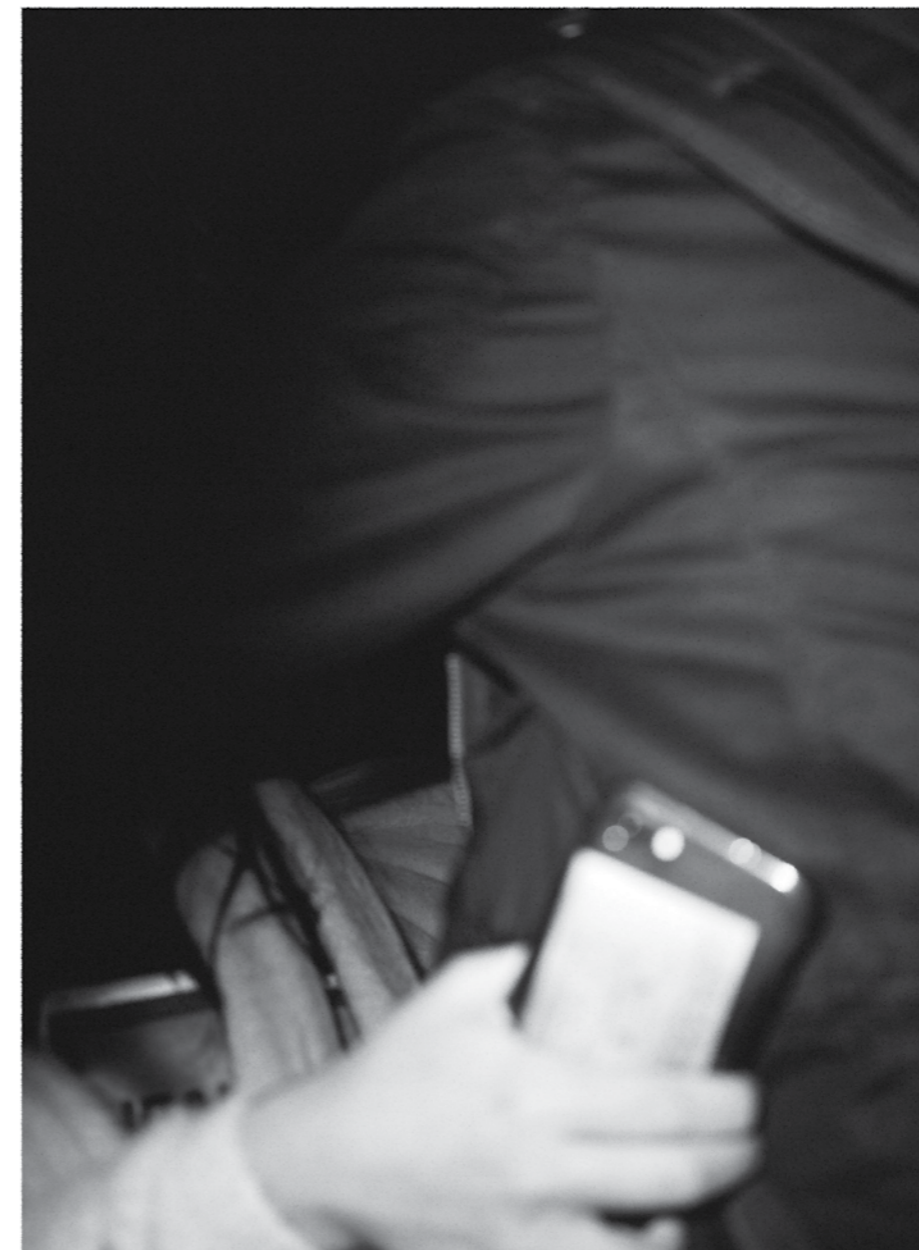


Broca's Aphasia

Combining dance, research and photography, Mong-Hsuan Tsai (1989, Taiwan) focuses on the relationship between the 'self' and the 'other' in contemporary social life. For her project, *Broca's Aphasia*, Tsai concentrated on the way people live and change together, the tensions generated and the need to belong and be loved. Making use of her body through dance, Tsai researches physical appearance, everlasting nature and the start of relationships between people. Exploring gazes between people, both physically and through imagination – especially in this age in which we live and form relationships through our reliance on images – Tsai integrates performance art, research and her work experience from the design industry.

Name	Year	Country	Main Department
Mong-Hsuan Tsai	1989	Taiwan	Fine Arts

# THOSE I WANT TO KEEP EVEN FOR MYSELF



Few and efficient: more than enough.

Name	Year	Country	Temporary Programme
Mavi Veloso	1985	Brazil	Master of Voice

# TRUQUE TRRRRAH - TRANS OPERA- EXPERIMENT #3



Truque-trrrrah is experimentation on voice, music and performance appropriating gender, identity and voice transition practices, feminization and or masculinization, as technique to create in performance.

Name	Year	Country	Temporary Programme
Mavi Veloso	1985	Brazil	Master of Voice



Truque-trrrrah – Trans Opera – Experiment #3

Mavi Veloso (1985, Brazil) explores and experiments with the variety of possibilities and textures of voice. Using performance and dance, she focuses on issues of placement and displacement, migration, transitions in space and time and transitions of the body (both natural and induced). Veloso questions the borders of gender and explores diverse – already existing and emerging – technology involved in voice training. In *Truque-trrrrah – Trans Opera – Experiment #3*, Veloso experimentally approaches voice, music and performance by appropriating gender, identity and voice transition practices.

Name	Year	Country	Temporary Programme
Gijs Velsink	1987	United Kingdom	Reinventing Daily Life



Everybody Loves Gijs Velsink And Gijs Velsink Loves You

Gijs Velsink (1987, United Kingdom) has turned himself into the object of his work, which manifests as a continuous performance. He introduces Gijs Velsink as follows: 'If you are already familiar with Gijs Velsink, this might be because of the political party he recently founded, the successful clothing line he launched or because of the many public appearances he has made lately. Gijs' recent omnipresence is no coincidence, for some time he has had the ambition to become a cult figure. He himself says: "The universe is meaningless, let me be the last straw that humankind can cling to. I want to be someone people can believe in, someone who they can love again".'

Name	Year	Country	Temporary Programme
Gijs Velsink	1987	United Kingdom	Reinventing Daily Life

# EVERYBODY LOVES GIJS VELSINK AND GIJS VELSINK LOVES YOU



When you are already familiar with Gijs Velsink, this might be because of the political party he recently founded, the successful clothing line he launched or because of the many public appearances he made lately. Gijs' recent omnipresence is no coincidence, for some time he has had the ambition to become a cult figure. He himself says: 'The universe is meaningless, let me be the last straw that mankind can cling to. I want to be someone people can believe in, someone who they can love again.'

Name	Year	Country	Main Department
Rein Verhoef	1989	The Netherlands	Studio for Immediate Spaces

# UNCONDITIONAL VOID

Name	Year	Country	Main Department
Rein Verhoef	1989	The Netherlands	Studio for Immediate Spaces



Unconditional Void

Rein Verhoef (1989, the Netherlands) is fascinated by the highly constructed environment of the Netherlands. Finding all kinds of forms and gestures in public space – staircases, a diving board, tables, storage, from reorganizing material, ordering chaos, from geometric rhythms, archetypical shapes – Verhoef gives his discoveries a new twist, creating new space as a consequence of his particular way of looking. Spaces are rarely movable, but the content of a room is variable. For his *Unconditional Void*, Verhoef plays with this content while researching concepts of space, interior and exterior, open and closed volumes. Redefining construction, restructuring basic shapes, he remodels the basic purposes of an object and its construction.

Carlijn Voorneveld	1986	The Netherlands	Reinventing Daily Life
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The Shameful Office

The work of Carlijn Voorneveld (1986, the Netherlands) is a combination of live performance, installations and performance-based photography and film. Fascinated by the theatrical aspect of performance, she researches the way people relate to one another. Voorneveld developed *The Shameful Office*, in which shame and discomfort deserve a stage as much as success and self-confidence. The work is not about avoiding the feeling of shame. Most people think of social discomfort and shame as something that connects us, instead of something that divides us. It demonstrates people's similarities rather than their differences. Based on this philosophy, *The Shameful Office* develops concepts and projects, standing up for social inconveniences and oddities.

Carlijn Voorneveld	1986	The Netherlands	Reinventing Daily Life
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# THE SHAMEFUL OFFICE



In the eyes of the Shameful Office, shame and discomfort deserve a stage as much as success and self confidence do. It is not about avoiding the feeling of shame; we think of social discomfort and shame as something that connects us, instead of something that divides us. It demonstrates our similarities rather than our differences. Based on this philosophy, the Shameful Office develops concepts and projects. We stand up for our social inconveniences and oddities.

Nadja van der Weide	1986	The Netherlands	Reinventing Daily Life
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# YOU AND ME, AND YOU – EEN OEFENING VOOR HET ECHTE LEVEN



An audio tour, an encounter, you, and your surrounding. You and the Other. Meet yourself through the other. You are addressed as an acting subject. Discover where your social boundaries lie in encounters. How do you make contact? Do you dare to face the other? Experience it during You and me, and you – Een oefening voor het echte leven.

Nadja van der Weide	1986	The Netherlands	Reinventing Daily Life
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Gemeenzaam Goed – Een Oefening Voor Het Echte Leven

Nadja van der Weide (1986, the Netherlands) is interested in connecting people through her work, which she attempts to do by visualizing narratives. Focused on bringing people together and telling stories through a clear and poetic language, Van der Weide aims to encourage solidarity by questioning nature versus nurture; individuality versus communality; temporality versus eternity. Van der Weide develops ways to use these conjunctions as a medium to create awareness of these subjects. *Gemeenzaam Goed – een oefening voor het echte leven* consists of an audio tour, an encounter, yourself and your surroundings. The aim of the tour is to meet yourself through the other by wondering how you can make contact with someone else.



Name	Year	Country	Temporary Programme
Nagare Willemsen	1992	Democratic Republic Congo	Dirty Art Department



My Black Body: A Letter Addressing Racial Concerns

By combining design and applied arts, Nagare Willemsen (1992, Democratic Republic Congo) creates new realities in installations that reconsider our daily life. Using performance, installations, drawings and design, Willemsen's work revolves around post-colonial discourse, identity, family, symbolism and human behaviour. In *My Black Body: A Letter Addressing Racial Concerns*, Willemsen addresses institutional racism as experienced during her study at art school. During her performance (the first in a series of five), the institution from which she graduated is critically addressed. In the following performances and corresponding letters, future black students of the Sandberg Institute are addressed in their turn. In these letters, Willemsen expresses her concerns and suggests concrete possibilities for emancipation. Currently, black students are given great responsibility and are put under real pressure to investigate and talk about racism. Willemsen seeks to shift that balance and give the responsibility to the institution instead. In order to achieve this, the institution must listen, as this is the first step towards affirmative action and change.

Name	Year	Country	Temporary Programme
Nagare Willemsen	1992	Democratic Republic Congo	Dirty Art Department

MY BLACK  
 BODY:  
 A LETTER  
 ADDRESSING  
 RACIAL  
 CONCERNS

# 10 NOSES AND 20 LEGS

10 NOSES AND 20 LEGS is a series of texts interpreting the 2018 Sandberg Graduation Exhibitions and Events. Various writings, from personal reports to reviews and essays, add context to the work and address related topics and phenomena as perceived by a new generation of artists, designers and interior architects.

10 NOSES AND 20 LEGS is compiled by curator Jules van den Langenberg and includes contributions from art critic Laurens Otto, art historian Julia Mullié, researcher Camille Barton, designer Katharina Wahl, cultural producer Léon Kruijswijk, Gerrit Rietveld Academie students Herman Hjorth Berge and Valter Jimi Törsleff, curator Nienke Vijlbrief, and design researcher Tamar Shafrir.

Editorial by Laurens Otto

# THIS TIME IT'S PERSONAL: POLITICS AS AN EXPANSION OF THE SELF

Graduates mentioned:

Timo Demollin, Loidys Carnero, Anastasia Kubrak,  
Juan Pablo Mejía, Rein Verhoef

Back in 1971, a museum could still forbid using art as “active engagement toward social and political ends.”<sup>1</sup> In that year Hans Haacke was prevented by the director of the Guggenheim from revealing how a single man, Harry Shapolsky, had jacked up the rents of impoverished New York neighbourhoods.<sup>2</sup> How different that is from today, when exhibiting social injustice has become the main current in contemporary art.

The basis of this “political” approach can still be seen as problematic today, but now for another reason. One could object to Haacke’s form of institutional critique that it leaves the murky position of the artist out of the picture – the work fails to negotiate how Haacke’s participation at the Guggenheim itself contributes to gentrification.

While visiting the graduation exhibitions at the Sandberg Instituut, I noticed that some artists have not used art as such a disengaged social tool. Those who intrigued me the most have managed to do something else. They somehow effectuated a double movement: the work takes up a situation that always harks back to the involvement of the artist ... in that very same situation. In the works of Timo Demollin, Loidys Carnero, Anastasia Kubrak, Juan Pablo Mejía, and Rein Verhoef, the artist’s own entanglement in a certain state of affairs is also highlighted. To such a degree that the personal is already part of the analysed condition, a part of the world. Thus the personal becomes political, which in turn becomes personal ...

How this approach differs from that of the likes of Hans Haacke, is most striking in the work of Timo Demollin, precisely because it has partly inherited the strategies of institutional critique. In *Mutual Support*, on show at Looiersgracht 60 as part of the group exhibition by the graduates of Fine Arts, he presents some of the in-house equipment of that same space. This assemblage ranges from standing tables to soup cups, and from plastic trays to exhibition walls: all objects that can be rented for an exhibition or any other event. Demollin examines the transition of the venue from a cardboard and postcard factory to an exhibition space that now partakes fully in the culture industry. Here, the difference from Haacke is that the title, *Mutual Support*, should be read with as little cynicism as possible. The artist examines the underlying economic structures of art, while fully acknowledging the mutual interest both the artist and the venue have in the trade of symbolic and financial capital. The position of Demollin is in no way detached from the situation he analyses.

The artistic move of testing the underlying economic conditions of art by asserting one’s own position is also present in the work of Loidys Carnero. His installation *Untitled (Blue Curaçao)* comprises multiple boxes of the blue liqueur imported from Curaçao. The work follows the history of an orange that was brought to the island by the Spanish in the sixteenth century, but there grew so bitter that only its peel could be consumed, and even then only in distilled form. As Carnero traces colonial trade routes, he finally imports the bottle back to the Dutch mainland, home to the famous Bols distillery. Carnero uses the transportation of goods from one country to another as a case for testing both political and personal relationships. The parable of Blue Curaçao analyses how the trajectory

and (violent) history of a commodity can be superimposed with the construction of our identity. Just as Bols adds a blue colouring to the otherwise colourless Curaçao drink – to make it more exotic, more real – we can also think of our own identity as constructed with the aid of additives. We are “impersonating ourselves”, as the artist calls it, and this is especially true when trying to function abroad in another culture. This examination of the blue liqueur leads not only to a demystification of the commodity as an artificial product, but also deconstructs cultural identity.

On a more abstract level, designer and writer Anastasia Kubrak focuses not on goods themselves, but instead on interfaces. In an ambitious publication, she analyses the power of digital applications and frames this discussion in the context of a pre-eminently urgent question: that of citizenship. Kubrak interviews legal activists, design strategists and software engineers, before then tackling the demise of citizenship in digital times in essay form. She asserts that the position of a *rights*-bearing citizen (a legal member of a sovereign state) has been weakened to the position of a *terms and conditions*-compliant user (a mere profile on a digital platform). The citizen is being embedded in the many sensory technologies of digital applications, be they mapping, transport, housing, banking, shopping or searching for new relationships. As such, the digital platform has become the only prism through which public space is experienced. It is thus not the state, but rather privately owned digital platforms, which format the self and its political agency.

The main question in Kubrak’s work remains how the user can be “repoliticised”, or how they can take back agency of the feedback loops in which they are trapped. Even if the status of a user is more fluid than that of a citizen (identity can be manipulated online via a VPN connection, for instance), the structures of power will not change. As Kubrak observes, “The freedom to create a new identity does not come with the ability to control either who owns the data associated with it or what happens in the background.”<sup>3</sup>

Being fully aware of her presence in algorithmic feedback loops, the work remains true to her observations as it results in a non-digital publication. While fully endorsed by the digital circuit she describes, she takes up a position outside it. This could be seen as archaic, but perhaps that is precisely the point: no matter how “small” the data put online ready for extraction, it all adds to the ambient force of algorithms.

Besides Anastasia Kubrak, Juan Pablo Mejía also handles the operation of design in a form whereby visual studies are used to tackle a political issue. In his case the goal is to disentangle the aesthetics of conflict.

In a 35-minute video entitled *Salpicón*, Mejía arranges dozens of fragments from the climaxes of telenovelas and other defining moments of Colombian television. Juxtaposed with an elucidative voiceover, the inherent relationship between Colombian politics and the structure of the telenovela is made obvious. In doing this, the figure of the Salpicón cocktail, itself a wild mash-up of various tropical fruits, is used to analyse how Colombian melodrama has supplanted politics. The dramatic political life of Colombia is dissected as a particularly violent Salpicón: a mix of politics and TV drama that becomes impossible to disentangle. “You don’t do politics, you do theatre!” screams an actor in one of the telenovelas<sup>4</sup> quoted in his video. It is exactly this kind of “theatre” which now frames the political arena. The soap opera, either in the form of a telenovela or as politics, has become the battleground of power. Remarkably, the video participates fully in the visual culture it is describing: no distancing or irony is needed – or even possible – to analyse melodrama and its effects.

Although sculpture is not the natural domain in which one can both display a given reality and assert one’s own presence in it, Rein Verhoef’s work *Unconditional Void* comes close to doing just that. By placing wooden objects in a grid precise down to the centimetre, he formulates a stark repetition of nine singular columns. These sculptures bear marks of their making and their function: either a recess in the base, for lifting by a pallet truck, or round shapes to hold large tubes in place. Through its seriality (and because it has a working fluorescent lamp attached), the assemblage of the columns presents both the surroundings of a large storage space as well as objects which are themselves stored.

In translating the experience of working in a warehouse into a spatial proposition, Verhoef takes up the aesthetics of one of the most important forms of architecture in an age of online shopping: storage. An anonymous architecture par excellence, whose main function is that of display. The scale is important here, as it is monumental, beyond human scale. As Verhoef notes, “A monumental behaviour towards the spectator will not cause the beholder to become a subject and the piece in question an object.”<sup>5</sup>

One could object that all artists do exactly what I have tried to describe above: show their personal involvement in an external reality. However, most art that succeeds in this effort is confined to a personal space: either the artist’s body or the studio<sup>6,7</sup>, is used to reflect upon the outside world. Here, by contrast, some of the graduates of the Sandberg Instituut are not trying to conjure political forces merely *within* a personal experience, but turn the situation inside out by spreading the personal out into the outside world. It is not an easy task to make art whilst knowing that everything can be subsumed under capitalism. One possible step forward,

though, seems to be first and foremost to address one’s own complicity in the systems one is dissecting.

1. Thomas Messer, director of Guggenheim Museum, in a letter to Hans Haacke dated 19 March 1971.
2. Hans Haacke, *Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971*.
3. Anastasia Kubrak, *User Agent: If everything is so smooth, why am I so sad?*, self-published, 2018, p.71. Also compiled in: *The Issue*, Sandberg Instituut Design Department, 2018, p. 123.
4. *Bolívar soy yo* (2010), a telenovela about Policarpa Salaverrieta, a martyr executed by Spanish Royalists in 1817.
5. Rein Verhoef, *Essay on Art and Objecthood*, self-published, 2017, p.3.
6. As Gustave Courbet miraculously did in his painting *The Painter’s Studio: A real allegory summing up seven years of my artistic and moral life*, 1855.
7. For further reading on this topic, see Brian O’Doherty, *Studio and Cube: On the relationship between where art is made and where art is displayed*, Princeton Architectural Press, 2007.

#### BIOGRAPHY

Laurens Otto is a Brussels-based curator and editor. His fields of research are contemporary art and visual culture. He is co-director of the Bureau for Cultural Analysis, which investigates the theoretical and material ramifications of mass cultural phenomena. Within this frame he is currently setting up the magazine *RESOLUTION*, which combines essays and artistic projects to confront the impact of digital images. In addition, he is associate curator of the Lusanga International Research Centre for Art and Economic Inequality in the Democratic Republic of the Congo.

Editorial by Julia Mullié

# ADJUSTING AS THE KEY TO CARRYING ON

Graduates mentioned:  
Alice Dos Reis, Loidys Carnero

In order to function as a group, it is essential to have the ability to adjust. On the one hand a group is very mutable; on the other it offers a very stable fundament. With this in mind, it was interesting to hear Maxine Kopsa, head of the main department Fine Arts at the Sandberg Instituut, mention the special collaboration between her students during her short introduction to the exhibition.

In the past few years, her graduates have presented their graduation projects in one or two-person shows at galleries throughout Amsterdam. This year, however, they decided to organise a group exhibition together, at one venue. Kopsa added that they wrote a joint press release as well. The very personal perspective of this document evokes a feeling of nostalgia; it would seem the writers are looking back on two fruitful years. The text also emphasises how pragmatic their collaboration was. “Could I borrow your hammer?” is one of the very practical yet collegial sentences it contains. It has a romantic feeling to it, too, at one point stating, “Now we’re all sitting in a field, the grass has grown up to our chins.” There is a certain sadness to it as well. Time has passed and the graduates realise that they are now responsible for their own destinies after having been part of a group. This is emphasised at the end of the press release, where the authors describe it as “one body of text by nine individuals”.

Although the collaborative element is much more about doing things together prior to creating the work itself, it is still striking that the exhibition does not feel like it has been formed by a group. In fact, it consists of individual presentations. Graduate Alice Dos Reis (born 1995, Portugal) explains that it is perhaps going too far to call it a collaboration at all. “The collaboration was much more about enjoying working alongside each other,” she says. Although the collaborative element, and hence the notion of adjusting, is not very clear in the exhibition, some of the projects presented certainly are concerned with the idea of adjusting. Take the thesis by Loidys Carnero (born 1982, Cuba), for example, for which he used “the story of a box posted to Cuba” as a case study. That box can be seen as a metaphor for a person in exile, and the consequences this situation has: in what way will exile change a person? And what role does language play in that?

Carnero’s graduation project can be seen as an extension of his thesis. Seven wooden crates are placed in a row. Because they are all partly open, you can glimpse the contents: a very bright blue liquid in glass bottles. Every box is different in size and its use of wood. Carnero is fascinated by trade: its history, which is very dark, but also its current status in a country like Cuba where an embargo imposed by the United States still applies. It is in this context that Carnero has examined the history of Blue Curaçao, a bright blue liqueur that originated in the sixteenth century when Spaniards brought seeds to the island of Curaçao in order to plant orange trees there. Although this transplantation succeeded, the oranges had a totally different taste from the ones in Spain because of the different composition of the soil. This resulted in very bitter fruit, which the Spanish did not want to eat. So they dried the peels and distilled a liqueur from them, although this was transparent rather than blue.

When the Dutch took Curaçao from Spain, they also took over the orange liqueur. But while they kept the taste the same, they changed its colour to bright blue. Carnero explains that this was very much about selling: by making the drink more exotic, it would probably be more popular in the Netherlands. There are still manufacturers producing Blue Curaçao. For his project, Carnero ordered six bottles from every active distillery, all containing the exact same liquid. By putting them in crates, he emphasises the history of the trade in this particular drink but also touches upon the more general notion of trade and how it has influenced so many aspects of culture and history – often through oppression. In the case of Carnero's Blue Curaçao crates, this is very much about the specificity of a location: the taste of oranges depends upon where they grow and emphasising the exoticness of Curaçao influenced the way the liqueur looks because a Dutch distillery decided to turn it blue. Probably unintendedly, they also created a sort of pun, says Carnero. "The liquor is blue, but it tastes orange." The colour seems to underline the artificiality of the whole creation of Blue Curaçao.

It is interesting to see how Carnero turns the history of trade into a poetic gesture about colours, while at the same time referring to the current state of trade. Although using a very specific example, it is clear that the essence of his project touches upon a much broader issue. Consider, for example, the continuous trade war we are in and the recent tensions between China, the United States and Europe. On the one hand, changing relationships demand revision; on the other we can wonder how much change is desirable?

Alice Dos Reis touches upon similar questions regarding change. In particular, the question of who decides what will change. In her film *Mood Keep*, she focuses on the axolotl – a type of salamander that was shipped from Mexico to Europe from the seventeenth century onwards. This transposition might seem an innocent fact, but it is closely linked to the colonisation of Mexico by the Spanish who exterminated the Aztecs and so brought an end to their empire. Today the axolotl is almost extinct, too, but so far has been saved because of specimens held in captivity. This means that the animals constantly have to adjust to environments which are not natural to them. In Dos Reis' film you see people scrolling on their phones, referencing the popularity of the axolotl in cartoons, like Pokémon, because of its cuteness. The axolotl is a fascinating animal because it apparently never grows to adulthood, but always looks innocent and cute. It is bizarre to realise that this cuteness and the exoticism associated with the species are actually what have saved it from extinction. Dos Reis has found a way of fusing real, but surreal, facts with fictional science. Her video is set in the future and tells the story of axolotls

communicating with each other, from aquarium to aquarium. By making them seem aware of each other, Dos Reis offers a counterpoint to their loneliness. You even start to identify with the axolotl, developing empathy rather than seeing the animal purely as an object of entertainment. It seems paradoxical, though, that there appears to be more and more loneliness in human society due to our seclusion with our phones as we watch lonely axolotls for our own entertainment.

Although Dos Reis' project might seem very different from Carnero's, they both engage with big and urgent questions concerning our current world order. Both are based on the transposition of a natural element that took place in the sixteenth century, and both of those cases are closely linked to colonisation. The elements are appropriated for human culture and become prized for their exoticism. And their transposition causes both to act differently in their new surroundings: the oranges become bitter while the axolotl becomes a captive species, almost extinct in the wild. Carnero's and Dos Reis' projects thus respond to topical issues concerning cultural property. Are our current ideas about cultural phenomena correct? Or are people, animals and other natural elements being excluded, intentionally or otherwise? It is this contemporary social context, in which everyone seems afraid of each other, which makes it interesting to see the students of the Fine Arts department preferring to exhibit together instead of alone, and thus offering a counterweight.

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Julia Mullié is an art historian. She is currently researching the oeuvre of Stanley Brouwn, having previously written essays for the Prix de Rome catalogue and reports of the Cinema Olanda Platform at Witte de With. She is an adviser to the Dutch Council for Culture and curated the exhibition Making Money For My Friends at the Bonnefantenmuseum, Maastricht.

Editorial by Camille Barton

# IDENTITY POLITICS IN THE INSTITUTE

Graduates mentioned:  
Nagare Willemsen, Sherida Kuffour

In our times, racism and xenophobia are on the rise across western Europe and the United States of America. Black Liberation movements are also spreading across the globe, from Black Lives Matter<sup>1</sup> in the USA to movements in South Africa and the UK seeking to decolonise university spaces.

At the University of London's School of Oriental and African Studies (SOAS), a society called Decolonising Our Minds<sup>2</sup> has been established to "challenge the political, intellectual and structural legacies of colonialism and racism both within and outside the university". In 2015 the Rhodes Must Fall movement in South Africa called for the removal of Cecil Rhodes' statue from the University of Cape Town,<sup>3</sup> paralleling a similar protest at Oxford University in the UK. Both campaigns have since evolved and are now demanding the decolonisation of teaching methods and knowledge production in the university space. In light of this new discourse and momentum, many progressive organisations are seeking to move with the times and address the ways they are affected by forms of oppression such as White supremacy. Decolonial Futures is an example of an exciting extra-curricular programme exploring these themes at the Sandberg Instituut and the Gerrit Rietveld Academie. I have been working with the Sandberg since October 2016, conducting anti-oppression training sessions with students and teaching staff. I have also been working with Black students to support the creation of the Black Students' Union.

Due to a lack of representation and understanding of oppression, work by Black people exploring identity can be dismissed by the high art world as unimportant or an exhausted issue. During a round table for the Art Genome Project entitled "Can Art Change the Future for Racial and Ethnic Identity?", curator Ryan Wong emphasised this by saying, "In the art world, there is a deep resistance to acknowledging race and racial construction as a reality."<sup>4</sup> In practice, many art institutions actively discourage their Black students from making work about race because it is not deemed a relevant topic of inquiry. This echoes Nagare Willemsen's experience at the Sandberg Instituut. It is important to question knowledge production and legitimacy within the art world, as it has been shaped by racism and Western superiority influencing what is seen as relevant and what is not.

Nagare Willemsen is interested in working with re-enactment and performance to explore her relationship to Blackness within White spaces. Her final piece, *My Black Body: A Letter Addressing Racial Concerns* (2018), was a performative reading of a letter she has written to the teaching staff of the main department Dirty Art and future Black students at the institute. It outlines her experience of racism and the lack of support she received during her studies. It ends with recommendations for the appointment of more Black teaching staff and diversity initiatives to increase the Black student body at the Sandberg. For the next five years, Willemsen will approach other Black students at the institute to issue a call to action to continue to hold it to account. The re-enactment of this process mirrors the reproduction of White supremacy within institutions and demonstrates Willemsen's awareness that these issues are unlikely to be solved quickly.



It will take continued work to make change and the nature of this piece, as well as her continued involvement in the Black Students' Union, shows her willingness to contribute to that change at the Sandberg.

The letter speaks to the lack of support given for Willemsen to explore her identity and to develop this within her art practice. At one point during her studies, she was instructed to visit her country of origin because the department “couldn't offer the resources” to help her learn about Blackness. This demonstrates reproduction of Whiteness<sup>5</sup> and Eurocentrism, along with the expectation that Willemsen should assimilate into this culture of art production in order to make others feel comfortable.

The fact that Willemsen has chosen to perform this letter as a public protest speaks to the reality that her words alone were not enough to be acknowledged. The English language in written form is a dominant form of knowledge production that is celebrated by the institute and thus gives a sense of legitimacy to her statement. In *The Archaeology of Knowledge* (1972), Michel Foucault argues that knowledge and power are symbiotically related, maintaining hierarchies in our societies and the social rank of individuals. Using the English language affords Nagare more power than she would otherwise have, due to the way she is racialised as a Black woman. This dynamic highlights White superiority and the ways that certain forms of knowledge production, such as writing and the natural sciences, are more valued than others.

The letter mirrors tactics being used by other Black artists and writers, such as Reni Edo Lodge, who recently published the acclaimed book *Why I'm No Longer Talking to White People About Race*.<sup>6</sup> It seems that using the written form makes conversations about racism easier for White people to digest and allows Black people to avoid the hostile reactions and pushback which are so commonly experienced when we try to convey our experiences about racism verbally to White people. “White fragility”<sup>7</sup> is a term coined by Robin DiAngelo, a researcher of Whiteness, to describe the discomfort and defensiveness many White people feel when the topic of race is brought into conversation. “White fragility is a state in which even a minimum amount of racial stress becomes intolerable, triggering a range of defensive moves. These moves include the outward display of emotions such as anger, fear and guilt, and behaviours such as argumentation, silence and leaving the stress-inducing situation. These behaviours, in turn, function to reinstate white racial equilibrium.” (DiAngelo, 2011).<sup>8</sup>

Nagare's letter aims to hold the department to account. She notes that the course was advertised as culturally diverse and progressive, but this was far from the reality. In *On Being Included: Racism and Diversity in*

*Institutional Life* (2012), Sara Ahmed notes the way universities use the language of diversity and imagery of Black bodies in public relations materials to increase their cultural capital. However, diversity marketing does not shift the power relations or dominance of Whiteness within these spaces. During Willemsen's studies, little support was given to suggest appropriate artists or theorists who would support her research. This may reflect a lack of knowledge about critical race theory and non-Eurocentric perspectives within the department.

These issues are not limited to the Dutch context. In the UK, many Black students at art and academic institutions report not receiving the support they need and continually having to navigate the discomfort of their White professors whilst educating them as to why their work is relevant. As a result, BBZ and sorryyoufeeluncomfortable are hosting an alternative graduate show in London to give a platform to emerging Black artists with the support, celebration and understanding of their peers.<sup>9</sup>

Sherida Kuffour is a graduate of the main department Design and her piece *Chasing Lizards... and Other Memories* (2018) consists of a book of poetry and prose as well as several videos which relate to her experience as a Black woman existing in a White institution. The book she has compiled is full of pictures of family, beautiful imagery of the artist, biographical poems and memories which counter the erasure of Black people and their stories in a White, Western context. The poems also speak directly to other Black people about leaning into joy and moving beyond anger. It is a radical proposition to suggest that oppressed people do not wait for oppression to end in order to experience happiness and contentment.

Kuffour's poetry explores finding ways to move beyond anger and provides a vulnerable insight into the complex emotions which arise from the experience of contemporary racism in a liberal context. White supremacy is subtle but pervasive. Examples of this are demonstrated in her poems.

In *Suppose I am something*, Kuffour speaks of misogynoir – the intersection of racism and sexism which is often directed at Black women, diminishing their brilliance, intellect and contribution to the world.<sup>10</sup> “S'pose I am something brilliant, s'pose I am something to behold, and that when I speak, I too can move mountains ... S'pose I do have tales worth sharing.” This highlights the daily treatment that many Black women in White spaces experience; the sense that their stories or ideas are overlooked and undervalued, and the inherent expectation of them being no more than the stereotypical portrayals of Black women shown in the media. Many Black people will have experienced their parents instructing them to work twice as hard or be twice as good as their White counterparts, because they

will be confronted with a racist stigma that expects them to fail, be less capable or be less innovative than White people.

The performances in the videos with two other Black women dancing in rich colours and textures are about taking up space. In the historical processes of enslavement and colonialism, Black bodies have been contained in certain spaces and instructed to remain in certain locations and behave in certain ways. This has led to a diminishment or colonisation of the body, whereby many Black people feel invisible or are complicit in their own invisibility. This can be demonstrated in making our gestures or body language small, masking our emotions, not speaking in public spaces. All of these have become survival strategies. The videos show Black female bodies moving freely, taking up space and being in the centre of everything rather than the margins. This allows the dancers to decolonise themselves and to readdress patterns internalised in the body due to legacies of racist trauma. The work invites White audiences to embrace the power, grace and beauty of the Black body and to question the dominance of White beauty standards<sup>11</sup>.

Both Kuffour and Willemsen are members of the newly created Black Students Union at the Sandberg. As a result, they are committed to increasing diversity at the institute while making it a safer space for students of colour. I believe that both artists made a strategic choice to use the English written language, as it is a legitimate form of knowledge production in the West and as a result holds more legitimacy than other media alone.

In her book *Space Invaders: Race, Gender and Bodies out of Place* (2004), Nirmal Puwar examines the trend of more women and people of colour entering spaces where White male power is entrenched, such as the art world and academic institutions. In entering these spaces, marginalised bodies are seen as alien or other and have to take measures to navigate the different treatment they experience in order to survive. They rarely thrive in these spaces because the power relations of Whiteness are continually normalised and reproduced. Both Willemsen's and Kauffour's work mirrors Puwar's research.

It is a shame that Nagare Willemsen and Sherida Kauffour did not receive more support during their time at Sandberg. Progressive institutions can support students of colour by ensuring that their teaching staff acknowledge and learn about the reality of racism in their cultural context, while expanding their view of the arts beyond Eurocentric perspectives. As Willemsen states, increasing the cultural and racial diversity of staff will also contribute to this effort. It is important that students be given educational materials and references to research their areas of interest rather than being coerced into making work about non-racialised issues.

I am confident that Nagare and Sherida's bold and brave work will support a movement for change at the Sandberg Instituut and beyond.

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Camille Barton is an artist, a researcher and the founding director of the Collective Liberation Project (CLP), which designs educational experiences to help people understand oppression and how it relates to their lived experience so they can stop behaving in ways which reproduce oppression, such as racism and sexism. This work is inspired by her ongoing research into somatics and social justice, exploring how trauma from oppression is rooted in the body and how it can be healed with movement and mindfulness. Barton is very interested in identity politics and how the stories of our bodies relate to formal spaces, such as art or educational institutions. It is for this reason that she has chosen to write about the work of Sherida Kuffour and Nagare Willemsen. Both artists are Black women who have created work about their experience of Blackness and institutional racism in the predominantly White space of the Sandberg Instituut.

Editorial by Katharina Wahl

# SOLSTICE

Graduates mentioned:

Tatsuhiko Togashi, Alice dos Reis, Asja Keeman, Niels Albers,  
Johanna Arco, Malissa Canez Sabus, Gauthier Chambry,  
Tom Kemp, Gijs Velsink, Cécile Tafanelli,  
Thom Driver, Angelo Custódio, Júlia Carvalho de Aguiar

<sup>1</sup> Shortly after the Sandberg Instituut graduation, I am driving down a road in deep forest. It is late and I am tired. The collar of my jacket carries the fading scent of an almond-bitter perfume. It is a familiar road and I am going a bit too fast, desperate to get home. <sup>2</sup> In the distance, my headlights lock onto a fox. I slow down. On coming closer I realise it is something else.

A cute pink object is swerving wildly across both lanes of the road ahead, approaching with great speed. Its slimy filling oozing from a deep cut on its flank. The slime gushes onto the windscreen, blurring my vision. I lose control of the car and hit the kerb. Suddenly airborne, I see the forest speeding towards me. The young trees and bushes in my trajectory absorb the impact and upon landing I find myself unharmed amidst the shattered woods. Through the maze of violently cut branches I can see, beyond the darkness of the forest, the vague outline of a structure in the distance, emitting a dim reflection of the fading evening light. I do not head back to the familiar road, but instead decide to move towards the white grid structure.

<sup>3</sup> The structure turns out to be a landscape of white tiling that is adorned with metal machinery applications. Their functions are unclear, blending between fragments of slaughterhouse lines and domestic appliances. The unsettling familiarity of the domestic – though clinically overhygienic – embedded into the wild surroundings makes me want to explore these Fremdkörper. Helpless and confused, I attempt to complete a parcours trying to understand the purpose of this structure. Having approached a high viewpoint, I witness a similarly helpless approach to establishing a connection: a woman runs aimlessly back and forth. Unnoticed by her from my bird-of-prey perspective, I observe her hopeless endeavour to connect with the deer by anticipating and following their presumed ways.

“I set out to join my fellow deer, but this place doesn’t resemble the one where they told me to meet,” sobs the woman, out of breath. “To me this a memory of the Superstudio planes,” she then utters, and jumps down onto the grid from a metal railing.

<sup>4</sup> I descend to join her. Above our heads, a flock of birds returns from the city where it had been assisting in the set-up of an installation. Neatly arranged piles of soil dotted with fragile seedlings were to be connected to a watering system by a maze of meandering tubes. The birds are delighted to find a fellow bowerbird of human origin working on an infrastructure of similar spirit: at the margin of the tiled landscape, adjustments have been made. Metal elements are broken loose, spare tiles are piled up in heaps and spiralling towers to disrupt the grid. In combination with cut bushes and trees, these fragments of the civilised world are turned into a space for gatherings made of objects and materials whose transformations serve as recordings, or an archive, of a gathering initiated by this human bowerbird. He is playing host and providing a space for musical and social improvisation. Here the birds settle down to report on the days preceding the Sandberg Instituut graduation and the material dialogue they had established with one of the graduates.

“Every night when she had left, we set to work,” reports the chief bowerbird, a trained plumber.

The apprentice bowerbirds burst out:

“We couldn’t wait!”

“To help her make it work, sharing our knowledge.”

“Only tiny adjustments.”

“So rewarding to see her excitement, enjoying her reply.”

“So sad to see her finally leave.”

“That we couldn’t make her linger at the end.”

<sup>5</sup> We quietly pass the retiring flock of birds and move deeper into the camp to join a priest, a migration lawyer and a legally registered international couple. Gathered around a table, they are developing a role-play game on international marriage laws. At first the subtle intrusions and interventions by an unknown creature escape my attention; the slight disruptions in sound are yet not relatable for me. But the disruptions grow stronger. The players suddenly look up in panicked surprise: the sound of shattering glass, tiles and shrieking metal brings their session to a sudden end. From the bushes behind the players, a creature covered in flames emerges. A Wild Man invites us all to his makeshift bar nearby, offering gin and tonics. One of the birds is flickering around the Wild Man’s head and carefully lowers spare pieces of watering tubes into our glasses.

“These are the last straws you can cling to,” the Wild Man laughs. With each of us contemplating his confusing performance, soon the only sound remaining is that of our soft straws nervously sucking air at the bottom of empty drinks.

<sup>6</sup> From the fringes of the clearing, shadows emerge and approach our small group. “Of course you all know you can’t hang around forever with free drinks and everything,” says the Wild Man. “The graduates approaching are here to achieve a collective outburst of energy needed to complete their passage.” “You are right go for it,” barks the Shadow Dog. “To fuel and foster completion, the graduates will dismantle this place, causing havoc and chaos,” the Wild Man adds. “There is not much time – where are the others?,” asks the Crying Crocodile. “Don’t be afraid: more and more of them will join us from the woods during the countdown,” consoles the Wild Man, his flames flaring up encouragingly. “The moment the group is completed, this place will instantly dissolve and each of you be transported to an unknown destiny. I am sure you all will make it.”

I see a Horse-Ridden Tongue whispering into the Wild Man’s ear. He is looking up, addressing me: “The lurker is the one who observes, but does not participate.” He salutes and I understand. I am dismissed.

The sound of an incoming e-mail brings me home. Superimposed by a recording of a series of agitating utterances, a compilation of waiting-area video streams of the game PUBG is playing in a browser tab. Up to a hundred players are uploaded before the game starts. This process takes about one minute, during which avatars can run freely and do anything without consequences. Pre-game anxiety and adrenaline seem to fuel the players’ drive for playful and untamed chaos. I read about how non-verbal singing provided a way forward out of a state of lovesickness while listening to a performer’s voice breaking free, thus bending the strict grid and upsetting the straight lines of the e-mail. Still trapped in foggy memories, I hear the screams and laughter of the players blend into a video of Whitney Houston’s charged melisma on YouTube. The sun is rising and I close my laptop.

1. Encounter with the perfume by Tatsuhiko Togashi.
2. Encounters with the thesis by Alice dos Reis and video by Asja Keeman.
3. Encounters with the installation by Niels Albers and video by Johanna Arco.
4. Encounters with the installations by Malissa Canez Sabus and Gauthier Chambry.
5. Encounters with a video by Tom Kemp and a toast by Gijs Velsink.
6. Encounters with e-mails from Cécile Tafanelli and Thom Driver, a recording by Angelo Custódio and the thesis by Júlia Carvalho de Aguiar.

#### BIOGRAPHY

Katharina Wahl is a designer and educator. She enjoys juggling with the exuberant and the unsettling in search of stimulating interconnection and playful irritation. With students at Karlsruhe University of Arts and Design (HfG), she works on time capsules, fungi products or recreational proposals for astronauts and oil-rig personnel.

Editorial by Léon Kruijswijk

# DISRUPTING STRUCTURES

Graduates mentioned:

Sherida Kuffour, Gauthier Chambry, Angelo Custódio,  
Mavi Veloso, Juan Pablo Mejía

Celestial Services, the title of the presentation by the main department Design, sticks in my mind as these two words seem to contradict one another. The dreamy and divine meaning of “celestial” transcends the daily routine, while a “service” is something pragmatic, controlled and down-to-earth, which is there for human comfort.

As an atheist I do not believe in heaven in the religious sense, and find the use of the term somewhat pretentious. Or perhaps this is irony that I do not yet get? However, I choose to interpret it in a utopian sense, like a longing for a better world that is neither here nor there, but perhaps, or hopefully, in the making.

The title might imply that the exhibited work is bridging a gap between reality and utopia. That is a bold statement, but nevertheless it fascinates me because I believe one ongoing tendency within the arts is indeed the aim to be engaged. This focus on engagement can be found amongst various graduates of the main departments and temporary programmes at the Sandberg Instituut. In particular when artists criticise the here and now, the norm and the accepted, the institution and the local status quo, I tend to be drawn to their work in a critical manner. It remains important to ask: can we actually instigate changes through contemporary art?

For instance, Sherida Kuffour’s work *Chasing Lizards... and Other Memories* is about reconciling with memory, joy, love and nostalgia. Starting out as a graphic designer, she has expanded her practice with performances, videos and writings. Her beautifully designed book, at the core of her graduation project, contains a mixture of written memories and photographs originating from different periods of her life. Some of the stories are sweet and innocent, others are violent and confronting. Kuffour’s installation consists of several TV monitors showing performers walking around the same space I am standing in. The black performers dressed in white clothes explore the space, as if moving something around in order to adjust it but also trying to liberate themselves from something.

During an introductory talk about the exhibition, Annelys de Vet – director of the main department Design – explains that Sherida Kuffour has been an active participant in the institute’s recently established Black Students’ Union. With her involvement in this organisation and in her graduation projects, Kuffour stresses the complicated position of a black woman in a white-dominated world in general, and at the Sandberg Instituut as a predominantly white institution specifically. She has taken her responsibility a step further by playing up an active role in the setting up of a union, thereby blending her activities as a designer, conceptual artist, writer and activist. I sincerely hope the union will continue its activities and that Kuffour will pursue the disruption of embedded Eurocentric systems in her artistic practice, which moves back and forth between design and conceptual art.

On a different note, Gauthier Chambry’s installation *20h28* in the exhibition of the main department Studio for Immediate Spaces looks like traces of an outdoor festival that has just taken place, and was a lot of fun. Amongst

other things, he has built a canopy tent out of wood and cloth. Underneath the tent stands a low table with speakers and green lights. In the middle of the installation is a big, round carpet that looks inviting to sit on and apparently has been the centre of workshops organised by Chambry.

As a starting point for his research, Chambry took the “salle polyvalente”. This a space provided by the municipal authorities of small French villages, where citizens can organise all kind of events like meetings, weddings and parties. With the workshops hosted in his installation, Chambry’s aim was to gain a better understanding of improvisation, to explore spontaneity as a way of learning. Using methods and forms of communication like music, dance and rap battles, through collective improvisation the workshops question what can be created and generated, and how that can affect behaviour. The installation’s do-it-yourself aesthetic contributes to this idea of letting the creative mind flow. Unfortunately, or for the benefit of focusing on the actual real-life gathering, the results are not documented.

Although this work is not necessarily sociopolitical in nature, I believe that in future projects Chambry could take up the challenge to expand his improvisation model beyond the framework of his studies at the Sandberg Instituut, to explore its creative and engaging potential. When organised in a public space, this model could be a fruitful and productive way of bringing together a variety of local communities, much as Kuffour unites with her work and activist activities. By all improvising and creating together in an intimate setting, the participants can come to a deeper understanding of one another. As is the case with *20h28*, the result does not have to be materialised because comprehension is intangible.

In such a space, *A Horse Riding a Tongue* by temporary programme Master of Voice student Angelo Custódio could be a good first trigger to make a community speak of curbed feelings, desires and, in the words of the artist, monstrosities. Custódio’s subtle, sonic installation is an ocean-blue grid that has been disrupted and messed up. Besides the installation, the artist has also staged several performances to investigate the potential of the “leaking voice” through whispering. According to Custódio, we hold back certain wild characteristics as we move, behave and live according to a certain grid. In this line of thinking, whispering is a method to demonstrate wildness suppressed by moral behaviour. Whispering occupies a fragile, liminal territory between the unspoken and speaking up. Custódio’s whispered wildness is the spirit of the curbed, which welcomes deviance and monsters to destabilise normative identity flows. His performances and installation illustrate the soft power of art, by creating a model to make dormant characteristics intelligible. I imagine a future project combining Custódio’s and Chambry’s methods, where local communities are invited to *20h28*

to slowly let their curbed wild spirit leak through, whispering, as the very first step in taking away shyness in order to make room for creative improvisation.

In the same exhibition, graduate Mavi Veloso shows us an approach to the tamed voice which contrasts with Custódio’s. Through her songs, videos and performances, Veloso explicitly speaks up. Her graduation work *Truque Trrrah, Trans Opera* is part of the larger project *#iwannamakerevolution*, a performance research study of transits, transition, placement, displacement and mutations. Veloso emphasises the importance of the voice when transitioning either from male to female or from female to male, as people often construct a gender-based identity by hearing the person’s voice. In her work, we also encounter another layer of complexity because she deals with personal experiences encountered while migrating from Brazil to Europe.

Veloso’s show element stresses a completely different method of letting wildness leak. For decades, queer people have felt safe to be their expressive selves in spaces such as a theatre, bar or club. Moreover, flamboyant performances and shows have played a pivotal role as a method for creating a community and personal empowerment. By rocking the stage in front of an audience, people often receive positive responses for presenting an identity that might be considered too odd in the perspective of daily life’s banality. With a theatrical, do-it-yourself aesthetic, Veloso criticises the white, middle-class, heteronormative and male-dominated system in Europe. She reminds us of a variety of aspects that comprise one’s identity, how this is dependent on other people’s perceptions and how changing sociopolitical contexts can require negotiation and adjustment regarding that identity.

Last but not least, Juan Pablo Mejía’s *Salpicón* shows mechanisms for creating a community at a national level. This intriguing video essay explores the abstract concept of a post-conflict status quo in his country of birth, Colombia. Mejía examines this concept by placing it in the intersecting perspective of the personal, the political and the theatrical. The essay weaves together fragments of movies, Netflix series and telenovelas, TV drama series that are increasingly popular. The graduate of the main department Design states that these shows, together with the national football team, are amongst the few processes that unite a divided country, and indeed consolidate the very idea of a Colombian nation. On the one hand Mejía shows us how the lengthy struggle against guerrilla movement FARC has been represented by the government, comparing this with the TV melodramas, whilst on the other he demonstrates how daily life is a direct source of inspiration for the telenovela. For example, the 2008

Colombian military “Operación Jaque”, aimed at solving a hostage crisis, was turned into a popular film within two years. Mejía’s conceptual video essay makes it clear how post-conflict politics in Colombia are based on a fiction-reality hybrid of emotional excess with the aim to unite, and how unstable, indefinable and unpredictable those politics actually are.

Of the graduates I have mentioned – Sherida Kuffour, Gauthier Chambry, Angelo Custódio, Mavi Veloso and Juan Pablo Mejía – the one who is actually instigating the most direct change is Kuffour, by blending her artistic and activist activities. The others give us a relevant peek inside their worlds to show the entanglement of fiction and reality, which are closer to one another than is often assumed. Chambry gives us a model with future potential for community engagement influenced by fiction’s creativity, received through improvisation. Custódio stresses the presence of expressive characteristics curbed by reigning norms. He hands us a strategy to let these gradually leak. With her grace, Veloso criticises these same norms from another position and confirms the importance of the theatrical. The video essay by Mejía visualises how elements of imagination underlie sociopolitical concepts and unification. All together, these artists and designers stress the fine line between what is considered a political and/or personal reality and what is improvised, staged and/or dramatised. By continuously moving between these realms, connecting and confronting them, they are shaking up structures, stories and norms in order to emphasise the liquidity of today’s society.

## BIOGRAPHY

Léon Kruijswijk is a freelance curator, producer and editor with a specific interest in sociopolitical art. Through exhibitions, events and writings, he addresses such themes as identity, gender, sexuality and postcolonialism, as well as art and its institutions. He has worked, amongst others, for Galerie Ron Mandos, Framer Framed, NEVERNEVERLAND, Sociëteit SEXYLAND and De School Amsterdam.

Editorial by Herman Hjorth Berge & Valter Jimi Törsleff

CHECK MOST  
RECENT  
CHANGES  
FURTHER  
DOWN

Graduates mentioned:

Timo Demollin, Johanna Arco,  
Anastasia Kubrak, Juan Pablo Mejía, Niels Albers

i think we are the only two left in our world  
<https://sandberg.nl/graduation2018/anastasia-kubrak>  
This was my favourite from the show i think  
Yes me too. Idk what do we say.  
Why was it so relatable  
Did you read her publication? I only read the first text

I think her text made most sense  
 Yes its very comprehensible  
 But we cant really write an essay about her essay  
 I mean we can but i dont think we should  
 I think the teleprompter text fit the publication very well  
 Really draws you in and makes you read  
 Keep you posted and let you know

I feel like nothing is smooth and im also still sad

Ok the first thing we went to was the fine arts opening  
 At first I thought it was a bit clean and empty but when we took a closer  
 look most of the works were very interesting - which i think went for a lot  
 of the graduation show works, but especially at looiersgracht

The first work that drew us in was title, maybe because it was in the middle  
 of the room. Timo Demollin's collection of rented out furniture and  
 equipment nicely arranged in a square in the airy gallery provoked a bit of  
 a "oh, ..yeah" reaction in us, which led to us discussing it and then looking  
 at the paper that was on the rented table. We both changed our mind after  
 reading the text, which was an interview with someone involved in the more  
 commercial art world? Anyway it gave good substance to the work, at the  
 very least validated its presence.

And i feel like it presented the money/art conflict in a interesting if not  
 new way

I think its interesting that already at your graduation - which is still in this  
 protected study environment - you get confronted with this financial side  
 of art world

I guess? But I don't know if that is really interesting since the rest of their  
 life is gonna be about this anyways a bit depressing to choose this as your  
 graduation project

Whoops I deleted ur thing.  
 Its ok

But maybe a good move in terms of positioning yourself  
 I think in the fine art exhibition it was a lot of things that was really hard  
 to comprehend what they meant. But maybe I'm just uneducated. Yes but  
 i think you should still be able to get parts of it w/o education  
 what is the point if no one get what ur saying  
 Still i think some stuff just demands more time and attention, maybe more  
 than most people give at an opening

Yes I still think it would be boring if everyone did really simple conceptual  
 art. There is plenty of that already.

You really dressed that sentence up by changing a lot for plenty  
 Thank you. I'm just trying to impress.

Wow ur deleting a lot now. Don't b so insecure. It's ok to be dumb.  
 We are only in the first year. We don't know how to bullshit professionally  
 yet. I mean we are not master students

i liked the drone video

Nature

Very good installation choice, the canvas not filling but being a whole wall  
 in the square room was very powerful, to me it looked futuristic in a  
 believable way, and the drone shots of the women and then the flock of  
 deer running were very beautiful

In this (scandinavian?) winter landscape  
 and

probably both the most and the least visible work, the window sticker  
 really filled the whole room, but at the same time didn't intrude on the  
 other works. In a way it gives the impression of being installed outside  
 of the gallery space because it is the view out. But it is very much in the  
 space

I think we both agreed it's the work we would buy

Having all the thesis' just on a table in the corner

Not a good idea. But the ittala glasses with prosecco or water felt really  
 high end.

Shame you cant take them outside anymore, and then home

Yes maybe they should give them away maybe more people would come.

Was there a sandberg gift shop?

At fine arts you could buy the publications or some of them

Ah yes also the ice cream. I think they should maybe teach a lesson on  
 retail. So they could fully capitalise. Just kidding. Or maybe not. I feel like  
 some people was trying to earn their money back somehow but it don't  
 really translate well in a exhibition to sell a ice cream for 1 Eur

1 europe

Or like a magazine of a unknown author. It's a bit difficult to sell? Maybe  
 they should just do like Anastasia and give em out or like make a donation.  
 I'm sure really rich people feel really guilty and displaced in the exhibition  
 and donates more than its worth because they feel bad that they made  
 their money in oil

Or by exploiting the labour conditions of poor countries :)



Probably no

Do you think a graduation show is an appropriate place to make money?  
Doesn't it add another concern of having to sell a certain amount of books etc, as a measure for your success. I feel it can be kept out of study situation

design had more gifts  
design = gift making

Like Anastasia Kubraks if everything is so smooth why am i so sad? Which you could take for free. U were actually supposed to pay for that one but yes I think it's really smart to give them away because then people actually take them. I don't think I would've paid for it as I didn't know Anastasia before. But I really liked it so maybe next time she writes I would pay.

She also had the installation with the teleprompter, with the scrolling text that is so weird and incoherent and somehow extremely relatable  
Keyboard suggested word text  
Almost hypnotising  
we started reading it out loud  
i had fun hbu

as much as these department separated exhibitions are trying to be stand alone events, you do start making comparisons, compared to the fine arts show design was more of a spectacle also because its at de school giving this club setting, and you get a sticker over your camera and then the big room with the big screen playing the telenovelas movie - a fast pace critical and very much graphic designed documentary (i guess) about tv shows about south american organised crime using an impressive amount of found footage with a narrator monotonically explaining the context of these very chaotic visuals. I though the repeated use of that very visual font and the use of bright red and yellow was a bit much, but i recognise that this a bit much is playing with the graphic language of south american television. an interesting thing that juan pablo mejia's speculations on speculation shows is how the new wave of series portraying these recent historical gangsters uses footage from these telenovelas and makes it seem like its historical footage/from news reports. using fictional footage in a fictional series to portray what is then seen by many of its viewers as an accurate account of history. because it is so well made we accept it as truth. like the big budget netflix series about pablo escobar

ok

i finished if everything is so smooth why am i so sad?

its just something that concerns us all, and that people increasingly are aware of, but i feel like shes kind of laying it out in a clear and understandable way and I get the feeling that there are people working on improving the situation, in all kinds of professions - basically the publication provides an optimistic view of the future which is rare today

Yes its cool

I think its interesting while at design or fine arts  
They spend most of the time developing a concept  
But at immediate spaces  
They spend it on building big things  
Which can also turn out to be really clear expressions of an idea  
Like the slaughter/bath house sculpture  
domestication by niels albers  
which is somehow very recognisable, with its white tiles and stainless steel handrails, stairs and platform. but none of the elements are definite. that could be a shower but its not. the pool is a weird size more like a tank. these very practical elements have been deprived of their functions.  
Yeah really nice.

I also liked that every exhibition was in its own location. Some better than others for what they are making. Rather than everything in one space like other schools. Gives it more the impression that that specific course is autonomous from the other departments. Compared to GRA where everything is more the same thing.

There was still some stuff from different departments that would work well in the same space, and physically separating the departments you do risk that some locations will draw less audience

That is true. Immediate spaces was really good but really far if u don't have a bike or take that shuttle bus. Maybe some people didn't see it. We almost didnt go. But I would've like them to use even more different locations. Design was a favourite but it was in de school which is used quite frequently by sandberg. IMO  
the content made the space not matter so much.

But I guess that is very much to do with the funds they have. I don't think any department paid much for their space.

An effect could be that you get people who are more specifically interested at each event, and then it doesn't need to be so crowd pleasing either I don't think they really thought anything to b really crowd pleasing. It's still really really internal if u compare it to anything at the stedelijk

Check most recent changes further up in the text

Editorial by Nienke Vijlbrief

# DEAR,

Graduates mentioned:

Tatsuhiko Togashi, Timo Demollin, Johanna Arco, Loidys Carnero,  
Niels Albers, Liene Pavlovska, Juan Pablo Mejía, Asja Keeman

#### BIOGRAPHIES

Herman Hjorth Berge is a student in the Architectural Design department at the Gerrit Rietveld Academy.

He moved from the oil capital of Norway in 2016 to pursue his creative interests.

Valter Jimi Törsleff is a CEO and a first-year student in the DesignLab department of the Gerrit Rietveld Academy.

With a background in fashion, Valter understands the value of capitalism in the creative industry and is consequently blind to artistic creation.

Dear,

For me, viewing graduation shows across the country is an annual exertion undertaken with my colleague to see what the youngest generation of artists is up to and to scout for talent for our P/////AKTPOOL.

Even though this is a programme for which we select two Bachelor's graduates per year, we also actively look at the Master's programmes and other postgraduate institutions. The Sandberg Instituut would be an obvious stop in that sense, knowing that all its various main departments and temporary programmes can yield worthwhile presentations well within the boundaries of what can be considered visual art. The unnecessary but much appreciated attractions offered to me through an invitation this year consisted of organised transport to the venues of the exhibitions and events, food and drinks – and the kind offer of a modest fee for my editorial contribution.

This “editorial” role also posed a first problem. What does it mean to edit, especially when you can initially only base yourself on a website with draft works and texts by the graduates, and not even half-filled with the information you need? To devise a theme would have been one tool to go by, but then again I do not generally look at art along thematic lines. Or rather: especially when on the lookout, I tend focus on individual qualities in works and presentations. That is, I look much more at the result than at what might have preceded that outcome in terms of thoughts, politics and research. And if a work turns out to be too literal in that sense, I even lose interest somewhat. I guess that has to do with a desire for art that can give me an “oomph”. By this I don't mean that it should be impressive in a spectacular way, but rather possess the capacity to transcend, alienate and transform in a physical and poetical sense that I cannot quite put my finger on and is therefore more of a mental challenge.

So I started out by scanning the graduation website for things that caught my attention in a positive way, proceeding as I normally would, using our general P/////AKT outlook as a tool and keeping an open mind to just look at and appreciate the many final works. The Sandberg Instituut is a sizeable institution, and we could only visit so many of the programmes and departments ... So there's my second tool: to only say something about what I actually saw. I would normally gravitate towards the main departments Fine Arts and Studio for Immediate Spaces as offering the presentations of most interest – the main department Dirty Art as well, but hey, a presentation in Athens ... good for you guys! Fortunately, the other two were part of my tour, as were main department Design and the temporary programme Reinventing Daily Life.

To start with the latter ... Apart from the pleasant courtyard, where one could find salads and sandwiches – plus a G&T bar by one of the students – I found myself clueless about what I encountered inside the building. A set of sets? I do understand that these things were meant to be activated, to be literally introduced into daily life or to have daily life participating

in them, but why present them like this? If the projects don't fit the exhibition model, just don't try to make an exhibition out of them. (Kudos, though, to graduate Kees de Haan for the very painful, awkward and brave performance we got to see in the aforementioned courtyard.) The explanation by programme director Thomas Spijkerman did shed some light, and that leaves me wondering. As an outsider – especially one wary of having to participate, it just isn't my thing – I cannot judge whether this programme has been fruitful from the perspective of the students, tutors and/or institution. Would it not make sense to continue a course that has perhaps been slightly problematic, but is interesting enough to develop and improve? Or to continue a course that has been successful, so future students might benefit, too? The way things are organised now means that none of the temporary courses will ever grow beyond an experimental phase, which I find both interesting and problematic.

Now to the steadier havens of Fine Arts and the Studio for Immediate Spaces. I had the privilege of meeting the Fine Arts graduates prior to their final presentation at Looiersgracht 60, and found more or less what I had been presented with already, during the studio visits.

Knowing a bit more beforehand (I would recommend more time in between studio visits and finals, I know this was also the intention, but why not already at the end of the first year and maybe a second round during the first half of the second year? (@Department Director).

Much to my appreciation, this group has stuck together and decided on a joint venue. I do understand the idea behind the previous Festival of Choices format, putting artists directly in touch with miscellaneous exhibition spaces in the city of Amsterdam, and thereby with a possible future reality, but this also creates unequal conditions for those artists and less of a choice than one might wish for – one of the main reasons P/////AKT stopped participating after the second edition.

Having said that, the overall presentation at Looiersgracht 60 came across as a proper exhibition with sensitive and intelligent works. Perhaps a bit cautious and polite, though, maybe as much a consequence of the graduates respecting each other as a product of the characteristics and possibilities of the space. Special compliments to Tatsuhiko Togashi for successfully and poetically using the space to his advantage, to Timo Demollin for conceptually and critically addressing the context and conditions, to Johanna Arco for her strangely hypnotising video and to Loidys Carnero for his interesting and well-executed project.

While the Fine Arts presentation provided some mental pops, the Studio

for Immediate Spaces managed to achieve that through a strong physical presence. Some highlights: Niels Albers with a beautiful and highly accomplished slaughterhouse abstraction; Liene Pavlovskā offering a compact David Lynch-esque experience; and a monumental building-site sculpture by Rein Verhoef. I learned that some of the students had some trouble completing the theoretical part of the course, but they did manage to use the space boldly and daringly, obviously spending many, many hours on a location where they could work relatively freely. While this doesn't necessarily result in better inherent quality, it is a quality in itself – one which P/////AKT always strongly advocates.

As I have started to learn over the past couple of years, the Sandberg has developed into an institution consisting of various and apparently distinctive courses that I should not take at face value or judge by their names. Dirty Arts and Studio for Immediate Spaces are properly indicative of overlapping directions, more often than not often resulting in art. Design just sounds like design, though, although the course apparently sets out to “respond through design to world issues and question the relationship between practice and politics”. Yet I found some works here, by Juan Pablo Mejía and Asja Keeman for instance, which could easily have come from a fine-art practice and survive as autonomous pieces. Which is proof of the institution's open approach when it comes to traditional boundaries between disciplines. I'm very sad to have missed the time-based events from temporary programme Master of Voice, as well as main department Critical Studies' presentations and gatherings. For that reason alone, I have to admit that the graduation website updated with final works has turned out to be a fantastic tool for the likes of me ... I am very much looking forward to the publication. Thank you, all Sandbergers!

Editorial by Tamar Shafrir \*

# WHAT IS MUSIC IN A WORLD WHERE WHAT WE THINK OF AS NOISE HAS ALREADY BEEN COMPOSED?

Graduates mentioned:

Andrea López Bernal, Andy G. Vidal, Anna Laederach,  
Giovanni Bozzoli, Lotte Hardeman, Nagare Willemsen,  
Quentin Dupuy, Tom Kemp

Let us begin from the assumption that art, especially a dirty art, is inherently counterposed to an enveloping world that is not art, and thus forms a kind of standard against which the beauty, creativity, radicality, morality or intentionality of art can be measured.

Art would constitute a space where complexity, imperfection and deviance are celebrated, distinct from our normative society<sup>TS</sup> – *a sterile society that does not allow exchange, a society that rewards consumption and applauds uniformity, rejects the challenging.*<sup>ALB</sup> But<sup>TS</sup> *is a free community of citizens really able to open fractures in the social system in order to produce a tabula rasa situation from which it is possible to restart with shared and inclusive solutions?*<sup>GB</sup> After all,<sup>TS</sup> *we are standardisations. We are products of modern technology.*<sup>AL</sup> And the tools of artistic production are similarly and doubly implicated, both in terms of the creation of the fictional construct of a standardised universe and in terms of the absorption of the artistic process and its outputs into the baseline capitalist system.<sup>TS</sup>

As an example of the first condition, our everyday auditory environment is an idealised human construction imposed on the pre-existing context of space that could be considered both a form of standardisation and a work of art (albeit one that might offend our embrace of complexity, hardly an enduring value in the field of aesthetic judgment).<sup>TS</sup> *We could actually drive from the highway of Seville to Amsterdam's ring road – and beyond – without experiencing any substantial shift within the common general soundscape.*<sup>AGV</sup> We might be disinclined to ascribe the authorship or inventiveness crucial as criteria to the perception of art, but to refuse to do so would be to presuppose a hierarchy that art would seek to challenge. Considering such a work, we would be forced to admit that the idea of a pre-existing reality or a division between art and non-art is clearly subjective. That is to say, what is music in a world where what we think of as noise has already been composed?<sup>TS</sup> *Saying that “noise is the medium of sound” situates noise itself as the backdrop against which everything else takes place ... noise and vibration are a universal environmental matter; noise becomes the vibration environment that weaves reality out of randomness.*<sup>AGV</sup> In such a crafted world, is art even necessary?<sup>TS</sup> *A hole in a window is kind of redundant.*<sup>AL</sup>

If the act of creation is inevitably complicit, we can hardly draw a distinction between art and not-art in the act of experience or consumption. The contradictory nature of art becomes as much of a standard as the one it opposes, and<sup>TS</sup> *a standard facilitates commoditisation of formerly custom processes. You and me, we are inventions of an ideology which is based on economic growth and accumulation.*<sup>AL</sup> Furthermore, as techniques and tools become more ubiquitous and accessible, as materials become more processed and circulate more freely, it becomes ever more difficult to draw a line between the aestheticised products of industry and the output of artistic technique. From the mid-nineteenth to the early twentieth century, artistic tropes like ornament, pastiche and fantasy were repurposed for

the domestication of industrial commodities and energy infrastructures.<sup>TS</sup> *If the initial purpose of Art Nouveau was to react against the decadence of European decorative arts and the deterioration of workers' conditions, both attributed to excessive industrialisation, it was progressively appropriated by the bourgeoisie as a consumption good to affirm its status and as a style to decorate ordinary industrial products. The electric fairy was used with a promotional intent to attribute human and reassuring qualities to the invisible and sometimes feared energy that was progressively inviting itself into people's homes.*<sup>QD</sup> Thus,<sup>TS</sup> *the fantasmagoria operates as a deceiving device at the service of the reproduction of the social order.*<sup>QD</sup>

Otherness, in other words, cannot be assumed as a position of intrinsic innocence – neither when it is claimed for oneself nor when it is ascribed to another. At one end of the spectrum, otherness can be instrumentalised in order to clarify what the default is not. Contrasting with the narrative of progress claimed from the Renaissance and the Enlightenment up to the early modern era (and its nascent consumer capitalism),<sup>TS</sup> *the Middle Ages have become a “cultural myth”, more a convenient metaphor and site of projection for alterity than actual history – able to emphasise in relief the values of whatever the current modernity may be. Through its ambiguous otherness, the mediaeval is inevitably subjected to deracination, repetition and remediation to further reinforce its discordance with the present.*<sup>TK</sup> At the other end of the spectrum, however, the modernist ideology has proven itself eminently capable of managing and administering otherness when this is deemed useful. Otherness can be stereotyped through statistics and probability and, by<sup>TS</sup> *forcing disparate beings to conform to a basic set of distinctions, a kind of mathematical ecosystem is forged – a leprechaun, a hydra, a dinosaur and the Prince of Hell could all be posited as existing on the same plane of equivalence, with a system in place to indicate the consequences of their interactions.*<sup>TK</sup>

Today, this phenomenon can be most clearly discerned in the understanding of race in the Western cultural sphere, where<sup>TS</sup> *Eurocentric ideas are still reproduced and presented as normal.*<sup>NW</sup> These ideas attempt to disguise themselves under<sup>TS</sup> *the so-called invisibility, indefinability, normality and naturalisation of whiteness. Whiteness dominates the art world so much that the presence of the dark-skinned artist becomes a political statement.*<sup>NW</sup> One artist says that she<sup>TS</sup> *never intended to weave themes such as race or colonialism into [her] artistic practice. The white gaze forced [her] into this position by constantly questioning blackness in [her] work. Apparently, there exists an overarching idea that dark-skinned artists have a stronger connection to the colonial past than white artists.*<sup>NW</sup> And this expectation reinforces otherness both as identification and as distance.<sup>TS</sup> *Double consciousness forces people of colour to not only view*

*themselves from their own unique perspective, but to also view themselves as they might be perceived by the dominant white society,<sup>NW</sup> completely displaced and alien.<sup>AL</sup> At the same time,<sup>TS</sup> the popular consciousness of figures of women – the fairy, the witch and the savage – is written as the story of the naturalisation and aestheticisation of forms of exploitation based on labour, justifying inequalities.<sup>QD</sup> The art world may thus seem indistinguishable from the real one in its political dynamics of otherness.<sup>TS</sup> *Your Fabricated Reality® meets the exact standards of reality. We embrace the fact that the natural landscape surrounding us is already in a stage of simulation and artificiality, and with this knowledge create a newly simulated environment as a form of hyperreality.*<sup>LH</sup>*

Even if we recognise the need to emancipate art from the vestiges and manipulations of a culture that already implements a dynamic of default and other, the issues of fault, responsibility and power present a formidable conceptual obstacle to the development of alternative strategies. Saying that someone is at fault<sup>TS</sup> *puts them in an ineffable and eternal place of guilt, and that feeling deprives their own demeanour of opportunities to act. But it is not about guilt, but rather “collective responsibility” ... With this term,<sup>NW</sup> philosopher and theorist<sup>TS</sup> Hannah Arendt appoints everybody who is part of a community with a share in their political act.<sup>NW</sup> By posing itself as other or outside, art limits both its acknowledged share of responsibility and its potential to change the broader context, although it may be useful in creating a free space for reflection and engagement in a direct battle with reality. Art<sup>TS</sup> *presents a perfect replacement, its ambiguity and unadulterated otherness making it ideal for displacing the war game into a guiltless zone admitting the necessary levity of play.*<sup>TK</sup> Art has<sup>TS</sup> *privilege as a place where representations of reversed order are possible, allowing a critique of power under the cover of fantasy.*<sup>QD</sup>*

In recent years, however, the art world has seemed less interested in maximising its own potential, even from the protected position of otherness, and more concerned with the recognition of non-human agency.<sup>TS</sup> *Imagine a world of endless possibilities of strange objects. Everything is flat and pointless, nothing has meaning and nothing is neither “for” or “against” anything, it just exists within the realm of ideas. We are fine just floating through space, flying at 6000 miles an hour around the sun, balancing on tectonic plates floating on lava.*<sup>LH</sup> *To ignore those stories would mean to miss the opportunity to give space, dust, solar systems, planets, oceans, continents and organisms the centre stage they deserve as active matter in the creation of one complex world.*<sup>AL</sup> We can also understand this perspective as a way of coming to terms with our own bodily ephemerality and spiritual existentialism.<sup>TS</sup> *When you are aware of death, you feel powerless. Death, however, is our ability to be aware of the finitude of being and*

*therefore the recognition of our life as an unfinished project on the road to reconciling ourselves with being.*<sup>ALB</sup>

Nevertheless, the distinction between human and non-human agency risks perpetuating the previously discussed false division between the default and the other. By mystifying non-human agency, particularly that of material and energy resources,<sup>TS</sup> *transcendental power is transferred into the realm of science where, like Adam’s Smith invisible hand and the self-regulating market, invisible agencies rule the new scientific and economic order.*<sup>QD</sup> It is unsurprising that, despite our willingness to recognise non-human agency, our imagination proves feeble in its capacity to empathise and we resort to human phenomena where we already feel powerless. We have accepted that<sup>TS</sup> *capitalism works as a non-explicit dictatorship that sneaks into people’s lives and controls them. Most people don’t even have the time to realise they could think alternatively (Debord, 1977).*<sup>CB</sup> But<sup>TS</sup> *what is left of our humanist rationality when we become guided by the molecular odorant symphonies played through the mall’s air-conditioning devices, when we are addressed and acted through primal physical responses? Are we not acted as objects in a network of polymorphous agencies, things, people, relations, enchanted materialities?*<sup>QD</sup>

*Cultural theorist Mark Fisher repurposes the word “eerie” to describe a sensation of displaced agency, where the profoundly non-human is experienced as wielding an autonomous power, influencing humanity via complex, immaterial and inanimate forces – the paranormal having always been a method for the figuration of power that cannot otherwise be visibly expressed.*<sup>TK</sup> But is this ascription of agency to the non-human, the “eerie” or the paranormal a way of subsuming our own shame for the deeply unequal world we have wrought? If so, could we reconsider how we deal with shame rather than simply shifting it around?<sup>TS</sup> *Shame is one of the most repressive, internalised and therefore conservative emotions. It is the way in which culture lords itself over your own thinking and feeling.*<sup>NW</sup> However, it remains<sup>TS</sup> *a moral compass that people need to trust and follow in order to understand it. If you take a different reaction to this shame, you can expose that which is shameful and dismantle it. In the dismantling you create space for new narratives and perspectives.*<sup>NW</sup>

This text emerged from an investigatory journey to Athens, where the main department Dirty Art staged its graduation show, They Swore It Could Talk to Dogs, at the Bageion Hotel. Prior to arriving, I was provided with the theses of the entire class to establish a context for the show. Reading the complex and robust texts by the eight graduates of the department, I stumbled across the multivalent notion of “default” in their ways of thinking. Here I have sampled their theses in the synthetic construction

of a dialogue around the complexity of de(-)fault. This is the often unquestioned standard against which we map our idiosyncrasy or the deviation of others. It is also the action by which faults – errors, cracks, weaknesses – are identified, smoothed out and removed. It is, furthermore, the process in which responsibility is abdicated and agency ascribed to another entity. Collectively, the Dirty Art department confronts responsibility for another life and reconciliation with death, the ideological shaping of space for specific acoustic perception, the standardisation of materials and the aberration of non-matter, the soporific effect of late capitalism on the free subject, the multiplication of hyperrealities, the intractable racism of the contemporary art world and the displacing narratives of the enchanting faerie kingdom and eerie mediaevalism in modern life. To default is to refuse the obligation of easy resolution.

\* Written by Tamar Shafrir<sup>TS</sup> in collaboration with Andrea López Bernal<sup>ALB</sup>, Andy G. Vidal<sup>ACV</sup>, Anna Laederach<sup>AL</sup>, Giovanni Bozzoli<sup>GB</sup>, Lotte Hardeman<sup>LH</sup>, Nagare Willemsen<sup>NW</sup>, Quentin Dupuy<sup>QD</sup> and Tom Kemp<sup>TK</sup>, with curatorial and editorial framing by Aurélien Lepetit and Jules van den Langenberg.

#### BIOGRAPHY

Tamar Shafrir is a writer and designer based in Rotterdam. She is currently a design researcher at Het Nieuwe Instituut and a thesis adviser at the Design Academy Eindhoven, and has previously taught at the Sandberg Instituut and London College of Communication. Her writing has been published in magazines including *Disegno*, *Volume*, *PIN-UP*, *MacCuffin*, *Dirty Furniture* and *Real Review*, and books including *Material Utopias*, *Symbolic Exchange* and *Printing Things*. In 2013 she cofounded the studio *Space Caviar* with Joseph Grima, with whom she also co-curated the 2018 exhibition *Not for Sale*.

# ABOUT

## GRADUATION 2018

In continuation of the Graduation Index *The Title of the Work* published in 2017, *The Name of the Author* concludes the 2018 graduation exhibitions and events of the Sandberg Instituut. Fifty-eight Graduates from five main departments and two temporary programmes presented their work at various locations in Amsterdam. Part draft and part final content, this publication consists of contributions by the graduates and external photographers and editors compiled by PS (Public Sandberg). For more information and images visit [www.sandberg.nl/graduation2018](http://www.sandberg.nl/graduation2018).

## SANDBERG INSTITUUT

As the postgraduate programme of the Gerrit Rietveld Academie Amsterdam, the Sandberg Instituut offers Master Programmes in Fine Arts, Interior Architecture and Design. The five Main Departments aim to deepen the practices of artists, designers and critics. In addition, the Temporary Programmes reflect on specific urgencies in society and the arts, and the Hosted Programmes focus on collaboration with other institutes.

## MAIN DEPARTMENTS

Sandberg Instituut's Main Departments are Critical Studies, Design, The Dirty Art Department, Fine Arts and Studio for Immediate Spaces. An average of only twenty students per programme allows each course to be flexible and open to initiatives from students and third parties. The course directors, who are prominent artists, designers, theorists and curators with international practices, invite tutors and guests who are able to challenge the students to critically reflect on their profession, their work and their progress.



## TEMPORARY PROGRAMMES

Jurgen Bey, the Sandberg Instituut artistic director since 2010, has sought to find ways to align the institute with the dynamics of contemporary society. Bey introduced two-year Temporary Programmes that are developed according to urgent world issues. Vacant NL – the first Temporary Programme – was launched in 2011 and explored the vast potential of the thousands of vacant buildings in the Netherlands. In 2013, two additional temporary programmes were introduced: the School of Missing Studies dealt with art and the public space, whereas Material Utopias investigated the shifting boundaries between materials and techniques. Other finished Temporary Programmes include System D Academy, Cure Master, Designing Democracy, Materialisation in Art and Design, Fashion Matters, Master of Voice, and Reinventing Daily Life. Ongoing Temporary Programmes are the Radical Cut-Up and Shadow Channel. Two new Temporary Programmes starting in 2018 are The Commoners' Society and Challenging Jewellery.

## HOSTED PROGRAMMES

The Sandberg Instituut is hosting a category of educational programmes in collaboration with partner institutes and companies since 2017. The Hosted Programmes attempt to intertwine existing agendas and their stakeholders for a collective two-year studying period. The topics are essential for the future of the Sandberg Instituut as a 'learning institute' and of art education in a broader, international perspective. Therefore, the Hosted Programmes are surrounded by other in-house projects such as debates, writing and conferencing. The first Hosted Programme is the Master Design of Experiences (2017 – 2019) in collaboration with the University of the Underground. It is part of joint investigations on the implications of 'external funding' for art education. Future topics are not yet decided, but might be for instance cultural-diversity discussions, the implications of artificial intelligence or the relation of art to public-urban space.

## PS

PS (Public Sandberg) develops publications and exhibitions based on the phenomena, topics, people and activities at the Sandberg Instituut. In collaboration with the various communities of the Main Departments, Temporary Programmes and Hosted Programmes, as well as visiting guest writers and image makers, PS aims to manifest, portray and review the Dutch learning institute for fine arts, design and interior architecture.

# SANDBERG



## EXHIBITIONS AND EVENTS

### MAIN DEPARTMENTS

CRITICAL STUDIES:  
BUTCHERS TEARS,  
KARPERWEG 45

DESIGN:  
DE SCHOOL,  
DOCTOR JAN VAN  
BREEMENSTRAAT 1

DIRTY ART  
DEPARTMENT:  
ISO AMSTERDAM,  
ISOLATORWEG 17

FINE ARTS:  
LOOIERSGRACHT 60

STUDIO FOR  
IMMEDIATE SPACES:  
KLAPROOS,  
PAPAVERWEG 38

### TEMPORARY PROGRAMMES

MASTER OF VOICE:  
DOKZAAL, PLANTAGE  
DOKLAAN 8

REINVENTING  
DAILY LIFE:  
NIEUWE  
LOOIERSSTRAAT 49

MEETING POINT  
AND GUIDED TOURS:  
RIETVELD PAVILION,  
FREDERIK  
ROESKESTRAAT 96

The Sandberg Instituut was established in 1990 by former Gerrit Rietveld Academie Director Simon den Hartog, and developed into a fully recognised educational institution with several Master's programmes by its first Director, Jos Houweling.

Jurgen Bey, Director since 2010, looked for a way to align the institute with the dynamic of modern day culture. He introduced

temporary, two-year programmes developed around issues of contemporary society such as vacancy, art and healthcare and political spatial design.

As the postgraduate programme of the Gerrit Rietveld Academie Amsterdam, the Sandberg Instituut offers Master Programmes in Fine Arts, Interior Architecture and Design. The five Main Departments aim to deepen the practices

of artists, designers and critics. In addition, the Temporary Programmes reflect on specific urgencies in society and the arts, and the Hosted Programmes focus on collaboration with other institutes.

The Main Departments consist of Critical Studies, Design, Dirty Art Department, Fine Arts and Studio for Immediate Spaces. The current Temporary Programmes consist of

The Commoners' Society, Challenging Jewellery, Shadow Channel and Radical Cut-Up. The finished Temporary Programmes consist of Reinventing Daily Life, Master of Voice, Fashion Matters, Materialisation in Art and Design, Designing Democracy, Cure Master, System D Academy, School of Missing Studies, Material Utopias and Vacant NL. The current Hosted Programme consists of Master Design of Experiences.

# CRITICAL STUDIES

The Master's in Critical Studies is a two-year postgraduate programme in research and theory. The programme offers an open, interdisciplinary environment for the development of an independent research practice, while providing a rigorous grounding in critical theory, research methods and writing techniques. We are especially interested in forms of inquiry and study that are at odds with traditional academic frameworks, including practice-led research and other intersections of research, practice and theoretical inquiry.

Participants have the possibility to pursue a self-initiated research project with great autonomy, working individually or collectively with supervisors of their choice. Research projects are presented in a series of regular colloquia, which function as spaces for collective discussion and exchange. In addition to this, participants are provided with the support and resources for the development of collaborative projects related to their research, such as publications, exhibitions, screenings or symposia.

Alongside the research trajectory, participants take part in a programme of seminars, lectures and workshops. This programme provides a thorough introduction to key concepts in critical theory and continental philosophy, explores research methodologies in relation to cultural practices and supports participants in the development of a writing practice. In addition to this general programme, specific themes are addressed in depth each month during lectures and seminars given by visiting speakers. Participants

take an active part in shaping the educational programme and have the opportunity to organise workshops, seminars and excursions in parallel with it.

Critical Studies welcomes applicants from a range of backgrounds, including writers, editors, theorists, artists, curators, educators and other cultural practitioners interested in exploring points of convergence between research, practice and writing.



# DESIGN



With a selfless, committed, curious, serious, humorous, and above all hazardous mentality, plus a wide diversity of tools, the Design Department finds out what matters through design. Moving between reality and fantasy, chaos and systems, data and dreams, the programme addresses the contradictions of our time. It responds through design to world issues and questions the relationship between practice and politics. Design itself is

presented as a tool to organise the relationship with the outside world.

With a trust-based educational model (filled with extreme talent, positive energy and a spirit of equality), the Design department stimulates people to feel both free and passionate about engaging in the things that they love or care about, through making and collaborating. We welcome students who embrace the vulnerability, doubt and

unpredictability of where design can lead them. They are investigative designers, critical optimists, generous collaborators, storytellers, eternal students, friends, lovers, fighters, or sensitive guides for our precarious future.

Global challenges are approached from a personal and human point of view, where the different perspectives within the department are articulated; identities, stories and

visual strategies merge throughout the practices in personal, specific and committed manners. Forms become relations, disciplines turn into mentalities and the internet is used as a continuous common canvas for trying new things. The self-initiated projects that are developed present new disciplinary frameworks, start movements, construct collectives and invest in alternative models of living.



The Dirty Art Department presents itself as an open space for thought, creation and action. It sees itself as a dynamic paradox, flowing between the pure and the applied, the existential and the deterministic, the holy and the profane. It is concerned with individuality, collectivity and our navigation of the complex relationship between the built world and the natural world, and between other people and ourselves.

Although the Dirty Art Department arrives from a shared background of design and applied art, it seeks to reject the division between the pure and the applied. Since 'God is dead' and 'the spectacle' are

omnipresent, it sees the creation of alternative and new realities as the way to reconsider our existential situation on this planet.

The Dirty Art Department is open to students from all backgrounds, including designers, artists, bankers, sceptics, optimists, economists, philosophers, sociologists, independent thinkers, poets, urban planners, farmers, anarchists and the curious. Please enjoy the trip.

The aim of the Dirty Art Department is to develop singular individual and collective practices, distinct from medium or subject, and to give an insight into how to place these

practices into the existing contexts of art, design, performance, writing, pizza making, etc.

Currently the Dirty Art Department focuses on activism, spiritual enlightenment, education, and dealing with the actual reality as a pre cursa to the 'revolution' and as an inquiry on how to live with it. Following the department's nomination for the Milan Design Prize and its close relationship with the Macao Organisation in Milan (IT), the department will collaborate with both Macao and the Athens School of Fine Arts to co-produce *The Wandering School Part 2: Revolution or Bust!* which will be presented in both

Athens and Milan in 2018. Additionally, this year sees the establishment of the Dirty Art Foundation and the creation and building of the autonomous project space AutomagiA in the NDSM-werf in North Amsterdam, which will be run by current and past students of the department.

The final challenge is to create new context; that is, the transformation of reality. The Dirty Art Department promotes a strong theoretical and philosophical agenda and is open, in practice, to dangerous attempts and spectacular failures. It sees itself as a journey, and wherever it stops off, it remembers that 'Any Space is the Place'.





Sandberg Instituut's Fine Arts department retains a focus on autonomy and making, while addressing the social and economic roles of art production. Core to the programme are the regular conversations with our main tutors, while guest tutors are invited for seminars and tutorials throughout the year. Studio time thus alternates with common activities such as workshops, seminars, one-off events such as an annual group exhibition and excursions abroad. An intense winter thesis writing/reflection period takes place in the Arctic Circle, while all students partake in the spring excursion.

Several times a year, students come together with staff and tutors to discuss common interests that have emerged and can be addressed with the help of experts who, following these sessions, are invited accordingly. Student-led activities, such as group

crits, film nights and Monday lunches are encouraged, while internal platforms such as The Stolen Studio are in place to promote small-scale tryouts and experimentation in presentation.

Throughout the two years, the Sandberg Instituut functions as a base, while encouraging participants to develop and test their practice both within and beyond the school. The programme unfolds across three open modules over the course of two years, structurally redefining conventional notions of artistic labour.

#### Language

The Language module concerns actual language as well as 'language as description' and the languages of what is seen, heard and written. The programme is divided between developing artistic practice and broadening (through specific tasks)

ways of seeing and working. Language takes a holistic approach to the making of art, expanding and exploring our notions of what artistic practice can include.

#### Image

The Image module centers on the notion of representation, time and context in various visual and audio-visual practices. Although the programme does not disregard technical or formal considerations, nor public presentation, the emphasis lies in developing individual production strategies: strategies for processing and materializing thought, intuition and knowledge; and strategies commonly developed through production experience and through considering the strategies of others.

#### Play/Object

The Play/Object module focuses on contemporary constructions of 'performativity' and object-based

productions within a cross-disciplinary, public context. It concentrates on the creation and practice of production, with particular attention paid to how objects interact with time, space and value.

#### Students

The Fine Arts Department is looking for eager, active and ambitious students who are willing to participate in group tutorials, workshops and other forms of education. We are looking for authentic makers and thinkers who are open to fundamental reflection on their work. A sound background in art or possession of equivalent expertise in affiliated fields is required. Candidate students will be evaluated on their motivation, previous experience and portfolio. The admissions committee will focus on the authenticity, artistry and autonomous visual quality of the work presented.

# STUDIO FOR IMMEDIATE SPACES

The Studio for Immediate Spaces (SIS) investigates space in all its forms and implications. It is an autonomous platform for reflections ranging from commentary and analysis to current spatial realities and production processes. Using the tools of the geographer, the urban planner, the architect or the designer, we create new grounds for research, blurring the boundaries between science and politics, art and architecture, interior and exterior. Through field observation, analysis or physical construction we dig into the spaces created by popular culture and contemporary society to reveal new meanings. Public or intimate, permanent or temporary, material or virtual, we are interested as much in the physical quality

of space as in its social and political outcomes.

The two-year programme proposes an alternative take on the field of interior architecture, exceeding the boundaries of its traditional curriculum. The interdisciplinary environment of the SIS is a platform for debate, opening up new terrains and allowing for the development of independent practices. Here, exploration fuses with reflection; design is an instrument of research, research is an instrument of discovery. We provide the tools for inquisitorial investigation to reveal unseen contemporary territories. Design methodologies focus on urban investigations and building processes, promoting a hands-on approach and DIY culture as a means of

emancipation, celebrating craftsmanship and the immediacy of space making.

The backbone of the course of the SIS is formed by five studios (Construction, Context, Content, Writing and Theory), which are led by tutors active in different fields and offer strong support to individual projects and experimentations. In addition, eight times a year, the SIS welcomes a guest who introduces their methodology and personal research through an intense week-long workshop. These Methodology Weeks focus on field research and hands-on production. These immersive experimentations confront the participants with specific ways of working, thoughts and production methods.

The SIS delivers an MA in Interior Architecture. Although we always question the very definition of this practice, we are nevertheless also strongly grounded in this field and its history. At the crossroad between multiple arts, the profession has a unique role to play. We like to question the politics underlying the traditional and future practices of this field in terms of production, consumption, and mediation to define a common ground for our reflection. By investigating preconceived notions and searching for new strategies, we aim to dismantle the syntax of today's urban spaces and expand the definition of interior and exterior forms of architecture.





Master of Voice is a Temporary Programme examining the voice as a unique discipline. The focus is on the human voice, as a means to or an end in itself, within artistic practice. The participating students work with the/their voice, exploring the voice in its various social, cultural and technological appearances – from vocal speech to ‘the speech act’ to singing. The programme includes a special orientation on gender and technology.

The human voice has always

been an integrated part of modern art, notably within performance art, sound art and conceptual art. However, this programme starts from the notion of the voice as a single subject. Isn't the voice, with its capacities to embody and adapt to all disciplines, the ultimate medium?

Master of Voice examines the voice and its prominent role in our post-industrial society. Our students are from different artistic backgrounds, including fine arts, design, choreography,

dance, theatre, performance, music and documentary and other film. The curriculum combines research, study, experimentation and production in order to develop new artistic forms – individual or collective – which take the human voice as its primary material.

The Master of Voice reflects an increasing interest amongst a new generation of artists and writers, often female, who use the voice – subjectively and objectively – in their work (often described as a means to

define their intimate relationship with the computer). This points to a condition: that ‘orality’ – spoken or in written text as the first person – has become a big issue today, a condition which, without doubt, is informed by processes of digitization and new technologies.

Taking the human voice into consideration could lead to new paradigms of the relation between technology and what is human. The Master of Voice provides an environment for this investigation.



# RE- INVENTING DAILY LIFE

Interactive art forms, such as theatre, performing arts and music, have the ability to create exceptional connections between people. In a theatre, a concert hall, or the public space, a relationship between performer and spectator 'naturally' comes to life. Would it be possible to integrate more of this quality into our daily life? Can we infiltrate 'normal' living with an artistic experience? Can we do this on a daily basis? And will art be able to improve our lives structurally, without losing its intrinsic quality and value?

The idea for Reinventing Daily Life started with the observation that the gap

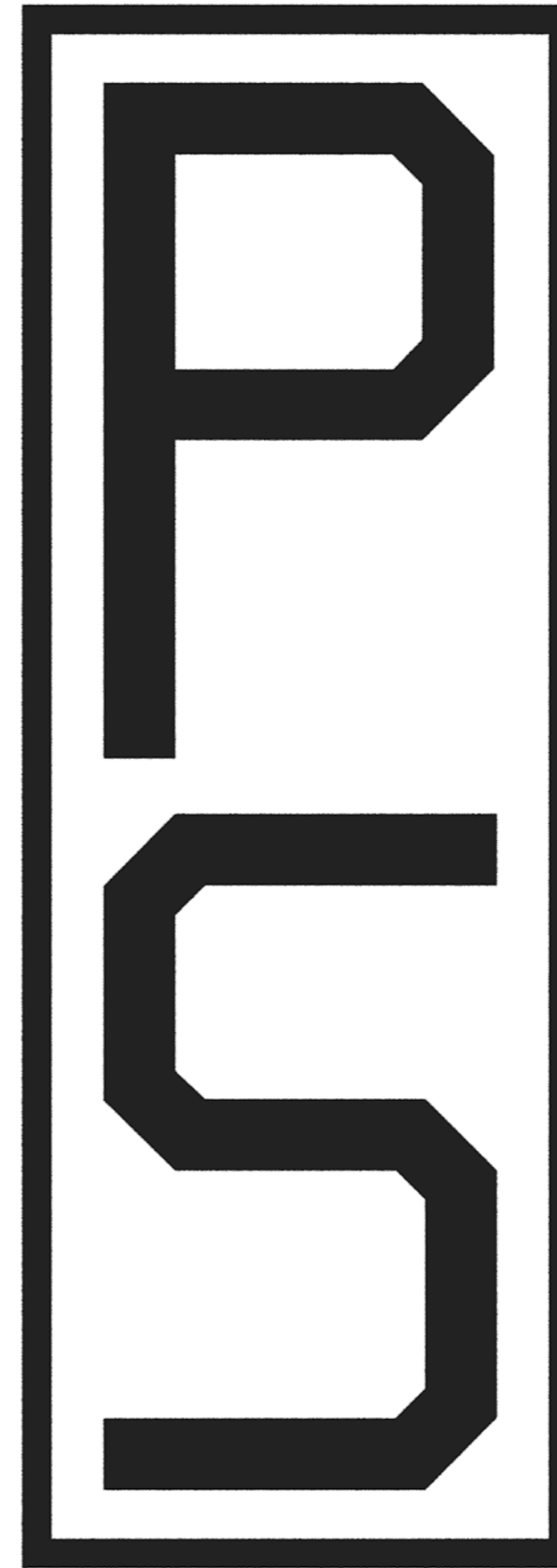
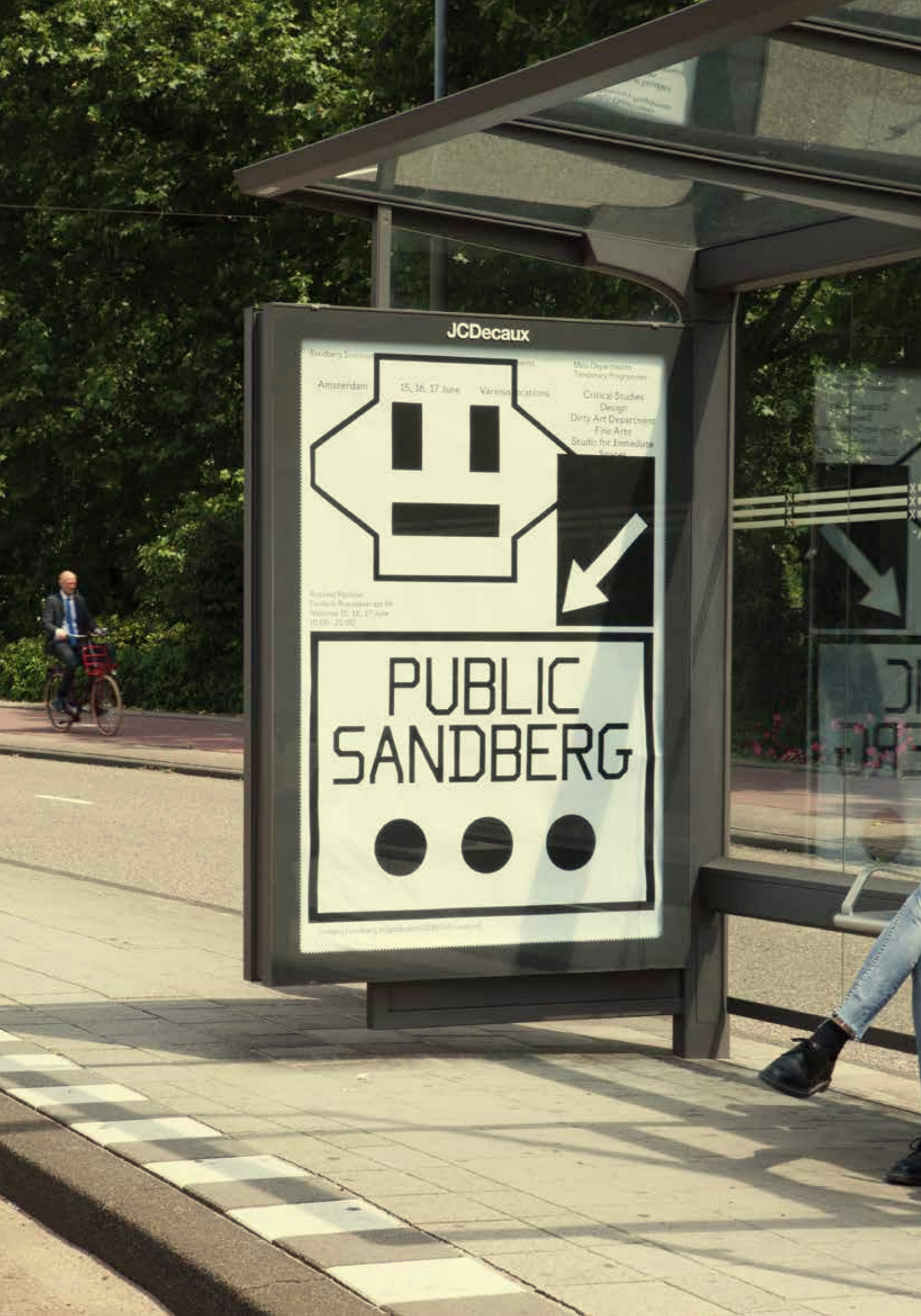
between common life and the performing and other arts has become bigger in the last few decades. This raises questions about the romantic idea of the artist as the autonomous and only starting point of a work, focusing on the aesthetic result and not on the capacity that is needed for creating connections with the community in which they live.

Reinventing Daily Life investigates the connections between performing arts and daily life, between people and art, between society and the artist. During this Temporary Programme we will dive into the role of the artist and integrate the process of

connecting as a new part of the artistic process; taking it as a point of departure. Students are on a quest for pressing questions and issues that people are struggling with and to make a connection between the autonomous power of their work and the audience. Reinventing Daily Life functions as a laboratory where we find ways to improve the quality of life with the result of integrated fantasy and creativity. Starting from the world of music and theatre, but with a multidisciplinary group of artists, we offer alternatives for what is common and normalised in order to eventually attribute to a new status quo.

The participants, guests, tutors and head of Reinventing Daily Life work predominantly as a collective, but there will be a lot of focus on the personal creative process as well. Guest tutors from theatre, music, visual arts, philosophy and other relevant fields propose assignments that are inspired by their experiences. Each course includes many joint and solo presentations in an organised communal space, always embedded in environments outside the academic structure. In addition, there are lectures and the viewing of theatre productions, installations, performances and exhibitions through a critical lens.





PS (Public Sandberg) develops publications and exhibitions based on the phenomena, topics, people and activities at the Sandberg Instituut. In collaboration with the various communities

of the Main Departments, Temporary Programmes and Hosted Programmes, as well as visiting guest writers and image makers, PS aims to manifest, portray and review the Dutch learning

institute for fine arts, design and interior architecture. PS consists of editor Jason Page and curator Jules van den Langenberg, supported by general coordinator Anke Zedelius.

Ongoing PS projects include the annual Open Sandberg, Graduation Index and editing of the sandberg.nl Library with news, agenda, documentation and writings.

Niels Albers	niels@nielsalbers.nl	<a href="http://nielsalbers.nl">http://nielsalbers.nl</a>
Johanna Arco	joharco@hotmail.com	<a href="http://johannaarco.com">http://johannaarco.com</a>
Lucie Berjoan	lpberjoan@gmail.com	
Laura Bolscher	info@laurabolscher.com	<a href="http://laurabolscher.com">http://laurabolscher.com</a>
Giovanni Bozzoli	giovannibozzoli@gmail.com	
Mateo Broillet	broillet.mateo@gmail.com	<a href="http://mateobroillet.ch">http://mateobroillet.ch</a>
Malissa Canez Sabus	missy.canezsabus@gmail.com	<a href="http://inprocesstudio.com">http://inprocesstudio.com</a>
Loidys Carnero	loidyscarnero@yahoo.es	<a href="http://loidyscarnero.info">http://loidyscarnero.info</a>
Júlia Carvalho de Aguiar	julia.c.aguiar@gmail.com	<a href="http://whavvel.com">http://whavvel.com</a>
Gauthier Chambry	gauthier.chambry@gmail.com	
Callum Copley	callum.copley@gmail.com	<a href="http://callumcopley.com">http://callumcopley.com</a>
Philip Coyne	philip.coyne@hotmail.com	<a href="http://philip-coyne.com">http://philip-coyne.com</a>
Naomi Credé	naomicrede@hotmail.com	<a href="http://naomicrede.com">http://naomicrede.com</a>
Angelo Custódio	angelomscustodio@gmail.com	<a href="http://angelocustodio.com">http://angelocustodio.com</a>
Timo Demollin	text@timodemollin.net	<a href="http://timodemollin.net">http://timodemollin.net</a>
Thom Driver	thomdriver@gmail.com	<a href="http://thomdriver.net">http://thomdriver.net</a>
Quintin Dupuy	quentin_dupuy@hotmail.com	
Andy C. Vidal	andresbbaa@gmail.com	<a href="http://andygarciavidal.bandcamp.com">http://andygarciavidal.bandcamp.com</a>
François Girard-Meunier	francois.girardm@gmail.com	
Kees de Haan	keezsch@hotmail.com	<a href="http://keesdag.blogspot.com">http://keesdag.blogspot.com</a>
Lotte Hardeman	lottehardeman@hotmail.com	<a href="http://www.lottehardeman.nl">http://www.lottehardeman.nl</a>
Miyuki Inoue	inoue.miyuki.f@gmail.com	<a href="http://inouemiyuki.com">http://inouemiyuki.com</a>
Danae Io	danae@mailbox.org	<a href="http://danaep.com">http://danaep.com</a>
Tom Kemp	tomkkemp@gmail.com	<a href="http://tomkkemp.biz">http://tomkkemp.biz</a>
Özgür Kar	fozgurkaracan@gmail.com	
Asja Keeman	info@asjakeeman.com	<a href="http://asjakeeman.com">http://asjakeeman.com</a>
Bin Koh	bin1111bin@gmail.com	<a href="http://cargocollective.com/binkoh">http://cargocollective.com/binkoh</a>
Anastasia Kubrak	anastasia.kubrak@hotmail.com	<a href="http://anastasiakubrak.com">http://anastasiakubrak.com</a>
Sherida Kuffour	hello@sheridakuffour.com	<a href="http://sheridakuffour.com">http://sheridakuffour.com</a>
Samuel Kuhfuss Gustavsen	samuel.kuhfuss@gmail.com	<a href="http://samuelkuhfuss.se">http://samuelkuhfuss.se</a>
Anna Laederach	annalaederach@hotmail.com	<a href="http://www.annalaederach.com">http://www.annalaederach.com</a>
Sjors van Leeuwen	sjorsvanleeuwen2@gmail.com	<a href="http://sjorsvleeuwen.com">http://sjorsvleeuwen.com</a>
Andrea Lopez Bernal	andreabernalchocopulpo@gmail.com	<a href="http://andrealopez.pro">http://andrealopez.pro</a>
Heikki Lotvonen	hlotvonen@gmail.com	<a href="http://heikkilotvonen.fi">http://heikkilotvonen.fi</a>
Stefanie Luchtenberg	s.luchtenberg@gmail.com	<a href="http://cargocollective.com/stefanieluchtenberg">http://cargocollective.com/stefanieluchtenberg</a>
Juan Pablo Mejía	juanpablo.mejiamejia@gmail.com	<a href="http://elmonocromo.com">http://elmonocromo.com</a>
Maria Montesi	mariamariamontesi@gmail.com	<a href="http://mariamontesi.tumblr.com">http://mariamontesi.tumblr.com</a>
Asja Novak	asja@bak-utrecht.nl	
Philip Ortelli	philip.ortelli@gmail.com	<a href="http://philiportelli.com">http://philiportelli.com</a>
Natasha Papadopoulou	madeingreece@mac.com	<a href="http://natashapapadopoulou.com">http://natashapapadopoulou.com</a>
Liene Pavlovskā	pavlovskā.liene@gmail.com	<a href="http://pavlovskā.lv">http://pavlovskā.lv</a>
Mirko Podkowik	mirko.podkowik@gmail.com	<a href="http://mirkopodkowik.de">http://mirkopodkowik.de</a>
Alice dos Reis	alicedreis@gmail.com	<a href="http://alicedosreis.net">http://alicedosreis.net</a>
Duncan Robertson	duncan.erobertson@gmail.com	<a href="http://duncanrobertson.info">http://duncanrobertson.info</a>
Daan Roukens	daan@daanroukens.com	<a href="http://daanroukens.com">http://daanroukens.com</a>
Tereza Rullerova	tereza@therodina.com	<a href="https://www.therodina.com">https://www.therodina.com</a>
Mai Spring	maispring2@gmail.com	
Eva Susova	e.susova@gmail.com	<a href="https://evasusova.wordpress.com">https://evasusova.wordpress.com</a>
Cécile Tafanelli	cecile.tafanelli@gmail.com	
Céline Talens	celinetalens@gmail.com	<a href="http://celinetalens.com">http://celinetalens.com</a>
Tatsuhiko Togashi	tatsu.togashi@gmail.com	
Mong-Hsuan Tsai	monghsuan.tsai@gmail.com	
Mavi Veloso	maviveloso@gmail.com	<a href="http://iwannamakerevolution.artseverywhere.ca">http://iwannamakerevolution.artseverywhere.ca</a>
Gijs Velsink	gysvelsink@gmail.com	<a href="http://gijsvelsink.nl">http://gijsvelsink.nl</a>
Rein Verhoef	rein_v@hotmail.com	
Carlijn Voorneveld	carlijnvoorneveld@gmail.com	<a href="http://shameful-office.com">http://shameful-office.com</a>
Nadja van der Weide	nadjavanderweide@gmail.com	<a href="http://nadjavanderweide.com">http://nadjavanderweide.com</a>
Nagare Willemsen	nagarewillemsen@gmail.com	

Publisher

Sandberg Instituut

Director

Jurgen Bey

Curator

Jules van den Langenberg

EditingJulia Mullié  
Jason Page  
UvA TalenPhotographySander van Wettum  
Robert Clas  
Luuk SmitsDesign

Our Polite Society

Coordinator

Anke Zedelius

ContributorsAll graduates, main  
departments, temporary  
programmes, venues,  
editorial writersPrintingPumbo (book block)  
Raddraaier SSP (dust cover)Signage production

HR Group

WebsiteKatja van Stiphout  
Jeroen Vader  
Max PeepkornDisclaimerThe information in this  
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Amsterdam (NL)Sandberg InstituutMasters of Fine Arts,  
Interior Architecture  
and Design  
Gerrit Rietveld AcademieFred. Roeskestraat 98  
1076 ED AmsterdamT: +31 (0)20 588 24 00  
E: [ps@sandberg.nl](mailto:ps@sandberg.nl)  
W: [www.sandberg.nl](http://www.sandberg.nl)

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