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Master Artistic Research
The Hague

2011—2012

	INTRODUCTION	60	Iva Supic Jancovic	104	Libia Castro and Ólafur Ólafsson
7	Welcome	62	Pernille Lonstrup	105	Gilles Deleuze and the Arts
8	About the Master Artistic Research	64	Eva Pel	106	Improvisation Workshop
11	About the Academy	66	Jeremiah Runnels	107	Writing Your Practice
15	123 Collect	68	Miguel Peres dos Santos	108	Rory Pilgrim
	STAFF	70	Isfrid Siljehaug	109	Nigel Rolfe
		72	Robin Waart	110	Michel Foucault: Bio-Politics
	DIRECTION	75	SPOTLIGHT: Exchange Royal College London	111	Sound Workshop
21	Head, MAR				
22	Coordinators MAR				
	TUTORS				EXHIBITIONS AND EVENTS
25	Yael Davids	82	Lorenzo Benedetti	114	Collections
26	Sher Doruff	83	Cornelis de Bondt	116	Don't Know! Conference
27	Rob Johannesma	84	Nicoline van Harskamp	117	C.A.S.S
28	Jannah Loontjens	85	Anka Koziel	118	Performance Event with Nigel Rolfe
29	Flora Lysen	86	David Pocknee	119	Research in the Arts
30	Frank Mandersloot	87	Public Space With A Roof	120	Some Exhibitions Are More Equal Than Others
31	Wendelien van Oldenborgh	88	Katarina Zdjelar	122	Supermarket Art Fair
	1ST YEAR STUDENTS			123	Improvisation Performance with Tristan Honsinger
34	Ehsan Behmanesh	90	Matthew Bakkom	124	Sur La Table, Sous La Table
35	Chris Iemulo	91	Laura Cull	126	Songs of the Southbound of Mouth
36	Danial Keshani	92	Cathy van Eck		
37	Kees van Leeuwen	93	Frans-Willem Korsten		
38	Doris Prlić	94	Jesse Jones		
39	Janneke van der Putten	95	WJM Kok		
40	Julia Reist	96	Marijn van Kreijl		
41	Jessica Sligter	97	Brian Maguire		
42	Aline Weyel	98	Vincent Vulsmá		
45	SPOTLIGHT: "Three Artists Walk Into A Bar"	99	Yvonne Dröge	130	MAR Graduation Ceremony 2012
			Wendel		
			Ellen de Bruijne		
			Jelle Bouwhuis		
			Maria Hlavajova		
	2ND YEAR STUDENTS				GRADUATION
54	Phil Bosch				
56	Sara Campos	102	WORKSHOPS AND SEMINARS		
58	Ana Lemnar	103	Sound Theory		
			Listening Experience and Sound Practice		
					ORGANISATION
				133	Organisation, management, facilities
				137	How to Apply

INTRODUCTION
INTRODUCTION
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Welcome to the second edition of MARCHIVE, an annual publication presenting an overview of some of the aspirations and events of the Master Artistic Research (MAR) at the Royal Academy of Art and the Royal Conservatoire in The Hague. 2011–12 has been a year of growth and development—the third year of the MAR’s existence and one which has seen our student body fully increase to its desired capacity, the appointment of two new tutors to support creative writing and the establishment of an exchange with the Royal College of Art in London. We were proud to celebrate the graduation of ten students in July 2012, twice as many as last year. Their spirit of collaboration and creative exchange has been instrumental to making the MAR what it is today. We look forward to inviting them as future guests on the programme and to being colleagues in the co-establishment of a wider international community for artistic research.

MARCHIVE offers you a brief documentation of the work and backgrounds of current students and staff, as well the year’s guest lectures and workshops, exhibitions, performance evenings and other public events. In this edition, there are two spotlight sections which document our exchange with students of the Royal College of Art in London, hosted by artist Nigel Rolfe and our engagement as partner institution in a city-wide exhibition organised by De Appel, a curatorial programme and art centre in Amsterdam. We also publish a sample of our students’ writings for the first time, a quirky and fascinating essay by Robin Waart on collecting as a personal and artistic practice and a form of artistic research.

A collaboration between an art academy and a music conservatory, the MAR is unique in the Netherlands in welcoming musicians engaging in experimental research alongside visual artists, as well as facilitating practitioners operating explicitly on the borderline between art and music. The presence of an increasing number of students with backgrounds in experimental music or sound this year allowed us to further explore this potential, with the support of guests like Holger Schulze, Cathy van Eck, Davide Tidoni and Tristan Honsinger, alongside tutors from the conservatory. In particular Cornelis de Bondt’s experimental music laboratory The Atelier, run with Yedo Gibson and MAR-student Jeremiah Runnels has established itself as a cornerstone of a number of students’ practices.

We have had a busy year with several events and exhibitions, documented in this publication. We could not have done this without the commitment of the students and the generous support of our tutors. My thanks to all of them. I would like to thank our guests whose input enriches our core programme in immeasurable ways. My thanks also to Jack Verduyn Lunel, director of the Royal Academy of Art and to Henk van der Meulen, director and Martin Prchal, adjunct director of the Royal Conservatoire for their support this year. I would also like to thank our wonderful coordinator Tamara de Groot and our new assistant coordinator, artist and MAR graduate Aimée Zito Lema who is co-editor of the MARCHIVE. I hope you will enjoy our second publication as much as we have enjoyed the year’s endeavours it represents.

Lucy Cotter
Head, Master Artistic Research

ABOUT THE MASTER ARTISTIC RESEARCH

The Master Artistic Research (MAR) is a two-year interdisciplinary Master Trajectory for Research in the Arts for students working in the field of visual art and/or music. The programme is a collaboration between the Royal Academy of Art and the Royal Conservatoire in The Hague. The course was established in September 2009, roughly parallel with the establishment of PhDarts, the first PhD in Fine Art programme in the Netherlands, which is a collaboration between the Royal Academy of Art and Leiden University. The articulation of artistic research as a demarcated activity emerged in relation to questions regarding whether artists produce knowledge, and if so, how this knowledge relates to other kinds of knowledge. Artistic research makes space for research *in* the arts by artists (as opposed to research *about* the arts by non-artists).

Musicians and visual artists have always researched, without it being named as such. Artists working in the field of artistic research are taught to develop a heightened self-reflexivity about their artistic practice, to explicitly position their practice in relation to wider artistic and non-artistic discourses and to expand their knowledge bases into areas that fall outside of the realms of art discourse, but are relevant to their individual artistic practice. The methodologies artistic research entails are as diverse as artistic practice itself. Research methods used by MAR students include inter-personal dialogue, reading artists' writings, critical texts and academic essays, gathering aural, visual and physical materials, forming image-based, textual, musical and sound archives, watching and making films, doing interviews, visiting exhibitions, attending performances and carrying out collaborative experiments with people in other fields. An exploratory, focused approach to these activities and the continuous further development of lines of enquiry define them as research. The result of this research is, in the first place, an artistic product in the broadest sense of the word.

The research proposal of each individual student, submitted on application to the course, forms the point of departure for the two-year Master trajectory. This proposal outlines areas of specific interest for investigation as well as areas of practice which the student would like to further develop, extend or break open. During the course students learn to develop their critical reflection on their own work and areas of interest, to analyze and explore their ideas and findings and to communicate these with others through speech and on paper. The study is conceived as being 60% "practical" (practice and research) and 40% "theoretical" (exploration and research). In real terms, these activities are approached as an integrated practice. It is understood that the status of what constitutes research or an artwork can be fluid. Focus is thus on developing the appropriate form for the work in process, based on the ideas and the demands of the content of the material itself. Students have individual supervision from core tutors who have a practice-based and/or theoretically-based professional background and who identify with an integrated approach to art theory and practice. Students are provided with a working space and have access to all the general workshop facilities of the Royal Academy. They are invited to use additional facilities and participate in selected courses at the Royal Conservatoire. The research trajectory is documented and explored through a series of research reflection papers, in which students use writing, video or other media to reflect on and analyze their unfolding artistic process,

exploring external input from within the course programme as well as outside. Students receive individual and group guidance with the process of writing as a creative medium in its own right, as well as a means for reflection, for documentation and for the dissemination of their work. They do not undertake a formal written thesis unless the student explicitly wishes to do so.

Participants are encouraged to engage with each other's development and to be active partners in dialogue in group sessions. The Master Artistic Research also offers a supportive environment for the creation of collaborative works and the establishment of collaborative practice. Interested visual artists and musicians can explore the possibilities that come with engagement in each other's fields. Some of our students' practices operate on the borderline between music and art. Other students express the wish to extend their media into the field of visual art or music.

Regular guest lectures and presentations are held by practitioners within the fields of music, art and other disciplines such as choreography or academic fields that are relevant to the work of current students. Workshops facilitated by artists are held to develop specific skills within the practice. This may include for example a musician or visual artist working in a specific area, such as improvisation or performance art. Students' engagement with theoretical discourse is supported through the annual organization of theoretical seminars by invited academics, which address the work of key thinkers or areas in depth. Theorists and practitioners from outside of the music and art fields are asked to engage with their area of expertise in a manner that communicates to practitioners working in the fields of music and art. There are regular studio visits by visiting artists, critics, curators, musicians, performers and academics from various fields.

During the course of the academic year, a number of exhibitions and events are organized during which students can practice presenting their work at a professional level. These events are guided by core tutors and guest curators or other experts from the field. Students are asked to critically reflect on the process and outcomes of these events, treating them as a learning opportunity as well as a means to disseminate their work to a wider public. These exhibitions and events take place within the galleries and auditorium of the Royal Academy of Art as well as at the Royal Conservatoire and selected external venues.

ABOUT THE ACADEMY

The Master Artistic Research programme is a collaboration between the Royal Academy of Art (KABK) and the Royal Conservatoire (KC).

The Royal Academy of Art (KABK) is the longest-established art academy in the Netherlands, its early origins dating back to the 17th century. Today it holds its position as a cutting-edge institution offering state of the art facilities and a pioneering research profile in art and design. The academy has seven main Bachelors programmes: ArtScience, Fine Art, Photography, Graphic Design, Interior architecture and furniture design, Interactive/Media/Design and Textile and Fashion. It also offers Masters programmes in each of these areas, as well as the additional Master in Artistic Research.

The Royal Conservatoire (KC) is the oldest music academy in the Netherlands and has represented the highest quality in music since its opening in 1826. Today it offers a complete range of study options via the curriculum of the Bachelor Music course. The starting point for studies is a tailor-made individual curriculum for vocal and instrumental studies in the fields of Classical Music, Early Music, Jazz, and specialisations in Composition, Sonology, Art of Sound and Music Education. The Master Music course at the Royal Conservatoire covers the entire spectrum from performing musicians (Classical, Early and Jazz), creative and researching musicians (Composition, Sonology, ArtScience), teaching musicians, and the specialisation of sound reinforcement and recording (Art of Sound).

COOPERATION

Together the Royal Academy of Art and the Royal Conservatoire constitute the University of the Arts in The Hague. There is also close cooperation with the Academy of the Arts of the University of Leiden, which makes it possible for students of the Royal Academy of Art and the Royal Conservatoire to take optional subjects or to follow minor or master programmes at the university.

The University of the Arts in The Hague also hosts two unique, high-quality Ph.D. trajectories: PhDArts and docARTES. The PhDArts programme for Research in and through Artistic Practice offers artists the possibility to obtain an international doctorate in art and design. PhDArts is a collaboration between the Leiden University Academy of Creative and Performing Arts and the Royal Academy of Art. docARTES is a doctoral programme for practice-based research in musical arts, designed for musician-researchers (performers, composers, etc.). The docARTES programme is run at Orpheus Institute in Ghent, in collaboration with various Flemish and Dutch partner institutes. See also www.docartes.be, www.phdarts.eu

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1 2 3 COLLECT

I am the *archè* of my archive, the *colleague* of my collection—a starting point, a line, but not a ruler. Unlike the Spirit in Lord Byron's *I am the Rider of the wind, / The Stirrer of the storm*¹, the archivist and the collector aren't free but imprisoned, storm-tossed, windswept.

An archive, strictly speaking, is only a locale, the space where things are kept and content is contained. *Archeia*, in ancient Greece, referred to a state's public records, its court proceedings and official rulings, and more precisely: the place where these were stored, like a *museion* or *museum* was the temple for housing the muses, and specifically what they protect.

Ten cans of Campbell's soup and a couple of recipe books don't make up a collection and would hardly make a library. You have to decide on two or three things first. That the cans or books are collectable and form a collection, that they (as books, as cans, as a combination of books and cans: one, two or three collections) have something in common, and that you have collected them and will do so from then on. Size, amount, quantity and quality are important variables, defining the rules and regulations the collector or the archivist must stick to. Immediately the question of when and if a collection ever ends, is raised. Whether collections or archives are about completeness, perfection, remembering and remembrance or simply about the act of bringing things together and having something to do. The very point at hand is their potentially infinite nature. An archive is always an 'origin' for something without end. Collections, on the other hand, are up to a large extent self-governed. Once you or, actually, *it* has started the material itself will start to speak, amass, coagulate. One can call for the other, two books long for a third, a fourth, and so on.

It's hard to say whether collecting is more about gathering and 'reading' (*con-legere*) or selection and choice (*col-legare*), each of which implies placement on either the instinctive or the intellectual side of a spectrum. Is collecting all about hoarding and hiving, some sort of rodent-, ant-like behaviour, or about something else, more cerebral, Freudian and fraudulent? Contrasting the mollusk's slow dust breeding, ultimately the fostering of pearls, and the magpie's quest for anything that shines—is it a tenet or a trait?

Anthropologist writing about early homo sapiens sometimes distinguish between hunters and gatherers, farmers and nomads, male and female characteristics. But the distinctions made ommittingly leave out that today's equivalent of these gatherers, The Collector or 'homo collectans', will first have to hunt their prey, and necessarily has to, in order to get it together. As a book lover and someone using books, cameras, pictures as 'raw materials', always on the lookout for what could become useful, more than anything else, I feel like a predator. Ebayng endlessly for polaroids, fleamarketing in Amsterdam on the hunt for crucifixes and playing cards, bookshopping through Valencia, Brussels, Berlin to find the pocketbooks that will help me spell *Te quiero*, *Je t'aime* and *Ich liebe dich*, sometimes

¹ Lord Alfred Byron, (1817), Act I, Scene I, l. 100-101, in Byron (1970), p. 391.

the only things that matter are the ones you are staring at and steering toward. It makes one wonder: what is the difference between waiting for a deer to move, culling colourful berries and finding more and more copies of *The New Sufferings of Young W.*?

Lego is what it all started with. Boxes and boxes full of it. And although the Danish brand of *lego* is an acronym, short for *LEg GODt* 'play well', the Greek and Latin words for 'speaking' (*legō*) and 'collecting, choosing, reading' or 'reading out loud' (*lego*) are re-collected in it. From this perspective, the lego collection (still intact, somewhere in my parents' attic) is only too close to the house bursting with books and the bookshelves covered with cameras, the way I live now, and in a way I am still the boy who boxes and frames them, the art student trying to make sense of something he can't stop doing. The artist, perhaps, taking up collecting professionally, re(f)using, researching, and questioning different methods and systems of collecting, cataloguing and systemization.

But this prey is manifold: never knowing whether I've truly stopped, I go on collecting banana stickers, playing cards, dictionaries and pre-war encyclopedias (collections in themselves). I have nearly every edition of Herman Gorter's *Mei* and Walter Pater's *Renaissance*, a signed Pater-letter and signed or initialed copies of Warhol's *Philosophy*. I keep newspaper clippings of articles on art, language, literature, poetry, love, magazine and paper cut-outs of faces and wallpaper structures, exhibition catalogues, gallery handouts and museum flyers. I put aside the photographs I find around and about, in books, on the internet, like every possible picture of John Keats's grave. Some collections are smaller, some quite large, some of them lie dormant, others are occasionally revived. Some are hardly interesting or fairly ordinary, others more strange and personal: the tin of tape measures, the bundles of old paper (in all kinds of sizes and stages of degradation and discolouring), the old envelopes that still have motifs on the inside, and subcategories of collections, such as miniature wordbooks and wide format polaroids. And then, last, the collections of collections I seem to be collecting, like the box I found of 1970s airplane photos taken by an airplane spotter, the set of postcards with a cow on them (in every shape, size and from every continent, 115 in total) that I bought on a flea market last year.

Having a stash of cds, dvds and videocassettes probably isn't strange, but storing thousands of digital movie files on your hard drive is less usual. Over the last few years one of my main occupations has involved cataloguing and extracting stills from films, mostly based on subtitles, quoting image and word combinations, in categories varying from love, piano players, street lights, the colour blue, Freud, Nothing, loneliness to thinking/What do you think?, memory, time and classification itself. Some years later and for some reason, I started tearing out pages from books, featuring texts I wanted to re-use, like 'part one' (two, three), 'contents', a name or something like 'two words', 'word art', 'prose', 'poetry'. When the Polaroid Company announced it was going to stop producing film I ventured on finding as many polaroid camera models as possible. I believe the struggle against disappearing, change, forgetting and wanting to remember are what ties all of these series together. My twenty odd Sony walkmans and the Word documents with book quotations are testimony to this.

These are examples of the things I see when I look around me. They are, apparently, things that speak to me, things I like and like to think about. Things in the Heideggerian sense of a ‘gathering’ or *Versammlung*, as ‘meeting points’ for concepts and concerns that themselves can be assembled and combined,² in a place like the *archive* or a *Sammlung*/collection. But they are also ‘objects’ that will be dispensed with at some point in time. Not everything you’ve gathered around you can lead to something or turn out serviceable, and I am not so sure whether the five or six typewriters I have accumulated are a collection or just something I *have*. Collecting collections, in fact, is about taking some sort of a risk, maybe even betting on several horses at the same time. The *What do you think?* stills have grown into a slide show and a book, the Part ones have done so too. Some collections will eventually resurge as compilations, films, an installation or in an essay about collecting. Others won’t. What makes the difference between this type of collector/collecting and others is the status the collections themselves seem to have. Although it’s still the process that counts most, and not the result, it’s the process that’s more *and* less fetishistic, more *and* less involuntary, both more *and* less neurotic, an exaggeration. The dictionaries I collect aren’t ever going to be used, except as drawing paper or perhaps in projects not thought of yet, but having hundreds of them just to tear out a page or two (the right page) is unexpected at the least, even more so for someone who used to ‘collect’ words and was nicknamed ‘the walking dictionary’ when he was in high school.

There is a difference between what you collect, the things you keep, and those you simply can’t throw out, just like there is a difference between a museum, a library, an archive, an encyclopedia and an attic. The most interesting thing(s) about collections, actually, are the missing parts, the things that aren’t there. From this perspective collecting is about love, loss and desire. And, as John Armstrong writes in his book about love, desire ‘is organic: it grows. The more you feed it, the more you give it what it wants, the bigger and stronger it gets. And of course, the stronger our cravings, the less we feel satisfied.’³

Naturally collecting is also about remembering, knowing and knowledge. Knowing what is there, remembering what’s already gone, knowledge of what is, could and should be added. The most interesting parts of my own collections are the invisible newspaper clippings, the ones I didn’t keep, the names and things I forget, without forgetting I forgot them. What happens here is the opposite of what happens when collections are complete, finished, dead. We are now talking about absence—in two ways: first, by saying that what makes a collection important and collecting worthwhile is its touch of incompleteness and the tone of imperfection, not the immaculacy or the massiveness they gradually acquire. Secondly, because every collection and the act/art of collecting is precisely this: an intention, and not an end.

With knowledge comes responsibility, and like *noblesse oblige* being aware of your own collecting habit forces you to think. This is something I seem to do in a collector’s way, not just by making works that highlight different aspects of collecting, repetition and self-sufficiency, but also by buying books about collecting, Derrida’s *Archive Fever*, Gerhard

² Martin Heidegger, (1950), pp. 166-168.

³ John Armstrong, (2002), p. 60.

Richter's *Atlas*, the *Archiv Peter Piller* and, recently, Bloom's *The Collections of Barbara Bloom*. Here collecting replaces research, by starting it and ending it all at once. What's even worse, I seem to be collecting collections without even giving them a glance, without showing them to anyone. As if this is how it was meant to be, as if collections are supposed to sit there like that, hidden in bedroom cupboards and computer folders, either as tombs or treasures, but always somewhat sacrosanct.

Collections—to cut short—are closed circuit systems, setting their own rules and playing their own game, languages in themselves. Even when collecting seems something so intentional and restrained, at times, it is actually a contest. Between fact and fiction, between chance and impossibility. Collecting is about using finite ends while staying in search of the infinite. If an archive used to be a place, a storage, an assembly (a collection of people), what is left now is the 'space' it leaves behind. The only thing *I* can do, as a collector, is follow the rules the archive and the collection have, and, as an artist, try to break them. What clashes isn't the rule or the ruler, but the thing itself, through the somewhat masochistic nature that collecting has. If, as a rule, desire is infinite, an archive, as a line, is asymptotic. In this leading, bleeding game I am the *agon* of my agony.

Robin R. Waart graduated from the MAR in July 2012.



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LUCY COTTER, PhD HEAD MASTER ARTISTIC RESEARCH

Lucy Cotter is head of the Master Artistic Research at the Royal Academy of Art (KABK) and Royal Conservatoire, The Hague. She tutors on the PhDarts programme at the University of Leiden and KABK and at the Sandberg Institute in Amsterdam. A former artist, her interest in artistic research stems from her fascination with the relationship between practice-based knowledge and theoretical knowledge. Her current writing and curatorial projects focus on this interrelationship and the interstitial knowledge it can generate.

Employment in various capacities in museums and galleries in Germany, Italy and the Netherlands inspired her PhD research on the contiguity between aesthetics and politics in the day-to-day workings of the art world. Her doctoral dissertation from the University of Amsterdam offered a cultural analysis of curating from the 1950s to the present, drawing on Pierre Bourdieu's sociological view of the art world, postcolonial theory and Gilles Deleuze's notion of minor art. She was one of three co-curators of *Here as the Centre of the World* in 2006-7, a transnational artistic research project that invited artists to de-centre their practices and engage with cultural translation through a series of collaborative workshops, discussions and events in six cities worldwide.

Recent publications include "Aspen 5+6: An Early Exposition" in *Artistic Research Expositions*, Michael Schwab and Henk Borgdorff (eds), University of Leiden (forthcoming 2012), "James Coleman: *The Ploughman's Party* (1979-80)" (forthcoming 2012), "William Orpen: Towards a Minor Self-portrait", *Visual Culture Britain*, Vol. 13, Issue 1, 2012, "Libia-Olafur: The Future of Hospitality," catalogue Icelandic pavilion, Venice Biennale 2011 and "Ambivalent Homecomings: Louis le Brocquy, Francis Bacon and the Mechanics of Canonisation", *Field Day Review*, Vol. 7, 2011.



Documentation of performance by Chris Iemulo, KABK 2012. Photo: Aimée Zito Lema

TAMARA DE GROOT COORDINATOR MASTER ARTISTIC RESEARCH

Tamara de Groot has been the coordinator of the Master Artistic Research since the spring of 2010. She also coordinates PhDArts, an international doctorate in art and design at the Royal Academy of Art in The Hague and the Academy of Performing and Creative Arts at Leiden University. In 2010 de Groot obtained her MPhil Contemporary Art Theory from Leiden University, with a specialization in exhibition discourses in the global art world. Artistic research perfectly combines her fields of interest through its engagement with both the practical and theoretical aspects of the art world.



Open Day, KABK 2012
Photo: Aimée Zito Lema

AIMÉE ZITO LEMA ASSISTANT COORDINATOR MASTER ARTISTIC RESEARCH

Visual artist Aimée Zito Lema (Amsterdam 1982) grew up in Buenos Aires, where she studied at University of the Arts (IUNA). In 2003 she moved to Amsterdam to do further study at the Gerrit Rietveld Academy, where she graduated from the Fine Art department in 2007. She graduated from the Master Artistic Research in The Hague in 2011, before joining the programme as assistant coordinator.

Recent artistic projects include *Rietveld voor IMPA*, in which she organized the construction of 100 Rietveld chairs to be used for a Workers University at a factory in Buenos Aires (see www.holandoargentina.com). A publication about the project will be presented in Amsterdam in September 2012. See also: www.aimeezitolema.com



Rietveld for IMPA project.
Workshop at the IMPA
factory, Buenos Aires 2011

TUTORS
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TUTORS

Yael Davids

“As I come to terms with the end of one performance and its residue in space, in things, and in me, I wonder if the idea of documentation and notation came about to enable the restaging and celebration of dance or performance? Or rather as an expression of a constant searching, for the one who moved, the one who is erased, for the one who is undone?” (Yael Davids)

Yael Davids' work is concerned with the potential of narration immanent to the act of documentation and repetition. With a strict economy of gesture and an ongoing interest in the notion of performance, her installations attempt at turning memories of ephemeral, fleeting presence into a definite shape. Born and raised in Israel, Davids embraces both, the conflicted political history of a nation-in-the-making, and her own individual biography that has been impacted by loss and the experience of mourning.

Davids' minimal but highly personal and poetic installations convey a subtle yet forceful language. Resonating long after, they unfold the potency of proposing a voice in public discussion.

Yael Davids (b. 1968, Kibbutz Tzuba/ Jerusalem) lives and works in Amsterdam. She has a forthcoming solo exhibition at Museum M, Leuven in autumn 2012. Recent solo exhibitions have included: *Ending with Glass*, Kunsthalle Basel, Basel (2011); *Learning to Imitate in Absentia I*, *Picture This*, Bristol (2011); *Learning to Imitate*, *Picture This*, Bristol (2010); *Learning to Imitate*, *Objectif Exhibitions*, Antwerp (2008); *Performance Section Venice Biennale* (2005). Group exhibitions include: *Research Programme Sarah Pierce*, *Kunsthall Charlottenborg*, Copenhagen (film screening/talk) (2011); *Sheffield Biennial 2010*, Sheffield (2010), *If I Can't Dance... Edition – Masquerade*, *Play Van Abbe*, *Van Abbemuseum*, Eindhoven (2010), *Make the Most of Now*, *Kunsthalle Exnergasse*, Vienna (2010); *The 2nd Herzliya Biennial*, Herzliya, Tel Aviv (2009); *All That Is Solid Melts Into Air*,

MuHKA Museum voor Hedendaagse Kunst Antwerp (2009); *Here We Dance*, Tate Modern, London (2008); *A line, a word, a sentence*, *Playground Festival*, *StukArtcentre*, Leuven (2007), *Artempo: Where Time Becomes Art*, *Palazzo Fortuny*, 52. *Venice Biennial* (2007); *Memorial to the Iraq War*, *ICA*, London (2007).

Yael Davids, *Learning to Imitate in Absentia II*, Kunsthalle Basel 2011, Photo: Eva Flury, Courtesy the artist and Kunsthalle Basel, Basel

Yael Davids, *Ending with Glass*, Kunsthalle Basel 2011, Photo: Serge Hasenböhler, Courtesy the artist and Kunsthalle Basel, Basel



SHER DORUFF

Tutoring the first year students of the MAR this year, 2011/2012, has been a real privilege. The intelligence, enthusiasm and dedication of this group towards extending the field of their art practice to include discursive practices (reading, writing, presentation, discussion, debate, etc.) was immensely exciting and satisfying.

Sher Doruff, PhD currently tutors, mentors and supervises masters and PhD students in theoretical practice in several artistic research programmes: Royal Academy of Art/Royal Conservatory, The Hague, University of Amsterdam, Amsterdam Master of Choreography and the Gerrit Rietveld Academy. Her doctoral research mapped collaborative, creative processes in Live Art performance practice. She is a member of the editorial boards of *Inflexions Journal of Research Creation*, *Fibreculture Journal*, and *RTRSCH* and has published numerous texts in academic and artistic contexts. Parallel to teaching she tries to maintain a modest artistic practice.



The nine page strip-work *Object One*, created as a graphic essay for artist Yvonne Dröge Wendel's Object Relation Lab was part of the group exhibition *Trace the Tweet* at the Školská 28 Gallery in Prague, Czech Republic, May-June 2012

ROB JOHANNESMA

Rob Johannesma is interested in the evocative power of images and his work tries specifically to analyze the visual codes that have shaped the public imagination in Western culture. He has developed a sophisticated comparative methodology for reading images, tying together disparate materials such as iconic pictures from art history and from the media, grounded in an essential mistrust of photography itself. His practice works to unravel the source code that shaped our Western understanding of the visual imagination since early times. Besides works on paper of complex reproduced images of newspaper photographs, Johannesma makes videowork, often based on carefully selected large-format slides filmed with a video camera from various standpoints and under different lighting conditions. He strips the image of its original typography and history. Instead, references to the history of painting, cinematography and photography start playing a role. By presenting deconstruction and reconstruction of the images and the materials in one work, analogies gain a new dimension that says something, above all, about the timelessness of our visual culture

Rob Johannesma (b. Geleen, the Netherlands) lives and works in Amsterdam. He studied at the Gerrit Rietveld Academy (1993–1997), the Cooper Union School of Art, New York (1996–1997) and De Ateliers in Amsterdam (1997–1999). He has shown his work at the Venice Biennale (2001), Witte de With in Rotterdam, SMBA, De Hallen Frans Hals Museum (2002, 2006), Kunstpalast, Düsseldorf (2005), Busan Biennial (2008), De Vleeshal (2009), Galerie Paul Andriesse (2004, 2007, 2010) and Bis71, Geleen (2010). Recent solo exhibitions include *World-Wielding* at ar/ge kunst Galerie Museum, Bolzano and Marino Marini Museum, Florence (2012) and *Herfsttij van het modernisme* at De Vleeshal, Middelburg.



Rob Johannesma, *World-Wielding*, (Inkjetprint on Hahnemühle 308gr paper, 980 x 598cm.) Marino Marini Museum, Florence, 2012

JANNAH LOONTJENS

As a writing tutor, Loontjens often starts with the question of what keeps students from writing, how to start, how (not) to write. She begins each writing workshop with a theoretical approach to language, referring to fragments of theories by, among others, Ferdinand de Saussure and Roland Barthes that open up discussion on meaning, words, connotations and writing.

Jannah Loontjens (1974) is a writer. Her novel *Veel geluk* appeared in 2007, followed in 2011 by the widely acclaimed novel *Hoe laat eigenlijk*. She has also published two volumes of poetry: *Varianten van nu* (2002) and *Het ongelooflijke krimpen* (2007). Her PhD at University of Amsterdam focused on the representation of modernist literature in popular culture. A creative writing tutor at the MAR, she is also teaching philosophy and literature at ArtEZ and the Gerrit Rietveld Academy. Her forthcoming volume of poetry, entitled *Dat ben jij toch*, will appear in spring 2013. See also www.jannahloontjens.nl



Book cover of the novel *Hoe laat eigenlijk*, 2011

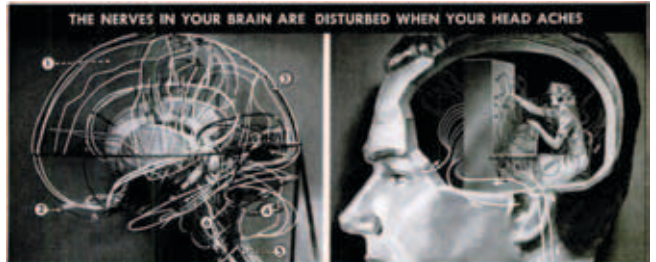
FLORA LYSEN

Together with the students at the MAR, I take a closer look at the way research practices take shape in their various ways of making art. I am convinced that the process of defining artistic research can and should be open and generative; it can do away with strict or utilitarian definitions. I would like to look at artistic research as a reflexive and inquisitive approach to making art and I'm interested in working, together with the students, on radical approaches to forms of research.

Flora Lysen is a curator and researcher, currently working on a new exhibition at *Haus der Kulturen der Welt* in Berlin and for a lecture- and art program on *The Weight of Colour*—the history and future of colour pigments in art, film and material culture. She will start a PhD at the Media Studies department of the University of Amsterdam in September 2012 with a focus on visual culture and the history and philosophy of neuroscience. She has previously worked at *BAK, basis voor actuele kunst*, in Utrecht and at *If I Can't Dance* in Amsterdam.

Illustration from *LIFE* magazine, 13 Februari 1939

Paul Sharits, synchronous soundtracks, 1974



FRANK MANDERSLOOT

Since 1996 I have made several sculptures that were or could be used to perform George Brecht's score THREE CHAIR EVENTS. Three Chair Events was made as a score shortly before Brecht's participation in 'Environment—Situations—Spaces' at Martha Jackson Gallery, NYC, May 1961. The score was first presented as ICED DICE. In a letter to the gallery Brecht wrote: 'ICED DICE will be a public realization of a recent work, Three Chair Events. Three chairs (-) will be carefully arranged in (and possibly outside of) the Gallery. Each visitor will be given, upon arrival, a copy of the score for the event (-) which I will have printed.'

Art cannot be taught. As a tutor I don't give instructions or say how something can be done better. If I see that something isn't working, I ask the student why they have gone about it in this way. The student thus gains insight into the assumptions underlying their way of working and conception of art. They can choose to reject or defend their own presuppositions.

Frank Mandersloot (Utrecht, NL, 1960) is an artist who has been working in Amsterdam since 1983. His work is embodied as sculpture whose fluid state and status, depending on the context and different uses, reveals the unstable meaning of things. The work is a reflection on its own status as a work of art and the value systems that influence its reception.

Mandersloot has held solo exhibitions at, among other places, the Bonnefanten Museum in Maastricht, Museum Boijmans Van Beuningen in Rotterdam, the Centraal Museum in Utrecht, the Stedelijk Museum Bureau Amsterdam, the Museum of Contemporary Art in Sydney and the Rijksmuseum Twenthe in Enschede. Mandersloot teaches at the Gerrit Rietveld Academy in Amsterdam and at the Master Artistic Research at the Royal Academy of Art in The Hague.



Frank Mandersloot, *More events for many children*, 2012, IKEA Amsterdam

Frank Mandersloot, *Some chair events for children*, 2012, museumshop Centraal Museum, Utrecht

WENDELIE VAN OLDENBORGH

In my practice, I explore social relations through an investigation of gesture in the public sphere. The works focuses on Dutch and European colonial history and its relation to the present by considering forms of subjectivity in contemporary globalized conditions. Concentrating on the role of the individual in a larger historical-political framework and in a contemporary social environment, challenging notions of personal and collective responsibility, the film shoot is often organised as a public event. This allows for collaborating with the participants in different scenarios, to co-produce a script and orientate the work towards its final outcome. My recent films and slide works use spontaneous performance and interaction between individuals as building blocks in a montage of different voices, against the backdrop of a historically and architecturally meaningful location. In this way my work investigates the political, social and cultural relationships in our society and how these are openly manifested through everyday social interactions.

As an educator I try to combine the knowledge I have gained in my practice, which includes various forms of investigation, the realisation of rather large scale productions, collaborating with many different people inside and outside of the art world, with my direct experience of the knowledge and personalities of the students of the MAR. It goes without saying that the exchange is a rich one, with gains on each side.

Wendelien van Oldenborgh is an artist based in Rotterdam. She received her art education at Goldsmiths' College, London during the eighties and has lived in the Netherlands again since 2004. Recent works include: *Bete & Deise* (premiere at the International Film Festival Rotterdam 2012), *Supposing I love you. And you also love me.* (co-produced by If I Can't Dance... and the Danish Pavillion, Venice Biennial 2011).

Van Oldenborgh has exhibited widely and recently received the Hendrik Chabot Prize 2011. Her work has been shown at the 4th Moscow Biennial 2011, the 29^e Bienal de Sao Paulo 2010 and at the 11th Istanbul Biennial 2009.



Wendelien Van Oldenborgh, *Pertinho de Alphaville*, 2010, Slide projection in architectural setting, dialogue in Portuguese, English subtitles projected, 20 min. Production still by Bárbara Wagner. Courtesy Wilfried Lentz Rotterdam and the artist.

Wendelien Van Oldenborgh, *Supposing I love you. And you also love me*, 2011 Architectural setting with bench and projection: Montage of still images with dialogue sound, english subtitles, 13 min. Still from the montage. Courtesy Wilfried Lentz Rotterdam and the artist.

1ST YEAR STUDENTS
1ST YEAR STUDENTS
1ST YEAR STUDENTS

EHSAN BEHMANESH

I mostly work with video and photography, delving into a range of areas of fascination relating to philosophy, sociology, history, literature and science. Throughout my life, my main quest has been to engage with the clichéd questions What am I?, Where am I? When am I?, Which am I?, Why am I? It is from here that I started to study my surroundings: Planet Earth, the solar system, the Milky Way, the universe, and other universes. My hand, a cell in its skin, a molecule that makes the membrane of the cell, the carbon atom, electron, proton and neutron, quark, string. Life, the human, society, relationships, thought, imagination, art. By observing myself from different angles and distances, and drawing maps with variable scales, I study the “I” in a multifaceted relationship with the universe.

Ehsan Behmanesh (1979, Tehran) graduated with a B.A. in Photography from the Azad University of Tehran in 2006. He has participated in numerous exhibitions in Iran and internationally, including *Expand, Explore, Expose* at Atelierhaus Salzamt in Linz (2012), *Iranian Pulse* at the Museu Nacional in Rio de Janeiro (2011), *Cultural Diplomacy: An Art We Neglect* at Christopher Grimes Gallery, Santa Monica (2009), *Inner Eye in Iranian Photography* at Tehran Museum of Contemporary Art and the Tehran and Berlin exhibitions of the international *RELOADING IMAGES* project (2007).

We are h-ere installation view and details



CHRIS IEMULO

You know, when you look at a cloud
And you see something out of it, a face,
a form
And then while you are looking at it
It starts to disappear, it changes its shape
It becomes something else or just nothing
And you turn your head and you look at
another cloud, another shape
Or not
And you close your eyes,
And you take a walk up to a river.
You know. This is the way my music goes.

Chris Iemulo (musician, composer, writer). I was born in the 1978 in Siracusa, Italy. I started to play the guitar at the age of six. Until now I have studied different styles, from the classic to the contemporary, blues, jazz and the Italian battente's guitar technique. I have lived in Bologna, Berlin, Amsterdam, Turin and nowadays in The Hague, where I continue to work with both improvisation and composition.

Live performance with *Twelve's*, classic guitar duo with Olaf Rupp, at "Scuola Popolare di Musica Ivan Illich" in Bologna.

Megara-Hyblaea: Picture of the first Greek settlement in Siracusa (V Cent. B.C.)

Letizia Battaglia -Omicidio V: Picture that Letizia Battaglia took for a local newspaper in the 1982-1984 during the second Sicilian mafia war.



DANIAL KESHANI

Danial Keshani's work deals with memories and personal stories. Coming from the Middle East and struggling with issues of immigration and politics on a daily basis, he reflects on his personal memories and how politics and historical events influence individuals on a long-term basis. By remembering "untold stories" he tries to give a voice to happenings people prefer not to talk about and shed light on human emotions at the most fundamental level.

In his current work, Danial engages with the phenomenon of waiting for the return of a disappeared or missing person and how this waiting changes the person who waits over the course of many years. Central to his practice are questions like: How can we deal with the dilemma of waiting or forgetting and losing hope? His most recent work was made up of a series of slide projections of single sentences which ask the viewer to wait, to also take a chance that the missing person "may come back tonight".

Danial Keshani (1983-Tehran). Following a number of years of professional practice as a graphic designer, Danial studied Fine Art at the Gerrit Rietveld Academy where he graduated in 2011. In his artistic practice, he mainly works with video installation and performances, often using these means to address how immigration from a politically fraught atmosphere to the West influences him as a young artist. His B.A. thesis investigated themes around "Martyrdom and Body Art". Since he joined the Master Artistic Research in 2011, he has continued to work with questions about the relationship between identity, social background and artistic practice.



1001 letters, 2011

Letters to an unseen portrait, 2011

KEES VAN LEEUWEN

In daily life time is bound to rules. The days of a month on a calendar are expressed in numbers, the days of the weeks are named and a year is composed of numbers. This allows us to understand each other when appointments need to be made. But it does not work for me. My concept of time is as an experience. The sun comes up and the sun sets. That makes one day. A week has a rhythm. If the rhythm changes, for example during a holiday, I get into trouble because the rhythm of the days gets lost. Years are strange to me. Three or four weeks I can oversee, but after that time changes into a collective entity for everything I could or would want to do. If anybody asks me how much time I need to do something, I measure according to one day. That day is linked to a visual story and the connected physical movement. I copy a day like that in my mind, and then I let them know how many days I will need.

Time is movement, which I relate to myself with a clock—a regular clock with numbers over which the hands move. In the train from Haarlem to Amsterdam I sit still and watch the landscape go by. That movement of the landscape is an experience of time and measurable to the clocks on the station platform—15 minutes to be precise. I once had the experience that I started off to go to a museum or a cinema; I'm not sure any more which. Once I settled down in the train, I started to listen to a *Slaughterhouse 5*, a book by Kurt Vonnegut with a gripping story that took hold of me. When I arrived at Amsterdam Central Station I had the feeling that so much time had passed that I felt I had done enough for that day and took the next train back home. 15 minutes could be weeks, months or years, the rhythm and movement fail and time can be lost track of.



Kees van Leeuwen (1986 Haarlemmermeer, The Netherlands) graduated with a BA in Fine Art from the Gerrit Rietveld Academy in Amsterdam in 2011. Recent exhibitions include *OK*, Oudekerk, Amsterdam, 2011; *Magicgruppen Kulturobjekt*, W139, Amsterdam, 2011 and *Hell and High Water*, Zeemanshuis Amsterdam, 2012.

Pallet with concrete, 2011

A-sign, 2011

DORIS PRLIĆ

My artistic practice revolves around two main areas—searching for alternative spaces to display art and analyzing the working conditions of artists. Sound art in public space, creating artist networks or curating projects which expand the borders of the gallery space are just a few of the ways in which I realize these interests. Artistic research—in the sense of obtaining expertise on a certain topic and finding experimental ways to communicate this knowledge—forms the basis of my work, often working together with other artists.

Doris Prlić, born 1984 in Salzburg/ Austria, studied Experimental Design and Cultural Studies at Art University Linz. After her graduation, she mainly worked as curator, artist and researcher with a focus on the public realm, sound art and the working conditions of artists. In 2009 she curated the “zerlegt&verspielt” program for the Festival of Regions in Linz. She has also developed the “Reclaiming Spaces – How to deal with empty space” program for the Architecture Forum of Upper Austria in 2010, co-editing a book documenting the project in 2012 with Franz Koppelstätter.



Workshop artist and...

Not an exhibition text for the MAR exhibition/summer 2012

Take away sound cube



JANNEKE VAN DER PUTTEN

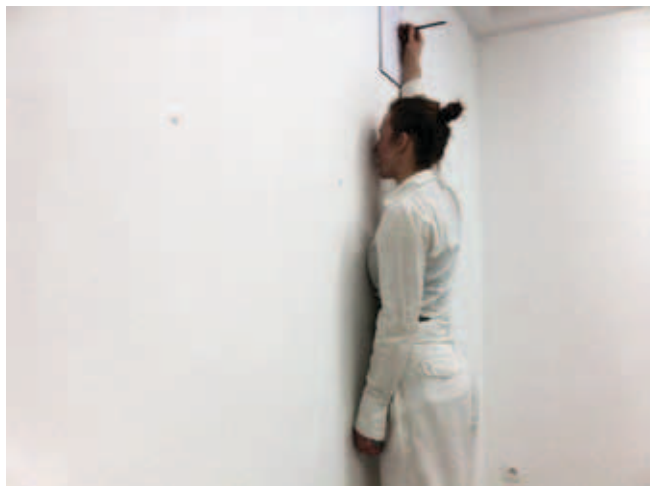
How can we deal with codes and then with our senses? This year I have been exploring the relationship between notation and experience. Notations have functioned as a score instructing the concert, as a residue of a performance or as an independent object referring to a past event. This was investigated through the practice of publication ('Title of this Notebook') and through responses to the nature or acoustics of specific sites. Improvised vocalizations, sound installations and moments of participation shaped the works that emerged in the process. The work benefitted from courses and tutorials at the conservatory, including SoundSpace (Sonology) and Aesthetics of Beauty (Composition). Meanwhile I also follow an education in classical Indian singing.

Janneke van der Putten (born 1985, Amsterdam) studied at the San Francisco Art Institute and obtained her Bachelor degree with Honors at the Gerrit Rietveld Academie in Amsterdam in 2009. Past projects and performances include collaborations with pianist Benjamin Strauch, performance artist Gabriëlle Barros Martins, designer Arden Rzewnicki, visual artist Rory Pilgrim and composer Anne Welmer. Van der Putten has presented her work in the United States, Germany, France, Belgium and in the Netherlands at, among others, Ellen de Bruijne Projects, Paradiso, De Appel and Hetveem Theater in Amsterdam, Boijmans van Beuningen Museum, TENT, Le Sud and PAEKort in Rotterdam, a.pass (Brussels), KiK (Kolderveen) and Petit Bain and galerie moretti&moretti in Paris. Van der Putten is based in Rotterdam, The Netherlands.

Used Title of this Notebook
Copy 1 out of 2, 20 pages,
2nd edition publication *Titel*
van dit Schrift (2009)

A Reactions on Dialogues
with Title of this Notebook

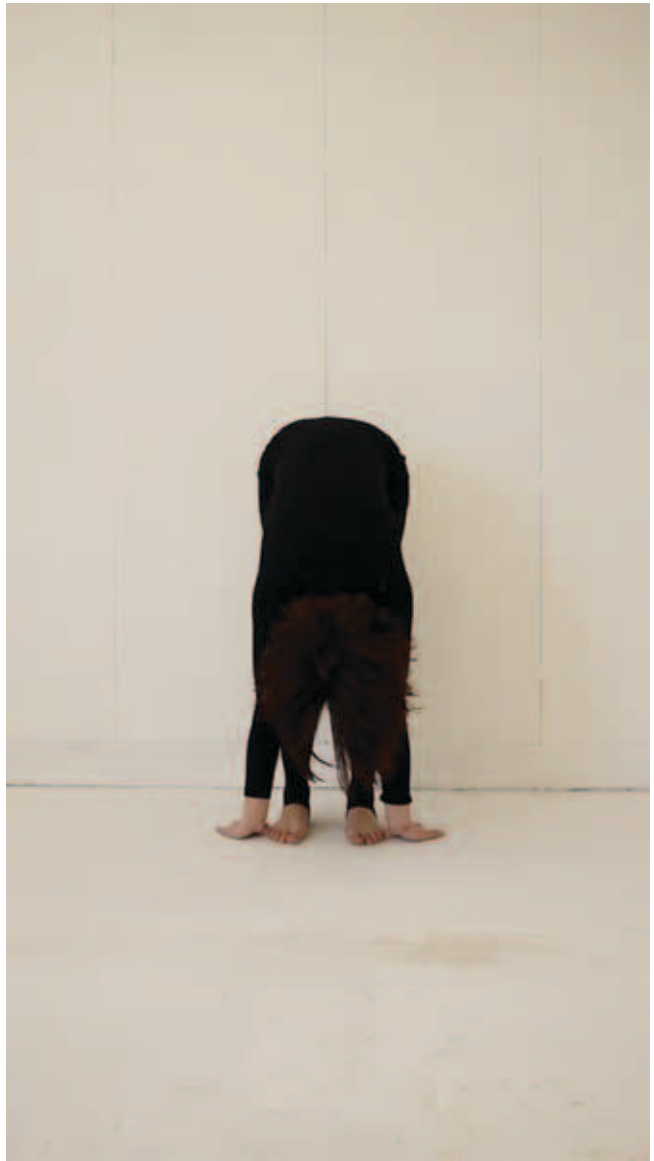
En Passant: wall, pillar,
floor, Performance, 15;
pencil, 3 A4 sheets, black
tape, saliva; 2012
Photo credit: Opie Boero
Imwinkelried



JULIA M.C. REIST

A dance, almost a fight between structure, body and new material. The interaction of the body is sometimes aggressive, some times smooth, frustrating or concentrated and functional. Through the surface and structure of the material, the movements get directed. It is unclear if it is the body that directs the material, or the material that directs the body. It is a fight between possibilities, what either material can do with each other, or to each other. It is the mutual shifting of boundaries, to seek the breaking point. The Body becomes the centre of gravity, its different statuses/ possibility the artistic content. The question of the performative is central, the method of abstraction essential.

Julia Reist (born 1989, Appeldoorn) graduated in Fine Art from the Ecole Cantonale d'Art Valais in Sierre, Switzerland in 2011. She has participated in several exhibitions as an artist and/or curator, including *Some Exhibitions are more Equal than Others*, Royal Gallery, KABK, The Hague; *Wer ist der/die beste Künstler/ in mit Bernbezug* at Gallery Milieu Berne and in Offenes Atelier Beerhaus residency, Bern. Recent works include: *The Naïve Genius say the Darndest Things*, a performance commissioned by De Appel Amsterdam 2012; *Ensemble Lös Caballeros serves Originale*, performed in The Hague, 2012 and *What If I could Fall*, written by Julia Reist and performed at a performance event with Nigel Rolfe, The Hague. Since 2012 she is also a performer of the Ensemble Lös Caballeros. Together they have performed across Europe, with upcoming performances in New York, Barcelona and Sweden in 2012/13.



I dance, I dance but I can't move. performance

JESSICA SLIGTER

Having just finished her second solo-record (one could say ‘a mildly conceptual record’), Jessica’s next project is a full-on conceptual record, with it’s fundament in—though being a by-product of—a long-stretching research about composition, chaos and structure, in connection to art, sexuality, social structure, and the role of women therein.

After a conventional education as a Jazz-singer, Jessica Sligter (born 1983, Utrecht) moved to Norway, making experimental music, free improvisation and leading original projects. Later, Jessica started to occupy herself more with composition, primarily in co-leading the rock band ‘Sacred Harp’, and her solo-project ‘JÆ’ (now continuing under her own name, Jessica Sligter). She has released several records with these projects, and tours around the Western World with them. In the past year, Jessica has increased her emphasis on the textual aspect of her work, making conceptual work, and working with visual elements like video.

Jessica’s solo music-project

Performance work: *Mental Mic Check*

In September Jessica’s second solo-cd, *Fear and the Framing* will be released



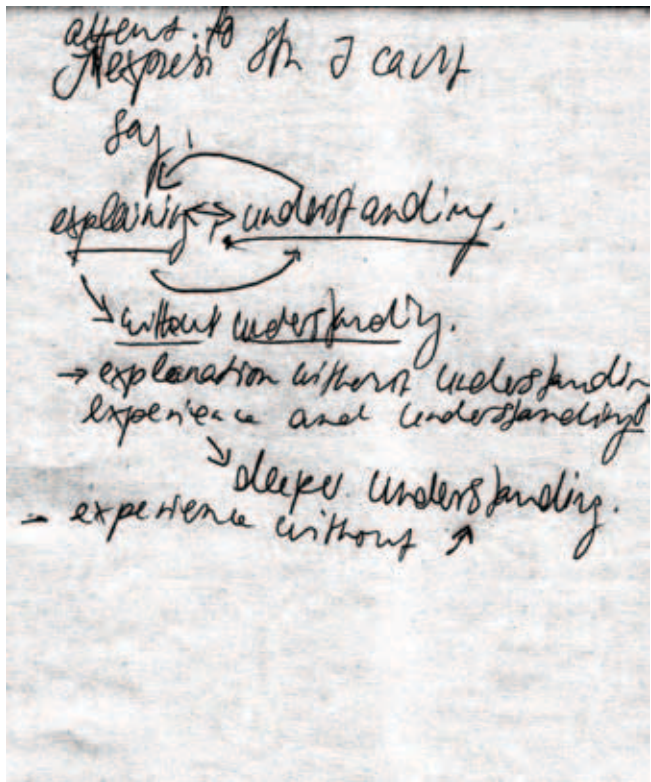
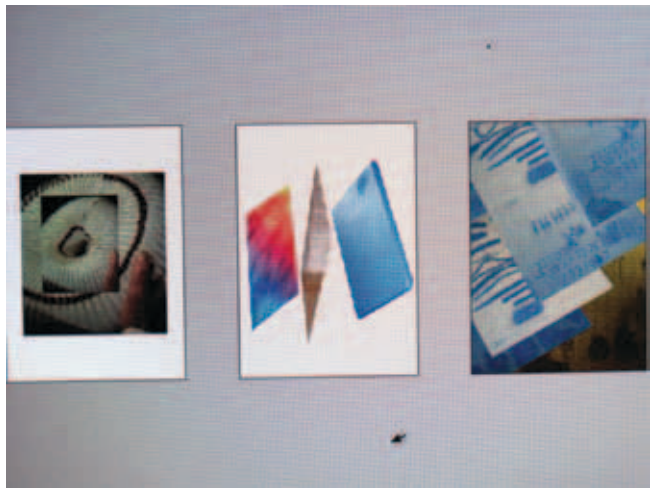
ALINE LUCIA ANAELA WEYEL

- A thing that wants to be seen
- something you can't see but you make it
- it becomes artificial when it has no function in the structure
- the structure remains, but everything around it change
- when the context changes the use gets lost, an object abstracted from its history
- replicate a moment
- re-evaluate the visual experience of pictures
- a usage is a moment to keep
- images as a subjective instruction
- the abstraction, a conversation between me and the other
- going beyond the visual image and turning it into words
- complexity versus simplicity

As a graphic designer I experienced working within limitations, a production of a self-supporting body, which communicates through its coherence and consistency. Senses, mind, message — a flux. — It seems to be a circle of a rolling ball of information, carving its traces deeper into the ground until it has disappeared from a visible surface. What was before or what is under a colorful image on the back of my retina?

From sense, structure, order, cleanliness, piles, straight lines — towards tension, borders, vibrations, noise, electricity, fluidity, moments, ideas, questions — towards the unknown, chaos, dirt, confusion, mess, mass, nothing, everything.— Carving with movements into matter without being able to name it.

Aline Lucia Anaela Weyel was born in 1984 in Filderstadt, Germany. She graduated in 2010 from the graphic design department of the Gerrit Rietveld Academy in Amsterdam. Her work, which is situated in the grey area between where graphic design ends and fine art begins, surfaces and visualizes the processes that surround our daily lives but of which we are hardly aware.



Fraction Nr. 3 – A close up
JPG=PDF

Skizze, drawing

SPOTLIGHT PROJECT
SPOTLIGHT PROJECT

“THREE ARTISTS WALK INTO A BAR...”

13 April–12 May 2012

The Master Artistic Research was invited as one of the postgraduate partner institutions of “THREE ARTISTS WALK INTO A BAR...”, a multi-site exhibition with ongoing and time-located artworks spread throughout different physical and non-physical sites in Amsterdam, curated by The Black Swan collective from De Appel Curatorial Programme 2011/2012.

Participation implied three rules of engagement: the artists are asked to produce new works that make use of the critical potential of humour, realized outside of the gallery space and made public within the time frame of the exhibition period. MAR students Miguel Peres dos Santos, Jeremiah Runnels, Julia Reist, Doris Prlić, Pernille Lønstrup, Aline Weyel and Janneke van der Putten created new works as part of the project. See also <http://www.threeartistswalkintoabar.com/>



“MOVEMENT CHOIR”

**PERNILLE
LONSTRUP**

Plein 40-45, Sloterveer, Amsterdam

7 May 2012

Movement Choir is a performance piece built on observations of natural bodily movements of passersby on Plein 40-45 in Sloterveer, Amsterdam on a particular Monday afternoon. Translating these time-located observations into a performance within the same public space, Movement Choir aims to function as a subversive intervention that disrupts the weightiness and rhythm of the current day with one of the past and at the same time, create a space for interpretation and reflexivity of that past moment.



“TAKE-AWAY SOUND CUBE”

DORIS PRLIĆ

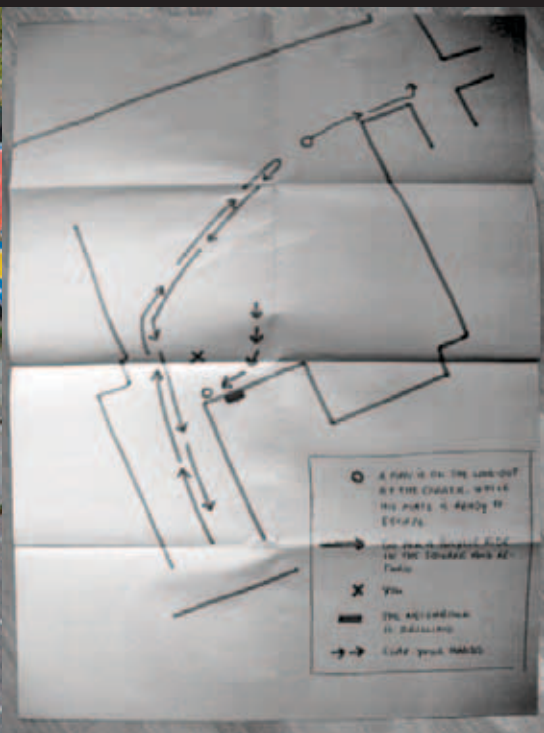
Weesperzijde, between Torontobrug and
Grensstraat, Amsterdam

28 April 2012

On a set date a tiny cube can be found somewhere in a residential area in Amsterdam. As long as the integrated battery lasts, the cube will transport a sound from one quarter of Amsterdam to another.

The element of surprise plays a crucial role in the intention of the artwork: both the duration of its exhibition and the exact nature of the object are unforeseeable and depend highly on its unknown beholder. Its end could be caused by the expiration of the integrated power supply, by destruction from external forces, by being taken away or used in other ways by passersby.





“THE PLAYGROUND IN RE-TURN”

**JANNEKE
VAN DER PUTTEN**

Dora Tamanaplein, Amsterdam

12 May 2012

“The Playground In Re-Turn” is the closing event after a month of listening, observing and intervening in one of the city’s special sites. It is a waiting place. By standing still, it quatters, amplifies and welcomes. Mostly dogs. Less children. Now and then a midnight jogger. It is a landscape with sounds. Wind, birds, people. A natural happening. Different maps.

The event is part of project ‘Field: Dora Tamanaplein’ which includes field research ‘The Playground’, field performance ‘The Playground In Re-Turn’, field writing ‘Re-Turn To The Playground’ and field recording ‘Re-Turning’. The field writing is a paper that would be published in the end of May; you can see it on this website and on www.jannekevanderputten.nl.

“This place. I used to be afraid of its echo. It is here I grew up, once. Now, how does it sound in here? A local told me she saw a man walking with a cowbell, clapping around and jamming with a stick. Called the police. After all these troubles with youth from the Diamant neighbourhood.”

“NORMEN EN WAARDE”

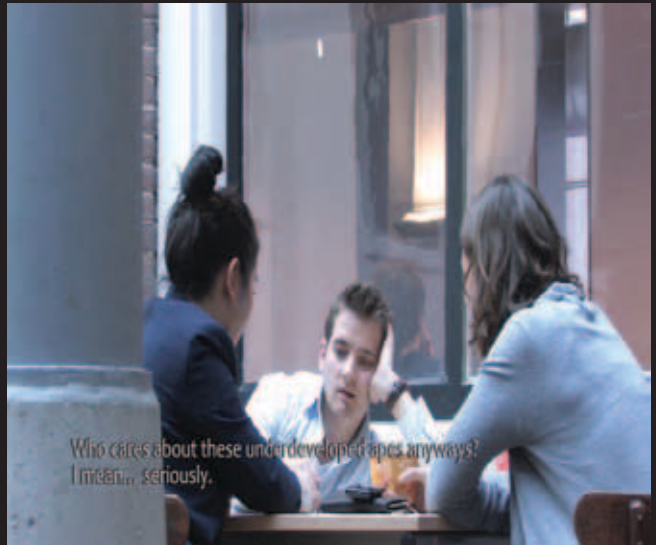
MIGUEL PERES DOS SANTOS

Café Berkhout, Stadhouderskade 77 (hoek Ferdinand Bolstraat), Amsterdam

12 May 2012

Miguel Peres dos Santos' work explores the interrelations between the capitalist and colonial aspects of the Vereenigde Oost-Indische Compagnie (VOC), the Dutch East India Company and the ways in which this history extends into the present. The early 17th century VOC headquarters and weaponry storage, called the “East-India House” is located on the Kloveniersburgwal, in the middle of Amsterdam. Currently, the building houses the Faculty of Social Sciences of the University of Amsterdam, with programmes in fields such as communication, political and social sciences and cultural anthropology. The title of the work is taken from recent political rhetoric on Dutch morality and identity. In a country where colonialism has not been a subject of public debate, Normen en waarde investigates the connections between histories, narratives

and geographies, underscoring the cultural residues of early colonial and capitalist power in Western culture and its place within the current Dutch socio-political landscape. For Normen en waarde, Miguel films the students at the former “East India House” in their daily lives. Through post-production he then inserts subtitles that refer to slavery, stock markets, exploitation, neo-imperialism, racism and xenophobia, creating a humorous, distorted and alienating space for reflection. As the work will be projected towards the streets of Amsterdam, multiple realities are connected and discussed.



“THE NAIVE GENIUS DOES THE DARNDDEST THINGS”

**ANDY INGAMELLS,
JULIA MARIA
CHARLOTTE REIST,
JEREMIAH CHANCE
RUNNELS**

Het Veem Theater, Van Diemenstraat 410,
Amsterdam

15 April 2012

“They are what we were; they are what we ought to become once more. We were nature as they, and our culture should lead us back to nature, upon the path of reason and freedom. They are therefore at the same time a representation of our lost childhood, which remains eternally most dear to us; hence, they fill us with a certain melancholy. At the same time, they are representations of our highest perfection in the ideal, hence, they transpose us into a sublime emotion.” — Friedrich Schiller (On Naïve and Sentimental Poetry, 1794–95)

The naive genius does the darndest things is a performance featuring 2 children re-enacting, re-performing, re-interpreting 7 pieces from the canon of performance art history to the soundtrack of experimental music. Works by artists such as Marina Abramovic, Yves Klein, Chris Burden, Bruce Nauman, John Baldessari and Tino Sehgal are included as points of departure. This 25 minute piece attempts to salvage what can be saved from history, through the the genius of the next generation of artists.

The naive genius does the darndest things was made in collaboration with Iris Vermeulen, Luka Happe and New Amsterdam Children’s Choir.

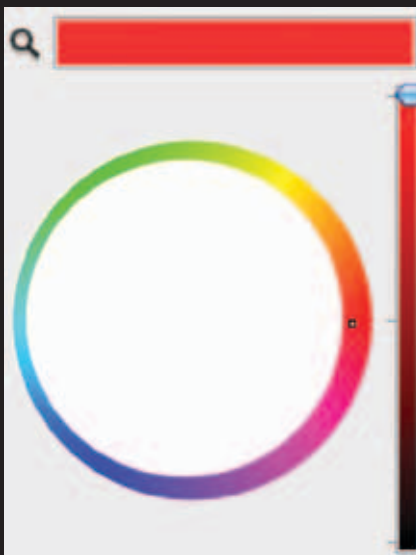




“THE VISIT OF GL—30 PARQUET 2000 W”

ALINE WEYEL

“The incidental encounter of the hoover, me and the environment. I attempt to hoover everyday in the urban landscape of Amsterdam. The outcome will be visible as a trace, depending on where—and how long I hoover on a spot—a manual record of place and time. You can find me in action in the city, but the evidence is a cut open hoover bag.”



2ND YEAR 2ND YEAR 2ND YEAR
YEAR 2ND YEAR 2ND YEAR
YEAR 2ND YEAR 2ND YEAR

PHIL BOSCH

Phil Bosch studies the process of establishing meaning bearing such questions in mind as: what shapes our perception, what knowledge comes from observing and how can we open up to new vantagepoints?

She often makes use of the 8MM camera as an exploration-tool, trying to relocate the eye's gaze from the normative into the doubting, turning vision into a haptic and sensory experience of the eye and mind. Bosch circles with her camera around specific cultural objects trying to find new relations between different kinds of knowledge and to open up to a new relationality between 'object' and 'subject'.

Phil Bosch (NL 1972) studied Art History at the University of Utrecht. She went on to do a B.A. in Fine Art at AKV St. Joost, graduating in 2009 with a nomination for the St. Lucas Prize. She has been awarded a residency at St. Louis, US and participated in several exhibitions at venues such as the Centrum Beeldende Kunst Utrecht, Extrapool, Nijmegen, the Stedelijk Museum 's-Hertogenbosch and Jan Cunen Museum, Oss.

Telluric III: 30.04, 31.23, 19", 8 MM transferred to DV, digital photography, with sound, 2012

Telluric II: 31.96, 99.90, 2,30" 8 MM transferred to DV, 2012

Telluric I: 22.86, 37.78, 24" 8mm transferred to DV with sound, 2012





It means that all these years we are showing to people fake antiquities

SARA CAMPOS

My practice operates on the boundaries between sculpture and performance art. The work takes shape when a set of relationships is manifest in a certain time/space, often triggered by a small impulse, a phrase, or something I observe in popular culture that I like to re-enact. I am interested in how different ways of interaction can be generated, from the personal to the social. More specifically, I engage with the (mental and physical) relationship between the voice, the body and images. When singing a cover song, for example, I treat the voice as material and try to find a way where its sculptural potential can become actualized. By being physically present in the work, I put myself to test, to find out how can I deal with certain restraints, possibilities and failures. I attempt to reach beyond the personal by taking a shifting position that avoids crystallization, questioning the status of the work in its unstable meaning.

Sara Campos was born in 1981 in Portugal, Lisbon. Her first study was at the School of Education in Castelo Branco, Portugal, teaching English and Portuguese. She graduated from the Gerrit Rietveld Academy in 2010 where she was awarded the annual prize for Best Student of Fine Art. During her B.A. studies Sara was involved in the Honours Program, a program concerned with Art and Research, in collaboration with the University of Amsterdam. Sara graduated from the Masters Artistic Research in The Hague in 2012. She has shown her work at art spaces like De Service Garage, Apice for Artists and Vondelbunker in Amsterdam, as well as participating in international group exhibitions, including “Alles, was sie uber chemie wissen mussen”, curated by Suzanne Wallinga and Hicham Khalidi at Kunstquartier Bethanien as part of a side program to the Transmediale Festival 2011. She is part of the new art foundation entitled Lost Property, who run an artist-run space in the Kolenkit district of Amsterdam.

Destroyed World Exhibition,
KABK 2012

Installation, graduation
exhibition, KABK 2012





ANA SMARAGDA LEMNARU

My artistic interests reside in identifying patterns and rules. Looking at the borders between things, at the grey areas, at the points that make weights tilt. My sources of inspiration are sociology, political theory, philosophy and at times physics and mathematics (poorly understood), while remaining agnostic to medium—working with performance, installation, video, drawing, assemblages, ready-mades, lectures.

My practice involves translating a language into an other broken language. My latest works bring about a translation from symbols into movement, looking at the meaning or validation of gestures performed within a space, at the politics of space, at motion and its uses. They are about uselessness and energy surplus, coherence and lost causes.

Ana Smaragda Lemnaru was born in Bucharest in 1985. She graduated at The Painting Department, Fine Arts from the National Arts University Bucharest in 2007 before completing a Master in Fine Arts at the same university in 2009. She relocated to the Netherlands in 2010 to undertake the Master Artistic Research in the Hague. She has exhibited in Romania, Netherlands and Greece. In 2011 she joined Acid Police Noise Ensemble. Over the past year she has presented mostly performance-based works at Het Nutshuis (The Hague), Villa Kabila, (The Hague) and the Martin Luther Kerk (Amsterdam), among other venues.

MAR graduation exhibition
Royal Academy of Art,
The Hague, Video details,
10'05", Digitized mini-dv
tape, PAL

MAR graduation exhibition
Royal Academy of Art,
The Hague, Installation/
publication, 2012





IVA SUPIC JANKOVIC

ZOLDER MUSEUM

I started the Zolder Museum, established in March 2011, because I wanted to create an environment which feels like home for art, artists and viewers, to understand the initial human need for artistic creation and, more importantly, what this creation (art) can do. The Zolder Museum's main objective is to focus on the highest potential of creative art, which is the intentional and conscious production of the real. Taking the responsibility of the power of all our thoughts, words, ideas and deeds, and understanding that by every thought which arises in our minds we create whatever is seen as *out there*. In that sense, ZM's main interest lies in the creative art, rather than in critical art (what art can create- not what it can criticize).
www.zoldermuseum.com

Iva Supic Jankovic (b. 1978 in Zagreb, Croatia). Lives and works in Amsterdam, the Netherlands. Finished Gerrit Rietveld Academy (BA fine art) in 2007. Group exhibitions (selection) include ANTI festival, Kuopio, Finland, Beyond action and image, Gallery Galzenica, Exhibition of HDLU members (Croatian association of artists) Gallery Karas, Zagreb, (solo exhibitions) One day I'm gonna make a beautiful painting, Nano Gallery, Zagreb, Groundwork 1, 9 series, CEAC Gallery, Xiamen, China. She became founding director of the Zolder museum in 2011.

Dance of Immanence,
building the pillars of our
institution. Performance in
1646, The Hague

Zoe Kate Reddy singing for
the Zolder Museum, 1646,
The Hague





PERNILLE LONSTRUP

I am interested in when communication breaks down, when language is no longer a well-oiled machinery. Communication breakdown does not lie within language itself but in the misunderstanding between people. This can reveal a range of unexpected implicit meanings. Language can act violently, setting up a rather different social exchange than the superficial content of the conversation implies.

In my work I attempt to undermine the authority of language by creating situations in which we can witness language moving towards non-meaning. Nonsense questions the norms of standard language use, a reflection of reality turned on its head. It is this process of construction and deconstruction, which fascinates me. My work is absurd with an underlying humor.

Pernille Lonstrup is a Danish artist who lives and works in Amsterdam and The Hague. She graduated from the Gerrit Rietveld Academy's Fine Arts department in 2010 and debuted at the Spring Exhibition in Charlottenborg Kunsthal in Copenhagen in 2009 with the video work *What! He Did Not Call*. She contributed to *Rietveld Uncut 2009* in the Vlaams Cultuurhuis De Brakke Grond Amsterdam, with the performance *Body Language of Boredom*. Lonstrup participated in the *Lichting 2010*, in Artots South Park Studios, Den Bosch with the sound work *Life is a Cabaret*. In 2011 she participated in *Flux Day* in the Gerrit Rietveld Academy with her Noise Choir performing *Sunday, a Visit to the Stedelijk Museum*, a spoken word performance for a choir of eleven voices. Recent exhibitions include her performance of "Movement Choir" at Plein 40-45, Soltermeer, Amsterdam as part of "Three Artists Walked Into A Bar", De Appel, Amsterdam, 2012.

Movement choir, ongoing project

To talk the talk of a fashionable parrot, video work, 2012



normally when you are silent
you censor yourself all the time



EVA PEL

Eva Pel's artistic practice engages with the role of power and control structures in contemporary society. Touching borders visually or conceptually, she explores different forms and uses of public and private spaces. Her way of working ranges from sculptural interventions to photographic research. An example of her recent work is a set of bronze casts of the internal space of her ears, exhibited half-set into the surface of the gallery wall as if the wall has become part of her body or her body part of the architecture of the space.

Eva Pel (b. Netherlands, lives and works in Amsterdam) studied Social Geography at the University of Amsterdam and Fine Art at the Gerrit Rietveld Academy in Amsterdam. She has exhibited her work internationally at, among others, W139, Amsterdam, Grand Petit Galerie, Linz, Austria, Gallery Witzenhausen, New York and Kunstraum Kreuzberg/Bethanien, Berlin. Her work has been shown in the Holland Festival (2012) and at the Kunstvlaai (2010). Her most recent solo exhibition was at the Zolder Museum in Amsterdam, where she re-located all the light sources of her house to the exhibition space. In the summer of 2012 she is artist-in-residence at Salzamt, Linz, in Austria.



Grote zaal van de academie, tijdens een plantententoonstelling in 1878. Sepia-afbeelding van Charles Rochussen.

Jack's Plants 2012, plants,
artificial grass (Belakos
Belagrass color code
"October), indoor/outdoor.
500x100cm

Jack's Plants, archive
drawing

Interior Architecture,
Research Study #1, 2012,
Bronze, 1x1x1,5 cm



JEREMIAH C. RUNNELS

I speak Experimental Music as my mother tongue. Not as the music of the elite in reference to the music of the ordinary, but as the music that allows me to play. It allows the ruins of previous eras to be remodeled into structures that can stand well in these uncertain times. Infrastructure is only as contingent as the seismic activity upon which it is built.

The use of chance or indeterminacy, sound as a self-standing medium for art (and later the definition of sound that reaches past its physiological demarcations) and the removal of the audience are put forward, not as novelties, but as radical and primal procedures. They are the axioms by which we navigate, not by which we map. We are the generation of mutants and monsters.

Born in 1982, Houston, Texas, Jeremiah C. Runnels studied Sonology, Composition and Music Theatre at the Royal Conservatory in The Hague as well as on the Master Artistic Research. He attended workshops that enabled him to work with key artists in the contemporary music scene, such as Karlhienz Stockhausen, Brian Freneyhough, Robert Ashley and Alvin Curran.

During the past year his works were performed in such venues as the Delta Centre for Contemporary Art, Korzo (The Hague), Concertgebouw (Amsterdam) and Warwick Arts Centre (UK) to name a few. He was an invited guest lecturer for a lecture-performance by the Political Art Initiative hosted by LUC Research Center, Leiden University. He is a founder and member of Ensemble Lös Caballeros with Andy Ingamells, Ivan Babinchak Renqvist and Julia Reist and of Het Atelier with Yedo Gibson, Cornelis de Bondt.

Sport Music: Pétanque
2012, Ensemble Lös
Caballeros, Performed at
Warwick Arts Centre, UK

Magnum Opera, 2012,
Performance/ Installation
Featured in Songs of the
Southbound of Mouth
Royal Academy of Art, The
Hague

Pentecost, 2011, Performed
within the show *Some
exhibitions are more equal
than others*, Royal Academy
of Art, The Hague. Digital
video still





MIGUEL PERES DOS SANTOS

Peres dos Santos's practice evolved into an intertwining of several research methods (research of audio and video archival material, research reflection papers, performance research, workshops and lectures) leading to a variety of outcomes, such as texts, videos, installations and performances. It is through the development of the research processes that symbiotic relationships between them come into being, prompting the further development and permutation of his artistic practice as a whole. His recent work touches on aspects of what is often referred to as postcolonial discourse, taking his own personal history and cultural background as a departure point. Focusing mainly on the conflicts between Portugal and its former colonies in Africa that marked the sixties up until the mid-seventies, these works revolve around archival material, using text and performance.

Miguel Peres dos Santos was born in Lisbon in 1976, where he studied photography and sculpture. In 2000 he moved to The Netherlands where he completed his BA in Fine Art at CABK- ArtEZ- Kampen in 2003. He has exhibited his work at several galleries and museums in the Netherlands, including the Stedelijk Museum, Zwolle, Havenkwartier, Deventer, De Zonnehof, Amersfoort and Kunstenlab, Deventer. Most recently he participated in "Three Artists Walked into a Bar", hosted by De Appel, Amsterdam, 2012 and was invited to give a lecture-performance by the Political Art Initiative hosted by LUC Research Center, Leiden University in 2012. He currently lives and works in The Hague.



Video still, *Untitled*, video installation, 2012

Photo of Portuguese military operation in Africa in 1973 (CC3387)

Archive image (Portugal não é um país pequeno).



ISFRID ANGARD SILJEHAUG

An art-practice as text and textile. Text and textile are at the core of Isfrid's artistic practice, with drawing playing an important role in the process and environment created around the works, as a sketch, a pattern or wall-drawing. During the Master program, she has engaged with the question of what she was actually doing in the making of a work. She developed a method for observing her own actions while engaging artistically. Using text, rules, collaborations and spatial designs she created an environment for participants where what was experienced marked a shift of awareness from the product of art to the act of art. Her practice continues to manifest itself in textile, wall-drawing, texts, talks, collaborations and curatorial work. She is also a regular contributor to the Zolder Museum paper with her column "ISIS's business" and her collaboration with fashion-line Marcel Ivens. Some key words: fluidity, openness, unlimited, love, creativity, vision.

Isfrid Angard Siljehaug (Norway, 1986) graduated from Gerrit Rietveld Acedemy in 2010 with the work, "Medieval strangeness and Modern frustrations", for which she was nominated for the Gerrit Rietveld prize for autonomous art. She have participated with curatorial work, projects, lectures, performances and group exhibitions in Prague, Zurich, Stockholm, Dresden, Brussels, Norway and throughout the Netherlands. Recent exhibitions include a two-person show at the Servicegarage Amsterdam with Rebecca Stephany, focusing on their collaborative practice.



Drawing, from ISIS business column. (Zolder Museum paper) Ink on paper, 29x21 cm. *Making love to the money / I swear the sex is great (...) I can't live without him / I fuck him everyday.*

Folded textile work, from project *Mountain and Sea* 140x350 cm Stiche text and digital print on textile.

It is very very high and very very deep. Places where he cannot go and places where he can go. Still he does not know what he is seeing.

Scarf, from project *Mountain and Sea*, silkscreen on silk/cotton fabric, 140x110 cm
To wear a representation of habitat, a landscape. The traveller taking with him, his thoughts, beliefs and matter.




ROBIN WAART

By using the language of conceptual art combined with the language of personal interest, the projects of Robin Waart project negation: how is it possible to be an authentic maker, and what does this necessarily mean? Driven by material—both in its temporality *and* in its timelessness—these projects intensively survey the process in which text and image are diffused, re-used, and forgotten in various formats and manners. A playful (but never too frivolous) use of structure and order highlights the tropes of high and low culture, both in linguistics as well as in visual information.

Waart's projects aim at something beyond the maker as an individual. His works are marked by a conscious effort to communicate the overlooked, the hidden, and the blaringly obvious. In combining all of these endeavors, the label of *artist* is ultimately challenged. By embracing literalness in various schemes, Waart avoids just that: the actual.

Robin Waart (NL, 1978) studied Classical Literature in Amsterdam and graduated from the Gerrit Rietveld Academy in 2010.

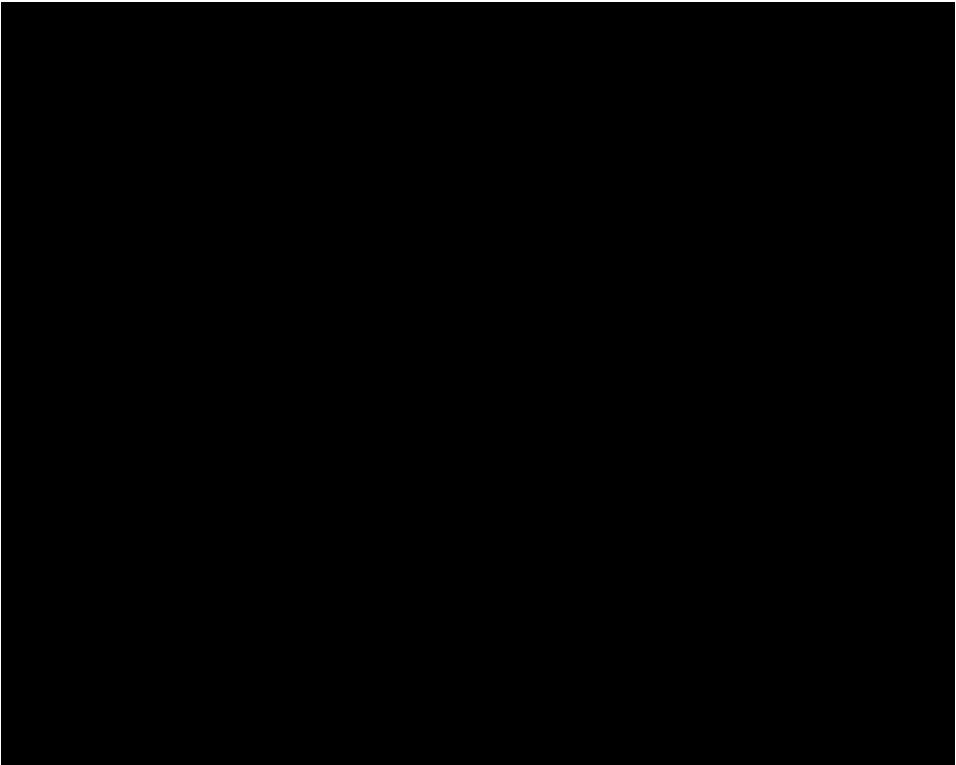
Recent exhibitions include *De Best Verzorgde Boeken 2011/The Best Dutch Book Designs 2011*, Stedelijk Museum, Amsterdam, fall 2012; *Parallel daaraan*, Concordia, Enschede (NL), 31.05.12 – 07.07.2012; *Perennial Conceits*, Galerie Frank Taal, Rotterdam (NL), 12.05.12 – 17.06.12; *Cinema*, Voorkamer, Lier (BE), 11.05.12 – 08.07.12; *(almost) all my little Polaroids* (solo), Galerie Johan Deumens, Leipzig (DE), 28.04.12 – 09.06.12; *“Content, Happiness, Literally”* (solo) Galerie Diana Stigter, Backspace, Amsterdam (NL), 10.03.12 – 07.04.12; *Photography and Ruin*, NYPL, New York (US), 02.03.12 – 06.05.12; *Books on Books*, Swiss Institute, New York (US), 14.09.11 – 30.10.11; *The Most Beautiful Swiss Books 2010*, Zurich, St. Gallen, Geneva (CH), 24.06.11 – 12.11.11; *Constellation of Lines*, Johan Deumens Gallery, Leipzig (DE), 10.06.11 – 03.07.11; *Signs & Symbols*, Sign, Groningen (NL), 05.03.11 – 10.04.11



A Night in Casablanca
(Marx Brothers), Archie
Mayo (US 1946), 01:01:48

Wait Until Dark, Terence
Young (US 1967), 00:05:05

Black Swan, Darren
Aronofsky (US 2010),
01:24:47



SPOTLIGHT PROJECT
SPOTLIGHT PROJECT

EXCHANGE WITH ROYAL COLLEGE OF ART, LONDON HOSTED BY NIGEL ROLFE

After a highly productive workshop with Nigel Rolfe in November 2011, it was decided to continue the dialogue. Nigel Rolfe proposed establishing an exchange with students from the Royal College of Art in London, where he is Senior tutor. Students from the RCA came to The Hague and collaborated with MAR students from March 20–22nd 2012. Students from the MAR went to London for a follow-up workshop from March 27–29th 2012.

Nigel Rolfe led the workshops that formed the basis of the exchange, with the assistance of artist and RCA tutor Jack Tan and Head of the MAR Lucy Cotter. The departure point of the exchange was that something should be risked during the time of the exchange; that it should be a time to reconsider one's practice out of context and to open oneself to the challenges and creative force of connection and collaboration with fellow artists. Each day kicked off with solo presentations by individual students from the visiting college, in which they tried to open up their practices for each other as well as view their own work afresh. This was followed by an open-ended working afternoon to allow space for research and collaboration, after which the group would meet up and eat together before launching into an evening of further discussion.

The three intensive working days in The Hague were rounded off with an informal exhibition and performance event at the MAR studios. The London workshop culminated in an impromptu performance evening at the Sculpture department building of the RCA.

The workshops were a seedbed for new work and a time of challenges, self-confrontation and friendship. Talks are already underway about a further exchange next year. Our thanks to Nigel and Jack and the students of the RCA for the warm welcome in London and the generous commitment to the exchange. Our thanks also to Richard Wentworth, Head of Sculpture, RCA for kindly hosting us at the sculpture department.

Participating students from the MAR were: Miguel Peres dos Santos, Pernille Lønstrup, Jeremiah Runnels, Ana Lemnaru, Phil Bosch, Eva Pel, Iva Supic Jancovic, Isfrid Siljehaug, Sara Barbosa de Campos, Robin Waart and Julia Reist.

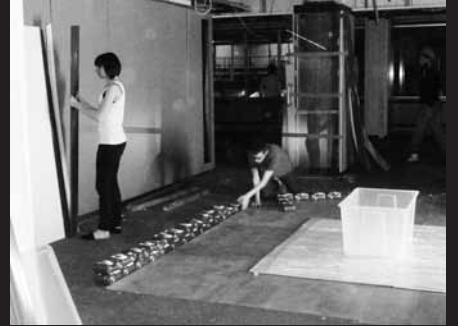
Participating students from the RCA were: Alan McQuillan, Ben Wadler, Beth Collar, Connor Linksey, Elizabeth Porter, Ilona Sagar, Miriam Austin, Nicky Deeley, Peter Georgallou and Richard Sides

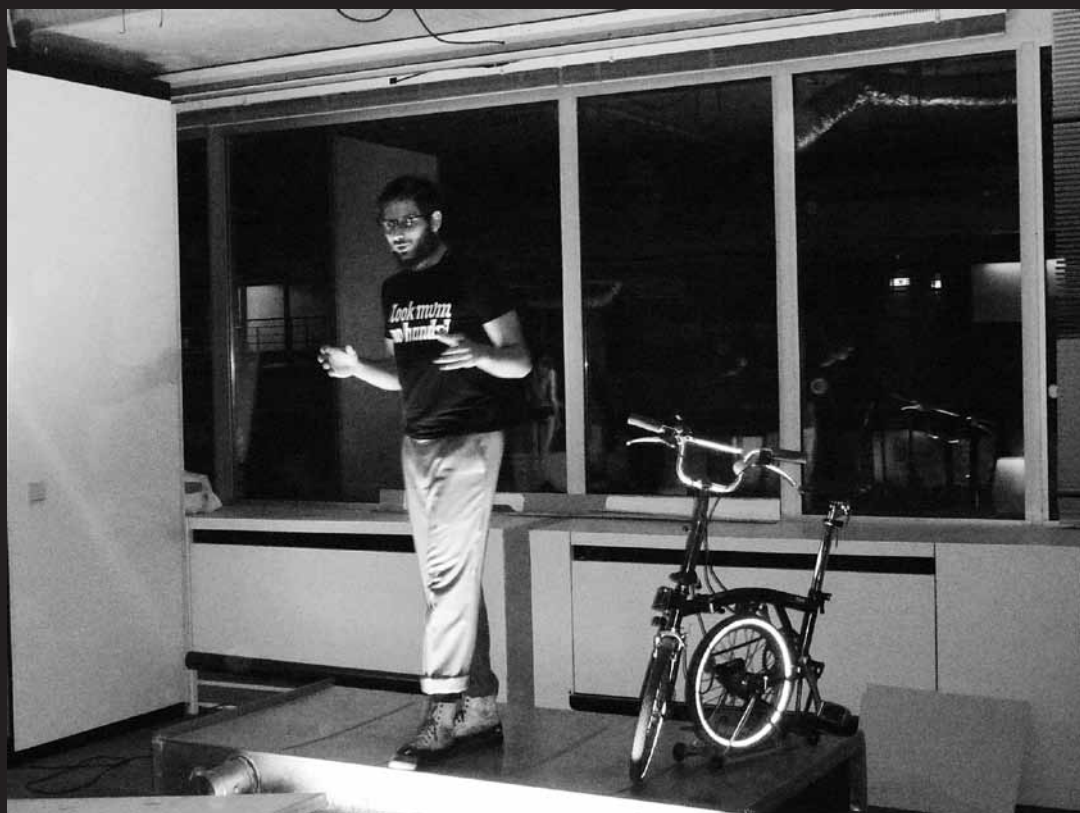
LONDON





THE HAGUE





GUEST TUTORs
TUTORs TUTORs
GUESTs

LORENZO BENEDETTI

Lorenzo Benedetti (1972 Rome) Lives and works in Middelburg (The Netherlands). Lorenzo Benedetti has been director and curator of the Art Center De Vleeshal, Middelburg, in the Netherlands since 2008. He studied Art History at the University La Sapienza in Rome, before attending the De Appel Curatorial Training Programme in Amsterdam in 1999. In 2005 he founded the Sound Art Museum in Rome, a space dedicated to sound in visual art. He was formerly director of Volume! art centre in Rome and a curator at the Museum Marta Herford in Herford, Germany. He was guest curator at La Kunsthalle in Mulhouse, France where he realized the exhibitions *La Notte*, *The Garden of the Forking Paths*, and *Les sculptures meurent aussi*. His recent projects include *Eurasia*, *Geographic Cross-over in Art*, Mart, Rovereto, Italy; *Cabinet of Imagination*, Netwerk, Aalst, Belgium, *Der eigene Weg*, *Perpektiven Belgischen Kunst*, MMK Kuppersmuhle, Duisburg, Germany. *The Third Tiger* (Rossella Biscotti, Mark Manders, Olaf Nicolai) Camere, RAM, Rome. Recent exhibitions at De Vleeshal include: Nedko Solakov, Jimmie Durham, Yona Friedman, Falke Pisano, Rossella Biscotti, Autumn of Modernism, Olaf Nicolai, Marinus Boezem, Mandla Reuter. He is a regular contributor to magazines and exhibition catalogues.



Exhibition *Herfsttij van het modernisme* January 2012, Art Center De Vleeshal, Middelburg

CORNELIS DE BONDT

Cornelis de Bondt studied composition and music theory at the Royal Conservatoire in The Hague with Jan van Vlijmen and Louis Andriessen, among others. He has been teaching music theory at the Royal Conservatoire since 1988. In 2004 he started a new ongoing project called “The Technique of Beauty”. In 2006 he was appointed as a composition teacher at the Royal Conservatoire and as coordinator of the department of theory for composers. In 2011 he founded a laboratory for creating a new music practice, The Atelier, together with Yedo Gibson and Jeremiah Runnels. Here they have worked with students of the conservatoire, the MAR and young recently graduated musicians.

Students' performance with
Cornelis de Bondt, Royal
Gallery, KABK 2012



NICOLINE VAN HASKAMP

The work of Nicoline van Harskamp (Netherlands, 1975) addresses the function and power of the spoken word, and its ability to influence perception and shape thought, both of which are instrumental to politics. Using footage of conversations, speeches and debates, she writes the scripts for her video and performance pieces.

Her most recent and ongoing project *Yours in Solidarity*, addressing the contemporary history of anarchism through a correspondence archive, has had several international interim presentations and will be presented at Performa in New York 2011 and Museo de Arte Contemporanea Universitario in Mexico 2012.

Recent solo exhibitions include *Any other Business*—a Scripted Conference at Spinozafestival/SKOR Amsterdam, *To Live Outside the Law You Must be Honest* at Casco Projects Utrecht and Nikolaj CCAC Copenhagen. The scripted event *Expressive Power Series* was staged at Witte de With in Rotterdam, the New Museum in New York and the Stedelijk Museum in Amsterdam in 2010. Group exhibitions include *To the Arts, Citizens* at the Serralves Foundation in Porto, the 4th Bucharest Biennale 2010, the Taipei Biennale 2009, *Becoming Dutch* at the Van Abbe Museum, *Salon of the Revolution* in Zagreb and *Monument to Transformation* in Mothermeso and Prague. Upcoming group exhibitions are *Any other Business* at Present Future/Artissima Turin 2011 and *The State of Human Rights* in Mechelen 2012.

Nicoline van Harskamp was trained at the KABK in Den Haag (BA) and the Chelsea College of Art and Design in London (MA). She was a resident artist at, among others, the Platform Garanti in Istanbul, the CRIR program in Christiania, Copenhagen and the Rijksakademie in Amsterdam. In 2009 she won the Dutch Prix de Rome. From 2011 to 2013 she is a staff member at the Sandberg Institute Amsterdam.



Nicoline Van Harskamp, *Any other Business* – a scripted conference, photographs live event 2009, (photography by Willem Sluyterman van Loo)

ANKA KOZIEL

Anka Koziel, born in Oswiecim (PL), works as a freelance vocalist, teacher, arranger, and composer and teaches jazz singing at the Royal Conservatoire in The Hague. Koziel has been performing as a singer, xylophonist and guitarist from a very early age. For a few years she sung in a church choir, and remained a self-trained musician until the late 90s, when she began with private music education and attended jazz workshops in Poland and Germany. She has made appearances at numerous festivals in Poland, Lithuania, and the Netherlands. In 1999 she moved to the Netherlands to study at the Royal Conservatoire The Hague, and graduated with a Masters Degree in 2005. Since 2000 she has been involved in numerous jazz projects cooperating with artists like Kenny Wheeler (North Sea Jazz Festival 2004), The Big Band of the Royal Conservatory of The Hague, Nueva Manteca, Big Band of the Jazz Academy in Katowice (Poland), The Hague Ethospheric Orchestra (THEO) and numerous contemporary composers (Kate Neil, Barbara Okma, Filip Matuszewski, Barbara Ellison). In 2008 she released her debut album "Tales of the Forest", a compilation of her own compositions, traditional Polish folk songs, and few classics of Chopin wrapped in a jazzy package.



DAVID POCKNEE

David Pocknee (1986) is a composer and guitarist. He holds a B.A. in Music from Huddersfield University, and Bachelor and Masters Degrees in Composition from the Royal Conservatoire, The Hague. His guitar quartet *Critical Bandwidth* was a selected piece in the 2010 Carl Von Ossietzky Competition, he has been a performer and instrument designer for Grzegorz Marciniak at the *Przegląd Piosenki Aktorskiej Festival* in Wrocław, Poland, and has performed as a guitarist at the 2011 *International Computer Music Conference* in Ljubljana. A performer with the music, performance- and visual-art collective, *Acid Police Noise Ensemble*, he previously performed experimental music in the *Edges Ensemble*, as well as in his own Lincoln-based *iodo* band and collective. He has organized concerts for the *Delta Centre for Contemporary Art* in The Hague and has helped lead a Political Arts workshop for Leiden University in 2012. He is the founding editor of *Much Too Much Noise*, a Hague-based zine for radical aesthetics. The rest of his life is shrouded in mystery.



PUBLIC SPACE WITH A ROOF

Public Space With A Roof (PSWAR) is run by Tamuna Chabashvili (1978, Tbilisi, Russia) Adi Hollander (1976, Brussels, Belgium) and Vesna Madzoski (1976, Zajecar, Yugoslavia), who all live and work in Amsterdam. Public Space With A Roof was founded in 2003 as an artists' initiative and a project space with the aim of enabling young artists to develop and present their ideas, realise collaborative projects and engage in critical discourse. In December 2007 PSWAR closed the project space in the former film academy at Overtoom 301, feeling the need to further challenge their artistic language and practice, and create new dialogues with other spaces and other

audiences. They became Public Space Without A Roof, continuing with a new series of projects which combine an exhibition with accompanying series of performances, concerts, film screenings, lectures, public debate, and a reader. Recent projects include *The Inverted City: Looking Through the Cracks of a Labyrinth* (2011), developed as a commission for the exhibition ERRE: Variations Labyrinthiques at the Centre Pompidou-Metz, *What Might Have Been is an Abstraction* (2010) at the Bregenz Kunstverein, Austria and *Passages Through (The Unfinished Monument)* (2009) at the Austrian Frederick and Lillian Kiesler Private Foundation in Vienna.



KATARINA ZDJELAR

Katarina Zdjelar (Belgrade, 1979) is an artist based in Rotterdam. Her practice consists of making video pieces, sound pieces, book projects and creating different platforms for speculation, knowledge building and exchange.

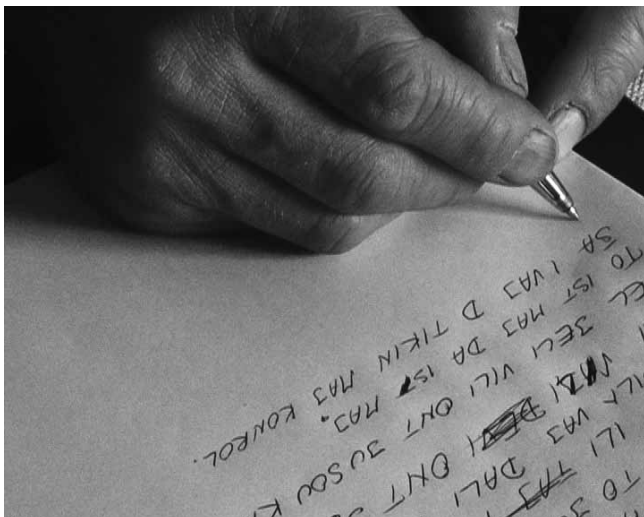
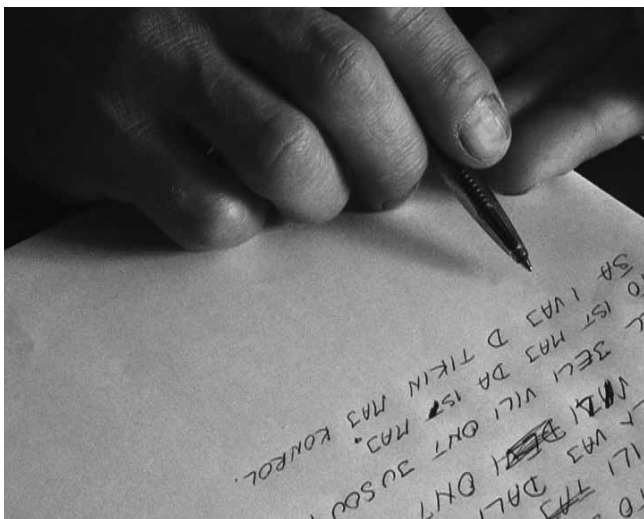
Her work explores notions of identity, authority and community and revolve around individuals who challenged by simultaneous inhabitation of different languages, perform themselves through practicing, remembering or reinventing themselves.

Recent solo exhibitions include:

Katarina Zdjelar-Stepping In-Out, Centre for Contemporary Art Celje, SI (2011); I think that here I have heard my own voice coming to me from somewhere else, Centre d'Art Contemporain Fribourg, CH (2010); Katarina Zdjelar-Parapoetics, TENT., Rotterdam (2009); But if you take my voice, what will be left to me?, The 53rd Venice Biennial, Serbian Pavilion, Venice, I (with Z. Todorovic) (2009)...

Recent group exhibitions include:

is that true? possibilities of (non) knowledge, Kunsthaus Dresden, DE(2011); Prix de Rome Visual Arts 2011, SMART, Amsterdam, NL (2011); Memoria, CRAC, Centre Régional d'art Contemporain, Sete, F (2010/11); Tokyo Metropolitan Museum of Photography, Searching Songs, Tokyo, J (2010); Art Sheffield 2010: Life-A User's Manual, Sheffield, UK; Morality (2010). Act II: From Love to Legal, Witte de With Centre for Contemporary Art Rotterdam (2009); The 50th October Salon, Circumstance, Belgrade, RS (2009); The Uncertainty Principle / How fast does an idea travel?, MACBA, Museum of Contemporary Art Barcelona, (2009).



Katarina Zdjelar, *Shoum*
2009, videostill

LECTURES
LECTURES
LECTURES

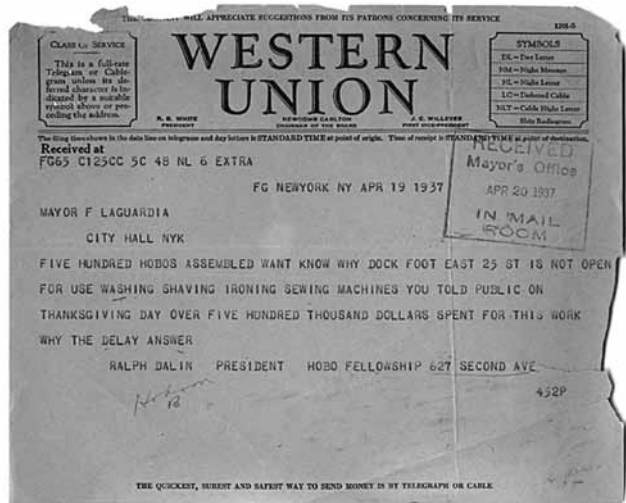
STUDIOS
STUDIOS
STUDIOS

MATTHEW BAKKOM

5 April 2012

During his visit to the MAR, Matthew Bakkom presented three recent projects: *The New York City Museum of Complaint* (2006-2009), *Graduates* (2008) and *The Invisible Hand Of Jules Maciet* (2010-2013). In each of these projects an initial conceptual framework was developed in relation to an existing but obscured institutional collection. After primary research, digital capture and editorial development, these frameworks were then articulated and shared through the production of newsprint editions and gallery installations.

Born in 1968, Matthew Bakkom has been active since the early 1990's, operating as an organizer of idea-driven projects and maker of the constituent events and objects associated with their elaboration. His work has been manifest in a wide range of venues in the United States and Europe, primarily as self-produced public offerings, gallery installations and exhibitions in museums such as the Queens Museum of Art (NY), the Walker Art Center (MN), the Van Abbemuseum (NL) and the Bibliothèque des Musée des Arts Decoratif (FR). He currently serves as an assistant professor of art at the University of Wisconsin-Madison.



Matthew Bakkom, *Maciet*

LAURA CULL

DELEUZE AND PERFORMANCE

7 October 2011

Deleuze and Performance examined some of the key ideas of Gilles Deleuze and explored their implications for performance. In particular, the presentation focused on the concept of 'immanence', suggesting that Deleuze's philosophy of immanence positions participation in difference as what all things have in common. The presentation also included a reading of 'Manifesto for a Theatre of Immanence' by Laura Cull and a discussion of the work of a range of performance practitioners, including Carmelo Bene, Allan Kaprow and Marcus Coates. Laura presented Bene's work as an instance of a 'minor theatre'; Kaprow's Activities as forms of 'attention-training' that invite 'ontological participation'; and Coates' video installation, Dawn Chorus, as a becoming-animal. As well as extensive discussion of these materials, the class also included some practical exercises, such as a Kaprow-inspired exercise where two participants attempt to shake hands as slowly as possible.

Dawn Chorus, courtesy of the artist and Workplace Gallery

Laura Cull is Lecturer in Performing Arts at Northumbria University in Newcastle upon Tyne, UK. She is editor of *Deleuze and Performance* (2009), and co-editor, with Karoline Gritzner, of a special issue of *Performance Research*, 'On Philosophy and Participation' (2011). Laura has contributed chapters on Deleuze and performance to the recent collections *Deleuze and Ethics* (2011) and *Contemporary French Theatre and Performance* (2010). Forthcoming publications include the monograph, *Theatres of Immanence: Deleuze and the Ethics of Performance* (Palgrave Macmillan, 2012), an article on affect and animals for the *Journal of Dramatic Theory and Criticism*, and an article on the 'philosophical turn' in *Performance Studies in Theatre Research International*. Laura is Chair of the Performance and Philosophy working group in *Performance Studies International*.



CATHY VAN ECK

14 November 2011

Cathy van Eck (1979 The Netherlands/ Belgium) is a composer and sound artist. Her work includes compositions for instruments and live-electronics, as well as performances with sound objects, which she often designs herself. She studied composition and electronic music at the Royal Conservatory in The Hague and at the University of the Arts in Berlin. She attended several courses, among them Centre Acanthes 2000 in Avignon, the summer course for composition and computer music at IRCAM in Paris and the composition course at Schloss Solitude in Stuttgart.

She performs her works regularly during festivals like Gaudeamus Festival in Amsterdam, TRANSIT in Leuven, NYCEMF in New York, SPARK Festival in Minneapolis, Klangwerkstatt in Berlin, Performance Festival Der Längste Tag in Zurich, Hapzura Digital Art in Israel, Avantgarde Schwaz in Austria and Spaziomusica in Italy. She is currently doing a doctoral degree at the Orpheusinstitute in Ghent and University of Leiden in the DocARTES Program with a dissertation on Loudspeakers and Microphones as Musical Instruments. Her supervising professors are Richard Barrett and Frans de Ruiter. Since March 2007 she has held a teaching position at the department for music and media arts of the University of the Arts in Bern, Switzerland.



FRANS-WILLEM KORSTEN

THE PRODUCTION OF SELF: FOUCAULT BETWEEN BIO-POLITICS AND BIO-TECHNOLOGY

20 December 2011

Professor dr. Frans-Willem Korsten currently works at both at the department of Literary Studies at the University of Leiden and at the Erasmus School of History, Culture and Communication at the Erasmus University Rotterdam, where he has held the Chair for Literature and Society since May 2007 in the name of Stichting Letteren en samenleving Rotterdam. Korsten was trained as a PhD between 1993 and 1998 at the University of Amsterdam by Mieke Bal and Frans van Eemeren. In 1998 he started working at the University of Leiden. He is a member of the Editorial Board of Boom-Onderwijs Amsterdam and, as such, responsible for a new series about the philosophy of science in different disciplines, as well as a member of the Editorial Board for the Humanities with Amsterdam University Press. Since 2006 Korsten has been Chairman of the section of Letters in the National Council of Culture (Raad voor Cultuur) and was chairman of the evaluation committee of Kosmopolis in 2009. He was a tutor at the Piet Zwart Institute in Rotterdam from 2003-2008.

JESSE JONES

16, 17 January 2012

A chief concern of Jones's work is how artistic research may be considered to be non-indexical to the final artwork and how artistic pathways of research may in fact open up elusive trajectories that cannot be tied to other more academic forms of knowledge making but may in fact through the plastic making of art make malleable forms of knowledge that allow artists to further navigate aesthetic parameters.

Jones talked about how her artistic research could be viewed as performative or collaborative. She described projects such as *12 Angry films* 2006, a public art commission that entailed a nine-month collaborative project with an elective community, which resulted in, a large scale Drive in cinema in Dublin port.

Jones also discussed her performative reading group, *The Whisper Choir*. Formed initially in 2008 for the film project, *The Spectre and The Sphere* 2008, this reading group has since taken different on different locations and languages from public readings in Romanian of the communist manifesto in Pacual Carol in 2009 to a reading of Bertolt Brecht's script for *The Rise and Fall of the city of Mahogany* from 1929 performed in the central Australian desert for the film *Mahogany* in 2009.

Jones also discussed *The Struggle Against Ourselves* from 2011, made for a solo show in RedCat gallery Los Angeles. This film project allowed for various encounters and collaborations within Calarts, between the film and Theatre departments with the gallery itself. Jones staged a Meyerhold Biomechanical workshop in Calarts facilitated by teacher and theater director Chi wang Yang. The project opened with a learning experience that then became a film work exhibited in the gallery space at RedCat.

Jesse Jones (b. 1978, Dublin) currently lives and works in Dublin. Her practice reflects and re-presents historical moments of collective resistance and dissent. In her films and videos she explores the gesture of the revolutionary action, seeing Cinema itself as a site of contested historical narratives she seeks to find a resonance in our current social and political landscape. Jones is currently working towards a new commissioned film project and solo show with Artsonje centre Seoul entitled *The Other North*. The resulting film work will be presented in Artsonje and CCA Derry in 2013.

12 Angry Films, 2006

The Struggle Against Ourselves, 2011



WJM KOK

WHAT IS ART IN DISCOURSE?

15 October 2011

Since the 90's a shift has taken place in the art world towards the discursive. The position of the artwork as an object of critique has been gradually exchanged with the object of discourse in curatorial practice. Recent developments surrounding research as part of artistic practice have further stimulated the need and importance of discourse. The conventional means to mediate art works through exhibitions appear to have been replaced by discourse in many art institutions today, having pushed direct contact with the artwork further to the periphery. Something similar seems to have happened with the concept in philosophy. It may explain why Deleuze and Guattari tried to reinstall the concept in philosophy again, with their book 'What is Philosophy?'. In this paper, the specific intuition necessary for the creation and understanding of concepts will delineate the role, the different but similar intuition, necessary to maintain an unmediated relationship with artworks. It investigates the possibility of the concept and the artwork sharing an immanent critique that might be in need of a different approach than what seems possible within the limits of discourse and critique as such.

Wjm Kok (Utrecht, 1959) lives and works in Amsterdam. He studied at the St. Joost Academy, Breda; Academy of Art and Design (AKI), Enschede and the Rijksakademie in Amsterdam. Currently he works on his doctorate research at the Leiden University. Wjm Kok is Lecturer at the Gerrit Rietveld Academy, Researcher in the The Department of Artists' Theories and Art in Practice of the Royal Academy of Art, The Hague. More information at: www.galerievangelder.com



John Baldessari, *Baldessari Sings Lewitt*, 1972

John Baldessari, *What Is Painting*, 1966-68

MARIJN VAN KREIJ

15 May 2012

Marijn van Kreij uses a range of media, including drawing, sculpture and video. Central to his practice is an idiosyncratic process of appropriation, repetition and copy, made manifest through various devices, including the staging of ready-mades. Van Kreij's pieces often borrow lyrics from pop songs or re-visit historical works of art. Drawings, such as *Untitled (When You Read You'll Judge)* #1, #2 (2006), first appear as absent-minded doodles where text, marks and images coexist on the same page. But through a characteristic process of doubling, whereby Van Kreij copies his own drawings, the chaotic compositions' calculated effect is revealed as a complex anarchical poetics built on the free interplay of textual and visual signs. Van Kreij's practice is a remarkable combination of contrasts: on the one hand it records an analytical study of the

relationship between language and image, in the tradition of 1960s conceptual art; on the other hand it involves an explicitly process-oriented approach, in which the various steps taken by the artist in realizing his work are fully traceable and the notion of 'trial and error' serves as a primary theme.

Marijn van Kreij (Middelrode, 1978) lives and works in Amsterdam. Recent solo exhibitions include *How to Look Out at De Hallen, Haarlem, The Passenger at Galerie Paul Andriesse, Amsterdam (2011)* and at ZINGERpresents, London (2009). His work has been included in numerous group shows including *All About Drawing, Stedelijk Museum, Schiedam; Diary of a Madman, Regina, Moscow; Drawing Typologies at the Stedelijk Museum, Amsterdam and I Want To Believe at Eva Presenhuber, Zürich. He was awarded the basic prize of the Prix de Rome in 2004 and the Uriôt prize in 2006.*

Marijn van Kreij, *Untitled (When You Read You'll Judge)* #1, #2, 2006
Acrylic, ink, pen and pencil on paper, two sheets, 29.7 x 21 cm each. (Collection Mariano Pichler, Milan)



BRIAN MAGUIRE

A painter, Maguire's principal topics have always been sexual, class and political alienation. He has consistently brought his mordant wit and savage indignation to bear on the indignities inflicted on oppressed individuals. His social and political commitments have led to lengthy periods as artist-in-residence in many of Ireland's prisons as well as running art programs in the Maximum Security Prison in Portlaoise, in collaboration with the National College of Art and Design, Dublin, in Carandiru Prison in Sao Paulo, Brazil, The Maze Prison in Northern Ireland, the Bayview Correctional Centre in New York and most recently in Juarez State Prison in Mexico.

The lecture looked at research undertaken by a group of artists, teachers, prison, officers, prison governors into prison educational situations in prisons in Romania, Sicily, Portugal, Spain, Norway and Ireland between 2008 and 2010. Maguire showed work from a Belgian government commission for OPZ hospital in Geel, Belgium as well as recent exhibitions at Kerlin Gallery, Dublin. He outlined his practice of working with the stories of diverse communities across the world, with a focus on his current project representing murdered young female factory workers in Juarez, Mexico.

The presentation of work in lecture format was followed by a debate about the ethics of his method of working. The outcome of the challenge was that if the risks involved in this work, where power differentials are present, were fully understood by the practitioner then the inherent ethical dangers were reduced. The talk was accompanied by individual studio visits.

Brian Maguire (b. 1951, Dublin, Ireland) has exhibited internationally. His work is held public collections at, among others, Houston Museum of Fine Art, USA; Wolverhampton Art Gallery, UK; The Irish Museum of Modern Art, Dublin; Gamentan Museum, The Hague; Dublin City Gallery The Hugh

Lane; Jyvasklan Taidemuseo, Finland; Crawford Municipal Gallery, Cork and Alver Alto Museum, Finland. Maguire represented Ireland at the 1998 Sao Paulo Biennial resulting in the work, 'Casa de Cultura', a provocative and humane interaction with the inhabitants of the city's Ville Prudential favela and Carandiru prison. He is represented by the Kerlin Gallery, Dublin.



Brian Maguire, *Anna Maria Gardea Villalobos 1997-2009* acrylic on canvas 137 x 92 cm 54 x 36.

VINCENT VULSMA

A SIGN OF AUTUMN

24 November 2011

Artist Vincent Vulsma hosted a special lecture and discussion for MAR students in his exhibition “A Sign of Autumn” at the Stedelijk Museum Bureau Amsterdam (SMBA). In this solo exhibition, Vulsma brought together objects and patterns taken from their contexts in ethnographic collections and the canons of modernist design and photography, deliberately moving back and forth along the lines between what is classified as commodity, art or ethnographic object. His interests were directed toward the effects of shifting cultural objects across different social and historical contexts, investigating the role that artists and other art specialists have in processes of value making.

Central to Vulsma’s practice is the exploration of the intersections between strategies of artistic production, institutional procedures and processes of value production. The accumulation of objects under the exhibition title ‘A Sign of Autumn’ prompted reflection on the connections between the re-purposing of cultural resources as a means to realize new cultural production and capital’s looting of the productive forces in our current time defined by finance capital. Instead of presenting these developments as something uniquely contemporary, Vulsma scrutinises them in relation to the history of art’s entanglement with capitalism, and particularly with colonial activities.

Vincent Vulsma (Zaandam, 1982) obtained his BFA at the Gerrit Rietveld Academy, Amsterdam in 2006 and was artist-in-residence at De Ateliers between 2006 and 2008. Vulsma participated in ‘Birds’ at CUBITT, London (2009), Berlin Biennale 6 (2010) and has had solo exhibitions at Galerie Cinzia Friedlaender, Berlin (2009, 2011),

Ellen de Bruijne Projects, Amsterdam (2010) and SMBA, Amsterdam (2011). Forthcoming exhibitions include ‘We Aren’t Musicians’ at Kunstverein Düsseldorf (2012) and ‘Beyond Imagination’ at Stedelijk Museum Amsterdam (2012). In 2011 Vulsma was awarded a Villa Romana Fellowship and received the second prize in the Prix de Rome.



Vincent Vulsma, *A Sign of Autumn*, Stedelijk Museum Bureau Amsterdam, 2011
Photo's: Gert Jan van Rooij

Installation view, *A Sign of Autumn*, 2011

YVONNE DRÖGE WENDEL

THE PERFORMATIVE AND RELATIONAL ABILITIES OF THINGS

15 March 2012

Droge Wendel is currently undertaking doctoral study at the University of Twente as one of the first two artists in the Netherlands who, with the support of NWO and Fund BKVB, undertake artistic research at a Dutch University. The aim of her research is to examine 'object studies' as conducted in various research fields and to investigate if and how the concepts developed in these fields can be applied in collaborative art practices. The project will develop a communicatory toolbox for thinking and discussing what things do and can do. It will deliver tools and material knowledge that can be applied in the artistic process and its products.

The approach Droge Wendel takes is a combination of theoretical work (literature study, study of archives, production of primary source material through designed interactive working processes) and practical, artistic work. The project brings together human and non-human participants: academics and artists from various disciplines, and objects that are specifically designed for this process. These encounters produce interdisciplinary dialogue, insights and interpretations. For more information see: <http://www.objectresearchlab.ning.com>

Yvonne Dröge Wendel works in the field of sculpture and her projects have been shown internationally in galleries and museums throughout the last 15 years. Furthermore she works on commissions for public space. In 2004 she initiated the project 'Architecture of Interaction',

a tool to conceptually investigate interactive projects. With a core group of six artists and theorists she gives lectures and workshops and describes participatory practices by neutralizing the parameters and focusing on quantitative aspects. Since 2009 she has been head of the department of Fine Art at the Gerrit Rietveld Academy, Amsterdam. Since 2010 she has undertaken doctoral research at the department of Philosophy, Faculty of Behavioral Sciences, University of Twente. Her promotor is prof. dr. ir. Peter-Paul Verbeek. Her co-promotor is Prof. dr. Sher Doruff, Gerrit Rietveld Academy Amsterdam.



PROFESSIONAL PRACTICE LECTURES

21 June 2012

Jelle Bouwhuis, Ellen de Bruijne and Maria Hlavajova were invited to present informal talks reflecting on their respective roles as curator, gallerist and directors of art institutions and offer insights to support the professional practice of graduating MAR students.

ELLEN DE BRUIJNE

Ellen de Bruijne is an art historian and gallerist of Ellen de Bruijne PROJECTS in central Amsterdam. The gallery hosts exhibitions, lectures and talks and represents a host of international contemporary artists, including Falke Pisano, L.A. Raeven, Jeremiah Day, Lara Almarcegui and Susan Philipsz. Alongside its main gallery programme, the gallery hosts Dolores, a project-space, where works by emerging artists are shown. The gallery participates regularly in international art fairs, including ARCO, Art Brusseld, Artissimo, Fiac, Art Basel and LISTE. See <http://www.edbprojects.nl>

JELLE BOUWHUIS

Jelle Bouwhuis is a curator and since 2006 head of Stedelijk Museum Bureau Amsterdam (SMBA), a project space located in the city centre which forms part of the Stedelijk Museum. The SMBA presents contemporary art from an Amsterdam context and creates an international platform by organizing exhibitions, lectures, debates, publications and residency programmes. Recent exhibitions include: *Nicoline van Harskamp—Any other Business* (2012); *Vincent Vulsmā—A Sign of Autumn* (2011); *The Marx Lounge—Alfredo Jaar* (2011); *Jakob Kolding—Stakes is High* (2010); and *One's History is Another's Misery* (2009).

Bouwhuis is a member of the Advisory Board Visual Arts and Design of the city of Utrecht and a freelance publicist. He is co-editor of *Nina Fischer & Maroan el Sani—Blind Spots* (2008) and *Now is the Time: Art and Theory in the 21st Century* (2009). In 2010 he was co-recipient of a major curatorial prize, the Abraaj Capital Art Prize in Dubai.

MARIA HLAVAJOVA

Maria Hlavajova is artistic director of BAK, basis voor actuele kunst, Utrecht since 2000. Hlavajova has organized numerous exhibitions and projects at BAK including *Call the Witness, 2011*, *Lawrence Weiner: Dicht Bij 2010*; *Sanja Ivekovic: Urgent Matters* (BAK and Van Abbemuseum, Eindhoven), 2009; *Artur Zmijewski: The Social Studio*, 2008; *Kutlug Atoman: Kuba / Paradise*, 2007; *Roman Ondák: The Day After Yesterday*, 2007; *Concerning "Knowledge Production": Practices in Contemporary Art*, 2006. In 2007 she curated a three-part project *Citizens and Subjects* for the Dutch Pavilion at the 52nd Venice Biennale.

Hlavajova regularly edits and contributes to critical readers, catalogues and magazines internationally. She has taught at the Centre for the Humanities, Utrecht University and was a faculty member at the Center for Curatorial Studies, Bard College, New York (1998–2002). She was co-curator of *Manifesta 3*, Ljubljana (2000), and director of the Soros Center for Contemporary Arts in Bratislava from 1994–1999.

WORKSHOPS
WORKSHOPS

SEMINARS
SEMINARS

SOUND THEORY

CAROLYN BIRDSALL

2, 8, 15, 22 November 2011

This four-part seminar series on sound theory was hosted by Dr. Carolyn Birdsall, Assistant Professor in the department of Media Studies at the University of Amsterdam. The seminars were planned as an introduction to key concepts and themes in sound studies: Audiovisuality: Media and Perception; Voice, Language and Identity; Sound Art, Noise and Environment and Documentary Sound, Memory and Technology.

During the first seminar, Audiovisuality: Media and Perception, there was a particular emphasis on theories of the senses, particularly in relation to hierarchies of the senses in Western history. We discussed the opposition between the eye/sight and ear/sound that has been understood as a result of print culture and Enlightenment thinking (McLuhan, Ong). The second half of the workshop introduced recent approaches that challenged “great divide” theories, including phenomenological approaches to embodied experience (Merleau-Ponty), synesthesia as an artistic principle, and audiovisuality in relation to media (Cytowic, W.J.T. Mitchell). Michel Chion’s method for audiovisual analysis was used to examine several case studies of film and video performance.

The second seminar, dealt with the voice, in particular with its relationship to language and identity. A number of theoretical approaches to the voice were outlined, particularly those developed in cinema studies for sound analysis (psychoanalytic approaches, cognitive/narratology approaches, as well as feminist and Deleuzian film theory). Having established key concepts for the voice, a case study was used to reflect on affect, identity and the voice: Matt Stokes’ *Cantata Profana* (2010). The subsequent discussion on voice, language and subjectivity (Roland Barthes) was grounded in the discussion of Christoph Keller’s *Interpreters* (2008).

The third seminar, Sound Art, Noise and Environment, focused on a number of recent publications about sound art, particularly in relation to urban space and the environment, acoustic architecture and noise (regulation). R. Murray Schafer’s terminology about the soundscape was introduced and critically discussed, as tools for understanding acoustic environments. Against this background, several case studies were drawn on in the discussion, including

Alvin Lucier’s *I’m Sitting in A Room* (1969), Edwin van der Heide’s *Radioscape* (2004), Radio Ligna’s *Radio Ballet* (2002) and Bruce Nauman’s *Get Out of My Head, Get Out of the Room* (1968).

The final seminar, Documentary Sound, Memory and Technology, zoomed in on the question of documentary sound, in relation to memory, the archive and technology. After an initial discussion of concepts in documentary studies, and their relationship to sound, the group discussed several historical examples of documentary film sound. A subsequent discussion of the differences between home film, documentary and fiction, we discussed the way that documentary voice and memory figure in Pablo Pijnappel’s *19211977, 1979–(2002)*, Peter Forgacs’ *The Maelstrom: A Family Chronicle* (1997) and the 9/11 Sonic Memorial Project.

An accompanying mini-workshop addressing sound experience was given by sound artist and researcher Davide Tidoni on November 01.

A special guest lecture on sound studies was given by Holger Schulze, Visiting Professor at the Humboldt-Universität in Berlin and Associate professor at the Universität der Künste Berlin on November 02. This was followed by studio visits for a limited number of students.

An accompanying lecture by composer and sound artist Cathy van Eck took place on 14 November.

Carolyn Birdsall is Assistant Professor in the Department of Media Studies, University of Amsterdam. Her doctoral research focused on the social-cultural significance of (mediated) sound in early twentieth-century Germany. The study is primarily concerned with historical listening experience and various uses of radio and sound systems within urban soundscapes. In addition to co-editing the collection (2008), Birdsall’s research interests include popular music and urban culture, sound art, screen and radio sound, and media history. Her current project examines emergent documentary aesthetics in early German radio (1920s-1930s). More info at: <http://home.medewerker.uva.nl/c.j.birdsall/>

LISTENING EXPERIENCE & SOUND PRACTICE: SOUND STUDIES AS ARTISTIC RESEARCH

HOLGER SCHULZE

2 November 2011

How do human beings experience their sonic environments? How do we intervene in a given ecology of sound and the senses? What practices emerged in recent years in the fields of sound art, sound design and sonic anthropology in recent years? This workshop gave a brief introduction into core questions and issues of Sound Studies between artistic practice and scientific research.

The fundamentals of sound art in artistic research and acoustic ecology were explained in the course of the workshop. It provided an insight into methods and initial results of an experiential historical anthropology of sound—and it showed methods and heuristics in designing

functional sounds, auditory display and sound branding. The main goal of the workshop was to inspire the students to rethink and to reevaluate their own artistic research approaches—with an ear to auditory phenomena and sonic epistemologies. Finally the workshop provided an outlook—or an outlisten—into the brand new field of aural architecture with three exemplary studies from the arts, design and research.

Holger Schulze is visiting professor at the Humboldt-Universität zu Berlin and founder of the Sound Studies Lab, as well as director of the international research network Sound in Media Culture: Aspects of a Cultural History of Sound (both projects funded by the German Research Foundation DFG). He is the founding editor of the book series Sound Studies at Transcript Verlag. He was the first Head of Department of the new MA-program in Sound Studies at the Universität der Künste Berlin between 2006 and 2009 and a visiting professor for Sonic Anthropology and Ecology within this program. In 2010 he was visiting professor for Sound Studies at the Musashino Art University in Tokyo. <http://www.soundstudieslab.org>



LIBIA CASTRO & ÓLAFUR ÓLAFSSON

3, 4, 6 October 2011

This three-day workshop focused on interdisciplinary and collective practices; reflecting on political and socially engaged artistic practices. The workshop – which formed a kick-off for the year for the first year Master students – was thought to create an intensive dialogue, confrontation and a bounding context for the group, getting to know each other through group work. The central question in the workshop reflected on the current economic and political crisis in the Netherlands and Europe since 2008. It asked how the students, as emerging artists, dealt with their life conditions and imagined their future. This triggered a dialogue about different positions and perspectives, as they were coming from different disciplines and from different countries within Europe and other continents.

We reflected on artistic developments and on specific artists from the last century, from modernist positions and the claim of autonomy of the arts, as well as avant-garde movements that have repeatedly searched for direct social engagement and have reflected on the ideological dimensions of visual arts and its system. In so doing we introduced different possible economic models that operate in the art system in order to reflect on how an artistic practice can develop within an economic and ideological frame work and how the identity of an artistic practice develops along those different premises. This prompted students to think about the ways in which they will be willing to pursue their practice and what consequences that may bring for them and their work.

During this process three sub-groups worked on a self-determined research topic. The working methods, concepts and ideas used, as well as the aesthetic and content questions were discussed by all. On the last day each group presented the outcome of the work so far.

Libia Castro, (ES) & Ólafur Ólafsson, (IS). Live and work in Berlin and Rotterdam. Working in collaboration since 1997 in a variety of media, the pair's work explores the relationship between art, everyday life, socio-political, economical and cross-cultural issues. Their work is often made collaboratively with local residents, activists, decision makers and other artists and professionals. They represented Iceland at the 54th Venice Biennial (2011) and have exhibited in the Momentum-Nordic Biennial (2009), *Manifesta 7* (2008) and the 8th Havana Biennial (2003). They were awarded third prize at the *Prix de Rome* (2009) in The Netherlands for their video work *Lobbyists*.



Photograph of the workshop
at MAR, October 2012, Libia
& Ólafur

GILLES DELEUZE AND THE ARTS

RICK DOLPHIJN

20, 27 September, 11, 25 October
2011

This four-part seminar on the work of French philosopher Gilles Deleuze was hosted by Dr. Rick Dolphijn, Assistant Professor of Media and Cultural Studies, University of Utrecht. The seminar series set out to gain some insight into the fast growing interest in the work of Gilles Deleuze by reading some of his texts and some of those inspired by him. There were ongoing discussions on the work of participating artists in order to map the Deleuzian folds (knots, webs, fulcrums) in their practices and perhaps even to intensify them

Between 1953 and 1993, Gilles Deleuze wrote about 20 books whose subjects range from mathematics to economics and from plate tectonics to linguistics. Although the early part of his career was mainly focused on rewriting the History of Philosophy (with books on Bergson, Spinoza, Nietzsche and Hume) he more and more infused his philosophy with aesthetics. Starting with Proust (of which the first version was published in French in 1964) he continued this interest in books on Kafka (with Guattari), on Sacher-Masoch, on Lewis Carroll and on Francis Bacon. His two books on cinema are among his most famous. He had an increasing fascination with especially Anglo-American literature (for instance in *Essays Critical and Clinical*). After his death in 1995, the importance of Deleuze's thinking has been recognized throughout academia and especially within the humanities he is at the moment probably the most cited author.

An accompanying lecture on Deleuze and performance by scholar-artist Dr. Laura Cull, Lecturer in Performing Arts at Northumbria University took place on 07 October.

An accompanying lecture by visual artist WJM Kok took place on 15 October, taking his ongoing doctoral research on the relationship between Deleuze's *Difference and Repetition* (1995) and seriality as a departure point.

Rick Dolphijn is Assistant Professor of Media and Culture Studies at Utrecht University in the Netherlands and head of the Communication and Information Sciences program. His research focuses on contemporary cultural theory, continental philosophy and the philosophy of science. He has published in *Angelaki*, *Collapse*, *Deleuze Studies*, and (with Iris van der Tuin) in *Women: A Cultural Review and Continental Philosophy Review*. He wrote *Foodscapes* (Eburon, University of Chicago Press) in 2004 and is now writing *Matter of Life: an Ecosophy of the Earth, Culture, and Health*. With Iris van der Tuin, he has just finished a book entitled *New Materialism* (forthcoming, Open Humanities Press, 2012).

Kaja Wie van der Pas,
Untitled, 2011



INPROVISATION WORKSHOP

TRISTAN HONSINGER

2, 4 April 2012

Describing his practice, Honsinger once commented that it was almost a necessity for him to compose in the form of stories and texts. The workshop he facilitated for the MAR explored a coming together of everyday sounds, words and gestures around the notion of time. The working process took the form of a free improvised ensemble.

The workshop resulted in a performance at Studio Loos, The Hague by Tristan Honsinger, Janneke Van der Putten, Chris Iemulo, Leo Svirsky and Christian Ferlaino.

Tristan Honsinger is a cello player active in free jazz and free improvisation. Born in Vermont, USA, Honsinger was inspired to move to Europe in 1974 after meeting Dutch percussionist Peter van Ginkel. He is well known for his long-term collaboration with free jazz pianist Cecil Taylor and guitarist Derek Bailey. He has experimented with a combo of three string-players and drums in 1991, under the name Fields in Miniature, and has worked in other musical fields, including collaborations with UK post punk The Pop Group in 1979 and The Ex. in the early 1990s. He collaborated with Katie Duck, working with theatre with her group the Great Salt Lake Mime Troupe and Italian and Sardinian musicians. Currently, Tristan Honsinger is a member of the Tobius Delius 4 Tet, Sean Bergin's various large and small groups, Ig Henneman's string groups and the ICP Orchestra.



Tristan Honsinger workshop,
2012

Rory Pilgrim, Responsi-
trannity workshop
installation

WRITING YOUR PRACTICE

CHARL LANDVREUGD

22 June 2012

Based on the idea of theory as practice and practice as theory, the workshop investigates the relationship between writing and artistic practice. The workshop involves searching for a central thesis informing an artist's practice and attempting to articulate it in words. Taking this departure point, the artist is invited to investigate a particular work in his/her oeuvre in order to find out what the work is saying, making the information hidden in the different layers of works apparent to the artist.

Charl Landvreugd is a Dutch artist, born in Suriname and raised in Rotterdam. Aesthetically, politically, theoretically as well as practically, black is the base colour in his practice. The artist has studied at Goldsmiths College (London) and Columbia University (NYC), and now continues his investigations of black and Blackness. He explores the plurality of black hues and advocates for distinctions in black diversity. He uses Black as an instrument to speak off our communal efforts to bridge cultural gaps worldwide. He works as a visual artist, mainly using sculpture, installation and video, as well as incorporating curating and writing in his practice.



Charl Landvreugd,
Molenssteen, 2010
Digital print

RESPONSITRANNITY

RORY PILGRIM

9, 10, 11 April 2012

Central to Pilgrim's practice is questioning issues of cultural, social and global responsibility. Pilgrim explores the ways in which we profess what we believe, individually and collectively, investigating timeless forms of communal expression through music, language, text, craft, installation, performance and ritual.

The workshop, titled after the dance track by the drag queen RuPaul is a message to the drag community and all people. Lovingly RuPaul sings: *'It's your Responsitrannity, Don't forget, get who you are!*

Meeting in a circle on a Monday morning, with a plant as a simple centerpiece, the words and song of RuPaul were introduced together with words spoken by the American monk Mother Tessa Bielecki. During the remarkable mental sculpture by Louwrien Wijers *'Art meets Science and Spirituality in a changing economy'* bringing some of the greatest minds together for one week in 1990, Mother Tessa interrupted the discussion saying:

'We are people first. It is most important that we meet as people first, not as categories'

With these words, I invited those present to engage in a ritual of silence for the whole morning. Over the course of the silence we shared anything we wanted and created a gradual dialogue to find our collective concerns as people. Breaking into pairs we tried to find a question that we felt defined our common feelings that morning, before finding an ultimate question together. With much discussion we concluded with two questions:

Through silence can you articulate what is most important?

Is silence the basic form of perceiving?

Finishing the day with collective karaoke to RuPaul's dance anthem we returned the following day to present our work with these questions in mind. During the course of the day, concerns of care, connection and communication were most evident and beautifully presented.

Rory Pilgrim (1988, UK) lives and works in Den Helder, The Netherlands. He studied at Chelsea College of Art, London and the Eesti Kunsti Akadeemia, Tallinn between 2005-2008 and was resident at De Ateliers, Amsterdam between 2008-2010. Public commissions and exhibitions include Sculpture International Rotterdam (2009), SMART Project Space, Amsterdam (2010), Offspring, De Ateliers, Amsterdam (2010), Site Gallery, Sheffield, UK (2010) and Stedelijk Museum Amsterdam (2010). Solo shows include Galerie Paul Andreise (2011), Kunsthuis SYB (2011).

Rory Pilgrim, *Can we leave things as they are? (Tiananmen Square never happened in Holland)*, 2010, installation De Ateliers, Amsterdam



WORKING OUT. WORKING IN

NIGEL ROLFE

7, 8, 9 November 2011

“Working Out. Working In” describes site as place as well as identity as outside or within the self. The workshop uses the group itself as audience and critical mass to enable each individual artist to work within the collaborative relations of the group dynamic to make live work. Some of the departure points of the workshop are:

That the work be direct.
That something is outside normal comfort zones.
That something is risked.
That what is made is in reference to and useful to each practice.
The rule is that there are no rules etc...

Day 1/Day 2

Short lecture by Nigel Rolfe with an introduction to his practice, as well as to similar live artists and antecedents. Round table for each participant to put forward their practice, work and research interests. Group discussion in relation to each presentation.

Day 3

To take a given space (no frills) common ground and make a work together for a fixed agreed time, all working at one and the same time. The emphasis here is not the result as such but the process itself. This shared experience and critical learning cycle be dynamic and act as food or reference to self directed wider creative endeavor (group for one).

Nigel Rolfe (Isle of Wight 1950) lives and works in Dublin. He works with a range of media - video and photography and sound, and for the past thirty years has made performances throughout Europe, and the former Eastern Block, North and South America, South Korea

and Japan. Retrospectives of his work have been held at the Irish Museum of Modern Art and the Musée d'Art Moderne de la Ville de Paris. In 2012 he made performances at the Morgenland Festival in Schaan, Liechtenstein and at the Iniscealtra Festival in Mountshannon, Ireland. Since 2009 he has begun again to make live work in the landscape and is making an ongoing series of works on civil war sites in the South in the USA and, most recently, in the western and political Irish landscapes. Rolfe is Senior Course Tutor in Fine Art at the Royal College of Art in London and Senior Visiting Critic at the Royal Academy Schools, London and the University of Pennsylvania in the USA.

Nigel Rolfe, *Flatpack*

Nigel Rolfe, *Warsaw red drawing*



MICHEL FOUCAULT: BIOPOLITICS, CRITIQUE, AESTHETICS, ETHICS

ELIZA STEINBOCK

29 November, 6, 13, 20 December
2011

This four-part seminar on the work of French philosopher Michael Foucault was hosted by Dr. Eliza Steinbock, Lecturer in History of Art at the Amsterdam University College. During the seminars students were invited to engage with a range of Foucault's works selected to connect artistic practices and theoretical issues of Truth, Subjectivity, and Power that were present in various configurations in each of the four sessions' themes (given in the title). Drawing on primary works by Foucault, interviews, a glossary, and secondary works, MAR students were given the opportunity to form an overview of his main concepts and to analyze in detail key passages. Reflection on the relationship one's artistic practice and works has to both the gaze and various kinds of discourse in "the order of things" was encouraged. During the sessions, in addition to seminar discussion, lecture and exegesis, students also held a mock debate, conducted writing exercises, participated in a conceptual 'speed-date', and were asked to create a collage. Next to the readings, we discussed works by Cathy Opie, René Magritte, Diego Velázquez, Jan van Eyck, Pablo Picasso, and the art of writing as well as the film *The Matrix*

An accompanying artist-lecture by visual artist Vincent Vulsma took place in his solo exhibition "A Sign of Autumn" at the Stedelijk Museum Bureau in Amsterdam on November 24.

An accompanying lecture "The Production of Self: Foucault Between Bio-Politics and Bio-Technology" was given by Professor Frans-Willem Korsten,

Lecturer at the University of Leiden and the Erasmus University Rotterdam on December 20th.

Dr. Eliza Steinbock recently joined Maastricht University's Literature and Arts department (Jan 2012) and has been a faculty member in Art History for the Amsterdam University College (Sep 2010-Dec 2011). She defended her dissertation, "Shimmering Images: On Transgender Embodiment and Cinematic Aesthetics", at the Amsterdam School for Cultural Analysis (June 2011). She has published on the relation between knowledge, embodiment and cinema, for instance, the chapter "Groping Theory: Haptic Cinema and Trans-Curiosity in Hans Scheirl's Dandy Dust" in *The Transgender Studies Reader Volume II*, forthcoming. Her fields of interest include aesthetics, visual culture, corporeal/material feminist theory, continental philosophy, transgender and porn studies.



René Magritte, *The Betrayal of Images*, 1953



Cathy Opie, *Self-portrait*, 1993

SOUND WORKSHOP

DAVIDE TIDONI

1 November 2012

This mini-workshop was structured in a hybrid format and included a lecture showing an overview of my recent projects, a practical listening session and a *balloon walk*¹ in the city centre.

I first introduced listening as a technology of the self, a strategy for conveying social agency and emotions. I illustrated this concept with a collection of “drum based” home recordings from my teenage years. Emphasizing the relations between my way of drumming, the spatial structure of the house and my family’s internal dynamics, I highlighted the active role of listening in the construction of the self and production of space.

As a practical strategy for developing sensitive listening, the group were then exposed to a listening session based on pre-recorded sound material. Students were encouraged to experience sound by adopting different body postures and exploring specific modes of listening.

In the final part of the mini-workshop, I invited students to join me for a *balloon walk* around the city centre. The walk served as a fast acoustic survey of the architecture and spatial affordances of The Hague as well as a firsthand investigation of notions of public and private.

With a particular emphasis on listening modes and sound-space relations Davide Tidoni realizes a variety of works that include site specific interventions, acoustic territory explorations as well as sound ethnography fieldworks and listening workshops. He has presented his work at the Barbican Centre, London (2012), the Ars Electronica Festival, Linz (2011), the Venice Architecture Biennale (2010), the School of Humanities and Social Sciences, University of Exeter (2009), and RAUM – Bologna (2009).

A Balloon for Linz, 2011 Still from video

Listening Modes Workshop at CSSD, London, 2011
Photo by Laura Arlotti



¹ A *Balloon Walk* is a strategy for exploring acoustic architecture and the city. Participants are invited to pop balloons and listen to the sound response of specific locations and contexts. The strategy was developed as part of the project *A Balloon For...* For more information, please watch the movie *A Balloon for Linz* on Vimeo: <http://vimeo.com/28686368>

EXHIBITIONS
EXHIBITIONS
EXHIBITIONS

EVENTS
EVENTS
EVENTS

COLLECTIONS

ROYAL GALLERY, KABK

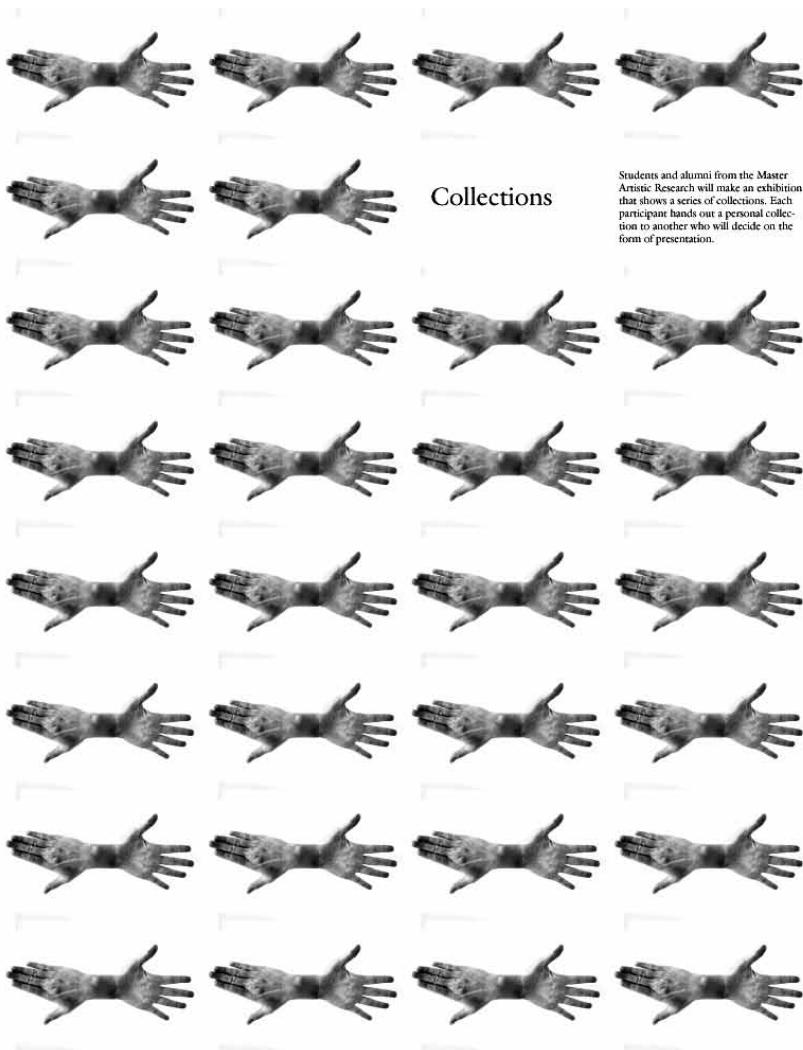
29 August–2 September 2011

Collections was a research-based exhibition by students and alumni from the MAR, held in conjunction with the *New Questions*, Artistic Research Festival in the Royal Academy of Art. The departure point was that each participant should give a collection (a personal collection or a material-based collection for one's artistic practice) to another participant, who would make a new work or presentation with it. Participants were Isfrid Angard Siljehaug, Ea Pel, Aimée Zito Lema, Pernille Lønstrup, Sara Campos, Miguel Peres dos Santos, Ana Smaragda Lemnaru, Kaja Wie van der Pas and Phil Bosch. Illustrated here is one of a series of collages made by Isfrid Angard Siljehaug using a collection of magazine images belonging to Aimée Zito Lema.



Isfrid Angard Siljehaug,
series of collage works,
made with Aimée Zito
Lema's collection

Exhibition poster



Collections

Students and alumni from the Master Artistic Research will make an exhibition that shows a series of collections. Each participant hands out a personal collection to another who will decide on the form of presentation.

participants:
 Istrid Angard Siljehaug,
 Eva Pei,
 Annee Zito Lema,
 Pernille Lonstrup,
 Sara Campos,
 Miguel Peres dos Santos,
 Ana Smaragda Lemnaru,
 Kaja Wie van der Pas,
 Phil Bosch

Opening times
 29 August- 2 September 10.00-17.00
 Open 29 august 2011. 10.00
 Finissage 2 September 2011. 17.00-19.00

KABK Den Haag
 Royal Gallery
 Prinsessegracht 4



Kc



Kabk Koninklijke Academie
 van Beeldende Kunsten
 Royal Academy of Art

DON'T KNOW!: CONFERENCE ON THE ART OF RESEARCH, A.PASS, BRUSSELS,

16, 17 September 2011

Don't Know! was an experimental conference hosted by a.pass, a post-Master performance research programme in Brussels. The aim of the conference was to create a framework in which research around art and performance was put into practice and shared with the audience.

The conference took place over the course of three days: one closed day with the contributors and two public days. The students of the MAR were collectively invited as contributors. Along with other contributors, they were asked to think about their possible individual and collective contributions for these days, especially for the one-on-one format that was rehearsed on the 15th and presented to the public as an introduction on the 16th. This involved developing a “dialogue” on one specific term they had been working on in their research and sharing this in a one-on-one situation with a member of the public. This term was meant to relate in some way to one or more of the fields tackled in this conference—the politics of knowledge production, knowing today, from knowledge production to knowledge processing and the environment of knowing. The conference provided different working situations, allowing an in-depth experience of research formats, relations and situations, and the specific ‘knowledges’ these produce.



C.A.S.S.

C.A.S.S. is an interfaculty platform for students from the departments of Composition, ArtScience, Sonology, TIME and the Master Artistic Research to exchange ideas alongside their specific field of study, to participate in collective projects and to present work together during concerts.

For the second year in a row these departments present the C.A.S.S. concerts, in which mixed forms of composition and improvisation are presented, from traditional instruments and electronics, from abstract music and theatre. The works are explained by their makers, and after the interval there is an informal discussion.

During the academic year 2011–12 C.A.S.S. concerts took place at the Kees van Baarenzaal, Royal Conservatoire, The Hague on 01 November 2011, 06 December 2011, 14 February 2012 and 26 March 2012.



PERFORMANCE EVENT, VILLA K WITH NIGEL ROLFE

November 2011

This performance event offered a platform for some of the outcomes of an intensive performance workshop, facilitated by Nigel Rolfe. Location, Villa K., The Hague



Documentation of
performance event, showing
(left to right) Ana Lemnaru,
Sara Campos and Robin
Waart

RESEARCH IN THE ARTS EXHIBITION, DAYLIGHT GALLERY, KABK

28 January 2012

At the Royal Academy three departments are involved with artistic research: the Research Department of “Artists’ theories and art in practice”, the doctorate programme PhDArts (in collaboration with Leiden University), and the Master Artistic Research. These departments joined forces during the Open Day on January 28 to give an overview of research as it is being undertaken by doctoral candidates, teachers and master students, at the Royal Academy. The three departments showed research projects, publications and film and video material in a collective presentation.



SOME EXHIBITIONS ARE MORE EQUAL THAN OTHERS ROYAL GALLERY, KABK

15, 16, 17 December 2011

Students of the master Artistic Research of the Royal Conservatoire and Royal Academy of Art, The Hague (KABK), presented finished work and work-in-progress in the exhibition “Some Exhibitions are More Equal Than Others”. The exhibition unfolded in several different forms: individual based works presented in a traditional group exhibition, a collaboration project between a student and an artist from outside the department and a collective work by a group of students of the Master Artistic Research. The collective work was a result of a 10-day working period in the gallery. Were each individual is given the time and space to experiment with the resource of the collective. The working period of 10 days was documented by observers within the group and the images were uploaded on a blog that was running during those 10 days (someexhibitionsare.blogspot.com). The group working sessions and the documented material was taken as a basis for a performance program, held during the opening at the 15th of December.



Exhibition view



Work by Robin Waart



Performance by Chris Iemulo



Equal publication



Performance by Miguel Peres dos Santos



Work by Danial Keshani

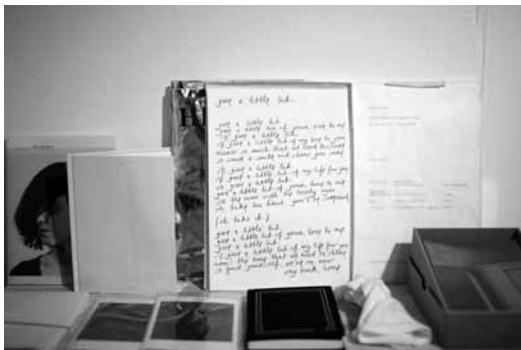


Work by Pernille Lonstrup

SUPERMARKET ART FAIR

13–20 February 2012

The Zolder Museum, run by MAR student Iva Supic Jancovic, participated in the 2012 edition of Supermarket Art Fair in Stockholm, Sweden with the support of the Master Artistic Research. Supermarket is an international art fair for artist-run spaces. A number of MAR students, staff and alumni were represented by the Zolder Museum at the event. Works were presented by Kristina Benjocki, Iva Supic Jankovic, Simon Kentgens, Aimée Zito Lema, Charlotte Wandt and Isfrid Angard Siljehaug, as well as publications and artists' books by Sara Campos and Felicia von Zweigbergk, Jasper Coppes and Stijn Verhoeff, Yael Davids, Anne Eisenschmidt, Christian van der Kaap, Eva Pel and Rebecca Stephany.



IMPROVISATION PERFORMANCE, AT STUDIO LOOS, THE HAGUE, HOSTED BY TRISTAN HONSINGER

4 April 2012

A performance resulting from a workshop on improvisation hosted by Tristan Honsinger. The workshop took the notion of time as a departure point to explore sounds, words and gestures through the working form of a free improvised ensemble. Tristan Honsinger, Janneke Van der Putten, Chris Iemulo, Leo Svirsky and Christian Ferlaino took part in the performance.



Tristan Honsinger, workshop with MAR students, 2012

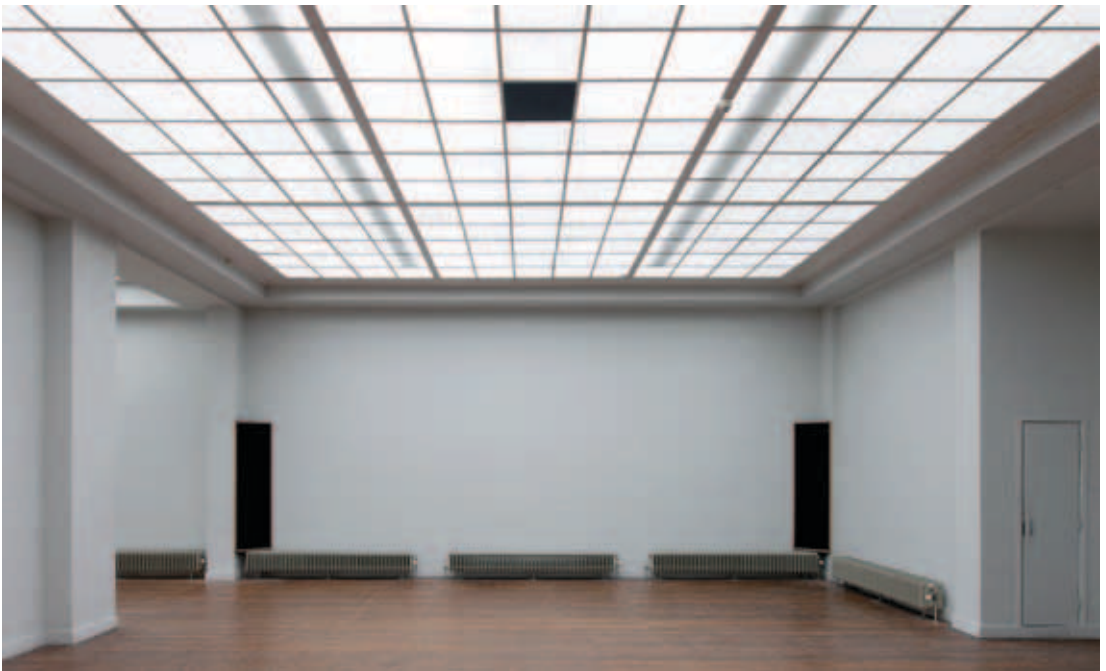
SUR LA TABLE, SOUS LA TABLE IN COLLABORATION WITH PUBLIC SPACE WITH A ROOF ROYAL GALLERY, KABK

4-9 June 2012

An exhibition of works by first-year MAR students held in the main galleries of the KABK. The goal behind the exhibition was to collaboratively curate an exhibition. This curatorial process was guided by curatorial collective Public Space With A Roof. The exhibition finissage included a performance by Chris Iemulo.

Participating artists: Chris Iemulo, Kees van Leeuwen, Doris Prlić, Jessica Slijter, Ehsan Behmanesh, Janneke van der Putten, Danial Keshani, Aline Weyel and Julia Reist.



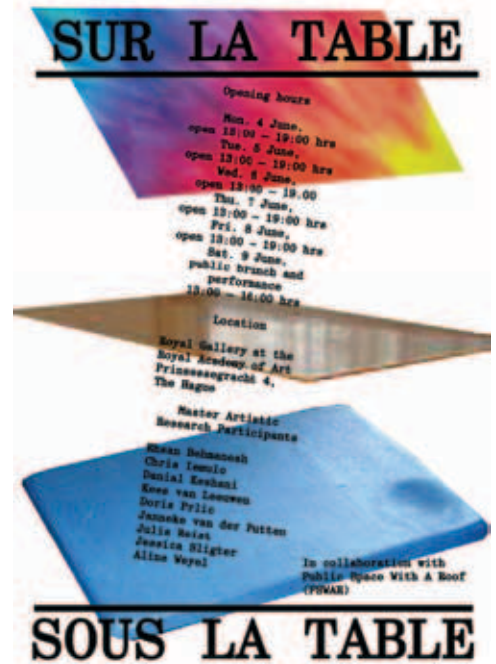


Kees van Leuwen,
installation with mirrors,
KABK, 2012 (Photo by Gert
Jan van Rooij)

Janneke van der Putten,
Fragments of the two used
Title of this Notebook

Danial Keshani, *You may
come back tonight*, 2012

Exhibition poster



SONGS OF THE SOUTHBOUND OF MOUTH GRADUATION EXHIBITION, DAYLIGHT GALLERY, KABK

30 June–7 July 2012

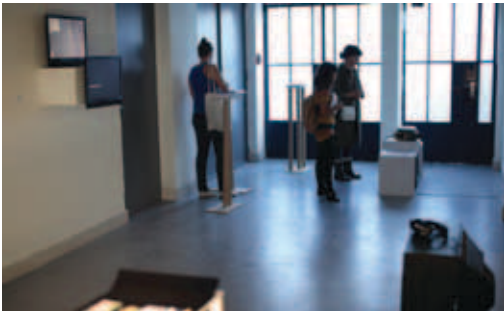
The graduation exhibition showed work by the ten students who completed their Master Artistic in July 2012: Miguel Peres dos Santos, Pernille Lønstrup, Jeremiah Runnels, Ana Lemnaru, Phil Bosch, Eva Pel, Iva Supic Jancovic, Isfrid Siljehaug, Sara Barbosa de Campos, Robin Waart. The final selection and presentation of work by supported by curator Lorenzo Benedetti.



Work by Robin Waart



Presentation Zolder Museum



Exhibition view



Work by Eva Pel



Work by Sara Campos

GRADUATION
GRADUATION

GRADUATION MASTER ARTISTIC RESEARCH 2011–12

A group of ten final-year students of the Master Artistic Research graduated from the programme on 30 June 2012. They are: Miguel Peres dos Santos, Pernille Lønstrup, Jeremiah Runnels, Ana Lemnaru, Phil Bosch, Eva Pel, Iva Supic Jancovic, Isfrid Siljehaug, Sara Campos and Robin Waart.

External assessors for 2011–12 were Imogen Stidworthy and Steven ten Thije.

Imogen Stidworthy (1963, Liverpool) is an artist interested in language and the voice, which she works with as physical and spatial material. Her work has been shown in exhibitions internationally at among others, Documenta 12 (2007), Thessaloniki Biennale (2007) and Shanghai Biennale (2006) as well as at the ICA, London, Arnolfini, Bristol, MuHKA Museum of Contemporary Art, Antwerp, Witte de With, Rotterdam, Philadelphia Museum of Modern Art, USA, Reina Sophia, Madrid, and the Centre Georges Pompidou, Paris. Stidworthy has been shortlisted for several awards including the Jarman Award 2011, Becks Futures 2004 and The Northern Art Prize 2008; in 2008 she won the Liverpool Art Prize and in 1996, the Dutch Prix de Rome for Film and Video. Her work is in public and private collections at among others Centre Georges Pompidou, Paris; FRAC Bourgogne, Dijon and M KHA, Antwerp. She is represented by Matts Gallery, London and AKINCI Amsterdam.

Steven ten Thije (1980) is research curator, working on a PhD at the University in Hildesheim supported by the Van Abbemuseum in Eindhoven. His subject is the genealogy of the exhibition curator. He recently co-curated *Spirits of Internationalism* (21-01 until 29-04), part of *L'Internationale* (<http://internacionala.mg-lj.si>) and was part of the team that organized *Play Van Abbe* (2009 till 2011). Aside of this he is coordinator of *The Autonomy Project* (www.theautonomyproject.org) and has published various articles and reviews, among others in *Exhibiting the New Art*, *'Op Losse Schroeven'* and *'When Attitudes Become Form' 1969*, (2010). He has studied art history and philosophy at the University of Amsterdam.



Graduating students 2012.
Photograph by Kristina
Benjocki

ORGANISATION
ORGANISATION
ORGANISATION

UNIVERSITY OF THE ARTS, THE HAGUE

The Royal Academy of Art and the Royal Conservatoire were fused into the Academy of Fine Arts, Music and Dance on January 1 1990. The new name is the University of the Arts, The Hague. The Royal Academy of Art is the faculty of Fine Arts and Design and the Royal Conservatoire is the faculty of Music and Dance. Both faculties together take care of Interfaculty ArtScience and the School for Young Talent. The daily conduct of the University is in hands of the Board of Governors. The board consists of Chairman Jack Verduyn Lunel, who is also the director of the Royal Academy of Art, Frans de Ruiters, and Royal Conservatory director Henk van der Meulen. Arthur Gieles is the secretary. The board is accountable to the Supervisory Board. Both the Supervisory Board and the Board of Governors can be reached through the Central Bureau of the University.

THE ROYAL ACADEMY OF ART

MANAGEMENT

The director of the Royal Academy is Jack Verduyn Lunel. Furthermore he is chairman of the Board of Governors of the University of the Arts, The Hague.

Secretary principal
Eric Privee

Secretary academy
Georgia Charitopoulou

FACILITIES

Students work in a modern complex with extensive resources like workshops, stores for materials and supplies, photocopying facilities and a library in which you can access a great number of specialized books, very old documents and the internet. During their course of study students can make use of an exceptionally broad, high-quality and up-to-date range of media. The academy offers facilities for working with traditional art media as well as the very latest printing and cutting technologies and 3D printers. There are workshops on the premises for wood, metal, textile, computers and photography, as well as multimedia recording and editing studios. In addition the KABK has labs such as the AR+RFID Lab. Students can acquire basic knowledge and skills in moving image, sound, 3D modelling and website design in introductory courses open to all academy students. Numerous lectures, film evenings, debates and exhibitions are held throughout the year.

CONTACT

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Email: post@kabk.nl
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ROYAL CONSERVATOIRE

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Henk van der Meulen

Adjunct-Director

Martin Prchal

Directorship Secretariat/Secretary to the Board of Governors

Annelique Offers

Secretary to the Director

Mirjam van den Broek

FACILITIES

Directing room

This studio is connected to the concert hall and is intended for making live recordings of concerts or for making session recordings. The podium of the concert hall has space for various settings, from string quartet to symphony orchestra.

Studio A

Studio A is the multitrack recording studio of the Royal Conservatoire, equipped with an acoustically isolated recording room with a separate drum cabin. The recording studio has both an analogue multitrack recorder with tape, and an advanced digital hard-disc recording system.

Studio B

Studio B is set up as a digital post-production facility. The recordings which you make in Studio A can be mixed and worked on here. The studio is equipped with a digital hard-disc recording system and provided with the most frequently used software packets in the area of professional audio. In this studio lessons are given which include Electronic Music Production, Practicum Workstations and Programming & Sequencing.

Editing Suite

In the editing suite session recordings are edited, both in stereo and surround audio. The editing suite has a modern digital editing package with advanced control options and is equipped with a surround reproduction system.

Arnold Schönbergzaal

The Arnold Schönbergzaal is the concert hall of the Royal Conservatoire. In this hall live recordings are made of the many performances which are given. The hall is also available for the making of session recordings which can later be edited.

Kees van Baarenzaal

The Kees van Baarenzaal is the theatre hall of the Royal Conservatoire. This hall is equipped with a modern sound installation as standard. Art of Sound students with a specialisation in Sound Reinforcement provide the amplification for performances by students and professionals here.

Portable recording set

Not all recordings take place within the conservatoire. In order to be able to make recordings on location the Art of Sound department has a simple portable recording set available that can be used outside the building.

Other facilities

The fact that the Art of Sound department is housed in the Royal Conservatoire naturally offers the possibility for interaction with other departments of the conservatoire, such as Sonology and Composition, each of which have their own studios. The jazz and classical departments offer interesting collaborative possibilities for making recordings and amplifying performances.

In addition the conservatoire has an extensive music library that, alongside scores and CDs, also has a large collection of books about music and music technology.

CONTACT

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2595 CA The Hague
The Netherlands
Tel: +31 70 315 15 15
www.koncon.nl

MASTER ARTISTIC RESEARCH: HOW TO APPLY

Application Criteria

For admission to the master trajectory, a Bachelor in one of the disciplines of the arts from a Dutch university of applied sciences (HBO / Hogeschool) or an equivalent Bachelor of Arts diploma earned abroad is required, as well as a demonstrable affinity with theoretical research and / or artistic reflection. English is the working language of the master trajectory, and relative proficiency in both speaking and writing is required. Applications and motivation letters should be written in English.

When these entrance requirements are met, the applicant is judged on the basis of: a portfolio of artistic work, a research proposal and / or study plan, in which an understanding of, and affinity with research are clearly evident as well as an interview about his / her work and affinity with research in the arts.

Application Procedure

The provisional application deadline for 2012/13 is 1 May 2012. Please check www.masterartisticresearch.nl for updates on the application procedure. The following documents and materials must be sent to mar@koncon.nl:

1. Completed application form (available on the MAR website)
2. Portfolio (in PDF format. If the portfolio is too large to send by email, it can be sent on CD-ROM or DVD by regular mail to our contact, or by using WeTransfer or a similar service.)

In addition please send these documents by post to the address below:

3. A photocopy of your diploma(s)/degree(s)
4. Photocopy of the relevant pages of your valid passport (showing passport number and expiry date) or EU/EEA National Identity Card.
5. Recent passport photo (3×4 cm; please write your name on the back. Only original photos! Photocopies are not accepted.)
6. OPTIONAL: portfolio (only if the portfolio is too large to be send through email).

Qualification

The master trajectory is officially enrolled at the Royal Conservatoire, as a research path of the Interfaculty ArtScience. Practically this means the student is officially registered at the Royal Conservatoire, even if the study direction is visual arts. At the completion of the study the student will receive the title Master of Music.

Should you have any queries regarding the application process, please email: mar@koncon.nl

COLOPHON

MARCHIVE 2 is a publication of the Royal Academy of Art (KABK) and the Royal Conservatoire (KC).

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Aimée Zito Lema

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