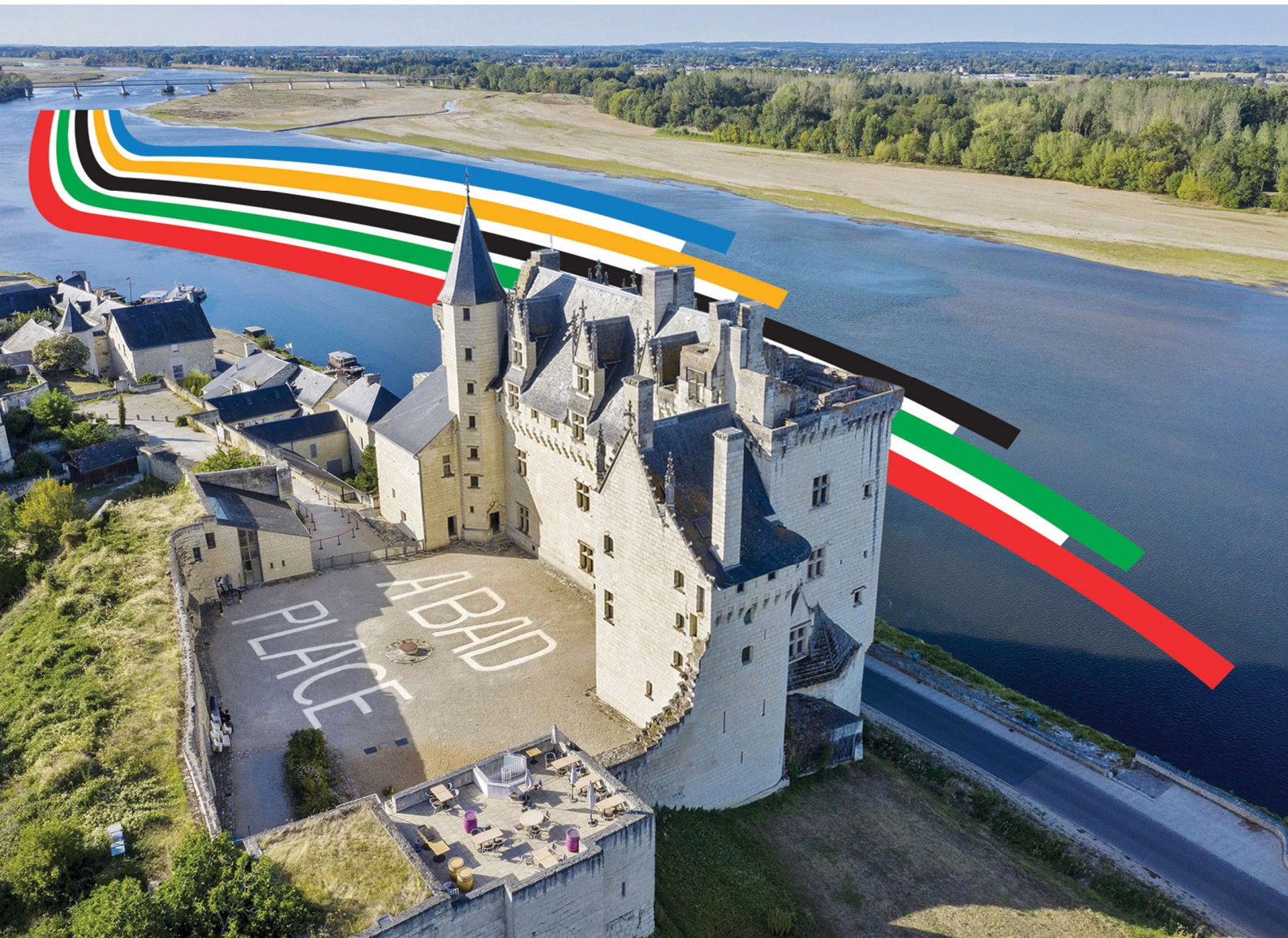


DOSSIER DE PRESSE

LE DÉCATHLON D'APOLLON

15.06 – 11.08.2024



Du 15 juin au 11 août 2024, une exposition temporaire labellisée olympiade culturelle par Paris 2024 sera à découvrir dans les salles du Château de Montsoreau – musée d'Art contemporain.

Le contenu de l'exposition sera issu de l'appel à participation ouvert aux artistes le 20 avril 2024.

Cette exposition permet aux artistes résidant dans l'un des 203 pays participants aux Jeux Olympiques de concourir dans l'une des dix catégories définies dans le règlement : peinture, dessin, poésie, musique, art vidéo, sculpture, performance, fiction, installation, photographie. Une compétition artistique en écho à la plus exigeante des disciplines athlétiques en plein air.

Pour cette exposition, chaque pays sera représenté par un artiste, sélectionné par un comité composé d'acteurs du milieu de l'art selon un règlement prédéfini.

Par souci d'équité, le format A4 sera imposé à l'ensemble des participants qui souhaiteront concourir et proposer une œuvre d'art. Les œuvres devront être produites en noir et blanc. L'usage de la couleur n'est pas autorisé.

Le 11 août, dernier jour des Jeux Olympiques de Paris 2024, aura lieu l'annonce des noms des 3 gagnants dans chaque catégorie sur le compte Instagram du @chateaudemontsoreau

LE JURY

Un jury composé de professionnels du milieu de l'art se réunira le 4 août pour annoncer les noms des trois gagnants dans chaque catégorie.

Eric de Chassey, Président du jury

Éric de Chassey est directeur général de l'Institut national d'histoire de l'art (INHA) depuis 2016 et professeur d'histoire de l'art à l'École normale supérieure de Lyon depuis 2012. Il a été le directeur de l'Académie de France à Rome – Villa Médicis pendant six ans (2009-2015) et y a organisé un programme de résidence d'artistes de tous les champs de la création, des expositions, des concerts, un programme cinématographique et littéraire, des conférences en histoire de l'art et philosophie. De 2004 à 2009, il a été membre de l'Institut Universitaire de France. Depuis 2022, il préside le Réseau international des instituts de recherche en histoire de l'art (RIHA) et dirige en son sein le projet visant à constituer une histoire des arts visuels en Europe (EVA : The Visual Arts in Europe : An Open History).

Ancien élève de l'École normale supérieure (Ulm - 1986), il a étudié à Sciences Po, avant de devenir maître de conférences en histoire de l'art contemporain à l'Université Paris-Sorbonne (1996-1999) et professeur d'histoire de l'art à l'Université François-Rabelais de Tours (1999-2012).

Sandra Mulliez-Hegedus

Sandra Hegedus Mulliez est née au Brésil à São Paulo. Elle étudie la philosophie et le cinéma à la FAAP de São Paulo. Artiste militante de la scène pauliste, elle réalise plusieurs performances au début des années 80. Elle arrive en France en 1990, y développe une activité de productrice de reportages et de films documentaires, et rencontre en 1999 Amaury Mulliez avec lequel elle fonde une famille. Son goût pour l'art la conduit à constituer à partir de 2005 une collection d'art contemporain. L'envie d'un engagement plus fort dans l'aide à la création artistique la mène tout naturellement vers le mécénat d'art contemporain. Elle crée ainsi en 2009 avec son mari SAM Art Projects, projet de mécénat destiné à promouvoir, par le biais de résidences d'artiste et par l'attribution d'un prix, l'œuvre d'artistes étrangers en France, et d'artistes Français à l'étranger.

Bernard Marcadé

Bernard Marcadé est critique d'art et commissaire d'exposition indépendant. Il est l'auteur d'Éloge du mauvais esprit (éditions de la Différence, 1986), Il n'y a pas de second degré. Remarques sur la figure de l'artiste au XXe siècle (éditions Jacqueline Chambon, 1999), Marcel Duchamp. Une vie à crédit (Flammarion, 2007), Fabrice Hyber (Flammarion, 2009), Les 53 œuvres qui (m')ébranlèrent le monde (Beaux-arts éditions, 2010), Wim Delvoye (Mercator, 2012), Marcel Broodthaer, Livre d'images (Flammarion, 2013), Yan Pei-Ming, Histoires de peinture, peintures d'Histoire & autres faits divers (éditions de L'Herne, 2013). Il a notamment co-organisé en 1995 l'exposition « Féminin-Masculin. Le sexe de l'art » au Centre Georges-Pompidou à Paris et prépare une biographie de Francis Picabia.

Michèle Didier

Michèle Didier, fondée en 1987 à Bruxelles, produit et publie des œuvres originales d'artistes contemporains.

En 2011, Michèle Didier ouvre une galerie à Paris. Cette dernière représente des artistes de différentes générations liés aux éditions de la maison d'édition et développe aussi des projets spécifiques donnant lieu à des invitations. Depuis sa création, la galerie privilégie des collaborations avec des artistes inscrits dans une veine conceptuelle, notamment des artistes internationaux aujourd'hui considérés historiques. La galerie à Paris accompagne aussi dans leur développement des artistes issus de la scène française.

Nicolas Ballet

Docteur en histoire de l'art et attaché de conservation au Centre Pompidou, Nicolas Ballet consacre ses recherches aux cultures visuelles alternatives, à l'art expérimental, aux *sound studies* et aux avant-gardes artistiques. Il enseigne l'histoire de l'art contemporain à l'université Paris 1 Panthéon-Sorbonne et a écrit de nombreux textes explorant les apports visuels et sonores des contre-cultures et des pratiques artistiques expérimentales. Il est l'auteur de *Shock Factory. Culture visuelle des musiques industrielles* (Les presses du réel, 2023) et a notamment publié dans *Les Cahiers du Musée national d'art moderne*, *Octopus Notes*, *Marges*, *Optical Sound, Volume I*, *Revue & Corrigée*, *Klima*, dans les *Cahiers du CAP* et *Histo.art* aux Éditions de la Sorbonne, ainsi que dans des ouvrages consacrés aux œuvres de Nigel Ayers, Zoe Dewitt, Genesis P-Orridge et The Rita. En 2023, il a été le commissaire de l'exposition « *Who You Staring At? Culture visuelle de la scène no wave des années 1970 et 1980* » au Centre Pompidou.

Avec:

Davide Bugarin, Greig Burgoyne, Zanni Carlo, Julie De Clercq, Ahmed El Shaer, Mathew Emmett, Manuela Viera Gallo, Gladys Kalichini, Ruark Lewis, Mohammad Namazi, Alejandro Penafiel, Andreas Albrechtsen, Pia Chavarria, Catalina Chervin, Mária Chilf, Kohli Diego, Negin Ehtesabian, Veronika Gabrielova, Toru Hayashi, Muller Jean Pierre, Željka Mićanović Miljković, Aleksandra Osko, Aga Ousseinov, Vargas-Suarez, Universal Raphael, Taras Sereda, JG Thirlwell, Kjell Varvin, Júlia Vécsei, Lung Wai Ming, Otavio Schipper, Cassia Bray, Fernandes Eduardo Malé, Driton Hajredini, Dejan Kaludjerović, Chessa Luciano, Warren Neidich, Mariana Pende, Hieu Pham, Anne Katrine Senstad, Amasi/Apiet Ben/Enndy, Dede Brown, Victoria Cantons, Ak2deru, Kranemann Ebertrard, Pamela Aobo Enyonu, Nicholas Fudge, Yusuke Fukui, Joaquin Goldstein, Karayannopouloulrini, Jehabdulloh Jehsorhoh, Dusa Jesih, Nechvatal Joseph, Anita Kapraljevic, Stephanie Lee, Lumeh Leslie, Balea Maria, Farhang Maryam, Kuar Mathew, Yassir Ali Mohammed, Qinza, Luwi Tokapi, Najm, Brain Nathan Buria, Tahmina Negmat, Kejoo Park, Izvor Pende, Ye Qin Zhu, Lieners Sandra, Mehal Sébastien, Suleiman Sharifi, Hynell Fleischer Sigrid, Nasaria Suckoo, Chollette, Mishel Valcheva, Sabīne Vernere, Rohan Wealleans, Sara Zahorjanova, Mohammad Anwarul, HOQUE, Mideo Cruz, Marcel Diogo, Cecilia Fiona, Mladen Stropnik, Lacmanovic Valentina, Chin Chih Yang Yang, Marco Agudelo, Melissa Alcena,; Renate Aller, Zoubir Amina, Meredith Andrews, Aderonke Bademosi, Wilson, Florence Blondeau, James Cooper, Belli Federica, Misha Friedman, Kacingu KambalaHerman, Po-Chih Huang, John Reno Jackson, Louis Kareem Jamal, Darragh Judith, Ira Lombardia, Ruben Natal-San, Miguel, Fredrik Nilsen, Rachael Padilla, Thomas Paquet, Vesna Pavlovic, Asgeir Petursson, Aniko Robitz, Günther Selichar, Vicky Sheelongo, Sarah Singh, Brauen Tashi, Hana Usui, Lee Wells, Okur Yoka, Lye Yamsonite, Mudaba André, Christian O'Gorman Bök, Schwartz Laura, Olaf Nicolai, Trond Ansten, Annie Attridge, Frida Baranek, Maksym Dutka, Anna Egle, Roland Joseph Awuah-Gebhardt, Darko Joseph, Alexandre Kyungu, Jamie Martinez, Djakou kassi Nathalie, Iván Navarro, Osaru Obaseki, Sam Porritt, Nathaniel Rackowe, Una Szeemann, Valentin Soare, Michael Tavioni, Rafael Attias, Marita Isobel Solberg, Han Bing, Saule Suleimenova, Johan Wahlstrom, Syd Krochmalny, Timothée Comte, Isabelle Forestier, Nezaket Ekici, Khaled Jarar.

Name & Surname

Marco Agudelo (1978-)

Country

Nicaragua

Date

2017

Title of the Work

UTOPIA EN CONSTRUCCIÓN

Artwork Description

The last name of the installation is: "Utopia under construction, the church of Solentiname" (2011-2017). It alludes to the processes rather than the final results and is, in itself, a metaphor for the construction of a utopia based on the experience lived in Solentiname, but also in Latin America by extension. It is curious to observe that the church in the community was always in a process of construction and change, as was the process of Liberation Theology itself; a religious and political movement that, among other things, understood theology from the suffering and daily reality of the Latin American population, and adopted a redeemer and martyr Jesus, who in the case of Nicaragua was also a guerrilla fighting against the Somoza dictatorship. . For some reason - and coincidentally - the final plastic composition that the Solentiname church building adopted in the mid-seventies showed connections with contemporary plastic movements in Latin America, mainly with installation and geometric abstraction.

Name & Surname

Han Bing (1984-)

Country

Corée

Date

2019

Title of the Work

My intimate night with the tree

Artwork Description

This works belong to the series<Sexual force of nature>, Record my soul infatuating with natural energy, I am attracted by the sexual of nature ——the trees, grass, flowers as original lover, and in turn my body also as a connect ----The continuation of my soul. In the machine times our natural flesh never to finish evolution, beyond the social gender, Human sensitivity will return to the gender of the ancient plant era to find a destination.

Name & Surname

Johan Wahlstrom

Country

Suède

Date

2010

Title of the Work

Spare Me Some Change

Artwork Description

NC

Name & Surname

Andreas Albrechtsen (1986-)

Country

Denmark

Date

2024

Title of the Work

Untitled (Stockholders Swept)

Artwork Description

In Untitled (Stockholders Swept), the image of an unfolded paper aeroplane carries a distorted text. The flattened paper is scanned through a Xerox machine, transforming its wrinkled surface into a nested image of a written, folded, and processed office document. The two-worded text that dominates the foreground is a CAPTCHA (Completely Automated Public Turing test to tell Computers and Humans Apart). These randomly generated security words are used on websites and social media platforms to prevent spam-robots from entry. Surprisingly, the CAPTCHAs originate from printed words lifted out of their literary context and used as online Turing tests to help digitalize books for Google. When transferring the CAPTCHA words from the screen onto paper, they are restored in their original cellulose medium but in a new context. The non-linear language of these Internet limericks is reminiscent of the cut-out writings of William S. Burroughs, T.S. Eliot and the early Dadaist poets. Fittingly enough, Dada and data - nonsense and information - are arguably the two driving opposite forces demanding our attention in today's digital media landscape. Where Artificial Intelligence creates problems while solving others, only humans create poetry from boredom. This human versus machine complex raises future questions: If language is grounded in experience and computers are writing for humans - how will meaning continue to morph? Can it morph until it becomes so unrecognizable that any reading is nearly impossible, leaving us with an abyss that even poetry or nonsense cannot fill?

Name & Surname

Melissa Alcena (1988-)

Country

The Bahamas

Date

2021

Title of the Work

Marty & Briland

Artwork Description

Marty sits on his favourite horse Briland, on Pink Sands beach in Harbour Island.

Name & Surname

Renate Aller (1960-)

Country

Germany

Date

2024

Title of the Work

"Sehnsucht and Displacement

Artwork Description

" Sehnsucht is an intoxicant, a medium of transport; to contemplate Sehnsucht means to imagine an uncontaminated space, a realm of innocence and immediacy." Landscapes represent disparate belief systems. They present different cultures and convey a sense of belonging. Land is an actual place and anywhere in the world, identities are closely tied to it. A landscape represents that in its best iteration. Echoing the forms of the landscape, an image of the human body is paired to mirror our presence. There is a performative aspect in this pairing. Action art is linked to the endeavor to remove the separation between art and life. Politically motivated movements and powers are creating the condition of displacements. We are at a point where we as people are evolving and moving rapidly forward in our development as humans and have a collective awareness of changes that need to be made whilst the climate emergency unfolds in front of our eyes. The natural world we live in is changing faster and faster to make living conditions unbearable for many creating a disconnect from their known space and home. Shifting tectonic plates are also reminders of our own shifting awareness and identity in relationship to place. We always try to assess where we are in relationship to our surroundings, be it an image, actual nature, a city, or even the emotional and political landscape. A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned away toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from paradise: it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress. English translation of German narration (Walter Benjamin) „Angelus Novus“ by Walter Benjamin, Illuminationen, Seite 255

Name & Surname

Zoubir Amina (1983-)

Country

Algeria

Date

2012

Title of the Work

Je vois le mariage comme un match de foot

Artwork Description

Je vois le mariage comme un match de foot re_x001F_ète une image photographique prise à Alger pour questionner la dualité des genres.

Name & Surname

Yoka Lye Mudaba André (1949-)

Country

Democratic Republic of the Congo

Date

2024

Title of the Work

JE

Artwork Description

« Kinshasa est à la fois Femme, Fleuve, langage » Kinshasa-femme. Presque tous les poètes africains (musiciens, écrivains, peintres, photographes, cinéastes) qui ont flirté avec cette ville, qu'ils soient Francis Bebey, Sony Labou Tansi, Sylvain Bemba, Antoine Mundanda, Antoine Mundanda, Joseph Kabasele, Franco Luambo, Lomami Tshibamba...ont reconnu en elle une sorte de «mamiwata», capable du pire comme du meilleur ! Monstre tentaculaire et pourtant véritable miroir aux alouettes pour la majorité des jeunes condamnés à la misère des campagnes, Kinshasa continue à faire rêver. Étonnante ville dont le narcissisme, le culte du paraître et un certain exhibitionnisme sont en fait des antidotes des assauts et des hideurs de la misère matérielle. Ville frère sans arrogance, charmeuse sans racolage, qui se livre sans se donner vraiment mais qui, lorsqu'elle se donne enfin dans l'ivresse, la musique, la violence ou la démente, ensorcelle irrémédiablement le soupirant empressé...

Name & Surname

Meredith Andrews (1976-)

Country

Bermuda

Date

2023

Title of the Work

Blonde Lily from the series Liminal Space

Artwork Description

As with a lot of my photographic work Liminal Space, the series this image is taken from, is an exploration of Bermuda's natural world and how it's we relate to it. There is something dream like about Bermuda. It is upon the edges or land and sea, light and dark or points of transition that I find this the most.

Name & Surname

Trond Ansten (1984-)

Country

Norway

Date

2022

Title of the Work

KVEIKKULA

Artwork Description

The work has been created in conversation with a spruce log in Northern Norway. The dialogue was about fractal structures in nature, hypnotic states and fibre phenomena. The ball expands the tradition of the nordic Kveik-logs, and houses a culture of yeast that has traveled through generations dating back to the 6th century.

Name & Surname

Mohammad Anwarul HOQUE (1986-)

Country

Bangladesh

Date

2023

Title of the Work

“ Before the History “

Artwork Description

Through out my career, I have always tried to ensure that the passion and enthusiasm for my work has shone through. Despite my success as an independent Artist , I have found that it is through a team that I have achieved my greatest potential. I have learnt that having a platform to question and further ideas harnesses greater creativity - although realizing creative inspiration doesn't come without its obstacles! Obstacles such as time management and working to tight deadlines are important in any industry, but the foundations and biggest challenges of Arts lie in communication .In all my art work, I have relished these challenges and used them to fuel my ambition and maintain my own high standards.

Name & Surname

Annie Attridge (1980-)

Country

United Kingdom

Date

2023

Title of the Work

I could hold you for a million years

Artwork Description

"I could hold you for a million years," becomes the refrain that echoes through each piece, symbolizing the depth of affection and the unbreakable bond shared between the lizards. Through the medium of clay, I seek to capture not only the physical embrace but also the emotional resonance of a love that knows no bounds. As an artist celebrating dyslexia, I find parallels between the intricate layers of the sgraffito technique and the multifaceted perspectives of dyslexic individuals. Just as each stroke of the carving tool reveals hidden depths within the clay, so too does dyslexia unveil unique insights and connections within the human experience. Through my ceramic creations, I invite viewers to contemplate the power of love, the beauty of imperfection, and the resilience of the human spirit. May these lizards locked in an eternal hug serve as a reminder that despite life's challenges, love endures, transcending time and circumstance.

Name & Surname

Aderonke Bademosi Wilson (1964-)

Country

Bermuda

Date

2021

Title of the Work

Movement and Flow

Artwork Description

A storm of emotion brews in this stark black and white photograph. Though devoid of color, the scene crackles with a dynamism that transcends the static image. Each stark contrast becomes a gateway, urging the viewer to lean in and decipher the narrative hidden within the captured image. Uniform spaces hint at figures in motion, their forms blurring the lines between triumph and despair, stillness and energy. The viewer is left to navigate this scape, to find a single, defining moment. Is it a silent victory, a tense standoff, or a solitary reflection amidst the chaos? The artwork champions collaborative understanding and individual contemplation. It draws the viewer closer, its secrets shifting with each perspective. It's an invitation to a personal odyssey, a story whispered between the lines waiting to be illuminated.

Name & Surname

Frida Baranek (1961-)

Country

Portugal

Date

2024

Title of the Work

Displacement III

Artwork Description

In the Middle Ages, relations were meant to be fixed and to last, but nowadays, displacement and flexibility are key to understanding the contemporary world. This fluidity brought consequences to our lives: when we displace, move, or change, we often feel out of place or like we don't belong. The Olympic games connect people from around the globe. It is this connection that erases borders

Name & Surname

Marita Isobel Solberg (1977-)

Country

Norway

Date

2022

Title of the Work

A Scream From The Ocean, from COD, LIFE, LOVE performance with Sol&Sten (a collaboration project with Trond Ansten)

Artwork Description

Thinking of the ocean and all life so fragile. How humans ruin instead of loving, just taking, not giving. Exploiting, not collaborating. Today they even try to domesticate the wild cod, locking it inside, feeding it garbage, torturing this wonderful life with lights and «medicines». They think they are making something they call food, talking of the cod as something they can create, that it does not have the right of a free and meaningful cod life. Where are the rights of the cod, the salomon, the chicken? Where are the rights of trees, plants and insects? The rights of the mountains and the oceans? We need to scream, we need to scream high: Rewild, rewild!!!! Who dares to fuck with the ocean? Where do we go from here?

Name & Surname

Amasi/Apiet Ben/Enndy (1999-)

Country

Papua New Guinea

Date

2023

Title of the Work

Mayanda

Artwork Description

Ben Amasi/Enndy Apiet Wanyi clan, Washkuk Village, Papua New Guinea Title: Mayanda
This work is a pangal painting of a giant cassowary and its two children from the legend of Sasaap. A cassowary nested in the forest, laying two peculiar eggs. When they hatched, one revealed a fluffy chick, while the other, surprisingly, was a human boy. A hunter discovered them when he caught the cassowary in a pit trap and he took the child home, naming him Apyanda, ap is for bird, ma is for man and yanda is for child in the Kwoma language. He became a brother to the hunter's son, Mayanda, and the two formed an inseparable bond. Apyanda and Mayanda spent their childhood exploring the wilderness, embarking on countless adventures. However, as they grew older, their paths diverged. In a tragic turn of events, Apyanda, driven by his primal instincts, took Mayanda's life. Apyanda was forced to leave and went on to founded a new village beneath a towering tree, his voice echoing to the drums and songs that celebrated his new life. He became known as Sasaap, a figure of reverence and legend, forever intertwined with the tale of the birdboy, Apyanda. Ben Amasi/Enndy Apiet are member of The Mariwai Project, an initiative founded by artist Shiva Lynn Burgos which champions the recognition of remote PNG artists to the outside world. Enndy is a vital members of The Mariwai Project, an initiative founded by artist Shiva Lynn Burgos which champions the recognition of remote PNG artists to the outside world. The Kwoma people of Papua New Guinea still live a largely traditional life of hunter-gatherers and subsistence farmers. Living in the world third largest rainforest, without electricity or running water. Their art has evolved on its own terms without the influence of "Western" art education. Pangal paintings are one of the main traditional and customary art forms of the Kwoma. They are normally displayed in ceremonial houses to form a highly decorated ceiling. Pangal paintings are included in the most prestigious museum collections worldwide, such as the Musée du quai Branly – Jacques Chirac in Paris and Ethnologisches Museum at the Humboldt Forum, Berlin and most notably at The Metropolitan Museum of Art, New York which displays the Kwoma Ceremonial Ceiling of over 200 pangals They are recognised for the unique artistic prowess which has developed on its own terms as a significant representation of the richness of contemporary PNG art Each painting depicts a specific totem - an animal, plant, object, supernatural entity or other phenomenon sacred to one of the village clans. For example, a fruit bat or shooting star may symbolize a particular clan's beliefs. The way these clan symbols are visually represented varies greatly. Some

imagery is relatively naturalistic, like a crocodile figure. However, these are not mere depictions of ordinary creatures, but rather supernatural beings that have taken animal form or are otherworldly animals themselves. Many paintings employ abstract, geometric designs derived from the essential features of the animals, plants and other subjects they reference. In addition to clan totems, the paintings may include natural elements like the moon's phases, as well as legendary figures from the oral traditions. While there is a defined set of geometric design motifs, the specific meaning of each one can shift based on the artist's intention and their clan affiliation. Overall, these sacred bark paintings embody the spiritual beliefs, stories and iconography of the village's clans through a rich visual language of symbolism and abstraction.

Name & Surname

Florence Blondeau (1966-)

Country

France

Date

2024

Title of the Work

L'Écho du Poing Levé - The Echo of the Raised Fist

Artwork Description

Le 16 octobre 1968, aux Jeux olympiques de Mexico, Tommie Smith et John Carlos lèvent le poing ganté de noir pour protester contre la ségrégation raciale. Aujourd'hui, leur acte résonne encore. Le poing ganté, légèrement usé par le temps, symbolise la persistance de la lutte. En arrière-plan, un cheval, silhouette des sports équestres dont la participation aux prochains Jeux olympiques est menacée.

On October 16, 1968, at the Mexico City Olympics, Tommie Smith and John Carlos raised their gloved fists in protest against racial segregation. Today, their act still resonates. The gloved fist, slightly worn by time, symbolizes the persistence of the struggle. In the background, a horse, the silhouette of equestrian sports, whose participation in the upcoming Olympics is threatened.

Name & Surname

Christian Bök (1966-)

Country

Canada

Date

2023

Title of the Work

The Dark, Pale Meadow

Artwork Description

'The Dark, Pale Meadow' constitutes a 'love-poem,' written as a villanelle — a challenging, constrained form, meant to test the 'athleticism' of the poet. The work, in this case, features a 'song-like' monologue, written in the voice of the herdboy Orpheus, who strives to rescue his lover, the nymph Eurydice, from the underworld of the dead. In such a hellish, surreal world, the weapons of warfare no longer work, requiring that the hero must convert his longbow into a cithara so as to charm his adversaries — (just as Olympiads might transmute military skill into pacifist sport). The poem constitutes an excerpt from an ongoing project, entitled 'The Xenotext' (a book that documents a quest to create a beautiful, anomalous poem, preserved in a format so enduring that the text might outlast the lifetime of the Sun).

Name & Surname

Cassia Bray (1998-)

Country

Australia

Date

2024

Title of the Work

Spectres

Artwork Description

Cassia Glynn Bray, Spectres, 2024, crocheted two-way mirror film, installation, 400 x 400 x 500 cm. Image courtesy of AirSpace Gallery, Sydney. Spectres consists of three large crocheted hanging bodies that simultaneously shimmer, reflect, and yield to their light sources, filling the gallery space and inviting audience members to wander and linger among them. Through the craft of crochet, Bray has engaged in an embodied ritual of connection, memory work and grief-processing to capture the haunted body through abstraction and minimalism. Textile work is inherently associated with the body and touch via the haptic processes it is produced by and its association with clothing. Weaving practices also benefit the bereaved, as the time-demanding, repetitive process of weaving is both soothing and an opportunity to process and accept loss while generating a memento of the bereaved's love for the lost. The contradiction between this and Bray's use of light, shadows, and reflective and semi-transparent media connects with themes of the unseen, silence, and absence to create a space capable of housing haunted matter. Within this space she raises questions about how we collectively deal with discomfort and proposes new and novel ways of dealing with the disquieting.

Name & Surname

Dede Brown (1984-)

Country

The Bahamas

Date

2022

Title of the Work

Seafan Figure Merge #1

Artwork Description

Mock: it's something that makes fun of the viewer; something not real.

Name & Surname

Davide Bugarin (1993-)

Country

Philippines

Date

2023

Title of the Work

Throat [made with Adam Castle]

Artwork Description

Sore Throat (2023) is an interactive film installation that explores how sound overheard through walls has impacted queer people and spaces in the Philippines, where the interpretation of sound is informed by monstrous mythology and the distortions of colonisation and gentrification. In the film's glowing midnight world, a character played by Filipino artist Davide Bugarin shapeshifts between matador, coloniser, emcee and young queer Filipino. Shot on location in Manila and in a constructed space, the 20-minute film blends cabaret and moving image with a newly developed interactive technology. As in live cabaret, the on-screen performer breaks the fourth wall and commands the audience to make noises, both adorative and animalistic. Theatrical backdrops, costuming and song fill this illusionistic world, where monstrosity lingers but cannot be pinned down. Sore Throat (or Magang Lalamunan in Tagalog) draws upon historical and contemporary interpretations of sound heard through walls in the Philippines, and personal queer experiences. In rural Luzon, we witness a knock at the door. 'Tao po!', the traditional announcement ('I am human') is heard. It declares that the voice is not a monster's. Filipino folklore has long been filled with Aswang, monstrous creatures who shape-shift into animals such as dogs, crocodiles and birds. As Spanish colonisers set upon the Philippines in the 16th century, they exploited pre-existing beliefs to propagate the notion that women and queer people were Aswang. At night, it can be hard to tell if the noises heard through the walls of homes are the calls of jungle animals or the cries of an Aswang. This tension permeates the film, as the thin theatrical walls struggle to contain either safety or sound. As rejection and self-judgement swirl, the sole performer is plucked from rural Luzon to Manila, a city that has long been a destination for queer Filipinos. Areas such as Malate have come alive at night as queer districts, with karaoke bars bustling and streets becoming overflow social spaces. Yet the vested interests of new businesses and residents desire a more quiet and respectable neighbourhood, and the sound of late-night performance reverberates against them. At the entrance to the gallery is a capiz shell curtain - a vibrating entrance covering that has been rendered digitally and made static. Surrounding the film projection are four hanging banners, reminiscent of the wings of a theatre. The imagery upon them is created from a photo taken by a dentist of the inside of the performer's mouth. This human form has been constructed as space in architectural software before being transformed into millions of digital sequins. The audience finds themselves amongst this

glittered throat as they experience voices passing through the fourth wall and physical walls, shaking certainties in a contested world.

Name & Surname

Greig Burgoyne (1972-)

Country

Scotland

Date

2023

Title of the Work

'Confetti football'

Artwork Description

Confetti football is a five aside football match in which Burgoyne seeks to introduce and isolate the gestures of a sport that inform its aims. The ball is a 2euro size piece of round paper confetti. The players air kicking endlessly to move the ball, try to score and win. Seeing the ball, at times even finding it can be challenging , whilst the necessary effort to play this game may be unsustainable. Confetti football is to be immersed in a field of gestures, as a result the performance suggests a dance floor not a football field.

Name & Surname

Victoria Cantons (1969-)

Country

United Kingdom

Date

2023

Title of the Work

A ~~Transgender~~ Girl

Artwork Description

The painting shows the artist as a four year old child, Victoria Cantons is a transgender woman and the work may be seen as an image of a little boy. Four years old is regarded by child psychologists as the approximate age when a child develops strong ideas of self identity. The clothes they want to wear and the toys they want to play with and how they understand themselves. Socially, in the west, from the mid 20th century onwards we developed ideas of endearing children through clothes, colour, toys, and haircut. The contemporary ideas of trousers and “blue for a boy” and dresses and “pink for a girl”. The aim was to make the child look very angelic but also boyish, presenting the child as something precious. In the title, the word transgender also has a strike through. Ultimately the image presents a girl, not a transgender girl because a transgender girl is a girl. Initially when Cantons set out to paint A transgender girl she wanted to challenge the viewer with the question: what if this is your child? Or your child’s best friend or school classmate? How do you feel about that? But Cantons also wanted to normalise the subject —there were so many times when she was called weird or a freak and a child is a just a child.

Name & Surname

Ak2deru (1975-)

Country

Italy

Date

2017

Title of the Work

Monosema - Genere

Artwork Description

This painting on paper is part to a cycle of large-size works entirely made with ash, started in 2017 and still in production. The dimensions of this piece - which is currently part of the BoCs Museum's collection in Cosenza - are 190 x 300 cm / 74,8 x 118 in. The perpetual variation of the monosema - term I coined in attribution to the unique sign on which I'm working for many years (from the greek Monos/one and Sema/sign) and which at the same time attributes the title to all my works in the field of painting - develops a theoretically infinite potentially in the creation of forms, archetypal symbols and meanings in a vision of multiplicity and union of flows, rhythms, pulsations, polyphonies and structures. The semantic power of the material used, ash, emphasizes and sharpens the tension towards the ancestral of this work.

Name & Surname

Zanni Carlo (1975-)

Country

Italy

Date

2024

Title of the Work

Your search - GAZA - did not match any documents

Artwork Description

In 1999, "Sorry, no matches were found containing Kosovo" by Carlo Zanni highlighted the erasure of the memory of a conflict, -represented by a standard Yahoo answer returned for a search with no matches- serving as a metaphor for the atrocities of war, where a country and its people faced annihilation, both physically and in memory. Now, 25 years later, the artist presents an updated iteration, this time querying Google: "Your search - GAZA - did not match any documents." This work continues to underscore the relentless manipulation and erasure of memories amid ongoing geopolitical crises, where lives are lost, homes destroyed, and eventually memories cleansed from the digital landscape. Just as before, this absence of search results serves as a stark reminder of the human toll and the urgent need to preserve the truth amid the tumult of history.

Name & Surname

Pia Chavarria (1995-)

Country

Costa Rica

Date

2024

Title of the Work

Dancers

Artwork Description

NC

Name & Surname

Catalina Chervin (1953-)

Country

Argentina

Date

2015

Title of the Work

Untitled XIX

Artwork Description

There is a void in my work, the expression of a void that is filled with forms. Forms which seem to be organs, birds, fragments of a human body cut into a thousand pieces, monsters of their own mythology, landscapes, towers from where the crowd falls and spreads setting up a world and flooding space. My drawings are also cut strokes, torn papers cracked with wounds, with subtle lines that scream from the depths of the story itself, from my own story. A story I was told and another story I lived. The story told by my grandparents and my mother, who were persecuted exiled Russian Jews themselves. A story, perhaps not so different from the one I had to live closely, very closely, when I was already living in Buenos Aires during the military dictatorship in my country, in the seventies, which made me feel too close to cruelty and terror forcing me to hide and exile myself. This fabric of infinite details present in my work is the terrain upon which I draw and build these images of the world which emerge from the secret belief in hope and beauty.

Name & Surname

Mária Chilf (1966-)

Country

Hungary

Date

2023

Title of the Work

Parade

Artwork Description

Festive ritual, commemoration, parade march. Myth and history. Monument, memorial – or the lack thereof; the erection of a statue, the removal of a statue, the relocation of a statue. Altered celebrations and meanings. Celebratory events in Debrecen (eastern Hungary), mostly images from local residents discovered within the rich material from the photo archives of the Déri Museum (Debrecen’s municipal museum). Visages, traces. Moments to never return in the lives of people – each with a unique worldview – who lived in various historical eras, and who were recorded by unknown photographers. This “national” procession (of all nations) is organised from numerous “randomly” frozen moments, as a possibility for an eternal celebration. A non-ceremony of a non-city. What and how do we remember – and memorialise? What and how do we celebrate? Who tends, dominates, and uses (collective) memory? Who tells the stories? In the course of my work, these and similar questions came to my mind. Through my work with these photos, my own personal relationship to the past has also changed: with my violent cutting procedures, I re-drew these (unknown) figures, and I made them my own – I appropriated them, and I “rewrote” them into new patterns. With my “re-drawing” of these found photos – as memory traces – I traced their lines, and I created new lines, thus discovering threads in time and space connecting to distant photographs, and in this way these pictures have become my own personified documents.

Name & Surname

James Cooper (1965-)

Country

Bermuda

Date

2022

Title of the Work

Venus , some time later

Artwork Description

I once read a ridiculous analysis of Botticellis Birth of Venus that criticized the posture of Venus as being 'unrealistic' , that her weight was too much on her left side and too forward on the clam shell , all of which would lead to her falling off. While it seemed like an unfortunate way to look at a painting , it none the less opened up other visual possibilities to me.

Name & Surname

Mideo Cruz (1973-)

Country

Philippines

Date

2005

Title of the Work

Untouched

Artwork Description

The image depicts a striking and thought-provoking performance art piece that encapsulates a powerful commentary on the modern socio-economic landscape. The central figure is a man ensconced within a cocoon-like structure, symbolizing both his entrapment and transformation. This man, representing the powerful elite, exudes an aura of both paralysis and control. Despite his seemingly immobilized state, there is an undeniable sense of latent power, suggesting his ability to command and influence on a global scale. The cocoon signifies his detachment and isolation from the rest of society, a metaphor for how the wealth and power of the few can create a barrier between them and the wider world. Yet, it also implies a form of parasitism, as his existence and power are sustained by the resources and labor of the many. This duality captures the tension between vulnerability and dominance, portraying how the elite, though appearing static and insulated, hold a profound, almost mystical power that can shape and, if unchecked, potentially destroy the world under their influence. This artwork serves as a powerful critique of the current era's socio-economic dynamics, highlighting the paradoxes and dangers inherent in extreme concentrations of wealth and power. Through this evocative imagery, the performance urges viewers to reflect on the implications of such imbalances and the far-reaching effects they have on society and the world at large. The image is a still from a collaborative work by New World Disorder in 2005 entitled "Black Café." The captured still image is entitled "Untouched," from the works of Mideo M. Cruz.

Name & Surname

Julie De Clercq (1980-)

Country

Belgium

Date

2024

Title of the Work

Djinn

Artwork Description

In the ritualistic film DJIN, Julie De Clercq questions the role of humans and how they affect the fragility of earth but at the same time it shows the power of nature and the transience of human beings. DJINN is inspired by a character from the myth about a people called el Hayawan (creatures) el Ghouel (evil spirit) Shjema T'wila (tall trees) who follow their own rhythms, not fully identifying with one idea or culture, but also not resisting the familiar. They exist and move in a parallel world with us. They move simultaneously in the past, present and future through imagination.

Name & Surname

Kohli Diego (1991-)

Country

Spain

Date

2024

Title of the Work

Monday Morning

Artwork Description

Diego Kohli's painting invites interpretation and open reflection from an imagery that emerges from the artist's sketches of objects, spaces or memories. In his works, Kohli suggests, at second glance, the overinterpretation of an amalgam of abstract collages. This overlapping of reactions and ideas simultaneously introduces a new narrative into the final composition. The paintings do not begin with a preconceived notion or idea; on the contrary, the series are the fruit of a common thread that develops in the workings of the subconscious. Kohli does not identify himself as an artist, but as a painter - for him the practice is the highest form. His work is inspired by painters and their admiration for the craft, as well as a fascination with form and its evolution. It's evident in his work that he plays with fixed compositions such as the still life, testing their limits by subverting them with humour and unfamiliar contexts. He creates works that are at once strange and familiar. For his paintings he draws from many fields such as psychoanalysis, free association, dreams and the unconscious to create his paintings. Kohli holds a Bachelor in Fine Arts from the Ecole de Design et Haute Ecole d'Art du Canton Valais (CH) with an exchange at the Sint Lucas School of Art in Brussels (BE). He holds a Master in Fine Arts from the Universitat Politècnica de València (ES) and from the Institute Art Gender and Nature (IAGN) in Basel (CH). Kohli has exhibited at Castello di Rivoli (Turin, 2023), Galeria Belmonte (Madrid, 2023), Museo Reales de Atarazanas (Valencia, 2023), Kunsthau Baselland (Basel, 2022), Museo de Arte Contemporáneo CondeDuque (Madrid, 2021) or Kunstmuseum Thun (2021, 2023), Centre d'art Pasquart (Biel/Bienne, 2019, 2020, 2021) among others.

Name & Surname

Marcel Diogo (1983-)

Country

Brazil

Date

2013

Title of the Work

Cabo de Guerra (Lutte Acharnée)

Artwork Description

The performance proposes a dispute between two “teams”. The fields have demarcated areas that refer to socioeconomic conditions. Each group seeks through force to reach the developed, rich, prosperous zone and consequently pull the other “team” to the underdeveloped, poor area.

Name & Surname

Maksym Dutka (1995-)

Country

Ukraine

Date

2022

Title of the Work

self-portrait

Artwork Description

Working with sculpture to create three-dimensional realistic images, based on photography as the main source of information, distorted forms evoke a sense of transfiguration in the viewer, reflecting the complexity of the modern world with its information overabundance and multiple interpretations. Through the distorted elements, surreal images are created that invite the viewer to reflect on different realities and ways of perception. This allows us to realize how warped information elements can affect our reality and how we interpret, causing us to reflect on our ability to perceive the veracity.

Name & Surname

Kranemann Ebertrard (1945-)

Country

Germany

Date

2024

Title of the Work

PAINTED RECORD

Artwork Description

You see a black longplay vinyl record, 30 cm diameter, with black and white abstract painting on the surface. The acoustic medium is destroyed. You still see the grooves between the colours and you are curious what kind of music you could hear on the lp. Is there any relation to the painting? You don't know. The music has been constructed. Now it is destroyed by the black and white paint splashes on the surface of the lp. But by destroying something a new thing has been born, an optically artwork on an intellectual level like a dadaist critique on society and culture. The aesthetic concept: Painting on a circle instead of the predominant square and leaving the form of painting on canvas you find in galleries and museums. The composition is a calculated balanced chaos produced by planning and coincidence. Philosophy: What is behind the surface? Echoes of reality? The world is in disorder now. Construction and Destruction. Echo by artwork.

Name & Surname

Fernandes Eduardo Malé (1973-)

Country

Portugal

Date

2023

Title of the Work

Negroides Assimilados

Artwork Description

This work evokes the idea of identity, associated with the conditioning of thought imposed by slavery and neocolonialism that to this day affects the free thinking of human beings, and African minds in particular.

Name & Surname

Anna Egle (1990-)

Country

Latvia

Date

2024

Title of the Work

A Knot in my throat Part 2. Radiance.

Artwork Description

"A knot in my throat" sometimes pops up uninvited, remaining present and uncomfortable. Like a bubble that has not been broken. The artist sculptor Anna Egle delves into these layers of her being, inviting her own knots to be transformed into whole forms. Anna considers the sculptures in her KNOT series to be like radiating cosmic transmitters. As they unwind from the tangle, they radiate freedom. These sculptural objects stand freely on three legs, symbolising pillars on whom we stand and walk the path towards our inner freedom. The artist's truthful and heartfelt belief is deeply rooted in the idea that everything has and is energy, and therefore, all is alive. Every object, even at first glance, seems solid. It is a form consisting of many substances and has an impact on its surroundings and the universe. Each sculpture stands as a living being on its path, walking on its own legs

Name & Surname

Negin Ehtesabian (1979-)

Country

Iran

Date

2024

Title of the Work

A Woman Is Biking (in God's Land!)

Artwork Description

It's a critical work against fanaticism and the rules they make up to suppress women, and it's an admiration for women who expand their freedom and do what they want, despite all.

Name & Surname

Ahmed El Shaer (1981-)

Country

Egypt

Date

2022

Title of the Work

AI Heaven

Artwork Description

In this series of works comprising several images and animated short loops, Ahmed El Shaer collaborates with artificial intelligence to explore questions about the afterlife and how a machine imagines the metaphysical and the transcendental. All images produced through generative technologies— the final artistic works are fully created by machine intelligence without the artist's interference. A radical experiment in what Islamic art could look like in the 21st century, away from stereotypical expectations and orientalist images. 'AI Heaven' is alluring, and terrifying. The images play with our perception, unsettling our expectations of form and meaning, as we stare into these works, created by a nonhuman agent.

Name & Surname

Mathew Emmett (1974-)

Country

United Kingdom

Date

2024

Title of the Work

Polluted Pool

Artwork Description

In "Polluted Pool," I aim to confront viewers with the stark reality of environmental degradation through the lens of the Olympics. The project serves as a metaphorical representation of the consequences of pollution and neglect on our planet's waterways, urging audiences to confront the need for environmental action. At the center of the work lies a disconcerting spectacle: a pool once pristine, now contaminated by debris, toxins, and waste. The water, once a shimmering symbol of purity and vitality, now reflects the detritus of human activity - plastic bottles, discarded electronics, chemical runoff, and oil slicks. The juxtaposition of the polluted pool within the context of the Olympic Games serves to highlight the irony of celebrating human achievement amidst the degradation of our natural environment. As viewers approach the pool, they are confronted with the visceral reality of environmental destruction. The stench of decay fills the air, and the sight of the contaminated water evokes feelings of disgust and dismay. Yet, amidst the despair, there is a glimmer of hope: scattered throughout the pool are fragments of resistance - small aquatic plants struggling to survive, resilient in the face of adversity. The swimmer, poised at the edge of the pool, represents both the perpetrator and the victim of environmental degradation. Clad in a swimsuit embroidered with toxic waste symbols - the swimmer embodies the consequences of our collective actions on the natural world. As athletes dive into the polluted waters, their movements are slow and laborious, hindered by the weight of their surroundings. Each stroke serves as a reminder of the burden we place on our planet and the urgent need for change. Through "Polluted Pool," I invite viewers to contemplate their role in the environmental crisis and consider the impact of their actions on the world around them. By presenting environmental degradation within the context of the Olympic Games, I seek to disrupt complacency and inspire action. The "Polluted Pool," serves as a potent symbol of the challenges we face, but also as a call to arms - a reminder that we have the power to effect change and restore balance to our planet. Ultimately, "Polluted Pool" is not merely a reflection of environmental degradation, but a catalyst for transformation. It is a plea for environmental stewardship, a demand for accountability, and a testament to the resilience of the human spirit. As viewers immerse themselves in the image of the contaminated water, we are invited to confront the uncomfortable truths of our world.

Name & Surname

Pamela Aobo Enyonu (1985-)

Country

Uganda

Date

2024

Title of the Work

Awomomo [thinking in a new language]

Artwork Description

Searching to express home in this splintered reality, the artist is not trying to make sense of its chaos but instead allows fragmentation to enter a poetic polyphony. In this song, sung in and out of tune, creation is not a point of origin; it is woven through time. It is placed in acts of translation and deferral. It is to be found in the process of relearning one's mother tongue while thinking in other languages - Julia Gyemant. Independent Curator. Awomomo [thinking in a new language], 2024 is an artwork coming from my recent body of work exploring my Ugandan history and self-understanding. So far the project has given birth The exhibition "Ateker, ijasi biyayi? - Greetings from the road (A dedication)", a homecoming for me, showcasing my works in my first solo exhibition in the country. The work is a translation of multiple influences including a black and white flat coiled basket currently hanging on my wall, time spent in Venice working with the Ca Pesaro Museum Permanent Collection where Paul Chagall's Praying Jew was on display. It is a multi-layered exploration of the ethics of knowledge or intelligence translation. It questions the translator's responsibility towards Care in Witness.

Name & Surname

Belli Federica (1998-)

Country

Italy

Date

2022

Title of the Work

The Union

Artwork Description

Part of a bigger project of photographs, just like all the others, The Union is a selfportrait with a stranger. How do we relate to someone we do not know anything about? How close can we get? Is being humans enough to feel empathy and closeness towards another fellow human? As the heartbeat lows down and the breathing syncheronises, two strangers become a single being.

Name & Surname

Cecilia Fiona (1997-)

Country

Denmark

Date

2024

Title of the Work

Pools of prayers (All intertwined)

Artwork Description

In "Pools of Prayers (All Intertwined)," the audience witnesses a ritual where a majestic, winged creature transports souls from one cosmos to another. A performer, dressed in one of Fiona's painted jute costumes, slowly moves between two sculptures, transporting detachable small faces or souls. In the second performance, this movement is repeated but reversed, so the performance becomes a never-ending cycle exploring the interplay between the natural world and spiritual female forces. An acoustic and electronic musical improvisation with prepared viola is performed live in the space during the ritual. Through the performer's movements, the two sculptural cosmoses are connected. Fiona populates her phantasmagorical world with beings that express the interconnectivity of life and the symbiotic potential between humans, animals, and the natural world around us. The first sculpture, titled "Pools of Prayers," depicts a mythological bird-creature, its tail becoming a landscape full of lakes. In these pools, human faces rest. With this work, Fiona explores the coexistence between species, life cycles, and transformations. The sculpture conjures a series of questions surrounding its narrative potential: Where will the bird fly these organisms living on its tail? Is the bird-creature their mother? Are these bodyless faces pre-historical creatures or future human beings? The second sculpture, "(All Intertwined)," depicts a Nautilus shell, a living fossil of a species that dates back 480 million years of existence. From the shell falls a flurry of water, or perhaps the shell grows on top of a blue mountain with a spine spinning and faces appearing as if they are all one: the shell, the faces, the mountain, the water. The shell creates a connection between the different spheres, weaving them all together.

Name & Surname

Misha Friedman (1977-)

Country

Moldova

Date

2023

Title of the Work

The Impossible Dilemma

Artwork Description

The wall of a school in Kharkiv that was shelled by Russian forces. The photographer Misha Friedman went to Ukraine in 2023 year with a pressing question on his mind: What does it mean to have to choose between what's best for your country and what's best for your family? Friedman interviewed and photographed Ukrainian families who were forced to leave their country due to the Russian invasion. He then juxtaposed these portraits with images from the land they left behind. Yet, underlying all of these images is the realization that the country left behind no longer exists as it once did.

Name & Surname

Nicholas Fudge (1961-)

Country

United Kingdom

Date

2024

Title of the Work

Picasso Co

Artwork Description

Nick Fudge's painting *PICASSO Co.* engages with modernism and postmodernism through the genres of abstraction and portraiture, situating itself within the current metamodern discourse on art and the technologically determined future. The work recontextualises the influence of machines on modernist art and values by focusing on two seminal artists of the twentieth century: Pablo Picasso and Francis Picabia, each with a different response to the machine age. The painting began as a near-replica of a 1936 Picasso portrait of Dora Maar, rendered in greyscale. Over the course of five years, Fudge transformed this portrait into a machinic abstraction, directly referencing Picabia's 1920 painting *Le Lierre unique eunuque* (The Unique Eunuch Ivy), in which machine parts merge into amorphous, cellular forms. The inscription "PICASSO Co." running down the left-hand side of the painting is an ironic reference to that of Picabia's 'MACHINE Co.'. Although Picasso's work rarely contained explicit references to machinery, his prolific output and constant stylistic evolution reflected the ethos of industrial productivity made possible by modern machines. Fudge's mechanomorphic painting fuses abstraction, portraiture and machine schematics, revisiting and blending the motifs and stylistic innovations of his modernist influences. This approach alludes to the algorithmic processes used by AI to generate images, re-examining the legacies of Picasso and Picabia in the context of contemporary technological advances.

Name & Surname

Yusuke Fukui (1971-)

Country

Japan

Date

2013

Title of the Work

Tesla

Artwork Description

In the wake of the 2011 Great East Japan Earthquake (Fukushima, March 11, 2011), Fukui turned his attention to energy issues, and in the process became interested in Edison's rival and ill-fated genius, Nikola Tesla. Gaining inspiration from the research conducted by Tesla, Fukui created his "TESLA" series, including this work. Tesla's contributions include alternating current, which is still in use today as a worldwide power transmission system, and the foundation of wireless communication and fluorescent light, as well as "World System", a ground-breaking wireless power transmission system concept. In this TESLA series, Fukui expresses his belief through painting that if the "World System" research was to be realised, it could lead to improvements in and solutions to energy problems around the world and global reform of the social system. In the large diptych frame of the painting, multiple flashes of light generated by an atmospheric discharge are blazingly depicted. Deep blue and black are overlaid on a carefully crafted base of glue and chalk, while the lines depicting the lightning transform to iridescence as light is reflected. The subtitle "IKAZUCHI" is the word for thunder, which in Japan is regarded as a deity, and has appeared in the names of gods since ancient times. "INAZUMA", an alternate name for thunder, means that it brings fertility from the high heavens down to the rice fields on earth. The ideal world of gaining unlimited energy from the air, as Tesla envisioned, has overlapped with the Japanese image of "thunder" in Fukui's work.

Name & Surname

Veronika Gabrielova (1900-)

Country

Czech Republic

Date

2024

Title of the Work

Africa de Sul

Artwork Description

The drawing shows my memories from my travels to Africa. On one side it's a beautiful place on the Earth and on the second side it's still facing several problems- of course depends on the country but in general all African countries are facing 3 main (for me) problems: come to terms with history and their own identity, the inequality between women and men, when women are the breadwinners of the family but are not sufficiently appreciated by society and therefore primarily environmental crises. I am not usually using inspirations from my African travels but this is something what makes me anxious and of course we can see it worldwide. And all of it is written in background.

Name & Surname

Manuela Viera Gallo (1977-)

Country

Chile

Date

2009

Title of the Work

THE CANNIBAL

Artwork Description

16mm video, 2:37m. Edition of 3. Prague - Futura residence – 2007 A savage and wild character wanders naked through a public pedestrian tunnel in Prague, smashing dishes and genuinely disturbing real passers-by creating a tension between the complete violent freedom of the faceless "Cannibal ". Against our restrained social posture that hides our own secret bestiality and interaction.

Name & Surname

Roland Gebhardt (1939-)

Country

United States

Date

2022

Title of the Work

Untitled

Artwork Description

Two black elements connected by a void. The black elements are casual, but energetic brush brushstrokes. The void is a geometric cutout into the black fields. The void establishes authority in the relationship. As an artist and designer, I am compelled to evoke moments of clarity and understanding by creating sensory triggers, be they visual, tactile, or acoustic. This ability to enable people to see things differently comes with a sense of empowerment and inherent responsibility. I strive to hold true to this responsibility in all my work. A recurring theme in my work is that of identity. This theme as expressed in my sculpture and drawings is subtle and abstract. The most minimal of interventions alter the identity of a volume. Linear voids and facets placed into a volume alter its appearance and identity. At times, the void creates abstract connections between volumes establishing a bond, or relationship.

Name & Surname

Joaquin Goldstein (1979-)

Country

Argentina

Date

2023

Title of the Work

The Monkey

Artwork Description

Its a close up of a stanp of Francisco de Goya from caprichos Series...

I work often with the work of Goya

Takin strong Images and caracters from him..

I work with the image of the monkey from 2008 and made the carácter doit a lot of things...

This time alone and black and White...!

Name & Surname

Driton Hajredini (1970-)

Country

Kosovo

Date

2003

Title of the Work

Who killed the Painting ?

Artwork Description

The idea of death of the Painting is not new. It was announced in different ways on different occasions. Artist Driton Hajredini reconsiders this topic by presenting it in a poignant and ironic context. He treats the event as a crime being investigated : murder or suicide ? He therefore places the installation as a crime scene as the investigating police do when a murdered person is found, with the "Do not cross" bar prohibiting unauthorized access. Hajredini made this staging for the first time in the corridor of the Academy of Arts in Prishtina, which is documented with an iconic photograph. The atmosphere of the space leaves the impression of a gloomy, suffocating institution without a distinctive identity. However, of course, the crime scene could have been in ny other art academy in the world that trains young artists, but also stifles their creativity. So Hajredin's question « Who killed the painting ? » remains open, unanswered. But, in reality, this issue is also raised as joke, as the attentive chronicler of Hajredin's artistic work could express doubt whether the painting really died for this author, as he continued to paint and, even, in an another work, he announced publicly and solemnly : « I swear to You that I am a painter ! » It is a sublime joke which should be taken seriously. What matters is the concept, the idea, and not the means by which it is realized. The life of the painting even after his « death » can be justified as in well-known expression : The King is dead, Long live the King ! For Hajredini, painting remains the queen of the arts even when it is shown as a joke. Sh.M. 2003/2022

Name & Surname

Toru Hayashi (1963-)

Country

Japan

Date

2024

Title of the Work

The Remains of the Memories

Artwork Description

"The Remains of the Memories" looks like a black furball composed of layered lines and dots transplanted from the 72 drawings in Sketchbook Vol.108 of the series "Equivocal Landscape," in which I have drawn a single drawing every day about my daily life memories since 1998. I layered each drawing from the first-page image to the 72nd one from the sketchbook using Photoshop as if to compress a volume of the sketchbook. "The Remains of the Memories" also speaks of personal nostalgia and reminiscence about the days (April 13, 2023 -June 23, 2023) I experienced since the book no longer belongs to me but to a collector. The memories remain as a stain as this work's look.

Name & Surname

Kacingu Kambala Herman (1996-)

Country

Democratic Republic of the Congo

Date

2022

Title of the Work

Protecteur du foret sacré

Artwork Description

Portrait du chef coutumier du village de Bagaluma, gardien et protecteur de la forêt sacrée de sa communauté, Kisangani, République Démocratique du Congo, 2022.

Name & Surname

Po-Chih Huang (1980-)

Country

Taiwan

Date

2024

Title of the Work

Blue Elephant

Artwork Description

During World War II an elephant named Lin Wang served the Chinese army in combat against the Japanese. Toward the end of the Chinese Civil War, the Chinese Nationalist forces fled to Taiwan, bringing Lin Wang along. Elephants once served as a symbol of workers in propaganda promoting government regulations, and the image was deeply rooted in the hearts of many laborers. In the oppressive social atmosphere of Taiwan's martial law days, going to the zoo to see Lin Wang became a marvelous way to break the stultifying life under KMT¹ rule. My mother was no exception, as it was an important memory in her laboring body. The textile processing industry is labor-intensive, and I always found myself surrounded not just by my mother, but also other female factory workers or seamstress aunties, and their stories constantly flowed around me. I have always been deeply interested in these tales, which mainstream culture has forgotten, and paying attention to their daily conversations, their fantasies and dreams, has pushed my writing to more distant boundaries. I pieced together how their spiritual microcosms and the material macrocosm were interrelated. My mother and her friends spent many long hours working sewing machines, so their calves were swollen, and they poked fun at themselves, saying that had "elephant legs." My mother used to refer to herself with the jocular term "blue elephant." Physiologically, it indirectly reflects many laborers' work conditions and state of health. Psychologically, it affords a glimpse at their relationship with society. 1. The Kuomintang (KMT) also referred to as the Nationalist Party of China (NPC) or the Chinese Nationalist Party (CNP), was the sole ruling party in China during the Republican Era from 1928 to 1949, when most of the Chinese mainland was under its control. The party retreated to Taiwan in December 1949, following its defeat in the Chinese Civil War

Name & Surname

Karayannopoulou Irini (1973-)

Country

Greece

Date

2024

Title of the Work

A trip to the moon

Artwork Description

"A trip to the moon" Irini Karayannopoulou paints directly on a found image of a woman who plays chess blurring the lines between beauty stereotypes and female empowerment.

Name & Surname

John Reno Jackson (1995-)

Country

Cayman Islands

Date

2024

Title of the Work

Shuga gal

Artwork Description

This work is a diptych comprising a photograph and a text-based artwork. It is an exploration and celebration of Caymanian heritage, contemporary relationship dynamics, and the cultural expressions found during Batabano Carnival in the Cayman Islands. Image One: The first piece is a dynamic photograph capturing the essence of Batabano Carnival. It portrays two individuals engaged in the energetic and sensual dance known as "wining." The woman is fully extended, her hand touching the road, with her hips elevated in a powerful, evocative pose. Her male partner, squatting low, reciprocates the intensity of the dance. This photograph not only encapsulates the raw, kinetic energy of carnival but also symbolizes the bold, unapologetic expression of sexuality and freedom inherent in this cultural celebration. The dance, deeply rooted in Caribbean tradition, serves as a vivid representation of joy, liberation, and the breaking away from societal constraints. Image Two: The accompanying text-based artwork features a poem written in Caymanian English, a creole language that reflects the rich linguistic tapestry of the islands. The poem reads: "shuga, i say i like deh way yuh sail yuh ship down lemme be yuh car goh shuga gal i nah ga weight yuh down no, swee deh, i nah ga weight yuh down." This poem is a heartfelt expression of desire and the longing for connection, using the metaphor of a ship navigating the ocean. The man gazes out to sea, yearning to be a part of the woman's journey, assuring her that he will not be a burden. This imagery parallels the dance depicted in the photograph, where partners communicate and connect through movement, each contributing to the rhythm without hindering the other's freedom. The poem is an interpolation from Leon Bridges' song "Smooth Sailing" (2015), which itself draws inspiration from gospel songs that used ship metaphors to talk about divine return. Bridges reinterprets the metaphor to express a man's desire to approach and woo a woman, reflecting the universal themes of attraction and courtship. By juxtaposing these two pieces, my work challenges the traditional and conservative ideologies often associated with the Cayman Islands. This diptych serves as a testament to the enduring spirit of Caymanian culture, the unique beauty of creole language, and the transformative power of art to convey complex, layered narratives. Through this work, I invite viewers to reflect on the fluidity of identity, the richness of cultural expression, and the universal pursuit of love and connection.

Name & Surname

Louis Kareem Jamal (1998-)

Country

Romania

Date

2023

Title of the Work

IBRAH

Artwork Description

The title represents the name of the scorpion that takes the form of a personal daemon. The daemon subverts the human form by assimilating protective relational processes, like a spiritual guardian, protecting me even in the present moment.

Name & Surname

Muller Jean Pierre (1967-)

Country

Belgium

Date

2024

Title of the Work

The Olympic Weel (Seven Gods for Seven Days)

Artwork Description

Bertrand Burgalat once wrote: “What characterises Jean Pierre Müller – written without the hyphen – is precisely his quest for a sign of unity. Throughout his œuvre, in his unique rapport with music and visual arts, whether he is working with Aimé Mpane at Tervuren's AfricaMuseum or teaching at La Cambre, lies a determination to literally bring forms and beings together. This desire runs deep in his collaborations with Sean O'Hagan, Nile Rodgers, Archie Shepp, and the 7x7 Sound Paintings.” The approach of Brussels-native Jean Pierre Müller extends across several universes, including music, mythology, and urban culture. Essentially focusing on human activity, his colourful artworks are highly rhythmically charged whilst his aesthetic expresses itself through overcrowding, overflowing, and accumulation. While his art is seldom autobiographical, it opens up to an infinitely intimate perspective, reflecting the struggle that lies deep within himself.

Name & Surname

Jehabdulloh Jehsorhoh (1983-)

Country

Thailand

Date

2024

Title of the Work

Gunflower

Artwork Description

NC

Name & Surname

Dusa Jesih (1977-)

Country

Slovenia

Date

2024

Title of the Work

Crossroads

Artwork Description

Mock execution is the crossing of two rhythms: a vertical one representing the Power—a firing squad of vertical wood boards—and a horizontal one representing the Victim—a collapsed figure in front of the squad, white with innocence. The strawberry boxes—their hands—bleed with guilt.

Name & Surname

Joseph Awuah-Darko Joseph (1996-)

Country

Ghana

Date

2023

Title of the Work

PALANQUIN I'

Artwork Description

These sculptures are Afro-futuristic references to Ashanti Palanquins from the 12th century in Ghana, the symbol of Ashanti nationalism is the porcupine and this is the artist's tribal origin. Watching his father, a chief, being carried and elevated in these hoisted traditional beds during festivals created the inspiration for his work. A legacy has been patrilineal and passed down for generation.

Name & Surname

Nechvatal Joseph (1951-)

Country

United States

Date

2007

Title of the Work

becOming mOre

Artwork Description

becOming mOre (2007) is a 12 x 168 cm computer-robotic assisted painting on canvas that entertains the histories of classical sculpture, Deleauzian philosophy, computer science and contemporary painting.

Name & Surname

Darragh Judith (1957-)

Country

New Zealand

Date

2023

Title of the Work

Smashed

Artwork Description

This is an image of a cafe window which had been smashed overnight, it was not soon after we awoke from the covid pandemic. After global lockdowns the world has changed, maybe not for the best. There is a sense of unease and this action of breaking windows has resonance of this frustration.

Name & Surname

Gladys Kalichini (1989-)

Country

Zambia

Date

2020

Title of the Work

... these practices are done in sharing her stories

Artwork Description

... these practices are done in sharing her stories is an exploration of remembrance that considers a notion of care in relation to the excavation of stories that are arguably in the process of getting erased. The video installation explores the function of cleansing in spiritual rituals such as the blessings, baptisms, anointing and the washing of bodies after birth and death. What does it mean to care? The concept of care is often associated with welfare and maintaining the well-being of someone or something. As a concept, it is often associated with community work and with women's roles with the domestic space. Although this is part of it, the concept of care encompasses much more than this, as caring means paying serious attention and consideration in order to avoid damage or, in the context of my work, complete erasure.

Name & Surname

Dejan Kaludjerović (1972-)

Country

Serbia

Date

2001

Title of the Work

What Did Tomorrow Bring Us?

Artwork Description

What Did Tomorrow Bring Us? (2001) is a slide projection of two digitally- manipulated separate photos of my parents, followed by the sound of a river.

A metaphor about the universal unity of men and woman “frozen” in one moment in time, who are on the verge of generation of the future, or on the verge of realization of the future directly from their past, also indirectly connect semantically with evocation of the Socialism and the Communist dream symbolized by a generation who was young in the 70’s. This generation was not asked to take personal decisions and be responsible for their lives. At the same time it was seen and expected to epitomize the family and nucleus of family life. Conceptually, the work deals with one encounter between the present time and the past moment of this couple, posing this paradox question “What did tomorrow bring us?”.

What did tomorrow bring us? is the simplest, and at the same time most difficult question in the world. It is deeply personal and quite general; a question that can be posed by an individual, a family, a society . . . What did, indeed, tomorrow bring us?

This photograph of a young couple, taken somewhere in former Yugoslavia, exudes almost unbearable sentimentality. Two young people standing on a bridge at the beginning of their life together, looking at the future and the sound of water under the bridge. Their clothes and hairstyles are from the late sixties, a period already romanticised by nostalgia. But that photo is a kind of fake. It is, actually, created from two digitally manipulated photos of Dejan's parents, taken at the same place. This little deception poses yet another question: can two people truly share life's experiences, or is it always an individual journey? Can a state guarantee eternal happiness to its citizens? The truth is that it probably cannot, and that is why it is a good thing that we can never really know what tomorrow will bring us, but the idea of 'happy ever after', however delusional, is an essential fairy-tale element in any long-term project, and helps to create beautiful memories.

Name & Surname

Anita Kapraljevic (1971-)

Country

Bosnia and Herzegovina

Date

2018

Title of the Work

Nothing comes closer

Artwork Description

Drawing is the path in which Anita Kapraljevic subconsciously encounter new image ideas. Another approach of finding image motives, is through research in art history. In Anita Kapraljevic paintings, the overlapping of signs, times and spaces is somewhat inspired by dreams. She works with a layering technique in which color is laid out and my style merges figuration and abstraction. New ideas emerging from a seemingly arbitrary combination of different contents: found pictorial materials, inspiration from reading ,experiencing and dreaming. Every new place, that Anita Kapraljevic work in, influences her creative process in ways that are unpredictable. From the experience and its processing, new images and ideas emerge for presentation.

Name & Surname

Alexandre Kyungu (1992-)

Country

Democratic Republic of the Congo

Date

2024

Title of the Work

Between Nzoloko, Body and Map

Artwork Description

My name is Alexandre Kyungu Mwilambwe, a visual artist living and working in Kinshasa, Democratic Republic of Congo. My artistic practice combines painting, drawing, sculpture and installation to explore and address notions of migration and identity, borders and space, and signs and symbols. My process uses doors and rubber as support and subject to link the themes of urban cartography and body scarification (Nzoloko) in order to explore the imaginary between urban cartography and body scarification. Nzoloko, the Lingala word for scarification, means to scratch, etch, burn, mark or superficially engrave drawings, images or words on the skin. The incisions made during this process leave behind permanent alterations to the body that store information about a person's identity, origin and history, ultimately playing the role of an ancestral passport while negotiating pre-colonial social, cultural and political boundaries. I reappropriate the practice of scarification in my work to serve as an intermediary element linking my ancestral African identity to cartography, allowing me to confront questions of accessibility, encounter and mobility on a global scale. In my art, I like to explore and 'use objects that communicate and have a particular meaning or history, such as the door, the stool and the rubber that I usually use in my work. For me, the door is a metaphor that symbolizes: an accessible frontier, openness, mobility, connection, travel. It's also a means of encounter and discovery in an increasingly universal society, I recover doors that have already been used, as they bear traces of the lived history of the place, the city and the people who used them. Most of my work focuses on the technique of incising the wooden or rubber support, a practice that echoes that of scarification on the skin. In conclusion, my work functions as a "cartographic essay" in which I attempt to construct a new, global world by fusing and juxtaposing maps of different cities with scarification. It's a way for me to question and redefine cities and their cartography in order to erase the boundaries between people in their living spaces, giving birth to a unique territory in the imaginary space of my works.

Name & Surname

O'Gorman Schwartz Laura (1988-)

Country

Ireland

Date

2024

Title of the Work

Conjugation

Artwork Description

A textual waltz inspired by the writer's decades of studying Japanese and discovering how gender bleeds into words.

Name & Surname

Stephanie Lee (1977-)

Country

South Korea

Date

2022

Title of the Work

Mother

Artwork Description

This piece, 'Mother,' is one of my 'Munjado' series, inspired by a genre in Korean Folk Art. This series depicts my personal journey to finding happiness and hope while navigating the repetitive everyday life as a mother, wife, and middle-aged female artist, yet it also reflects the universal experiences of all women. The white snakes, creating a shape of a womb together, represent symbolic meaning from the Greek myth of snakes, which have the power to heal and bring about rebirth, as seen in medical symbols. The jewels symbolize the thriving nurturing power of women, while the thorns represent the glorious yet painful process that all mothers go through. As a Korean American artist depicting a universally understood theme, 'Mother,' this artwork transcends cultural boundaries and resonates with audiences worldwide. "Throughout a lifetime, a woman's identity constantly evolves, transitioning from girlhood to womanhood, navigating roles as a wife, daughter-in-law, and eventually embracing motherhood. In this process, we often lose our own names and are bestowed with new identities. Confronting the socially imposed ideals of femininity while juggling and adapting to each role, the process of constantly losing and rediscovering oneself is not easy. However, through this journey, we become braver and stronger. Losing one's name may evoke melancholy, but as I enter middle age, confidently accepting and embracing the role and pursuing my desires doesn't seem so bad after all." - Stephanie S. Lee, 2024

Name & Surname

Lumeh Leslie (1970-)

Country

Liberia

Date

2023

Title of the Work

Fisherman at Dawn

Artwork Description

This piece is conceived based on my early childhood experience living with my uncle who was a fisherman. We were living in an underprivileged community known as West Point. The community still exist today in Monrovia. Many nights, my uncle went out for fishing on the open sea. He returned very early the following morning. Two things of particular interest stayed with me during my time with my uncle, one was how I missed him when he went fishing especially at night. I will be all alone with my aunt with no one to play with because most of my friends, will be home with their parents. During those moments, aunt assured me that my uncle will be back shortly. He would not come till I went to sleep. My second memory of those days was when I woke up the next morning, my aunt will be seated with group of women who came to buy fish from my uncle, I still remembered how we all walked on the beach at the first sight of his canoe in the misty air over the ocean. We knew the canoe because of a long bamboo pole that had large piece of white fabric attached to top. The fabric flew in the air as he canoed towards us. Over our heads and around us, the seagulls glided across the morning sky waiting to feed on the remnant of what would be left after the fish mongers have purchased the fish my uncle brought. The birds feasted and mewed as my uncle, his wife, the fishmongers and myself went back to our small dwelling structure made of rusty corrugated zinc. This painting, "Fisherman at Dawn" is a reflection of those moments. Looking back at some of those women that went to buy fish from my uncle. It is painted from the angle of my uncle who was the subject to all of us - the fishmongers, his wife and myself.

Name & Surname

Ruark Lewis (1960-)

Country

Australia

Date

2024

Title of the Work

THREE COLOURED BALLS

Artwork Description

THREE COLOURED BALLS is an installation of 2 video screens and a display case. That museum ensemble constitutes a small installation. The figure of a cricketer appears in the two video monitors. In the vitrine three coloured balls of wool are displayed. On the first screen, Gobinda winds wool onto three cricket balls. He wears red or blue singlets. The balls are leather. Two of the balls are red, and one ball is white. Each ball is carefully covered by wool. The video documents the slow act of disguising the leather balls with wool. In each three sections of the video each ball is concealed by a different coloured wool. First the red wool, then black wool in the second section and the final ball is wrapped in white wool. The first video shows the cricketer's torso, his arms and his hands carefully holding the balls and the wool. On the second screen, Gobinda the cricketer, is singularly portrayed. This image is only his head. In his portrait we can see slight repeating muscular movements produced by his hands winding the wool on the balls, but on this screen that purposeful movement is concealed. He stares intently at the camera. These simple recurring gestures, might be thought of as parts of a fragmented story. The whole of the body amputated into different zones. Gobinda's sculptured limbs tell us of the dance-like carvings of the Hindu temples or the deities carried through streets in religious ceremonies. It is a language-game of separate parts controlled by the turning world. It is a game we decided to play at the beginning of the Indian summer. A game that is autonomous and without opposing sides. It isn't a silent game. Through time and space, the video has a set of incidental chance-generated sound markers which floats a record of environment, place, people and customs. Art for sport? The sport of art. Our artistic vision for THREE COLOURED BALLS has several factors of creative reasoning. Firstly, to create an abstract performance-for-video. And to make a piece that is relational, physically constructed across the internet using basic tools mostly WhatsApp using smart phones. This way we found common ground between the city Bhubaneswar in the eastern Indian state of Odisha, and Sydney, Australia. During the Covid pandemic our close personal creative friendship developed. The idea of having some fun, making an art piece with a young professional sportsman seemed far fetched. The robust nature of the athlete and the slow inquiring mind of the poet, yet there seems something related here spoken since classic times. Abstraction too gave this piece something of its puzzlement. To by-pass narrative, and not to speak on behalf of each other. Perhaps like a race, the ideas we had passed back and forth as a relay. It is difficult to cast the figure as an

nonobjective subject, but some of the restful character of this process, by its framing and timing, finds that kind of stasis. Ruark Lewis Gobinda Nayak 2024

Name & Surname

Ira Lombardia (1977-)

Country

Spain

Date

2020

Title of the Work

Impudens Venus VII, Neo Gods & Hyper Myths

Artwork Description

The seeds of the Impudens Venus series were sown during a profound study of ancient Greek sculptures and their symbology at the Aby Warburg Institute in London in 2018. Lombardia focused her research on one of the most popular Hellenistic Venuses among the many typologies, Venus Pudica, also known as Capitoline. Praxiteles popularized this representation of the classical Goddess, where the statue is characterized by her modest gestures, which led her to hide her breasts and pubes with her hands or a piece of cloak. Her naive innocence and the intimacy of the scene endowed her with a high erotic component and exemplified the virtues of the Goddess and, by extension, that of women. Thus, values such as modesty, prudence, or discretion have incarnated the feminine ideal throughout the centuries. Lombardia's artistic process involved using photographs from the Institute's archive to deepen her work in iconography and iconology. She juxtaposed these images with contemporary social representations of classical goddesses and myths disseminated through various media channels such as the press, the Internet, and social media. This juxtaposition in Impudens Venus represents and exemplifies the opposite ideal: that of those women who recognize themselves as empowered and unapologetic, a stark contrast to the traditional feminine ideal. In the creation of Impudens Venus VII, Lombardia incorporated a fragment of Serena Williams's body celebrating one of her winning strikes. This inclusion is not merely a nod to sports victory, but also a symbol of protest in a sport that pioneered the recognition of women's rights and equal pay for athletes. The raised fist in the image echoes the spirit of empowerment and unapologetic self-recognition that Lombardia's series embodies.

Name & Surname

Chessa Luciano (1971-)

Country

Monaco

Date

2024

Title of the Work

Mock Execution

Artwork Description

Execution is so many things: it is playing the piano in front of an audience, it is handling the brush or the chisel, it is performing a magic trick on stage.

Name & Surname

Balea Maria (1990-)

Country

Romania

Date

2024

Title of the Work

Entering The Enchanted Forest

Artwork Description

Entering The Enchanted Forest while catching a glimpse of the past when looking over the shoulder to find that stone is already growing and covering the path. The forest's door is now closing while a dusky light is enveloping the world left behind. On this other side, The Forest is touched by the glow of dawn under which it's magic starts to unfurl.

Name & Surname

Jamie Martinez (1973-)

Country

Colombia

Date

2024

Title of the Work

The rise and fall of Christopher Columbus

Artwork Description

A towering figure—an inflatable 15-foot Christopher Columbus—symbolizing historical significance. This performative sculpture evokes the dominant narrative of conquest and triumph that has overshadowed indigenous voices and histories in the Americas. Columbus embodies the triumphalist narrative of colonialism, yet deeper understanding prompts viewers to confront the shadows lurking beneath the surface. The most significant element, however, is the deflation of the towering Christopher Columbus figure after its rise. This act evokes a departure from the typical narrative of the conquistador always triumphing, re-examining the narrative of the Americas from the perspective of native peoples. By deflating Columbus, Martinez challenges the overpowering conquistador narrative that has historically dominated discussions about America, allowing marginalized voices and alternative histories to emerge. Information on the artwork Jamie Martinez, The Rise and Fall of Christopher Columbus, 2024, vinyl, thread, acrylic paint, timer/remote control, and air blower, H 15 feet x W 9 feet x D 7.5 feet

Name & Surname

Farhang Maryam (1983-)

Country

Austria

Date

2023

Title of the Work

Maryam's and Shirin's kiss, those two drink the cup of poison

Artwork Description

"Maryam's and Shirin's kiss, those two drink the cup of poison" This work is inspired by the love story of Khosrow and Shirin from the epic poem Shahnameh by Ferdowsi (977-1010). Shahnameh tells mainly the mythical and to some extent the historical past of the Iranian Empire from the creation of the world until the Muslim Conquest in the seventh century. I have depicted the story in five paintings. In this episode, when Shirin, the beloved of Khosrow and representing Iran, enters Khosrow's palace, she becomes jealous of Maryam, Khosrow's wife and representative of Rome, and poisons Maryam with a cup of poison. In the end, Shirin also commits suicide with a cup of poison next to the body of her beloved Khosrow. In the stories of Shahnameh, women have tragic fates and represent a form of sacrifice. That's why I have altered the story where, in the meeting of Maryam and Shirin in the palace, they fall in love with each other but are aware of their impending deaths. This kiss in the painting symbolizes friendship between East and West, aiming to promote femininity in a time when patriarchal societies and powerful entities are at war and destruction.

Name & Surname

Kuar Mathew (1980-)

Country

Papua New Guinea

Date

2023

Title of the Work

Taukwaruu

Artwork Description

This work by Mathew is of a mythical creature called Taukwaruu. Taukwaruu is a type of insect Masali spirit that lives in the water. Here Matthew has painted on canvas rather than the usual sago palm spathe. Artists have rare access to canvas and professional artist's paint. The occasional availability of these materials helps artists like Mathew expand their practice in contemporary ways. Matthew is a vital member of The Mariwai Project, an initiative founded by artist Shiva Lynn Burgos which champions the recognition of remote PNG artists to the outside world. The Kwoma people of Papua New Guinea still live a largely traditional life of huntergatherers and subsistence farmers. Living in the world third largest rainforest, without electricity or running water. Their art has evolved on its own terms without the influence of "Western" art education. Pangal paintings are one of the main traditional and customary artforms of the Kwoma. They are normally displayed in ceremonial houses to form a highly decorated ceiling. Pangal paintings are included in the most prestigious museum collections worldwide, such as the Musée du quai Branly – Jacques Chirac in Paris and Ethnologisches Museum at the Humboldt Forum, Berlin and most notably at The Metropolitan Museum of Art, New York which displays the Kwoma Ceremonial Ceiling of over 200 pangals They are recognised for the unique artistic prowess which has developed on its own terms as a significant representation of the richness of contemporary PNG art. Each painting depicts a specific totem - an animal, plant, object, supernatural entity or other phenomenon sacred to one of the village clans. For example, a fruit bat or shooting star may symbolize a particular clan's beliefs. The way these clan symbols are visually represented varies greatly. Some imagery is relatively naturalistic, like a crocodile figure. However, these are not mere depictions of ordinary creatures, but rather supernatural beings that have taken animal form or are otherworldly animals themselves. Many paintings employ abstract, geometric designs derived from the essential features of the animals, plants and other subjects they reference. In addition to clan totems, the paintings may include natural elements like the moon's phases, as well as legendary figures from the oral traditions. While there is a defined set of geometric design motifs, the specific meaning of each one can shift based on the artist's intention and their clan affiliation. Overall, these sacred bark paintings embody the spiritual beliefs, stories and iconography of the village's clans through a rich visual language of symbolism and abstraction.

Name & Surname

Željka Mićanović Miljković (1981-)

Country

Serbia

Date

2020

Title of the Work

A View From The Window

Artwork Description

With "A View from the Window," I open a portal to Istanbul, the city where I lived for several years and captured its essence through diverse formats and techniques. This artist's book transcends mere topographic or critical notes, delving into my personal exploration of urban space and its seemingly absurd, accidental moments. These casual sketches and observations reveal the rich emotional world of an artist deeply attuned to the intricate details of Istanbul's complex urban landscape. My work weaves city scenes, streets, passers-by, sounds, and events into a cohesive narrative, forming an integral picture of Istanbul's atmosphere and spirit. It offers more than a physical depiction of contemporary life; it invites viewers into the undiscovered world of a seemingly common, yet distant, "other" environment. This "other," whether perceived through historical and geographical lenses or through the classic Said-like concept of the "East," unfolds layer by layer, revealing its invisible meanings and inviting continuous reinterpretation. The layering and ease, dominant elements in my work, find resonance in the elegant, aesthetically refined ambiance of the hammam in Princess Ljubica's residence. This intimate space, symbolically connected to running water—an element of fluidity, change, and mental balance—holds multiple meanings and opens a window to a "past life." If we accept Svetlana Boym's thesis that the progress of a contemporary city lies in observing its past, this bygone world becomes part of "local internationalism," an alternative cosmos where it is possible to build collective identity, revive another era, and reimagine tradition.

Name & Surname

Yassir Ali Mohammed (1969-)

Country

Sudan

Date

2024

Title of the Work

African Symbols

Artwork Description

My work is influenced by the Nubian culture and heritage, which is one of the oldest in the world. As a Nubian of Sudanese descent, I work to depict the atmosphere of ancient Nubian culture in a contemporary way in my work, using my love for ancient and modern Nubian motifs of buildings, temples, pyramids as well as the colors of the earth near the Nile and the desert. My artwork says a lot about my personality and the influences in my life. From a very young age I was exposed to the various Nubian cultures, by my father who constantly traversed many areas in Sudan because of his job. As a family we travelled and lived in many places and came to know the different Sudanese cultures intimately. When my work is going well, I feel quite elated and drawn to it at the same time. I find myself almost admiring it. I love well primed and textured surfaces; I am especially excited about some of the random techniques I employ for particular projects. During research and production new areas of interest arise and lead to the next body of work. While I use a variety of materials and processes in each of my paintings, my methodology is consistent. Although there may not always be material similarities between the different works they are linked by recurring symbols and colors and through the subject matter. The subject matter of each body of work determines the materials and the forms of the work. My favourite tool of course is the brush; I use a variety of sizes to attain different textures that help interpret a piece better. I enjoy painting on canvas with oils or acrylic (water base); I have become so used to this medium and able to handle it with measured control. Sometimes I like to digress a little from the norm during water color application, I apply them differently, apart from the sense of freedom it gives, and I'm able to express my true inner self. I love earth colors the most, they tend to have a calming effect, and they visually recede on the page. For me, if I have made a painting that I am happy with - hopefully it can speak for itself and whatever it says to the viewer - it's the right message because there isn't a wrong and a right message. Each person takes something a little different from the same painting and I'm happy with that.

Name & Surname

Qinza Najm (1976-)

Country

Pakistan

Date

2023

Title of the Work

The Arrival: Dasht-e-Tanhai Ki Raat - I | Oil on Aluminum with Metal Handle | 2023

Artwork Description

The Arrival: Dasht-e-Tanhai Ki Raat - I | Oil on Aluminum with Metal Handle | 2023 Qinza Najm's The Arrival: Dasht-e-Tanhai Ki Raat - I explores the complexities of home and belonging through the materiality of everyday objects, particularly the South Asian metal trunk, or "Peyti." Crafted from aluminum and incorporating deconstructed parts of the Peyti, such as the handle, this piece serves as a metaphor for migration, displacement, and the emotional landscapes of those navigating multiple cultures. The Urdu words "Yahan" (here) and "Wahan" (there) poignantly illustrate the duality and tension experienced by migrants. The inclusion of the Peyti's components symbolizes the artist's personal journey, reflecting her own experiences as the daughter of an Air Force pilot, constantly moving from one place to another. Born in Pakistan and spending her adult life in the USA, Najm's work embodies the themes of being rooted and uprooted, with the Peyti representing a vessel for objects of belonging that remind her of home. In creating this piece, Najm interviewed over 100 New Yorkers and immigrants, asking them what home and belonging mean to them. She also inquired about the one object they would pack in their suitcase and why it holds significance. This dialogue with diverse individuals enriches the artwork, inviting the audience to question their own notions of belonging and home. Najm's interdisciplinary practice spans performances, weaving zippers into traditional patterns, deconstructing charpais (traditional woven beds), and using South Asian belts (Nara) to explore themes of desire and sexuality. Her work challenges assumptions about belonging, inviting viewers to engage in critical reflection and discussion about the complexities of home and the human experience. Through this piece, she aims to create a space for contemplation and dialogue about the obligations and responsibilities of belonging, and the personal narratives that shape our identities.

Name & Surname

Mohammad Namazi (1981-)

Country

Iran

Date

2024

Title of the Work

Melody

Artwork Description

Timeless Melody explores the sense of loss, misplacement, and uncanniness in network culture. By utilising multiple materials such as text, video, and sound in an interactive 3D environment, the work enables online users to participate in a virtual world that proposes alternative and eccentric encounters.

Name & Surname

Ruben Natal-San Miguel (1960-)

Country

Puerto Rico

Date

2022

Title of the Work

' Balcony in La Perla ' (Puerto Rican Resilience 7 Years Later After Hurricane Maria) La Perla, Old San Juan, Puerto Rico

Artwork Description

The " Balcony in La Perla " (Puerto Rican Resilience 7 Years Later After Hurricane Maria) La Perla, Old San Juan, Puerto Rico Was taken as part of an ongoing series to document the effects of how Global Climate Change is affecting the world during hurricane season in particular the small Islands like Puerto Rico. The series is to generate awareness . The tattered Puerto Rican flag facing the Atlantic Ocean is a symbol of the island's resilience and hope. It is inside a gallon of water as a representation of a source of living and strength . It sends a message of courage and strength standing tall in moments of adversity . It is a very humble way to express presence during the 2024 Summer Olympics in Paris, France.

Name & Surname

Djakou kassi Nathalie (1975-)

Country

Cameroon

Date

2020

Title of the Work

Speak Out

Artwork Description

A mock execution is a furiously cruel act of torture used by repressive, authoritarian regimes. There is a firing squad. Rifles are loaded with blanks, but the firing is just as loud. The sound—and what that symbolizes—is often enough to kill the blindfolded victim. It is said that about half of the condemned die of heart attack. Those who survive remain psychologically-scarred for life: a damage worse than death.

Name & Surname

Luwi Tokapi, Brain Nathan Buria (1999-)

Country

Papua New Guinea

Date

2023

Title of the Work

Goasma

Artwork Description

This collaborative work by Luwi Tokapi, Nathan Buria and his young son Brain Buria depicts Goasma, a mythical beast like both a flying fox and an eagle, each important symbols of the Wanyi clan. Goasma brought the message to Sasaap to prepare a big sing-sing ceremony and made him realise that he, Sasaap is also Apyanda, the bird-boy grown up. The vital energies of animal spirits are deeply embedded in the secret folklore of those who are initiated into their power. This important collaboration of inter- generational artists is a keystone for the continued proliferation of Kwoma arts and culture. The artists are vital members of The Mariwai Project, an initiative founded by artist Shiva Lynn Burgos which champions the recognition of remote PNG artists to the outside world. The Kwoma people of Papua New Guinea still live a largely traditional life of hunter-gatherers and subsistence farmers. Living in the world third largest rainforest, without electricity or running water. Their art has evolved on its own terms without the influence of "Western" art education. Pangal paintings are one of the main traditional and customary artforms of the Kwoma. They are normally displayed in ceremonial houses to form a highly decorated ceiling. Pangal paintings are included in the most prestigious museum collections worldwide, such as the Musée du quai Branly – Jacques Chirac in Paris and Ethnologisches Museum at the Humboldt Forum, Berlin and most notably at The Metropolitan Museum of Art, New York which displays the Kwoma Ceremonial Ceiling of over 200 pangals. The Kwoma are recognised for the unique artistic prowess which has developed on its own terms as a significant representation of the richness of contemporary PNG art. Pangal paintings are created on natural canvases made from the bark-like bases of sago palm leaves. These sheets are trimmed and flattened into rough rectangular shapes, tapering slightly according to the leaf's original form. After a curing process, the smooth side is washed with a layer of black clay by the artist. The design begins with the main outlines sketched in clear water onto the dark surface. These lines are then retraced using vibrant pigments and filled in with color. While one artist lays out the initial composition, an assistant may help with the intricate work of infilling the spaces and painting the bordering dot patterns. Each painting depicts a specific totem - an animal, plant, object, supernatural entity or other phenomenon sacred to one of the village clans. For example, a fruit bat or shooting star may symbolize a particular clan's beliefs. The way these clan symbols are visually represented varies greatly. Some imagery is relatively naturalistic, like a crocodile figure. However, these are not mere

depictions of ordinary creatures, but rather supernatural beings that have taken animal form or are otherworldly animals themselves. Many paintings employ abstract, geometric designs derived from the essential features of the animals, plants and other subjects they reference. In addition to clan totems, the paintings may include natural elements like the moon's phases, as well as legendary figures from the oral traditions. While there is a defined set of geometric design motifs, the specific meaning of each one can shift based on the artist's intention and their clan affiliation. Overall, these sacred bark paintings embody the spiritual beliefs, stories and iconography of the village's clans through a rich visual language of symbolism and abstraction.

Name & Surname

Iván Navarro (1972-)

Country

Chile

Date

2009

Title of the Work

Nowhere Man VII

Artwork Description

« Nowhere Man » takes as a starting point the pictograms conceived by German designer Otl Aicher's for the 1972 Munich Olympic Games. With a simple "alphabet" of sticks and circles, they schematically represent the main Olympic disciplines: swimming, boxing, football, diving etc. The figure is made of ordinary mass-produced light fixtures. Seemingly cold and technical, it was however built according to the "ideal proportions" theorized by Leonardo Da Vinci. This attempt to recreate a perfect system of representation and beauty with every day, mundane objects, reveals the complex connections between our humanistic heritage and modernism, between the body and postindustrial society. Through these ghostly, standardized athletes from "nowhere", Iván Navarro questions the ideological meaning of the Olympic ideal and its universal pretense. As he explains of the five intertwined rings representing the Olympic Games « Each ring is meant to represent a continent, and I've always wondered which continent is represented by which color. Is Asia represented by red ? is Africa yellow ?

Name & Surname

Tahmina Negmat (1994-)

Country

Uzbekistan

Date

2023

Title of the Work

'Hyena'

Artwork Description

My work draws from embodied experience and stories taken from my childhood in Uzbekistan, adolescence in Russia, and adulthood in the UK. This work depicts a superimposed hyena sitting alone. She is a reflection of a stoic female presence lurking over a 'mise en abyme' inspired by Goya's 'Witches' Sabbath'.

Name & Surname

Warren Neidich (1962-)

Country

United States

Date

2023

Title of the Work

Wet Conceptualism

Artwork Description

The idea of Wet Conceptualism was first introduced to the public in September 2023 as an add in Artforum Magazine. The exhibition Wet Conceptualism was installed at The Opening Gallery on 42 Walker Street in New York City. There was no category of Wet Conceptual Art at the time of conceptual art's invention. But what is the difference between Wet and Dry Conceptual Art? Dry Conceptual Art is the form of conceptual art that we are most familiar with, as it was elucidated in Lucy Lippard's and John Chandler's essay The Dematerialization of Art. Sol Lewitt, especially his early work, Joseph Kosuth and Art and Language were the strongest advocates of Dry Conceptualism. Artists like Mary Kelly, Adrian Piper, Yoko Ono, Martha Rosler, Bas Jan Ader were early examples of Wet Conceptualism whereas Felix Gonzales Torres and Charles Gaines represent more contemporary advocates. These artists were originally excluded from the canon of Dry Conceptual Art. Wet Conceptual Art is not so much about the immaterial object as it is about precarious and immaterial and performative labor. Both Dry and Wet Conceptual Art stressed the importance of indexicality above and beyond representation, but their modes of presentation differed since Dry Conceptualism was usually presented as black letters on a white background while Wet conceptualism was polychromic. Both forms considered consumer society's misuse of language as a call to arms. However, Wet conceptualism went one step further in understanding language's innate complicity with patriarchy, racism, and sexism. While Dry conceptualism was Eurocentric and patriarchal, Wet Conceptualism stresses a planetary, post-humanist outlook. Dry conceptual art was withdrawn, restrained, and cold while Wet Conceptualism is engaged, hot, and vital. Dry conceptualism stressed an economy of means as a reductivist attitude which was connected to Minimalism while wet conceptualism engaged with a more maximalist and anarchic approach to everyday life. Instead of following the edicts of German Idealism, Wet conceptualism found its precedents in materialism. In most instances, Dry Conceptualism abhorred what it referred to as "stupid painting" because of its retinality: the assumption, based on many statements of Marcel Duchamp's that painting was absorbed with the sensual rather than the rational which pertained to the grey matter of the brain. Wet Conceptualism embraces the wet painterly surface as a space to investigate the conceptual basis of emotions, feelings, and affect which have become important in the new economy of emojis and Big Data. In other

words, Wet Conceptualism is a new methodology of artistic hermeneutics or interpretation conceived for its time.

Name & Surname

Olaf Nicolai (1962-)

Country

Germany

Date

2021

Title of the Work

A Poem for Windows

Artwork Description

Courtesy of the artist and Galerie EIGEN+ART Leipzig / Berlin

Name & Surname

Fredrik Nilsen (1992-)

Country

Norway

Date

1992

Title of the Work

MIKE KELLEY, 1992

Artwork Description

This portrait of Mike Kelley, photographed in 1992, is one of many that I made of him over the many years of both our personal friendship and our professional working relationship.

Name & Surname

Osaru Obaseki (1993-)

Country

Nigeria

Date

2022

Title of the Work

Coat In Lines

Artwork Description

Coated in Lines is a twin piece as a spin off of "the biblical coat of many colors". The coat of many lines or coated in lines is a contemporary rendition of forms that are embodiments of cultural identity - a form adorned with a coat which has horizontal lines that represents the engraved groovy lines from the great Benin walls and the two vertical facial scarification lines on the forehead. This is an interrogation of past history serving as an inlay of modern forms and artistic style , while the use of florals on the head as a representation of bloom, growth and expansion - showing that culture and identity in itself is dynamic without losing roots.

Name & Surname

Aleksandra Osko (1975-)

Country

Poland

Date

2024

Title of the Work

Sophie with the sparrow

Artwork Description

In the picture, there is Sophie, a sparrow, and a poem written by Chat GPT. It's not very good. The poem. Who is Sophie? Sophie is that strange old lady you sometimes pass by at the bus stop. Or in the bakery. And really, there's not much more to say about her, because not much more is known. Sophie is sometimes lonely, but not too much. For years, she has had the company of a sparrow. It flies in and tells stories. But only those that end well. Sophie sits under a bush and stares into the distance for hours. The sparrow has built a nest. Sometimes it sings something. Zofia sometimes mutters something under her breath. Really nothing important.

Name & Surname

Aga Ousseinov (1960-)

Country

Azerbaijan

Date

2024

Title of the Work

The Sun Seems to be the Moon (Kite)

Artwork Description

For centuries, humanity has sought to soar through the air by imitating the flight of birds. After countless attempts, we finally achieved flight using the simplest of technologies: kites. By that time, humanity had been flying kites for nearly 5,000 years. The first aircraft engineers drew on the basic design of kites, as well as technical and aesthetic ideas from nature, including birds, insects, and plants. These elements reflect my artistic exploration of the interplay between visual arts, science, and nature. Historically, kites were the earliest flying machines, used in warfare, recreational activities, and for delivering visual messages. In my work, I choose a slow, deliberate way to “deliver” messages, contrasting with the chaotic flood of visual information on the web. These kites draw inspiration from the aesthetics of early modernist travel posters from the 1920s and 1930s. They address a series of pressing questions related to the current crises humanity faces. These crises, rather than being tragedies, encourage us to continuously enhance our knowledge, seek improvements in our lives, explore new ideas, and work towards progress. Kites are typically observed from below, a unique perspective that symbolizes the ethereal nature of ideas ‘in the air.’

Name & Surname

Rachael Padilla (1976-)

Country

United States

Date

2021

Title of the Work

Apuleius

Artwork Description

The majority of the composition is a photo taken of the Waverly Diner in New York City and a self-portrait. The figure wears a pair of leather chaps, a traditional cowboy accessory. It is the rural woman completely immersed in the urban city for the first time. While the burnt out neon lights leave only the AU glowing in the sign thus spelling out the periodic element symbol for gold. Reminding me of the only Latin novel that's survived in its entirety: Apuleius's "Metamorphoses", also known as "The Golden Ass"

Name & Surname

Thomas Paquet (1979-)

Country

Canada

Date

2020

Title of the Work

Soleil Noir

Artwork Description

Soleil Noir, 2020 Thomas Paquet Courtesy Bigaignon

Name & Surname

Kejoo Park (1956-)

Country

Germany

Date

2024

Title of the Work

Visible-Invisible

Artwork Description

Visible - Invisible; an artistic and environmental intervention and my homage to all environmental activists and artist of '7000 Oaks', Joseph Beuys - A part of his project is permanently installed in NY, but invisible to many.

https://en.wikipedia.org/wiki/7000_Oaks My series is in process. "Stones are a symbol of the history they have lived on this earth. They're like little history books with memories." In this first phase, I take the stones as a metaphor for nature and resilience and transform them and the idea further; I personify each stone to achieve it. I let the stones to speak the rest.

Name & Surname

Vesna Pavlovic (1970-)

Country

Serbia

Date

2004

Title of the Work

The Watching Project

Artwork Description

Black and white photograph, taken at the Republic Square in Belgrade, Serbia, depicts a female spectator of the basketball game taking place at Indianapolis, IN, USA during the World Basketball Championship. The match is mediated via a screen in public place. Serbia and Montenegro (then) won the decisive match against the USA Dream team. This was a symbolic victory that took place right after the allied US/NATO campaign against Serbia during the war with Kosovo. Through documenting various situations of absorbing a sporting event, "Watching project" (2001-2004) engages a relationship between spectators and performers, between the audience and the event itself, irrespective of whether the game is seen live and in person or mediated through television images. The phenomenon of watching a sporting event is treated as one of the key social models of identification, loyalty, enjoyment, confidence, and collective spirit. Sport is one of the most vital and widespread forms of the emanation of power and capital as well as one of the mainstays of media omnipresence and the notion of "the society of the spectacle. Basketball audiences were photographed in a series of black and white photographs, in games ranging from local basketball events in Belgrade Serbia, to Sacramento Kings NBA audiences, and the games of the Olympic games in Athens, Greece, in 2004. Portraits of people watching in various circumstances serve as a visual symbol of identity, patriotism, love for the game, utopian idea of sport, and spectacle.

"What we see are the emotional responses of spectators watching athletic events. We view viewers viewing. We are not the spectators of the spectacle but the observers of the responses to the spectacle—voyeurs on-step removed. At the same time, however, we are spectators of the first order because the subjects of Pavlović's photographs are the objects of our gaze. We observe their private emotions on display, whether pensful, disappointed, disdainful, or celebratory. Pavlović's spectators remind us of the history of the powerful silence and stillness of historical photographs of spectators such as the mourners at Franklin D. Roosevelt's funeral procession or John F. Kennedy, Jr., saluting his father's flag-draped coffin. In all of these images the camera, a powerful extension of the human eye, captures insight as well as image".

Susan Edwards, in Vesna Pavlović: Projected Histories, Frist Center for the Visual Arts, Nashville, June 24-September 11, 2011

Name & Surname

Alejandro Penafiel (1987-)

Country

Ecuador

Date

2021

Title of the Work

crt_pixels_groove

Artwork Description

Synthetic color generation distortion pass through an ink black liquid halftone pattern

Name & Surname

Izvor Pende (1976-)

Country

Croatia

Date

2024

Title of the Work

An Endpoint in Time

Artwork Description

The abstract world of non-object forms, the relationship of surfaces, lines and colors completely engrosses exploration of the visual component of the painting, and stretches its possibilities. The suggestive expression of strokes during the execution of individual parts of the painting through different speed and strength does not produce dominantly flat painted surfaces, but rather vibrates in different modalities that merge in the eye resulting in a deep experience of tone. Achieved with a charged and dynamic yet firm and balanced composition of surfaces and shapes, Pende is playful and varied in his performance. He paints the surfaces with colors of strong intensity and crystal clarity, while he emphasizes individual details of the shape and composition in temperamental drawings with oil sticks. His pigment is sometimes solid and sometimes greasy. The painted surfaces are sometimes compact and touch each other, and sometimes the color is pasty and enters the field of another color. Virtuositically painted compositions emerge, fiercely colored and with condensed, dynamic forms that seem to be on the border of exploding. In that balanced crowd of shapes, in that tension of forms and colors we can perceive an organic form that is associated with the real, objective world. In the author's provocative forms, we can recognize a hint of floral or anthropomorphic form, but only in hints because the author moves in the domain of abstraction and remains there for now.

Name & Surname

Mariana Pende (1973-)

Country

Croatia

Date

2023

Title of the Work

From START to START

Artwork Description

Object installation of the built constructive form named "From Start to Start", the work emerged for site specific installation "Dance de Luxe", meaningly Dubrovnik beach "Dance". Realized in combination of different materials, installation in its constructivity reaches the shape of object which with its soft form suggests swimming accessories and adds another extra summer feeling also suggesting sport recreation. People from Dance beach, proudly named "Republic of Dance". 1919. is famous as the home of the glorious water polo club "Jug". The "Republic" consists of three "municipalities", portrayed by three sea urchins on the flag. As the beach was a training spot for water polo players and swimmers of the "Jug" club, people behaved in accordance with the spirit of sportsmanship. Young maids and lads obeyed and respected the elderly. Youngsters as they were called, had their tasks. One of the most important tasks was taking care of water polo balls. At that time, the balls were made of leather, so they had to be washed of salt and conditioned with a cream moisture. The balls and goals were stored in a small space in a rock called "Sacristia", which of course, was locked up. It was strictly forbidden to play the balls, especially passing and kicking on the concrete surface. Swearing and quarrels were never welcome at Dance. The law of the "Republic of Dance"; states that a serious offense (Pedepsa) is to be punished by a sea urchin sting on the buttocks for men or a sea urchin sting on the thigh for women.

Name & Surname

Asgeir Petursson (1991-)

Country

Iceland

Date

2017

Title of the Work

Sermeq Kujalleq White

Artwork Description

Asgeir lived in Greenland from 2014 till 2017 along with his family. On this journey he was captured by the sublime beauty of the moving landscapes and the glaciers that constantly change day by day. He proceeded to start photographing the phenomenon that nature holds. As he got to know the culture and the amazing people of the Inuits it was certain that he knew he needed to share this with the world, not only for the cultures sake but for the effect that climate change has on the earth.

“Asgeir Petursson invites us to become Arctic observers; reminds us of how the force of ice blocks falling into oceans is a warning; the lonely bird signaling changes in the climate. The photographs show new rivers and lakes emerging in the vast glacial landscape; in their beauty a call to action; marking the time before it is too late.” Olafur Ragnar Grimsson, Chairman Arctic Circle, Former President of Iceland.

Name & Surname

Hieu Pham (1996-)

Country

Viet Nam

Date

2024

Title of the Work

before a sudden breeze (after Jeff Wall)

Artwork Description

Art “lives” through influencing other art [...] The reason why different artists from the past are “brought” alive again is because some aspect of their work becomes “usable” by living artists. –Joseph Kosuth, *Art after Philosophy* (1969) I have always been fascinated by the way Jeff Wall translated and revitalized Hokusai’s woodblock print, *Ejiri in Suruga Province* (c. 1830–1832) in his renowned photograph *A Sudden Gust of Wind (after Hokusai)* (1993). It resonates with Joseph Kosuth’s words in *Art after Philosophy*, an essay that has shaped my understanding of conceptual art and my practice as a contemporary artist. For the conceptual Cultural Olympiad, *Apollo’s Decathlon*, I decided to pay homage to those who previously blazed the trail that I now continue to explore and use Kosuth’s writings on the tautology structure of art as the theoretical foundation for my artwork. I counted the number of blown away papers in Jeff Wall’s artwork (63 sheets) and prepared a digital file of exactly 63 blank sheets of A4 paper, ready to be printed by the museum. Adhering to the format of the Olympiad, my artwork touches on another milestone in the history of conceptual art. It is a readymade—an ordinary object transformed by the creative act (from both sides of the artist and the spectators). An urinal becomes a “fountain;” a glass of water (on a glass shelf at 253 cm above the ground) becomes “an oak tree.”¹ Similarly, a stack of blank sheets of paper becomes, and is, more than what it appears to us. In addition, *before a sudden breeze (after Jeff Wall)* intentionally obscures its subject. What exactly is *before a sudden breeze*? Visually, a collection of 63 ordinary blank sheets of A4 paper. But the “what” could very well be a landscape near Vancouver, British Columbia, or even *Ejiri in Suruga Province*. The artwork suggests a suspension; it is an event right before the happenings of the actual event, where the spectator gets caught and involved. “What” is up to them—the now-involved spectators—to follow where the wind blows, with their conceptual faculty... Hanoi, June 2024 Pham Minh Hieu

Name & Surname

Sam Porritt (1979-)

Country

Switzerland

Date

2020

Title of the Work

Duty of Care

Artwork Description

Duty of Care is a sculpture about drawing. It is an artwork about how a concept can frame a process. It consists of a table with a device on it that pushes a stack of drawings onto the floor. In turn, each drawing takes flight, momentarily swooping upwards before coming to rest on the ground. My intention was to show a central yet ephemeral part of my work: The studio drawings that are the spontaneous and unselfconscious translation of thought into line. Scrawled on scraps of paper, the backs of envelopes or anything else that was to hand, are Ideas, designs, telephone numbers, words, scribbles, names and to-do lists. Each is the inscription of a moment in time, fodder to be launched, displayed and then buried by others. The title: Duty of Care refers to the process of maintenance that this work requires, as every few hours someone must carefully gather up the drawings and feed them into the machine for the shuffling to begin anew. Above all this work speaks about the creative process; the fleeting moment when a thought seems to transcend the rigors of time and space.

Name & Surname

Ye Qin Zhu (1986-)

Country

United States

Date

2022

Title of the Work

All Seeing All Feeling All Being All Changing

Artwork Description

Civilization and nature clashing informs my aesthetic. Themes of gardening feature heavily in my work. I grew up spending a lot of time in a vegetable garden in the cosmopolitan neighborhood of Sunset Park, Brooklyn. My parents were farmers born in Taishan, China, in villages not far from Shenzhen city, when industry was taking root over four decades ago. I learned from my mother how to plant, cultivate, and harvest crops in our backyard. I tend to my art like a garden. Paintings get started, seeds get planted, some take root, while others take years to mature. The works take on a life of their own, carrying on them images, objects, and stories that become the fruits of the pieces. Organic fibers like stems, roots, seed pods, and leaves get embalmed and glued next to microchips, plastics, and detritus. Like dense vegetation, my works often appear overflowing and become relief-like.

Name & Surname

Nathaniel Rackowe (1975-)

Country

United Kingdom

Date

2024

Title of the Work

Expanded Shed

Artwork Description

Rackowe uses light to structure space by emulating the way it delineates buildings, city blocks and streets. In this way Rackowe departs from the aesthetics of the use of light of American minimalists such as Flavin and Judd. By decoding these experiences his works capture the chromatic sensations of desolate streets at dawn, the atmosphere as daylight fades into night and the shadows created by obtrusive cranes, scaffolding and skeletal buildings. The resulting sculptures - striking geometric shapes and dramatic shafts of light - combine vivid beauty with the grimness of industrialisation, perhaps offering a true representation of the disparities of contemporary life.

Name & Surname

Vargas-Suarez Universal Raphael (1972-)

Country

Mexico

Date

2024

Title of the Work

Vector Space

Artwork Description

Vargas-Suarez Universal, known for murals, wall drawings and multimedia installations has been creating digital models of “vectorized” spaces. These proposals are continuously evolving and manipulated to fulfill site specific proposals, exhibitions and multimedia installations. “Vector Space (2024) is an image proposing an environment of dynamic and total experience with form, light, and sound.

Name & Surname

Aniko Robitz (1978-)

Country

Hungary

Date

2021

Title of the Work

Ljubljana

Artwork Description

In my photographs, I reduce the details of the urban built environment into geometric forms, which distance them from the original reality and create a new one. I use only the most necessary elements towards this end. I look for the point where and when this transformation happens, where the new composition materialising from the chosen forms becomes so far from the original that it is no longer recognisable. There is no sharp boundary in this process of transformation. It is a kind of transition that is also typical of social or moral shifts. While we might recognise the starting and end points, there is no palpable turning point, as this is a process. I am interested in what happens during the process of change, how and where it takes place. My photographs are based on architecture. The photo submitted for the competition was taken in the Slovenian capital, Ljubljana, on a construction site. The titles of my works are the names of the cities where they were taken. Naturally, no city can be condensed into a single image, and that is not my intention. What I would like to relate is rather that universal forms of geometry can be found anywhere in the world, whether in the details of what we are observing, or as a whole. I like abstract, geometric photography because this visual language gives me the opportunity to explore the relationships between the part and the whole. It also offers the viewer the possibility to think freely and to make their own associations. Just as the form in this picture may resemble a discus. Discus throwing has been a competitive event at the Olympic Games since ancient times.

Name & Surname

Lieners Sandra (1990-)

Country

Luxembourg

Date

2023

Title of the Work

Black

Artwork Description

My practice can be defined as an attempt to enhance an analogue mode in the context of the escalating influence of digital media. I am reflecting on art history genealogies in combination with references from our contemporary society. The romanticization of technology is reflected in my works via cross-media references, including typography, pixelation or photography that almost become a fetish in their translation into painting. The Internet as a useful and accessible culmination of human knowledge goes hand in hand with a toxic overwhelmingness that opposes painting as a haptic and textural medium. My technique stands in opposition to the nature of the subject matters I refer to and hence confronts digital and analogue. The notion of duration is a very present tool of my work. Slow painting as a rebel act against the market dynamics of who can paint faster. I am to contrast today's societies and the fastlived commercial art market that is often automatically and often negatively implied when working with the medium of paint. The slowness pays tribute to both the complexity of the technique and the complexity of the communication between the work and myself while finding a visual and content related consensus. The paintings from my Beyond the surface series figure, on one side, as marks of people that define and shape cities and, on the other side, as the marks I myself make as a painter. They oppose the suggestion of social media that art and basically anything can or should be consumed in a fast pace through a backlit, scrolling screen. The confrontation with a painting in real life denies this mode of perception that is defined by a mass consumption of images. I see the act of painting as a reflection of outside influences on canvas, as a translation strategy of external and internal environments on a flat surface.

Name & Surname

Otávio Schipper (1979-)

Country

Brazil

Date

2023

Title of the Work

The Device

Artwork Description

The text evokes the sound installation "Mechanical Unconscious", which consists of a real-time dialogue between old-fashioned telegraph machines, synthetic voices and telephone sounds. This installation was conceived as a system of transmission and translation of information, and explores the limits between natural and artificial languages.

Name & Surname

Mehal Sébastien (1968-)

Country

France

Date

2024

Title of the Work

Médaille d'argent olympique, 2024

Artwork Description

Médaille d'argent olympique est une œuvre dédiée aux jeux et au sport. Jouer est instinctif, on le fait depuis notre plus jeune âge et en cette période, où Paris s'apprête à accueillir les Jeux Olympiques, dont l'âme a traversé les époques depuis l'antiquité, les valeurs du sport méritent d'être mises à l'honneur. Ce sont avant tout des valeurs de rassemblement, au-delà même des frontières ou des classes sociales, d'émulation, d'effort et de règles communément acceptées. L'œuvre est inspirée par le football, qui est certainement le sport le plus populaire au monde, qui touche également toutes les couches sociales, et qui parle ainsi à tous. Elle est ronde comme le monde, ronde comme un disque à lancer, ronde comme un ballon à jouer, ronde comme la médaille primant les plus performants, ronde comme les anneaux des Jeux Olympiques. Mais il existe toujours le revers de la médaille ; les gouttes de sueur et les larmes versées pour arriver à l'apogée de son sport, les compromissions sociales pour permettre de telles festivités, tel est le prix à payer pour la beauté du jeu et du spectacle.

Name & Surname

Günther Selichar (1960-)

Country

Austria

Date

2014

Title of the Work

NO MEDIA BEYOND THIS POINT; Screenshot News Program (3Sat), 2014

Artwork Description

Screenshot News Program (3Sat); Digital file; Postcard; Book cover; Title of series of works (photographs on acrylic glass 2019-21), see: <https://selichar.net>

Name & Surname

Anne Katrine Senstad (1967-)

Country

Norway

Date

2020

Title of the Work

Radical Light

Artwork Description

RADICAL LIGHT, 2020, is a monumental light and sound environment that addresses ephemeral sculpturality and the transformative potentials of the color white operating on frequencies in the color temperature spectrum of 4100 to 8300 Kelvin degrees. The installation is set in a former submarine factory built by Tsar Nicolai II in 1916 in Tallinn, Estonia, a former occupied nation, today an autonomous European country, where the former military industrial building has been transformed into a contemporary art center; Kai Art Center, serving culture and the wider public. The sensorial, minimalist neon light sculpture presents a meditation on topologies of the indestructible and the sublime. In concert with the sculptural light environment, a hypnotic, vast enveloping sound composition moves through particles and electric currents, created for the installation by acclaimed composer JG Thirlwell.

Name & Surname

Taras Sereda (1991-)

Country

Ukraine

Date

2024

Title of the Work

Study for no identity man

Artwork Description

The study on paper under consideration is a bust of a man in a suit and tie, notably missing its head due to a deliberate cutout from the frame. This conceptual representation serves as a profound symbol in the analysis of power, identity, and ambiguity within sociopolitical contexts and morality. By deconstructing this visual representation, we can investigate the broader socio-political implications of faceless authority and the dual potential for heroism and tyranny. A faceless authority figure embodies the concept of institutional power, where individual identity is subsumed by the role. This can be seen in bureaucratic systems and military structures, where the position's power supersedes personal identity. The headless bust raises questions about accountability and transparency in leadership. Without a discernible identity, it becomes difficult to attribute actions —both heroic and villainous— directly to an individual.

Name & Surname

Suleiman Sharifi (1958-)

Country

Tajikistan

Date

2003

Title of the Work

The GAME

Artwork Description

The painting represents FAIR PLAY logo reference. Synopsis: The center striker, surrounded by three defenders, implements a goal-scoring situation ... Fair play laws are designed to restrain, within the established framework, a «reptilian» entity flushed up by a force struggle.

Name & Surname

Vicky Sheelongo (1995-)

Country

Namibia

Date

2020

Title of the Work

Himba Motherhood

Artwork Description

In the heart of Opuwo, Namibia, a Himba woman stands with grace, her baby securely nestled on her back. The adornments on her hands, signifying maturity, also serve as a mark of mourning for a lost parent. The black piece, though simple, holds an elegance that decorates her presence. The arm bracelets, more than mere ornaments, act as guardians of her health. This bracelet helps her keep track of her weight, ensuring she stays fit and healthy. Adhering to their rich cultural heritage, they use traditional methods to maintain their well-being. Beneath, the black cloth she wears is a silent companion during her menstrual cycle, honoring a rhythm as old as time. Most striking are the accessories that grace her body, each one whispering of new life. They celebrate the miracle of her recent childbirth, a testimony to the continuity of her lineage.

Name & Surname

Hynell Fleischer Sigrid (1970-)

Country

Sweden

Date

2018

Title of the Work

Self portrait

Artwork Description

This self portrait was made on the occasion of a request from Värmlands art association in Sweden. It was rejected since there is no face on it. It is made in mixed techniques with mixed materials, which makes it three dimensional. There is used fabrics from a mattress and clothes, photo transfer, wadding and nails.

Name & Surname

Sarah Singh (1971-)

Country

India

Date

2023

Title of the Work

Theatrical still from “A Caged Relationship” and “Napoleon’s Caged Descent”

Artwork Description

This theatrical still features two of the twelve “non-actors” cast locally in Jaisalmer, India. These characters participated in two consecutive performances. These performances occurred in the desert at night in both an empty swimming pool and an ancient stepwell. One performance and one location led us into the next performance and location. Entitled “A Caged Relationship” and “Napoleon’s Caged Descent”, the characters communicated through motion and light, without dialogue. These were explorations of theatre without dialogue and were directly inspired by John Cage’s explorations with our experience and understanding of sound. The two titles reference this direct inspiration. During one of the rehearsals, I snapped formal portraits of the cast utilizing the staged lighting. Costumes were designed by me from articles found at a local junkyard and on the streets of India.

Name & Surname

Mladen Stropnik (1977-)

Country

Slovenia

Date

2024

Title of the Work

The tool

Artwork Description

I present a new type of art medium with which, with my help, a person experiences or does not experience the sensation and expression of the movement of his own body. For me, this is a new kind of brush and paint in the field of conceptual art. Creating a new sensation and feeling is done with the help of hands moving around the body. A moment of perception that can only be experienced live. I imagine it to be as insignificant but as big as the fluttering of grass in the wind. It's like trying to interview with the grass about how it feels during this wave. I use one of the techniques, which together with other techniques form Zdenko Domačić's practice of biotherapy. The goal of the whole method using all biotherapy techniques according to Z.D. is to help a fellow human being. I have been helping my loved ones with this method since 2008. In the performance "the tool" I present one of the seven techniques that affect the appearance, movement, and feelings in the human body. The performance is done only with the consent of participants in the performance. I am in the room with the participant and the next person who will be part of the performance. When the first one leaves the room, the next one joins the room. There are always three of us in the room. The others are waiting in another room. Performance is not documented. The explanation is given verbally to everyone after the performance. As the main visual image, I use a photo of my palm, which is the main tool of this technical hand movement/dance. The photographer of the image is Jaka Babnik.

Name & Surname

Nasaria Suckoo Chollette (1968-)

Country

Cayman Islands

Date

2024

Title of the Work

Ethos

Artwork Description

In this exploration, this work mirrors the intricacies of existence where masks become our skins, and roles our identities. Through intricate layers, this work delves into the fabric of societal pretense, questioning the authenticity of what lies buried beneath. Within this labyrinth, it beckons the viewer to ponder: who among us will dare to shatter the illusion and confront the truth? With a nod to the jesters and clowns, this work celebrates those who bravely defy conformity, offering a beacon of genuine joy amidst the facade.

Name & Surname

Brauen Tashi (1980-)

Country

Switzerland

Date

2022

Title of the Work

Victory

Artwork Description

This photo was taken in 2022. At that time, I often worked with paper as my primary material. The piece was created using empty name cards. The ,V-sign,' symbolizing victory and peace, is a symbol that I believe works well in the context of this exhibition.

Name & Surname

Michael Tavioni (1947-)

Country

Cook Islands

Date

2024

Title of the Work

Toki Tupuna (adze of the ancestors)

Artwork Description

The toki or Polynesian stone adze is the most essential implement that enabled the Polynesian people to build their double hull ocean voyaging canoes and that made it possible for them to cross the Pacific Ocean, the biggest ocean in the world. All that was made possible because of their connection and understanding - working in alignment and in respect of the elements and the cosmos and because of their canoes. The toki is the catalyst that helped to start that journey of navigation and discovery.

Name & Surname

JG Thirlwell (1960-)

Country

Australia

Date

2024

Title of the Work

Olympiad V

Artwork Description

Flags of nations. Motions of Excellence. Munich 1972.

Name & Surname

Szeemann Una (1975-)

Country

Switzerland

Date

2024

Title of the Work

Incantarsi

Artwork Description

For the sculpture series Incantarsi, branches of the medicinal trees birch, chestnut, ash, and linden were cast in bronze, crowned with a head from the bracteate of the palm tree (*Trachycarpus fortunei*). Between lightnings and witches' brooms, the sculptures combine to a Gestalt, merging ancient botanical knowledge cultivated by women, forces of attraction between heaven and earth, and transformative fantasies following legends of witches' meetings where dances, chants, and rituals were celebrated while rubbing themselves with hallucinatory and eroticizing ointments.

Name & Surname

Hana Usui (1974-)

Country

Japan

Date

2024

Title of the Work

Osmanthus Hedge (from the cycle LEPROSY)

Artwork Description

Osmanthus Hedge (from the cycle LEPROSY) - Forest of Human Rights

Name & Surname

Mishel Valcheva (1985-)

Country

Bulgaria

Date

2022

Title of the Work

Angels in a shell

Artwork Description

Angels in a shell symbolizes the divine spark within us. It reminds us that guardian angels are around us all the time and protect us. The symbolism of the shell is the oblivion in which we sometimes allow ourselves to sink! The message of the picture is to stay open to our inner feelings and the gifts of the universe!"

Name & Surname

Soare Valentin (1984-)

Country

Romania

Date

2013

Title of the Work

DejaVu

Artwork Description

The artwork is part of the cycle "Deja Vu" in its realization I play with archetypal geometric shapes. The purpose of the artistic endeavor was to find the essence of form. The work obtained has an embryonic shape he draws parallels between the Olympic competition and the embryonic race, the main goal is winning the first place. 6Title „Deja Vu,, Technique Mixed Materials : Resine on wood suport. Dimensions 37-30-17 original color is white the artwork and green the color of support.

Name & Surname

Lacmanovic Valentina (1968-)

Country

Croatia

Date

2012

Title of the Work

From Zero to One

Artwork Description

From Zero to One is a dialogue between body and architecture, adapted to the site. It is an artistic reconstruction of philosophical research that starts from the supposed clarity of language - the *raison d'être* (zero) - and goes on to meet the humanity (one) in each individual who connects with others and communicates in a way that goes beyond words. With this piece, the artist asks the following question: what is the inner movement that a being goes through as it moves from the chaos of a variety of information before becoming One - an integrity that moves/communicates fluidly in the environment? The work premiered at Mestrovic Pavilion in Zagreb in 2012. The entire performance consists in two parts: first part is the painting of the signs and letters/words on the floor to which the audience can assist - or not. Or just pass by. Using the writings and symbols of the corresponding cultures and civilisations that have marked the ground over the years, a mandala is constructed by the performer, only to be destroyed/erased in the second part of the performance by the feet of the sustained whirling/spiralling body. In the case of the Pavilion - the ancient Glagolitic writing as a reminder of the medieval past, the Arabic recalls the times when the Pavilion was a mosque, the Cyrillic the time when the Pavilion was a museum of Yugoslav revolution and the latin writing echoes the contemporary return of the space to its initial purpose and is given to the Croatian Association of visual Artists. . The effort of constructing the drawing/mandala requires concentration and intention. Its destruction as part of a performance (an ephemeral work of art) is a reminder of mortality and the importance of the present moment. Each culture imposes its own rules, signs and language on the territory. This lasts for a while, until the next power takes over and changes both the signs and the meaning. But the previous dominance remains, blending into what comes next. Repetitiveness is a tool that allows the audience to access a liminal/hypnagogic state of consciousness and project their own narrative. The body of the performer transforms the differences of the scriptures through the movement, erases the conflicts of interpretation in order to stress the absolute supremacy of body language and energy transmission. The soundtrack contains analogue sounds from a ship factory in Pula (Croatia) - hitting the metal as a symbol of alchemic transformation - and the female crying as a reminder of the repetition of History - while men die in wars, women cry over the dead bodies they created and fed. From zero to one is an artistic reconstruction of the spiritual

quest that starts from the supposed clarity of language and rationality (zero) to meet the 'higher self' in each individual and communicate in a way that goes beyond words.

Name & Surname

Kjell Varvin (1939-)

Country

Norway

Date

2024

Title of the Work

CUT EDGE

Artwork Description

The Olympic Games presents the body as a dynamic Ideal for Humanity. With my drawing I want to express the precision that is needed to achieve a maximum of speed and effect in all movements. The competition between the individual athletes has a common start-point, but the goal is reached first by the fittest.

Name & Surname

Júlia Vécsei (1976-)

Country

Hungary

Date

2021

Title of the Work

Closed Spaces

Artwork Description

How our communication has been transformed by way of restrictions and even a total lack of personal meetings in the era of the pandemic: our daily life has changed completely, as intensifying digital processes bring radical changes to our lives, our relationships, and have even precipitated shifts in our use of language. Channels of communication have been altered. This drawing reflects this isolation, and the new or amplified channels of communication. I work with everyday events, situations and stories. The subjects of my works are human relations, lack of communication, and change. I sometimes recreate my works in other forms; I am occupied by a re-engaged approach to thoughts. I strive for simplicity, and I employ basic forms, in this case, the circle. The circles symbolise isolation, and with the lines, I attempt to visualise connections. This indigo drawing is a part of my series, Closed Spaces. These are works that reflect upon and influence each other. Through these carbon papers that are employed for copying, details of other drawings also appear. I am interested in the role of contingency and the incidental. The artwork changes through effects and interventions that cannot be predicted beforehand. Just as the unforeseeable is created, as compared to the original intention. The indigo/copy paper fades with time, or disappears from the paper. Not every creation is produced for eternity.

Name & Surname

Sabīne Vernere (1990-)

Country

Latvia

Date

2019

Title of the Work

from series SAVAGE

Artwork Description

Sabīne Vernere is known for her expressive Indian ink paintings depicting anthropomorphic, gender-fluid beings. Opting for a limited, often monochromatic palette of colours, she diffuses her images on an abstracted plane where they float in a constant state of flux. There is a strong presence of beauty, sensuality and emotion in the artist's works, but also disturbance and violence, a juxtaposition that correlates with the complexities of the dynamics between humans and nature. The most recognisable and most frequently encountered form in Vernere's work is the vulva, which represents the interplay between feminine power and nature and serves as an allegory for her emotions and experiences. Although she focuses her investigative lens on bodily and sexual experiences, they never become the key topics but serve, instead, as an extension of her working language. Vernere's works have a very defined plastic quality, which she has recently been exercising off the plane of her previous work by using various new materials and creating installations in space.

Name & Surname

Lung Wai Ming (1970-)

Country

Hong Kong

Date

2024

Title of the Work

A+9M

Artwork Description

Currently working on the topic of absence and gripped by a form of creative block, I have approached the subject through Apollo and his Muses, treated as a memorial imprint, like a retinal burn where the subject is revealed by the void around it, rather than the full. The more I try to grasp its contours, the more the imprint seems to elude.

Name & Surname

Rohan Wealleans (1977-)

Country

New Zealand

Date

2023

Title of the Work

Pointy Monolith

Artwork Description

A pointy monolith, symbolic of intellect, danger, and technological advancement, emerges from the canvas. Points harvested from another painting adorn its surface, resembling the spikey nature of modern technology - be it the monolith from '2001: A Space Odyssey,' or the ubiquitous presence of smartphones and tablets. These spikes serve as a literal warning amidst the allure of progress, transforming the artwork into a cautionary tale. Yet, 'pointy' takes on another meaning - it reflects the duality of human nature, simultaneously intellectual and foolish. Instead of narrating a story of humanity, the painting merely showcases egos filling space, devoid of substance.

Name & Surname

Lee Wells (1971-)

Country

United States

Date

2024

Title of the Work

Waiting for the Big One - Enchantment Afloat (End of the World Party Series)

Artwork Description

Enchantment Afloat: At this sun-kissed LA soiree on Alpine Drive, 'Dapper Dan' and 'Gina the Driver' lounge amidst a scene where the extraordinary becomes the norm. Cocktails in hand, they chat idly as 'Dr. Steve' casually strolls across the pool's surface, his reflection a perfect mirror image below. Nearby, 'Catsy Cline' and her feline companions, unfazed, observe the wonder. Magic suffuses the air, making the impossible delightfully routine at this gathering of charm and whimsy.

'Waiting for the Big One' propels visitors into an immersive narrative where the whimsical meets the apocalyptic. These artworks, bridging new forms of painting and photography, encapsulate the ephemeral beauty of existence, urging viewers to revel in the moment. The genesis of this captivating series traces back to Wells' long standing focus on various systems of power and control. Since the early 1990's Wells has stood at the frontier of digital and traditional art, and most recently he is integrating artificial intelligence with classical painting techniques, photography, and video to create a new visual language. His work prompts us to rethink art, reality, and human creativity's potential amidst the technological progression of AI technology.

"End of the World Party Series (2023-24)" is a playful series of AI-assisted artworks by Lee Wells that reincarnates the Naiades from ancient mythology into lavish 21st-century pool parties. The project began while the artist was in residency in South Crete. During this period, he endeavoured to communicate with the local goddesses through meditation, natural medicine, and various AI tools. These tools served as channelling mediums, helping him gain a deeper understanding of the realms they inhabit, as well as our own.

The digital artworks serve as a new form of photography, showcasing intriguing and exquisite figures relaxing and reveling poolside at mesmerizing garden house parties. Through this collaborative effort between the artist, the spirits, and AI, the overarching message conveyed is that life is fleeting. Thus, the most crucial thing is to enjoy ourselves, have fun, and strive to love as best we can in this wonderful and strange world we call home.

Name & Surname

Okur Yamsonite (1977-)

Country

France

Date

2022

Title of the Work

CREATIVE BUBBLE

Artwork Description

Mon travail photographique est né d'un trblement de terre que j'ai vécu en 1999 a istanbul. La terre a tremblé 47 secondes et a fait 45000 victimes. Je suis vivant, et je prend conscience de la puissance du sol, de la terre de la nature, du sol. Étant moi meme breakdancer depuis plus de 25 ans, j'ai toujours eu l'amour du sol et une estime de ce dernier. Je me photographie moi meme en utilisant un trépied, une télécommande pour déclencher et faire le focus, et le timer. Je me photographie au dessus du sol ou en prenant appuis ailleurs que le sol, sur l'air ou contre les murs, pour toujours garder un oeil dessus au cas ou il tremblerait de nouveau. C'est vital et c'est une manière de rendre hommage a toutes les victimes de cette nuit la.

Name & Surname

Chin Chih Yang Yang (1956-)

Country

Taiwan

Date

2023

Title of the Work

Human Earthquake

Artwork Description

I am bringing this work to New York City, to bring a message to the whole world. Recently, New York experienced a rare earthquake and some years ago the powerful force of Hurricane Irene a span of a few days. New York very rarely experiences natural disasters, but for populations in many other places in the world, earthquakes and other destructive natural events—hurricanes and typhoons, floods, volcanic eruptions, landslides, drought—are frequent occurrences resulting in catastrophic damage and tremendous numbers of deaths and injuries, which continuously impact future generations, and social and economic progress.

Name & Surname

Sara Zahorjanova (1991-)

Country

Slovakia

Date

2023

Title of the Work

Keeping our heads above the water after the flood

Artwork Description

The composition is supposed to raise a question of how much more our Earth is able to take from us in reference to how us, humans, treat it. In a symbolized way of the Flood from Genesis, the historical reference of what is an ammonite fossil holding the weight of the water forces to keep an equilibrium and not let the pearl fall, not let the balancing system collapse. In this painting you can see the idea of rock balancing, which is a mental discipline that is consisted of stones placed on top of each other. It works with gravity. There is a metaphorically symbolized boat, which represents Noah's Ark. Noah built the ark on God's command to save mankind from the flood that was supposed to destroy the corrupt world. This translates to the current worldwide situation which despite the development, still represents a disaster in many areas of the world. Inequality, poverty, famine, diseases, wars, all of this is still part of humanity today. It is a mental discipline for all of us to keep our Earth in balance and justice, both with the external dangers and dangers we create ourselves. We are surrounded by an endless space, which presents an outer danger by itself. Isn't the external danger that we are facing quite enough? It's symbolically depicted by asteroids.

Name & Surname

Isabelle Forestier (1954-)

Country

France

Date

2024

Title of the Work

La rue du Cherche Bonheur

Artwork Description

Hommage à mon ami Charles, grand savant spécialisé dans la recherche du bonheur dans le tréfond des âmes.

Name & Surname

Syd Krochmalny (1981-)

Country

Argentine

Date

2018

Title of the Work

Tone & Sensation (Scientism)

Artwork Description

NC

Name & Surname

Rafael Attias (1966-)

Country

Etats-Unis

Date

2024

Title of the Work

Luisa

Artwork Description

Born in the mid-1960s to the offspring of Jewish immigrants who settled in Venezuela in the early 1900s, Rafael grew up in a household of mixed Jewish ancestry, his father Moises Attias from a Sephardi family of Moroccan descent, and his mother Anabella Zisman from Romanian Ashkenazim Jews. Rafael constructs an organic collage that simultaneously looks at the past, the present, and the future. Through the use of memories, observation, and imagination the story spans the period between 1905 and the present. A poetic exploration into the meaning of place, and belonging.

Name & Surname

Saule Suleimenova (1970-)

Country

Kazakhstan

Date

2020

Title of the Work

Kelin

Artwork Description

The image of Kelin, young lady going to be married or just married, goes through my all my life and artistic practicing. In 2004 I found in archives the photograph dated 1879? with three young ladies in traditional Kazakh wedding dresses and made several works Ush Kelin (Three Brides) in different techniques. That image became a symbol of my vision of Kazakhness. For me, it's also a symbol of reborn of the new personality and hope. With cellophane painting series I go to the traumas of the national history, trying to heal the collective consciences with remembering. Now, in my Kelin, I explore further the processes of decolonization, both gender and cultural.

Name & Surname

Thimotée Comte (1982-)

Country

France

Date

2017

Title of the Work

«Hypo-objet / Front et Backstage»

Artwork Description

Figurant l'envers (Backstage) et l'endroit (Front) d'une même structure imaginaire nimbée de romantisme, ce diptyque est aussi l'occasion pour l'artiste d'explorer le thème classique du drapé. Cette œuvre a été inspirée par le système de toile amovible géant servant à recouvrir une piscine olympique parisienne en hiver, formant un dôme protecteur pour les usagers à la manière d'un parasol aux proportions cyclopéennes.

La notion « Hypo-Objet » est une référence antonymique à celle d' « hyper-objet », mobilisée par Timothy Morton : « Un hyperobjet se distingue par sa grande diffusion dans le temps et dans l'espace, qui est telle qu'on ne peut plus en identifier les contours et les limites. C'est le cas pour les phénomènes écologiques : lorsque je cherche à identifier la biosphère, je perçois la personne en face de moi, la table à laquelle nous sommes assis, mais je ne la vois pas l'objet « biosphère » en soi. Pourquoi ? Parce que j'en fais partie, parce que je suis moi-même la biosphère». (Timothy Morton dans les Inrockuptibles, par Ingrid Luquet-Gad, publié le 21 novembre 2015).

Invisible quand il est déployé, cet hyperobjet une fois replié sur lui-même et relégué après usage rétrograde en hypo-objet et révèle sa nature macabre et Grand-Guignol. (« Hypo-Préfixe du grec « hupo », sous, exprimant une position inférieure dans l'espace, une intensité ou une propriété inférieure à la normale ». Larousse)

Name & Surname

Nezaket Ekici (1970-)

Country

Allemagne

Date

2019

Title of the Work

Pars Pro Toto

Artwork Description

Nezaket Ekici Pars pro toto Performance Installation 2019
UNTER STROM Summer workshop 2019 and art exhibition of Endmoräne e.V. in the former Turbinenhalle am Stienitzsee, Berliner Str. 13A, 15378 Rüdersdorf near Berlin. Summer Workshop 10.6. -21.6.2019 Exhibition 22.6.-7.7.2019 Accompanying program _Performance: Nezaket Ekici, Pars pro toto, Premiere, 30.6.2019 13-18 Uhr

In the performance, the artist works in a costume with apron and 6 kettles as well as a steam iron and an ice block (50x50x50 cm) on a metal base. The ice block lies on a perforated plate, so that the melting water can flow off downwards. Below this is a collecting basin (approx. 6 litres) on which a drain valve (water tap) is mounted. The kettles and the steam iron are connected to the electricity. Spotlights illuminate the scene. The splashing of the melting water in the collecting basin is transmitted loudly via a microphone. The artist starts ironing the ice block and ejects warm steam with the iron. The ice melts slowly and single drops fall through the holes. The artist scrubs the ice with a cloth and sucks up excess water, which she then wrests into the collecting basin. The artist fills the kettles with the collected water and heats them. She pours the heated water onto the ice block to speed up the dew process and fill it again into the kettles via the tap at the bottom. She repeats the processes with the iron, the kettles and the cloth until the ice block has melted. The artist works in a closed energy and water cycle and melts the ice block with her work. The art work deals with climate change, which is influenced by human activity. The cycle that the artist exemplifies „pars pro toto“ stands for all human activities around the globe. In the end it is certain: the ice is thawing faster and faster.

Equipment: ice block, metal base, 6 electric kettles, base for electric kettle, steam iron, rags, costumes, spotlights, microphones, sound boxes

Duration : 5 hour

Credits:

Technique: Malte Yamamoto

Camera and Editing: Branka Pavlovic

Photos: Andreas Dammertz

Ice Company: Robbi's party-eis.com

Costume Design: Nezaket Ekici

Dress Cutter: Süleymann

Thanks to artist group ENDMORÄNE e.V. The guest artists; artists of the accompanying programme; Henrik Sundström and his team Andrea Matysiak and Ingo Matysiak Tine Neumann

Name & Surname

Khaled Jarar (1976-)

Country

Palestine

Date

2012

Title of the Work

Football

Artwork Description

"Football" (2012). Made with cement taken from Israel's apartheid wall.

The perception of a vertical object can shape the possibilities for its use in traditional ways that emphasize its functional definition as "standing in space", which will still keep emphasizing its purpose of standing there. What I want to redefine with my new series of work is the functional definition of "The Wall" which has originally been built to separate humans. By moving the wall from its original place and presenting it as a project within an artistic environment, I create a different, new function for it: The perception will be changed and will have a valuable meaning that drives us to question the wall's present status and that shows the importance of seeing it from another perspective. Working on the functional possibilities may give us the ability to exceed the problem.

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