**Jury report, Autonomous Practices, 2017-2018**

Willem de Kooning Academy

* Mitchell Esajas (The Black Archives)
* Jessy Koeiman (2017 alumna, recently appointed as Curator for Collective Learning,   
  Witte de With Center for Contemporary Art)
* Natalia Sorzano (Ghost, Piet Zwart Institute alumna)
* Levien Nordeman – nonvoting secretary

**Robert-Jonathan Koeyers**

In his experimental poem ‘I Wouldn't Want to Be Anywhere Else but Here’ Robert-Jonathan Koeyers invites the viewer to inhabit the black body. The work can be positioned in different localities; in the Dutch context, it is both thought-provoking and inspiring. Robert-Jonathan demonstrated a great deal of vulnerability in the process of creating this heartfelt work that connects the personal to the political. Robert-Jonathan conducted extensive research and spoke with activists and other individuals, resulting in a consistent, poetic, visual and sonic experience. The jury sees a great deal of potential for Robert-Jonathan in further connecting his work to the discourse of diversity and decolonisation. We are also excited to see him establishing a professional network and claiming his space as an animator and artist. We encourage him to bring his installation to new contexts outside of the art school, and to experiment with the curatorial aspects of his installation.

**Rowena de Beuger**

In her work ‘The Hidden Connection’, Rowena de Beuger informs readers of the invisible effects and possible risks of mobile phone use. Rowena did a great job in showing something that tends to be invisible to the general public. The project is still in a stage of further development, and it would be interesting to see how Rowena can move beyond the exploratory stage. The project generates awareness through its interactiveness, and clearly provokes a reaction among the audience. It is an intelligent project. There is a great deal of potential in curating how Rowena presents her thoughts and findings. We would encourage her to talk with people who are involved in the field of science education, and to further consider the aesthetics of her work and the imagery of how it is presented.

**Robbin de Waij**

‘Kuang Si Waterfall of Images’ is a work by Robbin de Waij that addresses the preservation of vulnerable locations which have became popular through geotagging of natural phenomena on Instagram. The project is an excellent example of hacking, and has managed to generate awareness of societal and environmental issues. It is an interactive work that challenges viewers to think about how media technology and tourism are being combined, and the potential impact for natural sites. The work is both disruptive and innovative, and confronts users with the dark side of social media. We would like to encourage Robbin to further develop this work beyond the prototype stage, and to bring it back to the public space of social media.

**Angelien van der Snel**

In her work ‘Becoming Part of a Whole’, Angelien van der Snel redefines the notions of living together in a highly individualised world. Although it is a utopian concept, we would encourage her to further develop her idea by working together with experts from the field of architecture and urban planning, as well as the communities involved. The nourishing relationships which Angelien established with the communities she encountered are definitely worth further exploring. The presentation was well-executed and professionally developed, particularly the maquette. We wish to encourage her in her efforts to realise her ambition.

*And the winner of the 2018 Drempelprijs (Autonomous Practices) is: Robert-Jonathan Koeyers*