

Byzan-  
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blue

**TIMELESS  
SPACE**

A selection of works by  
**BRIGITTE SPIEGELER**

**GALLERY ART 350**  
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**Byzantine Blue**

*Timeless Space*

*A selection of works by Brigitte Spiegeler*

**Exhibition**

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**BRIGITTE SPIEGELER**

Since her graduation at the Royal Academy of Arts in The Hague, Brigitte Spiegeler has exhibited her work in various shows in The Netherlands, Germany, Austria and Hungary.

Works of Brigitte Spiegeler are in various private and company collections. More work of Brigitte Spiegeler can be found on [www.bspiegeler.nl](http://www.bspiegeler.nl).

Brigitte Spiegeler lives and works in the Hague, Netherlands.

## Byzantine blue **exists!**

**B**yzantine Blue does not exist, at least not a standard manifestation of a known colour, such as yellow ochre, burnt Siena or Prussian blue. Nevertheless, it does exist, namely as title of a series of works by Brigitte Spiegeler, in which Byzantine elements like the colour blue creates occurrences and interactions without the relationship being necessarily congruent and where nowhere Byzantine becomes a function or gradation of the colour blue. Something of the non-existence of the title is reflected in her work, it remains a paradoxical combination: herein something clashes, variables are put together in a complex relationship towards each other.

At first glance, these works are simple to describe: they are about images captured with a pinhole camera presented in a square form mostly whereby, on parts of the image, blue is applied in the form of crude pigment, a combination of water and ink, or water and pigment. While the picture is still wet, the whole is then photographed again, this time with an 'ordinary' digital camera. By the 'Übermalung', parts of the original representation are hidden from view, but never so much that no major visual elements remain. Unlike in a more iconoclastic over-painting style, these elements form the dynamic meaning of the interaction between two visual resources: the more original image is not attacked and destroyed, but is nuanced and layered.

The photos in this series are all taken in Istanbul, a city with a long, eventful and venerable history in which different traditions and religions have played a role and left their marks, sometimes, as with the Aya Sofia, in one single building.

**“BOTH BYZANTINE  
ELEMENTS LIKE THE  
COLOUR BLUE OCCUR  
AND INTERACT WITH  
EACH OTHER WITHOUT  
THE RELATIONSHIP  
BEING NECESSARILY  
CONGRUENT”**

*Philip Peters*

## “SUCH BEWILDERING COMPLEXITY IN SPACE AND TIME IS REFLECTED BY THE MATERIALS USED FOR THIS WORK”

It is a fairy tale, dazzling, busy, modern and yet at times dilapidated city, a city of stories and legends on the border of East and West, a city of prospects and nostalgia that looks both hopeful to the future as well as with melancholy to its past.

Something of such bewildering complexity in space and time is reflected by the materials used for this work. Each photo captures by definition a moment that, immediately afterwards is already over; in this respect, photography is a prime material of history. This is even stronger for black and white photos, which offer something old-fashioned from the moment it became possible to work in colour. The use of a pinhole camera amplifies this effect to a great extent: nothing is quite sharp, the 'tone' is that of a bygone past, people are ghosts, building their own history, the world is but shadow and magic. Such a picture is like a reminder: fuzzy, blurry with sudden details catching the eye, close (the remembrance takes place in the here and now) but also at the same time infinitely distant, elusive (the subject of memory, a bygone time). We can dream of it, but we cannot really walk around in it, we can point out to it, but we cannot grasp it.

The blue is, obvious of course, applied later and that order is visible showing a different time ratio: this is a 'modern' moment, in abstract form put on the figurative past, a comment or at least a form of visual response to what was already there - sometimes contradictions come into being, sometimes the new layer also wishes to be congruent with the image and that is possible within one work. This has partly to do with the way the blue is applied: partly carefully to emphasize a detail or a part (by following this or by just concealing a fragment) and partly by applying it seemingly arbitrarily or spontaneously, scattered, dripped, dynamic. Applying the blue adds a physical, gestural dimension to the petrified, frozen image - the image is 'personal', an individual invention of the artist, a living contribution to an unchanging place, a footstep in the sand. Yet another layer is added to the history of the site in question, namely: when the picture, still wet, is photographed, the moment is gone, has become history.

In this way, the work itself fits the topic, echoing the genesis of the work of the city itself and has become (also at least) a mimicry of it all.

## Cantemir (page 7)

The work on page 7 ('Cantemir') shows a considerable part of a building and possibly left and top center pieces of other buildings. The picture does have that quality of the past that actually does not refer to any historical moment in that time, but seems vague and thus, paradoxically, almost 'timeless': if you go along with the consciously awoken association of the past, it is not that past in which the architecture was established - that in itself already covers different periods of time - because then, there was no photography. In other words: the timeframe of the visible, figurative ingredients of the picture is, as is often the case, no more than a representation of the image, that is to say that aspect of the image which is documentary, descriptive, and which harbours our pre-conditioned associations. But it is, especially because of the evocative pinhole technique, no image that really exists in the present moment. The timeframe with which we have to deal with here- and that applies equally to the other works - is thus a fictional, imaginary time, a time that exists only in our head, you could say: a time without time.

The blue is not smooth but contains different shades, especially over the architecture - in the imaginary 'sky' - it is almost or maybe entirely painting, how and at what pace it has been applied. In this 'sky', nothing more happens to the eye than in the photographed architecture. This is not so strange because architecture is static and the air is not which depends for its appearance on the weather at that the time of the day and which changes therefore its appearance. Yet, this is not the exact text, as it describes something we know and not what we see. What we see is a sky that cannot exist in 'reality'. That differentiated blue,

**“THE TIMEFRAME WITH WHICH WE HAVE TO DEAL WITH HERE IS THUS A FICTIONAL, IMAGINARY TIME, A TIME THAT EXISTS ONLY IN OUR HEAD, YOU COULD SAY: A TIME WITHOUT TIME”**

**“YET THE DROPS LOOK REMARKABLY ‘TEMPORARY’ AND LITERALLY ‘CLOSE’ - LIKE RAINDROPS ON THE WINDSHIELD OF A CAR, AN ASSOCIATION THAT IS NOT SO CRAZY, SINCE IT CREATES A SIMILAR DISTANCE BETWEEN THE VIEWER AND THE ‘REAL WORLD’ ”**

that alternation of light with non rigid surfaces and darker vertical / diagonal rows has nothing to do with meteorology, but is more akin to intuition, feeling, coincidence, the way the wet material behaves on this surface.

This applies even more strongly to the ‘drop pattern’ detectable at the level of the architecture itself. This technique has two aspects: first of all, the shape of the architecture is clearly followed, and thus stressed - in the architrave above the first floor and in the colonnade below - which betrays a deliberate choice, while at the same time, the form of the ‘drops’ almost varies per drop. This, in turn, has to do with the spontaneous ‘way things go’ which the blue apparently took at the single moment and under the circumstances of the application. And then, there is a kind of ‘fall out’ of droplets on the left of the building, droplets that behave entirely according to the laws of ‘scatter pattern’, thus demonstrating ‘en passant’ that the front of the arcade wants to be the most representative feature of the architecture and apparently is considered as such by the artist.

And then, there is something else: in the corners of the entire surface, the image is rounded - a characteristic of

pinhole photography called vignetting. This vignetting here takes on an almost perspective effect: it seems like the rest of the picture plane is in a rounded frame, or rather: behind that frame, so that an illusion of distance is created between the viewer and the actual image, a distance in space, which simultaneously, can be interpreted as a distance in time and as a psychological distance. Of course, these factors cannot be considered as completely separate from each other.

On the other hand, the remarkably blue ‘drops’ seem to be almost literally on the surface. In ‘reality’ (but what does that this really mean here since the work dictates its own reality?), this was also the case during the work process. However, this no longer applies to the final stage - the photographic record of the result of the earlier stages in a flat image. Yet the drops look remarkably ‘temporary’ and literally ‘close’ - like raindrops on the windshield of a car, an association that is not so crazy, since it creates a similar distance between the viewer and the ‘real world’ (or outside the image and outside the car). This creates an extra layer - like a veil - between our tangible here and now as viewers and the complex actual and suggested historicity of the image.



*Byzantine blue (Cantemir) c-print in epoxy, 30 x 40 cm, 2012*

## “WHILE THE ‘LIGHTNING’ BETRAYS THE NERVOUS ‘BIAS’ OF OUR TIME”

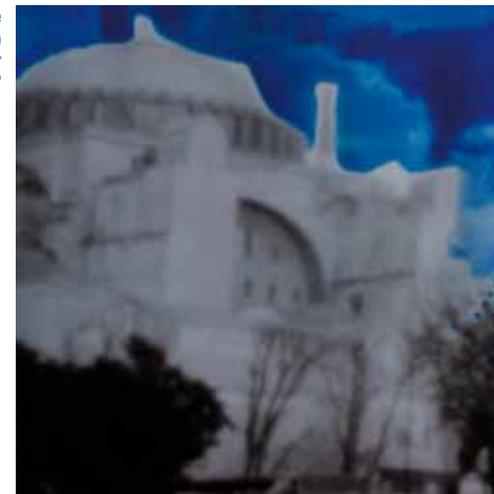
### Graces (page 9)

Similar but perhaps less complex, is this work ('Graces', page 9) that depicts the domes of the Hagia Sophia under again a blue sky in which a lot happens. Again, normally, the concept of 'blue sky' implies that absolutely nothing happens there, the blue sky suggests a serene, uninterrupted infinity and the smallest event, the smallest cloud or a plane, is yet a fatal interruption of that infinite unity. However, there is absolutely no question of that unity here: the drama in this work takes place in the air and in the shape of a dark blue kind of lightning that seems to strike in the domes. This essentially provides a formal association, since lightning is not blue and does not happen in a clear blue sky, but these paradoxes engender the layers of the work. If we stamp the different image elements with a timeframe, the domes date from the sixth century and represent an impressive and sustainably proven past (even though the function of the building changed in the fifteenth century from church to mosque, there were no consequences for the view of the exterior), while the 'lightning' betrays the nervous 'bias' of our time, the twenty-first century. Moreover, a ratio can be drawn from the image between these two components: the whole turbulent drama of this moment in time covers only the middle of the upper part of the picture plane,

whilst on the sides, it is all over again, and we see the 'real' sky photographed with the pinhole camera, which is optically totally smooth/blank and therefore, congruent with the ancient architecture. Besides, this supposedly true sky is much older, as old as the earth. In the light of such strong indications of historical tradition and even prehistoric nature, the turbulence of our time is apparently not much more than a brief ripple. The drama is further mitigated by the few blue drops left which literally, also in terms of density, are the nearest to our time, but which do not participate in all the turmoil. Consequently, this engenders an almost theatrical character, in the literal sense of a performance on stage.

Again, this relativistic view has been formed in the vignetting, which strengthens the effect of detachment and in this case, the effect of a somewhat moralizing piece about time - a times which the viewer is watching and where the curves caused by the camera almost seem to be scenes, giving the whole the appearance of a very shallow space, thus also making the imposing domes look smaller, like stage props on a stage.

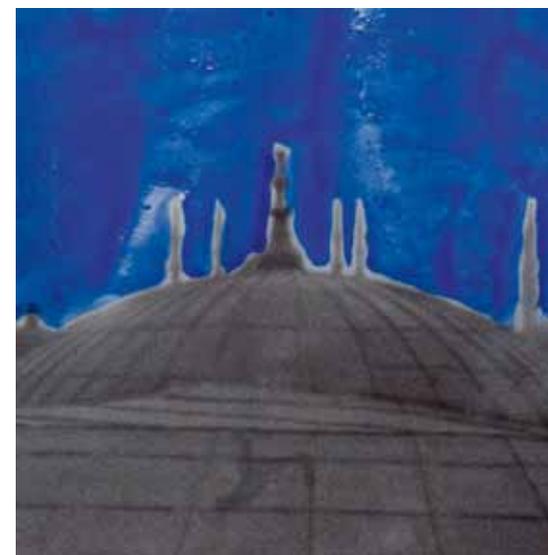
Byzantine blue  
(Holy Wisdom II)  
c-print in epoxy  
88 x 88 cm, 2012



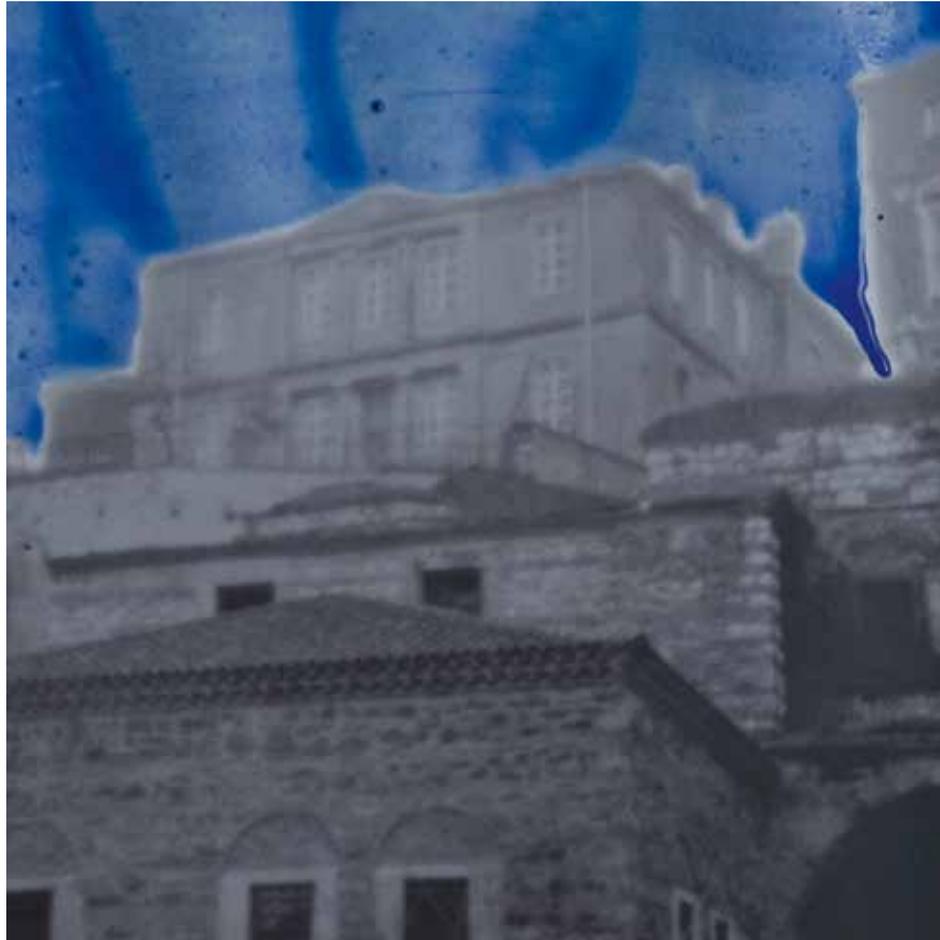
Byzantine blue (Graces) c-print in epoxy, 30 x 40 cm, 2012



Byzantine blue (No Title I) c-print in epoxy, 88 x 88 cm, 2012



Byzantine blue (Holy Wisdom) c-print in epoxy, 110 x 110 cm, 2012



Byzantine blue (Fener) c-print in epoxy, 88 x 88 cm, 2012

## Fener (page 10)

**T**his image ('Fener', page 10) shows an enlarged part of the same architecture as in the first work, left of center. However, because of the treatment of the blue, the meaning seems radically different here. Firstly, it can be stated that almost the entire architecture has been subtracted from contemporary artistic interventions so that the eye can concentrate quietly on the image in the photo and the vague references to obscure historical or mythical times. The 'sky' looks less important, even considering the lesser space that has been allotted to it, it would be almost a 'normal' blue sky, an addition purely made for aesthetics reasons.

Even more dramatic, shocking even, is to discover that the blue, which seemed to be staying neatly in its place above the architecture and in the background, seems to materialize right down where you can see an indentation in the architecture, and appears to be in the form of a thickening blob, an intervention in the image: it materializes (the air flows!). In a sense and it is so, this seems to express that the building, if this is the beginning of a continuous process, is about to be washed away; and in any case, the building is hidden from the view. It is an almost so called violent action, an invasion of our time in the past that could destroy that past, however simple the result of the downward flow of fluid - and this is just a natural process: water flows from the top down, whether as a trickle or an immense river; there is no physical difference. Here, the artist must have slightly tilted the surface to have created just that little bit of current from a few centimetres to create the cause of such enormous shifts in time and space.

**“A THICKENING BLOB,  
AN INTERVENTION  
IN THE IMAGE: IT  
MATERIALIZES  
(THE AIR FLOWS!)”**

**“ONE COULD CHOOSE TO DECLARE THE BLUE  
THIS TIME TO BE A KIND OF POETIC FREEDOM”**

## No Title IV (page 13)

**S**lightly different is the situation in this image ('No Title IV', page 13) of a row of houses on the Golden Horn, the wide water that separates the city of Istanbul from the Galata district. Many of these houses, particularly the older villas, are actually somewhat dilapidated, a fine example of past glory. However, by the pinhole technique here, they even seem half gone, ghosts of what once has been. Here the many-headed past is assimilated as a horizontal strip embedded in a blue sky above and blue a plane below, which we may safely interpret as water. In this case too, a pictorial drama takes place in the blue, both in the sky and in the water. Water is blue sometimes - although rarely as blue as here - and it knows all kinds of currents, so there the visual drama can be drawn to a stylized depiction and imagination of the true reality (a necessary pleonasm in a world which totally depends on fictional realities). For the sky, this is not the case; one could choose to declare the blue this time to be a kind of poetic freedom in order to display dramatic clouds and the play of the wind in that particular colour for reasons of coloristic cohesion or something similar.

Anyway, if we maintain the actual creative process-based idea that blue is the last and contemporary addition and the pinhole photography precedes this and refers explicitly to 'the' or 'a' past, a reverse situation as in the previous work occurs: here the eye, conditioned as it is, first encounters

a monochrome but also layered blue plane - a way of painting that could not exist before the twentieth century. In that case, the plane, as a symbol of our time, has been explicitly broken by the photographic horizontal form. In other words, here, history intervenes in the present and causes a kind of schism or at least a division into two fragments of an originally continuous surface. There would be much to say about this. Herewith, I would like to restrict myself to one interpretation, namely that our time does not know an undivided culture anymore, the world is more fragmented than ever, we have no longer one image of ourselves and the world we live in, but a kaleidoscopic, centripetal, ever-changing variety of often contradictory elements defining our vision and therefore our position and our opinions. This was quite different in Byzantium and also in the Constantinople in the Ottoman Empire: cultures with a centre, a clear overall structure and a dominant monotheistic religion. That past is here overwhelmed, almost disappearing in the roiling turbulence of the elements of the twenty-first century: in this interpretation, the monochrome emerges as iconoclastic Übermalung of everything that is on its way. On the other hand, one can insist that the caesura in the wild blue offers a view on alternatives, however distant in time and space they are. There is the old architecture and simultaneously new devices whereby the view in the historical dimension in general may provide insight into our own time and its dilemmas.



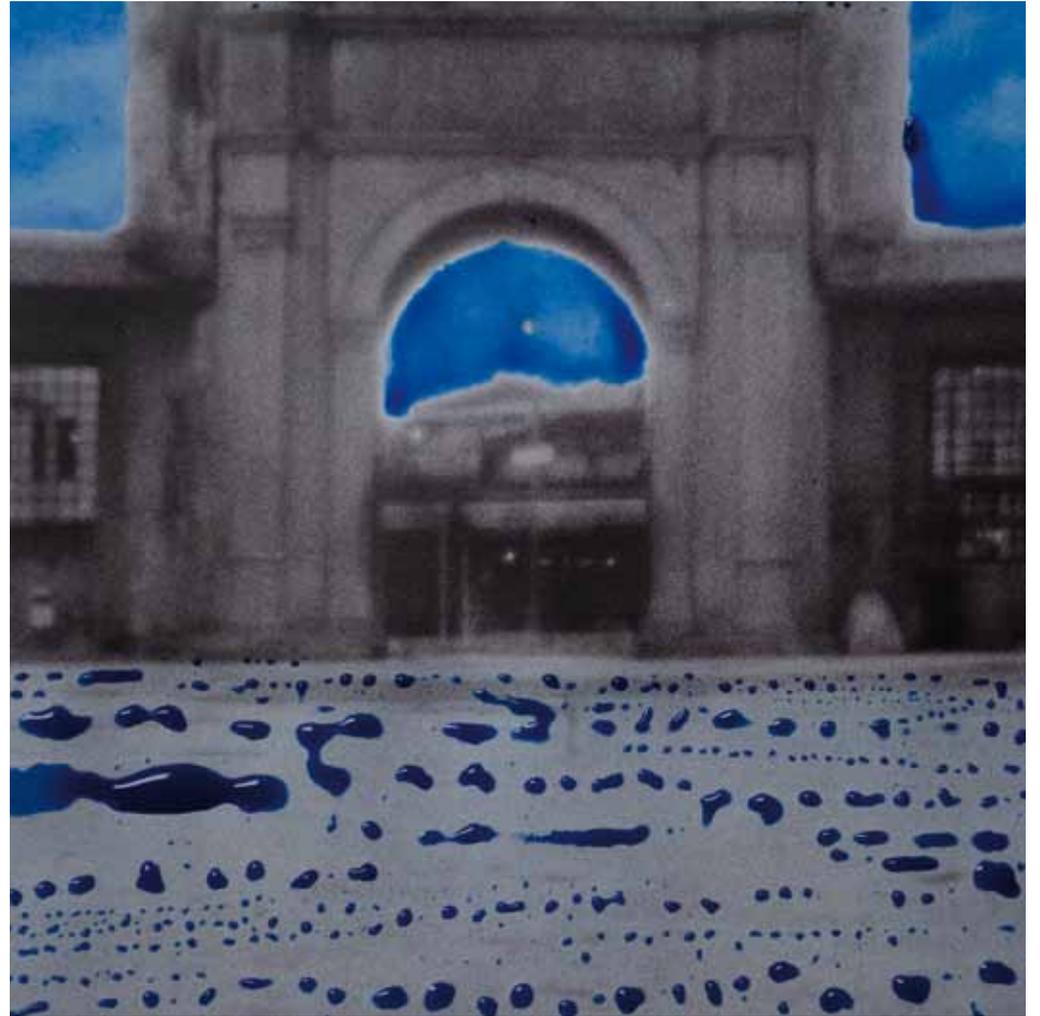
Byzantine blue (No Title IV) c-print in epoxy, 110 x 110 cm, 2012



Byzantine blue (Bright) c-print in epoxy, 88 x 88 cm, 2012



Byzantine blue (Gracious) c-print in epoxy, 88 x 88 cm, 2012



Byzantine blue (Truth or Dare) c-print in epoxy, 110 x 110 cm, 2012



Byzantine blue (Structures) c-print in epoxy, 88 x 88 cm, 2012

## Structures (page 16)

**H**ere ('Structures', page 16) you see an apparently Islamic representative structure that has been taken out of its historical and spatial context by two factors. In the first place, the pinhole photography itself replaces everyday-material aspect of the building by a bright light from an unknown source right above in the picture; this transforms the whole performance into a moment of also metaphorically enlightening spirituality.

On the other hand, one wonders how long the life span of this epiphany will last. The second significant factor already emerges and not without violence: the blue in the foreground seems to be rising as rapidly as flowing water, that perhaps will soon reach the façade with who knows what consequences for the spiritual serenity that it was just part of. And if that is not enough, the building also 'sighs' under a kind of bombardment of loose three-dimensional pieces of blue pigment. This gives the picture an unexpected apocalyptic meaning, perhaps even moralistic, almost like the Old Testament: a new flood engulfs the remains of a 'sinful' civilization. But another argument may also be put forward here: that the view over and through the blue offers just hope; the viewer can choose for himself. Finally, one can pass by the polarity that has been put on the stage (also here the pinhole technique creates an impression of 'wings' as on a stage) by constructing a synthesis. Then, this work becomes the emblem of a turbulent and disturbing time, which is spiritual at the same time. Old tried human data are combined with a new dynamic to access an authentic future; after all the only aspect of time that is never explicitly discussed in this work, but which is always implicitly present in each perception of past and present.

**“ALSO HERE THE  
PINHOLE TECHNIQUE  
CREATES AN IMPRES-  
SION OF ‘WINGS’ AS  
ON A STAGE”**

**“JUST LIKE THE APPARENT ICONOCLASM OF MALEVICH’S BLACK SQUARE OR THE DRIPPINGS FROM THE REAL POLLOCK RATHER DID NOT CANCEL THE PRECEDING IMAGES THEY WERE CREATING, A NEW IMAGE FOR THE FUTURE...”**

## No Title VIII (page 19)

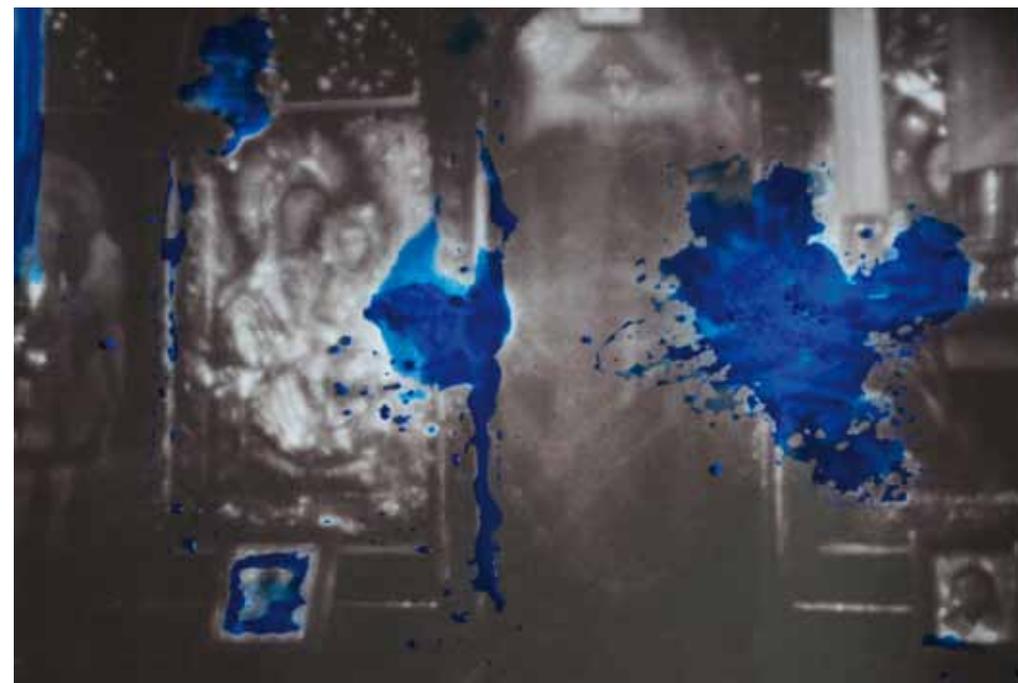
Interiors scenes seem to me in terms of significance not materially different from what is going on outside. Taking further the work discussed here, a comparison can very well be drawn. The picture ('No Title VIII', page 19) shows a fairly large part of an iconostasis, a wall with icons that for liturgical reasons acts as a separator between nave and choir of the Orthodox Church. In terms of Istanbul's history, we are now in the Byzantine culture.

The most visible is an almost luminous icon of a Madonna and child, what is shown on the right is less easy to distinguish. Anyway, the iconostasis is an essential expression of Orthodox spirituality. The blue, in the interpretation of this work has become symbolic of our time, dealing with an ambiguous way as with some buildings.

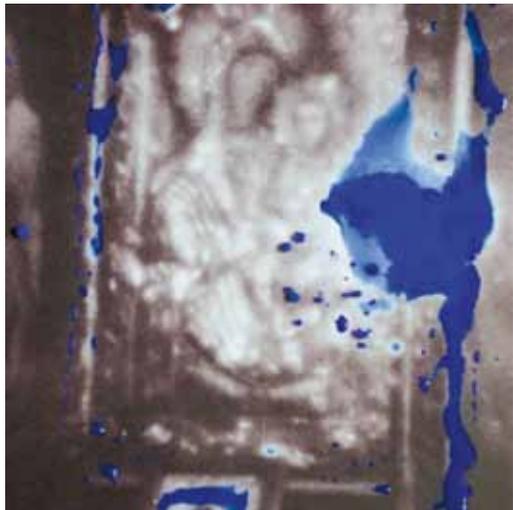
On the one hand, a part of the left side of the Madonna icon is respectfully followed in almost connecting drops, and the smaller icon beneath it, whose representation is no longer visible, but the function is no less obvious, even completely, and specifically framed, as if it is a fragile jewel that needs protection. At the same time, it looks like two large shapeless blue spots disturbing the image to a great

extent. They are caused by the force with which they have been thrown against the picture plane. This is actually a provocation, a physical assault on traditional values - Pollock Meets the Icon, so to speak. Yet, the blue spots represent, of which the left one shows a long dripping part, no destructive bombardment of profanity in a tranquil, spiritual environment. They take up relatively little space and although their intentions leave nothing to the imagination, an expert restorer could probably restore the image. Therefore, we may conclude here that there is a more apparent than actual contradiction.

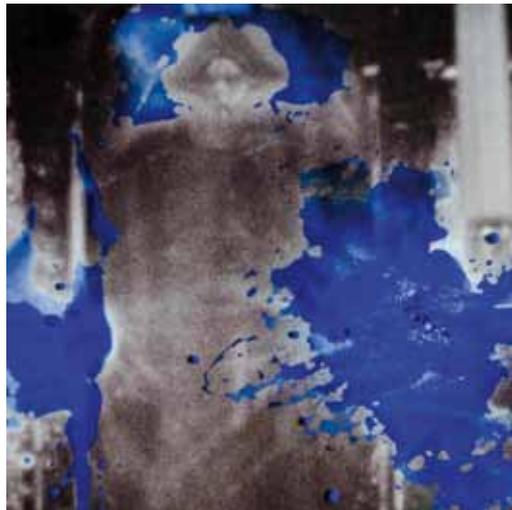
Just like the apparent iconoclasm of Malevich's Black Square or the drippings from the real Pollock rather did not cancel the preceding images they were creating, a new image for the future (on the basis of this of which the spiritual qualities were not an ounce less), here too, there seems to be an attempt to build on the basis of what was a new formulation of a synthesis seemingly of the duality recurring in this work between old and new, past and present, static and dynamic, black and white versus colour, solid and fluid etc. etc.



Byzantine blue (No Title VII) c-print in epoxy, 30 x 40 cm, 2012



**Byzantine blue (No Title V)** *c-print in epoxy, 88 x 88 cm, 2012*



**Byzantine blue (Omen)** *c-print in epoxy, 88 x 88 cm, 2012*



**Byzantine blue (No Title VI)**  
*c-print in epoxy*  
88 x 88 cm  
2012

**Byzantine blue (Moist/Dry)** *c-print in epoxy, 30 x 40 cm, 2012*



**Byzantine blue (M)** *c-print in epoxy, 30 x 40 cm, 2012*



**Byzantine blue (Animal Print)**  
*c-print in epoxy*  
40 x 30 cm  
2012



Byzantine blue (No Title II) c-print in epoxy, 88 x 88 cm, 2012

## No Title II (page 22)

Visually ambiguous is this work ('No Title II', page 22) whereby both elements strengthen each other. The photograph shows a picture of Christ Pantocrator. However, it has become so vague, due to the technique that the Almighty has become a kind of ghostly figure, which would not be out of place in a horror film. Simultaneously, he is strong and omnipresent due to the central position he is given on the picture plane. This is about an icon or mosaic, but because his face looms out of an encircling grey surface, it looks as if he is portrayed in stone, but then, in such a way reminiscent of the Shrine of Turin. It seems a print of the original. Stone is hard and solid made to survive centuries. By analogy, one could conclude that this Pantocrator, however immaterial, is in truth 'petrified': a logos which has reached us out of an idea that survived, a high quality memory but with little actual significance, except for who is prepared to dig deep.

The blue resembles water again threatening to drown the 'stone' Pantocrator, flowing from all directions. However, it is not so at the very moment the work portrays. Here, it is still an impulse. One could sustain that the blue only washes away empty spaces, doing so with such respect

as to spare the picture which is of true importance: maybe there is still place for such archetypes in our time, even if they probably receive another form, another expression. This image also expresses this idea in a kind of visual analysis of a cultural status quo by which opposites or apparent opposites are presented to reach a common form.

This is why both images, the grey of the old photograph and the blue of the new, seem to blend in a united image which, in a descriptive narrative of this picture, gives dynamic peace to such an extent that it is at the expense of a co-existential polarity which aspires to become a new icon and which maybe has already become one. The subject of this work is unclear (but it has this in common with the others). In any case, a figure seems to walk into the painting - he seems to have stepped out of 'our' world, the three-dimensional space of the viewer's here and now, into that of the painting, just as in fairy tales or folklore from various cultures.

**“THE NOMAD SEEMS TO ME TO BE THE MOST CHARACTERISTIC ICON OF OUR TIMES, WHICH NOT ONLY CONCERNS THE MIGRANT LITERALLY BUT ALSO THE STATUS OF OUR CULTURE: TOGETHER, AND OFTEN AGAINST EACH OTHER, WE ARE ADRIFT”**

## Escape (page 27)

In conclusion, the last painting ('Escape', page 27) presents again a very dramatic image with connotations very relevant to our time as well as timeless. In terms of its composition and underlying relationships between the components, this work is maybe a loner in the oeuvre; but then, a loner with a lot to tell and worth listening to in the fields of traditions, routines, techniques and usage.

The subject of this work is unclear (but it has this in common with the others). In any case, a figure seems to walk into the painting - he seems to have stepped out of 'our' world, the three-dimensional space of the viewer's here and now, into that of the painting, just as in fairy tales or folklore from various cultures. He seems to carry a load, something large, which requires both his arms. It is also unclear whether he (I call him 'he') is just walking or running. In any case, he walks towards a kind of black hole, a door or maybe a window, towards the frame, anyway towards the outside. The blue, which is as much fluid as three-dimensional, with all elements of conflict present, does not seem to impose itself as a strange body on the vague black and white picture; it rather seems to wish for complementarity. The work seems to only have one objective, a simple one without meaning, namely to pay

attention to the protagonist who gives the impression that he would like to leave the scene as quickly as possible and this, not of his own free will; I read his movement as flight. Away from here! Away from the picture frame, and then undoubtedly, within another picture frame, but where this may be, no one knows yet; there is only a black hole. If someone is in such a rush to undergo such an involuntary rite of passage, there must be much at stake.

Who is he? I think: the age-old vagabond, the nomad, the wandering Jew or, in modern terms: the refugee, the migrant, constantly on the way from nowhere to nowhere, never finding a home. The picture of the nomad, the migrant, seems to me to be the most characteristic icon of our times, which not only concerns the migrant literally but also the status of our culture: together, and often against each other, we are adrift. Within this context, one could interpret this figure as someone who emerges from the uncertain water to climb to dry land; a path which we all have travelled during birth and which stands as symbol of million years of evolution. This may be why this image is so powerful: at wish, the meaning lends itself to enlargement and reduction, from individual to cosmic and back. But these are big words: it is, I find, a disturbing image.

**AND SO THIS OEUVRE EVOLVES, OF WHICH ONLY A FEW EXAMPLES ARE PRESENT HERE, IN A CONTINUUM WHICH ENCOMPASSES EVERYTHING WITHIN THE CONDITION HUMAINE. OPPORTUNITIES, CONFLICTS, OPPOSITE DESIRES, AMBIGUOUS DENIALS, PARADISE LOST AND A SPIRITUAL FUTURE, THE SOLID AND THE FLUID, FLIGHTS AND ASPIRATIONS, ROMANTIC NOSTALGIA AND HARD REALITY.**

**IN THIS WAY, ISTANBUL IS A PARS PRO TOTO, AN EXAMPLE, A METAPHOR FOR THE WHOLE WORLD, MATERIAL AND IMMATERIAL, IN WHICH MAN HAS TO FIND HIS PLACE AND CREATE HIS DESTINY.**

# CV Brigitte Spiegeler

## EDUCATION

|            |  |
|------------|--|
| 2003- 2008 | Royal Academy of Arts, Department of Fine Arts, The Hague, NL  |
| 2008       | Visual Culture Studies by Katharina Sieverding, Summer Academy Salzburg, Austria<br>Masterclass Storytelling by Eder Santos and Tom van Vliet, Free Academy, The Hague, NL   |
| 2007       | Masterclasses Video Presentation by Walter Verdin, Free Academy, The Hague, NL<br>International Performance Summer Academy, Berlin, Germany<br>Masterclass Expanded Cinema by Eder Santos and Tom van Vliet, Free Academy, The Hague, NL |
| 2001-2002  | Orientation Course, Gerrit Rietveld Academy, Amsterdam, NL   |

## EXHIBITIONS

|      |   |
|------|---|
| 2012 | Nomade, Château de Montcherand, Genève, Switzerland (solo)<br>Nomade, WIPO, Genève, Switzerland (solo)<br>The Hague People & Isaac Israels, Pulchri Studio, The Hague, NL<br>Byzantine Blue, Gallery Art 350, Istanbul, Turkey, (solo)<br>Play ZonMW, The Hague, (solo), NL               |
| 2011 | ZomerExpo 2011, Anoniem Gekozen: New masters from the Low Countries, Gemeentemuseum, The Hague, NL<br>IINFIIINIIT 2, Hendrik's Haiku's. P.E.M., The Hague, NL<br>Artstart, Art Rotterdam, Rotterdam, NL   |
| 2010 | IINFIIINIIT, BH139, The Hague, NL<br>Jokai Club, Budapest, Hungary<br>Glow with the Flow, Walls Gallery, Amsterdam, NL<br>Artstart, Pulchri Studio, The Hague, NL<br>Third dimensions, Klaas Open Atelier, Laren (solo)   |
| 2009 | The Finale, Tuzrakter, Budapest, Hungary<br>Underground Occupation, Haagse Kunstkring, The Hague, NL<br>Democracy in Action, City Hall, The Hague, NL<br>Thriller at Jennyfair, Planetarium, Vienna, Austria<br>Flatland, ID11, Delft, NL<br>Point of View Women, Nutshuis, The Hague, NL |

## EXHIBITIONS

|      |   |
|------|---|
| 2008 | Solo exhibition, NO EXIT, Kunsthaus Essen, Essen, Germany<br>Alte Saline/Pernerinsel, Hallein, Salzburg, Austria<br>Solo exhibition White Whale, Galerie im Alcatraz, Hallein, Salzburg, Austria<br>Graduation Show, NO EXIT, Royal Academy of Arts, The Hague, NL<br>'Magic/Something Wicked', See Through/Drive by Gallery, The Hague, NL |
| 2007 | RAW, IPAH, Berlin, Germany<br>Blue shack with White Sandwiches, with Jaap Broersen, Ministry of Economic Affairs, The Hague, NL<br>Home, Sweet Home, Artist's initiative Johannes '52, The Hague, NL  |
| 2003 | Show Orientation Course, Gerrit Rietveld Academy, Amsterdam   |

## COMMISSIONS

|      |  |
|------|--|
| 2009 | International Organisation, video, The Hague, NL   |
| 2008 | Bob's stories, private commission, installation, The Hague<br>Private commission, photograph., Utrecht |
| 2007 | Blue shack with White Sandwiches, installation, Ministry of Economic Affairs, The Hague, NL            |

## VARIOUS

|      |  |
|------|--|
| 2012 | Residency at Maison des Arts Plastiques Rhône-Alpes, Lyon, France                        |
| 2011 | Residency Maasvlakte 2, invited by the Port of Rotterdam                                 |
| 2010 | Co-founder Verbeelding 2.0. Foundation, independent office for fine art and public space |
| 2009 | Residency, Hungarian Multicultural Center, Budapest, Hungary                             |
| 2008 | Publication, Dr. Uwe Schramm, Kunsthaus Essen, 2010                                      |

## PUBLICATIONS

|      |   |
|------|---|
| 2011 | Catalogue, ZomerExpo, Anoniem Gekozen: New masters from the Low Countries, Gemeentemuseum<br>Havenkrant, Mijn havenplek |
| 2010 | Publication, Flatland, ID11, Delft  |
| 2008 | NO EXIT, Uwe Schramm, Kunsthaus Essen   |



Byzantine blue (Escape) c-print in epoxy, 40 x 30 cm, 2012

*Exhibition organised within the  
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between the Netherlands and  
Turkey and supported by  
the Netherlands Consulate General.*



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