

Maurice Blaussyld
Benji Boyadgian
Laure Catugier
Siobhan Coen
Conor Collins
Lisa Cutrino
Stephanie Deumer
Daniel Nicolae Djamo
Tjeerd Doosje
Elise Eraerts
Paul de Flers
FP
Hella Gerlach
Mack Gingles
Guy Goldstein
Karoo Goldt
Jay Harrison
Colin Hill
Markus Hoffmann
Federica Intelisano
Janusz Jurek
Kal Karim
KO
Eunhyung Kim
Krysi Kordecki
Reiffers Lars
Izabela Maciejewska

Christina Massey
Reyhane Mirjahani
Dušan Pacúch
Charlotte Pann
Laura Pannack
Annalisa Parisii
Mario Pepe
Flavia Pitis
Dani Ploeger
Parvaneh Rahimi
Ákos Rajnai
Stefano Rauzi
Retouch
Frank&Robbert Robbert&Frank
Emanuele Sartori
Ekaterina Sevrouk
Patricia Smits
Xanthe Somers
Jirkuff Susi
Waseem Syed
Guendalina Urbani
Peng-Yi-Hang
Lee Yutie
Paul Valentin
Anna Zucconi
Mengting Zhuo

Celeste Prize 2016, 8th edition
Bargehouse, OXO Tower, London, 7-9 October

Celeste Prize 2016, 8th edition

International contemporary art prize for emerging and mid-career artists.

Prizes

Project Prize, 4,000 €

Painting & Drawing Prize, 4,000 €

Photography & Digital Graphics Prize, 4,000 €

Video & Animation Prize, 4,000 €

Installation, Sculpture & Performance Prize, 4,000 €

NEW Super-Young Prize 3,000 €

Organization

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Exhibition

Bargehouse, OXO Tower Wharf, Bargehouse Street, London SE,

7-9 October 2016

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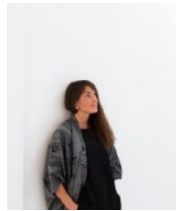
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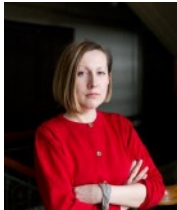
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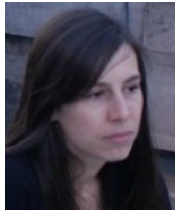
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Directorship the
Kölnischen Kunstverein,
Cologne

Project Prize Finalists

Hella Gerlach

Guy Goldstein

Krycia Kordecki



Hella Gerlach, Move and Scale (cancelset), Installation, 1000x1000x1000 cm



Guy Goldstein, Partitura For Blue Noise, Video, 6:00 min



Krysia Kordecki, Yesterday's Noise is Tomorrow's Silence, Installation, 500x300x500 cm

Painting & Drawing Prize Finalists

Benji Boyadgian

Conor Collins

Paul de Flers

Mack Gingles

Reiffers Lars

Dušan Pacúch

Annalisa Parisii

Flavia Pitis

Emanuele Sartori

Anna Zucconi



Benji Boyadgian, Phantasmagoria of drones, Illustration, 75x55 cm



Paul de Flers, *Piscina*, Painting, 60x90x2 cm



Mack Gingles, Simon Says, Painting, Portrait, 102x66x5 cm



Reiffers Lars, THE VISITORS, Painting, 110x130x4 cm



Dušan Pacúch, New barriers and borders in Europe, Painting, 60x80x2 cm



Annalisa Parisii, gLove, Painting, 30x40x03 cm



Flavia Pitis, All Sides of Balance, Painting, 200x190x40 cm



Emanuele Sartori, Untitled, Painting, 40x40x3 cm



Anna Zucconi, GOODBYE CHILDHOOD: che la festa cominci senza di te, Illustration, 162x115 cm

Photography & Digital Graphics Prize Finalists

Tjeerd Doosje

FP

Janusz Jurek

Kal Karim

Laura Pannack

Mario Pepe

Retouch

Ekaterina Sevrouk

Patricia Smits

Waseem Syed



Tjeerd Doosje, Pien (0504), Digital Photography, 38.6x25.7 cm



FP, Broadway night #2, Digital Photography, 75x50x3 cm



Janusz Jurek, Papilarnie, Digital Graphics, 70x100x1 cm



Kal Karim, The Sea in Fort-de-l'Eau, Analogue photography, 88x120x4 cm



Laura Pannack, 'The offering' from the series Youth without age, life without death
Analogue photography, 50x50x2 cm



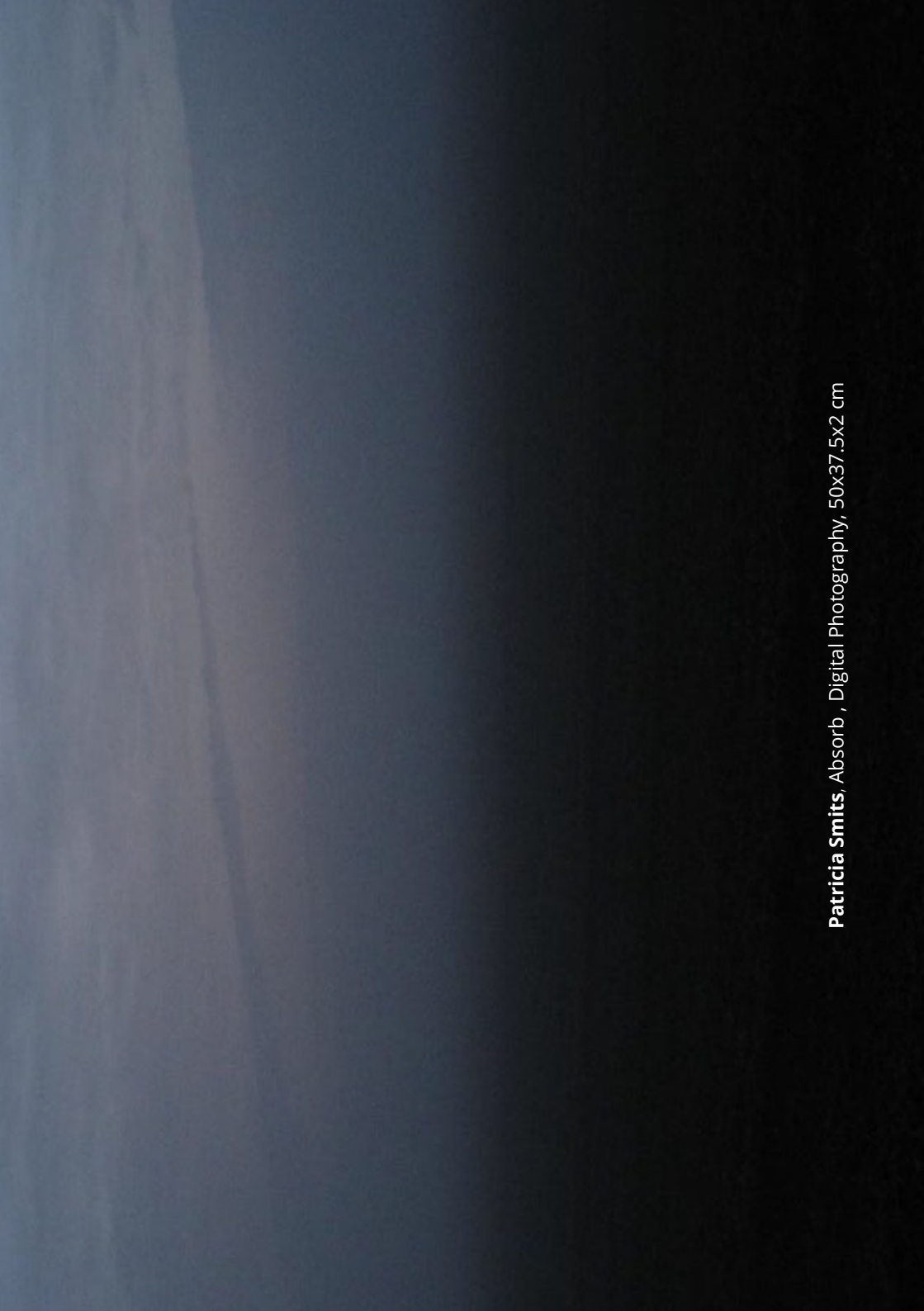
Mario Pepe, Hackertcapri, Digital Photography, 50x70x1 cm



Retouch, 7075, Digital Photography, 80x60x2 cm



Ekaterina Sevrouk, Fremd bin ich eingezogen, Digital Photography, Digital, 80x60 cm



Patricia Smits, Absorb, Digital Photography, 50x37.5x2 cm



Waseem Syed, Humanum Vestigium, Digital Photography, 167x55x4 cm

Video & Animation Prize Finalists

Laure Catugier

Siobhan Coen

Daniel Nicolae Djamo

Elise Eraerts

Karoe Goldt

Colin Hill

Federica Intelisano

KO

Ákos Rajnai

Jirkuff Susi

21,69 m3

Siobhan Coen, *The Act of Seeing*, Video, 5:25 min.



Many people return to Romania from abroad and start building huge houses and buying expensive cars.

Daniel Nicolae Djamo, Birds, Video, 6:42 min.

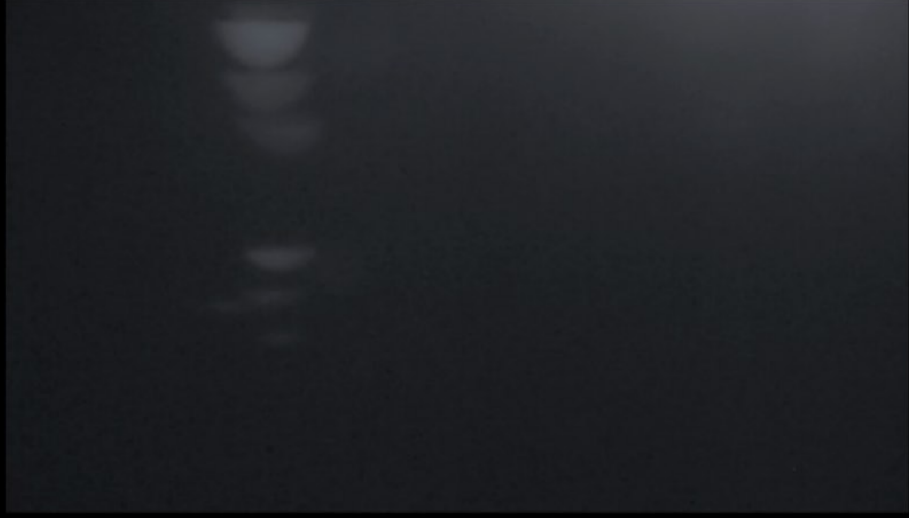


Elise Eraerts, Bumbu, Video, 22:15 min.

Feminism as Therapy



Karoe Goldt, The turning point, Video, 17:32 min.



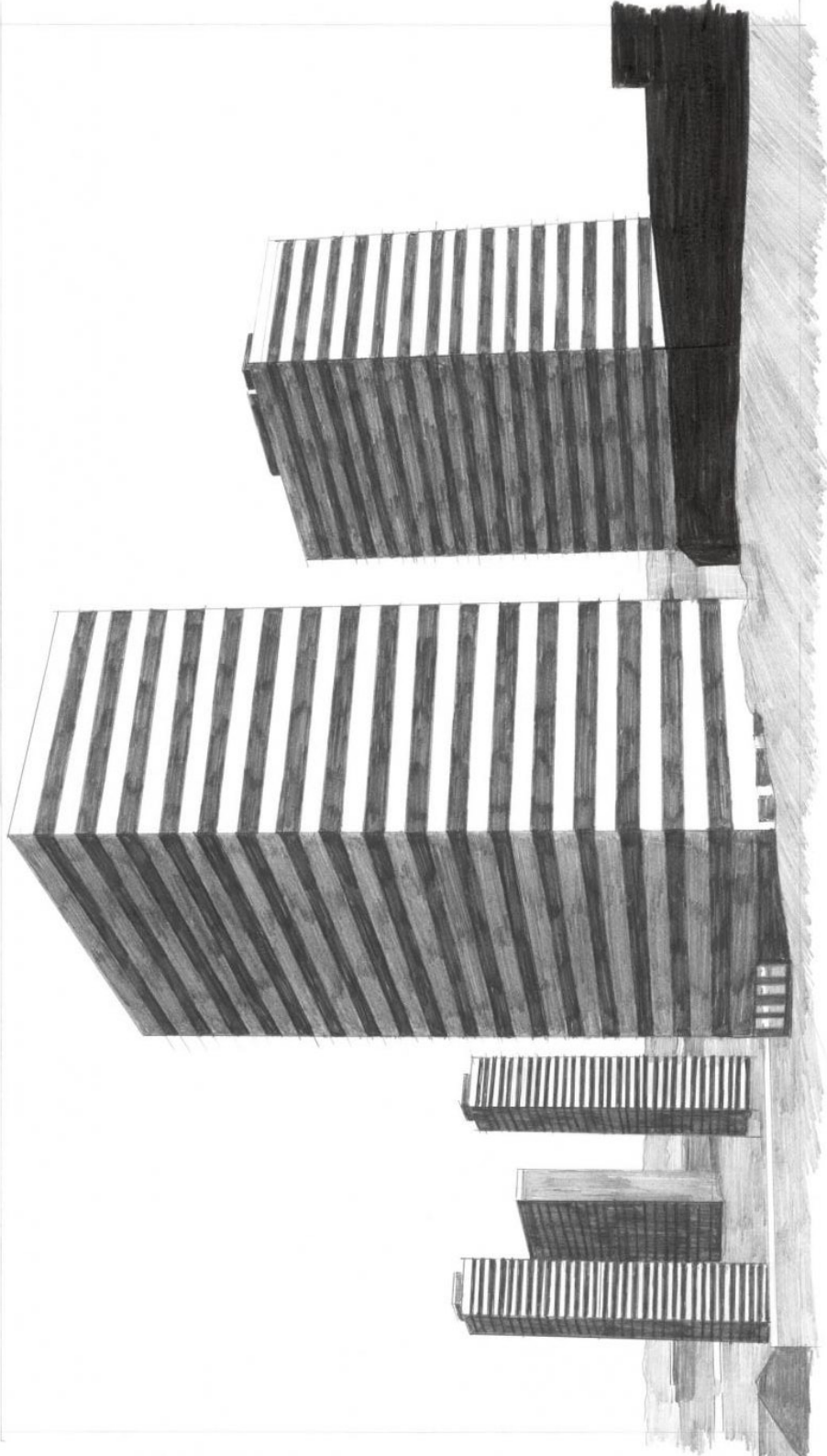
Colin Hill, *The Sound and Sight of Sun's Last Light*, Video, 2:1 min.



Federica Intelisano, INNER SPACE, Video, 02:48 min.



KO, I am One, Video, 20:24 min.



Jirkuff Susi, Ginny, Animation, 5:00 min.

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Installation, Sculpture & Performance Prize Finalists

Maurice Blaussyld

Stephanie Deumer

Markus Hoffmann

Eunhyung Kim

Izabela Maciejewska

Christina Massey

Charlotte Pann

Dani Ploeger

Frank&Robbert Robbert&Frank

Lee Yutie



Maurice Blaussyld, Sans Titre, Installation, 366x213x400 cm

I told you how real you seemed



Stephanie Deumer, What is an Object?, Installation, 150x200x340 cm



Markus Hoffmann, Zirkon Kompass, Installation, 450x170x450 cm



Eunhyung Kim, Street, Performance, 3:19 min.



Izabela Maciejewska, Emily Dickinson's Room, Live Media, 5:10 min.



Christina Massey, Artisanal 8, Sculpture, 46x68x13 cm



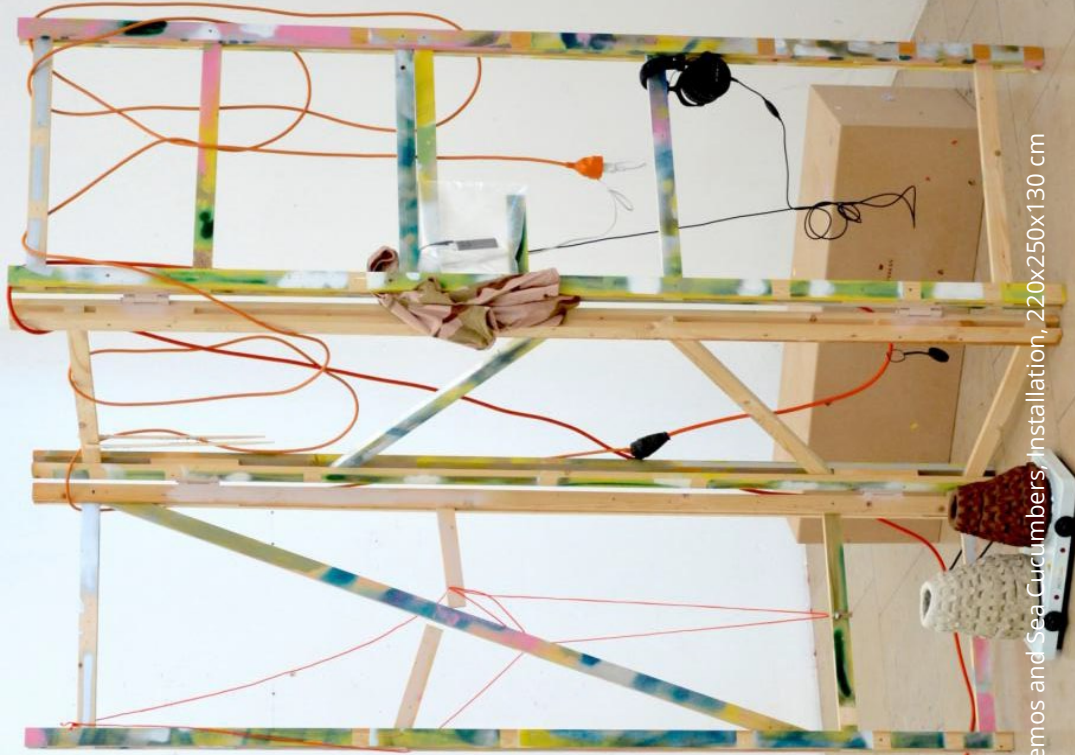
Charlotte Pann, In the Wood, Installation, 200x270x400 cm



Dani Ploeger, ASSAULT, Installation, 19x24x2 cm



Frank&Robbert Robbert&Frank , GO AWAY SORROW OF THE WORLD, Performance, 14:00 min.



Lee Yutle, Demos and Sea Cucumbers, Installation, 220x250x130 cm

Super Young Finalists

Lisa Cutrino

Jay Harrison

Reyhane Mirjahani

Parvaneh Rahimi

Stefano Rauzi

Xanthe Somers

Guendalina Urbani

Paul Valentin

Peng-Yi-Hang

Mengting Zhuo



Lisa Cutrino, IMPLOSIONE, Painting, 130x90x3 cm



Jay Harrison, Electromechanical Lithophone, Installation, 800x800x30 cm



Reyhane Mirjahani, *Post absence*, Sculpture, 40x30x80 cm

I DONT KNOW THIS TIME.



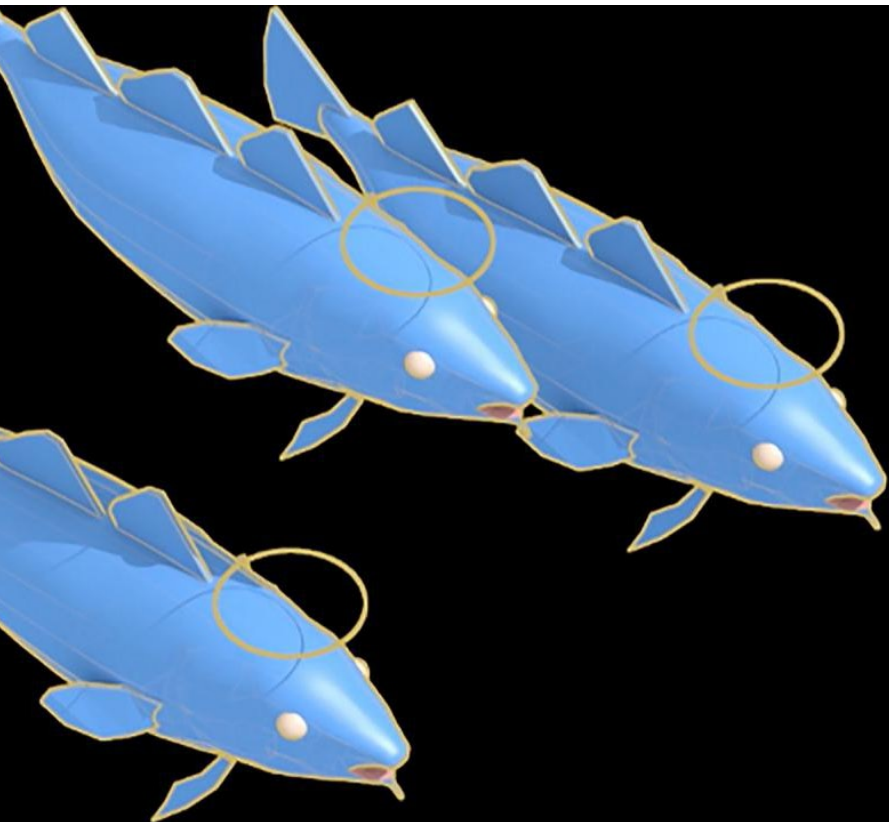
Parvaneh Rahimi, I don't know this time, Installation, 72x57x1 cm



Stefano Rauzi, Study on social interaction, Painting, 185x185x5 cm



Guendalina Urbani, Indolora Innamora, Sculpture, 40x3x40 cm



THE UNOBSERVED WORLD VIDEO

Paul Valentin, The Unobserved World, Video, 6:18 min.



Peng-Yi-Hang, True is false, Digital Photography, 40x60x3.5 cm

please have a good look

Project



Hella Gerlach **Move and Scale (cancelset)**

Within my practice I do not define sculpture as a static object anymore.

My project Move and Scale (cancelset) involves architectural, physical and social bodies that are placed into relational constellations, in which they interweave with body and space.

On a 1000 sqm exhibition space a particularly physical or embodied experience is provoked through the materiality of elastic fabrics, through organically shaped ceramics, a sound piece and scent as well as interactive works, such as vacuum cleaning robots and yoga postures.

Therefore this intervention is about a dialogue and interaction between object and subject.



Guy Goldstein **Partitura For Blue Noise**

The series of drawings were produced in a variety of techniques and materials, all exploring the notion of “colored noise”. The blue noise pieces are studies that led to the development of a longer piece, Sounds like a Plan (2013-14). With its limited palette, this series’ object of study are the sound properties of the color blue. In the physics

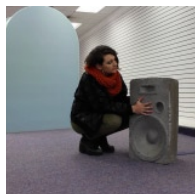
of sound engineering there is, in addition to the well-known “white noise”, a spectrum of other colored noises. They each denote different characteristics of the noise’s power spectrum and are comparable to timbre in music. Goldstein uses Blue noise here and other colors of noise in related works as an entry point for a pragmatic (rather than associative) connection between sound and color. Later works also refer to pink noise, or to lack of color technologically generated images.

The drawings reflect visual experiences of sound, and are viewed as having rhythm and a sound-like happening. The techniques used to create this effect are also a mixture of “technical” and “design”; though there are moments where control is given up to uncontrollable tools, the overall approach is of artistic choice, which nonetheless conveys automatism, time, rhythm and noise. Sound is also important for the chosen techniques, which include marks made by a drill, with graphite replacing of the drill bit: the sound and vibrations of the drill transfer onto the paper as rich patterns and textures. Using clear tape strips, these textures are then transferred onto different parts of the drawing or to other drawings, an action equivalent to recording (and even maintaining analog quality loss with every generation of its copying). The graphite sticks to the tape, so that the automatic marks can be used purposefully – or in other words: composed – for instance by layering, editing and repetition.

The drawings, and later animation connecting them in a video piece follow a common strategy of Goldstein’s work, in which he employs physical and mathematical structures as visual references, alternating between intuitive methods and didactic, derivative methods. The video reflects the latter, and was produced by transferring the visual information of each drawing into sound, through an analytic program. A further related work completes the cycle with a thoroughly machine-made product: when the sound information is retransferred into visual information, the result is colorless (Minus Green, 2015).

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Kryisia Kordecki

Yesterday’s Noise is Tomorrow’s Silence

Recently, I’ve been concerned with the ideas of noise and silence, and where these things might meet and overlap. My ongoing research into these themes has led me to believe that the two are inherently linked, one often snowballing into the other. Noise

and silence affect us on both a personal and political level - allowing ideas of communication, oppression, torment and loss to play into the work.

The body of work I’d like to submit is a semi participatory installation of sculpture and sound. Titled, Yesterday’s Noise is Tomorrow’s Silence, this work uses the relationship between sound and material to investigate the aforementioned overlaps. By combining traditional sculptural process with current audio technologies, sculptures either create sound, react to sound or visually explore the sonic ideas surrounding the work.

Installation consists of: 2x Public tannoy speakers (installed high in corner) playing sequential sounds of dial up internet, political speech translated into Morse Code, political speech typed on keyboard, sample of Geiger counter radiation detection in a 10minute loop.

Length of bubblewrap on floor for walking over (28ft long in original presentation, but this can be altered to the space)

5x small 20watt speakers hung from lengths of chains, playing a digitally produced tinnitus simulation.

Acoustic treatment pyramid tiles, chopped up, piled high. (approx. 1.5 x 1.5 x 1.5m)

2x cast speakers, one plaster, one concrete, each with tactile transducers inserted during the casting process. The transducers emit low frequency audio that is then channeled through the materials, creating audio-tactile sculptures. (0.75 x 0.45 x 0.45m)

2x headstone shaped high-density polyurethane foam blocks, positioned together. By moving between the two sculptures, you find sweet spots where many of the frequencies in the installation are cancelled out. (1.2 x 2 x 0.35m each)

Painting & Drawing



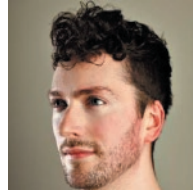
Benji Boyadgian **Phantasmagoria of drones**

The first thing that came to mind when thinking about Rachel's tomb in Bethlehem was that I never seen this area from above, google earth and bing do not recreate those views, and their 2D views are rather pixelated or a cloud is hovering above. There are hardly any such documents accessible to the public because it's a contested area.

The drawing is a bird eye view of a complex territory: tombs (including Rachel's), wall, roads, checkpoint, heterogeneous urban fabric, refugee camp, settlement, traditional landscape...and a reference of old maps depicting places from above and pilgrimage maps to the « holy land ». The process of writing this view with very little material and not being able to fly a drone and take a picture demanded scouting the whole area. Rachel's tomb is sited at the heart of this sector. It's a holy shrine sacred for the three monotheistic religions. For a long time it was "shared". Jews and Christian consider it as Rachel's tomb, for Muslims it's Bilal Bin Rabah's shrine an ottoman period building sited by a Muslim graveyard. Following the annexation of the west bank of the Jordan River by the Hebrew state in 1967, the tomb was turned into a simulacra of a synagogue. As far as I recall there has always been military presence there. Following regular confrontations during he 80' and 90' the tomb was enclosed in 1996 by military fortifications.

In 2003 the building of the Wall has excessively reinforced this security device.

The wall sinks deep in the built fabric of north Bethlehem, methodically encircling the urban while digging a corridor to fortify the access of the tomb. The landscape is transfigured, and the tomb sanctuarized to extremes. This device is a metaphor of the so-called securization deployed by Israel on the Palestinian territories: from the mise en abyme to the abyss of separation, a tomb that seems to bury those territories.



Conor Collins **Trump 2016**

A portrait of Donald Trump composed using the racist, sexist, ignorant and bigoted things he has said.



Paul de Flers **Piscina**

This painting is inspired by a short story written by David Foster Wallace, Forever Overhead (Brief interviews of hideous men). My goal is to interpret the collection of thoughts in the mind of the young boy while he is trying to jump from the diving platform.

These few seconds are perceived as a time lapse. The landscapes are becoming foggy, due to vertigo and sun heaviness, but he especially twigs the various behaviours of the characters around him : the person next to him looses his nerves as he is waiting for an hypothetic jump. Another one renounces to enjoy the platform. Moreover, the public under appears casted on the ground, immutable spectators of this moment.

Overwhelmed by this suspension, he does not see anymore the pool in it previous softness, but as a wall where he is about to crash.

This feeling conducted me to represent the water as a unique, solid piece of colour, paradoxically impervious.



Mack Gingles
Simon Says

My drawings work at a description of the people around me as seen through a curtain of surrealistic light.

Often these figures are distracted and set against a quiet but visually treacherous space. The space adumbrated through my mark making is a free-form place where I invite the viewer to dream as I do.

If time exists here, it would be as the sun rises over and the morning fog starts to burn off. The day I habitually offer is in a state of perpetual beginning where every possibility is waiting.

The distance between knowing and not knowing there is what interests me.

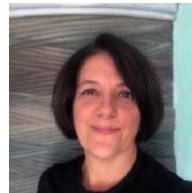


Reiffers Lars
THE VISITORS

Visitors of Versailles
"Hall of War"
Paris November 2015.

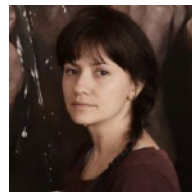


Dušan Pacúch
New barriers and borders in Europe



Annalisa Parisii
gLove

In this work the rubber glove, already an archetype of the Pop Art's season, goes back to his primary function as an everyday object traditionally associated with the woman's domestic world, but instead of representing its most discriminatory and reactionary aspect, the rubber glove transforms that world in a post-feminist celebration of gender's diversity and its peculiarity, specifically a celebration of those qualities attributed to women like resolution, self-denial, resilience and, above all, the awareness of their own capability of love: gLOVE, precisely. The bell jar containing the rubber glove does not intend to define a sacred space, rather it defines a context meant to enhance the object's metaphorical value, therefore the value of the role that it embodies.



Flavia Pitis
All Sides of Balance

Painting as a traditional artistic language is part of the collective unconscious, so in order to question its role, the images in my artworks are distorted and the surrounding environment and pictorial space are abandoned. All Sides of Balance is a composition of three oil paintings where I break with traditional picture form and my artworks become objects in space: the canvases and painting seem to melt into one another. When I fold the support and don't show the whole image, I'm interested in the hidden parts just as much the ones revealed to the eyes. By questioning what's missing I induce a strong feeling of awareness. The challenge is to work with an image until I feel it questions reality in a certain way.

Photography & Digital Graphics



Tjeerd Doosje Pien (0504)

Because I don't have my own photostudio (yet), I travel with my portable photostudio. This photo was made at the models residence. In fact it was shot while testing light, but as soon as I saw this photo on the back on my camera, I knew I would process this image. Because of the nature of this shot (testing the lights), there's in fact no posing involved. It depicts the girl with her natural expression. Her eyes are really the eyecatcher here and as one say: "The eyes are the mirror of the soul", in this case in my opinion her eyes reflect the hesitant, the curiosity for what will come (but maybe also a bit nervous) and the confidence.

The direct eyecontact at the beginning of the shoot tells me we are on the same wavelength: you almost can't get untied.

The pose of her shoulders could reflect they way she would handle the tension during the shoot: it would literally slide off her shoulders. In postprocessing this image, I wanted to have a almost painterly look and feel to it. For this purpose I used a texture for the background.



**Emanuele Sartori
Untitled**

The work is inspired openly to my acquaintances of Zen discipline. The central focus is the relationship with the "vacuum." Quoting Martin Heidegger: "The thought of being in the entity does not seek any support."



**Anna Zucconi
GOODBYE CHILDHOOD: che la festa cominci senza di te**

Collage of preparatory sketches and finished drawings, assembled together with pieces of paper tape. The result is a single job but it contains the evolution of my artistic journey, using all that has been accumulated over the years, and before now not yet used in order to be exposed.



**FP
Broadway night #2**

What interests to me is how cities reveal their personal histories. In my photographic exploration and perception of the urban environment the human being is practically absent. What is visible is the trace of physical actions that mark the passage of time.



**Janusz Jurek
Papilarnie**

At work I do much 3d design which is very difficult but interesting, consuming at the same time. I used to spend my whole free time learning new techniques, to make things look more and more real. When I got my aim, it came to me that I could do something completely opposite, I could use my 3d skills for simple, pure art purposes. I came back to drawing, but I had that crazy idea on my mind to find the way of connecting drawing and sculpting. When you draw the only thing you need is a sheet of paper and good pencil. But what if paper was not enough....

What if the pencil left traces in the air. And that is how it started. When the technique is sophisticated, the subject has to be simple. Human body has always been the most popular subject in drawing. Generative art is about motion and human body is about motion even motionless it has complicated nervous system and the blood vessels, which work all the time like wires. The way it works is the greatest wonders of nature.



**Kal Karim
The Sea in Fort-de-l'Eau**

Analog photography of the seaside in Fort-de-l'Eau, a small town in the suburb of Algiers, the capital of Algeria. The city is along the north coast of Algeria. While looking at the sea you are looking in direction of Europe, and the main idea in the country assimilated to the sea is not sun bathing, fishing or water sports, but migration. And leaving the African continent for Europe. By night, a lot of young people try to cross on small boats, they are called Haraga, (people who burn). I've taken this photography in 2014, using an analog medium format camera, and a flash light. Composing the picture with the horizon line at the center, a natural point of view.

The flash is just by the camera, which is a descriptive way of photography a subject. With an high speed and a small aperture, the only elements the camera is able to catch are the elements orientated toward the lens. In that situation, the only thing we can see is the foam at the top of a little wave. Paradoxical, a very descriptive photographic protocol, while representing a basic element, is producing abstraction. As an echo of the Becher's work in which an « in appearance objective photographic protocol», descriptive, representing prosaic objects is producing abstract representations, formal minimalism. I try to reflect about documentary photography, in a subtractive way, and i try to represent contemporary society subjects.

In this photography the sea side is defined by the singular form of the foam of the wave, but this form is isolated, without gravity, and without the perspective offered by the surface of the water, and his ending the horizon line. This commonplace of reverie and poetry is reduced to his material characteristics, and can be thought as the powerful obstacle it is most of the time.

The Sea in Fort de l'Eau is included in a project called l'Arrière-pays (The back country), started in 2011, nearly closed, in a chapter Environ Alger (Almost Algiers) composed of 19 photographs taken in the Algerian capital between 2014 and 2015.

Mywork is a documentary photographic work which is questioning social facts, and their representation. My reflection is based on the philosophical work of Jean Baudrillard, Michel Foucault, and the artistic and critical work of Allan Sekula. By observing the city as a discriminating system I try to represent the disciplinary nature of our civilisation. From 2002 to now, I realised my pictures in France, mostly in what we call the « cités » (Projects) around Paris and Lyon, and also in Algiers and Cayenne (French Guyana).



Laura Pannack
'The offering' from the series Youth without age, life without death

These images are from the initial chapter from a long term project. Provoked to consider the fragility of life I decided to embark on a quest. The work takes inspiration from folk tales within the regions I visit that focus on the themes of life, death, adventure and journeys.

Chapter one - Youth without age and life without death is based in Romania. Since 2012 I have been exploring the land and responding to the tale freely.

The images are a collision of reality and fantasy. Working with local residents and the natural environment I have playfully introduced symbolic representations and visual cues that encourage the viewer to escape.

Each time I return I have sketchbooks full of ideas that I keep in mind as I roam and adventure. Certain visuals consistently appear; the colour red, string etc. These are all nods to Romanian tradition and aim to unite these separate stills.

This is both a journey for the viewer as well as the artist's venture for answers.



Mario Pepe
Hackertcapri

Author's digital works are made up of ambiguous images elaborated by computer, where the visual perception could be displaced in the time through different periods of the History of Art.

The free contamination of these fragments triggers unexpected poetic images.

Therefore, the environmental disruption of cars becomes unacceptable when it profanes the peace of the roman country of seventeenth century or the calmness of a Capri's view of Philipp Hackert.



Retouch
7075

In the past people were thought to have been deceived by a golden calf / bull.

It was an overcast day in France and I photographed 7075 sat down on a farm.

I've digitally removed the original background and altered the light and contrast.

Now the connection is more powerful, 7075 lifted as if on a pedestal.

The portrait isn't completely honest but when do we ever really know the truth?

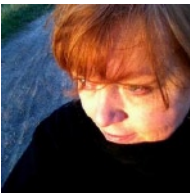
7075 is presented as an artists giclee print.



Ekaterina Sevrouk

Fremd bin ich eingezogen

The title of my work "Fremd bin ich eingezogen" ("I arrived as a stranger") makes direct reference to Franz Schubert's song cycle "Winterreise" from the year 1827. The opening words "As a stranger I arrived here, as a stranger I go hence" became the creative starting point for my photography journey taking me through my own biography and the absurdity of the contemporary world during the ongoing decade which is connected with far-reaching changes in European history. I photographed refugees from Africa, who are waiting in camps in Austria for permission to stay in EU. Loneliness and internal exile, alienation and exclusion, displacement, transience and failure are existential questions not only for refugees also for us. Therefore it is a special concern for me to deal with the differences of immigration and emigration and travel (which is inherent from the Latin verb "migrare") and the positive tension between European history and the aesthetics of landscape and portrait photography and to question and visualize it repeatedly.



Patricia Smits

Absorb

The avoidance of reality by absorption.

'Das Ei des Künstlers' (Artists egg)

My digital Photographs are unedited, (what you see is what you get) foto art-print on dibond, excluding frame (b) 50 x (h) 37,5 cm frame is optional. foto art-print on dibond, including frame (b) 52,6 x (h) 40 cm.



Waseem Syed

Humanum Vestigium

My work explores the implication of human interaction with nature and how it all leads to a indelible human footprint on it.

Video & Animation



Laure Catugier

ROOM m3

Through a protocol that uses the body as a measuring instrument (clapping my hands), I try to capture the surface and volume of several different empty rooms (housing, offices, etc.). The sound and the echo produced by these repetitive gestures are then presented with the real measurements.



Siobhan Coen

The Act of Seeing

The Act of Seeing deals with the wild imaginings of political leaders as we enter the post-information age. Inspired by Brion

Gysin's dream machine, cut-up technique and notions of inward travel, the film uses still frames of the primary colours of digital communication and a rearrangement of the audio version of Tony Blair's autobiography to create a new narrative that explores the relationships between visual perception, unconscious desire, power, addiction, certainty, and madness.



Daniel Nicolae Djamo
Birds

The work is based on fragments from interviews taken from Romanian immigrants living in Paris in 2011, 2013 and 2014. Shot in Nogent sur Vernisson, Loiret, on December 28th, 2013. 2013 had a warm autumn and an even warmer winter debut. I think that this is one of the reasons why the birds that live along the Loire chose to rest longer. Some rested even until late December. I filmed this material when they started preparing to fly away. "Birds" presents 7 minutes of French sunset, on continuous shooting, with the migratory birds preparing to leave. It presents the sunset of the West, with governments taking measures belonging to the right. I chose to draw a parallel between this story and statements that I had previously recorded in Paris, belonging to Romanian immigrants. The work is part of a larger project regarding the migration phenomena, entitled "Nomadaptation".

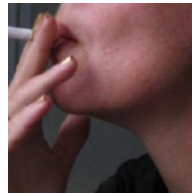


Elise Eraerts
Bumbu

The video 'bumbu' evolved through a

participatory, collaborative process with local craftswomen in Sinthian, Senegal. A series of ceramic objects was jointly created. Segments of each object were partly made by the women and partly by the artist; thus each object has more than one creator. The word 'bumbu' means the "beginning" or "foundation" of a pot, often the bottom part, which is produced by use of a mould. Eraerts initiated the ceramic series, introducing geometrical forms from her artistic repertoire. In the video the geometrical, modular forms of the moulded "foundation" parts made by the Eraerts contrast with the craftwomen's traditional forms and techniques, yet inspire the new objects that evolve throughout the dialogical work process. The video 'bumbu' shows the making of: from collecting materials in nature, such as earth, grass, dung, to processing the materials and shaping the objects. Towards the end of the film the younger generations appear more prominently in sequences that confront the previous framing of the traditional culture and crafts with digital media imagery that introduce another perspective to the present and the future of the rituals and life in the village's culture.

Karoe Goldt
The turning point



The video 'The Turning Point' is inspired by Fritjof Capra's book of the same title. I took its bibliography as the starting point of my project and matched a photograph of mine to each recommended book title. The aim of this was to translate the bibliography into a language of images, so that the meanings of both - titles and photographs - change in association with each other. 'The Turning Point' are 199 photographs (analogue in b&w and colour, experimental prints/scans and digital photographs) taken between 1995 and 2016. I used images from my personal archive, as well as particularly taking them for this project.

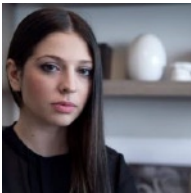


Colin Hill
The Sound and Sight of Sun's Last Light

This short video is an exploration into conceptual notions of memory, time and impermanence. It is a video recording of the moments before the sun sets; the last light of day thrown onto a wall filtered through a curtain.

The sounds you hear are the whirring and clicking of the camera lens as it attempts to keep the fast fading and rapidly moving light in focus.

Artifact's of the Sun, seen and heard, as the illuminating angle breaks and the room fades to black.



Federica Intelisano
INNER SPACE

A woman voice tells something to the viewer. The tone is mechanical but The concepts expressed an emotional soulfulness: it's The voice of post human consciousness.

This voice tells us, with some phrases, a trip in a space that goes above the where and the when.

It's the space of a collettive soulfulness, in which the voice of this woman tries to bring out the concepts of evolution, education And iper- connectivity: a voice that know The past and the present.

Frame are made up with filmings in details

And chiminal reactions in macro that represent metaphorically the stream of a technological singularity



KO
I am One

A collection of quotes about uniqueness and individuality by celebrities and less known authors .

Images of a thickly settled, highly populated urban area and its architecture.

An encounter between collective and individual perspectives on singularity. (Password: celeste)

* It is best to watch in full screen mode, on a big monitor if possible (much cannot be seen otherwise)*



Ákos Rajnai
Difference

The mirror construction, that is the result of thinking in opposites, is conceptual, i. e. without imagery or lights; it is fictive, dull and empty. There are no opposites in reality. What is there in reality? In one word: difference.'

(Béla Hamvas philosopher)

Artist's statement:

My body of work contains video art and photography series of contemplative nature. My video works are primarily inspired by the experience of meditative observation and presence, which in many cases uncovers

unstable layers of meaning and their analogies.

I am highly influenced by the regularities of human existence and its quality, as well as their harmonic, yet contradictory relationship with nature.

The rapport between clothing (as kind of abstraction) and personality is included in my latest works.

The installations of visual artist Tünde Újszászi also appear in my oeuvre complementing my course of thought and the context I create. I consider them a powerful reflection on motifs of time and passing, which realities are significantly altering the course of my creative process.



**Jirkuff Susi
Ginny**

Ginny is a fictive character which evolves from a true story.

Four teenagers threw a cat out of the window of a towerblock, four times in close succession.

In a fictive interview Ginny's motives are interrogated.

Installation, Sculpture & Performance



**Maurice Blaussyld
Sans Titre**

Here, the illusion of a wall, articulated architectonically, renders the scissions sublime, these empty spaces between analogy and difference that thus transform vision, itself not able to show them as anything but repetition.

From metamorphosis to metamorphosis, a growing unity evolves, welling up until it arrives at its origin and reveals itself as the indeterminate that engenders the One.

Here the tangible form, perceived as 'image', 'object', 'silence', 'sound', does not show the world, or let it be heard, nor is it hidden; it is the apparition of a perceivable world and the camber of its unknowness and unknowability, as well as life.

Here, forces exist beyond any form of accomplishment, any installation or any thing brought into the world.

"Here", also signifies the revelation of a being; senses in all that is sense-ible in their transmission and transparency, things of a pure nature, across all presence as absences, silences as voice, infinitely existing in their becoming.

No rehearsals, rather a rigour pushing as best it can to reach, in an obsessive will to perfection, unlimited, in the vast expanse; the formation of the non occurrence, an un-created force of the pre-world. Here, an indistinct celestial body, indeterminate,

manifests itself in the process of its emergence.

Infinity in its grandeur, like un-creation, is the form eternally living and borne of the infinite itself. As it is with the being, the pre-origin, it surges forth from dire boredom, solitude and silence.

Metamorphoses, as subtle and and raw as they are, are the magnified sign of this form; the incessant cry that substitutes itself with all geometries, with all art, in a senseless cycle offering its testimony.



Stephanie Deumer
What is an Object?

This video titled “What is an Object?” utilizes collaged imagery (both found and original) to interrogate the objectification of women in film, art, and everyday life. The found footage features women viewed from behind, under the male gaze - whether viewed through the eyes of an artist, filmmaker, actor, or character. Using collage and a continuously shifting ground, the video renders something entirely apart from its components while relying on the context and framing of its fragments to do so. The women who were once subjects turned into objects (through the objectification of the male gaze) are now turned back into subjects through matter (that being the video, which also interrogates other material objects including film, painting, and sculpture). Not only are the women now subject matter, they are subjects that matter.

The installation of “What is an Object?” includes pieces that further explore material objects, including a digital picture frame propped on a shelving unit. This picture frame features a slide show of Constantin Brancusi’s sculptures of women - all photographed from behind. Additionally

included are mirrored picture frames in which, depending on the fluctuating light from the video, the viewer is able to see varying degrees of the image behind the glass. At times, the viewer is confronted with the face of Gerhard Richter’s painting of Betty and Hitchcock’s Carlotta from the film Vertigo, while at other moments the viewer encounters their own face fully reflected in a mirror.



Markus Hoffmann
Zirkon Kompass

Filled with different zircon sands from all the continents of the world, the work Zirkon Kompass consists of sixteen hourglasses that are suspended from the ceiling. Positioned at eye level, the hourglasses are arranged in a circle with each object at the quarter-wind point on a 16-wind compass rose.

A thin steel rope is mounted at the narrowest point of each hourglass, keeping them in horizontal equilibrium. Zircon minerals are the oldest known materials on Earth. Resistant to chemical changes, they offer a window into time going back as far as 4.4 billion years ago.

Zircon is omnipresent in all stones and contains the radioactive elements uranium and thorium in minute amounts - the clock within the zircon. With the passage of time, it converts to the element lead. In the work both the semiotics of the hourglass as a metaphor for vanity and the utility as scientific instrumentation are transformed. Instead, the sand forms a seemingly stable horizon: a layer representing the oldest stratum we could hypothetically stand on.

While the hourglass has lost its socially determined function, the zircon clock invisibly continues to transform, subconsciously

reminding the viewers of their precious and yet transient time on earth.

The zircon is a metaphorical semblance of the element of time. As the oldest material on the planet, it establishes an abstract meaning of time that is limited by the current capabilities of scientific research. It thus inherently addresses the relative stability of scientific knowledge, which depends on technological progress and the creation of measurement methods, enabling us to expand our limited horizon. Paradoxically, zircon is used to create storage vessels that may be durable enough to hold the radioactive waste products of our species – the future fossils of the Anthropocene. But even zircon is not eternally durable. Everything eventually decays, and even permanence becomes relative.



**Eunhyung Kim
Street**

When there are demonstrations, these demonstrations do not concern only the small or large number of those who participate in them: they express the right of all to be free in the streets freely to be a passerby and to make something happen in the streets. It is the first right.

Maurice Blanchot

- May 17, 1980
- November 15, 2005
- May 3, 2008
- December 19, 2013
- April 18, 2015
- January 31, 2016

And November 14, 2015

South Korea's malfunctioning society and political system and imperfect democracy (the dictatorship of the authorities dressed in democracy, their shows) have made

everyone the Proletariat, the disabled, and who has lost the voice and sight, wandering the streets like ghosts. Reality repeats endlessly and returns to the self in the form of an obscure place that may be factual or fictional; the pieces derived from within are not able to be comprehended as to who, when, where, how, and why they were created. He, who believed the country to be air but was not aware of its existence, is now able to see the nation, in pain and wail, as the derived pieces dash through the air and pierce his eyes, neck and other body parts. He has no way of finding his body parts. Those who derived the pieces have vanished from the earth and made him responsible for everything. Broken pieces of his body have disappeared.



**Izabela Maciejewska
Emily Dickinson's Room**

Iza Maciejewska's video installation Emily Dickinson's Room (a three-channel video, 2009; Emily Dickinson's voice – Ma_gorzata Ossowska-Czader; sounds of birds – Kate Bush) features a private interior (a bedroom-studio) of the renowned nineteenth-century American poet, where she stayed in seclusion for the last 20 years of her life and where she created her innovative poems. Called "a recluse of Amherst", she withdrew from the world in order to protect her "self", to immerse in a fortress of her inner personality, emotions and imagination, and to express them in her poetry. To communicate with the world outside she used letters and she talked only to her closest friends through a bedroom door that was ajar. She also shared her life with others, enclosing her poems, which were revolutionary in form and content, to her letters.

In this way she wrote "Letter to the World". Four lines selected from the poet's work:

"The Soul selects her own Society _/
Then — shuts the Door _/ To her divine
Majority _/ Present no more _" could become
a motto of her existence.

Emily Dickinson's biographers have been trying to figure out what traumatic events marked the beginnings of her poetry and her withdrawal from the public and social life. If a psychoanalytic interpretation was carried out, there might have been some unresolved conflicts, the inability to satisfy some needs, frustration that caused anxiety and strong emotional tension that pushed her to adopt the defence mechanism of her own "self". The most rational defence mechanism against a neurotic fear of the world is substitution (compensation or sublimation), which in Emily Dickinson's case means the escape into the world of imagination, the world of art. Her gesture of renunciation, seclusion is a reaction to disappointment with the surrounding reality, which she turned into her artwork. The poet says: "The Missing All _ prevented Me / From missing minor Things."

The awareness of a variety of worldly offers and also their transience, a continuous process of their inevitable loss was frustrating for her. Asceticism is the consequence of the impossibility of having All she would like to have. Shutting the door of her room and the door of her Soul, that contains all that is most important to her, satisfied with the carefully selected, her own Society. As it is the Soul and the Brain (as the poet says in another poem) that gather "almost All". The latter is "wider than the sky" and it is "just the weight of God".

It might have been the strict Protestant, or even Puritan rules observed by the family, the autocratic father, the subordinate role of a women in the society of that epoch, and also _ as some biographers state _ the inability to find support in religious certainty, unrequited love, the lack of response from readers that led 30-year-old Emily to the introvert lack of interest in the outside world and in being active there. She was withdrawn, focused on her own experience and unrestrained imagination _ the realm of

true freedom, living in the world of poetry - "Palace of Possibility" _ as the author names it, where there are "More numerous of Windows_ /Superior _ for Doors".

Indeed, Dickinson's poems opened a new epoch in English poetry. Her modern, original lines are free of any principles, rules and regulations typical of her time. This great reformer of the poetic speech, endowed with the philosophical mind was also a tireless seeker of the truth and her self-consciousness.

Iza Maciejewska's work, which is a tribute to the poet's genius, is a three-channel video _ three screens occupying the adjacent gallery walls on which synchronized images are projected. It is, as the author explains, "an attempt to recreate the place that triggered Emily Dickinson's creative potential. It is a space where, without any rules, and often defying logic, reality is mixed with fantasy, the world of art with life, the world outside with the world of the interior, the artist's world with the world of the viewer."

Emily's room created by Maciejewska is a utopian place, ideal to develop creative imagination. There is no continuity, no linearity of time here, no space enclosed by walls. The law of gravity does not work here. The time on the clock goes back, the space extends, objects levitate or change their position, the door opens and closes "itself". The walls, which are their own mirror reflection, become transparent; we can freely pass through them. The boundaries between perception and imagination blur. We can see a shadow of a woman pacing back and forth, whispering lines of the poem: "The Soul selects her own Society...". We can hear birds singing, human voices speaking in turns, coming from behind the window with a view of some trees moved by the wind. They sometimes also break into the room. And the room "breathes" and "pulsates" to the rhythm of the heartbeat, leans diagonally like a ship hurled by rough waves; we can see it upturned too.

We are overwhelmed by the surrounding images, emerging from the three walls of

the gallery interior. We are there, and also in the bedroom of the recluse of Amherst _ the realm of imagination. We cross the threshold of the poetic "Palace of Possibility", where nothing comes as a surprise to us, where everything is likely to happen. The last frame of Iza Maciejewska's film shows a view of soaring birds.

"Due to their flight, they were always considered to be mediators between the sky and the Earth, the embodiment of what is immaterial, particularly the soul" – we can read in the Herder Dictionary of Symbols. Birds are also associated with destiny and immortality (e.g. in Quran). In various mythologies of the West, also in India they are perceived as "spiritual-psychic hybrids or as spirits of the dead". The interpretation of this frame and the whole film seems to be clear. The artist certainly wanted to call up Emily Dickinson's spirit. Today birds can also be understood as a symbol of freedom, a liberated spirit, unrestrained creative energy.

Iza Maciejewska encourages viewers _ involved in daily activities and routines _ to indulge in the world of art. Like surrealists, she wants to undermine our sense of reality, to open our minds, to expand the boundaries of perception, sensitivity and awareness. She wants us to go beyond what directly appeals to the senses, to awaken the dormant realm of fantasy, to see what the artists see.

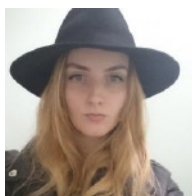
The installation is accompanied by fragments of Emily Dickinson's poetry – the viewers can estimate its value themselves – or two objects representing human life-size figures, moss-grown, which are to illustrate one of the poems. Presented in the adjacent room of the Gallery, they lead to the world of the poet's room created by Iza Maciejewska's power of imagination and talent. Entering that world, and at the same time the space of mind and spirit of the nineteenth-century ingenious nun of Amherst, being under the influence of her poems, the 21st century artist builds a bridge between two creative expressions. Regardless of the time, artists are united by free imagination.

Alicja Cichowicz
translated by:
El_bieta Rodze_ - Le_nikowska
The City Art Gallery in Lodz, 2016



Christina Massey Artisanal 8

Nature has always been very influential in my work and acts as a hidden agenda and representative aspect in my otherwise abstract work. The preservation of our environment and appreciation for nature reveals itself through my choice of materials and form. Be that from recycled found or collected objects to vaguely aerial landscapes or organic shapes that can resemble bugs or floral pods. Each work asks the viewer to stretch their imagination and invites their curiosity in a struggle to identify their marks, engaging in the creative process through the act of exploration of the Art. Artisanal 8 is a part of a series of works where I used materials such as craft beer cans and recycled paper to create the form. Using the labeling as it's identifying marks, hints of the commercialization appear and repeat themselves through thinly painted strips. I play with the words typically used in creating these beers such as "artisanal" or "craft" and attach that to a form that plays with definition as well. Teetering on the edge somewhere between sculpture and painting, realistic versus abstract, even fine art vs craft.



Charlotte Pann In the Wood

Walk-in installation. "In the Wood", perpendicularly hanging barrier tape shaped into a cuboid, visualizes a temporary state of a defined fragment of space. The term "In the Wood" in the specific case should help to create the transparency of the motivation of the design vocabulary of the installation. The sensation of the vertical in particular as well as the mutual effect of the vertical in the space shall be invoked. A cuboid levitating above ground level is being visualized which in its defined form as a fragment of space comes across as a corporeal "section". The possibility of the view beneath the installation due to its mounting above ground level facilitates the comprehensibility of the connection between the visitor of this walk-in installation with the environment. Moreover, the visitor seems to be a constitutive factor of the space. This work of art toys with the idea that the space between two objects pretends to be corporeal, i.e. it creates corporeal sensation.

The configuration of the barrier tapes generates concentrated zones on the one hand, and sections defining themselves as perpendicularly- cylindrical hollow spaces of varying diameter on the other hand, thus acting as substitutes of "trunks". Walking into the space defined by the barrier tapes is supposed to intensify the spatial experience of "In the Wood" for one thing and it involves the inevitable influence on the pattern of the installation.

The transparent notch at a height of 80 cm above ground level does not only allow the view into the installation but also creates a space in between, simultaneously defining partition and connection.



Dani Ploeger
ASSAULT

On 26 February 2016, I fired an AK47 at an

iPad. A high frame-rate video and a sound recording were made of the bullet hitting the screen.

The installation consists of a functioning iPad. This device plays the video and sound of the destruction of the screen of the shot iPad.

Subsequently, the recordings are played backwards in slow-motion. The sequence is repeated.

The iPad shows an endless process of its own destruction and regeneration.

Note: The documentation video provided should be listened to with headphones or large loudspeakers due to the low frequencies of the sound.

Over the past few decades, Western warfare endeavors have increasingly become understood as clean or hidden affairs, conducted with hi-tech surveillance and slick computer game-like technologies, controlling drones and laser-guided precision missiles. However, with the recent terror attacks in Belgium and France, terrorists and security forces in military attire and armed with automatic weapons have brought back the fearful image of traditional battlefield conflict to the heart of hi-tech consumer culture. In Assault, the conflicting ideas of clean (consumer) technology and dirty battlefield warfare are brought to a material collision.



Frank&Robbert Robbert&Frank
GO AWAY SORROW OF THE WORLD

Frank&Robbert Robbert&Frank are Belgian visual artists, performers and videographers. Humor, transformation and power are the key elements of their

art practice. Operating as 'Trojan Horses', they build upon recognizable forms from everyday life to communicate through their altered / mutated versions of object and actions. Doing so, their young oeuvre consists of bubbling oil barrels, an arsenal of 400 scrap wooden guns, mutated peace pigeons, a selection of personalized WHEY products, etc.

In 2015 they've build a small wooden suitcase with an unfoldable message, containing the 'mantra': GO AWAY SORROW OF THE WORLD. With the help of facebookfriends, they translate this message in the local languages of all the countries that they are visiting. R&F F&R share the believe that by reading the message, some good will be send out, straight into the universe and actually create positive changes in the world.

The GO AWAY SORROW OF THE WORLD case is unique, it is a living thing, that can not be put away in a ,lifeless' whitecube... So, F&R decided that they needed to step into the real world -and try to evoke the change themselves.

F&R R&F activate the suitcase in a public space: they have to unpack the ,accordion' system inside and unfold the mantra. This is the actual performance. It looks a little bit clumsy, as the two artists are both to short to open the message. So Frank has to lift Robbert. Doing so they can finish the installation. When finished they briefly shake hands, based on the famous posing moments of royalties or statesmen.

Check the dedicated blog: <http://www.frankenrobbert.com/blog/>

The uploaded video file is a changing thing. R&F F&R are visiting new places. They are going where their art practice is taking them: a residency in China, an assignment in Holland, a performance in Norway, etc. All these journeys are reasons to take the suitcase with them and present their message for a new nation. All this new generated input is documented and will be merged with the existing video, creating

an ever lasting (and changing) loop. Doing so, F&R R&F, might never finish their naive Sisyfus labor.



Lee Yutie Demos and Sea Cucumbers

Demos And Sea Cucumbers
mixed media Installation with sound and smoke, 2016

To examine if the dried sea cucumber is well cooked, one uses the chopsticks to press from both sides. If it is slippery, it is done.

The sea cucumber is rated alongside other expensive delicacies, such as the shark fin and the bird's nest soup and it is served at the Chinese New Year celebrations or weddings.

According to the grown-ups in the family, the kids are encouraged to eat this " precious and healthy food ". You reached out the chopsticks and tried to clip the brown wobbly ugliness: La Nausée. L'existence précède l'essence.

Along the seaside of the Pacific, you can sometimes find people catching sea cucumbers. As a defense mechanism a sea cucumber will expel its own entrails out of the body when bothered. It fights with guts.

The sea cucumber is high in protein and low in fat. It nourishes the blood and invigorates the kidney.

From the viewpoint of Traditional Chinese Medicine, the kidney is the organ responsible for supporting memory, while emotionally it's linked to determination or will power. And it affects hearing.

The sea cucumber fishery in the volcanic Galapagos Islands started in 1991 and after

intensive harvesting the population of sea cucumbers went slower than that of the Chinese speakers after 2002.

The opposition to sea cucumber fishing of the researchers at the island's Charles Darwin Station caused protests by the local fishermen.

2007 the first Taiwanese female second lieutenant graduated from The U.S. Military Academy at West Point. Only in 2000 West Point started to accept Taiwanese students again after 1949.

The audio Q&A part of this installation delineates how the students at West Point are required to memorize the so called "plebe knowledge".

Most of the questions and answers are transformed from the diagram according to the Yellow Emperor's Inner Canon, an ancient Chinese medical book, which illustrates a human body as a microcosm of nature.

The path from the Kidneys to the head.

Super Young



Lisa Cutrino **IMPLOSIONE**

The work is a snapshot on the relationship between man and the unpredictable.

What remains is the memory of an explosion on the surface of the rubble, and an investigation deeper than the man who rediscovers implode because of despair helpless before the catastrophe.



Jay Harrison **Electromechanical Lithophone**

"Electromechanical Lithophone" is an interactive installation that explores the re-appropriation of a traditional musical instrument into a unique and subversive spatial paradigm.

The audience is invited to step inside an enclosure of 24 tone bars crafted from North Welsh Green Slate; the bars are arranged in a large circle and mounted on modules that enable autonomous musical performance. Participants can select a piece of pre-programmed music to experience from within the installation and are also encouraged to play the Lithophone in real time using an electronic keyboard.

The installation is designed to envelop the audience in the surrounding slate tones,

providing a beautifully disorientating and complex sonic experience. The installation is considered universally site specific, the independent nature of each tone bar module means they can be positioned anywhere in a space. As such the installation is able to adapt to and exploit the unique physical and acoustic characteristics offered by the spaces within which it is exhibited. Consequently this forms an inseparable creative bond between the installation and each unique performance space it inhabits.

For more information please visit www.electromechanicalmusic.co.uk



Reyhane Mirjahani **Post absence**

The Time passes, parallel with the reality. A world full of constructed memories of humans continues to live. And exactly in one second, the two worlds encounter. Memories enter the daily life, trying to abstractly revived themselves in the doer's space.

That Specific moment, shows The remainder shock of the sudden alteration of the space in doer's mind, the Observation of absence.

The experience of absence.

Relationships are on the move. This was the first thing I was fascinated by. i and my relationship moves in different period of time and distinct place . have experienced and witnessed the leave of beloved ones, to immigrate to travel, or even to die. after one of my precious love left, I started searching and defining the feeling that was born. I concentrated on what they have left in our mutual places, like our mutual room, or places we used to go. At the end, this project represents four different environments of that situation .

In this work, the focus was in creating a structure of remnant existence in a space that tries to reshaw itself. For this reason wood was helpful as an alive material. The structure has been built from wood to show the complex presence of the past in the present. In the middle of the structure, there are pictures which are taken while the object was moving, and are printed on acrylic glasses. Pictures were taken in that the mutual place of mine and my beloved person's. The transparency of pictures foretells their unsure beings in the present. In the end, the hand is used, as the most genuine sense tool , to succor more actual existence of structures in the reality.

As I mentioned above the pivotal importance of this project for me was about to speak out the reconstructed moment in my reality. For that I was motivated by all my beloved friends that have decided to leave for a while. And also by imagining myself when the time will come for me to leave some friends. The question that "what going to happen to our places which carry our memories."

The pictures, which are between structures, has been captured while I knew the person is going to leave. so I was trying to simulated the sense of the moment when he/she will not be in there anymore, in exact place that we both had exist next to each other.



Parvaneh Rahimi **I don't know this time**

"I don't know this time." is a hand-knotted Persian carpet that attempts to characterize an aspect of our contemporary societies where there is a mutually beneficial relationship between terrorism and mass media. It is notable that the media exacerbates the political, cultural and religious divides within the Western societies and the world at large. Media's existence

depends very much on the way it covers the events in order to attract the attention of the public; Thus making it a form of persuasive communication with a significant role in shaping the public opinion.

Using the hand-knotted carpet as the medium of communication is a deliberate choice to express that the current situation is embedded in the power structures of today's societies; it can neither be erased nor changed easily, as it benefits the political system.



Stefano Rauzi
Study on social interaction

This study on social interaction is an ensemble of sub-interaction which consequently shapes the whole.

The whole is affected by each single element, as is each single element by the whole.

This is not a moral piece of work and does not even depict a more or less natural type of behavior, with which we live every day and that often overwhelms us without leaving us the time to realize it.

The title of this painting could also very well be "The Festival of Insignificance" just like Kundera's book, it shows a play put together only by us, which exists only in our heads, it also shows the results of the encounter between people's egos.

The strength of this subject resides in the fact that even being intangible and unreal, it can shape the exterior and our life in practical ways.

There is a priest in a corner of this room, he carries a suitcase, he is standing there almost as if he is being punished for something, this doesn't symbolize any anti-church thoughts

but rather a common spiritual condition and a pride towards atheism, believed by some to be a sign of sharpness and intelligence. On the other side of the room there are two people having a conversation, one of them psychologically pierces the other one, just like it happens sometimes to a person that is brought for a different reason to hurt another, if this is natural and unavoidable or not i don't know but probably some are as others are not.

Otherwise the piercing figure could also be the one without all these mental superstructures so the effect is that he reveals a freedom and a way of seeing the world to the other one that he never thought about and to which now he aspires.

Below these two there is a woman who is sitting on the ground, whose eyes are completely empty and lost, she holds to her character as a habit but without any reason anymore or a path to follow. After only perceiving the nature of the ground she was standing on, without any light seen at the end of the tunnel she just fell in and with the light behind her shoulder that is turning flat and gray.

In the middle of the painting there is a table, which is commonly a place of meeting, a psychological martyrdom is taking place, the man on the blue stool is deeply shaken by the aggressive attack and by the situation that he is facing, a complete misalignment between what he thinks is right and what he has in front of him.

For the people sitting with him there is nothing more inconceivable than his perception and that is the reason why the situation is going in this direction.

You can read in their eyes the superficiality of awareness that they have of their actions and what they understand of what happens, they are driven by instincts that are born from the mother of all these things: fear.

At that time in that feeling, regarding all of them, there is a world, THE world and there is life.



Xanthe Somers
**Don't bite the hand that feeds you,
or maybe you should**

1658 pieces of corn from Zimbabwe which are inscribed with President Mugabe's 1980 speech of independence. Zimbabwe is currently held under dictatorship and the powerful words which once fuelled a nation have now lead to starvation, poverty and economic downfall.



Guendalina Urbani
Indolora Innamora

The work is a knife that whose handle has been replaced by a second blade.



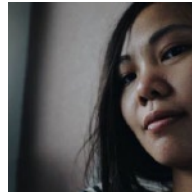
Paul Valentin
The Unobserved World

Whether the unheard fallen tree in the forest is real, or becoming real, finally by it's consideration, is one of the famous paradoxes of George Berkeley, which in the age of digital and hidden processes get a crucial meaning. According to this question of constructivism, the observer took a ride through a virtual genesis, while he unveil the production path of an absurd machinery and cast an involuntary glance behind the scenes of a failed transcription.



Peng-Yi-Hang
True is false

Monitor appears in the forest, like a bird's existence, presents the human body wants to control and monitor certain things in the formation of an absurd desire to watch with the viewing state.



Mengting Zhuo
Thesaurus

After a visit to a body art exhibition, I started to wonder about woman's breast -- or bosom -- or boobies -- why does this particular part of body have some many names and receive so much attention (especially when it is bare)? What does it mean?

Blindfolded, I was showcasing a stack of printed paper in a mixed order, which is unknown to myself. Among them there are 30 different names of this feminine (why?) body part, found from a thesaurus dictionary, including British slangs, American slangs, Australian slangs, informal and inappropriate terms, making up to a motley world. Apart from these are some ambiguous instructions/statements.

I seem to be the 'subject' of the performance; however, giving up the subjectivity in deciding the sequence of words in this presentation, the meaning/interpretation of the piece becomes generated in each spectator's mind. What do we talk about when we talk about it? The audience was welcome to laugh, to feel struck, to make up their own narrative, as I ruffled and fumbled.

The longlist of selected artists

Andrea Angelini

Christian Anstice

Andreas_B

Jaqueline Barmantloo

Brouwers Beiron

Uhlhorn Berit

Anders Bigum

Dovilė Bilkstiene

Benoit Billotte

Doug Burton

Victoria Cantons

Stefano Cesarato

Carla Chan

Andrea Cimatti

Paolo Claroni

Giacomo Cossio

Michal Czinege

Leonid Dutov

Sara D'Uva

Nina E. Schönefeld

Melanie Eclare

Claude Eigan

Fernanda Feher

Giorgio Garippa

Emanuele Garletti

Christina Gednalske

Silvia Giambrone

Laura Hyeraci

Miho Iwahashi

Lea Jazbec

Kali Jones_Maurizio Ruggiano

Hiroshi Kawazumi

Heidi Kilpelainen

Konmark

Ana Maria La Rosa Sánchez

Ingūna Levša

Federico Lissoni

Enzo Lo Re

Izabela Maciejewska

Made by a Machine

Karolina Magnusson Murray / Leon Platt

Daniel Maher

Angelo Mancini Gorenc

Shahar Marcus

Maia Anthea Marinelli

Daniel Martin

Nic Mason

Ryota Matsumoto

Franco Monari

Matteo Montanari + Simona Cafagna

Patrick Morales-Lee

Margery Thomas-Mueller

Paintsbi

Rachel Peachey & Paul Mosig

Annalisa Pisoni Cimelli

Vincenzo Punzo

Stefania Ruggiero

Ursa Schoepper

Susanne Schwieter

Dutem Schwöllén

Ekaterina Sevrouk

Mariacristina Silvestri

Maya Smira

Patricia Smits

Riccardo Stellini

Maria Estrella Vanegas

Liz Walinski

Fiona White

Doron Wolf

Gemmy Woud-Binnendijk

Ignazio Emilio Ximenes

YBDD

Winners

Celeste Prize 2015

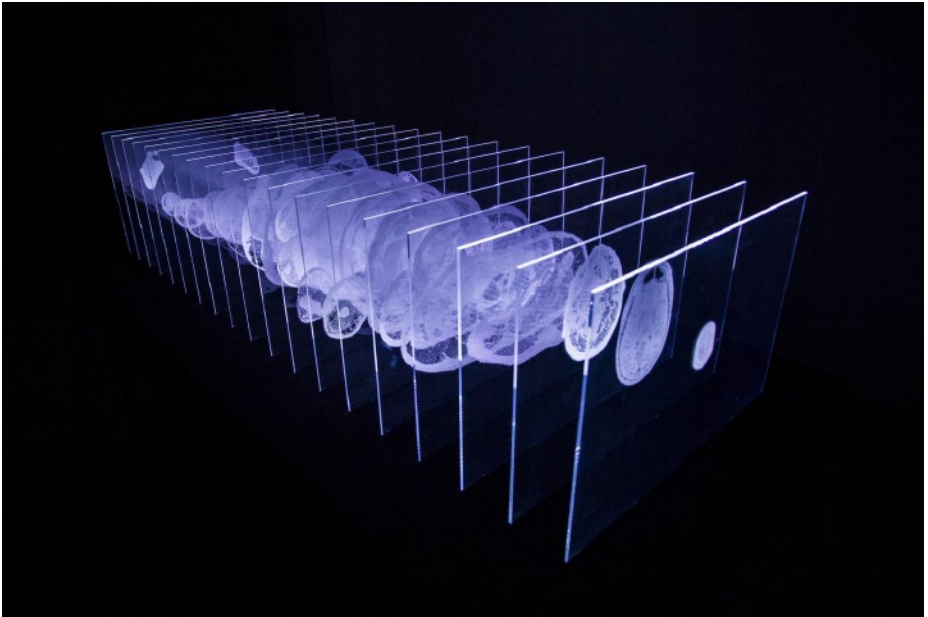
Winner Project Prize

Winner Painting & Drawing Prize

Winner Photography & Digital Graphics Prize

Winner Video & Animation Prize

Winner Installation, Sculpture & Performance Prize



Project Prize

Wuttin Chansataboot, *The Metamorphosis of Self and Identity in Digital Era*, Installation, 100x120x200cm



Painting & Drawing Prize

Veronica de Giovanelli, *If a clod be washed away by the sea*, Painting, 280x240x5cm



Photography & Digital Graphics Prize

Andrea Cimatti, Illuminated Love, Digital Photography, 40x60cm



Video & Animation Prize

Borja Rodríguez Alonso, Google 02 - Why, Video 4:53 min.



Installation, Sculpture & Performance Prize
Andreas Lutz, Wutbürger, Installation, 150x220x90 cm

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8th edition
curated by Ellen Blumenstein

