



The Social Art Award

Invigorating The Rise of Social Art

Edition No. 1

Institute for Art and Innovation

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Imprint

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Images and work descriptions

All artists and authors

Editor and Layout

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The Social Art Award

The Social Art Award is an independent and not for profit initiative by the Institute for Art and Innovation. This accompanying book documents the award and supports the spread of Social Art, strengthening the recognition of social artists and the value of their work.

The first edition of the Social Art Award was launched at the beginning of 2017. It caught the interest of artists from 131 countries with diverse backgrounds regarding culture, age and gender. Their inspiring entries addressed very different issues.

We congratulate the finalists of 2017:

1. Lino Tanelotto (France)
2. Quek Jia Qi (Singapore)
3. Diogo da Cruz (Portugal)

Here are some excerpts from the jury's descriptions:

LINO TONELOTTO's project fulfills the functions of social art by combining activism and aesthetics. Artistic techniques are applied to political advertising. A clear message is communicated and sufficiently enigmatic (the back) to give room for reflection. The project has the advantage through participation of people, which contributes a social plus to the piece. Its implementation in the public sphere, beyond the mere space of the art world, frames it in the right field to play with the limit between institution-art and daily-political space. In this sense, its development in the online space is also very important, re-closing the project in both its aesthetic and political functions. In short, it is a project that attracts at first glance, brings new combat strategies for social art, and perfectly combines form and content and the concerns of people.

QUEK JIA QI's work is an excellent and complex work of social, interventionist art. Designed to be part of everyday life as a multiple soap dispenser, it is a piece not intended for a White Cube, but to be used

in and to shape everyday social interaction. Her work makes visible the quality not just of rituals of cleanliness, but also of ethnic "orderliness" and its ubiquitous presence in Singapore, where even flats in apartment buildings are distributed according to ethnicity. Independent of Singapore's politics, the object exposes undercurrents of racism and ethnic rivalry anywhere in an angry, funny and provocative way, asking indelicate questions which most societies are happy to avoid. DIOGO DA CRUZ combines a careful deliberation on the processes of (economic and communicative) exchange with humor and irony. This strategy makes it especially attractive and effective by being radical and sometimes intentionally trashy. Note the use of appropriate video material with stock photo's watermarks as a contribution to the technique of ready-made. Therefore it raises interesting reflections on the use and appropriation of images in contemporary art and in online culture in general. Diogo's work shows a convincing multiplicity of disciplines being composed of layers and layers of meaning, sometimes with concepts that reveal knowledge of philosophical and sociological theory and sometimes using the absurd as a mode of expression.

Nevertheless this book presents all of the Top50 entries in alphabetical order. It is about providing inspiration and not just another documentation of a competition. All of these submissions are inspired through raising attention and contributing to the field of Social Art, aiming at creating societal change.

You are invited to decide yourself which work appeals most to you or for which cause you may assign.

Please check the website for new open call announcements and further information:
www.social-art-award.org

Prologues

Our current societies are struggling worldwide. There is tendency towards disenchantment and even resignation. Many people feel absorbed in the complexity of a stuck system. While politicians make big promises during elections, they seem to forget them once they assume power. War is still common. The tremendous speed of neo-capitalist globalization seems unstoppable. The established systems, be it political structures or the finance industry are acting in self-referencing survival and optimization mode. They are accumulating power for the few, not for the many. Inequality is rising, as are environmental issues. Is it - Panem et circenses - the game of bread and circuses that is keeping people quiet? But to what extend? How long do we want to tolerate?

While governments fall back into nationalist, protectionist structures, more and more people perceive themselves as global citizens and feel connected one to another, no matter which border lies in between. So how do we really want to live in a truly 21st century civilization? What are the issues that we need to overcome, how do we want the world to look like? What should be the rules that define how we want to live together? Is it enough to fix old structures, or shouldn't we far more leapfrog to new ones?

Why not learning from successful technology disruption to apply those to societal change? There is the much cited invention of the automobile in 1885 through Karl Benz (and others). Benz did not try to fix or optimize the horses, which were used for transportation means before. Instead he disrupted mobility by coming up with something completely new. And no, it was not a one shot success. It took him many years and he build up on the ideas and inventions of many visionary and creative people, till he finally succeeded.

Thus my suggestion, let us leapfrog given

structures. To do so, it is about us – the people – and we are not alone, we can build on the ideas of many visionary and creative people and they can build on ours and thus proceed forward to make change happen!

Yet how to cope with disenchantment, resignation or the sense of stuckness? How can we break up encrustedness and facilitate the power to change which is inherent in each individual?

It is playfulness and creativity that frees up and gives room for new ideas. And art is the medium, to reach out to the people, to raise the questions again and again, to get people involved turning thought into action, to allow playfulness and beauty while addressing serious issues and proposing new futures.

Thus the idea for the Social Art Award was born giving visibility, opening discussions, encouraging action, facilitation change providing ground for future societies.

By Viktoria Trosien

How do artists react to contemporary social phenomena? How do artists inspire their own as well as the public awareness? How do artistic works even promote the will for making change in society?

In tense times such as our present, artists with their different life models and critical, humorous and ambivalent works are an inspiring encounter to deal with current conflict areas. They strengthen our consciousness of social and environmental problems, questioning political and natural comprehension, spirituality, or the construction of identity.

Humanity faces great challenges that must be mastered together. Creative revolts and free space for thought and experimenting are celebrated and defended by artists. Above all, creatives always intentionally or intuitively draw from the inside, in the form of visions, inspiration and images, and try to articulate

them. They embrace various individual and social processes and are the impetus for a new way of life. Continuously artists develop a fresh sensibility for the here and now, remembering the moment or temporary situations that need to be protected or further developed. Many focuses on the interior rather than carry everything out to the outside and reflect their self, and their actions in social communities. It is highly appreciated that they create lively processes towards the path of change.

The Social Art Award appreciates those artists who enable diverse and cultural encounters in social processes. They help to develop the discourse on opportunities to shape a positive future for the majority of a society on many social levels. It is important for us to open up different perspectives, to identify alternatives, and to establish collaborations between different professions on the same level and the associated friction surfaces to create a better world for as many living beings on earth as possible.

By Nicole Loeser

What is Social Art?

Social Art is any artistic expression that aims at creating social impact and change. This definition delineates the intention of the artist as crucial. Art engages in questioning and rethinking existing systems and paradigms. Artists are visionaries, utopists, agents for change, with the ability to affect society by creating emotionally captivating experiences. It is aesthetic revolution that preludes societal revolution.

What is the purpose of the Social Art Award?

The goal of the Social Art Award is to invigorate the rise of Social Art. We need

more people to create impact and to inspire change. Even if this approach dissents from the widely claimed autonomy of art.

The award explores this field, and seeks to raise attention for social art. Furthermore, the award aims at strengthening the recognition of social artists and the value of their work. Hence, it cherishes the importance of social art for society.

How was the selection process?

All artwork contributions were analyzed, resulting in the preselected longlist of the Top50 entries. Out of those the jury selected a shortlist of 10 as a base for the final judgement. Additionally, the Top50 entered on public voting, giving 2 wild cards for the shortlist to the most voted artworks. Finally, the jury selected the 3 winning artists from the 12 shortlisted finalists.

About the Institute for Art and Innovation

The multidisciplinary institute explores and promotes art and innovation as a means to foster social impact and change. Another project of the institute aims at fostering creative solutions for the issue of water pollution through art rethinking existing structures, raising attention and generating new ideas together with the public, scientists and entrepreneurs. Furthermore the institute engages in research, training, production and exchange. The Institute for Art and Innovation e.V. is an independent, not-for-profit, non-governmental organization based in Berlin, Germany.

Selected Artists

#PARLAMENTÄRE



#PARLAMENTÄRE

FERTIGE

EINE EINFARBIGE
WEISSE FLAGGE
AUS VORHANDENEM
MATERIAL.

PLATZIERE

SIE IM ÖFFENTLICHEN
ODER PRIVATEN
RAUM.

TEILE

EIN FOTO UND
VERWENDE DABEI
#PARLAMENTÄRE.

PAUL ALTMANN

#Parlamentäre/#Parliamentary

Instruction manual

CREATE a monochrome white flag from existing material.

SET it in public or private space.

SEND a photo using # PARLAMENTARY.

In the context of an exhibition, the work is made up of three parts: a frame with a bundle of sticks, a roll with white fabric and a stand with cards.

The cards serve as a medium for the core of the work. They serve as an instruction guide and act as a giveaway. The instructions may but do not have to be completed. The sticks and the fabric serve as a direct means of implementation in the exhibition space. Through the spatially separated presentation of the three objects, it is up to the recipient to grasp this work as a piece of art or as material. The instructions can be carried out at any other location using the materials freely available. It is not necessary to carry out all three points of the instructions. By sharing photos of the flags on the Internet in conjunction with #PARLAMENTARY, a steadily growing collection of images is created. The work is aimed at the function of a peace envoy, which is described inter alia in paragraph 32 of The Hague Land Warfare Order of 1899. This person is to be understood as communicative and conciliatory. He tries to enter an open discourse with his counterpart and is ready to take a dangerous path. The state of de-escalation and agreement must be transferred over to every situation in both private and political contexts. The white flag also entitles its wearer the right of inviolability in extreme situations.

Paul Altmann (*1983, Rostock/Germany) was a student at the Academy of Visual Arts in Leipzig/GER. He studied Photography from 2008 till 2010 and until 2015 he took classes in Artistic Photography and in Visual Arts. In 2015 he graduated in Visual Arts and afterwards joined the Master's program in the class of Prof. Helmut Mark. He got acknowledged with prizes and exhibited his works in Germany, Columbia, Venezuela and Hungary such as "Il. Aenne-Biermann Prize" at Museum of Applied Arts in Gera/GER in 2015, „Konsequenz“ at Museum Kunstsammlungen Chemnitz in Gunzenhausen/GER, „science is telling us to revolt“ at HGB (Hochschule für Grafik und Buchkunst) in Leipzig/GER – both in 2014, Ostrale – Zentrum in Dresden/GER in 2013, „The Subjective Object“ at GRASSI Museum in 2012 and "Dora, Universal Cube" at Baumwollspinnerei in 2011, both in Leipzig/GER. Paul Altmann lives and works in Leipzig/GER.

„The goal of my work is to generate parliamentaries - peaceful, open and ready to talk to people.“

www.paulaltmann.de

PAUL ALTMANN, #PARLAMENTÄRE /#PARLAMENTARY, 2017, 3 METAL FRAMES, WOOD, FABRIC, CARDS, INSTRUCTIONS, INTERNET, TIME, ACH FRAME (EMPTY) 110 X 25 X 22 CM, CARDS 9 X 5 CM



ATELIER SER

Spontaneous Art Movement

Atelier SER - Spontaneous Art Movement is a collective of two Portuguese fine artists founded in 2016. It follows the idea of social art by performing spontaneous and participatory artistic interventions in urban public areas. The core of Atelier SER is a portable silkscreen workshop run on a bicycle. As an itinerant atelier, it makes the printing process spontaneously happen on the street and involves the people around straightaway: Provided with two meshes ready to use, passers-by are playfully taught how to screenprint with their own two hands. Importantly, the visual images provided on the meshes are devised through a collaborative process inside the community. Therefore, the artists spend lively time with the community prior to each performance, actively observing their surrounding, listening and talking to the citizens and attending local initiatives. Inspired herefrom, the artists create a visual message that maps the particular concerns specific to the community, such as local referendum. Through Atelier SER, the artists follow three main ideas:

Firstly, the workshop allows all kind of people to be part of and express themselves in a creative process. People who may not otherwise engage in the arts, become not observers, but editors of the silkscreen art work. Secondly, the itinerant atelier serves as a low-threshold platform for spontaneous, general or issue-specific communication between residents, commuters or even tourists. Thirdly, public attention is drawn to the bicycle as an object that has not yet become a commonly accepted mode of transport in Portugal respectively Lisbon. As the bicycle functions at the center of the performance, it gets noticed by the passers-by and becomes an integrated part of the communal landscape.

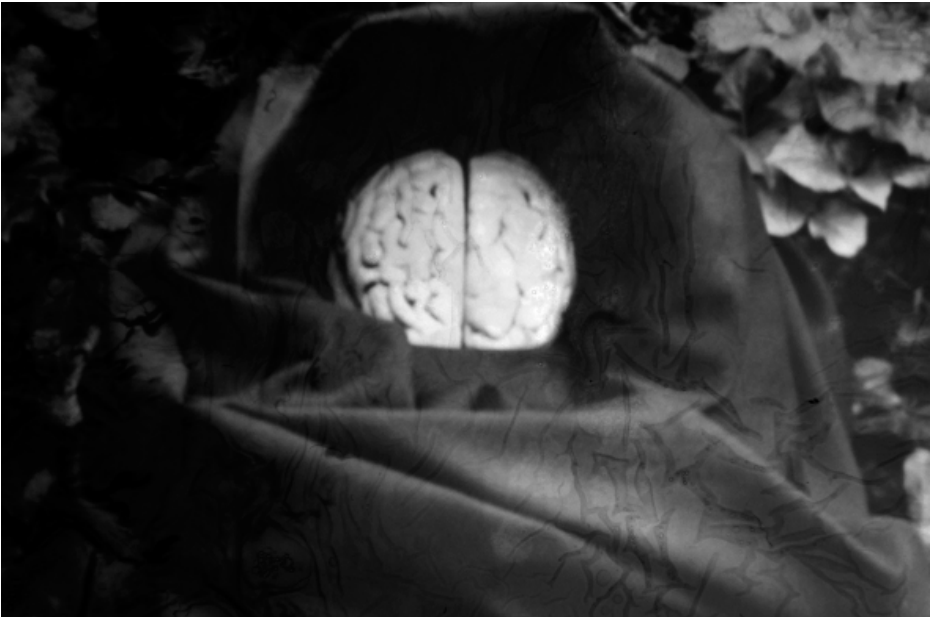
Bruno Lavos (*1981, Carvide/Portugal) started studying at ESAD.CR, Caldas da Rainha in 2001 until he graduated in 2006 with a degree in Fine Arts Sculpture. Diogo deCalle (*1985, Lisbon/Portugal) studied also at ESAD.CR in Portugal, starting in 2003. He graduated with a degree in Fine Arts Sculpture in 2007. They met for the first time during their graduation and founded Atelier SER ten years later. The artist duo were distinguished with several awards and grants. Some of their most recent projects include the „Global Climate March“ (2017), „Dias da Liberdade“ realized with the help of JFA in Lisbon/PT, the „Festival Cidades das Palavras“ at the Biblioteca Municipal in Torres Vedras/PT, and the „Interactive Cities - Lisbon Meeting“, which was hosted by URBACT in Lisbon/PT (2016).

“The core objective of Atelier SER is to stimulate social and environmental change by promoting the experience of interaction, mutual exchange and participation through art at the community level.

Not only serves the bicycle as a mediation tool that connects people with art outside the gallery and museum system. Also, the mobile workshop invites locals to enter into a spontaneous dialogue that facilitates mutual understanding and raises awareness with regard to present-day issues. Furthermore, people discover visual arts as a medium to express ideas and shared visions.”

www.atelierser.wordpress.com

ATELIER SER, SPONTANEOUS ART MOVEMENT, 2017,
PUBLIC PARTICIPATORY INTERVENTION, WITH SPECIAL
THANKS TO ANNE KUBART, (PSYCHOLOGIST AND
PHOTOGRAPHER)



PUK BRESSER

Ice Prisoner

Initiated by Bresser herself, p(Art) productions is a collaboration of three artists creating installations. Though those creations often consist of different forms of art, Bresser aims to combine the basic products into one final, single piece of artwork. With p(Art) productions, she provides mood boards for her colleagues in order to collect ideas of problem-solving.

"Ice Prisoner" is a kind of a corridor made of poplar wood. The front is painted white and the inside is painted black. The entrance and exit are closed with thin black curtains to give people the opportunity to slow down and pause for a moment to take it all in. Looking at the installation from the outside, the audience can see a triptych that appears within three negatives. Bresser likes to separate her audiences into two groups: the ones that take a look from the "safe" outside, and judge without having seen the "other side", and the ones that are curious about what's inside. Thanks to their interest and their will to find out more, they realize the triptych's transparency and its connection to the world outside and get to hear the looped, multilingual soundscape. For her, these people represent positivity.

Although Bresser works with photographic processes, she is not a photographer in a traditional sense. She rather creates installations like "Ice Prisoner" combining photography, sound design and text.

So the triptych was made from polaroids that were peeled, then frozen and made transparent to be printed later onto plexiglass (90x70cm). Picking up on the issue of refugees being rejected from the Netherlands and child abuse in a small Dutch village, the iced triptych stands for our cold hard world, and at the same time the melting ice represents hope. Bresser calls on humanity to pause, to feel and to think a moment about the impact of your attitude on others.

Puk Bresser (*1972, The Hague/The Netherlands) is a photo artist who has been fascinated by photography and the dark room from an early age on. She studied Hydrography at the University of Plymouth/UK until 1999. From 2012-2014 she attended Fotovakschoot in Amsterdam/NL and the Royal Academy of Fine Arts in Antwerp/NL from 2015-2017. The artist participated in several group exhibitions like the "Different Perspectives", "Retour" and "Concentrische Cirkels" at the Royal Academy of Fine Arts, all in Antwerp/BE, "Ice Prisoner" at Theater 't Kapelletje in Rotterdam/NL. Kunst van het delen – Kunstuitleen Alkmaar and Nacht van de architectuur came prior, in 2014. In 2012 she exhibited at Limburgs Museum – Jong 2012 and in 2010 she was co-producer of "Re-thinking Visual" during Mapping in Geneva/CH.

"I always start my projects by developing a concept, after which I explore and test different ways of how to capture the concept in an image and how to present it. I love the creative process and always carry my notebook with me to write down everything that pops up in my mind. The process can start on itself, it simply pops up and I start working with it, or it can start with a question. Because of my curious and philosophical nature, I wonder about a million things per day. It can happen that an idea that I wrote down in 2012 can come to life a year or more later. The idea that is most persistent will become the start of a new art-project."

www.pukbresser.com

PUK BRESSER, ICE PRISONER, 2016, INSTALLATION,
360 X 220 X 100 CM, TEXT: PATRICK BRUGGEMAN,
SOUNDSCAPE ARRANGEMENT: CAMELLA BORGH AND
PUK BRESSER, VOICE: THIJS VAN WIJCK, WOODEN
INSTALLATION: ESTER RADEMAKER



GERD G.M. BROCKMANN

Here's still light

This ongoing social flagship project conceived and developed over two years with a team of 20 members, was set up by Gerd G.M. Brockmann and the Danish Art Gallery Nexus/Denmark in 2014. So far, it is a multi-dimensional project including school workshops, gallery lessons and social development circles about the huge topic of "demographic change" and how to deal with it in the future. This work is in essence a participatory project, a common creation aiming at reviving and transmitting old knitting traditions and know-how to new generations, redefining the boundaries between art, design and craft. Building a contemporary installation with textile materials and techniques within a social setting was the target.

More than a symbol, "Here's Still Light" is a connecting tool whose bonding potential is unlimited. What actually happened in the working phase and after the exhibition and first workshops was more than could ever be imagined.

Our 16 knitting artists, in their seventies for the majority, reacted enthusiastically to the project. The first general meeting in Tinglev was a fantastic moment, where the Germans and the Danes could exchange information and facts about themselves, their respective memories about the occupation during WWII. It was emotionally intense. "Art brought them together", and the language has never been a barrier, as in both groups there are German- or Danish-speaking people". This determining meeting gave rise to a constructive creative atmosphere.

Gerd G. M. Brockmann (*1977, Oldenburg/Germany) is a Germany-Turkey based multidisciplinary artist, known for temporary textile installations and ephemeral concepts. He graduated with a MA from the Europa-

University Flensburg/GER and from the Mimar Sinan Fine Arts University in Istanbul/TR. Exhibitions and projects were realized in Turkey, Italy, Bulgaria, Denmark, Netherlands, UK, France and Germany.

"The protagonists are here elderly people, eager to learn and share their knowledge, bearers of the tradition, and – too- often forgotten. Indeed this constantly growing population segment does not take up much space in the public sphere; they are looked after, nursed – what else? Do they have aspirations? Has the question ever crossed our minds?

Witnesses of the biggest upheavals of these last decades, they do have a say in the matter, they are the bridges our society lacks. Between yesterday, today and tomorrow. Between tradition and modernity. Between old, young, and less young. We have to reintegrate them into the public sphere and listen to them. As a reflection of their wisdom and talents, this Fine Art Social Sculpture is their message, and their way to contribute to the development of our society.

Knitting together brings people closer – it has proved to be one of the best ways to establish a dialogue beyond all languages and ages: school classes have been involved, workshops were held, and it seems that this social sculpture builds a modern way of integration."

www.artprojectbrockmann.com

GERD G.M. BROCKMANN, HERE'S STILL LIGHT, 2016, PUBLIC INTERVENTION, KNITTING-PROJECT, FASHION DESIGN / ILLUSTRATION: NEJLA YILMAZTÜRK – BARSCH, CARPENTER. KORBINIAN RUDOLF GEORG PETZINGER, PHOTOGRAPHER: FRANCK BECKER BY FM BECKER, GALLERY: GALLERY NEXUS BY KENT LAURITSEN



PIETRO CELESIA

Archaic Structures of Living - Low-Tide Dreams



Pietro Cesia (*1974, Aosta Valley/Italy) is an Italian photographer. After graduating from the Faculty of Architecture in 2000 he has been dedicating himself fully to photography and has received several awards. His latest research focuses on the evolution, especially on the contemporary relationship between man and nature.

"I use photography to SHARE. An encounter, a moment, the surrounding elements like water, sand, sun..."

I use photography to FEEL togetherness, even with those young people who are connected to nature so differently from me. Sometimes magical moments appear between them and the space and time around them.

I get INVOLVED in order to let myself being transported by this magic.

I LEARN to recognize their superiority; enthralled by their "archaic structure of living."

www.pietrocesia.com

To Be Rich / To Be Poor, To Be Developed / To Be Under-Developed – the artists seeks for the underlying concepts of life. Questions for this series were driven by such as: How do we define welfare? What does it all mean today? Is the western definition of wealth still relevant?

As part of the First-World dwellers, "we" seem to know how to use resources, how to design and then make, how to exploit and develop. Our focus is on THINGS. Still, do we know how to FEEL? Do we know how to ENJOY the elements?

PIETRO CELESIA , ARCHAIC STRUCTURES OF LIVING - LOW-TIDE DREAMS, 2017, PHOTOGRAPHS, MADAGASCAR



MARK CYPHER

The river is everywhere at once

The net artwork deals with the way technology is entangled with place and landscape. Twitter tweets, for example, can be sent out from anywhere and accessed anywhere yet they are implicated and interconnected to multiple spaces, times and ideas. Cypher always thought that getting a landscape-inspired tweet from someone in snowy Albania while being in sunny Perth, Western Australia was obviously not a straightforward means of communication. It is more likely that those 140 characters sent from Albania travel through an immense network, sorted through all kinds of servers and twitter API's, yet manage to entangle and mediate how the artist sees the world. In other words, the tweet is much more than simple packets of data because they are rendered ambiguous or unexpected when delivered into places that are out of context.

These things can have multiple shapes, but still the same form, so this is the basic idea behind topologies. Therefore, in this artwork, the actual letters of a tweet are translated into number variables that are then used to drive the animations, the colors, and placement of different compositional elements. Tweets are composites of time, spaces, places, ideas and intentions that change in relation to our position in the network. Given the small amount of actual human readable information in a tweet, it is inevitable that one will only get to see a fragmented, folded over or warped sense of place.

Mark Cypher is an Australian artist and designer and works at Murdoch University in Perth, Western Australia. He received his PhD from the University of Western Australia in 2011. Mark has exhibited in over 27 international exhibitions over the last 10 years, including, ISEA 2011 (Istanbul/TR), 404 International Festival of Electronic Arts (Rosario/ARG), Salon International De Art Digital (Cuba), Siggraph 2006 (Boston/USA), FILE- Festival Internacional de Linguagem Eletrônica (Sao Paulo/BRA), NewForms06 (Vancouver/CA), BEAP -Biennial of Electronic Art (Perth/AUS), Haptic 07 (CA), Bios4, Centro Andaluz de Arte Contemporáneo (Sevilla/ES), Transitio_MX (Mexico City/MEX) and CURRENTS Santa Fe International New Media Biennale (Santa Fe/USA). Mark Cypher's artwork is represented in several Australian state and national collections.

"The Twitter, tweet refers to a point in time that takes on new form and meaning when viewed in different contexts. When seen in this way, a tweet contributes to an expanded sense of place as one that is a composite of space, time, network and process; or in Michel Serres terms a topology. This net-art work references how tweets move us to a point in time that is quickly made composite, ambiguous and unanticipated through the ever-changing nature of our relations in a network."

www.markcypher.com

MARK CYPHER, THE RIVER IS EVERYWHERE AT ONCE,
NET-ARTWORK



DIOGO DA CRUZ

WORDCOIN

*Now I don't have a country
I lost my nationality
I'm looking for somebody
who treats me as currency
cause I'm worthy
I'm not refugee
I'm so lucky
in my civil liberty*

These are the lyrics that welcome you to WORDCOIN, the project that proposes the implementation of a new type of currency that will give a literal value to each one's speech. By creating a fictional "The Bank for Argumentation", Cruz delivers the opportunity for the costumer/museumgoer to trust his or her words to an institution that can invest and trade them, giving the deserved and objective impact to their ideas.

While physical human bodies are encountering so many obstacles once they circulate, coins are objects that can travel freely across frontiers, being mostly welcomed wherever they go. Wouldn't it be great if a coin can host our ideas and spread them efficiently around the world?

Nowadays, argumentation tools are an important weapon into the absurd post-truth era. If facts and reality are not clear anymore, we should only relay in words, as they become extremely valuable.

This ironic surrender into our society's notion of value has the goal of showing how valuable our free-speech is, and how poor a human becomes without it. A currency could be the right home to welcome our thoughts, and enjoy the borderless reality of global economy. This idea was presented with the creation of a promotional zone, a lounge area and an office space of this new bank, together with a performance around this proposal.

Diogo da Cruz (*1992, Lisbon/Portugal) is a conceptual artist living and working in Lisbon/PT and Munich/GER. He finished his studies at the Faculty of Fine Arts of the University of Lisbon with a BA in Sculpture in 2012. In 2016, he graduated with a Diploma at the Akademie der bildenden Künste, Munich/GER, where, among others, he worked with Professor Hermann Pitz, and guest professors Ceal Floyer, Andrea Fraser and Tyler Coburn. His Munich thesis received a prize from the DAAD. In 2016, he did the Independent Study Programme at Maumaus - Escola de Artes Visuais in Lisbon/PT. His work has been shown in Portugal, Germany, Austria, Spain, Greece and Sweden, including 'WORDCOIN' at CASA-ANIMAL, BoCA - Biennial of Contemporary Arts (Lisbon/PT, 2017) 'ARTYPOLY' at SUPERMARKET Independent Art Fair (Stockholm/SE, 2017); 'oder?' at Kunstarkaden (Munich/GER, 2017); 'Running out of time' presented at Kythira Biennale - Timeless Observatory (Kythira/GR, 2016); 'Enésima Intempestiva' at gallery Àngels (Barcelona/ES, 2016).

"In my art practice, particularly with the project WORDCOIN, I work within an interdisciplinary field of speculation, calling into question some certainties and prejudices of our society. Through a rigorous and impertinent research about concepts familiar to the general public (e.g. value, time, free speech) I create alternative and ironic structures that establish a social critic of the same. By experiencing my artwork, one should also feel the necessity to inquire the systems we are living in."

www.diogocruz.net

DIOGO DACRUZ, WORDCOIN, 2016, SCULPTURE, MIXED MEDIA



CHRISTA JOO HYUN D'ANGELO

Past, Present Tense

The video work examines the question of German identity and its relationship to racism of the past and present day. Through various interviews the viewer observes social and political transitions in Germany - the GDR, Post-reunification and the pogroms starting in Rostock, and contemporary Germany society.

The work seeks to redefine social positions and identities within the framework of intimate dialogs that challenge the status quo on how to define not only German identity but geopolitics in the context of white Europe. As such, the audience is posed with questions on what are the responsibilities of dealing with colonial pasts and how it reflects on dominant ideologies and discourse in a time of constant mobility and global shifts?

In a time of cultural amnesia, recalling the past and the retelling of memories is becoming more and more under-rated when forgetting is common practice. Through telling interviews that discuss the perspectives of Germans of minority descent, the film highlights many of the experiences and opinions that are otherwise unheard and unseen within our shared public space. It thus asks the audience to realign its perception of class, race and privilege that run alongside labels that ultimately offer a limited scope on the complexity of identity politics rooted in colonial exclusionary traditions.

Christa Joo Hyun D'Angelo (*Busan, South Korea) is an American artist based in Berlin/GER. She has studied under TJ Demos at The Maryland Institute College of Art and at The Academy of Fine Art Krakow/PL.

D'Angelo's work encompasses a research based art practice concerning the politics of representations regarding class, race, sexuality and gender paradigms that exist within our

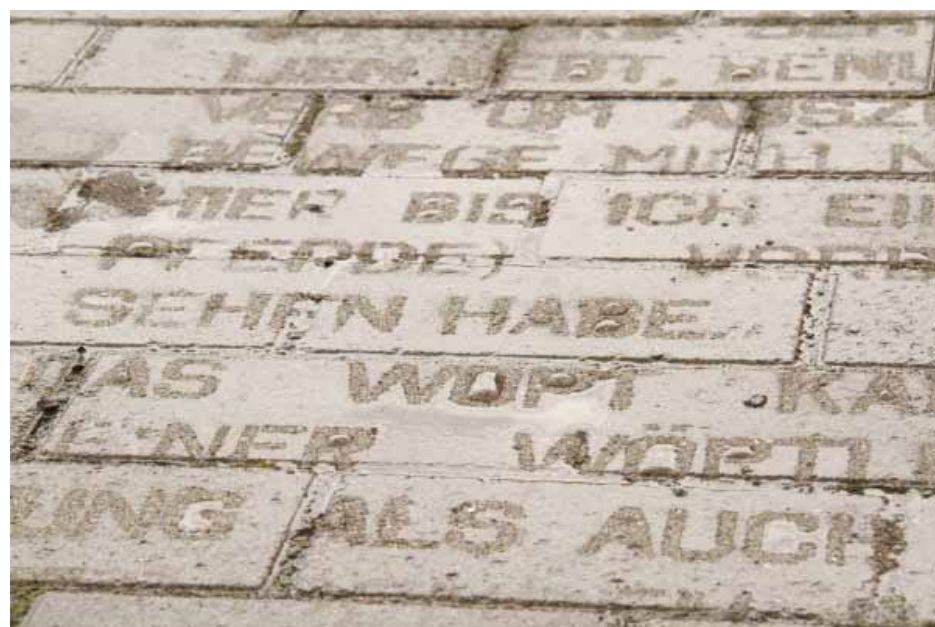
shared media landscape. Her work explores post-colonial themes and the intersectionality of migration and sexuality. She concentrates on the production of race in both transnational spaces and urban areas within Eurocentric and American media zones, highlighting questions of "exoticism" and object fetishism as a form of racism.

D'Angelo's work has been reviewed in Artforum, The Guardian, Art in America and The New York Times. It has been exhibited at The Centre for Contemporary Art Glasgow/UK, Volta Artfair New York/USA, Galerie Suvi Lehtinen and September Gallery, both in Berlin/DE. In 2014 she was a studio grant holder from District Kunst - und Kulturförderung, Berlin/DE.

"The center of my artistic practice has rested in the politics of representation regarding gender and racial paradigms. Through video, collage, installation and workshops my work investigates the production of race, the body, and gender within Eurocentric and American media zones, probing normalized definitions of masculine and feminine behavior and racial stereotypes. Political activism through diverse narratives are expanded upon in my work that frames a more dynamic way of understanding the historical past and present beyond normative scopes in this urgent time of political and social reform."

www.christajdangelo.com

CHRISTA JOO HYUN D'ANGELO, PAST, PRESENT TENSE,
2015, HD VIDEO, GERMAN WITH ENGLISH SUBTITLES, 32:00
MIN.



SIMONA DAPOZZO

S70 Line

The video retraces the ephemeral intervention "Inner words you can read if it starts to rain" the artist realized at the bus stops of the Line70, Münster/GER. The intervention uses the waiting time as a moment of possible attention for unpredictable occurrences: a time to notice a text and adopt it. Furthermore, her work is part of the research project on a language called Glocary.

Language is a tool that is embodied in each person by a peculiar music: a sound depicting a cross-over of identities and experiences. Every time we listen to people talking, we perceive by intuition within the discourse, the speaker's implied story and we sense a vision of their personal dealing with the public context of language. With Glocary, Simona DaPozzo investigates the border that makes language a living spot of encounter: language as a shifting tool that has to be worn and continuously re-invented. The artist particularly focuses on words as sound-tracks of a primordial invention embedded in the oral heritage. Glocary develops from this perspective as a participative glossary. It collects words born as private, tactile and emotional records. They are the result of interviews Simona realized in Italy, Germany and Lebanon. The video retraces the intervention from the point of view of a Line70 user. It is a subjective of a person waiting for the bus in lonely places. When it starts to rain, the water develops "complicity words" on the ground surface as an acid does with photos in a darkroom.

Ghassane uses *htikie*, an Aramaic word that means scandal to define an iconoclastic attitude, very affirmed in him, to demand his right to an anti-modern slowness. He enjoys using archaic and obsolete words and objects or creating *htikie* situations to disturb the young bourgeois with the sophisticated accents. For example, it is very *htikie* to take a ride on a donkey's back.

Interview C69 with Ghassane (Lebanon, 1937) Baabdat, 2015

The works of Simona DaPozzo in (*1977, Caracas/Venezuela) are time-based and have been influenced by her studies and researches in social sciences, cinema (Diploma in Cinema Direction, CFP Centro di Formazione Professionale, Milan/IT, 2000) and performance (RIDC, Rencontres internationales de danse contemporaine Paris/FR, 2002). After her M.A. in Visual Arts (Diplome National Supérieure d'Expression Plastique, option art, Paris/FR, 2009), she has taken part into a number of residencies and collaborative projects in Germany, Italy, France, Spain, Senegal, Lebanon, Venezuela, and the Netherlands. Her works have been exhibited both in underground and institutional frames as the Museum of Contemporary Art Caracas/VE, Museum of Modern Art Moscow/RUS, Museum of Oriental Art Turin/IT, YBCA San Francisco/USA, CCI Fabrika Moscow/RUS; Space Museum, Hong Kong/CN; Experimental Media and Performing Arts Centre, New York/USA and the French Cultural Institute of Beirut/LEB.

She is part of the Ex-voto association who conceived and created Non Riservato: a network of artists working on socially engaged projects in the public space.

"My work sets up tiny utopias for passersby. They create moments of interaction and connection to a place, a time and the inhabitants. The process is collaborative and/or audience specific and provokes parallel narratives for its participants.

My practice encompasses performance, video, photography, sewing, writing, digital and context specific installations. It deploys my aesthetic attraction for time and space strategies of information."

www.simonadapozzo.net

SIMONA DAPOZZO, S70 LINE, 2015, VIDEO, 3:42 MIN



*Measurement uncertainty (measurement error) is a non-negative parameter characterizing the dispersion of the values attributed to a measured quantity. All measurements are subject to uncertainty and a measurement result is complete, only when it is accompanied by a statement of the associated uncertainty. By international agreement, this uncertainty has a probabilistic basis and reflects incomplete knowledge of the quantity value *

Too certain that two points moving on different trajectories might meet is their crossing space. Maybe sometimes only passing each other? Shall we take into account an error that might appear? Are we always able to calculate perfectly what will happen? Are we as people so perfect to be certain of this capacity, of events being dependent of us, to predict what is the "point"?

The installation is built from three video projections presented in empty silent space, on three walls. Each of them shows the same situation filmed from different angle, showing two people approaching to each other walking their own trajectories. But are they able to be close enough to meet? Are they going to meet, cross or all the time only pass? People coming into the space are becoming a part and creators of the project just in the moment of going into the light of projections their shadows and shapes of bodies appear on the images on three walls of the room crossing with two people on the video and with each other.

KATARZYNA STEFANIA DEBSKA

Measurement certainty 1. (potential point of meeting in space: research)

Katarzyna Stefania Debska (*1993, Warsaw/Poland) is a visual artist who explores an influence of space on a human body and psyche through performance, site-specific installation, light and video. In her research fields, she focuses on theoretical and practical aspect of space where she explores themes of emptiness, game and rite as a representation of intimate and social relationships. Through performance, installation and video she is questioning what „space“ is- if it is something internal or external, subjective or objective. Is it a stimulus from outside or a state generated in mind? Asking where is a boundary of our ability to calculate, in which point a calculation mistake appears and where a coincidence begins she is testing limits of our, as human beings, stamina and knowledge capacities. The artist finished her BA studies at the Academy of Fine Arts in Warsaw/PL (Scenography Department) and is currently MA degree student at UAL Central Saint Martin's in London/UK (MA Performance Design and Practice course). She collaborated with Acting Department and Directing Department at Warsaw Drama School creating set design and costumes to several theatre pieces directed by professors or students („Karamazov Brothers“ and „Revolutionary Road“ directed by Waldemar Razniak; „Richard the Third“, „Kaj“, „Wampir we flakonie“, „Nie o taki świat nic nie robiłem“ directed by Grzegorz Simborowski; „Karamazov Brothers“, „This world is not for the old people“ directed by Mateusz Olszewski; „Dramatic fragment“ directed by Monika Popeil).

She was also involved as a scenographer and set designer into the productions of Collegium Nobilium Theatre in Warsaw/PL („Iluminacje“

directed by Liwia Bargiel), Music Academy, and Film School in Lodz/PL and Department of Film in Katowice/PL. Her graphic projects, photographs and installations were shown on a few expositions including Galeria Zamek/ Galeria Debiuty at Przemysław/PL (2015/2016), Zofia Kossak Foundations Gorki in Wielkie/PL (2015); Ulega Gallery (2013), Wolno Gallery (2014), Academy of Fine Arts (2012-2016), all Warsaw/PL; at Work-in-Progress Festival, Central Saint Martin's in London/UK (2017), at Residency in Athens/GR (collaborative project with the RabbitHole Theatre: presentation of performance „Elos“, 2017).

“Putting to doubt our perception certainty, our habitual thinking of knowledge about others in either social or intimate aspect and about our capacity of getting to know person standing in front of us, I'm questioning myself how sure we can be about “image” of surrounding reality we have in mind, what is the limit of knowing others, can we “meet” with them and predict what are we going to be exposed on during this meeting. Then how “far” and how “close” we are from each other?

I wanted to create a silent empty space where we can stop, focus on each other and try to meet.”

www.katarzynastefaniad.wixsite.com/katarzynadebska

KATARZYNA STEFANIA DEBSKA, MEASUREMENT CERTAINTY 1. (POTENTIAL POINT OF MEETING IN SPACE: RESEARCH), VIDEO PROJECTIONS/INSTALLATIONS



DAVID BERT JORIS DHERT

...And the trees will speak again

The work narrates the peace and tension during the last moments of indigenous resistance on the ancestral ground of Rio de Janeiro. Spurred by the speculation around the neighbouring world famous Maracanã football stadium, the 7 year-long indigenous occupation came to an end when the urban military troops stormed the community ahead of the 2014 FIFA World Cup.

Long term participation and brotherhood lie at the basis of the artist's work. Since 2011 he has been living and working within the urban indigenous community of Rio de Janeiro/BR. The complex impact zone where modernity and indigeneity clash requires time to be unravelled. But with the unfolding of time – and becoming part of an indigenous community – he start to intuitively feel the conflict from within.

In the same way the industrialized wood of this work was cut up, mixed and processed: the urban indigenous people portrayed undergo a transformation process to meet the needs of modern urban society. Violent conflicts and clear cutting of indigenous land in favour of monoculture, mining and other forms of soil exploitation are among the great push factors of indigenous migration towards big cities like Rio. It has more than half of Brazil's indigenous population living in an urban context nowadays. Given the lack of awareness, this phenomenon is expected to continue, which puts the future of indigenous identity in Brazil on the conveyor belt towards dust, glue and re-fabrication. All this seems so obvious, but it is buried in non-indigenous society's deep subconscious. As wood always recalls the tree, however far the stage of fabrication, this series aims to arouse the more subconscious senses: smell, rough touch and deeper instinct, alongside vision. On this level, it recalls the viewer about the essence of land, or as the indigenous name it, *tekohaw*: the place for the flourishing of life.

David Bert Joris Dhert (*1979, Belgium) is a documentary filmmaker, photographer and visual artist working in the field of visual anthropology, on issues where modernity, tradition and indigeneity touch. He was invited to the 2015 Burning Issues of Our Hot Planet: Why The World Needs Anthropologist-symposium of the European Association of Social Anthropologists (EASA). *...And The Trees Will Speak Again* was part of the 2017 *Abre Alas 13* contemporary art exhibition at Gentil, Rio de Janeiro, curated by Márcio and Mara Fainzilber (Guggenheim New York/USA, Art Museum Rio (MAR), Maria Laet and Bernardo de Souza (9° Biennial Mercosul). He graduated in Economics and Communication Science from the Ghent University, Belgium and chose to work with visual language (film/photography) to transmit the field experience to a broader than verbocentric audience, using an intuitive and sensory approach.

"By bringing stories from indigenous into non-indigenous Brazil, I aim to invite the latter for a broader understanding of the outcry of the former, by uncovering the root of urban indigenous resistance and manifestation: the clash between clearcutting and exploration on one side and indigenous habitat on the other. Constructing this bridge is particularly useful for an extremely unequal society as Brazil, where the indigenous and the non-indigenous live in parallel worlds that only rarely touch."

www.daviddhert.com

DAVID BERT JORIS DHERT, *...AND THE TREES WILL SPEAK AGAIN*, 2016, 20 PHOTOGRAPHS AND VIDEO-INSTALLATION



DON QUIXOTES THEATER GROUP

Don't Eat What They Serve You



"Don't Eat What They Serve You" is a theater piece based on the book of the same title by Helen Svoronou, with illustrations by Sofia Mamaligka, published by Children's Law Library in 2015. In summer 2016 the theater group adapted it into a play. During the academic year 2016-17 they presented it in primary and high schools, in collaboration with WWF Greece.

The subject matter is a healthy and sustainable diet. The famous food connoisseur, Mr.

Fricassee, is preparing to visit Prokos, the castle town that was once famous for its magnificent flavors, all based on the proko plant. Everyone in the town of Prokos, the restaurant owners, the pastry chefs, the greengrocers, the butcher shops are in feverish preparations. They want to impress Mr. Fricassee. A good word from the connoisseur will certainly fetch a lot of clients in their shops and restaurants and that means a lot of money! Till the great day arrives. Fricassee passes through the main gate of the town and drops unconscious!

A black backdrop was used for the performance, while the set was comprised of a metal polymorphic ladder, which changed its shape for each scene of the play. Few props were used, while emphasis was given to the movement. The 4 actors performing the play were continuously onstage, the "role changes" always occurred in plain view, and physical theater techniques were used.

Don Quixotes Theater Group was created in 2014. Its name represents each members' dreams and urges kids to go after theirs.

Through acting, performance, educational programs and children's book presentations they learn from kids themselves, as they too try to ask questions, laugh, call out, imagine and dream just like them. The group often occurs in schools, kindergarten, bookstores, libraries, cultural institutions, even parties, and wherever there are kids that dream. Wherever there are Don Quixotes!

"The performance touches on issues such as Slow food VS fast food, the role of advertising in our nutritional choices, the role of multinational companies in our diet choices, the importance of eating local and seasonal, addiction to "plastic" tastes, food as social status and its traps, fair trade etc.

The show deals with all these topics "lightly", with humor since it is addressed to kids, while at the same time "winking" at the parents for it has a lot to say to them too. It raises more questions rather than offer answers and it activates critical thinking concerning the issues at hand."

DON QUIXOTES THEATER GROUP, DON'T EAT WHAT THEY SERVE YOU, 2016, PERFORMANCE
TEXT: HELEN SVORONOU, DIRECTED BY THE MEMBERS OF THE DON QUIXOTES THEATER GROUP. CAST: CONSTANTINOS DALAMAGKAS, SOFIA NIKOLOPOULOU, KATERINA NTOVOLOU, CHRISTOS CHRISTOPOULOS



GLEN FARLEY

Up North

"Up North" is a special kind of a musical candy box completed in 2015: a kinetic sculpture that explores the themes of refugee policy, immigration, otherness, identity and longing through figurative images, symbols and motion. The highly realistic small figures represent some of the immigrants and refugees trying to reach Europe today. The collection of candies they gaze upon includes some of the most popular brands sold in the countries considered the most desirable resettlement destinations. Candy and other luxury products are, of course, the last thing on the minds of people fleeing poverty, oppression and violence, and are used here to represent attractive, excessive and ultimately unrealistic wealth. The immigrants and the sweets are separated by a concrete wall topped with razor wire, representing the increasingly closed borders of the world's wealthiest nations. While the would-be citizens stand up and down on their tiptoes to see over the wall, others fight for their lives in a miniature sea. The candy moves slowly up and down and a music box plays 'Somewhere Over the Rainbow'. This choice of music evokes, among other things, the trivializing and ambivalent attitude of many to the plight of the migrants and refugees risking their lives every day to reach a better life. Although very small in size, Up North is an ambitious technical work that includes four miniature motors. www.vimeo.com/129881361

Glen Farley (*1956, Toronto/Canada) studied Computer Science and Sociology at Queen's University in Canada (1974 – 1978) until graduating with a Bachelor of Arts (Honours) and starting to work as a professional artist in 2010.

He was invited to numerous exhibitions including the "Art in Motion 2017" at Galleri BOA in Oslo/NOR (Norwegian Government Exhibition Grant), UAMO Festival 2016 at Einstein Cultural Centre in Munich/GER, ART SPACE juried by TWAC at the Canadian National Exhibition in Toronto/CA, the Annual Emerging Sculptors Exhibition by Sculptors Society of Canada, Toronto/CA (Best in Show award), Biennale Austria Contemporary 2016 in Vienna/AT as well as Climate and the Environment in Art at Kulturhuset, Oslo/NOR, Art in Motion 2015 at Trafo Kunsthall at Asker/NOR (Arts Council Norway Project Grant), Art Out West at Henie Onstad kunstsenter in Høvikodden/NOR, Fortress at Hatchery Art Spaces in California/ USA, Eastern Norway Annual Exhibition at Hamar in Drammen and Fredrikstad, Norway and Norwegian Sculpture Biennial at Vigeland Museum in Oslo, Norway (Norwegian Art Yearbook 2012, Editors' Choice).

"I create art to encourage people of all ages to think about social issues while being amused and entertained. The themes I explore include the war on terror and surveillance, social media and social research, environmental waste, and refugees and immigrants. My kinetic works are particularly popular with children and the young at heart, even though they address serious issues and have many levels of meaning. I believe that a whimsical or humorous approach can be an effective invitation to reflection and discussion and can capture the attention of people who might otherwise not be interested in social issues or art in general."

www.farleykunst.no

GLEN FARLEY, UP NORTH, KINETIC SCULPTURE, VIDEO



In 2014 the terror group Boko Haram kidnapped 276 girls from a school in Chibok, Nigeria. Not only has this been a tragedy for all the families that lost their children. It also was a bitter setback for the region that had been a role model with its possibility for education for girls. The media also reported how the failed attempt of former president Goodluck Jonathan, to send the unprepared and badly informed military to fight Boko Haram, left an even greater devastation. All over the world people tried to persuade Boko Haram to let the girls go by showing solidarity posting pictures with „#bringbackourgirls“. But the girls remained in captivity.

One year later Grundeis read an interesting article with interviews given by escaped girls. The photographs of Andy Spyra (whom she later met personally) taken for the article and the report of what happened to them were deeply touching. Driven by this article and reinforced after becoming a mother in 2015, the artist decided to do more than just showing a hashtag and started to draw portraits of the abducted girls. The drawings with the size of a postcard consisted of two layers. The basic layer was painted, the second layer was drawn on a foil and put on the first. Two layers to show, this was not an ordinary portrait. There was a deeper meaning and a real person behind it. The money she earned from selling the portraits was supposed to go directly to the escaped young women in Nigeria. Many people wanted to talk to Grundeis and were keen on receiving further information. The artist was thrilled to see how deeply touched and therefore willing people were to support the project with generous donations. She started to tie lasting contacts and kept them updated. For some it changed their way of thinking. But the most important part of the project was meeting with Andy Spyra, who, together with his working partner traveled to Nigeria to meet the escaped girls and personally handed over the collected donations.



SIBYLLE GRUNDEIS

"BBOG" – A project of a woman for women

Sibylle Grundeis (*1984, Jena/Germany) studied at the Bauhaus University in Weimar/GER where she graduated with a diploma in Fine Arts in 2011 and at ISIA - L'Istituto superiore per le industrie artistiche, Firenze/IT. She was responsible for the design and implementation of the exhibition architecture for the European Design Award 2008 as part of the university project "Apolda Workspace 2008". Together with other students of the Bauhaus University Weimar she was in charge of „Geld oder Leben“ at DADA Post Berlin and participated in the exhibition 1. Bazonnale „LUST“ in Weimar in 2011 and in the performance „Raum für grenzwertige Mitteilungen“, created by the artist duo „Akademie einer anderen Stadt“ during the project „Brandschutz//Mentalitäten der Intoleranz“ in Jena in 2013.

She has been a member of the VBKTh (Association of performing artists Thuringia) and the BBK (Federal association of performing artists) for four years and can regularly be seen in exhibitions at gallery M1 in Gera/GER and VBKTh-gallery, Erfurt/GER.

"The social factor has always been a part of my art work. Already as a student I was looking for ways to get people involved directly into my art. Therefore for example I travelled through Germany to meet people with extraordinary tattoos and piercings. I had a great time taking wonderful pictures and having very personal conversations about their life experience and the decision to have a remarkable body art. To finish this project I started to do body painting just with black colour and only with motives with a strong relation to the person I painted on. Also for example the series „Das Fremde“ (The foreign) or the huge drawing „Finde Hitler – Oder

suche dich selbst.“ (Find Hitler- or search for yourself.) pick out our view on things that are different and how we deal with it as a central theme. My main goal ist to get the viewer of the image to reflect his thoughts and action. My work also often includes intensive conversations before or after its creation. That is why there's mostly a whole story or a network of people behind one of my art pieces. The project „BBOG“ is not only a donation project. I got a lot of people to focus on something they probably already had forgotten about. Mostly we see sad news everyday. So it seems easy to forget what happened yesterday. Throughout the project the people I talked with confirmed that they had heard about what happened in Chibok (Nigeria) and would love to help. Everyone wanted to know more about it and I had a lot of interesting discussions about political and social states in the world. A network emerged. Still the best part was letting the buyers and donators know I will not need an organization to get the money to the escaped girls but the photographer Andy Spyra will bring the money directly to them. I could feel how thankful people were to know their money would really help! The project also shows that even though some things seem far away from us we actually can change something. With the newly painted pictures I want to push forward the project. It would be great to keep the donations going and get more people involved."

www.sibyllegrundeis.webs.com

SIBYLLE GRUNDEIS, BBOG (BRING BACK OUR GIRLS) – A PROJECT OF A WOMAN FOR WOMEN, DRAWINGS, OIL ON CANVAS, 100 X 70 CM



ANN ISABELLE GUYOMARD

A gold circle in Antarctica

"A gold circle in Antarctica" represents the human consciousness in its vertical axis, the blueprint of the link from the inner earth to the universe through the human body. It is a door to its infinite self - intracosmos - and the infinite surrounding universe - extracosmos. It questions the human presence and action in pristine areas of our planet and gives a hint towards a minimalist and precious footprint. As a PhD in Antarctic International Law, Guyomard wants to alert on the current and future threats in Antarctica. Since 1959, the Antarctic Treaty System is settled on a global governance based on peace, scientific research and environmental protection. This could serve as a model for other regions of the world, such as the Arctic. In 2048, Antarctica will face an important issue with the threat of mineral exploitation. This gold circle is a reminder of what humanity has managed to achieve so far as a global community in a unique system for the benefit of mankind. Antarctica as a symbol shall not be forgotten. This gold circle is a watcher.

It is an echo to another gold circle the artist made in the Arctic, Ilulissat (2012), which is part of a web designed to promote environmental protection. Others can be found in Tasmania and Reunion Island. As a work of Land Art, it was meant to vanish. However, the Antarctic scientists continue to maintain this work, which can still be seen today.

The art of Ann-Isabelle Guyomard, alias Oijha (*1981, Caen/France) is the result of diverse experiences: She is a researcher in the CRACP-Center of Research in Arts and Heritage Conservation of Toulon/FR (2011) and a PhD in Antarctic International Law (University of Nantes/FR, 2010). As a contemporary dancer, she is part of the annual Reunion Island Festival. As a visual artist, she uses Land Art and dances on canvas to talk about environmental concerns and human consciousness.

The award-winning artist was invited to exhibitions in Tasmania/AUS, Greenland/Arctic, Adélie Land/AQ and to the Museum of the French Southern and Antarctic Lands, Saint Pierre, Reunion Island/FR. She also organized art exhibitions (Carousel Gallery in Toulon, OBaya and CheZot in Reunion Island). Her work was part of the first exhibition organized by France in Antarctica: "GAMMA - Growth of Antarctic Mindful Modern Art" in Antarctica with the aim to apply contemporary arts to promote environmental protection.

"I believe aesthetic revolution preludes societal revolution. Painting a gold circle in Antarctica is a minimalist act with a strong intention: having full consciousness of our action as human beings. Change is on its way and it can be as clear and as simple as a gold circle. It is about respecting the Nature outside, but also our true nature as Humans. The social change comes from the golden consciousness we carry inside. This work mirrors our potential for higher consciousness as a society."

www.oijha.com

ANN ISABELLE GUYOMARD, A GOLD CIRCLE IN ANTARCTICA, 2015, 24 CARATS GOLD LEAVES BY THE SHORE OF ADELIE LAND



GERTRUD HAHNKAMPER

Open Table – Offener Tisch

Gertrud Hahnkamper (*1949, Vienna/Austria) studied English and History at the University of Vienna/AT from 1967 to 1972 and graduated with a doctorate in Philosophy in 1972. Two years later and after giving birth to two children she was admitted to the masterclass Kleinplastik und Medailleurkunst at the Viennese Academy of Fine Arts. Another child, family life and other private reasons made her interrupt her studies for a several years. In 2002 she finally accomplished her MA of Arts. Through the years she has been proceeding with water color and oil painting, drawing (with a special Interest in portraits and nudes), linocutting and writing. Since 2008 she has been a member of the Upper Austrian group of female artists, the ‚Weibsbilder‘ exhibiting works treating a common topic the group has decided on year by year around the International Women's Day in Bruckmühle, Pregarten. For some time the central issue of Gertrud Hahnkamper's work has been communication using its importance in all kinds of relationships and therefore in society as such.

The Linoprint OPEN TABLE CARDS alleviates a situation everyone knows: one enters a café or restaurant, all tables are occupied – many of them by single persons. Either one immediately turns round and leaves the place or faces the question of whom to ask for a seat at his or her table, which can be challenging at times.

The cards are put on tables by clients who would like to share their table with new guests and point out directly that, wherever you detect such a card on a table, you may be sure to find a seat without much effort!

The design of the double cards is simple, well visible from two angles as well as from afar in spite of their being rather small. The symbol of a waitress offering a tablet with the words OFFENER TISCH displayed on and OPEN TABLE written under it is sort of self-explaining and therefore easy to understand. Hahnkamper chose linocutting to express her idea since she feels like this method is a good means of clearly depicting a theme or idea by abstraction. The cards are offered to cafés and restaurants in several color variations to match the interiors of different places.

*My doublesided OPEN TABLE CARD at hand at cafés or restaurants that join my project are a new means of communication for customers that are already seated willing to offer a free seat or may be even company. They put the cards on their tables for those who just enter trying to find a seat. The displayed OPEN TABLE CARDS might lead to a win-win situation for both, restaurants and their customers, facilitating communication and thus diminishing wide-spread social isolation."



The parking lots the artist captured are placeholders and represent parking lots per se.

As the automobile industry adds 90 million vehicles to the planet per year (OICA.net Oct.2016), humanity does not consider the environmental damage that is being caused to the world. Most cars are parked 95% of the time on average (Donald Shoup, UCLA professor, May 2005), which is a waste of resources, time, and space!

In *Thirtyfour Parking Lots*, Hoedl captured all the emerging parking, many that are required for all the new and existing cars, though he mainly shows vacant ones, in order to bring attention to a future situation that is going to disrupt the present mobility and the paradigms of private vehicles.

The artist is certain, that in about 10 years from now, there'll mainly be self-driving cars that can be ordered and rented via smartphone. The average daily use of a vehicle will increase tremendously and there'll no longer be as many cars needed. By the same token, the number of newly built cars will decline dramatically and impact the entire industry. Keeping this in mind, Karl Hoedl is confident all parking lots will be demonstrating the ghostly emptiness that has been captured within his work.

50 years ago, Ed Ruscha published his book, *Thirtyfour Parking lots* in Los Angeles. When he moved from Oklahoma to Los Angeles, he said, "The first thing that hit me was the number of people that were coming here. In the late 1950s there were something like 1000 people a day bringing in 750 cars every day. I was overwhelmed by that, and also by the smog".



KARL HOEDL

Thirtyfour Parking Lots in Wels

Karl Hoedl (*1964 Wels/AT) attended the Prager Fotoschule from 2011 to 2013. For one more year, he went to Schule für künstlerische Fotografie Friedl Kubelka in Vienna until 2015, he took the Anzenberger Masterclass mentored by Andrew Phelps, Reiner Riedler und Klaus Pichler

The relationship between spectators and the regarded object is essential to Hoedl's work, through which he questions conventional views and plays with perception and sentiment. His artwork was extensively exhibited including venues such as the Galerie Raum mit Licht in Vienna/AT, curated by Dr. Astrid Peterle (Jubeljahr), Enjoy Photography hosted by Schule Friedl Kubelka, curated by Ruth Horak, at the MAK in Vienna (the man without quality) all taking place in 2014. In 2015, his work was shown in the Kreta Magazin issued by Kreta Kollektives and the Foto Labor Kreta as project of Vienna Design Week.

"In my work, I only capture symptoms in that the most important aspect is WHY I photograph things and not how and what I photograph. In Thirtyfour Parking Lots, I have mainly captured the many new emerging parking lots that are required for the increasing number of cars. I have collected newspaper articles about parking lots and self-driving cars, and have even purchased a scientific study on the impact of self-driving vehicles on urban parking demand, but that's again about the symptoms.

In the early history of automobiles, the car was considered to be a luxury good, but since Henry Ford invented the mass production of cars in 1908, they have become more affordable for everyone and have changed our ways of mobility. There are many cultural traditions that revolve around being able to

drive a vehicle. A major milestone for young people now is applying for a driver's license and being able to go anywhere they want. But there are still countries and cultures where females, for example, are still not allowed to drive cars. I'm not sure if self-driving cars will have any impact on this.

However, for self-driving cars, it's no longer necessary for the driver to learn and know all the rules or apply for a license; the vehicle itself now knows how to drive and follows all the rules, so it's not necessary to learn all this information.

Self-driving cars will reduce accidents, but they will also sometimes have to choose between two evils, running over pedestrians or sacrificing themselves to save the pedestrians. When it becomes possible to program decision-making based on moral principles into machines, what will be predominant, self-interest or public good?

Another impact will be on our mobility itself, we will no longer own cars (except of course some automobile enthusiasts), instead we will subscribe to a mobility program or package. The average daily use of a vehicle will dramatically increase and the number of produced cars will correspondingly decline. So the entire car manufacturing industry will be disrupted in their business model and be required to change, they will have to deal with a much smaller demand for vehicles. Jobs will be made redundant and parking lots will show a ghostly emptiness – as captured in my work Thirtyfour Parking Lots."

www.karlhoedl.com

KARL HOEDL, THIRTYFOUR PARKING LOTS IN WELS, 2016-2017, SERIES OF 34 PHOTOGRAPHS, EACH 24 X 32 CM

Ederlezi



ANDREA HUYOFF / CARGOCULT

The Sleeping Beauty Encyclopaedia

The Sleeping Beauty Encyclopaedia by CargoCult is completely utopian and full of many gaps, named after a western fairytale figure, thus reflecting the dreams of a woman in the western hemisphere who sleeps for 100 years. Even before the Encyclopedia has been opened it raised the question to whom the dream of reality belongs?!

The strategy of this knowledge exploration is to be different from the outset, as the persistence of linearity often hinders circumspection, leads to one-sidedness, and can promote intolerance and demagoguery by advancing along these narrow pathways. The artwork aims to accelerate circumspection. Objectivity and pragmatism creates a world of lost bodies.

CargoCult is a global art cooperative that promotes the exchange of repressed values. It was founded in 2013. The idea of the corporation of art was resulted in a workshop with migrant women, which showed us the importance to find the cult in fringe groups. CargoCult cares about the fundamentals of cult being principles and arguments to redesign the in rem as well as the intellectual world. CargoCult members are:

Andrea Huyoff (*1976, Stralsund/Germany) studied at the Art Academy Düsseldorf and received her Master of Fine Arts from the University of Fine Arts (Udk) Berlin/GER in 2005.

Beate Huss (*1961, Stuttgart/Germany) graduated with a Master of Fashion Design from the Fachhochschule Hamburg, in 1987. Some of their exhibitions include „Lady Deli“ (Berlin, 2013), Sacks on our Backs / Video (Berlin, 2014), Pinup Babyboom / coop with BLESS-Fashion, (New York / Paris), „Das Wesen einer Theorie“ exhibition, symposium, audioguide, (Berlin, 2015), „A lost Body“ Factory-tour (Berlin, 2016), „Blue Carpet Flying“ Audioguide (Berlin, Calais) and „Altar“, participatory project (Berlin, 2017)

“In ‘A Lost Body’ we go with E. Husserl as we invite The Sleeping Beauty to, be a human being, through a Wesensschau, and go with Walther Benjamin if this reproducibility of works of art. With Lukrez and Derrida we consciously create simulacrum. Though through the pursuit of philosophy of white men we can strive for an exit from these canons of knowledge. Social Art needs Utopias that gain to decipher actual Codes. The Sleeping Beauty is an approach to that.”

www.cargocult.de | www.andreahuyoff.com

ANDREA HUYOFF / CARGOCULT, THE SLEEPING BEAUTY ENCYCLOPAEDIA, 2016, FRAMED BOOK PAGE



OLA IGNASIAK

UN-Grey the City

Lodz – Grey, old people, grunge, dog poo in the lawns, reek pouring out from the tenements backyards, drinkers and mongrel Rottweilers. No more complaining – acting! As a professional painter, Ignasiak is well aware of such ugliness to potentially become beautiful and inspiring for a pedestrian painter.

Although the artist's hometown in the center of Poland seems to be forlorn, she still lives and works there. Lodz used to be a powerful city with the mix of cultures (Russian, Jewish, German and Polish) that made life in the city totally colorful and worth living. Due to a lack of actions by authorities there is not much left besides memories of the past while the numbers of homeless people and poverty in general increases.

Instead of complaining, Ola decided to act and make her city blaze in colorful again.

Un-grey the city - paintings close to the ground is a guerilla painting action using the city streets as a canvas for paintings. Being a Supercolor girl, an undercover who, without any permission, fills the streets with color the artist surprises the citizens and has been un-greying Lodz since her first action on Targowa street in Lodz in September 2011.

Ola Ignasiak (*1982 in Łódź/Poland) went to Strzemizski Academy of Art in Łódź and graduated with honors in Painting from the Faculty of Graphics and Painting in 2007. She graduated with honors in Jewelry from the Faculty of Textile Art and Fashion Design in 2011 at Strzemizski Academy of Art in Łódź/PL. She is a double scholarship holder for exceptional results given by the Minister of Culture and National Heritage.

She also holds an artistic scholarship by the President of the City of Lodz. Her work was exhibited at several galleries and festivals.

"I know that a puddle can't change the whole word but I strongly believe that it can evoke hope.

Six years and a dozen of carried out actions have taught me a lot, mainly people are most important. I treat creating in public space as a mission! I visit forgotten and abandoned places. I work with the homeless and children from excluded circles.

I would like my presence in public space to break stereotypes of social division.

The physical act of coloring puddles is a metaphor of fixing the world.

I want to bring the color back!

To un-grey the city status!

To un-grey our existence!"

www.olaignasiak.com

OLA IGNASIAK, UN-GREY THE CITY, PUBLIC INTERVENTION



RADANUT IM OEB AKA KARIZMIN

Gunkanjima

Hashima Island was created by Japanese people during world war II period. At that time, some people died of famine, and some committed suicide. When that war ended, this island was used for developing and creating war equipments by using coal. Unfortunately, as time passed, the usage of coal suffered a loss of popularity and people turned to petroleum instead. As a result, Hashima Island reached the end of its history in 1974 and was abandoned.

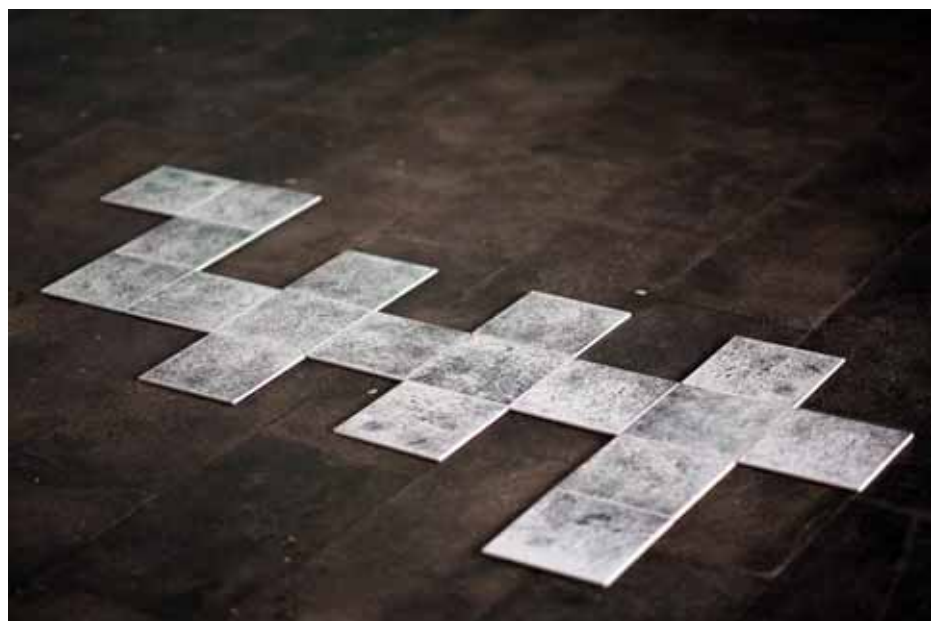
Inspired by the community of this island, the artist went there to take photos, and developed them into an art work. The painting is full of details as the artistic, sophisticated, and imaginative beauty of nature was focused on. With a touch of expressionism the distinctive art work points out a relationship between social and human. Shape, form, line and color result from the artist's imagination of the several places she has visited.

Radanut Im Oeb (*1990, Ratchaburi, Thailand) graduated from the Faculty of Architecture at King Mongkut's Institute of Technology in Ladkrabang/TH with a BFA in Printmaking in 2013.

From 2016 until the present day she studies for her MA in Visual Arts at the Faculty of Painting, Sculpture and Graphic Arts at the Silpakorn University/TH. Her work has been rewarded with numerous prizes and shown in several exhibitions.

"Human and Social are always related to each other. That's why I decided to demonstrate my emotions and imaginations on the social community of Hashima Island within my art. I usually convey the feelings and emotions from her own perspective, in order to make people feel and realize their meanings and implication."

RADANUT IM OEB AKA. KARIZMIN, GUNKANJIMA, 2017,
PAINT ON DIGITAL PRINT



VANJA JOVIC

Out of Balance



The concept of a transfer art works from the techniques of a deep print in a high print, and in that case graphics to ceramic's tiles shows how far the wasteland of "playing back playing" can go. The unpredictability and spontaneity of graphics converted into an illustrations, a pixels instead of a stains aren't bad manipulations because it is always a truth that we have to think in what we see, that we could see something. The lines of a human body as pinnacles the energy of a kitsch are celebrating the worthlessness a intimacy of the graphics on the ceramic's in the spirit of a lost spirituality. The ornamental human bankruptcy and a triviality of existence in the design is a magical, symbolic and decorative function of tiles. The vision of a spiritual downfall is especially a feeling by drawing attention to the ends of tiles and all the pages because the tiles on the following pages of any other tiles with which are accidentally connected together and continue own paths. The conclusion is a permissible to rotating tiles by a free will, connecting and assembling to the infinity.

Vanja Jovic (*1984, Makarska/Croatia). She graduated from Department of Printmaking in 2009 and is currently at postgraduate doctoral student of Graphic (PhD) at the Academy of Fine Art. Additionally she is a member of HDLU (Croatian Association of Artists) in Zagreb/CRO.

Her most recent exhibitions include the Design District/Market Zagreb/RS in 2017, the 7th Croatian Prints Triennial, Department of Prints and Drawings of the Croatian Academy of Sciences and Arts, Zagreb and the Design week Zagreb, Expo, both in 2016. In 2015 her work was shown at the Triennial of Graphics in Frechen/GER and the National and University Library, Zagreb/CRO. 2014 includes the 42nd World Gallery of Drawing, Skopje, MAK and the VI. Splitgraphic in Split/CRO. EXTRA/ORDINARY DESIGN of Croatia in London/UK, 6th Croatian Prints Triennial, HDLU in Zagreb/CRO, III. Dan D, International exhibition of young designers in Zagreb/CRO and Mikser festival, Beograd/RS took place in 2013 whereas the XIV. Interbifep in Tuzla/BIH, the Exhibition of Croatian Design, HDD Award for the best concept in professional category, Museum of Arts and Crafts in Zagreb/CRO, the II. Dan D, HDD (Croatian Designers Association) Award in professional category EXTRA/ORDINARY DESIGN in Zagreb/CRO and the . IV. EX YU Triennial of graphics in Beograd/RS took place in 2012.

www.vanjjajovic.blogspot.de

VANJA JOVI , OUT OF BALANCE, PUBLIC INTERVENTION, CERAMIC TILES, 40 X 40 CM



Every day for one year, from January 1st 2016 until January 1st 2017, Rebecca Kautz wore a white pair of coveralls with the words "Artist Working" printed on the back without washing the suit and only taking it off while sleeping and showering and basically allowing the residue of her daily life to accumulate on the suit. She wore the coveralls to every activity

she was doing, stating that she was an "Artist Working". Constantly wearing the suit, whilst caring for her children or completing different tasks both, in and out of home, the artists had two primary intentions in carrying out the project. Her first intention was to confront social, cultural and institutional perceptions of who artists are, what art is, and where to

REBECCA KAUTZ

Artist Working

find it. The second concern was to visually create residue as a metaphorical statement. Kautz strongly believes in the power of learning through experience and childhood, and the lasting effects of these on our lifelong development. She asserts that individual worth and wellbeing comes from within but cannot be actualized if one has negative psychological residue. Some experiences are not easily washed away, and have lasting psychological effects on how one develops. Through this exploratory art project the artist aimed to push forward important dialogues about the economy of care giving making this performance an experiential, socially engaged artistic research.

"Artist Working" is a post-modern, feminist, action-painting. It is a buildup of each day, aiming to make the artists daily life become visible. The performance was perpetuated through photography (#ArtistWorking), video, and writing essays on her blog.

Rebecca Kautz (*1978, Princeton, Illinois/ USA) holds a BFA from The School of the Art Institute of Chicago in performance, a Masters of Art in Education from Argosy University-Chicago/USA, and is currently an MFA candidate at the University of Wisconsin-Madison/USA. She has developed her socially engaged practice through working with and volunteering at agencies focusing on women and children, education, and housing. Her recent solo exhibitions include shows at the Overture Center of the Arts (Madison, WI/USA) and Lakeside Legacy Arts Center (Crystal Lake, IL/USA). Her video work was featured in the 2016 international video screening event, OFF THE WALL, at the Arts + Literature Lab (Madison, WI/USA). She has performed work that has been

presented at The Museum of Contemporary Art-Chicago, CAN Gallery (Chicago/USA) as well as presented solo performance work at SHE SHE Gallery (Chicago, USA). She was selected to present her "Artist Working" project at the 2017 Open Engagement Conference-JUSTICE on socially engaged art. Rebecca Kautz will be the instructor of record for the 2017-2018 art survey course 108 (Foundations of Contemporary Art) and 208 (Current Directions in Art) at the University of Wisconsin-Madison.

"My work of art, titled "Artist Working", is social art because it occurs in spaces that are beyond the historical institutions of art. Additionally, the work engages contemporary feminist social issues of labor, caregiving, and equity, and relies on concepts of time, thought, and process for its actualization. The audience of the work becomes the various communities in which I engage; including my local, geographically located community, but also the networks that I reached by utilizing the platform of social media, primarily Instagram and Facebook.

Socially engaged art reaches out into the world and meets people in spaces that have not historically been associated with spaces where you find Art. It serves a purpose that is not dictated by the economic marketplace of art and the common market structures that govern supply and demand of art objects. Social art is perhaps more closely tied to conceptual art in the sense that thinking, process, and execution become the essence of the social work of art."

www.rebeccakautz.com

REBECCA KAUTZ, ARTIST WORKING, PERFORMANCE,
2016-2017



SIGRID KEUNEN

VIA MUSICA

As a freelance guide in De Munt Opera in Brussels/BE, Sigrid Keunen enjoys being the intermediary between the venue and the public, inasmuch as her artistic language, that scopes with inner fantasy, towards that end she has created VIA MUSICA (2016). Her novel concept of a guided tour is held in a public space such as an opera house, church, city hall or factory where music becomes the guide, the guide a performer and the spectator is actively involved in the tour. By fine-tuning the outcome they become the designers of their own storyboard.

Everyone is immersed in an experience that consists of reliving music linked to the space, e.g. The Valkyrie of Wagner at the Royal Stairs (De Munt). Every execution of this concept has its own proper completion and unfolds collaboration with: a manager, historian, musicologist & a sound-artist.

Elements of this instantiation include the 'Backward Road' (starting off with information about the history of the venue, creation of an opera or working manners of the venue) followed by participants engaging with the imaginary 'Red Carpet', each as a leading person moving in silence through the venue accompanied by the performer, who carries a wireless loudspeaker for the whole group (max. 12).

The tour ends in 'Stopover': a moment of sharing experiences, observations, Q&A, considerations, contemplation. A public blog will be set up. Given the different parameters of every venue, one idiosyncrasy remains: as a participant one will always be queen or king of his own realm.

Sigrid Keunen (*1973, Belgium) took several classes around Europe during her training as a classical viola player and graduated in Antwerp/BE in 1999. She chose to work as a freelancer, in order to expand her quest for artistic expression, outside the various conventional chamber and symphonies orchestras in which she has worked over the last decade. She's currently a freelancer at the Philharmonic Orchestra of Liège/BE, guide in De Munt (opera Brussels) and also coaches children in my Art Education Program Sigi's Boat. As a performer, violinist & composer, she collaborated with artists from other disciplines. As staging coach and director she has executed THE FIREBIRD -A Swimming Pool Play- her innovating concept for and with kids in Olafsjördur (Iceland 2016) and in 2016 created VIA MUSICA as the novel concept of a guided tour and besides the starting point of his research: "The mutuality and reciprocity of music in Total Art".

"I start off from abstract ideas or metaphors; from there I mold a poetic universe of visual figures, music & movements. Beyond frames of reference I shape the elusive. Consequently, rather than thought provoking, I'd call my work experiential, triggering the audience to touch ground from a mindful angle & making tangible a certain resonance & mysterious quality. My compositions are not only to be looked at and listened to: they also provide the audience with elements to build a new narrative. So lastly it becomes a perpetual motion machine."

www.hereiamtoo.com

SIGRID KEUNEN, VIA MUSICA, GUIDED TOUR,
PUBLIC INTERVENTION

WHAT YOU BRING IN YOUR
BACKPACK, WHEN YOU TRAVEL,
IS THE WEIGHT OF YOUR
FEARS

STEFANO

Madrid - Stefano - 2015

LAUREN KLARFELD

Last Words for the Road

The handwritten quote was left by someone the artist met while travelling to Spain. It is part of a larger scale project in which Lauren Klarfeld has been collecting quotes from strangers and travelers all over the world for the last 4 years.

Klarfeld believes all of us have something to teach our neighbor. Everyone hangs on to certain proverbs or quotes that act as life lessons one wants to keep close. It is what connects people to each other no matter of their background.

This particular quote was left by a boy she met working at the reception of a hostel and it is about the recurring theme of fear.

While Stefano was hiking the Camino de Santiago in Spain one summer, almost crumbling under the weight of his heavy backpack, he realized he had to forcefully get rid of certain things that were weighing him down. He was faced with a dilemma at this point: The more he kept in his backpack – the more he was going to struggle on the road. But the less he packed – the less secure he would feel.

Not only is this quote powerful because of the universality of fear, but because it reminds people to look at their own fears.

This quote points out the symbolic character of backpacks. They contain all the things we use as excuses to hold us back while we are afraid to go forward. Some backpacks are emotionally heavy, while others are materialistically cluttered. But isn't acknowledging what is in our backpacks the first step forward already?

Lauren Klarfeld (*1989, Antwerp, Belgium) grew up in a tri-lingual family. She completed her degree in Art History at the Free University of Brussels/BE in 2011 but is also an auto-didactic student in the domains of psychology, sociology, philosophy and life coaching. She considers herself as a freelance investigative writer and artist. For her latest research project titled "Last words for the road" she has been living in depth of the travelers' community volunteering from hostel to hostel - collecting handwritten quotes which she uses as portraits of the individuals of the "community". Her work, which consists of a collection of essays and over 200 quotes from more than 40 different locations, is on display in her online gallery and is in the process of becoming a book. Recently she has been comparing the status of refugees in parallel to those of travelers in order to find a way to humanize the crisis involving herself more in humanitarian work in refugee camps.

"The fear of a wealthy man is also that of a poor man. The hope of a nomad is also that of a desk worker. The vision of an explorer is also that of a child. The dream of a traveler is also that of a refugee.

No matter our origin, age, wealth, past, shortcomings or privileges – we share same fears, hopes, visions and dreams. Once we realize this - then instead of fighting one another we might learn more how to connect to one another. Each stranger is always a potential friend. We just don't know it yet."

LAUREN KLARFELD, LAST WORDS FOR THE ROAD,
ONGOING, COLLECTION OF MORE THAN 400 ESSAYS



YEJEONG KO

Oneness

Yejeong Ko (*1985, Seoul/South Korea) studied Human Environment and Design (BA) at the Yonsei University in Seoul and currently studies Photography at the Royal College of Arts in London/UK. After he graduated from the Yonsei University, Ko worked as an art director and a strategy specialist in a fashion advertisement agency and a branding agency, where he created images and narratives for the brands to boost consumption. Passing through the years of career in commercial, he realized how much extreme capitalism twisted the mentality, and certainly started to become obsessed by art creation to assert humanity to take over from materialism and society that needs to facilitate a better world for all. After altering himself into an artist, he had an exhibition called 'The Way of Studying Art' in Daegu/KR. His artworks, all none-digital photography, layering the people, life, nature, and some of his own poetry made him want it to have a social voice.

You can meet many unsheltered people on the streets while walking around in the world. They are struggling in order to survive, and we can feel like they have been segregated from society. Dependency on money, caused by capitalism, has changed the society. Rapid fluctuation in technology and economy has dragged people into materialism. However, we should reconsider that money is not as important as human beings. In order to include/embrace a permission for portraying them, but besides, I've been trying to have a conversation with them and get to know them. Sometimes they asked me for money directly, and I was pleased to provide as they were my models, but I could feel that the relationship was the most important thing between us. I want to get closer to those who need a friend, and help them as a friend, not presuming or prejudging their circumstance or causality.

"There is a belief in Eastern philosophy, Taoism, that human need to live as a part of nature. Balance, equilibrium, patience, sharing, endeavor, and other transcendent aspects of nature give us great wisdom on how to live. That is the reason why I've depicted the integration of human and nature. I want to show the different perspective on unsheltered people, like their beauty and preciousness as a human. Reducing the colors, hierarchy, circumstances, I want to see by the heart of humanity."

www.yjkphoto.wordpress.com

YEJEONG KO, ONENESS, MIXED MEDIA, OIL PAINT ON
INKJET PRINT, 110 X 74 CM

POWER



OLGA LAMM

Power

"Power" is a poster designed in order to invite citizens of the world to come together and radiate love while solving conflicts that may arise. It aims to show that true power is with people and not individual leaders alone. The three colors used were sampled from an image of planet Earth.

Olga Lamm (*1969, Moscow/Russia) lives and works in New York/USA. In 1992 she graduated from the Cities' School of Visual Arts with her BA in Fine Arts. From that year on until the present day, she works as a freelance Graphic Designer, Retoucher and Producer - in various industries, both print and digital, such as: publishing, advertising, branding, trade shows, billboards and store interiors.

Selected exhibitions include: Evolving Environments curated by Corina L. Apostol, 37 W 26th Street, New York/USA and Enjoy/Endure: The City and Its People, Open Doors, Citywide Arts Festival, Newark, New Jersey (both 2016). Art from the Boros, Denise Bibro Fine Art, New York (2015), The Marylou Hillyer 25th International Juried Show,

curated by Joan Young, Associate Curator of Contemporary Art, Solomon R. Guggenheim Museum, Visual Arts Center of New Jersey, Summit, NJ (2011), "7 Billionth Person Project", The Parachute Factory Gallery, New Haven, CT (2010) and The Affordable Art Fair NYC (2009).

In 2002 her work was exhibited in the show "International Artprize" at Kunstverein Hürth/GER, "Reactions" at Exit Art in New York/USA. Starting off in 1992, her work was presented in "Golf: The Birdies and Bogeys of Life" at the Art Directors Club, New York/USA.

"As we move into the future with, what seems to be, a global sense of uncertainty. I would love for us to bare in mind that people are the ones who poses power, and it is our attitudes and actions that, ultimately, direct the outcome in any conflict. We should respect change as it has proven to be the sole constant. I believe it's also healthy keep in mind that fight = force and love = power. If someone does not share your point of view, dismissing them with aggressive language only leads to a dead end and questions your own belief in what you stand for. May we radiate our convictions with love and dignity, all over the globe? If we want to remain as inhabitants of this planet we need take care of it and do our best to get along."

www.olgalamm.com

OLGA LAMM, POWER, 2017, PUBLIC INTERVENTION



MAIK ALLES GUTE

Postsozialistischer Realismus

In October 2016, the artist collective MAIK Alles Gute presented a solo exhibition in the spaces of Heit, Berlin: a live sauna experience that conflated leisure and service together within a real-time, durational installation. The living installation, titled Postsozialistischer Realismus by MAIK Alles Gute in Erinnerung an W. Tübke (Hallo Juliane), involved several layers of process and realization. Using an industrial dehumidifier, MAIK Alles Gute extracted atmospheric liquid from various service industry contexts: a mobile phone repair shop, a hairdresser, a kindergarten, and a home assistance service, each time drawing out the 'essence' of these spaces in liquid form. Using these watery essences as infusions, they invited Mrs G. Gehrke, a qualified sauna specialist, to 'perform' ritualistic sessions involving willing participants throughout the duration of the exhibition. Guests were invited to form a fresco with their own body sweat, absorbing and exuding these semantically-charged liquids. The installation set up a double perspective: that of the performing participants and the exhibition visitors. Both sides, however, were part of a collective act: the sauna-goers' simulation of spiritual cleansing is undermined by the labour that is inscribed within each liquid infusion. Those who watch this ritual are voyeurs of the performance, simultaneously capturing the spectacle on their iPhones. This complex web of service, participation and observation is key to MAIK Alles Gute's motive: to comment on the fluid and ever-shifting nature of our liquid modernity. As the relentless participants of this network, we both observe and are observed.

MAIK Alles Gute is an artist collective comprising of two artists, Marie Jeschke and Raik Zimmermann and the birdish position of a budgie named Bubi S., living and working in Berlin, Leipzig/GER and Miami/USA. They studied at the University of Fine Arts (UdK) in Berlin/GER. Their work was exhibited extensively p.e. Wenik (tipi di gettate diverso), Heit, Berlin/GER (2016), Cliffhanger II at Kunstverein Lehnin, Berlin, Abcornern with MAIK Alles Gute feat. High Waist at BSMNT in Leipzig/GER and OFF ON build series in sun d3d. at Fondation Maeght, St. Paul de Vence/FR (all 2015). In 2014 their work was shown at Clarifying Lotion Knieper West II, Earth Gallery in Dresden/GER and at oneonone space one in Stockholm/SE. Furthermore they were invited to group exhibitions such as Real Time Systems – International Topsellers, C. Rockefeller Center for Contemporary Arts, Los Angeles/USA, Residency, New Scenario/CZ and RunRunRun, Villa Arson, Nizza/FR as well as THANK YOU FOR LETTING ME BE MYSELF/Gold & Beton in Cologne/GER and Sideways, Yaku Peoria, Peoria, Illinois/USA (2016).

"I love you MAIK and I am dreaming of a service that we one day can offer to the art as well as the people. That is more than an aesthetic rush. That is swing in the ocean with us, as well as getting dried by us, bronzed by us as well as sun protected by us and refreshed by us. Our installations, sculptures and videos tackle social and political questions without just reproducing other fields of knowledge. The stance of MAIK Alles Gute always remains independent, sensorial, queer and genuinely artistic."

www.maikallesgute.com

MAIK ALLES GUTE, POSTSOZIALISTISCHER REALISMUS,
2016, PUBLIC INTERVENTION



© Misha Popovic



The initiative for art, research, dialogue and exchange, Urgent Matters/Srettam Tnegru, founded by visual artist, writer and theoretician Tatjana Macic. It deals with artistic urgency and questions conditions for artistic practice, research and critical thinking to blur boundaries between visual art, theory, curating and written and spoken language. This results in an eclectic body of works such as performances, lecture-performances, installations, paintings and interventions in public space.

TATJANA MACIC

Urgent Matters/Srettam Tnegru

Urgent Matters/Srettam Tnegru has organized events in collaboration with various artists, initiatives and institutes including the Stedelijk Museum Amsterdam, the artist initiative Goleb in Amsterdam/NL. Dealing with artistic urgency, experimentation and research, and by shaping a dialogue between theory and practice, discourses and agencies, whilst testing the framework of public talks and exhibition making, the initiative questions conditions for artistic practice, research and critical thinking. It is a dynamic approach to public talks and discussions, giving the public an opportunity to talk to young and established artists, curators, theoreticians and others. Each event is accompanied by subtle and profound artistic contributions during the discussion (i.e. poetry reading, film screening, archive footage or derive event), dependent on space and time available. Recent social and economic changes are dramatically influencing discursive shifts and how the art world functions on the global and the local level. The mass migration to the western Europe by season workers and refugees, budget cuts by the Dutch government, growing indifference towards how art is perceived by the general public, polarisation of the international political scene and closure of independent artists initiatives and institutes in Amsterdam and elsewhere. On the other hand there is an explosion of prices on the world art markets, driven by the auction houses. Given this backdrop, what is really urgent in contemporary art? How are artists and curators reacting to these changes? -- New perspectives. Fresh voices. Unusual suspects and collaborations!

Tatjana Macic (*former Yugoslavia) is an interdisciplinary visual artist, writer, researcher

and theoretician based in Amsterdam/NL. She studied art at ArtEZ Institute of the Arts and received a MA from the University of Amsterdam in 2011, where she wrote a thesis about curating, politics and innovation in turbulent times. Her work is shown at the Stedelijk Museum Amsterdam/NL, the 53rd Venice Biennale Collateral Events/IT, the Online Biennial of Internet Art, the Massachusetts Museum of Contemporary Art/USA, Cabinet Gallery New York/USA, Gallery of Academy of Fine Arts Sarajevo/BIH, Centre for Contemporary Art in Negotin/RS, Hilversum Museum/NL, the Royal Dutch Institute of the Tropes, Arti et Amicitiae Amsterdam/NL, Scription Museum in Tilburg/NL, FAD in Barcelona/ESP, Kunst Vlaai in Amsterdam/NL and Crisis Art Festival in Tuscany/IT. She teaches at the Royal Academy of Art in The Hague and works as an adviser, lecturer, board member and creative thinker for highly acclaimed cultural institutions.

,I am deploying artistic practice as an agency for critical thinking and to blur boundaries between visual art, theory, curating and written and spoken language. This results in an eclectic body of works such as: performances, lecture-performances, installations, social rituals, events, paintings, objects and interventions in public and private space. Informed by the critical theories of Debord, Deleuze, Baudrillard and Kristeva, I argue that artistic production needs a radical change."

www.artkosmika.com

TATJANA MACIC, URGENT MATTERS/SRETTAM TNEGRU,
NOMADIC PLATFORM AND ARTIST' INITIATIVE



ANTOANETTA MARINOV

Rechts – Links

The title of the work "Rechts - Links" derives from a specific situation: there was a small stonewall running through the square in front of Marinov's artist-residence in Schöppingen, Germany. It triggered thoughts about the confines that people create as well as considerations about herself as an artist. It is one older thought of hers that of staying somewhere in the streets disposing of a black box inside of which she can make things disappear. During a stay in the small town she developed the original idea into an itinerant ritual. She would go around offering her work to the public.

The titles of the work are written on two boxes, containing a collection of found objects as well as the black box and a sketchbook. As a magician-saviour-charlatane the artist asked passersby to choose one object from one box and fill it with a pleasant thought - a certified gift from the artist to the passersby to be taken home. The second chosen object was to be filled with one unpleasant thought and would disappear inside the black box. As a reward for the service the participant had to agree on writing or drawing three of his or hers thoughts on Marinov's sketchbook. The work was executed in the streets of Schöppingen and in a shopping mall in Minden.

Antoanetta Marinov (*1971, Latina/Italy) is a visual artist, literary scholar and curator living and working in Berlin.

She studied Modern Languages and Literatures in Rome, Fine Art in Karlsruhe and Art Education in Berlin. As a master scholar of Silvia Bächli she focuses on minimal space interventions and on art in public spaces. Her work has been recognized and shown in various international contexts such as: Museum Villa Rot, Burgrieden/GER; Galleria Civica

d'Arte Contemporanea Franco Libertucci, Molise/IT; Stella A., Galerie Jordan-Seydoux, Lage Egal and Kunstraum Bethanien in Berlin/GER; Kunsthaut Baselland, Museum für Gegenwartskunst in Basel/CH; Kunstraum Alexander Bürkle, Freiburg/GER; Hiipolyte Gallery, Helsinki/FI. The public intervention "Give and Take – on the generous society and the public character of art" was realized in the cities of Mannheim, Berlin, Bocholt and Latina and hosted in Kunsthalle Mannheim, Mannheimer Kunstverein; port25 – Raum für Gegenwartskunst in Mannheim/GER. Antoanetta initiated and curated the exhibitions "Basically", "Quasi Invisible" in Freiburg and "Commerce by Artist" in Freiburg and Berlin. Since 2016 she has been running the art space "Das Atelier" in Berlin/GER.

"I began from a very early age to work artistically outside the studio creating situations and places in the streets where the passersby could encounter, experience and even complete the art interventions. The same goes for announced works inside art institutions: starting from the given architectonical or social situation my works breaking the texture of the well-known and making place for aware sensing and new interpretation of being in the world."

www.antomarinov.de

ANTOANETTA MARINOV, RECHTS – LINKS, 2015, PUBLIC INTERVENTION



BEATRIZ MORALES

One=One

Our creative impulse as humans does not stem from a drive for economic gain, nor, at its core, from the need for recognition. Rather, it is rooted in our innate drive to explore and express ourselves. Paradoxically, institutionalized art tends to stress the distinction and the distance between producer and consumer more strongly than it speaks to the creator in all of us. Bea Morales aims to remind us that art in its purest, expressive form, has far deeper roots than the economic framework we have become used to see it in. She aims to remind us, without judgment, that for art created outside of economic pressures, may be a more appropriate currency than money. In this project, she lifts a cultural veil and extends an invitation to engage in a non-economic artistic exchange. Morales places a drawing in a gallery space and specifies that it is free to take. The only condition is, that whoever takes should leave a drawing (in the widest sense) in its place, created with materials freely provided. Whoever sees the invitation is welcome to participate, to become a link in a chain of transactions, where each individual contribution is equally vital to express the underlying message.

Beatriz Morales (*1981, Mexico City/Mexico) is an autodidact. Her participations in solo shows includes venues such as 1919 Gallery, Mexico City (2017), Gallery Weekend, Galeria Obra Negra, Mexico City (2017), Bosshardt/Sikemeier, Binninge/CH (2017, 2015, 2014), Things We Hide In Water, ICM, Vienna/AT(2016), Mexican Embassy Berlin/GER (2015), Kunstraum Tapir, Berlin/GER (2012), TAKT, Sensitivo. Berlin/GER (2009), Fondo de Cultura Economica Rosario Castellanos, Mexico City (2009)

Furthermore, she was invited to show her work at Contemporary Art, Museo Tamayo, Mexico City (2017), In Touch, Art & Architecture Forum, Essen/GER (2017), Biennial Contemporary Art, Museo Tamayo, Oaxaca/MX (2016), Museo de Arte Moderno, Mexico City (2014), AU Gallery, Berlin/GER (2013), Berliner Liste, Berlin/GER (2012), BLOOOM, Cologne/GER (2011), Druckgraphik-Atelier, Berlin/GER (2011), TAPIR, Berlin/GER (2011), Berliner Kunstsalon, Berlin/GER (2010).

In this piece, I highlight the natural, social component in art creation, which emerges when we are not competitors in a market economy. If ONE = ONE, if my contribution is a fair exchange for your contribution, and if there is no incentive to inflate the value of either contribution beyond what emerges freely, then all focus is on my willingness and openness to express myself and to participate on an artistic playground. This, I propose, is a viable definition for the concept of Social Art.

www.beatrizmorales.com

BEATRIZ MORALES, ONE=ONE, PARTICIPATIVE GROUP
PERFORMANCE



KARINE MOREL

Rechts – Links

This work examines the position of the woman in our contemporary society by looking through several lenses, particularly the one of religion. "Le Pardon et le Pacte" examines the following questions: Is religious duty still required nowadays? Do I have to pray to be forgiven and to live in peace without feeling guilty for my sins? Through forgiveness, life events are engraved under the skin like tattoos; would I then be able to go forward without carrying the guilt of my personal history? The Woman is symbolized in the opposite way - as a symbol of aberrancy - nowadays we should all abide by the Book to keep a clear conscience? What about freedom of choice?

Through the pact, the Woman is bound to religion and she carries the scars of this union on her skin, like spines of roses encrusted in the skin. In order to keep on living free from any guilt, the pact is unavoidable.

The two Christians are inspired by Gauguin's Yellow Christ. Both of them are on the right side, to symbolize the future. The small crosses drawn toward the women are here to remind of Christ's great influence, and may leave after-effects on reached people as these crosses are falling upside-down.

The silk-paper is crumpled, as an evocation of the fragility of life that can disappear at any time. It is something ephemeral, something that has lived.

Karine Morel (*1984 Besançon/France) lives and works in Bern, Switzerland. After graduating from DNAP, the Art and Design School in Nancy/FR, with a degree in Plastic Arts in 2008. She later received her diploma in Plastic Expression at the DNSEP, the higher Institute of Fine Arts in Besançon/FR in 2010. Her works were featured in exhibitions like the Style Issue in Maxeville/FR (2008), the Molitor ACPC in Vandœuvre/FR (2009), Baby Boom at Besançon Gallery Studio/FR (2010), Drum Beating in Besançon/FR (2012), Drawing 14 and Erotica at Gallery Suisse Arts Space Arts in Lausanne/CH and Landscapes at Family Association in Besançon/FR (2014), Drawings at Artothèque Persian in France, Gaia, women and ecology at Blue House in Montmartre/FR, New Landscapes at Boat Gallery, Portalban/CH (2015). Her most recent exhibitions include the International Triennial of Expanded Mixed Media Arts in Belgrade/RS, The body language at BAC Galerie, Bogota/COL and the Gaia, eco-exhibition at Galerie Amarrage in Paris/FR.

"My art practice is articulated as a reaction towards the news. I address several contemporary societal issues by looking at them from a woman's point of view. My work is of social dimension, I am first and foremost interested in the humanities and not in the institutions. The goal of my research is not to discuss a government but rather to explore the human relationships and different ways of life. I believe art does put emphasize on social violence; it is neither a shelter nor an illusion. The artist can only denounce the alienating state in which the contemporary society is in".

www.karinemorel.com

KARINE MOREL, LE PARDON ET LE PACTE (THE FORGIVENESS AND THE PACT), 2016, SILK PAPER, 70 X 160 CM



NATALIJA OTONICAR

OK

Natalija Otonicar (*1992, Postojna/ Slovenia) attended the Faculty of Architecture at the University of Technology Brno/CZ until 2015. She is about to graduate with a master's degree from the Faculty of Architecture at the University of Ljubljana/SLO this year. During her studies, she attended several workshops including "Mood for Wood", woodcraft and furniture design in Poznan/PL, Business hive, business development idea, graphic design in Ljubljana/SLO and the student workshop Wood, chair design vortex, also in Ljubljana/SLO. In addition, she won several contests like the 1st prize for wooden chair design as well as for the graphic and brief design at the Wood Festival Kolečje.

Her work is a combination of a real photo and digital intervention which represents how human impose into peaceful nature.

The shoe sole represents truth that is known by the author only, meanwhile the general public can only see the (modified) traces. In the background is a famous photography of the first human footprint on the moon. On July 20, 1969, Neil Armstrong put his left foot on the rocky surface. Natalija Otonicar chose it on purpose because of its boundless achievement that is represented to general public while the issue of hidden truth stays unspoken.

"We live in the golden age of freedom. Freedom of speech, freedom of expression, freedom of movement, freedom of choice ... But is it really that open and fluid as it seems? Or are we just pumped up with tremendous amounts of useless information just to hide the process because what really and only matters in the end is the result. But does it?"



FANI PANTAZIDOU

School Class

This project is inspired by the immigration issue. Many refugees have been trying to reach Greek shores, but unfortunately many of them have died or have gone missing in their effort for a better life. Sadly, many people did not survive, among them many children.

An old class photograph of pupils slowly emerges and gradually fades in this short video, leaving the viewer with the image of the threatening water. The sea becomes both a symbol of great hope and loss.

This photograph of a school class was found in the artists grand-aunt's belongings. She was a refugee from Asia who disembarked eventually in Athens, Greece.

The old photographs were edited and included in the backdrop life-jackets that have been accumulated on a Greek shore, as a reference to the refugee crisis we are currently experiencing. Evidence of the many refugees that ventured out toward shelter from their war stricken country.

Fani Pantazidou (*1971, Athens/Greece) studied Architecture at the Aristotle University of Thessaloniki from 1990 to 1996 and Painting the Athens School of Fine Arts from 1998 to 2006, where she graduated with honors. She had her solo exhibition at Nees Morfes art gallery, now "iset" Contemporary Greek Art Institute, in Athens (2009) and participated in many group exhibitions such as "O Xenos", Organization of Greek archaeologists in Athens/GR, RE-culture 4 Patra, Everyone will

be famous for 15 minutes at Monitor fest, Heracleion Crete, Annual International Mail-In Art Exhibition, Federation of Canadian Artists in Vancouver/CA (2016), Painting Today at Vogiatzoglou art space, Athens/GR (2014), Cheapart at PENINDAPLINENA Gallery in Limassol/CYP (2012), Undisclosed Recipients at Taf – The Art Foundation (2011), Samples of drawing at Nees Morfes (2009), both in Athens/GR, Affinities FLOWERS IN GREEK ART at Alpha Bank Cultural Centre, Nafplio/GR (2007), Biennale International d'estampes miniatures de Montreal in Montreal/CA (2002).

"This project raises the issue of refugee crisis, which has turned out to be one of the biggest humanitarian crises in Europe. A social and political issue that is very urgent and complicated. The video weaves a family image with an image of loss, combining the personal memory with the social-political issues, the past with the present.

The video captures the modern odyssey of immigrants, arises memories and reminds us that migration is a timeless and global problem, that concerns all of us."

FANI PANTAZIDOU, SCHOOL CLASS, 2016, VIDEO, 01:17 MIN,
EDITING: VOULI PANTAZIDOU



KEITH PLUMMER

Odin. God of Petroleum

Birth is a pathway to eternity, and bones remain the sole witness of a mortal existence and provide a narrative of the earthly life, the artist Keith Plummer believes in. His work shows that death is not morbid, but simply the end of growth; striving to resurrect forgotten spirits and recovering stories of those deceased. In his sculptures, bones have a voice and can speak for themselves.

Working with natural material requires great attention, because of the intricateness and fragility of bones in particular that has to be attempted, stabilized and preserved with little alteration. In contrast to bones, when working with metal, Plummer uses magnification to add as much detail as possible, showing depth from a distance using a variety of tools such as Dremels, dental tools, and bone saws.

On a visit to the Peary Macmillan Arctic Museum at Bowdoin College, the artist saw a display of Inuit sculpture and figured he was not the only one to be fascinated by the medium. Seeing the way Inuits honored the spirit world with the same medium confirmed what he had discovered for himself. Felling like he had been given divine permission to push forward with his vision, the artist hopes to inspire his audience with the elegance of bones presenting them as a beautiful and renewable medium with sacred significance.

Keith Plummer (*1954, Damariscotta, Maine/USA) resides on Oyster Creek in Coastal Maine. He has studied Metal-Smithing with Valentin Yotkov and Michael Good and attended numerous workshops at Maine College of Art in Portland, Maine/USA. He is a self-taught sculptor whose experimental advancement has led him to create a body of work that incorporates the precision of metallurgy with an inventive transformation of bone into anthropomorphic form. His concept evokes contemplation about the significance of bones as a narrative of the human condition. Plummer has exhibited in numerous galleries in Maine, Massachusetts, New Jersey, New York, and Texas. His work has been featured in The Woven Tale Press, Exquisite Arts Magazine, Vellum, and The Matador Review. Recently he placed as a finalist in the Visual Art Open and three of his sculptures were selected for the Chester Arts Fair in Chester/UK in November 2017.

*This sculpture of Odin stands armed with sword and shield on top of a chunk of oil shale. The haunting image confronts the issue of global warming and fierce indifference to natural resource depletion. The jawbone represents the loss of voice amidst a frenzy to accumulate wealth beyond our mortal capacity to consume. The vertical placement of discarded bone, along with embellishment and etchings, are my silent message to future civilizations: We should have stopped while we still had time."

www.keithplummersculptor.wordpress.com

KEITH PLUMMER, ODIN. GOD OF PETROLEUM, BONE SCULPTURE, COPPER, BRASS, SILVER, TURQUOISE, MOOSE JAWBONE, ON OIL SHALE



JULIA POPLAWSKA

Three worlds and a half of America

Julia Poplawska (*1991, Poland) graduated from the Multimedia Communication Department of the University of Arts in Poznan/PL in 2016. Her movie „If you really want something“ (2013) was presented at the ARTBOOM Festival in Cracow/PL within the main exhibition „The face of Day“. The film was presented during a debate about political critique in Warsaw/PL. In 2015 she performed on the 15th edition of Interakcje Festival in Piotrków Trybunalski and took part in „48 Stunden Neukölln Festival“, Berlin/GER. Her work was shown as the main exhibition at „Młodzi widza“ during the opening of the Nowy Teatr International Cultural Centre in Warsaw/PL and in „Diagnosis“, a solo exhibition at UP Gallery in Berlin/GER. In 2017 she participates in „Tactile Bodies“, organized by Multifunctional Art Space in Nicosia/CYP and Gothenburg Fringe Festival, Gothenburg/SE.

The video shows the problem of using the image of women's bodies to advertise goods in a poetic way. It is a reflection about the commercialisation and sexualization of every area of our life. The artist was inspired by a silicon ball she found at a Chinese market and started observing the usage of images of women's bodies in public spaces. The economic development of Polish society is necessary to fully understand the movie, as Poplawska metaphorically refers to Polish communism and its abortive industry. As a reference serve p.e. oranges at the market, depicting luxury nowadays, whereas fruit was only available during Christmas time. In every scene a silicon antistress ball is visible in a shape of a woman's breast connecting all aspects of the social stratum and questions may arise like the problem of economical transformation process after 1989 in Poland, or about the phenomenon, how the work that we do is putting an impact on who we are, or about questions of failure and women's precarious work.

„The video touches the social and cultural context of eastern society. The inspiration came from observing the tensions, interpersonal emotions and economic frustrations from every day life. During a process I try to not be passive in the face of outside situations which are created by politic and culture. My video is related to Social Art by its topic and matters: the economical transformation process after 1989 in Poland, the phenomenon: the way the work we do is having an impact on who we are, the questions of failure and woman's precarious work, and how the image of woman's body exists in a public space.“

JULIA POPLAWSKA, THREE WORLDS AND A HALF OF AMERICA, 2015, VIDEO



QUEK JIA QI

洗手 Washing Hands

"Washing Hands" is a reconstruction of Singapore's Chinese-Malay-Indian-Others racial classification model into hand-built soap dispensers installed in a public toilet. Displacing the boundary between the manufactured and handmade, the participatory art installation challenges how we visually register our mundane encounters in everyday life. By making tangible the ethical effects of our everyday actions produced by socio-categorical constructs and codes, the piece acts as a social interstice to raise a few key questions: How much do we submit ourselves passively, out of habit, or complicity in our everyday encounters? How do they influence our behaviour and internal conservative bias? In this age of increasing diversity, how can we remove ourselves from the danger of perpetuating stereotypes, and modify our structure of assumptions in order to strengthen our cohesive diversity?

The public intervention seeks to empower everyday spaces by opening a discursive space for viewers to cultivate reflection, perspectives and inspire meaningful exchange. Prompted to participate in the act of cleansing with "dead skin" (made from soap), the pedagogical intervention seeks participants to reconsider our own notions of dirt, as a by-product of systematic classification. By questioning the threshold between individual liberty and social cohesion, the piece aims to activate dialogues in social responsibility, as well as raise awareness about the nuanced complexities of our socio-ethnic identities and privilege.


Quek Jia Qi (*1996, Singapore) currently studies Fine Art and History of Art at Department Art and Visual Cultures of the Goldsmiths/ University of London/UK. Jia Qi has exhibited public installations and

worked with communities to activate public spaces and experiments. In 2017, she led a public community art project, Shifting Concretes, a workshop series co-hosted with The Substation as part of the 2017 Discipline the City programme, which culminated in a participatory public art intervention, "Shifting Concretes: Can we 'Lepak' better at Orchard Road." This intervention at the tourist hot-spot shopping street and pulse of Singapore, examines how we inhabit our cities and who gets to shape the urban spaces we live in. Her work has also been exhibited at Creative Debuts x The Black & White Building, London/UK. In 2016, her artwork was shown at Seven Deadly Sins Exhibition, Capitol Piazza, SGP, BOD Group Mural Doodle, Jurong East Mall, SGP, A-OK Mind roll Exhibition, Goldsmiths University of London/UK, Sound & Language Exhibition, Special Collections Archive, Goldsmiths Library, London/UK and 'A Journey Away From Urban Life', 5th Base Gallery, London/UK. Prior came several exhibitions in Singapore from 2013 to 2015.

"The intervention is a critical engagement to raise awareness and reassess existing social constructs. By extending to the everyday public sphere, the work acts as a social interstice to question our mundane encounters, promoting critical reflection and fostering meaningful discourse, learning and exchange among the audience. The pedagogical intervention seeks to prompt reflection on one's social responsibility and inspire action forward, in relation to the nuanced complexities of social issues."

www.quekjiaqi.com

QUEK JIA QI, WASHING HANDS, 2017, PUBLIC INSTALLATION

A photograph of two women shaking hands in front of a wooden wall. The woman on the left is wearing a grey long-sleeved shirt and a brown headscarf. The woman on the right is wearing a dark patterned sweater, a teal scarf, and sunglasses. They are both sitting on wooden crates. The wall behind them is made of vertical wooden planks and has a black metal fence in front of it. A white sign is attached to the fence with the text "This is a safe place to un-nail your privilege." The background shows a dark tiled roof with two white chimneys and some green trees under a blue sky with white clouds.

This is a safe place
to un-nail your privilege.

QUEK JIA QI

A Safe Place to Un-Nail Your Privilege

The interactive art installation in London SE14 explores the potential of public spaces to be meaningful "brave" spaces for critical social engagement. Presenting 4000 hammered nails on handmade chairs, chained with hammers, strangers are encouraged to participate in the symbolic gesture of un-nailing. Exploring the nuanced complexities of privilege as a double-edged discourse, the installation aims to create a discursive space for people to reflect, practice gratitude, and consider how alternative perspectives might inform their awareness, inspiring action. Over the course of 5 days, many passersby participated and more than 3,500 nails were un-nailed as a form of mark-making, leaving behind thousands of empty holes. By creating a playful social platform for strangers to connect, the interactive installation explores the potential of introspection and collective wisdom in our public spaces – how they can engage with key concerns in contemporary civic life – playing with the boundary between isolation and connectedness, and how the construction of "safe" spaces can mediate a person's perception of community and privilege. As an aspiration of the piece to spark social justice dialogues through the mundane act of conversing, the piece also aims to provide a powerful bridge between people and art - bringing people together to acknowledge their privileges, social responsibility and engage with it constructively.

"The installation advocates for art to transform public spaces into social spaces that cultivate reflection, perspective and engagement among its community. By encouraging participants to activate the space, it invites social interactions through the exchange of stories, collective wisdom and practice of gratitude. The civic and creative platform aims to inspire participants to confront the nuanced complexities of privilege, consider their social responsibility and inspire constructive action."

QUEK JIA QI, A SAFE PLACE TO UN-NAIL YOUR PRIVILEGE, 2016, INTERACTIVE ART INSTALLATION



"After" is an ongoing series of work examining the destruction of human lives and bodies in war. It draws on years I spent living in Afghanistan as a human rights investigator, documenting civilian casualty incidents. At the peak of the US military engagement, officials consistently denied and underestimated the numbers of civilian dead, disputing evidence presented by independent investigations. Thus, the remains of the dead and the testimony of grieving families became a battleground. The head of a young girl, in a burial shroud or headscarf, her face peppered

with shrapnel wounds. Her features are somewhat abstracted, to generalize her as one child among so many, and focus the viewer on the wounds. Behind her are two hands, reaching but unable to comfort her: the agony of the surviving parent.

The sculpture is inspired by an infamous airstrike in Azizabad in western Afghanistan in 2008, which epitomized the worst of the US engagement in Afghanistan. On the basis of bogus intelligence from a private militia, US Special Operations Forces dropped multiple 2000lb bombs on a small village, killing over 80 people, most of them

RACHEL REID

After

women and children. The militia had wanted to wipe out a rival for lucrative militia contracts. Subsequent US investigations did not acknowledge this extraordinary error, or the numbers of women and children pointlessly killed.

Bodies at the centre of a blast radius can be almost obliterated by the heaviest bombs, leaving families with the horror of burying what remains they can identify. This work draws on the artists' experience of trying to establish numbers of civilian dead, including attempts to distinguish the beards of men from goats in photographs of bomb craters.

Rachel Reid studied part time at the Art Students League of New York/USA (2015-2016), with an artist residency at the Scottish Sculpture Workshop (2016) and a residency and exhibition at Takt Berlin/GER (2017). Prior to this much of her art focused on expressive figurative sculpture, working in clay and casting in plaster, concrete, or bronze.

The artist spent twenty years in journalism and human rights, coming recently to art, which invests her work with a depth born of experience. In her public policy work she spent almost a decade doing research and advocacy on human rights in conflict. She was based in Afghanistan for several years for Human Rights Watch, where she focused on protection of civilians and women's rights. More recently Reid has worked for the Open Society Foundations, including publishing a report last year called "The Strategic Costs of Civilian Harm" (June 2015). Prior to this she was a journalist for the BBC, working for many years in international news and current affairs.

"As an artist with a background in public policy and activism I'm passionate about need for artists to engage in efforts to effect social change. Art has the ability to create visceral connection which may have a greater impact than well-researched and reasoned reports.

With "After", an ongoing series of work, I want to bring victims and survivors into the heart of the conversation about military accountability. Although inspired by events that took place years ago, the work is urgent – not least because we've got a new American president fast unraveling the caution that his predecessor took years to learn about the moral and strategic importance of civilian protection. I remain in contact with survivors and activists in Afghanistan, and I'm pursuing freedom of information requests force the US to declassify the results of their investigations into some of these attacks. I plan to bring "After" to the Washington DC in collaboration with human rights groups."

www.rachel-reid-sculpture.squarespace.com

RACHEL REID, AFTER (GOAT / MEN), 2017, STEEL, ANTIQUE
JAW BONE, INK, WOOD, 40 X 30 CM



AMINA SAHAN

New America

Amina Sahan's painting is inspired by recent events such as the American presidential election, and elements that makes our society today. It's a visualization of the artists social media infected thoughts: Thoughts about the American presidential election, multiculturalism, islamophobia and women's position. The motive shows the possibly most famous celebrity couple in the world: Kim Kardashian and Kanye West in front of the American flag. Kim Kardashian wears a hijab, which functions like an experiment with our perception of the woman. Sahan always wondered about why Kim Kardashian seems to be the ideal figure of a woman in social media and what makes many people think of her as someone superior. What would we think of the exact same person in a hijab? Would she still be that independent and strong woman? Would they still be a power couple? There are many misconceptions about women wearing hijab, and a lot are about being oppressed. Could we ever accept a free, strong and powerful woman wearing hijab, or are the possibilities of that measured by the amount of skin she shows?

In relation to this topic, we have witnessed a change in America. Trump became president of Kanye West announced that he will run for president in 2020. It seems like a lot can be possible these days, but with the anti-racial/religious/cultural climate it also seems like nothing is possible. Could you ever imagine a first lady wearing a hijab? Without being an American or even living in America, Sahan still feels the impact the country has on the world. "What concerns America, concerns us all."

Amina Sahan (*1992 in Fredrikstad/Norway) was raised in Oslo/NOR. I have parents from Iraq and Norway, I also wear the hijab. She graduated with a BA in Specialized Teacher Training in Design, Arts and Crafts (2011-2014) and a MA in Visual and Performing Arts: Art and Design Education (2014-2016) from Oslo and Akershus University Collage of Applied Sciences. During her Masters she participated in her first juried exhibition in Norway. She also directs lectures and debates about promoting art in multicultural environments. Her work has been exhibited in several places including Gallery MC, New York/USA, Show Your World (2016), RE:ARTISTE (2016), Master's program exhibition /NOR and Akershus University Collage of Applied Sciences, Ad Astra (2016), Nordic Black Theatre/Cafeteatret, Oslo/NOR, Arttalks (2014+2015), Galleri Neuf, Oslo, Focus (2015), Lørenskog Hus/Galleri Jessheim, Lørenskog and Jessheim/NOR, Romeriksutstillingen (2014).

"This painting is a visualization of thoughts about the American presidential election, multiculturalism, islamophobia and women's position. This is a painting full of questions about and criticism of the world we live in today, and the impact of social media. It is a direct comment on the changes we are seeing, with a direct reference to popular culture and recent events. I find the topics of multiculturalism and women's position to be one of the most relevant to our social situation today, and this is what i try to show in the painting."

www.aminasahan.blogg.no

AMINA SAHAN, NEW AMERICA, 2017, ACRYLIC ON CANVAS, 100 X 100 CM



NATASHA SARKAR

Two Sides Of The Same Can

Worldwide, Coca-Cola is the most recognizable brand and an enduring icon of the modern mass-consumerist culture. We are indeed in the midst of the 'Coca-colonization' of the world. The artwork reflects the experience of the world and the perception of such encounters. When one grabs a can of soda, they think of how desires have overshadowed the needs; of how one will always want more and buy more; of how greed is one's only true religion. Happiness, one has been told, is just a possession away. The artwork also captures the other narrative of how the consumption of goods that use precious resources in their production generate just as much waste that translates into further degradation of the natural environment. Consumption and waste are indeed two sides of the same can. Increasing consumption means more landfills. The artwork is characterized by bold, simple, everyday imagery. Sarkar chose to work with 2-3 basic colors for this piece since the concept takes precedence over other elements. The Coca-Cola can is meant to create a sense of drama by setting off the red against a black and white backdrop - a part of which mirrors a world that is choc-a-bloc with consumer goods, while the other half projects the landfill - that dark abyss into which everything ultimately settles. The ubiquitous Coke can is exaggerated in size, reflecting on how advertising has bombarded our senses with similar, repetitive imagery. We have moved from a relatively empty world to a relatively full world; full of us and our stuff. Such has been the momentum of consumerism that nothing has been able to slow down its relentless march. Hopefully, this artwork will trigger healthy and sustainable patterns of consumption.

Natasha Sarkar (*1974, Mumbai/India) currently divides her time between Mumbai, Kolkata, and Singapore where she earned a PhD in History from the National University of Singapore in 2012. She has been a President's Graduate Fellow at the National University of Singapore, a Faculty Fellow at the Ohio State University, and a Rockefeller grant-in-aid recipient. Teaching, research, and travelling have granted her the opportunity to view the world from varied perspectives, and as a visual artist, Sarkar's pictorial language and preferences reflect her interest in socio-cultural phenomena. In form and technique, pop art, surrealism, and cubism inform her creations. Her work is mostly consumed by the need to make a strong visual impact, albeit through simple imagery. Her work has been exhibited at the Birla Academy of Art & Culture in Kolkata/IND, the Kochi-Muziris Biennale in Kochi/IND, and the Jawahar Kala Kendra in Jaipur/IND, among other venues. In May 2017, Sarkar's work will be up at the Moonlight Studios in Chicago/USA. An international publishing house is in the process of bringing out a book that will carry Sarkar's series of ninety paintings.

"For this work of art, I have endeavored to interweave imagery with my investigations into contemporary life. For me, art should ideally respond to one's surroundings, for the ramifications can be huge, affecting people's perceptions and even the way we view art. In addressing the dominant preoccupation of the time, the work socially engages us into questioning our consumerist lifestyles. I believe it brings the aesthetic and the social together, succeeding on levels of art and social intervention."

NATASHA SARKAR, TWO SIDES OF THE SAME CAN, 2017, PAINTING



Claudia Schmitz reactivates waste by recycling found plastic bags into wind-activated sculptures. Collecting abandoned plastic bags, she re-forms them as windsocks, windbags, and pneumatic sculptures. Installed in different cities (Berlin, New York, Budapest, Hong Kong and others), they serve as three-dimensional, moving silver screens for her video projections. Projected onto the half-transparent, moving surfaces, the videos take on a reality of their own and create a completely new variety of space – a new layer of reality on the intersection of a changing local urban everyday reality, documentation, video reality, and sculpture. "In Between" shows images from the Mediterranean, creating deeply ambiguous impressions of leisure and drowning, referencing the recent refugee crisis, but referring in a much wider sense to the feeling of a life with access to privilege versus existence without privilege: About moving and breathing space as opposed to being closed off in an airless space, about options and empowerment as opposed to being reduced



CLAUDIA SCHMITZ

In Between

to struggle for the barest necessities of survival. It is about privilege and waste, abundance and misery, about geographic as well as social borders. It returns the city's waste to the citizens in the form of free, public art.

At her next stop in South Korea, Schmitz will include extensive research to find out if and in how far South Korea practices other social and urban solutions, processes different definitions of social borders, border crossings, and community, and how the project will adapt and develop there.

Claudia Schmitz' (*1975, Mainz/Germany) works deal with the media video and alternative concepts of space. She studied Film and Media Studies, Art History and Mathematics in Mainz and Cologne/GER and graduated with distinction from the KHM-Academy of Media Arts Cologne/GER.

Her artworks belong to several international collections including the Artist Book Collection at Telavi State University, Georgia, Kupferstichkabinett in Berlin/DE, Museum Weserburg in Bremen/GER, Mainz City Collection, Mainz/GER, Brooklyn Art Library, New York/USA.

Her art was exhibited at Art Cologne/GER, Art Market Budapest/HU, Contemporary Art Ruhr (C.A.R)/DE, 1:54 Contemporary African Art Fair New York/USA, Alma on Dobbin Foundation, New York/USA, New Music Ensemble Hong Kong/CN, Long Night of Museums Cologne/DE. Her work was internationally distinguished by the

MMCA Federal Grant Rhineland-Palatinate for South Korea in 2017, DA Kunsthaus Kloster Gravenhorst, Artist in Residence at the European University Flensburg, supported by Goethe Institut, Hong Kong Arts Council, Futropolis-Award, Artist's Village Schöppingen, AREnschede – Residencies Enschede/NLD. There will be upcoming exhibitions at the New York Center for Book Arts, MMCA South Korea Open Studio and Museum Weserburg in 2017 as well as at Arp Museum Bahnhof Rolandseck in 2018.

»My work begins where the media intersects. My fields of research are: borders and barriers - fluid processes, body discourse and identity in virtual and real space, re/interactivity, intermediality, sustainability, and synaesthesia. The core of my artistic motivation is to explore socio-urban fabrics, and to challenge hegemonial perception, including my own. IN BETWEEN addresses the larger questions of privilege, waste, the sharing of riches and disparities in the value of human life. It has been the main focus of my work for the last 5 years."

www.cces-claudiaschmitz.de

CLAUDIA SCHMITZ, IN BETWEEN, 2016, SCULPTURE



NINA SUMARAC

Treasure Island

"Treasure Island" is part of the series MULTIVERSE or *(Take) All Of Me Reshuffling of collective memory. Physical cosmology. The snapshots of our fluid reality.* The multiverse (or meta-universe) is the hypothetical set of possible universes, including the universe in which we live. Together, these universes comprise everything that exists: the entirety of space, time, matter, energy, and the physical laws and constants that describe them. The various universes within the multiverse are called "parallel universes", "other universes" or "alternative universes". 'The meeting of two personalities is like the contact of two chemical substances: if there is any reaction, both are being transformed.'

"Treasure Island" is a visual choreography of sprawling eras, cultural melting, sociological amalgamation (or lack thereof), political indignation, tragedies, parodies and especially 'racial' blending. The imagery is an anthropologist's delight: leaping off the canvas with interplays, innuendo and insight. History, herstory or ourstory are all pseudo affirmations of events and the fragmented significance 'given' to each story or version.

By merging several seemingly incompatible worlds into a new universe, Sumarac aims to amplify the astonishment of the spectator by creating compositions or settings that generate tranquil poetic images leaving residual traces and balances on the edge of recognition and alienation.

Her work directly responds to the surrounding environment taking everyday experiences as a point of departure to investigate nuanced representations. Often these are framed instances that would go unnoticed in their original context. By applying a poetic and often metaphorical language, she uses a visual vocabulary that addresses many different

social and philosophical issues. The work incorporates time as well as space – a fictional and experiential universe that only emerges gradually. The possibility or the dream of the annulment of a (historically or socially) fixed identity is a constant focal point.

Since 18 years Nina Sumarac Jablonsky (*Belgrade, Serbia) has been living and working in Limassol/CYP. She holds a MA in Mechanical Engineering and a Postgraduate diploma in Fine Arts. The visual artist had several solo exhibitions and received many prestige awards. She participated in numerous international exhibitions and competitions in Cyprus, Switzerland, United Kingdom, Serbia, France, Bulgaria, Greece, Italy, USA, Korea and Germany, evolving her into an acclaimed painter both locally and internationally.

"No matter of our origins, our DNA is constantly evolving due to environmental, cultural, political, economical, emotional and personal circumstances. There is no fixed human nature like it or not; we are all cross-bred and our minds and actions reflect the realities of the global village. When we finally accept our fluid identity; when we realize the whole is vastly greater than the sum, our collective love, potential and dynamism can and will transform the conflicts of today into tomorrow's Utopia.

With my works, I want to glorify our individual beauty and Universe we live in. I wish my work would inspire the viewer for compassion and love."

www.ninasumarac.com

NINA SUMARAC, TREASURE ISLAND, RED. MULTIVERSE, NSJ, 2016/17, RE-TOUCHED DIGITAL GRAPHICS, 52 X 77 CM



MOSES TAN

You Cannot Climb Mudan Mountain

The work is based on a research trip to Beijing, China. As an extension of Tan's research on queer melancholia, the work is a translation of research on queer denial and ideas of resistance through poetic forms. Inspired also by research on homosexual conversion therapy in China, his work is based on a fictional mountain in which this mountain stands as an allegory for the human body. From the research on conversion therapy, one of the exercises to curb desires is to snap a rubber band when there is an 'undesirable' thought. This is then translated to an installation consisting of a book, a video and hidden text. The fictional mountain is called mudan which sounds like peony in Chinese and also the first character mu comes from mu dangarden and the second word dan comes from dong dan garden in Beijing. The two sites are known for cruising activities in which they happen on small slopes within the compounds. The sites have had cases of police entrapment and the last case that happened in 2010.

Also drawing from the peony flower and ideas of floriography, the flower is read as shy, with ideas of nymphs hiding in the many petals.

On a socio-political level, the flower is also an unofficial national flower, lacking governmental recognition. With that, images of the cruising sites were hidden in pages with texts that play on tensions of either sexual acts or being arrested. An example of such a text is "knees on ground" which can be read as either an act of intimacy or could be read as a demand made during a police arrest.

www.vimeo.com/183886741

Moses Tan (*1986, Singapore) graduated from LASALLE College of Arts with a first class honors in Fine Arts and from Nanyang

Technological University with a BA in Chemistry and Biological Chemistry. His main interests involve queer theoretical research, explorations of poetry in visual forms and the translation of his experiences. He's currently researching on queer melancholia and poetic resistance.

In order to explore the complexities of queerness and how queerness can inform and expand on definitions of sexuality, Tan mainly refers to works by Judith Butler and Catriona Sandilands and mostly works with drawing, video, sound and performance.

Moses has also been awarded the Noise Singapore Award for Art and Design in 2014, Winston Oh Travel Award in 2016 and LASALLE Award of Academic Excellence 2016.

"My research is on queer melancholia and how art can provide political resistance through poetic, nuanced forms. Dealing with ideas of queer politics, I see my work positioned as an artist who wants to challenge heteronormative oppressive norms within the Asian context. In Singapore, section 377A criminalizes homosexuality and this creates gaps of penumbral rights for sexual minorities. Using China as a reference point to understand sexuality from the Chinese context (coming also from that as a familial culture), the work becomes a mirroring for Singapore's own police entrapment of gay individuals within cruising sites. I also see the work coming in to resist in a nuanced way, hoping to reach out to audiences through affects."

www.mosestanqy.com

MOSES TAN, YOU CANNOT CLIMB MUDAN MOUNTAIN,
INSTALLATION (VIDEO, BOOK AND TEXT)

LINO TONELOTTO

Tourmons le dos! / Turn our back!

Named after French presidential elections voting day on the 23rd of April 2017, the collective was created to pursue the precedent action, 22avril2012. In 2012, the electoral billboards across 11 French cities were covered with more than 1000 posters in a fortnight. The 2012 actions were filed and shared through the web and the press. In 2017, the collective focused on citizens' participation in their action. Anyone could have his picture taken on a white background, and have it posted on their website to create his own counter-electoral poster. To make it easier for people to get involved, they proceeded to on-street shootings, on local marketplaces, in pubs, both downtown and suburban areas. More than 600 people had their poster created and uploaded on the collective's website.

Consisting of symbolic actions in public areas of Paris like la Place de la République, l'assemblée Nationale and the front of the 3rd arrondissement town hall, the street exhibition worked like an off program to the nearby Urban Art Fair.

The collective's action is based on the design of posters, web-sites, documentary videos, animation short films, documentary still pictures, street furniture and on creating a welcoming space, a freedom of speech area, where people could share their views on the functioning of our society.





LINO TONELOTTO

Tourmons le dos! / Turn our back!

Lino Tanelotto, (*1973, Castelfranco, Veneto/ Italy) graduated from Pierre Mendes- France University, Grenoble with MA of Philosophy in 1997 and of EU Public Policy at Sciences Po Strasbourg/FR in 1998.

From 1999 to 2002 he worked as TV reporter and cameraman for RTL9, M6 and ARTE and was cofounder and producer at La bascule (Film Production Cie), documentary film (In nomine patris, ARTE Thema) and short cuts producer (L'embrasé, Clermont Ferrand Film Festival), Le bout des doigts, France2) and documentary film director (Image(s) en quête d'identité (Kontschaus, uxembourg)) until 2005. Between 2004 and 2016 he became cofounder of the theatrical Cie Les patries imaginaires (CCAM Vandoeuvre, Bonlieu Annecy, G. Pompidou Metz, Mudam Luxembourg) Videos, scenographies and posters for performances like Radiographies, (Un temps), Un-complet, Mars, Le poing dans la bouche, Les règles de l'art, Résister à la chaîne and Contrôle.

Having started in 2007 he is now a plastic artist producing videos like Where is my time? (Perm, Russia), Les fE.U.x de l'amour, Installations like Présence, Insaissable, Indicible, GUART (Frac Lorraine, Arsenal Metz, Luxembourg 2007) and action art (22-23 April 2017). He also taught Artivism at Science Po, Nancy/FR and Video at Université de Metz/FR.

"We call for a radical reform of our democratic institutions, starting with the recognition of the blank vote; the establishment of single-term mandate, with compulsory respect of the electoral program; the enactment of drawing lots elections. With this view, we call people to hijack the electoral billboards so to create a national, collective exhibition able to exert a sufficient pressure on our politicians.

The participatory action proposed by 23 April 2017 collective "gives the floor" to the anonymous and the invisible that no more feels represented by the actual political offer. It proposes a universal expression (turning your back on a white background) in order to federate in a pacifical way the political protest. An individual action that inserts itself into a collective exhibition (the electoral billboard throughout France) so to testify of the democratic crisis striking the individuals as well as the society. Let's get the public space back to freely express ourselves!"

www.linotonelotto.net

LINO TONELOTTO, TOURMONS LE DOS! / TURN OUR BACK!, 2017, ACTION ART



The artist uses his paintings to advocate tolerance of fellow human beings regardless of their origin and religion.

Life is roses and thorns; sometimes it emanates sweet aroma of pleasantness and sometimes it pricks and causes pains.

In O. Yemi's Roses and Thorns series roses and stems are woven into human figures. The rose is one of the gifts often used as romantic gesture of love and it naturally grows from the stems of thorns. Like in an early stage of a relationship, couples are often blind to the flaws and thorns of each other. As challenges arise they start to focus on each other flaws and to feel the prick of their thorns. The image of Christ fell under weight of the cross in "Stations of the cross" and remind us of old master paintings. The artist used the sticks of a push broom and mop it as cross. In the middle ground is the husband sitting aloof and ironically reading the Daily Harmony newspaper. In the background the picture of the couple's happy days is placed when they are enjoying their love; the picture on the Daily Harmony newspaper depicts the Thorns

period where they argue and fight. The artist points out that couples should appreciate the fragrance of love emanating from them. With his second painting the artist illustrates a Biblical subject using modern day images. While he was beginning this, the horror on Mediterranean Sea unfolded. Seeing Italian coast guards fishing out African immigrants – asylum seekers and victims of human trafficking, from the sea and the iconic image of a dead Syrian baby being carried by Turkish police from the coast resort of Bodrum (one of the many Syrians that drowned as they attempted to reach Greek island of Kos) made O. Yemi to title this painting – "The Fishers of Men". It is the phrase Lord Jesus used to call his disciples to save humankind from the predator – the Satan. The painting shows President Bashar Al-Assad, and Islamic State terrorists as sharks, the predators the Syrians were running away from. While some Africans were running away from poverty, their longing for a better life in Europe have made them victims of human trafficking. Fishers of men are not only coast guards that rescued the asylum seekers from drowning; They include friendly neighboring nations

O. YEMI TUBI

Domestic Abuse/ The Fishers of Men

like Jordan, Lebanon and Turkey caring for large numbers of refugees from Syria and Iraq. They are good people of Europe that welcome the refugees with open arms. They are those that meet the refugees with boxes of supplies and offering candy and cuddly toys for the refugees' children.

O. Yemi Tubi (*1955, Ibadan/Nigeria) graduated with a BFA degree in Art from Valdosta State College, USA. He lives and works as a graphic artist in the United Kingdom. He took part in a group exhibition at the United Society of Artists, and The Best of Salon Des refuses in London/UK (2014). He was awarded with the American Art Awards in 2014, 2015 and 2016 and the UK Master of Art International Gold Award (2014). He was included in the final round of Art Olympia Competition 2015 exhibition in Tokyo/JP and won the 1st Prize in the 2016 exhibition by Upstream People Gallery Nebraska/USA. He has also exhibited his works in Bogota/COL, Vancouver/CA and Venice/IT.

"Domestic abuse is one of the social issues that have negative impacts on families and the world at large leading to homelessness and criminality. Victims of domestic abuse often become abusers themselves and engage in anti-social vices. Home is the basis of our society. Harmonious home produces happy family; happy families make up a harmonious society with no fighting and hatred. We all need to work toward it.

The plight of refugees affects social and political lives of the world especially the lives of people in Europe. Growth in the population of non-indigenes even affects the economy of many countries and makes some European natives anxious of potential attacks from terrorists and set them against vulnerable foreigners."

O. YEMI TUBI
DOMESTIC ABUSE, 2016, OIL ON CANVAS (LEFT)
THE FISHERS OF MEN, 2016, OIL ON CANVAS (RIGHT)





IDA VAN DER LEE

Names and Numbers

Within seven years, van der Lee's mother gave birth to seven children with her being number seven. Due to physical weakness (also caused by her own mother's death) she mentally collapsed. Feeling like there was no room for her, van der Lee focused on things like dark regions, denial, things that are ignored or taboos. She wants them to illuminate, give people the opportunity to open up about them and be healed in some way. People displaced by powers beyond their control, dead, Jewish victims, the forgotten elderly and recently, even children with their silent grief.

The artist uses rituals to create a mythical reality in which existential stories take shape and come to the surface. Participants can actively relate to the ritual work of art. Their stories and emotions have a place in these symbolic interventions. When social housing is torn down to make way for "improvements", her projects and rituals support resident's bid farewell but keep the memories of their social community alive. The concept of six million Jewish holocaust victims is unfathomable and abstract. Since 2012 the artist's project "Names and Numbers" has been helping participants from all cultures come to personal terms with the holocaust by having them commemorate one individual Jewish victim. It allows them also to better understand what is happening in the world today.

Ida van der Lee (*1961 Beemster/The Netherlands) holds a degree in Fine Arts from the HKU University for the Arts, Utrecht/NL, specialized in autonomous design. Since then she has conducted 12 major multi-year community/social art projects such as Wasgoed is Goed Amsterdam/NL (1998), uniting a rundown neighborhood after the murder of a little Turkish girl, Jackhammer-Treasure Chamber 2003-2006 Zaandam helping people deal with loss of social housing, All Souls' Day Everywhere since 2005; Yarden Prize (2008), removing the Dutch society taboo on death, and giving new, personal meaning about the holocaust to residents in an Amsterdam multicultural neighborhood. As a Dutch pioneer in community art, Van der Lee has lectured regularly since 2006 p.e. at the University of Humanistic Studies Utrecht/NL, Amsterdam University of Applied Sciences, Academy Minerva Groningen/NL, HKU Utrecht, Willem de Koonig Academy Rotterdam/NL and the European Ritual Trainers Network (Geneva/CH, London/UK).

Ida van der Lee's community/social art focuses on making the unspeakable speakable. Her projects give people in all walks of life the opportunity to deal with sensitive issues, which society has always considered taboo like personal crises and loss, with death being the ultimate loss, but also hidden issues in organizations. Using her rituals, people can search for meaning, get a grip on things and move on. Thus, she helps society free itself of its restrictive psychological bonds, and grow.

www.idavanderlee.nl

IDA VAN DER LEE, NAMES AND NUMBERS, SINCE 2012
ONGOING, PUBLIC INTERVENTION



JÚLIA VÉGH

Let's be world-famous, but not in this way!

„I believe in the future resolution of these two states, dream and reality, which are seemingly so contradictory, into a kind of absolute reality, a sort of surreality, if one may so speak.“(André Breton)

Júlia Végh's works depict the dynamism of remembrance and continuously re-interpret everyday situations. She emphasizes the incidence, which composes seemingly distant elements into one given frame of space and time. Representing the reminiscent ego, the images become dreamlike and personal. The dynamic memory selects freely, composing a new, fictional narrative world, like in Surrealism. Beyond free association by photomontage and collage, her recurrent sources of inspiration are motifs and materials. Works that come into being this way reflect Central European situations in a studiously personal and ironic manner.

These works start from the images of news coming from actual surroundings. The artist then paints the protagonists of photos she has collected onto the layer to rewrite the real news into fictional narrative situations by the collage technique. Dynamic memory, confronting and composing real/unreal, experience/non-experience, has a significant role in creating these works. During this process, she reflects on the press also, by creating her own liberty of press. Parallel and reverse time horizons meet in a visual way, within the transparent layers of the photo film just like in the ancient palimpsestus. By fusing these layers, collage works become fictional images, summaries of our social existence.

Julia Vegh (*1990, Budapest/Hungary) graduated from the Hungarian University of Fine Arts (MKE) in 2015 and studied at the Polytechnic University of Valencia (UPV) in 2014. Within the last 10 years her work has been exhibited at several fairs. Her most recent exhibition took place at the MODEM – Hungarian Contemporary Museum of Debrecen 'MODERN FRESKO' in January 2017. The same year, her solo show 'Pink Society' was exhibited at cARTc center of art in Budapest/HU.

She has won art prizes including the ESSL Art Award CEE in Vienna/AT (2015), the Barcsay Jenő Fine Art Foundation Prize and the Unicredit Gifted Program Contemporary Arts Creators Project (2014). She was selected by Imagio Mundi Luciano Benetton Collection and has been part of group exhibitions in London/UK and Wrocław/PL. She participated in the 60th Vasarhely Autumn Society exhibition at the Tornyai János Museum in Hodmezovasarhely/HU in 2013. Her work was also chosen by the Ferenczy Museum in Szentendre/HU in 2014.

Júlia's work is related to social art by concentrating on a well-defined set of social and political events from the public arena of the post-Soviet region; content-wise she had developed a clear issue. Although the technique of interpreting these news cut-outs is way more complex, yet it promotes a well-thought-out conclusion on the inseparable borderline situation of imaginary and real scenes.

www.veghjulia.com

JULIA VEGH, LET'S BE WORLD-FAMOUS, BUT NOT IN THIS WAY!, COLLAGES, EACH 14,5 X 21 CM



ERIK VRCON

Blooming Spring

March 2016. Some friends from Iceland and Portugal visited Slovenia and the artist showed them around. They visited the capital city of Slovenia as well as other well-known tourist attractions there such as the Bled and Postojna Cave. They were taken to Kozjak Fall and the Tolminka Gorges, the green landscape and the Sola river. Photographs were taken of the many beauty places they visited, the food they tasted and the flowers they smelled. The best flower photos were uploaded onto Vrcon's facebook profile. To each photograph a Slovene and a botanical name were added. The responses were favorable and encouraging. At about the same time, a friend and Biology teacher, asked Vrcon to take some photos for her students. In order to shoot a collection of about 100 photos showing different flowers and getting an insight into the unique structure of each individual flower only one third of the best photos were chosen for the exhibition entitled "Blooming Spring". Having been opened on the first day of Spring 2017 at the Tolmin Cultural Centre, the event brought a glimpse of nature inside the gallery, its real purpose, however, being to remind visitors of how beautiful nature really is and of how blind we are not noticing it.

Erik Vrcon (*1968 Ljubljana/Slovenia) studied Applied Mathematics at the Ljubljana University. After his degree in 1993 he started working as a Mathematics teacher. For more than a decade he worked as a part-time journalist and as a moderator at the local radio station Alpski val/Primorski val. In 2011 he started working for the local TV station KA-TV Tolmin. With the Blooming Spring exhibition he presented his photography to the public for the first time.

"The idea of the exhibition is to present the collection of close up flower photos to a wide range of people such as botanists, mountaineers, flower lovers, artists, photographers, scholars and many others. Some of the photos presented objects in 10 times magnified format. Unlike other exhibitions, Blooming Spring could be observed by just checking a list of exposed plants or by filling in the names of the known plants in the blank questionnaires.

The message the exhibition conveys that nature is full of beauty, which people usually don't see or notice unless they are reminded so: Let's go out and enjoy it."



FIONA WHITE

Round-Up

Round-Up was created in response to the Trump administration targeting Mexican people living in the USA. White's painting 'Round-up' disguised by the artist's characteristic sense of the absurd blurring the line between fact and fiction, is a commentary of US President Donald Trump's wall of exclusion being built along the US-American-Mexican border.

Sydney-based artist Fiona White (*1964, Melbourne/Australia) is a self-taught artist. She has drawn international appraisal for her distinct, charismatic figures and charming, whimsical narratives. Her layered multimedia practice and vivid color palette is instantly recognizable. Idiosyncratically, the faces in White's paintings are always rendered in compressed charcoal, while the backgrounds are in layers of thick acrylic paint sealed in layers of varnish.

In 2016 White was a finalist in the Royal Academy Summer Exhibition London/UK. Her work has been included in the Korean International Art Fair, London Olympics Art Show. She has been a finalist in awards including the Sulman Prize, Mosman Art Prize, Portia Geach Memorial Award and winner of the Manning Art Prize, Macarthur Cook Art Award, SCAP Art Prize and Blake Prize "Human Justice Award". Her work is included in the BHP Billiton Collection, Phillip Morris Collection and private collections in Australia, United Kingdom, Italy, USA and Hong Kong.

www.fionawhiteart.com

FIONA WHITE, ROUND-UP, 2017

Member States' notifications of the temporary reintroduction of
border control at internal borders
pursuant to Article 23 (1) (a) of the Schengen Borders Code

France

01/07/2016 - 30/07/2017

In relation to the emergency state as introduced further to the Nice attack
All internal borders

Norway

10/06/2016 - 12/11/2016

In line with Recommendation of the Council of 12 May 2016 under Art.29
of the SBC Norwegian ports with ferry connections to Denmark, Germany
and Sweden

Sweden

08/06/2016 - 12/11/2016

OIER GIL ZAPIRAIN

#Schengend_25

2016. 2:21. French-Spanish Border.

Schengend_25 is a video about the cheating related to the internal European open borders in Schengenland. Thanks to the 25th article of the Schengen Border Code, members are able to reintroduce internal controls in exceptional cases. Since 2006, border controls have been reintroduced more than 60 times. These exceptional cases have become in a habit, so, in conclusion, European internal borders are not opened: it is the end of Schengen. On the video there is the Santiago Bridge –the border between Spain (Irun) and France (Hendaye)– where internal controls have been reintroduced 17 times on the last ten years.

Oier Gil (*1990, Irun/Spain) graduated in 2014 with a MFA in Digital Arts from the Pompeu Fabra University, Barcelona/ES. Earlier, in 2013 he got his Bachelor degree in Fine Arts from the University of the Basque Country. Bilbao/ES. In 2017 he received the Ribera Scholarship by the Basque Government. His exhibitions include "Present Future" at Sala Amadis and "Hybrid" in madrid/ESP in 2017 and "Teorema de Maslow" at Addaya Gallery in Palma de Mallorca/ESP, "Artistes de Passage" in Mendizolan CC, Hendaye/FR, "De dentro a afuera" in Montehermoso CC. Vitoria/ESP "¿Quién es ese hombre?" at TEA Museum, Santa Cruz de Tenerife/ESP

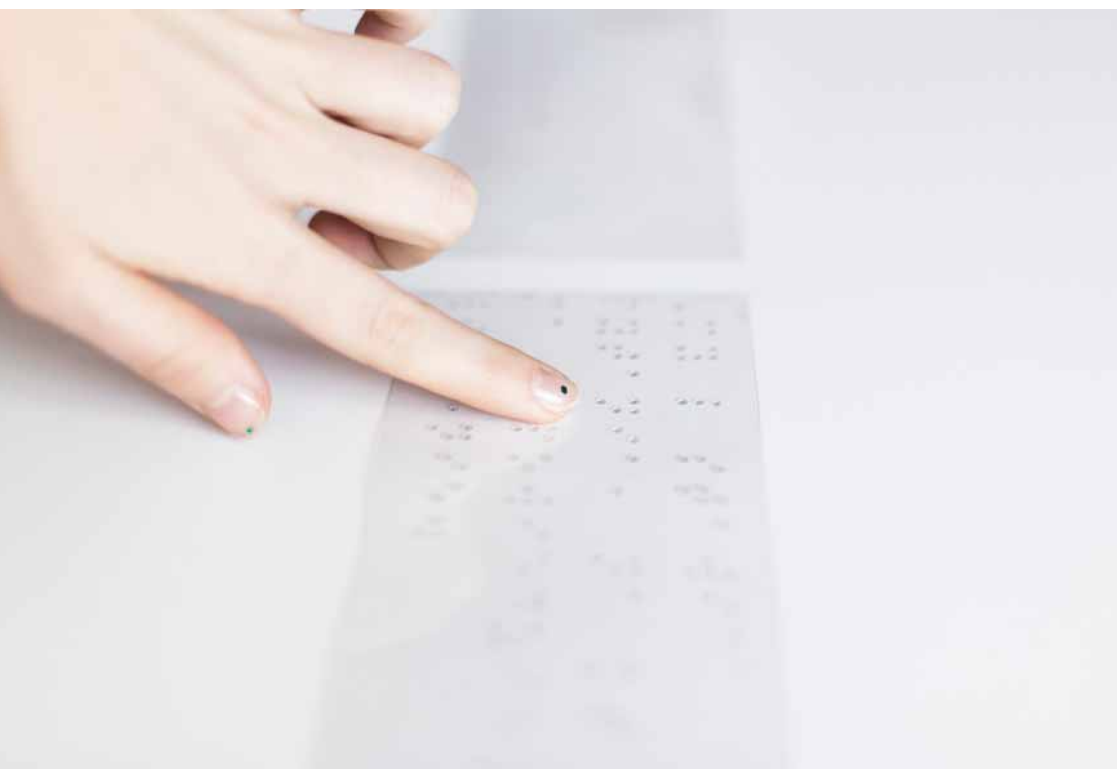
"Pop Up Kino" at Kleiner Salon, Berlin/GER, "6th Under The Subway" at the Local NY/USA, "Kino Palais", Buenos Aires/ARG, "La Casa Encendida", Madrid/ES, "Octubre CC" in Valencia/ES and "IVAHM" at La Neomudejar in Madrid/ES in 2016.

In 2015 his work was shown at "It is Rent Public" at Old Stock Exchange in Guayaquil/ECU, "Daoiz y Velarte" at CC, Madrid/ES and "Racking Focus" at Whiteconcepts Gallery in Berlin/GER. 2013 included "Don't Touch, Please" at Artium Museum, Vitoria/ES and "25th Audiovisual" at BBVA Foundation.

"I practice the art of the social character and reflexive questioning aspects of imbalance caused by the dominant power in various contexts. I look at the streets and I investigate the cloud. I capture fragments of reality and I recount the human dynamism to try to orient towards the struggle for change. Latest, my works are about identity, historical memory and borders."

www.oiergil.com

OIER GIL ZAPIRAIN, #SCHENGEND_25, 2016,
VIDEO, 02:21 MIN.



IRENA ZIENIEWICZ

Theory of seeing

Irena Zieniewicz (*1993, Lublin/Poland) studied at the Strzeminski Academy of Fine Arts in Łódź/PL. Currently she is a student at the Faculty of Graphics and Painting as well as at the Department of Sculpture and Interactive Activities.

Her work was distinguished with the Art Museum Award Łódź and the Manhattan Transfer Gallery Award. In 2016, she participated at the Open Academic Cooperation Plane, and received a scholarship of the Marshal of Lublin for those involved in artistic creativity, cultural dissemination and preservation of monuments in 2014.

"Theory of seeing" is the transcription of quotations from Władysław Strzemiński's text (written in Polish) on the Braille alphabet. The viewer has the opportunity to experience the theory of art, and discover it from another level of perception. This is a very important book for artists explaining basic issues related to the functioning of the visual sense. The work was intentionally made to invite observers who are normally excluded from the traditional art galleries.

"I wanted to emphasize the presence of those who are mostly overlooked in art galleries by their work. Art and creativity are customarily perceived and visual perceptions, while a certain part of society is the people who perceive the world only with different senses."

IRENA ZIENIEWICZ, THEORY OF SEEING, WRITING ON
TRANSPARENT PLATES

JURY MEMBERS:

VANESSA RAMOS-VELASQUEZ is a media artist and trans-disciplinary researcher from Brazil and the United States, where she was a Fulbright scholar at the University of Kansas/USA. Her artistic practice delves into meta-narratives, intersecting structuralist image-making processes, design, society and technology. She extends generative video art as performance into interactive performative installations, where the public is invited to participate, in order to co-create an experience. An embodiment of this practice, the work titled 'Coded Narratives', with guest musician A Guy Called Gerald, premiered at Berlin's leading media arts festival, transmediale, in 2013, for a large audience at the main auditorium of Haus der Kulturen der Welt. In 2011 she received the Vilém Flusser Theory Award Distinction, also at transmediale, with the work "Digital Anthropophagy and the Anthropophagic Re-Manifesto for the Digital Age", which since then, has been presented globally. The award inspired her to further research in the field of phenomenology in digital culture at the Vilém Flusser Archive at the University of the Arts – Berlin (UdK), where she received her MA in New Media in an interdisciplinary collaboration with Humboldt University at the Institute for Cultural History and Theory. Balancing a long-term career in the creative industry, she continues engaging in the academic field. Her doctoral work combines themes, such as the Anthropocene/Capitalocene, the artificial divide between nature & culture, trans-formative environmental technologies, and Amerindian Perspectivism.
www.quietrevolution.me

PROF. DR. KAETHE WENZEL works about Utopian ideas, urban systems, and alternative concepts for society. She systematically co-opts techniques from survey to speculative fiction. Her projects function as dystopian/utopian footnotes to global history. They aim at participation, the destruction of hegemonial clichés and furthering communication – from the streets into the

internet and back. Her main instruments are interview-based drawings, internet, mechanics/electronics, and street art. She often makes use of urban systems such as signage, advertising spaces, public screens. A central strategy is talking to citizens as "local specialists" and the "gradual fabrication" of visions and ideas "while speaking/drawing".

Kaethe Wenzel studied art and art history at the Philipps Universität Marburg/GER, Ateneo di Firenze/IT, Humboldt-University Berlin/GER, where she received her PhD in art history in 2003. She was awarded with grants e.g. with the Fulbright Exchange Scholarship, the stipend of Böll-Foundation, NRW stipend of Kunst-Wissenschaft-Wirtschaft KWW, Karin Abt-Straubinger-Foundation, Künstlerdorf Schöppingen Foundation, DA Kunsthaus Kloster Gravenhorst. Among others her works are part of public collections such as German Museum of Technology Berlin/GER, Investitions- und Strukturbank des Landes Rheinland-Pfalz/GER, Stadtmuseum Oldenburg/GER, Römer-Pelizäus-Museum Hildesheim/GER, Graphics collection of the city of Viersen/GER, Middle Rhine Museum Koblenz/GER, Székt István Kerály Muzeum, Székesfehérvár/HU. Kaethe Wenzel was invited to numerous exhibitions e.g. Alma on Dobbin Foundation New York/USA, LENTOS Art Museum Linz/AT, Abrazo Interno Gallery New York/USA, Franje Festival, Amersfort/NL, Stadtmuseum Oldenburg/GER, German Museum of Technology Berlin/GER, Jenkins Johnson Gallery San Francisco/USA, Fluxfactory, New York/USA, Gallery F. Nashville/USA, 2B Galeria Budapest/HU, Goethe Institute Budapest/HU, Jewish Museum New York/USA, Art Center Kulanshi Astana/KZ, New Chambers in Sanssouci Park, Potsdam/GER.
www.kaethewenzel.de

PSJM is an artist duo formed by Cynthia Viera and Pablo San José. They present themselves as an "art brand", thus appropriating the procedures and strategies of advanced capitalism to subvert their symbolic structures. The brand-team has been included among the

100 most representative artists of International Political Art in "Art & Agenda: Political Art and Activism", (Berlin: Gestalten, 2011). They have been included too in "Younger than Jesus. Artist Directory. The essential handbook to the future of art" (New York: Phaidon-New Museum, 2009) and "Come Together: The Rise of Cooperative Art and Design" (New York: Princeton Architectural Press N.Y., 2012).

The works of PSJM have been shown in numerous international exhibitions such as Beyond the Tropics, in the context of 56th Venice Biennale (2015), Hic et Nunc, Hirshhorn Museum, Washington D.C. (2014), One Shot!, Museu Brasileiro da Escultura, São Paulo (2014), Off Street, A Foundation, London (2009), The Real Royal Trip by the Arts, PS1-MOMA, New York (2003, in collaboration with El Perro y Aitor Méndez), and others in Spain: Prophetia, Fundación Miró, Barcelona (2015) or PIGS, Artium, Vitoria (2016). In the theoretical area, some of their latest publications should be noted : Fuego amigo. Dialéctica del arte político en el capitalismo total (CENDEAC, Murcia, 2015), or the article «Marcuse y el lema de la CIA» in the Revista de Occidente (Madrid, 2016). Among their works of cultural management are curatorial, coordination and image work of: Arte y Participación Ciudadana (Las Palmas G.C., 2016) or the coordination and image of World is Work, curated by José María Durán (Kwadrat, Berlín, 2010). Their intense activities extend to didactic works, where their presence as Visiting Professors at Washington State University (2017) or their PSJM•BerlinWorkshops at the Instituto Cervantes in Berlin (2012-2015) stand out.

www.psjm.es

Conceptual and performance artist MICHAEL ZHENG was born and grew up in China. He studied computer science at the prestigious Tsinghua University in China. Afterwards he had a successful career working in Silicon Valley as an entrepreneur and computer software designer. Some years later he left his job to attend San Francisco Art Institute, where he studied with Paul Kos, Tony Labat and

John Roloff. While he was in SFIAI, he got a fellowship from Skowhegan School of Painting and Sculpture, where he studied with Nary Ward and Xu Bing.

His thinking and work are influenced by his interest in Ch'an Buddhism's notion of the intrinsic nature of all things. He often uses the spatial, historical and other contextual characteristics of the site or situation as the formal materials to create his work. Using an interventionist thinking and a conceptual approach infused with sincerity, absurdity and humor, he creates situations that often feel like aberrations and yet somehow point more aptly to the essence of things. He is questioning the established positions so that new perspectives can be experienced on the familiar. His works are characterized by a performative nature. They are often shown in the form of site-specific interventions, photographs, video, and sculptural installations.

Michael Zheng has exhibited his work worldwide. His main exhibitions include Berkeley Art Museum, Berkeley/USA, Vancouver Biennial, Vancouver/CA, Macao Museum of Art, Macao/CN, Marina Abramovic Institute West, San Francisco/USA, The 9th Baltic Triennial of International Art, the Institute of Contemporary Art, London/UK, Contemporary Jewish Museum, San Francisco/USA.

www.michaelzheng.org

NICOLE F. LOESER is an independent curator and art manager with over ten years of experience in working with institutions and companies across Europe. With great passion she realized numerous projects with international artists, curators and collectors. Understanding exhibitions to be opportunities for discourse, she presents artwork in conjunction with lectures, workshops, discussions and publications as a means of engaging the community and fostering learning. Her central interest is in featuring socially reflective and environmentally focused projects that introduce diverse and forward-thinking perspectives. In 2017 she founded together with Viktoria Trosien the Institute for Art and Innovation.

Nicole Loeser is also founder of the Berlin based project gallery WHITECONCEPTS. Its mission is to cultivate an exchange among artists and patrons about ideas concerning contemporary art. In close collaboration with artists it is developing and organizing art projects to gain the art to its freedom and its appropriate context.

Nicole Loeser studied Musicology, Cultural Studies and Economics at the Humboldt University and Fine Arts at the Art Academy and at the University of Arts in Berlin./GER. Her work with people is global in reach. It is grounded in her interests for creative and scientific research, as well as exhibition theory and practice. As an art critic, Nicole additionally publishes texts for catalogs, journals and publications.

www.whiteconcepts-gallery.com

BARBARA HOPPE studied General and Comparative Literary Studies, Romance Philology and Business Administration at the University of Bayreuth/GER. Before she started serving as Managing Director of the Entrepreneurship Foundation in 2006, she had worked for the internationally recognized auction house Grisebach in Berlin/GER.

Barbara remains faithful to the passion for literature, art and culture, and has been a blogger at Feuilletonscout for 6 years, presenting artists in interviews and reviewing the world of feuilletons.

To her, entrepreneurship is a perspective on human activity that seeks to bring creativity and courage, imagination and initiative, to the tasks of starting and running business ventures and social organizations. It offers an opportunity for unconventional ideas and views. Achieving success through transcending established structures, it attracts artists, mavericks and all those who formerly were marginal to the business world. But the cultural development of a society depends on initiatives that apply economic, social and artistic creativity to existing problems.

www.entrepreneurship.de

VIKTORIA TROSIEN is an innovation facilitator, digital strategist and serial entrepreneur working with companies and startups worldwide. She is driven by her passion for people and ideas. Her purpose is to inspire and enable. To do so, she is backed with a highly creative problem solving mindset and entrepreneurial thinking combined with strong emphatic skills and best of all tons of curiosity, to really understand and solve challenges!

Viktoria Trosien applies her skills for social causes through kicking of projects like deutschkiste (a free learning material resource platform), pro-bono consulting for social startups and being a juror/ mentor at startsocial.

Her special interest is to explore the linking of art meeting innovation. As artists embody an independent and free, critical thinking that is becoming a rare phenomenon nowadays, while keeping a natural playfulness. It is her goal to research on processes and the impact of art enabling innovation, with special focus on social change. For this purpose she founded together with Nicole Loeser the Institute for Art and Innovation.

Viktoria Trosien studied Sociology at the Free University Berlin/GER and the Pontificia Universidade Catolica Rio de Janeiro, Brazil. Additionally she holds a Master of Arts in Digital Communication from the University of the Arts in Berlin, Germany and the University St. Gallen, Switzerland. Viktoria has further professional training as coach, facilitator and in e-education.

www.vindoura.com

