

The Social Art Award
We are the People – Peaceful Revolutions

Edition No. 2

Institute for Art and Innovation

Imprint

Authors: Viktoria Trosien and
Nicole Loeser

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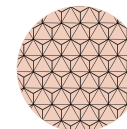
Contact:

Institute for Art and Innovation e.V.
Nicole Loeser/Viktoria Trosien
Kastanienallee 12
10435 Berlin / Germany

Phone +49 177 7878578
Fax +49 321 2021134523

institute@art-innovation.org
www.social-art-award.org

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The Social Art Award 2019 **We are the People – Peaceful Revolutions**

Edition No. 2

Institute for Art and Innovation
Organiser

Peace of Art Lebanon
Partner

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We are the people The Social Art Award 2019



Be it Hong Kong, Chile, Lebanon, Iraq, Brazil there are burning conflicts in the world right now, where people stand up peacefully united for their rights, their freedom, their present and their future. Looking back in history, 30 years ago in 1989, it has been the unity of East Germans that made the impossible come true reuniting to one country. Power to the people, power to unity and solidarity, power to peaceful revolutions.

What does art have to say in times of transformation? How can social artists cherish and support peaceful solidarity? Does art have the power to catalyse change, peaceful revolutions and positive futures? Where does art take place? What forms of art are being created? Where do we stand together, get inspired and appreciate the freedom of art and the spirit of humanity? Can art give us hope to believe in ourselves? How can art contribute and empower peaceful revolutions through the people?

When people stand up, it often happens that powerful people try to fight such movements of change by manipulating the public opinion through their influence on media and their military power. Too many times non-violent protesters are confronted by brutality used against them. Thus, the topic of the Social Art Award 2019 aims on contributing to a non-manipulated visibility for pacifist changemakers. Let us join forces to create a global movement of peaceful revolutions for positive futures!

They carry deep concerns for the planet and its living beings, be it climate change (like in regard to water pollution), capitalism, corruption, violation against human rights, nature, protected national parks. Many of the artists are trying to give a voice to the poorest or empower unheard social groups. Their works show it's not only about peaceful revolutions, it's about feeling a deep connection and showing love and respect for each other.

What is social art?



Social Art is an 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.

Thus, 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 and clusters this field, and seeks to raise attention for this specific field. 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.

The Social Art Award is an independent and not for profit initiative by the Institute for Art and Innovation. It's first edition was launched in 2017. The Open Call for the Social Art Award 2019 under the topic "We are the People – Peaceful Revolutions" received 558 submissions from artists coming from 65 countries from across all continents. A big thank you goes to all artists for all their thought-provoking and meaningful contributions to the Social Art Award 2019!

We congratulate the THREE WINNERS of the Social Art Award 2019, Bogna Grazyna Jaroslowski, Melinda Mouzannar and Narcissa Gold.

About the Institute for Art and Innovation



The Institute for Art and Innovation is specialised in the facilitation of interventions at the intersection of art, science and technology to drive impact. The interdisciplinary projects provide intelligent, innovative strategies, enriching ideation and research, reaching new audiences, transferring knowledge and fostering tangible results. In the focus area of water and plastic (r)evolution the interdisciplinary network currently consists more than 100 institutions. The Institute is an independent, not-for-profit, non-governmental organization based in Berlin, Germany.

www.art-innovation.org

About Peace of Art



This year's award is realized in collaboration with Peace of Art, a humanitarian organization & Fine Arts Academy located in North-Beeka, Lebanon. Peace of Art is the first arts academy in their region and is fully committed to support the local community through the power of art. Through their work they have been able to reduce aggression and drug-abuse by the young generation and support the integration process of Syrian refugees. They are an active contributor to the peaceful resistance against corruption in Lebanon. Yet, they face serious threats through the current government which wishes to shut down all local NGO activities. Thus, this is why Peace of Art joins the Social Art Award project as a means of spreading the message of a peaceful, non-violent revolution by the people that care about their rights, their freedom, their present and their future.

www.peaceofartlb.com

The recipients of The Social Art Award



**Narcissa Gold
(USA)**

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**Melinda Mouzannar
(LEB)**

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**Bogna Grazyna
Jaroslowski
(PL/GER)**

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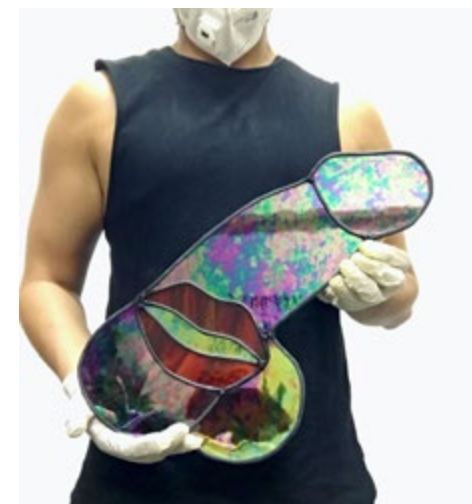


The Honorary Mention



**Kingson Kin
Sing Chan
(HK/UK)**

page 119



Artworks



Dd-Deborah (UK)

When Things Come Apart – 2018

Construction timber, coach screws – 850 x 850 x 350 cm
(but it varies as it is site-specific)

The Statue of Liberty has long been the world symbol for liberty, justice and democracy, and yet, the once welcoming symbol to immigrants entering the USA is now in a state of collapse. When Things Come Apart, is always exhibited in a state of collapse, often with panels removed to form a wall or barrier. This artwork points to the notion of liberty in demise and that racism and separateness are more dominant now than ideals of inclusivity.

www.dddavies.com

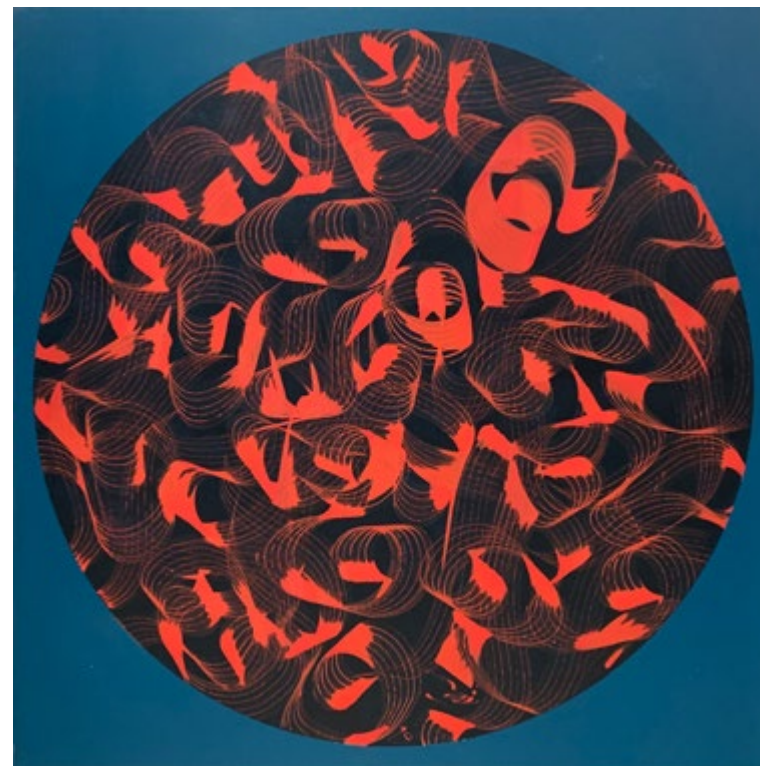
Max Haarich (DE)

MAKE AI GREAT AGAIN – 2019

Photo collage – 15 x 21 cm

We are the Munich Embassy of the self-declared artist republic “Užupis”. We build bridges between arts&tech. Our current focus lies on policy making in Artificial Intelligence (AI). AI is the 21st century battleground to negotiate ethical standards and human rights. But despite all promises these negotiations run in elite circles with hardly any public notice. The embassy opens up the debate on AI, reclaims authority for civil society and conducts undercover operations to MAKE AI GREAT AGAIN.

www.uzupis.de



Younes Faghihi (FR)

The World Of Words – 2019

Ink and acrylic on canvas – 160 x 160

“The World Of Words” represents forms, movements and composition of traditional Persian calligraphy which have been created by Younes Faghihi to spread peace and love around world through the transformative power of art. He creates unique forms and beautiful structures which evokes emotions and bring conceptual meaning to words. Younes gives live to words by creating new movements and modern forms. He explores visual rhythms, flows and abstract shapes to create a new but universal language.

www.younesfaghihi.com

Stefano Boccardo (IT) and Alessandro Bruzzone (IT)

Flags – 2019

Fabric – 500 x 300 cm

Via del Campo is one of the most cosmopolitan streets in the historic center of Genoa, the many ethnic groups inspired a public work during the Divago Contemporary Art Festival. After a census of the shopkeepers working on the street, we displayed in front of each shop the flag of the workers' motherland, revealing the stories behind the doors. On the last days of the festival a new flag has been created, sewing together all the flags with a street tailor, in order to update our symbols.

www.stefanoboccardo.it



Eriko Takeno (JP)

*Crafting Narrative, an invitation to a poetic-thinking
for healing – 2019*

Polyesterfilm – 280 x 90 cm

'Crafting Narrative' invites the audience for poetic-thinking as an alternative healing tool for anxiety, by following the artist's journey of poetic discovery and emotional recovery. The artist developed her workshop as a way of sharing her introspective exploration of poetry as therapy with others, and it uses a method of somatic thinking through poetry, which helps the practitioner to deconstruct traumatic narratives of anxiety and to shape them into new narratives.

www.erikojakeno.com

Brian and Jacquelyn (US)

Fall of the Wall (Diamond Space) – 2019

Digital – 15 x 21 cm

This 3D “Diamond Space” depicts different time/space events of the Berlin Wall coming down and subsequent celebrations. It is an homage and high viewing point of a large singular event made up of hundreds of smaller events. Diamond Space’s are a type of modern stained glass story similar to those found in churches.

www.valtdart.com



Valentina Berthelon (CL)

I'm mine not yours – 2018

Video installation, HD, Loop – 05:50 min

This work takes inspiration on Argentinean feminist movement #NotOneLess which campaigns against femicide and gender-based violence. This collective scream became internationally recognized and massive demonstrations were held in many countries of Latinoamerica. The objective was to establish a social conscience regarding violence against women and making visible the responsibilities of the state on the matter.

www.youtube.com/watch?v=qnNC_fUqmEY&feature=youtu.be

www.valentinaberthelon.com

Trinley Dorje (CA)

The Bottom of the Food Chain – 2019

Mixed media collage on cradled wood panel, coated in resin
– 61 x 61 cm

'The Bottom of the Food Chain' is a story of evolution and survival in a world where humans are the bottom of the food chain. A world where plant and animal species have evolved to survive an inhospitable land while humans continue to deny their responsibility and role in the climate change which has decimated the earth. Humans are being hunted and devoured by an earth which is no longer sustainable for human life. Cause and effect. Mother Earth is watching us. She will survive, humans won't.

www.tdorjeart.myportfolio.com



Fiona White (AU)

Harms Wayn – 2019

Acrylic paint, compressed charcoal, oil pastel, lacquer on board
– 135 x 174 cm

A snap shot image of climate change.

www.fionawhiteart.com

Eva Rosa Hollup (NO) and Lea Ye Gyoung Choi (KR)

Farm – 2019

Multi channel video and sound installation – 4500 x 7000 x 5000 cm,
Video – 20:00 min

Norwegian artist invited South Korean artist to an isolated island in Northern Norway. They visited a salmon farm in a remote place in the Norwegian Sea. The project is founded in an interest in the dissonance between the wild landscape and that of controlled production. Farm is a project about the wave of ecology, capitalism, east and west, ideologies, observation and collaboration.

www.vimeo.com/386764407/71ef4ee72b

www.lea-logic.com

www.evarosahollup.no



Arunkumar Rajavel (EE)

Cloudeda – 2019

Digital photograph – 3456 x 5184 px

This image in which the smoke rises up to consume the light – the light – to me symbolises at least two things: 1. the alarming rate at which we as a species emit hazardous emissions that put not only us but other species, too, in danger. 2. The way some people, especially climate change deniers, let certain ‘alternative facts’ cloud their vision. Considering the fact that many of the deniers are people who have some form of power, this is worrying.

www.instagram.com/wannabeofalltrades

Hamza Kırbaş (TR)

Safety Zone – 2019

Sculpture installation – 50 x 50 cm

Jean Baudrillard reveals how insensitive we have become, in fact, a society, when he reveals the theory of simulation and points out that everything is just images, and that life is inanimate. Artist examines the effects of nowadays social problems on the individual. This could be the events we encounter anywhere, we are all psychologically and sociologically affected, some of us see their real impact, while others are indirectly affected. When this is the case, this influence becomes universal.

www.facebook.com/kirbashamza



Hamza Kırbaş (TR)

Suspended – 2019

Video installation – 04:33 min

Explores the emptying and suspending of the contents of the concepts that are important to human life. Although these concepts vary from society to society, some of them are of universal importance and concern not only people, but also all living and non-living beings. Video shows that the concept of freedom, equality and Justice has been suspended. Concepts are illustrated in the Sign Language “Gestuno”. Duration of video is 4’33”, this time John Cage 4’33” has a reference to the work.

www.facebook.com/kirbashamza

Sujay Mukherjee (IN)

Chairy Tales: Endurance Series – 2016

Serigraphy print on various surfaces – size variable, the smallest one
– 18,58 x 33,02cm

Performance – documented and printed on various surfaces using serigraphy. Mounted on wooden planks supported on bricks. The size of the images growing both in no and size with each passing performance. The screen print is done with using half tone dots aligned in 90 degrees not only as a method for easy reproduction but also the discipline of the half tone dots collectively creating an image as a metaphor. The performance aims at questioning the legitimization of hierarchy in institutions .

www.facebook.com/sujay.mukherjee.3363



Narcissa Gold (US)

Consent, Intent & Boundaries – 2019

Performance still – 14 x 21 cm

Consent, Intent & Boundaries is a series of live interactive performances exploring specific methods of touch. Live performances focus on audience interaction through guided instructions. At each performance, the artist stands in the middle of the space. The audience uses pigment to mark the performer. A sound track at each performance guides the audience through motivations for each action and muses on the implications within society.

www.narcissagold.com/home.html

Bogna Grazyna Jaroslowski (PL/DE)

Social Sculpture Pink Silence – 2015

Bamboo, paint, concrete, mirror film, permanent marker
– 365 pink bamboo sticks, freely displayed – size variable

The Social Sculpture PINK SILENCE gathered in Auroville and Pondicherry (India) more than 200 Dalits (Untouchables). Inspired by the first feminist movement GULABI GANG from Uttar Pradesh, where women demonstrate for more awareness on violence against women – all dressed up in pink saris. In addition to the installation the project included workshops, film screening, discussions, relocations and participation in festivals.

www.soziale-skulptur.org



Daria Konshtik (IL)

Matryoshka – 2015 – 2017

Acrylic on paper – 140 x 140 cm

Matryoshka 15 – The Matryoshka known in English as a “Russian Doll” or in Hebrew as a “Babushka” – is a famous traditional symbol of Russia. In this painting, a matryoshka is divided into a 15 puzzle, with a female body being divided into pieces which transform into a commodity, like raw meat. Is a woman just a body? What does it mean to be a Russian woman in Israel? Will every Russian woman receive the label “Russian whore”?

www.dariakonshtik.com

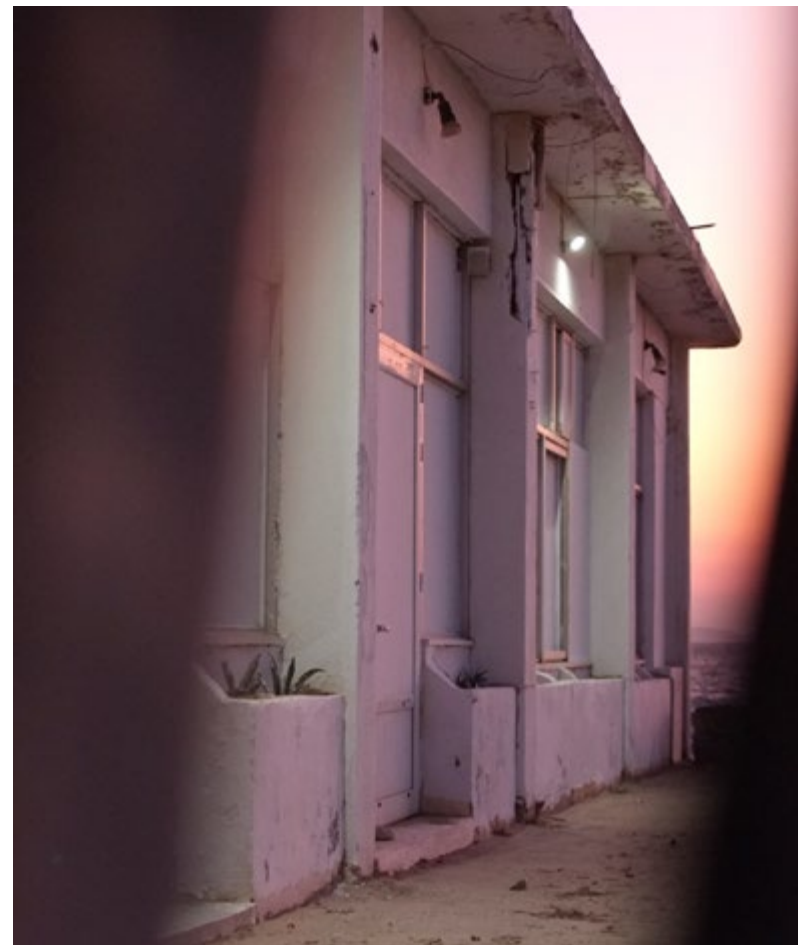
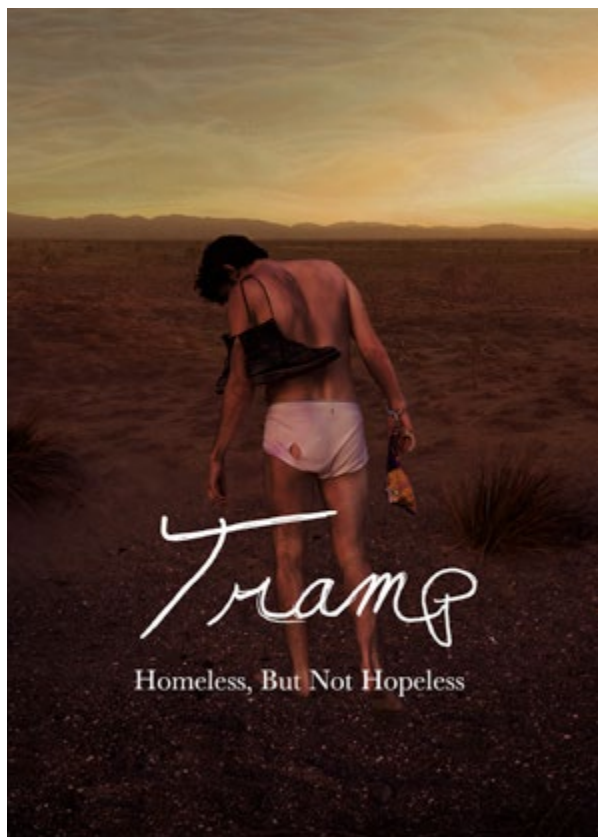
Levi Lobo (US)

Tramp – 2019

Poster Art – 15 x 20 cm

Tramp is a symbol of opportunity and a beacon of light for the homeless population. Tramp represented the unheard voices and believes that we can break the generational chains before passing them onto the emerging age of adults moving into parenthood. It is a piece that's main focus is to first de-stigmatize and then second educate those struck with homelessness while providing solutions for those who are ready to change.

www.imdb.com/title/tt10673860



Texas and Glory (DE)

Refugees on the run – 2019

Photography – 15 x 21 cm

Landing in Karfas beach on the Greek island of Chios in the Aegean sea on October 16th, 2019 16 children 8 women 11 men a total of 35 people

www.texas-glory.com/portfolio/refugees-on-the-run

Johannes Christopher Gerard (NL/DE)

Shadow Woman – 2018

Photography and photo collage – 26 x 65 cm

Key words about this work: Suppression against women. Women fighting equal/human rights. Cause and consequences of such a fight. Inflicting self damage in a desperate situation. Shadow Woman VI is a work from my portfolio Shadow Woman. Like most of my work, Shadow Woman VI holds more than one interpretation about a subject or theme. At the same time the work approaches the subjects in a more metaphoric manner and less in a direct style.

www.johannesgerard.com



Feng Jiang (TW)

Unwholesome Shelter – 2019

Photography – 40,64 x 50,8 cm

This series juxtaposes the torn and dirty USian flag with the bodies of all genders, races, sexuality, nationality, and cultural backgrounds. I am interested in critiquing the United States as the dreamland and shelter for people and immigrants. This series aims to document and capture people's bodies, their vulnerability, emotions, and strength through/with the cut USian flag.

www.jiangfeng-mine.com

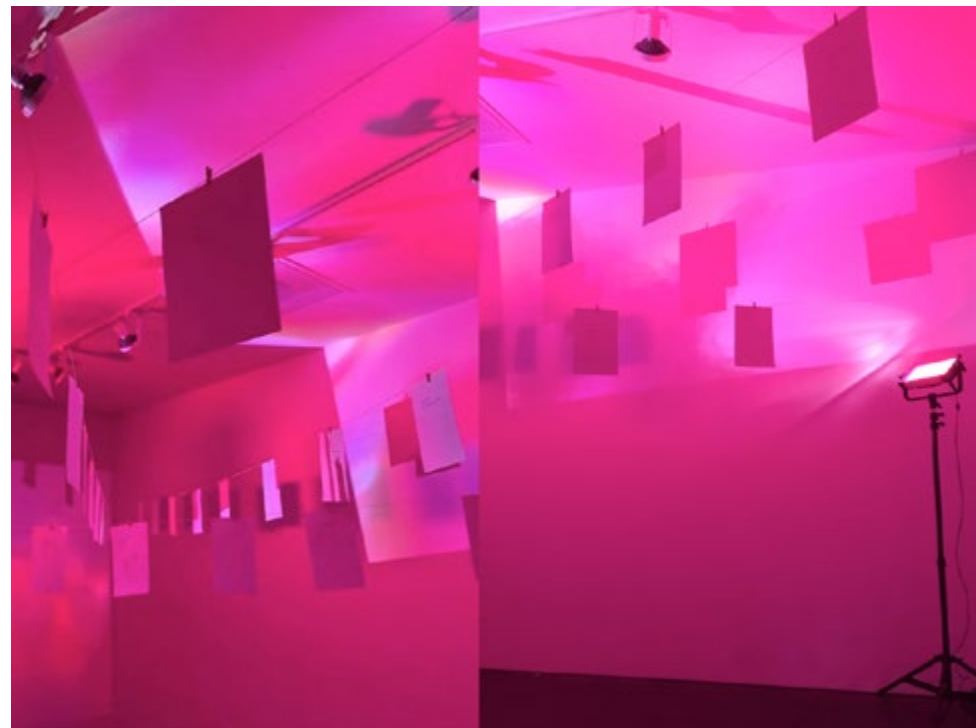
Michel Rousselle (BE)

Hidden problems – 2019

Linocut – 20 x 29 cm

Nowadays women, especially young, drink just as much as their male counterparts. I wanted to express the consequences which are loneliness and depression. The scene represents a drunken woman with glazed eyes. She's in state of depression and lonely while other men are drinking around her. A linocut is a relief print. A paper is stamped on the surface of the plate and printed with a press. I always try to balance the dark surfaces with the bright ones in order to bring harmony in my engravings.

www.michelrousselle.org



Kate Radford (US)

All the things they never told you – 2019

Multi-media installation: haptic visuals, electronic poetic composition, typed poetry (ink + paper), nylon string

'All the things they never told you' is an immersive poetic installation exploring art space as place of sanctuary. Using electronic composition, generative language, with ambient experiential lighting states and video, the installation is calmly dismantling the negative programming encoded within women's experiences, to transmute them and release them, in a public space of connected transformation.

www.youtube.com/watch?v=_I70F_boAwA

www.kateradartist.com

Ernesta Dirbanauskaite (LT)

Us – 2019

Bag with soil, soil, ashes, milk, lipstick, rope, wire – 45:00min

People are invited to hold heavy bag while I'm standing under it and doing ritual, transformation from modern woman picture to tribal woman picture. This performance is talking about our connection with elements, with each other, as well as our fears, control and how to let go of it.



Peter Valyi, Reka Belteki, Roland Domboroczki (HU)

The cleansing – 2018

Action (photo documentary) – 50 x 70 cm

Our action can be considered as a non-formal learning strategy inspired by critical pedagogy and action competence development frameworks. We focused on the problem of neo-nazi ideology, which is reviving again in the 21st century, not only in its political rumours, but also on its walls as visual symptoms. Criticizing the city government, which ignored the phenomena, our activist group cleaned 22,000 square centimeters of wall space from various authoritarian symbols.

www.facebook.com/peter.valyi.5

Einat Shteckler (IL)

Freedom – 2019

Art Installation / Performance – 40.64 x 50.8 cm

There are an estimated 27,000,000 slaves in the world today – twice the number than at the peak of the slave trade era. As an artist, I constantly work to raise awareness of “Human Rights”, those rights that historically have been a rallying cry for the struggle to protect freedom. The work, “FREEDOM” is minimalistic; its simplicity is an attempt to convey an enormous message: All human beings are born free and equal in dignity and rights. (article 1 of the Universal Declaration of Human Rights)



Lady Kitt (UK)

(small but) FIERCE – 2018

People, ideas, words – online

An international feminist art magazine for and by children.

www.smallbutfierce.org

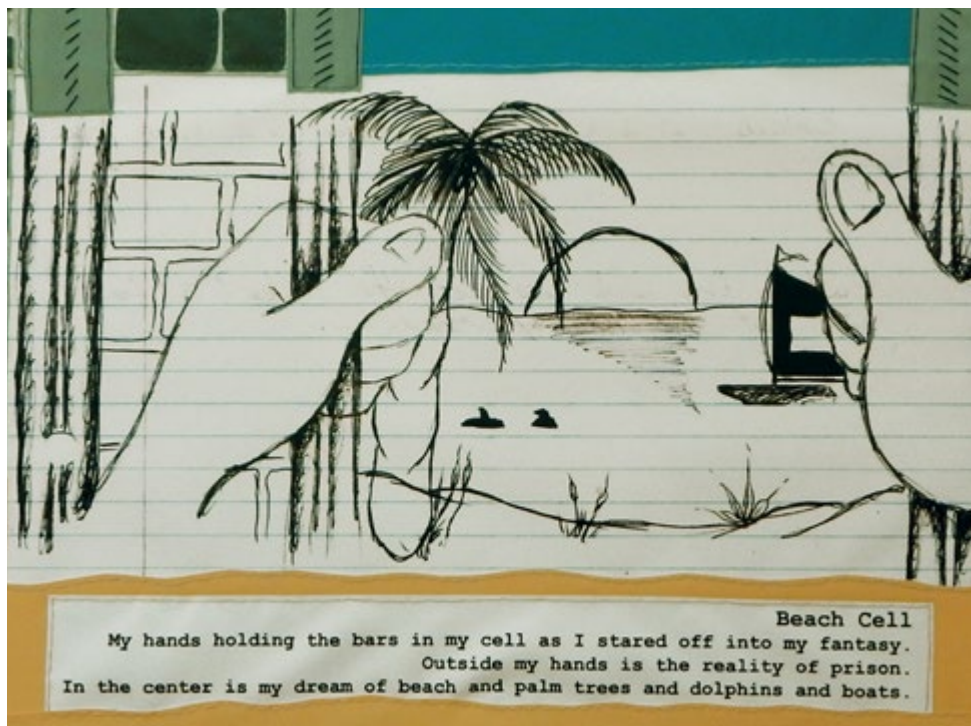
Anja Claudia Pentrop (DE)

Beach Cell – 2017

Mixed Media Art Collaboration – 50 x 90 cm

“Beach Cell” is a collaborative art work by “Ink Junkie” (USA) and ACP (DE) and is part of the international project “Art Through Prison Bars” which was founded by Travis Runnels (USA) and ACP (DE). The next artists to become part had been “Ink Junkie”. Both of the artists from behind bars had been on death row in 2014, when this journey started. Travis got executed in Texas in 2019 while “Ink Junkie” got re-sentenced to life in prison the same year. In memory of Mr. Travis Trevino Runnels.

www.instagram.com/artist_acp



Oussama Mahdhi (TN)

Flag 2017 علم

Wood, acrylic, plastic bag – 220 x 50 cm

Basically there are trash bags, ambient pessimism, stigmatization, the weight of history, fear of those who take it to manipulate us. From the base arises the arrogance of power, the laws imposed, the borders rebuilt and the will to exist, to resist, to be heard, to break with the inevitable. Refuse to align, appropriate symbols, rewrite the stories of tomorrow. From the chaos of the base is born the hope of a rebirth.

www.instagram.com/oussamahdhi/?hl=fr

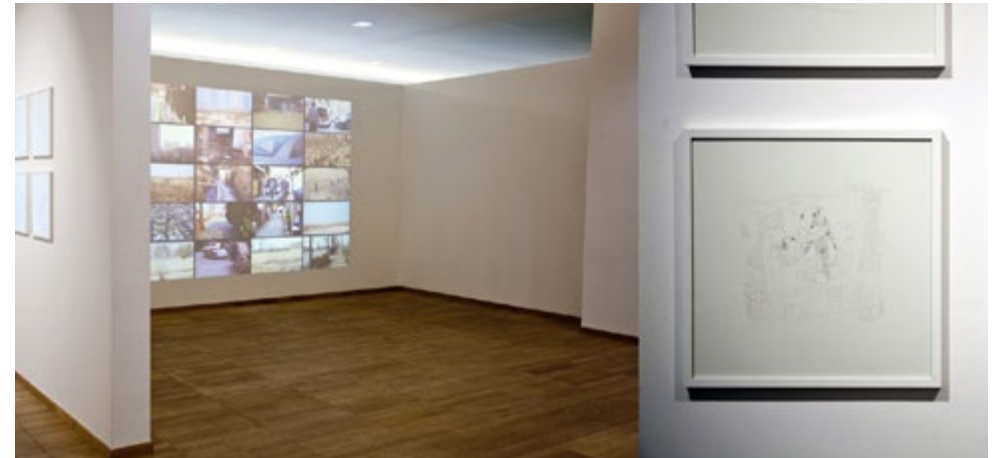
Melinda Mouzannar (LB)

Put Yourself in Their Shoes – 2019

Ink on paper

Melinda proposed with her three paintings titled “Put Yourself in Their Shoes!” “#%&’ (“”) *+, ”+” that everyone in power should show empathy for the people who suffer. Her work reflects on feeling a sense of humanity towards others. Reminding especially people in power on the harming impact of their actions this artwork calls for joining forces between the people to request change!

www.instagram.com/melindamouzannar



Linda Havenstein (DE)

The Guryong Walks – 2018 – 2015

Video – 15:29 min, Gouache on paper – 40 x 40 cm

The installation was created in Seoul and superimposes a local illegal settlement on iconic places of the city’s public space. The work addresses the fact that the decades-old hamlet can’t be found as a settlement on online maps, while the maps show several yet- to-be-build places as existing. In the piece, the outlines of the settlement were retraced as video walks in iconic places of the city, accompanied by drawings depicting the walks. In leaving the structure’s outlines as GPS data on Google servers, the walks try to create visibility to structures of virtual and political invisibility.

www.vimeo.com/237082566

Chris Alton (UK)

English Disco Lovers (EDL) – 2019

HD video – 14:18 min

In 2012 I founded English Disco Lovers (EDL): a pro-disco, anti-fascist protest group, which aimed to reclaim the EDL acronym of the English Defence League. Drawing upon the history of disco as a site of musical resistance, I redeployed the genre in opposition to contemporary fascism. English Disco Lovers found form in online occupations (e.g. Googlebombing the 'EDL' acronym), protests, and club nights.

www.vimeo.com/361873590

www.chrisalton.com



Wai Wong (HK)

Fight or Die – 2019

Pencil on mount board – 32 x 24 cm

As a printmaker, drawing is a daily practice to improve my craftsmanship. Since 2019 summer, my heart and mind have been completely occupied by the world-known protest. Since then all I can draw is the protest in Hong Kong. In such a darkest time, the courage and spirit of the protestors give us hope to fight this endless battle against the corrupted government and police brutality. Hope my drawing can capture these ordinary people's pain and glory, and their fighting philosophy Be Water.

www.instagram.com/whywrongwrong

Ann Kiernan (IE)

People and Power – 2018

Ink on paper, coated in resin – 20 x 30 cm

This piece was initiated from a Michael Foucault essay, I wanted to portray an image of many people with one voice. It became the cover image of a philosophical and political journal '360' and was shortlisted for the World Illustration Awards.

www.annkiernan.com



David Leshem (IL)

Reliquarium – 2019

Analogue photography – 15 x 21 cm

A photography project, which addresses the complex military–civilian relationship and how this had influenced the formation of the urban landscapes. Installation of military objects at public spaces raises deeper questions about our society. What true meaning are they serving and how should one address them. Created with an analog 6x6 camera. Reliquarium: In a way proliferation of the military monuments reminds the usage of religious relics, thus I have named the work as 'Reliquarium'.

www.davidleshem.com

Colin McMullan (US)

Experimental Research on the Nonexistence of Borders – 2018

Video – 09:47 min

This is a video installation work, in which an American field research scientist character performs experiments to prove the insubstantiality of political barriers from a natural law perspective. The video was produced on location at the fence on the closed border between Armenia and Turkey.

www.youtube.com/watch?v=u7PGXRzTar0&feature=youtu.be

www.emceecm.com



Giuseppina Giordano (IT)

THE WALL OF DELICACY – 2019

Site-specific installation: Dried rosebuds, steel, concrete.

A meditative practice realized through simple and graceful gestures: inserting, one by one, rosebuds into a steel wire, being careful not to damage them and observing their petals that inevitably fall on the ground. The installation refers, overturning its meaning, to the barbed wire used at the borders between countries. Born as a site-specific installation during the artist's residency at MASS MoCA, USA it has turned into a traveling and participatory project.

Photo: Dimitri Codryan.

www.giuseppinagiordano.com

Stefan Billot

C'est bien peint (that's well painted) – 2016

Acrylic on stones – variable dimensions

This project was realized in a urban slum of migrants in France, during a collective workshop with the inhabitants. We painted stones in order to create “precious stone”, to bring beauty in this context of extreme poverty. The picture reveals us the “unseen” of our “wealthy” countries and ironically interrogates us about the wealth concept.

www.stephanebillot.jimdofree.com



Tom Hackett and Julian Woodcock (UK)

A song for Berlin – 2019

Digital photographic composition – 42 x 59 cm

‘A song for Berlin’ is a proposed ‘art march’ in Berlin, led by the artists. Both using megaphones and a call and response group chant to recite the artist’s name and titles of pop songs which connect to themes of positive change, hope and Berlin. To encode a sense of a quasi-functional activity akin to a political demo, interrupt the everyday experience and to celebrate lyrics as a catalyst for protest and change, to help frame a better world and social ideology.

www.tomhackett.org

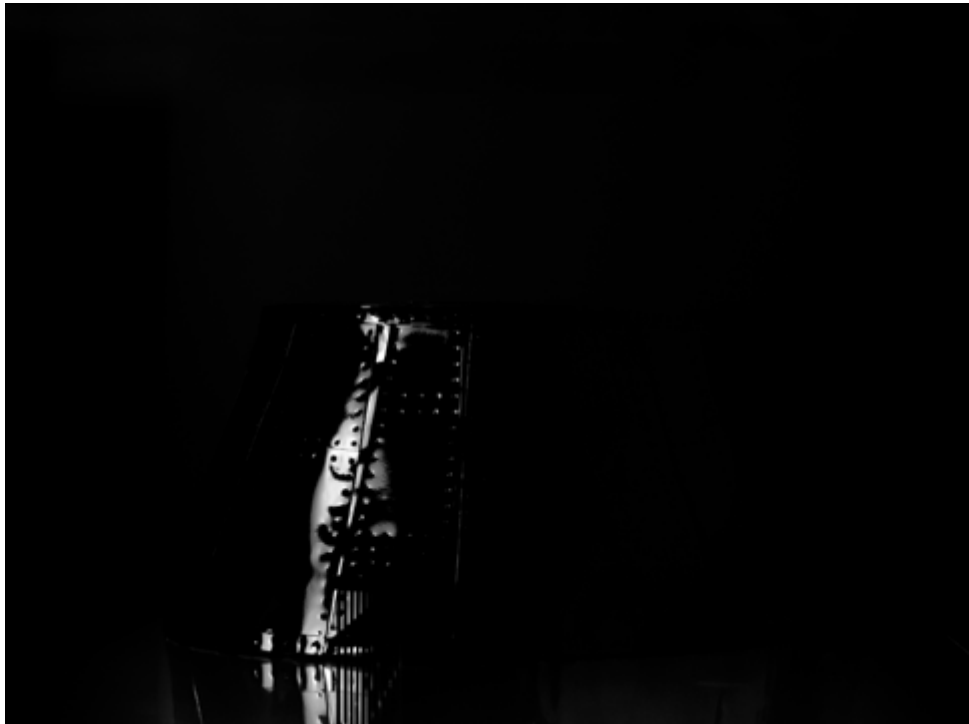
Hiroki Yokoyama (JP) and Kuan-hua Chou (TW)

The Black Ship and Gifts – 2019

Aluminum, MDF, foam, plastic, horn, clam – Ship (20 x 85 x 40 cm),
Horn (40 x 15 x 15 cm), Train (33 x 30 x 15 cm), Telegram (30 x 30 x 12 cm)

Four creations based on the history of the Black Ships in Yokohama. In 1853, US Commodore Perry and the Black Ships arrived in Japan and urged the signing of the Kanagawa Treaty, which led to the opening and modernisation of Japan. The gifts brought by Perry and the dubious content from Kwaraban newspaper inspired the imagination of the Japanese. The project also highlights the phenomenon of fake news and facts today. People still have the freedom to believe reports or alternative facts.

www.hirokiyokoyama.com



Hina Barlas (TR)

SHORE – 2018

Dual channel HD video, Loop – 02:30 / 02:47 min

Migration, in every era of history, has been causing traumas regardless of its geographical position. In this work of art, whatever the pushing factor is (political, economical, ideological etc.), the gratis of seeking a living and homeland of a migrating person which starts once for all with a pretty much humane need, is mentioned as being at a dead end. And the fact of being deterritorialized which inevitably becomes a part of the existence of the immigrants is emphasized.

www.vimeo.com/277768140

www.instagram.com/hinabarlas

Júlia Végh (HU)

The Great Supper – 2019

Art Installation / Performance – 40.64 x 50.8 cm

My vision is the creation of 'The Great Supper' – a public art installation, with performance like characteristics, giving free access to all, regardless of differences, to participate in a meal. Inspiration behind the concept is taken from Vanitas artwork, and as part of the installation a grand setting of a dinner feast is present – the partaker is reminded of the fragility of life, mortality and the importance of unity for a positive future.

www.veghjulia.com



Mary Anne Zammit (MT)

Waiting for Hope – 2019

Charcoal and acrylics – 65 x 58 cm

The painting aims to express the pain and frustration of refugee woman and her child. In spite of the suffering, she looks ahead and hopes for a better future. War and conflicts are creating more and more refugees and women are the most affected. Women have different needs and may be exposed to sexual abuse, exploitation and lack of attention to their reproductive needs.

www.facebook.com/MarieAnneArt

Pedro Carneiro Silva (BR) and Ardalan Aram (DE)

FREE SEAT – 2017

Video, HD – 03:49 min

A keyboard and an empty chair with headphones are placed in an urban space. A song is created in the moment for every person who takes a seat. By promoting random encounters, the project seeks to act in the daily life of the city and raises questions about human relations through art. “Free Seat” is a collaboration between the Brazilian musician Pedro Carneiro Silva and the Iranian/German conceptual artist & filmmaker Ardalan Aram.

www.youtube.com/watch?v=GkgVt3s3LeM&feature=youtu.be



Olena Kayinska (UA)

The abundance of God erupts through the Gift – 2018

Acrylic on canvas – 110 x 170 cm

Majestic good power quietly observes the life of a human. The Angel peacefully closed his eyes, because the house, garden-beds and the farm are in order. Now everything is fine.

www.youtube.com/watch?v=STkjfhBBaFs&t=9s

Daria Pugachova (UA)

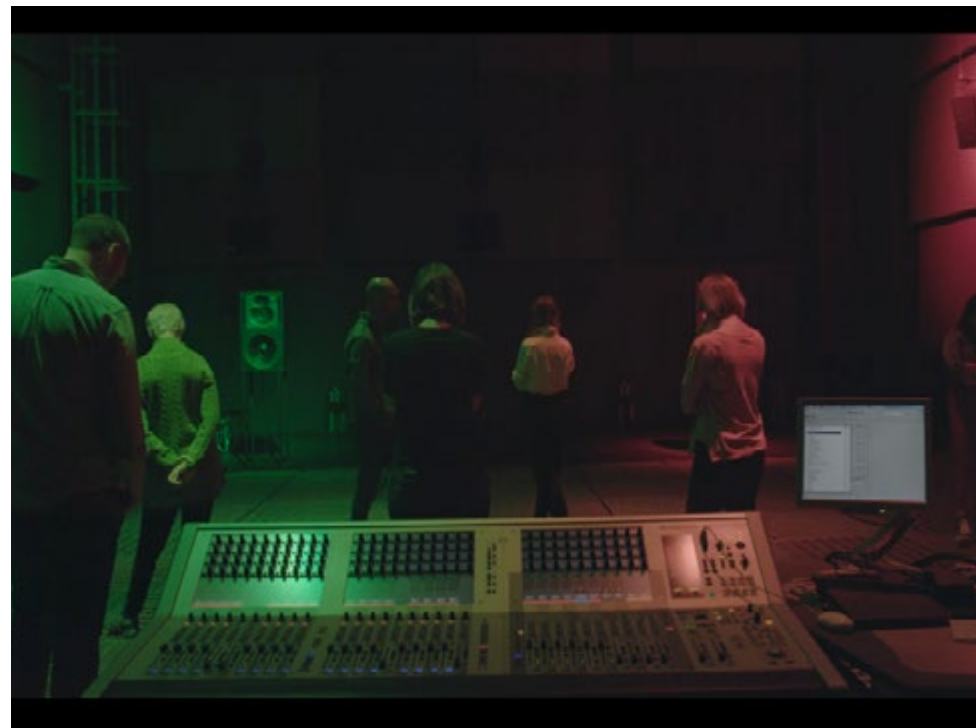
#outside_observer – Place for Meditation – 2019

Performance (photo documentation) – 15 x 20 cm

Artist called himself himself #outside_observer wears orange overall takes a piece of a carton from the street and finds a place for meditation. Being peaceful, sitting quite with eyes closed, he is a challenge for society. Reactions could be different: from ignoring, laughter, surprise, compassion to flout, anger and aggression. Whatever comes, artist observes it without attitude, diving deeply in his practice. Staying still, he becomes a mirror of society.

www.facebook.com/outsideobserver.art

www.instagram.com/outside_observer.art



Georgios Varoutsos (CA)

Divided Spaces – 2019

Video – 25:51 min

Divided Spaces is an audio immersive piece focusing on the Peace Wall between the Falls and Shankill road in Belfast, Northern Ireland. Representing connectivity of spaces and experiences through sound to highlight Past, Present, and Future relations with the Peace Wall(s). It hosts an immersive sonic round table discussion on controversial issues concerned with the history of the 'Troubles'.

www.youtube.com/watch?v=2swx0VcAEDA&feature=emb_title

Guvanchmyrat Hojanyyazov (TM)

Madonna of the Middle East – 2019

Oil on canvas – 115 x 115 cm

She turned away, she did not want to see indifferent faces among us. She wants to see only those who sympathize and help. So why is this going on and there's no end to the suffering of these people? Indifference is what plunders our souls! Taking advantage of the indifference of people, the worst is done – good is trampled upon and evil triumphs, and what is sin is forgotten. The artwork is dedicated to the tragic events in the middle East.

www.guvanch2012.wixsite.com/guvanch/postmodern



Orsolya Anna Sari (HU)

Help! – 2019

Acrylic on paper – 63 × 43 cm

Never say it's none of your business. You are the victim of the crime, you are the thug who commits it, and you are everyone who walks away. Help!

www.deviantart.com/soatistic

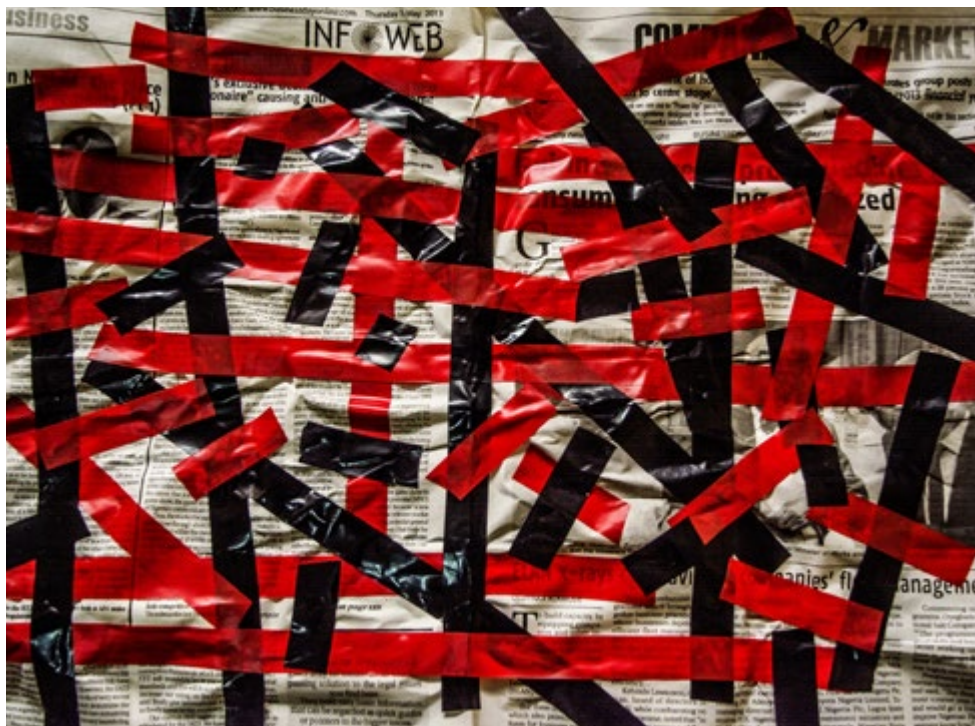
Ismail Odetola (NG)

Patching – 2019

Seal tapes on a newspaper – 21 x 15 cm

The problems in the world today are endless, and human is still clueless about how and when these problems began. Human negligence, greed and survival contributed majorly to problems facing the world today and now we have to save what is left. But the question is “are we saving or creating a solution that will become more problems?”. This work shows the stage the world is today. The stage of patching.

www.instagram.com/zanni_aba/?hl=en



Jan Pan Chan (HK)

Protesters – 2019

Acrylic paint, body paint and marker on photograph, 42 x 59.4 cm

As a Hong Konger living in London, 'Protesters' is to reveal my feeling towards the recent situation in Hong Kong. Protesters feared the extradition bill would allow China to encroach on their freedom. There are many violent and indiscriminate arrests; universities were under siege; police undercover as protester to destroy public utilities. Government uses many tactics to defame protesters. These show that HK has lost its autonomy it is not really under 'one country, 2 system' anymore.

www.chanpanjan.com

Hannah Kemp-Welch (UK)

A Seat at the Table – 2019

Audio – 09:23 min

A Seat at the Table is composed from recordings made with female-identifying anti-war activists from across the globe. The title of the work refers to the trope that positions nuclear weapons as necessary to secure membership of a global decision-making group. Sounds include the voices of Japanese Hibakusha (survivors of the nuclear bomb), and field recordings collected at locations such as the A-bomb dome in Hiroshima.

www.soundcloud.com/soundarthannah/a-seat-at-the-table



Juan Chao (UY)

La Gran Nación Wayuu – *Archivo De Música Original* – 2018

Pixelart – 8,3 x 10,5 cm

This image is the main interface of the *Archivo de Música Original*. An educational tool made in combination with the indigenous group Wayuu. The project was made to combat the process of cultural erosion that the indigenous group currently lives. It is accompanied by the creation of the First Sampling Studio of Indigenous Music within the Wayuu territory (sponsored by Native Instruments), and by a 35minute EP where the relationship between new technologies and ancient Wayuu music is explored.

www.archivodemusicaoriginal.com

Bailey Keogh (DE)

www.capitalistrepairs.com 2019

The website invites visitors to mine cryptocurrency on their own computer during working hours as an attempt to generate reparations for the unfair compensation capitalism provides in exchange for labor. Capitalist Reparations: www.capitalistrepairs.com. The piece is decentralized performance art as a catalyst for social change harnessing the power of many through technology.

www.instagram.com/bayleaves



Benoît Maubrey (DE/USA/FR)

Speakers Arena – 2019

Recycled loudspeakers, amplifiers, mixing board, microphone, bluetooth – 12 x 3 x 5 ft

Speakers Arena is a participative urban sound sculpture. It is conceived in the shape of a small amphitheater and constructed with 320 recycled loudspeakers (all connected). The public, local artists, and musicians can participate via a number of ways: via a microphone, Bluetooth and cellphones people can relay songs and messages to the sculpture. Additionally the sculpture can be used as PA system for events, DJs and small concerts.

www.benoitmaubrey.com/?p=2867.

Bonnie J. Smith (US)

We Are All Rosies! – 2014

Textile, recycled denim, hand dyed fabrics – 40 x 30 in

Researching on line for information about women working in factories I came upon pictures depicting women of color working in the WWII airplane factories. Having never seen those images before I decided it was time the world learned about the contributions of these wonderful women. I started that day creating this new textile artwork.

www.bonniejofiberarts.com



Migle Duncikaite (FI)

Inside Out – 2017

Aluminium, bitumen, rust. Weld – 44 x 32 cm

From the “Revelation” series. Based on self observation. Stands for the diary, personal notes which ones are unreadable in our known usual written word way. Reacts the inner states.

www.miglead.wixsite.com/migleduncikaite

Domenique Himmelsbach de Vries (NL)

A Paper monument for the paperless – 2016

Woodprints on newspaper paper, wheatpasted through
European cities – 60 portraits, each 40 x 60 cm

A Paper Monument for the Paperless' is a guerilla-art monument in the making. It emerged from a series of workshops initiated in 2013 with refugee undocumented collective We Are Here. The monument comprises a growing series of woodcut portraits which aims to give the subjects more visibility in the public sphere. Since then, a large print-run of the series has enabled the monument to be distributed as a tool for activists around the world: from Krakow to Sarajevo and Zanzibar, and even Boston.

www.himmelsbach.nl



Luke Beech (UK)

To Dust – 2019

Durational performance – 20 x 50 x 2 cm

To Dust is a Durational Performance which tracks the journey from a therapeutic process, working hands-on with the earth itself, through to the obsessive and frustrating overworking of the material to fruitlessly produce nothing more than dust and how that process reacts with my body. Using the heat from my hands and a 10kg block of unred clay, I center my own mental health alongside the act of making and existing as an artist.

www.vimeo.com/379363669

Ryo Kajitani (JP)

Garden-of-Prayer – 2019

Mixed media (printed on drawing paper) centered on oil-based woodcut printing techniques – 160 × 110 cm

He works with generative phenomenon in the urban life, and participates in society through exhibitions as amulets, gifts. In order to make its historical role sustainable, artwork must be a comprehensive/impersonal face its city. This face is entrusted with the functions of “watching over and giving” and sleep in artwork eternally. It reaches the social sleep rising above personal sleep, work puts such space time into eternity. In that sense, the space of this work is equal to the space of a prayer.

www.ryokajitani.com/about



Mikheil Sulakauri (GE)

Black Spot – 2019*

Paper and car's smoke – 219 x 209 cm, Video: HD – 01:36 min

Public transport is the main source of air pollution in Tbilisi. City Hall avoids enacting regulations on fuel quality and replacing outdated transport. In the first part of the work, the artist helps transport show its emotions and translates them into monochromatic images. In the second part of the work, the artist puts the gathered pollution into the envelope and sends the black spot to the Mayor of Tbilisi.

Marcin Mokry and Karolina Wisniewska (PL)

DINGS – 2019

Different papers and techniques. Hand binded, hard cover, covered with real maps. Three hand made art books, 120 pages each. All same size – 30 x 21 cm

DINGS is a hand-made art-book (resembling a place chronicle, an atlas of various objects, or a silva rerum) that presents multiple cross-sections of a given place-co-being. Art undergoes individualization and professionalization, and culture itself is eroded because of this phenomenon. DINGS is a result of sharing skills, experiences and one own heritage.

www.facebook.com/dingsmiasta



Haeji Min (KR)

The Ominous Lab – 2018

Oil on canvas – 190 x 160 cm

This painting describes the evolving technology from different fields, nuclear power-plant and human cloning in modern society. The fear of technological advancements grew on me when they faced my daily life. The nuclear power plant explosion in Fukushima, Japan (2012) occurred due to the lack of basic safety requirements, and the tsunami following the earthquake in 2011 gave a surge of anxiety to me because there could be radioactive or any debris where I live.

www.whitneyzma.wixsite.com/haejimin



Giovana Birck (BR)

Lonely tree – 2019

Photography printed on canvas – 59,4 cm × 84,1 cm

This photography denounces the rising deforestation of the Brazilian Amazon Forest by southern farmers, who traveled to the state of Pará to plant soy and other products that cause great impact and environmental destruction. As they are not allowed to destroy and burn all the area they own for plantation, it is common to find lonely trees in the landscape. However, these trees can not get all the nutrients they need alone, not surviving more than a year in that condition, becoming doomed trees.

www.behance.net/giovanabirck



Budhaditya Chattopadhyay (IN)

Decomposing Landscape – 2018

Audiovisual installation – 35:00 min

Decomposing Landscape creates a discursive situation instead of a traditionally immersive experience in media art, in order to facilitate an in-depth and contemplative observation of the environmentally troubled landscapes for affective engagement and public action.

www.budhaditya.org/projects/decomposing-landscape

Maria Proshkovska and Andriy Lobov (UA)

The Ark – 2017

Photo – 200 x 500 cm

If we imagine a great flood, should exist as human appear in the future? And who will be responsible for it? Every second we are moving from the past to the future and the artist constantly asks himself: should we, people, defend ourselves from the world or need to protect this world from ourselves? The artist tries to understand what to do by putting herself in a plastic bag without access to the air, having built the shell between herself and the world around her.

www.proshkowska.com



Gergo Eszenyi (HU)

Grief or Green – 2016

Digital graphic design – 204 x 98 cm

The apocalypse is now. Time to start owning our responsibilities, or the responsibilities will own us.

www.artstation.com/autogenic

Patxi Xabier Lezama Perier (ES)

Basque Mythology: History of the myths and deities of the Basque mythological universe – 2019

Sculpture (book) – 20 x 25 cm

A town known for its popular culture and especially for its mythology where superstitions were widespread in evil supernatural beings, sorcerers and witchcraft, so the natives of Zalla are called warlocks. The primal basic matrix vibrated in the most intimate entrails of this artist who has been trying for many years to make known Basque mythology through his sculptures of iron, stone and wood, transmitting and solving, as well as providing semblance to this type of subversive imaginary underground world, assuming systems of values that go beyond the visual, from a historical and cultural perspective of an ancient mythology inherited from the past that transmits to future generations.

www.play.google.com/store/books/details/Basque_Mythology_History_of_the_myths_and_deities?id=vlpZDwAAQBAJ&hl=es_PE



Morgan Tipping (UK)

Do it different at the factory art school and exhibition – 2019

An alternative art school at a historic Workhouse with 4 Do It Different projects encompassing sound, movement, workwear and video.
Film – 03:43 min

I am a 2019 Trust New Art Creative Fellow at The Workhouse. I co-created an alternative Art School (The Factory) inside a historic Workhouse with diverse creatives. The 'Do It Different' projects are shaped by the diverse sensory experiences of the artists involved and encompass visual, sonic, somatic and movement art forms to investigate and challenge marginalisation.

www.vimeo.com/366014313

www.nationaltrust.org.uk/the-workhouse-southwell/features/trust-new-art-at-the-workhouse

Zhang Fan (CN)

These days-extrusion / These days-sleepy – 2018

Oil on canvas – 150 x 130 cm

These days have a lot of problems, I simply record and deconstruct this single deterministic fact in my own expressive language in a gamelike manner.



Hue Hale

目で触る *touch with your eyes* 2019

Paper 43 x 43 cm

A body belongs to the person who resides within it. However, when that body is placed in the public arena, it's ownership can become destabilized. The gaze of most if not all viewers, consciously or not, fetishizes and objectifies. False claims can be laid to the body of another, either through this process or by the machinations of more malignant individuals. Touch With Your Eyes attempts to visualize this fetishization.

www.huehale.online

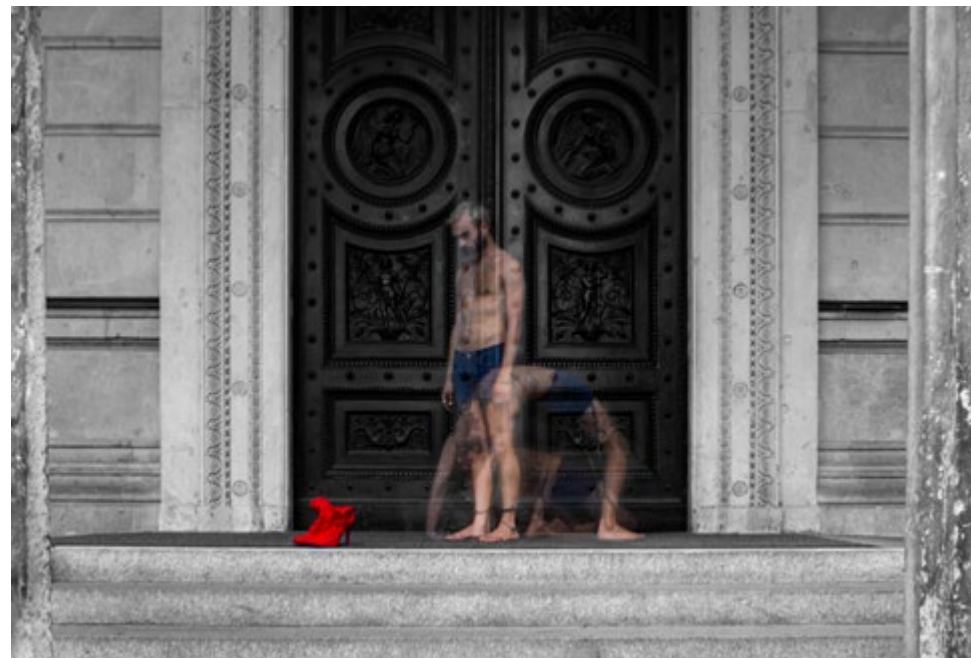
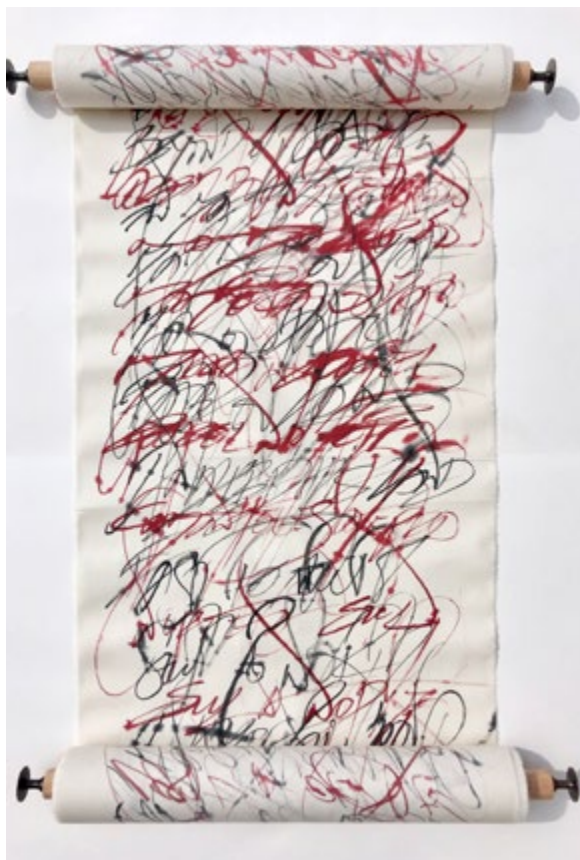
Evgenia Emets (RU)

Eternal Forest Manifesto – 2019

Ink on fabric – 2200 x 52 cm

Eternal Forest Manifesto is a visual poetry calligraphy scroll, expressing the vision of Eternal Forest art project – to emerge 1000 Sanctuaries for art, humans and biodiversity across Europe to be protected during 1000 years. Eternal Forest poetry Manifesto accompanies every experience and initiation of every Eternal Forest Sanctuary. The Manifesto is performed by the artist together with the audience, as a shared experience, making every participant connect with the vision of Eternal Forest.

www.evgeniaemets.vision



Nour Al Safadi (PS)

Indecisiveness – 2019

Digital print – 42 x 29,7 cm

Indecisiveness is a photo series showing our journey of self discover, to keep us away from normatively to accept and embody our variabilities.

www.facebook.com/nour.alsafadi

Paul Blenkhorn (UK)

A century of change #1 – 2019

Digital art – 67,7 x 101,6 cm

I have been collecting and digitally manipulating images from the civil rights and peace movements for some time. This collage consists of a manipulated scan of one of my paintings in the background with transformed images of Emily Pankhurst (and policeman) in front of Buckingham Palace where she was arrested over a century ago. Gandhi, Rosa Parks and the Dalai Lama – all iconic figures from the last hundred years, are overlooking them. I don't think my words can add any more to this image.

www.saatchiart.com/paulblenkhorn-digitalart



Lisa Hoffmann (DE)

Essence of Yemen – 2019

C-Print on paper – 117,7 x 164,3 cm

Essence of Yemen is part of the series Atlas of the Essence; a result of a critical examination of images of the mainstream media, their perception and the artistic research for counter-images. Conflicts, catastrophes, political scandals and terror dominate the media. Essence of Yemen breaks with our understanding of the image and unites a multitude of existing photographs of the Yemen conflict in one image, creating chaos, ambiguities, gaps and new insights through superimposition.

www.lhoffmann.com

Ally Zlatar (CA)

Sometimes memories never leave your bones – 2020

Acrylic on canvas – 4 x 6 in

Control of the body in attempt to gain control over the past or traumatic event is often expressed in eating disorders. Sometimes memories never leave your bones explores how my childhood teddy bear and I trying to protect ourselves and gaining control of the body after enduring past experiences. Truthfully eating disorders can not undo the trauma, it further embeds the trauma by not deeply seeing the extreme sadness and compassion the body and traumatized individual actually needs.

www.ally.pb.studio/bodyexploration



Mehran Yazdi (LB)

Lonely People – 2018

Digital print – 15 × 21 cm

This image is about Iranian protests in recent years...

www.mehranyazdi.ir

Ali Jahanfar (IR)

Human triad – 2017

Ink on paper – 70 x 100 cm

This work exhibits different human races and the unity of them. It is like The World Triad as the unity of the body, the mind and the spirit is believed to symbolize physical growth, mental development and spiritual awakening.

www.facebook.com/alijahanfarartworks



Human Triad



Úrsula San Cristóbal (CL/ES)

Calligraphy intervention 1 – 2019

Ink on paper (Chilean passport) – 17 x 12,5 cm

I write repeatedly on my own Chilean passport: “The State issuing this passport continues to violate human rights.” At an international level, Chile was considered an exemplary country that seemed to move towards the consolidation of democracy. Nevertheless, since the outbreak of the demonstrations in October 2019, thousands of people has been wounded and more than 700 legal actions have been filed for human rights violations, among which the allegations of torture and sexual violence stand out.

www.ursulasancristobal.wordpress.com

Attila Malya (HU)

The moment, when love becomes a fashion – 2018

Acrylic, oil, enamel, ink, spray paint, oilpastell, chalk, charcoal, graphite, paper collage, chrome graffiti, pencil on fiberboard – 140 x 120 cm

www.vimeo.com/382750833

www.malyaattila.com



Christoph Fuhrken (DE)

WOMAN SERGEANT FOR PEACE ON TOUR 2019 / London, Paris, Amsterdam, Berlin – 2019

Stencil artwork, spray paint on burlap – 200 x 110 cm

“Christoph Fuhrken aka KAMELOGANA / Street Art Project “”Woman Sergeant For Peace On Tour 2019 / London, Paris, Amsterdam, Berlin.”

Passersby stand next to my artwork and have the opportunity to stand up for peace. How can art catalyze change? Show what is going wrong in the world. Organize fundraisers for those in need. Talk to people on the streets and in the galleries. Demonstrate with your artworks that you are committed to life and criticize political decisions that lead to war or have led.

www.kamelogana.de

Samantha Passaniti (IT)

UBUNTU (Let your tower bloom) – 2019

Ground installation: soil, 16 wooden structures of 5x5 cm base and variable heights and 16 different species of succulent plants from Mexico and southern Africa variable dimensions

In sub-Saharan African culture, Ubuntu represents a fundamental philosophical principle: the essence of what means being human and indicates benevolence towards others. In our society we live like inside defensive towers without doors and windows. In the installation the different plants broke the tower's roofs. They gave them the opportunity to grow, flourish and observe each others in harmony regulated by natural cycles. Humans have to learn from the nature.

www.samanthapassaniti.com



Luis Simó (ES)

War is over III – 2019

Acrylic on canvas – 195 x 130 cm

The work 'War is over III' is the third in a series with which I intend to make, through painting and through the superimposition of images, a criticism of the mass media and how they have influenced our ability to recognize and value certain images. Specifically, war images taken at an important historical moment. As in this case in which images generated by the media such as cartoons are preceded to recognition, compared to an image of a battle in World War II.

www.instagram.com/luissimocr

Linh Dao (US)

Immigrant Documentation – 2018

Digital art, mobile application – 2436 x 1125 pixels

How we treat others is based on how political structures shape our perceptions of people with patterns of bias and discrimination through the help of technology. I see the legal immigration process as both personal and dehumanizing. While mobile technology bridges the abstract process and its petitioner, it reduces individuals to a few lines of receipts, distilling the entirety of a person into data, barcodes, and numbers using a tracking system that likens “non-citizens” to consumer packages.

www.thuy-linh.com/index.html



Franziska Rutishauser (CH)

Stranger 8 – Wandering matter – 2019

Oil on canvas – 190 x 105 cm

Franziska Rutishauser's paintings "Strangers-Wandering matter" thematises strangeness. Migrations of erratic blocks took place over long distances, Meteors or asteroids float through space, sometimes collide with earth. Stardust consists of elementary particles also found in the human body. The wider we can grasp our environment emphatically, the less something can be excluded as alien. The work deals with the handling of the habitat by humans. Therefrom the term anthropocene was derived.

www.franziska-r.ch/de

Đejmi Hadrović (SL)

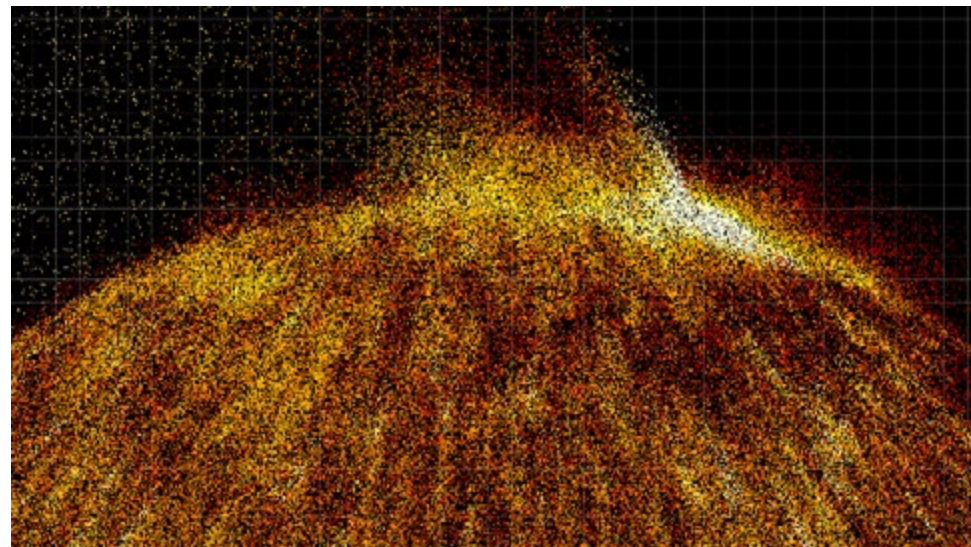
APARTMENT 102 – 2019

Video, mp4 – 03:40 min

Video is an homage to Jadranka Cigelj, Nusreta Sivac and the rest of the women survivors of the concentration camp in Omarska, BiH. In this experimental video, I aim to expose my everyday pressure and fear that occupies my mind which derives from subjective experience; I grew up with constant TV media channels conveying horrifying pictures of ex-Yugoslav war in the 1990s when images of atrocities were present in daily routine.

www.vimeo.com/343913036

www.dejmihadrovic.si/?page_id=5



Snow Yunxue Fu (US)

Bask – 2019

HD video, mp4, loop – 04:59 min

Bask is a 3D animation utilizing Maya particle simulation to recreate satellite image sequences of the sun's corona and photosphere. This work is an exploration of our use of imaging when processing experiences that go beyond the limitations of our physical perception.

<https://vimeo.com/334325456>

www.snowyunxuefu.com/home.html

Barbara Nati (UK)

Shooting clouds – 2019

Digital collage – 70 x 100 cm

Barbara Nati's new series is the dramatic and disturbing visual rendering of the desire to bridle what by its nature is impalpable and free through the cloud seeding technique. Clouds' texture becomes like any other, like steel, glass or plastic, used to build rockets and flying shuttles. Through a mindful approach to the present and its contradictions, Barbara Nati displays a potential near future in which nature's pure and fickle clouds would give way to threatening, anthropized clouds.

www.b-n.it



Fabio Coruzzi (US)

Ok Then: Everybody Out – 2019

Acrylic, oil pastel, gel ink,
graphite on paper – 22 x 28 cm

White mouth
strikes again
the blue eyes looked familiar
the fathers' eyes
the old continent
can't be the father
the history book
gets pretty dusty
pages are missing
someone tear them off
killing everyone inside
the book has long gone
history remained
like a scar
please everyone
get the fuck out

www.fabiocoruzzi.com

Cynthia Nouhra (LB)

Lebanese Revolution lead by the Phoenix – 2019

Acrylic on canvas – 87 x 204 cm

Only when destroyed, having reached rock bottom, one can be reborn again, similar to the Phoenix born from his own ashes. Lebanon, is ongoing a revolution lead with the hope and wisdom that the Phoenix will rise with all its power. It is only through hard times that one can appreciate the beauty of the calm after the tornado. In the end, all revolutions, lead to peace, and balance. Claiming and voicing peacefully our basic rights, is to be respected by those who holds the power.

www.cynthianouhra.com



Sasho Violetov (BG)

The Dance (Matisse) – 2019

Print on paper – 105 x 75 cm

The work is inspired by the famous painting “The Dance” by Henri Matisse, but placed in contemporary context. A group of policemen existing in Orwellian or post-Orwellian utopian reality are dancing on the top of a surveillance camera. Is the camera still working and they are just enjoying a brief moment in which they can be human beings again? People with feelings. Or the mind control is defeated and the feelings are no longer punishable by law.

www.instagram.com/sashovioletov/?hl=bg

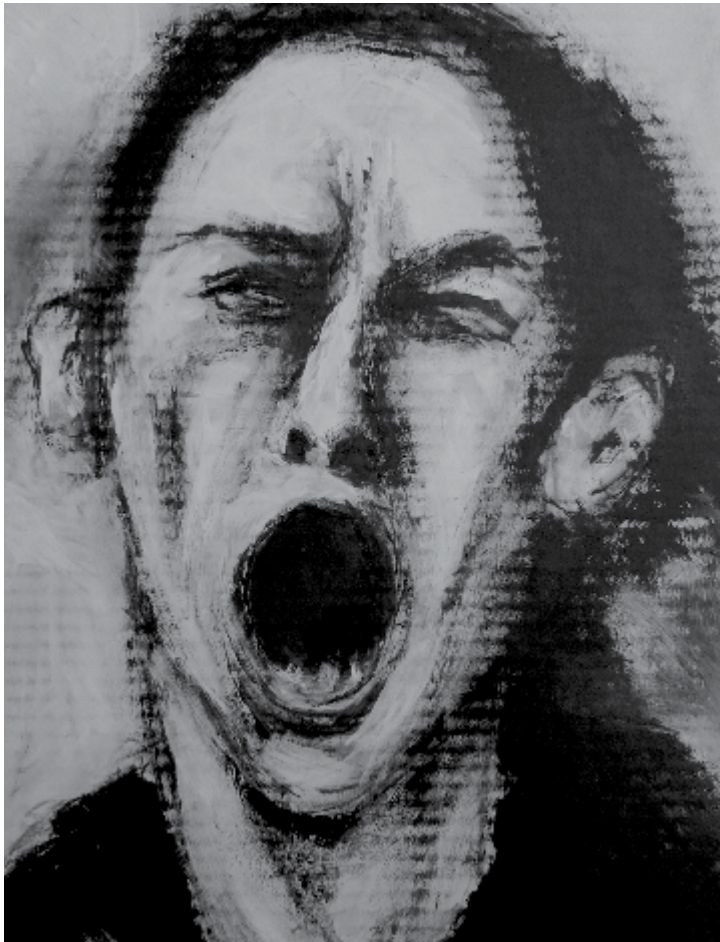
Manuel Rodriguez (DE)

Protest scream – 2019

Acrylic on cardboard – 29 x 42 cm

A scream like pain and energy, vital for a change. How can art catalyze change? The artistic act must first produce a change in the artist, and then inspire social change.

www.rodriquez-navarro.com



Fiona Liberatore (IT)

Martians will never visit us – 2019

Soft pastels on paper cardboard – 17 x 14 x 5,5 cm

My research is a study of people's actions – good or bad – and of the consequences that these have on our planet as wars, revolutions, riots, pollution, earth warming and so on. We are all warriors inside, peace is very difficult for us, we are all greedy so keeping our environment clean and healthy is also very difficult, but there is a thread of life and hope that unites us all, love for our world. I hope the bees keep flying.

www.instagram.com/liberatorefiona

Monica Wickström (FI)

HEART CONTROL – 2019

Natural stones, epoxy, silver, gold plated silver – 9 x 11 x 6 cm, 432 g

HEART CONTROL is for me to save important memories in my heart. I found some old friends from my childhood being still very dear to me even if it's more than 50 years ago. My object is made of two complete different types of stones, which I have joined together. The friendship is controlling my life in an enrichment way. We have still so much to give one another because of our differences. The silver and gold globules are the outputs of a fruitful friendship based on solidarity and piece.

www.facebook.com/monica.wickstrom.5



Yifan He (CN)

Typewriter Analogue – 2019

Interactive installation: a rewired keyboard connected to a receipt printer size variable

Type-writer analogue is made of a rewired computer keyboard and a receipt printer. The computer keyboard has word-keys instead of letter-keys. All the words chosen for the keyboard are collected from <https://www.isidewith.com/polls/popular>, a website where the most popular political issues are voted by users. Any type-in from the keyboard will be instantly printed out from the receipt printer, resulting in a big pile of receipt rolls with “big political words” printed on them.

Mary Rouncefield (UK)

Today's Lesson – 2015

Ink drawings on paper laminated onto school desk – 68 x 100 x 45 cm

We tend to take it for granted that school should be a place of safety, learning and fulfilment. However, recent times have seen an increase in the numbers of children shot and killed at school in countries all around the globe. Children may also face being forced to carry arms as child soldiers. Include on the foot-rest is an image of the oxymoron 'peacekeeper' missile. The images are drawn on exercise book paper as if taken from a pupil's school project.

www.maryrouncefield.co.uk



Marina Shkarupa (UA)

Escape – 2019

Acrylic and oil on canvas – 200 x 150 cm

Project Escape is a project about man's inner conflict, about a chance to quit never-ending quest for additional endorphin gain and material wealth. Longing for "something more" pushes a lot of people in other countries and continents. Lifestyle and world view change, the age of new principles comes: "individualization, de-standardization, decentralization..." Man becomes freer, any information becomes available, and the circle we run inside becomes wider, but we still cannot drop out of the race.

www.facebook.com/marina.shkarupa.3?epa=SEARCH_BOX

Grant Lambie (UK)

Migrational routes of car bomb technology and locations of fatal car bombs, from 1920 to present-day – 2019

Embroidery – 43 x 60 cm

The car bomb has been used to resist the dominant power that uses systemic violence against the people (this violence comes as false flag car bombs as well), to control and render the people powerless. The first car bomb was in 1920 on Wall Street outside JP Morgan and company's building, killing 38 people, by an Italian immigrant anarchist. The work is in the form of a tapestry, juxtaposing the masculine use of car bombs (very few women), and the power of the predominantly male elite.

www.budhaditya.org



Dianne Murphy (UK)

Paternoster – 2017

Etching print on paper – 20 x 30 cm

Paternoster is a prayer, but also a type of continuous lift, delivering one generation after the other. We must understand the perceived burdens and injuries of others as much as our own because, in the end, it is the shared love of humankind which will set us free. How can art catalyse change? From the beginning images have been created and shared to spread ideas and sometimes that small spark of realisation is all it takes.

www.diannemurphy.co.uk/gallery

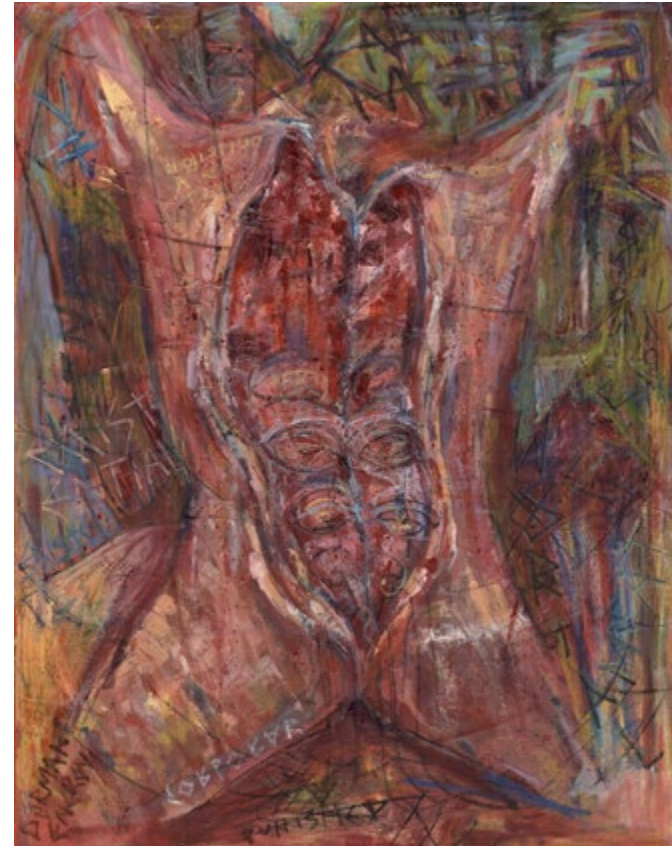
Gaby Oshiro (US)

Kintsugi “The Presence of Your Absence” – 2018

Acrylic on watercolor paper, 17 recycled chairs, wood panels, gesso – 30,5 cm x 45,7 cm

www.youtube.com/watch?v=OksenffnFsM&feature=youtu.be

www.goshiro.wixsite.com/goshiro



Ngo Dieu Anh (VN)

Dissecting001 – 2019

Oil and oil pastels on canvas – 73 x 91 cm

Depicting a(n) person/animal being butchered, the figure in my painting represents fears of being exposed. Through this artwork, I want to discuss about people in modern days tend to gauge one another, however be sensitive over their own flaws. They place tags on everything, even themselves for validation because they are “egotistical” and “narcissistic”, from which depicted a deep crave for attention exists within fear of exposal.

www.instagram.com/_rreincarnate

Manuela Fersen (DE)

Am Montag geht's zurück – 2017

Sound installation: wooden oak stand, bluetooth speaker, sound: Fersia aka Manuela Fersen, voice: Mutti aka Elisabeth Fersen – 150 x 35 cm, Video loop – 07:23 min

A monotone sound is playing. The voice of a woman can be heard. She speaks, sometimes dynamic, sometimes restrained, welcomings in fifty-four languages. Friends and strangers meet in typical German surroundings. The voice of the host is in contrast to the silent visitors. It can be guessed, that the scene does not simply invite for coffee and cake on a beautiful afternoon. And it is to ask: Where is it going back on Monday? Who returns?

www.soundcloud.com/manuelaferesen/am-montag-gehts-zuruck

www.fersen.net



Shaun Fisher (UK)

The Good mothership Noah 2019

Digital art – 11,65 x 10,32 cm

Set against the backdrop of black space, the image could represent strands of twisted DNA entwined with metal, flesh and fluid. The head of the image is one of a two faced being, the entire structure seemingly floating. Coupled with the title, the image attempts to convey a confused outlook for the future of humanity as it continuously strives for survival, essentially against itself and the darkness of outer space.

www.art-of-the-matter.com

Future?–Team (IT)

Interesting Times Are Welcome – 2019

Performative action – 13 hours

Interesting Times Are Welcome is an illegal action performed during the opening days of the 58th International Art Exhibition, La Biennale di Venezia. The performance concerns the age of uncertainty, characterized by social insecurity, and the dualisms defense–threat, repression–welcome. The performer played on the ambiguity between being a security guard and a visitor welcome assistant, confusing the public and the organizing body. The security vest in the picture was used during the action.

www.futureqm.com



Yi Hsuan Lee (TW)

Artist – 2019

Photo print – 35 x 35 cm

The rapid progress of Chinese urbanisation gives people a common feeling of alienation in the society. I highlight the negative impact of urbanisation in the modern life of Chinese first-tier cities through my work series Celebrating Everyday with Ease, defying dishonesty and materialism lying in the cities.

www.gloriart.info

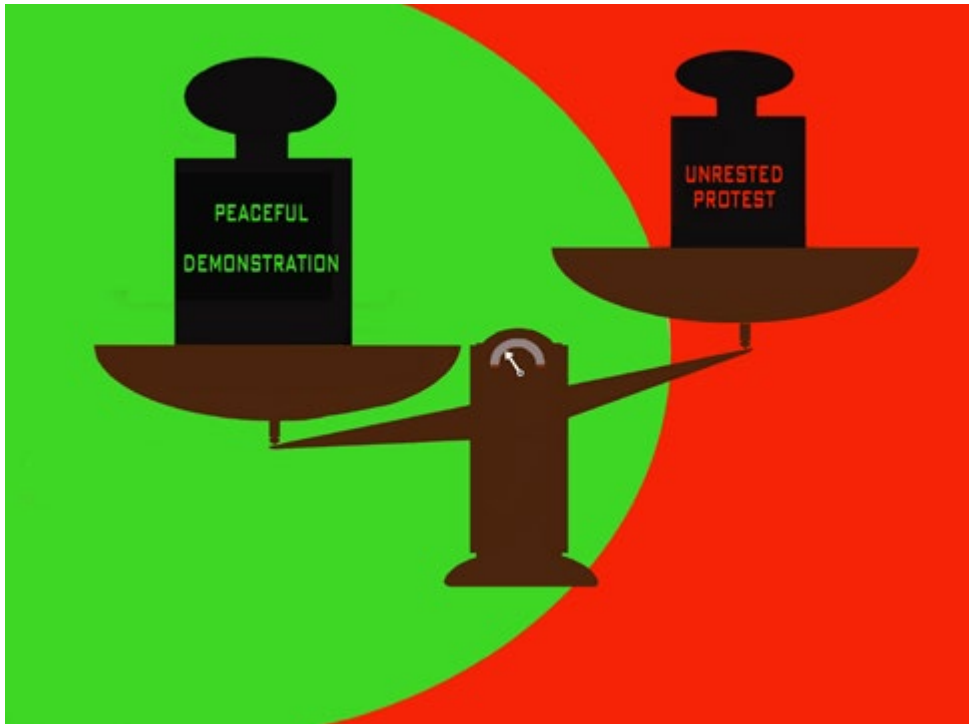
Ahmad Shadpayam (IR)

Balance – 2019

Pencil on paper – 21 x 15 cm

My work name is balance, at the peaceful demonstration, social media talks, shows and writes about slogans and people ideas. In other hand when this phenomenon changes to unrested protest, then social media talks, shows or writes only about how many persons are injured or how many glass was broken. So in my idea, peaceful demonstration has bigger effect and its quality is higher or heavier than when it is unrested protest.

www.facebook.com/ahmad.shadpayam



Mpumelelo Buthelezi (SA)

E'Plazini: The Waste Collectors' Home – 2017

Digital print – 62,5 x 73 cm

Waste Mountain Residents of Dryhook say the Devlan waste site is a mountain made of materials that can be recycled. They spend hours every day rummaging through plastic, sorting glass and crumpling paper. Picture: Mpumelelo Buthelezi

www.beautifulnews.co.za/stories/mpumelelo-buthelezi-bn

www.facebook.com/Buthelezi.mpumi

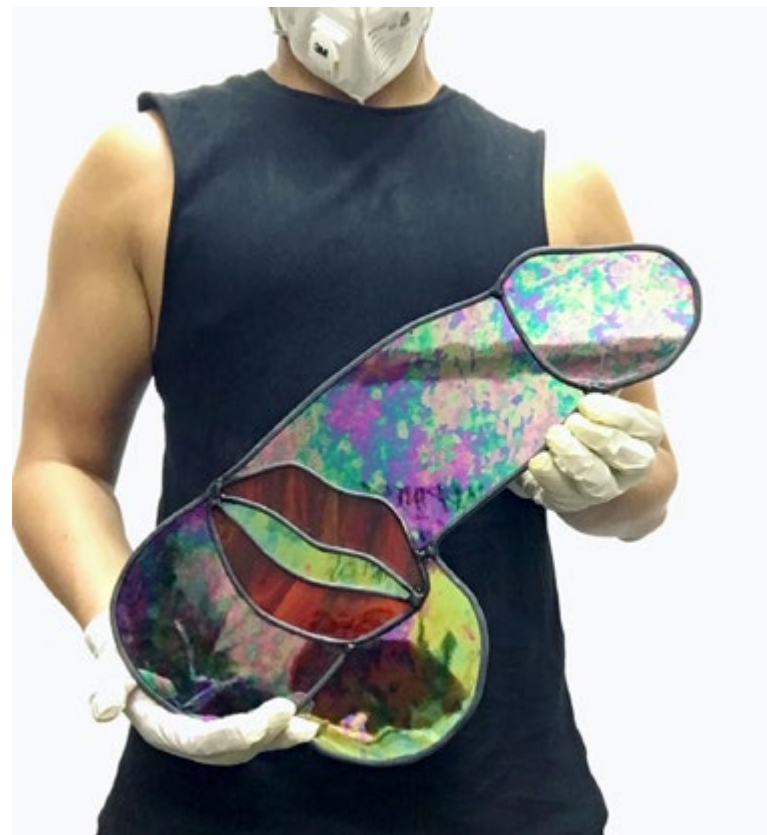
Riya Gaonker (IN)

Unimaginable World – 2018

Acrylic on canvas – 77 x 61 cm

This world is unimaginable and unpredictable. To what extent does a human being torture animals? Man has forgotten to coexist peacefully with Mother Nature. Through this painting, I wish to put forth a voice for all the innocent creatures who have time immemorial withstood the fury of Mankind. We, humans need to bring an end to this unmindful, self-centered and thoughtless actions towards the animals. Our motive should be to reach out to every creature who is a victim of this ill treatment.

www.instagram.com/eeeyas_sketchbook



Kingson Kin Sing Chan (HK)

Kiss Spring Bag – 2019

Stained Glass – 41 x 22 x 0,5 cm

Gangsters attacked citizens indifferently in Yuen Long subway station in Hong Kong during the Anti-Extradition Law Amendment Bill Movement and police turned a blind eye. One web user miswrote a word that he would like to “kiss” (親) and not “kick” (踢) their balls (“spring bag” (春袋) in Cantonese slang) and it becomes famous. Apart from the catchy phrase and sexual joke, we can never underestimate the value of humour. Stained glass work encourages us to search for a brighter side.

www.chankinsing.com

Kate Banks (US)

Forgotten Infrastructure – 2018

Acrylic, metallic acrylic, and archival varnish on belgian linen – 35 x 27 cm

The scattered puzzle of humanity is a reflection of our individual selves. Perhaps our puzzle has been hard to put together because we've forgotten our shape as individual pieces? Your mind is naturally capable of uniting humanities puzzle through self discovery. Exploring the mind wakes up strength and so much more, unveiling that the power to heal, change, and create is always within. Each individuals empowered mind naturally empowers humanity, connecting our pieces, and uniting our puzzle.

www.katetheartist11.com



Elias Nafaa (LB)

Traces of Time – 2019

1000+ Handmade resin letters suspended over black mirrors
– 280 x 280 x 300 cm

At a time where submission and cultural assimilation are the canons of globalization, the installation sheds light on the repercussions of westernization and colonialism, and materializes the lost cultural heritage of the Arab World, in a predominant western digital era, through deconstructing the lyrics of the song “Layali Al Ons Fi Vienna”, performed by Asmahan in 1944. The song itself embraces the Arab identity while fantasizing about Vienna, the capital of Austria.

www.instagram.com/elienafaa

Miriam Carroll (IE)

Tackle the Rabbit – 2018

Performative photograph – 15 x 21 cm

A performative photograph of a pregnant woman in modern rural Ireland in 2018. The performer is wearing a black dress with a black rabbit mask covering her face. The performer stands tall and grieves with the women of Ireland, the women who suffered in silence, the women who lost their voice. Today, modern Ireland has spoken and we celebrate our body, our life, our choice.



Bärbel Schmidtman (IT)

With sincere sympathy – 2017

Telegrams on 9 panels of cloth – 200 x 146 cm

These telegrams were re-addressed by the artist as expressions of sympathy to the refugees who have drowned since 2011 attempting to reach the Italian coast, crossing the sea to escape war, persecution and hunger. Visitors were invited during the exhibition to sign the telegrams underneath a condolence message of their choice as a symbol of their grief over the drowned refugees. The artist considers her work to be an act of love for all the individuals who have lost their lives on this route.

www.schmidtmanb.wixsite.com/baerbelschmidtman

Anneke Klein (NL)

The Social Diary of the City – 2019

Hemp, cotton, linen, wool, silk, acrylic – 280 x 150 cm

Social sustainability – minimum means of subsistence, that all global citizens must be able to provide for their material necessities of life (Human Rights Charter–UN). The basic condition, a socially sustainable society hardly receive any attention. Process – during a year, daily social stimulus represented by a term was translated into a pattern. The changing society, the pressure on social cohesion, interactions from a personal interpretation, this complexity is observed within a regular grid.

www.annekeklein-textileart.nl



Sam Schmitt (UK)

Cenotaph 1 – 2019

Hand woven tapestry, digital jacquard, pigment – 110 x 300 cm

The landscapes we live in don't fit our memories, what we remember too often isn't any longer. Stable places of lush green go barren and long frozen mountains suddenly slide into the sea. The natural world can adapt but can we? *Cenotaph 1*, is a woven tapestry depicting the Texan floods of 2018, seen here in Warm Summers, an exhibition of flood, speciated invasion and the strain on our psyche as the climate presses us hard to change with it.

www.vimeo.com/363025593

www.samschmitt.ca

Alexis Powers (US)

Inmate #15478 – 2019

Multi-media: t-shirts, acrylic paint, playing cards, ink, paper – 115 x 90 cm

The United States has the largest number of incarcerated individuals in the world. I took the time to get to know individuals who were previously incarcerated. This specific piece is based off a man who was overwhelmed by the blank emptiness off jail. Instead of judging the person whose background check came back with a felony, or the person whose mugshot is going around town in a gossip I want this piece to inspire you to listen to their story.

www.poweredbyart.weebly.com



Stefan Schlumpf (CH)

Flux – 2019

Indigo Print on Refutura Paper – 195 × 240 × 0,6 cm

In my piece 'Flux', I focus on the transience of the ecosystem and use my creative process to invite the viewer to think clearly about the fragility of nature and human intervention. I chose a number of 'familiar' materials, the criteria for me being their symbolic, formal and cultural significance. Like carbon dioxide and the material coal, both substances that are characterised by endless metaphors, on the one hand in the fields of art and politics, and on the other hand in the environment.

www.stefanschlumpf.com

Thomas Lisle (UK)

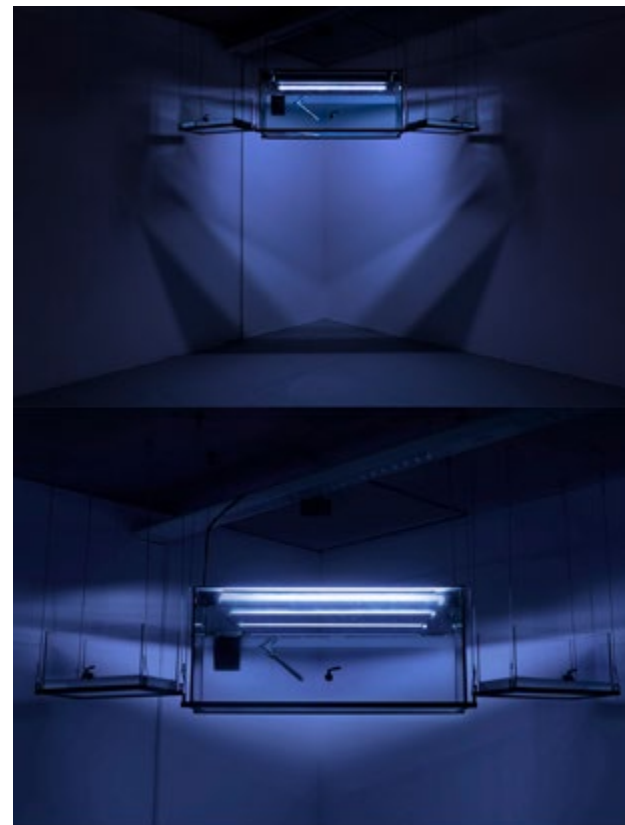
The shadows strategy – 2019

Digital 1080 – 14:00 min

“The shadows strategy” is a psychological investigation into the collective unconscious, set within the modern day myth of Science fiction, where aliens could be seen to represent the aspect of the human consciousness or self we don’t yet know. It is an art piece which looks at societies shadows of racism, identity and climate denial, and the concept of the journey as it’s psychological theme.

[www.vimeo.com/314459123 /PW. bobby](https://www.vimeo.com/314459123/PW.bobby)

www.thomaslisle.com



Ga-in Kim (KR)

Already but not yet – 2019

Fish tank, water tap, thermal imaging camera, monitor, mixed media
installation dimensions variable

‘Already but not yet (2019)’ questions the loss of the future and the eternal present after the Nuclear Age, and explores how we should contemplate the Anthropocene epoch. The work interweaves the presence of the body(spectator) and the experience of ‘here’ and ‘now’ by creating controlled situations with fluid objects.

www.vimeo.com/350779217

www.ga-inkim.com

Sandra Lapage (BR)

Sharp garments for desperate shamans – 2019

Recycled materials (aluminum coffee capsules and wine bottle seals),
copper staples, copper wire – 200 x 200 x 30 cm | 360 x 260 x 40 cm

This body of work, created with donated recycled materials, revolves around the theme of ecocide and of impending ecological doom, through the sheer overabundance and magnitude of materials that translate the excesses of consumerist agendas. These works translate a sense of nonsensical excessiveness and of chaos in face of environmental devastation and of the ambivalence to science shown by politicians around the world.

www.instagram.com/sclapage



Leonardo Zappala (IT)

Niki je pense à toi – 2019

Acrylic, oil stick, spray paint, collage (fabric) on canvas – 80 x 60 x 4 cm

Change is coming because change is needed. It's all around us and it can't be stopped but we need to push it further. Art has the gift to travel faster and deeper in anybody's soul. That is why this work is about change and Justice. Because Justice is needed, and Justice is a woman for a good reason. Time has come for Justice to get on the higher steps of this society, no more, no less. A profane goddess to save us all. (Named after Niki de Saint Phalle, great artist and greater woman).

www.leonardozappala98.wixsite.com/zappalart

Soren Nellemann (DK)

pink champagne – 2019

Oil on canvas 200 x 140 cm

“pink champagne” depicts the state of our world today and human deflection. The viewer is staring into it, as a participant: the war ravaged city, refugees with a fat tourist and a hot dog (self-portrait), Pepsi & McDonalds’ signs, yellow coal trucks entering the vagina of the baby as a symbol of our future in peril, to the sparkling clean skulls, the Ajax bottle as a metaphor for the ability to clean-up and forget and to the monkey nursing a human baby questioning the state of humanity today.

www.sorenn.com



Natalia Kalicki (CA)

Correspondence – 2019

Tinder on Duvet – 200 x 140 x 35 cm

Correspondence shows a month-long Tinder conversation with someone that I never met. The chronologically ordered 421 screenshots are printed on a bed sheet. Beyond the subtext of digitally performed identities, this work deals with the entwinement of loneliness|connectivity. By attracting sprawling readers, it is an effort towards engagement over anxiety. I thus feel justified in using a private conversation for public art. The duvet intervenes, connecting strangers.

www.nataliakalicki.com

Kevin Collins (UK)

Non circular mounts bay – 2019

Digital – 21 x 10 cm

Mounts Bay in Cornwall is one of the most beautiful bays in the UK. I have been working with Hugh St Aubyn from the St Aubyn's Estate which own, manage and live on the mount. We were discussing the amount of plastic which now washes up on the beach and the issues it is causing. Just down the road sits a whole batch of supermarkets and it inspired me to show the dangers of non circular economy and the impact on the fragile earth's resources.

www.paintgalleryprint.com/wp



Nancy Jones (US)

Sanctuary – 2018

Mixed Media – 55,88 x 22,86 cm

In 2018, my hometown, on the coast of Florida was devastated by a category 5 hurricane. The storm was fuelled by unusually warm Gulf of Mexico waters and its impact made climate change a reality for my community. Out of the storm debris I made art and it helped me heal. Sanctuary was my first piece of art after the storm. It is a mixed media piece, the first of four hurricane houses made in 2018. Wherever we are in the world we all need sanctuary, a safe place to live.

Christa Joo Hyun D'Angelo (US)

Protest and Desire – 2019

2 Channel 4K video, color and sound – 19:55 min

Protest and Desire is a video artwork that challenges popular STD / HIV discourse by focusing on how women of color deal with intimacy, sex, and age that relates to STDs and HIV within the landscape of white Europe. Through dream like sequences and whimsical imagery, *Protest and Desire* imagines new ways to define what is normal and propels new meaning on “sickness”, desire, and relationships by confronting the ghosts of the past and the fears that haunt our present realities.

www.christajdangelo.com



Rebecca Kautz (US)

Shame Project – 2018

Digital Photo Book (performance documentation) – 30,48 x 30,48 cm

The Shame Project is a participatory, public performance action. The project aims to exorcise shame from the silent recesses of the individual psyche. Through public collaborative action, individuals work through deeply personal shame while finding solidarity in the ubiquity of shame as a collective emotional state. Participants wear the vest for a self-determined period of time, document the experience, and return the vest and documentation to the originating artist for the next wearer.

www.facebook.com/Shameproject2018

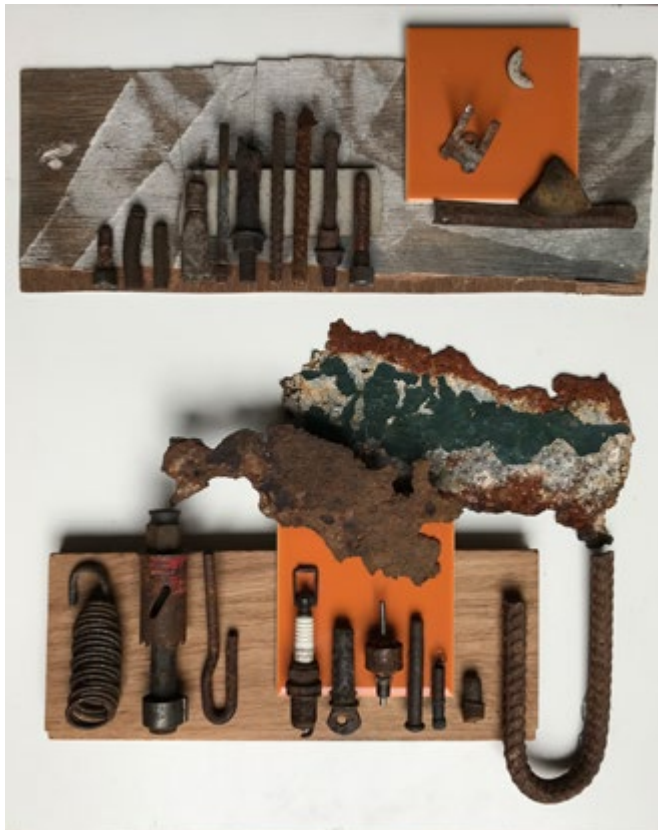
Nancy Lane (AU)

Reach for the Moon – 2019

Wood, tile and metal found objects – 48 x 38 cm

All my assemblage artworks are created entirely from trash I find on the streets. This work was made from metal, scrap boards, discarded tiles and half a button. The lower section shows an atmosphere based on climate inaction – fossil fuels and pollution. The top section imagines mountains, a cityscape, and importantly, a lone individual reaching skyward, working for change, setting high goals, 'reaching for the moon'. We cannot wait passively, climate action must start with each of us, now.

www.nancydeesculptures.com.au



David Day (AU)

Wobbythong shark – 2016

Marine debris – 950 x 40 cm

As an artist I am passionate about our oceans condition. Sharks have been known as the garbage cleaners of the sea. If sharks ate marine debris their role would be greatly appreciated in today's climate of plastics pollution globally ocean wide. This artwork is made from thongs commonly collected in the Great Barrier Reef region Australia. By using this medium, I hope people see this litter thinking of their actions "I am one person who makes art that speaks to many" dayziart.

www.facebook.com/dayziart

Kristian Askelund (DE)

Buffalo Head Hills 1 – 2017

Emulsion paint, bitumen, plaster of paris, iron, acid and synthetic resin on canvas – 250 x 180 cm

Heavily influenced by aerial images of large-scale surface mining that is being operated in Canada's Athabasca oil sands, these works show uncanny parallels to the earth's surface. With global temperatures rising, this industrialized landscape is a testament to the destructive nature of our dependency on fossil fuel: the imminently visible destruction of large areas to harvest crude oil, which at the end of a long cycle of intermediate steps contributes to the warming of the planet.

www.kristianaskelund.com



Katja Struif (DE)

anti-fetish – 2017

5 digital prints on forex – 30 x 45 cm

Guns are objects of power and desire. they appear to be sexy – a gun is a fetish. “anti-fetish” is a series of objects that no longer exist (#1 shriveled, #2 dried up, #4 melted) or never have existed (#3 manipulated heckler&koch g36-gun, #5 assembled dog shit). Popular culture considers guns to be cool. The perception of weapons is an obstacle to peaceful conflict management and increases profits for the arm industries. Cultural professionals created the cult. It’s up to us to reverse it.

Valentin Wedde (DE)

Peaceful Protest Bogota – 2019

Digital photography collage – 20 x 30 cm

On 21 November 2019 protests began in Colombia against the current government. Protests were very peaceful, only overshadowed by a few violent riots. In the media, the images of vandalism were sent over the course of days and that also related to the behavior of the citizens who went peacefully on the street. My observations of the protests were that every day thousands of young people took to the streets and demonstrated peacefully. I wanted to draw attention to this face of demonstrations.

www.instagram.com/valentin.wedde



Ajet Rira (AL)

The Ecocycle of Lura – How Albania lost the centurial forests – 2019

Photography – 15 x 21 cm

In less than 25 years, significant, uncontrolled, illicit deforestation activity has taken place in most forests across Albania at a pace of 2-4 times higher than the natural forestation pace. Such illicitly obtained wood has served to furnish most furniture producers, and international markets with rare old beech tree beams, and other similarly precious woods. As a result, Albania is left with less than 1% of its old beech forests compared to the 7% ten years ago.

www.facebook.com/ajetriraphotographs

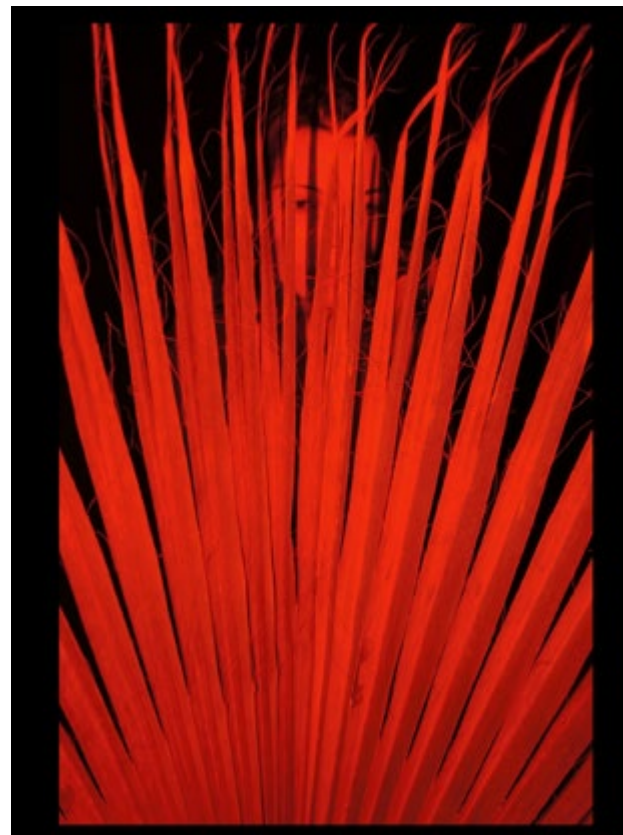
Beena Nouri (UK)

Jin Jiyān Azādī (Women, Life, Freedom) – 2019

Acrylic on canvas – 420 x 594 cm

This painting depicts the strength of women fighting for their identity, fighting for their people, life and freedom.

www.instagram.com/beenanouri?igshid=z7onyiooxoek



Iren Yakovenko (UA)

Disgrounded – 2019

Photo print – 30 x 40 cm

The project is about an Israeli-Palestinian conflict from my perspective, as the occasional viewer who stays in the West Bank grey zone. This project has resulted from my pain, and for me, it has become a remedy. The name of the project has several meanings. One is the loss of the land or ground. Another meaning is a relief from the isolation. The first is negative, and the second is promising. Being the one word, they form a duality, a deep-rooted quality of the conflict.

www.cargocollective.com/irenyakovenko

Elena Chemerska (MK)

Fatherland, A Monument to Freedom – 2019

Oil on canvas, wood, screens – 290 x 495 cm, 190 x 145 cm, 190 x 145 cm,
19:52 min, 12:04 min

“Fatherland, A Monument to Freedom” is a long term multidisciplinary project by artist Elena Chemerska that revolves around the attempt to revitalize the Monument to Freedom in Kochani, North Macedonia, erected in 1981 while the country was a part of SFR Yugoslavia, in honor of the 40th anniversary of the People Liberation War, WWII and the victory over fascism. By unfolding certain aspects of the past, the project suggests that the idea solidarity remains indivisible from the idea of freedom.

www.facebook.com/elena.chemerska



Oya Tekbulut (TR)

ICE Lick – 2018

Sugar, lime, water, cumin, chili pepper – 12 x 5 cm

This piece honors the resilience of the undocumented community instead of emphasizing their victimhood. The ICE badge is the symbol of an institution that renders the undocumented community powerless. The ICE Lick is a lollipop in the shape of an ICE badge that is flavored with Mexican spices. Every lick takes away from the potency of ICE's authority and reverses the power relation between the institution and its targets. The very same symbol of oppression becomes an object of protest.

www.oyatekbulut.com

Madeleine Schwinge (DE)

End of the night (breaking dawn) – 2019

Magazine cutouts, digital print on paper – 189 x 143 cm

We live in times of upheaval and radical change. It is more than ever time to dream again and dare the new. Thinking freely, taking risks, breaking with obsolete patterns of thought and behavior – the artist, curator and mentor Madeleine Schwinge believes this exactly is the power and responsibility of the arts. It is time to set out for new utopias! She advocates opening the valves of human creativity to develop our full potential in order to rediscover a better future we lost out of sight.

www.madeleineschwinge.de



Kate Kelly (IE)

Mothers used as weapons of war – 2019

Ink – 20 x 15 cm

This sketch is part of a body of work titled “Keeping sight of a fragile humanity”. In this I explore the rise of ‘psychological’ weapons of war being applied in many conflicts across the globe. A strategy used by the military involves women and children being used as the weapon of war. The men removed from the community leaving the women and children defenceless. The loss of the male protection and the violation against females creates terror and the fragmentation of the community.

Carmen Lamptey and Gabriela Acosta Camacho (NL)

Insight Out – 2019

Video, HD – 02:57 min

Insight Out is an art project that combines philosophy, spoken word, graffiti, dance, and film, in a collaborative endeavor between young people in a youth custodial institution and professional artists. We developed a multidisciplinary artistic program for the NGO Young in Prison, in which a group of renowned artists worked with ten youngsters from the Teylingereind youth custodial institution on an interdisciplinary artistic short film based on the philosophical question ‘What is freedom?’

www.youtube.com/watch?v=d8TCvllsN8&t=9s



Deniz M. Örnek (TR)

What happened in Gezi? – 2016

Finding materials, gypsum, watercolor, acrylic paint, matt varnish –
70 x 48 x 10 cm

Despite the lies that “there are external forces behind” the government and its media. There was a simple reason for the protests that began in Gezi in June 2013 and spread to 80 cities. For ideological purposes, they want to destroy a park in the middle of Istanbul and show that they can crush citizens for this purpose. They used gas bombs to shoot people. 7 deaths and 8100 injured. Gezi stands in place. They still maintain their understanding of “nature” as a means to benefit their supporters.

www.facebook.com/adainsanat

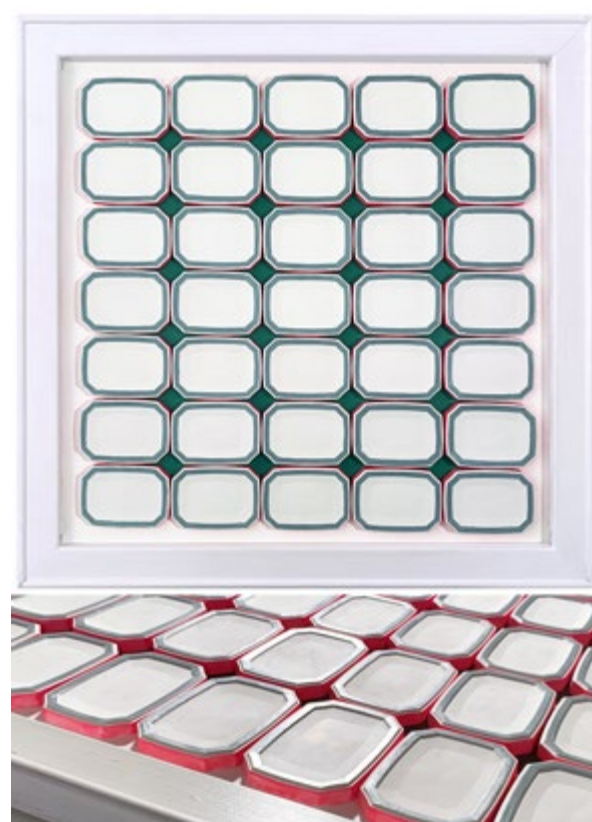
Paweł Błęcki (PL)

Temporary density of matter – 2019

Objects – 130 x 300 cm

The project that I am working on is based on objects or their remains. Their presence on Earth opens a wide field for discussion, for example during the participative activities by which I encourage people to not only experience the physical materiality of objects, but to also broadly reflect upon the complexity of the world's problems and the possible directions for its future development.

www.pawelblecki.com



Greif Lazic (DE)

The Human Foodprint – 35 Eggs Salad & 42 Chicken Salad – 2018

Plaster on wood, acrylic color – 60 x 60 cm

The Human Foodprint explores the meaning of art as a message courier. As art is not only beauty and color but representative of our society and its flaws. The plastic packagings which carry food, are carelessly thrown away and have enormous impact on the environment even if their life in our hands is temporary. By reproducing significant amounts of the same plaster objects and painting them individually, they become visible.

www.greiflazic.com

Ziptie Zoe (AU)

Chimp on Fire – 2019

5000+ LITTERED zipties, digital overlay approx – 150 x 200 cm

My 13,635+ LITTERED zipties tell me plastic pollution is wasted emissions from extractionist economies, global capitalism socially unjust. Art as voice while I work with industry and, via digital print sales, push for mindful consumerism that slows shipping of non-essentials. Chimp on Fire speaks of animals endangered from habitat destruction, Indigenous people harmed for protecting them, livelihoods ruined by “slash and burn”.

www.youtube.com/channel/UCLJNVm4sV50KAayeLloreJQ

www.instagram.com/ziptiezoe



Céline Ducret (CH)

To Make a Movement, Object 2 – 2019

Screen print on wool felt, cotton rope, wood and PVC sheet – 160 x 100 x 55 cm

A narrative addressing the human sensory experiences within the society. Rather than needing to resolve problems, there is a need to challenge the fundamental idea of why those problems existed in the first place. A space to stop and reflect. In a society where time is a commodity, taking the actual time to stop within the city becomes an act of revolt in its own right.

Photograph by Zeynep Oguz and Camilo Gamboa Merlo

www.celineducret.com/to-make-a-movement

www.celineducret.com

Pudji Utomo (ID)

Embrace (Co-Exist Series) – 2018

Aluminium plate, Grenjeng & LED neon flex light strip variable dimensions

The most common is a war and conflict triggered by the issue of ethnicity, religion, and race. This work deliberately raised the issue of identity in positive way by integrating the religious symbols. “Crescent” is the symbol of the Muslims, “the Cross” Christian symbol, and “Star of David” symbol of Jews. By plotting the symbols next to each other and interconnected, the visualization depicts the peaceful coexistence and mutual love, mutual respect, and mutual tolerance.

www.smashthenarrative.com/?page_id=149



Dorothy Ding (HK)

The Song of the People – 2019

Earthenware – 45 x 25 x 25 cm

Everyone has a right to voice. We are all equal. Enlightened by Hundertwasser’s Window Right, different windows of the mansion represent different people. When viewers drop a clay ball from the top of the mansion, a clay song will be heard. It is intended to be the first lyric’s melody of ‘Do you Hear the People Sing?’ In Hong Kong, the proposal of the extradition bill by the government causes a socialist revolution. We, the people of Hong Kong, should have the freedom to choose our way of life.

www.instagram.com/dorothea_ding

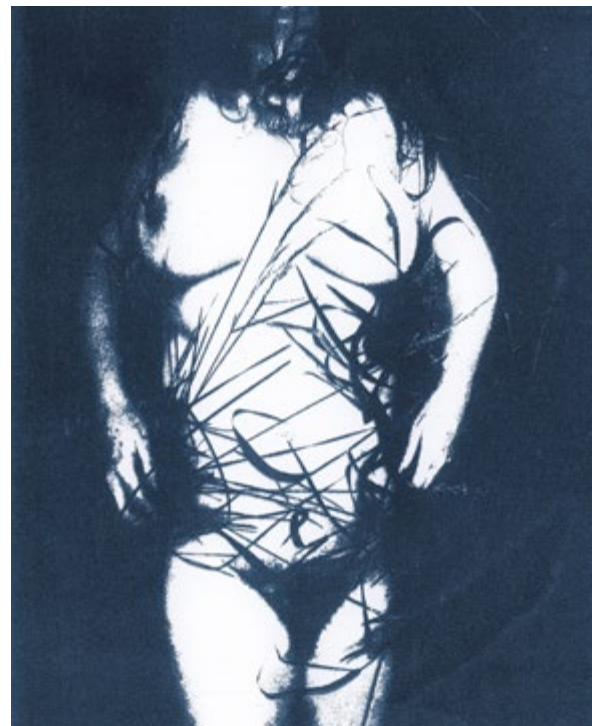
Helena Barbagelata (ES)

Faces of Tupãna – 2018

Acrylic on canvas – 90 x 60 cm

The thousands of fires engulfing the Amazon rainforest in Brazil are a human tragedy as well as an environmental one, that raises many questions on the conservancy of our primal bonds to nature, animals and ourselves. Indigenous groups hold a fundamentally different view of their relationship to the natural world, perceiving their existence as being within nature rather than our modern industrialized separation between humanity and other sentient beings.

www.helenabarbagelata.carbonmade.com



Jennifer Weston (UK)

Body in the Woods – 2019

Screen print of photograph – 20 x 22 cm

This screen print (from a photo of the artist's body) comments on how our throw-away patriarchal society discards women. Over the centuries, how many women and girls have been found naked, raped, murdered? Their bodies dumped in woods, rivers; sometimes blatantly by the side of the road. Females used for the gratification of men, killed and then discarded as rubbish. It is a common occurrence. Women are pressured by and subjected to gender-based violence all their lives. How can this be stopped?

www.jennniferwestonuk.com/65-2

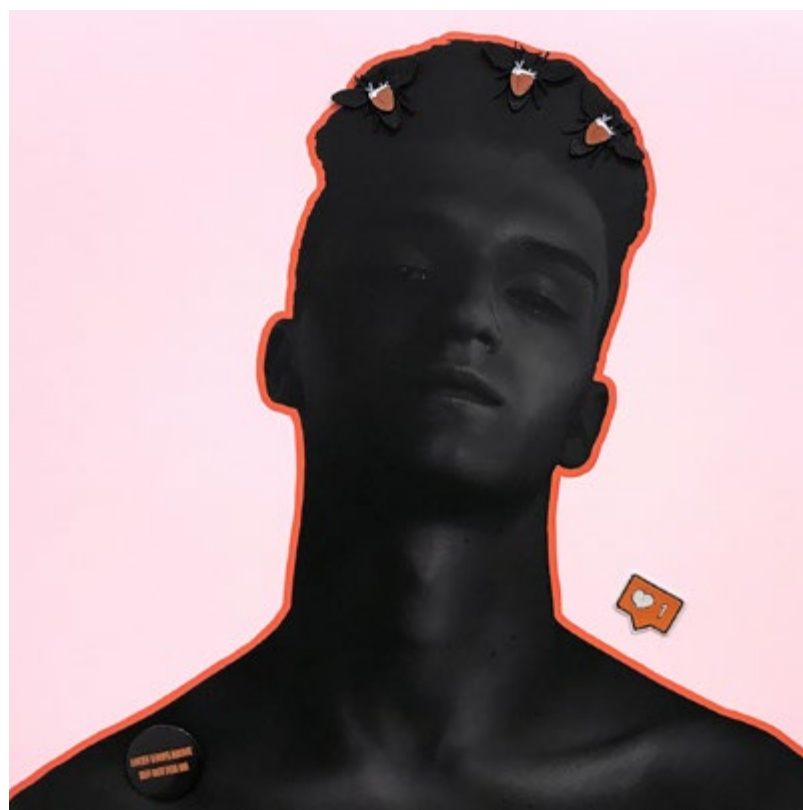
Tamás Kacsák (HU)

Too much noise and too bright lights (series) – Hama 2018

Giclée print, mixed technique, badge, sticker on fibreboard – 55 x 55 x 5 cm

The idealized portraits of the series reflect on real-life events. The visual representations of the refugee crisis. Who are they? Victims of a tragedy, lucky survivors or fearless heroes. The question of migration is a grave problem of our time. What happens, when we are forced to leave our homeland and our family – not because we want to, but for some external reason. The titles of the pictures are the names of locations where civilians were tragically killed over the last ten years.

www.facebook.com/kacsaktamasart



Pablo Ruiz (SP)

EGOSYSTEMS – 2020

Acetate vinyl rubber, methacrylate... Petroleum derivatives – 30 x 30 x 30 cm

EGOSYSTEMS

Title composed of a hybrid that unites three concepts:

EGO: Self.

SYSTEM: socio-political and cultural environment in which I live.

ECOSYSTEM: territories as spaces in which I develop. The most limited is my job and the most peripheral is my hometown.

www.facebook.com/pablo.ruizortiz.1

Pradip Kumar Sau (IN)

DESIRE – 2019

Acrylic on canvas – 75 x 75 cm

Life is a journey from womb to tomb. The material aspects of life like desire, ambition, earning for name and fame pull him constantly down to the earth. He begins to dream – the kind of Dream that tries to touch the Infinite. Dream tries to get to the Sky, which is Infinite, Vast and immense. Herein lies the co-existence Dream and heart Reality of life, simply because human heart is the accouchement of Dream, but Dream feels drawn towards the Infinite against the Heart's gravitation.

www.facebook.com/pradipkumar.sau



Came Moreno (ME)

You are from another space – 2018

Acrylic on canvas – 100 x 150 cm

www.vimeo.com/user13567615/review/388301815/a0299d1307

www.camemoreno.com

Pierre Chaumont (CA)

Breaking The Spell (Perseus Beheading Medusa) – 2016

Digital print – 72 x 56 cm

This work tackles the representation and the normalization of violence towards women in art and society. By using a 3D scan of this sculpture and by transforming it, a new meaning emerge. I tried to counter the image of the female figure being on the verge of beheading, by translating the violence of the act towards the protagonist. By doing so, I try to distance viewers from what they are used to see, and in the end question these representations.

www.pierrechaumont.com



Gian Cruz (PH/ES)

(sero)TROPICAL(e) – 2019

Ink jet print on cotton paper – 60 x 34 cm

(sero)TROPICAL(e) explores my link with the tropics as an off-white homosexual male with mixed ethnicity encompassing topographies and ecologies pertaining to my queerness and its connection to nature. These are atypical and performative self-portraits retelling my struggle with AIDS-related complications in early 2015 and initiating gestures on decolonizing nature and perceptions of the tropes of tropicality as an active site of resistance distinctly coming from a Philippine perspective.

www.visualaids.org/artists/gian-cruz

Victoria Casillas (SP)

Voices – 2018

**Organza, (thread and acrylic tube) and audio montage – 300 x 360 cm,
Installation – 120 x 150 cm**

Voices consists of a compilation of personal stories of citizens from the 28 European member states all who currently reside in the UK. I embroidered the words onto organza material in both English and original language. Each story is 1.5 x 1m in dimension and is complemented by an audio montage. Voices highlights multilingualism within communities, the mix of cultures sharing the city space and tries to accentuate the human factor.

www.youtube.com/channel/UCK4tv11ZeN6w-uceW_jSAoA



Nicole Goodwin (US)

Ain't I a Woman (?/!): The Performance – 2017

Video, HD, Loop – 05:16 min

Ain't I a Woman (?/!) is a project that I first performed in public spaces around NYC. This is the first rendition of the project, where I posed topless with the words "Ain't I a Woman (?/!)" inscribed all over my body to represent black women and body positivity.

www.vimeo.com/229643817

Milan Markovic (RS)

Phosphorescence 0.40 – 2019

Mixed media on canvas – 100 x 100 cm

This artwork based on the concept of light and darkness as antagonistic conceptions that represent the whole, thus I try to deepen the artistic process of creation by inviting the viewer to contemplate my painting given that with them I allude to the spiritual response to the civilization plunge into an abyss through the struggle of light that is deeply trapped in darkness.

www.milanmarkovic.art/phosphorescence-040

www.instagram.com/milanmarkovic.art



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A couple of years ago, one of my best friends married an Albanian guy. Their wedding was in Albania, and I've got invited. The party lasted for 5 days. There I've got the chance to meet his family and family, and I think I fell in love with all of them. I've never met any Albanians before, but suddenly I felt there more at home than at any other place. People were smiling – not because I was a guest, and they had to be nice. That was the way they looked at life, they are not pessimistic, they are positive, although they have been through a lot of things. I was absolutely amazed by the fact that when people discovered where I had come from, they've started to talk about how many things we have in common, they've talked about Romanian poets, for example. How could they know about that? I found out that their national anthem was composed by the Romanian poet. I felt guilty. I wanted to know about them as much as they did about us. But most of the knowledge about them I gained from going there. They lived a simple life but so full. I came home, and I understand that we don't smile as much as we should, and we're so focused on different issues that at the end of the day don't matter that much. In Albania, the family stays together, they are bound to each other not with the idea to force anybody to live as the others, but with the idea of supporting each other. In recent years, in Romania, we've stepped away from our traditions, and we've adopted many new things. Those new things are not necessarily bad, but we don't have to forget about our heritage. Everything that we are today is because of the things that happened to us in the past from generation to generation.

Elena Rubashevskia (UA)

United in Diversity – 2019

Digital, photo- journalistic project – dimensions variable

Photo- journalistic project, which came to life in Murska Sobota, Slovenia and was a part of research during Erasmus+ project. 40 participants from Slovenia, Ukraine, Italy, Romania, Hungary and Greece shared their personal stories related to tolerance and diversity. Each story is Unique – each voice matters!

www.facebook.com/directlena

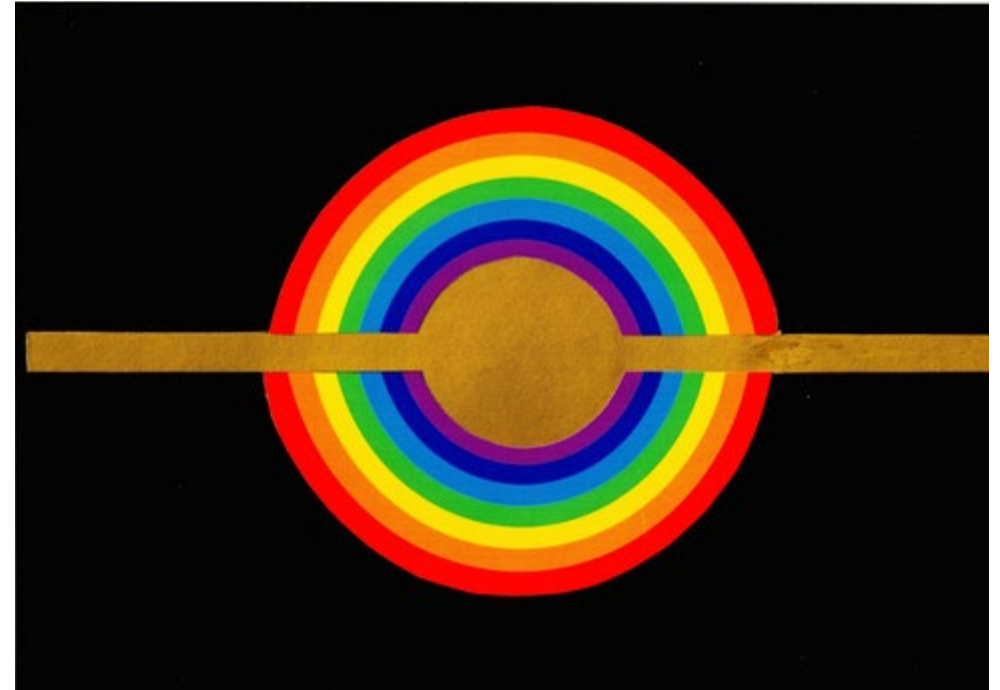
Laszlo Horvath (HU)

CONVERSATION SPEAKING – 2018

Wood, metal, stone – 230 x 70 x 140 cm

The optical, acoustic sculpture entitled CONVERSATION, SPEAKING explores the anomaly of the organizational anomaly of our society in a form of a ceremonially anachronistic relic of the Far East embedded in the West – the excommunication from the standpoint of the individual as well as the community, the constantly regenerating generational chasms, the tool of speech as an adequate, thought-distorting, but existing necessary means of communication.

www.vimeo.com/245696353



Bill Sander (US)

Rain-Ball/Welcome – 2019

Acrylic and paper – 17,5 cm x 25,4 cm

Two rainbows embrace a golden sun extending open arms. Inclusive. Expansive. Whole. (Art can catch the eye, the imagination, the conscience...)

www.behance.net/billsander

Zemir Velatovac (DE)

Reuf – 2019

Installation: clothes on wall, installation photos installation – 200 x 200 cm,
Video: HD – 17:41 min

Project entitled “Reuf” (Bosnian name) is an anagram of the word refugee. Project is the installation of the clothes of a fictitious person that I unstitched and I stretched in the wall until tearing. This gesture shows body print of a refugee movement and wandering. I wanted to enhance the singularity of refugees. It is a psychological video on a question of singularity in contemporary society.

www.youtube.com/watch?v=T5XVyyPi-j0&feature=youtu.be

www.artdoxa.com/users/zemir/profile



Olga Drachuk-Meyer (UA/DE)

The Trial Of Liberation – 2019

Performers body, rope – 12:00 min

The performance deals with the attachment to social requirements, but also to one's own fears and behavior patterns. It is about an utopian idea of complete freedom and the impossibility of reaching it without setting its limits by yourself. In the struggle with her own shackles the performer pushes herself to the highest degree of exhaustion, yet she remains tied to her symbolic and material rope – as a sign of a state that transcends the performance itself and can be experienced by everyone.

www.facebook.com/watch/?v=657545364786439

Jury

Artur Aheiev

Artur Aheiev graduated from the musical school and has two master degrees in Philology and High Education, as well as in Translation of English and German languages. Artur is a participant of numerous international projects, trainings, Erasmus+ exchanges on different topics such as the history of WW2 and the open dialogue between people from Ukraine, Poland and Germany on current problems of global society.

Being a participant of Youth Peace Camp 2017 in Strasbourg, he studied the topics of human rights education, no-hate speech movement and has been a facilitator of discussions with people from conflict areas. He also studied the process of rising up leadership skills and active position of citizens. During his Erasmus+ project, that took place in Naples, the refugee topic was viewed and discussed through the forms of theater, painting and music. It was one of his best heart-touching projects ever.

Carolina Pérez

Carolina Pérez studied Film at the Duoc-UC and Arts at the Catholic University, both in Valparaiso, Chile. Afterwards she has been focusing on Cultural Management and the development of spaces for interaction. Her artistic work focuses on research and gender issues related to the world of consumption and identities in the context of globalization.

Carolina has created and managed platforms and spaces in Chile and Germany. “MilM2” (Thousand Square Meters), which was awarded the ANNOVI Price for Innovation, “Estudio Panal”, and “Refugio” in Santiago de Chile were her experiences on developing alternative institutional infrastructures for exchange, education and culture in the urban environment. In Germany, she went on developing projects such as Kap Hoorn – Platform for Latin American Artists, working on the enhancement of possibilities for the work of artists coming to Berlin from the Spanish speaking regions.

Prof. Dr. Kaethe Wenzel

Prof. Dr. Kaethe Wenzel (*1972 Aachen/GER) 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

Katrin Korfmann

Katrin Korfmann studied Photography at the Gerrit Rietveld Academie and continued her research during her residency at the Rijksakademie, both in Amsterdam. Since the late 1990s her work has been exhibited internationally in galleries, museums, alternative art and public spaces. In addition to a practice as a visual artist, she is a senior lecturer at the Royal Academy of Art in The Hague and advisor for different cultural institutions e.g. Mondriaan Fund, Pictoright and Creative Industries Fund.

Her work includes photography and installations in public space that reveal a new perspective on social dynamics. Strongly aesthetic, her photographic images present an abstract of human interaction bound by the grid of everyday life. By capturing people in motion, she forms a new perspective on busy urban settings as portraits of contemporary transitions and creates a tension between stillness and movement in public spaces.

Mehdi Yehya

Mehdi Yehya is the founder of Peace of Art, Lebanese humanitarian organization and arts academy. He is a participant in Youth Leadership Program by UNDP, selected as one of 7 most inspirational Arab youth changemakers by AL-AAN Emirates TV. He founded the first musical band in North Bekaa. He is the founder and director of the first Fine Arts Academy. Yehya also trained youth leaders in Qatar- Hamad Bin Khalifa university about peace building.

He was chosen to speak at the European Parliament during the international Day of Democracy, about his initiative in September 2018. Furthermore, he started an initiative called “Art Against Discrimination” in Baalbeck- Hermel region.

Nicole F. Loeser

Nicole F. Loeser is an independent curator and art manager with over fifteen years of experience in working with institutions and companies across Europe. With great passion she realized

numerous projects with international artists, curators and collectors, and facilitated co-creation workshops with experts from different disciplines. 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.

PSJM

PSJM is an artist duo formed by Cynthia Viera (*1973 Las Palmas/ES) and Pablo San José (*1969 Mieres/ES). 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).

Viktoria Trosien

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!

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.

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