# Stedelijk Museum Field Trip

Observing Kévin Bray's projection-sculpture at the Stedelijk felt like witnessing light made material. In the dim gallery, shifting projections animate a dense 3D screen, casting ghostly shadows across its crisp white surfaces. Bray even had a custom screen made so the video would "get a physical form" (Bray, 2025), reinforcing the bridge between light and matter. The effect is hauntingly beautiful: pulses of color and shadow make the sculpture seem alive with movement. I was struck by a mix of wonder and contemplation: although rigorously engineered, the piece feels unexpectedly poetic. Each viewing reveals new details in the maximalist layering. This synthesis of sculpture, light, and time feels scientifically rigorous and oddly lyrical.

In Paoletta Holst's Circulate installation, layered mosquito-net fabrics become diaphanous screens where archival photographs are projected, materializing light. The filmy nets serve as an "activated intermediate space" (Holst, 2023), blurring photo and object: images flicker on gauzy surfaces, stretching each photograph into a moving scene beyond its static frame. Enveloped by these drifting images, I am fully immersed in an uncanny space where physical cloth and spectral image converge. I sense the collapse of boundaries between physical and virtual – site-responsive media work merges "the virtual and the real" (Dean and Kim, 2016). The effect is disorienting but exhilarating, an uncanny fusion of tangible fabric and projected memory.
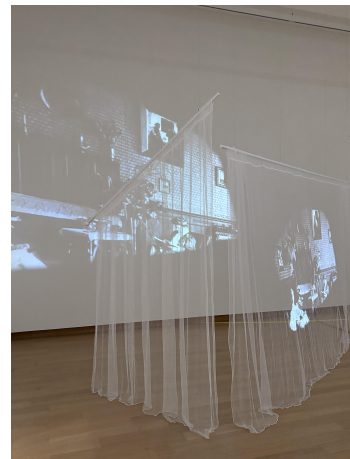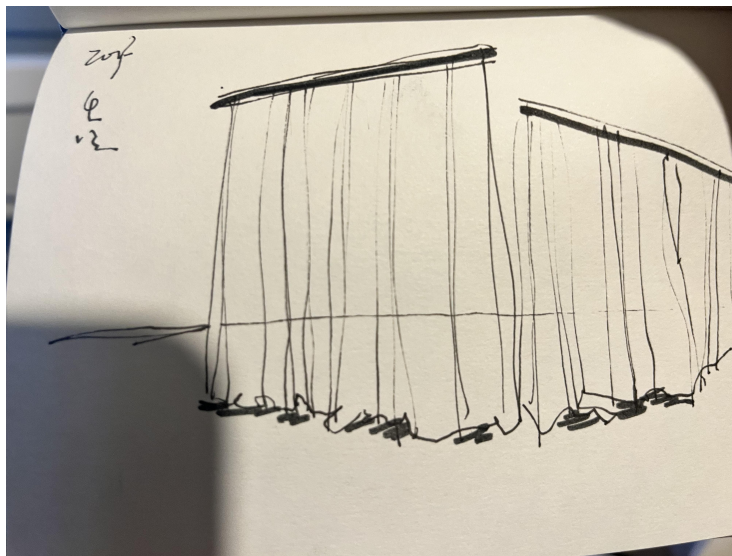
Observing Bakunin's Barricade (2015) by Ahmet Öğüt at Stedelijk Museum, I felt engulfed by its chaotic assemblage: an overturned car, street signs, wire fences, and scattered paintings (Stedelijk Museum, 2025). The walk-around structure materialised a frozen scene of protest and civil disobedience. Emotionally, the piece evoked unease and reflection — a confrontation between order and collapse. Conceptually, it questions "the value of art in times of sociopolitical change" (Stedelijk Museum, 2025). As I moved through the installation, I pondered whether art can truly "defend" society during crisis

(Öğüt, 2015). Visitors of all kinds — students, tourists, and art professionals — seemed equally absorbed by the barricade's symbolic tension.
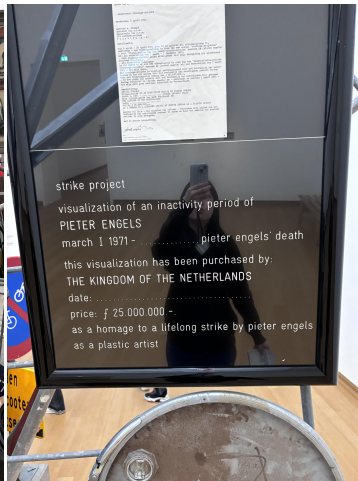
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