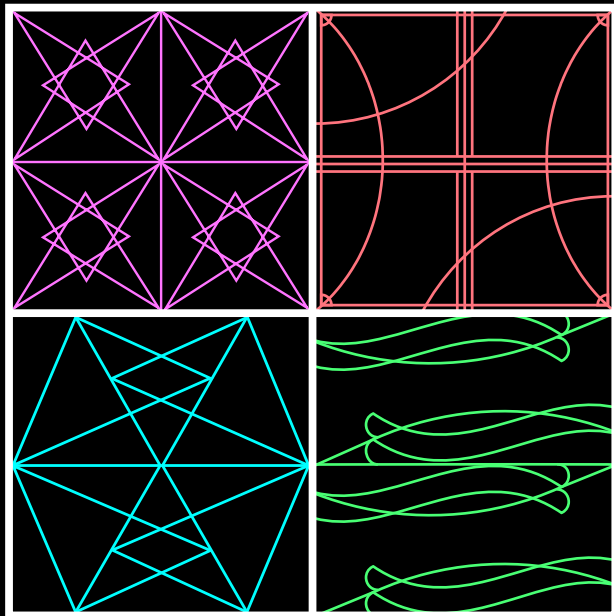
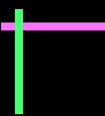


"29 Ways Out"





Foreword

"29 Ways Out"

29 Ways Out did not arrive fully formed. It was made by artists, tutors, alumni, staff, technicians, and a curator over the course of two years of sustained, sometimes difficult, always serious work. What you see in this exhibition is only the visible outcome of that process. The conversations, the failed experiments, the studio visits, the late decisions and early mornings: those are in the work too, even if you cannot see them directly. That invisibility is not incidental. It is inherent to artistic research itself. Artistic research at master's level does not begin with a question and ends with an answer. It begins with a disposition, a way of being attentive, and ends, if it ends at all, with a practice that knows how to keep generating questions worth asking.

That understanding of artistic research takes different forms across the Institute. The Frank Mohr Institute brings together four master's programmes: Painting, MADTech, iRAP, and MAPs. Distinct in their methods and concerns, they share a commitment to the idea that artistic practice is a form of thinking. Not an illustration of thought, not a product of it, but thinking itself, conducted through material, medium, and encounter. Each programme positions its artists at a productive intersection: between image and matter, technology and meaning, social practice and aesthetic form, ecology and culture. Artistic research does not resolve those boundaries. It inhabits them, and in doing so produces knowledge that neither side of the boundary could generate alone.

What makes a graduation more than the sum of its parts is the culture that surrounds it: the willingness of artists to be genuinely critical of each other's work, to take risks in public, and to build something together that none of them could have built alone. That culture is itself a form of research methodology; one that is collective, iterative, and irreducible to any single practice. It does not emerge automatically from an academic structure. It is cultivated: by tutors who know when to push and when to step back, by artists who show up for one another, and by the many people behind the scenes who make the conditions for serious work possible.

The graduation show, at its best, is not merely a container for artistic practice. It is one of its conditions. For that, we owe a great deal of thanks. To curator Ruud Akse, whose vision gave this exhibition its shape, and to Atharva Gupta who gave it its title. To project leader Mireille Uytenbogaardt, whose work transformed ambition into reality. To the graduation preparation team, who guided the artists through the final stretch with patience and precision. To the production team led by Ra'fat Ali, who solved problems before they even fully emerged. To Olivia Niuman and Zoya Taseva, who were responsible for the interviews, texts, social media, and design of this catalogue and whose work gave it its form as much as its content. And not least of all, to the tutors who contributed their time, knowledge, and sustained attention throughout the years.

Most of all, we are proud of the twenty-nine artists who are leaving us this summer. Proud is perhaps not quite the right word. It suggests a distance that does not reflect how closely we have accompanied this work. What we feel is closer to recognition: of effort, of growth, and of the kind of courage it takes to finish something and then stand beside it in public. Two years of serious artistic research changes a practice. It also, inevitably, changes the person behind it. That is not a side effect. That is the point.

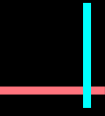
The A-Kerk has offered them a formidable stage. They have risen to it.

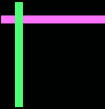
29 Ways Out. We trust you find yours.

Harold Koopmans

Menno Conner

José de Lange





Introduction

"29 Ways Out"

29 students are graduating from the Frank Mohr Institute this year from four departments: Painting, MAPs (Materials in Artistic Practices), MADTech (Media, Art, Design, and Technology), and iRAP (Interrelational Artistic Practices).

What has emerged in conversations with students across all four departments is an attraction to things that are not easily understood or accessed: fragmented archives, lost cultural history, incomplete stories, ambiguous images, objects with an unclear purpose. Rather than trying to fix, resolve, or reconstruct, the artists allow themselves to sit with the uncertainty, grapple with it, and instead of turning away, look closer.

In many cases, the artists respond to uncertainty with a heightened sensitivity to their medium or material. Ambiguous or photographic images are brought closer to the body through tactile engagement with pigment. Dreamlike or liminal spaces engage the viewer more directly through a game engine rather than a film. Conditions for connection are created through the act of making something together. In each case, the artists are sensitive to what is lost, gained, or shifted through the act of translation, aware that this question is never fully answerable.

In the face of uncertainty, the artists also find connection through centering their own perspective. Identity is regarded as an ongoing process rather than a fixed state: something forged through relationships to communities and histories, mediated by images, technologies, and social structures. Fragmented archives become occasions for conversation and speculation; lost family or cultural histories open space for new images to emerge. Some artists approach these questions through image-making, others through performance, and others by constructing situations in which audiences can experience these dynamics themselves.

Larger systems become tangible through small gestures, individual encounters, and specific acts of attention. In this catalogue, the artists respond to the notion of the artistic unit. Articulated by artist Amy

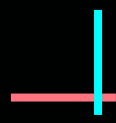
Sillman, a unit can be thought of as a fundamental building block of one's practice. It could be a centimeter, an atom, a hand, a day, a conversation, or a gesture. It is the thing around which an artist's personal grammar is formed.

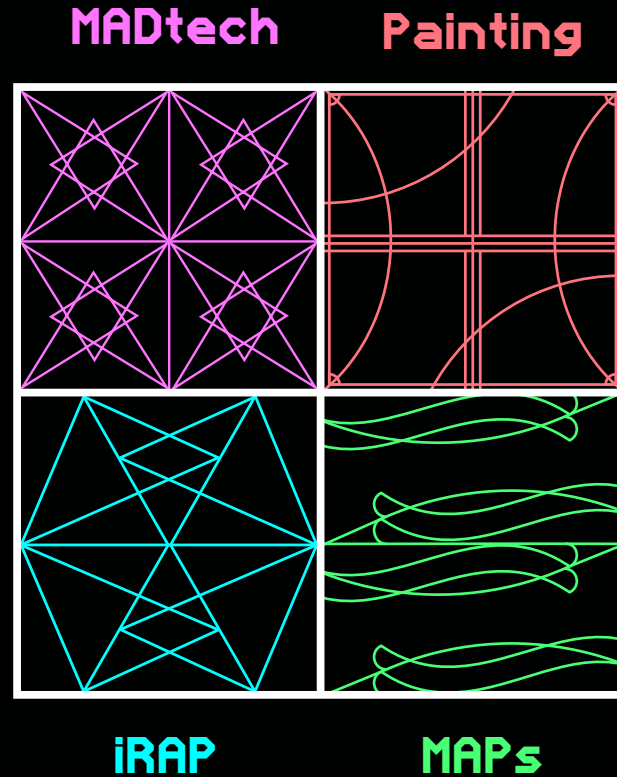
The notion of the unit is something that may only be fully understood in retrospect, decades into a practice, as Painting tutor Margo Slomp observed in one of our conversations. This may be true; but it also seems to me that becoming aware of one's "unit" parallels a question that we as students have been asked to consider throughout the course of our Master's studies: how do you, as an artist, measure yourself against the world? How do you, through engagement with your chosen medium, articulate your own perspective in a wider context?

The answers to this question vary as widely as the artistic voices do. Some answers are direct and physical: a bite, a bodily sensation, contact, a wound. Many are conceptual: intimate ambiguity, a condition, the poetic moment, sensitivity, hesitation, frustration. Each one offers insight into the world of the artist, how they conceptualize their process, and how they form an artistic language that is distinctly theirs.

This year's graduation show takes place at the A-Kerk in Groningen, which many of the presenting artists have taken as a challenge and opportunity to engage with the unique contours of the space and its embedded history. Painting and sculpture sit in the pews; drawings span the ambulatory; a floorboard is removed and replaced. In each of the four programs, students are encouraged to consider how to situate their work in time and space, and the graduation show brings these perspectives together under one roof. In both the exhibition and this catalogue, 29 artistic perspectives come together. As students leave the academy, 29 ways out become 29 distinct ways of looking, making, and being.

Olivia Niuman





Arjun Viir Bhandari.....	12-17
George Kratochvil	18-19
Jeanne Lai	20-25
Kamilė Česnavičiūtė.....	26-31
Koen Kievits.....	32-37
Lambertine van Veldhuizen	38-43
Olivia Niuman.....	44-49
Sam Werkhoven.....	50-55
Simon Scharinger.....	56-61
Suju Ahn.....	62-67
Taco Yutong Huo	68-73



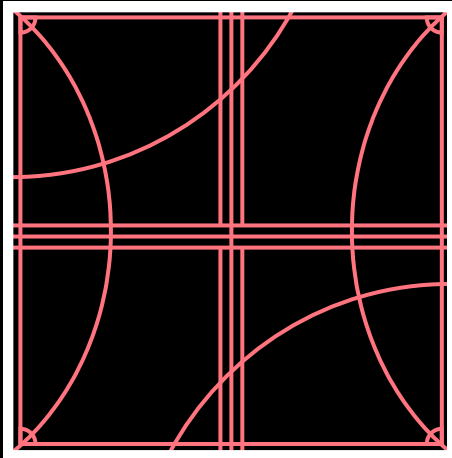
Evangelia Moschou	78-83
Georgina Baker.....	84-89
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Atharva Gupta.....	140-145
Beatrice Fini	146-151
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Riley (Tzu Yu) Huang.....	174-179
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In August 2024, this year's eleven graduates from the Painting program started their time at the FMI: Arjun, George, Jeanne, Kamilè, Koen, Lambertine, Olivia, Sam, Simon, Suju, and Taco. Coming from a range of artistic, educational, and personal backgrounds, they all shared a commitment to deepening their own processes and development, while engaging with the field of painting.

The works and practices they present now, shows the culmination of their different approaches, attitudes, ideas and references. Painting, in general and for them, functions not as a fixed medium or a static discourse, but as a way of thinking and working; as a site where material, image, surface, gesture, space, time, and reflection can meet. This site is where ways of connecting with, through and across the medium, can be explored, alluded to or made explicit.

For this catalogue, the artists were asked to reflect on their 'unit,' following Amy Sillman's proposition. Each graduate identifies this unit differently, as becomes clear throughout their collected statements. It resides in specific attitudes with which they approach their process, in a core idea or shape, or in a particular mode of awareness or attention that they engage with.

Studio work forms the core of their engagement, as it is their primary site of experimentation, making, and research. Being part of the Painting program, and the broader framework of FMI, their two years were also filled with ongoing conversations and spaces for collaboration. Growth in work and reflection took place while moving between the studio and these moments of exchange: listening, responding, and allowing ideas and practices to productively collide and resonate across the group.

Over the past two years, I witnessed how this group formed its own unit of sorts: their practices took further shape through particularly generous sharing, sharp observations, and an attentive listening to others. Through their conversations and collaborative presentations, they showed a willingness to remain with their questions, doubts, disagreements, and shifts over time; both within their own work processes and in relation to topics that were addressed in their exchanges. They showed how approaches can inform and strengthen one another, and how working together can open new conversations and possibilities across and within painting practices.

Core tutor Painting and Theory



□ Arjun Viir Bhandari	12-17
□ George Kratochvil	18-19
□ Jeanne Lai	20-25
□ Kamilė Česnavičiūtė	26-31
□ Koen Kievits	32-37
□ Lambertine van Veldhuizen	38-43
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Arjun Viir Bhandari

“Echoes of shunya”



Portrait of Arjun Viir Bhandari

My thesis, Nothingology: Flying to “Know-where”, grows from a simple but persistent question that has followed me since childhood: how does something come from nothing? My graduation work is the painted, physical side of that question. Together, the writing and the paintings explore nothingness not as a blank absence, but as a fertile, creative ground from which forms, colours, and even thoughts arise.

I work mostly in warm off-white monochromes, building thin, translucent layers where forms slowly emerge and dissolve back into the ground. Circles, leaf-like shapes, lines, and barely visible infinities hover at the edge of perception. Slowness is important: the works are meant to invite a state of calm attention, a kind of visual equivalent of the pause between breaths.

The thesis moves between Buddhist emptiness, Vedantic fullness, Sikh ideas of oneness, Western philosophy, and modern physics, but always returns to

the same intuition: the ground of reality is neither a solid “thing” nor a simple nothing, but a dynamic field of relations. In the paintings, this becomes a practice of starting from the blank canvas as a “field of emptiness” and letting four recurring characters appear from it: creativity (organic, generative forms), interconnectivity (lines that divide and connect), the individual (dots and circles), and the infinite (here, held in restrained, almost colourless tones).

For anyone viewing the work, none of this theory is required as background. The works are not illustrations of philosophy; they are places to stand and feel. If you give them time, they may offer a quiet experience of fullness inside apparent emptiness: like noticing how much is happening in a surface that first looked like “almost nothing”. In that sense, my thesis and graduation work are an invitation to meet nothingness not as a void to fear, but as a gentle ground that receives, holds, and quietly creates.





The base unit of my artistic practice is nothingness as a question: how does something arise from what appears to be almost nothing? It is not an idea I illustrate, but a condition I try to enter in the studio—the quiet, off-white ground where forms hesitate between appearing and dissolving.

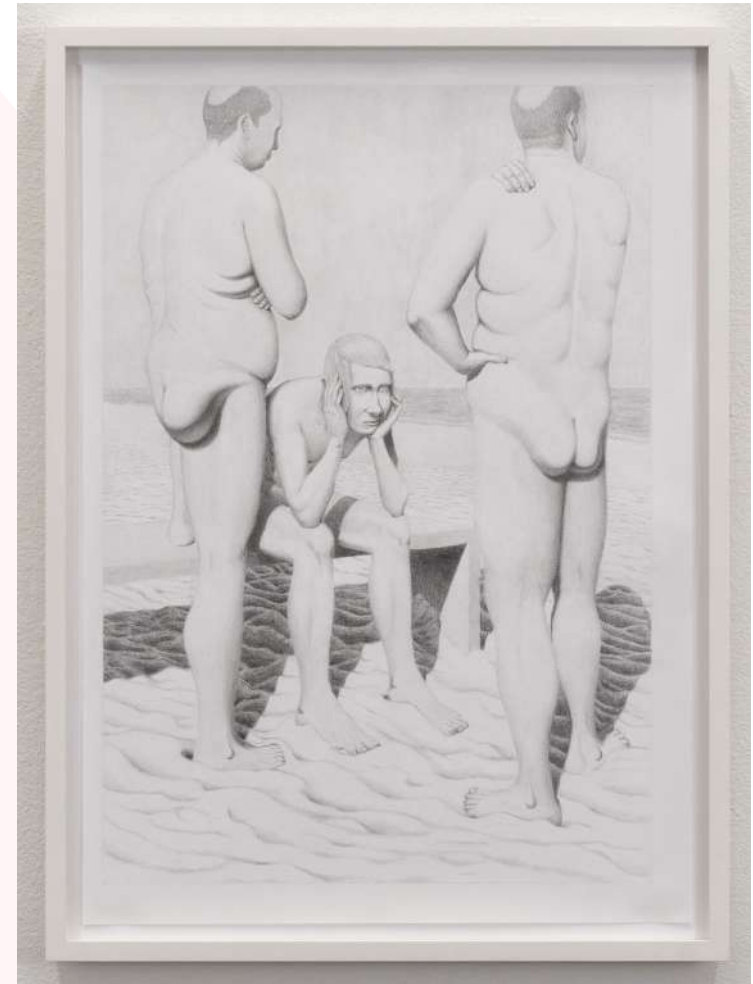
From repeatedly sitting with that question, a personal grammar has slowly appeared. It has four recurring characters: line, leaf shape, circle, and colour. The line is interconnection and division at once, a sutra that both cuts and stitches the field together. The leaf-like oblong is the creative body, a primordial organ of becoming rather than a descriptive leaf, holding sexuality, growth, and vulnerability in one simple contour. The circle or bindu is the individual—each viewer, each moment of awareness—and at the same time the nondual One that underlies multiplicity. Colour, even when held back into warm whites, is the infinite: a vibration that carries feeling and potential, humming just under the threshold of obviousness.

In my process, I begin by doing as little as possible—standing in front of a near-empty ground until these four characters start to suggest themselves. The question of nothingness is the syntax; the line, leaf, circle, and colour are the words that answer it, rearranging themselves from painting to painting. They negotiate the canvas the way clauses negotiate a sentence: sometimes sparse and whispering, sometimes denser, but always returning to that base unit of almost-nothing, testing how little it takes for a painting to begin to breathe.





Inspired by the stillness and intensely rendered surfaces of Flemish renaissance painting, George Kratochvil's pencil on paper drawings depict scenes of unsettling intimacy, taking place on a purgatorial nudist beach.



Routine, Graphite on paper, 29.7 x 42 cm





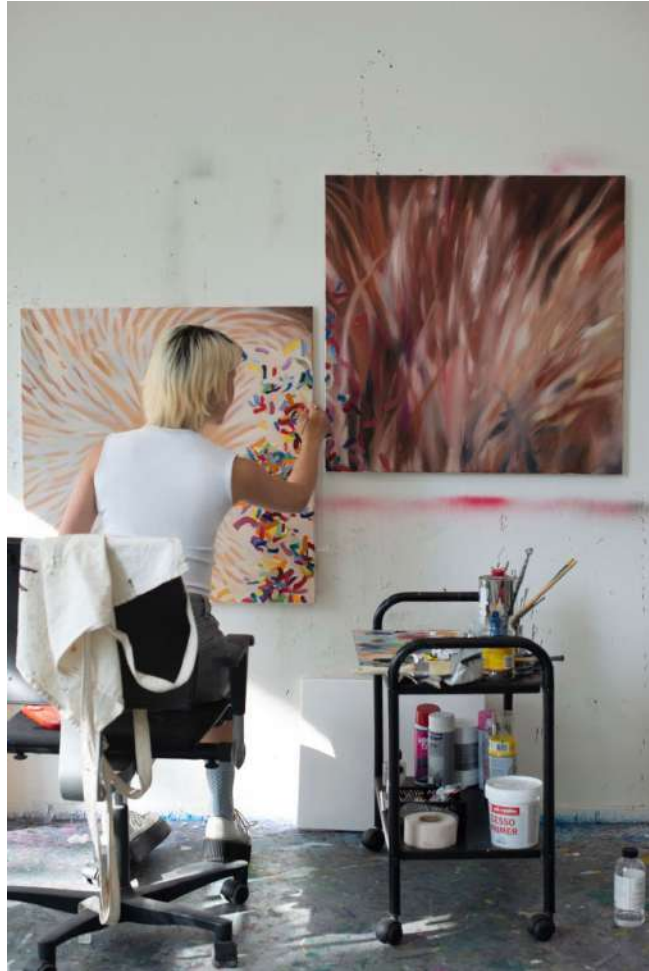
Portrait of Jeanne Lai

My work focuses on exploring the intricate and paradoxical relationships between humans and nature. I aim to evoke the wildness within the self, and through my work, create shifting perspectives of viewing that examine the tension between humans and nature, while also questioning where the boundaries between self and other, control and submission start to blur.



*Distant Bark, Distant Waves' Oil on wood, 30*48 cm, 2025*





Studio view

I consider that, in the moment of my artistic practice, each instant constitutes the totality of existence of myself. The basic unit I am able to define is my “moment of awareness.” A “moment” itself is a continuously arising and ceasing flow; therefore, every instance of perceptual arising becomes what I attend to, and it is something that is accumulated layer by layer within my practice.





'Spinning Around?' Oil on wood, 87x76 cm, 2025



Process of a work in 'Drawn Water' 2026

Kamile Česnavičiūtė "Rituals and Spells"



Portrait of Kamile Česnavičiūtė / Photo by Hanne van der Velde

With vibrant, intuitive color palettes and atemporal figurative compositions, I study my own limitations by exploring speculative images.

Human-like bodies, non-human bodies and strange environments create an open-ended collective, often presenting unaccustomed scenes. Through color, form and line I carefully capture a veil of ambiguous unease to welcome the unknown and share it. I work not only with relations between various bodies on canvas, but explore experiences and memories shaped by current realities, which with care I transform into a new visual world. A horizontal way of seeing earth and its inhabitants is important to evoke clarity in all ambiguously depicted subjects, known or unknown. This speculative world negotiates both closeness and empathy, as well as isolation and stiffness.

To me, art and life on earth are interrelational; the work I make is inescapably affected by the happenings of human and non-human life. I navigate between my own concerns and the effects I produce, as an artist. By applying a posthuman subjectivity lens, I believe that humans or non-humans are not just self contained beings but depend on various relations between each other. The same goes both for the painted images and the process of painting, as I also depend on the materials and happenings around me to create

a painting. To embrace relationality on earth, the paintings hold various traces to connect the subjects. On a painting surface it is a brush, a finger, a cloth, a scraper, a stick, but in an image it becomes a part of a collective narrative. Texture leaves a trace. Who or what left it and why or how? To me, it is a way to depict actions or labour that may not even be familiar.

As I paint various bodies to construct a composition, I think of the actions that non-human bodies are performing with or despite human bodies. To show that, I use familiar and unfamiliar shapes that have activity of their own, which is made by creating traces with paint or markmaking. The human-like bodies that are not direct representations of personalities or identities, I source from what is most familiar to me, as I cannot escape it, but it is there to represent an entity living on this earth, neither woman nor man, nor other social identity. My goal is not to depict exactly what I see, it is more to transform the experience of life into an image that will become another part of life. I do search for a kind of uncomfortable otherness that sometimes stems from discomfort and I try to turn it over in the canvas. With few indications of pictorial depth, distinctions between solid ground and atmosphere are blurred, so that space or gravity is elusive.





'Sustain our own bodies' acrylic on canvas on chains, 105x150 cm, 2025

A trace is the unit. What is left behind after unknown ignition? Rituals turn into marks, which turn into the making of a painting. I am made of traces, I leave traces and I extend towards other traces. I am never isolated, always surrounded by active matter and compelling intentions.

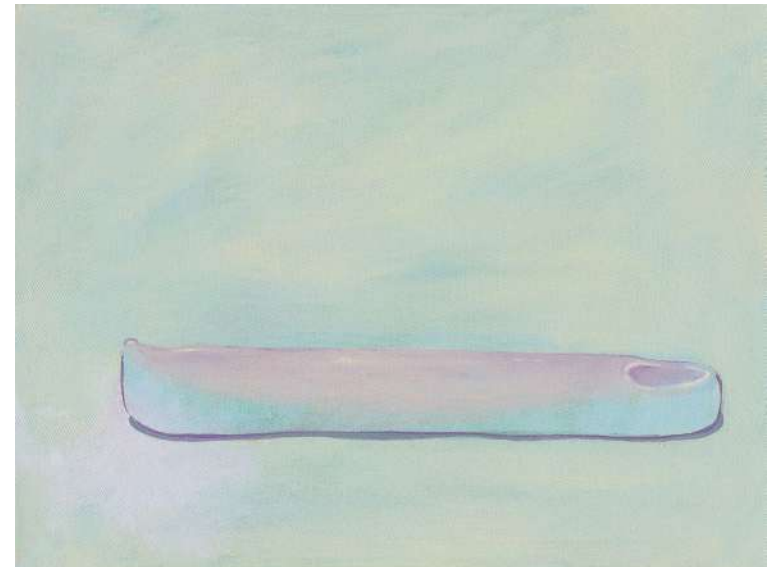




'We may not extend far enough', acrylic on canvas, 120x160 cm, 2025



Installation of 'Debris', 'Inherent' and 'I can hear it', acrylic on canvas.



'Here', acrylic on canvas, 30x40 cm, 2025

Koen Kievits “Signs of wandering”



Portrait of Koen Kievits

If the world is immeasurable, then galaxies can fit in my hands.

If frames don't exist, images fall apart.

If I can make a photograph of a mountain, I can make a mountain out of a photograph.

I work at the intersection of construction and deconstruction, treating my practice as a process of fragmentation and revelation. I make paintings, photographic works and installations whereby I place the removal or destruction of material at the forefront.

Our sense of space lies at the heart of what I wish to explore in my artistic practice. In particular, I seek to question the apparent negation of space in our experience of two-dimensional objects by carrying out physical interventions in the materials that I often find. I scratch, sand, tear or chisel away certain parts of my works in order to delve deeper into their bodies and reveal a layering that goes beyond what is depicted. My practice is largely defined by the – sometimes unexpected – potential of the material I choose to work with.

The images and subjects in my works originate from magical childhood memories of a place in France, where I developed my fascination for nature, time and transience. A romantic

sentiment is found throughout my works, but this melancholic feeling is often refuted by a more sober realistic glance at things.

With my latest series of works titled 'Signs of wandering', I investigate the plywood material I usually paint on. These works arise by carefully chiselling away various layers of the wood, uncovering the hidden inner contents of the plied boards. This process leads in many ways to unforeseeable results, whereby the boards – and how they have been constructed – largely determine the outcome of my actions. By accepting and preserving the natural imperfections the wood may show, my process lingers on a certain indecisiveness, asserting control over the material yet still leaving things to chance.

My time at the Frank Mohr Institute led me to explore the fundamental aspects of painting. What started out as a practice in painting figurative works mainly derived from photographic sources, led to a process of dismantling the actual materials I was working with. First I abandoned the images, afterwards the paint completely. In the end the question for me remained: what are the things I can truly do without? And what can the works do without?





'Idée fixe' Oil on plywood, 244 x 66 cm, 2025

*I can tell you that my unit is the pause
between two words*

*Or the space between two letters
I can tell you that my unit is a straight line
Or the following page you've yet to reach*

*I can tell you that my unit is many things
Some might say a unit can't be a unit at all
For what is the unit outside of all other units?*

*I can tell you that my unit is lost between the
floorboards
I can tell you that my unit has just escaped
my grasp
I can tell you that my unit is also looking for me
And its where I find it, which defines it*

*My unit is the branch that a bird just left
My unit is a second that lasts an hour
My unit was yesterday
And is tomorrow*

*Thoughts are impermanent and so is my unit
Thus is my language*





'In need of words' Oil on plywood, 212 x 126 cm, 2025



'Signs of wandering (Nocturne)'
Plywood, 47,5 x 18 cm, 2026



'What's the last thing that I've written?' Oil on plywood, feather
220 x 216 cm, 2025



Portrait of Lambertine van Veldhuizen

I wanted to be a poet but became a painter.

In my work, I am looking for what I describe as the breath of a painting. Through open spaces, brushstrokes and materiality. The breath that exists in the in-between spaces where the image resides, and observation begins. It is there that meaning shifts without becoming fixed.

Like poetry, my paintings move through fragments, pauses and rhythm. What remains unknown activates, and what stays open continues to circulate.

Driven by a fascination with materiality, I prepare my own oils and grounds, allowing the painting's surface to become an active part of the image.

For my graduation work, I used images from online church services. Having the exhibition take place inside a church feels significant to me, as I grew up attending church and, for a long time, it was the primary place where I encountered art, visiting historical churches in the Netherlands. Looking back, the church and its visual approach influenced me a great deal, so it would be logical to reflect on this in my graduation.



'Maman', oil paint on canvas, 90x80cm, 2026



'Lost and Found', oil paint on canvas, 40x30cm, 2026





Close up of 'Maman', oil paint on canvas, 90x80cm, 2026

I think the base unit of my practice is hesitation.

In my thesis, I wrote about the breathing of an image as a way of describing how an image remains open, something that can withdraw or resonate. In this process, I found out that hesitation can be productive. Not knowing and hesitating to learn can be an advantage. This is a place where an image remains open, and the openness (and hesitation) can capture us. Not knowing immediately, leaving space for uncertainty, or resisting fixation allows the image to remain open.

Rather than building complete images, I build conditions for hesitation; moments when the image resists becoming fully fixed, and remains open to encounter, attention, and interpretation.





'If You Were to Kiss Me ' , oil paint on linnen, series of 9 20x25cm, 2025

Olivia Niuman

"Precious Amongst Pebbles"



Portrait of Olivia Niuman / Photo by Koen Kievits

How paint moves, behaves, and feels is the beginning and end of every work, the most important element. All other things that may emerge, like a resemblance to something else, have to come from the paint, not the other way around. I cannot set out to make a stone; it has to come out of the work, from a moment where I recognize something happening and I sense that if I push the paint in a certain way, and add some shadow, then something like a stone will emerge.

I shape the process, pushing and pulling the paint to keep it in a transformative state, between material and potential; a choreography between passages of paint that are thin and thick, glossy and matte, chunky and smooth, saturated and dull.

The paintings are manifestations of myself, my character, how I deal with the world. More specifically, how I want to deal with the world. My actions in the studio are rehearsals for a way of being. Within the relatively safe space of the studio and the four corners of the canvas, I am able to practice the habits and virtues that I think are ideal and necessary in my own life: the patience to let things unfold in their own time; the sensitivity to notice when something is slightly off; the attentiveness to sit with something uncomfortable and only act once I have located the issue, but to act decisively and without fear to risk something good



*Laminar Flow, 2026. Acrylic and oil on canvas, 95 x 75 cm.
Photo by Koen Kievits*

for the sake of something that could be great. I can practice accepting things and practicing letting them go, understand the reciprocal value of beauty and ugliness, train my eye to notice things and train my body to sit still.

At the core of each one, then, is a manifestation in physical form of the person that I was and the choices that I made at that time. Whether I was patient or eager, attentive or careless. Whether a friend knocked on my door midway through a paint pour, or the sun was shining through my window and cast a shadow that I decided to trace with a brush. Whether my mind recognized something in the paint that reminded me of certain places I had been or artists I had studied. In every moment, a piece of myself is recorded in the work.





Secret Sauce, 2026. Acrylic and oil on canvas, 25 x 40 cm.



Studio shot. Photo by Gabija Domarkaitė

I am always working with or against what is already on the canvas. As soon as one mark is put on the canvas, every successive mark has to either confirm or challenge it, making the resulting work a chorus of affirmations and denials, questions and answers.

Working with what is already there means that I am continuing a line, defining or accentuating a shape, choosing a color because it can contrast or harmonize with what already exists. It means yes, and. It allows me to trust in the previous version of myself who made that decision, and iterate on that thought. I am attentive to what is already there, and I work to let something see its full potential.

Working against means that I am covering, wiping, sanding, or obscuring. I act counter to my instincts, sometimes making something completely new while trying to ignore what already exists. This happens more in moments when I am frustrated or tired, when I feel I am getting stuck and that bucket of paint that was used in another painting is starting to look tempting. Working against myself, countering what was hours or days of work, is difficult but it is often the catalyst that pushes the paintings into new and interesting directions.

It often looks like this:

[First Action] with, against, against, with, with, with, with, with, against, with.

[Put the painting away. Take it back out] against, against, with with with with with.





Fly Geyser, 2026. Acrylic and oil on canvas, 200 x 140 cm. Photo by Koen Kievits



Clouded Marble, 2026. Acrylic and oil on canvas, 180 x 90 cm. Photo by Koen Kievits



Philosopher's Stone, 2026. Acrylic, chalk pastel, oil paint stick, and oil paint on canvas, 170 x 110 cm. Photo by Koen Kievits

Sam Werkhoven “What the Magpie Found”



Portrait of Sam Werkhoven / Photo by Koen Kievits

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My current practice revolves around collecting and documenting observations from my life and translating them into a material form. By using charcoal on paper or paint on canvas, the image shifts from an optical registration to a material presence. The image is not reproduced, but re-experienced through drawing and the physical gestures of the finger and hand.

In my thinking about images and perception, the distinction between seeing and looking is important. Seeing can be understood as a continuous and largely automatic process. We constantly receive visual information from the world around us, which can be seen as fleeting. Looking, however, implies a more focused form of attention.

I try to be aware of little moments in mundane scenes, like a fresh toothpaste stain in a black sink that mirrors the light bulb reflecting in that same black. They are simple recordings, but important moments to train the eye and brain to be more aware of my surroundings.

This matters because it shifts me from passively existing within my environment to actively witnessing and understanding it. It positions me not just as someone who moves through spaces, but as someone who registers, frames, and re-sees them. This creates an urgency to stay attentive, and to consciously acknowledge and share the world around me.

During the process of making, I search for a particular energy and urgency that solidify within the material. For this reason, right now I work with charcoal: a direct and tactile medium that reveals every gesture. Using my fingers, I create smudges that suggest figuration, while the material itself remains visible. Because colour is less self-evident to me due to my colourblindness, the working of light and dark takes on a greater role. The white of the paper functions as light; I add only shadow.

My work engages closely with photography, drawing not only on its source material but also on its way of seeing: attending to captured moments, framing, focus, contrast, and cropping. This logic forms a point of departure from which the material interpretation starts.

I regard an installation of drawings on my studio wall as an extension of this process: a fragmentary and associative, yet consistent, visual mode of thinking in which images resonate alongside one another and relationships unfold through the act of looking. I choose specific images because they hold something I cannot quite resolve or name, but that I am nevertheless moved by. Something that keeps asking to be looked at. Making these things is not really about understanding them. It is an attempt at understanding, yes, but more than that it is a way of holding something that moved me and acknowledging that it did. I do not want to summon the rain. But I do want to draw it.





Installation and portrait shot (*What the Magpie Found*, iteration # 3 & 4) charcoal on paper. Photo by: Olivia Niuman.

There are hundreds of these trunks lying in the forest, but this is the one I noticed. That it is so, that is the poetic moment. I saw it, it caught my attention. And that is what I did with it - herman de vries

This notion of the poetic moment that de vries uses can be translated into Dutch as het poëtisch ogenblik. The word, ogenblik, can be understood as being composed of the elements ogen and blik, meaning eyes and gaze.

"Het poëtisch ogenblik" occurs precisely at this moment of settled gaze and isolation. It is the brief moment in which something suddenly stands out. A detail, a form, a gesture, or a situation gains significance. What was previously part of a larger field of visual impressions becomes momentarily separated through attention. In that instant, perception shifts: the image is no longer merely registered, but actively noticed.

It opens a space for recognition, reflection, imagination, and emotional resonance. For me, it arises from the interplay between image and material, where formal elements such as form, color, space, and composition carry a certain energy and momentum embedded in the surface.





Untitled # 41, 64 x 48 cm, charcoal on paper. Photo by: Koen Kievits



Untitled # 40 (After Cézanne), 64 x 48 cm, charcoal on paper. Photo by: Koen Kievits

Simon Scharinger *"Hiding in Plain Sight"*



Portrait of Simon Scharinger

Simon Scharinger gives form to that which hides in plain sight, oscillating between revelation and denial. His work explores the interior of the human body. Sources include clinical scans, anatomical archives, diagnostic images, and medical illustrations—materials that render invisible systems visible. When looking at these images, Simon encounters a visual clarity that does not lead to understanding. Instead, these materials confront him with bodies exposed yet intangible. He notices shapes that begin to function as frames rather than organs, structures that resemble bones or skull-like contours without confirming themselves as such.

What becomes visible through drawing and painting, for Simon, is not simply the body depicted, but the conditions under which bodies are made visible in the first place: the flattening, the framing, the partial exclusion or alienation of colour, and the absence of the person who once inhabited the scanned interior. The works do not restore what was removed; rather, they act as records of encounters between his body, his gaze, what he recognises and gravitates towards, and his hand, following the eye that traces the contour.

He makes his own materials, such as oil sticks, pastels, and transparent primers, which serve as the basis for each painting. Colour, texture, and layering become tools he uses to mirror the ambiguous qualities found in medical imagery. Simon creates surfaces of suspended recognition where clarity dissolves, and the image remains in a state of flux between presence and absence.





Hiding In Plain Sight, 150x200cm, Soft Pastels on Canvas, 2026



Hiding In Plain Sight, 120x200cm, Soft Pastels on Canvas, 2026



Studio



Hiding In Plain Sight, 160x200cm, Soft Pastels on Canvas, 2026



Portrait of Suju Ahn



'POOR THINGS', 200 x 110 cm, Oil on canvas, 2026

I create figurative paintings centered on everyday food ingredients. These materials, encountered repeatedly in daily life, are not only objects of consumption but also presences that shape our bodies, emotions, and ways of living. I focus on their materiality, their quiet presence, and their silent state of being.

In observing them, I confront a tension between respecting these objects and my own condition as someone who inevitably consumes them. These materials are both intimate and inevitably treated as objects of consumption. Here, consumption includes both the consumption of images and the physical act of ingestion. This unresolved dilemma continues to shape the way I relate to these materials.

Through calm and restrained compositions, I attend closely to surfaces, textures, and forms, seeking to encounter these objects beyond their functional roles. Rather than interpreting them, I focus on the act of facing them, allowing a space where different modes of existence can quietly emerge.





Studio

I consider relationships to be the units in my work. Human beings do not exist independently, but continuously affect and are affected by the materials that constitute them. These materials themselves also exist through relationships with other materials. Observing the structures and differences within these small relationships is one of my starting points for understanding the world.

I focus particularly on the relationship between food ingredients and humans. These ingredients shape our bodies, emotions, and senses, while simultaneously remaining objects of consumption. I observe and analyze how these materials generate certain forms and emotions, and how they in turn influence my thinking and emerge as images through painting.

At the same time, I pay attention to the human tendency to position ourselves above the objects we relate to. Although I attempt to approach relationships as something equal, I continue to question whether true equality within these relationships is actually possible. The act of observing and painting food ingredients cannot completely escape the contradiction between respect and consumption.

Relationships within painting itself are also important to me. As the maker of an image, I control the composition and construction of the surface. However, once the work is exhibited, it enters into new and unpredictable relationships with viewers. For this reason, I am interested in observing how installation, audience interaction, and the surrounding environment generate further forms of connection and response.





'Egg Cloud', 140 x 110 cm, oil and pastel on canvas, 2026



'A torn cucumber', 200 x 100 cm, 200 x 70cm, oil, pastel, color pencil and pencil on canvas, 2025

Taco Yutong Huo
“A Landscape After the Leviathan”



Portrait of Taco Yutong Huo / Photo by Koen Kievits

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For me, collapse has already happened. My painting begins after it. This “after” is not a quiet ruin or the empty space following an event. It is a continuing condition. Structures lose authority and keep operating. Images lose belief and still organise perception. Lies age, then begin to take on form.

I am concerned with these active remains. They may once have been monuments, bodies, animals, symbols, or landscapes. They may also be shells left behind after repeated use. Meaning has loosened without disappearing. It clings to surfaces, colours, pressure, and structure, like a natural order accepted for too long.

My artistic research begins from this point: when authority loses its clear centre, how does culture continue to produce, maintain, and digest meaning? Collapse changes the appearance of power rather than bringing it to an end. This question opens onto a deeper existential condition: without a final witness, has existence truly taken place? Without an ultimate force to guarantee meaning, one still lives within illusion, systems, memory, and desire, and remains responsible for this life.

Painting allows me to remain where this question takes place. Forms grow out of remains, then are dragged back into chaos by the material. Bodies become terrains, ruins grow like organs, and animals become phenomena shaped by looking, fear, and projection. The structures within the painting cover, support, contaminate, and collapse into one another, forming an internal climate without a clear origin. In this climate, existence does not have to prove itself or immediately acquire value. It can appear in an unstable, hesitant, even damaged form.

I increasingly understand myself less as the controller of the image. The painting begins to generate itself from its own remains, like a structure learning how to survive. Meaning that has already loosened becomes a ghost within the painting. I become more like the painting’s attendant, witnessing how it continues to move after collapse. For me, painting is precisely such a place: it offers no answer to the existential question, but allows the question to be seen, endured, and temporarily held.





Studio

The base unit of my artistic practice is a displacement. It happens at the moment when something leaves its original position. A line deviates from a structure, one colour contaminates another, a body begins to no longer resemble a body, the outline of an animal suddenly approaches a landscape, a piece of architecture loses its function and starts to exist like an organ. A displacement is often small, but it can alter the order of the entire painting.

My painting process often begins with this kind of displacement. I allow one part of the image to change first, then follow it to see how it affects the surrounding shapes, colours, and space. The painting gradually emerges through a series of displacements, oscillations, and corrections. A form still carries the trace of what it was, while already beginning to become something else. It has not completely disappeared or fully transformed. It remains in an unstable middle state.

For me, displacement is both a formal method and a way of thinking. It brings me close to the moment when perception begins to tremble: how fear changes an image, how memory contaminates structure, how material pulls intention in another direction. Each displacement is like a small rupture, allowing the painting to begin changing from within. I am like a bird building a nest by instinct, moving between material, trace, and judgement. Each displacement alters the shape of the nest, and I come to understand these shifts through the process. Eventually, the work is formed by these continuous displacements. They pull, accumulate, and interfere with one another, slowly forming their own internal order.





"The Sovereign Unmoored " oil on canvas 180x200cm , 2025

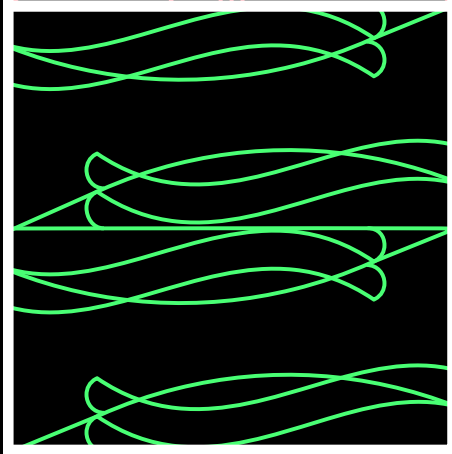


"Abundance" oil on canvas" oil on canvas 180x150cm , 2026



"The Domestic Dragon Slayer" oil on canvas 100x80cm, 2026





Two years ago, four students, Eva, Renée, Geo, and Mahsa, began their studies in the newly established MAPs (Materials in Artistic Practices) programme. As the second cohort to complete the programme, they embody, through both their attitudes and artistic practices, the core values of MAPs.

MAPs was originally conceived by core tutors Linde Ex and Marcel van Kan as a programme that addresses contemporary concerns through artistic research that begins, unfolds, and ultimately returns to material engagement. It is an experiential programme that asks students to combine hands-on making with the theoretical urgencies that shape their practices. Materials are understood here as the site from which all making, inspiration, theory and intervention comes from.

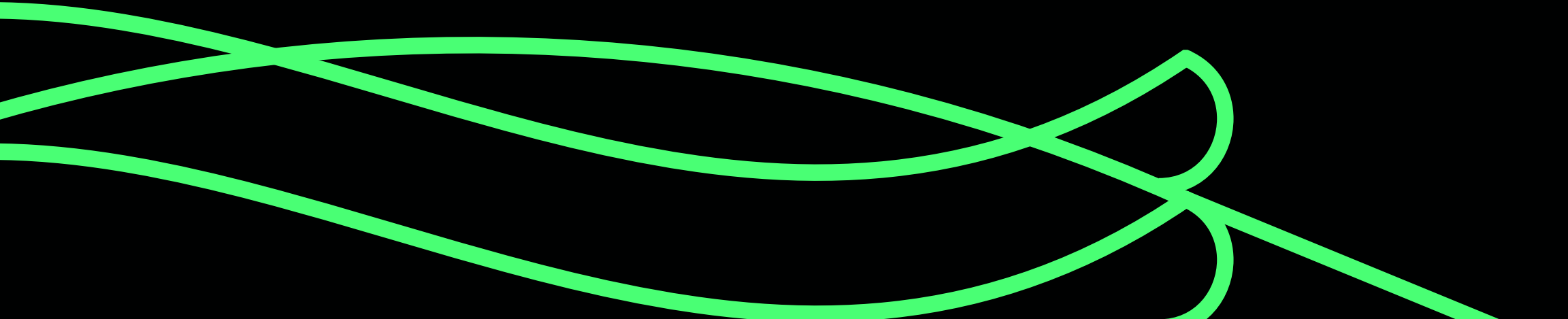
We are accustomed to a world in which materials are used as utilitarian means to anthropocentric ends. MAPs turns this logic on its head and instead asks what the material itself might “want”. This perspective manifests in a wide range of methodologies that seek to uncover the histories (whether personal, social, geological, and otherwise), physical affordances, ethical implications, and impacts of the materials that surround us.

I have been part of these four graduates’ journey from the beginning. My role within their trajectory has spanned both theory and practice, and I have therefore come to know them quite well. When reflecting on what ‘unit’ could encompass all four students, I think back to their admission into this programme. Each came from an artistic background that differed significantly from the path they chose to pursue at MAPs, whether in Industrial Design, Product Design, or Architecture. What binds them was a shared sense that their existing ways of working no longer aligned with their artistic ambitions and needs.

Their ‘unit’ could therefore best be described as longing: longing for a world in which materials are treated with greater care and attention; longing to express aspects of themselves beyond the confines of products and manufacturing; longing to get their hands dirty, to be outdoors, to play, and to explore. All four students have used this longing as a driver for their artistic and conceptual processes to meet the material on its own terms.

I often tell students that I enjoy being proven wrong, and these four graduates have done so consistently! On behalf of all the tutors involved in MAPs, I can say with confidence that we trust they will continue to be thoughtful stewards of the values and spirit of the programme.

- ❑ Evangelia Moschou 78-83
- ❑ Georgina Baker 84-89
- ❑ Mahsa Hosseini 90-95
- ❑ Renée Spanjer 96-101



*Portrait of Evangelia Moschou**‘bourboulaki’ mastic, heat, marble 2025*

Evangelia Moschou (b. Greece, 2000) is an architect and artistic researcher. Through craft-embedded research, her practice unfolds as a hands-on engagement with natural materials and the landscapes from which they emerge. With a focus on the tension between the ephemeral and the eternal, Evangelia seeks to revalue material histories, inviting dialogue on themes of memory, fragility, and our precarious attempts at control. Her work proposes a rediscovery of the world through shared material narratives that cultivate humility in front of nature’s resilience.

Kentima represents an ongoing chapter of research centered on Mastiha, the natural resin from the crying trees of Chios. The inquiry manifests multiple entangled gestures. While some elements of her work act as tangible archives, the installation simultaneously embraces entropy through its 12 vitrail panels. By listening to the material’s dual nature, Evangelia orchestrates a slow conversation between the violence of the harvest (the kentima) and the transformation of the resin. The work investigates the journey from harvest to artifact, questioning the permanence of the art object itself and celebrating the persistence of the wound as a radical act of creation.





Studio

The basic unit of my artistic practice is the wound. Whether it is the rhythmic kentima (the precise, scarring incisions made into the bark of the Mastiha tree) or the physical toll enacted upon my own body through the labor of craft, the wound serves as both a point of origin and a site of resistance. It is a moment of violence that necessitates a response. It is marking the exact point where decay meets potential.

This unit is a navigational tool to bridge the gap between the ephemeral and the eternal. In the Kentima project, the resin that exudes from the tree's wound is not merely a material; it is a manifestation of resilience. By engaging with this substance, I treat the act of harvest as an archive. My process involves orchestrating a slow dialogue between the forced violence of extraction and the resulting transformation of the material. I do not aim to mend or erase these marks; rather, I dwell in the tension they create.

Just as the four kilometers separating a mastiha village from the sea serve as the distance that defines a landscape, the space within the wound defines the limits of my control. By submitting to the rhythm of the harvest and accepting the reality of material fragility, I am trying to collaborate with the silence that death and entropy impose.

My work is an ongoing odyssey, a series of gestures that transform rather than conclude. By placing these wounds at the center of my research, I invite a rediscovery of the world where uncertainty is not a weakness, but the very medium of creation. Through this, I build a grammar of persistence, where every artifact I produce is an attempt to map the expanding boundaries of Ithaca, acknowledging that our claims on materials and on life are always in flux.





'gold' digital photo, 2026



'mastic tears' mastic, heat, paper 42,5 x 58 cm, 2025



Portrait of Georgina Bakker

“

Lávate las Manos Antes de Comer” Hand-crocheted cotton, raw clay, kiln-fired, 200 × 150 cm, 2026

Every day after school, before sitting down to eat, Georgina's mother said the same thing. Wash your hands before you eat. Said enough times, it stopped being an instruction and became something closer to a ritual.

The work is a hand-crocheted piece from cotton yarn, submerged in raw clay slip sourced from Michoacán, México, and kiln-fired. The cotton burns away completely during firing. The clay keeps the shape of it. What remains is a ceramic record of something that no longer exists. The choice of process is not incidental.

The piece emerges from a research practice concerned with what Georgina calls material custodianship. Materials are collaborators. The role of the maker is that of a custodian: close to what they care for, responsible for it, shaped by it over time. Custodianship does not assume dominion over a material, and it does not assume distance from it either. That research started with guilt. The guilt of making too much, of studios full of failed versions, of not knowing what to do

with everything left behind. Clay became central to it because of one quality above everything else: nothing made from it has to stay waste. Failed pieces become slip. Scraps get rehydrated. Baked scraps become grog. The material keeps cycling.

The clay in this work was sourced by hand, pulled from construction excavations, riverbeds, beaches, received as gifts from artisans in Mexico. Processing it is slow. The rocks embedded in raw clay cut the hands during wedging. Cleaning it, breaking it down, dissolving it, filtering it, was where it became obvious that looking after the material and looking after the body doing the work were not really separate concerns. The same attention runs through both.

Care, in this research, is not a value or an aesthetic. It is a practice. For a maker, that means knowing where a material comes from, using all of it, and being honest about what taking from the world actually costs.

The phrase on this banner was there before any of that had a name.

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'Throwing on the Wheel', Documentary photography, Digital



'Clay Soap in Use', Documentary photography, Digital

My unit is guilt. Not guilt as paralysis. Guilt as pressure. The feeling of not making something worthy of the intention.

That pressure became a method. It determines how I research, how I source, what I save, what I refuse to discard, what I make. Every decision runs through the same question: Does this justify what it costs? The material, the time, the purpose. Guilt is the unit of measurement.

The grammar that extends from it is not about a specific material or technique. It is about consequence. Not in a moral sense but in a causal one. Every action has a next thing. Every object made has a life after the making. Staying conscious of that chain, before, during, and after, is what my practice is built on.





'Cotton Fiber After Firing' (detail), Macro photography, Digital



'Granny Squares', Yarn Casting Experiment, Hand-crocheted cotton, raw clay slip, kiln-fired, 5 x 5 cm each

Mahsa Hosseini

مَدُوب هَت سُر کاخ هری ت نی ا زا دوخ نم
I Myself Grew from this Murky Soil



Portrait of Mahsa Hosseini

I came to soil through death. Decay is the condition of new life. My body will return to the ground, and something will grow from it. Steer is the drawing material, collected from gardens, sand extraction sites, and turbah, the compressed earth Muslims use during prayer, which I have known since childhood through touch and taste. Lotus leaves become the medium for drawing, just as the body is the medium through which experience is lived.

The lotus begins in mud. Its roots press into sediment at the bottom of murky water, and the stem rises through darkness, and the flower opens above the surface toward the light.

Across cultures, the lotus symbolises renewal and resilience, and in ancient Persian culture, the lotus, or niloofar, was associated with rebirth and peace. Its cycle of opening and closing with the sun made it a symbol of continuity, transformation, and the movement between darkness and light.

The work is a collaboration between me, the soil, and the lotus leaves. None of us is in full control. My role is to remain present enough to notice, and restrained enough not to overwrite what the materials are already doing.

Mold grows where it will. Where moisture and soil meet, life follows according to its own timing. The work changes between one visit and the next. What appears on the leaf today may disappear tomorrow. Mountains and trees drawings follow what the material has made.

In this work, decay is not failure or an ending, but the condition of transformation. Attentiveness becomes the method: to wait before acting, to look before marking, to let the medium propose before the hand decides.





Work installation view 2026 / dimension 50 cm x 50cm

*M*y basic unit is contact.

Contact between body and soil, soil and water, mold and leaf, hand and material. I work through acts of touching, collecting, waiting, and noticing. The work begins when one material meets another and starts changing and what happens inside it. The moment and the pause before the mark, looking before deciding.





Work process, 2026



Work process, 2026



Work process, 2026



Renee Spanjer
“On Becoming an Edgeland”



‘Braakliggen’, photo

Countless systems continue to unfold as we move through places, often remaining unnoticed due to their relatively small scale or because they operate above or below the threshold of human perception-like airborne pollen carried by the wind or mycelial networks extending underground. At the same time, large-scale human-induced processes stretch across thousands of kilometres, linking local phenomena to distant regions worldwide. While both the microscopic and the global perspectives stimulate the imagination, they can divert attention from the spatial domain that exists in our midst. This raises the question: what defines and includes this immediate domain between those two extremes?

In my research, I define the mesoscale as the spatial and experiential layer mediating between the microscopic and macroscopic. My central argument is that this overlooked middle domain is crucial for understanding landscapes in transition. Therefore, I investigate how these in-between spaces may be recognised, understood, and articulated.

The research is situated between the city of Groningen and Meersstad. A 170-hectare vacant area called the Eems. I reside here during my master's program. This transitional landscape, shaped by ongoing urban expansion, forms a site where the former absence of development is gradually being replaced. As such, it exemplifies a condition of spatial in-betweenness, in which the old is no longer present, and the new has not yet arrived.

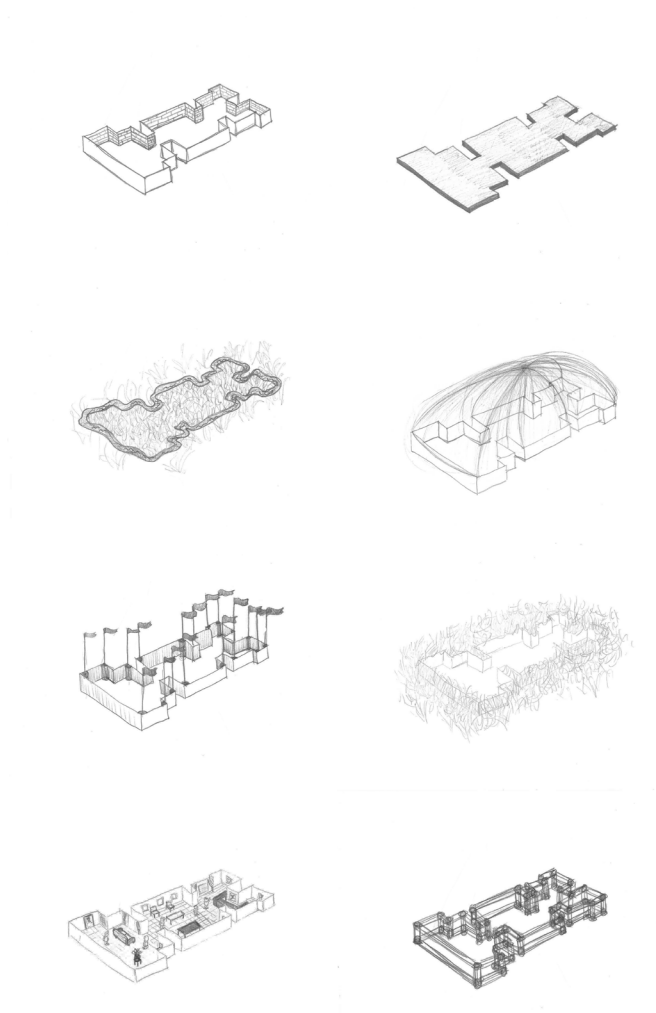


‘Eems gebied 1926’, screenshot



‘Eems gebied 2026’, screenshot

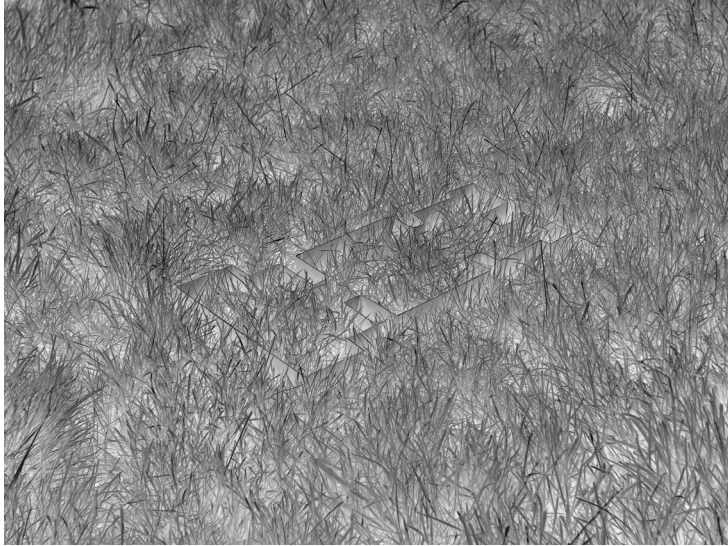




'Frame claim', drawings

Photography is my unit. I notice different and new things when I isolate. However, I am someone who works preferably physically, making tangible with materials, but I find myself frequently searching for new dialogues between the concepts of the two and the 3-dimensional.





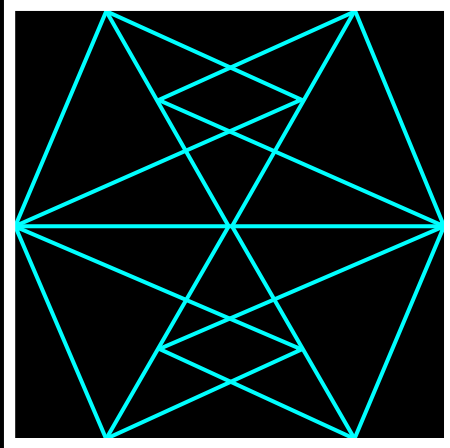
'Frame in negative', photo



'De Eems', photo



'Frames + negatives', render



Interrelational art practices is a master program that focuses on art outside of regular art spaces, often with a strong social attitude. The artist questions their direct surroundings, which can be one step from your front door, to a bigger, even cosmic, scale. I started working 6 months ago, so the graduation process was a perfect way to get to know the students. I found they often invent ways for their work to relate within the world. How can language be a social caring tool? How does the local punk scene relate to the scale of Groningen's city planning? How can family stories and food evoke memories?

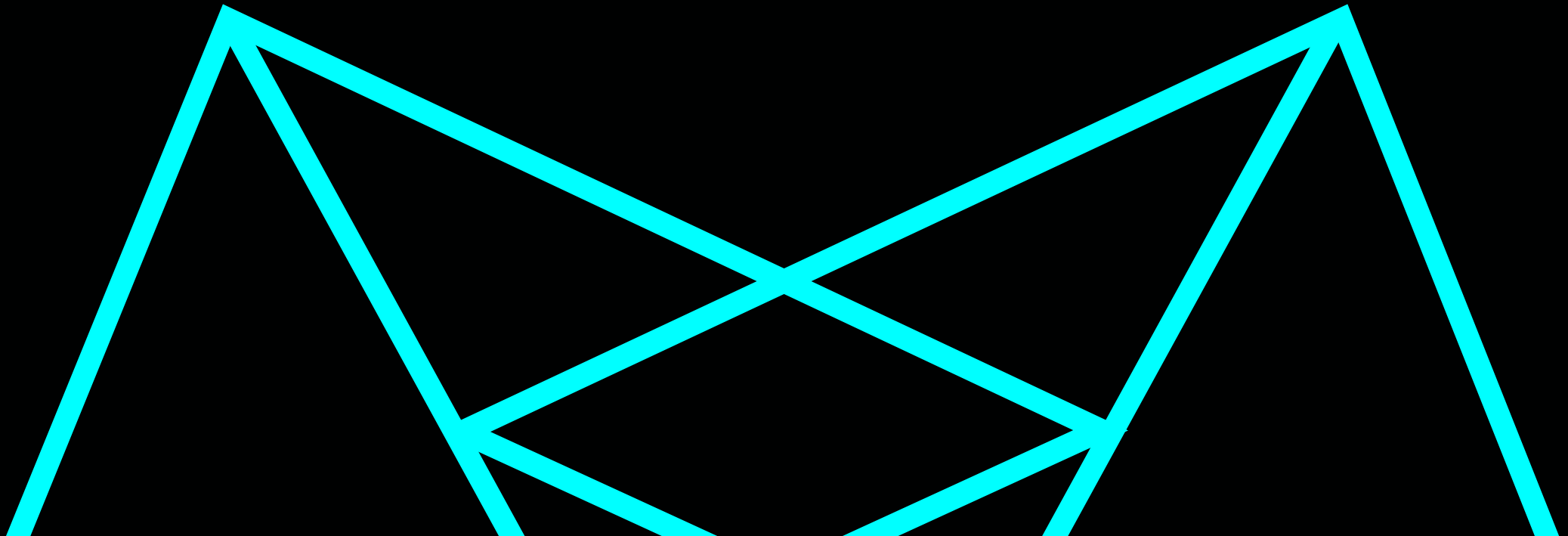
These questions start to exist between people in performances or conversations. They can mobilize people or crash into its surroundings in a playful, uplifting way. Some of the works were also really witty. With their strong sensitivity towards communities and habitats the students showed me they have the power to open you up as a human.

Interrelational can mean a lot, and is redefined all the time. It often means exploring new audiences. It can be embedding yourself into other professions like carer, teacher or prisonworker. In performances, prompts, interventions, conversations – or sometimes just simply in being – the in-between things are questioned. And as these interstices are often hard to explore, the process is a struggle of inventorship, dealing with social codes and trying to grow within this.

I love this fluidity. It's not always easy to embrace the many roles we have in our artistic practice, but I think iRap is about dealing and celebrating this mindset and joyful limbo.



□ Anne van Huffelen	106-109
□ Jedidja Smalbil	110-113
□ Magdalena Krysiak	114-119
□ Noa Maxime Bakker.....	120-125
□ Reynaert Vosveld	126-129
□ Tai Lun Hsieh	130-135



Anne van Huffelen

“Lotsverbinding”



Portrait of Anne van Huffelen

I am an artist working at the intersection of art and healing. My practice grows from a personal inheritance, an upbringing shaped by perspectives on embodiment and healing that exist largely outside dominant Western frameworks, and from a desire to pass something on.

I work from the body as a primary instrument, through ritual, material and shared presence, creating situations in which people can step into a different way of relating to themselves, to each other, and to what they carry. Central to my practice are the concepts of intergenerational trauma, healing, attunement and collectivity. I approach healing not as an individual responsibility but as a layered, relational and intergenerational process, and I believe art is particularly well placed to make this felt.

The installation ‘Lotsverbinding’ grows from this perspective. The work began as a question: what does collective healing look like, and how can art make it felt rather than explained? It grew through conversations with performers, with a shamanic practitioner, with my mother. It grew through making, approaching the weaving of four large textile walls as a ritual

practice, holding an intention for the work while making it.

The installation is a spaceholder. A sound piece moves slowly through the enclosed space, inviting visitors to arrive, to listen, and to tie a bead into the woven fabric: a small trace of a moment in life when something changed. The work does not ask for explanation or resolution, it asks only for presence.

What I hope people carry with them when they leave is a feeling that what we carry is not only ours. That healing does not have to happen alone, that it can happen in a shared space, in quiet attention, in the simple act of adding one personal symbol to something larger than yourself.

My work arises from urgency and a desire to pass something on, to create space for ways of healing that deserve more room than our current Western frameworks of care allow. I am an artist who believes that art is particularly well placed to open this collective layer to create situations in which people can briefly step into a different way of relating to themselves, to each other, and to what we carry together.





Scale model 'Lotsverbinding'

My base unit is not a material or a form, it is a condition. The smallest, most essential thing I do in every work is create a space in which something can happen, and then trust it enough to step back.

This has shown up throughout my practice in different forms. Sometimes it is a shared making process, people sitting together, working on the same object, finding a common rhythm without having planned it. Sometimes it is a ritual structure, a deliberate slowing down, an invitation to pay attention to something usually overlooked. Sometimes it is simply a question, held open long enough for something unexpected to surface.

What I have learned is that the unit only works when it has both structure and openness. Too much structure and nothing can move. Too much openness and people do not know where to step. I spend most of my time as an artist finding that balance, building conditions carefully, and then letting go of what happens within them.



Jedidja Smalbil

“Schipperverhalen (Stories of Skippers)”



Portrait of Jedidja Smalbil / Photo by: Niels Knelis

Jedidja Smalbil (Stadskanaal, NL, 1996) works as an analog documentary photographer and project leader in the cultural sector, preferably collaborating with a diverse range of communities, including sea shanty choirs, artists, street youth, and residents of care institutions. Jedidja's work explores narratives around personal space, the notion of (a) home, care, closeness, and visibility.



Schipperverhalen: Ype Coppinga next to his mast, 2025. Photography, 6x6 film.





Schippersverhalen: Ype Coppinga next to his mast, 2025. Photography, 6x6 film.

Jedidja Smalbil
(Stadskanaal, NL, 1996)

"My artistic practice consists of my work as an (analog) photographer and project leader within the cultural sector in the north of the Netherlands. Concretely, this means that as an artist I collaborate with other artists, sea shanty choirs, cultural institutions, youth work, and care institutions - ranging from care for (older) people with dementia to day programs for people with disabilities. Sometimes I weave more personal stories into the projects I make, mainly rooted in my Groningen family background and the Groningen landscape. A collaboration can result in an analogue portrait series, an exhibition, a book, a festival program, workshops, or a performance. Thematically, my practice explores narratives around personal space, the idea of home, everyday life, care, inclusion, and visibility.

The work shown at the FMI graduation show is called *Schippersverhalen*, or *Stories of Skippers*. Since 2025, I have been portraying a diverse group of skippers who live and work in the heart of the Groningen landscape. My fascination with shipping comes from close to home: I come from a family of inland skippers, surrounded by stories of the water, full of down-to-earth pride,

adventure, and hard everyday work. While working on this series, I discovered how life on the water remains visible on land: old ship masts in gardens, anchors beside houses, and signs bearing vessel names on façades. Often belonging to (former) skippers who, like my grandparents, brought their mast and anchor ashore from their vessel.

The thesis I wrote for my masters is called: A thesis about cups of coffee and art. It is a research project, written in the form of letters, about the importance of drinking coffee together, the language you speak, the everyday and making art more accessible. In the end, the thesis turned out to be something else as well: a plea for every artist (and art institution) to step outside their studio or space and seek contact with groups they might not normally encounter. To learn that you can connect with anyone, be moved, find another value in your artistic practice, and that this can become a vital core of your work. That this is reciprocal. It is not an anti-white cube monologue, but a call for the importance of human contact, accessibility, expansion, and imagination within and beyond art through the representation of sincere, small and large stories.

If you would like to read the thesis, you can. You can email me at: jedidja.smalbil@gmail.com



Magdalena Krysiak

“Pokrzywa i czekoladki. Tangled Timelines”*Portrait of Magdalena Krysiak*

We are sitting around a table. Suddenly, a lake appears. It is made of words, yet there are swans in it, or is it ducks? I don't know.

Maybe both, or none at all. We are eating little frozen chocolates in bright blue and pink wrappers. There are no more buildings, only water. It comes flooding from the past into the present. Though perhaps it never left at all. I can taste the stinging nettle sandwich on my tongue, even though we are eating the chocolates. The combination is strange and surreal, but it tastes like home. The pond, they say, was a happy place. It is nice to hear a happy story among so many sad ones. Yet there is sadness to it still as it dissolves. In the end, all of the stories somehow taste like stinging nettle and chocolate.

A bee stings my mother's throat. My great-grandmother shows me how not to milk a cow. A bag of wheat falls on her. Squeeze the bottom two fingers, tightly. The lake gets covered by buildings. A shoebox in my parents' wardrobe. Documents and photos, a few pieces of jewellery. Dusty glasses.

I stand in the field looking at a house. Topolowa 118 (formerly known as Topolowa 19, before that number 5). A rather small house where my great-grandmother Wiktoria (daughter of Wiktoria and Michał) and her husband Józef (son of Marianna

and Michał) used to live. (As well as others, including my mother when she was little). It is a house of stories, layers and pain. It was sold after my grandfather died. I have never stepped inside, only ever wandered the adjacent field. It's being transformed yet again. The fence is down for renovations, the roof tiles on the ground. I approach it hesitantly. I touch the foundations, where it is not yet covered with fresh paint. Memories pour through me. Not mine, and mine. From bricks to veins. A dizzying fermentation of memory.

We are sitting around a table. Photographs pass from hand to hand. Stories wobble. So much has never been said. My work unfolds between conversations, between shovelling dirt and pieces of bricks. While hugging a house and going through documents.

My father making tables, my mother drawing the house layout, my aunty showing photographs, and another one serving potatoes. The stories told in between and many others untold bind us. We create a new world together, memories folded into words, into gestures, objects and hopes. I feel the traces. Listen to the neighbours and speak with the spirits. It is a failed archive. A dissolving concoction of hints. Tangled timelines. A shifting, porous creation. Stories with gaps where I find love.

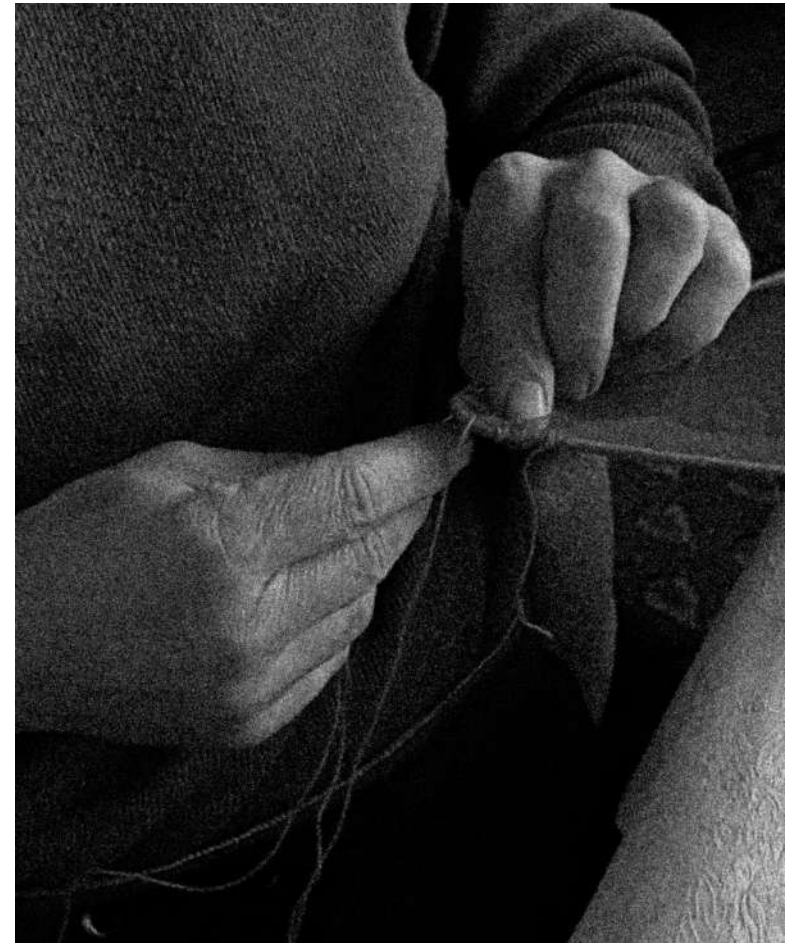




The creation of hints becomes my practice. The preservation through making involves quiet reflection. I take a fluid approach to preserving. It is like fermenting the cucumbers, so they become sour and crunchy. It's like making kompot out of cherries so you can drink it on a winter day and find yourself feeling the sun.

When you go down to the basement and see all the jars filled with fruits and vegetables sitting on dusty shelves, you don't think their contents will taste the same as when you put them there. And as you struggle to take off the lid sealed with steam and love, you hold something preserved, conserved, yet definitely not the same.





Noa Maxime Bakker

“March/Mars”



Portrait of Noa Maxime Bakker

Dozens of white eggs sit waiting on the church's ledge, arranged in quiet order.

Almost identical, they present themselves devotionally, hidden in plain sight. They look familiar. Their associated symbolism of fertility, rejuvenation, and rebirth is, for most, deeply rooted. Roundly shaped, without beginning or end, they embrace an infinite form, as their repetition evokes habit and the rhythm of a deadening routine.

I'm interested in engaging with the tenderness of overlooked places. When I enter a space, I like to observe, play around, and find out what's behind each closed door. Sometimes, I press some buttons, flip a switch, look under the benches, and peek through the cracks. I'm searching for the nooks and crannies as I try to understand how a place works, what it holds, what it needs, and if it's trying to tell me something.

Through multimedia installations and sculptures, I respond to that encounter. What I make is a gesture to our meeting. Subtle and responsive, a tribute to forgotten places. Latex and plaster are materials I return to. They're soft, pliable, fluid and brittle, yet solidified and stern; they mirror the transformative qualities of the places themselves and the fragments of our lives meeting.

This quality of attentiveness, to material, to place, to encounter, is inseparable from who I am as an artist-educator. The places I move through and the objects I encounter, I tend to read as enablers of learning and connection, asking how they facilitate an encounter, what they make possible between people and their environments. The eggs in the church are no different. They are a distillation of that same inquiry, quietly asking what it takes to make someone stop, look, and stay with something a little longer than they planned.

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March/mars, material: plaster

***T**he base unit of my practice is intimate ambiguity.*

Somewhere, a threshold between defined and undefined, the plausibility of what a work might yet become. The threshold is fragile, intimate, tender, unsure.

It holds a multiplicity of meaning and reflects a mere memory. That feeling of an initial interaction, which can only be captured in one slight moment. Felt, before it is lost.

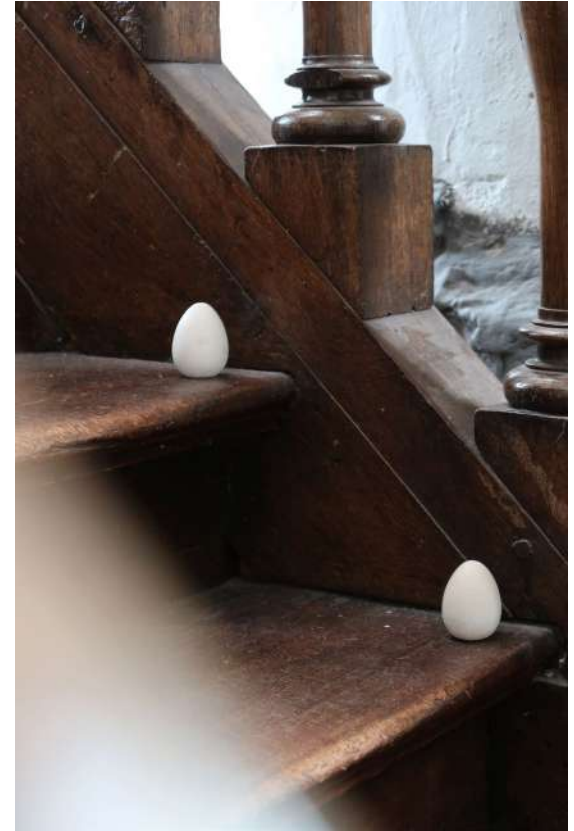




March/mars, material: plaster



March/mars, material: plaster



March/mars, material: plaster

Reynaert Vosveld

"URBAN CLUTTER"



'Vaseline', acrylic on canvas, 30x50cm

The identity of a city does not consist solely of history, architecture, and administrative policy, but is precisely shaped by the experiences, memories, and perspectives of its inhabitants. In the self-organised exhibition 'Wie zijn de Stad' Reynaert explored the symbiotic relationship where the city and its inhabitant form each others identities by asking the question 'who are the city?'. Together with a small group of international artists they filled up the Moshpit of Creation with paintings, text, prints, illustration, animation and paper sculptures, forming a collage of urban clutter exhibiting the different relationships, experiences and perspective on the city.

The exhibition ended with URBAN CLUTTER punkfest. A night of bands that brought the chaotic city life as a cacophony to the stage. Reynaert sees the DIY punk scene in which they operate as dedicated and involves the scene to question the city and its shifting relationships in which interests, experience, and livability do not always prove to be in balance. The remnants of this festival, together with diverse works Reynaert made for their exhibition, are spilled out in the Graduation Show sharing a

glimpse of the city centred chaos that took place. Reynaert moves in different worlds, from visual arts, education, film and animation, to organiser and performer in underground DIY scenes, all connected to the same emotional and societal engagement that drives Reynaert's work. These positions were the inspiration of their thesis 'Makersdrang' in which Reynaert explores artistic urgency in relation to visual mass culture and contemporary political realities, urging artists to evaluate the context in which their work and practice exists.

URBAN CLUTTER brings together these worlds approaching different ways to explore the diverse relationships that make up the city, as well as bringing together and collaborating with different artists, writers and performers. One of the works exhibited is a collaborative poetic publication called 'Wij zijn de Stad', where Reynaert bundled the stories, thoughts and observations of 14 contributors into a riso-printed booklet available to read at the exhibition. This work, alongside the others, showcases the diversity of eyes, experiences and voices that make up who the city really are.





Tai Lun Hsieh

“Eat, in order to ____”



Portrait of Tai Lun Hsieh

To ingest is to swallow a piece of memory, allowing it to leave an imprint deep within my body. The interweaving of experience and memory is my attempt to find a way to anchor myself in existence.

When everything around me feels like severed briars, my body becomes the sole sanctuary for who I am. What flows inside me becomes the only thread connecting past and present—an imprint clinging to my skin like a birthmark.

I once did a rough calculation: out of a seven-day week, I spend about 2.5 days walking into supermarkets. I also did another rough calculation: if the daily recommended limit for soy sauce is 30 ml, then in my lifetime so far, I have consumed roughly 385 liters of it. These 385 liters have grown within me. These 385 liters have thrived within me.

I am not looking for my roots. I am not looking for a way back home. What I pursue is not a retrospective nostalgia. What I pursue is a sense of self-belonging, an expansion that surges from the soles of my feet and permeates my entire being.

Eating, as my self-reconstruction.

Eating, as my self-rebirth.

I am from Taiwan. My practice spans installation, sensory experience, and writing, centering on food and the daily act of eating as the core site of my research and creation. When I relocated from Taiwan to the Netherlands, the familiar world was abruptly severed like briars. All that remained was myself, and everything I carried within—the flavors accumulated over a lifetime.

Food acts as a medium—not to reproduce culture, nor to replicate memory, but to investigate how these 385 liters came to dwell in my body. It explores how they guide me, yet allow me to stand between the unfamiliar and the familiar, growing into a new self. The diary-like murmurs and the gathering of temporal traces both bear witness to the intertwining of past and present, unfolding between metabolism and rumination.

This is the journey of reconstructing my belonging through flavor.

-

Open Kitchen
12:30–14:30 / 18:00–20:00
Space open for viewing outside these hours.





Studio

The base unit of my artistic practice is “a bite.”

It is not the food itself, nor the culinary process, but that exact cosmic split-second when something enters the body. It is the moment flavor crosses the border from the outside into the inside, and the body reacts before the mind can even intervene.

This unit is an irreducible subjectivity. Once something enters your body, it belongs exclusively to that body; no one can externalize it or take it away. This inherent intimacy is precisely why flavor is so notoriously difficult to share—and yet, it is the very reason I keep trying.

In my process, I do not use this unit to achieve absolute mutual understanding, but rather to touch the intimacy of that contact zone: the friction between one body and another, between my past self and my present self, and between the unfamiliar and the familiar.

Everything starts from a bite.

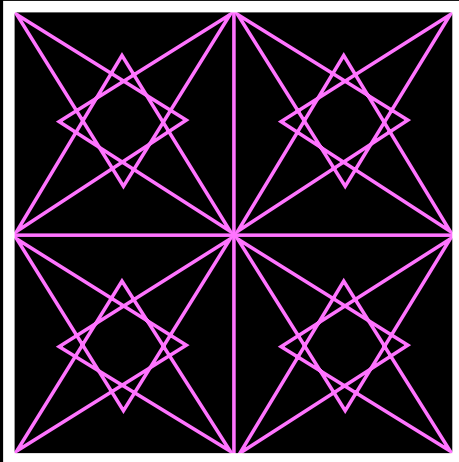




'(T)ish', 10 x 14.8 cm, Food, cotton fabric, transparent paper, 2025



'Eat, in order to', installation 2026



build media to awaken the world.
The future is not an algorithm that happens to us.
The future is a canvas, and the ink is still wet.re now transforming into
gateways to infinite possibilities.
This is not an evolution of media; this is the total reinvention of how we share
the human experience.
We stand at the crossroads of synthetic realities and deep human connection.
In a world where everything can be replicated, we declare authenticity to be
the highest art form.
We do not build media to kill time.
We build media to awaken the world.
The future is not an algorithm that happens to us.
The future is a canvas, and the ink is still wet. New Reality
The time of passive consumption is over. We refuse to be powerless
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This is not

Text made by ChatGTP
Prompt: What is the future of new media art?
Written by ChatGTP, 2026
Then placed generated text in PHP Markov chain generator made by Hay
Kranen © 1998 - 2026
Order: 17
Text size of output: 1700



■ Atharva Gupta.....	140-145
■ Beatrice Fini	146-151
■ Eryn Bosma	152-155
■ Laurie Ann.....	156-161
■ Maika Sontrop.....	162-167
■ Smiltė Butkevičiūtė	168-173
■ Riley (Tzu Yu) Huang.....	174-179
■ Ying-Chen Joyce Lin	180-185



Portrait of Artharva Gupta

<https://asymmetrica.bandcamp.com>

www.youtube.com/@audiodevout

<https://www.youtube.com/watch?v=SWMkYxuWrNE>

<https://youtu.be/kcZH2zcHANC?si=F0Hfyf-tsvlCa0ff>

<https://asymmetrica.bandcamp.com/album/recording-tests-at-the-akerk-groningen>

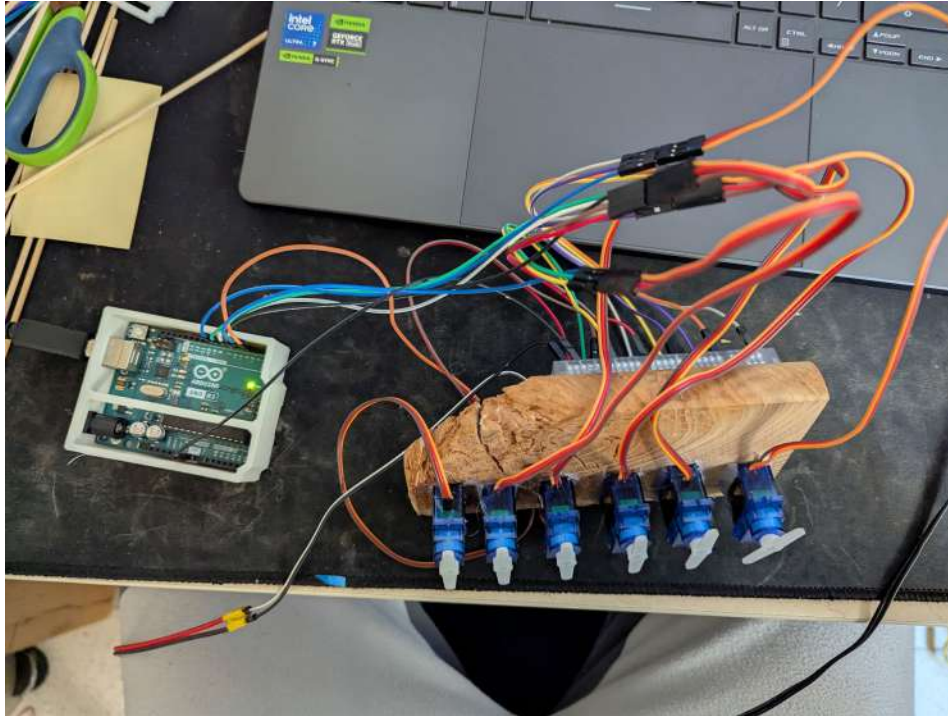
Atharva Gupta is an artist, researcher, and educator who builds objects, systems, and situations grounded in personal relationships with technology. His practice moves through sound art, kinetic sculpture, audiovisual performance, and experimental media, treating technology as something emotional, erratic, and entangled with both body and politics. Instruments for Becoming is a body of kinetic and sonic sculptures built from exposed mechanisms, salvaged materials, and electronics.

Each system runs its own continuous process, generating sound and motion from the physical behaviour of its materials: the resistance of a component, the torque of a motor, the particular way a mechanism settles into or strains against its own rhythm. Nothing is hidden. You can see where the sound comes from and what it costs the object to make it. The instruments create situations for the listener, occupying the field of attention as far as the sound goes. Staying in that field long enough is how the listening changes. The interaction between listener and instrument is what starts the process of becoming, and each cycle of transformation is different depending on who stays and for how long.

This way of working is rooted in the idea of jugaad (hindi for making do), deep listening and a making culture that follows material logic and visibility.

The practice extends into generative visuals, audiovisual performance, and creative coding, through the YouTube channel [@audiodevout](https://www.youtube.com/@audiodevout) and a music project [@asymmetrica](https://asymmetrica.bandcamp.com).





Buzzing and Whining, 2026

*M*y artistic unit is sensitivity. To my senses, to gaps, to textures, to the unnamed and unnoticed.

I have always been a little too aware of my surroundings and a little too overwhelmed by the world around me. This always leads me into places which are usually unseen or unfelt by others around me. I don't produce these moments so much as I try to stay aware enough to catch them, and then build conditions where they are more likely to happen again.

This is an orientation toward the world that stays deliberately incomplete, because completion tends to close things off. I am always trying to learn more, sense more, understand more about what materials do when they are left to behave, what listeners do when they are not being directed,

what a situation produces when it is sustained past the point where most things stop.

Making, for me, is a way of practicing that orientation. Every system, artwork or object I build is an attempt to engineer my way through a gap: a place where something is unresolved enough that both the system and the person encountering it have to keep adjusting. The work is not finished in the sense of being complete. It is finished in the sense of being ready to run.

What I want from my practice, and what I am always learning, is to stay genuinely open to being changed by what I encounter. By a material, by a failure, by a sound. The sensitivity is the unit. Everything else is what I build around it to keep it active.





'What makes an Instrument for Becoming', Assemblage, 2026



'Instruments for Becoming - Relentless', Sound and Kinetic Sculpture, 2026



Gesture Controlled Performance, System for Slow Music Performance, 2025





Noclip, dream14, digital environment, 2026



Noclip, dream6, digital environment, 2026

My practice investigates the psychological architecture of the mind through the medium of virtual environments. I am fascinated by how memory, feeling, and intuition dictate our experience of space. For me, environments are never fixed geometries, but fluid territories that persist through their own echoes and emotional residues. The core of my work lies in the moments when physical orientation fails and the boundaries between internal memory and external space completely blur. By stripping familiar structures of their functional stability, I transform digital architecture into an immersive, psychological landscape

About the work:

NOCLIP is an experimental video game and immersive architectural experience that explores dream logic, liminal spaces, and spatial dissonance through digital architecture. Inspired by recorded dreams, personal memories, and the aesthetics of the Backrooms phenomenon, the project investigates how virtual environments can generate feelings of disorientation, ambiguity, and psychological tension. Familiar architectural spaces are transformed into unstable systems where continuity, orientation, and physical logic gradually collapse.

The research began with an interest in digital spaces as environments of escape and emotional immersion, but progressively shifted toward the exploration of discomfort and perceptual instability. Through the analysis and transcription of dreams, recurring spatial phenomena emerged and became the foundation for a series of interactive environments. The project invites players to actively wander through dreamlike structures shaped by four main spatial experiments. Within these environments, domestic interiors become physically unreliable, endless modular structures eliminate orientation, disconnected areas link through impossible transitions, and looping corridors slowly mutate while being explored.

Through this immersive navigation, NOCLIP demonstrates that space is never merely a physical or geometric container, but a fluid manifestation of memory, perception, and the unconscious mind.





Noclip, dream16, digital environment, 2026



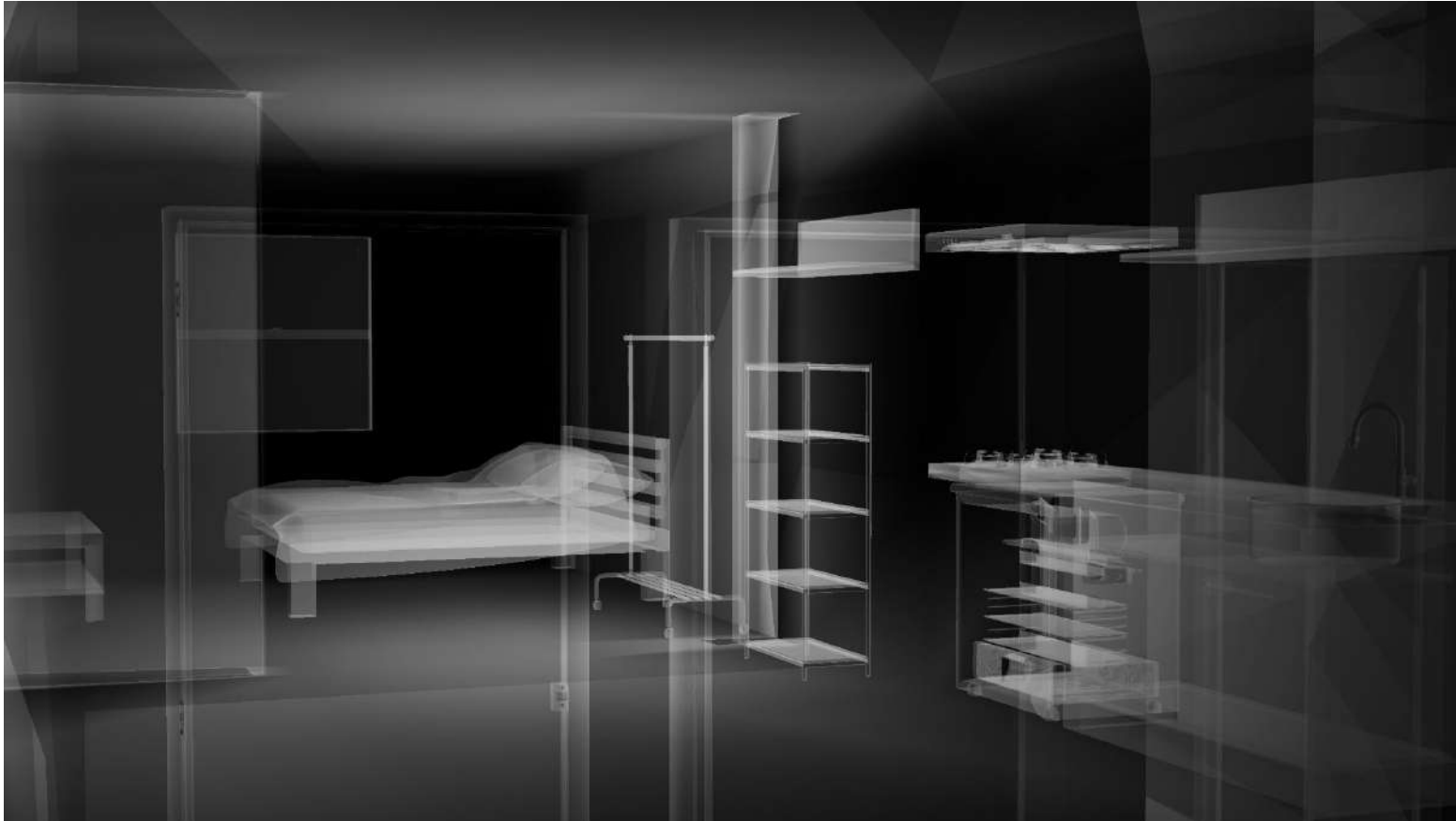
Noclip, dream1, digital environment, 2026

The basic unit of my artistic practice is the memory. Everything I create originates there and returns there: memory is the raw material, the invisible substance that constructs my spaces.

If we see memory not as a fixed archive but as a continuously shifting process, it becomes something deeply active. It does not only preserve the past, but transforms it every time it is recalled. I am drawn to memory because I do not experience places as fixed or fully present, but as spaces that persist through their own echoes. My focus is never on the moment of sight, but on what remains after seeing, the residue of places already visited, half-forgotten, yet strangely present in the mind.

Memory also inhabits dreams. What we dream is never entirely new, but composed of fragments of things we have already seen, experienced, or forgotten. Memory does not simply feed dreams but actively shapes them. Places, images, and sensations return in altered forms, revealing how unstable our sense of "having seen" something truly is.





Noclip, dream4, digital environment, 2026



Eryn Bosma

“The Wobble Machines”



Portrait of Eryn Bosma

The Wobble Machines explore sound through movement, using motors and mechanisms to bend metal and transform movement into sound. By combining technology with raw materials such as metal and wood, the work turns mechanical movement into a playful sound experience. The work started from a fascination with the sound metal plates produce when they bend. This discovery led to the idea of building mechanisms that could recreate this movement and sound without relying on human physical effort.

Eryn Bosma is a multidisciplinary artist who creates with a sense of wonder. Working through a lens in which nothing is fixed, she transforms everyday objects and discarded materials into something entirely new. Often using technology as a playful tool, she reveals the unexpected and explores what else these materials could become. Her work invites viewers to challenge their perceptions and reimagine the world around them. Rooted in curiosity and play, Eryn's process allows objects to break free from their intended design and evolve into unexpected new forms.

While The Wobble Machines are first of all a sound installation, Eryn's thesis research questions and expands their possible purpose. Her thesis explores artistic making in relation to crisis, scarcity and uncertainty. It asks how artists can respond to situations where familiar systems, materials or infrastructures become unstable or unavailable. Rather than seeing scarcity only as a limitation, the research looks at how imagination, resourcefulness and material transformation can open up new possibilities.

Within this context, Eryn imagines The Wobble Machines in a speculative crisis scenario, where their unfamiliar sound could be used to signal, warn, attract attention or create distraction. At the same time, the work remains open-ended. Rather than giving the machines one fixed purpose, The Wobble Machines embrace the questions they raise: what are they, what could they be used for, and what hidden potential might the viewer recognize in them?

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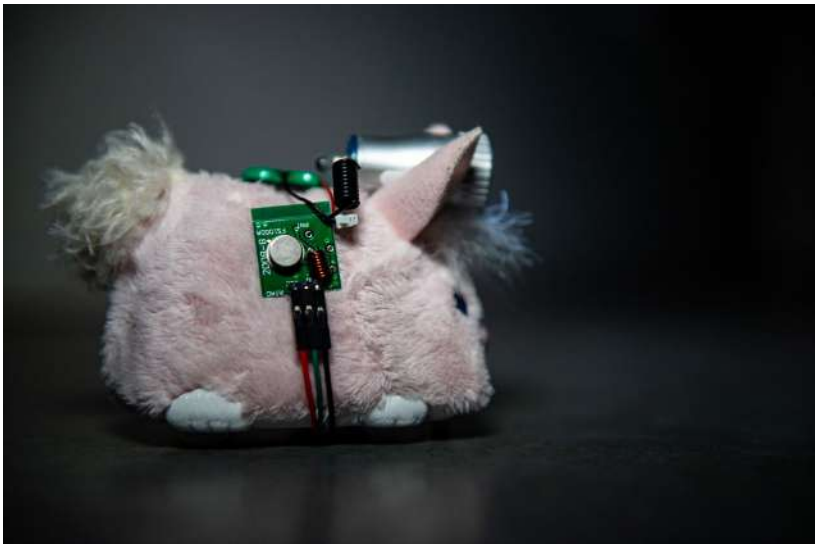




WobbleMachine, 150x60cm



Studio



ZuZuScout_Speculative Prototype Unit, 8x5cm



Laurie Breukel
“Through Medusa's Eyes”



Portrait of Laurie Breukel

LaurieAnnArtist@ziggo.nl
Instagram: @laurie.ann.music

Through Medusa's Eyes is an audiovisual work about the lived reality of women's safety. The project combines real audio recordings of women sharing their experiences with interviews with men, creating a conversation between different perspectives.

Laurie Ann is an interdisciplinary artist and graduate of Academie voor Popcultuur Minerva. She works with visuals, spoken word, and music. She continued her artistic development through the Master's programme MADtech, where she explores how technology, sound, language, and image can come together to create meaningful art.

Women's safety is often seen as women against men, but Through Medusa's Eyes was created to challenge that idea. Many men are unaware of the daily experiences women go through. By sharing these stories and starting conversations about them, the project hopes to create more understanding, reflection, and change.

The project was inspired by the mythological figure of Medusa, not as a monster, but as a symbol of survival. Through this new interpretation, Laurie Ann uses Medusa's gaze to confront society with experiences that are often ignored, minimized, or seen as normal. Through music, spoken word, and audiovisual experimentation, she creates immersive work to start a conversation with the audience.



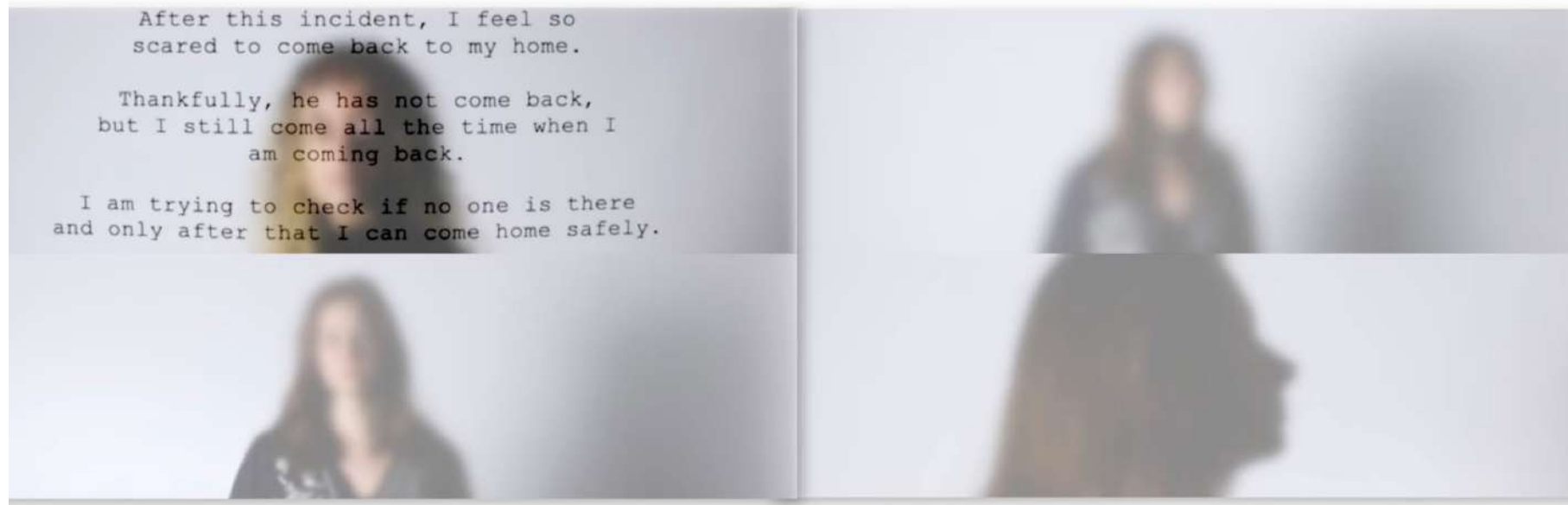


*'TheMen', A visual of the men I interviewed for this project.
What their experiences are with safety.*

For me, art is a way to step into someone else's reality. Experiencing emotions as if they were your own. I made this project to let people experience the reality many women live with every day: not feeling safe. I asked women to share their stories with me and turned those experiences into art through spoken word, music, sound, and visuals. All their stories show how important safety is and how it feels when safety is gone. I then asked men to listen to the stories. After listening to the women's stories, I asked them what safety means to them and how they think feeling unsafe affects someone's life. In this project, you'll hear real voice recordings from women, alongside reflections from men. All these stories come together in an immersive audiovisual experience.

I don't want people to just hear these stories. I want them to feel them.





'TheWomen', A visual of the women that told their own lived experiences.



Maika Sontrop

“myEgo”



Portrait of Maika Sontrop

My graduation work, **My Ego**, is a performance video and installation that investigates the gap between how I experience myself from the inside and how I appear when I become an image. The project grew out of my relationship to Krump: a dance form where emotion is expressed with raw intensity, held and amplified by the collective energy of the session. In that environment I can feel fully embodied, my movement is immediate, vulnerable, and raw. But when those moments are recorded and replayed on a phone or laptop, something shifts. The footage turns my lived experience into a small, fixed digital object that invites judgment, comparison, and distance. Over time, repeated viewing can cause what I call “digital fading”: the image begins to overwrite the memory of what the moment actually felt like.

In **My Ego**, I respond to this fading by turning the recorded self back into something physical, uncomfortable, and difficult to smooth into a “nice image.” The central action is simple and transgressive: I wear a paper mask printed with my own face, then consume it. The mask stands for the socially acceptable version of myself, the practiced face I present when I know I am being seen. By eating it, I collapse the boundary between surface and body. An

image that is normally meant to remain outside me becomes material: it sticks to my skin, blocks my vision, tears, dissolves, and must be swallowed. The act stages a struggle rather than a reveal. It does not promise a hidden “true self” underneath the mask; instead it insists that identity is negotiated through tension, repetition, and the pressure of the gaze.

Formally, the work is built to be felt, not just watched. Close-up framing removes distance. Amplified breathing, chewing, and swallowing create a sonic intimacy that pulls the viewer into a visceral response before interpretation can stabilize the scene. This sensory intensity functions as an anchor against digital fading: it interrupts passive viewing and reintroduces the body as a site of meaning. The video is designed to loop, emphasizing how repetition changes perception, shock can become familiarity, and familiarity can become another kind of cage.

By combining Krump’s embodied truth with mediated self-observation, **My Ego** treats the screen as an active force shaping identity. The work asks how transgressive imagery and multisensory strategies can reclaim embodiment within a culture where the self is continually flattened into images.





Performance ITO Collective x Synthese, Utrecht at Nomono

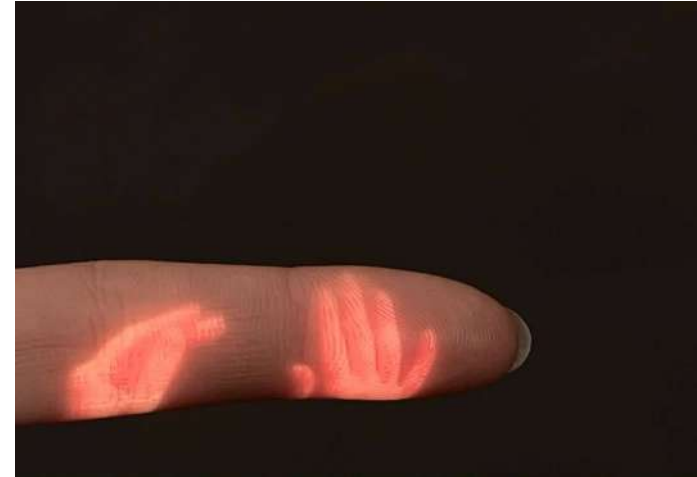
The base unit of my practice is bodily sensation a small, undeniable physical response such as breath catching, discomfort, laughter turning into tension, or the urge to look away. I'm drawn to Krump because it produces this kind of immediate embodied truth: emotion becomes physical before it becomes an image or an explanation. I'm especially interested in how this intensity changes when it is recorded and replayed, when the body becomes a visible object and the feeling begins to "fade" into representation.

*I use bodily sensation as both material and method. I create situations that reliably generate a strong physical response. Then I record and rewatch the material to study when sensation shifts into self-awareness, judgement, or distance, when the body becomes "an image." The goal is not shock for its own sake, but to use the visceral response as a ****sensory anchor**** that resists the smoothing effect of the digital gaze and keeps the body present.*





'myEgo', Setup of live performance, NP3, Groningen



Finger Projection dance, Projection experiment on the finger



'myEgo', Video installation, Np3, Groningen



Profile Picture, Experiment with camera and perspectives





Alkos. I think I've hatched my destiny. Film screenshot, 2026

Much of Lithuanian pagan history exists only in fragments - lost, undocumented, erased. “Alkos” explores the experience of cultural loss and the attempt to reconnect with a fragmented past. It’s where I piece together what remains and reimagine what no longer does.

How does one visually depict a history that has almost no image attached to it? How does one find a connection to something so far away? Through illustration and atmospheric imagery, I depict the gaps, drawing from historical sources while also taking liberties to envision a world that might have once existed - the way my ancestors might have seen it, felt it, imagined it.

A version of myself serves as the protagonist, moving through dreamlike landscapes, ritual, and transformation, driven by a longing for belonging. “Alkos” is a personal meditation on identity, memory, and the creative act of reaching toward something that can no longer be fully recovered. It is also a story of exploration - of stepping into this imagined world, of searching through the silence, and finally, at the end of that search, finding a genuine connection.

The film is an act of love - an attempt to honor what was lost by giving it new form, new image. It is a bid for connection across centuries, using the only tools available - imagination, research, and the persistent hope that somewhere in the act of creating, something true can be found.





Alkos. Into the woods. Film screenshot, 2026

I think my unit is a story. Behind every decision, every color, leaf, symbol, every creature I draw, there is a narrative. I attach deep feeling to everything I create - I believe there is a trace of personality to be found in the details. I like to imagine that if you were to ask the bugs or the deer or the clouds in my drawings who they are and where they come from, they could answer. That is how I build my work. That is how I make it feel alive - by knowing that every detail has a backstory. And those stories, layered together, are what brings my worlds to life.





Alkos. Facing the Nine Horned Stag. Film screenshot, 2026





Portrait of Riley (Tzu Yu) Huang

Hi there, my dear audience! I am Riley (Tzu Yu) Huang but you can just call me Riley if you see me around. You are going to see a lot of me throughout these works. I hope you have participated in the series of information overloads I've thrown at you. Everything you see here is drawn from my deeply personal writings and lived experiences, spanning live performance, film, and behind-the-scenes archives. And thank you for having the patience to read through all of this, because in an era where our attention is constantly fragmented and hijacked, to have your focus is something I am deeply grateful for.

This cycle of "building, breaking, and being ready to rebuild" was ultimately recorded into this roughly 30-minute autobiographical film (video essay), a manifesto-style live performance, and the accompanying text titled Behind the Scenes.

For a long time, I was chasing a myth. Accepting the uncertainty of life has given me a completely new kind of strength. I am no longer obsessed with becoming that perfect, tragically romantic "Hero." Instead, I choose to roll up my sleeves, dive into the chaos, and be an "Adventurer" who actually has fun along the way. Thank you for participating in this adventure of mine, I am finally ready to face the next stage without fear. Welcome to the mess, and enjoy the ride!





Fever Dream, audio-visual performance, 2025



*"NOT27YET", two-channel video installation, 31mins, 2026.
(Photo in exhibition)*

My base unit is life. I don't just make art about experiences; I treat my own timeline, my physical body, and my psychological vulnerability as the raw materials.





Live performance photo with my DIY instrument "Guitar Hero", 2025

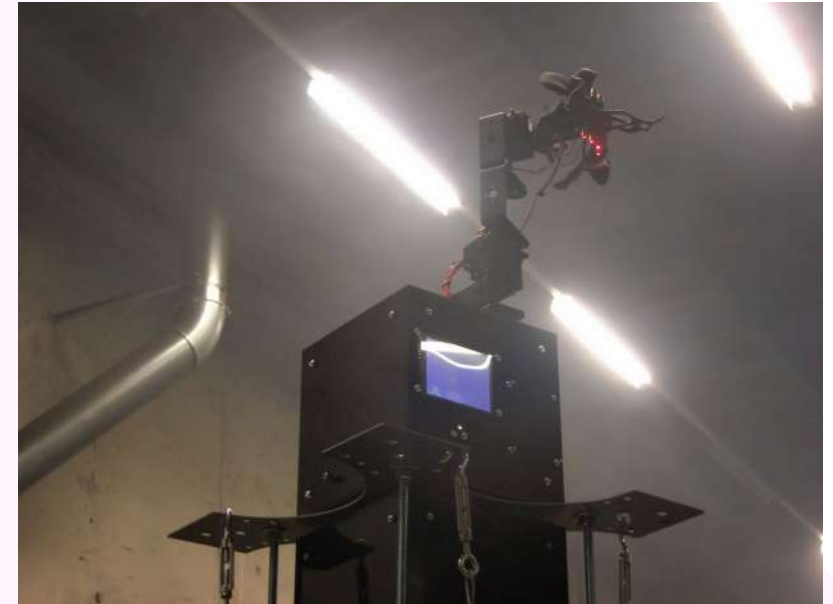




ex-BODY-ex, installation, dimensions variable, 2026

I can no longer find the distance between myself and contemporary technologies; observing the system from the outside has become impossible, and my relation to technology grows increasingly confused.

My ongoing artistic research explores how body-extension emerges when a vulnerable body engages with the world through technological mediation. Through the co-constitutive iteration between human and machine, and the shifting position of the 'I' within the system, the assumption that subjectivity can be separated from the body is challenged, an idea often found in contemporary technological imaginaries. Rather, subjectivity emerges through the body, understood here not as a bounded entity, but as a system constituted by both human and machine.



Self-mixing, installation, 32x32x200cm, 2026

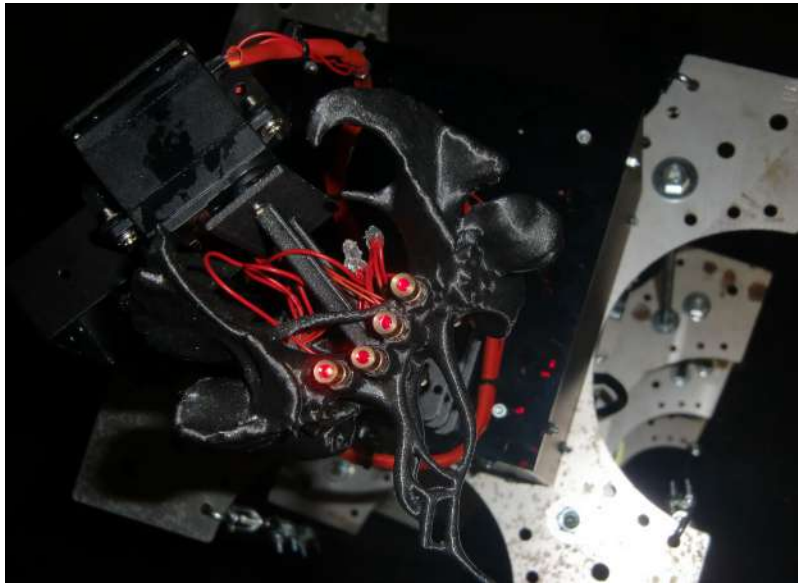




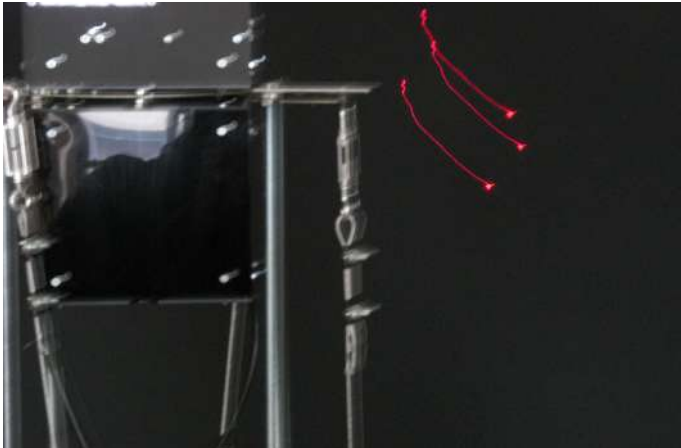
Self-mixing, installation, 32x32x200cm, 2026

***M**y unit is "relationship." In each relationship I enter with materials, technologies, and others, we become part of one another, so the self is no longer contained within the individual, but expands through relation. Through these encounters, the present self is never the same as the past. Yet as a human, I can still recognize myself anew.*





Self-mixing, installation, 32x32x200cm, 2026



Self-mixing, installation, 32x32x200cm, 2026



Self-mixing, installation, 32x32x200cm, 2026



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