



Koninklijke  
Academie van  
Beeldende  
Kunsten

Royal  
Academy of Art

Hogeschool der Kunsten  
Den Haag  
University of the Arts  
The Hague

Press Release

## My Practice, My Politics

Royal Academy of Art, The Hague at the Salone del Mobile 2018

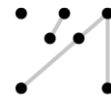
From 17 to 22 April 2018 the Royal Academy of Art, The Hague (KABK) is present on a new destination Ventura Future during the Salone del Mobile Milano. Twenty artists and designers, present their work under the title *My Practice, My Politics*. The interdisciplinary exhibition interconnects Fine Arts, Photography, artistic research and diverse design disciplines and explores how art is inherently political. The exhibition expands ideas of political modes of expression. Through a wide array of artistic practices, the presentation conveys manifestations, interfaces and exchanges between the individual and the societal. Next to the exhibition KABK will host special events, artist talks guided by heads of the Arts and Design departments of the Academy.

With *My Practice, My Politics* the Royal Academy of Art portrays the way in which artists and designers capture their views on society through the subject matter they explore, the language and tools they employ, the aesthetics they manifest, and the communities they engage. Curators Saskia van Stein and Agata Jaworska selected work by recent bachelor and master KABK graduates and students from the Fine Arts and Design disciplines. The exhibition gives room to all artistic disciplines in design and fine art.

### The works

**Kristina Benjocki**'s *Study of Focus* researches tapestry traditions and history textbooks of former Yugoslavia as parallel yet interrelated phenomena in Yugoslavian history. With *Untitled Monuments* **Benjocki** points to the ambiguous status of human remains and their role in the construction of historical narratives, particularly in the context of the former Yugoslavia. **Lisa van Casand**'s installation *The Mushroom Club* embraces inaccuracies in representing a historic event and place. **Abel Wolff**'s *Present Absence* is an ode to the adaptive forces of nature and captures a scene from the future, envisioning how generations then will look back at us now. *Where the money is made* by **Eline Benjaminsen** aims to bring obscure economic power to light by tracing lines of algorithmic capital to the places where some of the greatest profits are made today. *Diversity* is a project by **Zsófia Kollár** that questions how we relate to other human beings in terms of gender identity using an unfired porcelain. **Yamuna Forzani**'s *'Nature is fuzzy and society tries to draw a line on it'* creates a scene in which queer utopias can unfold. With a unique manufacturing technique using bio composites, **Bas Froom** shows new opportunities to bring back industrial production of labour-intensive 'soft' products to local manufacturers. *The Future is Local: micro moulding machine and soft biocomposites*. **Daniel Grumer**'s Abraham إبراهيم ابراهيم is a multilingual typeface that aims to display Arabic, Hebrew and English in a visually equitable manner. For *Cosmologicus* **Katarina Petrović** uses a custom-made software installation to translate radio emissions from the planet Jupiter into poetry. With *The Monument for The Lost Meaning* **Uné Kavaliauskaitė** created a model that represents the passage of knowledge from one great thinker to the next. **Sarah Lauwaert** aims to use fashion design as a political tool by creating an image of a dystopian future to inspire a positive change with her project *I need to be protected*. With *The Unfinished House - What if this was great?* **Klodiana Millona** reimagines the phenomenon of houses left "permanently under construction" in Albania. **Vera van de Seyp**'s *Connected Ad Absurdum* is catalogue of the internet of things questioning if the promise of connectivity supersedes functionality.

In *Voices* **Miguel Peres Dos Santos** constructs a comparison between a censored archive and our collective consciousness. **Fahmy Shahin** *Radical Displacement* uses mapping as a means to reconcile the actual with the fictional, distance with proximity, and the present with the past. **Nienke Sikkema** envisions a world where all sexual



behaviour is possible with her project *Freeflow*. In *The Ages of Stones* Master student **Jean-Baptiste** constructed a hyper-real landscape through post-production techniques. **Lieke Vernooij**'s *'Mind' Body* captures the notion of gender fluidity by melting wax and foam. With *Playbour: The New Workaholism* **Tereza Rullerova** questions the instrumentalisation of play as a form of production. And *MINDMAP #8* is a three-dimensional colourful painting by **Gitte Svendsen** with found "waste" material inspired by the colours of the city.

### **Exhibition design**

Erik van Schaften, Maria Beaumaster, Tijs Struijk and Aliaksandra Pirazhenka (students Interior Architecture & Furniture Design), guided by designer and tutor Barend Koolhaas

### **Practical Information**

#### **Address**

Viala Abruzzi 42, Milano

#### **Opening hours:**

Tuesday 17 April - Saturday 21 April, 10.00-20.00

Sunday 22 April, 10.00-18.00

#### **Special programme**

Thursday 19 April 2018 20:00 - 22:00

#### **Free entrance**

[www.kabk.nl/en/salone2018](http://www.kabk.nl/en/salone2018)

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Note for the editor not for publication if you have any questions regarding the Royal Academy of Art's presentation, please contact Maria Dzodan [m.dzodan@kabk.nl](mailto:m.dzodan@kabk.nl) or +31 (0) 6 23 63 38 42