

Yaprak Akinci	Nikolai Ishchuk
Andreas Bäcker	Kalina
Dalia Baassiri	Kevin Killen
Aeson Baldevia	Dilara Koz
Pauline Batista	Laura Kuch
Loyane Bianchini	Kyu Sang Lee
Almundena Blanco	Teddy Lo
Gareth Cadwallader	Teresa Luzii
Karou Calamy	Izabela Maciejewska
Jacobs Candice	Micaela Mau
Jevon Chandra	Kate McMillan
Edmund Cook	Saskia Olde Wolbers
Ellie Davies	Taezoo Park
Robert-Rimsky Dimitri	Laura Polesel
Lina De' Nobili	Miguel Ángel Rego Robles
Daisy Dickinson	Eleonora Roaro
Jonathan Di Furia	Maria Rondeau
Love Enqvist	Dutem Schwöllén
Eduardo Gómez Escamilla	Kevin Song
Christina Gednalske	Eda Sutunc
Maria Luigia Gioffrè	Theathev (Alina Petre)
Ruben Hamelink	Holger Theunert
Ant Hamlyn	Sophie Anne Wyth
Benjamin Heim	Hana Zhang
Martina Herz	Xi Zhang
Hanna Hetherington	Meng Zhou
Matthew Humphreys	

Celeste Prize 2017, 9th edition
The Bargehouse, OXO Tower, London, During Frieze week
6-8 October

Celeste Prize 2017, 9th edition

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

Prizes

Project Prize, 4,000 €

Painting & Drawing Prize, 4,000 €

Photography & Digital Graphics Prize, 4,000 €

Video & Animation Prize, 4,000 €

Installation, Sculpture & Performance Prize, 4,000 €

Super-Young Prize 3,000 €

Organization

Celeste Network

Via Sangallo 23, 53036 Poggibonsi (Siena) Italy

+39 0577 1521988 | info@celesteprize.com

www.celesteprize.com

Founder

Steven Music

Logistics & Administration

Silvia Li Pira

Marketing & Advertising

Giulio Machetti

Graphics

Anna Bertozzi

Catalogue

Manuel Marradi

Photography

Giancarlo Lattanzi

Exhibition

The Bargehouse, OXO Tower Wharf, London, During Frieze week

6-8 October 2017

All rights are reserved. No part of this book can be reproduced or transmitted in any form or via any media be it electronic, paper, etc, without written approval from rights' holders.

Copyright 2017 Celeste Network

Copyright 2017 the authors for their texts

Copyright 2017 the artists for their works

Welcome to Celeste Prize 2017

It is a pleasure to be presenting you 53 significant works of art selected from more than eighteen hundred applications across the globe. With an attentive committee of jurors composed of curators and writers working actively and independently across Europe and South America, we have selected the shortlists for six different categories of the Celeste Prize 2017. George Clark, Ovul Durmusoglu, Rozsa Zita Farkas, Attilia Fattori Franchini, Nav Haq, Anna Gritz, Harriet Loffler, Louise O'Kelly, Filipa Ramos, Ilaria Puri Purini, Emiliano Valdes, Ben Vickers and myself, through a studious and laborious quest among this year's applications, have taken our decisions to reflect on current streams of thinking and production pursued by young and established generations of artists.

Art prizes are significant components of the visual arts ecosystem, contributing to its formation and reception through processes of assessment, judgement and evaluation. The structure of the prize may at times be limiting, thus there is only a single winner to be celebrated in each category. Celeste Prize attempts to make a difference, its jury is not the last resort for the nomination of prizes, only selects the shortlist of artists who will then be awarded according to the votes of their fellow shortlisted artists. In other words, this prize is given to artists, by artists, in which we as the jury act as the agency in crystallising the spectrum of artworks, through the lens of conscious engagement and sheer responsibility.

2017 nominations prove to be exciting and active, exploring the mediums in use as well as raising awareness of the ever-changing landscape in the arts and society. This year's prize exhibition at the Bargehouse, OXO Tower, showcases a plethora of voices from countries spanning Europe, North and South America, Asia and New Zealand. It is a pleasure to present you the exhibition that is constructed through contextual threads, instead of medium-specific categories by artists with varying sensitivities and approaches. The works in this selection prove to be experimental yet responsive, encompassing multiple positions and urgencies of our times. Although the exhibition could not showcase all 53 shortlisted artists, it aims to provide a survey of what is being produced by young and established generations of artists,

bringing forward their peculiar approaches by responding to the everyday through their respective imaginative landscapes.

I hereby like to thank Celeste Prize director Steven Music, and his team Silvia Li Pira, Giulio Machetti for their thorough and generous engagement with this year's edition, to Ellen Angus for her brilliant assistance, to Sophie Cain and Bargehouse, OXO Tower, for their unending support, to my dear colleagues who served as jury, and all the participating artists without whom this exhibition would not be possible.

With anticipation of your curiosity,

Fatoş Üstek
chief juror Celeste Prize 2017
independent curator and writer

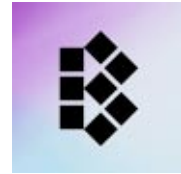
Friends



Art agenda, New York



Art night, London



Block Universe, London



Bubblebyte



Mhka, Antwerp



C.A.S., London



K W, Berlin



MAMM, Medellín



Norfolk Museum, Norfolk



Opening Times



Oxo Tower Wharf, London



Vdrome



Nowiswere



Unlimited, London

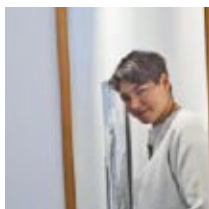
The Jury



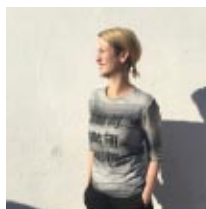
Fatoş Üstek
Curator, Art Night,
London



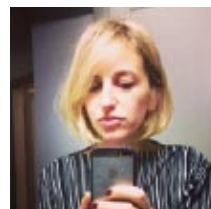
George Clark
Artist, curator,
writer,
London



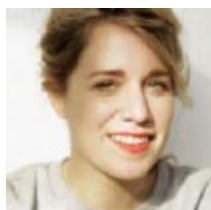
Ovul O. Durmusoglu
Curator, researcher,
writer,
Istanbul



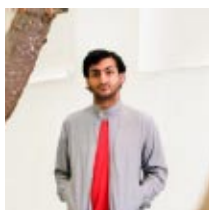
Rózsa Zita Farkas
Curator, founder of
Arcadia Missa gallery
& publisher, London



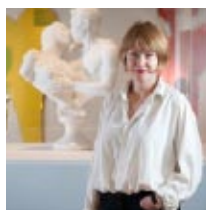
Attilia F. Franchini
Independent curator,
writer,
London



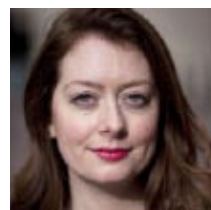
Anna Gritz
Curator, KW Institute
Contemporary Arts,
Berlin



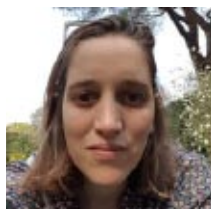
Nav Haq
Senior curator
MuHKA,
Antwerp



Harriet Loffler
Curator, Norwich
Castle Museum



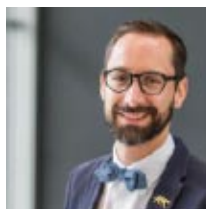
Louise O'Kelly
Curator,
Block Universe,
London



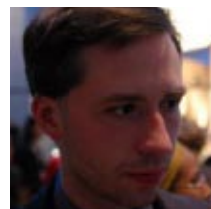
Ilaria Puri Purini
Curator,
Contemporary Arts
Society, London



Filipa Ramos
Writer, editor,
London



Emiliano Valdés
Chief curator
Museum of Modern
Art, Medellín



Ben Vickers
Curator of Digital,
Serpentine Gallery

Project Prize Finalists

Kalina

Laura Kuch

Linda De' Nobili



Kalina, 12 Meters of life, 2016, Installation, 400x16 cm



Linda De' Nobili, VIA ROMA, 2017, Digital Photography, 10 photographs 70x50 cm

Painting & Drawing Prize Finalists

Yaprak Akinci

Almundena Blanco

Gareth Cadwallader

Jonathan Di Furia

Teresa Luzii

Kevin Song

Theathev (Alina Petre)

Holger Theunert

Sophie Anne Wyth

Xi Zhang



Yaprak Akinci, Disconnecting, 2017, Acrylic, 136x122 cm



Almudena Blanco, *Plants, Jug and Some Other Things on Pink*, 2017, Mixed Technique, 114x146 cm



Gareth Cadwallader, *Bath*, 2016, Oil, 22x29 cm



Jonathan Di Furia, *Soft Corners*, 2017, Oil, 96x72 cm



Teresa Luzii, BANG!, 2017, Oil, 120x120 cm



Kevin Song, Java Sparrow Perched on a Lampshade, 2017, Acrylic, 35x45 cm



Theathev (Alina Petre), Bugged out, 2017, Oil, 245x200 cm



Holger Theunert, *The Window*, 2017, Acrylic, 100x100 cm



Sophie Anne Wyth, *Beast*, 2016, Oil, 100x80 cm



Xi Zhang, Purgatory Chapter V: Chessmen, 2017, Acrylic, 152x183 cm

Photography & Digital Graphics Prize Finalists

Pauline Batista

Ellie Davies

Ruben Hamelink

Matthew Humphreys

Martina Herz

Nikolai Ishchuk

Teddy Lo

Micaela Mau

Kyu Sang Lee

Hana Zhang



Pauline Batista, *The Algorithm Will See You Now*, 2017, Digital Photography, 90x120 cm



Ellie Davies, Stars 8, 2017, Digital Photography, 120x80 cm



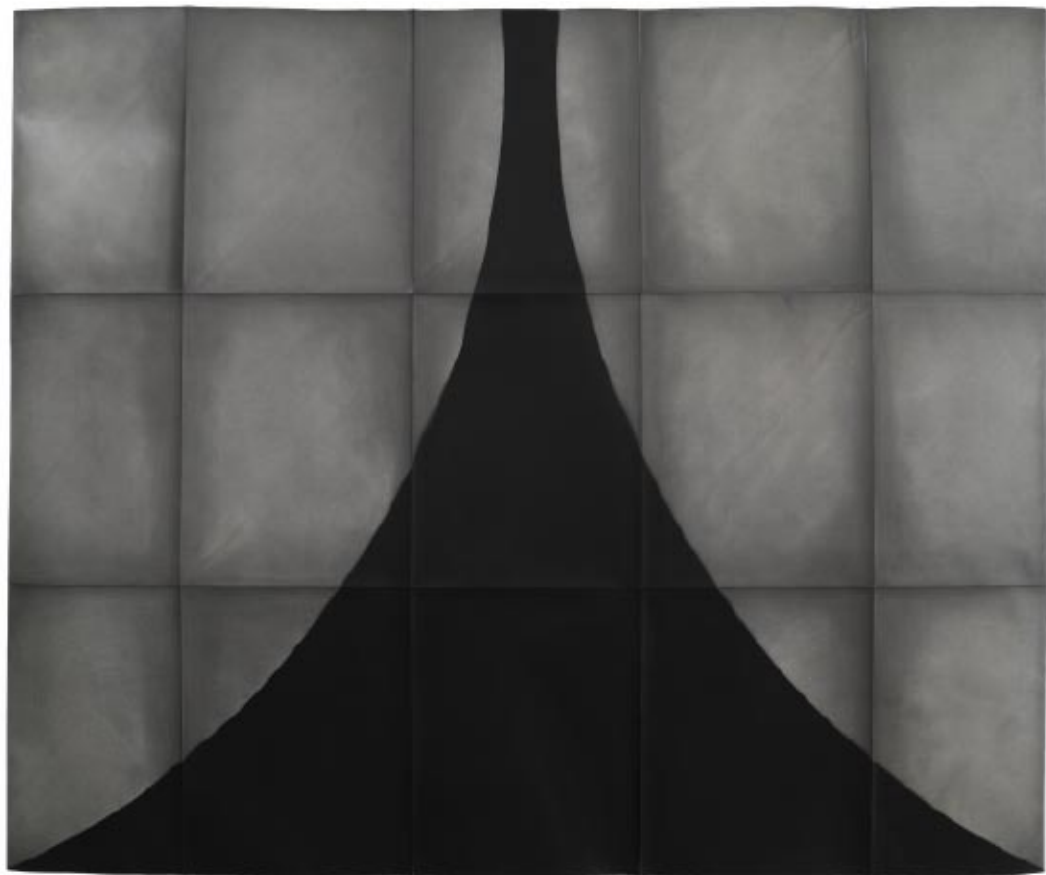
Ruben Hamelink, The free Runners of Gaza, 2017, Digital Photography, 60x90 cm



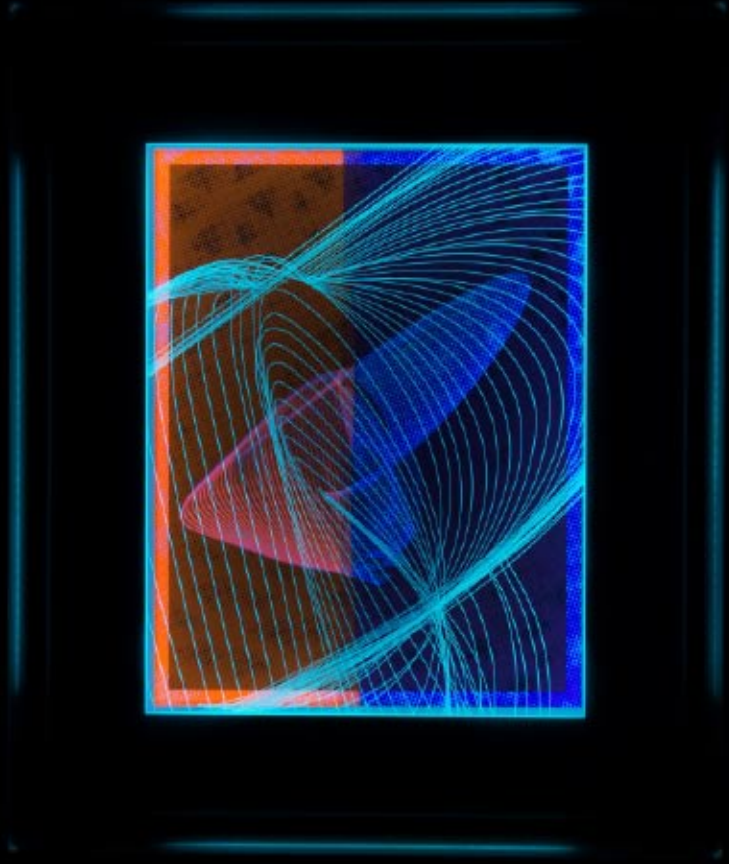
Matthew Humphreys, Touching the Void, 2017, Digital Photography, 100x77 cm



Martina Herz, *Amorphous*, 2017, Digital Photography, 14x10 cm



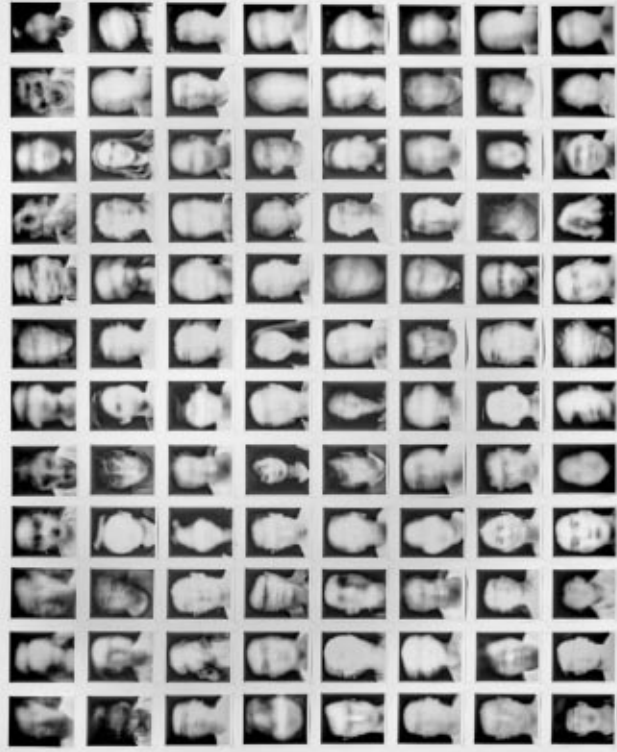
Nikolai Ishchuk, Threshold (4), 2017, Analogue Photography, 110x91 cm



Teddy Lo, Spectrum Manners, Anahata Series #12, 2017, Digital Photography, 84x70 cm



Micaela Mau, metamorphosis #3, 2017, Digital Photography, 37x50 cm



Kyu Sang Lee, The Festival of Insignificance, 2017, Digital Photography, 240x200 cm



Hana Zhang, *Insomnia Diary* – A self-portrait, 2017, Analogue Photography, 50x40 cm

Video & Animation Prize Finalists

Andreas Bäcker

Edmund Cook

Love Enqvist

Eduardo Gómez Escamilla

Christina Gednalske

Dilara Koz

Saskia Olde Wolbers

Dutem Schwöllén

Miguel Ángel Rego Robles

Eleonora Roaro





Edmund Cook, Hoard Equivalents, 2017, Video, 11:30



Love Enqvist, Magellania, 2016, Video, 14:36



Eduardo Gómez Escamilla, Records of a conversation 1, 2016, Video, 9:53



Christina Gednalske, Family Picture Night, 2014, Video, 10:57

623,703



Saskia Olde Wolbers, Pfui – Pish, Pshaw / Prr, 2017, video, 20:00



Dutem Schwöllén, String Trio, 2017, Video, 2:25



Miguel Ángel Rego Robles, Post-Contingent Coherence, 2016, Video, 5:51



Eleonora Roaro, 00:00:01:00, 2016, Video, 2:00

Installation, Sculpture & Performance Prize Finalists

Dalia Baassiri

Loyane Bianchini

Jacobs Candice

Robert-Rimsky Dimitri

Maria Luigia Gioffrè

Kevin Killen

Izabela Maciejewska

Kate McMillan

Taezoo Park

Maria Rondeau



Dalia Baassiri, 7 Artists, 2016, dust collected from sculpture space in Utica NY, plaster, plastic, metal, wood and glue, 69x15x4 cm



Loyane Bianchini, Photogrammetry of the Loom, 2017, metal structure and prints, 120x120x180 cm



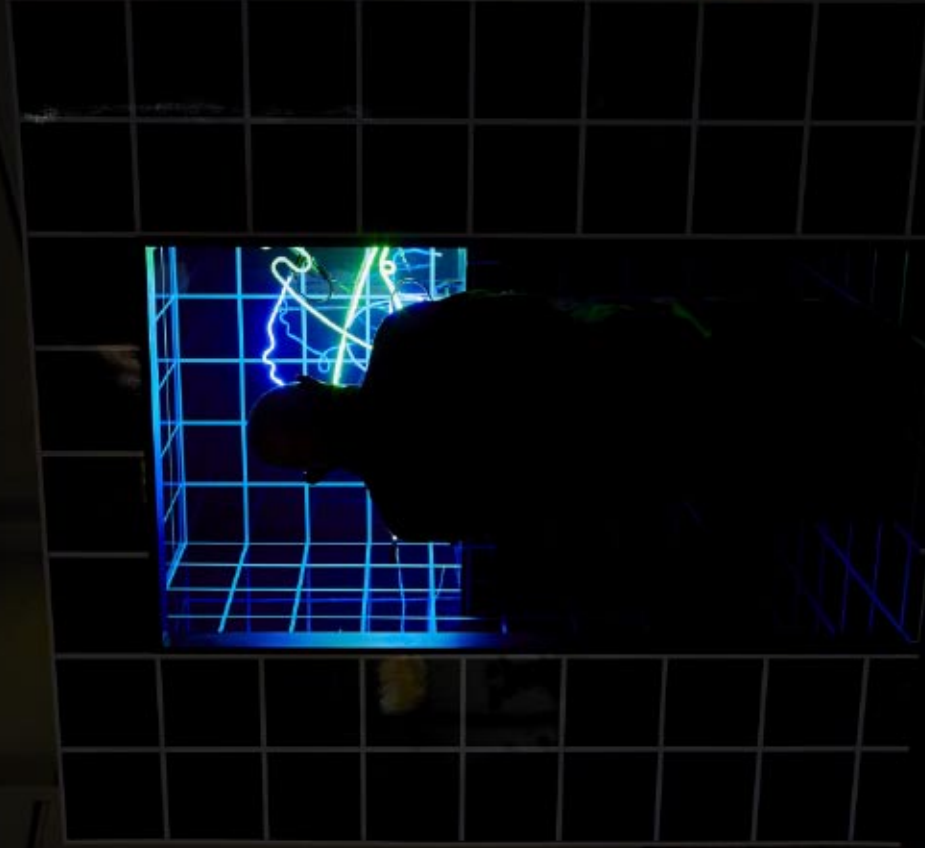
Jacobs Candice, *Tutorials as a Reflection of my Collective Self, 2017*, performance, Variable dimensions



Robert-Rimsky Dimitri, Upland Rising, 2016, Sculpture, 600x450 cm



Maria Luigia Gioffrè, Penelope's white wall, 2017, performance



Kevin Killen, *Infinity Studies – Monotony*, 2017, Sculpture, 150x159x150 cm



Izabela Maciejewska, To my Friends, 2017, sculpture, 3x3x6 m



Kate McMillan, Stones for Dancing, Stones for Dying, 2016, sculpture, 45x120x30 cm



Taezoo Park, TV being 010-01, 2017, video installation, 90x221x37 cm



Maria Rondeau, Marea, 2012, video installation, 300x90x150 cm

Super Young Finalists

Aeson Baldevia

Karou Calamy

Daisy Dickinson

Jevon Chandra

Ant Hamlyn

Benjamin Heim

Hanna Hetherington

Laura Polesel

Eda Sutunc

Meng Zhou



Aeson Baldevia, Antes Sanda Madura, 2017, Digital Photography, 45x30 cm



Karou Calamy, Hajar, 2016, Video, 2:27



Daisy Dickinson, Man on the hill, 2016, Video , 4:22



Jevon Chandra, i carry, 2017, Live Media



Ant Hamlyn, The Boost Project, 2016, Installation, 500x500 cm.

2017XOX2

Benjamin Heim, 2017XOX2, 2017, Live Media, 8:40



Hanna Hetherington, Bittersweet, 2016, Digital Photography, 118x84 cm



Laura Polesel, The Cock Dance, 2107, Video, 35:03



Eda Sutunc, *Echoes of a Distant Tide*, 2017, Video, 10:28



Meng Zhou, Mr Lei, Rain Rain Rain, 2016, Video, 2:59

Project



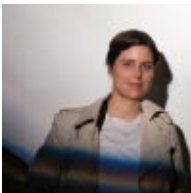
Kalina **12 Meters of life**

Kalina explores the story of her spiritual, philosophical and bodily experience, through *12 Meters of Life*. The work is a diary that is kept in cumulation, that marks the trajectory of her transformation during the time spent at a Buddhist monastery in Japan. The piece is a collection of her own spiritual musings, calligraphies of monks, drawings, phone numbers and various shapes drawn intuitively.



Linda De' Nobili **VIA ROMA**

In *VIA ROMA*, Linda Se Nobili reflects upon her childhood holidays spent at her Grandfather's house. Her grandfather being a vivid storyteller describing bandits and terrific plague epidemics, has inspired her compositions of his house, or her holiday destination. The series thus depict a house steeped in fascination and mystery where every object represents multifarious memories and tales that blur the demarcation of reality and imagination; presenting a game of mirrors where the past and the present become indistinguishable.



Laura Kuch **Wunderkammer VI**

Wunderkammer is the German equivalent to a cabinet of curiosities and literally translates as wonder-chamber. Laura Kuch believes that wonder today, lies in the poetic potential of the ordinary. The key to the understanding of these objects can be found in their individual titles and material descriptions. Through concentrating on the mundane everyday realities and its objects, Kuch produces poetic manifestations through attempting to grasp and portray their intrinsic qualities.

Painting & Drawing



Yaprak Akinci **Disconnecting...**

Istanbul's unfettered architectural growth and cultural change play an integral part for Yaprak Akinci. Her paintings represent the degeneration, consumption and contrasts of the modern world. Having been born and raised in Istanbul, she increasingly focuses on painting formed through a collection of images from industrial areas, abandoned places, factories and crowds. Through introducing layers on the plane of the canvas, Akinci explores the plausibility of interaction with urban landscape and its emotional resonance.



Almudena Blanco **Plants, Jug and Some Other Things** **on Pink**

Plants, Jug and Some Other Things on Pink is the result of a process where a conscious and expressive selection of both, objects and materials, is explored. Starting from an abstract background, allusions to graffiti, minimalist elements and the use of an expressionist gesture are combined to allude to human behaviour integrated within private spaces and nature. Plants, an object of decoration and geometric forms are used to talk about the interaction between person and environment.



Gareth Cadwallader **Bath**

Gareth Cadwalladers painting *Bath* depicts a single figure lying in a bathtub reading a book, through the window we see beyond him lies a horizon of fields and trees. Cadwallader asks us to reflect on upon those moments where we perceive us as alone. These moments of contemplation may refer to that we are never truly by ourselves, but with the imagination of others in ideas and feelings.



Jonathan Di Furia **Soft Corners**

Jonathan Di Furia explores the human condition and the surrounding environment. He observes how the individual interacts with the environment and how the environment can influence his/her behavior. Through painting he questions the variability of external phenomena and its impact on intrinsic values such as inclinations, and emotions. In his painting *Soft Corners* the individual is depicted within a barren structure, composed of alienating landscapes and architectural elements fusing a paradoxical state between reality and imagination.



Teresa Luzii
BANG!

Teresa Luzii's painting *BANG!* deals with the way in which the individual suppresses itself, the way we often build up artificial barriers that never allow us to really understand who we are and have a sense of what we are experiencing. She regards the human condition that is overwhelmed by scripts, clichés, schemes, religious beliefs. *BANG!* explores the psychology of the individual being so bound up with other people's perceptions.



Theathev (Alina Petre)
Part I/Bugged out

Alina Petre's *Bugged Out* has a powerfully autonomous surrealist timbre, creating the illusion of suspended time. The instantaneous moment captured by the painting is a birthday party, where parents hire a white rabbit-clown to entertain their children. The child depicted here is clearly terrorized, whilst party confetti flies around regardless. The dog is the only one watching the event with docility and attention, struck with perplexity, embodying the force of nature present in the creation as a vital and redeeming element.



Kevin Song
Java Sparrow Perched on a Lampshade

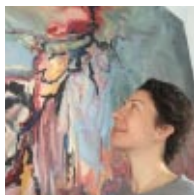
Kevin Song's artistic practice is inspired by memories of place, people and symbols that showcase the poetic in the everyday. He often uses old photographs that resonate emotive and aesthetic qualities. *Java Sparrow Perched on a Lampshade* is where he portrayed his grandparent's Java sparrows as a way of dealing with the kind of clichés that we associate with humans and the way in which we interact with nature as it were.



Holger Theunert
THE WINDOW

Holger Theunert's painting *THE WINDOW* is part of a larger series of paintings inspired by the island of Sardinia. Through painting Theunert finds a way of describing the atmosphere of a special island that is to him, full of dreams and old traditions. The artist's friend Micki is a painted figure lying in the center of his village Benetutti, the blue and grey of the background adds to a nostalgic and surreal view of memory and place.

Photography & Digital Graphics



Sophie Anne Wyth **Beast**

Sophie Anne Wyth explores, the way in which darkness reveals light and light reveals darkness. *Beast* refers to colours and shadows, but also to our emotions and the fight within us. We are left to find a balance between the deemed noble feelings, and our darkest ones, and to choose what to explore and what to reject. The work inquires on how darkness, if not integrated and dealt with, eventually grows and takes full control.



Pauline Batista **The Algorithm Will See You Now**

The *Algorithm Will See You Now* is a way to imagine and forewarn a future. With technological advancements, AI and deep learning algorithms, it is reasonable to imagine we could soon be examined by expert machines. They expose the fragility of the human body, with its limitations, prone to diseases, in need of medical help and ultimately with a relatively short expiration date. A human can only work so many hours and is constantly aging, yet a machine can be configured to work non-stop.



Xi Zhang **Purgatory Chapter V: Chessmen**

Xi Zhang questions polarising political systems. In *Purgatory Chapter V: Chessmen*, he contrasts the danger of blindly following others with the terror of ignorance in believing that you don't need others. He is concerned about the extreme collectivism, especially supported by governmental structures and questions the loss of personal rights for the sake of communal well-being. Through questioning social systems of governance and its relationship to the individual, Zhang seeks for a balance of mutual gain.



Ellie Davies **Stars**

Ellie Davies' photograph *Stars* explores the desire to find some balance between her relationship with her childhood spent in the rural areas and her pervasive sense of disconnectedness from nature. *Stars* depicts mature and ancient forest landscapes interposed with images captured by the Hubble Telescope. This series considers the fragility of our relationship with nature as it were, and the temporal and finite landscapes of human construction.



Ruben Hamelink **The free Runners of Gaza**

Ruben Hamelink's photograph *The free Runners of Gaza* pronounces the fact that the bombed buildings in Palestine may symbolise the endless awaiting of regeneration, thus they stand for the current oppression. However for a small group of teenagers these ruins offer an unprecedented opportunity. These remnants of war become the stage on which the youngsters of Gaza prove that they are not merely victims, but actors in their own search for freedom. Their movements act as an expression of resistance, their free flowing bodies defying the boundaries imposed on them.



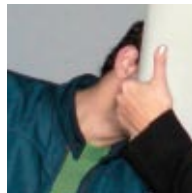
Matthew Humphreys **Touching the Void**

Matthew Humphrey has been documenting the life of his family and those close to him over a period of twenty years. In *Touching The Void* he presents an image taken on his iPhone of his father touching the window to his care home room, whilst his mother is on the inside also touching the pane.



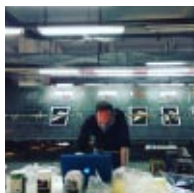
Martina Herz **Amorphous**

Martina Herz is interested in the manipulation and deconstruction of the human form. *Amorphous* draws together three photographs that Herz took at various scenarios, a model in the bridge pose taken in her studio, an antelope taken at a zoo in Styria and the background in Croatia. Through layering three different reality planes, she confuses and aggravates the perception of the viewer.



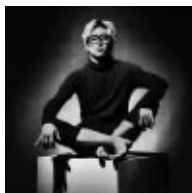
Nikolai Ishchuk **Threshold (4)**

Nikolai Ishchuk's enquiry into the conditions of photographic entities manifest in the series *Thresholds*. Through his evolving dialog with painting and drawing and diverting the use of photographic materials, he transposes questions of intermediality, hierarchy, and historicity from the pictorial plane into process, material, and form, and taps into photography's ambivalent relationship with the modernist canon.



**Teddy Lo,
Spectrum Manners - Anahata Series
#12**

Teddy Lo's *Spectrum Manners* is an outcome of a mixed media production, a documentation of movement mapped through long exposure light painting. By superimposing the image with sacred geometry patterns, employing visible and invisible ink as well as laser etching patterns with UV and RGB LEDs, Lo adds vibrational energy of chromotherapy onto the surface of the paper.



**Kyu Sang Lee,
The Festival of Insignificance**

The Festival of Insignificance, is taken from Milan Kundera's novel with the same title. Kyu Sang Lee appropriates the title in his collection of 48 self-portraits and 48 portraits of others. Sang Lee depicts both himself and other selves in order to suggest that each person is as significant as one's self. Despite, the fact that the universal significance is merely an insignificance.



**Micaela Mau,
metamorphosis #03**

Micaela Mau's *metamorphosis 3* is part of a larger project in which photographs of flowers are modified by a series of post-production processes. Through this process Mau weakens the link between the real subject and its photographic representation. The intent is to reduce these flowers to their purest form and to create something other and surreal, starting with an everyday subject, and then enlarging or shifting our perspective of it.



**Hana Zhang,
Insomnia Diary - A self-portrait**

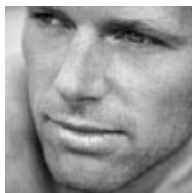
Hana Zhang's work seeks to examine contemporary issues concerning female identity. *Insomnia Diary- A self-portrait* is part of a larger series entitled *A Room of Her Own* in which Zhang adopts herself as the subject. The depiction of the cable release in the picture indicates that the girl in the photograph is the one who is documenting herself, she has the agency over this image leading to one to conclude that she holds the capacity for emancipation.

Video & Animation



Andreas Bäcker, *What are you looking for?*

With *What are you looking for?* Andreas Bäcker concentrates on often overlooked moments of everyday realities. Bäcker's video depicts a dark image of water trees and human activity, somewhere overhead we hear the sound of a plane. In some way he is attempting to distill these moments of contemplation and awareness in order to feel a sense of presence.



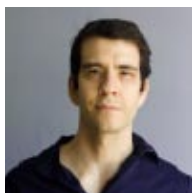
Love Enqvist *Magellania*

Magellania, is an expanded film essay which explores the lapse between image and language. It tells the story of Cristina, the last speaker of the Yaghan language. Love Enqvist references Jules Verne's book *Magellania* in order to highlight a complex web of relationships, both present and historical, that all touch upon Isla Navarino in Patagonia.



Edmund Cook *Hoard Equivalents*

Edmund Cook's *Hoard Equivalents* depicts two characters interacting in a computer server room using a series of sculptures based on objects from the Cuerdale Hoard, a collection of Viking silver discovered in Preston, UK, in the mid 19th century. By drafting a fanciful yet not unrecognisable mode of social contact which brings the spectre of previous technological and material cultures of accumulation and distribution into a networked present, the video looks at how the tools we use affect notions of value, similarity and difference amidst the abstractions we experience in our communal lives.



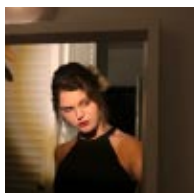
Eduardo Gómez Escamilla *Records of a conversation 1*

With *Records of a conversation 1*, Eduardo Gómez Escamilla presents us a guided conversation in order to create a kind of communion. The artist converses with mime artist Mauricio Gómez through movement guidelines, influenced by dance research techniques and meditative processes. As the improvisation follows, the subject recognizes the investigator, and the two feed each other with tasks and sentences continuously evolving into new dialogue. The complete conversation lasted 24 minutes and 42 seconds.



Christina Gednalske Family Picture Night

Using found video footage of her family, Christina Gednalske conveys the way in which moments that once seemed everlasting and reliable have been preserved, yet altered, by the unavoidable passage of time. In *Family Picture Night* a family, a home, and a past reality are revisited in the images and sounds left behind, deconstructed and re-contextualized to fit the present and confront the artists ubiquitous dilemma of remembrance and reality.



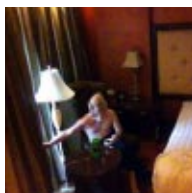
Dilara Koz 623,703

An average citizen in Turkey, consumes around three and a half cup of tea, daily. On . 623,703 refers to the number of cups of tea would take between June 5th, 2015, where a political rally in Diyarbakir was attacked, until February 3rd, 2017, by more than 685 victims of terrorism in Turkey. With the video essay, Dilara Koz seeks to explore the connecting ties and threads of a nation as well as its determining conflicts.



Saskia Olde Wolbers, Pfui – Pish, Pshaw / Prr

Saskia Olde Wolbers' video *Pfui – Pish, Pshaw / Prr*, uses a fictional script loosely based on interviews with Theodosios Alifrangis. Alifrangis was an enigmatic oracle and the longest-serving employee of a Greek oil-spill response company that dealt with the urgent business of toxic waste. The double screen work features an eclectic sample of Alifrangis' prolific VHS archive, unofficially filmed over 40 years on his camcorder, alongside imagery created in Olde Wolbers' studio and sonar recordings around an unsalvageable cruise ship.



Dutem Schwöllén, String Trio

Dutem Schwöllén's *String Trio* is a study of a new aesthetic and sonic movement, where he coins the word Kabuski as a juxtaposition of Kabuki dance from Japan and Igor Stravinsky's modern compositions. Thus the video shows an otherworldly ensemble using instruments made from cardboard boxes. The three figures depicted are cloaked and hooded in the similar attire, they play musical notes that aggravate, the tones screech.

Installation, Sculpture & Performance



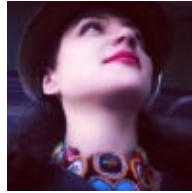
Miguel Ángel Rego Robles, Post-Contingent Coherence

Post-Contingent Coherence depicts a pianist performing Nocturne Op.55, No.1 in F Minor by Frédéric Chopin. The pianist suffers anosognosia: the negation of other kind of pathologies that the patient has. Through this work Miguel Ángel Rego Robles, underscores the first and third person perspectives to explore the self-model notion coined by Thomas Metzinger. The viewer's perception changes according to the perspective of the camera, and also to what the audience hears from the instrument - an overlap of different melodic realities happening at once.



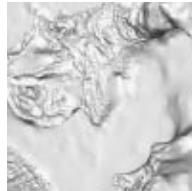
Eleonora Roaro, 00:00:01:00

00:00:01:00 is composed of seven video-performances that last one second. In each video Eleonora Roaro bursts a balloon with a needle in different prehistoric sites in Cornwall, suggesting the idea of ephemerality. Eleonora Roaro draws our attention to discussions concerning the Anthropocene and the global impact human activities have on the Earth's ecosystem.



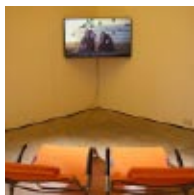
Dalia Baassiri, 7 Artists

Dalia Baassiri's work *7 Artists* is an outcome of her residency at Sculpture Space in Utica NY sponsored by ArteEast. The piece is composed of seven blocks, of which contain the dust, and the excess materials generated by her fellow artists, collected from their respective studios. The squeezed out forms, stand for each artist, providing a temporary portrait of them in material form.



Loyane Bianchini, Photogrammetry of the Loom

Photogrammetry of The Loom is an installation by Loyane Bianchini, that is composed of a metal structure, and prints. The modular metal structure provides the support for the prints complemented by the sounds of knitting. The piece is an exploration of textures, forms and materials, through responding to the idea of sculpture as a composite of sounds and matter.



**Jacobs Candice,
Tutorials as a Reflection of my Collective
Self**

Tutorials as a Reflection of my Collective Self by Jacobs Candice is an exploration of the self within the digital era. The amalgamation of components from a zen garden, white quartz sand crystals and the 3D printed golden cigarettes, and a computer forms the ground for the piece. Through booked sessions, the audiences are invited to explore the notion of the self, through their generation of impulses and digital input.



**Maria Luigia Gioffrè,
Penelope's white wall**

Penelope's white wall explores endurance and nature or action. Setting herself to paint a wall over the duration of an hour, Maria Luigia Gioffrè positions herself as the subject of her work. The fact that the wall surface does not dry, implements that it is not yet complete to serve as a surface for the artwork, but the work itself.



**Robert-Rimsky Dimitri,
Upland Rising**

Robert-Rimsky Dimitri initially has intended to place *Upland Rising* on top of a skyscraper, in order to challenge the notion of territory. The series of images represent geological formations and environments sourced from internet archives that are printed on the large surfaces of textile. These prints then transformed into two flags, which are not only instrumentalized to mark a territory, but also to expand our reception of space and its socio-political allocation as a signifier.



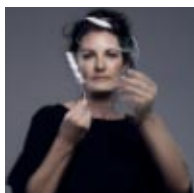
**Kevin Killen,
Infinity Studies – Monotony**

In this series of work, Kevin Killen observes and photo-documents the studied outlines of the movements of his wife's hand when folding clothes. Through concentrating on a mundane domestic act, Killen translates these images into three-dimensional neon installations, accompanied by the rhythms of his wife's breath correlated to match the sequence of the neon as it turns on and off.



**Izabela Maciejewska,
To my Friends...**

Izabela Maciejewska's piece *To My Friends* was inspired by Władysław Strzemiński's collage cycle entitled *To my Jewish Friends* which he began working on in 1945. These collages were to be a reaction to his experience of war and post-war anti-semitism, for which he fought the impossibility to convey the true horror of this period, yet he wanted to relate to the deep cracks in the spirit and society of his time. Maciejewska sources her installation from these collages and produces a composite choreography of shapes and imagery that expands the paper to the room.



**Kate McMillan,
Stones for Dancing, Stones for Dying**

Stones for Dancing, Stones for Dying by Kate McMillan explores how the intense residue of the past can be located through inherited gestures, and the objects we carry around with us. The title of the work is drawn from the 1953 film *'Figures in a Landscape'*, narrated by Poet Laureate Cecil Day Lewis, about Barbara Hepworth and her engagement with the landscape of Cornwall. The work persists as an open-ended dialogue between abstraction and felt experience, a sort of visual poem that incorporates McMillan's interests in lost memories and fictional rituals.



**Taezoo Park,
TV BEING 010-01**

DIGITAL BEING is a series of the media installations by Taezoo Park, created from detritus of broken and discarded electronic devices and based on the hypothetical existence of an invisible and formless creature born within the circuits of technological garbage. *TV Being 010-01*, is part of the aforementioned series, circles around philosophical questions, such as: Who am I and Where do I come from, by displaying basic geometry in the form of a point, a line, and a vectorial plane.



**Maria Rondeau,
Marea**

MAREA by Maria Rondeau, consists of two videos projected onto elongated matching scrim screens, facing one another. The camera slowly pans around a large table, circling around a subject that changes sitting locations with each turn, occupying the space of an imagined guest, dining together with the invisible others. The void that is depicted here posits towards the gaps between relationships and social texture.

Super Young



**Aeson Baldevia,
Antes Sanda Madura**

Antes Sanda Madura is a visual homage to one of the many indigenous communities found in the Philippines. Here Aeson Baldevia depicts the Visayan language speakers with their centuries-old oral lores and traditions that survived wars, modernization and the absence of formal education. Baldevia stays true to the simplicity of the environment and the cultural authenticity of its people through the use of natural lighting. Baldevia, sees this work as a creative inquiry into what might happen to a sacred and collective memory if left unnoticed or disregarded by those who stand to inherit its knowledge.



**Karou Calamy,
Hajar**

Karou Calamy explores the contrast he feels between nauseous pleasure and an inevitable pain. *Hajar* is a video that uses visuals from a new year celebration in Norway, complemented by the collected sounds of war between Kurdish fighters and IS. For Calamy there is too much contradiction in a world where war and happiness can be felt simultaneously.



**Daisy Dickinson,
Man on the hill**

Daisy Dickinson's *Man on the Hill* transcends the sound and visual of the drum, using nature's most destructive forces such as fire and water as catalysts for destruction in order to create a mood piece of raw, ritualistic composition. The piece features E-Da Kazuhisa, previously the drummer of the Japanese noise band Boredoms. The film has been premiered at the BFI London Film Festival in 2016.



**Jevon Chandra,
[i] carry**

Jevon Chandra's *[i] carry* is a performance that collects and showcases the use of lifts in a city, namely Singapore, in real time, over 24 hours. Chandra interprets these movements as a metaphor for activity, so the work takes routine and interdependence as its focal points. In doing so he asks us to consider the everyday actors, the people and processes which routine has taken for granted, that keep us afloat.



Ant Hamlyn, The Boost Project

Ant Hamlyn's *The Boost Project* is an organic sculpture. Based on the collection of digital activity through social media channels, the orb-shaped form, gradually increases in size until it reaches its peak. In other words, each time the project received a like, is followed of tagged with #theboostproject it grows in size. If ignored, it begins to deflate. Hamlyn explores how social media can allow us to live within an alternate reality; one in which we can easily attain a heightened sense of belonging, or a fleeting state of appreciation. @BoostCeleste #TheBoostProject Facebook Page: The Boost Project



Hanna Hetherington, Bittersweet

In *Bittersweet* Hanna Hetherington explores the connection between reality and illusion created through staged photography. The photographic series is centred around the fabrication of realities and the exploration of the photograph as a vicarious object of desire, that explores the lives of characters living within their own delusions. The series narrate scenes of life where flawed characters search for an absolution to their desires succumbing to the power of illusion and the artifice of objects, a reflection of the mechanistic workings of the medium of photography.



Benjamin Heim, 2017XOX2

In *2017XOX2* Benjamin Heim explores the way in which performance is traditionally used as a way of making sense of the world, as an act of creating a feeling of order. *2017XOX2* subverts this tradition by embracing chaos as a means of expression. Two interconnected systems form the basis of this subversion: a particle physics + feedback based visual system, and a reactive, synthesis-based audio system which generates sounds from collision and other events within the visual system. The performer can still shape the audio and visuals expressively and intuitively, but can never fully control the outcome of their actions.



Laura Polesel, The Cock Dance

The Cock Dance was an improvised performance based on conversations structured around six roles: a Western culture representor; a listener and sound producer; a body language communicator; a true real person; set in the Shoreditch Church, that stands for the Western culture representative; and lastly the Empty Chair. These characters are played by four performers, including the Church and the Public. The performance documentation is a thirty minutes long video that Laura Polesel analyzes and raises questions about spontaneity and creative presence.



**Eda Sütüncü,
*Echoes of a Distant Tide***

Eda Sütüncü's *Echoes of a Distant Tide* is a meditation on a personal journey of despair against the illusion of having control. The story unfolds over the narrative of a car accident, followed by the sickness of a beloved and the political upheavals in Turkey following a coup and numerous terrorist attacks. Various places, people are brought together in order to express the possible rapid change in the course of an individual's life.



**Meng Zhou,
*Mr Lei, Rain Rain Rain***

Mr Lei, Rain Rain Rain is an expression of Meng Zhou's interest in movement, life and the human form, it incorporates both surrealist motifs and references the legendary choreographer Pina Bausch. As inter-personal and environmental relationships seem increasingly precarious, Zhou consults the symbolism of a solitary man in the thick of a great wilderness as a reminder of our impermanence.

The longlist of selected artists

Sebastian Acker

Maria Alastra

Lesley Blakelock

Lesley Boddy

Flaminia Bonfiglio

Anna Brownsted

Elaine Byrne

Douglas Cantor

Juri Ceccotti

Yorkson Yimin Chen

Doreen Chua

Isobel Church

Andrea Cimatti

Rowan Corkill

Data Traffic

Richard Devonshire

Leonid Dutoy

Warren Garland

Wojtek Gasiorowski

Denise Hickey

Julian Hicks

Orkhan Huseynov

Jae Jo

Jonathan Quinn

Miranda Kalefi

Nihat Karatasli

Hiroshi Kawazumi

Keith E Plummer

Kifah Radeyah Boutros

Markus Kiniger

Ristian Kragelund

Andrzej Kraj

Joyce Kubat

Liber

Francesco Liggieri

Ariane Loze

Lumazen

M. Lohrum

Michelle Mantsio

Nadja Verena Marcin

Stefano Martignago

Roger McNulty

Gianluca Micheletti

Fiamma montezemolo

Christian Nicolay

Nluz Love

Mattia Noal

Ryan O'Hare

Dieter Ohler

U_ur Orhan

Mate Orr

Jin Park

Chinmoyi Patel

Laura Pedizzi

Laura Peretti

Arturo Picca

Andréa Rocagel

Annina Roescheisen

Santiago Rojo

Mohammad Rokhsefat

Nils Sandmeier

Valentina Sciarra

Maya Shimony

Gina Soden

Honey & Bunny
Sonja Stummerer
& Martin Hablesreiter

Noemi Staniszezwska

Mariuccia Stretti

Susana Mora Ochoa

Sebastian Thomas

Elio Ticca

Tubafrom

Samuel Walker

Cori Williams

Caroline Wright

Winners

Celeste Prize 2016

Winner Project Prize

Winner Painting & Drawing Prize

Winner Photography & Digital Graphics Prize

Winner Video & Animation Prize

Winner Installation, Sculpture & Performance Prize

Winner Super-Young Prize



Project Prize

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



Painting & Drawing Prize

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



Photography & Digital Graphics Prize

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

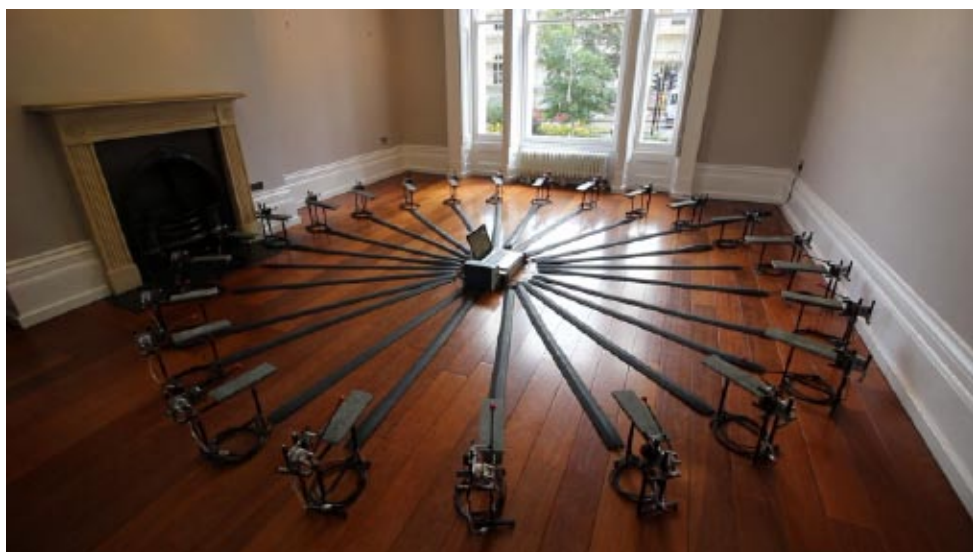


Video & Animation Prize

Laure Catugier, ROOM m3,
Video, 10:03



Installation, Sculpture & Performance Prize
Markus Hoffmann, Zirkon Kompass,
 Installation, 450x170x450 cm



Super-Young Prize
Jay Harrison, Electromechanical Lithophone,
 Installation, 800x800x30 cm

www.celesteprize.com

CELESTE PRIZE 2017

9th edition by Fatoş Üstek