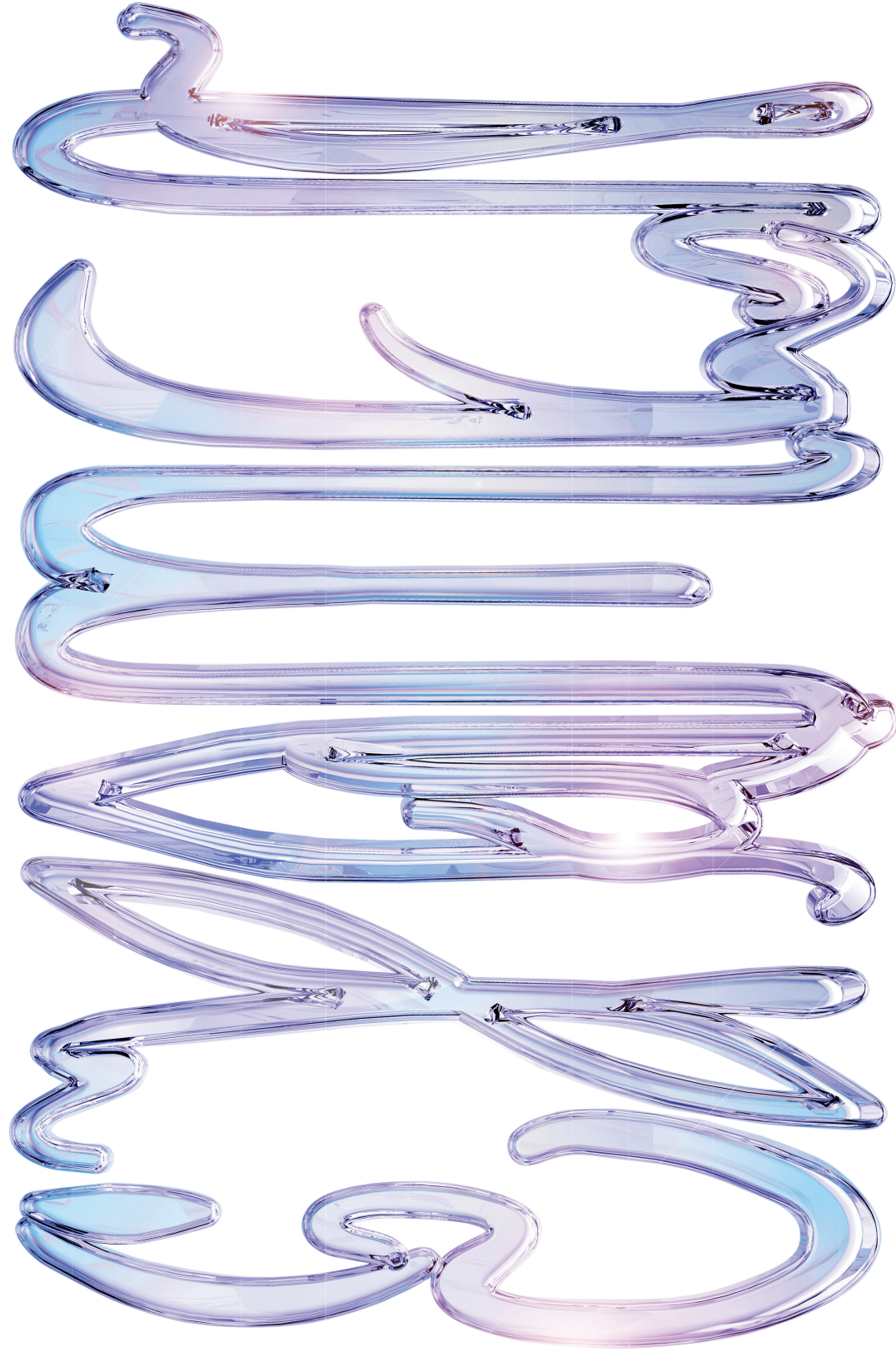




KUNSTHOCHSCHULE KASSEL

EXAMEN 2019



FOREWORD

JOEL BAUMANN, DEAN

EXAMEN2019 – The teen years of the 21st century are almost over, but it still behaves like a toddler – the language is rough, it argues, quarrels, nags. We move between sugar-induced mega stress and a complete burnout... and yet again demands are voiced toward the arts: “Be beautiful, be colorful, where is the sensuality and the joy?” Well, people...

Designers are advised to formulate messages clearly – reality needs no curlicues; the documentary filmmaker should stay with the truth – the world is full of Fake News; the product designer has to put function before form – You can’t really sit on that chair! UX, UI and Design Thinking regulate everyday life, click, click, swipe, swipe, “Hello Alexa, I cannot see you in my VR Experience...” – Divertissement, Engagement, Immersion, 360° everything...

Outside, the storm of unfinished 90s politics rages, Brexit instead of cool Britannia, climate change and the new right... The utopia of the digital turn is increasingly becoming the dystopia of digital life. Greetings from ISIS, NSU, NSA and Cambridge Analytica... Gloomy world view.

Is that so? Is it really like that? And does it have to be that way? Simple questions that, however, imply essentials: other, different, divergent, alternative, queer...

Another (point of) view. Change of perspectives, mind games, transgressions, anti-standardizations that questions realities that are not what they seem to be, “Is Fake Fake News Real then?” The artist is allowed to do that!

Hope is based on the possibility of the other and this other we can imagine – we have to imagine. Who, if not we? Art is an experiment. It does not need to make sense and does not have a claim for universality. Art creates the opportunity to open up spaces – spaces in the head – in which we can do things that are not brought into connection with WHAT IS ALREADY THERE. 46 graduates and master students of the Kunsthochschule Kassel open this year’s EXAMEN and make space(s) with this catalog. At the same time, the heterogeneous works of artists, designers and filmmakers give an insight into the diverse thinking of young artists.

This thinking may be the expression of this generation and it may be similar to the thinking at other art colleges, or it may be Kassel-specific and particularly peculiar to us, nonetheless, it is of great importance that it takes place here. That it is spreads outward from Kassel, but that it also remains in the region and enriches it. To do this, we need partners who support, challenge and promote us, we need a city that values, promotes, and embeds its art school in its cultural life and we need many, many friends. Thus, I come to an end: on October 24, 2019, a small group of well-meaning people met to take first steps in the direction of founding a non-profit charitable organization for the art school.. Soon we will win many friends of the art academy. So, we are at the beginning of a new opportunity with lots of passion, enthusiasm, joy and of course hope. Art can do this! Art School can do this!

EDITORIAL

Exam Concept and Design 2019

What drive, what visions do graduates and masters students have? How did they go about their work on their projects? What are their goals? What are their ideals of the future?

This year's exam catalog sets its focus on the individual ideas of the graduates which have accompanied them throughout their work process. The turning point between the "safe space" of the Kunsthochschule Kassel and what follows, what may come, is highlighted by the following design elements.

The font selection consists of two existing and one self-developed font. A clear, structured typeface is contrasted by a free, independent visuality. This aspect also translates into the selection of two different types of paper. The work process and the work itself will be initially separated on the page.

Through the overlapping of image and text these pages enter, once again, into a dialogue. The color progression that runs through the entire catalog represents the connection, openness, the great exchange, and the intermingling of the individual study programs. At the same time, all graduates receive a very personal hue, which reflects and highlights the individuality of their work and work methods. These colors are also repeated in the concise, self-designed font.

The inserts unite all the ideas of the graduates, making everything visible at a glance, showing the development within the framework of the "safe space" and what will develop beyond it.

Magdalena Bernard, Amelie Noll & Lea Rist
Students of Visual Communication
In the class of Editorial Design
of Prof. Gabriele Franziska Götz

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NATALIE BAUER & LILIAN TSCHISCHKALE

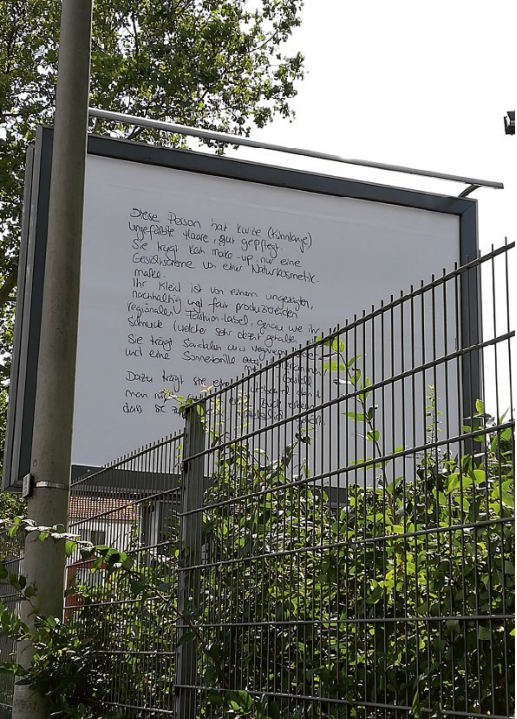
natalie.bauer@mail.de / lilian.t@mail.de /
www.instagram.com/fashionforaweek / www.instagram.com/identitiesd14

CONSTRUCTED REALITY

Room installation / Video / Posters in public space

The work CONSTRUCTED REALITY deals with clothing as a social structuring agent. Building on a survey, it attempts to show how clothing is still used as a milieu and class-discriminating tool in our current society. It can be observed that there are hardly any major differences at first glance and that there are similar behaviors in all education levels. Only in fine details, there is still a difference. Especially if you pay more attention to the price, quality, or production conditions, as all clothing styles are available due to cheap, mass production, which leads to a moral demarcation of the more educated. Thus, the work shows in each degree the same set of clothing; one blue jeans and one black T-shirt each. These are, however, from different manufacturers, price ranges and from fair, ecological or conventional manufacturers. This is usually in contrast to the descriptions of a fictitious person, where partly clear prejudices and stereotypes are visible.

"The subject matter of clothing and identity has occupied our minds since 2015. During Rundgang 2018, our final topic crystallized, although, only solidified in the last few weeks before the presentation. As a consistent development of previous projects, observers were included in the project development as a part of a survey."



18 PAUL DIESTEL

MEISTERSCHÜLER

www.pauldiestel.com / paul.diestel@web.de

ACER

Linden wood / Bone glue / Earth pigments / Chalk /
Prospectively ca. 1,70 x 2,20 x 2,20 m

In the shell of a sunflower seed, in the pupal stage of the privet hawk moth, in the ergot, I find a piece of a development process.

Although the cycle of nature is unstoppable, I want to pause and look at individual stages in isolation. My way of tracing this process is through the sculptural process. For me it is digging into the essential by removing the unessential.

The shape of the object, which will be shown at the Exams Exhibition, is based on a three part composite, rarely found in nature, of maple seeds, which are usually formed in pairs.

*"In the spring of 2019,
I spent
two
months
as
an
artist
in
residence
in Lichtensteig, Switzerland.
The
fossils
in
eastern Switzerland
testify
to
how
a static
landscape
is
subject
to
the
passage
of
time.
Following
drill
cores
that
are
used
to
sample
rocks,
I turned
wood pillars,
each
of
which
contains
a wooden
fossilized object.
The columns
were
part
of my final
presentation
in June."*



22

VISHNOIR KIM

www.vishnoir.com

BREATH CONCEPT: LANGUAGE PROBLEMS AND FRUSTRATIONS

H.264 / FHD 1080p

4 Videos:

<https://youtu.be/r-HAFwk46Q8> / <https://youtu.be/aRA0eVF83AM> /

https://youtu.be/QwC2d9d_idk / <https://youtu.be/Y1E8-3MQr10> /

3 Performances:

<https://youtu.be/4cR2Z1MQI6U> / <https://youtu.be/H7Kt54GUQ4I> /

https://youtu.be/WdEHG_wfAgU

My video works in Germany are based on my frustrations as an outsider who does not speak German well, does not understand many things and is often misunderstood. The feeling of being an outsider was a catalyst for changing my artistic approach. I agree with people who say that my costumes have a dangerous and aggressive look. But for me, they have something sensitive and sad. Maybe this feeling comes from my realization that my costumes and I are both a deformed existence in this country. My costumes consist of ordinary materials such as cardboard, stockings, or balloons. Rather often I got materials from the dumpster. Discarded things on the street resemble myself, who has language problems. I am an incomplete existence in this country, like a discarded box left on the street. The process of realizing that I am an outsider in a society is a really sad experience. But, that feeling made my artwork more metaphorical than before. That's why some of my main characters were born with swollen heads, others have to put on monster costumes, and others have to hide behind a curtain to do shadow plays. I lost my tongue, gained stress. I am still an "alien".

*"Because
of
sudden
water
damage,
I
was
ejected
from
my
exhibition
space
one
week
before
the
final
exam.
But
I
also
enjoyed
it,
because
of
my
topic
is
about
feeling
like
an
outsider.
Yes,
this
misery
was
perfect
for
my
exhibition!!!"*



26

KÜNSTLER*INNEN- GEWERKSCHAFT

selbsthilfe.der.artisten@gmail.com /
www.instagram.com/selbsthilfe.der.artisten /
www.facebook.com/Selbsthilfe.der.Artisten

KÜNSTLER*INNENGEWERKSCHAFT: SELBSTHILFE DER ARTISTEN

Ongoing process – Project consists of various phases
Brochure / Audio and video files / Lectures / Discussions /
Info and agitation booths

JOIN THE UNION! /// JOIN THE UNION!

The project “Selbsthilfe der Künstler” reacts to the precarious working and living conditions which young artists are confronted. The permanent commitment to perform and constant competition, which lead to self-exploitation and isolation, should be politically countered within the framework of an artist union. The project is multilevel and collaborative, i.e. it develops depending on the interests of the individual members and participants:

Phase 1 // Survey on the life situation of future precarious individuals / Gain members

Phase 2 // Formulate common objectives / Build structures/

Phase 3 // Develop political strategies // Establish interests

Phase 4 // [...]

Instead of political art, we require the politicization and organization of the artists.

Against the rule of work! For the separation of art and life!

JOIN THE UNION! /// JOIN THE UNION!

*“So far,
the Artist Union
has
organized
a
discussion evening
in
Steilwerk
on 17/07/19
in
context
with
the
exhibition
RED SIGNALS,
set
up
two
information and survey stations
during
the KHS tour in 2019,
and
held
an
art survey
on
the
life situation
of
future precarious
individuals
online.
The results
will
be
made
available
in the
afore
mentioned brochure
to all
interested
parties.
YOUR PERSONAL THOUGHTS/GUIDE TO THE ISSUES:
FOR THE ARTIST'S UNION,
LEARNING MEANS,
LEARNING TO TRIUMPH!
EDUCATE // AGITATE // ORGANIZE
and then #communism”*

instagram: selbsthilfe.der.artisten fb: künstler_innengewerkschaft

KÜNSTLER*INNEN GEWERKSCHAFT

mail: selbsthilfe.der.artisten@gmail.com

Dieser Fragebogen soll das Bewusstsein unserer Lebenslage schärfen, indem er unsere gegenwärtigen Lebens- und Arbeitsbedingungen untersucht. Die hier gesammelten, anonymen Informationen können ein Ausgangspunkt der Organisation sein.

Bei Rückfragen wende dich an: selbsthilfe.der.artisten@gmail.com

Alter*	Geschlecht*	Beruf*	Gewerkschaftsmitglied* (ja/nein)
1. Wann hast du das letzte Mal gestreikt oder demonstriert?			
2. Falls du studierst, wie finanzierst du deinen Lebensunterhalt?			
3. Falls du berufstätig bist, wie zufrieden bist du mit deinen Arbeitsbedingungen (Ort/Zeit/Absicherung etc.)?			
4. Welche Erwartungen hast du an deine berufliche Zukunft? (möglichst konkret, aber wenn du keine hast, dann auch das schreiben)			
5. Hast du eine Idee, wie andere Kunststudierende nach ihrem Studium Geld verdienen?			
6. Tust du Dinge, die für dein Studium/deine Arbeit nicht nützlich sind? (wann/was/was?)			
7. Hast du Freund*innen außerhalb deines Arbeits- / Studienzusammenhangs?			
8. Bist du politisch aktiv oder würdest dies gerne sein? Kannst du konkrete Beispiele nennen?			
9. Kannst du Organisationen nennen, die deine Interessen vertreten? Wie tun sie das?			
10. Bist du finanziell abgesichert aufgewachsen? Gibt es aktuell Rücklagen, auf die du im Notfall zugreifen kannst?			
11. Welche Fragen sollten noch gestellt werden?			

Falls du Interesse an weiteren Informationen hast oder sogar aktives Mitglied werden willst, schreibe an: selbsthilfe.der.artisten@gmail.com

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HANNAH MEISINGER

MEISTERSCHÜLERIN

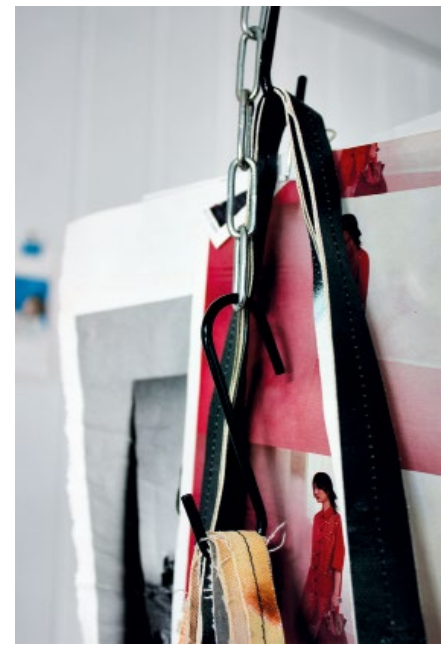
www.instagram.com/hannah_meisinger / hannah_meisinger@posteo.de

ORIGINAL – STAY AUTHENTIC

Oil and acrylic on canvas / Thread / Various sizes

*"My
work
deals
with
painting.
What
does
a picture
consist
of?
What
defines
its
value?
What
role
does
the
recipient / consumer
play?
Referring
to
these
topics,
the
theme
of the
work
emerges
from
its own
context
and
conditions,
which
raises
questions
about
reality
and
fiction,
precariousness
and
worth
through
the
de- and recontextualization
of the
elements
used."*

The ORIGINAL bag. An exclusive, one-of-a-kind piece, hand made from a real painting. A bag as unique as you!



34

ANNIKA NESHEIM

Annika@Nesheim.de

AUFTAUCHEN / EMERGEN

Film / 16:9 film

*"Memories
of my
grandparents
are formed
out
of
collector's
cups,
sawdust
and
Boskoop
apples.
In
apple-baskets
they
were
stored
in
rock
cellars.
Hermetically
closed time,
conserved
in
glass
jars.
At
the moment
of
impact,
the
power
of
a
memory
depends
on
its
nature,
the
height
of
the
fall
and
the
ground
where
it
lands."*

Essay film, 44 min, documentary form:

Eighty years after having fled the country, 95 year old Hans Bär returns to his home village. His visit triggers a media frenzy.

The oldest person in the village and the only one still alive from those times is his old schoolmate, my grandfather.

Via conversations in Argentina and Germany and via images, fragments of Hans Bär's life story are being reconstructed.

Different individual and collective points of view will be examined by their contents and their gaps.



38

MAXI NEUSES

<https://www.instagram.com/maxineuses/> / chris.neuses93@gmail.com

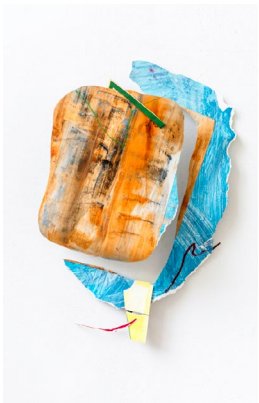
EASE

Paper / Wood

Substantial art created with massive materials is a big deal in the contemporary art world. My work brings humor, irony and lightness which is reflected by my combination of leftover scrapes and waste materials. My compositions are playfully constructed which translates to genuine and enduring.

The work is flat and emphasizes superficiality which generally has a negative connotation. The work celebrates the questioning of the standardized ideas of art its aesthetics as well the generally rejected idea of decorative art.

*"I
arrange
found
and
self-designed
pieces
of
paper
in
supplement
them
with
graphic
elements.
Through
targeted
plastic
distortions,
the
wall
objects
appear
to
move
into
the
room.
The
results
are
living
wall
objects
with
subtle
colors
and
material
effects,
occasionally
reminiscent
of
natural
forms.
Some
larger
objects
freely
stand
in the room."*



42

ANDARA SHASTIKA

andara.shastika@gmail.com / andarashastika@yahoo.com

I HEAR WHAT YOU DON'T HEAR

Multimedia installation / Various dimension

HEARSPELLS

Performance

A FORCE, A VOICE

Audio piece, 17'31"

DIESE ABSCHLUSSARBEIT WURDE GEFÖRDERT VON DEN
ROTARY-CLUBS KASSEL-HOFGEISMAR UND BAUNATAL /
STIPENDIATIN DES OTTO-BRAUN-FONDS

Producing foreignness and the Foreigner, language demarcates the inside from the outside, home from abroad, strange from familiar, insiders from outsiders, foreigners from natives; a border made necessary for immigrants to cross; a 'home' constantly reconstructed, negotiated, disclaimed and taken for granted. In interrelation with each other, the works in my project explore the strangely-familiar instances of German as a foreign language and the uncanny (intimacy) it evokes. "I Hear What You Don't Hear" reframes German daily words assimilated from either Arabic, Persian, Chinese, Turkish or Malay in their Arabic, Farsi, Mandarin, Turkish or Indonesian phonetics, via voices and corp-oral portraits of their voicing. "Hearspells" reveals these words' German translations as ritualized and riddling – a sort of spell, so to speak. "A Force, A Voice" reimagines the language one migrates to as a haunting spirit, its embodiment in terms of spirit possession, thus addressing questions about alienation and transformation within the power dynamics of language.

*"The
concept
of my
project
was written
1,5 years
before
graduation,
so the
making
was a
very intense
period
where
everything
had to
happen
at once:
reflection,
experiment,
planning.
Revisiting
former
thoughts
(to 'ver-gegenwärtigen' them)
was a very
fragile process.
I tried
to understand
my urgency,
desire,
and stakes
and reading
writings
that share
these was the
greatest
guidance.
I also
owe everyone
I have exchanged
thoughts
and collaborated
with my
deepest
gratitude."*



46

RENE WAGNER

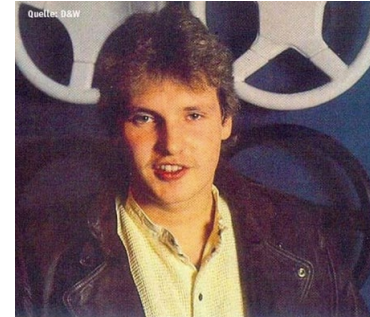
emmeck5@gmx.de / www.cargocollective.com/rene-wagner

SPEED

Installation

*"I
always
work
freely
from
myself
outward.
I
busy
myself
with
objects
that
interest
me.
In
doing
so,
I
try
to
minimize
these
yet
nevertheless
leave
an
access
for
the
viewer."*

The tuning scene takes objects, such as rims, hoods, or helmets, which are presented at first glance as trivial men's eroticism. This refraction in art is at the same time exaggerated: what initially appears to be embarrassing and exaggerated, now almost becomes something sacral and immaterial.



Quelle: D&W
Bernd Stein, 18, VW Jetta GLI: „Heute ist mein freier Tag, da hab ich Zeit zum Schnuppern. Ich hab' es auf eine heiße Auspuffanlage abgesehen.“



Quelle: D&W
Ulrike Schneider, 19, und Wolfgang Röntge, 21, VW Derby: „Wir haben den Wagen günstig gekauft und machen mehr daraus. Ein Sportlenkrad haben wir, jetzt kaufen wir Hosenträgergurte.“



Torsten Timmerheil, 21, BMW 323i: „Die breite Reifen und die passenden Räder weiß ich schon. Jetzt brauch ich nur noch die Kohle.“

50

HANNAH WINKLER

R(H)ÖHREN

Mixed media - Installation
(Sound, pavilion beams and video)

Several pavilion tents were taken apart and reassembled without instructions. The found materials leads along, leads to and from. It was not an open game, but by playing in the room and with the room, new spaces were formed, which only briefly stay and share the space. The poles hover, their sounds stand, the room swings.

*"New,
feel,
count,
one,
two,
three,
four,
five,
six,
clear,
stuck,
stretch,
grope,
bend,
break,
hover,
short,
clong,
do,
hurt,
dead,
again,
long,
tall,
one,
two,
one,
two,
full,
here,
broken,
play,
round,
sketchy,
sounds,
strong,
longer,
there,
tube,
inside,
out,
straight,
quiet,
soft,
over."*



54

ZHIFENG ZHANG

www.zhangzhifeng.me / zzf0912@hotmail.com

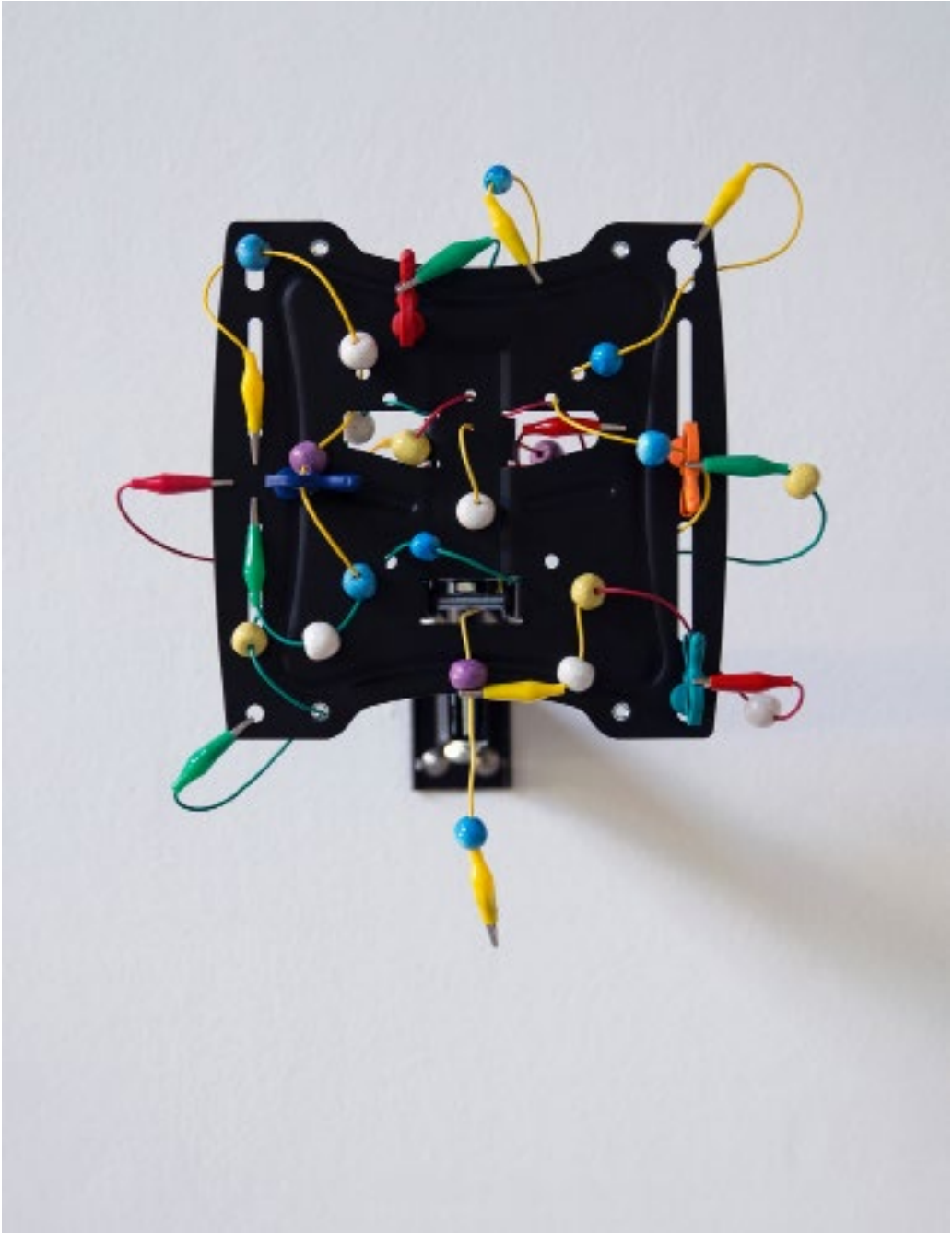
UP.05

Sculpture: 35 x 35 x 12 cm

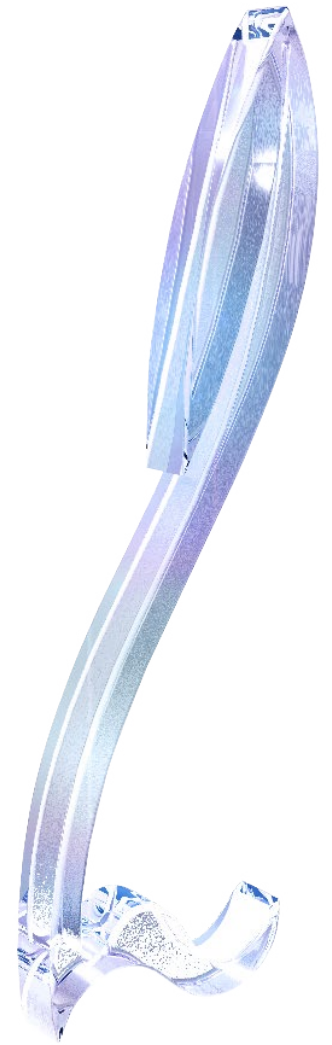
DIESE ABSCHLUSSARBEIT WURDE GEFÖRDERT VON DEN
ROTARY-CLUBS KASSEL-HOFGEISMAR UND BAUNATAL

This work consists of interwoven balls, electronic cables, clamps and a TV holder. First, the cables pass through the balls, and they are fixed on the holder by clamps, then through the holes in the holder, so that each element about color and shape forms a composition. The composition refers to the golden ratio of the rules of classical painting.

"The beginning idea comes from a primitive structure in sculpture namely "weaving". Then I do a lot of experiments that bind different materials together. Object logic and minimal deletions are two important rules in my work process. Within the two rules, I decide which materials I use in my work."



PRODUCT DESIGN



<i>64</i>	EVA BULLERMANN
<i>68</i>	SILVANA ENGEL
<i>72</i>	ROSA HEINZ
<i>76</i>	JESSICA KUTTNER
<i>80</i>	SARAH METZ
<i>84</i>	CORINNA SEEGER
<i>88</i>	SASCHA VON OETTINGEN
<i>92</i>	SUSANNE WEGERICH

64

EVA BULLERMANN

eva@familie-bullermann.de

MYCELIUM AND TEXTILE – A MATERIAL EXPERIMENT

Photograph / Mycelium trial

In my work, I brought into question the understanding of biological, biochemical, and formal processes of fungus through an artistic practical scientific approach.

In combination with textiles and other biological substrates, various approaches and samples were developed to make fungi usable as material. In order to generate a material with the help of a living organism, it is important to find out what it likes and then try to artificially imitate and gradually change its typical environment (climate, breeding grounds). In the material experiments, different types of mushrooms and consistencies (solid, powder, grain, foam, and liquid) were used. In order to compare the behavior of the fungi, observations were recorded systematically. Before the project, I was less aware of the enormous contribution fungi makes to our ecosystem and how incredibly diverse and interesting their shapes and colors are. Fascinated by the variance of observations, I am constantly amazed at how intelligently our ecosystem interacts.



68

SILVANA ENGEL

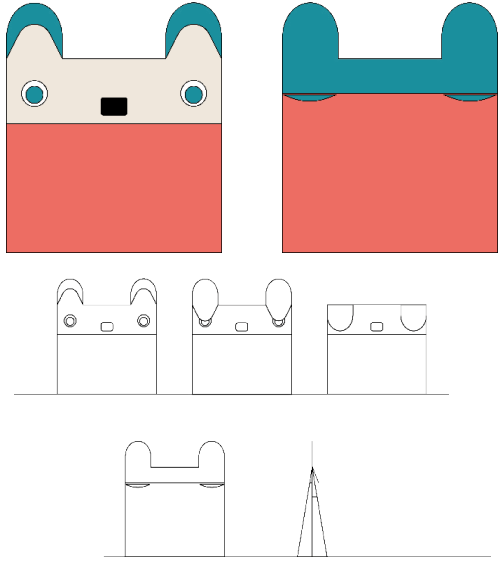
silvi.engel@web.de

ZWEIMAULER

Textile object / 45/58 x 50 x 15 cm

The “Zweimauler” is a toy-eating companion for children’s rooms, which gets hungry, especially at night, and only falls contently asleep when all the blocks and toys are eaten up. The goal of the product is to help children tidy up. The idea is to use the textile object I have designed to establish a ritual that motivates children through its interactive and playful character to create order. The emotional states and face are meant to give the child the impression of a living creature and encourage them to interact with it. On the one hand, the childish animism is served here, yet ideas of nudging as well. The first concept is achieved through the design of the face and characteristics that are typical of living beings, along with a small back story. The second is achieved, because the welfare of the “Zweimauler” depends on the behavior of the child.

“Even though there were ups and downs in the processing time, my interest in the chosen topic was there from start to finish. I am glad that a finished and functional product was created and that it was so well received by the children right away.”



72 ROSA HEINZ

rosaheinz@gmx.de

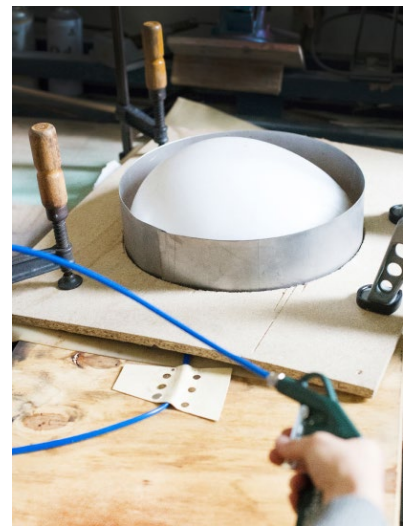
KUNSTSTOFFHANDWERK / PLASTIC CRAFTS

Objects

*"Plastic,
a material
almost
exclusively
used
in
industrial
production,
is now
processed
by hand
in the workshop
-
an
unusual
and
often
times
challenging
working
method:
The
amount
of waste
that
can be recycled
is much smaller
and
its processing more complex
than
originally thought.
But it's worth
all the struggle and effort.
The trash
can
be turned into a valuable
and
beautiful material.
While the project
"Kunststoffhandwerk"
ends with a table
as a finished product,
it
rather
sets its
focus
on
a new way of
processing
plastics."*

The journey begins with a plastic bag. It leads us from the garbage lined streets of Delhi to the invisible waste of Germany up to the development of "Kunststoffhandwerk":

A recycling project that spins around a self-made heatable sheet-press and a new form of handcrafted blow molding.



76

JESSICA KUTTNER

subconscious-things.com / jessica.kuttner@gmail.com

SUBCONSCIOUS THINGS – A PRACTICAL AND THEORETICAL EXAMINATION OF METHODS AND TOOLS FROM THERAPY AND COUNSELING

Beech wood / Steel / Stainless steel /

Large figure: 75 x 30 mm

Looking at persons in systematic counseling and therapy supports me as a systemic designer by getting closer to the answer of how design as a discipline participates in the shaping of society: What do we really need in the future? In my view, a change in consciousness comes first. The method of (family) constellations draws the participant into the middle of a process, in order to regain orientation, resilience and self-efficacy. The technique uses i.a. objects to make the underlying structures of a relationship visible and tangible. Reflection based on material representation results in interdependency between design and such “conversational pieces” in directive of intuitive action. The result is a set of modular figures, responding to diversity and extending the methodological framework of the technique.

*“Breaking
down
complex
contexts
and
presenting
them
in
bundled
projects
makes
me
internalize
the
overwhelmingly
beautiful
sadness
of
letting
go.
I
collect
cognitive
processes
and
swallow
the
two
pills
that
Alice
took:
»One
Pill
makes
you
larger &
1
pill
makes
you
small.«”*





SARAH METZ

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KONTAKTLABOR – DESIGNING TEMPORARY SPACES FOR CONNECTING AND SUPPORTING NEIGHBORHOODS

Intervention / Publication / Performance

The “Kontaktlabor” or contact lab is a temporary meeting space that can be found in any neighborhood in every city.

Vacant stores are rented out for a short period of time to welcome anyone, regardless of gender, social status, age, origin, or amount of money in their pockets and attempt different concepts of communicating and congregating with them. The “Kontaktlabor” tries to find a practical way of researching the questions, what potential can a strong neighborhood have for society and how can we better understand one another?

By low-threshold formats and offerings, such as a contact dinner, mini golf, “Kontaktwurst Süd” South, a classical concert, or a café, everything free for everyone, people start conversations and get to know their neighbors. The project promotes solidarity, rather than profit maximization and a strong, active community against repression, loneliness, and anonymity. The “Kontaktlabor” is created in collaboration with participants from Design, Visual Communications, Architecture, Education and (Art) Mediation.

*“Collaboration
as
a
basic
attitude,
failure
as
an
opportunity,
no
fear
in
front
of
the
public
order
office.”*



Du bist herzlich willkommen

Kaffee, Cappuccino und Tee – umsonst für alle
jeden Morgen 6:30 – 10 Uhr.

Abendessen – umsonst für alle
jeden Abend um 19 Uhr.
(bitte bring dir Besteck und Teller mit)

you are most welcome

Vom 15. – 26. Mai
finden Aktionen statt
für Nachbarinnen und
Nachbarn der Südstadt
und alle, die Lust
haben vorbeizukommen.

Kontaktlabor Süd
Prinztorstraße 78b
31123 Kassel

Kontaktlabor Süd
labor Süd

Abschlussdinner am 25. Mai um 19 Uhr.

asta

Du bist herzlich willkommen

–umsonst für alle
Montag – Freitag
13 – 18 Uhr
Kaffee, Cappuccino und Tee

Ab Mittwoch
jeden Abend ab 21 Uhr
Videoobjektion im Schaufenster

Freitag
19:30 Uhr, Klassisches Konzert
Duo Hühne | Hauffler

Samstag
18 Uhr, Kontakt dinner
auf dem Wesertorplatz

you are most welcome

Vom 05. – 11. August
finden Aktionen statt
für Nachbarinnen und
Nachbarn des Westertors
und alle, die Lust
haben vorbeizukommen.

Kontaktlabor Nord
Wesertorstraße 38-40
31123 Kassel

Kontaktlabor Nord
labor Nord

Sonntag
15 – 20 Uhr
MINIGOLF auf dem Wesertorplatz

asta

84

CORINNA SEEGER

La.C.Seeger@gmail.com

QWËST

Game figure / Augmented-reality game

*"Qwëst
is
not
a
game
that
specifically
follows
and
educational
approach.
The
ultimate
goal
of
the
game
is
to
be
fun
and
magical."*

Qwëst is a mixed-reality game for kids (and their parents).
With the help of a smartphone or tablet, virtual contact with a real,
existing game character is recorded. She asks the players for their
help, whereupon they have to become active in the real world.





SASCHA VON OETTINGEN

www.saschavonoettingen.com / svon-oettingen@web.de

MULTIPURPOSE TRANSPORTER

Conceptual work

My diploma thesis deals with the subject of mobile work. In cooperation with the company mobilesplace emerged a concept for a multipurpose transporter, which should interest various professional groups as a rental vehicle. The aim is to combine scenarios such as office, transportation, sleep, and residence into one space. The conversion should be easy and flexible to combine and create different spaces by merely pushing and turning. This would allow 6 beds, 2 sofas, 2 work desks, a shelving system, or a free space to be created without having to install/remove the modules. The combination of a sofa and a bed, sofa and a table, table and a shelf, or a shelf and a bed is also possible. Thus, professional groups such as film crews can book the car as a lounge, office, or dressing room. For music groups, it can be used as a tour bus or for sports groups as a motor home. Thus, the same vehicle can be rented out to different customers and therefore has a higher economic value.

*"Thanks
to
the
numerous
travels
with
my
mother,
who
works
as a
freelance
artist,
with
topics
of
life and work
in
the
care
have
always
accompanied
and
fascinated
me
my
entire
life.
So
to
speak,
a home
fixture,
the
entire
process
was
so
much
fun
and
didn't
give
me
any
doubts
at
any
time."*





SUSANNE WEGERICH

www.stulleundgut.de

www.instagram.com/stulleundgut/

www.depanneur.de

www.instagram.com/depanneurkassel/

Privat: www.instagram.com/unterwegs_mit_sanne/,

Kontakt: post@stulleundgut.de, suse@depanneur.de

DIE NEUE KULTUR KULINARISCHER POP-UPS / THE NEW CULTURE OF CULINARY POP-UPS

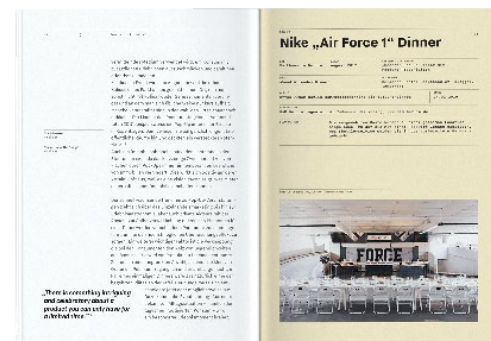
Reader / Publication: 170 x 240 cm, 114 pages

My thesis “The New Culture of Culinary Pop-Ups” is a collection of texts and projects, a study and an inventory that sheds light on the phenomenon of culinary pop-up events from different perspectives. What do pop-up events have to do with the food industry and what role does the individual, the change to cities, and the term culture play here? The method of pop-ups is one marketing strategies new developments in the late 90s. The trend continues today and has become an established tool within the hospitality industry. Why have pop-ups become so popular and relevant? Were there similar formats maybe even before we called them pop-ups? How and by what means did this phenomenon develop? What social contribution away from commercialization can pop-ups make today? Could this bring a reimagining of the food industry and therefore renew it? And what will pop-ups look like in the future? Among other things, I want to finish my thesis on “The New Culture of Culinary Pop-Ups” to find answers to these questions.

*“For years,
I
have
intuitively
used
the
principle
of
pop-ups
for
events
in
a
culinary
context.
The
experience
and
learning
that
I
have
made
then
formed
the
basis
of
my
thesis.”*



Gesellschaft, Urbanismus, Stadtentwicklung, Kunst und Kultur, Cornern, Bewegungen und Gegenbewegungen, Trend, Kommerzialisierung, Singularität, Erlebnisgesellschaft, ästhetische Übersteigerung, Schacken und Überraschen, Überbieten, Selbstdarstellung, Monopolisierung, Immobilienblase, Subkulturen, Mainstream, Marketing, Global Player, Aktivismus, Flashmob, Urban Gardening, Containern, Überfluss, Protestbewegung, Konsum, Belohnungsprinzip, Langeweile, Wohlstandsgesellschaft, Mittelschicht, Westen, Gesellschaften, Digitalisierung, Online-Handel, Temporary, Happenings, Streetfood ...



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VISUAL
COMMUNICATION



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<i>190</i>	NICOLAS WEFERS
<i>194</i>	ANNE ZIMMERMANN

102

KAI RASSO BANNERT

www.vimeo.com/user24222941 / Kai-Nahr@gmx.de

WIR HABEN KEINE EINZELHEITEN / WE DON'T HAVE THE DETAIL

Performance / Installation / Media / Varies

“PHOTOGRAPHY (inevitably) says nothing about *what is no longer*, but only and certainly something about *what has been*. This subtle distinction is crucial. At the sight of a photograph, consciousness does not necessarily strike a nostalgic memory path (as many photographs stand outside of individual time), rather with every photograph existing in the world, the path of certainty: the essence of PHOTOGRAPHY is the affirmation of what it reproduces. Once I received a photograph of myself from a photographer, whose place of origin, despite my efforts, remained incomprehensible. I examined the tie, the sweater, to find out on what occasion I had worn it; a wasted effort. And yet, *because it was a photograph*, I could not deny that I had been *there* (though I did not know *where*). This distortion between certainty and the forgotten caused me some sort of dizziness, something like the fear of exposure (the idea of *blow-up* was not so far off), I went to the opening of the exhibition as if to an investigation, to finally find out what I no longer knew about myself.” Roland Barthes, *The Bright Chamber*



106

JOSCHA BAUER

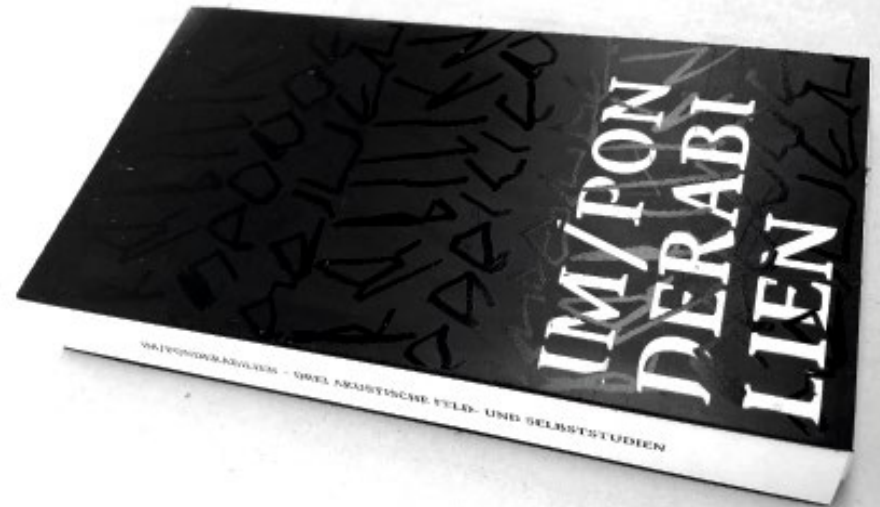
joschabauer.com / @joschabauer__ / bauer.joscha@gmail.com

IM/PONDERABLES – THREE ACCOUSTIC FIELDS AND SELF STUDIES

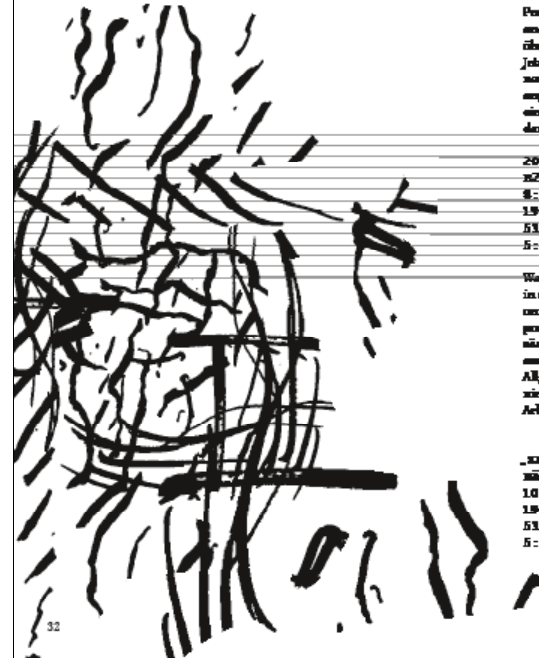
Cassettes / 2C screen prints on polyethylene / Construction paper /
19,5 x 10,5 x 1,8 (HxWxD)

I explored how the life and work of different people in different cities and countries sound. The visited persons work creatively within the field of sound. I observed these places first-hand. How do these individuals spend their everyday life and how do they handle the tightrope walk between wage labor and creative work? How does confronting this topic impact me? Beneath these questions, I have made audio recordings and connected them with introspective, daily entries. One week each, while in Copenhagen, Leipzig and Den Haag to find answers which I could make audible.

*"The
work
process
that
I
developed
during
my
final
thesis
definitely
changed
constantly.
Most
of
the
work
involved
repositioning
and
self-reflecting
within
varied
contexts
and
constellations.
As
a
result,
I
have
composed
events
which
are
not
able
to
be
seen. "*



Nicht weit davon entfernt ist eine alte psychiatrische Einrichtung, in die jetzt Lagerschlangen geholt werden sollen. Von einer Tagobankalle nehmen wir aus was und orientieren uns oben technischen Gevü. Es wirkt alles ziemlich verrückt auf mich.



Während der Fahrtfahrt zu Marcus Arbeit verändert sich meine Logo und ich merke, dass es gut ist, sich einfach durch einmalen was passiert. Es ist einzig das. Ich bin verschleift.

Ich unterhalte mich mit Primälen Eltern, je und wie sich Personen immer mehr verschiedenen Professions ansgen (Günnen). Er hat die Firma von seinem Vater übernommen und war vorher freiberuflicher Grafiker. Jetzt macht er Mehrerechte-Geschäften. Er wirkt mir wenig nostalgisch und ist sehr zutunant, was sein Projekt angeht. Einfach loslegen und die Freiheit zu haben sich einem Thema vor Ort zu widmen und im kalten Wasser damit zu springen.

20190402, KUNSTWERK
 02 MARKTSTÄNDEN - LIPPEN
 8:40
 190402_000.WW
 51.314828, 12.387285
 5:00

Wandeln sie sind unheimlich Vogelant-Teller. Ich arbeite immer in einem Raum, da Marcus und Nilsa Baumhäuser unternehmen. Nebenbei ist eine Berufsmakler mit Selbstständig Dienstleistungen, aber ich habe immer wieder akademischen Gelehrten und Hochschullehrern der Jugend Erleben aus der Ferne. Habe damit keine Lust auf sie zu treffen. Allgemein bin ich ziemlich verschwiegen und mag aus Gedanken miteinander treffen. Ich kenne die anderen beiden ihre Arbeit machen und wasdenn durch den Zeitungsart.

„KAMMERSTÄNDEN“ STÜCKE / KUNSTWERK
 KUNSTWERK
 10:00
 190402_001.WW
 51.3172919, 12.4303756
 5:00

110

ULRIKE BAUMANN

www.ulibaumann.com / uli_baumann@yahoo.de

FAMILIÄRE LEIBSPEISEN / ERINNERUNGEN.
EINGESAMMELT VON ULRIKE BAUMANN /
FAMILY FAVORITES / MEMORIES.
COLLECTED BY ULRIKE BAUMANN

Book (hard cover): 28,5 x 21,5 x 1,5 cm (HxWxD)

*"Nothing
is
harder
to
bear
than
a
series
of
good
days"*

(Hans Baumann after J.W. Goethe)

When I think of my family, I also think of a set table where everyone gathers. It's a place for eating and talking, bringing each other up to date and sharing memories and experiences. In the cookbook "Familiäre Leibspeisen" (Family Favorites) anecdotes, recipes and memories meet with photographs from my grandfather's archives. In my thesis, I attempt to translate the feeling of a shared meal into a cookbook.



114

ALJOSCHA BURTCHEM

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DER NEUE AVATAR / THE NEW AVATAR

Publication / Facefilter / Textile print and 3D model

*VR /
AR /
XR /
avatar /
3D /
new life /
customize /
posthuman bodies /
environments /
transformation /
CGI /
replica /
virtual Influencer /
open source /
photogrammetry /
second life /
post-internet /
blockchain /
share /
real time /
rendering /
software /
new time /
next time /
real time*

In this work, a digital doppelganger, which serves as a starting point for an investigation of the virtual and analogue body, was created. It is supported by a face filter as well as a written section. Of particular interest to myself is the blurring of the virtual world with analogue reality.



118

STEFAN ENDRES

stefanendres.com / info@stefanendres.com

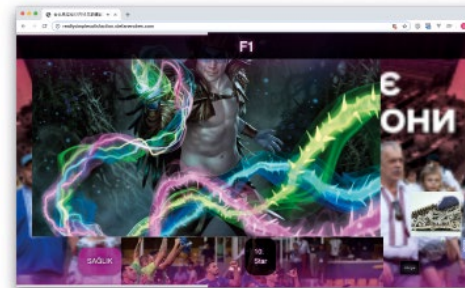
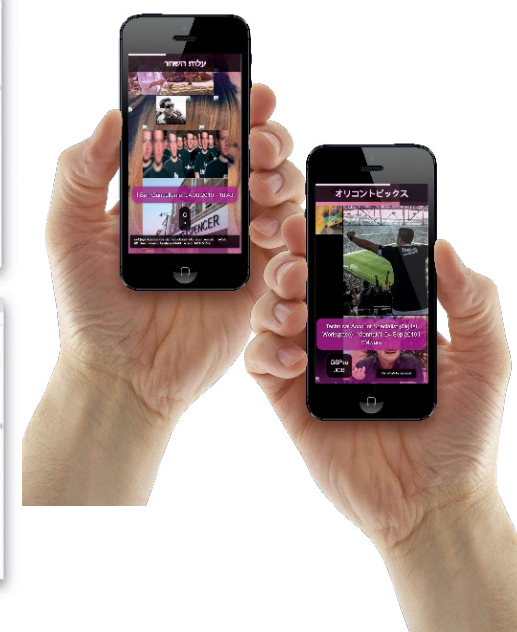
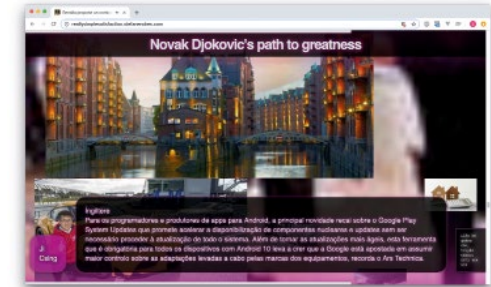
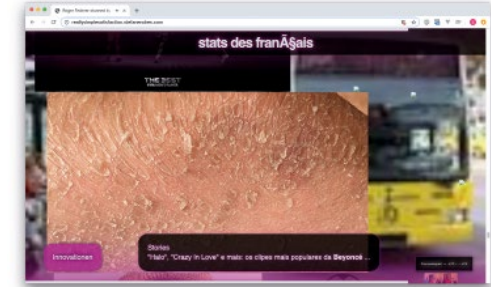
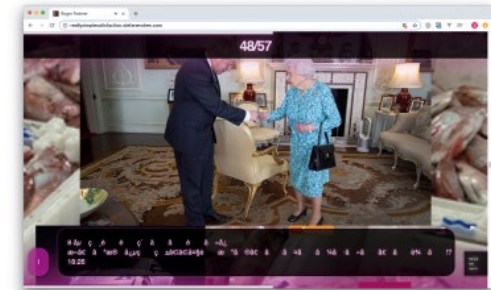
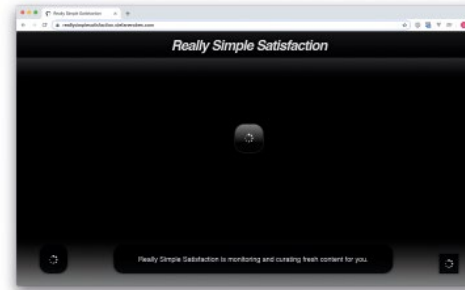
REALLY SIMPLE SATISFACTION

Website (www.reallysimplesatisfaction.com) / Responsive

www.reallysimplesatisfaction.com/readme.pdf

Really Simple Satisfaction obtains your data automatically based on the most important daily topics on the internet. It prepares this for the visitor as an imitation and further development of social media feed surfaces in the form of an audio-visual cocktail.

Does a machine, a system, really need so much more “intelligence” and knowledge to deliver information than a human being, who already seems to dissolve much of their mind with on screen consumption?



122

MICHEL ESSELBRÜGGE

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LINK IN BIO

Website / Responsive

linkinbio.michelesselbruegge.com

“Trend forecasting is like fortune telling. Predictions, assumptions, speculations... deep truth” claims the witch in my mobile-optimized comic drama. She wants to subvert the system, she says. The freelancers who work for “Witchcraft Trend Forecast” on a project basis doubt the witch’s intentions. Her critical posture might merely be a strategy to increase her agency’s edginess.

So, about
the new
project



126

JANOSCH FEIERTAG

<https://www.instagram.com/janoschfeiertag/?hl=de>

https://www.instagram.com/feiertag_/?hl=de

https://www.facebook.com/Feiertag-1939203719643214/?epa=SEARCH_BOX

janoschfeiertag@posteo.de

FEIERTAG

Mixed media

During my studies, I opened the gallery Feiertag, in the Müllergasse in Pferdemarkt, one of Kassel's oldest and now forgotten quarters. As part of my degree, I created a book and exhibition concept of this place with the history and about the inhabitants of the neighborhood. The work with and in the gallery was characterized by the continual exchange with various artists, the neighborhood, and its visitors. The intensive examination of the people and life in this district also drew my attention to city-historical developments and raised the question in me on why this exceptional district of Kassel, in my eyes, is what it is today, and what it means to open a gallery. "Life in this neighborhood has sometimes become very stressful, loud, and dirty. But in principle, nothing bad has happened yet – the usual tramps and bicycle thieves. My bike has also been stolen twice, by Müller they have also been broken into through the basement. Though the tree, which is in front of my window, is beautiful, there is a nice shade in the summer. So who says the tree has to go, should it go away by itself. Wonderful area here! What else is there to say, everything is said quickly enough." (a neighbor)

FEIERTAG



130

THERESA GRYSZCZOK

MEISTERSCHÜLERIN

www.theresagryszczok.com / www.instagram.de/theresagryszczok /
theresagryszczok@gmail.com

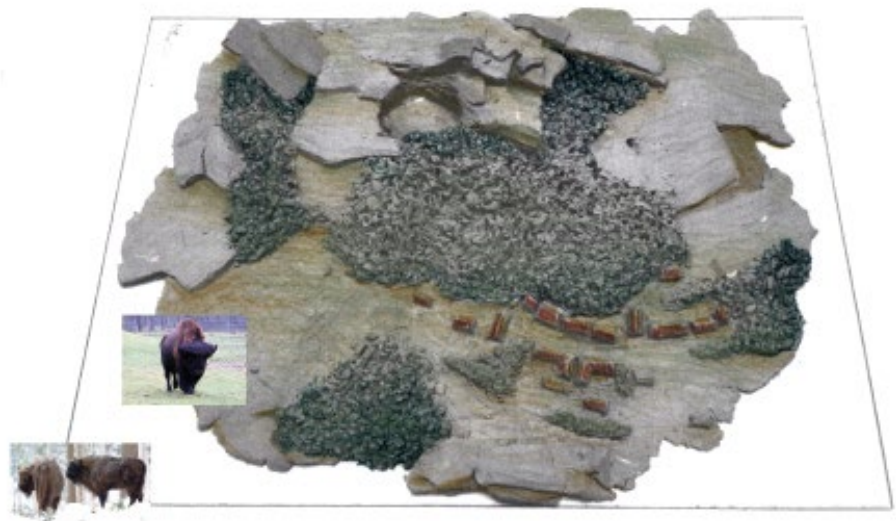
IM WALD / IN THE FOREST

Objects / Installation

Wisent are European bison that disappeared in Eurasia at the end of the twenties because of cultivation of their habitats and hunting them into extinction. Only a few of these animals survived in zoos. In recent years, a handful of animals in European National Parks and large-scale forests have been reintroduced.

The goal of this effort is coexistence between humans and wisents in shared spaces. The largest land mammal is at the mercy of his sympathizers and critics. It goes beyond manmade borders, eating the bark from the trees, and frightening joggers and their dogs.

*"My
work
refers
the
dilemma
of
the
release
effort.
I
attempt
to
bring
myself
closer
through
models
and
drawings
of
the
animal,
its
perspective,
and
its
habitat."*



134

SEVDA GÜLER

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MITTAG / LUNCH

Film, Performance / Various

DIE ABSCHLUSSARBEIT WURDE GEFÖRDERT VON DEN
ROTARY-CLUBS KASSEL-HOFGEISMAR UND BAUNATAL

Mittag (Lunch) follows Emine, Selma, and Derya in their everyday life in a prefabricated building in a city in Hessen. Again and again they face debasement, which they usually counter with humor. After losing one family member, they meet regularly for lunch and hold each other.



138

MIKE HUNTEMANN

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9×16: VERTICALITY AND THE PARADIGM OF MOBILE VIDEO

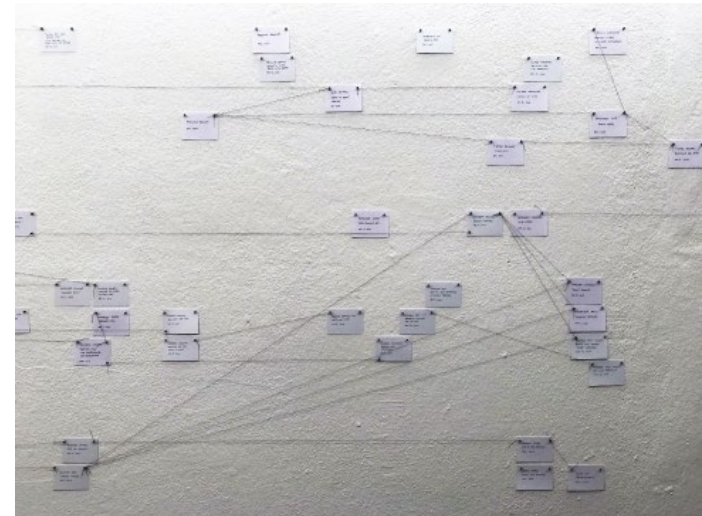
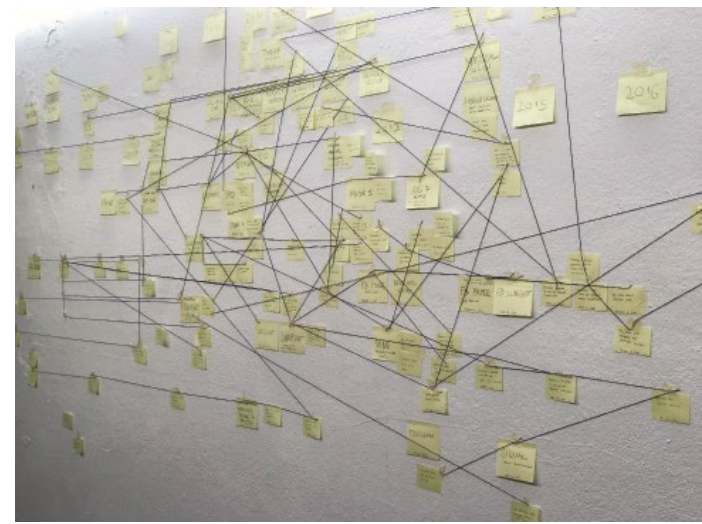
Video installation / Knowledge graph /
16:9, HD, stereo + 4 x 1 m

*Cambridge Analytica,
list of sources,
how to research,
researching research tools,
building research tools,
screen research,
desktop documentary,
verticality,
paradigm shifts,
more sources,
more screen recordings,
more screenshots,
notion app,
post-its,
timeline,
networks,
relational databases,
Mark Lombardi,
cards and threads,
atomizing content,
building sequences,
installation test,
analog map,
digital archive,
exchange formats,
reference systems,
the hosting problem.*

“Most recently we’re seeing the rise of medium-specific networks whether they be around music (Spotify), text (Twitter) or images (Instagram). As time goes on, I think we’re likely to see concentrated verticals of social networks around different media.”
Kevin Systrom, CEO of Instagram (Nov, 2012)

During the last 10 years, we have not only seen a shift towards a more and more vertically integrated processes of manufacturing hardware, especially in mobile computing, but also a shift in image production, consumption and distribution through the influences of mobile-first social networks.

Shorter, on higher production frequency operating and more engaging video formats evolved throughout the years of feature innovation, adoption and failure, leading to a future of fullscreen, frictionless, mobile-to-mobile experiences as the new default.



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SAMSON KIRSCHING

www.samsonapfel.de / www.raamwerk.de / www.waskannstrasse.de /
post@samsonapfel.de

WAS KANN STRASSE? / THE POTENTIAL OF STREET

Intervention / Exhibition / Website / Lecture / Office /
Book: 12 x 17,8 cm, 152 Pages

A city with open space and fresh air. With streets where life takes place. A city where everyone can move freely. In streets designed by the inhabitants – according to their wishes and needs. Streets that change with these needs and that are alive because people enjoy being there and meet other people.

How to communicate a solution without mentioning the problem?

*"The
support
of
my
friends from Raamwerk
with
actions
and
projects
have
encouraged
me
to
continue.
I think
we
can
say
that
at
least
our
habits
have
changed
through this work.
Never
before
have
we
spent
so
many
hours
under the Linden tree
in the square
at
the end
of my street.
That was beautiful!
I'm
looking
forward
to
the
next summer"*



PDF Download



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CAROLIN LUDWIG

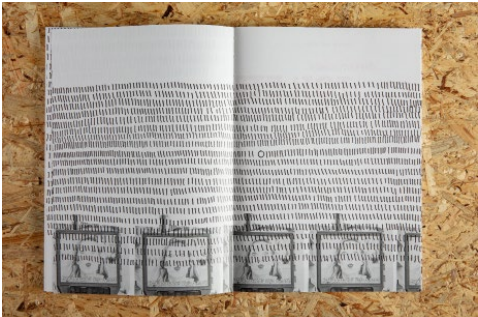
www.fotografischewerkstatt.de / cl@fotografischewerkstatt.de

SPANNUNGSVERHÄLTNISSE / STRESS RATIOS

Publication: 19 x 26,5 cm

The publication combines collages made by me with everyday situations I have experienced and collected. For the collages, I combine hand drawn and, in the second step, digitized pictures of line drawings with photos from my archives, thereby addressing my very personal and at the same time, from my perspective, a socially dominant tension between work and time. I am looking for a space between extremes, for ideas and bases for discussion, which can question certain patterns, systems and structures and thereby create opportunities of their own.

*"Up
and
down,
up
and
down,
up
and
down,
even
deeper
and
higher,
despair,
questions
and
more
questions,
joy
and
energy,
weakness
and
exhaustion,
doubt,
confidence
and
trust,
tears,
courage,
just
keep
going
and
do
not
be
fooled,
strength,
beyond
self,
and
still
many
questions
to
go. "*



150

PAUL MAYER

www.paul-mayer.net / mail@paul-mayer.net

VERLUST / LOSS

Film: 2K

*"Never
enough.
Always
too
much"*

After a bitter loss, the tired of life Micha goes on a journey, which shows that he still can be of importance.



VERLUST

ein Film von Paul Mayer

Simon Mayer Johannes Rieder Amadeus Werner Valeria Abendroth

gefördert mit Mitteln von
 HESSENFILM
UND MEDIEN



KUNSTHOCHSCHULE
KASSEL

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BENEDIKT P. MÜLLER

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SAUDADE/LOOKING FOR SOLITUDE

Publication / Paintings / Textile

Format: Publication in Din A3 / Paintings in ca. 2 x 4 m

*"...What am I doing?"-
"Stop thinking about yourself,
will ya, just float with the world"
Jack Kerouac, Big Sur*

*"I
applied
for an
Erasmus semester
in Portugal/Lisboa
and
they accepted me.
I bought a car
to be
mobile for
surfing
and
to have
a
place to sleep
on the road.
My
stuff
already
packed
I started to drive.
Let's see what happens!
The
results
can be
read
in my
final comic,
which includes topics
such as friendship,
social criticism,
dreams,
life views,
adventure,
frustration and romance.
But most of all,
why I surf and
the retrospectively titled search
over the last few years:
calm."*

My work deals with the romantic nostalgia of being alone (especially in nature) and in particular with the personal question, why I could find this in surfing. The final work is composed of large format paintings, textiles and a short story. The comic is the main work and deals with the topic autobiographically in three chapters. The other works complete the whole thing and expand the world of the artist or open it more to the viewer.



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TOBIAS SAUER

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DIE KAFKA-KONFERENZ / THE KAFKA CONFERENCE

Multi-channel video installation / Projection and monitor

STIPENDIAT DES OTTO-BRAUN-FONDS

The essay style documentary “The Kafka Conference” deals with the Czechoslovak attempt to give socialism a “human face”, known as “Prague Spring”. One focus is on the role that writers and artists played in the reform process. Even a writer, Franz Kafka, who had been dead for decades (and was not politically active), seems to have influenced it. The title-giving conference takes place in 1963 at Liblice Castle in Czechoslovakia. Speakers from Warsaw Pact countries, but also from Austria and France, debate about different interpretations of Kafka’s work from a Marxist perspective. Many of them demand that Kafka be published in the Communist countries, where he was previously frowned upon. For Czechoslovakia, the Kafka Conference indicates the beginning of liberalization, which reaches its peak in 1968. Material that was filmed and collected for the (as of yet unfinished) documentary, e.g. interviews, is shown in a multi-channel installation.

Other team members:

Samuel Nerl (Production Manager), Till Krüger (Camera),
Eeva Ojanperä (Sound), Klara Schnieber (Assistant Director),
You Jia (2nd Camera), Monika Kostrzewa (Editor)

*“I
came
across
the
subject
while
working
on
the
short
film
“Unhappiness”
based
on
Kafka’s
stories.
I am
interested in
the
Prague
Spring
because,
as
an
example
of
fractures
and
potentially
untapped
potential,
it
opposes
a
fatalistic
picture
of
history.
The
project
gradually
took
shape
over
more
than
a
year
of
research.”*



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SITA SCHERER

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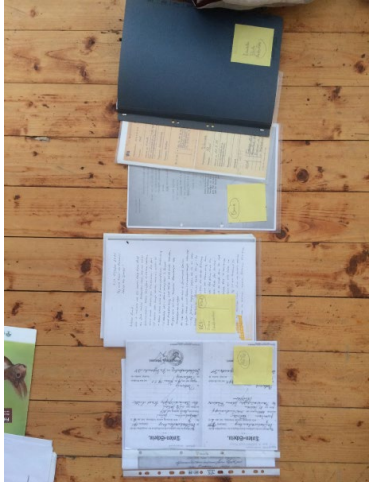
BESTAND / INVENTORY/STABILITY

Film / 3 Chanel installation / 16:9

STIPENDIATIN DES OTTO-BRAUN-FONDS

*"Due
to
her
old
age,
my
grandmother
moved
out
of
her
house
in
which
she
had
lived
for
40 years,
mostly
with
family.
This
brought
me
to
the
topic
of
dissolution.
Love,
environment
and
body
do
not
stay.
What
remains
and
what
has
always
remained,
however,
are
more
exciting."*

An inventory of objects, packed in boxes, leads to a childhood in Nazi Berlin. Various roles of Super 8 film give insight into how another childhood and youth in the same fascist Berlin was treated later in life. The incomplete biographies of my grandparents, who divorced in their old age, are inextricably linked to German history. In the context of right-wing extremist tendencies of our time, the film raises questions about a German society of perpetrators, continuities of the postwar period and the passing on of structures to the following generations. An essay film about what is left when two lives dissolve, in which there was no room for treating the past.



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FRANZISKA SIEBERT

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THE KILLER IN THE BACKSEAT – URBAN LEGENDS AS MODERN FOLKLORE. HORROR IN CONTEXT OF AESTHETIC EXPERIENCES.

Illustration / Found footage / Text / 3 Publications:

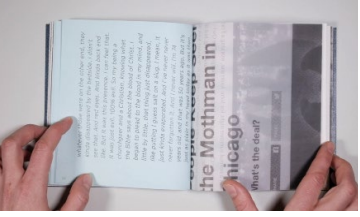
#1 Mothman, #2 Slenderman, #3 Momo, 18 x 15,6 cm, 76 pages /

Publication: The Killer in the Backseat – Urbane Legenden als moderne
Folklore / Horror im Kontext ästhetischer Erfahrungen, 26 x 20 cm,
82 pages

How do figures of superstition, fairy tales and the mythical world still shape every day's life in a highly digitized, self-declared world of enlightenment? The project "The Killer in the Backseat – Urban Legends as Modern Folklore. Horror in the Context of Aesthetic Experiences" deals with the nature and distribution of Urban Legends within the digitized world. In the form of memes, chain letters, hoaxes, conspiracy theories, fan communities, forums, and social media; they represent a kind of cult of pop culture. The resulting publications, each focusing on a modern Urban Legend, capture a specific atmospheric moment illustratively in which something terrifying and inexplicable happens and create sense of discomfort. Furthermore, a selection of textual and pictorial found footages amplify on each particular narrative universe. The selected stories are far more than brief tales or narrations in their common folkloristic characteristic – they establish themselves, shape shift and spread exponentially within their variety and confused views of the internet culture.

*"duwnnn
dwnnn...
duuuwnnnn
dwn...
duuuwnnnnnn
dun
dun dun dun
dun
dun dun dun
dun dun
duwnnnnnnnnnn
dwnnn"*

*John Williams:
Main Title (Theme from Jaws), 1975.*



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CHARLOTTE STAMM

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EINEN MESSERBLOCK WIEDER
LIEB MACHEN /
TURNING A KNIFE-BLOCK INTO
SOMETHING LOVELY

Video / Photography / Installation

STIPENDIATIN DES OTTO-BRAUN-FONDS

About the state of helplessness

Learned helplessness, miserable repetitions
the dislike of one's own responsibility.

The older a person becomes, the more responsible they are.

Both for themselves and for their environment. Therefore, it is
hardly surprising that some people at a stressful and uncertain
time like today, enjoy remembering how much more bearable
the time as an infant or small child must have been.

A time in which one was, optimally, completely secure.

On the other side of this first life station, however, also means
the state of being abandoned, the new and the unknown, effort,
repetition and failure. Unfortunately, these states do not stop
when you get older. On the contrary, you usually only feel more
abandoned and clumsier. Many adults who want to escape the
daily demands and responsibilities of life, because they could
simply mean frustration and a kind of limitation of functioning,
tend to adopt, as a defense mechanism, a revival of experiences
and behaviors from earlier stages of development.

In my work, I want to illuminate these different states, longings
and parallels in different ways, translate tangibly, exoterically,
yet also unconventionally.

when u realize u don't want 2 be
responsible for anything anymore & u
just want 2 nap and be small





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JOHANNES STRÜBER

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ESKAPISMUS: BEOBACHTUNGEN UND EIN VERSUCH DER ANNÄHERUNG / ESCAPISM: OBSERVATIONS AND AN ATTEMPT OF APPROACH

Publication & Video /

Publication: Paperback, 12 x 19 cm, 94 pages /

Video / Led-banner / 64 x 92 cm, 128 x 192 px, 4:23 min

In my work, I deal with the term Escapism. Starting with people who lived fascinating lives, I am repeatedly brought back to this idea. My publication deals, on the one side, with my attempt at conceptual approximation, and on the other side, with my observations. The video work shows the visualization of the conclusion made in my book.

*"My
final
project
was
supposed
to
be
a
book.
At
first,
I
wanted
to
proceed
with
a
scientific
methodology,
which
was
a
mistake.
Even
assuming
a
full
authorship
was
initially
very
difficult.
It
was
only
when
I
began
to
set
my
own
position
that
I
could
justify
my
own
actions."*



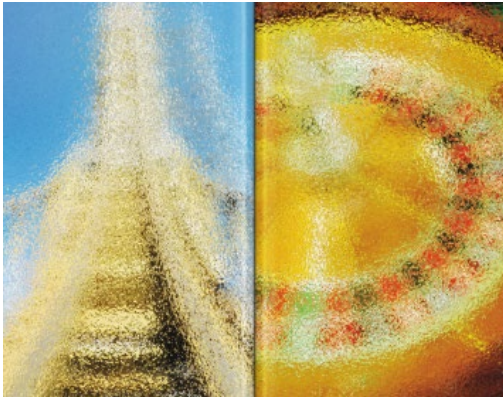
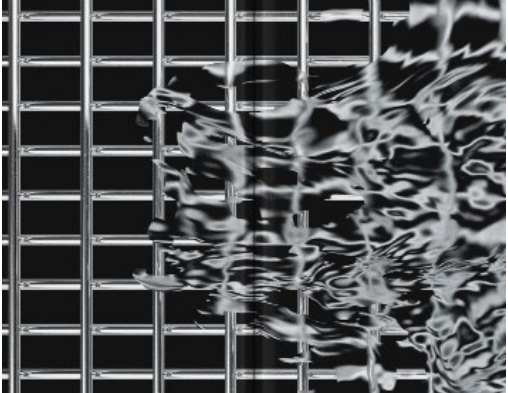
Seit ein paar Jahren setze ich mir Personen, die mir un-
 falls oder nicht beeindruckt. Aus die paar Minuten in eine
 Linie erstrecken, sind Personen, diese Wiedergabe in die
 unbeständert eine gewisse Funktion bekommen: Fast alle der
 genannten Individuen haben einen abnormalen, nicht wider-
 sprüchlichen Lebensstil, der nicht auf einem Widerspruch
 selbst und die Welt in verschiedenen Hinsichten endet.
 In dieser Zusammenfassung stellt sich immer wieder auf die
 Beziehung aufeinander.

Die Regeln des Lebens leben nicht von dem anderen Wort
 (das heißt ab. Vorant in die Richtung vorant, beachtet
 die Fähigkeit die Fähigkeit eines von gemeinsamen Pflichten.
 Später wird in der neuen Schöpfung, maner Schritt oder ein
 Abenteuer verwendet. In der Mitte, die 20. Jahrhundert wird
 die möglich zu sagen als psychologische Tücken mit sich
 nicht, nur eine die Regeln des Lebens besser gleichbedeutend
 ist. Dadurch gelangt die Wort in seine: Rückgängigkeit. Laut
 Duden wird die Regel kann wie folgt definiert:

1 | (Hing mit) Recht vor der Wirklichkeit und dem
 rechten Aufschreiben des Lebens in eine langfristige
 Schwerkraft.

2 | Zusammen- und Vermögensregeln, besonders in
 der Folge einer bestimmten Abfolge von ungleichen
 Geschäften u. Verhältnissen.

Die neue Definition lautet: die Wort Wirklichkeit, und wird
 Schwerkraft in einem Sinn. Alle der Wörter sind Teil
 der stetigen abstrakten, abstrakten, abstrakten und bilden sich.



Hans-Peter Naumann geboren 1966 in Ludwigsberg. Teil in
 jungen Jahren der Freundschaft mit Anselm Kiefer in einer
 weiteren Freundschaft, bevor er als Schiffsarzt seine dem
 Spremmer Kanal. Naumann nennt sich in Malerei als Hans.
 Nach 16 Jahren mehr er nach Paris und bildet dort weiterhin
 im Umkleekabinen tätig. Nachdem die Behörden ihn 2016
 im Flughafen von Paris mit 1000 Euro Gelder ermittelten,
 muss sich Naumann vor Gericht verantworten. Er nennt die
 Tat nicht ab, beteuert jedoch, in dieser seiner Wirkungszeit
 persönlich worden zu sein. Er stellt die Einheitsmaler von
 15 Jahren im Collage-Werk in auf neue andere lehrerlichen
 Mischungen, die zeigen die Umklekabine von Louis XIV. mit.
 Naumann beschreibt in der Sachkunde: Hans' Bild II
 - mit Absichten auf sich, in dem sie ihren Collage-Werk
 schätzen und nun Beispiel auch die Oberkörper sitzen.

HANS-PETER
 NAUMANN

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GRETA VON RICHTHOFEN

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A BIGGER SPLASH

Comic / Book: 18 x 20 cm

STIPENDIATIN DES OTTO-BRAUN-FONDS

*"Start,
carry on,
receive help,
carry on,
carry on,
done."*

In a series of short stories I collect situations marked by intrusive behavior. Drawing them has made the intrusive acts recognizable.

David Hockney: "[E]verybody knows a splash can't be frozen in time, it doesn't exist, so when you see it like that in a painting it's even more striking than in a photograph, because you know a photograph took a second to take, or less." Melia, Paul: David Hockney, Manchester University Press, Manchester, 1995, p.123



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VICTOR VON BOLTENSTERN

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TOUGH TIMES FOR TEDDY

Comic: Between DINA4 and DINA5, 96 pages, colored

*"Teddy
is
a
representation
of
my
experiences
in
the
psychiatric
ward,
he
is
not
my
alter
ego."*

Teddy is addicted to the drug magic potion. After his friend, Moon, urges him to get sober, Teddy decides to get psychiatric help. He catches on to the daily life as a psychiatric patient and is confronted with his addiction. Will Teddy be able to stay clean?



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FRANZISKA WANK

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MISANDRIE / MISANDRY

Film (Video installation): mp4, H.264, 1280 x 720



Anti-feminism has reached many areas of media discourse. This is an article in the NZZ: “Feminists rob the feminine body of its charm”. Slavoj Žižek and the breast pump deal with de-romanitized images of female work and sexuality. Sonntag morgen analyzes various patriarchal structures on the basis of the status quo of media discourses. Femicide, toxic masculinity, sexism, and sexual abuse are the main topics of the dispute. The female sex organ has been repeatedly deprived by censorship of its own history through the course of contemporary history. Schuttmantelmadonna revives a representation of the Madonna, which was largely banished from cultural and art history.

*“The
constant
confrontation
with
violence
and
oppressive
gender
discrimination
can
sometimes
lead
to
the
limits
of
emotional
resilience.
My
suggestions
for
self-care:
funny
animal
compilation”*



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NICOLAS WEFERS

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DIE BESTÄNDIGKEIT DES ENTWURFS / CONSISTENCY OF THE DESIGN

Photography / Video / Various formats

*" - I
recently
drove
502
kilometers
to
take
a
picture
of
a
stone. "*

The two year long work "The Consistency of the Design" deals with the staging of power through national monuments and the self-staging of visitors to these seemingly unreal places.

The former function of these places, that is, the display of the power of historical personalities, gives way to a backdrop of a Sunday excursion destination and tourist attraction.

What critical debate is there in the current handling of national monuments and how has governance and power presented itself within today's current culture?



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ANNE ZIMMERMANN

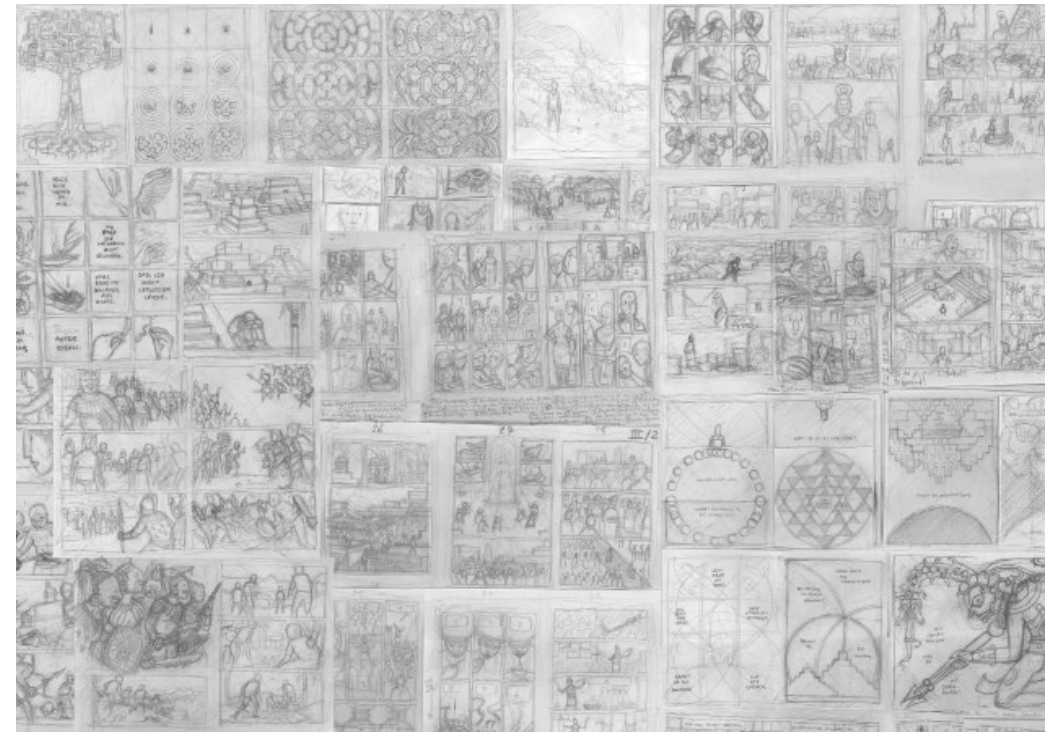
cargocollective.com/annezimmermann / anneakut@googlemail.com

OMEN

Comic: 150 pages, A5

*"I
don't
need
much.
Give
me
pen
and
paper."*

Mesoamerica around the year 900 AD: A Mayan priestess is seeing the signs of the approaching downfall. But her warnings go unheard and fate takes its course. „Omen“ describes both the doom of the ancient civilization of the Mayan Culture, as well as failuring with the structures of a gridlocked hierachical society. The worldview and mythology of the Maya are presented in an abstract, pictorial language and interwoven with the story of the protagonist.



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cdw stiftung

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Kassel, November 2019

