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ode Torres Georgiadis  
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# *Finding happiness in the soft spots*

In your hands lies the catalogue for *Finding happiness in the soft spots*, an exhibition that presents works by 45 students of Practicum Artium. Over the course of one year, students from diverse backgrounds and academic disciplines discovered artistic ways to express themselves, build a visual vocabulary, and collaborate on shared interests. Fostered by a caring & generous dialogue, the students experimented, reflected and grew together, becoming aware of their own creative voices. Now they share those with you and the world.

The title, borrowed from one of the students' works, encourages us to bring art & creativity in the centre of our lives and hearts. It will help us to 'appreciate the moments and spaces in between, for finding happiness in the soft spots.'

Enjoy, and hold dear.

## Graphic Design Conducting Narratives

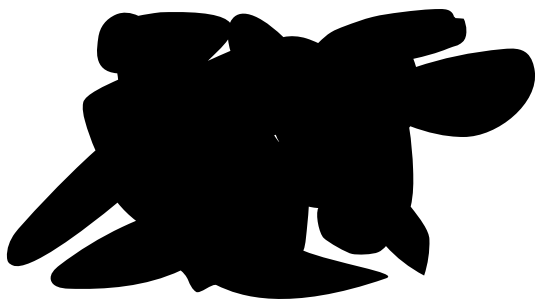
Yin Yin Wong

perhaps the most elusive of all courses under Practicum Artium due to its open medium. At Graphic Design we don't practice the art of photography, painting or drawing, but we practice the application of narrative and communication to these and many more media. How do you transform encounters with ideas, images, stories, into your own tale?

The first assignment of this course, 'Invisible Cities', serves as a metaphor for Graphic Design— where the skill and artistry with which one tells about a city, is more important than the city itself.

Further throughout this year at Practicum Artium, students were challenged to choose their own starting point: a book; a film; to then gradually develop into a story and narrative that is intrinsically theirs. By working process based in analogue and digital media, the students learned how to build a visual vocabulary to support their own interests and theories.

The result from this introduction to graphic design are unique artist publications, experimental websites, a collective journal and a set of stunning posters. I am extremely proud of these students, who without previous experience of software programs or design tools, show us that the only true medium of graphic design is creativity applied.



## Carmen Brouwer

### *1. Young American Professional / Movie: American Psycho*

The movie American psycho, how horrific it is, has some interesting psychological constructs hidden beneath the main story. The website I created was a spin on a professional website of a businessman like Patrick Bateman, the main character, would make for himself. But, underneath the polished pages about his lifestyle or diet, are clues about his psychopathic nature. With the poster, I tried to incorporate the same concept. The title of the poster is Young American Professional, but maybe the one who read the magazine is more of a Young American Psychopath -and are those bloodstains!?

### *2. Anti-Anxiety / Book: De Bange Mens*

For this assignment I chose the book De Bange Mens by Daan Heerma van Voss. The novel is about the history of how mankind has dealt with things such as anxiety and depression. I was inspired by medical ads from the fifties. But instead of making it serious, my publication takes a more cynical position towards medication use with anxiety disorders. My publication is therefore an “ad” for the perfect medication. Not only does it help you get rid of all forms of anxiety, but the rest of all your (negative ) emotions will be history as well! An ideal medicine, right?

### *3. The fragile city / Invisible cities: Octavia*

My city is called Octavia. In short, It is a city that exists between two mountains.

The houses hung underneath a fragile net. This means that the net will eventually break. The inhabitants were aware of this. The aspect of fragility really spoke to me. With the photos I took, I tried to capture a feeling that the world, as it is right now, could disappear any moment, just like the houses in Octavia that would fall into the abyss.

For the Invisible Cities assignment I found an affinity for working with a scanner. Having primarily worked digitally, this method was completely new to me. It was really enjoyable for me to incorporate text and images in order to tell my story of Octavia.

## Myrte Dolieslager

### *1. Find Your Spark*

Many people try to seek for their purpose in life – something big that they can be remembered for. As time goes by, many realize that this purpose is hard to find, especially when one tries too hard. The movie *Soul*, by Pixar, concludes that your purpose is not most important in life, but your spark is. A spark can be anything – the leaves that come down from the trees during fall – anything that makes life worth living. The two works represent the search for this spark in a playful manner.

### *2. Mugs Full of Memories*

The foundations of this publication lie in the book ‘*Outlander*’. In this book, a woman travels back in time, finding herself in places she has never been before. This publication also travels back in time – it consists of a collection of mugs, that come from different

places that I have visited during my childhood and later. All mugs are reminders of specific memories, that have been written out on the other pages. The simple design of the publication is based off the travel diaries that I have written during these travels.

### 3. *Tamara*

The city of Tamara is best described as ‘organized chaos’. A dark path leads into the city, but once you have reached the city you find yourself in a chaos of signs that all carry their own meaning and point in different directions. Even when you walk through the city you can never truly experience it, as you only see signs that direct you towards places, but they never actually take you there.

## [Aiace Pisaroni](#)

### 1. *Cooper's Station Museum*

The Cooper's Station Museum is the place dedicated to the saviours of humankind, the Cooper's family, in the movie *Interstellar*. It is interesting that despite the humans were moved on a space station to save their lives from the desertification, there is a museum on it. The website is supposed to be the official website of the museum. Each section of the website is dedicated to different topics related to the Cooper's family. The poster is designed to be an advertisement of the permanent exhibition. The main element in the centre is a snow globe souvenir of Rome in space, but it has sand in it. It represents the urgency to preserve the heritage in space.



## 2. *Atlas of a Civil War*

This book is thought to be an atlas of the book Commentaries on the Civil War by Julius Caesar. In fact, I am very passionate about Roman history, and this book follows the complex movements of the civil war between Caesar and Pompeius across the Mediterranean Sea during the I century BC. Each part of the book has dry factual commentaries on the left, the same style of Caesar, and maps on the right. Moreover, I designed a frontispiece and a cover inspired by ancient books' publications of Caesar's masterpiece.

## 3. *Fedora*

Italo Calvino, in *Invisible Cities*, imagined Marco Polo describing different inexistent cities to the Great Khan. The purpose is to teach him lessons. Fedora is described as a stone city characterized by a metal building in the centre, a museum. This place contains crystal globes in each room, which are different models of Fedora. In fact, they represent ideal cities for the inhabitants. The lesson is to include in Khan's empire both what is accepted as necessary and what is imagined as possible. The aim of this work is to show this story through photos taken in Leiden.

[Yin Yin Wong, Alexia de Roode Torres Georgiadis](#)

## 1. *Spirited Away*

The movie that inspired my website is the Oscar-winning *Spirited Away*. The plot is based on a girl who goes on an adventure, in which, along the way, she

makes friends who help her return home safely. With the website, my goal was to recreate the journey the character went through, but leave the choices to the viewer at crucial decision-making points. The designed poster intended to incorporate this dimension by creating a kind of decision-making tree. The viewer, by focusing on different aspects of the story, can find alternative endings.

## 2. *Abraxos A Jornada do Encontro a si Mesmo*

The book that inspired my publication was *Demian* by Hermann Hesse.

The book has an existentialist plot in which the main character tries to free himself from social constraints. With my publication, my aim was to delve deeper into this narrative and explore how society affects the individual and how the individual affects society. To explore this dual nature, the book has two beginnings that converge in the middle. One beginning explores the impact of society on the individual and the other beginning explores the impact of the individual on society. In between, the combination of both components is explored.

## 3. *Irene*

Irene is the city that inspired my photography and collage work. Irene is a city that can only be seen through a plateau. Thus, it is a city that can only be seen from afar. If the observer is inside the city, the city is no longer called Irene. As Irene is the city we see from above, we do not get involved with its reality. We are in this context as

an external observer. With my project, I tried to incorporate this dimension of perspective by including top-down perspective photos that were taken from afar.

## Yin Yin Wong, Martine Verheij

### *1. Encounters At the End of The World*

In his documentary, Werner Herzog explores the minds of the habitants of Antarctica that were willing to abandon civilization and endure volatile conditions to learn more about this mesmerizing place. In my work, I opted to capture and integrate both the spiritual and the geographical approach of this documentary. The website shows poems created around our senses and important words that themselves make another message. The poems were constructed with the words of the inhabitants themselves. In the poster, the integration is visualized by the paper-cut, layered construction of an abstracted inhabitant's face .

### *2. Dradeloos*

The book 'Dradeloos', which means 'wireless', is an abstract visualization of the therapeutic relationship. The book can be used as inspiration for psychologists and clients, as the text and images are interpretable from both perspectives. The book is inspired by 'The little prince' of A. de Saint-Exupéry. In this book, the little prince has a lot of encounters with different kinds of people, something that we experience a lot in psychiatry as well. How does the way of encountering

influence the relationship you create with someone?

### 3. *Isaura*

Isaura, as described by I. Calvino, is the city of thousand wells that moves entirely upwards. In the collages, I captured the repetition and the compulsion of the inhabitants to succeed in drawing up water around them, the solitude that arises from this and the chaos and agitation paired with this obsessive lifestyle. In addition, I visualized the religion of the inhabitants as gods arising from the buckets – functioning as watchful eyes to keep the order of water. The introduction page gives us an organized - almost sedative view of the city, as the pages move on to make us more aware of the chaos underneath.

### [Anushree Verma](#)

#### 1. *Intersection / Movie: Blade Runner 2049*

This poster was inspired by the movie Blade Runner 2049 which is a sci-fi action movie. This poster aims to depict the ‘intersection’ of different worlds in the movie – humans and artificial intelligence. Using the pre-designed website exploring the intricate use of colors in the cinema, the poster draws inspiration from both elements of the film characters and mainly the color theory employed. The two AI humans portrayed running in the background show the juxtaposition of the plot with a turquoise blue to represent their mechanical being. They are seen to be walking on harsh strokes depicting paths of red color thereby,

representing the interplay with humans and following bloodshed. The title is enlarged and italic to reflect motion and holds large, intense strokes over it to represent the harsh, rapid, and gruesome setting of the movie.

## 2. *Macrcosm(s) / Book: Macrocosm(s)*

Inspired by Lang Leav's *The Universe of Us*, macrocosm(s) is a dive into comprehending the intangible aspects of everyday life. Just as the Universe is the one force binding a multitude of distinct events within it, this book explores what binds humans together - emotions. To represent the multiplicity of outcomes resulting from one source (metaphorically, the range of emotions an individual experiences), a single thread was dipped in paint, pressed onto each page, and pulled, thus, creating distinct patterns. This string is also what binds this book - the one source holding it together and allowing the ability for more content (metaphorically, emotions) to be added.

## 3. *Despina – A City of Perspectives / Invisible Cities: Despina*

This collage was designed for an invisible city named Despina. In the work, the city has been described as one that can be reached in two ways – via a ship or a camel - and hence, portrays a different image depending on where being looked from. Thus, it is a city formed through perspective. This implies that the city becomes what is visible from where one stands. It appreciates distance when far and details when close. This concept is brought to life by

working with the silhouettes of the two modes of transport – ship and camel – as seen in the reading, embodying different elements of the city when looked at closely. The word Despina means ‘lady’ in Greek which this work portrays through the silhouette of a woman and the intimacy of her daily life through scattered windows.

## Lisanne Wartna

### *1. Ghibli foods*

For the website and poster I took inspiration from all the animated foods in various Studio Ghibli movies. I always think that the food in animated movies looks really good and I wanted my poster and website to be an ode to that. For the poster and website I used foods from the Studio Ghibli movies: Howl’s Moving Castle, Ponyo and Kiki’s Delivery Service.

### *2. How Society Reads*

For the publication I used the first book of the Bridgerton series. Since I don’t have Netflix, I can’t watch it so I wondered whether it was worth the hype by reading the book instead. I feel like society nowadays does not really read any more books, but instead spend their time scrolling social media instead. This is why I tried retelling the story through various social media platforms and showing how society reads nowadays.

### *3. Zora*

For the Invisible Cities project I was assigned the city of Zora. Zora was described as a city of many roads that one could easily remember and walk

through in their sleep. Because of the structure of the city, it was easily forgettable. I tried to recreate this feeling by taking various photographs of all the streets or paths I could find in my home town.

## Yong Sue Ann Ashley

### *1. Listen, to the Whispers of your Heart*

In 90s suburban Tokyo, Shizuku

Tsukishima is about to embark on an unexpected adventure. Join her and explore the setting of one of my favourite movies, Whispers of the Heart. In the design of my movie website and poster, I captured David Hockney's cubist style of instilling time and dimension into otherwise flat images. As detailed in the book *How to Do Nothing: Resisting the Attention Economy*, this allows you to slow down and focus on each individual stills, creating a sense of fluidity, motion and intrigue for these ordinary yet magical locations, characteristic of many Studio Ghibli films.

### *2. Alone*

Le mal du pays: homesickness, melancholy, a groundless sadness called forth in a person's heart by a pastoral landscape (Haruki Murakami). In *alone*, I published the drawings and poems I created during winter 2021, centred around themes of hope, belonging and loneliness. I was inspired by Rani Manicka's book, *The Rice Mother*, and her exploration of home, family, female sacrifice and generational history in the story of a Malaysian household of South Asian heritage.

### 3. *Esmeralda*

No two days are alike for the citizens of Esmeralda. Known as the city of water, their network of travel routes intersects with one another between land and water in ever so many complicated ways, offering a variety of transportation options. Along bridges and gutters, up ladders and landings, down steps and hanging streets, there are secrets and mysteries hidden at every turn. Thus, a life in Esmeralda is never boring. With my collage filled with photos of Den Haag, I aim to bring to life Italo Calvino's vision of Esmeralda as described in his *Invisible Cities*.

### Yuzuki Aizawa

#### 1. *Summer wars*

A poster made based on the movie "Summer wars". The movie is about a society dependent on virtual reality called OZ where users can nearly do everything in OZ. The movie evokes the problematic part of being dependent on digital by having a AI take over accounts from many users and messing up the system. This poster is an advertisement poster of OZ with the AI at the background and some mess ominous atmosphere to link the poster to the storyline of the movie.

#### 2. *The world is not beautiful. Therefore, it is.*

The starting point of this publication is a novel "Judgement" written by Yuka Kobayashi. The novel expresses keen and pure emotions of human which made me imagine the quote (the title of



this publication). I printed the drawings of things I appreciate and things I think is beautiful on a transparent sheet and layered it so it would make a chaos, but when the pages are flipped the drawings become clear of what it is.

### 3. *Olinda*

I made the 4 pages out of a city called Olinda from “Invisible city”. This city has grate characteristic in how it grew. The city starts from one small point and grows by pushing out the old parts of the city and making new buildings in the central like annual rings. The 4 pages express the process of the city growing and the last page is a collage of things round from Den Haag to create a annual ring looking city.

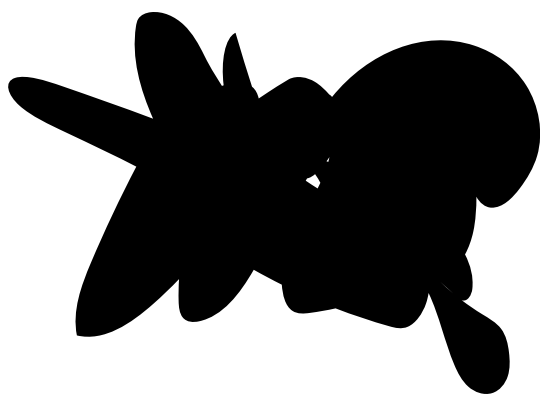
## Painting Crafting Meaning with Colour

Tanja Smit

The 12 students of this years 'Painting: Crafting Meaning with Colour' course literally lived up to the title. Over two years of Covid-9 restrictions have forced them to reflect at an age you would prefer to sport and to party. It has left its influence. More than in earlier courses they have a mission, a story to tell. In the painting course they learned different ways to tell it without words, in a painted image. They learned how their stories came to be and changed in the slow process of painting. They saw how each change of composition, colour, or size, proportion or brush stroke can provoke a total different meaning and can shape or alter your perception of everything.

The exhibition showcases the individual painting projects on which the students worked the last months of the course. The paintings combine topics of their studies in Leiden and Den Haag with their personal fascinations. Subjects vary from psychological conditions to Black Lives Matter and mathematical constructions. And styles vary too: from hyper- and surrealism to realism, expressionism and abstraction. What they all have in common is a strong urge to show you something. Each painting in the exhibition is the outcome of a labour intensive process in which thinking, feeling and making are inseparably connected. I cordially challenge you to compare the different

and often highly inventive ways the students used to shape their ideas. Enjoy the exhibition!



## Doris Bukman

### *Bias*

This series explores the layers of bias that influence the creation of an image, and how we view things ‘in a different light.’ How do our words and actions mold the same objects, people, or events into an infinite array of renditions?

These paintings challenge you to discover what those layers are, and what lies beneath them, not only in the paintings but also in the world outside of them. The portraits are made using oil paints, in a loose style, with vivid colors emphasizing the contrast and the effect of light.

## Louisa Enthoven

### *No title*

My final project depicts our differing experiences of health, healing and comfort depending on context. The themes in this series stem from my studies in medicine and personal experiences. These include the quantity of life; stoicism; euthanasia; healthcare disparity; collective care; and health & beauty. As a painter, I project complex ideas onto a canvas, yet find ways to complete the piece quickly and efficiently. I transform my ‘mistakes’ into new meanings, not allowing myself to start over. Through practice, my paintings have become more vibrant, using metaphors and bold hues, whilst conserving a realist style using acrylics and oils.

## Alanis Gummels

1. *Drifting*

2. *Judged*

3. *Irrecoverable*

Students struggle with countless different mental illnesses. These include depression, different types of anxiety, eating disorders and substance abuse disorders. All these could possibly lead to suicidal thoughts or actually committing the act. These illnesses take away the choices students that don't struggle have away from those that do.

The rubber duck is to me a symbol of innocence. Having the choices taken away almost, in a sense, reverts them to a child-like state. Being dependent on the mental struggle and not being able to control the situation. This is why the rubber duck is included in every painting in some way.

## Ching Hsun Liu

*Half (series' name)*

1. *Banana*

2. *Lemon*

Half is a series talking about the essence of modern world. Through the cross-section of objects, audience get to see the connection between the objects in daily life and finance. As of the form of paintings, they are acrylic paint on canvas. Their backgrounds are large and flat color fields which are used to balance with realistic items and create an imaginary scene. About the color, I chose mild colors as the background to form a non-aggressive vibe while conveying a violent concept

– “Everything is related to the world of money”.

## Manon Loos

### *Compassion for the struggling self*

When we struggle with mental health issues, they often come with internal pain, fear, and vulnerability. No matter how desperately we try to grasp what is behind these overwhelming feelings, sometimes we are unable to understand. Instead of punishing ourselves for this, the least we can do is to treat ourselves with patience, kindness, and compassion.

This triptych of oil paintings combines realistic and abstract elements to reflect how in times of hardship, we should be a good friend to ourselves. The center panel shows the struggling self, accompanied on both sides by themselves as a compassionate observer.

## Narolian Mercelina

### *Mooie Rotzooi*

## Mirjam Noteborn

### *Mathematical construction*

I draw inspiration from my mayor studies, mathematics. In mathematics, you often have to provide proof. This has a fixed structure of axioms, definitions, and theorems, which reminds me of the structure of a tower. My project consists of a big canvas with a skyline on it, made up from all sorts of towers. Each tower is painted in a different style, for example cubism, realism and art deco. However different the towers are, they

are all built from the ground up to the top; just as every mathematician builds on the same basic principles. This really fascinates me.

## [Jona Nuijen](#)

### *The Surrealist Museum*

Welcome to my surrealistic museum.

Inspired by my study in Art History at Leiden University and by the chaos of our contemporary world, this painting shows a museum that is quite different from your regular white-cube gallery. Instead of straight walls and flat pictures, the wall and floor here seem to move and undulate. Some of the pictures take you through time into the art-historical canon, showing the different styles and themes of different artistic periods together. Other pictures, however, seem to have a mind of their own and interact with each other or even come out of their frames.

## [Lenna Pronk](#)

### *FRAMES/ANTI-FRAMES*

Societal norms try to contain us within certain frames. We are told to fit in, not to stray too far from the paths that has been laid out for us. The fact is; nobody actually fits within the frames. We twist and turn ourselves to meet outside expectations. Only then we can fit within the frame.

With these paintings I have tried to show the unease that arises when people are forced into someone else's frames. And how trying to adhere to social norms forces us into uncomfortable positions.

No one fits within the frames. That exception is the rule.

## Eva Maria Riive

### *Holy Grail*

This series is about the line between destruction and worship. It is the outcry for meaning in a pragmatic world. True spirituality has become replaced by nihilistic irony, and rigorous self-cultivation carried by bravery is long lost behind the joys of the easily accessible. I believe the modern oblivion to be in direct contradiction with life itself. With my human hand, I paint who we are. More importantly, I do all that with a perspective of what we can be - as soon as we, the individuals, dare to step outside of the contemporary shackles and our self-indulgent amnesia. I work with acrylic paint on canvas, creating a landscape of expressionist brush-strokes varnished with symbols of pop-art and social critique.

## Taj'anne Faye Rossenaar

1. *Hersengolvenmeisje.*

2. *Bijna een vliegende zee-naaktslak.s*

3. *Zijn vriendje /Een soort schildpadje?*

*Toevallige wondertjes;*

Mensen zijn niet concreet. Gedrag is een resultaat van ontelbare, vaak toevallige, interacties tussen omgeving en persoonlijkheid. Aandacht schenken aan de unieke harmonie in interactie-momenten kan zoveel verwondering brengen. Met kleurrijke lagen acryl- en olieverf heb ik geprobeerd enkele van deze verwondingen vast te leggen . Op het grote doek is dit



het beeld van een vrouw opgebouwd uit elkaar beïnvloedende verflagen die deels gepland en deels hun eigen gang gaan. (Met referentiefoto door Juliasaranoelle). De kleinere schilderijtjes zijn gebaseerd op een afgeschaafd schilderspalet. Wonderlijke kleurpatronen toevallig gecreëerd door persoonlijkheid in en de omgeving van het schilders-proces.

## Clara Schmerwitz

1. *Rina and Toni*

2. *Bri*

3. *Beach Days*

This series of paintings depicts my friends around the city. It is inspired by double exposure photography, and I want to show the fleetingness and short-lived quality of happy moments with them around the city. By making use of a realistic painting style and by overlapping multiple images, I want to create the illusion of movement and quick interchangeability of those moments.

## Photography Visual Conversations

### Nadine Stijns

Working with this year's *Practicum*

*Artium Photography* students has been a generous experience because of the different university studies and departments the students are from and their diverse backgrounds and lived experiences.

The title of the course Photography: *Visual Conversations* refers to the story they want to tell as a maker and want to share with their audience. But it also refers to the conversation between the photographer and the subject in front of their camera. During classes we examined the position of power of the photographer in relation to the subject/ community they work with and the responsibility they have as a photographer. This is reflected not only in how the students approach and work with their subjects but also with each other. Topics touched upon in their final projects range from the personal, to the social, to the political realm. From visualising the experience of a Highly Sensitive Person (HSP), to documenting places of outdoor refuge, to how people define justice in the city that brands itself as the city for peace and Justice.

What is most noticeable of this year's class is the ease with which they collaborate also outside of class hours. It's exciting to witness how they value each other's ideas and knowledge and learn from each other to grow into the

makers and thinkers that will visualise  
and shape our future.



Kristin Elsner

*freitanzen*

1. *to dance oneself free*

2. *to dance freely*

This series of work represents how movement and dance empower you to show your true self whilst blending out everything else. My goal was to capture human beings when they let loose and dance like nobody is watching. In this state the body is more than just a physical machinery, it becomes a storyteller. When words fail us, movement enables the expression of deep emotions or at times just the peaceful state of thinking of nothing at all. The constant swirl of thoughts is paused, and for one moment you find yourself in a state of abeyance.

Verena Feil

*No title*

Colors bring life into an otherwise monotonous scene. Inspired by color theories of Mary Gartside and Wolfgang von Goethe, this work explores the interplay of light and shade through colors. The series was inspired by a thorough discussion about what colors we associate with certain emotions which as the international classroom exemplified may also be culturally dependent. This series, by combining and opposing various shades and colors, therefore shows not only a palette of colors, but also a range of emotions.

[Lucile Gautier](#)

*None*

## LEFT-HANDEDNESS

Shall I introduce: the only slightly noticeable but highly pervasive community of left-handed people. A community that isn't really one, that lives with the same daily struggles of door knobs, scissors and ink stains, but has not yet taken the streets to fight their systematic oppression from right handedness. Here, the emphasis is putted on the divine and natural forces steaming from using the hand considered for too long as useless.

This series was made possible by three obviously amazing left-handed women: Anouk, Julie and Gracie, thank you

[Marie Goto](#)

*Loneliness/Solitude*

I wanted to explore what it means to be alone, and to feel alone. I began thinking the concepts were divided only by a thin line. However through many discussions, I found them not only to be incredibly different, but also varying between each person. For some, solitude is about connecting with oneself, peace-of-mind, liberation. Others associated confinement, bareness, dullness. Similarly, loneliness meant feeling misunderstood and unloved for some, whilst others saw beauty and not fear. I have attempted a visual abstraction/representation of the gathered perspectives; hopefully, viewers can consider which components/images they themselves may relate with.

## Tom Herz

### *Ageing Tulip*

One of the biggest drawbacks of studying and living abroad (In my case the Netherlands) is that the quality time I experience and share with my parents has massively shrunk to a few weeks a year. Every time I visit them, I get shocked by how fast they changed physically and mentally. When I left my home 4 years ago, my parents were energetic and optimistic middle aged adults, but within the years they rapidly aged into fragile elderlies. This experience is reflected in the given series. I deliberately chose the tulip plant as it is symbolic and representative of the Netherlands. Every picture is a snapshot of the life of the rapidly ageing plant, which is representative of the fast pace ageing process of my parents.

## Eline Koopmann

### *Shades of justice*

The Hague. International city of peace and justice. Most segregated city in the Netherlands.

What does justice entail? And how is it achieved - or not? Is the opposite of justice, injustice? Ignorance? Invisibility?

A tool, an ideal, a practice. Justice is an infrastructure of institutions, buildings, streets, people, more-than-humans. Showing corners of the city that seem familiar, and yet are hard to place, this project reflects tensions between the multitude of meanings carried by the notion of justice. Inspired by interviews and conversations with

people who have experienced the city first hand, these photographs unsettle the narrative of international justice in a two-faced city.

## Karmijn Lange

1. *Stimuli*

2. *HSP*

3. *Dissociation*

A Highly Sensitive Person (HSP)

experiences the world differently. Being more perceptible to emotions, physical-, and social stimuli the HSP sometimes feels the need to take refuge from the world around them. While the term HSP is not widely known, about 15 to 20 percent of the world population is an HSP. This work tries to visualize the experience of overstimulation and coping mechanisms, hoping to bring more awareness to the existence of this population group.

## Iris Molenaar

*Home studio*

The following series dives into the practice of portrait making. In this project, shooting portraits is used as an exercise to unlearn potentially problematic interactions between photographer and subject. By empowering the models to inhabit a position of co-authorship, the hierarchy between model and maker is challenged. It is thus not so much about the end products, but rather about critically engaging with the act of portrait making. "Home studio" refers to the space that is created when photographers and their subjects engage

in open dialogue on the creation of a photograph.

## Hedda Peters

### *fluid intimacy*

What does intimacy mean to you?

When we hear the word ‘intimacy’ we often first think of physical touch. Of holding hands, cuddling, kissing, sex. But sometimes, the most intimate moments we share with others don’t involve naked skin and bodies touching. Braiding a friend’s hair, cooking together, looking at a partner in a way only they understand... all these moments can be intimate.

For this series, I have portrayed people – friends, partners, lovers – to capture the ways in which they experience intimacy in their daily lives in order to explore how intimacy can be emotional, romantic, sexual, platonic... or fluid and everything at once.

## Anna Prats Torregrosa

### *No title*

In this series I would like to work on the idea of being naked as metaphor of being vulnerable, showing to the outside who you are, trusting the viewer, giving them the chance to look beyond what they normally would see.

But what would you show? How you perceive yourself, how would you like to be seen, how do you aspire to be? Which one of your different faces are you? Maybe a bit of everything, the combination that appears when you look behind the first layer.



Body as canvas, tattoos as scars,  
stories and faces.

[Tom Vandalon](#)

*Ziel en Zaligheid*

Cultivating one's garden is something  
that is widely adored by people.

Throughout the Covid-19 pandemic  
this became more apparent as this was a  
place of outdoor refuge. However, this  
also highlighted the socio-economic  
inequalities that are present in society,  
particularly urban societies. Green  
spaces, such as (community) gardens,  
are a way of battling these inequalities  
and creating more tightly knit  
communities in urban areas. Inspired  
by my father and Derek Jarman, a  
famous filmmaker, lgbtqi+ activist, and  
avid gardener, this series is focused on  
the reciprocal relationship and deeper  
meaning of cultivating a garden.

[Yan You](#)

*Distant connection*

My inspiration comes from everyday  
life. Since I imagined what is the  
universality emerged in different life  
styles I chose to reflect on it. What I  
mean universality here is about finding  
the emotional connection between  
different interpretations. Taking up  
this emotional connection make me  
believe that love is the key to find a  
way of negotiating difference. Overall,  
I started with my own paintings and  
drawings, to pin down my expression  
in this series. I want to make something  
surreal as it might be dry to only  
document life. But I would like to

provide others something to reflect what I mean by distance/connection (or to see what can be their own interpretations. It might be anger and envy you see).

## Charlie dröge

### *Expectations*

We are all caught up in expectations: of the world around us, of others, of ourselves. We put expectations on ourselves to get where we want to be, to do what we love. This series demonstrates that others' perceptions and our own expectations are engrained in our lives. It portrays the two main trajectories that arise when one is unable to meet their own expectations. The first ends in paralysis, in demise, in absolute estrangement of self and loss of identity. The other ends in reconnection, reclamation of self, weight lifted, liberation.

This is *Expectations* by Charlie Dröge.

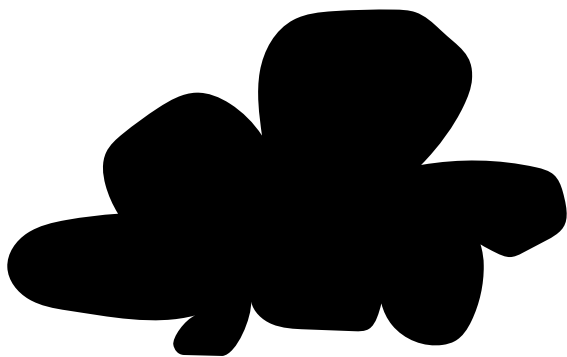


## Drawing Dimensions

### Marieke Zwart

Drawing Dimensions is a drawing course where students started drawing from perception. Slowly, through the year, students explored other perspectives, inspired by individual fascinations and curiosities. Their projects include drawing from memory, drawing a storyline, drawing as a way to express frustrations or feelings and drawing as keeping a diary. Four classes were spent on collaborative drawing experiments based on student's proposals. Two successful collaborative drawings are included in the exhibition.





## Marie Chevalier

### *Hit them where it hurts*

“I was talking to one of my donors a few days ago who was complaining about how memories, even your most precious ones, fade surprisingly quickly. But I don’t go along with that” Never Let Me Go, Kazuo Ishiguro.

## Yixin Han

### *No title*

When hearing the word ‘aesthetic’, most people have connotations concerning beauty, natural or otherwise. However, in Buddhism and East-Asian thought, the broader meaning of aesthetic is ‘relating to felt experience’.

This aesthetics cannot be conceptualised, and in my work I have combined both illustration and short texts to let the viewer experience this sense of transience and impermanence. Time is for example always present to us, not as a concept, but as a feeling revealed by the blooming of flowers or the passing of the seasons. Only by experiencing this can we truly grasp its nature.

By depicting people in their everyday lives and using harmonious colour schemes, I tried to express this aesthetic approach to our surroundings, human relationships, rivers and mountains, and the city we live in.

## Leo Liegeois

### *Ode To Friendship*

Where does fiction end and reality begin? The book, Ode to Friendship, is an exploration of dreams, memory,



ambition and the fictitious in shaping reality as we experience it.

It embodies the idea that childhood forms a person just as their country does. The story turns the pages into informed dreamscapes and illustrations of the mind as they reflect perceptions based on memory and feeling.

Linear time, coherent thought and objective reality become irrelevant as the constructed character of identity and existence come to the forefront. What is the future if not a dream, if not reality, if not us?

### Ching-Hsun, Liu

#### *Head up*

Head up is a short comic, presented in a long and vertical format. In the absence of any text, the images tell the story about a man struggling with his past and his fears.

The title “Head up” contains two meanings. One is how the audience is seeing this work and the other is referring to the transformation of the character’s attitude.

### Nikki Rie van der Meer

#### *No title*

er zit een oorlog in mijn hoofd  
soldaten in mijn huid  
springstof in mijn ogen  
mijnen onder mijn voeten  
er zit een oorlog in mijn hoofd  
ik tegen ik  
pijn en meer pijn  
tot dat ik zag  
dat mijn lichaam slagveld was

in this series I reflected on how certain rigid convictions about how the world works can be harmful and inhibiting to us. I looked at how we can potentially challenge these beliefs, for instance through changing perspective.

## Lucia Oppermann

### *Feeling spring*

The chatter of the birds break the silence of the night. The first sunrays gently strike the skin. The slight hint of freshly brewed coffee fills the air. The sheets are soft and warm. Awakening.

The painting explores the powerful warm feeling of being kissed awake again by the sun after a long winter. It plays with shadow and light, with warmth and coldness, large surfaces, and small details. Layers of acrylic paint show the imperfections of the skin, the interplay of muscles and how the sun changes the perception of the body and the self.

## Laura van der Pluijm

### *A biological world*

Welcome to the world of a biologist, a world where everything is connected. Where small structures influence big organisms. By playing with sizes and overlapping cell structures, plants and animals, I want to show how everything affects each other. Sharing unseen structures, too small for the eye to see.

The drawings give a peek into my daily life; a little chaotic, the will to understand the world around me and all the beautiful organisms I come across. Biology is a study of life, with these



drawings I hope to show the magic of the world.

### Selina Tartaglia

#### *O Pes[adel]o das Cores(The Weight/ Nightmare of Colours)*

This series is a homage to the living nightmare of exhaustion from balancing studies, work, social life, fun, exercise, family and romantic relationships.

Through a series of self-portraits, the artist uses colour and facial expressions in her attempt to capture her feelings of pressure and weight in these moments of stress. The plasticity and layers of oil pastels show how life piles up, slowly but surely, leaving it heavier than we started, blurring into one, so you can no longer distinguish the details through your senses.

### Annabelle Twigt

#### *Finding happiness in the soft spots*

This series of work represents some of the valuable insights that I gained throughout this class. I'm very grateful for Marieke being our teacher, who encouraged us to get out of our comfort zone and who taught us to value every aspect of our drawings. The most important takeaway of this course for me is that the residual form in drawings is just as important as the form, and the interplay between objects is where the magic happens. I've learned to appreciate even the moments and spaces in between, finding happiness in the soft spots.

## Atha Lens

### *Lost*

silent movements  
silent thoughts  
pave my way  
through the silent souls  
slippery stones  
looks like shiny stars  
calm sounds  
whispered like there were  
no voices  
calm gestures  
with its long torso  
calm and peaceful  
I see what I want to see  
I hear what I want to hear  
parallel me  
parallel you  
parallel us  
multiple lost souls  
I encounter

## Obbe van der Weide

### *No title*

We reside in a time of idolisation;  
becoming spectators and damaging  
one's physical connection with the  
body. What happens when our body/  
mind connection gets disrupted? We  
appear constantly distracted by our  
second persona and digital existence;  
which merely deteriorated throughout  
the quarantine. Connecting with  
other people is the goal; the opposite  
is accomplished. My art is aware of  
commercial presentation and comes  
from a fear of alienation and body  
dysphoria, triggered by commercial,

idealistic formatting. For my practice, it's important to see the usefulness in embodying fear and shared body awareness. It made me interested in the role of a monster, using the body strategic to communicate negative by-products, of the social media era we have fallen into.

For this exhibition I use these feelings and translate them into quick drawings I try to step out of my former drawing language by eliminating a couple of my go-to starting points and throw myself more in the deep to explore different expressive shapes. My goal find the expression and fun back that I one's had and feel like I can rediscover mostly inspired by the group I part of for this drawing class.



Guidance by

[Marieke Zwart](#)

Drawing: *Dimensions*

[Tanja Smit](#)

Painting: *Crafting Meaning with Colour*

[Nadine Stijns](#)

Photography: *Visual Conversations*

[Yin Yin Wong](#)

Graphic Design: *Conducting Narratives*

## About Practicum Artium

Practicum Artium is a joint programme by Leiden University and Royal Academy of Art that offers talented students from Leiden University the opportunity to develop artistic perspectives and skills through drawing, graphic design, painting or photography during one academic year at KABK.

### Coordinators

[Liza Swaving](#) & [Soyun Park](#)

### Design

[Dawun Chung\(Nice glue\)](#)

### Special thanks to

KABK: Practicum Artium tutors [Tanja Smit](#), [Nadine Stijns](#), [Yin Yin Wong](#), [Marieke Zwart](#), [Fenna Hup \(deputy director\)](#)

Leiden University: ACPA members [Rosalien van der Poel \(institution manager\)](#), [Rogier Schneemann \(coordinator\)](#), [Erik Viskil \(academic director\)](#)

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For more information visit

<https://www.kabk.nl/en/academy-wide-education/practicum-artium?>



Universiteit  
Leiden  
The Netherlands



Royal  
Academy of Art  
The Hague



## Photography Visual Conversations

Kristin Elsner  
Verena Feil  
Lucile Gautier  
Marie Goto  
Tom Herz  
Eline Koopmann  
Karmijn Lange  
Iris Molenaar  
Hedda Peters  
Anna Prats Torregrosa  
Tom Vandalon  
Yan Yu  
Charlie Dröge  
Aura van Alphen

## Graphic Conducting

Yong Sue  
Carme  
Myrte  
Ais  
Alexia Roc  
M  
A

## Drawing Dimensions

Marie Chevalier  
Yixin Han  
Leo Liegeois  
Mark Liu  
Nikki-Rie van der Meer  
Lucia Oppermann  
Laura van der Pluijm  
Selina Tartaglia  
Annabelle Twigt  
Atha Lens  
Obbe van der Weide

## Craft

Wi  
Don  
Louis  
Alann  
M  
Mar  
Narolia  
Mirjam  
Jona  
Lenna  
Eva Ma  
Taj'Anne  
Clara Sch