

# GALERIA MASCOTA

## MORE

Wyatt Kahn  
Otto Piene  
Machteld Rullens

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"A zone of silence and of pure possibilities for a new beginning"- Otto Piene about the ZERO Movement.

Galeriá Mascota is pleased to present MORE an exhibition of the works of Wyatt Kahn, Otto Piene and Machteld Rullens. Inviting to delve into the visions of these three artists, exploring the common threads that weave through their works.

During the post-war period, artists Otto Piene and Heinz Mack gave life to the ZERO movement. Through their works they sought peace, to enliven hope and to foster a meditative atmosphere. Colors, shapes, and dimensions were subjected to transformative processes, expanding to occupy exactly the space needed. His art was an alchemy of materiality in pure energy.

Otto Piene set aside conventional materials to explore the interaction of colors on paper, guided by his own hands. Piene and his contemporaries proclaimed "Red" to be the concrete color par excellence, seeking a hue that harmonized light and energy, recognizing the inherent vitality and vibrational essence in each shade, and black as a color of mystery, hiding secrets that incite the imagination.

The art of Wyatt Kahn and Machteld Rullens enters a minimalist realm, experimenting with materials and forms, arguably echoing the movement. Their works serve as a contemporary continuation, reflecting the movement's influence on art today.

Through the minimalism of color, the artists delve into an exploration of light, finding a quiet sanctuary in simplicity.

Wyatt's creations function as meditative spaces, devoid of color and "traditional" forms, yet rich in depth and contemplation. Materiality prioritizes substance over symbolism, the absence of color becomes a canvas for serenity.

Machteld Rullens' work captures the essence of stillness and elegance, pushing her works into territories where the boundaries between form and void are blurred, revealing simplicity and the echo of serenity, inviting contemplation and introspection.

Her practice involves the transformation of everyday materials, often focusing on the use of cardboard boxes. Like Piene and Kahn her use of solid colors helps to beckon the infinite nature of imagination through shipping boxes and the mystery of its contents.

MORE encapsulates the essence of the ZERO Movement, exemplifying the power of color and form in a meditative atmosphere. Through the careers of Otto Piene, Wyatt Kahn and Machteld Rullens, this exhibition becomes a testament to the possibilities of artistic expression. The alchemy of materiality, energy and exploration of light, and the sanctuary of simplicity converge, echoing Piene's vision and movement



## Wyatt Kahn

Born in 1983 in New York Kahn, is primarily known for his investigations into the visual and spatial relationship between painting and sculpture using unprimed canvases stretched over wooden frames.

Kahn assembles complex wall-mounted works in which the gaps between the individual canvases give rise to abstract or pictorial compositions. Rather than tracing the lines and shapes directly onto the canvas itself, he turns them into physical components of the artwork.

His works are mostly inspired by minimalism and constructivism

**Wyatt Kahn**

Untitled, 2023

Lead on panel

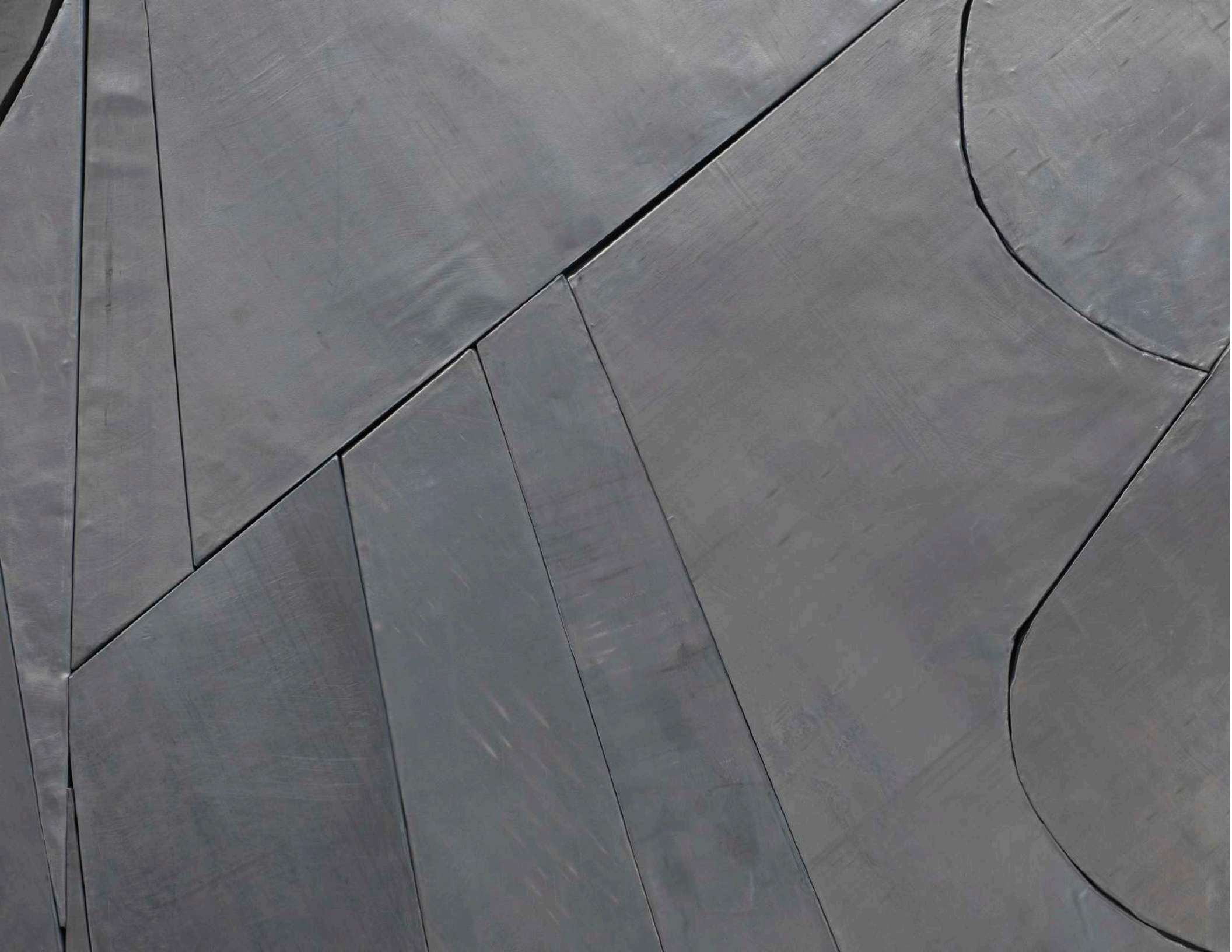
63 1/2 x 62 1/2 x 1 1/2 in

161.3 x 158.8 x 3.8 cm

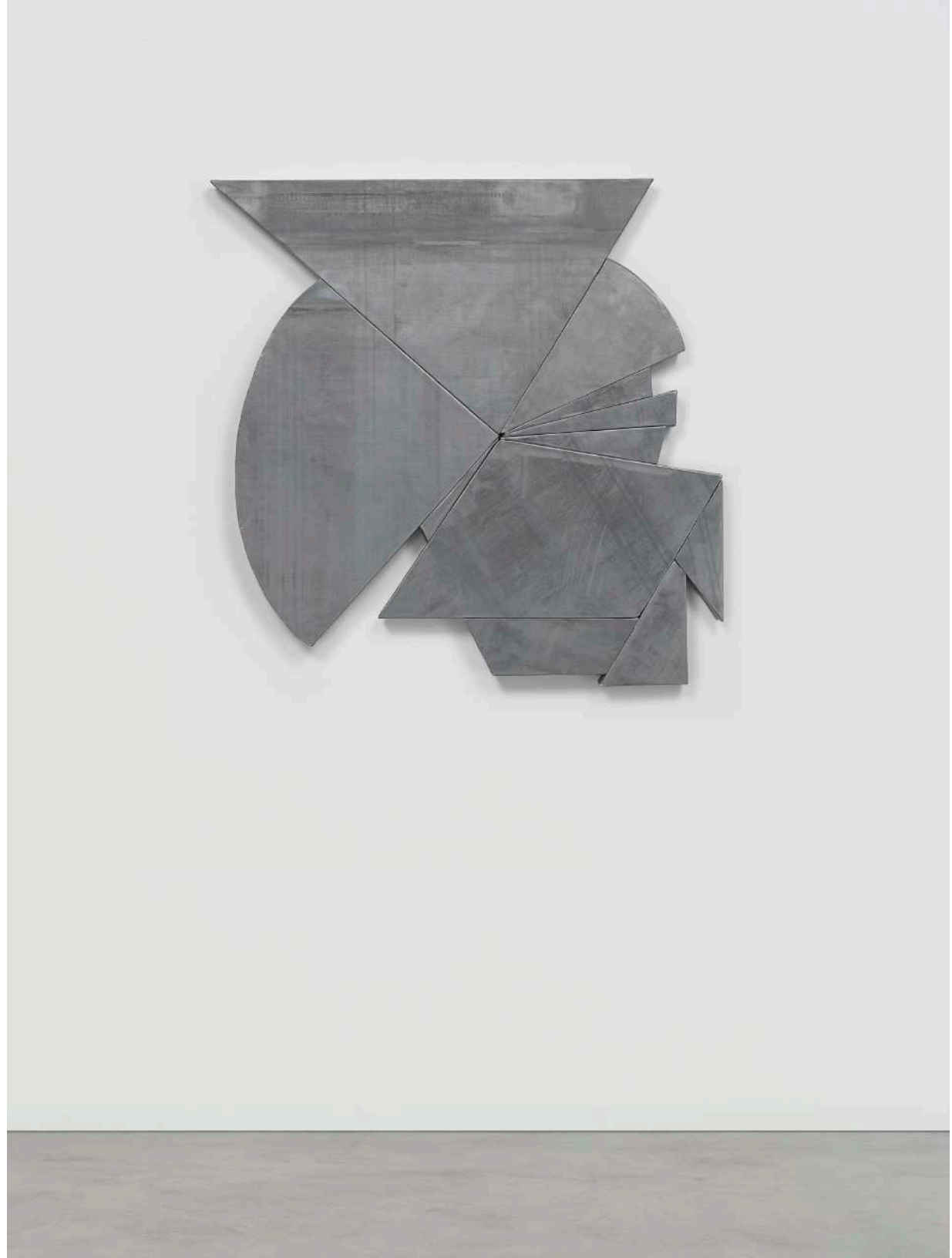
[WK-2023-007]







**Wyatt Kahn**  
Untitled, 2023  
Lead on panel  
39 1/4 x 38 in  
99.7 x 96.5 cm  
[WK-2023-002]







He has said that he speaks about his works as paintings but thinks of them as drawings [he starts with a lot of drawings], and they have a direct relationship with the history of painting.

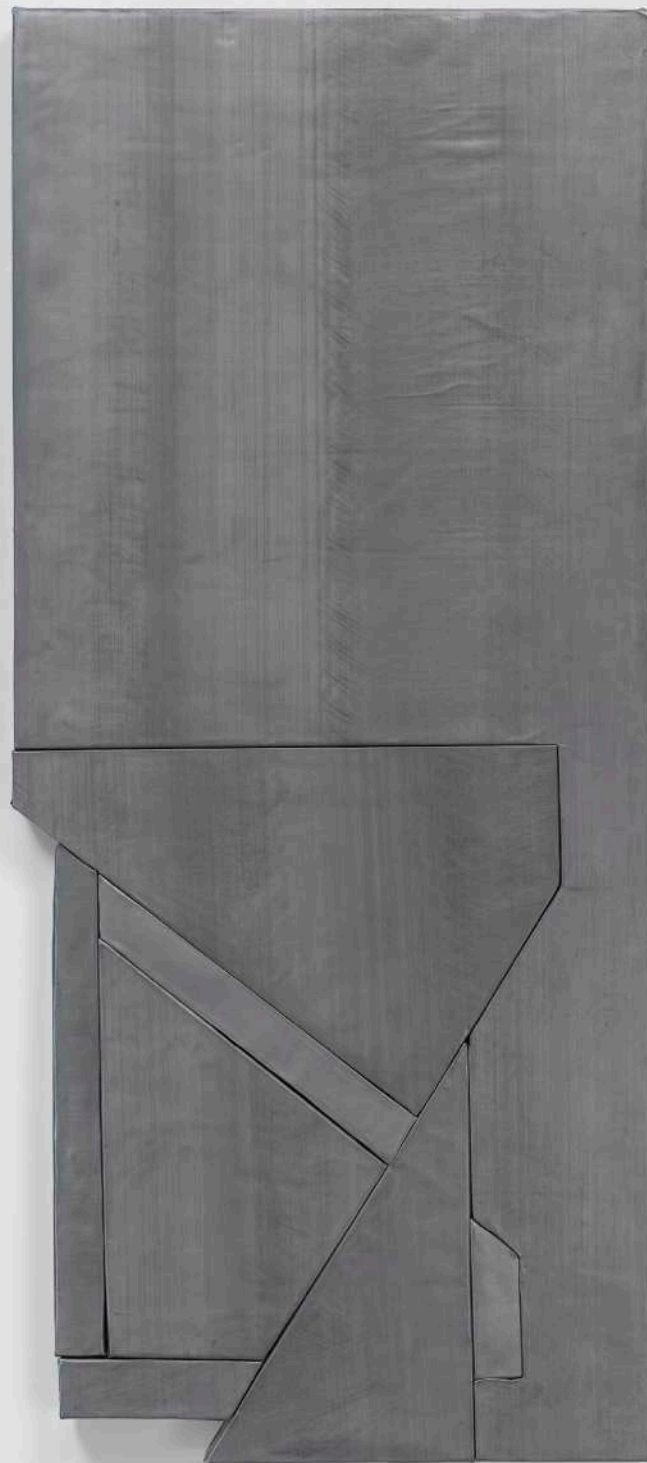
However given the ways in which they are made, they also question the distinction between painting and sculpture.

Kahn's constructions open up new relationships, lead is soft yet impenetrable, they surface yet simultaneously absorptive and reflective, creating yet another kind of visual movement as you cross in front of them.

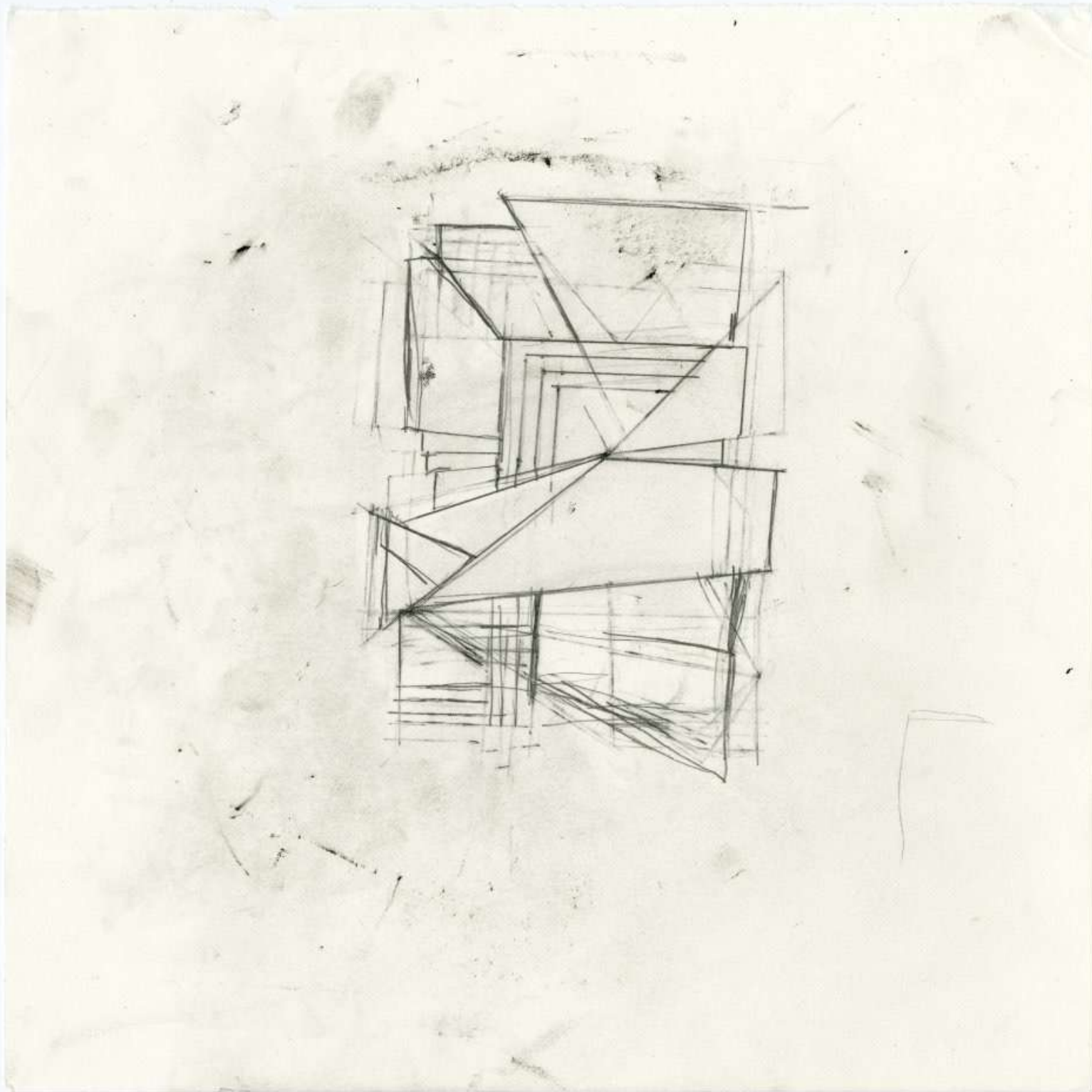
- Terry R. Myers

Untitled, 2023 [Detail]

**Wyatt Kahn**  
Untitled, 2023  
Lead on panel  
47 1/2 x 21 x 1 1/4 in  
120.7 x 53.3 x 3.2 cm  
[WK-2023-001]







Wyatt Kahn  
Untitled, 2013  
Pencil, and pen on  
paper  
14 3/8 x 14 3/8 in  
36.5 x 36.5 cm  
[WK-2013-009]



## Otto Piene

German-American artist Otto Piene [1928-2014] has been known for his ceaseless exploration into the connection between art, science and technology. In a career that has spanned almost half a century, Piene's more contemporary inflatable work is shown here alongside Kahn's and Rullens' in Galería Mascota's group show.

Initially trained as a painter, philosopher, and educator, Piene began using light to "exhibit in the sky"; a way of countering his experiences in the German infantry during WW2. In the 1950's Piene produced a series of works ranging from 'Rasterbilder' [raster paintings], 'Lichtballet' [light paintings], and Rauchbilder [smoke paintings].

Piene's intellectual agenda proved to be seminal and were adopted by the ZERO group, a movement he and Heinz Mack founded in 1957 to mark a new beginning of post-war European art. During this period, Piene spent time exploring the transformation of basic geometric shapes, such as cubes, spheres, and cylinders, turning them into complex electronic light sources with multiple light bulbs. Piene eventually applied the same approach to expansive indoor installations that resembled spherical, cosmological universes.



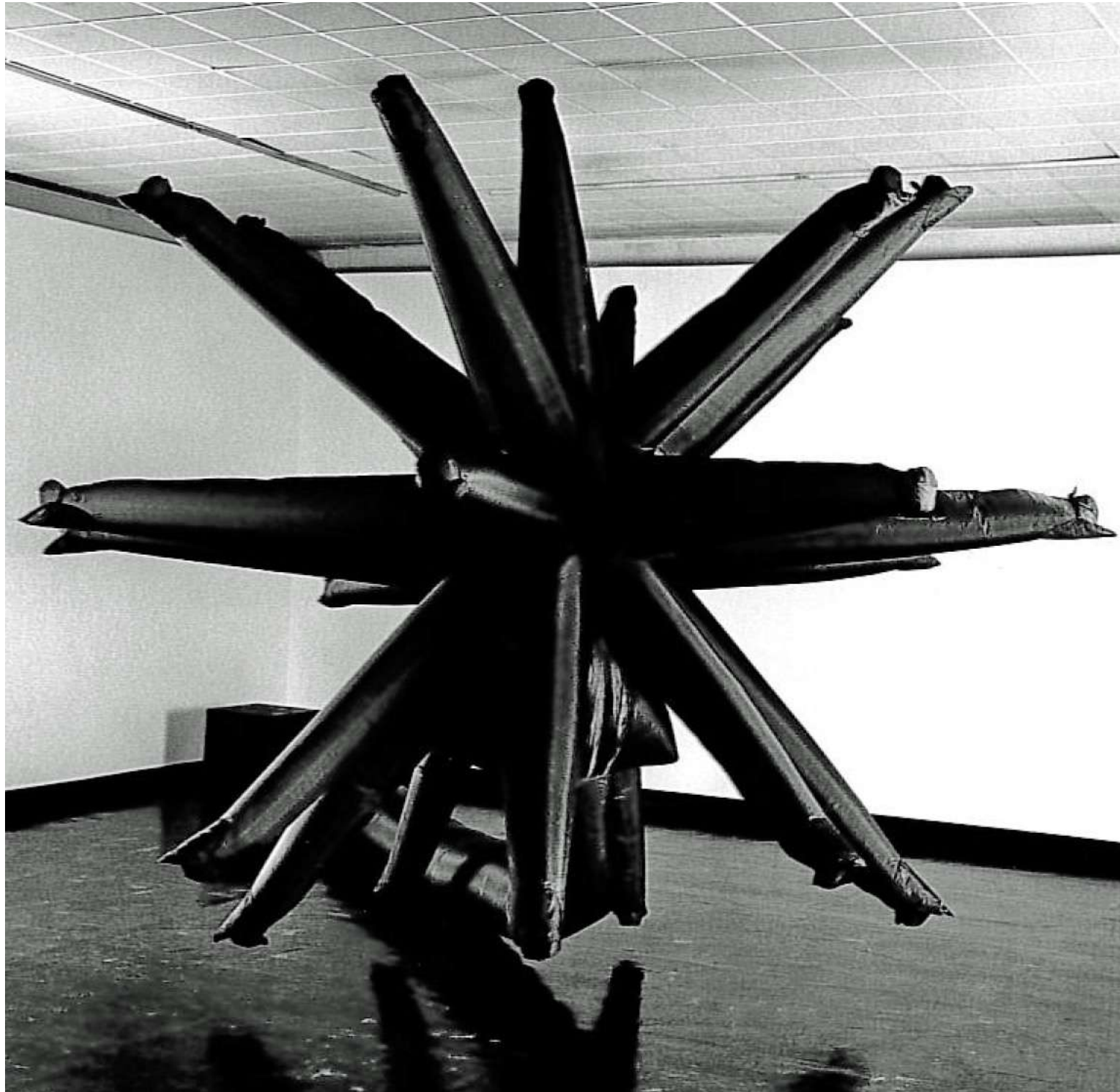


Otto Peine's work is not one thing or another: it is both at once, and that is what makes it dangerous. He might use the most primal elements: air, fire, light and space while equally being fascinated by new technological possibilities.

One work uses primal colors while another is atonal. One work uses helium to inflate, another uses to fire to complete. The anxiety for some wrong mixture is always present in his work but he is a master at keeping it as close to the line as he can without it imploding.

-Wyatt Kahn

Untitled, 1963 [Detail]



Otto Piene  
*Blue Hand*, 1979  
Inflatable sculpture  
59 x 40 x 40 in  
149.9 x 101.6 x 101.6 cm  
[OP-1979-001]





**Otto Piene**

*Red Sundew 2*, 1970

Spinnaker cloth, polyethylene, blower,  
timer

119 × 220 1/2 × 48 inches

302 × 560 × 122 cm

[OP-1970-001]















**Otto Piene**

*P.*, 1974

Fire Gouache on paperboard

34 1/4 x 44 3/8 x 1 5/8 in

87 x 112.6 x 4 cm

[OP-1974-001]



**Otto Piene**

*Ohne Titel, o.J., 1993*

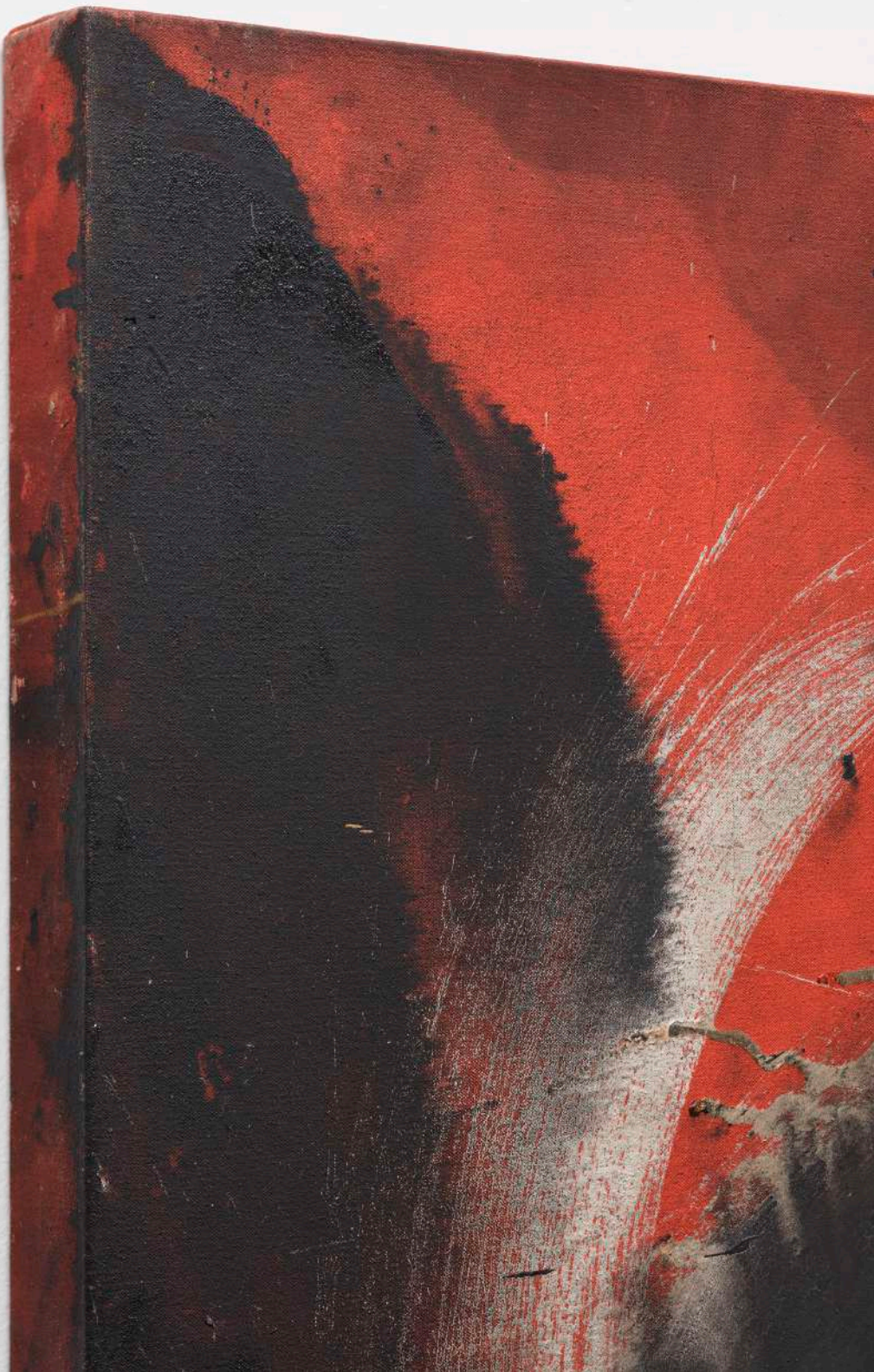
Oil, fire and soot on canvas

31 1/2 x 39 3/8 in

80 x 100 cm

[OP-1993-001]





From the beginning we looked upon the term [ZERO] not as an expression of nihilism -or as a dada-like gag, but as a word indicating a zone of silence and of pure possibilities for a new beginning as at the countdown when rockets take off- -zero is the incommensurable zone in which the old state turns into the new.

- Otto Piene

*Ohne Titel, o.J. [Detail]*





**Otto Piene**

Untitled, 1963

Fire and Tempera Gouache on paper

35 1/2 x 45 7/8 x 1 5/8 in

90.1 x 116.5 x 4 cm

[OP-1963-001]





## Machteld Rullens

Born 1988 in the Netherlands, Rullens practice involves the transformation of everyday materials, often focusing on the use of cardboard boxes, Rullens explores ways in which we might transpose conventional ideas of the home. Confinement is a theme that seems to run through Rullens' practice; what might the delivery boxes have the potential to represent when an individual's world is suddenly confined to the walls of the home?

Probably inspired by the restrictions that were set in place from the Covid-19 pandemic, Rullens questions how we might use our imagination to escape domestic spaces, what might the possibility of Amazon Prime and other delivery markets offer to the individual dweller? And do delivery boxes represent more than just a 3D shape, perhaps instead an excitement and an ulterior universe?

Rullens's recently published book, 'Full of Emptiness' [2021] is her first collection of images both from her studio and from her daily life. In it, Rullens offers a direct comment on the ironic 'emptiness' of a box; boxes can withhold an excitement and an unknown that most people still recognise. Maybe Rullens is playing on the nostalgia of childhood notions of gift-receiving, or childhood games, making spaceships out of boxes and simple domestic materials. The ability to be able to fly away with our imagination is something that Rullens draws our attention to.

In this show, Rullens brings her boxes to bear on the studio walls, by this, she takes the same conceptual ideas explored via the domestic space and instead poses questions towards the conventional gallery space. Brightly coloured 3-dimensional works offer the viewer an invitation to explore the relationship between the physical spatial layout of an exhibition show, as well as the psychological limits of where a viewer might 'escape' to, when observing a work of art.

**Machteld Rullens**

*Crème Crush II*, 2023

cardboard, pigments, oil paint,  
foil, resin

37 3/8 x 29 1/2 x 2 3/8 in

95 x 75 x 6 cm

[RULLENS-2023-009]





**Machteld Rullens**

Untitled Box Painting [brown, green], 2023  
cardboard, pigments, oil paint, foil, resin  
20 1/8 x 7 1/2 x 4 in  
51 x 19 x 10 cm  
[RULLENS-2023-008]





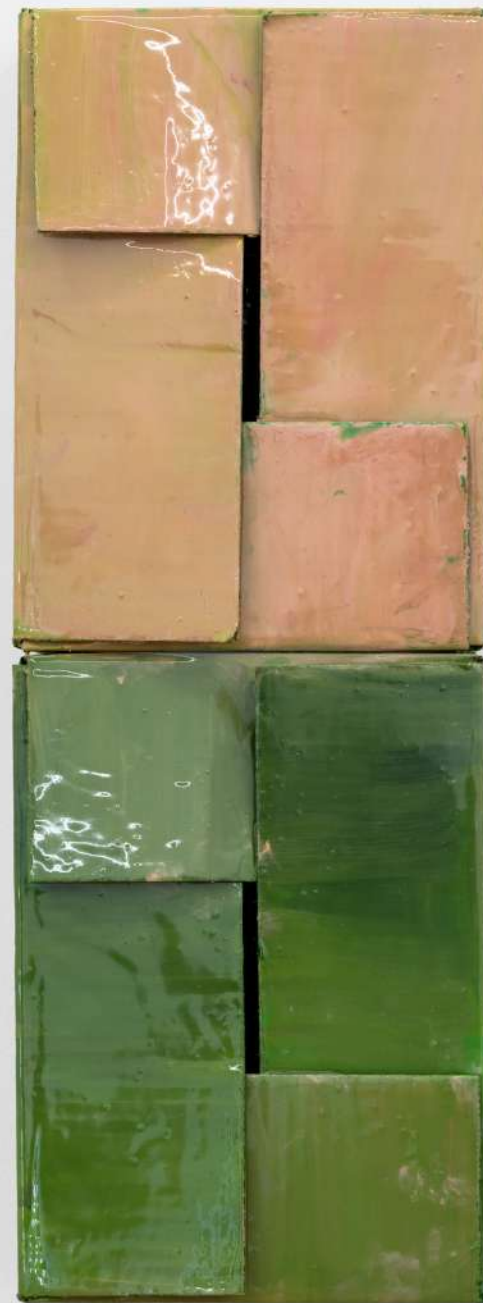
**Machteld Rullens**

Untitled Box Painting [pink, green], 2023  
cardboard, pigments, oil paint, foil, resin

20 1/8 x 7 1/2 x 4 in

51 x 19 x 10 cm

[RULLENS-2023-007]





For me, the use of cardboard boxes as a carrier is one with the treatment of paint. I use all the possibilities of the box, as an investigation into the possibilities of [deforming] the material.

Paint and surface work together and this is how I arrive at an inseparable whole. It is not a background that is separate from the painted.

In this way I expand the formal research, which I do not only as a painter, but also as a sculptor who forms the material.

-Machteld Rullens

**Machteld Rullens**

Untitled Box Painting [pink, pink], 2023  
cardboard, pigments, oil paint, foil, resin

24 1/4 x 8 5/8 x 6 1/4 in

61.5 x 22 x 16 cm

[RULLENS-2023-001]



For me, the use of cardboard boxes as a carrier is one with the treatment of paint. I use all the possibilities of the box, as an investigation into the possibilities of [deforming] the material.

Paint and surface work together and this is how I arrive at an inseparable whole. It is not a background that is separate from the painted.

In this way I expand the formal research, which I do not only as a painter, but also as a sculptor who forms the material.

-Machteld Rullens

**Machteld Rullens**

*Dolphin Shelter, 2023*

Oil, bolts, and resin on cardboard

48 3/4 x 22 3/4 x 4 1/2 in

123.83 x 57.79 x 11.43 cm

[RULLENS-2023-005]







**Otto Piene****1928**

Born April 18, 1928 as Otto Ludwig Wilhelm Hermann Leonhard Piene in Laasphe

**1949-1950**

Studies in painting and art education at the Academy of Fine Arts in Munich

**1950-1953**

Studies in painting and art education at the Art Academy in Dusseldorf

**1951-1964**

Lecturer at the fashion school in Dusseldorf

**1953-1957**

Studies in philosophy at the University of Cologne, graduation with state examination

**April 11th, 1957**

Creation of the Dusseldorf-based artist group ZERO, which later became internationally influential, in conjunction with Heinz Mack

**1964**

Guest professorship at the University of Pennsylvania

**1968-1971**

Fellow of the Center for Advanced Visual Studies (CAVS) which was founded by Gyorgy Kepes in 1967

**1972**

Professor of Visual Design for Environmental Art at the Massachusetts Institute of Technology

**1974**

Principal of the CAVS over which he had presided until 1994

**2008**

Creation of the ZERO Foundation in conjunction with Heinz Mack, Günther Uecker and the "Stiftung Museum Kunstpalast"

**2014**

Otto Piene died July 17, 2014 in Berlin

**Solo Shows****2023**

Otto Piene - Fire and Brimstone, Galerie Leu

OTTO PIENE - „Ja, ich träume von einer besseren Welt - sollte ich von einer schlechteren träumen?“, Galerie Krinzinger

Otto Piene - Hommage an Feuer und Licht, Samuelis Baumgarte

**2018**

Otto Piene - Selected Works 1957 - 2014, Galerie Krinzinger

**2017**

Light Ballet, Sprüth Magers

**2016**

Otto Piene. Black Melt & Light Rays, Ludorff

Rainbow and Light, PLUTSCHOW GALLERY

**2015**

Otto Piene. Le rouge et le feu, Galerie Schwarzer

OTTO PIENE, A3 Arndt Art Agency

Otto Piene a Milano, PLUTSCHOW GALLERY

**2014**

Objects — »Zero hat nicht aufgehört. Zero geht immer weiter.«, PLUTSCHOW GALLERY

**Group Shows****2023**

Jubilee - 10 Years of Passionate Commitment to Art in Düsseldorf, Galerie Kellermann

aaajiao, Kate Andrews, Madeleine Dietz, Achim Duchow, Cécile

Dupaquier, Philipp Goldbach, Matthew Higgs, Antonia Hirsch, Christian

Megert, Otto Piene, Pyrolator, Beate Terfloth, Günther Uecker, B. Wurtz

| Bildet Banden / Band Together, SETAREH

Art in the Rhineland, Ludorff

In the Mood for Red, Stern Pissarro Gallery

ZERO 23, Galerie Kellermann

I Rossori dell'Arte (The Redness of Art), Ronchini Gallery

Recent Acquisitions Spring 2023, Ludorff

**2022**

ART FOR HAPPINESS, Ludorff

Thomas Highlights, Galerie Thomas

Exploring Colour in the Gallery Collection, Stern Pissarro Gallery

OLTRE LA MATERIA. Da Lucio Fontana a Pablo Atchugarry, Cortesi

Gallery

**2021**

Three Colours, The Mayor Gallery

Red Celebrating Chinese New Year : Abstract Exhibition, The Mayor

Gallery

Bacon, Piene, Richter and Twombly, Ronchini Gallery

**2020**

Weng Contemporary meets DC Open, Weng Contemporary  
Blossoms and Awakenings, David Benrimon Fine Art  
Symphony of Spring, Aspinwall Editions

**2019**

Drawn World: From Menzel to Warhol, Ludorff  
Recent Acquisitions Fall 2019, Ludorff

**2018**

New Acquisitions Fall 2018, Ludorff

**2017**

Recent Acquisitions Fall 2017, Ludorff  
East meets West, AB43 CONTEMPORARY  
Recent Acquisitions Spring 2017, Ludorff

**2016**

STRATEGIES AGAINST CLAY, PLUTSCHOW GALLERY  
Carol Bove meets Zero, Galerie Koch  
Recent Acquisitions Spring 2016, Ludorff

**2015**

HORIZONS, PLUTSCHOW GALLERY  
40 Jahre - 40 Meisterwerke, Ludorff  
Gallery Artists - New works, Galerie Leu  
ZERO - Die internationale Kunstbewegung der 50er und 60er  
Jahre, Martin Gropius Bau

**2014**

ZERO: Countdown to Tomorrow, 1950s-60s, Guggenheim Museum  
RED, Galerie Leu  
5 jahre schellingstraße 48 | 2009 – 2014, Walter Storms Galerie  
2013

Lichtkunst im 21. Jahrhundert, Teil 1, Kunstmuseum Celle

**WYATT KAHN (b.1983)**

Lives and works in New York

**EDUCATION**

Hunter College M.F.A.

**2006**

School of the Art Institute of Chicago B.F.A.

**SOLO EXHIBITIONS****2022**

Dailies, Pace University Art Gallery

Pile Ups/Cut Outs, Xavier Hufkens, Brussels, BE

**2021**

Wyatt Kahn, Galerie Eva Presenhuber, Zurich, CH

**2019**

Wyatt Kahn, Galerie Eva Presenhuber, New York, NY

Wyatt Kahn, Xavier Hufkens, Brussels, BE

**2018**

Wyatt Kahn, Adrian Rosenfeld Gallery, San Francisco, CA

**2017**

Wyatt Kahn, Ramiken Crucible, New York, NY

Wyatt Kahn, Galerie Eva Presenhuber, Zurich, CH

**2016**

Variations on an Object, Museo di Arte Moderna e Contemporanea di Trento e Rovereto (MART), Trento, IT

Wyatt Kahn, Xavier Hufkens, Brussels, BE

**2015**

WORK, Performa Biennial, New York, NY

Object Paintings, Contemporary Art Museum, St. Louis, MO

Wyatt Kahn, Tanya Leighton, Berlin, DE

Wyatt Kahn, Rosenfeld Art Projects: Annual Exhibitions, Los Angeles, CA

**2014**

Wyatt Kahn, Galerie Eva Presenhuber, Zurich, CH

Wyatt Kahn LA><ART, Los Angeles, CA

**2013**

Wyatt Kahn, T293, Rome, IT

**2012**

Wyatt Kahn, Hannah Barry Gallery, London, UK

**SELECTED GROUP EXHIBITIONS****2021**

New Works. The Margulies Collection, Miami, FL

Abstrakt. Wentrup Gallery, Berlin, Germany

**2020**

All of a Sudden, Galerie Mascota, Aspen, Colorado.

2020 XNL Piacenza Contemporanea, We are the revolution, Contemporary Italian Collecting, Fondazione di Piacenza e Vigevano, Piacenza, IT

**2019**

Commissions from Performa's Archive, Copenhagen Contemporary, Copenhagen, DK

Now always is a bit of yesterday and tomorrow: Concrete Contemporaries, Museum Haus Konstruktiv, Zurich, CH

**2018**

Hardcore Erotic Art, Ramiken Crucible, New York, NY

Smooth Transitions, Galerie Eva Presenhuber, Zurich, CH

Jay DeFeo: The Ripple Effect, Le Consortium, Dijon, FR

travelled to Aspen Art Museum, CO

Nothing Will Be As Before, Tanya Leighton, Berlin, DE

**2017**

Abstract / Not Abstract, Moore Building, Miami Beach, FL

Commissions from Performa's Archive, Whitechapel Gallery, London, UK

**2016**

Inside Out, Galerie Eva Presenhuber, Zurich, CH

**2015**

Space Between, FLAG Art Foundation, New York, NY

Works on Paper, Galerie Eva Presenhuber, Zurich, CH

**2014**

Abstract America Today, Saatchi Gallery, London, UK

The Shaped Canvas, Revisited, Luxembourg & Dayan, New York, NY

Never Enough: Recent Acquisitions of Contemporary Art, Dallas Museum of Art, Dallas, TX

A Chromatic Loss, Bortolami Gallery, New York, NY

**2013**

Stills, ReMap 4, Athens, GR

Project Room, Sommer Contemporary Art, Tel Aviv, IL

TEN YEARS, WALLSPACE, New York, NY

Bob Zoell / Wyatt Kahn, Rachel Uffner Gallery, New York, NY

Xstraction, The Hole, New York, NY

39greatones, Galerie Eva Presenhuber, Zurich, CH

**2012**

Group Show: Philippe Daerendinger, Sachin Kaeley, Wyatt Kahn and Davina Semo, Ribordy Contemporary, Geneva, CH

Not Safe for Work, DUVE Berlin, Berlin, DE

Interruption; A Break in the Continuity of the Interstitial Space, Michael Kohn Gallery, Los Angeles, CA

Ebb Tide, Rockoon, Los Angeles, CA

MFA Thesis Exhibition, Hunter College, New York, NY

Ruins in Reverse, Room East, New York, NY

**2011**

Point. Line. Plane., Hannah Barry Gallery, London, UK

**2010**

New Work, New York, Hannah Barry Gallery, London, UK

**CURATED EXHIBITIONS****2019**

Tony Feher, Plymouth Rock, Zurich, CH

**2015**

Proper Nouns (Lucas Blalock, Leonhard Hurlzmeier, Jamie Isenstein, Zachary

Leener, and Paul McCarthy), Rachel Uffner Gallery, New York, NY

**AWARDS AND RESIDENCIES**

**2014** Steep Rock Arts, Artist in Residence, Washington, CT



## **WRITINGS**

### **2022**

Eva Hesse by Wyatt Kahn, Amor Mundi: The Collection of Marguerite Steed Hoffman, pp. 365-36

### **Selected Publications**

2022 Amor Mundi: The Collection of Marguerite Steed Hoffman, Ridinghouse, pp. 417-421

### **2021**

Index Maurizio Cattelan. Pirelli HangarBicocca, Milan. pp. 474-477

### **2020**

Life At The Top. New York's Most Exceptional Apartment Buildings. The Vendome Press.

Kirk Herckels and Anne Walker, photography by Michael Arnaud

### **2019**

Konkrete Gegenwart. Zurich: Museum Haus Konstruktiv.

### **2018**

Two x Two x Twenty. Dallas: Dallas Museum of Art. Kahn, Wyatt. "Three Phases." PARIS, LA, 2018, pp. 41-52.

Mr Chow: 50 Years. Delmonico Books, Prestel

### **2017**

Wyatt Kahn. Zurich: JRP | Ringier. Unpacking The Marciano Collection. Los Angeles: The Maurice and Paul Marciano Art Foundation.

### **2016**

Object Paintings. St. Louis: Contemporary Art Museum St. Louis.

### **2015**

Feelings: Soft Art. New York: Skira Rizzoli. With contributions by Wayne Koestenbaum, Andrea K. Scott, Tracey Emin, Asher Penn, and John Onians.

**Machteld Rullens (b.1988)**

lives and works in The Hague, The Netherlands.

**Education****2012-2014**

MFA Piet Zwart Institute, Rotterdam, NL

**2007-2012**

BFA Royal Academy of Art, The Hague, NL

**2010-2011**

BFA exchange, St. Lucas, Ghent, BE

**Solo Exhibitions****2023**

Boxing Above Page, New York, USA

Bijna Niks, Overduin & Co, Los Angeles, USA

Art Brussels, Sorry we're closed, Brussels, BE

Expo Chicago, Overduin & Co, Chicago, USA

Van Gogh Gallerie, Van Gogh Huis, Zundert, NL

**2022**

POST, Dover Street Market, Tokyo, JPN

Colour Shaping Form, Stephane Simoens Gallery, Knokke, BE (duo with Masaaki Yamada)

**2021**

Container, Galerie Martin van Zomeren, Amsterdam, NL

Turn to Liquid, Pracownia Portretu, Łódź, PL (duo with Antonia Brown)

**2016**

The Latest, Galerie Rianne Groen, Rotterdam, NL

**2015**

Mobile Homes, Künstlerhaus Otte 1, Eckernförde, GER

**2013**

A room of one's own, Galerie Rianne Groen, Rotterdam, NL

**Group Exhibitions****2023**

Albuquerque, Martin van Zomeren, Amsterdam, NL

Subjective Geometries, Sector 1 Gallery, Bucharest, RO

Beyond the Frame, Sorry we're closed, Brussels, BE

**2022**

News form Nowhere, (Nelly&) Theo van Doesburg Foundation, Amsterdam, NL

La Struttura, Overduin&Co, Los Angeles, USA

Sowieso, Omstand, Arnhem, NL

The Most Sunny Hour of Your Night, Transient Projects, Ghent, BE

**2021**

New Acquisitions, CODA Museum, Apeldoorn, NL

Robe Blue, Fond Rouge, Quartair, The Hague, NL

Press Eject and Give Me the Tape, Galerie Martin van Zomeren, Amsterdam, NL

**2020**

König London, London, UK

Art Rotterdam, Galerie Martin van Zomeren, Amsterdam, NL

Secretly place a hot piece of steel in moist food, Antonia Brown, Brussels, BE

**2019**

Royal Award for Modern Painting, 2019, Amsterdam, NL

Shiro Oni residency, Gunma, Japan, JP

**2017**

Mondriaan Fonds, Werkbijdrage Jong Talent, NL

**2016**

Studio Neïl Beloufa, Paris, FR

Sybren Hellinga Award, shortlisted, SYB, NL

**2015**

Künstlerhaus Otte1, Eckernförde, GER

Sober&Lonely Institute of Contemporary Art, Johannesburg, SA

**Awards/Grants/Residencies****2023**

Vincent van Gogh Huis, Van Gogh AiR Zundert, NL (Feb-March)

**2022**

Josef and Annie Albers Foundation, Thread, Senegal, SN (Nov-Dec)

**2019**

Royal Award for Modern Painting, 2019, Amsterdam, NL

Shiro Oni residency, Gunma, Japan, JP

Mondriaan Fonds, Project grant (Shiro Oni 2019)

Stroom Den Haag, Project grant (Shiro Oni 2019)

**2017**

Mondriaan Fonds, Werkbijdrage Jong Talent, NL

**2016**

Studio Neïl Beloufa, Paris, FR

Sybren Hellinga Award, shortlisted, SYB, NL

**2015**

Künstlerhaus Otte1, Eckernförde, GER

Sober&Lonely Institute of Contemporary Art, Johannesburg, SA

**2014**

Stroom Pro Invest, Stroom, The Hague, NL

**2013-2017**

Member of The Holls Collective, The Hague, NL

**2009**

Residency, EEA, Berlin, GER (August-September)

## **Publications**

Full of Emptiness, 180 pages, full color artist book, published by Zolo Press, available summer 2021

Metropolis M, Slim zijn over mensen, Alix de Massiac, access date: October 14, 2020

[https://www.metropolism.com/nl/features/41967\\_nu\\_in\\_de\\_winkel\\_metropolis\\_m\\_nr\\_5\\_2020\\_wat\\_is\\_nederland\\_eindexamenspecial\\_2020](https://www.metropolism.com/nl/features/41967_nu_in_de_winkel_metropolis_m_nr_5_2020_wat_is_nederland_eindexamenspecial_2020)

De School, Liza Strakhova, access date: November 16, 2019

([https://www.deschoolamsterdam.nl/nl/blog/2019/09/in-conversation-with-machteld-](https://www.deschoolamsterdam.nl/nl/blog/2019/09/in-conversation-with-machteld-rullens/1019/?fbclid=IwAR0A_VKKdDzr4mxjxZQW9IPxpyJ48EXzHz-B0FjiiseNo8uZLfw2T_WNMBs)

[rullens/1019/?fbclid=IwAR0A\\_VKKdDzr4mxjxZQW9IPxpyJ48EXzHz-B0FjiiseNo8uZLfw2T\\_WNMBs](https://www.deschoolamsterdam.nl/nl/blog/2019/09/in-conversation-with-machteld-rullens/1019/?fbclid=IwAR0A_VKKdDzr4mxjxZQW9IPxpyJ48EXzHz-B0FjiiseNo8uZLfw2T_WNMBs))

Koninklijke Prijs voor de Vrije Schilderkunst, By any means necessary, Nanda Janssen, access date: December 12, 2019

([http://www.nandajanssen.nl/lib/pdf/schrijver/Koninklijke\\_Prijs\\_Vrije\\_Schilderkunst\\_2019.pdf](http://www.nandajanssen.nl/lib/pdf/schrijver/Koninklijke_Prijs_Vrije_Schilderkunst_2019.pdf))

Metropolis M, Waarom de koning niet wil kiezen - bij de Koninklijke Prijs voor de Vrije Schilderkunst 2019, Domeniek Ruyters, access date:

November 11, 2019

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