

(A Possible
Dialectics
On The Politics of
Misunderstand-
ing)

Caulfield, Cauliflower, and other vegetables

MaHKU MA Fine Art 2016

**Caulfield,
Cauliflower,**
and other
vegetables.

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vegetables.

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Cauliflower,**
and other
vegetables.

**Caulefeed,
Caulflower,**
and other
vegetables.

**Caulfield,
Callflower,**
and other
vegetables.

**Caulfauld,
Cauliflower,**
and other
vegetables.

**Caultfeed,
Caulflower,**
and other
vegetables.

**Caltfield,
Caulflower,**
and other
vegetables.

**Caultfield,
Caulpower,**
and other
vegetables.

**Coaltfeed,
Coldfloor,**
and other
vegetables.

**Cultfield,
Caulifleur,**
and other
vegetables.

**Crulefield,
Caulifleur,**
and other
vegetables.

**Couldfield,
Cauliflower,**
and other
vegetables.

**Caulfield,
Cauliflour,**
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Cauliflour,
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Introduction

After ten years of cheerfully developing the MaHKU philosophy that is focused on creating a haven for experiment and contemplation – also referred to as an undisciplinary space for research – in last year’s well-received events *Tomorrow I may disappear* and *Call for Drawings*, we looked back on the way this mode of thought has settled into an institutional structure. Presently, completely contrary to the current zeitgeist of the “absolute now,” we turn our educational focus fully on the future. A future in which we will extend the fine art curriculum beyond the horizons of the customary environments of studio practice and critical studies, thus engaging even more explicitly in inspiring connections and dialogues with epistemic domains such as spatial practice and curatorial studies.

This new focus is also clearly reflected in our choice of curator for this year’s MaHKU graduation show: Markus Miessen. After all it is Markus Miessen who in recent years, through a series of groundbreaking and prominent activities, has significantly contributed to the development of critical spatial practice into a topical intellectual field: a new territory for knowledge production in which artistic method and curatorial approach overlap in a practically self-evident way.

Thinking in terms of a “crossbench praxis” is entirely consistent with MaHKU’s ideas about a form of art education that is no longer characterized by compartmentalization. We are delighted that a similar way of thinking and working is articulated in the graduation event *Caulfield, Cauliflower, and other vegetables*. Rather than a static white-cube show, this translates into a dynamic, curatorial cartography in which various locations in the city of Utrecht (such as Academy Gallery, BAK institute for the contemporary, University Museum Utrecht and various venues in public space) are used to generate signifying contexts (such as medium specific reflections and topical feminist perspectives) and first-rate platforms for the twelve research projects of the current group of MaHKU Graduates.

MaHKU thanks the participating institutes (BAK, University of Utrecht and HKU) for their generous support in enabling this challenging and cutting edge event. Many thanks also to curator Markus Miessen (and his interlocutors Flaka Haliti, Timo Feldhaus, Marie Egger), staff (in particular Tiong Ang, Maria Hlavajova, Liza May Post, Edwin Zwakman, Jessica de Schipper), as well as designer Dongyoung Lee for yet again developing a strong aesthetic and strategic communication trajectory.

*Caulfield,
Cauliflower,
and other
vegetables*

“The best thing, though, in that museum was that everything always stayed right where it was. Nobody’d move... Nobody’d be different. The only thing that would be different would be you.”

J.D. Salinger, *The Catcher in the Rye*

“Participation is always the result of a specific social context linked to specific working conditions [...] based on fragmentation and it never leads to harmony. It is a painful process, taking place in that grey area characterized by antagonism and asymmetry. Against the distorted, schizophrenic and populist definition of participation that reduces it to a static and repetitive chant, we should ignore the rhetoric of participation and propose a more sustainable practice.”

Federica Bueti, *Drilling Your Ears*

“I came from the future and I ended up in Munich.”

Flaka Haliti
(in conversation with the author)

What do you do with a show, where there is no narrative for a show? Where there is no red thread, no umbrella framework or common denominator in terms of content. When I first arrived at *MaHKU* halfway through the year, I encountered an inspiring, but scattered group of individuals, dealing with personal challenges and processes of identity formulation. The only means of unity that I was able to detect was that they seemed to be working in the same space, their studio. The frame: a particular year in a particular graduate program. Critical practice, in this context, could be imagined as parallel realities pushing in the same direction, that is, interrogating the political and spatial realities that the protagonists understand as their social and societal context. The work at play here presents polymorphous and polymathic approaches to the subjective documentation of the contemporary condition, diverse narrative takes, which often take as a starting point the personal struggle with the world, but – more precisely – the surveying of oneself as a critical being.

Such practice should be understood and exercised as a sounding-board that makes visible and discloses the underlying conflicts of

what one is facing, to exacerbate them, to create and nurture complications, to work with and around them in a productive way, and to then act upon them. As Jan Verwoert put it: “To learn the lesson of the ethics of art and ideas therefore means to develop a sense of simultaneous unconditional trust and mistrust in your own principles of sympathy and resentment, affiliation and animosity, identification and hostility.” 1

Empowerment sometimes emerges in conditions that theoretically ought to thwart it. Knowledge is often generated at the edges or the gaps of ignorance. Hence, personal involvement should simply be understood as a tactic of complicit curiosity scaled to the space that one is currently inhabiting. It offers an alternative rendering of a possible practice that goes beyond the conventional understanding of discipline and vocation. It resembles a framework through which to act: not a strictly political one, but rather an arena for the discussion of how practice itself can become political.

Literature is highly personal and biased. Most (good) literature has a *Doppelter Boden* (double layer). The narrative therefore is not only one of self-experience, but that, which can

be projected onto and against a civil society. As opposed to journalism, which is supposed to report about a forensic reality, literature holds the opportunity to smuggle different narratives and messages across. A Doppelter Boden is an intrinsically spatial phenomenon, as – in order for the message to be transported and deployed – one needs to construct the very space in which a parallel reality can unfold.

Holden Caulfield, the protagonist in Salinger's *The Catcher in the Rye*, explains his love affair with the museum (Museum of Natural History) by nebulously stating parts of his personal insecurity. In life, with the world surrounding him. Like all of us, he is not only facing narratives of constant change, but also decay and loss. He demonstrates his fears and inability of dealing with conflict, confusion, and – ultimately – change. Being thrown into the dirty reality of the now, this exhibition presents a series of extremely relevant positions that deal with this very question of contemporary identity(ies) and the way in which those can be localized and grounded in a world exposed to constant flux. Maybe one of the reasons why many of us are engaged in a similar love affair with the museum is precisely its ability

(and reality) to preserve and maintain a form of stoicism and silence. It is (almost) always the same.

Cauliflower, as the arguably hottest (vegetable) shit on the market right now, faces the sad reality of a formerly neglected plant that has suddenly risen to fame (again). It seems that the market of the vegetable unfolds as a twofold problematic here: not only has it become more sought-after, but it is unclear for how long its net-worth will remain intact.

Torn between questions of identity and a soon-to-be-dealt with dirty reality of the market, the positions in the exhibition range from Sudanese gender politics, Korean sex culture, methods of automatism, postcolonial subjectivities, to the arguable dichotomy between the craftsman and the intellectual, heritage and knowledge, architectural bastardisation, to human stewardship, the father figure, electric smog, the objectification and censorship of the female body, formats of (social) coding, to painting as spatial practice.

Rather than a stable and static exhibition housed in a single institutional setting, the show is conceived as a decentralized form of localizations, depending on what the artists and the curatorial team at MaHKU saw fit. Rather

than trying to contextualize the impossible, the exhibition attempts to produce moments of representation and activation, sometimes formal, sometimes informal, sometimes stable, sometimes unstable, sometimes ongoing, sometimes limited to 15 minutes, occurring in different places throughout the city of Utrecht.

Instead of crudely enforcing and presenting a (fictional) narrative that did not exist in the first place, the opening of the exhibition will be used as an opportunity to informally discuss questions of identity, development, success and dirty realism in the nebula of what is commonly referred to as the art world. Partners-in-crime will be artist Flaka Haliti, cultural critic Timo Feldhaus, and curatorial consultant Marie Egger.

In an essay for e-flux, Hito Steyerl suggests that falling does not only mean falling apart, it could also mean the falling into place of a new certainty: “Grappling with crumbling futures that propel us backwards onto an agonizing present, we may realize that the place we are falling toward is no longer grounded, nor is it stable. It promises no community, but a shifting formation.” ²

Follow your instinct. Embody the willingness to govern. Collaborate when necessary.

Assume responsibility. Be liable. Produce consequence: “Refraining is not an option.” ³

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¹ Jan Verwoert, *Tell Me What You Want, What You Really, Really Want*, Sternberg Press, Berlin/New York, 2010, 108.

² Hito Steyerl, “In Free Fall: A Thought Experiment on Vertical Perspective,” *e-flux journal* 24 (April 2011), <http://www.e-flux.com/journal/in-free-fall-a-thought-experiment-on-vertical-perspective/>.

³ Volker Weidemann, “Das Prinzip Juli Zeh”, *Frankfurter Allgemeine Sonntagszeitung*, July 29, 2012, 21; my translation.

The Then and There

Flaka, you do not seem to be interested in the political per se. Less political to be more political?

Yes.

Over the past years, we have discussed your work a lot and I have to say that I find it increasingly and charmingly un-ironic. In your work one easily understands that the personal itself becomes the subject of the political. You do not provoke, but rather respond to provocation. Could you please elaborate on this?

My approach is not based on a priori intentions to produce a political work. I also do not by default work on modes of provocation. I indeed prefer reacting towards provocations, which I think are plentiful in the world out there. Thus, my reaction to provocations I experience is supposed to be seen as a direct intervention in the historical conditions that have shaped and continue to effect and affect my own life — with an ability to influence it and possibly change it.

Who dominates Kosovo art history? Who dominates the market?

If I think about the basic art history book from my high school, or the collection of the National Gallery of Kosovo, those are exclusively

male-only. Nevertheless, I find it complicated to refer to art history there, since we do not really have art historians and for sure we do not have an art market. All in all, I would say we don't have an art system but we do have an art scene, and yes it was and still is mostly man dominated — but that is changing slightly.

What is your take on a seemingly default of longing for the West in Kosovar culture?

I try to be less busy with that.

It feels to me that, especially in the context of the Kosovo Pavilion in Venice, recognition being granted to a woman is an interesting move. How do you feel about this?

Good, very “proud” of my country (laugh). I feel like the work *My Balls* (2007-2008) is hunting me less and less.

Your work seems to struggle with a thin threshold that describes a problematic: whether or not it is possible to approach ones practice without constantly considering one's personal background? Unlike a rubber band, where the velocity of snap back becomes stronger the further away you pull, you have described your relationship with Kosovo as a form of magnetic movement, an invis-

ible but forceful energy — an energy that connects without touching.

Remembering the work of many Eastern European artists, it feels like their practice always has a very strong relationship to their personal identity and the background from which they originated. Very often this is manifested in certain kind of aesthetics, which becomes somewhat placative. Contributing a new position as a representative of the younger generation of artists, I think it is important to challenge this tendency and — to a certain extent — deadlock. In my latest works, I attempt to emphasize that kind of invisible touch of the story that content-wise could depart from a local discourse, but that later on — during the time of developing and displaying or displacing it in the representation of a global context — is able to open up further a comprehensive reading of the narrative in order to loosen control. It could be understood as a link from its own departure, or even better: to narrate the same story backwards.

In Kosovo after the war there is certain distrust of international representatives. It started with too much trust, celebrating the Americans as the ultimate savior who would quickly establish a national democratic framework leading

to independence. You are currently living in Munich. We know each other from the Städelschule in Frankfurt, where you studied. Would you consider your home country as a kind of feedback loop in regard to your practice and modes of production? What has been your relationship with your home country since you have lived abroad?

A number of critics nationally and at the regional level have questioned the role of the international factor in Kosovo, analyzing the nature of post-independence under the internationally monitored restriction and looking at the relationship between the two parts. Yet, this was not enough to affect the course of events and the policies followed in the processes of nation state formation by the country. However, in this case the topic of my PhD in Practice is very much related to critical questions about the transnational versus national politics of representation in Kosovo. Here, I attempt to produce a body of work that tends to open up an aesthetical and political space of reading the visual. In particular, I am paying attention to the role the image plays in the body, culture, and politics. That is “image” in the sense Rancière refers to, as an object of a twofold dilemma: the question of their origin (and consequently their truth content) and the question of their end or

purpose, the uses they are put to and the effect they result in.

Your work often talks about what it feels like to be a guest in the world, the impossibility to be “international”. Could you please elaborate on this?

I think it is very hard to be international or an expat in the West as someone, who comes from a non-Western country; in this case, one is immediately perceived as an immigrant. I find it fascinating to try and understand that, or even questions like how long one can live in the foreign country as an international? How far one can be integrated in another society culture without learning the language? Where does integration start and does it ever end? What is the difference in the treatment of a foreigner ordering his/her coffee in English and another foreigner who is making an order with a very poor local accent? These are the kind of thoughts I tried to elaborate, also through the work *Ex-Spatium* (2013), a sound installation shown at Weltkulturen Museum in Frankfurt during the exhibition “Stealth Architecture” in 2013.

In an age of precarious work coupled with the assumption of perpetual mobility, you are questioning a new era of relationships. In this context, Post-Internet art has emerged as a tool that has become the binding force of many contemporary relationships, somewhat materializing the immaterial. What is your take on this?

It is simply an attempt to understand a new means of materiality or practicalities, which obviously influence the condition under which we are connecting with each other, working, acting or being participating observers. And the opportunities seem to be endless. The video installation *I Miss You, I Miss You, 'Till I Don't Miss You Anymore* (2012-2014) is one of my works dealing with the materialization of that feeling.

I would claim that you are a romantic, who enjoys practicing in the margin that leaves things open to interpretation. Are you an optimist, a romantic, or a cynic?

Maybe a combination of all three!

In an age of all-encompassing digital existence, is there such thing as automated or outsourced emotions? What do you consider the danger innate to this increasing distance to the subject?

This could easily be explained by the birthday alert on Facebook. Once I removed my birthday info from the profile and I only got three to four birthday wishes; the year after I re-added it to my profile I received around 500. At this point, I really do not know how much of it has to do with automated emotion, or if this is just another way of adapting our subjectivity by using a different means of connecting in our relationship with what we could refer to as a cybernetic future.

Some of your works address distance and separation, while others express a global and international sense of reality. How do you deal with the double reality of exile: the understanding of the "world" as a whole, and the feeling of strangeness when one leaves his or her country?

This is a weird one, indeed. To give an example: I arrive for the first time in a new city, get to the hotel, and I call my boyfriend and tell him: I just arrived home, and then I hear myself and immediately replace the word "home" with "hotel". I too easily use the word "home" for almost any space these days — it is strange. I realized the word "home" has dissolved, and is

more and more being replaced with the more temporal word “base”. And my base is where my studio is, where I can do most of my work and can be fully concentrated and productive — which is happening in Munich at the moment.

How do you feel about representing the country you exiled?

Kosovo is the newest and youngest country in Europe — as well, it is unfortunately one of the poorest at the moment. Its history is mostly connected to armed conflict, trauma and refugees. And corruption. Every time there is a possibility in politics, sports or culture, where Kosovo can participate as a sovereign state, the moment this happens it immediately becomes emotional for everyone. Somehow in the weirdest way my responsibility to represent the country starts here. Regarding the word exile, and the way in which I understand the meaning, I am not sure it fits my position too well, since I went away for studies, and I am still studying. Who knows — I could decide to go back after my PhD studies. I like the idea of being forever international; a free floater of sorts.

How do you feel about representing Kosovo after having reclaimed the place for women in the art world in this country?

Fantastic! I hope it does not start and end with me as a one hit wonder story, but continues on with the next generation.

Regarding the structural and conceptual model of the Venice Biennale, how do you feel about this format of national presentation?

I am well aware that I am not the first to question or say something about the biennial format, but I do try to reflect on it and, through my work as statement, contribute subjectively to the matter at hand. I think the position of Kosovo in this discourse is a very sensible one. I am happy to be able to articulate further the complexity of it in regard to what it means to build a nation state today, and at the same time represent the territory of your country within the improvised concept that is the “Biennial Pavilion”.

The title of an exhibition is generally part of the narrative and in dialogue with the work. In your case, titles seem like starting points. Or would you describe them as a result?

It depends. I would say a bit of both.

Or even sometimes it is like the chicken and egg situation.

Do you consider your titles a voluntary act of relativization of the object?

In some of the works, yes.

The titles provoke a statement of each work clearly defined. It becomes intelligible, direct and facilitates empathy.

What kind of relationship are you envisioning between your subjectivity and the subjectivity of the spectator?

I guess that I attempt to create different temporalities of reading the work, through the motion of the observer and the observed object that exists in a particular space and time, where the work is happening and is being experienced.

In a previous conversation, you have argued that one should always also look backwards, work with the past or at least be conscious of the past — and not only your own — both in a political and in a personal sense.

When I say backwards I mean that laterally. And I practice it in my process of working. After I am about to reach the end of narrating a complete story, I look backward and that is usually the moment when I filter the elements, which

are too much on the work itself. I truly believe in the power of working backward. It can help one to more easily crystallize the essence of the work and highlight the key points even on a more abstract, political, or personal level.

But what we know about the past in terms of historic fact versus personal memories is often far from reality and highly filtered. In other words: the past is always partial and incomplete. Does your work attempt to colonize the missing links?

Bloch says: “Primarily, everybody lives in the future, because they strive, past things only come later, and as yet genuine present is almost never there at all.” From here I would say I try to colonize the alienated present, while creating different layers of temporalities, which potentially would create a missing link between the past and future and allows one to see different times and places at once. Sounds full of contradictions, I know.

What is your personal relationship with the past: one of fighting with it or one of taking care of it? What does a horizon line entail?

I only fight the past when it appears to have the threat of an ongoing nostalgia. This is

what I really hate, because I think if it does so, then it must mean that your present and future is manifested as being over. When the horizon emerges in my work, it could be understood as a kind of queerness, an effort to see it as the anticipatory illumination of the utopian. When I say utopia I am referring to a concrete utopia and not an abstract one. Recent theoretical reflections describe it as relational to historically situated struggles, a collectivity that is actualized or potentially affirmative, something that is not yet but in the process of becoming. (José Muñoz, 2009)

Where does reality begin, where does it end?
The “then and there.” Maybe.

Image on p. 34-35

Installation Views Pavilion of
The Republic of Kosovo 56th
La Biennale di Venezia

Speculating on the Blue

Flaka Haliti

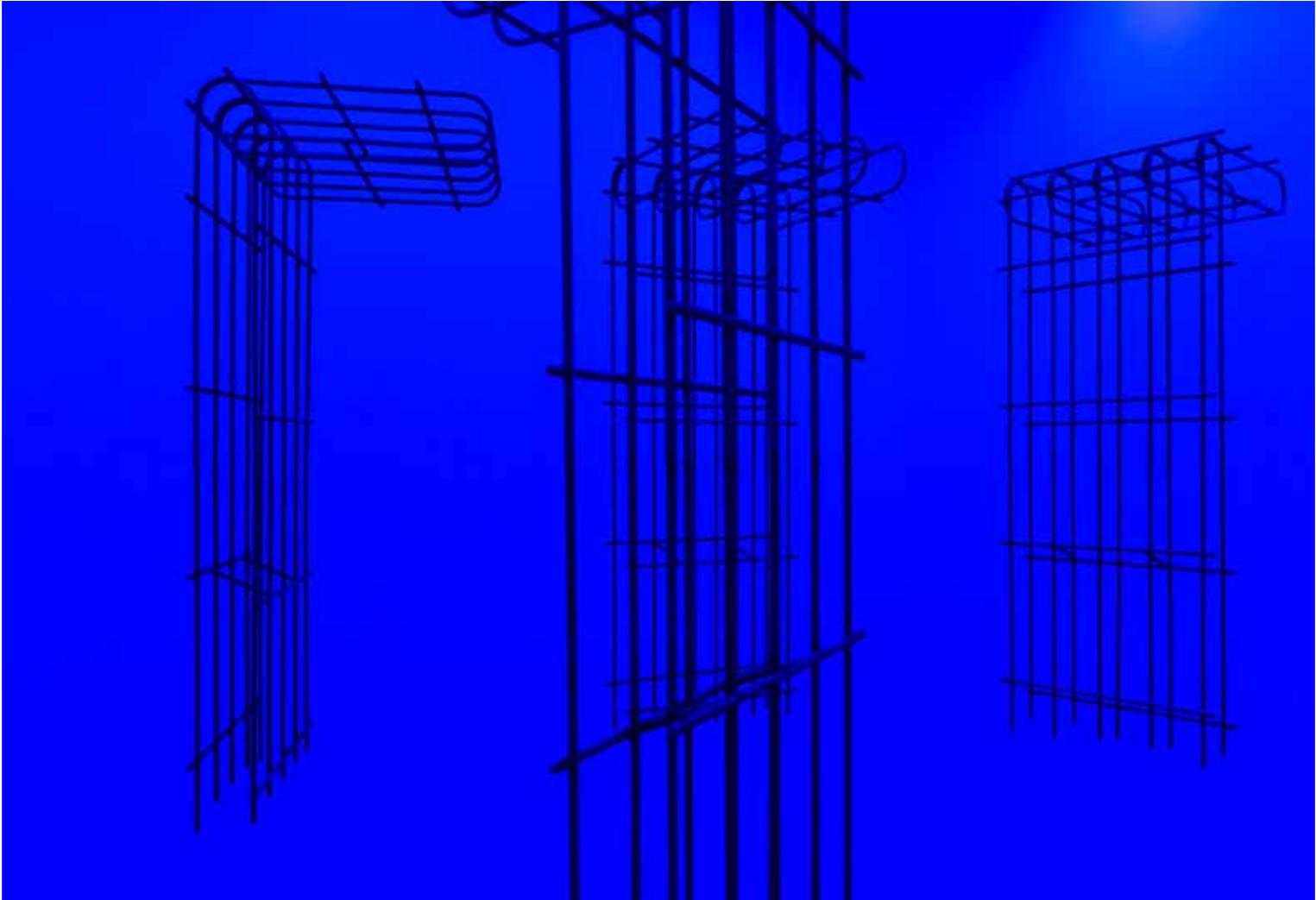
2015

Sand, Metal, Light

Photo Credit: Marc Krause

Courtesy of the Artist and

LambdaLambdaLambda



Real Time

My parents were on holiday with Angela Merkel. That is, my parents were on holiday on La Gomera last week in a “quite ordinary hotel” and two days after their arrival Angela Merkel also checked in. Every morning at breakfast they sat at the next table. And Angela Merkel looked quite tired and worn out, according to my mother. And as all the other visitors had noticed this, and the Chancellor had sought little contact, none of them said “Mornin’!” to her, according to my mother. It was like some unwritten rule. The bodyguards seemed very sympathetic, lots of muscle, but at most four of them were always around. And at the buffet Angela Merkel joined the queue at the back. There were thirty people in front of her but Angela Merkel had joined the back of the queue in her summer trousers and Nikes. And that’s what left my mother very impressed.

A couple of years ago I accidentally ended up in the same hotel in Greece as curator Adam Szymczyk. I once sat with Wolfgang Joop in front of his house on the lake in Potsdam and drank coffee with him as his huge dogs came to a skidding standstill and started licking cream off silver spoons. Once I made a call to the jeans-company millionaire Renzo Rosso and he

said he didn't have much time because Kanye West was visiting. And of course I think this kind of thing is great, yes, but when my parents tell me that Angela Merkel joined the back of the queue at the buffet, we – that is, my parents and I – we feel this is much better still. Because my parents and I, we are from the proletariat.

Often, this does not show, because I wear my hair in a way that means the curls cutely flow about my face and I buy special clothes like the snow white denim jacket made by the brand Stone Island, and besides, I am good at showing off. But when you are one of the proletariat you often feel alone in the world of art and culture. Because all of you don't come from there. Every one I met these last fifteen years has somehow dropped out. They can't keep up. They are too poor, simply too poor. Cultural capital from the cradle, real capital: it is all lacking. Even working-class singer Jarvis Cocker, it was reported in a recent newspaper article, would not make it into art school anymore, and the same applies to most of the YBAs. No chances for the working classes as the educational system, and thus the creative system, is bleeding "common people" dry.

Well anyway, at the weekend I meet Stella in the Schinkel Pavillon. She is in her early twenties, anti- in a good way and she has incredibly beautiful eyes. And she tells me how, at last year's Venice Biennale, she met the Abu Dhabi minister of Culture in the street, and how they sort of hung out together and that later he always sent red roses to her in Germany and invited her to visit him sometime, and so she went for a couple of days and really had the very best time. Stella and the friend she took with her walked from hotel to hotel, she could eat and drink in the finest restaurants and never had to pay for anything. Like a princess. She didn't put it like that but that's how I imagine it. And only once did they meet the minister. They entered a hotel room, upon which he changed the channel on his flat screen from CNN to MTV, and they ate a fifteen-course dinner in silence during which they dared eat only a bite of each course and while Stella tells me all of this, it seems like the most successful tourism campaign in the world to me. Every year the Pavilion of the United Arab Emirates in Venice tends to look as if FIFA had built a pavilion to celebrate football. But how they have reached this far, right into in the Schinkel

Pavillon, and are represented here in Stella's eyes and words – that is really very, very well done.

Earlier we were at Künstlerhaus Bethanien. It is like a holiday there. Though the art, one could say, is almost invariably pretty bad (except for the centrally presented, colourful free-standing works by Roman Schramm), it was a reminder that a), first, art once belonged to something like alternative culture and somehow it still does and b) the vast majority of people come to see art in their spare time, after work, for reasons of edification. There are the women with colourful glasses and alpaca jackets and the tall thin Kreuzberg men from the '80s who look like speed and nihilism and Samuel Beckett. And even the head of the Merve publishing house, Tom Lamberty, looks a bit like that with his cowboy boots and his silver hair. As we stroll through the centre of Berlin on a Saturday we meet my kindred spirit the philosopher Armen Avanessian and the film maker Christopher Roth sitting with Lamberty in front of the Café-Bar Lois, which surely is the best place in Berlin these days if you want to have an Aperol spritz. Anyway, I like Tom Lamberty quite a lot and when he poses for the photograph that I am asked to take of

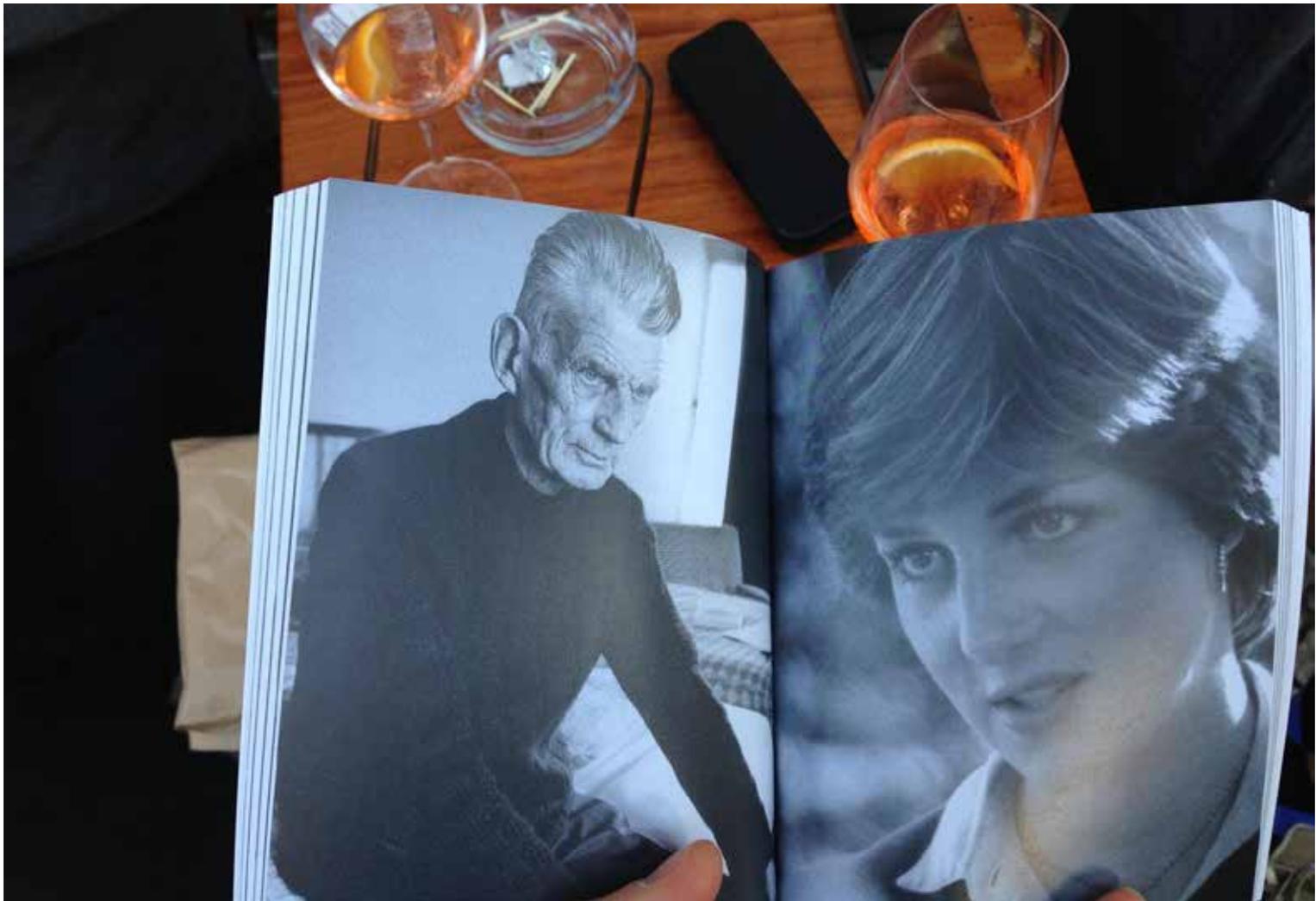
the three of them in front of the Café-Bar Lois, in honour of the new Merve bestseller *80/81*, he hides his lava-coloured bubbly drink behind him.

And I really don't believe he does that because it's an alcoholic drink but rather because it is such a wannabe Venice drink that it casts a nebula onto the Brandenburg-Prussian *résistance* with it's irresistible and malicious lava-coloured bourgeois charm. And, whereas I would have raised the glass right into the middle of the picture, I completely understand Tom Lamberty there.

Image on p. 42-43

Foreground: An open book, "What Happened? 80*81" by Georg Diez and Christopher Roth, Merve Verlag, 2016.

Background: The lava-coloured charm of the bourgeoisie, in the shape of an Aperol Spritz.
© Timo Feldhaus



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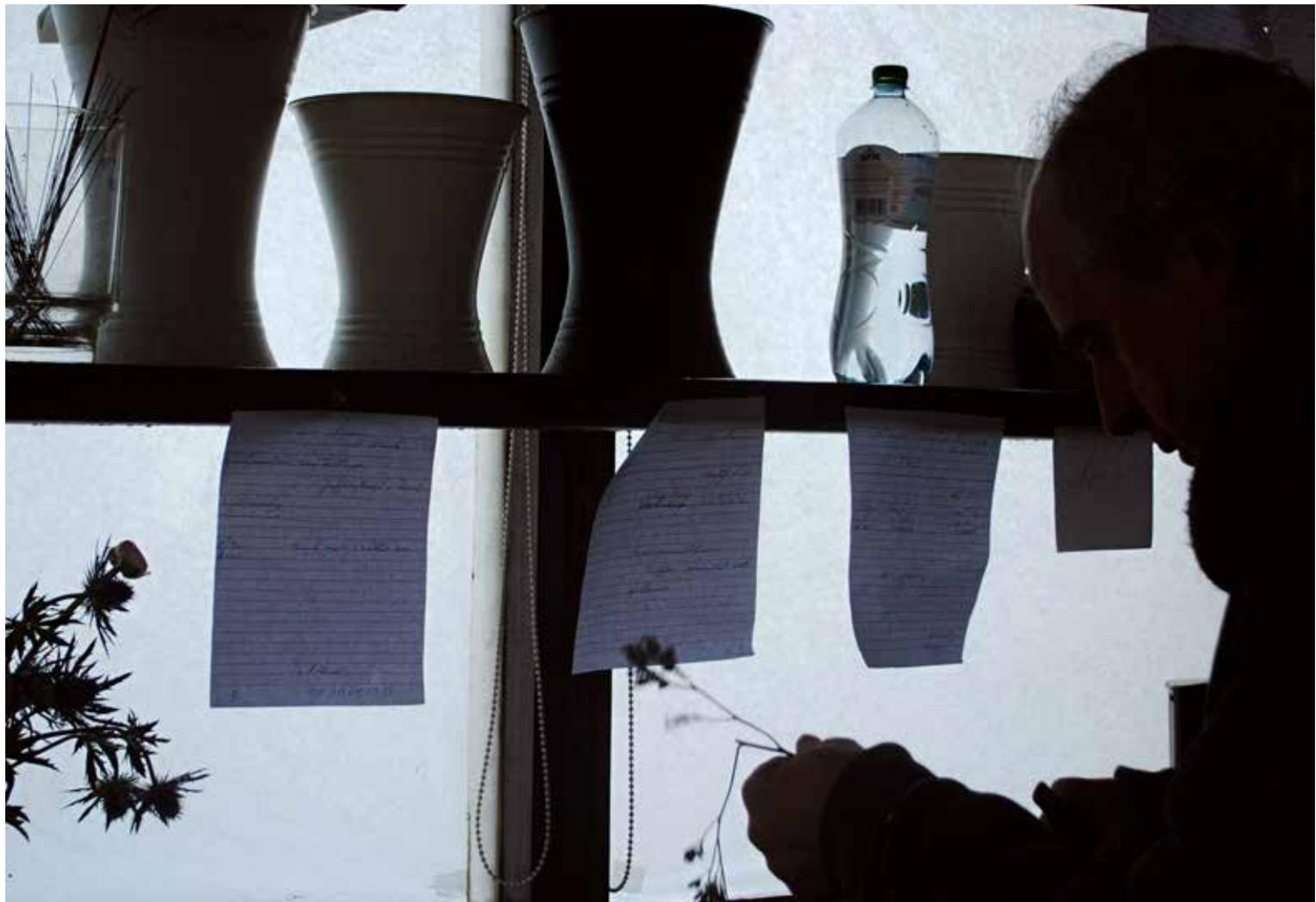
Constanze
Schreiber,

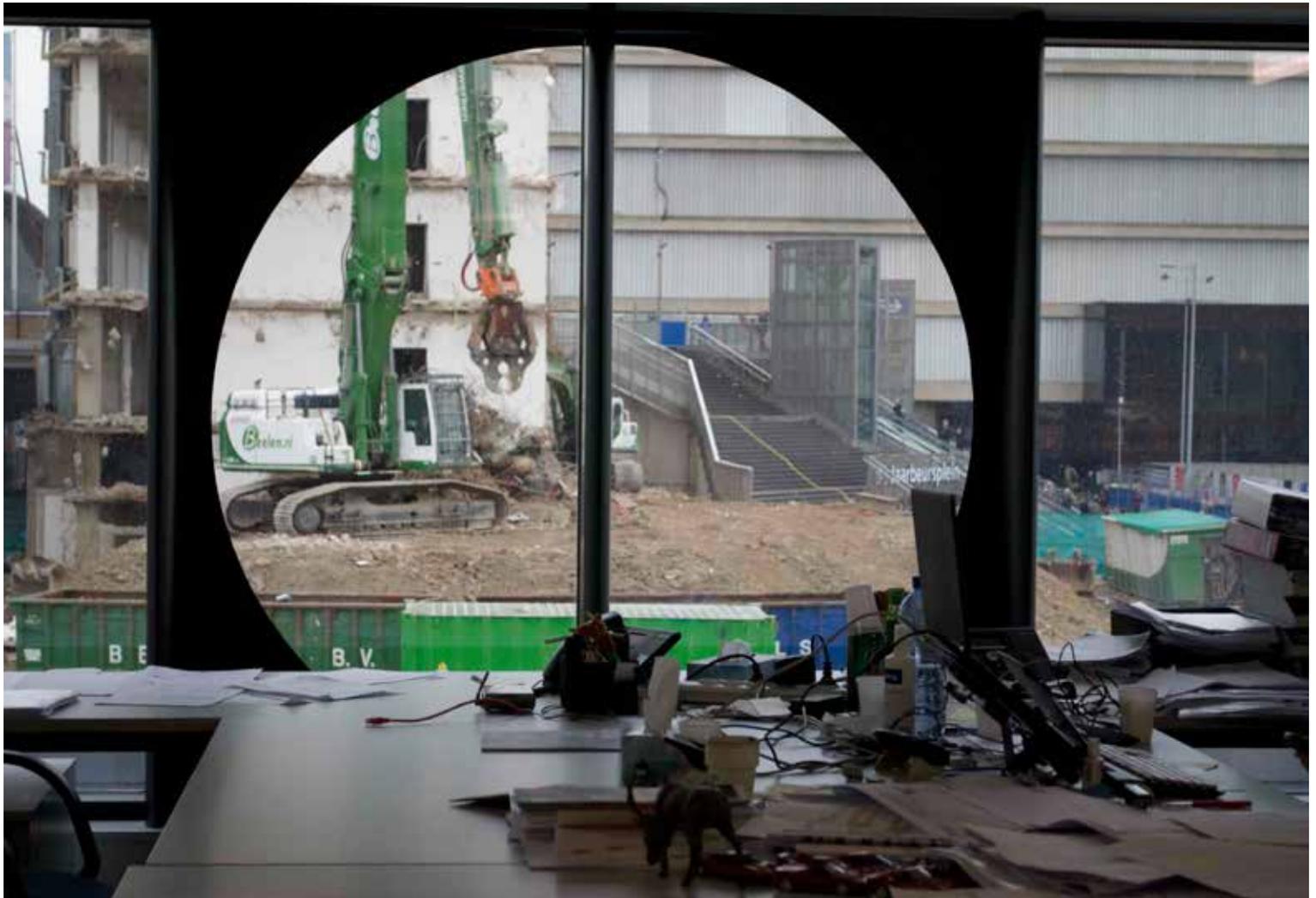
*Momentary
Mandates*

Spending hours making a Zen garden could be considered futile, it would seem that nothing could grow there. Yet, this is only one perspective. The question is: am I working on the garden? Or is the garden working on me? What is grown in this situation cannot be bought or sold; it is my intrinsic wealth. Taking time for contemplation opens up spaces that make use of the useless, beyond productivity.

Nothing in the world stands by itself. Everything is connected and all actions and interventions have continuous consequences. This can be seen as a circle. From the perspective of Zen, the circle symbolizes infinite connectivity. Looking through a round window reminds us of this universal view. We live in a society that aims for endless linear economic growth. Collective benefits are more profitable in the long run but this requires us to think deeply about actions and consequences. Contemplation can be a way to slow down, change perspective and make well-considered ethical decisions that benefit everyone. With my interventions in corporate and public spaces I offer an alternative to hyper-commodification by temporarily transforming spaces into sites for contemplation.







Felipe
Zapata
Zuluaga,

Invasion/
Discovery

My works are the visual outcome of my need to find the genesis of images that are instinctively consumed, images that define our individuality and our role as social beings. Each work is an attempt to point out how an image – or an idea – potentially perpetuates a western discourse that defines the values that we should have, the hierarchies in which society must operate, what should be considered strange and what is not, what culturally should be prioritized and what should become invisible, who should have a voice and who should be muted, who should be the victim or the perpetrator. With this line of thought, I am not just trying to build my own identity, but, I am also trying to identify and challenge my role as a Latin-American within the western art context. I am an outsider, so I have to work with the scraps that the postcolonial structure has left me: I work with practices that I have inherited and practices that have been stolen; with what is ontologically mine and with what has historically been assigned to me.

How the notions about art and post-colonial politics affect the creation of a cultural identity? How do certain types of images represent the values of a colonial discourse over time? How does the image perpetuate and affirm a hierarchy

of traditions? How can an image determine the way in which power relations in a society develop, whether they are fair or not? How can art challenge the system when the art itself is just a consequence and a vehicle to spread the cultural colonization discourse? It is in these conceptual gaps – the theoretical difference between proclaimed values and assumed practical purposes – that my work tries to dig. In this process two different, and in certain cases opposite, social roles are crucial for me: The Craftsman and the Intellectual. Each represents different perceptions of the world, each has different approaches to reality and one of them represents the powerful structures of post-colonialism while the other embodies the alternative to processes of repression, racism, capitalism and injustice. I am still trying to figure out who is who in this dynamic.



AMERICA IS NOT A COUNTRY





Goeun
Choi,

*The fettered
women:
distorted sex
culture in Korea*

The hymen is a membrane that surrounds or partially covers the external vaginal opening.

In Korea, people refer to the hymen, which means virginal membrane, as ‘*Cheo-nyeo-mak*’. To translate the term literally, ‘*Cheo-nyeo*’ means virgin, ‘*Mak*’ means membrane. The term ‘*Cheo-nyeo-mak*’ holds both hymen and virginity as a single entity. The fettered woman attempts to challenge this term. Commonly, people tend to understand the term hymen interchangeably with virginity. It is necessary to distinguish between the two, as ‘hymen’ is the name for the thin tissue in the vagina, whilst ‘virginity’ is a constructed idea around a sexual act. My project attempts to redefine *Cheo-nyeo-mak*. From this point the project will only address the concept of virginity in the Korean setting.

Who judges female virginity? And what is the purpose of making the term, *Cheo-nyeo-mak*? The hymen exists scientifically which means it is a tangible entity. However, there is no ‘*Cheo-nyeo-mak*: no virginal membrane meaning virginity, as it is an ethereal state.

My artworks reflect manifestations of disparities regarding sex in Korean culture some of which are linked to the following:

Firstly, the distorted sexual culture projected on women in Internet societies. Unethical Internet communities such as SORA.NET, share hidden cam pornography and revenge porn, among other things. My project reveals his behavior surrounding female sexuality as a double standard in society. For example, the Korean government prohibited pornography and prostitution, yet the majority of people can access these sites easily. The regulations have resulted in an active, virtual subversive Korean sexual culture.

The influence in Korea of Confucianism, which was fully adopted as way of life in the 17th century in Joseon dynasty. It produced the social structure of patriarchy and a male-dominated society. A woman's body has always belonged to men such as father, husband and son, and she has no chance to become the owner of her own body. The language of 'Cheo-nyeo-mak' shows that Korean people have regarded women's body as a man's property and a tool for producing his descendants.

1 e-Study Guide
for: Advanced Health
Assessment and
Diagnostic Reasoning
by Jacqueline Rhoads,
ISBN 9780781750370







Iliana
Soriano,

*Symbolic matters:
Corporalities
in space and time*

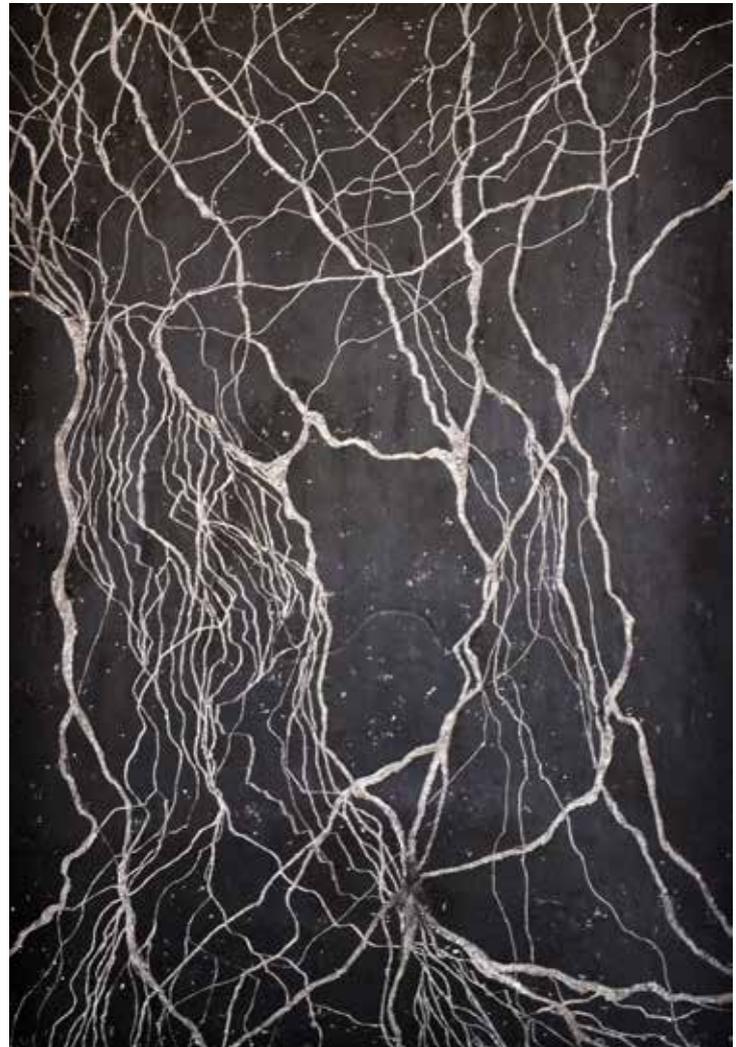
My artistic research consists of three approaches that seek to explore - through experimental aesthetics - the relation between matter and symbols, through the singular-collective experiences of corporality in space and time.

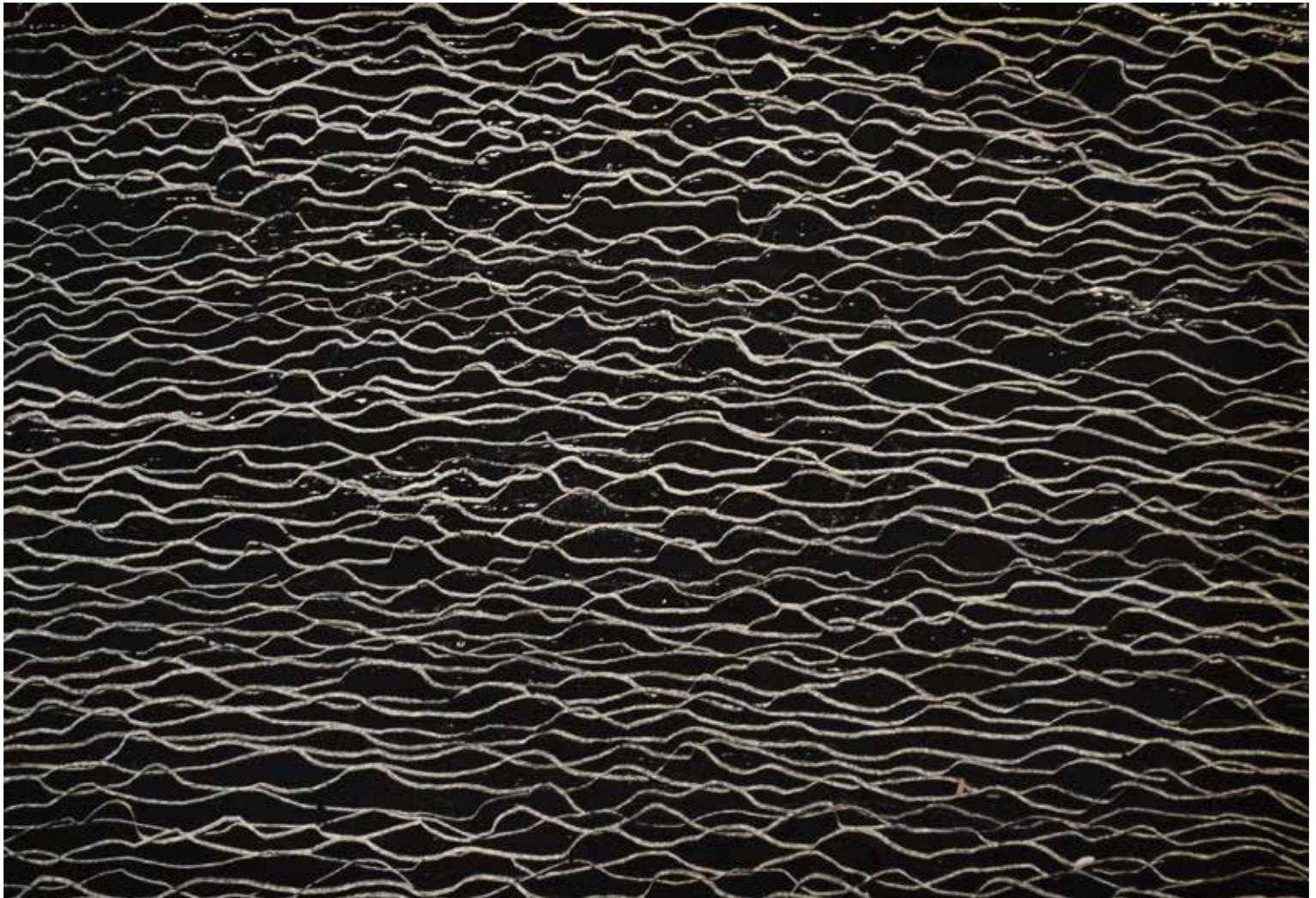
Rupturas explores the way people appropriate spaces in daily life: a created path, a walk, a conversation, a smile, a moment of doubt, a detour, a situation, etc., through a narrative construction of a series of photographs that delves to make visible these traces in a “perfect”, calculated and well-thought designs, to bring into question the connotations of the space; what really constitutes a space? The premise is that not only is its physicality what constitutes it, but also, and above all, the perceptible and imperceptible changes people temporarily create in the spaces and times they inhabit as moments of potentiality.

In a series of drawings *Water Studies* develops the exploration of the undeniable reflective connections between human nature and elements of nature, starting with water, by creating images through poetic imagination (Bachelard, 1978). This is done through very deep and patient “active observation” of water (matter), by immersing the experiences and the perception of the

corporality/brain into a constant game of reverie between the conscious and the unconscious, between the visible and the invisible traces of these matters melting in the moment.

Cosmic Bonds is an exploration that aims to create materialities (sculpture, installation and recording) based on the study of the fundamental symbol of the tree in relation to the artist as human being. The study and analysis of archetypal images surrounding the tree symbol throughout the history of human kind, is the source of living heritages and knowledge (historical narratives and cosmovisions). They reveal the deep connection people, as human beings have with the cosmos and evidence the heterogeneous realities that shape the world. Hence the need to find alternatives for the fixed Western approach that advocates objectivity and rationality and focuses on knowledge production and exchange based on a subject-object relation. The question that drives this approach is: How can the artist materialize connections between her unique experiences, cultural background, memories and the symbolic significances of this cosmological entity?





Kathy
Holowko,

Synthesis

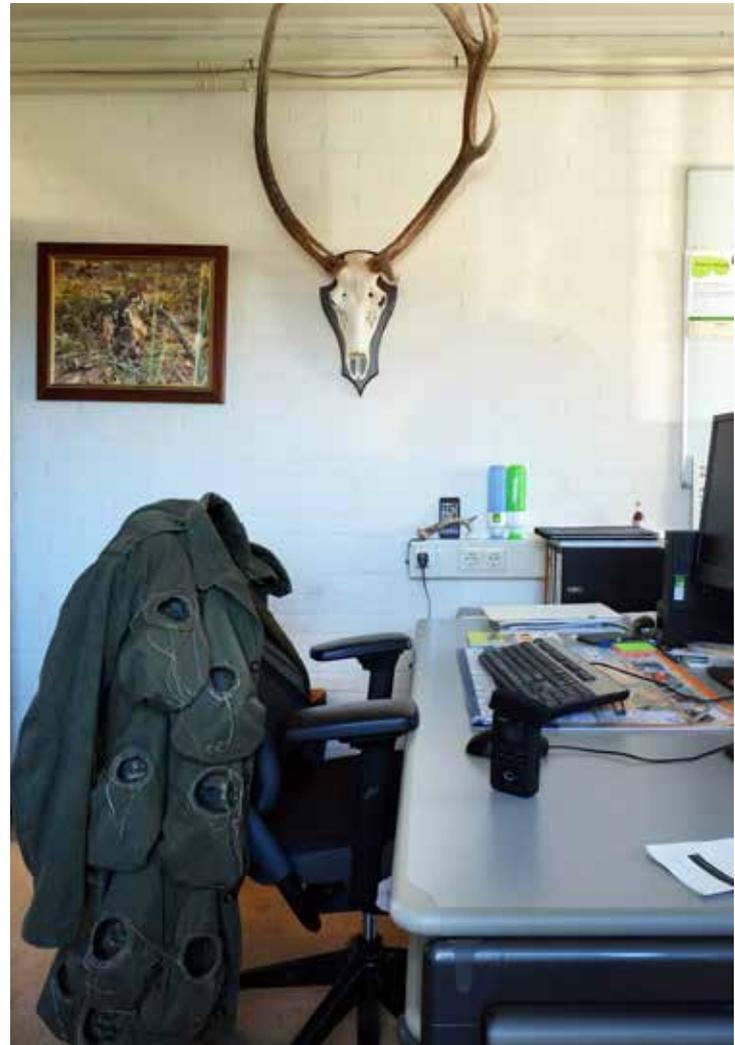
The expansive open plain was scattered with the remains of trees. Animal bones that rested between fallen logs had been picked clean and lay vibrant white in the winter landscape. I walked there with the Park Ranger. His uniform camouflage jacket included pocket habitats. He embodied coexistence, a combination of entities in which to reconsider the world as a shared habitat.

A becoming that transmuted ideologies of institution and myth, blurring the territory between the imaginative, and the existing order of natural science in a real landscape. Only the endless flatness of the land was in keeping with my notions of a Dutch landscape. That, along with the ingenuity that saw this new land rescued from the seas at a time when the worlds expanding oceans threaten the shores of low-lying countries. This land once did not exist. It was conceived for industry, claimed by, and reserved for nature, squeezed into a highly populated urbanscape, both wild and manufactured. The embrace of this unplanned wilderness serves biophilia, and the pragmatic recognition that increasing animal habitat prevents biological mono-cultures from forming... and its repercussions. The bones were deer, one of the few ungulates chosen to re-wild and

retro-fit this experimental synthesised ecosystem.

By examining relationships to the wild animal, deep cultural expression and environmental ideologies are revealed. Zoos, petting pens, and idealised nature documentaries, can be the closest we get to animals. Re-wilding could provide a more effective experience and the opportunity to learn about symbiosis and ecosystems, even if the promise of a lost wilderness brings the challenging spectacle of death. Urban coexistence is a complex story. It is a cultural and institutional attempt to remedy and regain nature experience by reimagining spatial design to include wilderness, where fauna corridors form hopeful proposals for freedom of movement for wildlife within existing urban infrastructure.

As the Ranger and I looked at an artist's impression of the proposed and abandoned wildlife corridor that would have connected to other nature reserves, beyond roads, highways and railway lines, he told me 'the dream is dead'. Guattari, however, assures me that "Ideas do not die".





Synthesis: the creation of something by artificial means; a combination of entities.



Kristina
Országhová,

Us

This work attempts to place a personal experience from a family life into a wider context. By producing images into which meanings are injected, the author creates new connections between them. The project questions to what extent a family and growing up, shape us as individuals, to what extent they define and form our beliefs and attitudes. It examines what impact a father figure has on a daughter and on her notion of feminineness. In the project the artist recalls memories and thoughts, which arose from talks with her parents who instilled their perspectives on life into her.



We think it's us,
it's our decision and
we are proud of it yet
maybe we should question
the ownership because
what might seem ours
often belongs to our fathers
and mothers.



KT
Rangnick,

*Desensitization
Station*

If you live in a city,
you are inevitably surrounded by them,
some huge, some small,
they permeate the air of your home,
your office, public areas,
every measure of space,
every part of your body,
every day, minute, second
of your life,
—without your permission!

Waves.

Waves, the radiation that our technology
cannot operate without.

Waves, amplified a billion times beyond
what mother nature intended.

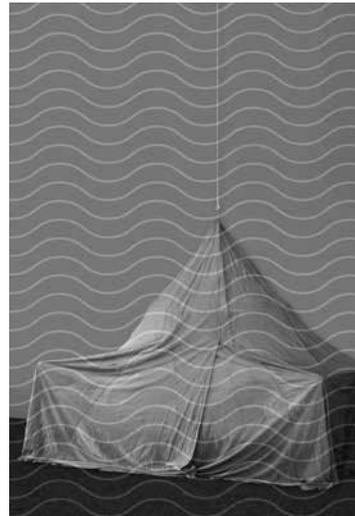
Waves, - the invisible that helps us connect,
communicate, navigate our lives.

Waves that cloud our minds.

Waves that cause us headache.

Waves that spawn cancer.

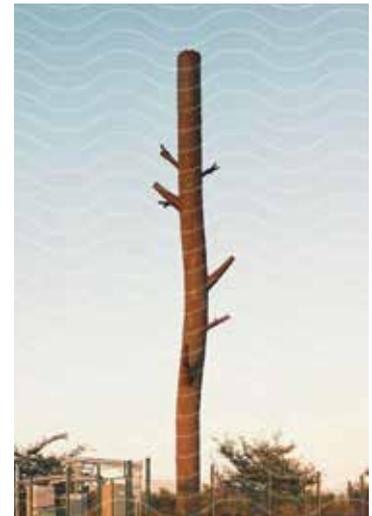
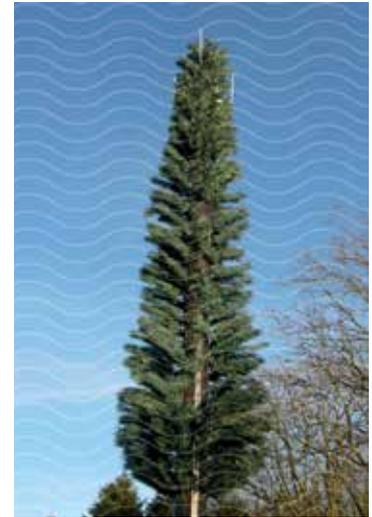
Waves that never leave us alone.



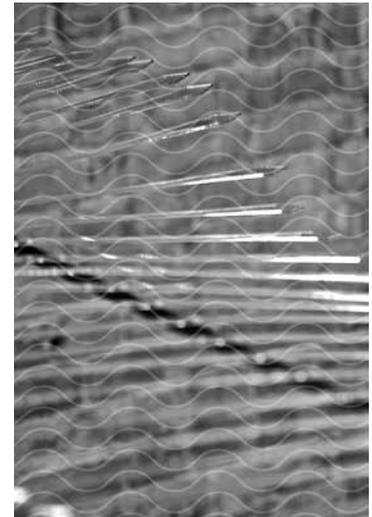
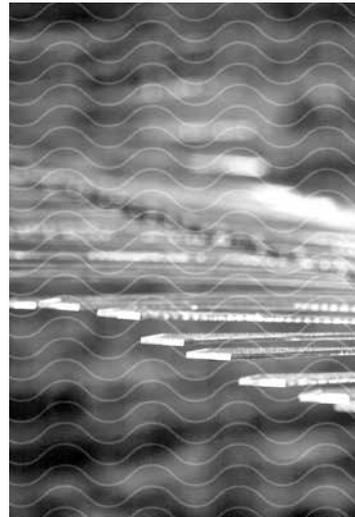
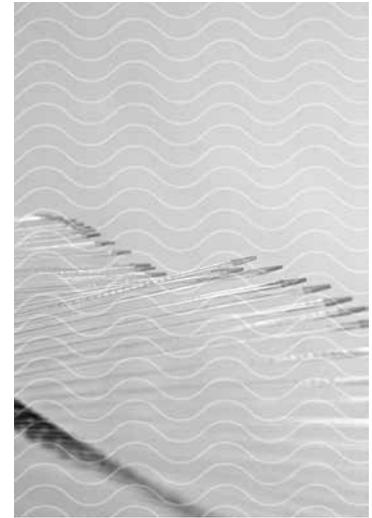
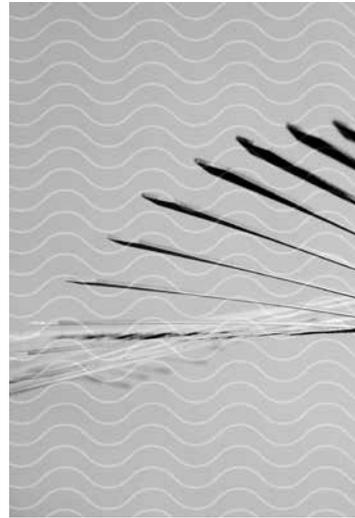
We can protect ourselves,
equip ourselves to detect them,
or more drastically,
— leave cities,
and hide ourselves from the waves we generate.

And if it's out of the question to live a hermit life,
away from the connectivity of
the wave-based world,
then the only option remaining
is to create time-out zones, free from the waves,
use modern Faraday-cage-inspired paint
to protect our apartments,
wear protective underwear, hats and
protective leggings,
get baby-belly blankets to shield
the coming generations.

Soon available in your IKEA assortment :
a shiny metallic Faraday baldachin for
your bedroom,
just to catch up,
on a normal, natural state of being,
uninterrupted by omnipresent radiation,
for just a few hours,
each day.



If we could only see it,
the way fog we live in,
we would yearn for places clear of this
electric smog,
we would keep our technology away
from our eyes, heads, bodies, children,
we would revolt against dissecting our homes
with the WiFi networks of our neighbours,
we would insist on the right
to public spaces and homes -
free of the malign frequencies we have created,
we would demand to have a say
in where telephone towers are erected,
we would press to have it all,
regulated for more conscious and responsible use.



Marija
Angelovska,

*Comparative
analysis on
the objectification
of the female body
and censorship,
on Instagram vs.
real life*

A lot of young people consider Instagram to be one of the social media platforms where they can express their ideas as creative individuals. This project aims to find ways in which artists can incorporate Instagram in their practice and be taken seriously at the same time.

The main concern in being a female artist nowadays is the stigma and objectification of gender and body in both the artistic and everyday life context. As a global communication platform, Instagram can provide artists and other creative individuals with the opportunity to reach a broader audience with their ideas, than an in average gallery/art institution.

The project tries to tackle the inequality in the freedom of expression in images portraying the body of a woman especially on Instagram. One of the examples would be the censorship of female nipples (#freethenipple movement), censorship of period blood etc. Even in 2016 there are still prejudices and stigmas whenever anyone decides to use and expose their body to the public eye regardless of their practice; however, the stigma is more visible when it comes to women.

For these reasons the project experiments with the social acceptance of a feminist work on

Instagram as opposed to when it is situated in a gallery space. The idea is to produce a bold confrontational work and show it in a gallery and on Instagram under their terms and conditions. The work revolves around testing out the loopholes through which Instagram can be used as freely as possible, while putting emphasis on the objectification of women regardless of their role in society.

The artist experiments with her personal Instagram account by selecting specific types of images that she will decide to share. The goal is to use the gallery space and social media as a means of raising awareness about the unequal treatment of women, translated in a work of art, by emphasizing the non-acceptance and discrimination that women face both from social media platforms as well as their users.



@marijangelovska

We removed your post because it doesn't follow our
[Community Guidelines](#).

Please read our [Community Guidelines](#) to learn what kinds of posts are allowed and how you can help keep Instagram safe.

**PFFT..
LIKE MEN CAN SHOW
OFF THEIR PENISES.
PATHETIC FEMINIST.
THIS ISN'T EQUALITY,
THIS IS NOTHING TO
DO WITH IT,
LIKE ALL OTHER
FEMINISM
ORGANIZATIONS
IN THE PAST 30
YEARS.**

♥ 113 likes

[marijangelovska](#) Censorship.

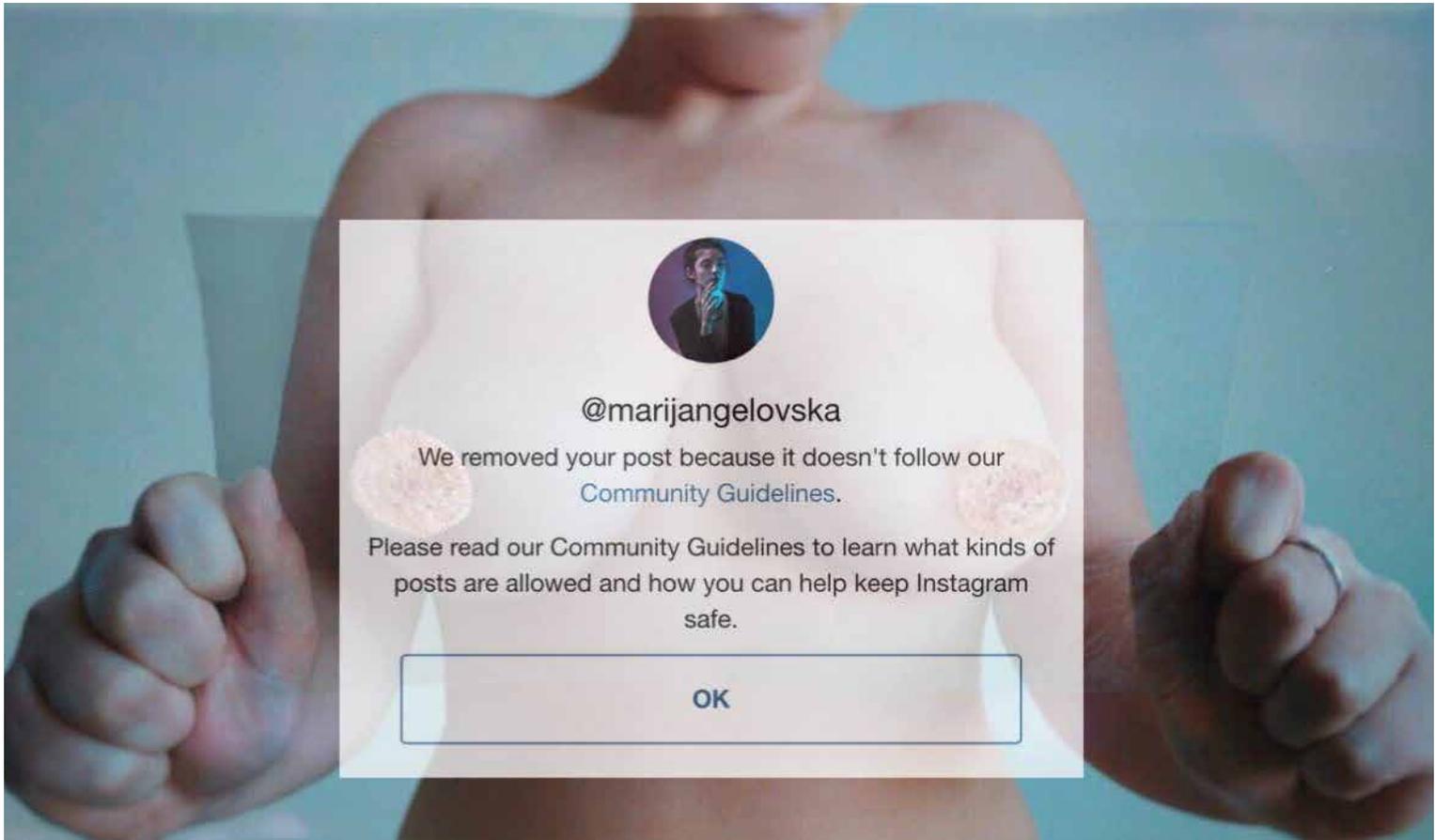
In case you felt jeopardized in any way.

Because double standards.

[#art](#) [#project](#) [#feminist](#) [#genderequality](#) [#freethenipple](#)

[View all 4 comments](#)

[\[Profile\]](#) Pfft..like men can show off their penises. Pathetic feminist. This isnt equality, this is nothing to do with it, like all other feminism organizations in the past 30 years



@marijangelovska

We removed your post because it doesn't follow our
[Community Guidelines](#).

Please read our [Community Guidelines](#) to learn what kinds of posts are allowed and how you can help keep Instagram safe.

OK

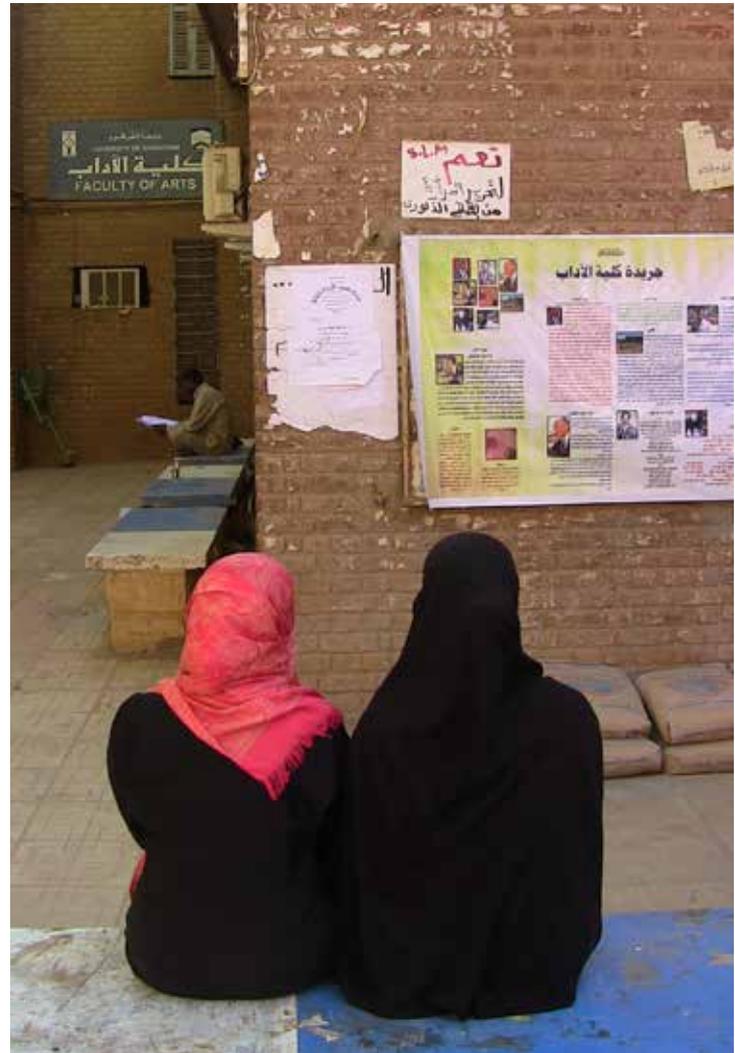
Ola
Hassanain,

*Back and Forth:
Gender politics
and Khartoum*

The project starts from a point of urgent need to produce gender knowledge compatible with the Sudanese woman. There is an undeniable link between laws, constructs of gender and identity and space. For example, the “Public Order Law” in Khartoum regulates the use of the public domain and thus, uses space as a tool to deploy politics on women. Appropriately, the artwork explores the conditions under which women relate to space. These “conditions” present the potential ground for generating knowledge that can be responsive to particularities of culture, politics and race. A condition in Khartoum, in this context, is a captured moment showing a dynamic between gender and a physical space in response to the political regulations imposed on women. The visual material moves beyond the idea of women’s mere existence in a space as constitutive of “gendered place”. The idea is that the Sudanese woman consciously triggers a new dynamic to the use of a place through dialogue. By doing that, she reconfigures the politics of that place; she becomes the agent.

The artist adopts a method of ethnographic visual research, in which the subject/woman becomes the sole source of information. The method presents a dialectic image material-

ization of the women’s accounts during recorded discussions. The work - much like a dialectic image - challenges the notion that meaning in history, politics and laws presents “progress” and “ethics”. It assembles a collection of interviews, discussions, animations and “political corners” (political discussion corners in University of Khartoum) to create a space of conflict in dialogue. The display of videos reconfigures a space that responds to the public laws deployed on women. Some videos are projected along with a selection of image montages. Having two large main video projections facing each other, presents a notion of emergence of dialogue between women and the space of the system that subjugates them. The arrangement of the visual material creates a spatialized territory that the audience can inhabit. The display allows for the subjects in display to have authorship over organizing their complexities as a tool to reconfigure “space”.







Pooja
Hukku,

*These and
Those posters*
C++

The work is an intervention in the relation between production, process and product in visual art. How does the way we produce something determine what is produced?

Can we separate representation from the way it comes into being, determined by production that is the product itself?

Do social, economic and political structures shape, limit and condition the content of visual work?

No separation between object and its context, viewing and thinking, body and mind, research and procedure, production and presentation. The notion of writing as presentation becomes a tool, a topic, a method to communicate and address this situation.

As situations they are constructed constructions of every day life possibilities. If new possibilities can arise from the transformational potentials within every situation, what is possible and what is acceptable?

00001 BIRDS FLY

00002 TYPNG

00003 WHO COOKS THE FOOD

00004 IF ACTION R RECEPTIV GOTO LINE 00001

00005 BIRDS FLYNG IN THE SKY

00006 TYPNG ON A LAPTOP KEYBOARD

00007 WHO IS COOKNG THE FOOD

00008 IF ACTION R RECEPTIV GOTO LINE 00004
ELSE LINE 00009

00009 TRYNG

00001 BIRDS FLY

00002 GOTO LINE 00001

00003 BIRDS FLYNG + IN THE SKY

00004 HERE

00001^ IMAGINE
00002 PLAYS A SIMPLE GAME

in: a(the birds a1...ac)
and c(flocking in the sky)

00003 PUTS 4WARD 4, 2 BLUE AND 2 RED
00004 IF 4 WINS IF NOT THEN 1^ELSE TURN TO00005

out:a(flyng in the sky)
selection (a,c){

00005 TURN AT A TIME THN TO 00006
00006 TURN OVER THN TO 00007

for i =1 to c-1 {
// feel reception in a1,...ac

00007 TURN OVER THN TO 00008
00008 PUT 2 AND 2 TOGETHER IF YES THN TO 00009
IF NOT 00004

index=i
for j =i +1 to c

00009 MEASURE GOTO 8 BACK IF NOT 00010
00010 ADJUST

if (the birds<flyng)
index j

00011 SITUATIONS WHR THNGS R MOVNG QUICKLY
00012 MOVEMENTS TO MAKE SENSE OF THE SITUATION
IF YES TO 00011 IF NOT 00013

swap (flyng, the birds)

00013 THINKNG
00014 VIEWNG

00015 SEEING THIS IN YOUR EYES

00001 BIRDS FLOCKNG IN THE SKY
00002 TYPNG ON A LAPTOP KEYBOARD

00003 WHO IS COOKNG THE FOOD
00004 00001+00002

00005 00001+00003
00006 IF 00001 IS >00002AND <00003
BACK TO 00004

00007 IF 00001 IS <00002AND >00003 BACK TO
00005 ELSE 00008
00008 HENCE;

END HERE

Stavroula
Gregoriou,

*The “Re-”:
to deny-
to create-
to leave-
to anew
for the new*

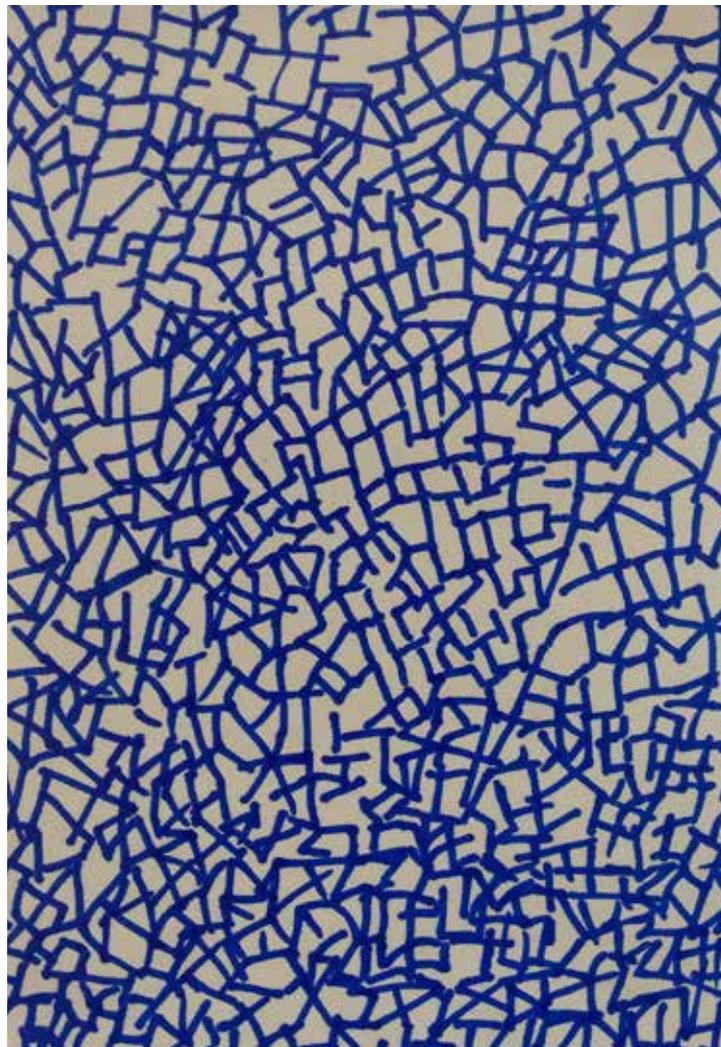
A combination of personal mental trajectories is visualised through the method of Automatism, a promising technique that is used as a tactic for reflection. Through the depiction of unconscious emotions - dragged, linked and amalgamated into both social and environmental (natural and residential) attributes - the principal aim is to stress the different aspects of what repetition can do and how it can be perceived.

Repetition is an action that can be apparent at any time in any form of life, including Nature and its elements (water, plants, air, soil etc.). This repetition is a controversial phenomenon: whereas on the one hand it is identified as harmful or as the result of a traumatic past, on the other hand it can be a form of therapy. This paradox emerges in unconscious behaviour-rituals that can be detrimental to one's life (i.e. in the case of OCD), but also in conscious human behaviour aimed at well being, and finally, in Nature where it is a purely therapeutic presence for mind and body. Furthermore, repetition forms a method of therapeutic necessity; art therapy counsellors as well as ancient tribal myths established art per se as an externalization guided from memory, and thereby as a tool for hypnosis, that instantly

triggers an on-going sequence of recollection:
To recall-to awake-to leave-to recall-to awake-to
forget-to leave-to recall-to deny-to accept-to live

Having the human need to maintain oneself by repeating through the practice of art, to recall, to come back, to know and be aware of memories, it is not sufficient to just concern oneself with repetition in the aforementioned way. There is also the repetitive pattern that has the role of a meditative method; repeating the same line over and over again until the required state of serenity and sanity is reached.

Hence, the work depicts the integration of a personal reflection - instantly dragged from the unconscious - within and along social circumstances. That process links the inside to the outside, the personal to the inside of the outside, focused on the different emergences of repetition in social and environmental behaviour. The use of “re-” vocabulary, everyday gestures, narratives from personal diaries written automatically by following the course of the thoughts blended with city noises, sounds from nature as well as natural elements are the archival outcome of day-to-day observations.





re-articulate, , re-begine re-claim re-attempt re-cook re-count re-cover re-create
re-circle re-cut re-balance re-assume re-certify re-authorize re-assess re-design
re-define re-develop re-discover re-clean re-wash re-check re-do re-make re-order re-store
re-judge re-concentrate re-divide re-fit re-edit re-dream re-dissolve
re-distribure re-digest re-draw re-dry re-fix re-educate re-embody re-emphasize
re-escalate re-establish re-estimate re-evoke re-examine re-express re-face re-fasten re-fall re-fight
re-figure re-filter re-focus re-fold re-formulate re-found re-frame
re-fresh re-fund re-gain re-grew re-groom re-habit re-hear re-hem re-identify re-imagine re-immense
re-inflate re-fuels re-affirmate re-commence re-iterate re-estate re-inact re-name re-limit re-hydrate re-import
re-form re-fry re-glow re-hammer re-sale re-pay re-inflate re-equip re-expose re-file re-engrave re-drill
re-drive re-dissolve re-district re-doubt re-dial re-cut re-merge re-mark re-engage re-enforce
re-finish re-dedicate re-connect re-commit re-combine re-conceptualize re-configure re-cosider
re-construct re-contaminate re-convince re-copy re-bill re-bloom re-blend re-book re-adjust
re-alter re-accuse re-present re-inforce re-analyze re-write re-type re-add re-activate
re-adat re-addict re-address re-arrange re-affirm re-treat re-care re-act re-attain re-assign re-assert
re-decide
•••••



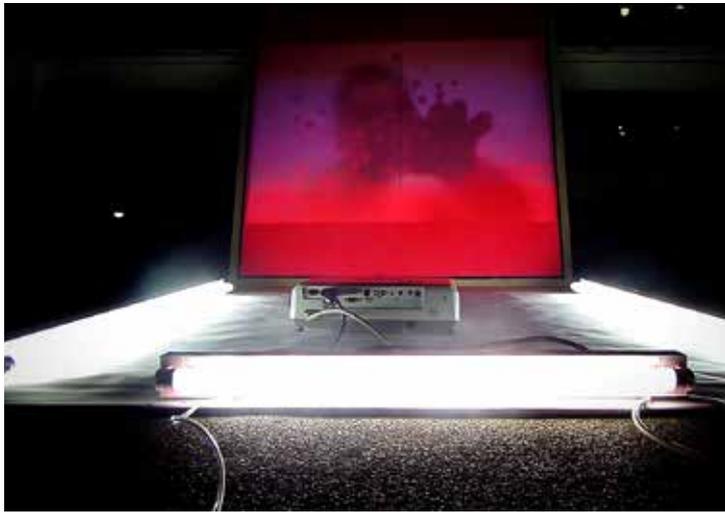
Willem
Holtrop,

*Painting as
spatial practice*

Coming from a western background in art education Willem Holtrop has been schooled and shaped by the western standard in the discipline of painting. By doubting what he knows about the world of painting so far, he is trying through his research to redevelop his understanding of painting and thereby reconfigure it as a communicative tool. Based on questions and personal struggle his research started by opening up and discussing fixed notions we have about the practice of painting. To accomplish this Holtrop engages in conversation with other painters and takes a critical look at the practical and historical aspects that together make up painting. While mixing the oil colours as ritualistic preparation to start one of his works it struck him that the choices that a painter has in terms of colour, are very much limited to the classical colours painters have been using for hundreds of years. None of the, for example, vibrant neon colours are present in this classical range. Is this because neon pigments do not mix with linseed oil or do painters just not deal with these obscene colours? By including neon pink in his paintings and experiments, Willem Holtrop's artistic research investigates the properties of colours in general and 'the fabric'

of what we call painting. Another aspect of the painter's practice is intertwined with the support for a painting, which is usually on canvas or at least on a flat surface. This notion, in his opinion, is a big limitation to the practice itself and although there have been exceptions, we always seem to go back to the classical way of perceiving a painting as a static, flat, and ornamental object hanging on the wall. Putting it bluntly, Willem Holtrop thinks that this way of seeing a painting is portraying the act of painting as a product. In terms of communicative abilities a painting mostly is a one-way communicator. To understand painting we have to redefine the essentials of painting that have been established over the years and think about what the practice would be like without physical embodiment. To re-establish painting as a practice, the research project attempts to move painting from the flat canvas to a spatial practice, to make it a communicative tool that engages both the viewer and the space in the work so communication goes both ways and the painting becomes the actual space.





Negative

s p a c e

C l u t t e r

can also
be reduced
through

the use of
lighting as the
brighter areas of
the image
tend to draw
the eye, as
do lines,
squares
and
colour

The subject should not be facing out of the image

Small, high contrast, elements have
much impact & larger, duller elements

Small, high contrast, elements have
much impact & larger, duller elements

should be avoided

The direction followed by the viewer's eye should lead the
viewer's gaze around all elements in the work
before leading out of the picture

illumination

the horizon line should not divide the artwork in two

but be positioned to emphasize either the sky or ground

Negative
space

The prominent subject should be off-centre, unless
a symmetrical or formal composition is desired, and
can be balanced by smaller satellite elements

Colour

illumination

Symbolism

Colour

Also,
in your
work
no spaces
between the
objects should be
the same. They should vary
in shape and size. That creates
a much more interesting image



List of art works in the exhibition

at Academiegalerie

Constanze Schreiber, *Momentary Mandates*, series of 7 colour photographs, 2016 photo credits: Wouter Stelwagen, Shinji Otani, Kathy Holowko, Constanze Schreiber
Felipe Zapata Zuluaga, *The balance of power*, 2016, colour video with sound
Felipe Zapata Zuluaga, *Straight hair*, 2016, colour video with sound
Iliana Soriano, *Rupturas*, 2015, color photograph series, 420×297mm
KT Rangnick, *Desensitization Station*, 2016, installation
Pooja Hukku, *These and Those posters C++*, 2016, poster
Willem Holtrop, *Portrait's perspective*, 2016, video 8:20 min.
Willem Holtrop, *Schiffbruch mit Zuschauer (Shipwreck with Spectator)*, 2016, installation, mixed media,

at BAK

Goeun Choi, *Agnus dei qui tollis peccata mundi*, 2016, digital photo collage
Goeun Choi, *Everyone knows but I can't explain it*, 2016, video, 8:28 min.
Kathy Holowko, *Synthesis, episode 1*, 2016, video installation
Kathy Holowko, *Habitat Suit 1*, 2016, mixed media
Kristina Országhová, *Us*, 2015, installation (wallpaper, framed photograph, white backpack), sound, performance
Marija Angelovska, *On the objectification of the female body*, 2016, installation consisting of painting, print, tablet and sound
Ola Hassanain, *Back and Forth: Gender, Space and Politics in Khartoum*, 2016, installation, prints, video, animation, sound
Pooja Hukku, *These and Those posters C++*, 2016, poster
Stavroula Gregoriou, *The "Re-": to deny-to create-to leave-to anew for the new, 2016- lash trash, muscles assholes, wHere whAt wheN, again n' again, dirty dusty filthy ME*, 2016, video with sound, loop

Stavroula Gregoriou, *The "Re-": to deny-to create-to leave-to anew for the new, 2016- απομόνωση-ανάκληση-απαλλαγή*, 2016, spatial 3D drawing/installation, wire, polyurethane, silicone, wall sticker

Stavroula Gregoriou, *The "Re-": to deny-to create-to leave-to anew for the new, 2016- mesmerism*, 2016, sculpture, 200×354.4×1250mm, video with sound, loop

at Universiteitsmuseum

Iliana Soriano, *Cosmic bonds*, 2016, willows, red threads, wood, metallic grid, iron wire, installation

Interventions

at Nicolaaskerkhof (Centraal Museum)

Felipe Zapata Zuluaga, *Invaded; not discovered*, 2016, performance: oil, acrylic, metal and wooden structure

at Rijnkade 1 (SHV-building)

Constanze Schreiber, *momentary mandates 3*, 2016, temporary intervention, plastic sheet

at Ina Boudier-Bakkerlaan 157-231 (viewed from Venuslaan)

Constanze Schreiber, *momentary mandates 1*, 2016, temporary intervention, paper

at Oudegracht 230 A (The Joker Spellenspecialzaak)

at Vismarkt 9 (Boekhandel Aleph)

at Servetstraat 1 (Sirtaki)

at Lange Nieuwstraat 6

at Lange Nieuwstraat 106 (Universiteitsmuseum)

Pooja Hukku, *These and Those posters C++*, 2016, poster

**Caulfield, Cauliflower, and other vegetables.
(A possible dialectics on The Politics of
Misunderstanding)**

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