EXAMEN 2019 – 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!
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.
10
VISUAL ARTS
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.
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.
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!!!
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!
### Fragen:

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<td>2. Fällt deine Tätigkeit in den Rahmen deiner Lehranstalt?</td>
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<td>11. Welche anderen Standorte werden aktuell in der Anstalt angesagt?</td>
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*Alle Informationen und persönlichen Daten müssen als geheim behandelt werden, adresse: selbsthilfe.der.artisten@gmail.com*
“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!
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.

"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."
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.
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. “Hearspeels” 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 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.

“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.”
Bernd Sven, 18, VW Jetta GLJ: „Heute ist mein fei"er Tag, da hab ich Zeit zum Schmusepeter. Ich hab es auf eine heiße Auspuffanlage abgescheizt.“

Elke Schneider, 18, und Wolfgang Stange, 20, VW Derby: „Wir haben den Wagen glänzend gekiffert und machen mehr daraus. Die Sportlerkolb haben wir, jetzt kaufen wir Hosentragepeter.“

Torsten Tammert, 21, BMW 323i: „Die brei Reifen und die passenden Räder wehe ich sich. Jetzt brauch ich nur noch die Kuhle.“
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.
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
EVA BULLERMANN
SILVANA ENGEL
ROSA HEINZ
JESSICA KUTTNER
SARAH METZ
CORINNA SEEGER
SASCHA VON OETTINGEN
SUSANNE WEGERICH
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.
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.
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.

"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."
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.
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.
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.

“Qwëst is not a game that specifically follows and educational approach. The ultimate goal of the game is to be fun and magical.”
My diploma thesis deals with the subject of mobile work. In cooperation with the company mobilespace 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.
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.
DIE NEUE KULTUR
KULINARISCHER POP-UPS

Gesellschaft, Urbanismus, Stadtentwicklung, Kunst und Kultur, Consens, Bewegungen und Gegenbewegungen, Trend, Kommerzialisierung, Singularität, Erlebnisgwilltchaft, ästhetische Übersteigerung, Schein und Übertreiben, Überreiter, Subkulturentstehung, Nonopposition, Immobilienblase, Subkulturen, Mainstream, Marketing, Global Player, Aktivismus, Flashmob, Urban Gardening, Kontakt, Überfluss, Protestbauten, Konsum, Verbrauchsprinzip, Langeweile, Wahnsinnsgewalttätigkeit, Mittelschicht, Westen, Gesellschafttrennung, Digitalisierung, Online-Handel, Temporary, Happenings, Streetfood, ...
KAI BANNERT
JOSCHA BAUER
ULRIKE BAUMANN
ALJOSCHA BURTCHE
STEFAN ENDRES
MICHEL ESSELBRÜGGE
JANOSCH FEIERTAG
THERESA GRYSZOK
SEVDA GÜLER
MIKE HUNTEMANN
SAMSON KIRSCHNING
CAROLIN LUDWIG
PAUL MAYER
BENEDIKT P. MÜLLER
TOBIAS SAUER
SITA SCHERER
FRANZISKA SIEBERT
CHARLOTTE STAMM
JOHANNES STRÜBER
GRETA VON RICHTHOFEN
VICTOR VON BOLTE
FRANZISKA WANK
NICOLAS WEFERS
ANNE ZIMMERMANN
"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*
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."
Imponierend ist eine alte, gepflückte Blume, die tief im Gras verrottet.

Während der Frühlingstag an Meer und Himmel verwirkt

sich meiner Lage und der Wuchs, dass es gerade bleibt

sich, dass meine Nahrung ausschließlich aufsucht.

Ich entschließe mich zum Pflücken Umarmen, ja, und nicht mir

persönlich immer mehr zu denken, deswegen, deswegen

mein geordnetes Gestein. Er heilt die Ferne von meiner Wirk

überflüssig und von tieferen Schichten freilich.

Jetzt umarmt die Mutter der Fülle, Jaheilt sie magisch

zusammen und die Prozesse zu haben sich

meinen Namen, verlebt zu schleifen und von heller Wahr

denn es unternimmt.

ZELLERSEE: WISCHHEIDE

9.00

1984.02.04

5. VIERNER, 17. FREITAG

6.00

Haar und traditionell gezähmtes Tier, die Rübe einer
einer in einem Saum. Da Meer und Welt Schichten

verkündigung, Wölfe mit einer Nadel und soll das

praktisch hervorzuheben, aber ich habe immer weitere

kaum gezähmtes Tier und nicht die Kosten

aus der Ferne. Hobo absicht beim Ende auf uns zu bleiben.

Allgemein habe ich manchmal unbemerkt und mag von Stellen

äußern lassen. Ich habe die ersehnten Reichen, mich

Arbeit enden und wandern durch den Lichteinfall.
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.

“Nothing is harder to bear than a series of good days”

(Hans Baumann after J.W. Goethe)
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.
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?
“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.
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)
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 barm 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."
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.
“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.
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 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.
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
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.

“…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: talk.”
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)
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.
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 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.
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.
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.
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
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?

"Teddy is a representation of my experiences in the psychiatric ward, he is not my alter ego."
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. Schutmantelmadonna 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”
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?
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 failing with the structures of a gridlocked hierarchical 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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