
MA Artistic Research

Student Handbook 2025-2026



**Royal
Academy of Art
The Hague**



jae Park - *Ears become ear*, Grad show 2024 Photo Gert Jan van Rooij



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The MA Fine Art And Design

Artistic Research

The MA in Artistic Research offers advanced support for research-based creative enquiry. It is designed to help artists explore how artistic-intellectual production enriches their response to a complex present. Education unfolds as repeated experimentation and reflection, an approach that generates a re-searching mind-set. As a small department built on trust and care, we place value in structured peer-learning and intensive group work. All staff are active artists and academics. Together, we form a research community.

During a single four semester educational arc, our teaching team helps you to realise and share a personal artistic enquiry. You learn to refine your working methods and better analyze your outcomes. Our focus on searching and re-searching means we are open to all disciplines and are respectful of your material choices. You will be introduced to new concepts and approaches to making however, and through shared reflection, you will become more able to engage with complexity. You will graduate with an enriched understanding of your practice, the questions that fuel it, and its cultural positioning.

The MA is a matrix of practical and theoretical elements, but the beating pulse of your education is individual tutorials. These are supplemented by reading groups, workshops, guest visits, and seminar days. Each year, you also exhibit in a gallery in The Hague, work on a group publication, develop professional practice skills, and go on excursion. These elements combine to further expand your professional knowledge and experience. This integrated approach tests the boundaries between your thinking, making, writing and sharing, creating new and surprising outcomes.

The MA is also designed as a bridge to possible further study at PhD level in artistic practice.

Getting Started

Your MA is quite a short period of study, and you may also be juggling study with other financial or personal commitments. Planning what you want to achieve during your time with the department can help you focus your thoughts and energies. Writing down some SMART study goals and revising them throughout your time with us can help keep you on track and reduce study anxiety. Writing a SMART plan also helps you articulate the obstacles in your path, the problems you may have been avoiding but need to address to get the most out of your education. To do this, write five short paragraphs that answer to these five SMART criteria:

Specific

What exactly do you wish to achieve in coming to this dept?
This is your research aim.

Measurable

How will you know when you get there? Write down what you want to do in terms that you can measure. These are your research objectives.

Attainable

Be realistic about this. World peace is not an attainable aim within the parameters of this MA.

Relevant

What's the point of this for you? You might think about both personal and artistic / academic goals.

Time-bound

Write down objectives that you can realistically achieve within an arc of two academic years. See point A, above.

A **research aim** is the overarching goal or purpose of your artistic research study. In thinking this through, you will learn to state what you intend to achieve or investigate. This will provide direction and focus, and therefore guide your questions, methods and analysis.

A **research objective** is a specific and measurable goal that outlines what you plan to accomplish within your study. Research objectives are derived from your aims, but they are more like building blocks, defining the scope of your enquiry and identifying specific topics and methods.

THE CURRICULUM



FOUR SEMESTERS OF STUDY



Workshop with Victoria Mckenry, 2024. Photo Roel Backaert

Semester one: orientate and explore

The first semester can be confusing, as you explore new ideas, sights, concepts, people, maybe also the city. As you orientate yourself to this new environment and explore for the resources you need, you are also experimenting freely and making preliminary creative choices.

Semester two: finding focus

Your creative and conceptual experiments need to become more focused in semester two. You will be asked to bring work to shareable conclusions, to exhibit, hand in final texts, and make a book together.

Semester three: deep diving

Summer break is a time to reflect on progress, catch up on reading, and make extended site visits. When you come back for semester three, you will be asked to dive deeply into your personal research. It is time to ask and answer difficult questions. As you dig towards the core of your ideas, you also push your creative research in another public exhibition.

Semester four: realise and share

In the final few months of study, you pull these threads together. You conclude your thesis and focus on the realization of your artistic goals. Your final exam presentation, where both artistic work and thesis come together, offers a publicly shareable expression of two years of research enquiry.



SEMESTER ONE:

ORIENTATE

work by Caleb Witvoet at *Fruits de Mar*
NEST 2022. Photo Dana LaMonda.

A person is shown in profile, facing left, wearing a dark, long-sleeved tunic and dark leggings. They are holding a small bottle in their right hand. The setting appears to be a modern interior with a slanted ceiling and a glass partition on the right. The floor is a light-colored, polished surface. The overall mood is contemplative and artistic.

AND EXPLORE

We Are a Research Community

We begin each year by getting to know each other and discussing what artistic research is. This is an important **orientation** into the work of the year, and all students and staff present their personal research. We **explore** connections between our interests in workshops and discussions and consider possible future methods. We talk about the coming year, and we eat together.

Course Title	WE ARE A RESEARCH COMMUNITY
Course Code	RC1
Year/semester/ block	SEMESTER 1
Tutor(s)	Babak Afrassiabi, Jasper Coppes, Astrid Korporaal, Janice McNab, Jay Tan, Görkem Yalim
Course description	An intense week of activities in which all students and teachers share their current artistic research activity. We also explore our shared artistic interests and spend social time together.
Learning objectives	Orientation in relation to the discipline of artistic research and the work of your new peers. You participate in all events.
Teaching methods	Lectures, peer to peer learning, shared community building activities.

Assessment methods	You are asked to prepare and give a short talk on your artistic practice and to participate in all other events. Assessment is based on attendance and presentation of personal work.
Grading scale	Fail/Pass
Compensation	If you fail to present work, you are asked to self organise this later in the same semester.
Attendance requirements	-80%
Main Competencies	Communicative ability, professional competence, capacity for critical reflection.
Study load (EC)	1
# of contact hours	24
# of self-study hours	4

Studio Based Research

Curiosity lies at the heart of creativity and your personal studio practice is supported continuously across four semesters. This part of the curriculum is driven by your independent investigations. You engage in one-to-one learning with your studio tutor and participate in group discussions about your practice and that of your peers. Emphasis is placed on enquiry and experiment, technical development, and heightened self-reflection. The development of your theoretical research should critically support your artistic work, helping you to formulate the questions or dilemmas your work inhabits. This intertwining should be reflected in presentations of your artistic work, so please mention the connections in your tutorials and presentations.

Studio practice is an active mode of learning, not a passive one, it is led by your own work and interests. Teachers support you with targeted suggestions of cultural or theoretical material. The high level of creative freedom within this part of the programme, and at the heart of the MA Artistic Research, requires you to responsibly manage your time - solid preparation for a future career as an independent artist.

In relation to our learning objectives, you are expected to develop the ability to gather and critically reflect on research materials; creatively and experimentally embed these in your practice; develop the technical skills to do this; critically reflect on your presentations and develop an understanding of what research means in relation to your interests. The supportive atmosphere of our studios also helps you develop the ability to share your thinking and making processes. This helps you gain the confidence to test ideas and learn from the reception of your work. Study points are awarded at the end of each semester.

Course Title	Studio Based Research 1 – Orientate and explore
Course code	SBR1
Year/semester/ block	SEM 1
Tutor(s)	Görkem Yalım and Jay Tan
Course description	Individual studio visits form the core of your studio practice sessions with both Jay and Görkem. Semester one is focused on orientation, setting out your research aims, and exploring different possibilities. In tutorials, you will be asked to present and discuss work you have physically realised (so not just ideas), and you receive feedback on this. Questions are related to the material, social, and political implications of your making. Your research diet, methods and discipline are fed by your life, your personal urgencies, and your environment (and vice versa), so there is also discussion of the conditions you need to build a sustainable research-based practice that responds to the world and aligns with your ethics. You are asked to think in both the short and long term. In addition to one-to-one conversation, foundational group sessions comprise crits, where you present work to your peers and receive rigorous, generative feedback. We also study giving, receiving and processing feedback, with and for each other, and your work. Additional, spontaneous, group activities may be designed as needed.

Learning Objectives	The enhancement of your conceptual, material, and technical development, and your ability to analyze these developments.
Teaching methods	One-to-one tutorials and discursive group critiques.
Assessment methods	You are required to produce new artistic work that reveals a developing artistic research project, and to present this, along with a spoken introduction, at the end of semester assessment. This assessment is based on how the work and presentation of it reveal development of the MAR core competencies.
Grading scale	Fail/Pass
Compensation	If you fail this assessment, a re-sit date is agreed with the head, usually about one month later. This re-sit will be with the head and at least one of the above tutors.
Attendance requirements	-80%
Main competencies	Creative ability, capacity for critical reflection, growth and innovation, external awareness, organizational ability and professional competence.
Study load (EC)	14
# of contact hours	32
# of self-study hours	360

Theory And Writing

Reading Group

Students come to our department from across the globe, each with a slightly different body of theoretical and historical knowledge. In semester one, you begin to **orientate** your artistic interests and knowledge in relation to each other, and the monthly Reading Group supports this. You learn to **explore** ideas and language together, developing both individually and as a collective with a common intellectual framework. This eases peer discussion within every aspect of your education.

The texts you read together are digitally shared at least one week before each session. Homework tasks are designed to improve your academic skills of close reading, textual analysis, and argumentation. The success of these learning objectives should become transparent through group discussion and importantly, also in the year's written work. This will become the basis of a shared year one publication in the second semester.

Writing support

In addition to reading group, individual writing support is designed to lay the groundwork for the year two thesis project. Over semester one and two, you are asked to **focus** on precise research questions, write a relevant annotated bibliography, and create a thesis chapter plan. Your learning objectives are to develop the ability to organize, analyze, and articulate ideas, to combine these with supporting materials, and to situate this

work in an appropriate cultural context. The process should generate a coherent body of writing in a style and form relevant to your personal enquiry.

Please take a look at our Thesis Guide on page 128.



Publication launch Page Not Found, 2022. Photo Stephane Blokhuis.

Course Title	Theory and Writing
Course Code	TW1
Year/semester/ block	SEM 1
Tutor(s)	Astrid Korporaal
Course description	The introduction to theory and writing, as part of an artistic research practice, happens in monthly Reading Groups and writing classes. In the Reading Group, you will discuss set theoretical texts that you have read in advance and prepared for with tasks given by your tutor. These classes often also involve film screenings, to develop your understanding of how words and images can interact. The focus of writing class is on mapping your personal research trajectory, as a set of ideas and case studies. You are led towards this with a series of writing tasks assigned by your tutor.
Learning objectives	To expand your awareness of key concepts of our time, develop your analytic skills, and learn how to build arguments. To use these skills to pinpoint your own artistic research topic, and to work on a richly developed writing plan for the year two thesis project.

Teaching methods	Lectures, set assignments, group discussion, film screenings, peer to peer learning.
Assessment methods	The theory tutor marks required written assignments throughout the semester, and shares this, in abbreviation, as part of the collective assessment.
Grading scale	Fail/Pass
Compensation	If you fail to hand in and pass all set tasks by the end of semester, you fail and a re-sit date is set for hand-in, in the second semester.
Attendance requirements	80%
Main Competencies	Capacity for critical reflection, growth and innovation, external awareness, organizational ability and professional competence, communicative ability.
Study load (EC)	9
# of contact hours	60
# of self-study hours	192

Research Mondays

This is where we come together to explore ideas and innovative approaches to art as a field of material understanding. These days are designed as a mix of workshops, conversations, lectures, and site-visits. Topics may not always seem close to your own concerns, but we are introducing you to a mix of methods from inside and outside of fine art practice. The goal is to immerse you in experimental possibilities, and so enhance your artistic toolbox and activate your imagination in relation to your own goals. **Orientation** towards this approach, that you focus on the methods being presented as much as the topic, can be difficult, but **exploring** this provides you with invaluable intellectual and practical tools.

Presentations and seminars also inform your professional development through experience and example. Assessment is on active participation and satisfactory completion of set tasks.

Course Title	Research Mondays 1 –Orientate And Explore
Tutor(s)	Janice McNab, Jasper Coppes, Babak Afrassiabi, Astrid Korporaal, Görkem Yalım, Jay Tan with invited guests
Course Code	RD1
Year/semester/ block	SEM 1
Course description	A series of invited guests present different approaches to artistic research as a method, sharing their ideas in lectures, workshops and site visits. Many of these days will be supported by a core teacher. You will sometimes need to prep before a class, and some guests will also make studio visits.
Learning objectives	To increase your awareness of, and ability to work with, contemporary artistic research methods - the box of tools you will use to further your personal artistic practice. Meeting guests also increases your artistic network.
Teaching methods	Lectures, group workshops, peer discussion

Assessment methods	You must actively participate in these classes. The Head shares attendance results with the teaching team during the collective assessment. MA level courses taken at Leiden University can replace this element of the curriculum with prior agreement. See page 33.
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Grading scale	Fail/Pass
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Compensation	If you fail to pass the attendance requirement for this course, a higher attendance requirement is set for the following semester. This is assessed at the end of semester 2.
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Attendance requirements.	-80%
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Replacing Research Mondays With Study At Leiden University

You may at any time attend selected courses at the Royal Conservatory (KC) and the University of Leiden, if space is available in your chosen class. Your plan must be agreed with the Head of Department at the beginning of each semester, before the start of the chosen course. Study points can be allocated as additional points, or, on agreement with the Head, replacing Research Monday points. They cannot be used to replace points in other parts of the curriculum.

MAR & NLN Collaborative

Theory Class

This theory intensive is an **exploration** of the diverse knowledge histories that come together to support contemporary ecological thought. A combination of close reading, discussion and embodied workshoping helps you focus and absorb these ideas as a way of making.

Course Title	Hidden Ecologies
Tutor	Victoria McKenzie and invited guests
Course Code	MAR-NLN 2
Year/semester/ block	SEM 1
Course description	Hidden Ecologies is a cross departmental study component, for years one and two of MA Artistic Research and Non Linear Narrative. The focus is on the diverse knowledge histories that come together to support contemporary ecological thought and how art and design practices are engaging with this. The days will involve guest lectures, workshops and home reading.

Learning objectives	This study component brings together students from different disciplines and seeks to expand your creative imagination and capacity for critical reflection, alongside developing your knowledge base and external awareness.
Teaching methods	Lectures, group discussion with peer learning, self-study and learning through doing.
Assessment methods	Success is based on active participation in all elements of the course.
Grading scale	☐ Fail/Pass
Compensation	If a student does not pass, extra home working tasks are assigned and a delivery deadline set. This will be completed before the end of collective general assessment.
Attendance requirements	-80%
Main competencies	Capacity for critical reflection, growth and innovation, external awareness, communicative ability.
Study load (EC)	1
# of contact hours	14
# of self-study hours	14

Excursion

In 2025, the department will go on an excursion to Vienna. Excursions widen our cultural horizons, offer a new **orientation** to the world and offer possibilities to **explore**. Assessment is through participation.

Course Title	EXCURSION
Tutor	Janice McNab, Georgie Brinkman and one member of the teaching team.
Course Code	E1
Year/semester/block	SEM 1
Course description	An educational site visit to Vienna

Learning objectives	To explore the cultural life of Vienna, especially through research-based practices and visits to specialised artistic sites.
Teaching methods	Teacher supported cultural visits
Assessment methods	Participation.
Grading scale	Fail/Pass
Compensation	If you cannot participate, for financial, health, or other reasons, you will be set an alternative task to complete in The Hague. This will include documented visits to art exhibitions or museums with a written report. Deadline end of semester.
Attendance requirements	-100%
Main competencies	External awareness, communicative ability, organizational ability and professional competence.
Study load (EC)	1
# of contact hours	28
# of self-study hours	0

Professional Practice

Professionalization is an underlying goal of your entire study, but we offer additional workshops in preparation for life immediately after art school: application writing, artist statements and CVs, artist run spaces, funding. Assessment is through active participation.

Course Title	Professional Practice 1
Tutor	Rachel Bacon and Lua Vollard
Course Code	PP1
Year/semester/ block	SEM 1
Course description	You learn how to write a professional statement on your research, and to compose a CV. There are group sessions on various funding opportunities post study.

Learning objectives	Developing writing skills that support your work in the professional sphere and exploring professional opportunities.
Teaching methods	Group teaching, peer discussion, one-to-one tutorial support.
Assessment methods	Participation and successful completion of set tasks.
Grading scale	Fail/Pass
Compensation	If students fail to complete set tasks, the re-sit deadline is the end of semester collective assessment.
Attendance requirements	-80%
Main competencies	Organizational ability and professional competence, communicative ability.
Study load (EC)	2
# of contact hours	30
# of self-study hours	26

SEMESTER



TWO



FINDING FOCUS

Studio Based Research 2

Course Title	Studio Based Research 2 – Finding Focus
Course code	SBR2
Year/semester/ block	SEM 2
Tutor(s)	Görkem Yalım and Jay Tan
Course description	Studio based research continues as in semester one, but you will be asked to focus your artistic enquiry and to realise concrete finished works that reveal your research direction. Individual tutorials and group discussions with your studio tutor will grow from this process
Learning Objectives	The enhancement of your conceptual, material, and technical development, and your ability to analyze these developments.
Teaching methods	One-to-one tutorials and discursive group critiques.

Assessment methods	You must produce new artistic work that reveals a developing artistic research project and present this, along with a spoken introduction, at the end of collective assessment. Pass or fail will be decided based on how this work, and presentation of it, reveal development of the MAR core competencies. Your attendance over the year will also be considered.
Grading scale	Fail/Pass
Compensation	If you fail this assessment, a re-sit date is agreed with the head, usually just before the start of semester three. If you have failed both semester one and two, you will be advised to quit or re-take the year.
Attendance requirements	-80%
Main competencies	Creative ability, capacity for critical reflection, growth and innovation, external awareness, organizational ability and professional competence.
Study load (EC)	12
# of contact hours	32
# of self-study hours	304

Theory And Writing 2

Course Title	Theory And Writing 2 - Finding Focus
Course code	TW2
Year/semester/ block	SEM 2
Tutor(s)	Astrid Korporaal
Course description	In monthly Reading Groups, you continue to discuss texts and complete homework tasks. You also focus more on your individual research question, in preparation for thesis writing in year two. Set tasks and home working assignments combine in the realisation of a rich writing plan for semester three.
Learning Objectives	To expand your awareness of key concepts of our time, develop academic skills in reading and analyzing text, and in argumentation. To focus these skills on the development of your personal artistic research topic, and to finalise a richly developed writing plan for year two.
Teaching methods	Lectures, film screenings, group discussion, feedback on set assignments, peer to peer learning, collaborative working.

Assessment methods	The theory tutor grades your written assignments throughout the semester and offers written feedback. You must pass all assignments to successfully pass this course element. The theory tutor is also part of your end of semester collective assessments, offering summative assessment input in relation to written work.
Grading scale	Fail/Pass
Compensation	If you fail to pass all set tasks by the end of semester two, a new deadline is set for August 1. You receive the results of this before the start of semester three. If you fail this re-sit you will be advised to either repeat the year or to withdraw from your studies.
Attendance requirements	-80%
Main competencies	Capacity for critical reflection, growth and innovation, external awareness, organizational ability and professional competence, communicative ability.
Study load (EC)	9
# of contact hours	60
# of self-study hours	192

Research Mondays 2

Course Title	Research Mondays 2 – Finding Focus
Course code	RD2
Year/semester/ block	SEM 2
Tutor(s)	Janice McNab, Jasper Coppes, Babak Afrassiabi, Astrid Korporaal, Görkem Yalim, Jay Tan with invited guests
Course description	Our guest programme continues in the second semester. Guests continue to focus on different approaches to artistic research as a method, sharing their ideas in lectures, workshops and site visits. These days may be supported by a core teacher. You will sometimes need to prep before a class, and some guests will also make studio visits.
Learning Objectives	To increase your familiarity with a range of contemporary artistic research methods. This is the box of tools you will use to further your own practice. To increase your artistic network.
Teaching methods	Lectures, group workshops, peer discussion

Assessment methods	You are required to actively participate in these classes. The Head shares attendance results with the teaching team during the collective assessment. MA level courses taken at Leiden University can replace this element of the curriculum.
Grading scale	Fail/Pass
Compensation	If you fail to pass the attendance requirement, you fail the year. A task equivalent to the study load is set for summer break and assessed in September of year two.
Attendance requirements	-80%
Main competencies	Growth and innovation, external awareness, organizational ability and professional competence.
Study load (EC)	3
# of contact hours	42
# of self-study hours	14

Public Presentation Of Work

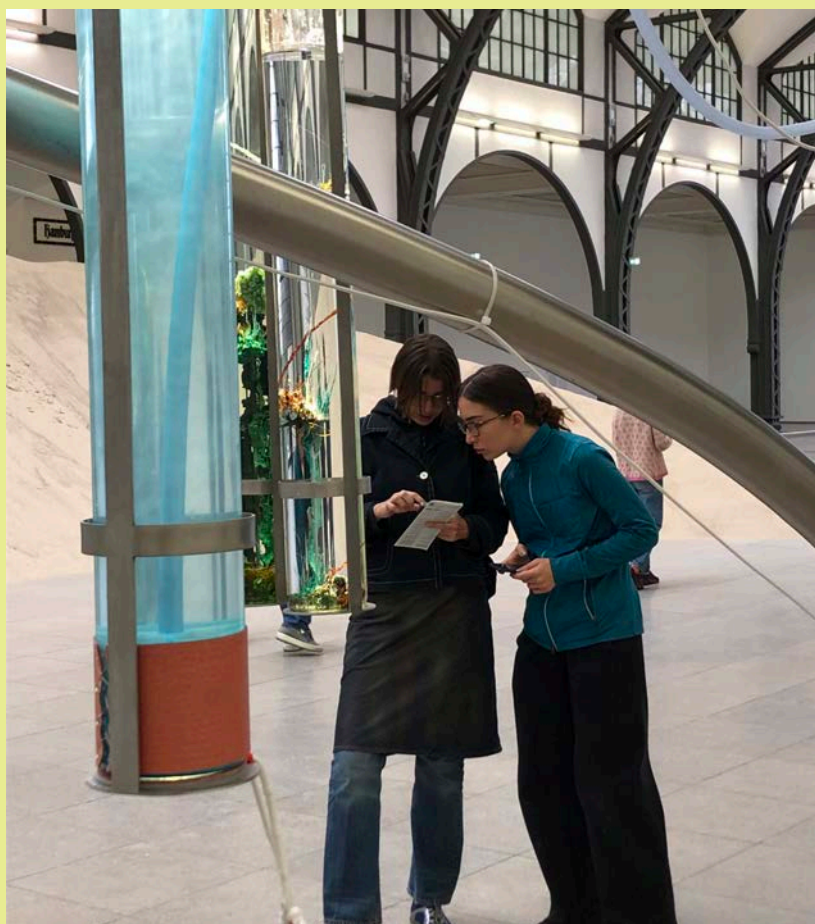
Publicly sharing your work is an important part of being an artist, and in semester two, a Year One exhibition is organized in The Hague. This is an opportunity to **focus** your attention on fully completing a work, but experimenting with presentation is also a creative stage of your practice and we encourage you to take risks. This course element is supported by a guest curator. Public presentation's objectives are to develop your understanding of how your work functions in relation to your audience. Exhibiting/performing demands a specific sort of attention, often related to physical installation issues. It focusses your mind on the importance of bringing work-in-progress to a formal realization. Assessment is based on active participation in all parts of the activity.

Course Title	Public Presentation Of Work 1: Finding Focus
Course code	PPW 1
Year/semester/ block	SEM 2
Tutor(s)	Studio tutors and invited guest curator
Course description	You will work with your year group to collectively create an exhibition in an external location in The Hague. You will support year two in the graduation show installation, for one day minimum.
Learning Objectives	To develop practical skills in bringing a work to focussed completion. To enhance your understanding of the role exhibiting has as a creative stage of your artistic process. To gain experience of collaborative working and sharing your work with a wider public.
Teaching methods	One-to-one tutorial support, group teaching, peer to peer learning.
Assessment methods	You pass this course element if you participate by both exhibiting/performing your own artwork, sharing in the collective production of the Year One exhibition, and being a support buddy.
Grading scale	Fail/Pass

Compensation	If you fail to participate, you are asked to self-organize an individual exhibition in public space in The Hague in semester three. At least one day of this exhibition must be on a day when your studio tutor has a pre-scheduled class, so the project can be assessed.
Attendance requirements	-80%
Main competencies	Creative ability, growth and innovation, organizational ability and professional competence, communicative ability.
Study load (EC)	3
# of contact hours	28
# of self-study hours	56

Being a Buddy

Shortly after your own exhibition, the year two students begin their graduation show install. You will be asked to be a support-buddy for them during at least one day of their installation period. This practical experience is invaluable for your own end-exam presentation the following year.



MAR excursion to Berlin 2024. Photo Georgie Brinkman

Publication Project

In addition to your individual practice, you also work collectively with your year group to produce a shared publication. This happens at the end of semester two and is a **focused** memento of all your hard work in theory class, as well as an opportunity to learn about making publications.

Course Title	Publication Project 1 – Finding Focus
Course code	PUB1
Year/semester/ block	SEM 2
Tutor(s)	Astrid Korporaal and guest designer
Course description	Towards the end of year one, you create a collaborative publication with your year group. This will be designed as a shared memento and record of your work in the year one reading group.
Learning Objectives	To learn how to focus complex ideas in accessible ways, develop an understanding of publication production, and practice your collaborative working skills.
Teaching methods	Group teaching, discursive and practical workshops.
Assessment methods	You will be assessed on active participation and engagement with all aspects of the project.
Grading scale	Fail/Pass

Compensation	If you fail to participate in the publication project, you will be set an individual task related to publications, to be completed over summer break and assessed in the first week of September.
Attendance requirements	-80%
Main competencies	Creative ability, growth and innovation, critical reflection, organisational ability and professional competence, communicative ability.
Study load (EC)	2
# of contact hours	28
# of self-study hours	28

MAR & NLN Collaborative Theory Classes

This theory intensive continues our collaboration with NLN. It focuses on ethics as a basis for your artistic practice. A combination of close reading, discussion and embodied workshopping will help you focus and absorb these ideas about ways of making.

Course Title	Worlds In The Ethical Sense
Course code	MAR-NLN 1
Year/semester/ block	SEM 2
Tutor(s)	Dr Mijke van der Drift
Course description	The Ethics workshop is cross-departmental study component of the Master Artistic Research and Master Non-Linear Narrative that focuses on ethics as a basis for artistic practices. In particular, the course supports you in your research practice, by investigating pluriversal forms of engagement with forms of life. In this course, you interrogate cultural objects, your own work, and ethical commitments as an artist / designer / maker / researcher.

Learning Objectives	This study component brings together students from different artistic disciplines to stimulate an extensive ethical and equitable understanding of their lived realities.
Teaching methods	Combined teaching methods.
Assessment methods	You are assessed based on your participation during classroom sessions.
Grading scale	Fail/Pass
Compensation	If you fail to fully participate, you will be given a written task to be completed and assessed by the end of semester.
Attendance requirements	80% minimum attendance is advised.
Main competencies	Critical reflection, ability to communicate, external awareness, capacity for collaboration.
Study load (EC)	1
# of contact hours	20
# of self-study hours	8

SEMESTER

A dimly lit room with a polished floor. In the foreground, a small, glowing blue monitor sits on a dark stand, casting a bright blue light on the floor. In the background, a wire cage on wheels holds two more glowing blue screens. The walls are light-colored, and the overall atmosphere is mysterious and technological.

DEEP DIVE

THREE



work by Severi Aaltonen and Priyageetha Dia at *Index of Error* Paradise, 2025. Photo Roel

We Are A Research Community 2

Semester three is when you **dive deeply** into your research questions and start to realise your more ambitious objectives. We begin by formally meeting your new peers in Year One, presenting your updated research in a new presentation and helping to again map out our shared interests. We eat together.

Course Title	We Are A Research Community 2
Course code	RC2
Year/semester/ block	SEM 3
Tutor(s)	Babak Afrassiabi, Jasper Coppes, Astrid Korporaal, Janice McNab, Jay Tan, Görkem Yalın
Course description	An intense week of activities in which all students and teachers share their current artistic research activity. As an update on your work, you should focus on the deep diving into your questions that semester three will be all about. We will map our shared artistic interests and spend social time together.

Learning Objectives	Re-orientation in relation to the discipline of artistic research and the work of your new peers. Students participate in all events.
Teaching methods	Lectures, peer to peer learning, shared community building activities.
Assessment methods	You present a prepared talk on your current artistic practice, attend each day and participate in all activities. Assessment is based on attendance and presentation of personal work.
Grading scale	Fail/Pass
Compensation	If you fail to present work, a date is set for this later in the semester.
Attendance requirements	-80%
Main competencies	Communicative ability, professional competence, capacity for critical reflection.
Study load (EC)	1
# of contact hours	24
# of self-study hours	4

Excursion

Early in semester three, we all go on excursion. In 2025, this is to Vienna.

Course Title	Excursion 2
Tutor	Janice McNab, Georgie Brinkman and one member from the teaching team
Course Code	E2
Year/semester/block	SEM 3
Course description	An educational site visit to Berlin

Learning objectives	To explore the cultural life of Vienna, especially through research-based practices and visits to specialised artistic sites.
Teaching methods	Teacher supported cultural visits
Assessment methods	Participation.
Grading scale	Fail/Pass
Compensation	If you cannot participate, for financial, health, or other reasons, you will be set an alternative task to complete in The Hague. This will include documented visits to art exhibitions or museums with a written report. Deadline end of semester.
Attendance requirements	-100%
Main competencies	External awareness, communicative ability, organizational ability and professional competence.
Study load (EC)	1
# of contact hours	28
# of self-study hours	0

Studio Based Research 3:

Deep Diving

In year two, studio practice continues to be the central pillar of your studies, and you critically revisit your work plan with your new tutor. Your artistic development is now weaving together with writing your thesis.

The high level of creative freedom within this part of the programme, and at the heart of the MA Artistic Research, continues to require a responsible attitude, especially to time management.

You continue to develop your thinking and making, gathering and critically reflecting on your research material, and creatively embedding this within your work. You are asked to critically reflect on this process and the resulting art practice, and to continue to develop the technical skills you need to freely make and experiment. Assessment in semester three is the same process as in year one.



work by Sunjoo Lee at *Index of Error Paradise*, 2025. Photo Roel Backaert

Course Title	Studio Based Research 3: Deep Diving
Course code	SBR3
Year/semester/ block	SEM 3
Tutor(s)	Babak Afrassiabi and Jay Tan
Course description	Your independent artistic research practice remains the core of your studies in second year, as it develops continuously over four semesters. Your one-on-one tutorials will focus on close discussion of the conceptual and material orientation of your studio practice, including its underlying personal, poetic, and political preoccupations. This happens in dialogue with the ideas and topics you explore in your thesis. The aim is to deepen your understanding of what drives your aesthetic method, and how this situates your artistic practice within wider socio-cultural, political and historical contexts. Next to these individual meetings, you will present and discuss your work in group moments. These are designed to reveal the premise within your artistic practice and the terms and language with which you communicate it to others. Time is also set aside for more spontaneous, collectively organised group activities. Altogether, these three strands are designed to help you tease out the underlying idiosyncrasies and intensities in your work and support you to develop a clearer sense to your overall artistic approach.

Learning Objectives	The enhancement of your conceptual, material, and technical development, and your ability to analyze these developments.
Teaching methods	One-to-one tutorials, discursive group critiques and collective activities.
Assessment methods	You are required to produce new artistic work that reveals a developing artistic research project, and to present this work, along with a spoken introduction, at the end of semester assessment. Collective assessment will be based on how the work and presentation of it reveal development of the MAR core competencies.
Grading scale	Fail/Pass
Compensation	If you fail this collective assessment, a re-sit date is agreed with the head, usually about one month later.
Attendance requirements	-80%
Main competencies	Creative ability, capacity for critical reflection, growth and innovation, external awareness, organizational ability and professional competence.
Study load (EC)	10
# of contact hours	25
# of self-study hours	255

Theory And Writing 3

In semester two, you are asked to write a detailed chapter plan for your thesis. In semester three, you **dive** into this, working individually with your writing tutor. The goal is to complete a coherent piece of writing of 8,000 - 10,000 words, early in semester four.

The objectives of Theory and Writing in semester three are to **deepen** your capacity to share your artistic interests within language. This is assessed in relation to our learning goals. Your written work should reveal a developing ability to organize and articulate your ideas, and to contextualize these within the wider cultural field. For more details, please see our thesis guide on page 122.

The deadline for the first draft of the thesis is December of semester three, at the end of our four week 'thesis intensive.' All writing deadlines are in the department calendar and will also be shared by your tutor. Intelligent time management is essential for a successful outcome to the thesis project.



Thesis *Horror is a Friend* by Marieke Peeters, 2023. Photo Marieke Peeters

Course Title	Theory And Writing 3
Course code	TW3
Year/semester/ block	SEM 3
Tutor(s)	Jasper Coppes
Course description	The thesis plan you developed in year one becomes the skeleton of your year two thesis – a reflective written document of 8000-10.000 words. This explores the ideas and influences that inform your artistic work. You meet with your teacher in both group sessions and individual tutorials. In December, you participate in our ‘thesis intensive’: a month of focused writing activity.
Learning Objectives	You learn how to record research resources and build academic arguments relevant to your artistic interests, and with foot-noted and traceable histories. Doing this trains you to unpack the metaphorical and sensed artistic relationships that may be in your practical work, and to locate them in a theoretical and historical context. This is an essential aspect of learning to be an artistic researcher.
Teaching methods	Group teaching, one-to-one tutorial support, written feedback.

Assessment methods	You are required to meet a series of writing deadlines connected to assignments throughout the semester. You are required to attend group sessions in which each competency of the thesis is introduced. There is also an in-person assessment of the thesis draft, in which you are asked to summarise the key arguments of the draft. Both our year one and year two theory teachers offer summative feedback on the written draft and on your oral presentation. Your studio teacher will also be present, as the thesis is closely tied to your practical work.
Grading scale	Fail/Pass
Compensation	If you fail the semester three assessment, a re-sit deadline is set for early in semester four.
Attendance requirements	-80%
Main competencies	Capacity for critical reflection, growth and innovation, external awareness, organizational ability and professional competence, communicative ability.
Study load (EC)	11
# of contact hours	40
# of self-study hours	268

Research Mondays 3

The guest programme takes the same form as in year one.

Course Title	Research Mondays 3
Course code	RD3
Year/semester/ block	SEM 3
Tutor(s)	Janice McNab, Jasper Coppes, Babak Afrassiabi, Görkem Yalım, Jay Tan with invited guests
Course description	A series of invited guests present different approaches to artistic research as a method, sharing their ideas in lectures, workshops and site visits. Many of these days will be supported by a core teacher. You will sometimes need to prep before a class, and some guests will also make studio visits.
Learning Objectives	To increase your awareness of, and ability to work with, contemporary artistic research methods. This is the box of tools you will use to further your own practice. To increase your external awareness and artistic network.
Teaching methods	Lectures, group workshops, peer discussion.

Assessment methods	You must actively participate in these classes. The Head shares attendance results with the teaching team during the collective assessment. MA level courses taken at Leiden University can replace this element of the curriculum.
Grading scale	Fail/Pass
Compensation	If you fail to pass because of low attendance, a higher attendance requirement is set for the following semester. This is assessed during semester four, at the same time as the thesis assessment.
Attendance requirements	-80%
Main competencies	Growth and innovation, external awareness, organizational ability and professional competence.
Study load (EC)	2
# of contact hours	42
# of self-study hours	14

MAR & NLN Collaboration

This theory intensive has a topical focus and is with Year One. Teacher Victoria McKenzie will dive into contemporary ecological thought with you. A combination of close reading, discussion and embodied workshoping helps you focus and absorb these ideas as a way of making.

Course Title	Hidden Ecologies
Course code	MAR-NLN 3
Year/semester/ block	SEM 3
Tutor(s)	Victoria McKenzie and invited guests
Course description	Hidden Ecologies is a cross departmental study component, for years one and two of MA Artistic Research and Non Linear Narrative. The focus is on the diverse knowledge histories that come together to support contemporary ecological thought and how art and design practices are engaging with this. The days will involve guest lectures, workshops and home reading.

Learning Objectives	This study component brings together students from different disciplines and seeks to expand your creative imagination and capacity for critical reflection, alongside developing your knowledge base and external awareness.
Teaching methods	Lectures, group discussion with peer learning, self-study and learning through doing.
Assessment methods	Success is based on active participation in all elements of the course.
Grading scale	Fail/Pass
Compensation	If a student does not pass, extra home working tasks are assigned and a delivery deadline set. This will be before the end of semester general assessment.
Attendance requirements	-80%
Main competencies	Capacity for critical reflection, growth and innovation, external awareness, communicative ability.
Study load (EC)	1
# of contact hours	14
# of self-study hours	14

Public Presentation Of Work 2

In semester three, you participate in a Year Two exhibition project at a public space in The Hague. This is an opportunity to **dive deeply** into your work and experiment with formats and models of display. You should discuss these with your studio teacher and with the guest curator who will support this project. We are asking you to consider how you share your work with the public. Who is that public? Have you developed as an artist since your last exhibition moment? This is a chance to experiment anew. It is also a professional development and network building opportunity.

Course Title	Public Presentation Of Work 2
Course code	PPW2
Year/semester/ block	SEM 3
Tutor(s)	Studio tutor and external guest curator
Course description	You will work with your year group to collectively create an exhibition in an external location in The Hague.

Learning Objectives	To develop practical skills in bringing a work to completion, and so enhance your understanding of the role exhibiting has as a creative stage of your artistic process. To gain experience of collaborative working and sharing your work with a wider public.
Teaching methods	One-to-one tutorial support, group teaching, peer to peer learning.
Assessment methods	You pass this course element by exhibiting your artwork and sharing in the collective production of the exhibition.
Grading scale	Fail/Pass
Compensation	If you fail to participate, you must organize an individual exhibition in public space before the thesis print deadline of the following semester, as this is the cut-off point for access to the final exam. At least one day of this exhibition must fall on a day that their studio tutor has a pre-scheduled class, so the project can be assessed.
Attendance requirements	-80%
Main competencies	Creative ability, growth and innovation, organizational ability and professional competence, communicative ability.
Study load (EC)	3
# of contact hours	28
# of self-study hours	56

Professional Practice 2

Course Title	Professional Practice 2
Course code	PP2
Year/semester/ block	SEM 3
Tutor(s)	Guest teacher
Course description	This is scheduled just before your external exhibition. You re-visit your artist statement and CV in support of your student exhibition. There is also a day dedicated to funding options post-graduation.
Learning Objectives	Developing writing skills that support your work in the professional sphere, and exploring professional opportunities immediately post study.
Teaching methods	Group teaching, peer discussion, one-to-one tutorial support.

Assessment methods	Participation and successful completion of set tasks.
Grading scale	Fail/Pass
Compensation	If you fail to complete set tasks, the re-sit deadline is the end of semester collective assessment.
Attendance requirements	-80%
Main competencies	Organizational ability and professional competence, communicative ability.
Study load (EC)	1
# of contact hours	18
# of self-study hours	10

SEMESTER



REALISE

FOUR:



AND SHARE

Haevan Lee, *Welcome to the Buffer Zone* 2022 Photo Gert Jan van Rooij

Semester Four:

Realise And Share

In semester four, your final study period, you work towards a professional, public presentation of your combined artistic research project. This will reveal how you have creatively resolved your research trajectory in relation to the learning outcomes of creative ability, innovative and artistic responses to research findings, organizational ability, and professional competence in public presentation. Production of the exam exhibition is supported by your tutors, who help you explore the fullest realization of your work, and by a visiting curator, who guides the year group to create a department presentation. Organizational aspects of the exam exhibition are led by the department Coordinator.

The examination team comprises your Year Two tutors, an external examiner and the Head of Department. The external examiner will visit you in your studio and read your thesis prior to exam day. Each examiner returns written feedback on your final work and this is added to your degree paperwork upon graduation.

Studio Based Research 4

Course Title	Studio Based Research 4 – Realise And Share
Course code	SBR4
Year/semester/ block	SEM 4
Tutor(s)	Babak Afrassiabi and Jay Tan
Course description	In the final semester, you complete your individual artistic research project, realising your artistic work and sharing this with the public. This work will relate to the topic of your thesis.
Learning Objectives	To bring ongoing artistic research to an integrated and shareable realization. To understand how art practice relates to written work (the thesis) and how these elements enrich each other.
Teaching methods	One-to-one tutorials, group teaching and discussion.
Assessment methods	Assessment is in the form of a final exam, and is based on the success of the aesthetic and conceptual terms your artistic research work presents, and in line with our learning objectives. The final exam is not a group learning moment, it is only you and the examination team. Your final artistic work and your thesis are understood as a combined final presentation, as two parts of a single artistic research. Successful completion of the thesis is therefore a pre-requisite for successful evaluation of semester four studio-based research.

Grading scale	Fail/Pass Unlike all other aspects of the MA Artistic Research, excellence in the presentation of artistic work and thesis, as a combined artistic research output, can result in the grade of 'pass with distinction.'
Compensation	If you fail to pass the thesis, and the thesis re-sit, you cannot present at the final exam, as your work is assessed in relation to your thesis. The final deadline for thesis re-sit and results is clearly marked in the dept calendar from the start of semester three. If this is the case, you will be offered an opportunity to present both studio and thesis in the last week of August. This will be part of a wider discussion with the Head that will also include extending your studies into the following year. If you pass thesis but fail studio-based research in the final exam, a re-sit date is agreed before the start of the following academic year.
Attendance requirements	-80%
Main competencies	Creative ability, capacity for critical reflection, growth and innovation, external awareness, organizational ability and professional competence, communicative ability.
Study load (EC)	17
# of contact hours	35
# of self-study hours	441

Theory And Writing 4

By semester four, your thesis is almost complete. You incorporate the critical feedback from the semester three assessment and design your lay-out. The design of your thesis and your choice of imagery should all support the ideas your thesis unpacks, and you discuss this with your teacher.

You print your work in hard copy by the agreed thesis deadline. You must print three copies, and we celebrate these in a group event on 'Deadline Day.' These copies go to the Department archive, your writing tutor, and the external examiner.

If you want to use a print company for this, LURB, LULU or PUMBO are currently interesting options. BETTY is good if you want a nice dust jacket. It is also possible to print within the academy.

You are also required to upload a digital version to The Research Catalogue. This is now the academy's archive. Further information on this will be supplied during the year.



Theses participating in the Madrid Art Book Fair, 2022

Course Title	Theory And Writing 4: Realise And Share
Course code	TW4
Year/semester/ block	SEM 4
Tutor(s)	Jasper Coppes
Course description	In the final semester, you continue to meet your theory teacher for tutorials and in group sessions. You incorporate earlier feedback into your writing and submit a complete, footnoted, academically argued thesis that conforms to our thesis guideline (see p. 128) by the agreed deadline. This should be delivered as a digital file, between 8000 and 10000 words – and after successful assessment, as three printed copies.
Learning Objectives	You learn how to record research resources and build academic arguments relevant to your artistic interests, and with foot-noted and traceable histories. Doing this will trains you in how to unpack the metaphorical and sensed artistic relationships that may be in your practical work, and to locate them in a theoretical and historical context. This is an essential aspect of learning to be an artistic researcher.
Teaching methods	Group teaching, one-to-one tutorial support, written feedback.

Assessment methods	You are required to submit your thesis by the digital and print deadlines. The digital content is assessed in a written document by your theory tutor based on the main competencies and thesis guidelines. If the result is pass, it is also read by the Head and external examiner, who incorporate their feedback into the assessment of the final exam.
Grading scale	Fail/Pass
Compensation	If the result of the final thesis assessment is fail, you will be asked to re-submit an updated text, and a new deadline set. If you fail this re-sit, you cannot participate in the final exam. You will be given one final opportunity to present both studio work and thesis in the last week of August. This will be part of a wider discussion with the Head that will also include extending your studies into the following year.
Attendance requirements	-80%
Main competencies	Capacity for critical reflection, growth and innovation, external awareness, organizational ability and professional competence, communicative ability.
Study load (EC)	7
# of contact hours	13
# of self-study hours	183

Research Mondays 4

These continue our guest programme.

Course Title	Research Mondays 4
Course code	RD4
Year/semester/ block	SEM 4
Tutor(s)	Janice McNab, Jasper Coppes, Babak Afrassiabi, Görkem Yalım, Jay Tan with invited guests
Course description	A series of invited guests present different approaches to artistic research as a method, sharing their ideas in lectures, workshops and site visits. Many of these days will be supported by a core teacher. You will sometimes need to prep before a class, and some guests will also make studio visits.
Learning Objectives	To increase your awareness of, and ability to work with, contemporary artistic research methods. This is the box of tools you will use to further your own practice. To increase your external awareness and artistic network.
Teaching methods	Lectures, group workshops, peer discussion

Assessment methods	The student is required to actively participate in these classes. This is assessed during semester four, at the same time as the thesis assessment. MA level courses taken at Leiden University can replace this element of the curriculum.
Grading scale	Fail/Pass
Compensation	If a student fails to pass because of low attendance, they cannot pass this final semester, and will be advised to extend their studies.
Attendance requirements	-80%
Main competencies	Growth and innovation, external awareness, organizational ability and professional competence.
Study load (EC)	3
# of contact hours	42
# of self-study hours	14

Professional Practice 3

Course Title	Professional Practice 3
Course code	PP3
Year/semester/ block	SEM 4
Tutor(s)	Guest curator
Course description	In the final semester, you work with a guest curator to realise your final artistic research outputs in a professional and accessible way. This involves both personal support and guidance in exhibiting, and group classes in which you create a shared exhibition identity with your class mates.
Learning Objectives	Growth and innovation in the final stage of artistic making; organizational ability and professional competence.
Teaching methods	Group teaching and one-to-one tutorial support.

Assessment methods	Active participation
Grading scale	Fail/Pass
Compensation	If you fail to work with the curator on your final exam, you fail this professional development task. You will not proceed to the final exam and a new exam date will be set.
Attendance requirements	-80%
Main competencies	Organizational ability and professional competence, communicative ability.
Study load (EC)	1
# of contact hours	18
# of self-study hours	10

Publication Project 2

After finalising your thesis, you are asked to select a short piece of text for the group publication. You will work with your theory teacher on this and be supported by a guest designer. The final publication project is conceptualised as an accessible record of the work of everyone in your group and must be completed in time to be part of your final exam.

You each receive copies of this, printed by the dept, to increase public access to your research projects and serve as a memento of your period of study.

Course Title	Publication Project 2 – Realise And Share
Course code	PUB2
Year/semester/ block	SEM 4
Tutor(s)	Jasper Coppes and guest designers
Course description	As you finalise your research projects in Year Two, you also make a publication with your year group. This will be designed as an accessible record of the ideas within the theses of everyone in your group. It will increase public access to your research projects and serve as a memento of your period of study.

Learning Objectives	To learn how to summarize complex ideas in accessible ways, develop your understanding of publication production, and practice your collaborative working skills.
Teaching methods	Group teaching, discursive and practical workshops.
Assessment methods	You will be assessed on active participation and engagement with all aspects of the project.
Grading scale	Fail/Pass
Compensation	If you fail to participate in the publication project, you will be set an individual task related to publications, to be completed before the final exam.
Attendance requirements	-80%
Main competencies	
Study load (EC)	2
# of contact hours	28
# of self-study hours	28

Curriculum overview

YEAR 1

Semester 1 - Orientate and Explore

Studio Based Research	14
Theory and Writing	9
Research Mondays	2
We Are a Research Community	1
Professional Practice 1	2
Excursion	1
MAR/NLN (Hidden Ecologies)	1
Total	30

Semester 2 - Find Focus

Studio Based Research	12
Theory and Writing	9
Research Mondays	3
Public Presentation of Work	3
Publication Project	2
MAR/NLN (Worlds In The Ethical Sense)	1
Total	30

YEAR 2

Semester 3 - Deep Dive

Studio Based Research	10
Theory and Writing	11
Research Mondays	2
We Are a Research Community	1
Excursion	1
Public Presentation Of Work	3
MAR/NLN (Hidden Ecologies)	1
Professional Practice 2	1
Total	30

Semester 4 - Realise and Share

Studio Based Research (Graduation Project)	17
Theory and Writing	7
Research Mondays	3
Professional Practice 3	1
Publication Project	2
Total	30

European Credit Transfer System (ECTS)

The academy uses the European Credit Transfer System (ECTS), recognized by all European and many global educational institutions. ECTS credits are based on the hours required to realise expected learning outcomes. Learning outcomes describe what a student is expected to understand and be able to do after successful completion of a process of learning.

This system of assessment relates to level descriptors in Dutch and European qualifications frameworks. Workload indicates the time students typically need to complete all learning activities (such as lectures, seminars, projects, practical work, self-study and examinations) required to achieve the expected learning outcomes. 60 ECT points are attached to the workload of a full-time academic year of formal learning. One credit corresponds to 28 hours of work.

Check our webpage: <https://www.kabk.nl/en/programmes/master/artistic-research/curriculum#content>

Studying At The Conservatory Or Leiden University

To follow classes at Leiden University, you must discuss this with your Head, who has to approve this choice before the course starts. You must then register as a guest student. You do not have to pay extra tuition fees to do this, and you receive a student card.

If you have successfully completed a class at Leiden University or the Conservatory, it is your responsibility to make sure the Department coordinator receives the correct paperwork for these points. These will be acknowledged on your degree certificate.

Absence

When you are unable to attend a set class or an agreed meeting, please inform the tutor(s) and the coordinator before the class or meeting takes place. Absences are noted and kept in your student record. An 80% attendance rate is required to pass the year, so regular absence will influence evaluation results.



work by Larissa Esveld during build-up exhibition *On All Eights*, Paradise, 2024. Photo Larissa

Our Approach To Learning And Assessment

The various elements of the curriculum loop through each other and active participation in all of them is how you learn. The teaching that supports this takes the following forms:

1. Individual tutorial support with both practice and theory & writing tutors.
2. Group critiques. These reveal how your work functions in the eyes of others. How well do your choices reflect your stated interests? Are other dialogues visible that you might not yet perceive? These are moments to learn from peers, practice presentation skills, and gain experience in the constructive analysis of artworks.
3. Group and individual training in text analysis, argumentation, academic and other writing styles within the Reading Group.
4. Exposure to research-based artists, writers and other specialists in our Research Monday programme. Artistic Research has no fixed methods, and it is important to experience different ways of forming and sharing knowledge through talks, site visits and workshops.

5. Exhibiting is explored as a finalising stage of your practice, and a way to advance your professional skills toolbox.
6. Cultural exposure. Group excursions further expand your knowledge of contemporary art and the cultures it exists within.
7. Professional practice workshops with invited guests focus on grant writing, artist finance and artist run spaces.
8. Collective Assessment. At the end of each semester, you are examined on the work you have done, and tutors each write an assessment report on your progress. This feedback relates to our stated learning goals. It is sent to you by email and uploaded to your personal Osiris page.

Group Critique As A Learning Tool

Group critiques happen throughout the semester. These are not exam moments. They are designed as a learning tool in support of your on-going development in both studio and theoretical classes. They are therefore woven into each semester's working rhythm. You must share your work in group critiques at least once per semester and attend the scheduled group crit sessions of your peers. Your tutors will note this alongside your general attendance.

These regular group critiques will vary in form. Sometimes the group will be asked only to describe, not analyse; sometimes an introduction and discursive engagement will be asked for, sometimes a silent presentation. Whether the focus is on your work or that of others, these are important learning moments. Group crits help you look and listen more attentively, analyse your emotional responses more clearly, and think more precisely. You will learn by being actively present and involved. Your tutors will introduce various approaches in order to maximise both individual and group learning, but there is some fluidity. You work together with your teaching team and they also welcome feedback!

Group critique needs care. We make ourselves vulnerable when we share work that is important to us, but we might not fully understand yet. And everyone in the group is different. We will be asked to respond to work that might not make sense at first, and rejecting what we don't understand is a very human response. New-ness can be hard to take on but being open and curious and slow to judge are how wonder gets in. Group critique is at its most amazing when everyone in that group trusts that everyone else has their back, and they can vulnerably express the limit of their knowledge and understanding without feeling rejected or demeaned. We get to that place by framing questions and observations in a way we would like to experience them ourselves.

Sometimes, however, we need to be able to say a work is not yet functioning in the way the artist wants it to. The criteria your teaching team will use to offer such a qualitative response will mostly be guided by learning outcome 1. *Creative ability: have you realized your artistic research explorations in a creative work?* Your artistic research will involve you reaching into the world in some way, finding things out, gathering material resources. Are you managing to creatively process what you gather? The second part of *Creative ability* then comes into play. *Have you developed the technical skills necessary to realise this creative work, in the terms the work itself sets forth?* There is no single measure of value in contemporary art, but your artwork should radiate its own terms. A successful work will reveal, from the way it exists in the world, which aesthetic traditions, thought systems, realms of experience or historical legacies it reiterates, questions or otherwise connects to. The process of coming to such a clear artistic position is usually a bit muddy however, and our qualitative judgements relate to this muddiness. Both individual and group feedback help you to see your work more clearly, and so pinpoint what does and does not lie at the core of your enquiry.

If you find that your feedback community is missing the point, why is this? Is the point not clear? Are the terms your work sets forth not clear? Maybe you need to nudge things along, help your work radiate more strongly, even if ambiguity is its key radiation. To do this, you may need to re-work your materials, refine your artistic/ technical skills, or experiment with a new approach. If, however, you conclude that your peer group cannot understand the terms your work sets forth, that there is an overwhelming knowledge gap, then you should discuss this with your teachers, and we will work together on the issue.

These group critiques will also help you to understand how your teaching teams come to their written assessments of your work, as the terms will overlap.

Research Integrity

Our final guidelines are tied to the research aims and objectives this handbook started with and are intended as an overarching guide to your work now, and in the future.

Principles are the basis of integrity in research, and this includes artistic research. They should guide your personal work in the same way they inform the department and school. The Netherlands Code of Conduct for Research Integrity only applies to salaried researchers working in education, but its guiding principles are a valuable framework within which to consider your work as a student researcher, especially when you are building arguments within your thesis. These principles are honesty, scrupulousness, transparency, independence, and responsibility, principles that can be regarded as the ‘virtues’ of a good researcher, guiding you towards the right choices in all kinds of circumstances.

1. Honesty

Honesty means, among other things, reporting the research process accurately, taking alternative opinions and counterarguments seriously, being open about margins of uncertainty, refraining from making unfounded claims, refraining from fabricating or falsifying data or sources and refraining from presenting results more favourably or unfavourably than they actually are.

2. Scrupulousness

Scrupulousness means, among other things, using methods that are scientific or scholarly and exercising the best possible care in designing, undertaking, reporting and disseminating research.

3. Transparency

Transparency means, among other things, ensuring that it is clear to others what data the research was based on, how the data were obtained, what and how results were achieved and what role was played by external stakeholders. If parts of the research or data are not to be made public, the researcher must provide a good account of why this is not possible. It must be evident, at least to peers, how the research was conducted and what the various phases of the research process were. At the very least, this means that the line of reasoning must be clear and that the steps in the research process must be verifiable.

4. Independence

Independence means, among other things, not allowing the choice of method, the assessment of data, the weight attributed to alternative statements or the assessment of others' research or research proposals to be guided by non-scientific or non-scholarly or artistic considerations (e.g., those of a commercial or political nature). In this sense, independence also includes impartiality. Independence is required at all times in the design, conduct and reporting of research, although not necessarily in the choice of research topic and research question.

5. Responsibility

Responsibility means, among other things, acknowledging the fact that a researcher does not operate in isolation and hence taking into consideration – within reasonable limits – the legitimate interests of human and animal test subjects, as well as those of commissioning parties, funding bodies and the environment. Responsibility also means conducting research that is scientifically and/or societally relevant.

The Netherlands Code of Conduct for Research Integrity can be found in full on The University of the Arts web pages.

Assessment

MA Artistic Research Learning Outcomes

To be awarded an MA in Fine Art and Design, specialization Artistic Research, your work and presentations are assessed in accordance with guidelines laid down at a national and international level. Creative ability and critical thinking are divided into three main concepts: to inquire, to imagine and to share/do. These three broad concepts are understood in relation to the pan-European 'Dublin Descriptors,' the five basic learning outcomes that define second cycle education in Europe. These Descriptors are:

1. Knowledge and understanding: you should have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with the first cycle, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context.
2. Applying knowledge and understanding: you can apply this knowledge and understanding, and your problem-solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to your field of study.
3. Making judgements: you have the ability to integrate knowledge and handle complexity, and formulate judgments with incomplete or limited information. This includes reflecting on social and ethical responsibilities linked to the application of your knowledge and judgments.
4. Communication skills: you can communicate your conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously.
5. Learning skills: you have the learning skills to allow you to continue to study in a manner that may be largely self-directed or autonomous.

These are further enunciated within Dutch fine art education and within the MAFAD, Artistic Research, as the learning outcomes:

1. Creative ability

Does your artistic work reveal your increasing ability to locate and/or to generate artistic research source materials and to realize your research explorations in a creative work? These works should be able to exist at the level of an autonomous professional practice, so as fully realized artwork/s - have you developed the technical skills necessary to realize this, in the terms the work itself sets forth?

2. Capacity for critical reflection

Can you self-evaluate? Can you organize your findings and your artistic work in a way that allows you to critically reflect upon and analyze these?

3. Growth and innovation.

Do you continue to develop your knowledge, skill base and ability to reflect? Are you open to new knowledge and insights that allow for the development of your practice?

4. External awareness.

Are you aware of current developments in the professional, social, or cultural field that relates to your practice?

5. Organizational ability and professional competence.

Can you organize your time, resources, and research materials in a professional way that allows the competent progression of your work? Can you present this work within a professional context, through the organization and participation in group exhibitions and events?

6. Communicative ability.

Your written and oral presentations should reveal an increasing ability to critically reflect upon and analyse your practice. Are you able to disseminate your research to specialist and non-specialist audiences alike, to participate in debates that arise out of this, and so to learn how to share your research innovations?

The development of these combined learning outcomes over the course of two study years will result in you being able to independently pursue a critically aware artistic research practice based on creative, practical, and analytic skills. You will also be able to continue with self-directed study and to prepare an application to a practice-based PhD research programme, should you so wish.

How We Assess

At the end of each semester, your core teaching team assesses your study progress and awards study points in relation to the six main learning outcomes on the previous page. Their assessment is based on the work that you have shared with them, alongside your participation in group critiques and other course elements. Our intended learning outcomes are translated into the competencies that create the framework in which teachers articulate their assessment in a written form. The assessment outcome is either a pass or fail, and it includes your attention to some practical study baselines: being present for at least 80% of scheduled classes, actively participating and meeting deadlines. The assessment form is sent to you as an email attachment shortly after the end of each semester and uploaded to your Osiris study file. If your assessment outcome is a fail, a resit date is scheduled by the Head of department.

Research enquiry

Your work in studio or in theory class reveals your ability to interrogate your chosen area of research by finding or generating resources you can work with.

Research and imagination

Your work in studio or theory class reveals your ability to process raw findings in imaginative ways that explore and extend your overall research enquiry.

Technical skill

Your outputs reveal that you respond to technical challenges by continuously developing your skills base in response to the needs your work presents.

Critical reflection

Your responses in tutorials, group critiques and written work reveal your increasing ability to critically reflect on your developing practice, and on the art and ideas of others.

Positioning

You are able to position your work within a relevant field of practice, and you continue to develop your knowledge of this professional field.

Sharing and professional approach

You are able to share your research interests in written and spoken forms. You maintain a professional attitude towards your study, attending classes and fully completing work within the given timeframe.

Self Assessment

At the end of semesters two and three, you are sent a self-assessment form. The aim behind this form is for you to take a moment to think about how you're getting on in your studies. We ask you to write this down and the form has prompts, connected to the competencies on the previous page, that help you in this process. It's not always possible to pull all the threads of your thought together in a tutorial and this slower form of reflection can be a valuable tool of your education. We ask you to share it with your teachers, so you can discuss key points in later tutorials.



Opening Index of Error with work by Ada Jochimsen, Paradise 2025 Photo Adrianna Cavaleansi

Year One

If you fail to complete any part of your agreed semester workload, you do not pass the semester. This information will be clearly shared with you in your written report, along with instructions for re-assessment.

If you fail to get all your study points in Year One, you may be given an opportunity to compensate for these with a task to complete over summer vacation. You should report your completion of this to the Head on the first day of the new semester, and it will be assessed at the earliest opportunity.

If you fail this compensatory task, it is highly likely you are not suited to the programme. You may be given written advice to quit. The options are:

1. Continue in Year Two and attempt to make up your year one points and complete the work of Year Two.
2. Repeat Year One.
3. Quit the programme.

If you are short of so many study points that summer compensation is impossible, you will be offered the opportunity to repeat Year One or to quit.

If you failed to gain your Year One study points in September of Year Two, but choose to progress to Year Two nevertheless, you will be asked to present further compensatory work in January of Year Two. Please note that this is over and above the regular

Year Two

Collective Assessment at the end of semester three follows the same procedure as in year one. As you prepare for the final exam in semester four, there are some additional guidelines to consider.

The end exam is a summative assessment during which your artistic work is assessed in relation to your thesis. They are considered as a single combined presentation of artistic research and together, they must reveal your achievement of our stated learning outcomes. To succeed in the exam, you also need to have completed all other course elements.

Because artistic work and thesis and are seen as two parts of an artistic research whole, prior successful completion of the thesis is a requirement of the final exam. To support timely completion, a final deadline is set early in semester four and clearly communicated with you. If your submission fails, a re-sit deadline is set. If your re-sit submission fails, it is no longer possible to participate in the final exam. You will be advised to quit or to extend your studies into the following year.

If you pass the thesis module but fail to gain other study points apart from those within 'studio-based practice semester four,' you may present your work for exam, but you will not graduate. You will be advised to extend your studies, and a deadline for submission of missing work will be proposed.

If you pass thesis but fail the final examination, a re-sit date is

Greenlight Review

In semester 4, the Mid-term group crits function as a Greenlight review.

This means that your presentation is aimed at reflecting on your development towards the final exam. For the group crits, you can present your exhibition plans and anything that you are currently experimenting with - having that final goal in mind. At the end of the two days the teaching team will give you advice on whether we feel that you are ready to Graduate.

This is not a formal assessment, but it is a moment to check the balance. It offers the opportunity to hear, well in advance of your Graduation, if we are concerned or not. Green means you are doing great, Orange means there are doubts, Red means we advice not to Graduate this year, but you are allowed to participate in the exam if you insist. If the result is Orange or Red, the teaching team might decide to organise a resit in April.

The Final Exam

The end exam assessment committee is made up of the Head, the final year teaching team, and an external assessor. On exam day, this committee considers your final presentation of artistic research, informed by your written thesis. You are asked questions in the presence of your work. The external assessor will always be asked to offer the first question, and the Head speaks last. The focus will be on exploring your process and its relation to your written ideas, as well as the presentation choices you have made. These questions will be designed to help you share, not to shut you down.

Grading of the MA Artistic Research is pass/fail. Assessment is based on the success of the aesthetic and conceptual terms your artistic research work presents, and in relationship to your thesis. These terms are reviewed in relation to our learning outcomes and general course competencies. It is possible to gain a 'pass with distinction' for excellence in presenting your final graduation work. The exam is followed by a closed meeting of the exam committee, where presentations are discussed, the views of the external assessor being heard first, and those of the Head last. A vote is taken on pass/fail. In case of disagreement, members of the committee may ask for a second round of discussion and a re-vote. After an inconclusive re-vote, the Head has final discretion.

You are informed of the exam result by email. The committee will only share your result publicly (within your student group for example) with your agreement. Within a week or so of the exam, you also receive final written feedback from the exam team. You receive your degree certificate at a public ceremony that takes place between exam day and the end of the public Graduation Festival.

All successful graduation exam exhibits are recorded in images, and sound if appropriate. These records are held by the academy. The KABK General Exam Committee monitors the exam procedures of all Departments. A member of this committee may visit your exam, but they will not take part, or vote in the evaluation.

Failure At The Exam

If your graduation project has been assessed negatively, you will be offered the possibility to re-submit, but only after substantial amendment and re-working. What this re-working involves, when the re-submission should happen, and what the financial implications will be, will all be discussed with you in a timely manner.

Failure at the exam means you cannot participate in the Graduation Festival, and you will be asked to remove your work before the exhibition opens to the public.

Inability to attend the final exam due to illness, accident, or serious family circumstances must be communicated to the Head before the start of the examination day. If it is not, you automatically fail.

The Graduation Show

All graduating students of the KABK participate in the Graduation Show and the entire building is made into an exhibition space. The exhibition is open to the public for about five days. The KABK production office leads the organization of this, and you begin to receive information in academy-wide presentations from April on. Our coordinator will work with you on all practical aspects of this project, and information will be constantly updated on the KABK online portal.

Finance: a 100 Euro deposit must be paid to financial administration before you are allowed to exhibit. After the exhibition, Facility Services check whether you have left your exhibition space in an orderly state, and, if so, the deposit is returned. The academy does not financially support students in the production costs of individual artworks.

Tech: There is high demand for technical equipment and demand may not be met. If you reserve, you should go to financial administration to pay for this, along with the exhibition deposit. Please check this year's tech arrangements with our coordinator. Your technical decisions are also about the sort of artist you want to be when you leave art school, and worth considering in the long term.

The Degree Awarding Ceremony

This is when you receive your actual printed degree certificate. This is a few days after the Festival Preview. Close friends and family members often like to attend this event. Check the calendar for date and time.

Thesis Guide

Writing a thesis can seem a daunting task before you get into it, so we have created some clear guidelines to help you through this process, and to make clear what is required for success. Research is the process of **searching, speculating, analyzing, reviewing**, and then **formulating the outcomes** of all these actions. In your artistic practice, aesthetics merge with more analytic processes in the creation of art works, brought into the world as material experiments. In your artistic research thesis, we are looking for a written reflection tied to these same ideas, processes, objects and events, so these are not separate projects. The thesis is an aspect of your artistic research, and you should find a way to locate your creative work in relation to this writing. This can be direct (you write about your work) or less direct (clear topical/ material alignment), but you should find a way to articulate how the two are related. This is something you will discuss and agree with your tutor. The process of clearly writing down these reflections should also help you deepen your understanding of the more open-ended experimental work of the studio.

At the MA Artistic Research, we value creativity in the thesis, but this aspect of the course is also part of your academic training, and it therefore has certain basic requirements. A video or still image essay are not accepted as thesis submissions in the MA Artistic Research. Images are an important tool in making an argument, but without clear written reasoning, you are making an aesthetic argument, in other words, an artwork. Having said this, an artistic research thesis often plays with standard structures, so as to more fully relate to your creative work. This might mean *including* sections of creative writing and/or fiction,

but these must be clearly situated within academically rigorous analysis and clear and structured argumentation. A thesis written only on a metaphorical level is not accepted in MA Artistic Research. The reason for this is that this programme element is designed to develop your ability to unpack the metaphors that may be inherent to your creative output. These scholarly skills of analysis and argument are also essential should you progress to PhD level artistic research in the future.

Your writing must be referenced, to note your sources and place your enquiry within its wider cultural context. The goal is to thoroughly investigate the concerns within your work, and your tutor will work with you to develop a form that meets all these criteria.

In addition to these broad criteria, your work should be composed of an introduction, separate, named chapters and a conclusion. It also needs to include a title, chapter index, and bibliography. Your introduction should state your intention (or research question) and prepare the reader for what follows. Each subsequent chapter should have a clear subject, include case studies, and be supported by examples, references, and citations. Chapters should be linked in a way that reveals a coherent line of inquiry, a 'red thread' that leads the reader to your new (written) insights. These insights should be framed in relation to your current or future work as an artist.

There is no such thing as a neutral narrator, so state who you are. Your writing should be in your own voice, so that in future, you will be able to speak about your research with integrity and rooted understanding. It also helps with the tone of your writing if you can imagine who your reader is and address your writing to them.

You should feel free to follow your intuition and the unexpected paths your research might take you down. Try to be open as much as possible and follow the traces you find in the written texts and objects that you consider. This is the creative aspect of the intellectual work of the thesis. As you write, you also search, uncovering new approaches/ objects/ histories. You test your questions out, revising your position as you go, this is re-search. Which road do you take and why? Research begins from a point of ambiguity, from a problem or question or a set of possibilities. Your guiding factor in writing the thesis, as in your whole artistic research process, is the pursuit of the questions your problem raises. This pursuit *is* the research, and the goal of your writing is to share your findings as fully, richly, and imaginatively as possible. The goal is *not* to rush to a speedy and partial conclusion.

Word count

The final thesis should be between 8.000-10.000 words. Excessive word counts over 14.000, at any stage in the process, will not be read by your tutor. Please use the editing tool in your software to check all writing for spelling and grammatical mistakes before sending to your teacher.

Please credit all images and use page numbers in your final submission.

Structure

Your writing should be precise. Use one paragraph to develop one thought/argument. Include an introduction and a conclusion.

Position

In your introduction, concisely state what you will go on to interrogate or discover. This is your topic, and you should also state your convictions in relation to this topic. What do you want to address/ modify/ comment on/ add to/ critique? What will your argument be, and why? What is your motivation? Is there something you don't know, are uncertain about, or miss? Answering these questions allows you to formulate a research question that has arisen out of your artistic enquiry.

Situate

Locate at least three key case studies. These will vary greatly from student to student, but each object or event should serve as a focal point, an exemplary example of at least part of the argument you are developing. Case studies also act as 'reality-checks' for thoughts that might otherwise become too abstruse. So be specific in your arguments and choose case studies and citations that are relevant for your artistic work. These will usually start with a detailed description and follow through with a careful analysis of this chosen event, object or situation. An example only becomes a case when it is reflected upon by 'testing' your gathered citations and their theoretical frameworks in relation to it. This reflection positions your cases within your overall argument. Bear in mind that a case study is not a method in itself. It will, rather, tell you which methods you need to carry out your

research. For some, the case will clarify the need for a series of their own interviews perhaps or dictate a comparative material research. For others, it will reveal the need for a method that uses specific theoretical tools, perhaps those of art historical discourse, psychoanalysis, or sociology, and therefore a method that is going to require a bit more reading.

Contextualise

No area of enquiry exists in a vacuum, untouched by others, and your writing must contextualize your findings within an appropriate cultural field(s), i.e. the one(s) you enter with your questions. In the body of your writing, you should therefore clarify what your field(s) of inquiry is/are in relation to both your case studies and the voices of others who have worked on these areas. These other voices should be clearly cited and used to support the development of your critical thought. This means that you can expand upon, or disagree with, or question this quoted material. By bringing together different perspectives, you develop your own judgments and voice. This voice is that of an artist who researches, and you should say this. Because this is an artist's voice, you should also make sure you contextualize your arguments within the field of fine art. You may also touch on other fields, but your overall thesis should connect to fine art.

The role of images

Consider the role of images in relation to your writing. These often play a crucial role within artistic research, weaving into or in parallel with your written arguments.

Reference

Citations (quotes) repeat the author's exact words. When you paraphrase, you put the author's ideas into your own words. Both should be referenced in an academic paper, and the MAR asks you to use the MLA referencing system. This is a clear, flexible and contemporary referencing system applicable to various sorts of information holders. Detailed instructions for use can be found in our Teams folder. You may have previously used other systems, such as the Chicago or Harvard methods, but we would like you to gain competent use of this flexible approach, as a skill that can support you in any future academic career.

MLA is a style of documentation that may be applied to many different types of writing. Since texts have become increasingly digital, and the same document may often be found in several different sources, following a set of rigid rules no longer suffices. This system is therefore based on a few guiding principles, rather than an extensive list of specific rules. Please familiarise yourself with the system and learn how to use it.

See: **owl.purdue.edu**

This link can also help with generating MLA footnotes:

<https://www.scribbr.com/citation/generator/mla/>

Synthesise

Your writing records your process of reflection, bringing your reader step by step to your final conclusions, which you summarize in your final chapter. This sums up the work of each preceding chapter (you say what you did), states whether your initial assumptions have been supported by your research,

or problematized, or in other ways changed. You tie these statements together, and perhaps suggest roads into further study. You should not introduce new research material into a conclusion.

Schedule

You develop most of your final written submission over the first three semesters, and finalise, design and print in semester four. In Year One, you become familiar with modes of writing that support artistic research. The aim is to conduct research that connects to your artistic practice. You will be led through a series of writing exercises that will build towards the final thesis proposal assignment at the end of the year. These exercises include composing a position statement, research questions, an annotated bibliography, and a case study. You will also practice writing with clarity in an academic style, finding relevant sources, composing arguments, thinking about research methods, building on examples of research and practice, conducting textual and visual analyses, and annotating references.

The texts read during the Reading Days will form references for discussion about different methodologies, questions, and writing styles that can be used in artistic research. Peer review and feedback will also be an important mode of exchange and reflection. You will complete the year by writing a thesis proposal that sets you up for success in completing your thesis in Year Two.

In Year Two, the emphasis lies in extending and finalizing a text from this proposal. Your final written thesis will be consistent from beginning to end, a coherent line of thought that begins in the introduction, clarifies the concerns you announce there, and covers fields of interest that are relevant to your artistic work. You complete your writing with a summative conclusion.

The Research Catalogue

The Research Catalogue (RC) is the digital archive of all graduate thesis submissions at the KABK. As part of the graduation process, you are obliged to upload your final designed thesis to this resource.

Beta Version and Keyword Importance

There is a beta version of the archive, but some search parameters and keyword functions are still in development, so you need to use **keywords**. While uploading your document, you are given the option to input 'keywords' that reflect the themes, methodologies, and other associations of your research. However, to be able to find theses by year and department (a common search method), department names must also be included, as mandatory keywords.

The keyword you must insert for the MAR is 'Master Artistic Research (MAR)'. You'll find a 'radio button' for this on the relevant catalogue page.

Thesis Assessment

The assessment of the thesis happens in semester three and four. Semester three is aimed at assessing your first rough draft of the thesis. The draft should contain all the required elements of the thesis as described in the pages above, but as a first write-sketch of these. Your theory tutors of Yr1 and Yr2 will jointly read the draft and provide a written feedback in our assessment form, the practice tutor from Yr2 reads the draft to be informed, but does not assess it. For the draft assessment you are asked to verbally summarize the key points that your thesis covers. The final thesis is assessed mid-way semester 4, as a digital PDF. this PDF is the complete, but not yet designed, text. The final thesis is assessed by the Yr2 theory tutor, and read by the Head of department and the external examiner, to inform their questions for the exam.

Final Assessment Of The Thesis

This happens during semester four. It is done by your theory teacher, in accordance with the following **competencies**.

Research enquiry

Your theoretical work reveals your ability to interrogate your chosen area of research by finding or generating resources you can work with.

Research and imagination

Your theoretical work reveals the ability to process raw findings in imaginative ways that explore and extend your enquiry

Technical skill

Your written work reveals that you have responded to the technical challenges of academic writing by developing the necessary writerly and analytic skills.

Critical reflection

Your written work, as well as your responses in class, reveal your developing ability to critically reflect on your areas of interest, as well as the art and ideas of others.

Positioning

Your written work and responses in class reveal that you are increasingly able to position these areas of interest within relevant fields.

STAFF

Dr Janice McNab

Head of department

Dr. Janice McNab (she/ her) joined the MA Artistic Research in 2015, as head of dept. She supervises all aspects of student study and is responsible for the continually updating programme.

Janice graduated from Glasgow School of Art MFA in 1997. Her PhD is from the Amsterdam School for Cultural Analysis at Amsterdam University. It focussed on women's haunting relation to art history, and her post-doctoral work at The University of the Arts, The Hague, explored how women's textiles can be holders of both feminist and ecological legacies.

Before joining the KABK, Janice was a thesis supervisor at The Gerrit Rietveld Academy, Amsterdam and Piet Zwart Institute, Rotterdam, and an editor for *If I Can't Dance* Publications. She is a frequent academic guest, most recently as an examiner at KASK, Ghent (2024), and as a Paul Brach Visiting Artist to Cal Arts, Los Angeles (2021& 2022).

Janice's artistic research continues to combine contemporary painting with art historical work, and she was a 2022-23 Fellow of the WISC, The Women's International Study Centre in Santa Fe, working on *Galaxy Ballroom, A Dance with Hilma af Klint*, which is published by Jap Sam books (2024). Peer reviewed writing was included in *Forms of Life: Hilma af Klint and Piet Mondrian*, Tate Publications (2023), in The Religious Studies Review by Rice University in 2023 and 2020, and in *Alice Neel, The Subject and Me*, University of Edinburgh (2016) a.o.

Janice is represented by Galeria Fermay, Palma, Spain and *Galaxy Ballroom*, the exhibition, 2024, follows on from *True North*, 2023. She also recently exhibited *Our Spectral Gardens* at Galerie Maurits van de Laar, The Hague in 2023.



Babak Afrassiabi

Studio practice

Since 2004, artist Babak Afrassiabi (he/ him) has worked in collaboration with Nasrin Tabatabai to produce *Pages*, a bilingual (Farsi / English) magazine. This has now expanded into many projects and exhibitions, defined mostly by their combinations of different media and materials, often brought together as a result of long-term research. Linking these works is an attempt to articulate the undecidable space between art and its historical conditions. The recurring question, especially in more recent works, has related to the technological and material place of the archive in defining this juncture between politics, history and the practice of art. The *Pages* platform can be found online: <https://www.pagesmagazine.net>.

The couple's solo and group exhibitions are, among others: *Between the Sun and the Moon*, Lahore Biennial, Lahore, Pakistan; *Crude*, Art Jameel, Dubai, UAE; *Asia Time*, 5th Guangzhou triennial, Guangzhou, China; *Publishing as an Artistic Toolbox*, Kunsthalle Wien, Vienna, Austria; *Gestures and Archives of the Present, Genealogies of the Future*, Taipei Biennial, Taipei, Taiwan; *Between East and West: A Gulf*, Venice Architecture Biennial; *Publishing Against the Grain*, Pitzer Gallery, Claremont, CA, USA; *Artistic Gestures and Practices of Thought*, HKW, Berlin; *Alternate Voices*, Zeitz Museum of Contemporary art Africa, Cape Town, South Africa; 11th Gwangju Biennial, Gwangju, South Korea; 5th Guangzhou Triennale/ First Asia biennial, China, (2015-2016); *The Past, The Present, The Possible*, 12 Sharjah Biennial, Sharjah, UAE, (2015); *Moderation*, Witte de With Institute Rotterdam, (2014); *Muslim Mulliqi Prize 2014*; *Seep*, Chisenhale, London, and MACBA, Barcelona (2012); *Untitled*, 12th Istanbul Biennial (2011); *The Isle*, MAK Center/ Schindler House, Los Angeles (2009); *Magazines*, Documenta 12, Kassel (2007).

Babak was recently a visiting professor at the Paris Clergy National Graduate School of Art, and was, before that, an advising researcher at the Jan van Eyck Academie, Post-Academic Institute for Research and Production, Maastricht.



Jasper Coppes

Theory & writing

Jasper Coppes (he/him) is an artist, writer and filmmaker based in Amsterdam. He is a core tutor for theory and writing.

Jasper's practice unfolds around the transformation of spaces and in artists film projects. This work is rooted in active field research and explores the material and immaterial conditions that shape our environment.

Jasper graduated from the Gerrit Rietveld Academie in 2008 and was a fellow at the Jan van Eyck Academie in Maastricht in 2010 and 2011. He also holds an MLitt in Fine Art Practice from Glasgow School of Art. Recent exhibitions include, among others, 'Chapter 5' het HEM, Zaandam (2022); 'Exploded View' Arti et Amicitiae, Amsterdam (2022); 'Aasivissuit' International Film Festival Rotterdam (2021); 'Exploded View', Zone2Source, Amstelpark (2020); 'Cabinet Interventions', Glasgow International (2018); 'Flow Country' Glasgow Short Film Festival, Inverness Film Festival Cromarty Film Festival, all UK (2017); 'Flow Country' Kunsthuis SYB, nl (2016); Galerie van Gelder, Amsterdam (2015); 'Sedimentation', Platform, Easterhouse (2015); 'Vertiges' Le Micro Onde, Paris (2014); 'All The Way Back' New Shelter Plan, Copenhagen (2014); 'Spectrum shorts', International Film Festival Rotterdam (2014); 'The Book Lovers', Elizabeth Foundation for the Arts, New York, USA (2013); 'Nachtelijke dwaling' Oude Kerk - Amsterdam (2013); 'Historico Vagabond' Alberta Pane Gallery, Paris (2013); 'Neurath's Boat', FruttaGallery, Rome (2013); 'The Fox's Legacy' MANIFESTA 9, Jan van Eyck Academie, Maastricht (2012); 'There was a country where they were all thieves' Jeanine Hofland Contemporary Art, Amsterdam (2012); 'In The First Circle' Fundació Antoni Tàpies, Barcelona (2011); 'Fluiten in het Donker' De Appel Arts Centre, Amsterdam (2011).



Astrid Korporaal

Theory and writing

Astrid Korporaal is a curator, researcher and writer based in Amsterdam. Her PhD research looks at transcultural co-authorship in contemporary moving image artworks, and ways that curators and writers can support these solidarities and alliances across the colonial divide. Her research is supported by a Collaborative Doctoral Award between Kingston University and the Institute of Contemporary Arts in London.

Astrid holds an M.A. in Global Arts from Goldsmiths University in the United Kingdom and a B.A. in Arts, Culture and Media from the University of Groningen in the Netherlands. Previously, she was Research Curator for the Frames of Representation film festival, Curator of Education Partnerships at the Institute of Contemporary Arts, Co-Founder and Director of Almanac Projects in London and Turin, and Assistant Curator of nomadic curatorial collective FormContent. She has written articles for publications such as Art Monthly, Arte e Critica, Rekto Verso, de Nederlandse Boekengids, NECSUS European Journal of Media Studies, Performance Paradigm and Archivo Papers Journal.

Curated exhibitions and projects include 'Processing Space-Times' at Nieuw Dakota (2021), 'Love Letters' at Almanac Projects (2021), '#almanaccare' at Almanac Projects (2020), 'Khairani Barokka – Annah: Nomenclature' at ICA London (2018), 'Films by Trinh T Minh-ha' at Hong Kong Arts Centre (2018), 'Bad Vibes Club: Feeling Bad' at ICA London (2017), 'Mr. & Mrs. Philip Cath and lovers' at Almanac Projects (2016), 'FB55' at ICA London (2015), 'Samara Scott – Lonely Planet' at Almanac Projects (2014), 'Jason Gomez – Parallel Pictures' at Almanac Projects (2014) and 'Derek Di Fabio – Yslands' at Almanac Projects (2014).



Jay Tan

Studio Practice

Jay Tan was born in London and moved to the Netherlands in 2008. They completed the MFA at the Piet Zwart Institute in 2010 and were 2014/15 resident at the Rijksakademie. Based in Rotterdam, they research and work with Decorative Rubble, Ornamentalism and the Vaguely Asian. The work often comes into being as a flickering, falling or spinning, as toys, leftover jewellery, crunchy phone videos, ancient hand pumps, family photos, TV clips and magazine cutouts collect and are strung or overlaid together. This collection of bits accumulates, using DIY engineering and high school science project aesthetics into sculptural installations that make a home or a landscape for their favourite celebrities or iconic figures. They currently teach at the KABK, Den Haag and Gerrit Rietveld Academie, Amsterdam; and are researching Chinoiserie, shaved ice desserts and chase scenes.

They have shown work at Hartwig Art Foundation, Amsterdam; Tent, Rotterdam; the CACC, Paris; Ujazdowski Castle Centre for Contemporary Art, Warsaw; Ellen de Bruijne Projects and Galerie van Gelder, Amsterdam; Futura, Prague; Kunstverein, Amsterdam; Vleeshal, Middleburg; the CAC, Vilnius; Museum Boijmans Van Beuningen, Rotterdam; Hollybush Gardens, London; Kunstinstituut Melly, Rotterdam, RongWrong, Amsterdam and will have a solo show at A Tale of A Tub in Rotterdam in 2024.



Baha Görkem Yalim

Studio practice

Baha Görkem Yalim (they/ them) is a visual artist. After working as an engineer, Görkem completed their Bachelor Fine Arts at the Gerrit Rietveld Academie, Amsterdam, Honours in Art and Research at the Gerrit Rietveld Academie and the University of Amsterdam, and master's in art Praxis at the Dutch Art Institute (DAI).

Görkem's practice is multidisciplinary and defined by being purposefully in flux, refusing to crystallise in any one form or medium. They employ video, sculpture, and performance, sometimes in variations and always as folds of one and the same practice. In all its variations, things come together towards durational proposals and are radically allowed to appear as themselves. Their position at times also crosses to writer, educator, and curator, and includes the production of texts across poetry, fiction, and academic reflection. Görkem's practice is deeply tied to art history, its readings, re-readings, and misreadings. Objecthood and history (with a particular interest in "the keepsake"), abstraction (as a subversive, revolutionary tool), and contamination (as a form of collaboration) are frequently thematized concepts. Görkem interrogates these through the lenses of labour and gender, often summoning questions of ritual, display, and refrain. These open questions come together in a desire to diminish art and artist as unified ontological categories.



Georgie Brinkman

Coordinator

Georgie Brinkman (she/her) is an artist and researcher who lives in The Hague. Growing up in a coastal town in the UK, she studied BA Fine Art at Kingston University, graduating in 2014. After this, alongside her practice she founded a residency platform in London for early career artists working at the intersection of costume and artist filmmaking, called The New Flesh. Here she coordinated residencies, talks, screenings and events with institutional partners Academy Costumes, LUX and Berwick Film & Media Art Festival.

Swapping one coastal town for another, Georgie moved to The Hague in 2019 to study MA Artistic Research where she was supported by a scholarship from the Leverhulme Trust. Georgie also works as the Research Coordinator for the Lectorate FILM.

As an artist, her work treads a precarious ground between science-fiction and science-fact (and the muddy sludge in between). It dips a toe in the realms of moving image, installations, audio works, writing, performance or whatever else feels right at the time. In an age of mass extinction her works celebrate other-than-human existence by casting animals, plants and minerals as leading protagonists. By entering Georgie's constructed worlds you may encounter a melancholic seagull, a leech who is a poet, or an ocean with a broken heart. Recent presentations include Stedelijk Museum Breda, Het Nieuwe Instituut, Stroom Den Haag, Page Not Found, iii, Media Art Friesland, SEA Foundation, Art au Centre Liège and More than Ponies.

Georgie Brinkman is your contact person for practical and administration related questions.



PRACTICAL INFORMATION



Curator Jonatan Habib Engqvist at Quartair 2020 Photo Dana L. Monda

Postal address

ROYAL ACADEMY OF ART THE HAGUE (KABK)
Prinsessegracht 4
2514 AN Den Haag

The reception desk at the main entrance is your primary point of contact. Here you can pick up keys for rooms, ask for directions, or if packages have arrived. The reception desk is reached via phone on +31 70 315 4777 or email at receptie@kabk.nl.

The MA Artistic Research office is BB.208, in the same corridor as your studios. Please feel free to drop in if you see us in the office. Georgie is your first contact for curricular, practical, personal questions, your go-to person and guide within the academy, who can also help you contact other services, departments and facilities.

Wireless Network

The wireless network at the KABK is called: Eduroam
Login name: studentnr + @kabk.nl (example: 123456@kabk.nl)
Password: your KABK password



work by Raquel Coll I Juncosa, Paradise 2024 Photo Roel Backaert

Our Calendar

The digital environment that supports your education is Microsoft Office 365. Email and calendar are in Outlook and class information is on Teams.

Teams is where you will find class materials and the days your tutors will visit. Much of our teaching is one-to-one tutorials and there will be sign-up sheets for these tutorials in Teams. If you experience problems with this system, discuss this with your tutor or the coordinator and come to an agreement on procedure.

Please note that our programme is dynamic. There will be adjustments throughout the year, as new visitors are added to the calendar or adjustments are made because of sick leave. External projects also often require slight date changes. We strive to share all changes and updates via email, but it is also your responsibility to check the calendar regularly. Please also note that this is a full-time course of study, and you are expected to be available to attend classes throughout the semester.

KABK Portal

The KABK portal is the academy-wide internal online environment where you will find a lot of information about your education and the building. There is an events calendar, news posts, and dedicated portal pages about specific aspects of the academy such as workshops or Student Administration.

You access the portal with your KABK email and password at the following address: <https://denhaagkabk.sharepoint.com/sites/KABKportal/>

Department Facebook And Instagram

Please send the coordinator any great photos of our events and projects! If you would like to announce your external projects, also send this info. You are also welcome to create posts yourself.

Facebook page: <https://www.facebook.com/MA-Artistic-Research-174878042523867/>

Instagram: @masterartisticresearch <https://www.instagram.com/masterartisticresearch/>

Over the course of 2025 these accounts will most likely be transferred to:

Pixelfed: masterartisticresearch

Department Newsletter

This usually comes out three times a year and shares our activities with a wide audience. If you would like your own events listed, please let us know. We also support our graduate community in this way, so please don't forget to keep sending us info after graduation.



Jacok van Klinken, *17 Liter, urine converter, U-Boat, Big Freddy Dispenser Unit, 12/1 inch valve, Bio-component*, 2024 Photo: Gert Jan van Rooij

The Building

The academy building was created out of two existing buildings: Bleijenburg (19th century design) and Prinsessegracht (20th century). These two buildings are joined by a mirrored corridor referred to as a bridge. See the map of the KABK, at the back of this handbook, or look on the Portal.

For general questions about the building, for example where to find ladders, or to ask for help/advice concerning using spaces (such as where you can drill holes in walls), send an email to the facilities team at: facilities@kabk.nl. You can also report problems to them, such as broken windows. It is useful to cc our coordinator Georgie into these emails so she can follow up with them if necessary. She can also send the emails for you if necessary. For complex requests, contact Georgie first and she will assist you with your request.

Insurance

All students are obliged to have health and liability insurance when studying at the KABK. Please deliver a copy of these contracts to The Student Administration Office and contact them if you need any further information.

The Student Administration Office helps with questions about administrative aspects of your study. Send an e-mail **student-administration@kabk.nl** or visit office **PD.009**

Student Administration Office

Opening hours are posted on the door and listed on the KABK portal.

Student administration can help you with questions concerning:

- enrolment/deregistration (proof of enrolment, request of deregistration)
- application and entrance exams
- *Studielink*
- student finance, scholarships, etc.
- visas
- education and examination regulations
- general information
- student card
- authorisation form for tuition fees
- A personal e-mail account at the KABK
- Update your address or contact details

For all your questions about finance, housing, administration with the municipal office, please visit the KABK website first: <https://www.kabk.nl/en/practical-matters/what-to-arrange>

- diploma -forms: IST, internship, etc.
- authorisation form tuition fee
- A personal e-mail account at the KABK

- Update your address or contact details

Student Card

You receive a new student card every year, which you pick up from the Student Administration Office. If you are a new student, you must first submit a passport photo. The card is recharged with credit at the machine in the corridor near The Student Administration Office. The student card is needed:

- to reserve study rooms
- to rent equipment
- to borrow books/music from the library
- For discounts on music, a new computer, and museum/concert tickets

It also allows you to apply for a CJP-card for more discounts. Go to <https://shop.cjp.nl/product/jaarlidmaatschap/>

If you lose your card, the Student Administration Office will issue a new one, but you must pay a small fee for this.

Financial Administration KABK

You can find the Financial Administration office at PD.015. The opening times are on the door. For information about fees, check the Finance portal page or email:

studyfees@hdkdenhaag.nl

Visit the Financial Administration office for questions about (proof of payment of) tuition fees, payment for department excursions or other financial matters.

Occasionally, you might pay for something upfront that the department will reimburse you for. In this case you will send an expenses form. Please contact the coordinator for a link to this, or you can find it on the Finance portal.

International Office

Our International Student Adviser is Aparajita Dutta, reachable via phone: +31 70 315 4 728, email: **international@kabk.nl** or at the International Office at **PD.023**.

Contact Aparajita with questions about visas, residence permits, municipal registration, grants and scholarships, international study programmes, accommodation, medical care, insurance, language courses, etc.

Student Counsellor

Anne-Margriet Klaver is the KABK independent student counsellor. Visit the KABK Student Counselling portal page for more information, or contact her via **a.klaver@kabk.nl**

Our counsellor can be contacted confidentially about problems with study progress or personal problems. The student counsellor represents the individual interests of the students and is bound by a duty of confidentiality. The counsellor can also mediate or make referrals to agencies or individuals outside the Academy. Third parties are contacted, if necessary, but only with the approval of the student.

The counsellor provides information on and assists (where possible) with the following matters:

- Personal problems
- Problems with study progress due to illness or a chronic condition
- Functional constraints (autism, AD(H)D, dyslexia, etc.)
- Mental-emotional constraints (depression, anxiety, suicidal ideation, etc.)
- Stress
- (Possible) Lack of study progress
- Study motivation, planning, methods
- Communication challenges (how to deal with ('Dutch') feedback)
- Professional procedures (BSA, examination board, etc.)
- Financial issues
- Complaints / appeals
- Issues of inappropriate behaviour from staff or fellow students

Psychological Advisor

After you speak with Student Counsellor, Anne-Margriet, she may refer you to the KABK Psychological Advisor, Jan van Beek. He can also be contacted via **j.vanbeek@kabk.nl**

His role is to help you deal with problems that hold you back or interfere with your studies. Specifically, to look at what you can do to regain the mental capacities necessary to get back on track.

The Psychological Advisor offers:

- Acceptance & Commitment Therapt (ACT), for improving your mental flexibility
- Short term trauma therapy (EMDR)
- Mindfulness and relaxation techniques
- Schema therapy to help you start to understand where your patterns might come from

Student Representation

Student representatives play a key role in connecting each year's group to the teaching team and Head of Department. At the start of every semester, you come together to choose class representatives for each year's group. The role of these class reps is to ease communication between their class group and staff in a variety of situations, and to channel feedback on the programme back to the Head.

Ongoing feedback might concern a scheduling issue, a practical studio problem, flag the need for a more comprehensive dialogue, or anonymise a problem if a fellow student feels vulnerable. The rep communicates this to the relevant team member/ Head. Tutors may also communicate with the group via the class rep.

Student representatives will also meet with the Head once per semester to share their thoughts on the programme in a more discursive way. They may also be asked to attend occasional academy-wide meetings, sharing the views of their peers on key issues. Your tasks should not exceed two hours per month.

Alcohol and Drugs

As a student or staff member of the KABK, you are not permitted to drink alcohol or take drugs before or during a class. Outside of special events, such as openings, alcohol can only be consumed after 18.00, and is only sold in the canteen after this time.

If you do not observe these guidelines, you will receive a written warning from the Head, and on a third offence, you will speak with the Director and Head and may be barred from further study. There is a zero-tolerance approach to the possession or consumption of hard drugs at all times, across the academy. These guidelines apply to all students and staff. If you suspect someone to be using drugs or alcohol inappropriately, please inform your Head of dept or your student representative.

On the portal you can find more information about what to do if your wellbeing is interfering with your studies.



FACILITIES

Serene HUI - *What Kinds Of Times Are These, When To Talk About Trees Is Almost A Crime,*
Grad show 2022 Photo Gert Jan van Rooij

[forests, lakes, midnight sun, aurora borealis, archipelagos, nude bath and sauna, swedish dry bread and glue wine, dialects and the city of Gothenburg, Christmas and Lucia celebrations, ring dancing, monarchy, nordic mythology and fairy tales etc.] and contemplation of belonging and racism - where [redacted] to himself and to the reader asks the question if it is so that he is not seen as Swedish enough because his "skin is too yellow". These two points create a tension and contrast in his poetry - the national romanticism (in a Swedish context often understood as nationalistic) is interspersed with experiences and testimonies of racist oppression. This is both a poetic grip to create intensity and contrast in the reading, but it is also, and perhaps foremost, a political strategy. It is a way to clarify and ventilate the deep racism in the Swedish political handling of [redacted]. It is a way to point out the fact that the Swedish government (most probably) would have handled the case differently if it was about someone who had a "Swedish name", "looks Swedish" and is born in Sweden (as with the poetical-fictional Svensson in some of his poems). Therefore, it is important to [redacted] that [redacted] only has Swedish citizenship.

[illegible]

to push the Swedish state with its "silent" media and the Swedish public opinion. The good in contrast to all the by China forced TV asks Sweden not to get involved and stay away from help. Because even though China is both a superpower, which for a small country like Sweden, it is public criticism that China fears a China that hangs on a very fragile thread.

[illegible]

2



A close-up photograph of a stone fragment, likely a piece of a larger architectural element. The fragment is light-colored with a rough, textured surface. A small, rectangular label with the number '80' is affixed to the stone. Above the label, there is a small, irregular mark in red and green. The fragment is positioned vertically, showing its profile and the texture of the stone.



The image shows an open book with two pages of handwritten text in cursive. The handwriting is dense and fills most of the pages. The book is resting on a wooden surface. The text on the left page is partially obscured by the binding. The right page contains several lines of text, with some words appearing to be underlined or written in a slightly different style. The overall appearance is that of a historical or personal manuscript.

Equipment Rental

The 'Rental' is on the ground floor near the main entrance. It rents out items such as Macbooks, beamers, cameras, tripods, and sound recorders. For a full list of equipment, see the portal. Abel Wolff & Chris Borman are the rental Department team, contact them via **rental@kabk.nl**

Borrowing equipment is not free; there is a small charge. You also need to have liability insurance to be able to rent equipment. If you don't know what this is, ask Student Administration. Please bear in mind that the rental is an academy-wide facility, which facilitates ALL students. If you know your plans in advance, make that request!

You can also rent photography equipment such as cameras, tripods and lighting from the Photography Workshop rental, located at **PB.115**. You can contact them via: **workshop.photography@kabk.nl**

Printing And Photocopying

Printing and scanning can be done in the Computer Workshop (immediately before the mirror bridge to the canteen, on the right). The photocopying machine is on the ground floor near the wood workshop and opposite room **PD.027**. Ask for help at reception if needed. You pay for printing and photocopying with your student card.

Academy Shop

The KABK has an independent shop located in the basement of the building where you can buy art materials. Gerard, who runs the shop, will also try to help you find items if he doesn't have them in stock. There is also a web shop at **www.academiewinkel.nl**. You can contact them via **info@academiewinkel.nl** +316-39574400.

Workshops at KABK

KABK offers a wide range of professionally equipped studios and workshops that are run by Educational Instructors. Educational Instructors are trained individuals who manage the workshop or studio and its safety and can advise you on materials. Learning to use workshop equipment properly is essential.

All info about the workshops can be found via <https://www.kabk.nl/en/facilities/technical-workshops> or on the portal. Each workshop also has its own page with opening hours, available machinery, technology, regulations and staff. You can also find news, videos and manuals that can facilitate the use of the workshops and equipment. Opening hours are displayed at the entrance of each workshop and found on the portal. They are closed during vacations.

Some workshops and particular pieces of equipment require prior booking. This is done via Asimut: <https://kabk.asimut.net/>. You can find an instructional video on how to book a workshop spot on the portal here: <https://denhaagkabk.sharepoint.com/sites/KABKAsimut>

There is high demand for most workshops so try to plan as much as possible. It is also useful to go and talk to the workshop staff if you have questions, want help with a particular project, or would like to know how far in advance you must book something.

General rules and regulations for studios and workshops

- students can only use the workshops if the Educational Instructor or another supervisor is present;
- the Educational Instructor determines whether a workshop has reached its capacity;
- students who have scheduled classes in a studio or workshop have priority over those who don't;
- the Educational Instructor determines whether a student has enough skills to work independently in the workshop or studio;
- each student using the workshop is required to keep to specific rules concerning regulations on machinery, tools, software, environment and safety;
- use of the workshop or studio is free; students must pay for used materials.

You are allowed to continue using the workshops for one year after you graduate!

Leiden University Library (UBL)

All students are eligible to sign up for a free Leiden University library card. The new building on Turfmarkt (the campus in The Hague) is lovely and warm all winter long. It has quiet study tables scattered throughout, which can be used for reading and writing. To request a Leiden University Library Card:

- Go to the help desk at one of the UBL locations (The Library Learning Centre Campus, The Hague at Turfmarkt 99 is the library closest to the KABK).
- Bring personal identification (e.g. passport, ID-card or Dutch driver's license) and proof of your current residential address (e.g. a bank statement). Should you (still) qualify for free membership please bring proof of eligibility (print a declaration of your enrolment via Osiris).
- Log in to the Catalogue with your account.
- Select the location you want your items to be delivered (e.g. Turfmarkt 99, The Hague).
- Requests for items submitted before 16.00 can be picked up from the lockers at The Library Learning Centre Campus after 14.00 the next day. Requests submitted after 16.00 can be picked up after 14.00 two days later.
- Full access to e-journal, e-books and databases is only possible within one of the UBL locations.

You can find more information about using other libraries on the KABK Library portal page, or at the following link: **<https://www.kabk.nl/en/facilities/library>**

Electronics Workshop At The Conservatory

As a student at the KABK you are also allowed to make use of the Electronics Workshop (EWP) at the Conservatory. Here you can borrow equipment such as microphones, speakers and cameras for no cost. For more information you can email them at ewp@koncon.nl or see their website:

<https://ewp.koncon.nl/>

Amare, Turfhaven 7, 2511 DK, Den Haag
Room number KC 6.72

Workshops In The Hague

If you have an ambitious project that cannot be accommodated by our in-house workshops, please look at this link to workshops in the Netherlands and ask the Head of Department about options. The academy often receives a 50% discount for students using these facilities.

<https://www.platformwerkplaatsen.nl>

<https://portal.kabk.nl/the-kabk/student-services/workshops/external-workshop-facilities>

Booking Rooms At KABK

Booking spaces can be made by making a request to the booking team via **boekingen@kabk.nl**. If you do not receive a response or have a last-minute request, then you can ask our Coordinator to assist you. Pick up room keys at reception. Keys must not be taken out of the building and must be returned by the end of the day.

The space must be left in the same state in which it was found, and you are responsible for this. You will be charged for damage or costs from presentations that have not been cleaned up. If you wish to use screws, plugs etc, contact Facilities to check what actions are sustainable for our building.

Storage

Each department at KABK has a storage cage for current students to store larger works or materials that might get in the way in your studios. During summer break between the first and second year you must clear your studio spaces and you can store your things in the cage then as well. We ask you to remove your belongings when they graduate, and they are thrown out after one year. The cage is in the basement at PA. K16. You can access the cage by asking for key 8A at reception. Our coordinator can help you find this if you are having trouble.

Ginkgo: The Green Office

Green Office, also known as GINKGO (Growing In KABK Green Office) is a student-led initiative established in February 2023. Together with staff members, GINKGO implements actions to accelerate the prioritization of sustainability within the Academy. This initiative stands for biodiversity, circularity, and regeneration, with respect for human and nature.

They have established a recycling centre in the basement, near our cage, where everyone can bring in and collect materials for re-use. GINKGO also organise weekly gardening sessions that are open for all students.

For more information contact **greenoffice@kabk.nl** or visit their KABK portal page.

Student Union

The Student Union sees Academy-wide politics as a practice for life. Studying and being aware of one's academic context as well as the broader social and political context are not things that should be thought of as separate. The position of the Student Union is also one in which students can witness their voices and opinions amplified and can feel the power and their agency within the wider context of their educational community in dialogue with the governing board of the institution. This will be done with care and respect towards differences and in the spirit of reaching an agreement. The Student Union has a main operating board, but we also welcome every student becoming an active member.

For more information contact **studentunion@kabk.nl** or visit their KABK portal page.

MAP

work by Luisa Badino at *Colorless green ideas sleep furiously*, Paradise 2024 Photo Roel Backaert

A complex, abstract sculpture made of sticks, paper, and twine, hanging from the ceiling. The sculpture features a dense network of light-colored sticks and twine, with several pieces of white and yellow paper attached. The background is a plain, light-colored wall.

**ROYAL ACADEMY
OF ART**

Floorplan

PRINSESSEGRACHT BUILDING

PA.001	Reception
PA.002	Rental
PA.006	Director's Office
PA.007	KABK Gallery 1
PA.008	Office Executive secretariat
PA.009	KABK Gallery 2
PA.011	KABK Gallery 3
PA.014	Marketing & Communications (Head)
PA.015	Library
PA.016	Marketing & Communications
PA.021	Gipsenzaal
PB.002	Office Textile & Fashion
PB.004	Textile & Fashion Studio
PB.006	Textile Workshop
PB.012	Textile Workshop
PB.014	Textile Workshop
PC.001	Practical Classroom: 2D Techniques
PC.002	Textile & Fashion Studio
PC.003	Textile ColorLab Workshop
PC.005	Metal Workshop
PC.011	Wood Workshop
PC.015	Wood Workshop
PD.001	Computer Workshop
PD.002	Pro studio, multimedia workshop
PD.003	Office Facilities & Head of Operations
PD.004	Green screen studio
PD.009	Student administration
PD.015	Financial administration
PD.017	Office Fine Arts
PD.019	Office IST & Deputy Director Education
PD.021	Office Preparatory Courses
PD.023	Office International & Exchange
PD.025	Office Quality Assurance
PD.027	Office Facilities

BLEIJENBURG BUILDING

BA.001	Auditorium
BA.002	Office Master TypeMedia
BA.004	Master TypeMedia Studio
BA.013	Theory Classroom
BA.016	Master Non Linear Narrative Studio
BA.018	Exhibition Space
BA.019	Lithography Workshop: graining table/stone storage
BA.020	Master Non Linear Narrative Studio
BA.021	Graphics Workshop: Lithography
BA.022	Theory Classroom
BA.023	Graphics Workshop: Resin / Charcoal Room
BA.025	Graphic Workshop: Acid Room
BA.027	3D Workshop
BA.029	Photography Workshop: Refined Techniques
BA.031	Graphics Workshop: Typesetting
BA.K01	Basement
BC.001	Storage Catering Staff
BC.002	Fine Arts Studio
BC.004	Fine Arts Studio
BD.001	Clay and Plaster Workshop
BD.007	Ceramics Workshop
BD.009	Ceramics Workshop
BD.011	Fine Arts Studio
CD.001	Master Photography and Society Studio
CD.002	Master ArtScience Studio
DS.001	Coordinator Master Interior Architecture (INSIDE)
DS.002	Master Interior Architecture (INSIDE) Studio
DS.101	Office Master Interior Architecture (INSIDE)

Groundfloor



Floorplan

PRINSESSEGRACHT BUILDING

PA.102	Photography Workshop: Large Studio
PB.101	Photography Workshop: Printing Room
PB.103	Photography Workshop: Black Studio
PB.102	Interior Architecture & Furniture Design Studio
PB.105	Photography Workshop: White Studio
PB.111	Photography Studio
PB.115	Photography Workshop: Rental
PB.117	Fine Arts Studio
PB.119	Fine Arts Studio
PB.125	Practical Classroom: 2D Techniques
PC.101	Office Interior Architecture & Furniture Design
PC.104	Interior Architecture & Furniture Design Studio
PC.108	Interior Architecture & Furniture Design Studio
PD.101	Photography Studio
PD.102	Office Photography
PD.103	Photography Studio
PD.105	Photography Studio
PD.109	Photography Studio
PD.111	Interior Architecture & Furniture Design Studio
PD.117	Interior Architecture & Furniture Design Studio

BLEIJENBURG BUILDING

BA.101	Photography Workshop: Darkroom
BA.102	Theory Classroom
BA.103	Consulting Room
BA.106	Multimedia Workshop: Editing Space
BA.110	Multimedia Workshop: Editing Space
BA.112	Multimedia Classroom
BA.114	Multimedia Workshop: Editing Space
BA.116	Multimedia Workshop: Editing Space
BA.118	Multimedia Workshop: Editing Space
BA.120	HackLab Workshop
BB.102	Interactive/Media/Design Studio
BB.103	Master Industrial Design Studio
BB.105	Master Industrial Design Studio
BB.106	Interactive/Media/Design Studio
BB.107	Psychological advisor
BB.108	Interactive/Media/Design Studio
BB.109	Office Master Industrial Design
BB.111	Office Non Linear Narrative
BB.112	Interactive/Media/Design Studio
BB.113	Office Interactive/Media/Design
BB.115	Office Lectorate
BB.117	Office Lectorate
BC.102	Fine Arts Studio
BC.106	Fine Arts Studio
BC.108	Fine Arts Studio
BD.101	Fine Arts Studio
BD.103	Fine Arts Studio
BD.105	Fine Arts Studio
BD.106	Canteen
BD.107	Fine Arts Studio
BD.109	KABK Gallery 4
BD.111	Consulting Room

Firstfloor



Floorplan

PRINSESSEGRACHT BUILDING

SECOND FLOOR

PB.201	Fine Arts Studio
PB.203	ArtScience Studio
PB.205	ArtScience Office
PB.207	Fine Arts Studio
PB.209	Fine Arts Studio
PB.211	Fine Arts Studio
PB.213	Fine Arts Studio
PB.217	Fine Arts Studio
PB.221	Fine Arts Studio
PB.225	School for Young Talent Studio
PC.202	Graphic Design Studio
PC.212	Office Graphic Design
PC.214	Graphic Design Studio
PD.201	Master Non Linear Narrative Studio
PD.202	Graphic Design Studio
PD.208	Office Graphic Design
PD.210	Graphic Design Studio

THIRD FLOOR

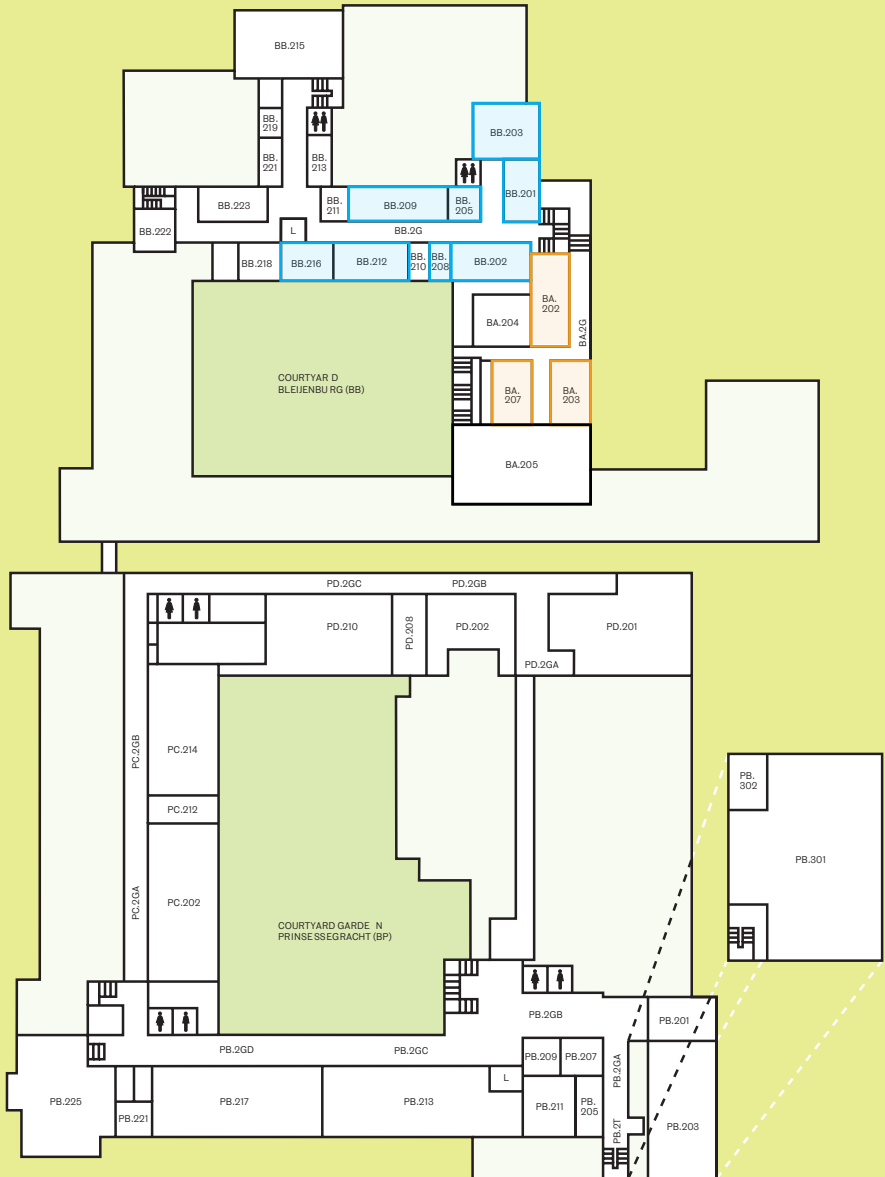
PB.301	ArtScience Studio
PB.302	Storage

BLEIJENBURG BUILDING

SECOND FLOOR

BA.202	Graphics Workshop: Riso & ComColor Printing
BA.203	Graphics Workshop: Screen-printing Rinsing Room
BA.204	Cinema
BA.205	Graphics Workshop
BA.207	Graphics Workshop: Illumination Room
BB.201	MAR studios
BB.202	MAR studios
BB.203	MAR studios
BB.205	MAR studios
BB.208	MAR office
BB.209	MAR studios
BB.211	Student Counsellor
BB.212	MAR studios
BB.213	Office Head of Finances (Central Office)
BB.215	Master Photography and Society Studio
BB.216	MAR shared theory room
BB.218	IT Office
BB.219	Secretary to the director
BB.221	Office of executive director
BB.222	Office Head Human Resources (Central Office)
BB.223	Office Human Resources (Central Office)

Second + Third floor



Contact List

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