



# 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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COMMUNICATION



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# NATALIE BAUER & LILIAN TSCHISCHKALE

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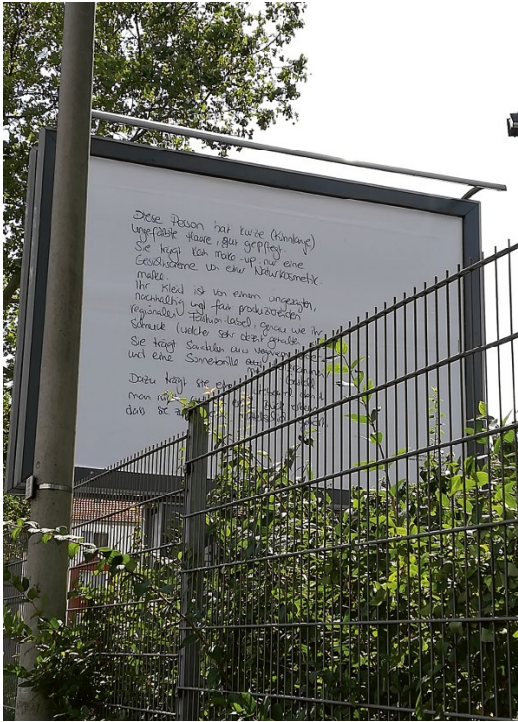
## CONSTRUCTED REALITY

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

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## 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. "*



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

3 Performances:

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

[https://youtu.be/WdEHG\\_wfAgU](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 tis feeling comes from my realization that my costumes and I are both a deformed exsistence 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

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[www.instagram.com/selbsthilfe.der.artisten](https://www.instagram.com/selbsthilfe.der.artisten) /  
[www.facebook.com/Selbsthilfe.der.Artisten](https://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  
Stellwerk  
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”*

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# KÜNSTLER\*INNEN GEWERKSCHAFT

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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](mailto: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/Abzehrung etc.)?			
4. Welche Erwartungen hast du an deine berufliche Zukunft? (möglichst konkret, wenn möglich, aber nicht zu detailliert)			
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](mailto:selbsthilfe.der.artisten@gmail.com)

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# HANNAH MEISINGER

MEISTERSCHÜLERIN

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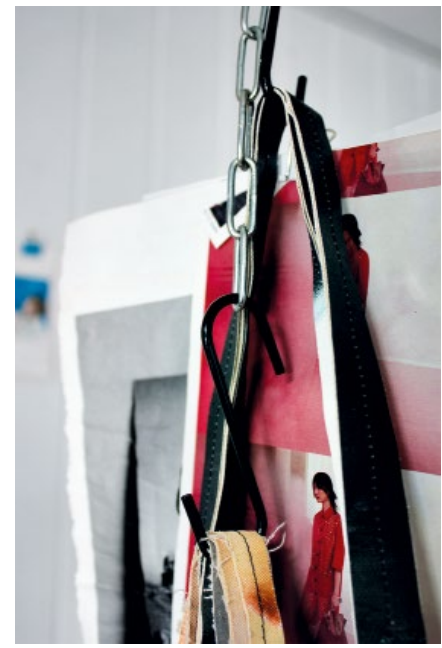
## ORIGINAL – STAY AUTHENTIC

Oil and acrylic on canvas / Thread / Various sizes

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

*"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."*





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# ANNIKA NESHEIM

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## AUFTAUCHEN / EMERGEN

Film / 16:9 film

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. "*



# 38 MAXI NEUSES

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## 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. "





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# ANDARA SHASTIKA

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## 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. "*



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# RENE WAGNER

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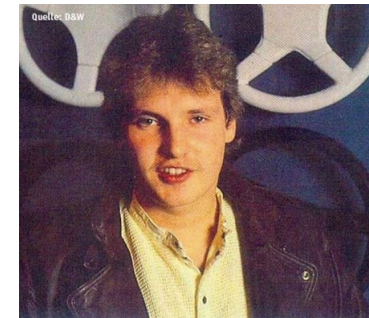
## SPEED

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.





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



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

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# 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,  
gripe,  
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

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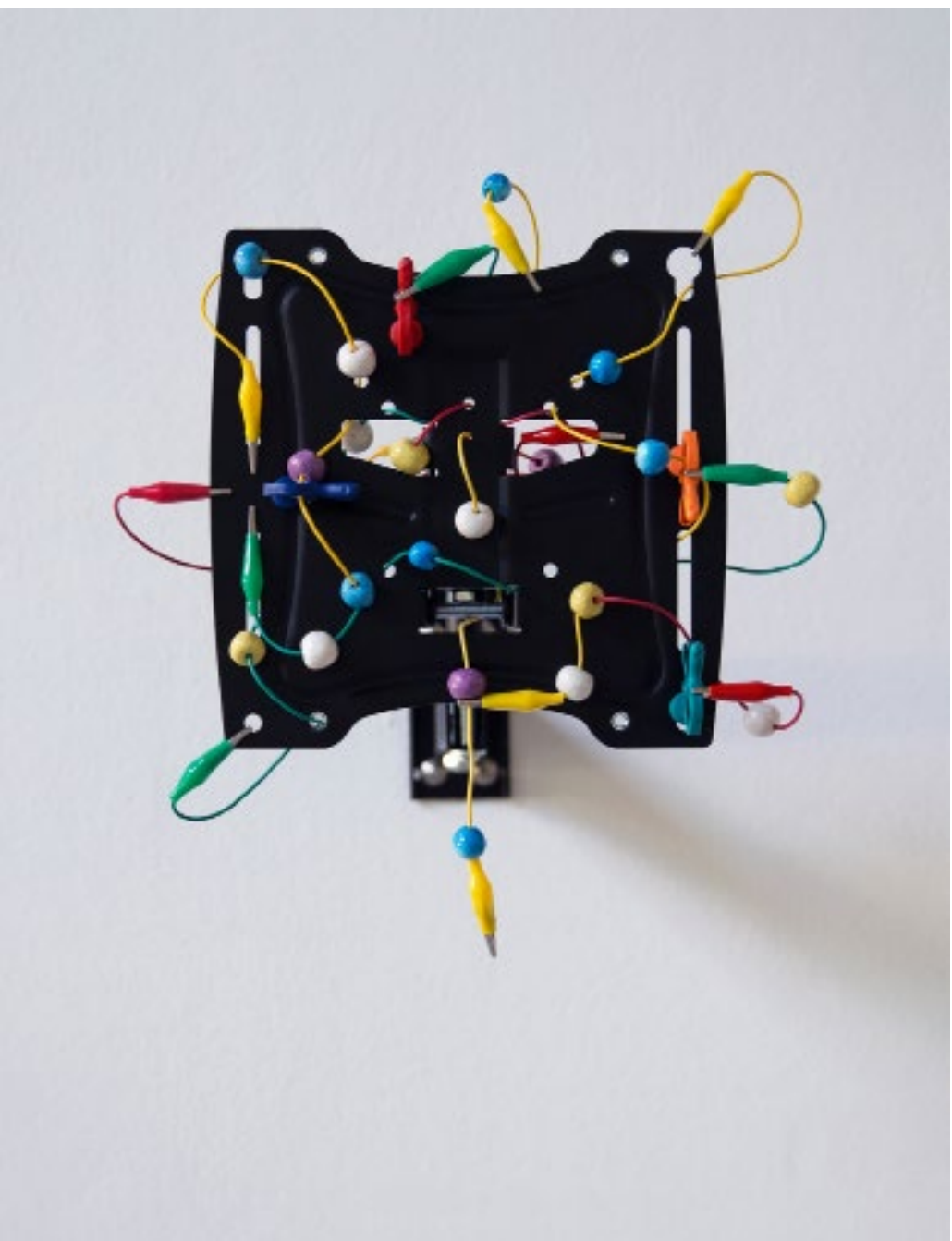
## UP.05

Sculpture: 35 x 35 x 12 cm

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

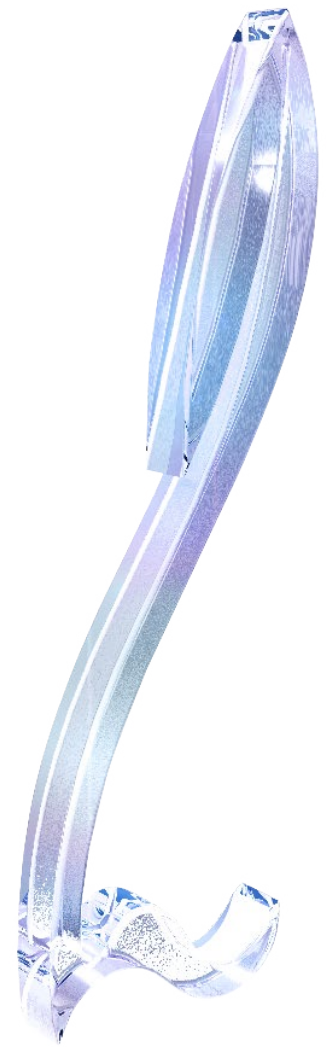
This work consists of interwoven balls, electronic cables, clamps and a TV holder. First, the cables pass through the balls, and they are fixed on the holder by clamps, then through the holes in the holder, so that each element about color and shape forms a composition. The composition refers to the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



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EVA BULLERMANN

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## MYCELIUM AND TEXTILE – A MATERIAL EXPERIMENT

Photograph / Mycelium trial

In my work, I brought into question the understading of biological, biochemical, and formal processes of fungus through an artisc 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

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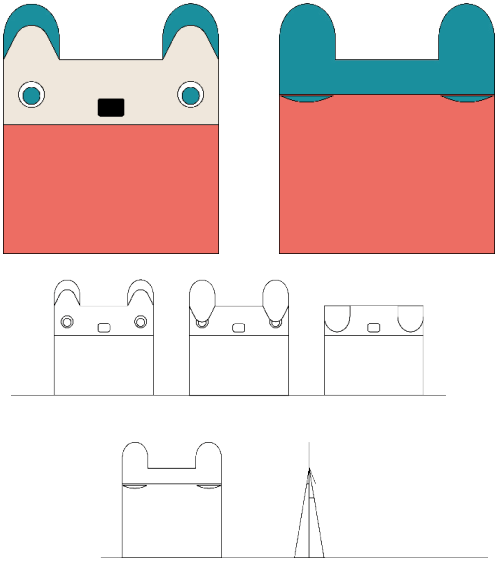
## ZWEIMAULER

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

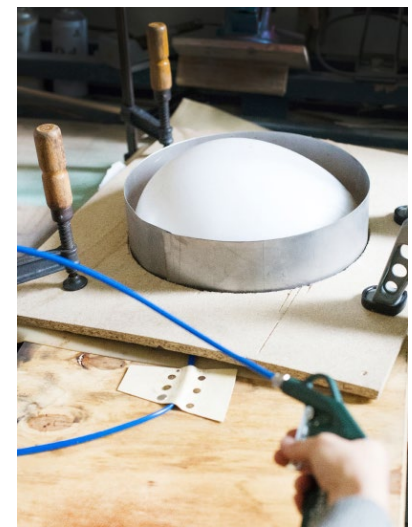
## KUNSTSTOFFHANDWERK / PLASTIC CRAFTS

Objects

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.”*





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

[instagram.com/okjakeinding](https://www.instagram.com/okjakeinding) / [sarahmarina@posteo.de](mailto:sarahmarina@posteo.de)

## 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**  
Friedrichstraße 78b  
34123 Kassel

**Abschlussdinner am 25. Mai um 19 Uhr.**

**Kontaktlabor Süd**

asta

**Du bist herzlich willkommen**

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

**Ab Mittwoch**  
jeden Abend ab 21 Uhr  
Videoprojektion 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 Westerts  
und alle, die Lust  
haben vorbeizukommen.

**Kontaktlabor Nord**  
Wesertorplatz 38-40  
34123 Kassel

**Sonntag**  
15 – 20 Uhr  
SCHNITZ – SAMMI  
auf dem Wesertorplatz

**Kontaktlabor Nord**

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](http://www.saschavonoettingen.com) / [svon-oettingen@web.de](mailto: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](http://www.stulleundgut.de)

[www.instagram.com/stulleundgut/](https://www.instagram.com/stulleundgut/)

[www.depanneur.de](http://www.depanneur.de)

[www.instagram.com/depanneurkassel/](https://www.instagram.com/depanneurkassel/)

Privat: [www.instagram.com/unterwegs\\_mit\\_sanne/](https://www.instagram.com/unterwegs_mit_sanne/),

Kontakt: [post@stulleundgut.de](mailto:post@stulleundgut.de), [suse@depanneur.de](mailto: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.”*



# DIE NEUE KULTUR KULINARISCHER POP-UPS

Eine Sammlung, Untersuchung und Bestandsaufnahme

**Kurztitel:** *Die neue Kultur kulinarischer Pop-Ups*  
**Sammelband:** 20.11.2015  
**Verlag:** *Verlag der Kunst, im Stilverlag "Hauptstadt"*  
**Preis:** 19,90 € (inkl. Porto und Versandkosten)



**Gesellschaft, Urbanismus, Stadtentwicklung, Kunst und Kultur, Cornern, Bewegungen und Gegenbewegungen, Trend, Kommerzialisierung, Singularität, Erlebnisgesellschaft, ästhetische Übersteigerung, Schocken 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 ...**

## WAS SIND POP-UPS ?

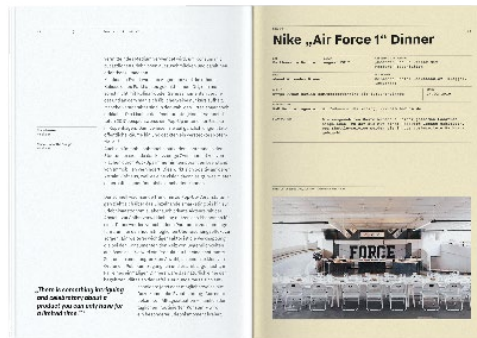


Pop-Ups sind Veranstaltungen, die ihren ganz eigenen Charakter haben. Sie können pflüchlich auf „aufpoppen“ und sind in der Regel temporäre Aktionen, die aber auch langfristig sein können. Pop-Ups sind eine Mischung aus verschiedenen Elementen: Kunst, Kultur, Gastronomie, Marketing, Social Media, etc. Sie sind eine Reaktion auf die zunehmende Kommerzialisierung und die Suche nach neuen, authentischen Erlebnissen.

## TOOLS - WIE MACHT MAN EIN POP-UP?



Neben einer soliden praktischen Erfahrung, die ich durch das Verarbeiten von Texten und Pop-Ups gewonnen habe, möchte ich in diesem Abschnitt auf ein weiteres wichtiges Element für die Planung, Organisation und Umsetzung einer kulinarischen Pop-Up Veranstaltung eingehen: die Tools. Diese sind die Werkzeuge, die man braucht, um ein Pop-Up erfolgreich zu planen und durchzuführen.





# *98* VISUAL COMMUNICATION



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<i>182</i>	VICTOR VON BOLTENSTERN
<i>186</i>	FRANZISKA WANK
<i>190</i>	NICOLAS WEFERS
<i>194</i>	ANNE ZIMMERMANN

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# KAI RASSO BANNERT

[www.vimeo.com/user24222941](http://www.vimeo.com/user24222941) / [Kai-Nahr@gmx.de](mailto: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

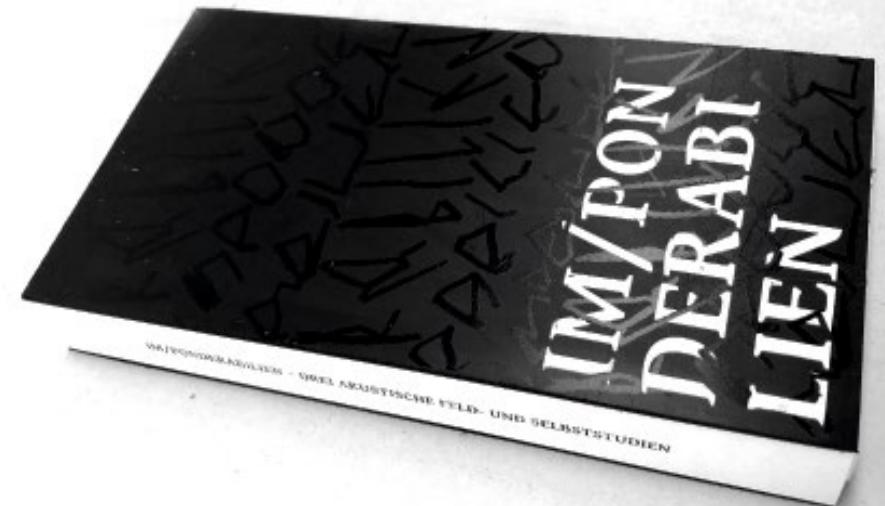
## IM/PONDERABLES – THREE ACCOUSTIC FIELDS AND SELF STUDIES

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

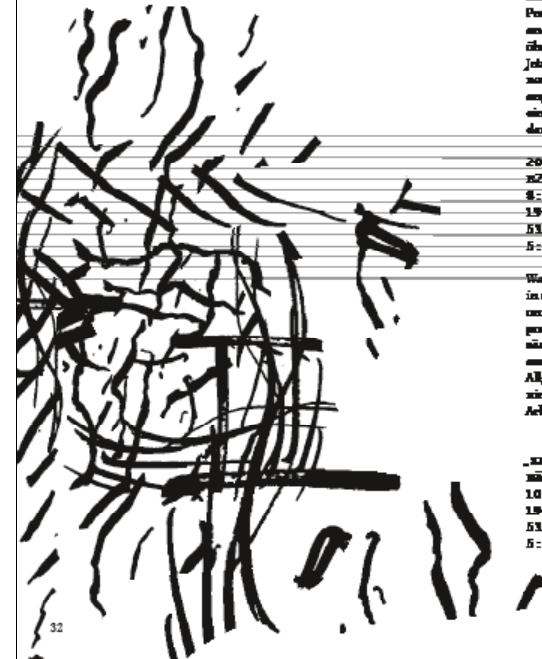
I explored how the life and work of different people in different cities and countries sound. The visited persons work creatively within the field of sound. I observed these places first-hand. How do these individuals spend their everyday life and how do they handle the tightrope walk between wage labor 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 Lagerschuppen gebaut  
werden sollen. Von einer Tagesklinik können wir  
uns was und orientieren von oben technischen Gerät.  
Es wirkt alles ziemlich verrückt auf mich.



Während der Fahrtzeit zu Marcos Arbeit verändert  
sich meine Lage und ich merke, dass es gut ist, sich  
einfach darauf einzulassen was passiert. Es ist dann  
ich bin verschleiert.

Ich unterhalte mich mit Freunden Thomas, je. und wie sich  
Personen immer mehr verschiedenen Professions  
ansetzen (nehmen). Er hat die Firma von seinem Vater  
übernommen und war vorher freiberuflicher Grafiker.  
Jetzt macht er Buchverlags-Geschäften. Er wirkt ein wenig  
nostalgisch und ist sehr interessiert, was mein Projekt  
angeht. Einfach loszulegen und die Freiheit zu haben sich  
einem Thema vor Ort zu widmen und im kalten Wasser  
dabei zu springen.

20190402, KIMMIGER  
02. MARZ 2019 - 12.11.2019  
8:40  
190402\_000.WKV  
51.314828, 12.387235  
5:00

Während wir sind und ich bin Vogelzug-Killer. Ich sehe einen  
in einem Baum, da Marco und Mike Buchstützen  
unternehmen. Nebenbei ist eine Berufsmusik mit Sekun-  
därbedarf (Bürovermittlung) etc. Ich habe immer wieder  
ähnliches Material und Bilderungen der Jugendkinder  
aus der Ferne. Habe damit keine Lust auf sie zu treffen.  
Allgemein bin ich ziemlich verrückt und mag ein bisschen  
einander treffen. Ich lese die anderen beiden ihre  
Arbeit machen und werden durch den Zeitungsarten.

"KIMMIGER" KIMMIGER / KIMMIGER  
10:00  
190402\_001.WKV  
51.3172919, 12.4303736  
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.



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# ALJOSCHA BURTCHEN

@hd\_gdl / post@aljoscha-burtchen.de

## 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

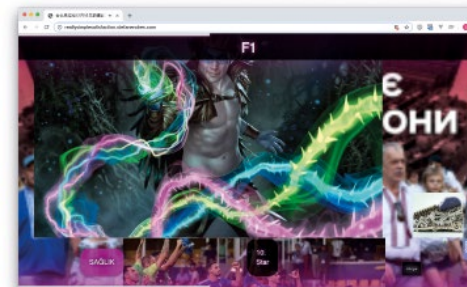
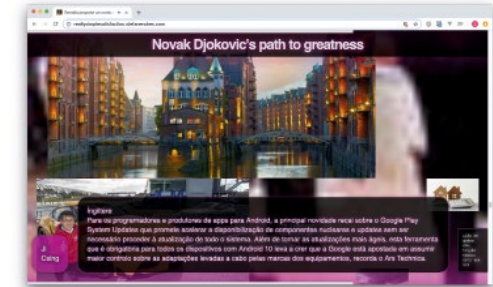
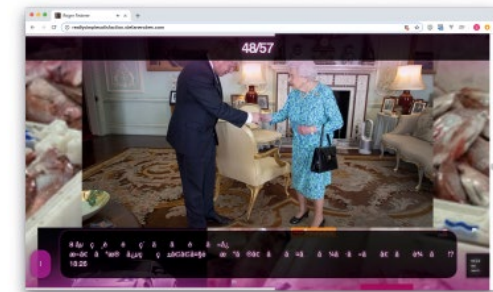
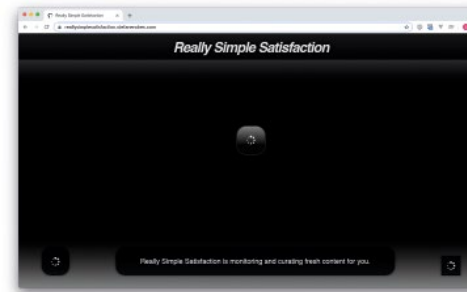
Website (www.reallysimplesatisfaction.com) / Responsive

*[www.reallysimplesatisfaction.com/readme.pdf](http://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

michelesselbruegge.com / messelbruegge@gmail.com

## 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.



# 126 JANOSCH FEIERTAG

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

[https://www.instagram.com/feiertag\\_/?hl=de](https://www.instagram.com/feiertag_/?hl=de)

[https://www.facebook.com/Feiertag-1939203719643214/?epa=SEARCH\\_BOX](https://www.facebook.com/Feiertag-1939203719643214/?epa=SEARCH_BOX)

[janoschfeiertag@posteo.de](mailto: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



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# THERESA GRYSCZOK

MEISTERSCHÜLERIN

[www.theresagrysczok.com](http://www.theresagrysczok.com) / [www.instagram.de/theresagrysczok](http://www.instagram.de/theresagrysczok) /  
[theresagrysczok@gmail.com](mailto:theresagrysczok@gmail.com)

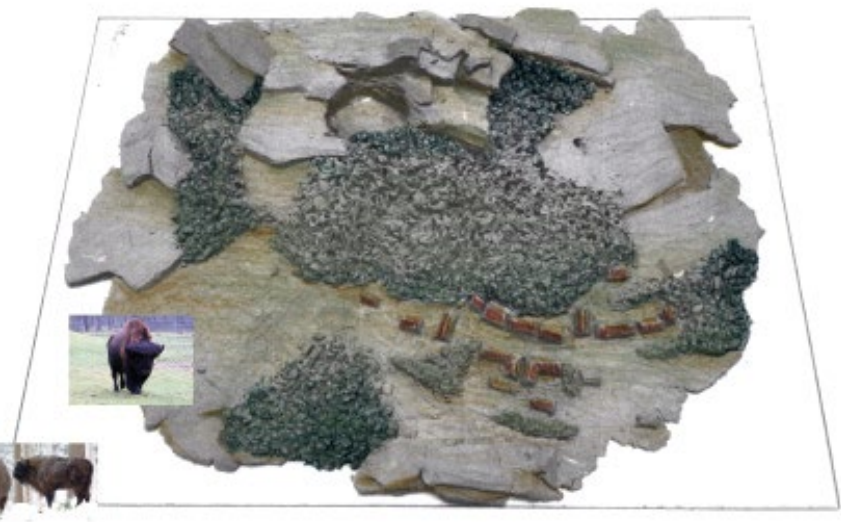
## IM WALD / IN THE FOREST

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

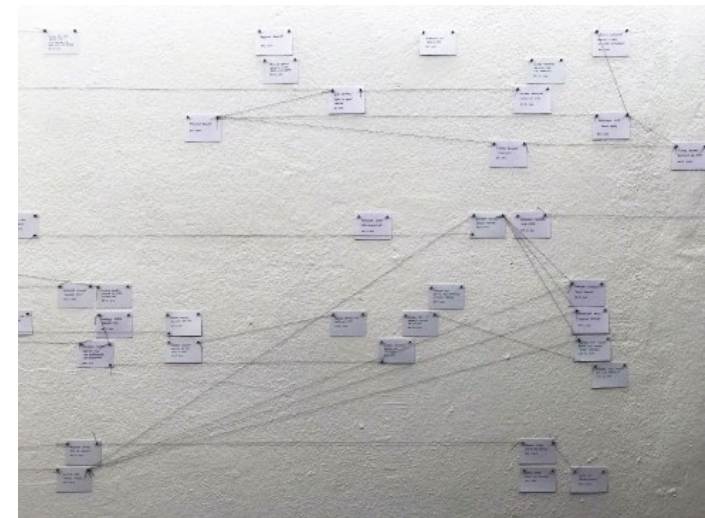
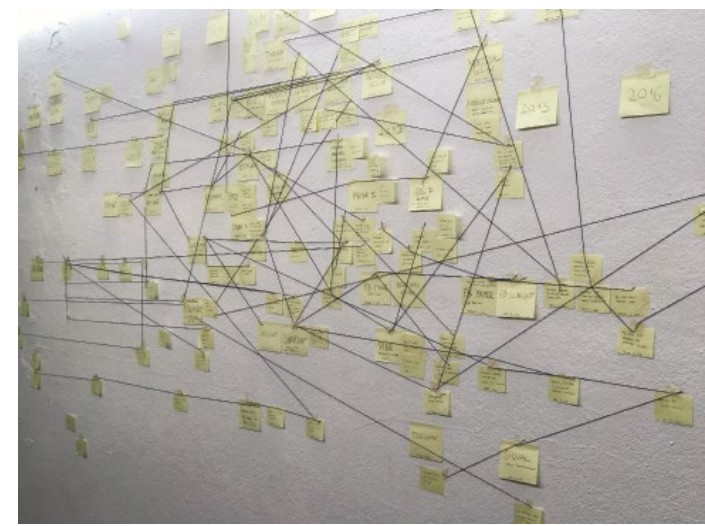
Video installation / Knowledge graph /  
16:9, HD, stereo + 4 x 1 m

“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.

*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.*



# 142 SAMSON KIRSCHING

[www.samsonapfel.de](http://www.samsonapfel.de) / [www.raamwerk.de](http://www.raamwerk.de) / [www.waskannstrasse.de](http://www.waskannstrasse.de) /  
[post@samsonapfel.de](mailto: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

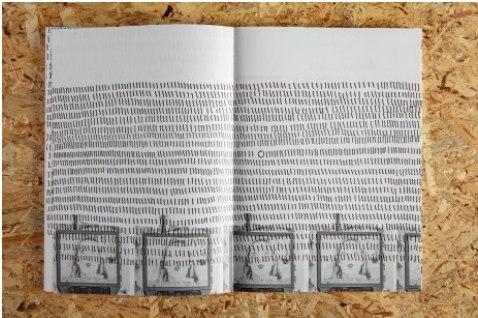
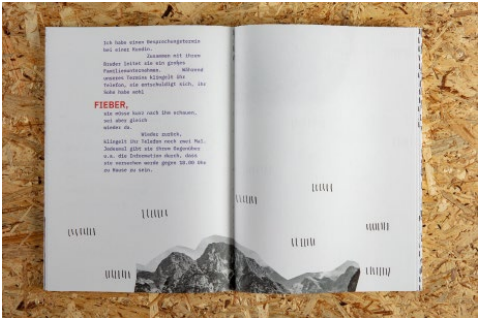
[www.fotografischewerkstatt.de](http://www.fotografischewerkstatt.de) / [cl@fotografischewerkstatt.de](mailto:cl@fotografischewerkstatt.de)

## 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

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## 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



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

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:  
calm.”*



# 158 TOBIAS SAUER

[vimeo.com/tobisauer](https://vimeo.com/tobisauer) / [n-t.sauer@web.de](mailto:n-t.sauer@web.de)

## 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.”*





# 162 SITA SCHERER

sitascherer@posteo.de

## BESTAND / INVENTORY/STABILITY

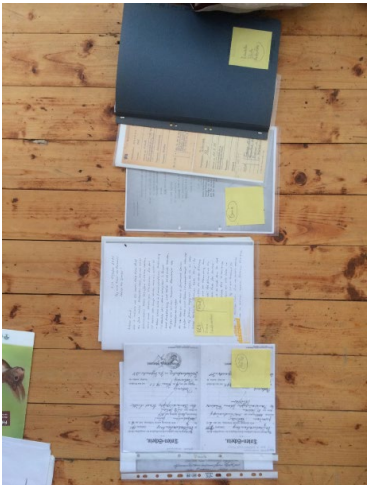
Film / 3 Chanel installation / 16:9

STIPENDIATIN DES OTTO-BRAUN-FONDS

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.

*"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. "*





# 166

## FRANZISKA SIEBERT

normaaabates.com / hello@normaaabates.com

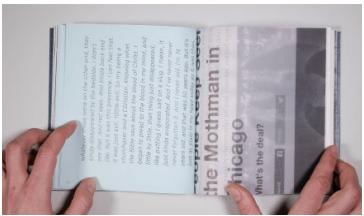
### THE KILLER IN THE BACKSEAT – URBAN LEGENDS AS MODERN FOLKLORE. HORROR IN CONTEXT OF AESTHETIC EXPERIENCES.

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  
duwn...  
duuuwnnnnnnn  
dun  
dun dun dun  
dun  
dun dun dun  
dun dun  
duwnnnnnnnnnnn  
duwnnn"*

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





170

# 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





174

# 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."*







178

# 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



# 182 VICTOR VON BOLTENSTERN

[andreasthurow.tumblr.com](https://andreasthurow.tumblr.com) / [victorandreas2](#) / [vvboltenstern@web.de](mailto:vvboltenstern@web.de)

## 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?



# 186 FRANZISKA WANK

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## MISANDRIE / MISANDRY

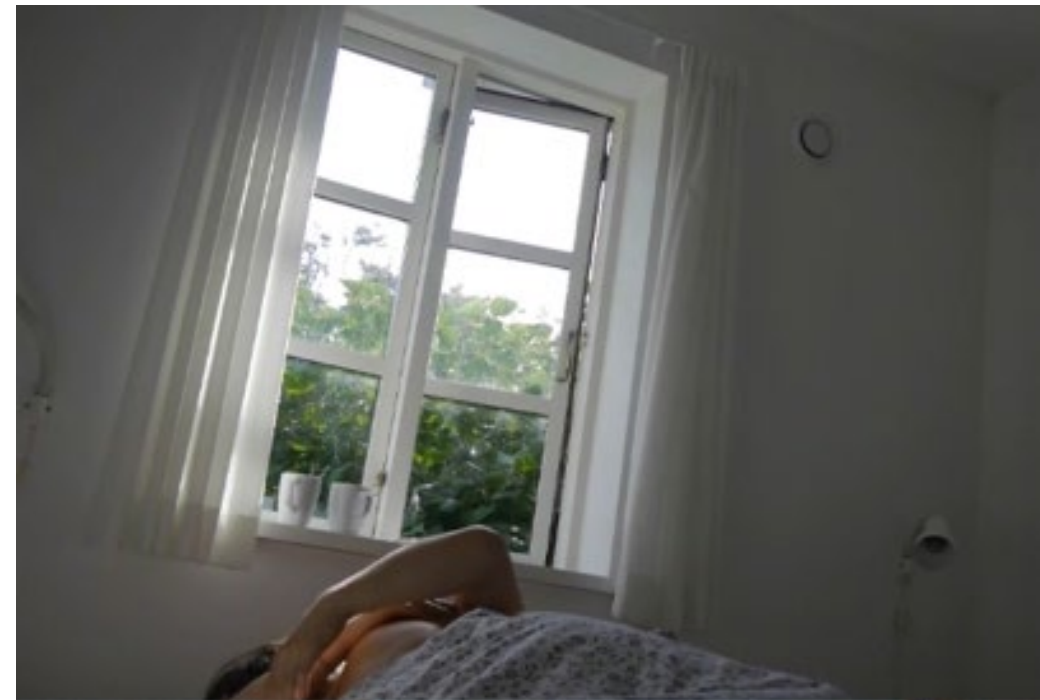
Film (Video installation): mp4, H.264, 1280 x 720



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?





# 194 ANNE ZIMMERMANN

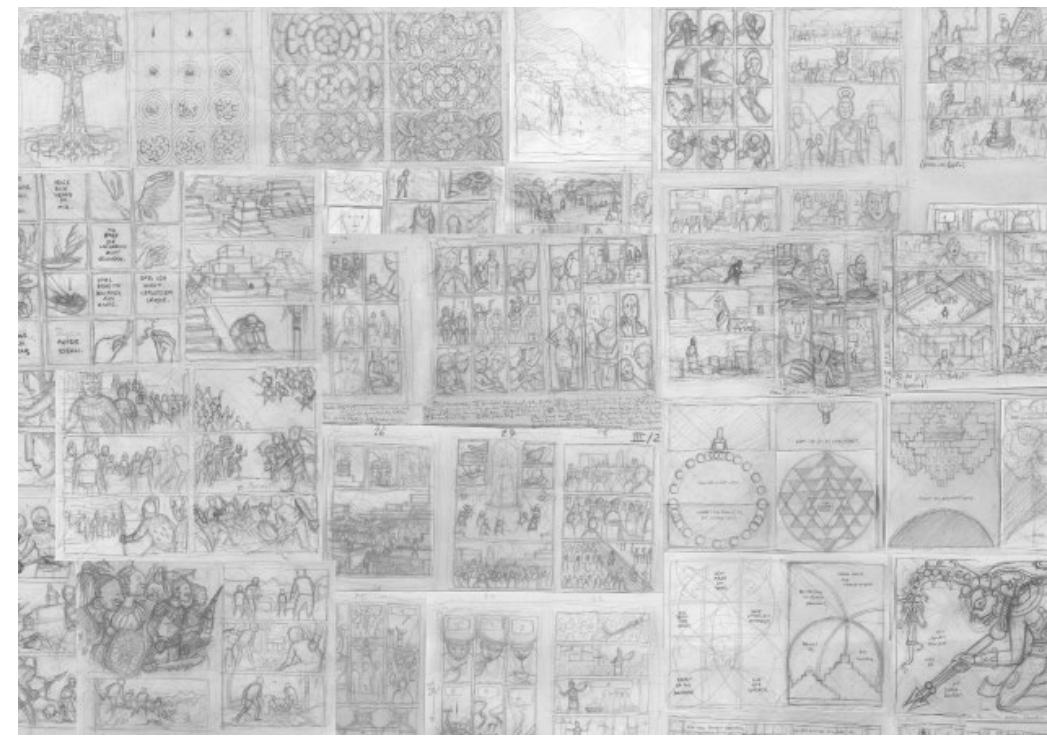
[cargocollective.com/annezimmermann](http://cargocollective.com/annezimmermann) / [anneakut@googlemail.com](mailto:anneakut@googlemail.com)

## 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.





# IMPRESSUM

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**in the documenta-Halle Kassel**

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Paula Kommos

## **Translation and Proofreading**

Richard Cochran

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120g/m Metapaper Smooth cold white  
110g/m Transparentpapier

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400

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Kassel, November 2019

