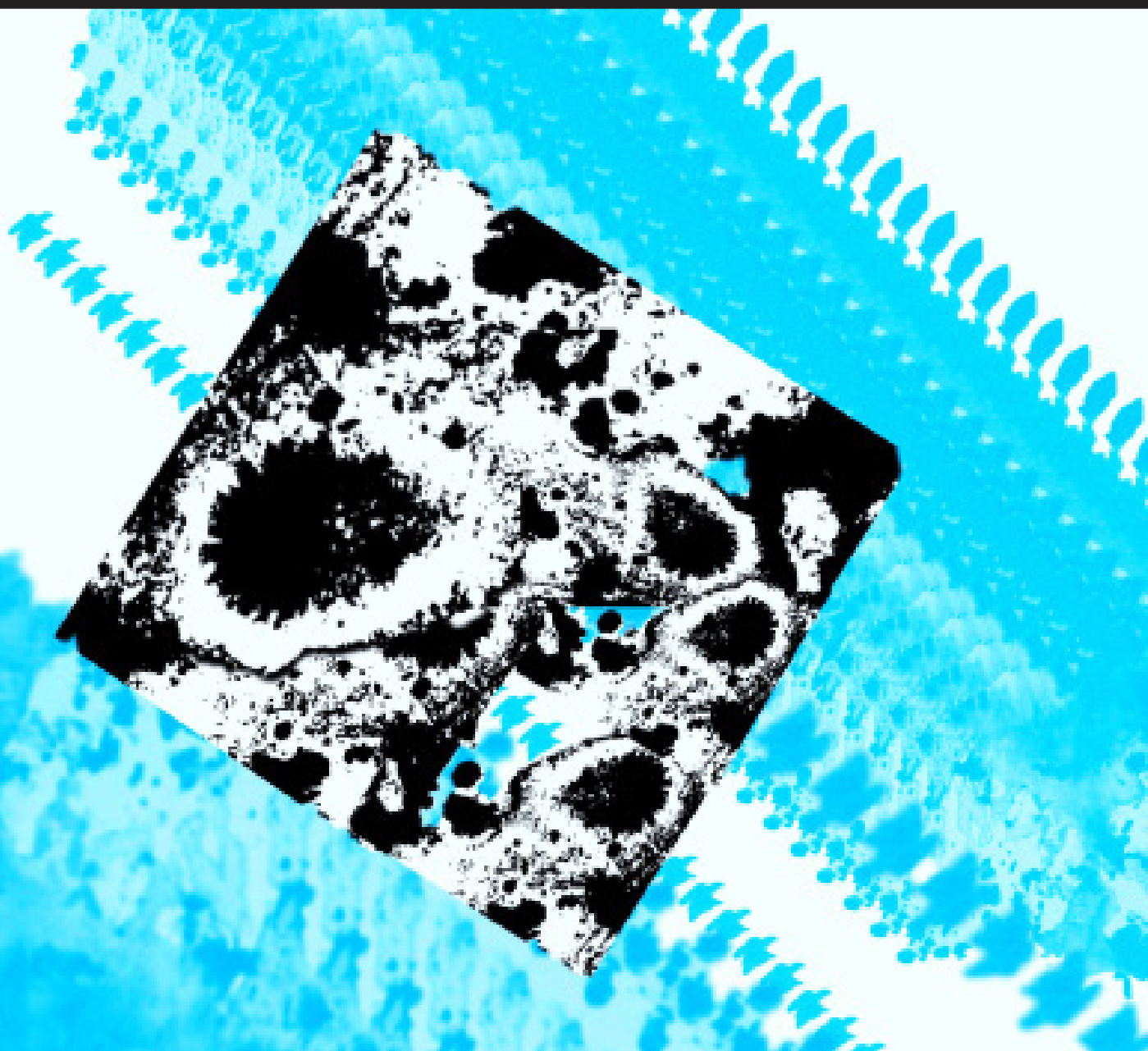


BAISMAG

INTERNATIONAL
STUDIES

ISSUE 06

OCTOBER 2014



the art issue

welcome (back), students!

September was a month of reminiscing about the summer along side settling back into academic life, October is the chilled month, where we are (almost) back in the swing of our university life. Since this issue is both, September and October, we did our reminiscing of our last year and concluded the introduction of new novelties would enhance BAISMAG.

We have added a News 2 Muse page concerned with dominating news topics of the last month in a bid for a political edge, whilst also adding the scientific edge missing in many humanity students lives, called Innovation. In conjunction to the widespread creativity on our course we have also added a creative page to offer a platform to those individuals wishing to share stories; art; or even music, we also still have our Lets get naked and draw page for the interested artists.

Finally in a bid to include the missing third years we have incorporated a page dedicated to the experiences of life away from the Hague- so expect a postcard or two.

As the issue editors we would like to thank all of the contributors, new and old, in this issue, and we hope BAISMAG continues to receive such compelling contributions in the future.

This issue is about ART. Why? Because art is omnipresent, you can see it everywhere. Thus we have tried to curate a gallery of sorts to showcase a diverse range of art, including: mattresses and architecture crises. Art is both dynamic and relaxing, thought provoking and emotion rousing, elegant and arrogant, striking and gentle – we thought all of these and much more will be a perfect beginning for this year.

So pick up a copy and have a relaxed and enjoyable read.

Love from, *grainne*
& *polina*

HOW TO ART? WITH ANNA CONRAD

I often find myself standing outside of bars, scouting for pretty people and wondering what their aims in life might be. It was one of those nights. I had a few Martini, so I had nothing to lose, when a quite artsy looking girl asked me for a smoke. It was one of those situations in which the amount of diluted alcohol infused sugar syrup I had consumed was positively contributing to the degree of shyness I could overcome. "So, what do you do?" I asked her. "Oh, I'm an artist", she said.

It was at this point that I started questioning whether I thought of her to be admirable or hopeless -- being an artist in today's world seemed to be such an unthankful thing to do. I had many friends in art school; they sat in their studios all day, coloring and trying to get into group shows - "it's good exposure" - knowing that most of them would end up teaching art in middle school, or trying to get by serving coffee at Starbucks. It saddened me and it made me think of my favorite painter Caspar David Friedrich. I had the image of "The Wanderer Above the Sea of Fog" in my head - it's beauty and everlasting significance, strength and depth. Friedrich was acclaimed pretty early in his career, won many prizes and muddled through the German art scene like a boss. I was thinking of Jan Vermeer, sitting in his studio and mixing pigments - the smell of turpentine filling the room - a woman standing by the window for hours, to be the subject of eternal creative genius. Then I was reminded of the oil painting class I once took, and the many fruits I had to splash on canvas, just to be told by my professor how my onion looked like a tennis ball and that I had some magenta on my cheek.

I managed to ask the girl what she was 'an artist in', - after all, it could have been simply anything. What is art? Van Gogh? Origami? Comics? Photography? Furniture? I think it is difficult to embrace all the possibilities that fall under the scope of what an "Artist" could be, or what could be counted as art. For all I know, she could've been a violinist, or a tambourine virtuoso.

"I paint", she said. Sigh. Perhaps she was still in art school, trying to find a way to be the voice of her generation, to be the canvas of her generation, so to speak. It took me a while to get a clear image of what this girl's purpose in life might be.

She told me all about her initial idea of wanting to be a flight attendant, and her sudden call to fulfill a lifelong dream, turning a hobby into a 4-year commitment - an art academy dream. I admired her will power, and her hope to be at the right place at the right time, one day...

We discussed Modern Art and her love for Warhol. "Oh, I hate him. All he did was wear sunglasses very well. He was obscure enough to seem 'interesting' to a crowd of conspicuous and hysterical kids with too much money", I said. "But art, just as beauty, is completely 'in the eye of the beholder'", she said, and turned to the obligatory defense of how unconventional painters have the ability to polarize by being eccentric. Basquiat is art, even though a 5 year old could have drawn his stick figures, Pollock is art, although all he did was splash paint on a canvas like a madman. Damien Hirst put fish in formaldehyde, and come on, John Baldessari put a bunch of dots on people's faces. Yet they are acclaimed artists, making a living of their creativity, just as Friedrich or Vermeer did. Isn't Modern art, compared to masterpieces by Michelangelo or Rembrandt, somewhat mediocre? Don't get me wrong - I love me some Basquiat, yet I do, deep inside, appreciate the works of early 19th century Romantics to a much higher degree. Just imagine a can of Campbell's soup at the ceiling of the Sistine Chapel? Nah.

The girl showed me some of her paintings on her phone. "It's good", I encouraged her. "Nah, not really", she said. We enjoyed a moment of silence, stomping our cigarettes out on the ground. "Well, thanks for the smoke", she mumbled, whilst walking away. I imagined her winning prizes, contributing drawings to Goethe's newest poetry volume... One shall never underestimate the time machine industry...

Art is in the eye of the beholder. We all have our own understanding of what falls under this category. I think it was David Bowie who once said "talking about art is like dancing about architecture", but I sort of agree, and believe it is time we dance about some architecture - Everyone will be there, and I will wear my sunglasses, film it on Super 8, blow it up to 35mm, print out each frame at the library, post it all over campus, and then call it ART.

ARE WE OBSESSED?

POLINA LIUBOMIROVA

“Images dominate our life. They tell us how to behave, what to think or even how to feel. They mould and define us. But why images we see everyday have a such powerful hold on us?” By these words Nigel Spivey begins his exploration of the people’s obsessions by images in general and a human body’s perfection in specific in today’s world.



VENUS OF WILLENDORF
24,000-22,000 BCE

The “How Art Made The World” documentary produced by BBC coincidentally came to my mind when I began to think about the topic for this article. In the documentary art historians consider different types of contemporary art and conclude that everything in today’s mass media images, in art and generally in our everyday life rotate around a human body. On the one hand, we see images of people with a perfect physique and shining white teeth. On the other, there are various sculptures with bizarre cubic shapes. Both seem to be absolutely unrealistic. We create images to the same extent as they create us. But

why do these grotesques dominate our perception of art and consequently our life, why and when did it start to be so?

«The reality is we humans don’t like reality»

Art historians with the help of archeologists found out that our ancestors had the same idea of representing of the human body in exaggerated way about 25 000 years ago. They refer to an absolutely astonishing sculpture of Venus of Willendorf. It is a beautifully made sculpture with abnormally hypertrophied breast, huge stomach and consciously shown genitals. Why would people emphasize these without having standards of Marilyn Monroe and Gisele Bündchen? And this is the moment when the desire comes.



THE CHICAGO PICASSO
PABLO PICASSO
1967

We, people, are controlled and ruled by our desires. When our ancestors have exaggerated parts of Venus’s body they were in extreme environments with lack of food and heat, they demanded fertility where fatness reflected it. If it is still not clear let’s take seagulls as an example, though they do not create art they are similar to us. Prof. V.S. Ramachandran, a neuroscientist from University of California, San Diego said that in order to understand people’s obsession about their bodies in such exaggerated form an example from the opposite area, namely marine birds’ behavior was very helpful. He noticed that chicks of seagulls do not hold an image of their mother in whole; rather they remember just a red line on her beak. To prove this, a stick with a red line was given to them and the chicks started to nuzzle it up as they did it when their mother came to feed them. Then they were given another stick with three red lines, birds did the same but more enthusiastically. Finally, they were given a choice between a stick with one line and a stick with three lines; all three of them ignored one-line stick and was nuzzling up the three-line stick. The answer is: desire to have more, because obviously it leads to prosperity and survival.

The form of the body is always changing, we could pray for Boticelli’s Birth of Venus or The Chicago Sculpture by Picasso. But we will always aspire to the new forms of body, new forms of art. By looking on the muses with some physical “imperfections” painters drew slightly pink soft bodies of Greek Goddesses. By observing white-collar men everyday technical editors of glamorous magazines “draw” a bit more of mussels on their body or tan their skin. It does not matter whether we are frozen in caves or enjoying popcorn in the cinema. We are changing the reality in our minds, especially with modern diversification of art. Spivey concludes, “the reality is we humans don’t like reality”. If the art is reflection of our mind and as we are continuously not satisfied with our possessions, it seems that this exaggeration is normal. It is our trigger. And the Arts seem to be one of the best consequences of our dissatisfaction.

Check it: <http://ow.ly/CfG3n>



BIRTH OF VENUS
SANDRO BOTTICELLI
1486

THE INTERVIEW

CONDUCTED BY LILIT ZELTSBURG

Imagine, you are standing in an art gallery, in front of a white canvas consisting of several coloured dots, trying to make sense of it, and wondering, whether it is really Art. Sound familiar? Remembering my own experiences of this kind, I decided to talk to various people about art.



HELENE



LUCA



THOMAS



JIP



BENNO



RAMIRO

WHAT DO YOU THINK "ART" IS? AND WHAT KIND OF ART DO YOU ENJOY?

{T} I think you cannot really define what art is, because throughout history, it has changed so much and so quickly. I personally believe that art is something that gives you a sense of satisfaction, whether

{R} If you see something as valuable and if it gives you additional energy and emotion in your life, that makes it art. For me, cooking is an art, because I love to cook, I love to invent new recipes and play with food to create new things.

{B} I think that art has to be clear from the very beginning. If you need a whole book to understand one piece of art, I do not think it is good art. I also think you really have to put effort into art otherwise it is worthless.

{H} Art is everything, as long as it is a new idea. Originality is very important. I love when I can spend hours looking at a piece without understanding it, which is why I love contemporary art.

{L} For me, I have to see something in it. I also think it has to be interesting and beautiful even after you have seen it a thousand times. I do not like abstract art, because I do not recognise anything in it.

{J} I think art is different for everybody, because it can be anything. Anything that you find beautiful, touching or inspiring can be art. Painting is beautiful, but it does not inspire me, I recognise fashion as a form of art, because it has a greater effect upon me.

WHAT IS YOUR RESPONSE TO THESE WORKS OF ART, AND WHICH IS YOUR FAVOURITE?

{H} It is showing a bit too much in my opinion, but there is still enough outside of the picture to think about that makes it interesting.

{R} It is nice, but what is lacking for me is a clear story. I would think she was on a date, and her date got out of the boat and went to make a painting of her.

{T} I think this work expresses loneliness. The candles make me think she is waiting for someone else, but the boat is too small for a second person...

{J} At first I thought it was a photograph. Usually for me abstract art is more inspiring, but this is also beautiful. She looks like a wealthy lady, but she is unhappy. Maybe it is a statement on how money does not bring happiness?



James William Waterhouse. *The Lady of Shalott*, 1888.

WHAT IS ART, ANYWAY?

{L} I like Dali because there is so much to see and to interpret. For example, I thought first that these were mountains, but now I think it is a dog.

{R} It is interesting, but I wouldn't want to look at it every day. Oh, and on the left, it looks like it is a bear!

{T} I can definitely see how this is art. It's clear Dali enjoyed making his art and I enjoy looking at it so I do like it.



Salvador Dalí. *Apparition of a Face and Fruit Dish on a beach*. 1938

{B} I like the detail. There is a lot to look at.

{H} I can spend hours looking at Dali. His work makes sense without making sense. I do not think this is his best piece, but there is so much to figure out that it makes it fascinating.

{J} This is what I really like. You can look at so many things and make up your own stories behind them. I mean, where is this? It could be heaven, it could be the moon...

{H} For me, this is art at the highest level. I love how you can create your meaning behind it.

{R} Vomit! It reminds me of vomit! I guess I also see some forest in it, some twigs, but mostly just vomit.

{J} This doesn't even make sense to me. It is so abstract and so expressive. I like it because I do not get it. I think the result is not the most important, the process of creating the art is. That is why it is so beautiful.

{L} I see how it is art, but I like the other paintings more.

{B} It looks like the painting you hang up in an office because it reminds of professionalism, but I would never stop to look at it.

{T} What is this, camouflage? I do not think I am really qualified to make a statement on whether or not this is art. So all I can say is it looks like camouflage.



Jackson Pollock. *Lavender Mist*. 1950

WHICH PIECE WAS YOUR FAVOURITE?

{J} I like the Pollock, because there is nothing to imagine, and at the same time you can imagine everything.

Pollock is definitely my favourite. {H}

In terms of what is on the canvas, I think Dali comes closest to my idea of art. However, in terms of the intention, I think Pollock would be my favourite. {T}

{R} I like the abandoned date [Waterhouse]! The Dali is just too surreal.

{B} I like the Waterhouse, because it makes people ask questions about the woman, but it is not too confusing.

I like the Waterhouse because usually I am into realistic paintings more, such as landscapes. But this is also an interesting piece. {L}

DARWIN REVISED

SURVIVAL OF THE EXTINCT?

ANNA ADIMA

It seems that Charles Darwin's theory of evolution, for decades the fountainhead of evolutionary biology, may need to be revised. Technology has now progressed so far that scientists are actually able to bring extinct creatures back to life, thus rendering the idea of the survival of the fittest obsolete.



The Lazarus Project, undertaken by Australian scientists at the University of Newcastle, successfully managed

to bring back to life the gastric-brooding frog, and for this reason was included on Time Magazine's list of 25 Best Inventions of the Year 2013. Extinct since 1983, due to a fungus-induced disease spread by humans, the gastric-brooding frog is probably most famous for its entirely unique birth process: through its mouth. The female swallows her eggs after fertilisation and gives birth by regurgitating her offspring. The resurrection of the frog involves the use of somatic-cell nuclear transfer: the DNA from frozen frog tissue was collected, and the eggs of the distantly related great-barrel frog were deactivated. Their nuclei were swapped with those of the gastric-brooding frog, and new gastric-frog embryos were produced.

What does this mean though? According to frog expert Michael Mahony, the Lazarus Project can be used as an "insurance policy" against extinction. If it is possible to resurrect the gastric-brooding frog, this bodes hope for other animals too, such as the Tasmanian tiger, which has been extinct since 1936.

This effectively makes Darwin's theory redundant – no longer will the fittest survive, but instead only those creatures that scientists choose to bring back to life, essentially proving man's arrogance in his self-appointed role as the alpha of human species in this world. Who are we - or scientists – to "play God",

and on what basis do we make the distinctions between those animals that are to be resurrected and those are to remain distinct? It also raises the question – is resurrecting long-dead animals necessarily the best thing for today's world? There is nothing wrong with this per se, but could these animals cope in today's eco-system and adapt themselves to the environment of the 21st century? Indeed, could today's environment even be able to accommodate them?

Technology and its' uses further advance the scientific field, but, at what point does one draw the line? When does mankind go to far at nature's expense? One thing we can be sure of is: the Lazarus Project could potentially bode the end of evolution.

SHAN YI

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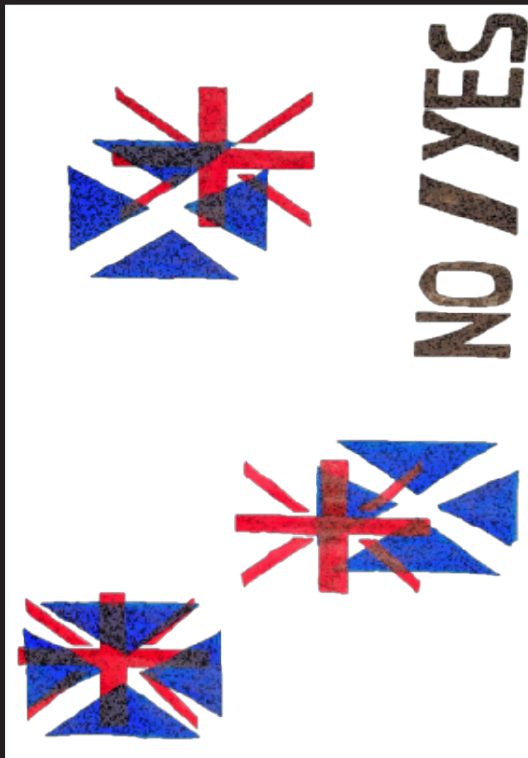
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NEWS 2 MUSE

WITH GRAINNE CHARLTON

Often people around me discuss a darkening world full of growing fragmentation, with dissatisfaction rife across the world, whether it be in response to power structures, economic woes or nationalistic tendencies. With this backdrop on Thursday the 18th September a historic referendum was held in Scotland, posing the question: "Should Scotland be an independent country?".



The Scottish referendum was announced in March 2013, following Scotland's first minister, Alexander Salmond's wish. Analysis of the the "Yes" campaign describes it as a committed political movement as opposed just to a short term campaign. An example of the "Yes" campaign's commitment is volunteers claimed no expenses when volunteering juxtaposed to the "no" campaign, which used part of its budget to fund volunteers' expenses. Moreover the "Yes" voters were heralded by many as more "committed": they were prepared to make a leap of faith, a leap with unknown consequences, a leap which could destabilise their daily lives, because they equated independence with greater importance. Despite this, many presumed the "No" campaign would win with a significant margin. But, in the lead up to the referendum, the "Yes" campaigners persuasion and enthusiasm, is clearly indicated positively in opinion polls with: "Yes" at

42%; "No" at 48%; and 10% undecided. However with the increasing chance of a "Yes" outcome, the UK's parliament in Westminster began to desperately offer incentives to Scottish voters, such as greater devolution. Incentives appear to have worked and the "No" voters won by a 10% majority.

Branded as a once in a lifetime vote, and with family and friends in Scotland, I was subjected to various views from both sides of the table. Much of my family argued independence would create instability (at least for a short time) and were concerned their jobs would be jeopardy. Others argued that independence was now or never, and Scotland should seize the opportunity. Some friends pledged they would even be happy to pay higher taxes if that was the price for Scottish independence.

Recently I created a "NO/YES" poster indicating the progression of the referendum campaign. The potential separation of Scotland from the United Kingdom led to flag designers questioning the future of the flag, a flag with out the Scottish (blue) component. On a deeper level the overlay of the Scottish component in the first flag indicates the "yes" vote" as opposed to the second flag indicating the "no" vote- where the dominance is the English/Northern Irish component (red). The last flag aesthetically has received criticism from viewers, because the blue is not centralised with the red component. The reason why is because despite the "No" to independence, Scotland remains fragmented and dissatisfied with the union arrangement. Moreover the promised "devolution" emphasises the shift from a united union to a more reluctant and increasingly more distant one.

On a closing note, a quote from Alexander Salmond: "Wherever we are travelling together, we are a better nation today than at the start of this process - more informed, enabled and empowered". The referendum legacy continues despite the result of "No".

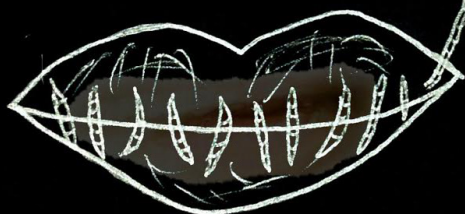
*From next issue Andre Harris, will write News to muse, Andre already writes a blog called "Your world explained". Posting twice a week, Andre describes the essential context to major news stories as well as providing interesting analysis. **Check it out!** <http://yourworldexplained.wordpress.com>*

ART WHICH UNSETTLES

WARNING: EXPLICIT CONTENT!

RUTH-MARIE HENCKES

When walking down the serene isles of the National Portrait Gallery of London, my peace was abruptly disturbed by the ghastly gaze of Marc Quinn's self-portrait, sculpted in his own frozen blood. The unconventional material made Quinn the most renowned British sculptor of his time, however, it also made many a tourist in the Gallery rush to the bathrooms to retaste their English breakfast. When hearing art, most people think of Monet, Picasso or da Vinci, however art takes many shapes, some more extravagant than others, and what first appears to be gross may well be the 'most inspired work of art of this decade', according to famous art critics. Where does one draw the line between brilliant works of art and disgusting acts of horror? You be the judge.



Quinn was not the first to resort to human materials when exploring la condition humaine. Gunter von Hagens reconstructed living beings by using dead human tissue, Anthony-Noel Kelly ended up in jail for stealing the hospital's bones in the name of art, Kim Do designed dresses made out of human hair and Wieki Somers has sculpted beautifully with human ashes. Even more shocking is Andrew Krasnow's controversial skin art. Krasnow uses actual human skin to contemplate human cruelty, dehumanization and people's disastrous effects on our planet. His reflection on American history took the shape of a flag made out of skin from the Native population, European settlers, African slaves and immigrants from the Caribbean. Despite its genius, it is hard not to be appalled at art made out of human body parts.

Art can, however, go even further than body parts and bodily fluids. Art is instrumental in unravelling our complex reality and exposing the truths of the human condition. Art has brought about exquisite art works, like the Michelangelo's Creation of Adam, Picasso's Guernica and Dalí's Persistence of Memory. However, when the artist is preoccupied with the ugly truth of the human condition, more distressing works appear. These do in some conceptual sense reflect our reality, like Eliza Bennet's and Petr Pavlensky's work, in which they use themselves as

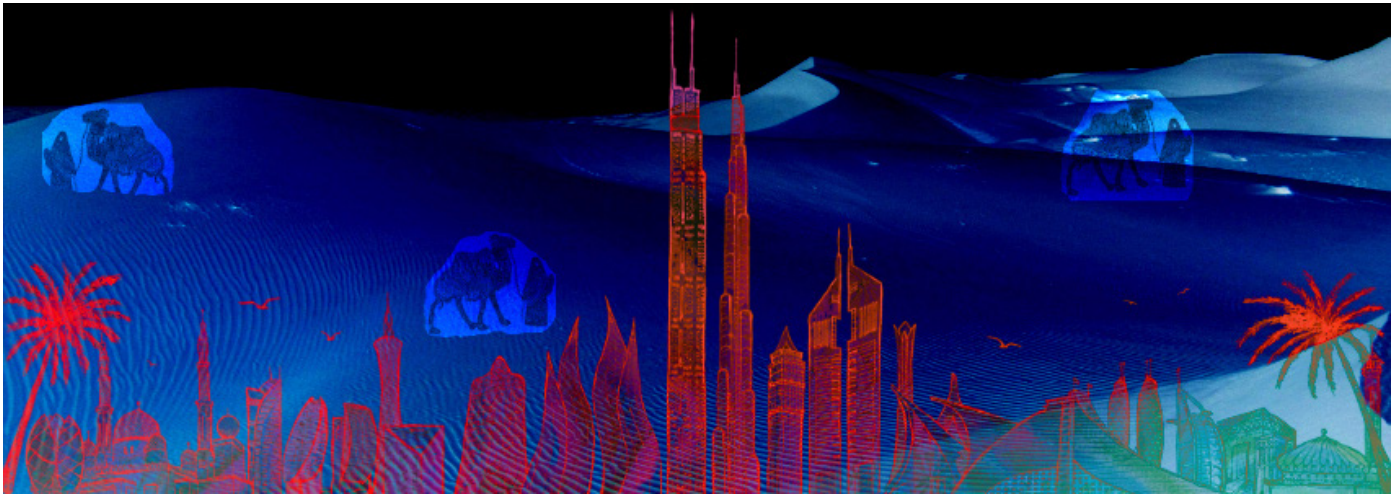
the canvas for the artwork. Bennet carefully embroidered a coloured pattern into her own hands as a self-inflicted sculpture, for which the concept's bottom line was "women's work is never done". Similarly, Pavlensky sowed his lips together as a protest against the oppressiveness of the Russian state. Later, in 2013, he took self-mutilation even one step further, nailing his scrotum into the Red Square in his work he called Fixation. Just the thought of such a horrifying amount of pain makes me shiver out of nausea. Yet again it was a such a pure, beautiful act that could be seen as the artist's equivalent of Tibetans setting themselves on fire, while at the same time so disturbing it triggers your gag-reflex.

Performance art of self-mutilation and sculptures consisting of human body parts alike, are traumatizing and nauseating to most people, because they're at the bottom of Mori's Uncanny Valley. These works reflect human suffering, cruelty, life and death and do this with human elements, thus essentially they get closer to representing and exploring these issues than any painting ever did. One likes to think murder is an inhumane act, yet only humans commit such atrocities, so these traumatizing artworks resemble the human condition to incredible degrees. They're just too close for comfort, which is why at some point in this article a shudder of disgust went down your spine. You might find this notion of art repulsive, but isn't causing some emotional or intellectual reaction the whole point of art?



A CITY'S MID LIFE CRISIS

CHRISTOPHER AVONDO



You are walking alone in the streets of a modern metropolis, where skyscrapers seem to be man-built ladders to the sky. Let's say you don't exactly know where you are, and by means of pure deduction and assuming from the high, nearly boiling heat, you perceive to be in 'that' city by the name of Dubai.

Enjoying the lonely, surreal, dreamy scenery of the city at night, you turn at the first junction and bump into a kind-looking, short man with an expression of total confusion on his face. The stranger introduces himself as Raffaello Santi, a 16th century architect, whom –without giving you a moment to elaborate on the weirdness of your dream– asks you what has gone wrong with the city. In order provide Santi with a decent explanation you might need to draw on Walter Benjamin's work on Art and Modernization, Khoolaas's work on Generic Cities and finally, you might have to reflect on a particular 'cultural object': Dubai's skyline. What you hope to prove is that Urban planning in cities such as Dubai is experiencing the pressure of rapid modernization, a pace at which modern architecture seems to succumb to.

Repetition is the main challenge that art faces nowadays. Prior to the advent of reproduction methods –lithography, photography, sound recording and film– a piece of art was conceived as unique. The tendency to conform is one of the main traits of the 'global city', a scenario in which the concept of 'space' has been gradually distorted by two crucial factors of the modern era: one being modernization and the other the discourse of functionality. To illustrate the duality between modernization and modern architecture, the plan of Dubai's future skyline is the city's embracement of pseudo-futurism paralleled with straightforward rejection of past architectural forms.

The 'Dubai case' –characterized by a wild and eccentric desire to modernize– has been pushing architects into a mission that is turning the city into a caricature. The situation calls for two possible architectural solutions. The first, and easiest, is falling into repetition, bringing to Dubai pre-implemented projects, and with no attention to context, adding it to the 'pretentious' collage of skyscrapers. The second way –the hard one– is taking context into consideration; building not only in relation with market demands, but paying specific attention to culture. Khoolaas and his team of architects –the OMA – in an attempt to look at the city in terms of cultural context, challenged all expectations by proposing a simple, singular and pure building –one which's shape carried meaning. The linear, sober-looking skyscraper –in evident contrast with the futuristic skyline– encoded a message of 'imagined' past. It served as a reminder for generations to come; a remainder of decades and decades of architectural progress that the 'young city' had skipped.

OMA's mission in Dubai aimed to create a contrast between simplicity and extravagance. Projects such as these are still brought up in Dubai and neighbouring Gulf countries, where market fluctuations seem to 'pull the strings' of architecture, leaving context behind and tending towards an agglomerate of 'meaningless-newness'. Dubai is facing a middle-age anxiety in understanding old age as decadence rather than spiritual enrichment.

MATTRESSES AND ART

JULIA
AGGIO

Can carrying a mattress be considered art? Art can be demonstrated in several ways; it is a way that individuals can express themselves or make a point by creatively conveying their ideas. It can be argued that art can be a painting, sculpture, music or a demonstration with symbolic meaning. Emma Sulkowicz is currently using art to fight for justice that she and several other women deserve.

Sulkowicz is a visual arts senior student at Columbia University in New York. When she was in her sophomore year in 2012, a classmate sexually assaulted her in her own bed. Later she discovered that this man has raped other women in her campus as well. After she pressed charges and her rapist was found innocent, she decided to take matter into her own hands. In the summer of 2014, She had the idea of carrying a twenty-two kilogram mattress that looks similar to hers (the night that the assault happened). This demonstration is part of her arts senior thesis. She now carries it everywhere on campus as a symbol. The young woman does not ask for help to carry the mattress, but she accepts it when other fellow students offer a hand in carrying it.



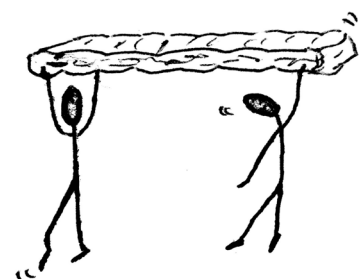
Art is the most individualistic way to express one's thoughts and emotions. Social activism is more involved in ongoing trends in the public. Her artistic demonstration is related to social activism by protesting against the devaluation of women, which is imposed by some men when rape or other abuse occurs. The act of her using her own mattress is art itself because it portrays a very personal and emotionally scarring moment in her life.

As the artist Berthe Morisot stated in regards to art: "It is important to express oneself...provided the feelings are real and are taken from your own experience."



A mattress functions as a place of comfort and privacy, but both aspects were defaced. Therefore, carrying the weight of the mattress symbolizes the emotional and physical strain she and many others have been enduring. When she accepts the help of others while carrying the mattress, it represents the support that is available for those who have had this traumatic experience and confirms that they are not alone. On September 4th, "The Independent" interviewed her and Sulkowicz stated: "A mattress is the perfect size for me to just be able to carry it enough that I can continue with my day, but also heavy enough so that I have to continually struggle with it." She has declared that she will only stop carrying the mattress once her rapist is expelled or until she graduates.

Therefore, it can be argued that carrying a mattress around a university campus can be considered art, as it expresses intense and personal emotions caused by an atrocious experience. This piece of contemporary art has the capacity to express an individual's view such as Emma's, on the topic of rape. It can also convey the conventional thoughts and emotions that are associated with rape. Emma Sulkowicz's artistic demonstration will hopefully raise enough awareness to this global issue and assist in resolving it, while making a mark of unity and justice at Columbia University.



JUSQU'ICI TOUT VA BIEN

NICHELLE NAOMI BUYNE

“Heard about the guy who fell of a skyscraper? On his way down past each floor he kept saying to reassure himself: “So far so good.. So far so good.. So far so good..” But how you fall doesn’t matter. It’s how you land.”

This quote, taken from the movie *La Haine* - or “Hate”, as the English version is called – inspired me to write a review of this French classic. What to take from it is entirely up to you. Shot entirely in black and white, the movie captures you from the very beginning. We are in the late 80s-early 90s, in the “ghettos” of Paris where Abdel, a young Arab boy living in the banlieue* has been severely injured because of police brutality. Riots ensue, and we encounter our three main characters on the day after a big uproar: Vinz, a Jewish guy with serious anger issues, who sees himself as the French equivalent of an American gangster; Hubert, an Afrofrench young man, and the most thoughtful of the three; and Saïd, a Maghrebi who could be seen as the meeting ground between his two friends. The three are unemployed, do not go to school, and have few prospects.



We follow them for 24 hours while they wander around the streets of the banlieue, looking for ways to fill their day. We’ll be experiencing a busy 24 hours, during which there will be several violent police encounters, an excursion to Paris, and a lot of chaos, as it seems to dog their footsteps everywhere.

A short while into the movie, we learn about two big events: firstly, Hubert’s gymnasium, which he had recently set up to offer some of the banlieue’s youth an outlet for their anger, was destroyed during the riots. Secondly, one of the cops lost his gun during last night’s uproar. While the three guys hang out with other young men on a rooftop, blasting French rap music, the absolute talk of the town is this gun. Everyone wonders who found it, and if found, what this person would do with it. As it turns out later on, it is Vinz. Fueled by anger and the seemingly hopelessness of his situation, he vows to use it to kill a cop if Abdel dies, as a form of vengeance. Luckily, it is not all as dramatic as it may seem.

The film is filled with jokes, interesting encounters and tragicomical anecdotes. The metaphors are well chosen, and as every scene presents itself as a short flash into the lives of the main characters, a lot is open for interpretation. Moreover, the film is beautifully pictured. Mathieu Kassovitz, the director and screenwriter, together with cameraman Pierre Aim, produced an extraordinary piece, using the camera to successfully accentuate emotions, and to create a ghastly mood throughout the movie. Filmed in the actual banlieue, it is a solid representation of how the living situation can be, not only for those living in the banlieue in Paris, but also for minority groups that are excluded from society in the rest of the world.



It is poignant to see how Hubert attempts to stay away from the hostility and violence around him, but is finally unable to distance himself from the troubles of the banlieue. The hatred that is omnipresent in this somehow segregated society, contrasted with the middle class policemen that seem to be filled with just as much hatred as the young population, make for an uncomfortable situation. As a result, this movie will make you think about the way society works, as well as your individual place in it. The tension of the anger, together with the threat of a shooting, simmers throughout the entire movie. As a viewer, you can only wait for the inevitable crash..

**To translate “banlieue” into “suburbs” or “ghetto” would not do justice to this movie’s interpretation of banlieue and the situation in this particular part of the Paris area. I would like to note that Kassovitz focuses on the banlieues North-West of Paris, where a racially diverse group of underprivileged people is and was put together in towers (like the projects), with little support or understanding from the rest of society.*

THE ART OF LOVE

MAXIMILIAN ROMER



TO CREATE ART,
WHAT COULD BE
MORE IMPORTANT
THAN LOVE?

In fact I say art is love. It is lonely streetlamps illuminating the darkness to prove that black is not a colour. It is a painting, so pure and elusive that we do not dare to look at it for it might just wind back into the dusty ground from which it blossomed. It is love.

I say we are all artists: trying to express ourselves; trying to draw our own reality; and using the time that is given to us to leave an impression that lasts in another person's heart. Sometimes it takes minutes, often a month, even years for brushstrokes to become an image that puts all these little details into something concrete. But in the end, every painting tells a story.

Some might tell you about laughter and amusement, others about romance and dedication, and then there are of course the many that speak about tears and tragedy. But all are pure and full of emotions; all carry a message, and meaning that adds to what some call their purpose. Finding a small piece of truth in a world full of lies, taking the first real breath that means finally you came to life.

In the end you created yourself, you find yourself within the picture, you hold up a mirror and look into your own eyes. And for the artist this painting can mean the world, because he blossoms and recreates himself in the process of painting.

Art is proof that we were here, that life exists, and meaning. It is filling emptiness with colour, the contour to your escape from everyday routine, a composition of emotions expressed in a statement that you put out into the whole wide world, your statement. But this statement will fade away if we wander around in a gallery full of hyped up paintings that have lost all their meaning, if we forget what paint and complementary colours are truly made for.

Did we become a generation of empty frames, of artificialists rather than artists? Trying to fill each other with the abundance of manufactured colouring, trying to impress with too many new techniques of painting, when it is so simple. Finding inspiration, taking brush and canvas, and just starting to paint. Without thinking about better ideas that might come across, or being caught in the fear of taking a wrong stroke. If you mess something up you can cover it or start again somewhere else. It is the process of painting itself that makes one an artist, not the final result as in the painting. For it is only the painter that fully understands his painting, while all the others can only dare to interpret and nobody can measure its true beauty.

At some point in time everyone finds him or herself in front of a blank white paper not daring to draw the first stroke, because of fear to open a door and falling into a world that only you can enter. But I think life only begins with art, with this first bit of colour on an empty sheet of paper.



So to create love, what could be more important than art?

THE OF YOUR NETHERLANDS

WITH GRAINNE CHARLTON & YONCA ZAIM

1.
Groningen Gigs-
Ibrahim Maalouf- *Jazz trumpeter*- 29th
October
<http://www.de-oosterpoort.nl/programma/ibrahim-maalouf>

2.
Amsterdam Dance Event-
electronic music largest club festival in world-
15th October-19th October
<http://www.amsterdam-dance-event.nl/>

3.
Amsterdam Museum Nacht-
Museums- 1st November
<http://museumnachtamsterdam.nl/>

4.
Hague Rewire Festival-
Cutting edge artists- 7&8th November
<http://www.rewirefestival.nl/>

5.
Delft Flea Market-
thrifting- every Thursday/Saturday
<http://www.youopi.com/nl/delft/article/markten-22-733>

YONCA'S TOP PICKS:



Although I would definitely recommend the **AMSTERDAM DANCE EVENT**, a night of calm soulful jazz would be on the top of my list- dim lights, bottle of wine, and **IBRAHIM MAALOUF**.



6.
Rotterdam Print Room-
zines/prints @ independent print house- open Thursday- Saturday
<http://www.printroom.org/>

7.
Rotterdam Space Wave-
space disco- 1st November
<http://www.worm.org/home/view/event/21492>

8.
Utrecht Impakt Festival-
music, art, cinema- 3rd November-6th November
<http://impakt.nl/festival/>

9.
Eindhoven Dutch Design Week-
arts 18th October-26th October
http://www.ddw.nl/zoek_results.php?mainsearch=overview&bkp=Overview

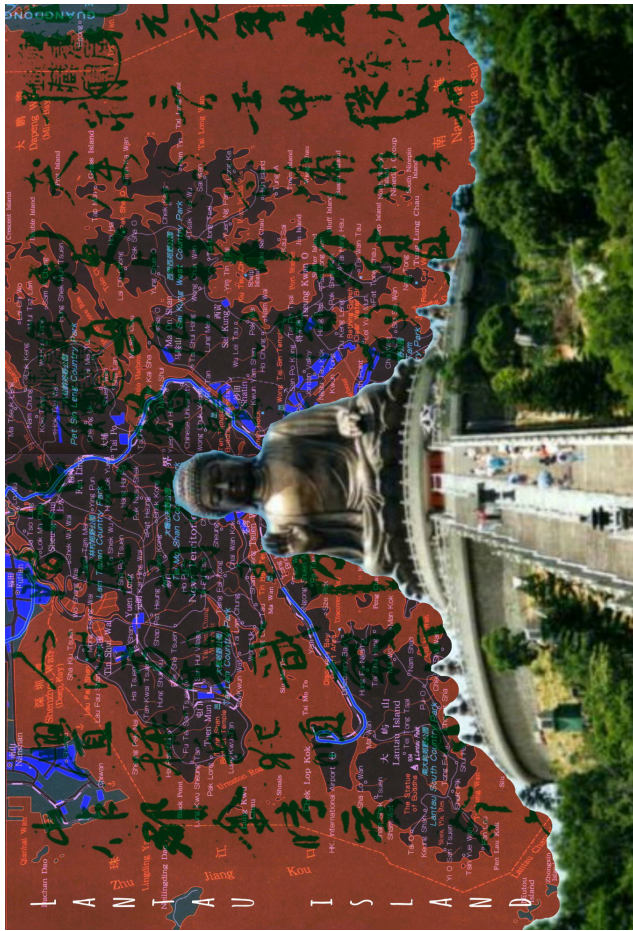
10.
Maastricht LBB (Landbouwbelaag)-
Chill space
<http://www.lbbm.nl/>



GRAINNE'S TOP PICKS:

I am planning to head to **IMPAKT FESTIVAL**, with a bizarre theme: *Are machines becoming more intelligent than people?* One can watch films, groove to some music and wander around exhibitions thinking about heart and hardware.

Also head to **THE PRINT ROOM** in Rotterdam for some hip zines. You might even be able to get some freebies for your walls.



even chatting about business.
 H.K is BUZZING - a hub of finance & trade - a success story of capitalism. Come visit!
 Juan

BAISMAG,
 SCHOUWBURG STRAAT 2,
 2511 VA,
 DEN HAAG,
 THE NETHERLANDS

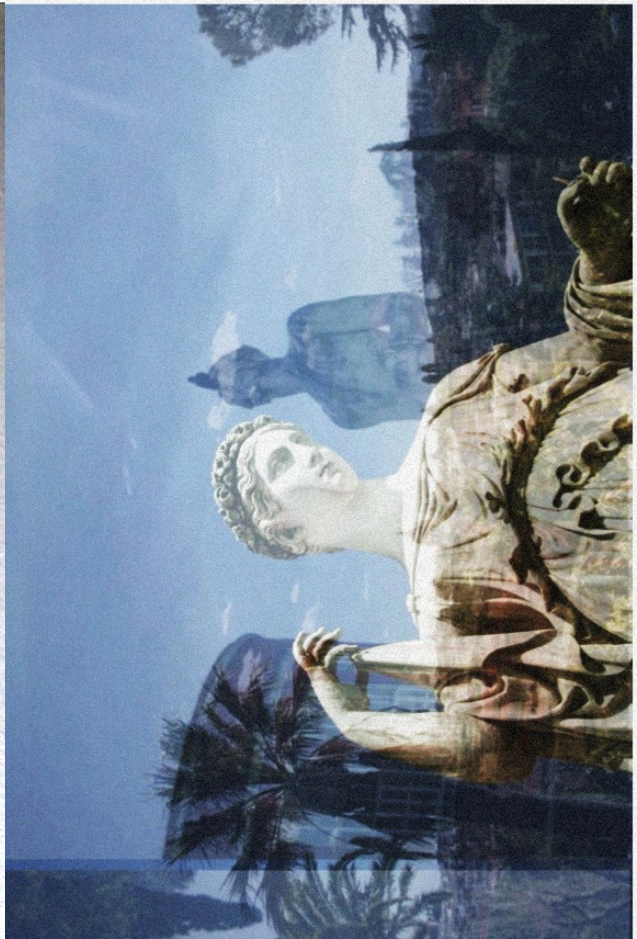
Greetings from Hong Kong,
 I am currently interning at a software company called Cbasee. H.K is a city that never stops - where getting bored is impossible - with so many things to do & people to meet.
 My biggest culture shock was the "indirect" culture - completely the opposite to the Netherlands' directness! Here you have to "sugarcoat" or relay the "directness" - indirectly - to say something bad may result in someone losing face.
 A tip I can give (as an intern) - the best way to get a business partner is to build rapport or "guanxi" (connections) prior to

POSTCARDS

3RD YEARS STUDENTS ABROAD

Giao Bai Mag,
 Writing this in a café with Italian coffee, living the dolce vita. Looking around people are chaos incarnate. One thing I have noticed here is the Italians seem to dwell in the past, accept the present and hope for the future.
 Attempting to embrace a new culture and forget about stereotypes since I am here for a while. One challenge has been English, but other communication methods can always be adopted. Hope Holland isn't too rainy, and abra ca of the Italian dolce vita isn't too heartfelt!
 Vlad

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UPCOMING EVENTS

Get involved with **CAMPUS THE HAGUE** and get more out of the city!

Campus Den Haag regularly posts about events and activities from the university and numerous organizations in and around the city. Stay up to date and like Campus Den Haag on:

Facebook: www.facebook.com/CampusDenHaag

Twitter: [@campusdenhaag](https://twitter.com/campusdenhaag)

LinkedIn: www.linkedin.com/groups/Campus-Den-Haag-4587634

One of our new followers shall be randomly picked on October 31st to receive a **20,- BOOK GIFT CERTIFICATE!**
We hope to see you there!

LECTURE

Former President of Latvia Vaira Vīķe-Freiberga and China-specialist Jonathan Holslag will deliver the 13th Europe Lecture on October 28th, 2014. Theme of the 13th edition of the Europe Lecture is 'Europe in the World: Peace and Security'. The questions of European Union policies considering security related problems, what lessons can we learn from recent events in Europe and other controversial issues will be under discussion.

TICKETS: €12,50 PER PERSON.

VISIT: WWW.EUROPELECTURE.COM

DANCE COMMITTEE

On the 14th and until the 16th of November Amsterdam will be hosting the International Salsa Congress, which the DANCE COMMITTEE is planning to attend. During the congress all participants will have the opportunity to take classes from internationally acknowledged dancers, watch their unique performances and, of course, practice their own skills at the after party. The heads of the DANCE COMMITTEE are very delighted to be able to offer their students this experience, which will bring them even closer to dance and will act as an incentive for hard and dedicated work.

VISIT: WWW.SALSACONGRESS.NL

ACADEMIC COMMITTEE

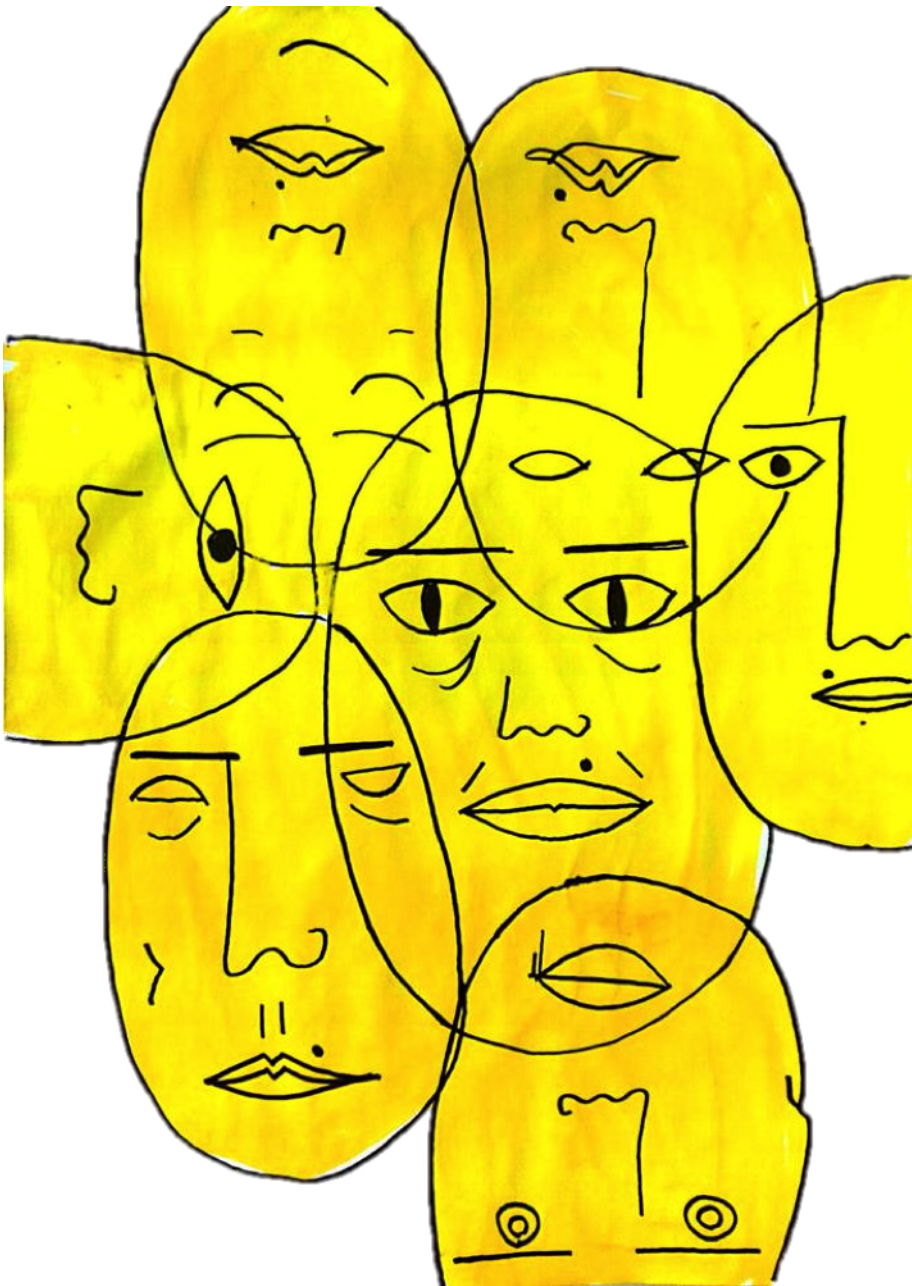
The first academic event, the trip to the embassy of Argentina was a great success. The ambassador, His Excellency Héctor Horacio Salvador was very glad for having us. He is further in contact with the Academic Committee to organize more events. We are looking forward to the trip to the Israeli Embassy on 28th October. Moreover, we are in contact with many embassies as well as the ICJ to organize trips to them. We plan MUN introduction and training sessions after the midterms, so don't miss!

Any BASIS member is more than welcome to join the events. Contact the Academic Committee for further information.

PEACE FOR IRAQ

Join the concert and poetry event on Sunday 26th October 2014. The entrance is 29€, but it is for a good cause! The International Red Cross, the United Nations and UNESCO are supporting this event.

lets get naked and draw



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Oliver Foster

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WWW.ONLINEBASIS.NL/BAISMAG