

What remains

DAAD

Deutscher Akademischer Austauschdienst
German Academic Exchange Service

when
the story
ends?

Dear distinguished partners and
friends of the DAAD London,
dear art lovers,
dear students,

It is with great pleasure that I am presenting to you the work of a group of artists funded by the DAAD for their Master studies in the UK 2020/2021.

Surely 2020 is a year we will all remember: It is too early to predict in total the outcome, but it is fair to say that the world will not be as it was before. I do regret deeply that we cannot meet in person at the students' exhibition as in previous years. But I am thrilled that their art can "come to life" in this very special publication. With this new format we are – like so many others – adapting to the "New Normal" forced upon us by a virus called COVID-19.

In March and April, the DAAD managed to help thousands of scholarship-holders around the globe to travel back to their respective home countries. Now these art students are of the first generation of DAAD scholarship-holders starting their stay abroad during the pandemic. We have to acknowledge that this is still very much a time of ongoing uncertainty. The DAAD is nevertheless ready to support all the new kinds of learning experience abroad: virtual, blended or in person. It is not a question of the one or the other it is rather combining the best things of both worlds.

Moving forward with these new forms of discourse should be an obligation to all of us. I think this project shows a remarkable desire for creative innovation under challenging circumstances. It also shows another thing: exchange and collaboration is the solution for so many things and it will remain the core of the DAAD's strategy for the years to come.

Hoping to meet you again at our arts students' exhibition in person someday soon!

Wishing you all the best,

Ruth Krahe
Director DAAD Branch Office London

IN A NETWORK OF LINES THAT INTERSECT

My back keeps sinking down the back of my chair. I shift; my body feels slightly stiff. I bend my left leg. I then raise my left knee and place my foot on the chair. This feels comfortable for a short amount of time. Writing involves an awful lot of sitting. Though thinking, researching and writing can take place in many places and positions and so when we live abroad, we inhabit other chairs in different contexts, – lines of thought set into motion which leave a fleeting graphic imprint even if invisible to the eye.

Oskar Fischinger said that “everything in the world has its own spirit which can be released by setting it into vibration”, vibration defined as the movement of a body around a fixed point. This quote occurs to me while I listen to the musical pieces that Anjolie Chen has written, inspired by the works of Nicola Arthen, Jannis Bruns and Katharina Siegel. The notes travel into my ears through the piano’s strings that vibrate when they are hit by the hammers: an adjoining echo to the original images, composing an unmaterial exhibition that evolves from what it was supposed to be, and is in constant expansion through the page. An exhibition to be heard and to be experienced through a publication proposes a type of experience that is fragmented, revealing itself continuously as we turn the pages. What remains of the artists’ works is crystallised in here, becoming the sole trace of an exhibition that could not take place physically.

Musical scores render visual symbols as sounds. As such, the writing of a score is a similar process to that of drawing an image, considering that the lines of a figure show precisely what is needed, no more or less. In the work of Katharina Siegel, the simplification of drawing allows for lines to generate light, shapes are not too clearly defined introducing a space for discontinuity and open-endedness. Line drawing manifest a particular rigour, as though the eye and the mind were concentrated at that tiny point between the charcoal and the surface. Equally structured is the relationship between the viewpoint and the shutter of the camera in Jannis Bruns’ photographic series. The architectural straight lines dominate the image, notably through the force of horizontality and verticality. It seems natural here to bring the opening question in Tim Ingold’s *Lines: A Brief History*, “What do walking, weaving, observing, singing, storytelling, drawing and writing have in common? The answer is that they all proceed along lines of one kind or another”. Playing with visual perception is an expanded principle also present in the work of Nicola Arthen, which gives us access to an archival space besides the recorded image, shifting perception to open up imaginary spaces through the eye of the artist, revealing the world as a construction.

The displacement of an exhibition from site to page involves that another set of senses are put into play such as feel. Rubbing the surface of the paper brings us closer to the images, placing us in particular experiential relations to knowledge. In this sense, movement does not disappear either.

Cristina Ramos, October 2020, Berlin

Cristina Ramos is a curator and writer based between Berlin and Mallorca. Her practice focuses on generating affective and cognitive spaces for human perception from an ecological, critical and responsive point of view. In 2017, she founded *Arnis Residency*, an artist residency in Germany’s smallest city that focuses on aesthetic discourses related to the ocean. Her curatorial projects often originate from literary works, such as *Tender Buttons*, *Salón (Madrid)* or *Figures of speech #4. UEP*, *Addaya* centre d’art Contemporani (Mallorca) and take place in public spaces such as *This shall be for a bond between us*, *ArtNight Festival (London)* or “Companion Planting”, in the allotment of Goldsmiths University of London. Ramos writes regularly for the magazines *This is Tomorrow*, *Berlin Art Link* and *La Escena* and co-directs *+dede*, a project space located in Berlin. cristinaramos.org

Oh,
Lovely
Appearance
of Yours

Nicola
Arthen

Oh, Lovely Appearance of Yours (Layers 6–9, 12, 14, 16–22)

Computer-generated image
2020

(x) is using a 3D-modelling software made for engineering, allowing accurate calculations of plain, geometric shapes. A certain failure is implicated in using it for the complexity of organic forms which lends an uncanny feel of replication to, say, the resulting body parts – a step towards a prosthesis, if you want. Patterns of symmetry and repetition.

(y) at the beginning of each day, I often perceive the world through the eye of a close person, mirrored. It could be the person next to me or the feed of my accumulated online version of self. Through these lenses, the world is reflected firstly, yet warped.

(z) me looking at you looking at the girders glowing thru,
Make me some thick and healthy bru.
I's meet,
five feet deep.

Or borrowing a character to tell a story that isn't yours, but you thought of it.
That healthy distance.

Nicola Arthen (1990) is an artist based in Amsterdam and London.

His practice is an investigation into the mutual relations between object's and human's capacities, a negotiation between site and experience. By isolating artefacts from their peripheral state and turning them into protagonists, he is invested in their stories, struggles and unique qualities, as well as the poetics and politics of labour to reproduce these.

Arthen's work takes the form of installations or time-based mediums, often contributing to a moderated spatial environment such as in the form of bespoke temperature devices or the scripted voice of a car's navigation system. His work has been described as sensual, sincere, informed and economic in its organisation of space. Addressing the technological innovations aiding automation of machines and personal productivity, he often uses novel fabrication processes to other ends; aiming at the human body as carrier of experience.

Curriculum Vitae

Nicola Arthen

nicolaarthen.com
mail@nicolaarthen.com

Education

2019–22 MFA Fine Art, Goldsmiths University, London
2011–15 Fine Arts Department, Gerrit Rietveld Academy, Amsterdam
2013–14 Class of Prof. Martin Gostner, Kunstakademie Düsseldorf

Awards | Grants | Residencies

2020 Online-Residency @Mythical Institution
2019–20 Graduate scholarship, DAAD, Germany
Stipend, Prins Bernhard Culture Fund, The Netherlands
Subsidy, Stichting Niemeijer Fund, The Netherlands
2018 Residency at *Taller Los Guayabos*, Guadalajara, Mexico

- 2017 *Prix De Rome*, longlist, Mondriaan Fund, The Netherlands
Project subsidy, Amsterdam Fund for the Arts, The Netherlands
Werkbijdrage Jong Talent, Mondriaan Fund, The Netherlands
- 2016 ACSA Summer Academy w/ DIS collective, HMKV Dortmund
- 2015 *StartPoint Prize*, honorary mention of the jury, Prague
Rietveld Fine Art Award, Gerrit Rietveld Academy, Amsterdam
- 2013 *AABER Award* prize for young artists, 1st prize (w/ Adrian Sölch), Munich

Solo Exhibitions

- 2019 *Eagle & Hesitant Vehicles*, Kunstfort Vijfhuizen, The Netherlands
- 2018 *La Ética de los Algoritmos* (artist talk & performance), PAOS, Guadalajara, Mexico
- 2017 *Avenida Progreso*, Plan B, Amsterdam
- 2016 *Brought Up To Code*, Galerija Simulaker, Novo Mesto, Slovenia

Selected Group Exhibitions

- 2020 *Unfair 2020*, Westergas, Amsterdam Landsgartenschau 2020, Mythical Institution, Minecraft, online
- 2019 *Salon ACME No. 7*, Mexico City, Mexico
De la Mano a la Boca, Taller Los Guayabos, Guadalajara, Mexico
Prospects & Concepts, Art Rotterdam, Rotterdam
- 2018 *Even if it's Jazz or the Quiet Storm*, NEST, The Hague
Moton Actuator Tour, Lovaas, Munich
Going Nomad, Zone2Source, Amsterdam
I Book You, The Ballery, Berlin
Klaus von Gaffron gegen den Rest der Welt, Kunstblock Balve, Munich (w/ Ivo Rick)
Salon ACME No. 6, Mexico City, Mexico
- 2017 *BAD FLASH*, Berlinskej model, Prague (w/ Alondra Castellanos Arreola)
PiN Benefit Auction, Pinakothek der Moderne, Munich (w/ Ivo Rick)
modul_aero, Galerie arToxin, Munich (Duo exhibition w/ Ivo Rick)
In Support: Support Structures, De Kijkdoos, Amsterdam
The Weathers They Live In, puntWG, Amsterdam (incl. curating)
GELD, Semperdepot, Wien (w/ Ivo Rick)
- 2016 *Project.Labour*, GT22, Maribor, Slovenia
Exhausted lines and dead pipes, V240, Amsterdam
Do It Yourself Design, Bröhan Museum, Berlin
Machinery, easy!upstream, Munich (w/ Ivo Rick)
StartPoint – Prize for European Art Graduates, Arti et Amicitiae, Amsterdam
La Vie En Rose, Lockwood Project, Amsterdam

- 2015 *Chambre de Schie*, Fotofestival Schiedam, Schiedam
StartPoint, National Gallery, Prague
Best of Graduates, Ron Mandos, Amsterdam
Hesitant Autonomy, Graduation Show, Gerrit Rietveld Academy, Amsterdam
Nothing works but that works just fine, Labor, Köln
- 2014 *Moments in a Think Tank*, puntWG, Amsterdam
Constant Companion, Oude Kerk, Amsterdam
- 2013 *AABER Award*, Leonrodplatz, Munich
FLAM Performance Festival, Arti et Amicitiae, Amsterdam
Beyond Babylon, Oude Kerk, Amsterdam
- 2012 *Rietveld UnCut: The Making Of*, Brakke Grond, Amsterdam
Demokratie, Das kleine Schwarze, Hamburg

Press | Publications

- de Massiac, Alix, *Bespiegelingen #2: Nicola Arthen*, Kunstfort Journal, September 2019 (Interview)
- Darley, Esther, Roesink, Macha, *Prospects & Concepts 2019*, Mondriaan Fund, February 2019 (Exhibition catalogue)
- Leij, Machteld, *Even if it's Jazz or the Quiet Storm*, H Art, Issue 187, December 2018, p. 17 (Review)
- Hernández, Mónica, *Vena Tech-Art*, Mexico Design, April 2018 (Portrait)
- STZ, *Fortschritt und Visionen*, Süddeutsche Zeitung, Nr. 236, October 2017 (Review)
- Kleindienst, Živa, *Project.Labour*, Kombajn, 2016 (Exhibition catalogue)



**Space
Vague**

**Jannis
Bruns**

The urban environment is overwhelmingly predominant to modern human life. Its increasing economic value leads to a maximum of efficiency. In this scenario, vacancies seem to be the opposite of every rational pursuit. Although they could be seen as a natural expression of change or resting future potential. However they are considered, they have an impact on the appearance of their surrounding area.

Especially during the current pandemic, people face an extreme situation, in which uncertainties become omnipresent. The intervention of the lockdown presented us with a situation in which public life is turned down to a very minimum. It also underlines the importance of public places for social interaction. The economic consequences of the pandemic and resulting vacancies illustrate the tragedy that gets most visible on the pedestrian level through the appearance of closed businesses.

This process of change creates spaces of transition that lack exact determination, but consist of a certain silent beauty. The time in between their former definition and the potentially upcoming new use is vague – and so becomes the space.

Jannis Bruns (1986) is a carpenter, architect and photographer. His expertise and passion is placed at the intersection of architectural and creative design, physical manufacturing and critical design thinking.

He started his professional career with an apprenticeship in furniture and construction carpentry in Hannover. After learning about manual labour in construction, he studied architecture at the 'Karlsruhe Institute of Technology (KIT)'. During his studies, he received his first international experience through a six months internship at 'COBE Architects' in Copenhagen. Jannis graduated with an M.Sc. in Architecture with distinction in 2017.

His master thesis examines potentials of space resources in our built environment and the possible activation of this. The work was awarded the 'Rossmann Stipendium', the first prize at the competition of "Baunetz Campus Masters" and received an honourable mention at the 'Hugo Häring Preis, BDA Baden-Württemberg'. During the conceptual part of the thesis, Jannis created the term 'Space Vague', that describes the ambivalent spirit of vacancies and their resting potentials. It is also the name given for an on-going photographic series on the described matter with the intention to create an artistic documentation. A few photo-

graphs of that series can be seen in the present publication. After his graduation, Jannis gathered further professional and academic experience. In cooperation with visiting Professor Job Floris (Monadnock, NL), he worked as a teaching fellow at the Institute for Building Design and Technology (KIT) from 2017–2018. Together with Floris, he led the master class 'The Illusionary' in visionary design and critical thinking. In 2019, he became a member of the chamber of architects (Architektenkammer Niedersachsen AKNDS).

Today, Jannis is studying at the Bartlett School of Architecture (UCL) on the postgraduate programme 'Design for Manufacture'. This programme combines his passion for digital design and physical production in architecture. He researches the possibilities of CNC manufacturing processes for timber frame structures. The focus thereby is on potentials for innovative assembly strategies and sustainable production through digital fabrication. His studies in London are supported by a scholarship from the German Academic Exchange Service (DAAD).

During his time at Bartlett, he started the Instagram project @makers_and_architects (MAAAR) to create a shared source of inspiration based on the core of his passion.

Curriculum Vitae

Jannis Bruns

mail@jannisbruns.com

Career

- 2019–20 Postgrad: M.Sc. Design for Manufacture, The Bartlett School of Architecture (UCL)
- 2017–18 Work: Teaching Fellow, Karlsruhe Institute for Technology (KIT)
- 2017–19 Work: ASTOC Architects and Planners, Cologne
- 2016 Erasmus: COBE Architects, Copenhagen
- 2014–17 Studies: M.Sc. Architecture, Karlsruhe Institute for Technology (KIT)
- 2012–13 Work: Hetzel+Ortholf Architects, Freiburg
- 2009–12 Studies: B.Sc. Architecture, Karlsruhe Institute for Technology (KIT)
- 2007–09 Apprenticeship: Cabinet maker, Hannover
- 2006 Graduation: A level
-

Lectures

- 2018 “Hugo Häring Nachwuchspreis – Das Herz der Stadt” at the BDA Stuttgart
- 2016–17 Organisation lecture series ‘Skizzenwerk’ at Karlsruhe Institute for Technology (KIT)
- 2016 “Talking Deutz” at the Karlsruhe Institute for Technology (KIT)
-

Publications

- 2020 Article “Making Architecture – The link between design and execution” in “Future Pleasures” Yearbook of the KIT Faculty of Architecture (Karlsruhe, 2020)
- 2020 Instagram project @makers_and_architects as source of inspiration in architecture, manufacturing and creative design
- 2018 Article “Space Vague – Über Uneindeutigkeiten und prozesshaftes Handeln” in “Reality Check”, Yearbook of the KIT Faculty of Architecture (Karlsruhe, 2018)
- 2018 Article “Ressource Raum – Positive Urbane Raumstrategien” in “Architektur – Das Herz der Stadt” (BDA Landesverband Baden-Württemberg, Stuttgart, 2018)
- 2018 Photographs in Schilling, Alexander: “Architektur und Modellbau” (Birkhäuser, 2018)
- 2015 Photographs in Kuittinen, Rikka: “Street Craft” (Thames & Hudson, London, 2015)
-

Exhibitions

- 2018 “Ressource Raum” in “Das Herz der Stadt” at “Wechselraum” BDA Baden-Württemberg
- 2017 “ICONS” at Architekturschaufenster Karlsruhe
- 2017 “Ausstellung – Malerei, Installation & Fotografie” at Space Vague
- 2016 “PURE TALENTS” at the IMM, Cologne
- 2016 “Photographic Work Exhibition” at KIT Faculty of Architecture, Karlsruhe
-

Awards

- 2019 First prize, Competition “Baunetz Campus Masters” with project “Ressource Raum”
- 2018 Honorable mention at the “Hugo Häring Nachwuchspreis”, award for young talents promoted by the “Bund Deutscher Architekten” BDA
- 2016 First prize, Open design competition, project “Concrete Colour Jungle”, temporary installation on a central urban space in the city centre of Karlsruhe
-

Scholarships

- 2019 Scholarship by the “German Academic Exchange Service”(DAAD)
- 2017 Scholarship by the “Ruth und Erich Rossmann Stiftung”
- 2016 “Deutschlandstipendium” by the ‘Heinrich Hertz Stiftung’
-

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What remains
when
the story
ends?

Anjulie
Chen

Born in 2000 in Munich, **Anjolie Chen** started playing the piano at the age of three – in the beginning coached by her mother but very soon by Prof. Martina Bauer. However, she didn't only follow her passion for the piano but dedicated most of her time to professional ballet training at the Heinz-Bosl Stiftung in Munich. Together with the Bavarian State Ballet, she performed in several productions such as *Sleeping Beauty*, *Le Corsaire* and *Raymonda* at the Bavarian State Opera House. In 2014, Anjolie won a full scholarship to the Goh Ballet Academy in Vancouver at the International Dance Festival (Tanzolymp Competition) in Berlin. In the same year, she had the great honour to work with Spanish choreographer Angel Rodriguez on a piece that was dedicated to her.

Due to an injury, she stopped taking intense ballet classes and started devoting her time primarily to her piano studies. In 2016, she became a Junior Academy Member at the Leopold-Mozart Zentrum in Augsburg and at the University for Music and Performing Arts in Munich where she has progressed to become a full-time piano student with Prof. Thomas Böckheler since October 2017. In February 2019, she won third prize at the International Piano Competition in Lagny-sur-Marne, France. In March 2019, Anjolie was awarded the DAAD scholarship (German Academic Exchange Service) which now allows her to continue her music education at the Royal Academy of Music in London as a student of Prof. Colin Stone. In February 2020 she was invited to a masterclass organised and streamed by the Bavarian Radio Symphony Orchestra with Thomas Adés and Kirill Gerstein. In 2021, Anjolie will appear in the Beethoven Festival at the prestigious Bunka-Kaikan Concert Hall in Tokyo. Alongside her studies, Anjolie Chen gives concerts both nationally and internationally and in addition to her performing, she takes great interest in composition and has already won two prizes for her pieces written for piano solo at the Munich Young International Composing Competition. She has also received extensive tuition from eminent artists such as Pascal Devoyon, Dina Yoffe, Herbert Schuch, Pascal Rogé and Prof. Klaus Schilde.

Listen to What remains
when the story ends?

Prolog ca. 5 Sekunden

Handwritten musical notation for the Prologue section, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The notation includes triplets and various rhythmic markings.

Handwritten musical notation in the upper right section, showing a piano accompaniment with chords and melodic fragments.

Handwritten musical notation in the upper right section, showing a piano accompaniment with chords and melodic fragments.

Handwritten musical notation in the middle left section, including a treble clef staff with a melodic line and a bass clef staff with a bass line. It features a section marked '16vb' and '16vb mmu gedrikt'.

Handwritten musical notation in the middle right section, showing a piano accompaniment with chords and melodic fragments.

Handwritten musical notation in the middle right section, showing a piano accompaniment with chords and melodic fragments.

WOODSTOCK

Handwritten musical notation in the lower left section, including a treble clef staff with a melodic line and a bass clef staff with a bass line. It features a section marked 'IV' and 'pp'.

Handwritten musical notation in the lower middle section, showing a piano accompaniment with chords and melodic fragments.

Handwritten musical notation in the lower right section, showing a piano accompaniment with chords and melodic fragments.

Handwritten musical notation in the bottom left section, including a treble clef staff with a melodic line and a bass clef staff with a bass line. It features a section marked 'X+II'.

Handwritten musical notation in the bottom middle section, showing a piano accompaniment with chords and melodic fragments.

Handwritten musical notation in the bottom right section, showing a piano accompaniment with chords and melodic fragments.

WOODSTOCK

Cc:Theme
[I Was Much
Further
Out Than You
Thought]

Katharina
Siegel

Katharina Siegel is an artist based in London and Berlin, who gained a Diploma in Fine Art from the Academy of Fine Arts Leipzig (HGB) and a Master's in Sculpture from the Royal College of Art London.

She operates between the disciplines of contemporary art practice and critical thinking, with interests in historiography, philosophy and in narrative and reflexive systems in contemporary fine art. Her multidisciplinary art practice is often research-based and explores concepts of experience, space, temporality and process.

Siegel works across sculpture, drawing and writing. Taking her own drawing practice as a starting point of investigation, she focuses on the question of how aesthetic experience can be (re-)presented, in order to become communicable. More specifically, Siegel explores whether there is an interrelationship between aesthetic perception and aesthetic production that manifests itself in the creative artistic process as a response to an aesthetic experience of one's own presence. Every response makes references, references to what affects us, that is to say, to what attracts, moves or "hits" us.

In philosophy, these references are described using terms such as meaning, intention, attention, and affection. What they all have in common is that they are something we cannot control but which guide and direct us.

Drawing in a notational manner is for her a way to translate experience into a medium, a graphic utterance as a trace, which is constantly shifting, condensing, dissolving and being re-understood.

Her interest in the critical role attributed to notational practices, in terms of how we think in the arts, has influenced her ideas of what images are or of what signs show.

Notational practices take on a role that help to transform the idea of art itself, the way it is made, discussed and received. Interested in the concept of an archive and the possibility to create knowledge, a narrative or imagery out of its material by re-arranging, repetition or transformation, she started cataloguing the fragments of her research and work process. While working with her archival material the relationship between concept, recording, repetition and work is redefined, and the drafting processes themselves become autonomous works of art.

In the artistic process, the pluralistic aesthetic forms of perception and the way in which they find expression in observation, memory or description finally merge with the aesthetic enactment of the work processes itself. What role does the artistic process, as a practice of translation of experience, play in experimental spaces, in spaces of sensation and affect that cannot be measured, whose parameters shift and suddenly go in other directions?

Can the artistic process make visible what we cannot yet see and thus make possible what we cannot yet think?¹

1 Die Kunst der Notation, in: Notation, Kalkül und Form in den Künsten, Akademie der Künste, Berlin, ZKM, Zentrum für Kunst und Medientechnologie, Karlsruhe

Curriculum Vitae

Katharina Siegel

www.katharinasiegel.com
contact@katharinasiegel.com
www.thewalkativeproject.org

Co-President 2019/20 of the Walkative Society, London

Education

2018–20 Royal College of Art, London
2009–17 Academy of Fine Arts (HGB), Leipzig
2014 Erasmus at Camberwell College of Art, London
2003–06 University of Applied Science (BTK), Berlin

Solo Shows

2017 Cc:scratch, record, liquidate, Galerie b2, Leipzig
2016 Rotary Art Award, Museum Schloß Schramberg
2014 TERRAIN VAGUE, Wild Palms, Kühlhaus Berlin

Selected Group Shows

2020 Being pulled all over the place, SCAN London
2020 London Grads Now, Saatchi Gallery London
2020 RCA/Slade Graduate Show, Kristin Hjellegjerde Gallery London
2020 Dirty Hands, Standpoint Gallery London
2019 Re-Staging Marketing Suite, Assembly Point Gallery, London
2019 Critical Cartographies, Marketing Suite, Filet, London
2019 New Additions of Contemporary Art to Kunstfonds 2018, Saxon State Representation, Berlin
2018 WIN/WIN – Purchases of the Cultural Foundation of the Free State of Saxony, Halle 14, Leipzig
2017 Glue@Netzwerk freier Berliner Projekträume und -initiativen, Gallery Weekend Berlin
2016 Struktion, Kühlhaus Berlin
2015 And All It's Layers, mit Gritli Faulhaber, Leipzig
2013 copy & repeat, Kunsthalle der Sparkasse Leipzig
2013 auf weiß – dreimal Zeichnung, Kunstverein Jena
2012 Landscape in Transformation, Centre d'Art Passerelle Brest

Scholarships | Awards | Residencies

2020 Ceramic Residency, Standpoint Gallery + Studios London
2019 Scholarship by the German Academic Exchange Service, DAAD
2019 RCA Isle of Rum Residency, Sail Britain, Scotland
2018 Purchases of the Cultural Foundation of the Free State of Saxony, Leipzig
2018 Scholarship by the Cultural Foundation of the Freestate of Saxony
2016 Rotary Art Award, Rotary Club Rottweil 2012 Grant Residency in Salzburg, Neuhauser Kunstmühle
2012 Study Award, Friends of HGB, Leipzig

Conferences

2019 Building Narrative, Cultural Interfaces and Spatial Meaning, Graduate Conference in Cultural Studies, Universidade Católica Portuguesa, Lissabon
2019 The Afterlife of the Object, European Summer School in Cultural Studies, Copenhagen

Collections

Staatliche Kunstsammlungen Dresden,
SKD Kunstsammlung der Sparkasse Leipzig

10/19/20 30

5/14 (54)
Pepko page 311

The page is filled with dense, overlapping handwritten musical notation. It features multiple staves with notes, stems, and beams. The notation is highly scribbled and difficult to decipher. There are several annotations and labels scattered throughout:

- Top left:** "10/19/20 30" and "5/14 (54) Pepko page 311".
- Top center:** "Handwritten" and "Handwritten" written vertically.
- Top right:** "Handwritten" written vertically.
- Middle right:** "Handwritten" written vertically.
- Bottom right:** "Handwritten" written vertically.
- Bottom left:** "Handwritten" written vertically.
- Bottom center:** "Handwritten" written vertically.
- Bottom right:** "Handwritten" written vertically.

The overall appearance is that of a heavily worked-out or perhaps abandoned musical manuscript page, characterized by extreme density and overlapping lines.

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Nicola
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Space
Vague

Jannis
Bruns

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Anjulie
Chen

Cc:Theme
[I Was Much
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Katharina
Siegel

Imprint

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Credits

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10 pictures from the series *Space Vague*: 50.908875, 6.927254; 50.910404, 6.96929; 50.910483, 6.921701; 50.919233, 6.930911; 50.919389, 6.955507; 50.925566, 6.937842; 52.167181, 10.330204; 52.167318, 10.329846; 52.255610, 10.245409; 52.838228, 10.297047 © Jannis Bruns

Mus. score *What remains when the story ends?* © Anjulie Chen

Cc:Theme [I Was Much Further Out Than You Thought] 2020 © Katharina Siegel

Text *In a Network of Lines that Intersect* © Cristina Ramos

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