

Louisa Boeszoermey



A MAPPING OF LITTLE PIECES OF INFINITY ON A TINY PLANET

An Atlas, a compendium of places and territories or, according to Aby Warburg, a collection of works and interconnected images that allows us to establish multiple readings, create correlations, and suggest pathways to explore it. In this Atlas, dedicated to the 2nd cycle of PARALLEL Platform, we share with you the creative routes that have been covered during the second year of the platform. The diversity of the proposals and the creative paths crossed already point to the heterogeneity which may be one of the hallmarks of the new generation of creators in the visual arts scene.

This new cycle, and the work produced by the participating artists and curators, is shaped by many influences, some of them related to our current social dynamics. In fact, there is a crossover between the socio-economic-cultural environment and the artistic process. Instead of an eventual creative alienation, there is natural interaction, a permeation, and a broad reading of the PARALLEL Platform work process allow us to discover some parallels between these two ‘universes’.

From this year’s course, we’d like to highlight some trails, some key concepts:

Transversality: creators of the most diverse latitudes participated in this cycle of PARALLEL. From around 700 applications from some 63 countries, 30 artists and 7 curators from 20 countries were selected for the 2nd cycle. More than the numbers, what matters is realising that artistic creation is increasingly global and that the references and creative process developed in one country find feedback on the other side of the globe. Literally, from Singapore to Arles, from San Francisco to Toulouse, from Ljubljana to Riga. In several of our activities, it is possible to see the melting pot created from the diverse cultural backgrounds that outline the creative process of each participant (artists, curators and members). Every activity of the platform follows this global and international logic, as in the exhibition held in Kaunas (Lithuania), with a Spanish curator and Slovenian, Portuguese and French artists. To this date, the result has been a shared, cross-cutting and universal language.

Mobility: moving around is not a problem for the creative process. For an artist or curator being one day in Amsterdam and the next in Helsinki, is no longer a drama. However, this freedom of movement is not yet a reality for all countries, and unfortunately two shortlisted artists had to give up their participation because of visa difficulties.

Concurrency: due to its conceptual design, the platform has a simultaneous presence in several locations and has to articulate different overlapping work phases. It's not unusual having, at the same time, activities related to the 1st cycle - presentation of the exhibition selected for PARALLEL Award at Photo London -, 2nd cycle – artists' and curators' exhibitions in members' venues – and 3rd cycle - open call and selection of new creators. This work process takes place thanks to a transversal presence of PARALLEL in Europe, with artists, curators and exhibitors in 13 different European countries. Other curious aspects are the daily issues of the platform: in the course of just a few hours, we deal with matters coming from different latitudes, from the Far East to the Caucasus, from the Balkans to the Nordic Countries. All orchestrated and directed to the same artistic purpose.

Time - Acceleration: being present simultaneously in so many places requires considerable agility in the work process. Everything happens at a fast pace, either as a result of globalisation and concurrence, or by the volume of work produced by the several players (artists, curators, members/venues). All the creative body is presented in its most diverse forms, exhibitions, publications, workshops, online, etc ... In mode vivace, with impact and without losing quality.

Time - Deceleration: paradoxically, in these times of simultaneity and speed, the feeling of lack of time is unanimous. To create, produce and think. With space, breath and serenity. For artists, producers and platform members, time has definitely become a rare luxury. We need more time...

Freedom - Creativity: well-earned over the years, creative freedom is never taken for granted and at times challenged when least expected. One of the hallmarks of PARALLEL is the freedom that the creators (artists and curators) have make their artistic choices and develop their work. While the artists develop their new body of work with support of the tutors, the curators project their curatorial proposals in articulation with their tutors and the members who will host the exhibitions. The match (artists/curators) takes place over time and is concluded during the Curatorship, where emerging curators design the exhibitions that each member will host. The highlight of the whole process happens during PARALLEL Intersection where, for the first time, we can see the works produced by all the participants. During PARALLEL Review, another key moment, we present all the exhibitions of the cycle. In this sense, the final outcome is a result of the curator's interpretation.



Freedom - Aesthetic options: among other components, the art world, and therefore PARALLEL Platform, is based on the aesthetic options expressed by artists, curators and members/venues. The articulation between these vectors is critical in contemporary artistic dynamics. PARALLEL Platform has chosen to soften this relationship, frequently too hierarchical. The whole process was designed to make it more horizontal and less vertical. However, as a result of the artist and curators’ creative freedom, of the different aesthetic options and tendencies they follow, and also of the necessary articulation with each member and each venue, a certain “creative tension” often arises. The artistic quality of works and exhibitions is safeguarded by the tutoring process, but this doesn’t prevent some artwork from being more exhibited than others. Trends and mysteries remain present in the creative dynamic and in the, sometimes surprising but always diverse, freedom of choice.

Curare (Latin): Curator comes from the Latin *curare* “to take care of”. The role of Procur.art is, therefore, *curare* the platform. It performs a general curatorship of PARALLEL, ensuring the conditions for boosting creativity and enhancing the quality of the artistic fabric, both for artists and curators; articulating and supporting PARALLEL members, helping to create the best conditions for carrying out each activity; strengthening the sense of belonging to this artistic community; implementing new *modus operandi* and optimising relationships between the various terms of this inaccurate equation (artists, curators, members/venues); taking the risk of innovating work processes and realigning the course when necessary; sharing with the general public the quality of the work produced by everyone on PARALLEL Platform and, thus, strengthening the enjoyment of contemporary artistic creation and fruition.

Nuno Ricou Salgado



A VETERAN CURATOR THINKS ABOUT PARALLEL

I **have** been a curator of photographs for more than 35 years, working in museums, universities and festivals. This last year I worked with Parallel, an experimental European program to encourage young photographers and photographic curators to make and present contemporary art. The experience has encouraged me to think deeply about the nature of my work and theirs. As Tutor in Curatorial Practice, I worked with young curators as they, in turn, worked with a select international group of young photographic artists to produce exhibitions in seven European venues. From our first face-to-face meeting in Zagreb, to our regular emails and phone calls, our conversations have ranged from the practical to the philosophical. It has been a pleasure to think with them about what we do. This brief essay is, in many ways, a summary of those discussions.

A curator is someone who keeps and cares for things. This involves not only protecting them from flood and fire, but also identifying, assembling, organizing, and interpreting them, so that both materiality and meaning are honored, understood, and preserved. The keeping of photographs is particularly complicated. Photographs are more often understood as images rather than as objects. They are often mass-produced, so that a single image may be kept in a variety of places, yet the material presence of each iteration tethers the image's meaning both to its physical form and to the context imposed by its location. Moreover, our world is inundated with photographs, used as advertising, illustration, science, evidence, propaganda, art, and *aide-memoire*, and many of them slip easily from one category to another. The curatorial process is one of giving shape, and thus making or revealing meaning, whether in a permanent collection or a temporary exhibition. It is the conscious assembling and arrangement of selected objects or images from where they have once been (artist's studio, family album, flea-market, archive) to a new location (vault, gallery, book, website) in order to set an example, prove a point, or tell a story.

When I started in this field most photo curators were generalists; there were fewer of us then than there are today, and we could not afford the luxury of specialization. Many of us were not academically trained except perhaps in art or technical school as photographers. Art history degree programs covered photography minimally, if at all, and they favored essays over exhibitions. We learned our craft on the job, by handling collections and making exhibitions. Today, dozens of academic programs encourage the study of photographic

history and theory at an advanced level, and it is possible to specialize in one maker, movement, process, era, or region. Particular attention is paid to photographs that are understood and presented as art; the vocabulary of contemporary photographic education uses the words of art history. Increasingly photography is presented as an element in contemporary mixed media and installation art. In museums, photographs may not live in a Department of Photographs, or Works on Paper, but in a Department of Contemporary Art.

One of the intriguing aspects of the Parallel Platform for curators is that it rejects the academic approach to the field that now dominates, in favor of a hands-on experiential program that, in many ways, mirrors the ways earlier generations were trained. Parallel Curators get support from their tutors and the staff of the venue where their show will be installed, but they are very much on their own practically and intellectually. Each curator has found ideas in the work that the artists are making and has determined how those ideas may be expressed by arranging photographic art in a room. This is a multi-valent and nuanced skill that is probably best honed by repetition. We learn that each exhibition is different and that there is no one right way to do it. We learn that curating is a delicate dance between curator, image-maker and the world.

As befits a program for people at the start of their careers, Parallel is concerned with the new, and has shown itself open to experimentation. It has expanded the idea of curation to include publication, online or on paper, and has proven receptive to new ideas and new media. Nevertheless, Parallel reminds me, happily, of my early years in the field, with the emphasis on community that is at the core of this endeavor. It is no small thing for people from 25 countries to work together for a year. The curators have met face to face three times this year, in Zagreb, Lisbon and Derby, but they are linked electronically on a daily basis, with an opportunity for sustained conversation that would have astounded us thirty years ago.

There was a time when curators were simply the keepers of things in boxes, and, even in the case of photography, the association with corporeal experience persists. Museums are, after all, still usually buildings where things are stored and displayed. An exhibition is still, usually, a physical space where viewers consciously position their bodies in relation to the things around them. Putting two photographs side by side on a wall remains a key creative and intellectual act. Nevertheless, our understandings of both photograph and curator have changed. The photograph may be an image only, with no materiality or permanence at all. The curator may be a shaper of ideas as much as an organizer of things, and thus more oriented to the future than to the past. More and more, the contemporary curator is independent, free from the limitations of any particular history, institution or collection, and he or she may serve as a direct conduit between the artist and the public. This is in no small part due to the ease with which photographic images can now be digitally made, multiplied, recontextualized, organized and shared, a circumstance that elevates choice and curatorial authorship.

The work of Parallel's young artists takes many forms. It may be made with film or pixels, as a framed image on paper, or as a flipbook, projection, or website. It may be printed in a darkroom or realized on a computer, and it may take its final form on a screen, or on the walls, floor and ceiling of a dedicated exhibition space. Regardless of how very different the finished exhibitions are from each other, the undertakings of their curators have much in common. All of the curators worked with Parallel's artists to explore and express an

idea. They reviewed finished work and work in progress, almost entirely in non-material formats. In regular communication with artists and venue, they identified the artists they would show, and selected a small number of works from the much larger number available, determining their size, placement, and accompanying text.

I am struck by how far we have come from the world of gloved hands putting objects in boxes, of carefully packaged artifacts of metal and paper being moved from where they were made to where we choose to put them. Increasingly our curatorial practice is globalized and de-materialized, unconstrained by borders and other physical limitations. Like the rest of our lives, the work we do now is sped up and fleeting, less subject to fixed interpretations, canonical judgments, and disciplinary definitions. The pictures look different. The exhibitions look different. Yet the work of understanding pictures persists. We make exhibitions, and learn from the successes and failures of each one. Over time, and never perfectly, we learn how to weigh meaning and aesthetics, to consider maker's intent, viewer reception, history, context, subject, object, and image. We manifest what we have learned by selecting, organizing and sharing a few pictures. However it's done, this core process persists. Parallel has empowered the next generation of our field. I look forward to seeing what they do next.

Alison Nordström, 2019





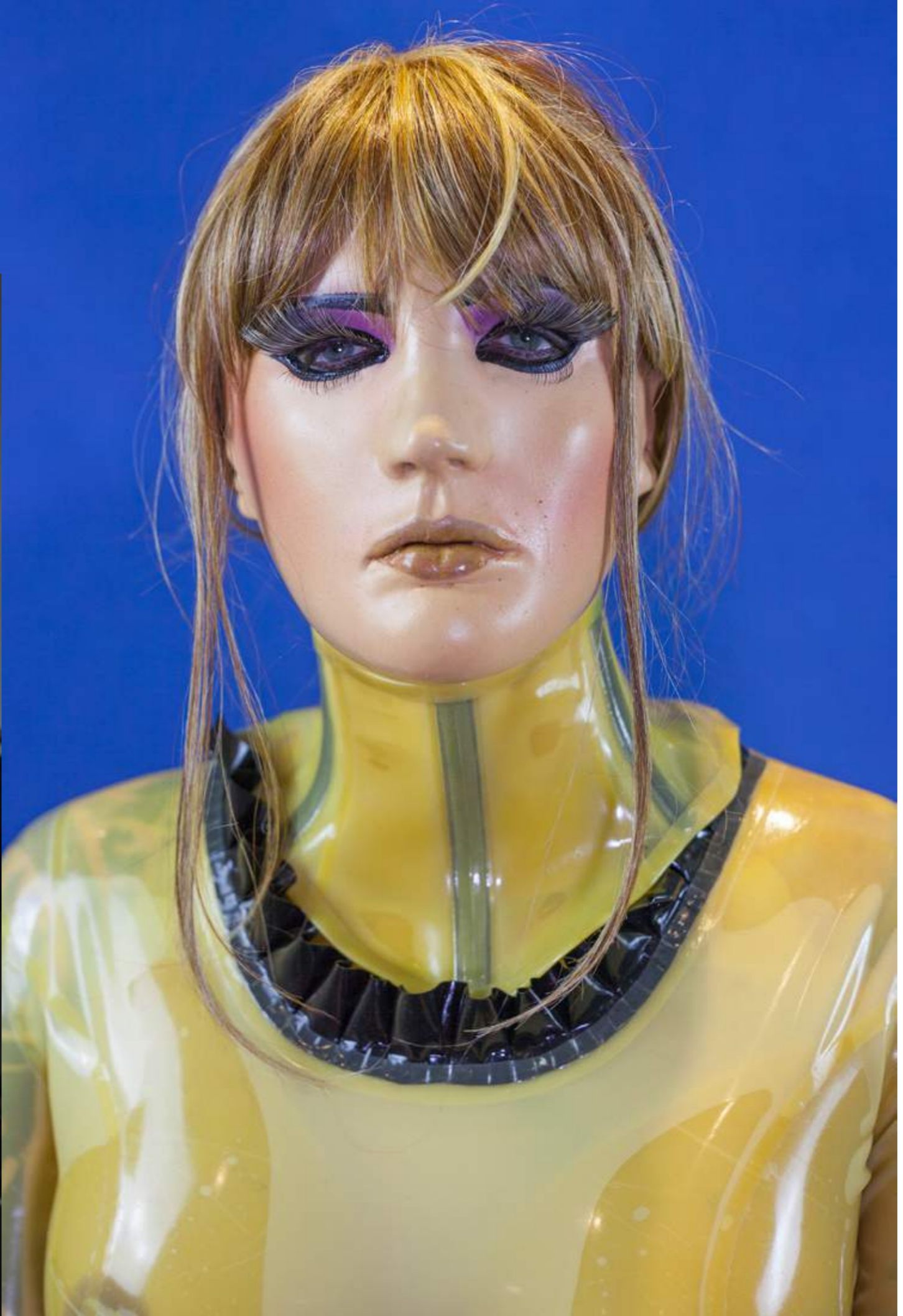
RÓISÍN WHITE

AGATA WIECZOREK	ANA ZIBELNIK	ANDRÉ VIKING	CHRISTEL
THOMSEN	CIHAD CANER	DÁNIEL SZALAI	DIOGO BENTO
LIPS	ELA POLKOWSKA	FÁBIO CUNHA	FEDERICO CIAMEI
GROVE	HANNAMARI SHAKYA	INÊS MARINHO	JAKE MEIN
WOLFELSPERGER	JOSÉ ALVES	LAURA KONTTINEN	LOUISA BOESZOERMENY
MARIE LUKASIEWICZ	MARTIN EBERLEN	MATEUSZ KOWALIK	MATTHEW
THOMPSON	NILS STELTE	ROCCO VENEZIA	RÓISÍN WHITE
KENNEDY			SINEAD

JON URIARTE	LEXINGTON DAVIS	CALE GARRIDO	SEDA YILDIZ	LEANNA TEOH
LOVRO JAPUNDZIC				
ERIC LAWTON				

AGATA WIECZOREK

Fetish of the Image



Beauty Makers



Fetish of the Image

Fetish of the Image, the first part of a project with the same title, explores the subject of non-binary gender identity. With a documentary approach, the photographs and videos bring us the Masking subculture – a prevalent and hermetic, yet surprisingly popular, worldwide fetish community. Masking is mainly practiced by heterosexual men and employs realistic silicone costumes imitating the female body. Although the idea of entering into someone else’s skin may seem merely an erotic, uncanny extravaganza, Masking is rooted in an ideology far from entertainment. In fact, Masking is based on the idea that each human identity consists of two genders instead of only one and understands identity as a matter of individual choice, instead of a bestowed or imposed quality.

As a consequence, the community has been attracting people who argue against the widespread and deeply rooted socio-political conventions regarding gender binary identity and body understanding. A Mask is not only a mere fetish, but a manifest of non-binaryness and a symbol of individual’s freedom.

For those who were weaned on Bulgakov’s disagreement with the oxymoron “second freshness”, the idea of “second skin” may be as unsettling as the concept of “post-truth”. Not only the identity and gender are perceived by the Maskers as changeable and multiple, but so is the body. It is not valued because of its uniqueness or naturalness – its role is closer to prosthesis that can be easily changed and replaced with better and more durable artificial parts.

Yet, much like the Greek idea of *kalokagathia*, appearance is only half of the ideal – without physical experience, the transformation is incomplete. Second skin is tight and non-breathable. It provides an intense physical sensation as it adheres to the real body and re-shapes it, changes its centre of gravity and forces one to move differently. It doesn’t only change the appearance, but also simulates the physical experience of being someone else. Although Masking is rooted in the concept of realistic simulation and embodiment of the feminine “second nature”, the reconstruction of the female image often fails to follow the common notion of female beauty. The bodily disguised characters seem rather an uncanny result of queered consumption; despite the Masking community being a socially marginalised niche, their desires can be fulfilled in a legal market created to address this new profitable field. What is taken by the community as an ideological symbol, is also a financially calculated commodity. The series documents the Masking practice in Hong Kong, China and across Europe.

Beauty Makers (Text by Lexington Davis)

The photo series *Beauty Makers* and *Fetish of the Image*, which portray the producers and consumers of silicon female body masks, explores how increased globalization and interconnectivity does not necessarily lead to equal access and visibility. The two sets of photos are markedly different, both aesthetically and in the way they position their subjects. In Wiczorek’s photos of the Roanyer factory in Xuzhou, China, she depicts a predominately female workforce as they produce costly skin suits for an overwhelmingly male-identifying clientele. The employees do not look at the camera and are instead immersed in their daily tasks: trimming, sewing, airbrushing, and compiling the suits. The images of the maskers are, in contrast, highly performative and carefully posed.

Unlike the factory workers, they stare directly into the lens of the camera, demanding the viewer’s gaze. Although the maskers rarely wear their suits in public, many of them enjoy producing and sharing images of themselves dressed in them. Posts on

the Female Masking are almost exclusively photographs, which other users upvote and comment on. However, like most fetishes, dressing in silicon skin suits is still widely considered taboo. The community of enthusiasts is thus pushed out of sight, to the privacy of their homes or online safe spaces. Although the maskers’ desires are socially marginalised, economically they are seen as a source of revenue and thus a market has emerged specifically to fulfil them.

Reflecting on the relationship between neoliberalism and gay identity, Ann Pellegrini wonders: “Might these consuming subjects also queer capitalism?” But what does queering capitalism mean when expensive commodities are produced by an unseen “Third World” workforce and purchased by comparatively privileged Western consumers? Marina Gržinić argues that “global capitalism functions not with division but with entanglement,” implicating and involving everything and everyone. According to her, this actively “conceals the global post-Fordist division of labour, which can be best described as an international division of racialised labour between the first, second, and third worlds.” As the margins are increasingly blurred, marginalization becomes harder to qualify and protest. Difference is adopted a marketing strategy, and queer desires are swiftly commoditised.

After all, what connects the people in these two sets of images other than the commodities exchanged between them? In photos of the factory workers, the women handle the suits with care, but indifference. For the maskers, however, they are sources of empowerment, the means through which they enter and literally embody the “other.” But as the majority of maskers identify as heterosexual men in their daily lives, they do not have to experience the real consequences that come with living as a woman, including lower wages, limited opportunities, and gender-based violence. The human “other”—the flesh-and-blood woman producing the suits—remains distant and unknown.

Second Skin

Skin is an ambiguous construct. It is the external cover of the body, it’s a soft and firm protection, as well as it’s a visual representation. Yet, as it wraps the body tightly, it cannot be taken or changed. Moreover, skin not only represents the body but also dooms it to the particular look. It is skin that signalises individual’s identity which criteria – gender, race, age – are frequently employed as fixed definitions that are imposed in order to structure political, economic and social orders.

The photographic series combines of self-portraits in disguise. The realistic, silicone costumes imitating female face and body are broadly used by Female Masking fetish and crossdressing subculture that has become a direct inspiration for the series. But as the majority of Maskers identify as men in their daily lives, they do not confront the real consequences of being a woman, such as gender-based discrimination and violence.

The idea of “second skin” is thus dubious and symbolic. On one hand, it provides a tool for embodying an alter-ego and expressing individual’s freedom of choice of their identity – and as such it is employed by the Masking community. On the other hand, the act of wearing the female mask by a woman puts the disguise into a far different context as it becomes an uncanny and claustrophobic costume that emphasises these imposed qualities – the criteria that signalises oppression, discrimination and control.



Second Skin



We are the ones turning

ANA ZIBELINK





The series is a reflection on something we all grapple with: dying. To make sense of what is constantly there – somewhere, sometimes latent, sometimes not so much –, to better understand and bear the “possibility of impossibility” we tend to listen to those more experienced, with similar experience or more troubled than us. We read books and watch films and lend an ear to the occasional wise man speaking. My own idea of how we encounter the constant presence of death is greatly indebted to some of those who examined the infinitely compelling and defining nature of mortality in detail and put it down in ink. One of those who mark the conceptual backbone of my series is Martin Heidegger, who accurately noted that the paramount difference between man and everything else that lives, lies not in the ratio, but in mortality: “mortals are those who experience death as death”. In this sense, human beings are identified by the great absence. Not necessarily by fear of it or permanent anticipation, but by mere awareness of the fact – an awareness we are born with and is reinforced and revisited simply by living.

My series is an exploration into the subtle encounters with death during lifetime. I wish to construe a vast and intense fictional narrative that zooms in on what it means to be running out of time.



Kekulé's Dream is the result of a series of trips to the Free State province of South Africa. On the travels, I photographed a group of shamanic healers called *sangomas*. The *sangomas* have a practice that addresses both physical and mental health, and which in a particular way seems to unite the areas of body, dream, knowledge and fiction. Their work is characterised by a certain holism. Rather than wanting to divide and delineate, they have a broader vision. They combine different approaches and fields in a way unknown the Western world - here, as we know, we tend to divide and delineate to achieve a feeling of control.

The dream world plays an essential role in the work of the *sangomas*. In their practice, the dream is a tangible remedy; it is considered a communication channel from the ancestors. It is up to the dreamer himself to interpret what specific message a dream conveys; and the messages can relate to anything, from information about how a ritual should be performed, to understanding a personal relationship.

While working on *Kekulé's Dream*, it seemed clear that the medium of photography was an obvious form of expression: the way in which a series of images is a sequence of glimpses from different places and events, seems to reflect the same structure of dreams - short flashes from a course we no longer remember entirely.

That dreams can be a source of knowledge and insight, is a fact that also inspired title of the work: Kekulé was a German chemist, who in the 19th century is said to have achieved a ground-breaking understanding of the molecule benzene through his dreams. So, using the name of the scientist, who just like the *sangomas* worked in the tension field between fiction and knowledge, seemed obvious.

Finally, *Kekulé's Dream* also has a critical layer: through the *sangomas'* practice, it exemplifies an alternative to the health culture we cultivate in the Western world. Our healthcare system is based on medical treatment and has a tendency to ignore the impact on health of the psyche and the spirit - aspects that may not be publicly recognised because we have not examined them with the same seriousness.

One of the main purposes of the series is to show other cultures' health practices. They seem occult or abstract to us, but, if taken more seriously, may gain recognition and even a scientific basis. In my visits to Free State, I have come to realise that our perception of what is objective truth may be challenged by what is not immediately comprehended.



ANDRÉ VIKING

Kekulé's Dream





CHRISTEL THOMSEN



Tracing Entities - Aftermath of War



The work *Tracing Entities - Aftermath of War* is a collection of different segments from a greater body of work created by Christel Pilkaer Thomsen during her mentorship at Parallel European Photo Platform as a 2nd cycle artist in 2018-19 and simultaneously during her time at MA Photography at the Royal College of Art.

Tracing Entities - Aftermath of War explores different issues of identity, memory, and representation centring around contemporary political problematics and how photography can represent and visualise these issues. First and foremost, the project wants to explore the boundaries of photography and what is possible to visualise through the photographic medium and different photographic processes.

In the first chapter, the presented work deals with trauma and healing from war especially, the psychological complications that people who have been exposed to traumatic events are faced with and the issues they are encountering on their return back home. The main focus in the first chapter is on people who have served in war and/or warlike situations.

Therefore, the project is based on personal stories and encounters with Danish veterans who are dealing with PTSD (Post Traumatic Stress Disorder) and on collective responses to trauma. In relation to this, the work wants to explore how photography can be used as a tool to visualize the non-visible and non-verbalized woven together by the personal narratives of the subjects and abstractions created by the artist. Through different strategies by working collaboratively and having conversations with the subjects involved in the project, through traditional analogue portraiture, documentary photography, and through abstract and alternative photographic processes, Christel creates a constant shift between figuration and abstraction.

At the exhibition at the Capa Center in Budapest, Christel has chosen to focus on one of the three veterans that she has worked with during the last year. Since the project consists of many different segments, visual strategies and perspectives, the exhibition in Budapest is to be looked upon as an encounter with the work at a certain point in time and place. The work will continue and develop in the years to come when new chapters will be created and added to the work.





Demonst(e)rating the untamable monster



CIHAD CANER





The “others” of this story are monsters. Their frequented places are those that the maps do not show, the ships are not moored, and the compasses are surprised. It’s a landless country. Where the world ends. Rumor has it that wild things live in a remote realm. These “other” figures are the inhabitants of the border region where the mind is weakened and fantasies flourish.

The monsters provoke us to break down our built-in categories and rethink. They threaten the known with unknown and leave us with fear and trembling. They are driven to hell or heaven, or they are driven out of the human community and sent to the land of foreigners. The body of the monster is a political claim on its own. With its existence, it destroys all the assumptions that are fundamental to human beings and social stratification. The monster does not know paradise; it is not made of clay, so it cannot dream of returning to the dust.

The project focuses on the image of the “other” as monster that finds itself in the mechanisms of dominant image production with very specific images. The artist created fiction-animated avatars inspired from various monster illustrations in ancient manuscripts, Acaibu’l-Mahlukat and Garaibu’l-Mevcudat by Zekeriya ibn Muhammed Qazwini, Siah-Qalem’s drawings and Japanese yokais (monsters and supernatural characters) Gazu Hyakki Yagyō written by Sekien Toriyama.





Batı dillerinde kullanılan
canavar (monster) kelimesi,
Latince "monstrare"
(göstermek, teşhir etmek)
ve "monere" (uyarmak,
tehlikeyi haber vermek)
fiillerinden türemiştir.

The word monster stems from Latin "monstrare"
(indicate, expose) and "monere" (report, danger).





DÁNIEL SZALAI

Stadtluft Macht Frei



Pigeons resting on a facade

Modernism brought fundamental changes in the way we conceptualise the urban space, which resulted in the pigeons being perceived as nuisances or pests, as “rats with wings”. Through an investigation of the pigeon-related bureaucracy of the city of Vienna, the project, *Stadtluft Macht Frei* focuses on the political, scientific and technical apparatuses in which the modernist spatio-visual logic imposed on pigeons is being implemented and highlights their similarities to the means of oppression of social groups. At the same time, by turning a spotlight on the metaphor of “rats with wings”, the work connects its subject with the rhetorical framing of human groups on a contemporary and broader political horizon and raises awareness of stigmatization through animalization.

Following recurring discussions in the city parliament about the problems caused by pigeons, an international conference about the topic took place in Vienna in 2013. Based on the conclusions of the conference, the Animal Welfare Office of Vienna came out with a comprehensive pigeon concept, which was executed by the city government. As a part of the program, a widespread information campaign about the earlier established prohibition of feeding pigeons on public spaces was launched, using a rat-headed pigeon as the posters’ protagonist, with the slogan, “Who Feeds Pigeons, Feeds Rats!”. Besides the campaign, an experimental pigeon loft was set up according to the so-called Basel Model of pigeon population control, which is based on the concept of gathering the pigeons in artificially created lofts and replacing the eggs they lay with plastic dummies. Parallel to the creation of the loft, the installation of spikes and nets have been continued around the city in order to further limit the resting and nesting sites available for pigeons, as recommended by the program of the Animal Welfare Office.

The work is an installation, housed in a roof like wooden structure, in which archive materials and manipulated photographs are presented as a slideshow, supplemented by audio recordings based on the pigeon-related discussions and legislation of the state and municipal councils of the city of Vienna.



Interior of the pigeon loft in Meidling



Installation view



Anti-pigeon spikes on the roof of Palais Coburg Residenz, Vienna



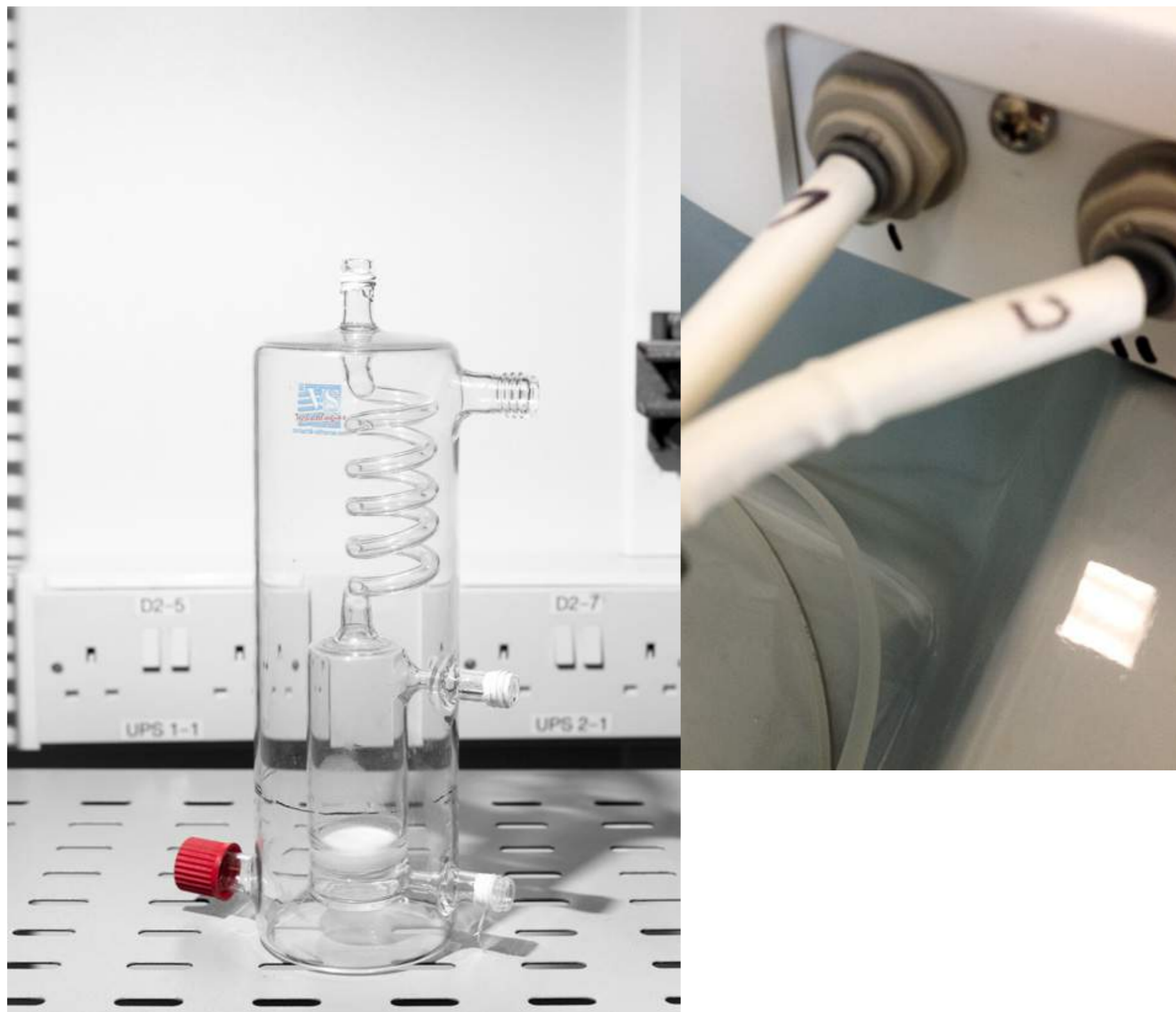
Anti-pigeon spikes installed on a security camera, Vienna



DIOGO BENTO



Standard Deviation



For *Standard Deviation* I examined the science behind climate change through the perspective of those working in the field. I approached this project from a positivist perspective, questioning the technical and philosophical devices associated with the scientific method. I have been looking at science and scientific research as a place where the natural and physical world is comprehensively — obsessively — observed, measured, classified and ordered in the name of surveillance and climate data modelling. Throughout this project, I have come to develop a strong collaboration with both local and international scientists working in Cabo Verde and was able to grasp a tip of the entanglements and contradictions associated with climate change-related scientific research. In the process, I came to understand that error plays a crucial part in illuminating the path to knowledge and focused my approach in the most humanising and intimate aspects of science, where failure, improvisation or “unimpossibility” are most visible.



DRIES LIPS



Untitled



As a contemporary alchemist, Dries Lips tries to grasp the world around him. His work is the result of trying to see beyond the appearance of things, of the attempt to go to their ‘infra’-structure.

Photography is hereby used as a tool, but often also becomes the subject. Can we use photography to go beyond the materiality of the processes that define the world? Can photography capture these processes? Can photography be a way to process and perform a series of mechanical or chemical operations in order to change or preserve these processes?

What about the latest photographic technologies in capturing and reproducing? What is their potential? Is 3D scanning and printing the logical next step in the developing history of photography?

In the long alchemist tradition, oppositions were always very important. In opposition to the newest and most advanced photographic technologies, Dries places one of the oldest and most basic natural processes: the transition of water from a solid to a liquid state.







ELA POLKOWSKA

Firmly Pinch The Skin Together





Firmly Pinch The Skin Together is a project about the tactile and fleshy universe of tension and reduction of tension, pressure, balance and bonds. It consists of everyday life moments of uneasiness, with pictures that visually trace the feeling of anxiety. The title is taken from the medical instructions on how to administer an injection and shows the correlation between a slightly painful gesture and its healing function.

It is based on the conception of the Skin-Ego by Didier Anzieu where skin is treated as a metaphor – a wrapping that protects the interior but also connects with others, maintains the body in a state of unity and solidity, preserves the balance of our inner environment from external disturbances, but in its form and texture retains the marks of those disturbances.

The project shows the system of touch, pressure, pain and warmth closely connected to the other sensory organs, including sight, and to the awareness of body movement and balance.



FÁBIO CUNHA



We Still Kill Pigs With Our Hands

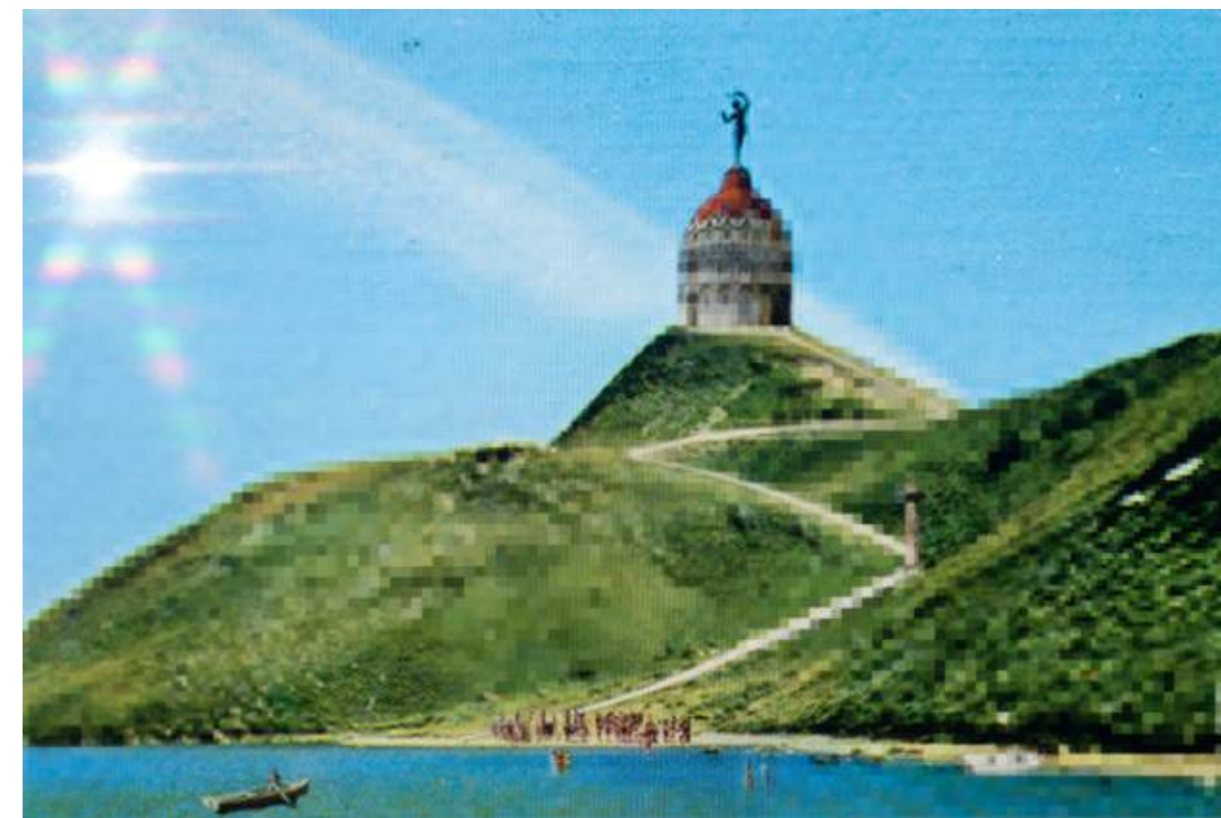
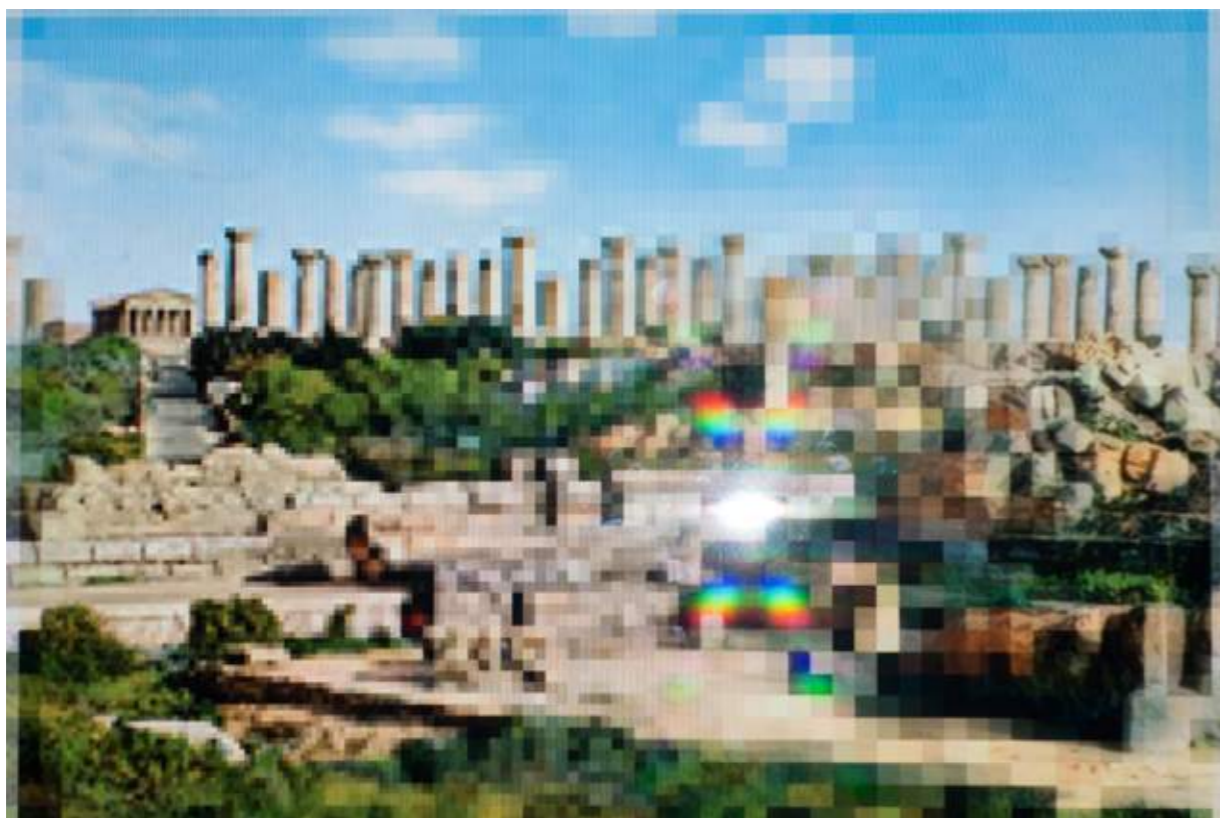




In order to reflect on the way we live now, Fábio Cunha returned to the rural area in the north of Portugal where he lived until the age of 15. His photographic series underlines a way of life that many societies have abandoned, one in which there is an immediate connection to nature, with people directly dependent on its rhythms. The work's meaning surfaces when the main action – the killing of a pig – fades from the foreground, and the emphasis shifts to ideas about touch, closeness, strength and collectivism. In an era of massive production and huge levels of consumption, how these people use their hands is shown as an act of resistance to a world that craves the new and easily accessible. *We Still Kill Pigs with Our Hands* is a bittersweet portrait of a familiar tradition, photographed not as a physical process, but as a symbolic one. It is a personal diagnosis that raises an important question: Hypnotized by new technologies, what are we missing? What actions are we still capable of carrying out together?



How Can You Live In The Present
When You Are 3000 Years Old?



FEDERICO CIAMEI



This is a personal approach to history, traditions and identity in Italy.

What is my relation to Italian tradition and culture? How can I say “Italy” without immediately thinking of our past? How do we represent ourselves? Are we living in the present? How can we move forward when our traditions are so deeply rooted?

I want to explore the identity of contemporary Italy, how our tradition and culture - deeply embedded within the society - are a guide but also a limit. To be creative, to make something new, you must fight against nostalgia, and it can be really hard to do it in Italy where everything around you is a constant reminder of a greater past.

Needless to say that in 2019 the subject of national identity is a political one, when being “Italian” gives you more rights, wealth and opportunities, and the nationalist parties are building legal walls to define and regulate what and who is Italian.

I want to approach the themes of Tradition, History and Identify both narratively and formally:

- Formally, through photography, which is my language and my culture. I plan to approach photography searching for its limits and working on those. Ideally my photos will be successful if they raise questions about their nature: “Am I looking at a photo or something else?”

- Narratively, showing some of the traditions and telling some of the stories

The work is divided into 5 chapters: *Capriccio*, *People Named Italo*, *Replica*, *Mamma* and *Pattuglia Acrobatica Nazionale*.

1. *Capriccio*

Capriccio is a collection of postcards that represent the classic monumental Italy. The photos went through a process of post-production, starting with scanned old postcards and adding and modifying architectural and landscape elements. The name refers to the “Capriccio” painting style (popular from 16th and 17th century) of architectural fantasy that was used to depict Italy through archaeological ruins in fictional landscapes. The images are scanned at different screen resolutions and, as a consequence, are partly pixelated to reflect the loss of information. The post-produced photo is then photographed in my computer, adding the dimension of the screen.

2. *People Named Italo*

Italo is a common first name, it is usually a name passed from a grandfather to his grandchildren. I’m making a series of portraits (planning to do 3) that depict the imposition of this tradition from birth, along with privileges, wealth and rights. I printed a paper backdrop with the photoshop transparency pattern suggesting the idea that these photos will be used for further manipulations. I’m asking the *Italos* to dress “like an Italian” and to pose accordingly.

3. *Replica*

Culture evolves through transmission, but replication leads to loss of information. I photographed a *gipsoteca*, a collection of casts of classical bronze and marble statues, where chalk replicas are produced for home and garden decoration. These copies of famous statues reproduce also the imperfections and the missing parts of the originals (at the moment they were sampled), so all the copies of Venus of Milo will be without arms. The photo is then printed on several A4 sheets of paper on an office printer and put together on a wall above it. This printing performance can be replicated in an exhibition, suggesting that visitors may take home one of the printed pages.

4. *Mamma*

The Italian Mamma is an important character in our culture, she’s a strong and protective figure. In the founding myth of Roma, the founders of the city are two orphans, Romulus and Remus, who are breastfed by a she-wolf that takes the role of the mother. In this chapter I will take a portrait of my mother with a Czechoslovak Wolfdog.

5. *Pattuglia Acrobatica Nazionale*

PAN is the aerobatic demonstration team of the Italian Air Force, the largest in the world (!). This narrative is about patriotism and macho culture.





GARRETT GROVE

The Edge Of Some Dream



The Edge of Some Dream is a photographic survey of the Western coastline of the United States. The project begins at the Mexican border and, when completed, will end 3,000 miles to the north, where Washington meets Canada. The series is a study of the people, the settlements, and the natural landscapes that are all at the westernmost edge of a country that is today mired in debates on border walls, gun violence, economic prosperity, and environmental regulation. As the United States grows increasingly extremist and isolated, turning inward and finding itself, as historian Greg Grandin writes, “at the end of its myth,” I am curious about those of us who are still drawn to the edge, to looking out, to seeking hope and possibility when it could be so much easier to succumb to frustration and despair.

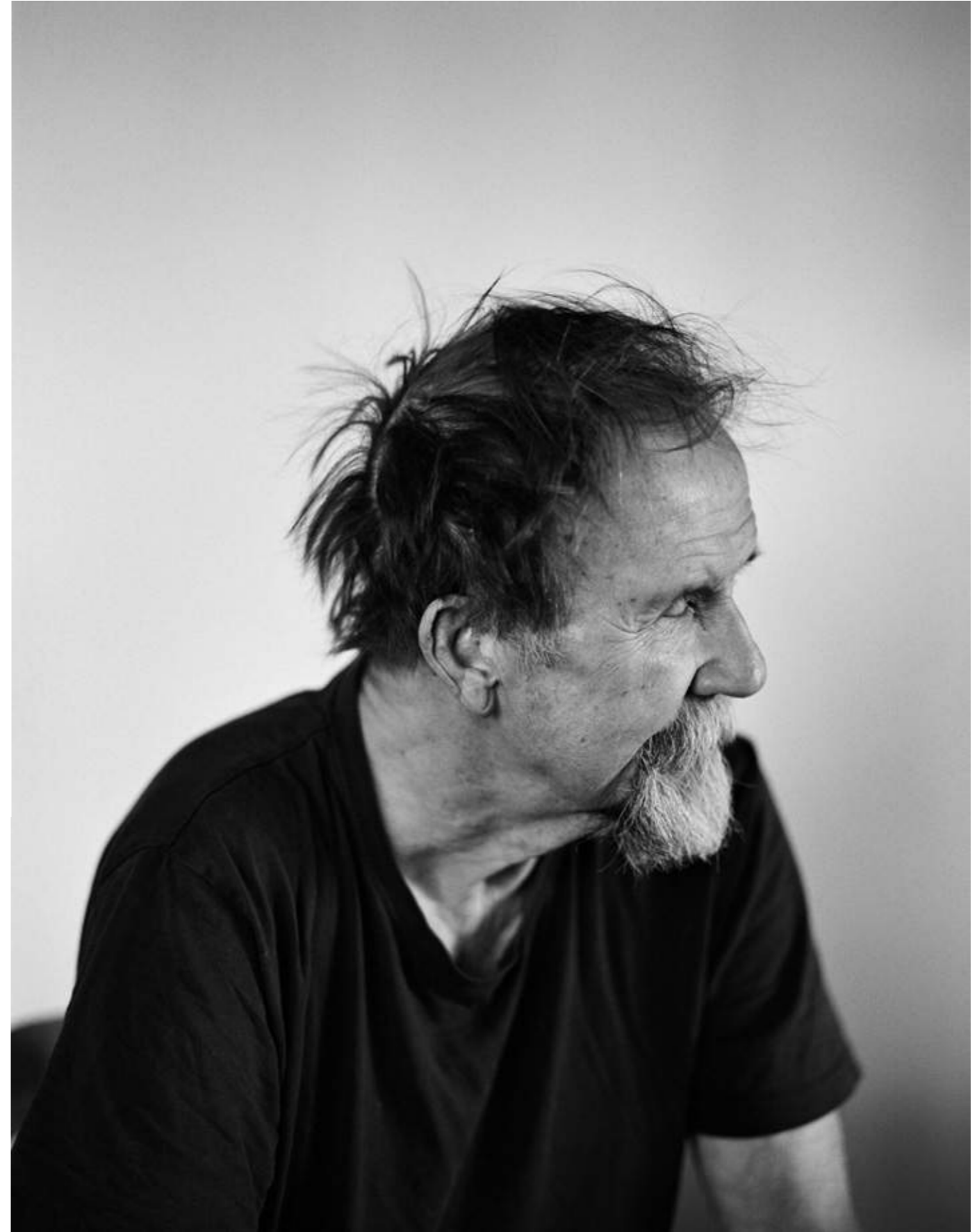
Taking refuge in the ocean is nothing new. For Americans, the Western horizon holds the core of our ideological beginnings. In 1893 Frederick Jackson Turner noted that the frontier “was a magic fountain of youth in which America continually bathed and was rejuvenated.” As an artist, much of my own motivations are centered around the physical and emotional sense of possibility that comes from the vastness of our country and its geography. The Pacific Ocean speaks to this possibility in both metaphor and visual expansiveness, and yet we have not always treated its coastline especially well. I am curious about this paradox, the way we can be drawn to, and find so much beauty in, something that we can simultaneously destroy, with trees cleared and homes built on top of each other to get the best view.



HANNAMARI SHAKYA



He Called Me A Sparrow







He Called Me A Sparrow is a project about traumas. I turned my gaze inwards and looked what was nesting inside of me. I soon realised that the traumas that I have are only partly mine, and partly my parent's.

How to describe the indescribable and how to visualise the invisible? This is a visual study of something that cannot be seen. When something cannot be seen, it cannot be recognised. When it cannot be identified, it cannot be validated. When it isn't validated - we can ask if it exists.

Trauma is like an unseen extra limb. You have to drag it along, until it becomes so unbearable, that this additional body part needs to be executed. It is one of the most agonising decisions because that limb needs first to be visible so it can be removed for good. (And you might need that limb to stay in balance.)

When you grow up in a dysfunctional family, that is your only truth. Other families seem abnormal to you. You see happiness and wellbeing as some kind of anomaly.

I have felt exposed and unprotected most of my life but I only understood that later in life. Before becoming aware of that, life seemed to be hanging on thin strings which were tangled together, creating disarray and chaos.

Therefore I am still asking now who I am. When I look at myself in the mirror, I don't always see myself but reflections of my mother and father.

Even though *He Called Me A Sparrow* is an index of agony and struggle, at the same time it is a biography of love, affection and forgiveness.





INÊS MARINHO

Guest Room





These photos record impulsive performances within a specific deliberate composition allowing for both the carefully planned and the accidental, some exposing an affinity to ghost stories and haunted house tales. The house in which I took these photographs is a place that tells stories, my mother's, grandmother's, even my grandfather's and my great grandmother's, who I have only met through stories. This house is built after memories. In this house I am confronted with my family's memory, and with my own history.

These stories have been shared in the family. How mom's grandma had lived with Sonia and Robert Delaunay when they were in our hometown, socialised with their painter friends and how she was even considered part of the family. The Delaunays wanted her to move to Spain with them, but the first war was on and there was an atmosphere of mistrust and fear in Portugal. When my great grandmother Beatriz was crossing the northern border with Delaunay's luggage, she was accused of working for spies and arrested.

This event from a distant past, that happened to my great grandmother — someone I never met, feels very present to me. I even feel a kind of regret for my great grandma, wishing she could have had an eventful life abroad, even knowing, at the same time, that if it wasn't for that unfortunate occurrence at the border I wouldn't have been born.

This series is a family narrative, taking place in my grandparents' house, commissioned by my grandfather and created in the same street where his mother, my great grandmother Beatriz, once modelled and cooked for the Delaunays.

Throughout the process of staging photos of me and my mother in her childhood home, I seek to reveal their symbolic and conventional qualities. I work with the materiality of photography, the limitations and fragility of the medium to tell and perceive a family trauma. I am re-interpreting something that has not been photographed.





A PUZZLING CASE

Police investigations continue—
Arrests in Vila do Conde

It becomes clear the case that the judicial police of the second section has been working on for days in this town, requested by Mr. consul of France. From what we heard, the case is that Mrs. Delaunay, of Russian nationality, was denounced and accused of espionage. She is the wife of the well-known French painter Mr. Delaunay, who is in Vigo and who for eight months has resided in Vila do Conde. In the last two days, all the documents and letters found in the suitcase confiscated in Valencia, have been meticulously examined. Beatriz Morais, a servant of Mrs. Delaunay, who was carrying the luggage, was detained there on Sunday. By the examination of these documents, nothing compromising was found, so it turns out to be a mistake done by the denouncer. Accordingly to this fact, Beatriz Morais and the painter Eduardo Viana from Vila do Conde, who had also been detained together with some documents, were released. Yesterday at the Judiciary

Police the documents were examined, and they contained nothing of what was suggested.

This capture was motivated because the painter Eduardo Viana was an assiduous visit at the Delaunays. The administrator of the county, knowing of the capture of the servant, presumed that the arrest of Mr. Viana could clarify the case.

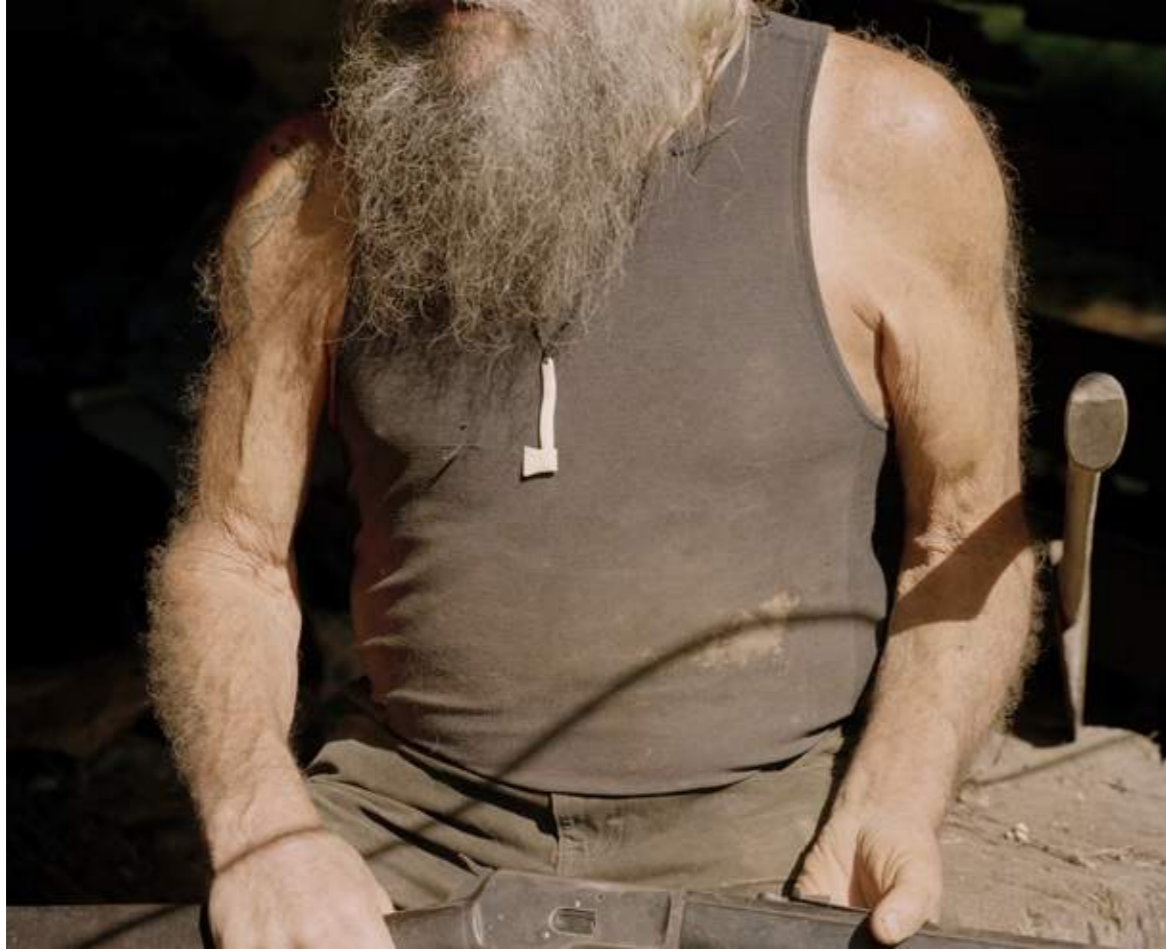
All the documents captured were handed to Mr. Eduardo Viana. The police, as we believe, already has information of the denouncer, and is now trying to find out the reasons why he did so.



Ashes

JAKE MEIN





Ashes focuses on a small town on the West Coast of South Island, New Zealand that has recently gone through an industrial change and saw a shift in its ecosystem. Treating this town as a case study for wider symbolism of fractured communities, I'm interested in the effect that globalisation has had on industry, firstly on a local level, but also as with my previous work, how identity is formed through place.

Having such a prosperous yet reliant relationship to finite materials binds one to the land, to the area, and to the vocation. This commitment, therefore, forges identity over time. *Ashes* asks the question of how identity can be shaped and what different factors play in creating identity.

The focus being a collective attachment on a localised and now defunct industry - is this lost when the physicality of place is removed? How does this supposed fracture present itself?

Seeing this brutal landscape seem unperturbed by a change that was so obviously impacting those who inhabit the area, why does a sense of self seem more amplified in such remote places? The link of stoicism between land and individual is something that only exists in these areas, the people reflect the area in such a way that it arcs back again to their overall identity.





JESSICA WOLFELSPERGER

Do you know who I am







Do you know who I am is an ongoing project that focuses on the homogenisation in Western culture, namely in Instagram/ social media, and its immediacy, brought about by constantly and instantly taking smartphone pictures.

Working with photography, video, internet generated texts and performance, Jessica Wolfelsperger examines the potential of social media to achieve ultimate freedom, allowing everyone to create content and take part in the flow of images.

„What starts out as triumph soon becomes manipulated into a cacophony of futility, leaving only a sense of dread and the unlikelyhood of a new order.“ – Text Generator



From Salt and Ash

JOSÉ ALVES





“The identity of places is very much bound up with the histories which are told of them, how those histories are told, and which history turns out to be dominant.”(Doreen Massey, *Places and Their Pasts*, 1995)

The identity of local cultures, and places themselves, are very much connected with imaginaries, place-myths, narratives and names. Whether they are based on facts or pure fiction. In some cases, a clear distinction between stories and history becomes difficult to discern or even unnecessary. As it happens with the concepts of truth and post-truth, myths and historical facts become subject to multiple and fluid interpretations moulding an ever more changing human action and behaviour. This project delves into the shared interplay between past, present, History, story-telling, territory and psycho-geography.

For centuries the concept of *finisterre* didn't refer to a specific place, but to a border between the known world, the “inhabited”, the *ecumene* in Greek - and the unknown. It was believed to be the tipping point, a portal between worlds, a place of dualities. Fear and admiration. Life and death. Ends and beginnings. A door to the divine realm. The name Finisterre (in Spanish), or Fisterra (in Galician), comes from the Latin *finis terrae* which stands for “end of the earth”. It names a rockbound cape facing the vast tenebrous Atlantic Ocean, in the region of Galicia (Spain).

A narrative that largely contributes to the imaginary associated with Fisterra refers to the sharp drop from the mountainous region to the Atlantic Ocean, dominated by sudden steep cliffs. Along with the weather and the rough shorelines, the large number of shipwrecks throughout the years and thousands of lives lost in the area, granted it the name of “Costa da Morte”, Coast of Death.

Over the years, Finisterre has also been established as the finishing point of the Way of Saint-James, one of the most famous pilgrimage routes in the world, or even a more remote pre-historical path of initiation and enlightenment followed by generations, the Janus Path. Regardless of the multiple interpretations and misinterpretations of historical facts, to this day a growing number of pilgrims from around the world follow a myth and, through the same paths of our ancestors, embark on an expedition in search of a personal, or broader, truth. For me, it has been a place of contemplation and the arriving place of my personal journeys. And it is fitting that now it became the starting point for this project.





LAURA KONTTINEN

When the Blackbirds Return







A few years ago I found a photograph in my late grandmother's photo album. The photo depicted a house and was taken in 1920 in a small American town called Salem, where my grandmother was born to a family of Finnish immigrants. The family returned to Finland soon after, and this little town became a dormant memory that was passed down only in brief anecdotes. But after finding the photo of the house, I started developing a nostalgic obsession with it. The house became a lost treasure, heavy with hidden meanings waiting to unfold at the other end of a faint genetic line that connected me to it. So, 99 years after the photo was taken, I decided to go look for the source of my obsession and rediscover Salem, a town full of myths and strange coincidences.

When the blackbirds return is a collection of images from my journey. The route passes by abandoned cemeteries haunted by long-gone memories, meandering paths meant just for getting lost and coincidentally, the very same blackbirds that appeared as messengers in a story told by my grandmother. And finally, my journey ends at the house where everything started a century before.

Instead of building illusionary images with Photoshop, I create my works constructing surrealistic models for the camera. Each image is assembled over several days or weeks with delicate craftsmanship using photographic prints, pages from vintage books, clay or even 3D printed polymer objects. Using carefully considered camera angles and lighting, the miniature constructions turn into illusions of a wondrous world, where stories and memories flourish, unrestrained by the passing of time.

LOUISA BOESZOERMENY



The Nearness of Things





“‘Distance’ is only a psychic and ideological construct designed to protect me from the nearness of things” (Timothy Morton, *Hyperobjects*, 2013)

In *The Nearness of Things* I approach the subconscious materiality and its (un)availability. I look at manifestations of this hyperobject and investigate strategies to reach its barely tangible sphere, documenting actual processes like a hypnosis session and staging scenes inspired by these examinations.

Even though there is a documentary nature in some of the images, I tried to find abstractions in these moments. I am interested in the point where distinctions between documentation and staging become blurry. The results are deconstructed to the extent that meaning is shifted and tentative interpretations becomes multifaceted.

Coercion, the question of control and self-optimization are topics that I’m addressing in the series. The peculiar idea that a person can be measured fascinates me and the subconscious might be something that eludes this attempt.

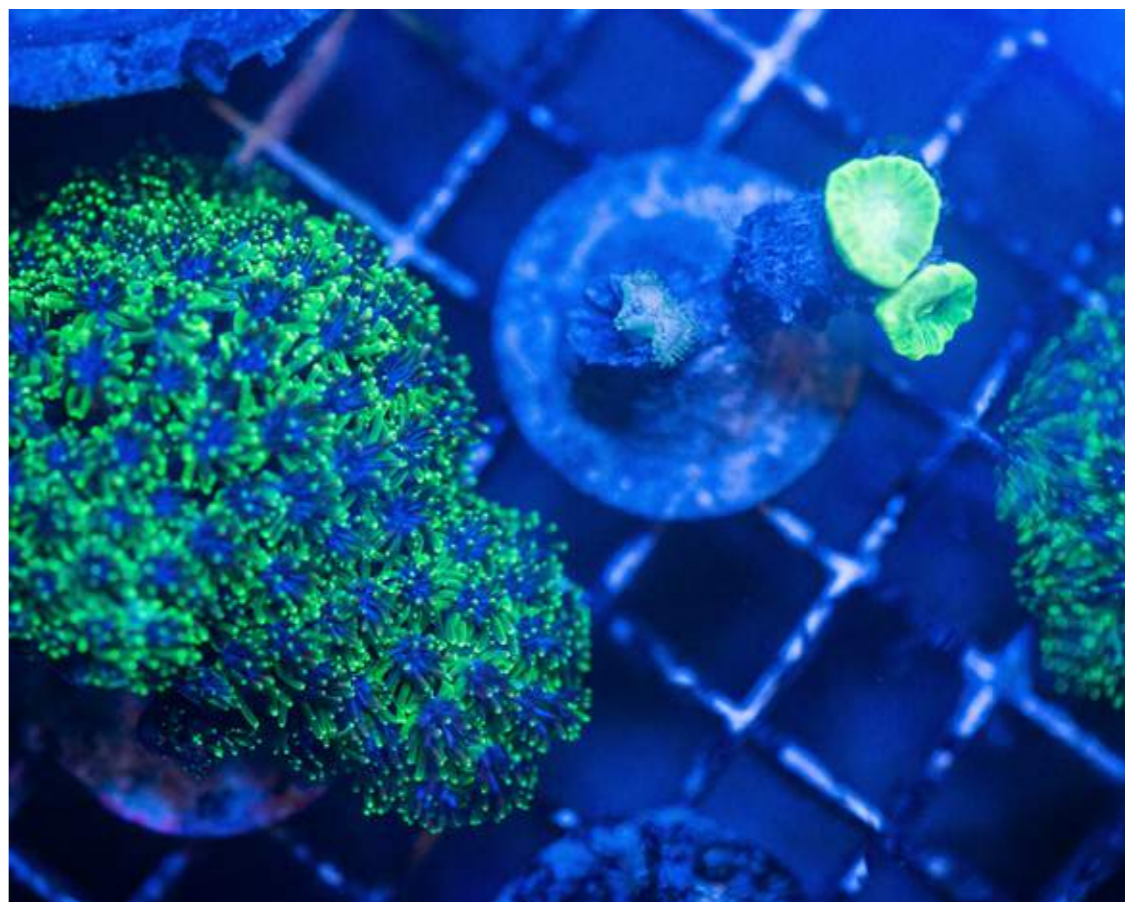


MARIE LUKASIEWICZ



Beyond Coral White





Marie Lukasiewicz's artistic approach questions reality by playing on the ambiguity of a fictional staging. Engaged in a reflection on current environmental issues, in conducting an investigation into the bleaching and destruction of coral reefs and the exploitation of coral in the parapharmaceutical industry. The study of these organisms, which are essential to the balance of nature and yet doomed for extinction, reveals a complex system of interdependence that is beyond our imagination. Inspired by a 17th century engraving by Philippe Galle representing the looting of the seabed, Marie Lukasiewicz questions perpetual and enduring behaviour despite the ecological emergency. She articulates her research through several mediums - photography, video, sound recordings and object exhibitions - and confronts the viewer with a contradictory universe, endowed with regenerative and destructive capacities, both ultra-realistic and artificial. She holds out a mirror to us to question our habits of consumption and self-medication, our beliefs and hopes and the actions that result from them. The minimalist, aseptic and dreamlike aesthetic of his images parallels artistic practice and scientific research, both driven by strong determination and an unlimited capacity for projection.

Text Cécile Tourneur

MARTIN EBERLEN

There Are No Polar Bears Where I Live







This is not a story. A crisis is engulfing the world we live in, felt by communities across the globe. Whilst our days, especially here, where I live in London, do not begin quite so dramatically, fires continue to burn, ferociously, across the land that we once so delicately tended. With our world in the midst of environmental catastrophe, I often wonder what it might take for people to become more attuned to the scale of such devastation.

For many urban communities a direct relationship with nature has almost vanished; for others it has become severely disjointed. Pockets of land that appear wild and untouched have become battlegrounds that, without sufficient protection, are rapidly captured, crushing vital ecosystems barely visible to the naked eye. Instead of allowing these spaces to flourish naturally, we weave and craft a designed vision of outdoor spaces, cramming them in as an afterthought between high-rise, unaffordable apartment blocks. Under the wrath of consumerism, forgotten corners of residential streets have gradually built up a collection of unwanted impulse buys, fast-food wrappers, and unsightly furniture. Weeds engulf this mess, attempting to force a process of decomposition over manufactured materials and, failing to do so, end up preserving these items for future generations.

Glance left, then right. It is safe. There are no polar bears where I live. They're hungry though. I know this because I've seen the pictures on the news. It was bin day today. My neighbour's trash has been dragged across the street, torn open, and abandoned: foxes. They're OK. They've got food.

Light, floating rain. Drizzle.

Been out for one minute. Soaked. Thinking about turning back; I turn back. I stop. Turn around again. Then again; and again. I just walked in a circle, on the spot. Twice. Nutter. A discarded can in the bush catches my eye. That's why I'm walking today. Because I don't understand. I carry on.

Marvels Lane. Sounds like a place where superheroes live. It's not. Drizzle. Drizzle. Drizzle. The outskirts of South East London. Hardly a tourist destination. Saying that, I'm the one who bought a book to guide me along this 'hidden corridor of green space.'

There's a sign for a missing dog.

I want to see where the people live. Where the rhythm of life is just one beat slower than the city six miles north. Drizzle. Drizzle is along for the ride.

A few miles in, I haven't seen another person. I've seen ten posters for missing dogs though. Perhaps the dogs aren't missing. Perhaps it's like that film, *Isle of Dogs*, but instead of humans sending them away they're just leaving of their own accord. Because they know what's coming.

It's weird, I don't see anyone else. Nobody going in the opposite direction. There's signs of human life: the warm orange glow from windows as I pass. People around, but they're not walking with me. They're inside. Too right. It's cold out here. There's nothing but rain and concrete and broken dreams – sorry, broken chairs. Why is there a couch in a bush? Legs are a little tired actually. I could do with a sit down. But not there. I'd get a wet arse.

Gardens. Plastic bins. Plastic bags full of plastic things. Prams and scooters, children's swings. All broken.

The drizzle stops.

A fox. I try and get its attention. 'Here boy. Heyyyyy hey heyyyy hey hey hey. Stop!' I'm a mad man again. The fox doesn't understand. Why am I telling it to stop? Am I expecting it to turn and say 'Yeah? What's up? I'm just off to the bins, you want anything?'

It stops. Looks at me. Carries on.

Trees. I'm surrounded. I'm impressed. Ignore the dog shit on the floor.

Sparrow. Squirrel. Blue tit. Robin. Wren. Blackbird. Squirrel. Wood pigeon. Squirrel. Wood pecker. Squirrel. Green Finch. Squirrel. Lots of squirrels.

Shit. I'm hungry. Café. Inside. What have you got that's gluten free? Errr...nothing. What about the soup? It's got chickpeas in it. Chickpeas don't have gluten in them, you idiot, I want to say; but don't.

I nod politely. Never mind.

I've got a banana in my bag. Peel it. Eat it. Chuck the skin in a bush... I'm the problem.

Ohhhhh. Nice houses here. Even the alleyways are clean.

Neat park. A dog chases a ball. There's a bee. A bee? In January? Forget the bee. It's probably fine. This park is... Plastic bag caught in a branch.

Drizzle? Nope. Rain.

Palm trees. Shivering. I want to wrap them in electric blankets.

Voices. At last. I'm not alone. Kids though. Ugh. She's drinking Coke from a can. He's throwing stones at a swan. He runs out of stones.

'Throw this', she says, gesturing with her can. He doesn't. She does. They turn around and see me.

'Did you just throw that can in the river?' He frowns, aggressively. Something inside me tells me to walk away. She says, 'It slipped out my hand.'

I lower my head; feel the gentle trickle of drizzle landing on the back of my neck. I close my eyes.

MATEUSZ KOWALIK

Devil's Rib



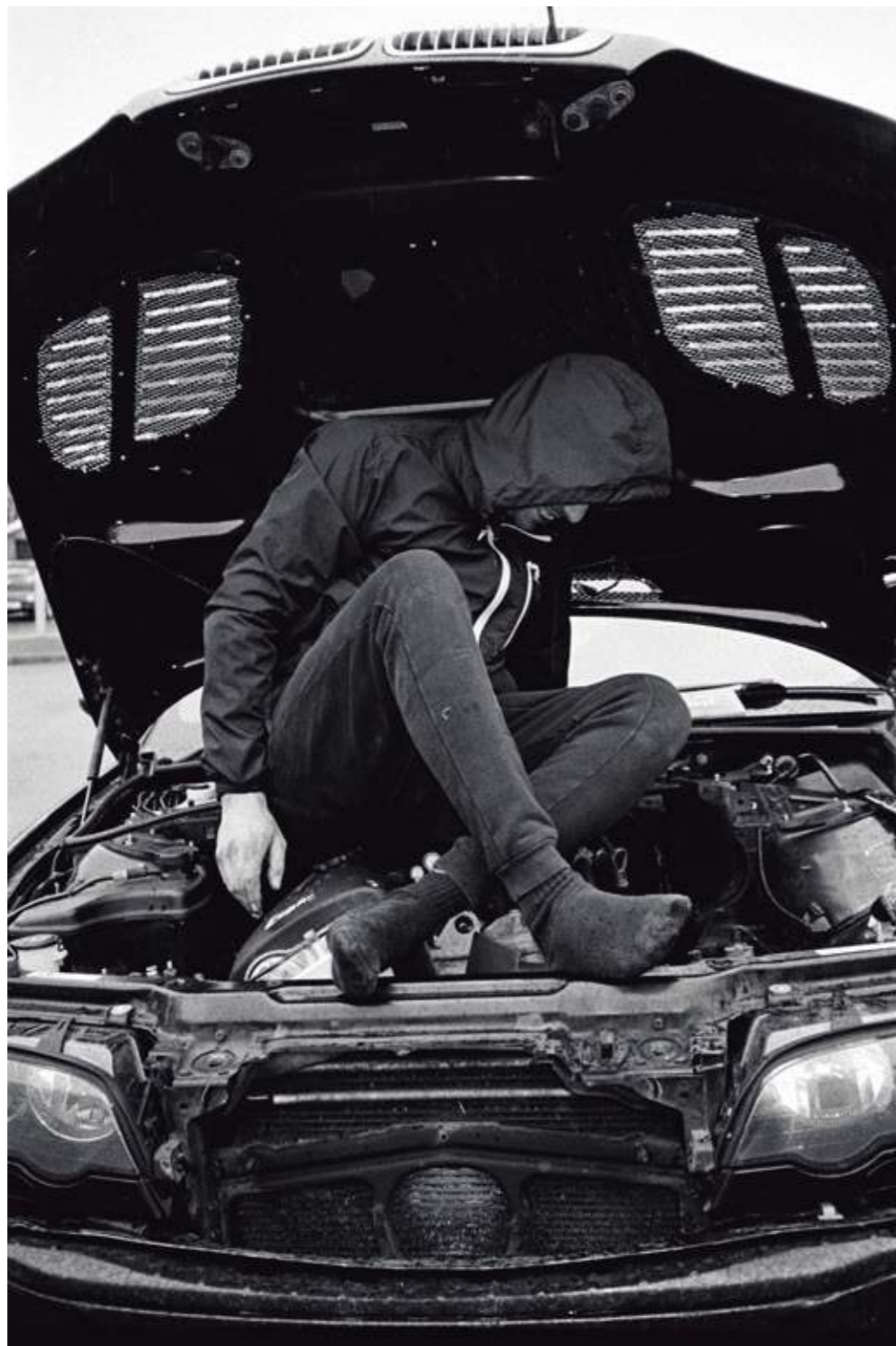


For a long time now, I've been tempted by the wilderness. I've been spending time observing it carefully, seduced by the idea of an immaculate nature, which makes people leave everything and flee in search of relief. At the same time, I listen to their dark stories, which bring me down to earth. Not surprisingly, as I never believed in the myth of an idyllic life close to nature. The body and soul also need solid relief there, as each of us is sometimes tempted by the darkness, regardless of the latitude. The "only" difference is that instead of drinking a whiskey from a supermarket, you take a bath in a solution made of a Devil's Rib* plant collected in a nearby forest. The balance is also preserved and carefree moments are intertwined with the dark side of reality.

*Cabbage Thistle (Devil's Rib) — a plant species of the Asteraceae family. It contains many biologically active substances. They have a strong detoxifying, anti-inflammatory, antibacterial and strengthening effect. (The bath with the addition of brew made of Devil's Rib regenerates, strengthens and adds energy.) Its leaves resemble ribs.







MATTHEW THOMPSON



On Top



I **relax** my eyes as I stare out
of that window, greeted
with a dancing shifting landscape
and the comfort of faux purpose.

He fought and ran.
Down the staircase and out the door.
A separate man heard sirens, wished us
well and ran too.

I watched as he almost
crushed a man with his car,
I witnessed the lies fall out
of his mouth, sometimes
just having to walk away and laugh the
absurdity off in disbelief.

It was a release, pent up energy from a
restrictive day.

There is a kind of callous
softness, a caring presence, hardened,
vulnerable to express fully.

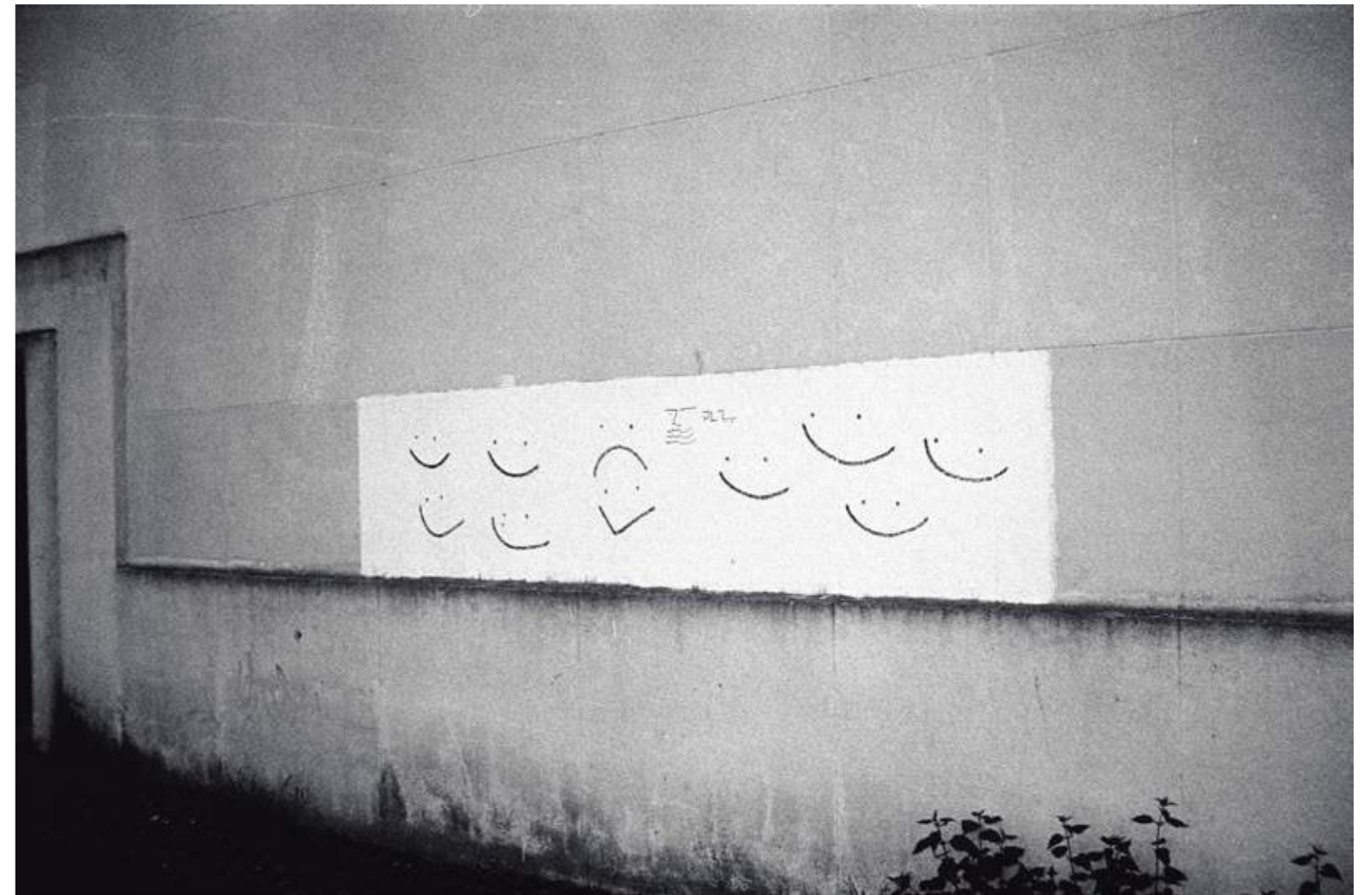
We picked up a woman who stood on the
side of the road, a hand woven basket
in the clutch of her arms. What began
in the pursuit of latent hilarity, quickly
dissolved into feeling profoundly touched

We're extant, finding some existence, a
small piece of presence.

Shifting his shape and character the
way water coerces the path of least
resistance. Words flow, and arrive with a
confidence behind them.

Covered, temporary relief.
The guard falls and
honesty greets the present; meets deceit
and ushers both to sit.

I stood, slightly unsure whether
to sit or stand, surrounded
by this family, in the midst of bad news,
I prayed that he wouldn't doubt me and ask
her name.







Renaissance

NILS STELTE



Between documentation and distortion, *Renaissance* explores the broad supply of spiritual eclecticism in urban communities that strive for stress relief. In forests, community halls, hospitals and hotel lobbies, urbanites gather for rituals apart from major religions in the search for mental catharsis and regeneration. Although emerging as an individual psychological burden, stress is a societal symptom conquering everyday life especially in the city. Searching for security, relief and optimism, its dwellers perform symbolic acts to replace their previous outlook on life with new meanings and altered experiences. In seemingly staged photos, *Renaissance* shows individuals in the quest for the means to overcome personal crises. These operate between self-optimisation and self-realisation, between spiritualism and pragmatism, and add up to a list of possibilities designed to make us resilient.





ROCCO VENEZIA



Is Life under the sun not just a dream

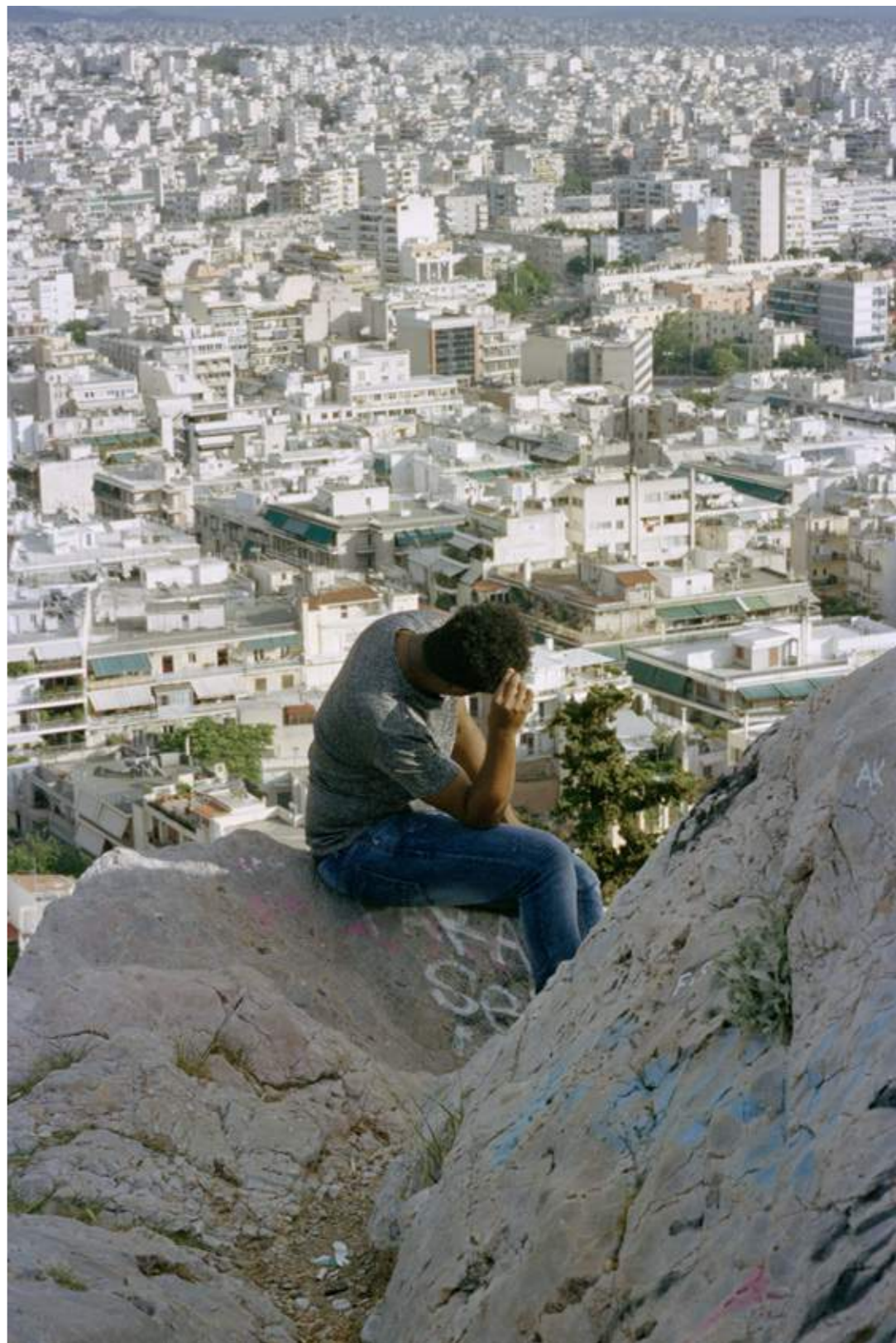


To me, there seems to exist an exact time of the day when things are revealed under the warmest sun, bringing out their own mute truth. Wondering at the margins of southern Europe realities, where the ephemeral daily life remains becoming temporary sculptures, like slags of a classicism in disruption that acquire a life of their own, I wish to punctuate this search of the ordinary.

It is only by stopping time that it is possible to perceive its inexorable passage. In the eternal flow, every object, every surface and every fracture are silent witnesses questioning us with a unique enigma to solve.

I want my work to search for a contemporary and personal vision of the cultural and economic crisis which afflicts the Mediterranean area, the heart of European civilisation. By visiting southern Europeans countries like Portugal, Italy, Greece, and Spain, the so-called PIGS, my aim is to investigate their contemporary surfaces and trace a comprehensive visual representation of their dreamlike reality.







Cross the Child's Palm with Silver

RÓISÍN WHITE





Cross the *Child's Palm with Silver*, a blessing of good fortune for the new-born child. A piece of metal stitched into the child's baptismal garment as means for the child to protect itself from being taken by the fairies and changeling left for the mother.

In Irish folk tradition there is a deep anxiety around pregnancy and childbirth, which was rooted in the many unknowns and risks associated with pregnancy in an Ireland before modern medicine. The myth and folklore that surrounds women and their offspring tends to be connected to the need to protect them from harm and essentially try and secure that they grow up to be healthy and "normal". Many stories perpetuate the creation of "the Other", an otherworldly explanation for a child that was different.

In Ireland the Changeling myth is ever present in the early weeks, months, and even years of a child's life. The fear that a mother might take her eyes off her new child for even a moment and in that time the child would be swapped for a changeling, a fairy child that looked and sounded like the real child. But soon they would notice differences, changelings tended to be sickly children, distressed and upset, often malformed and disfigured. The parents would have to try and "trick" the changeling to reveal its true nature, and if they suspected that the child was a

changeling, they would often try and kill it to try and have their real child returned. Changelings were usually killed by burning or drowning. Changelings were usually male children, but adults could also be taken.

Cross the Child's Palm with Silver examines the folk tradition in Ireland from fertility and conception, to pregnancy, childbirth and the protection of young children from harm from spirits or otherworldly interference. The folklore is deep rooted in sympathetic magic, stories told and customs followed in order to protect from real risks.

The project is an exploration of Irish Folklore and the artist's fascination with the "root" of the magic, by trying to understand why we tell these stories as a way to try and dispel her own fear of what surrounds the stories. Why were women praying to a fertility goddess? Why were children baptised so quickly after birth? Why were children who appeared to be different branded as Changelings? Why were men not seen as unclean or tainted after childbirth, but women were? Why do we tell our children not to follow music into distance? Where exactly were you when you were "away with the fairies"?



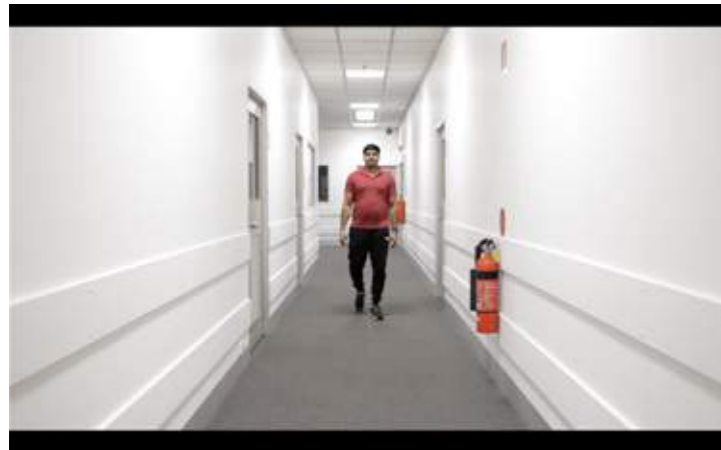
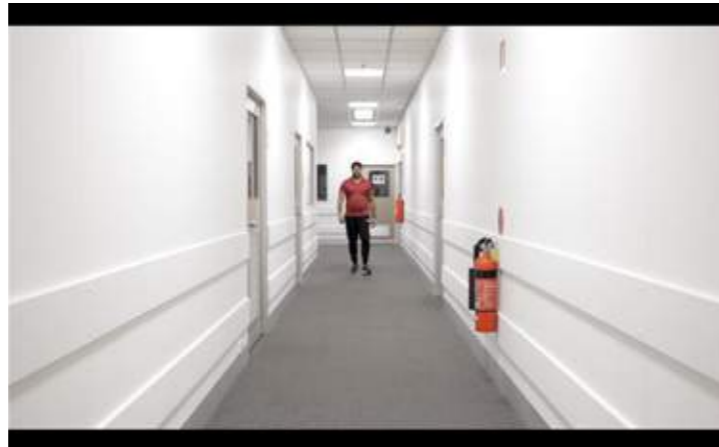
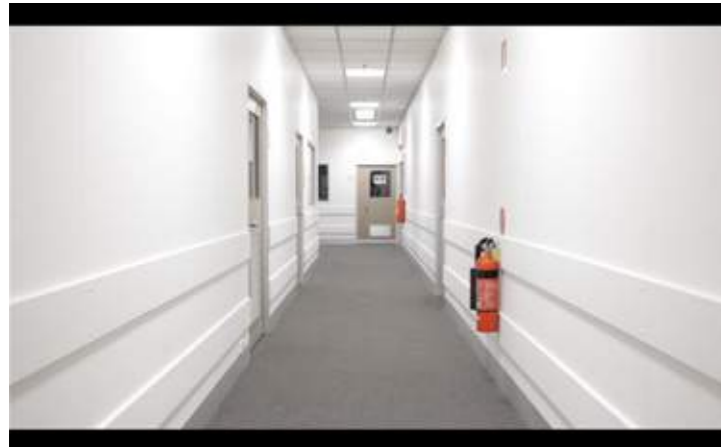


SINEAD KENNEDY



Treading Water





This project is a response to the strange, contradictory space and existence occupied by those seeking asylum in Australia. They occupy this in-between: between the declaration of politicians that they will 'never be settled in Australia', and the international obligation of *non-refoulement* (forced return). Others are still waiting for the result of their application for asylum, years after their arrival.

This liminal zone that these individuals are forced to live through is one hidden from the public's sight and consciousness. It is carefully designed to erase, to suspend these individuals in a different temporality, one with no possibility of moving backward to their home country or forward to create their future.

To the current government the simple fact of their bodies in space is deemed a threat to the nationhood of Australia. There is an absurdity here that is hidden under the guise of bureaucracy. Attempting to speak to the arbitrary nature of mandatory and indefinite detention for people seeking asylum, this work addresses the fact that the forced existence inside this space has deep psychological consequences. The selective restrictions and allowances of freedom fracture thinking and an individual's sense of belonging and agency.

This work attempts to make visible this out of sight, almost negative space. A space that is actually filled with the activity and creativity of these individuals despite the limbo they currently exist in.



Currents Shift Out of Sight: Picturing The Unseen
Urgent Arts of Living thing, aura, metadata. A Poem on Making.
The Light From Our Side Shines Differently Staged Salvations

Currents Shift

Cihad Caner
Dries Lips
Garrett Grove
Diogo Bento
Marie Lukasiewicz
Jessica Wolfelsperger

Curated by
Jon Uriarte

Le Château d’Eau
Toulouse, France

Out of Sight:
Picturing
The Unseen

Róisín White
Agata Wieczorek
Sinead Kennedy
Cihad Caner

Curated by
Lexington Davis

The Finnish Museum
of Photography
Helsinki, Finland

Urgent Arts
of Living

Ana Zibelnik
Fábio Cunha
Marie Lukasiewicz

Curated by
Cale Garrido

Kaunas Photography Gallery
Kaunas, Lithuania

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Ela Polkowska

Fábio Cunha
Federico Ciamei
Garrett Grove
Hannamari Shakya
Inês Marinho
Jake Mein
Jessica Wolfelsperger
José Alves
Laura Konttinen

Louisa Boeszoermy
Marie Lukasiewicz
Martin Eberlen
Mateusz Kowalik
Matthew Thompson
Nils Stelte
Rocco Venezia
Róisín White
Sinead Kennedy

Curated by
Emese Mucsi
Judit Gellér

Robert Capa Contemporary
Photography Center
Budapest, Hungary

Currents Shift

Curated by Jon Uriarte

Ten years before photography was publicly presented as a new technology, Le Château d'Eau started to filter and distribute drinking water taken from the Garonne river through 90 public fountains in Toulouse. This iconic modernist tower was reconfigured as a photography gallery in 1974, becoming one of the first institutions worldwide devoted to photography. Instead of water, images became the supplied good. This exhibition explores how photography and water are being critically re-evaluated and influenced by the environmental, economic, cultural and social crisis of the present times.

Water has been recognised as the origin of all life both by mythology and science. Religious rituals and scientific methodologies consider it as a symbol of purity and an essential matter for the development of all things living. The ocean was the last known border of the colonial western countries; even today the deep-sea remains largely unexplored. In recent years, however, issues surrounding water and the sea have dramatically shifted. New generations grow up with polluted waters that threaten to overflow. Extractive industries and other human activities are destroying the biodiversity of rivers and seas, and international waters are crossed daily by migrants risking their lives in the search of a better future. In 2010, pressed by the growing problems surrounding access to drinking water, the UN recognised the human right to water and sanitation.

While photography was historically understood as an indexical tool linked to death by thinkers such as Roland Barthes, the digital networked image has transformed the medium. The constant flux of photography production, postproduction, distribution and consumption fuelled by cognitive capitalism has made the image volatile, viral and alive. The impact of the visual content on society has dramatically increased in a world in which knowledge and experience are constantly mediated by images. Contemporary photographers acknowledge this new scenario, widening and enriching the medium with a myriad of processes and technologies that expand its limits and reveal its flaws. This shared shift in the use and understanding of both photography and water is exposed in this exhibition through the work of Diogo Bento, Cihad Caner, Garrett Grove, Dries Lips, Marie Lukasiewicz and Jessica Wolfelsperger. Exploring the possibilities that this new scenario offers, the artworks also analyse and critique its impact on society. The artworks and the curatorial project were developed in the frame of Parallel Platform.

Oceans of profit and despair

The immensity and scale of the ocean has historically been almost impossible to grasp. Thus, the act of looking out to sea became an exercise in self-reflection. Today, however, humans have conquered most of the waters, shores and deep-seas of the planet, changing that feeling and opening the possibility to also look inside it. Once the romantic notion of pure nature is impossible to return to, the contemplative gaze includes concerns connected to the social, cultural and economic exploitation of the seas and their surroundings.

Garrett Grove has been working along the West Coast of the United States following a very simple but efficient rule: to keep the horizon of the Pacific Ocean in every image. That is how *The Edge of Some Dream* explores the occupation and activities that contemporary

Cihad Caner
Dries Lips
Garrett Grove
Diogo Bento
Marie Lukasiewicz
Jessica Wolfelsperger

Le Château d'Eau
Toulouse, France

society invests in the coastline. Grove's black and white photographs inquire if there's still a glimmer of hope beyond the house development, leisure activities and the social inequities that reach the seashore.

Marie Lukasiewicz's work, by contrast, goes beyond the surface of the ocean to focus on coral, one of its most appreciated and endangered living creatures. *Beyond Coral White* exposes and critiques the impact of the extractive economy in the oceans, while also questioning the aesthetics involved in it. Her work mimics advertisers appropriation of scientific research aesthetics, making use of the empirical connotations of their tools. For that purpose, Lukasiewicz uses a variety of objects and mediums, including typologies, texts, staged photographs and videos.

The works of Garrett Grove and Marie Lukasiewicz are shown in a shifting fluctuation that crosses the threshold between air and water. A steady motion where the contrast between documentary and staged, colour and black and white, intends to show the diverse ways in which the ocean can be grasped today.

Poetics of the uncertain

Scientific reasoning was the cornerstone on which the promise of modernism was built. The freedom that objective knowledge was supposed to provide has been supplanted by the realization that cultural contexts and social experiences are instead the key factors that shape our views. However, science is still today constantly referred to as irrefutable, and used to substantiate fundamental issues such as the existence of an environmental water crisis. In this ambiguous situation, adaptability has become a major form of our times. Contemporary artists have accepted that the social agreement on truthfulness is broken, embracing randomness and uncertainty as attributes in their visual works. For *Standard Deviation*, Diogo Bento has been working in two scientific research laboratories in Cabo Verde that monitor climate change. His multi-layered work explores scientists' positivist methods through documentary styled photographs of the tools and facilities, using suspiciously unreal aesthetics and processes. That sequence is interspersed with smartphone snapshots taken to remember the functioning setup of the complex scientific equipment, and a plankton typology indexed by artificial intelligence software that identifies each living creature studied by the scientists. Bento's work expresses the mix of imperfection and hope that is inherent to any scientific procedure. The scientific method includes experimentation, measurement and observation; as well as hypothesis, assumptions and scepticism. Actions and attitudes that Dries Lips develops in his work, where he introduces himself as a contemporary alchemist that instead of looking for pure materials, focuses his efforts in the wonders of the process. Lips takes an ice sphere as subject to explore how new imaging technologies attempt to depict the transition of water from solid to liquid. His work explores a diverse array of oppositions including the modernist and the contemporary eras, the visual surface versus the inner code of the digital image and the poetics that take place in the midst of formation and dissolution.

The livestream of reason produces monsters

The post-digital networked image has brought new norms for creating and sharing our presence on the online public stage. The social media of late capitalism is designed to make us publish, watch and interact through apparently innocuous tools, while obtaining as much data from us as possible. Disruptive content and aesthetics are purposely obscured to create a homogenous flood of identities. Anyone who doesn't fit or voluntarily

avoids those guidelines becomes algorithmically rejected, and thus othered. The unbalanced path between those two poles is pierced by political, cultural and economic powers that visual artists engage with, pointing out that images have become their fundamental weapons.

Jessica Wolfelsperger’s portraits look alike. Their names and identifiable features have been obscured under uniformed looks and layers of filters. Her images tend towards entropy and even the act of photographing becomes a performative weaponised activity in which the viewer also feels scrutinised. *Do You Know Who I Am* happens in the simultaneously private and public space of social media that we all constantly fill with standardised visual content.

The political identities of Cihad Caner’s *Demonst(e)rating the untamable monster* were created by the images expelled from the mainstream visual media. His video shares the thoughts and words of two reflective animated avatars inspired in ancient manuscripts and illustrations of monsters. Accompanied by their own alphabet inscribed in clay, they expose the political consequences that contemporary strategies of image production, distribution and consumption provoke today.

Out of Sight: Picturing The Unseen

Curated by Lexington Davis

Out of Sight: Picturing the Unseen highlights four emerging interdisciplinary artists who question and explore the fraught relationship between visibility and the construction of “otherness.” The exhibition asks *who* is unseen, particularly in the West, and considers how difference is often negotiated through forms of visual representation. It approaches the unseen as a process - an “unseeing” - in which certain groups of people are systematically erased, ignored, removed, and reimaged according to the needs of a dominant culture.

In their photographic and video works, Cihad Caner, Róisín White, Sinead Kennedy, and Agata Wieczorek examine how visibility is continually negotiated through discourse, folklore, governmental policies, and the production and consumption of goods. They mine local histories, draw from theoretical texts, and engage with diverse communities in order to examine how marginalization operates and persists. They locate those who are made or imagined to exist “out of sight,” and reveal how their subjects’ bodies emerge as sites where visibility can no longer be denied or suppressed. In their work, we see that “unseeing” is not only a reductive act - one of erasure - but is also productive, leading to the creation of myths, narratives, alternative communities, different temporalities, and physical structures of confinement and survival.

Róisín White
Agata Wieczorek
Sinead Kennedy
Cihad Caner

The Finnish Museum
of Photography
Helsinki, Finland

Cihad Caner

Demonst(e)rating the untamable monster

Caner’s installation *Demonst(e)rating the untamable monster* arose from his realization that mainstream media outlets frequently frame those they consider “Other” as “monstrous.” In response, he constructed literal monsters whose moving philosophical and poetic discussion about alienation strikingly contrasts with their grotesque features, sometimes to a humorous effect. To create these creatures, Caner used motion-capture technology, meaning that real human bodies (including his own) are always present underneath the layers of computer-generated imagery. The work also addresses language’s exclusionary potential, which the artist contests in his installation of clay tablets inscribed with self-created hieroglyphs. Together, they form a fictional language open to new possibilities for meaning making and free from cultural associations and hierarchies. Through this varied body of work, Caner demonstrates how harmful stereotypes reproduced by the popular media deepen the divide between a given society and those it identifies as its outsiders.

Róisín White

Cross the Child’s Palm with Silver

White’s series *Cross the Child’s Palm with Silver* is based on the artist’s extensive research in the Irish National Folklore Archive, where she discovered countless stories about changelings - sinister creatures believed to have been left in place of humans stolen by the fairies. However, children with disabilities were those most commonly accused of being changelings, and “cures” said to return the missing “healthy” child to its family frequently involved abuse and, occasionally, murder. The changeling myth became a way of stripping people with disabilities and mental illnesses of their humanity, transforming them into members of an invisible race of devious creatures. Mixing original photographs with archival images, the artist blurs the boundary between fact and fiction and reveals how the cultural effects of the changeling legend spill into the present through enduring narratives and superstitious practices.

Sinead Kennedy

treading water

The video and photographic works that comprise Kennedy’s series *treading water* grew out of the artist’s years-long friendships with several asylum seekers residing in her hometown of Melbourne. She noticed that the detention centre where she met them was purposely inaccessible and hidden from view, which inspired her to explore how the restrictions and circumstances imposed on refugees render them socially invisible. While images of asylum seekers in the mainstream media frequently depict moments of crisis and consequence - such as the arrival of boats on beaches and devastating family separations - Kennedy’s work focuses instead on the agonizing boredom, uncertainty, and endless periods of waiting that take place primarily out of sight. She depicts how life in detention breeds alternative, extremely personal temporalities that are defined through mundane activities such as brewing tea or laying bricks. Though seemingly banal, these actions become a primary means for refugees to assert their humanity in the face of oppressive governmental policies.

Agata Wieczorek

Fetish of the Image & Beauty Makers

Wieczorek’s two connected photo series *Fetish of the Image* and *Beauty Makers* examine the mostly unseen global economy surrounding the production and consumption of silicon female body masks. Performative, carefully posed images of the (predominantly male-identifying) maskers contrast with subdued, documentary-style shots of the female workers who create these costly fetish items at a factory in Xuzhou, China. Though many maskers enjoy producing and sharing photographs of themselves dressed in the suits, their lifestyle is still widely considered taboo, and their activities are thus generally consigned to private safe spaces. However, the factory workers likewise remain largely invisible, reminding us that most of what is consumed in the West is produced out of sight in the “Third World.” Though increased globalization and interconnectivity have enabled new markets to form around queer desires, commodities continue to be the primary connectors between people of vastly different backgrounds and privilege levels.

Urgent Arts of Living

Curated by Cale Garrido

Reality is overrepresented, and yet sometimes we lose it. Since the very first warnings of climate change at the end of the 1970s, its causes and dangers have been mostly told through facts and data. Despite the growing evidence of its presence, the concept remains intangible and, in many parts of the western world, is still not perceptible. Beyond the ecological emergency, this applies to other complex events, such as social inequality: either they affect us directly, or we tend to ignore them. We feel immune and are too addicted to our way of life and too lazy to give up some of our privileges for the good of the planet. Are we reaching a point of no return? How can we communicate this urgency? How can we, within society, help it move towards an unanimous and effective response?

Humans think in symbols. The arts can foster behaviour change and engagement, because they move us on a visceral, more human level in a way that facts simply cannot. This exhibition, featuring work by Marie Lukasiewicz, Fábio Cunha and Ana Zibelnik, reclaims metaphors as valid figures in our photographic language with a great capacity to shift deep-rooted mental conceptions.

We need an imagery that affects us critically, that makes us question reality, that drives us into action. *Urgent Arts of Living* aims to create a space where both artists and audience can imaginatively and critically engage in constructive debate about the ecological and social crisis that surrounds us today. The series of photographs compiled in this book exemplifies an emerging form of narrative where images are seen “not as objective representations of reality, but as little arguments.”* These introduce us to immediate ways

Ana Zibelnik
Fábio Cunha
Marie Lukasiewicz

Kaunas Photography Gallery
Kaunas, Lithuania

of experiencing and understanding our role in nature, and our relationship with both natural and social resources. We might discover a better life than the one we have now.

*Max Pinckers, quoted from Matthew Ponsford, “Max Pinckers tracks the Margins of Excess between truth and fiction”, in *British Journal of Photography*, July 2018, p. 67.

thing, aura, metadata.
A Poem on Making.

Curated by Seda Yıldız

This is an exhibition with good intentions.

It is about images and wonders how images of all kinds operate optically and psychologically. Beyond objecthood and materiality, the exhibition focuses on the process of meaning-making.

This exhibition uses form as an instrument, a communication; rather than an object of contemplation. There’s no landing, there’s no arrival; an image—like an exhibition—is not an end result. And there lies its charm.

What would it mean to visit an exhibition on photography today, when imagery is mostly produced, distributed, circulated, consumed in digital environments?

Speeding up-Production-Commodification-Digitisation-Consumption-Production-Consumpt-

This exhibition believes in the urgency of slowing down. It is a place for events rather than things. It comes with a manifestation book Yet it does not propose a fixed definition; in fact it is offended by any attempt to define itself.

It is an open manifestation that embraces ambiguity and the contradictory.

The exhibition speculates on versatility of the photographic medium and aims to provide multisensory experience to its visitors in an intimate setting. And let me finish with a sonnet;

Cihad Caner
Dries Lips
Jessica Wolfelsperger
Róisín White

PhotoIreland
Dublin, Ireland

Photography, you inspire me to write.
I love the way you struggle and survive,
Invading my mind day and through the night,
Always dreaming about the forehand drive.

Let me compare to you a 3d balloon,
You are neither real nor virtual,
Great sun heats the formless peaches of July,
And summertime has the hieroglyphic.

How do I love you? Let me count the ways.
I love your ups and downs, your past and future.
Thinking of your hectic life fills my days.
My love for you is the soft dentition.

Now I must away with a whirring heart
Remember my words whilst we're apart.

(this sonnet is co-written by text generator)

The Light From Our Side Shines Differently

Curated by Leanna Teoh

As part of the overarching theme of curatorship within YET Magazine, *The Light From Our Side Shines Differently* reveals an anomalous aspect of curating, the curator of the everyday. Light here expresses beyond its physicality but instead divulge in an intangible realm of existence. This Light carries around us the weight of society, culture and history which in turn influences us in curation. In essence, everyone is considered a curator of things, and the method in which we employ our cognizance, consumption and reciprocation of our world heavily depends on this Light that which we ‘see’ with, that which is ingrained within.

In this showcase, Parallel 2nd cycle New Curator Leanna Teoh selected artworks by three New Artists, Dániel Szalai, Federico Ciamei and Róisín White, revealing multifaceted truths of lived experiences by each artist. The artworks selected reflect themes of society, culture and politics that somehow requires the audience to delve beyond the content of the artwork to the social circumstances that led the artists to produce each of them.

Dániel Szalai
Federico Ciamei
Róisín White

Yet Magazine
Lausanne, Switzerland

Staged Salvations

Curated by Lovro Japundzic

Staged Salvations explores the idea of rituals used as an attempt to overcome the reality that has suddenly become a burden. Our very fragility transforms itself in the productive force that enables separation from the previously practiced patterns. Twisting common modes of perception becomes possible thanks to newly found tactics that can easily disrupt the human mind. Previous belief systems can be replaced with new meanings derived from altered experiences that may provide security and optimism. A collective that shares this experience can develop into a community that strengthens each individual’s sense of belonging. In this view, rituals can be both spiritual and profane, emerging from the interplay between the external and internal world. Elements of material culture are turned into symbols and creative tools used in performance-like actions that initiate different ways of self-reflection within various communities enabling catharsis and fulfilment. In the quest for self-actualization and self-improvement the body is a primary medium through which a new level of consciousness becomes possible.

André Viking, Rocco Venezia and Nils Stelte capture such embodiments of individual and collective rituals in the forms of symbols, gestures, expressions, and rhythms. Their work reveals a universal quality in these embodied patterns, communicated through performative actions. Rather than depicting clear, linear narratives, these artists introduce incomplete fragments, expressing the liminal quality of rituals in which reality questions itself. Depicted objects and characters can be a part of staged experience or spontaneous and improvised actions that may seem fantastic and dreamlike but are still deeply rooted in common human reality. Performativity emphasized through photography is used as a way to understand the non-physical dimension of the body. The work of all three artists anticipates change and comes from a vulnerable position derived from personal experience.

In *Kekulé’s Dream*, André Viking explores the holistic practices of African shamanistic healers called *sangomas*. The work is a result of his trips to the Free State province of South Africa and a visit to The Cave of Fertility where *sangomas* have lived for centuries. Their healing tactics seek to unite mind and body, focusing equally on physical and mental health. Slowly integrating with the community, Viking himself engaged in ritualistic practices that use dreams as the main channel of communication. Through dreams, healers are able to communicate with their ancestors who guide them to a state of trance where an unbounded spiritual self comes to life. In return, dreams create a new basis for interaction with everyday life, free from the meanings and interpretations that are often imposed on us.

A similar connection with mind and body can be found in the work of Nils Stelte. *Renaissance* is a series of photographs that consider different tactics used by urbanities undergoing a personal crisis, enabling individual growth through the practice of mind-body medicine and the rejection of prescribed knowledge, to emphasize alternative healing practices that question the Western separation of human spiritual and physical dimensions. Laughter yoga, zen archery, hypnosis and hapkido are among different strategies Stelte has captured. Dramatic effect is built upon duality of equally present scientific and alternative symbolism.

André Viking
Rocco Venezia
Nils Stelte

Galleri Image
Aarhus, Denmark

The receptive quality of symbols, objects and gestures is also visible in the dreamlike scenes from the Mediterranean area represented in the work of Rocco Venezia. In the series *Is Life Under The Sun Not Just A Dream* materiality reveals its spiritual dimension, unlocked by the warmest afternoon sun. Within the context of southern European realities, marked by cultural and economic crisis, disruption is a source of creative potential. Arbitrary compositions emerge as sculptures or ambiguous objects waiting for meanings to be inscribed. Drawn out of the tradition of metaphysical painting, Venezia manages to build a mysterious scenery in which time has stopped and silence becomes almost tangible.

The everyday pressures of practical and economic needs demand control of the idea of the self as a stable entity. The world we live in is constructed on rational patterns we perceive as our own personal truths, yet each self is only the embodiment of the culture that surrounds it. Outside influences and new information make us the product of constant change, in a world in which individual autonomy exists only as fiction. In the current social and political climate, marked by tensions and transformations, we can break under this rational world. Loss of meaning makes us seek an alternative, because there is no stable self we can come back to.

Valley of The Strange

Curated by Eric Lawton

Valley of the Strange highlights six emerging pan-European artists - José Alves, Cihad Caner, Federico Ciamei, Ela Polkowska, Rocco Venezia and Ana Zibelnik - who use photography to explore the boundaries of time and the disruption of the ordinary. The exhibition considers the role of the image in navigating past and present, while questioning how photography and film can defamiliarize our everyday encounters with the world. The works live in the hyperreal - zooming in and focusing on our innermost fears - blurring truth and fiction, and everything else in between.

The people, places and things of this exhibition are depicted as strangely familiar, illustrating Russian theorist Viktor Shklovsky's concept of *defamiliarization*. Building on Freud's writings on the *uncanny*, Shklovsky asserts that when the intimate is rendered in an atypical light our overall perception is enhanced. This concept serves as a lens to examine the works in the exhibition. Commonplace scenes and scenarios, when tilted slightly off kilter, lay bare our own inherent apprehensions, and with it, a deeper understanding of the ordinary. To underscore this, the installation emphasizes often overlooked physical elements of the gallery, such as the floor, in order to disrupt the habitual and conventional experience of looking at art.

Ana Zibelnik
Cihad Caner
Ela Polkowska
Federico Ciamei
José Alves
Rocco Venezia

ISSP Gallery
Riga, Latvia

Nostalgia, superstition, and the ephemeral coalesce to form an unsettling tension. Far from avoiding the uncomfortable, these artists relish in it, embracing moments both typical and deeply alienating - an exposed eyeball, cracked glass, a haunting cry. It is specifically in these seconds of uncertainty and trepidation that our rich sensation of life is finally awakened.

Art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony...The technique of art is to make objects “unfamiliar,” to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself. Viktor Shklovsky, *Art as Technique*, 1917

José Alves

From Salt and Ash

José Alves investigates the mythology of the Fisterra region of North-Western Spain in his photographic series, *From Salt and Ash*. The mountainous territory next to the Atlantic Ocean functions today as the end point for the Way of Saint James, a Christian pilgrimage of initiation and enlightenment. The concept of finisterre — linguistically tied to the region — refers to the border between the known world (the inhabited) and the unknown. It was believed to be a tipping point or a portal between such dualities as fear and admiration; life and death; ends and beginnings. Infamous for its many sudden and dangerous cliffs, Fisterra is colloquially known as Costa de Morte (Coast of Death). In fabric salt prints, Alves reproduces portraits of men who perished at sea. Using an alternative photographic process, the print surface is exposed to the very same water that led to their deaths and from its salt the image comes to life, rendering them born anew. Their presence, now tangible, exposes the loose threads of fact and fiction unravelling at the seams.

Cihad Caner

Demonst(e)rating the untamable monster

Cihad Caner explores the role of the other as experienced through CGI monsters in his work, *Demonst(e)rating the untamable monster*, a dual screen video installation. Engaged in an intellectual conversation with one another, two monsters present a rarely seen scenario by tying their experience to present day xenophobia. Asking only for our witness, the monsters' words reverberate in song, periodically questioning who has the power of representation. By linking the other to its contemporary counterpart, foreigners and minorities, the monsters connect their fictional story to today's global rise of ethno-nationalism. At certain points, they discuss the media's part in their vilification and what they can do to change it. One monster asks “Who has access to this representation, who is capable of transforming it?...Perhaps it is me!” Through this back and forth, the monsters realize that only by taking control of their own narrative will they ever be fully understood. To them, self-actualization offers the surest path to acceptance and ultimately salvation.

Federico Ciamei

How Can You Live In The Present When You Are 3000 Years Old?

Federico Ciamei questions the pull of nationalism and identity in Italian culture through modified imagery in his series *How Can You Live In The Present When You Are 3000 Years Old?* In the featured subseries titled, Capriccio, common Italian postcards of idyllic land-

scapes and monuments undergo extensive analog and digital transformations. Ciamei scanned the flea market finds, isolating, adding and modifying the environment to form disorienting collages. Images were then rephotographed on the screen further reworking the dimensions and physicality. Capriccio paintings — a style known for picturesque architectural fantasy scenes — are revived through Ciamei's pseudo reality, full of invented architecture and make-believe ruins. However romantic, the new works do not portray an accurate rendition of Italy nor any real place for that matter, but rather an idealized version of society. Specifically for this exhibition, one image was printed large scale, poster-size, to be made available for the public. By shifting the proportions but still keeping the consumable essence of the work, Ciamei blurs the lines between a supposed canonical form of Italy with its current pixelated surface. What was once ornate has become flattened and obscured, leaving the viewer with the responsibility of filling in the gaps. Combining a relic of the past with the technology of the present, the work interrogates the tangled nature of nationhood and its uncertain possibilities for the future.

Ela Polkowska

Firmly Pinch The Skin Together

Firmly Pinch The Skin Together, a series of images by Ela Polkowska, covers the messy tactile nature of the human experience as seen through the lens of tension and pressure. Referencing a medical phrase correlating a painful gesture to its healing function, the works consist of everyday moments of physical touch that communicate a sense of anxiety and intimacy. A nervous finger wraps strands of hair into a tight bundle. A married woman delicately rubs a washcloth along a man's back. A boy pulls up his eyelid revealing nothing underneath. Touch, pleasure and pain all serve as messengers to our other senses by slowly tracing the visceral journey of our emotions. Friends, family and other objects overflow the frame. Zoomed in, without any room to escape, flesh becomes both an artifact of the subject's past as well as a vessel for the viewer's projections. In the end, all that's left is skin — bearing witness to everything we've ever known and endured.

Rocco Venezia

Is Life Under The Sun Not Just A Dream

Wandering at the margins of Southern Europe, Rocco Venezia explores disturbances of everyday life through fleeting moments captured beneath the gaze of the warm Mediterranean sun. The series, *Is Life Under The Sun Not Just A Dream*, captures the disruption of the ordinary via a dreamlike aesthetic while reflecting on the cultural and economic crisis affecting the so-called PIGS states: Portugal, Italy, Greece and Spain. Ephemeras of daily being such as the brilliance of broken glass cascading over a street sundial become ethereal sculptures permanently preserved in light-sensitive film. Other works including a warped brick sidewalk and a broken stone and flower petal melange reveal their own hidden truth, silently lurking beneath our eyes. Referencing the Arte Povera movement as well as metaphysical painting, Venezia captures eerie scenes in which time has come to a standstill, revealing everything lost by its progression. In the eternal flow, every object, every exterior and every fracture acquire a life of their own.

Ana Zibelnik

We are The Ones Turning

Ana Zibelnik amplifies subtle visual encounters with death in her series, *We are The Ones Turning*. Comprised of black and white images, as well as a mechanical flipbook, the works grapple with an oft scrutinized yet always unknowable subject matter: mortality. Zibelnik's work addresses society's cultural obsession with death and immortality by tracing a fictional narrative rendered in photographs. In one work, a man is left hanging — or possibly jumping — in mid air next to a tree. In another, an ominous and ornate grand clock stands erect in front of a dark curtain. The constant motion of a mechanical flipbook fills the auditory void of the photographic medium, serving as a rhythmic reminder of their temporal nature. In the flipbook's moving scene, an outstretched hand turns face-up while the other hand turns face-down. In American Sign Language, the gesture refers to death, or the physical embodiment of the action to pass over. Unlike other living organisms, humans are identified by their awareness of the existential ticking clock actualized in Zibelnik's work. We are not necessarily moved by permanent anticipation or fear, but rather by an unconscious knowing that we are born with and carry forever. Ultimately, the works question what it means to be running out of time; fortunately, the constant presence of death leaves clues if you lean in close enough to look.

Agata Wieczorek (Poland, 1992) is based in Lodz and is currently completing her master’s degree in Direction of Photography at the National Film School. She previously graduated with honours from the Strzeminski Art Academy in Lodz, where she studied graphic arts and painting. Wieczorek’s practice combines film, photography, and animation. Often, she deals with hermetic environments and socially marginalized groups in order to explore uncommon understandings of identity, self, and gender. Her work has been exhibited and awarded internationally, including at Obscura Festival of Photography, Malaysia, Warsaw Photo Days (Grand Prix), Poland; Kaunas Photography Festival (award nominee), Croatia; Getxophoto (finalist), Spain; and Finnish Museum of Photography, among others. She’s also a writer and contributor for *Lynx Contemporary*.

Ana Zibelnik (Ljubljana, 1995) is a photographer currently based in the Netherlands. She graduated *summa cum laude* from the Academy of Fine Arts and Design in Ljubljana and is completing a master’s in Film and Photographic Theory at Leiden University. Over the last few years, she developed, published and exhibited her work both independently and under the *If Slovenia Were* project. Zibelnik’s practise focuses on the topic of time consciousness and is marked by a strong presence of literary works. In 2019, she won the *Verzasca Nera Award* for her series *We Are The Ones Turning*.

André Viking (1989) is a Danish visual artist currently living and working in Copenhagen, Denmark. After graduating from Copenhagen Film & Photography School in 2012, Viking completed the General Studies Program at The International Center of Photography in New York. With the strong belief in photography’s subjective yet universal language, André Viking draws from ancient history and myths to explore convoluted relationships between meaning, truth and fiction.

Christel Pilkaer Thomsen (Denmark, 1988,) is a visual artist working with photography based in London and Denmark. In July 2019, Christel earned a master’s degree in Photography from the Royal College of Art, London and she also has a bachelor’s in Dramaturgy from Aarhus University, Denmark, 2014. Between her two degrees, she studied photography both in Denmark and Iceland. Christel’s photographic practice is a form of expanding and embodied portraiture with a focus on identity, memory, contemporary social and political issues and how photography can represent and visualize these issues.. Her projects are rooted in storytelling, staging, and perception, devising a liminal space between abstract and figurative photography.

Cihad Caner (1990) is an artist living and working in Rotterdam and Istanbul who works primarily with photography, video, CGI and sculpture. In 2016, Caner graduated with a master’s in Media Design and Communication from the Piet Zwart Institute, Rotterdam.

Daniel Szalai (1991) is an Hungarian artist based in Budapest. He works on large-scale, photography-based projects. In his latest work, he focuses on human-animal relations, reflecting social, political and economic anomalies. Szalai mixes different *media* and also works with spatial installations. He studied photography at the Moholy-Nagy University of Art and Design, Budapest, and at the University of Applied Arts in Vienna and holds a bachelor’s degree in Art and Design Theory. In 2018, he became a laureate of the *Carte Blanche* award, was selected for the BredaPhto International Talent Program. He was awarded the Grand Prize at the Budapest Portfolio Review 2018. Daniel is a member of the Studio of Young Photographers, Hungary.

Diogo Bento (1984) lives and works in Mindelo, Cabo Verde. He studied Photography at Ar.Co, in Lisbon, and completed his postgraduate studies in Photography and Contemporary Art at IPA/Atelier de Lisboa. His artistic practice is focused on an understanding of the landscape as a space of cultural embodiment, a place where natural, physical and symbolic dimensions interact and collide. He has been involved in several artistic and educational projects as a photographer, trainer, curator and founding member of AOJE, an organization dedicated to the promotion of photography.

Dries Lips (Ghent, 1983) studied architecture at the University of Ghent and in 2008 earned a master’s degree in Film and Visual Culture from the University of Antwerp. From 2010 to 2015 he studied Fine Arts photography at the Royal Academy of Fine Arts (Antwerp), St. Lucas Scholl of Arts, Antwerp, and Academy of Fine Arts, Ghent. In his personal projects, Dries tries to capture the inconceivable. He goes beyond the appearance of things by focussing on processes. Through this quest, Dries is also questioning the medium of photography. Can photography be a way to process processes? This topic is the subject of his master’s degree in Visual Arts at the St. Lucas School of Arts.

Ela Polkowska is a Master of Art History from the Jagiellonian University in Krakow, Poland, and currently a student of photography at the Institute of Creative Photography, Silesian University, Opava, Czech Republic. She is interested in documenting people, places and objects on the margin of everyday life and subjects relegated from the dominant public memory or hidden from consciousness. She is currently based in Warsaw.

Fábio Cunha develops a practice between photography and installation. He has a degree in architecture from Porto’s University (FAUP) and holds a master’s degree in photography from Centro Internacional de Fotografia (EFTI), Madrid. Fábio exhibited his work in different photography festivals and La Kursala gallery, Spain. He published *ZONA – An Investigation Report*, a photobook that won DOCfield Dummy Award (Barcelona) supported by Fundació Banc Sabadell and was selected by *PhotoEspaña* as one of the best photobooks of 2017. His work is part of Fundació Banc Sabadell and Universidad de Cádiz private collections. Since 2017 he has been teaching at ETIC (Technical School of Image and Communication, Lisbon) and Atelier de Lisboa (Photography School and Centre for the Visual Arts).

Federico Ciamei work focuses on the exploration of people desires and dreams: what drives them to search for something more than the basic needs and habits? He is currently based in Milan, where he works as a photographer for editorial projects, both on assignment and self-produced, and collaborates with international magazines such as *T Magazine*, *Wallpaper**, *Travel+Leisure* and other independent publications

Garrett Grove (USA, 1982) is an artist based in the Skagit Valley, WA. He gained an MFA in Photography from the University of Hartford (2017) and a BA from Western Washington University (2005). Grove’s photographs have been exhibited and published nationally and internationally, most recently at Le Château d’Eau in Toulouse, France and the Aperture Gallery in New York City. He was selected for 2019 Format Festival in Derby, UK, and is also a 2018 Critical Mass finalist. His first monograph, *Errors of Possession*, will be published by Trespasser Books in September 2019.

Hannamari Shakya (Helsinki, 1969) has been working for almost thirty years in photography and filmmaking. She is the founding editor-in-chief, creative director and publisher of the award-winning photography magazine *Raw View*, which in 2018 became Raw View Editions, an independent publishing house. Shakya curates, lectures and teaches documentary photography in several universities and tutors masterclasses. Her emphasis is on projects that explore personal themes and narratives. She has published two photography books and is working on a third one, created during the 2nd Cycle of PARALLEL Platform, focusing on traumas and identity. Shakya has won several prestigious awards. She holds MA in Culture and Art.

Inês Marinho (1990) is a visual artist from Portugal. She studied Communication Design at the Faculty of Fine Arts of the University of Porto and holds a master's degree in Professional Photography from the Istituto Europeo di Design, in Madrid. She has been published in magazines such as *Fotoroom*, *GUP*, *i-D*, *Rûm*, *Ain't Bad*. In 2018 she was artist in residence in the Nordic Lights Festival of Photography, Kristiansund (Norway), was awarded the Honourable mention in the FNAC Portugal New Talent Award, selected for the *Debut* exhibition by the Lithuanian Photographers Association and shortlisted for the IWPA (International Women Photographers Association) Award. Her work revolves around personal stories, memory, family, landscape, and the relationship between the human being and his environment.

Jake Mein (Ngaio, Wellington, 1988) is a photographer based in New Zealand. He holds a BDes (Hons) in Photography from Massey University. His work explores the sense of belonging, home, and the deterioration of familiar places and recently has looked into his hometown, Christchurch, following the 2011 earthquake which destroyed the city. Jake's work has been exhibited locally as well as in shows in London and Australia. His project *Six for Gold* was published by the independent publisher *Bad News Books*.

Jessica Wolfelsperger (Basel, 1979) studied photography at BTK University of Art & Design in Berlin. During and after her studies, she has assisted various photographers and artists in Berlin, New York and Copenhagen. She also attended courses at the Ostkreuzschool for Photography and completed a certificate as a curator at the University of the Arts (UDK), Berlin. In 2015, she was the winner of the VFG Young Talent Award for Photography and in 2017 she won the Swiss Photo Award, category Fine Art. In the same year, she was invited for the Artist Residency of the Verzasca Foto Festival. Jessica Wolfelsperger's work has been exhibited internationally.

José Alves is an emerging photographic artist who specialises in long-term documentary and personal projects, mainly focusing his work on the issues of territory, memory and personal and collective identity. Born 1989, in Braga, Portugal, he has presented his work both in solo and group exhibitions in his home country and abroad. He studied human sciences and photography and graduated with a master's degree in Documentary and Artistic Photography in 2018. He's currently based in Braga.

Laura Konttinen (Finland, 1987) uses photography not only as a medium but also as a raw material and a subject. Her work revolves around taking photographs apart. Instead of digital effects, she plays analogue tricks on the camera, crafting surreal compositions out of cut-up images and discarded materials. Konttinen graduated with a bachelor's degree in Visual Art in 2010 and is currently studying at the Photography MA programme at Aalto University, Helsinki. Her works have been shown in exhibitions in Finland and abroad, most recently at the Finnish Museum of Photography and Schiedam Fotofestival in 2018.

Louisa Boeszoermy was born in 1991, Düsseldorf, and is based in Berlin. She holds a BA in Photodesign and is currently a student of Fine Arts at UdK, Berlin University of the Arts. In her projects, she tries to examine essential components of existence. Be it on a very personal level or wrapped in more distanced dimensions, she aims to make universal statements without losing a close approach. Her photo work has been exhibited in group shows throughout Berlin and Germany, and her video artwork was screened at international film festivals. She was awarded the Lette Design Award 2016 and selected as one of four photographers to participate in a masterclass with the subsequent exhibition as part of the Ruhrtriennale Festival of the Arts 2016.

Marie Lukaszewicz (Paris, 1982) studied Applied Arts and Visual Communication at the Estienne school and followed by Photography at the Louis Lumière School. After graduating, she worked as an assistant in Canada and on her return to Europe she developed an artistic practice focused on environmental and pollution issues. Concerned with ecology, she strives to go deeper in her work combining it with strong scientific support. The border between reality and fiction is always tenuous in her projects and derision also plays an important role. Back in France, she is currently pursuing her approach with a closer collaboration with the scientific world. In 2018, selected to participate in PARALLEL, she began her project on coral reef bleaching and exploitation by the parapharmaceutical industry. She has participated in several group exhibitions: Kaunas Photography Gallery, Le Château d'Eau, Toulouse, Projections Voies Off, Arles, Noorderlicht Fotofestival, Groninge, Boutographies, Montpellier, Goethe Institut (Paris, Lille, Lyon, Toulouse).

Martin Eberlen is a London based documentary photographer, writer, and teacher. He graduated with distinction from the MA Photojournalism and Documentary Photography, London College of Communication, in 2018. Every body of work he creates forms part of his long term study of the Anthropocene. With an interest in environmental science, climate change and conservation, Martin's work deals directly with the effects these subjects have on the world we live in. Martin was awarded an Honourable Mention for his entry into the documentary category in the 2017 International Photographer of the Year, as well as an Honourable Mention in the Prix De La Photographie, Paris. His writing and photography has been published by the BBC, and more recently by *Hinterland Creative Non-fiction Magazine*.

Mateusz Kowalik is a documentary photographer, debuted in 2016. He focuses on long-term projects and his works are often rooted in his own experience, exploring issues of contemporary society. He showed his works in four individual exhibitions in Poland and Slovakia. He graduated from the Sputnik Photos Mentoring Program. He is currently studying at the Institute of Creative Photography, Silesian University, Opava.

Matthew Rhys Thompson is a Welsh artist, based in London, UK, where he recently graduated from the Royal College of Art. His practice is focused on the subject of masculinity. His photographs are created from chance encounters with strangers and from long periods spent with friends, questioning complex issues related to identity, intimacy and the way in which certain groups convene around specific activities and rituals.

Nils Stelte (Berlin, 1989) is a Berlin-based photographer. He is a graduate of Ostkreuz School of Photography where he was mentored by Ute Mahler. He holds a BA in Social Sciences from Humboldt University Berlin. Using his background in the social sciences, his work explores changing socio-political beliefs and examines their influence on the individual. His project *In Security* documents the mounting of contemporary security apparatuses. Showing both their material and symbolic dimensions, Nils’ work portrays how they reflect and even subtly contribute to the state of insecurity that defines our contemporary moment, rather than on a macro but on an individual level. His latest work, *Renaissance*, deals with how to overcome a personal crisis and quickly return to a pre-crisis status. Between documentation and distortion of reality, it collects current rituals chosen by city dwellers aiming to deal with stressors and their longing for ways to step up their resilience.

Rocco Venezia (Italy, 1991) works mainly with mythology, literature and the European political and economic situation. He holds a first class honours degree in Documentary Photography from Newport, University of South Wales. His latest work, *Nekyia*, is a book published in 2017 by Witty Kiwi. The monograph is part of the collection at the National Art Library of Victoria & Albert Museum, London and Colección Folio at Centro de la Imagen, Mexico City. Rocco also works as curator and producer for PHmuseum, and he is the co-founder of Photo Meliggoi, a photography residency in Greece.

Róisín White is an Irish visual artist based in Dublin. She studied photography at Dublin’s Institute of Technology, graduating in 2015. She has further education in ceramics, sculpture and drawing from the National College of Art and Design, Ireland. Her work incorporates archival and found materials along with her photographic work. White’s work was selected for the third edition of New Irish Works in 2019, as well as the BlowPhoto “Fuse” photobook residency. White was selected for the Emerging Artist Residency at The Darkroom in Dublin, and the Emerging Artist Grant from DLRCC (Ireland). Róisín has exhibited her work across Ireland and Europe.

Sinead Kennedy (1993) is an artist based in Melbourne, Australia. Her practice is guided by an interest in photography and social issues, recently focusing on the politics of migration and asylum in an Australian context. She explores expanded documentary as a mode of visual storytelling. Sinead studied a Bachelor of Photography at the Royal Melbourne Institute of Technology. She was awarded the Pool Grant 2017, won second prize in PHmuseum’s Women Photographers Grant 2018 and is one of World Press Photo’s 6x6 Global Talents for Southeast Asia and Oceania 2019.

Eric Lawton is a Brooklyn-based artist and curator working primarily with photography and sculpture. He has a BFA from the Tisch School of the Arts and has exhibited across Europe and the United States. In 2017, he co-curated *Discursive Selves*, a survey of contemporary artists working in self-portraiture at Westbeth Gallery in New York, highlighting artists such as Paul Sepuya, Farah Al Qasimi, and Pixy Liao. Most recently, his work was shown in *Haphazard Paradigm*, curated by Wardell Milan at Re: Art Show in Brooklyn. Eric Lawton is working for the Parallel Exhibition with ISSP Gallery, Riga

Jon Uriarte (Spain, 1980) recently joined The Photographers Gallery as curator of Digital Programmes. Has been heading DONE, a programme launched by Foto Colectania which examines the image in the post-digital and Internet era. He’s also a guest researcher at MACBA’s Study Centre and has worked as digital photography consultant for the Landscape Observatory of Catalonia, assisting the development of their Online Image Archive. Uriarte curated group and solo exhibitions as co-founder of Widephoto, an independent platform which organises workshops, performances and self-publishing related events in partnership with different institutions. He coordinated the *Off Festival* and the *Best Book Prize of PhotoEspaña* and founded the Photobook Club Barcelona. His teaching activity includes tutoring graduate and postgraduate photography projects in IDEP, where he’s in charge of the Advanced Photography Postgraduate degree. Jon Uriarte guest lectures and runs workshops in photography, film and design schools, such as EFTI, ESCAC and Elisava. He writes essays, photobook and exhibition reviews for magazines and specialised publications. As selected curator of Parallel Platform, he recently curated an exhibition at Le Château d’Eau, Toulouse, France.

Leanna Teoh, born 1990 in Singapore, graduated with a BFA (Photography & Digital Imaging) at Nanyang Technological University and a MA in Creative and Cultural Entrepreneurship at Goldsmiths University, London. During her bachelor’s studies, she co-founded THEBOOKSHOW, a platform to showcase and exhibit self-published artist books, which acts as a mediator between the art world and the general public advocating that the book form is an art in and of itself. In 2018, she curated *New Margins* held at DECK, Singapore and in 2017, *First Draft* at Objectifs, Centre for Film and Photography, Singapore, featuring artists who delved into the exploration of the potential of books as art objects.

Lexington Davis (1992, US/NL) is a curator based in Amsterdam, where she is completing a MA in Critical Studies in Art & Culture at the Vrije Universiteit. She has held positions at the Stedelijk Museum, Amsterdam and the Los Angeles County Museum of Art and has contributed to programming at the Centre Pompidou, Paris and Kulturhuset, Stockholm. Her academic and curatorial work has been supported by a Fulbright scholarship, a Vrije Universiteit Fellowship, the Austrian Federal Chancellery, and the Culture Department of the Styrian Provincial Government.

Lovro Japundžić, born 1990 in Zagreb, Croatia, has a MA in Art History and Sociology. His curatorial experiences include short term internships at local arts organizations, as well as working at Miroslav Kraljevic Gallery (GMK) where he curated his first solo shows. In 2019 he became one of the members of the curatorial team that runs Organ Vida, biannual photography festival. He is also co-curating a programme at Mochvara Gallery in Zagreb, dedicated to young and progressive new media art. Apart from curating, he works as a producer for BADco. – a collaborative performance collective, and also co-runs *Ziva Muzika* collective, bringing boundary-pushing electronic music to Zagreb. He regularly writes essays and art reviews for local and international magazines.

Seda Yıldız (Istanbul, 1989) is a Hamburg-based artist-curator. Her multidisciplinary practice focuses on exploring the art of shaping (collective) memory, language, and the politics of the city. She is interested in the poetics of politics and frequently uses humour and abstraction as a tool in her artistic practice, working primarily with video, text, installation, and the form of the artist book. Her curatorial practice focuses on exploring the clash and intersection between the local and global and aims to reach a heterogeneous audience while giving voice to the silenced. She is particularly interested in taking part in process-oriented, open and experimental projects that foster collaboration and exchange. Yıldız has exhibited her work and joined various editorial and curatorial projects internationally. Occasionally, she writes about design, architecture, and urbanism, and contributed to *Brownbook Magazine*, *MONU Magazine*, *Kajet Journal*, and *Freunde von Freunden*. Yıldız holds an MA in Contemporary Artistic Practices from Haute École d’Art et de Design Geneva (2014) and a BA in Communication and Design from Bilkent University (2011).

Fluid in its nature and purpose, contemporary photography remains an ever-evolving discipline of discovery and exploration, walking along the lines of definitions. The artists, curators and members of PARALLEL fully embrace this challenge - their hybrid approach to the core elements of photography, light and time, challenges us take part in redefining the artistic, cultural and social value of contemporary photography.

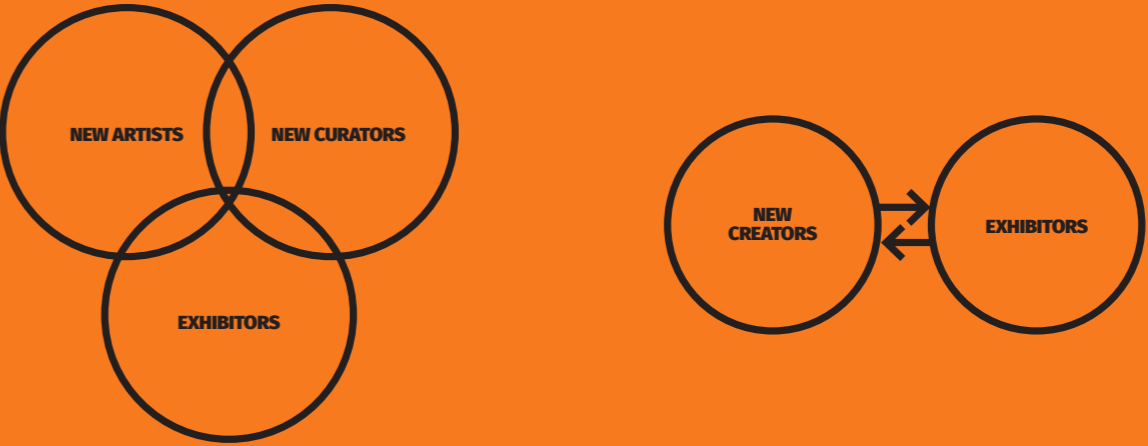
PARALLEL aims to establish an extensive and effective exhibition platform for European emerging artists and curators and promote a fluent and functional link between them and exhibitors (museums, galleries and festivals).

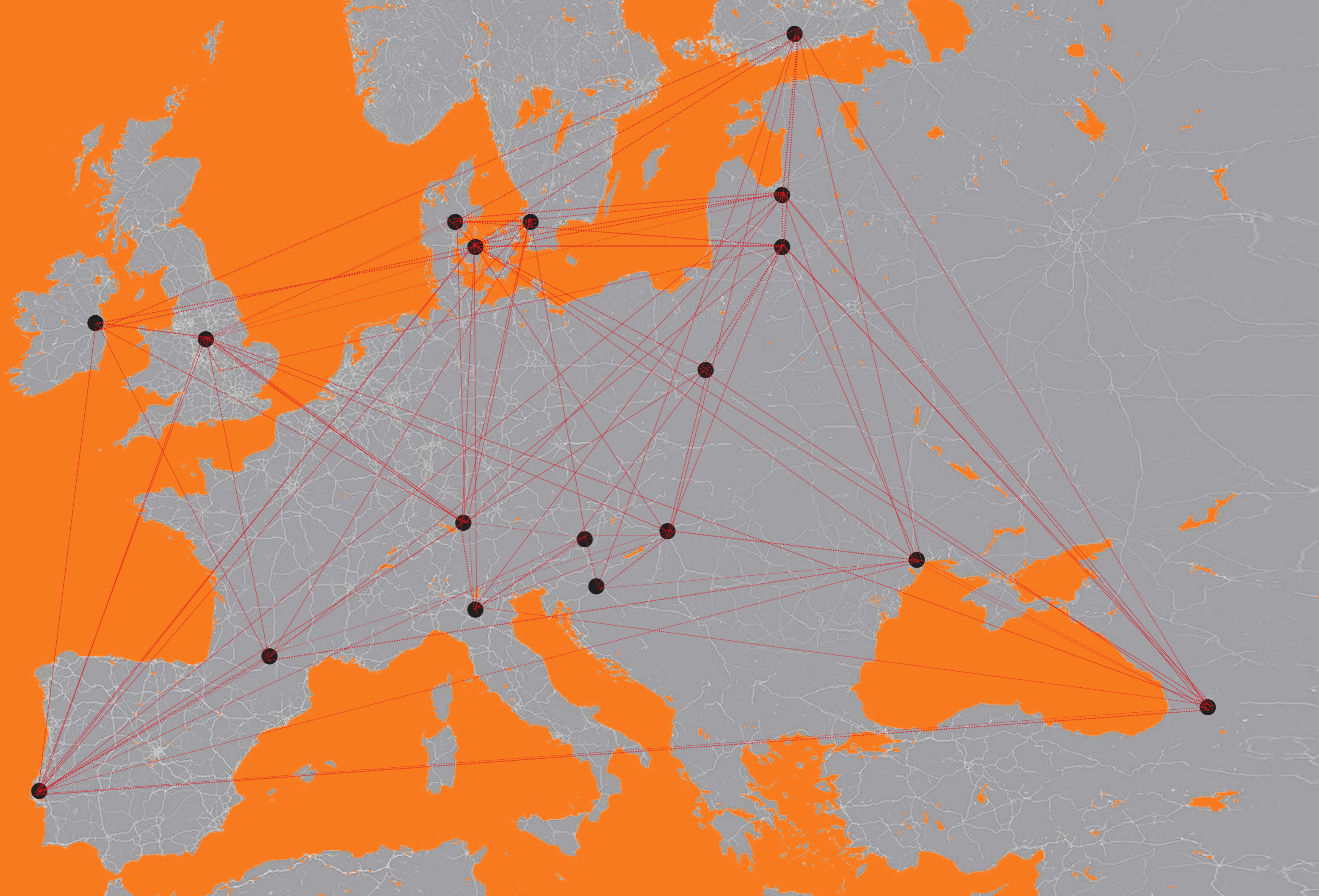
Created in 2017, PARALLEL brings together 18 creative European organisations from 16 countries, committed to fostering cross-cultural exchanges and mentorships in order to set new standards in contemporary photography.

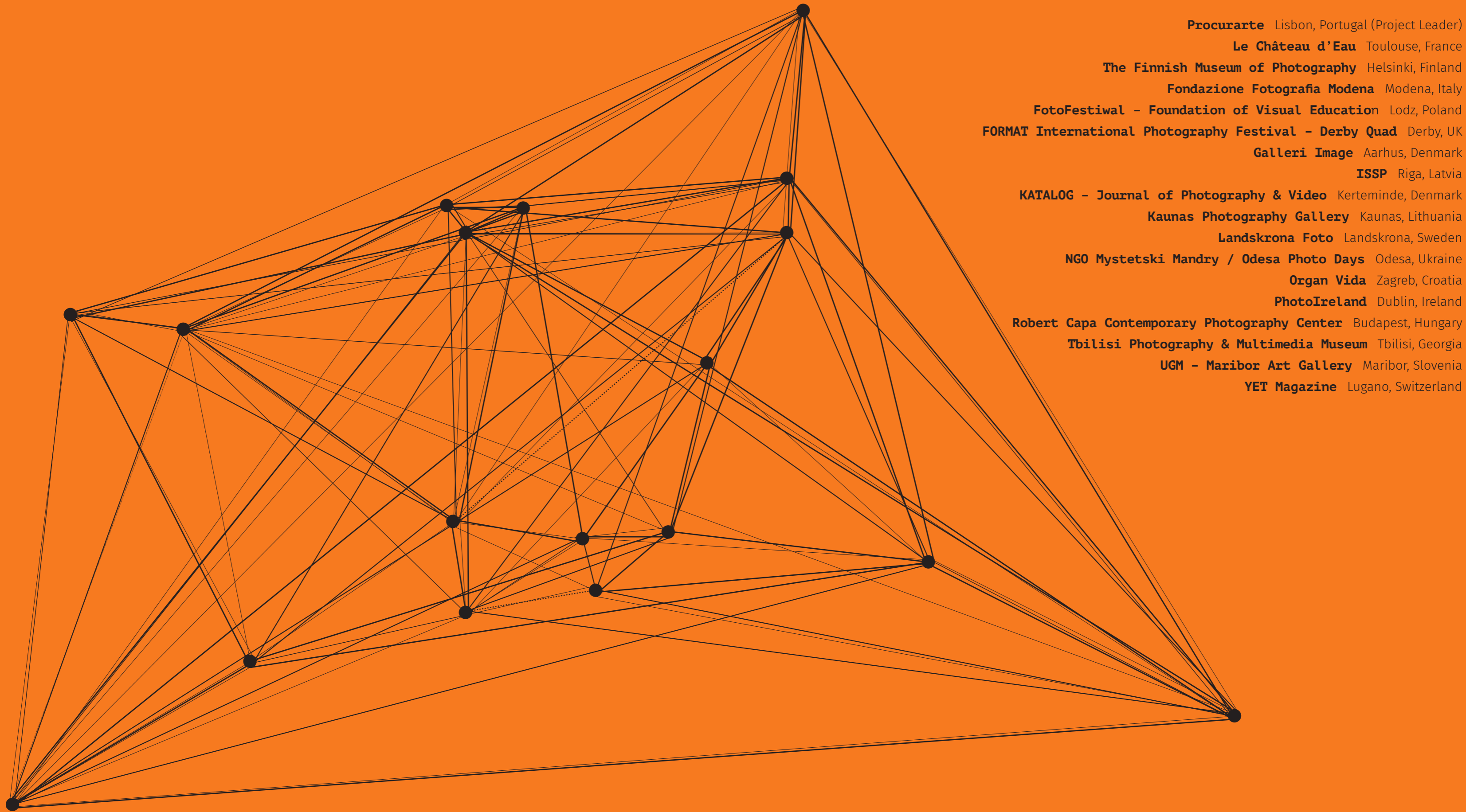
The project is implemented as a two-phase process. Creative Guidance: this stage includes selection, tutoring, peer learning and curatorship. New artists are given opportunities to work with new curators and the phase results in several exhibitions and publications, presented during the Exhibition Platform. Exhibition Platform: a wide display scheme designed by PARALLEL exhibitors allowing the presentation of the new body of work produced during the Creative Guidance. The Exhibition Platform also includes PARALLEL Intersection, PARALLEL Review and PARALLEL Publications (exhibitions catalogues and PARALLEL Atlas).

The Platform work process is intended to improve the skills and knowledge of new artists and curators, providing them with a set of new capabilities to facilitate their access into the professional art world. Complementary, the Platform spreads one of the most important European values: diversity. It also reinforces artistic communication within European peoples and endorses the quality of new artists and art venues. With its network, Parallel works towards breaking down boundaries between artists and curators, and between them and exhibitors.

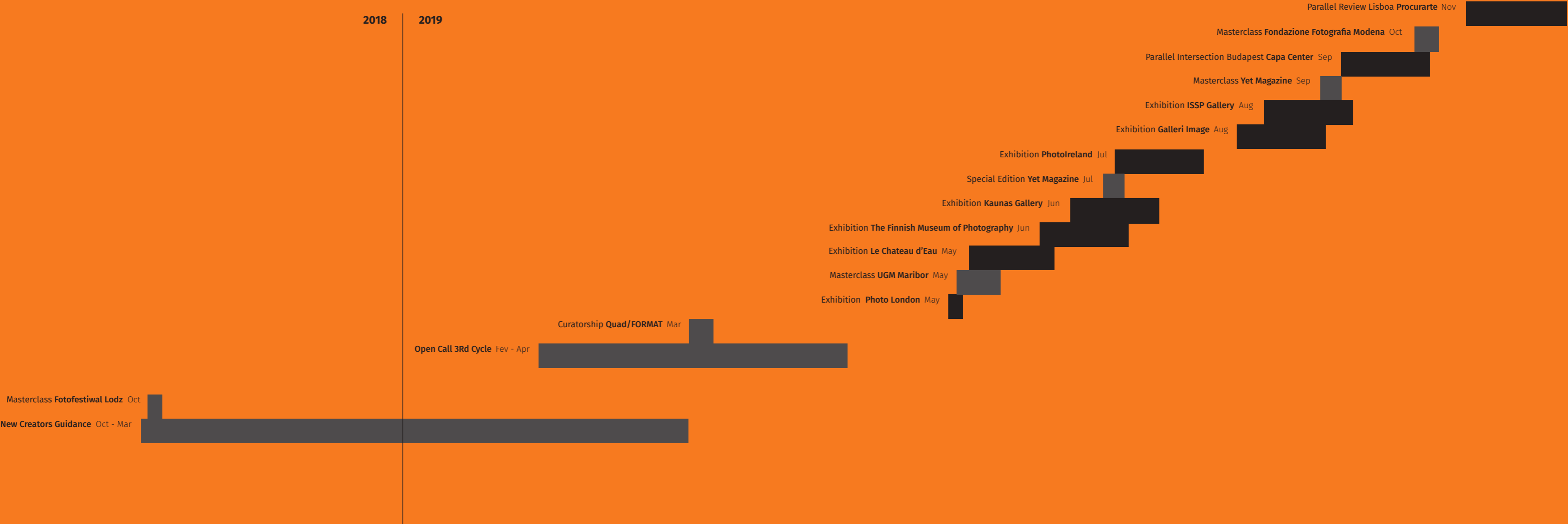
PARALLEL is supported by the Creative Europe Program (2017 – 2021) and lead by Procur.art, a Lisbon based cultural association.







- Procurarte** Lisbon, Portugal (Project Leader)
- Le Château d'Eau** Toulouse, France
- The Finnish Museum of Photography** Helsinki, Finland
- Fondazione Fotografia Modena** Modena, Italy
- FotoFestiwal - Foundation of Visual Education** Lodz, Poland
- FORMAT International Photography Festival - Derby Quad** Derby, UK
- Galleri Image** Aarhus, Denmark
- ISSP** Riga, Latvia
- KATALOG - Journal of Photography & Video** Kerteminde, Denmark
- Kaunas Photography Gallery** Kaunas, Lithuania
- Landskrona Foto** Landskrona, Sweden
- NGO Mystetski Mandry / Odesa Photo Days** Odesa, Ukraine
- Organ Vida** Zagreb, Croatia
- PhotoIreland** Dublin, Ireland
- Robert Capa Contemporary Photography Center** Budapest, Hungary
- Tbilisi Photography & Multimedia Museum** Tbilisi, Georgia
- UGM - Maribor Art Gallery** Maribor, Slovenia
- YET Magazine** Lugano, Switzerland



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Artists	Curators	Artists Tutors	Curators Tutors
Agata Wieczorek (PL) Ana Zibelnik (SI) André Viking (DK) Christel Thomsen (DK) Cihad Caner (TR) Dániel Szalai (HU) Diogo Bento (PT) Dries Lips (BE) Ela Polkowska (PL) Fábio Cunha (PT) Federico Ciamei (IT) Garrett Grove (US) Hannamari Shakya (FI) Inês Marinho (PT) Jake Mein (NZ) Jessica Wolfelsperger (CH) José Alves (PT) Laura Konttinen (FI) Louisa Boeszoermený (DE) Marie Lukasiewicz (FR) Martin Eberlen (UK) Mateusz Kowalik (PL) Matthew Thompson (UK) Nils Stelte (DE) Rocco Venezia (IT) Róisín White (IE) Sinead Kennedy (AU)	Cale Garrido (ES) Eric Lawton (US) Jon Uriarte (ES) Leanna Teoh (SG) Lexington Davis (US) Lovro Japundzic (HR) Seda Yıldız (TR)	Annika von Hausswolff Filipa Valladares Maria Kapajeva Marta Ponsa Monica Alcazar-Duarte Moritz Neumüller	Alison Nordstrom Karen McQuaid

PROCURARTE



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Dries Lips



Martin Eberlen



Garrett Grove







Exhibition

Currents Shift

Cihad Caner
Dries Lips
Garrett Grove
Diogo Bento
Marie Lukasiewicz
Jessica Wolfelsperger

Curated by Jon Uriarte

Le Château d'Eau - Toulouse, France

Photos: Nuno Ricou Salgado



Exhibition

Out of Sight: Picturing The Unseen

Róisín White
Agata Wieczorek
Sinead Kennedy
Cihad Caner

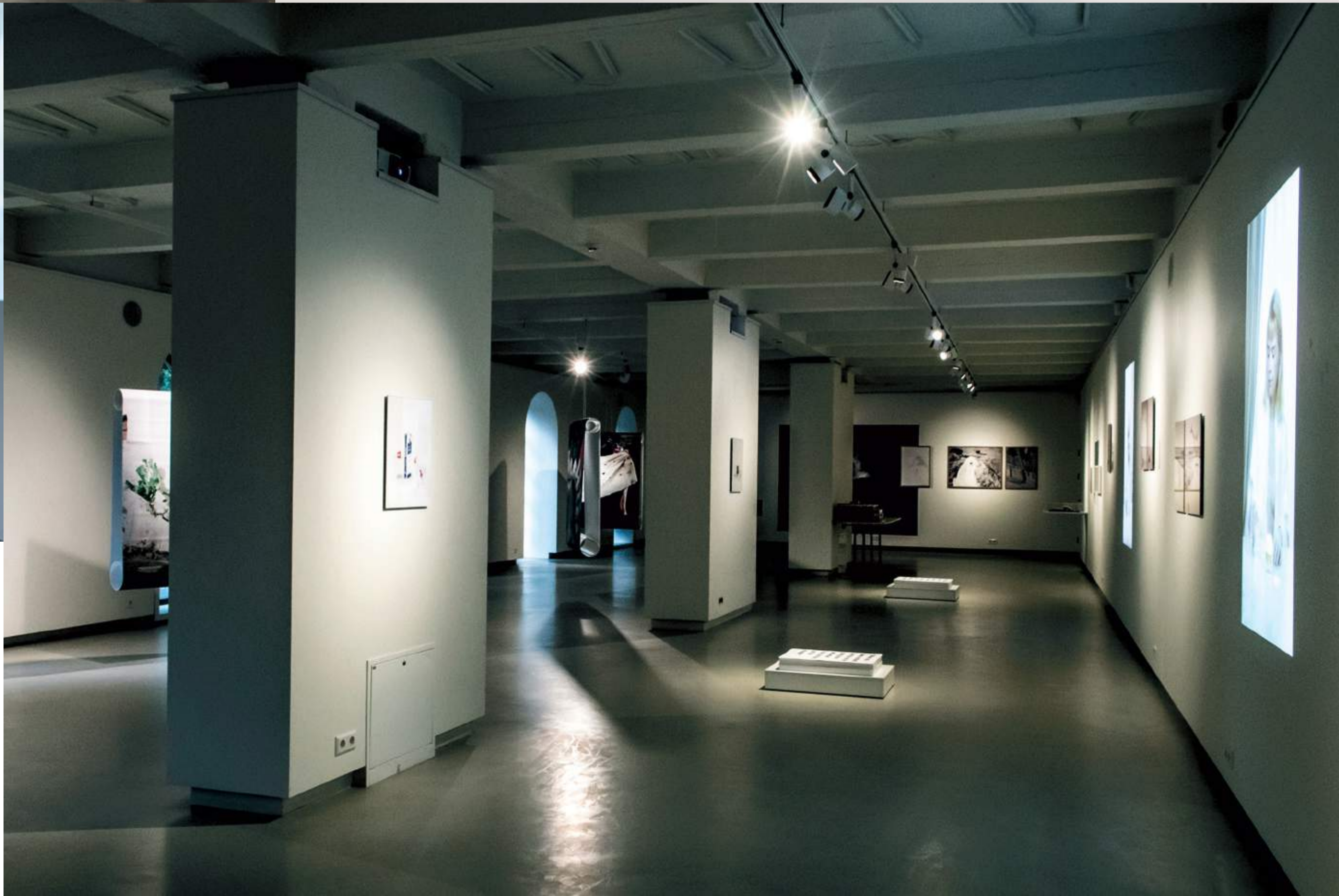
Curated by Lexington Davis

The Finnish Museum of Photography
Helsinki, Finland





Photos: João Tuna

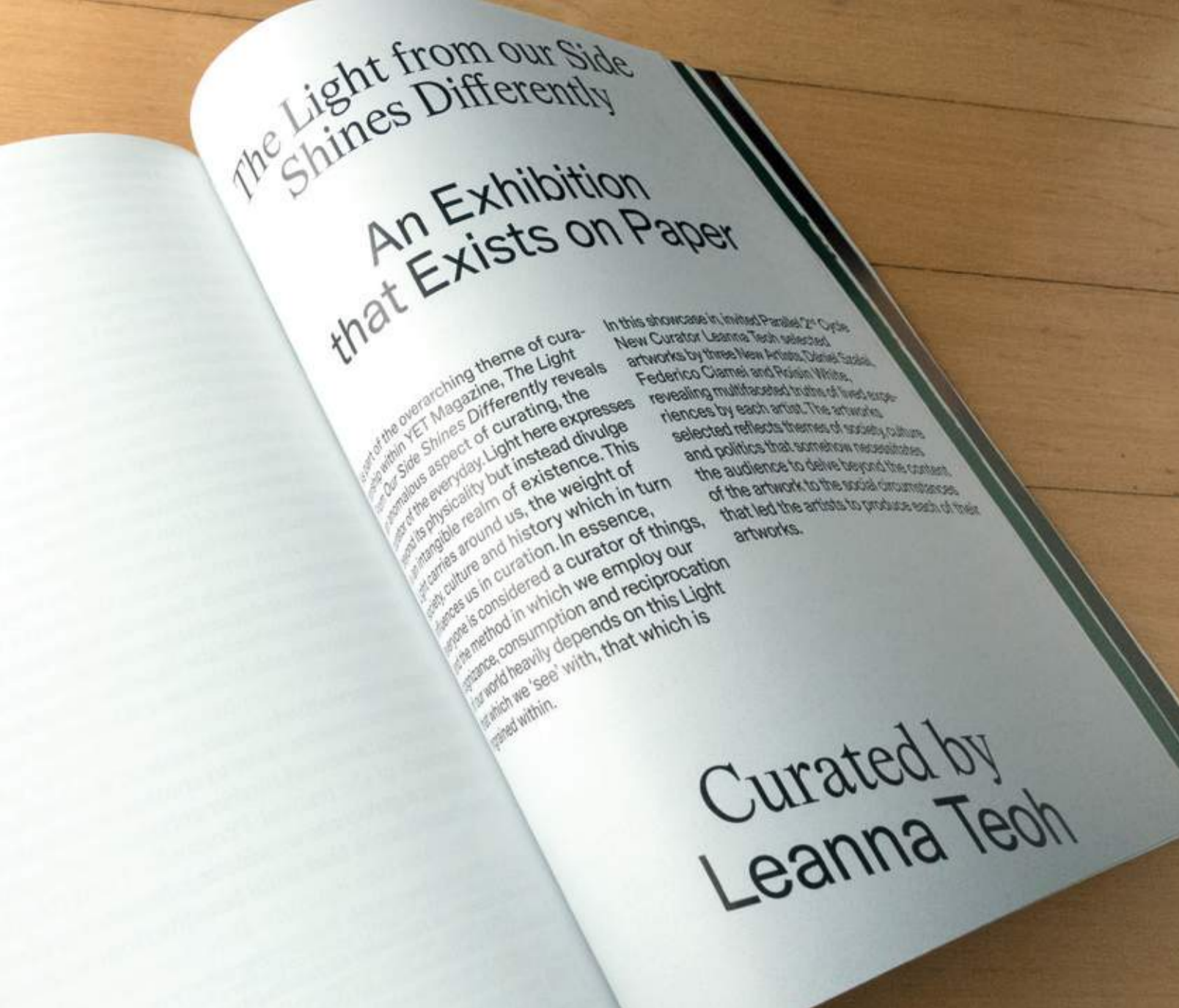


Exhibition
Urgent Arts of Living

Ana Zibelnik
 Fábio Cunha
 Marie Lukasiewicz

Curated by Cale Garrido

Kaunas Photography Gallery - Kaunas, Lithuania



Exhibition
The Light From Our Side Shines Differently

Dániel Szalai
Federico Ciamei
Róisín White

Curated by Leanna Teoh

YET Magazine
Lausanne, Switzerland



Exhibition

thing, aura, metadata: A Poem on Making.

Cihad Caner
Dries Lips
Jessica Wolfelsperger
Róisín White

Curated by Seda Yildiz

PhotoIreland - Dublin, Ireland



Photos: Frank Brennan

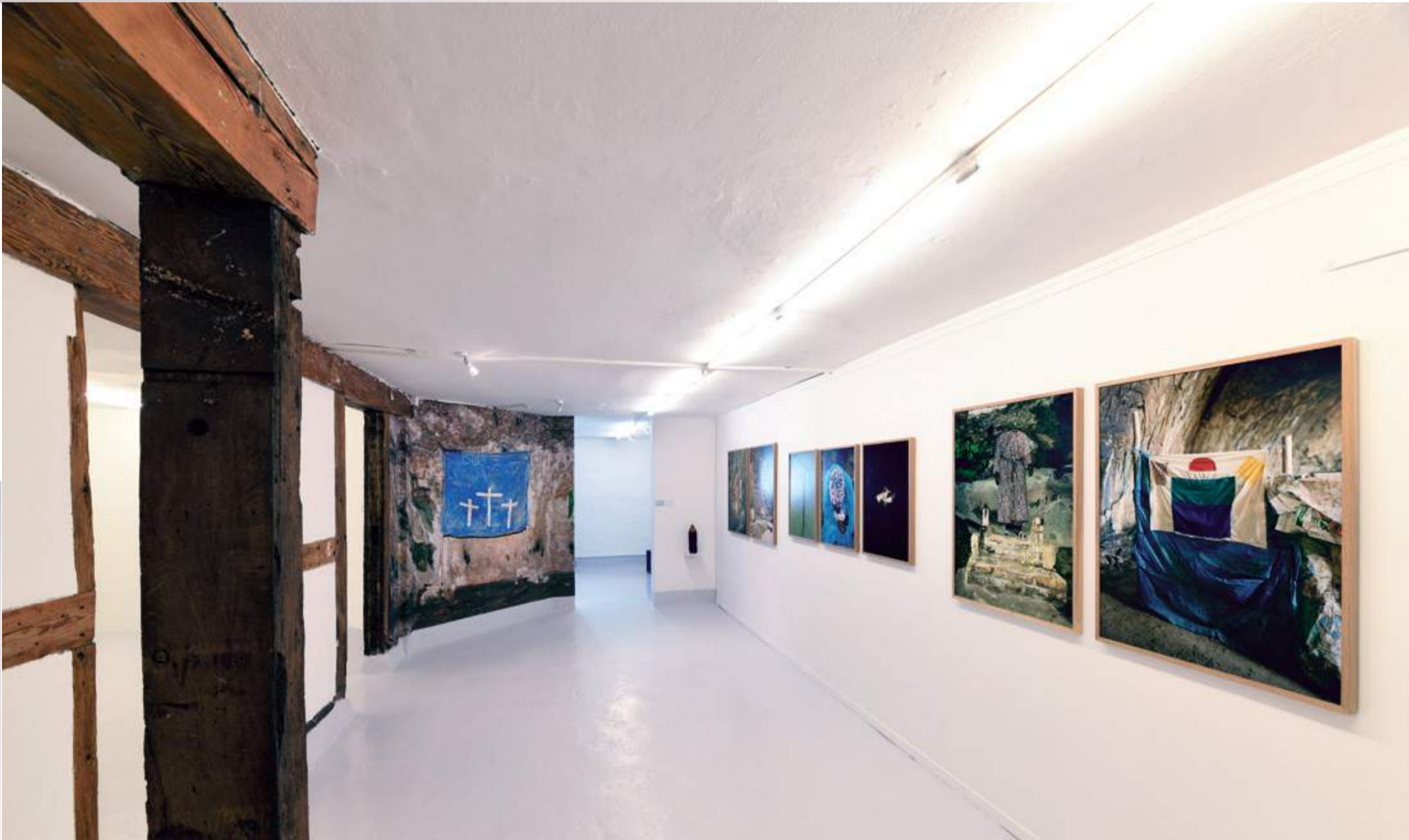
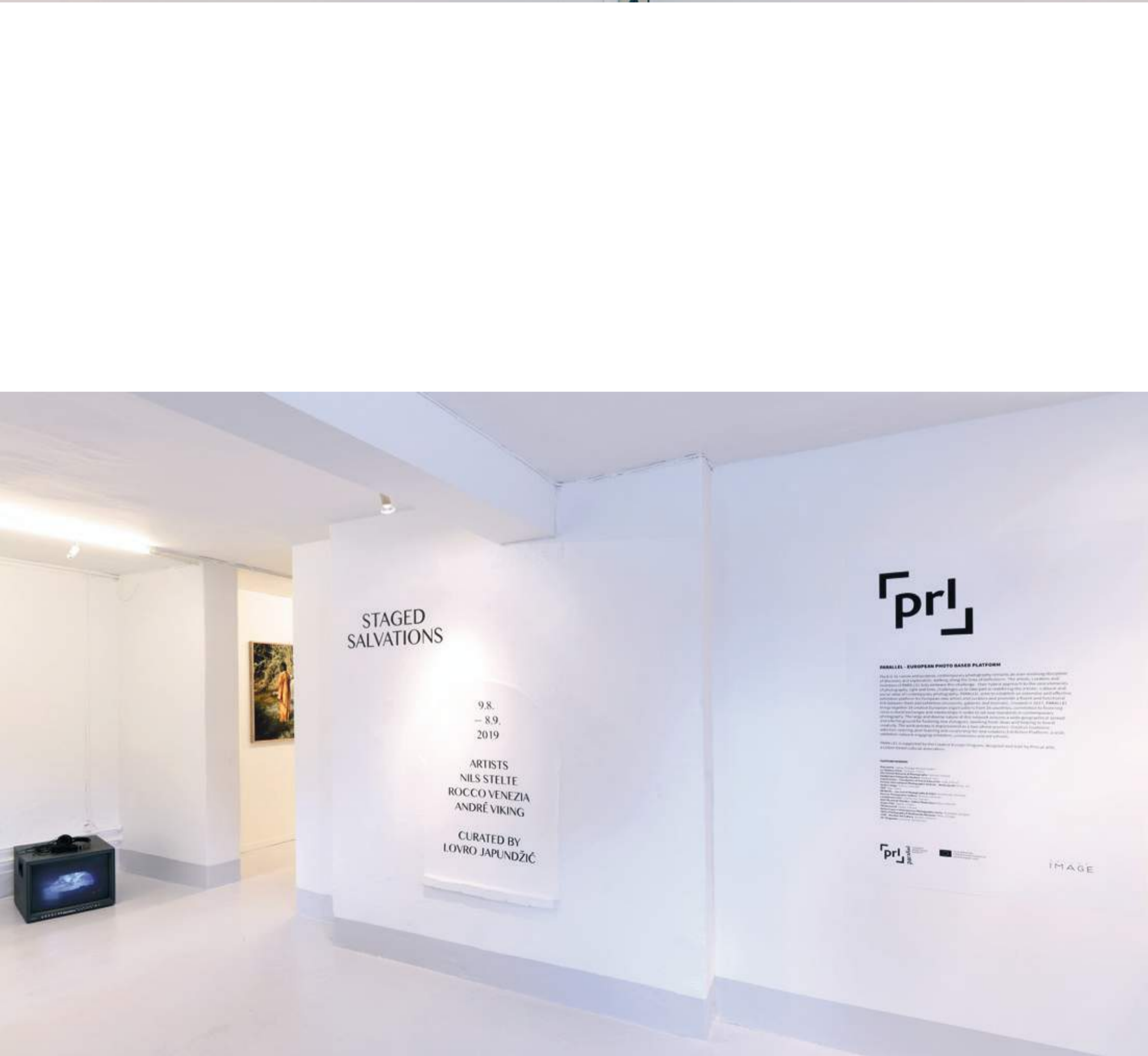


Exhibition
**Staged
 Salvations**

André Viking
 Rocco Venezia
 Nils Stelte

Curated by Lovro Japundžić

Galleri Image - Aarhus, Denmark



Photos: Gert Skærlund



Photos: Kristīne Madjare



Exhibition Valley of The Strange

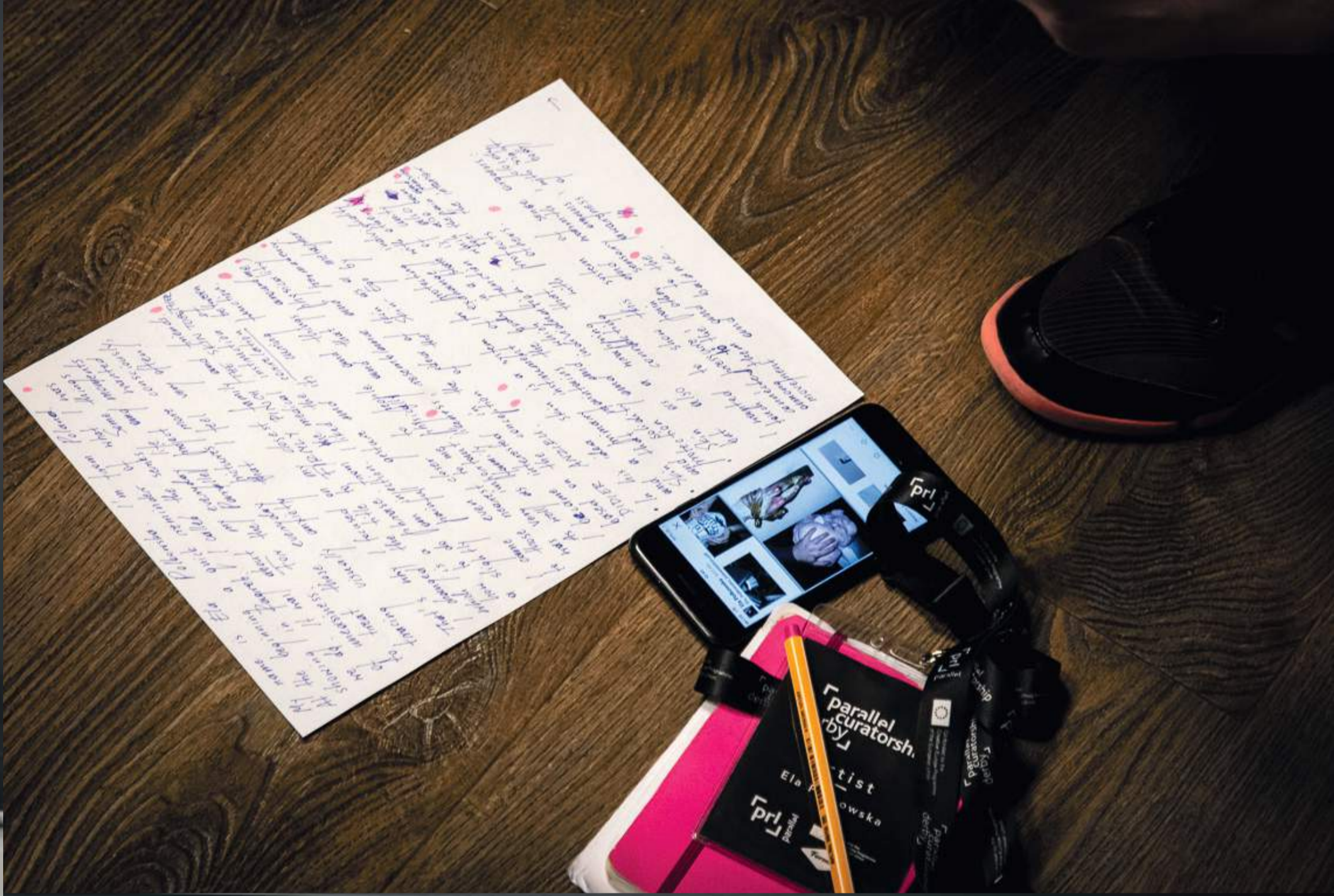
Ana Zibelnik
Cihad Caner
Ela Polkowska
Federico Ciamei
José Alves
Rocco Venezia

Curated by Eric Lawton

ISSP Gallery - Riga, Latvia









Parallel Curatorship - Derby, UK
Photos: João Tuna





Photo Michael Walter / Troika



Exhibition "Acts of Disappearance" - Photo London, UK





Photo Michael Walter / Troika



Photo Michael Walter / Troika



Exhibition "Acts of Disappearance" - Photo London, UK





Parallel Review Lisboa - Portugal
Photos: Eduardo Amaro





Parallel Masterclass UGM Maribor - Slovenia
Photos Andrej Rojc



Parallel Masterclass Fondazione Fotografia Modena - Italy

Photo: Rebeca Bonjour



Photo: Eduardo Amaro

Photo: João Tuna



Photo: João Tuna



Photo: Eduardo Amaro



Photo: Eduardo Amaro



Photo: João Tuna



Parallel Intersection Zagreb - Croatia

Photos: Samir Cerić Kovačević



Photos: João Tuna



