

2020

“Aesthetica Art Prize 2020.” Aesthetica Magazine, (2020): 127-130.

Aesthetica Magazine is an international art and culture magazine, founded in 2002. Although my work had been longlisted, I did not learn I was a finalist until I read this issue and saw my work. Aesthetica is based in York, UK.

Contextual Information

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|----------------------------|------------------------------|
| - Type of dissemination | Award and publication |
| - Scope of dissemination | International |
| - Number of total entrants | NA |
| - Acceptance rate | NA |
| - Criteria for selection | Jury |
| - Other | |



Aesthetica Art Prize 2020

This year's shortlist includes 18 artists that respond to today's key issues, unpacking the layers of our digitalised, globalised planet. They ask poignant questions about what it means to be a human today. Has the selfie altered our sense of personal identity? What value do we place on being individuals? What are the consequences of altering weather patterns? Across painting, photography, sculpture, video and installation, these immersive projects are part of a wider line of enquiry into our world.

1 Andres Orozco, *Raw* (series), 2019

aozphotography.com

Andres Orozco is a fine art architectural photographer, living and working in New York City. His practice highlights the ways in which geometry, colour and composition define a new relationship between humans and urban spaces. *Raw* is a photo-based series that suggests we are living in a world of our own creation. It uses lighting interventions to transform locations – reshaping the colours and textures into ethereal tableaux. These environments recall the aesthetics of early science-fiction cinematography.

2 Geoff Titley, *Decomposition* (series), 2018

geofftitley.com

Decomposition is an inevitable stage within each and every organic cycle. It is the process by which substances are eventually broken down into simpler organic matter. Disintegration and decay provided the inspiration for Geoff Titley's photographic series, which questions the impact of digital technology on our perception of the world. Titley poses new ideas about the disruption of natural cycles, suspending objects mid-air against a block-colour background. Titley has a studio in London with Bow Arts.

3 Stephanie Potter Corwin, *Murmurations #23: 10,000 selfies*, 2019

stephaniepottercorwin.com

Through a data-driven approach, Stephanie Clark's work looks at invisible realities and alternate narratives. *Murmurations* is a series of abstract visualisations inspired by flocking patterns. Comprised entirely of selfies, the series considers how social media is influencing our behaviour. Large-scale patterns emerge in society despite an emphasis on individualism. Using a bespoke algorithmic process, *Murmurations #23* utilises over 10,000 selfies taken in front of the Paul Smith boutique in Los Angeles.

4 Laura Besançon, *Alone, Together*, 2018-

laurabesancon.com

Central to Laura Besançon's practice are notions of play, connectivity and interventions, which rethink urbanism and ask questions about action, community and authenticity. *Alone, Together* is from a larger installation titled *Towards an Urban Praxis*. The film documents a participatory experiment with residents living in high rises. Individuals were asked to turn their lights on and off to a track at a certain date and time. Residents participated without knowing each other, in the context "non-places" in the city.

5 Andreas Lutz, *Soft Takeover*, 2019

andreaslutz.com

Andreas Lutz's work refers to alternative human-machine interactions. In recent projects, he analyses and reveals the phenomenon of perception versus reality – the principles of abstract aesthetics through audio-visual installations. The creation of experimental soundscapes and the relation of semiotics are further aspects of his practice. Amongst others, Lutz's work has been exhibited at the Antarctic Pavilion during 57th Venice Biennale (Italy), the National Art Center Tokyo (Japan) and HeK Basel (Switzerland).

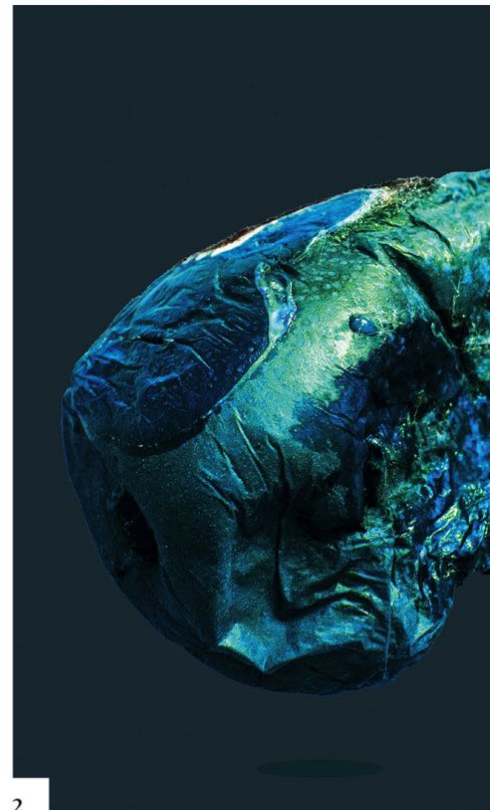
6 Oliver Canessa, *Untitled*, 2017

olivercanessa.com

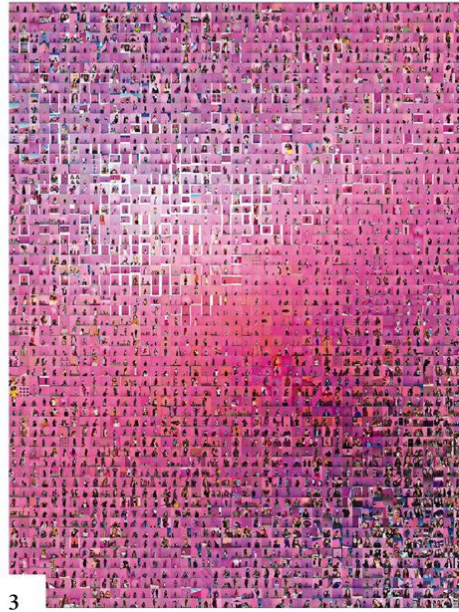
Oliver Canessa works alludes to themes of dishonesty: acting in bad faith, psycho-geography, the virtualisation of relationships and the wider discourse of confessional art. Ambiguous and familiar at once, *Untitled* employs manmade sounds from instant messaging software. The installation articulates the power of the brief high-pitched tones used in messaging, and the inevitable anxiety produced from these social media platforms. The piece is a muddle of guilt, alienation and cognitive overload.



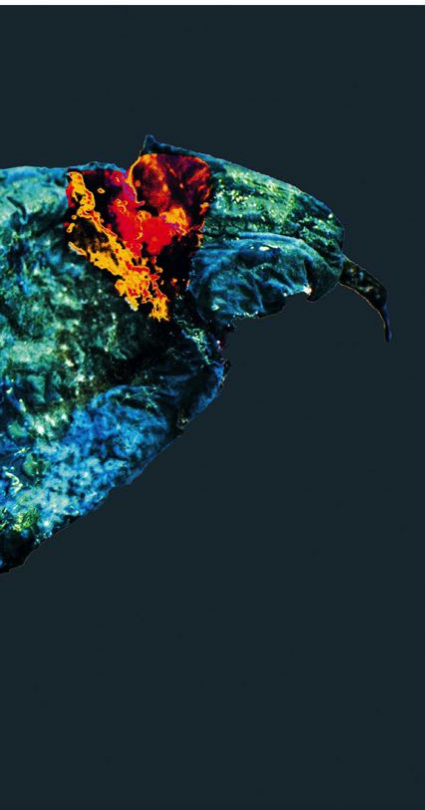
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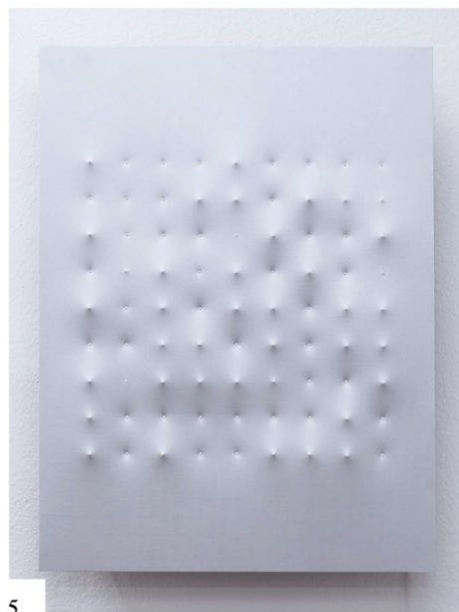
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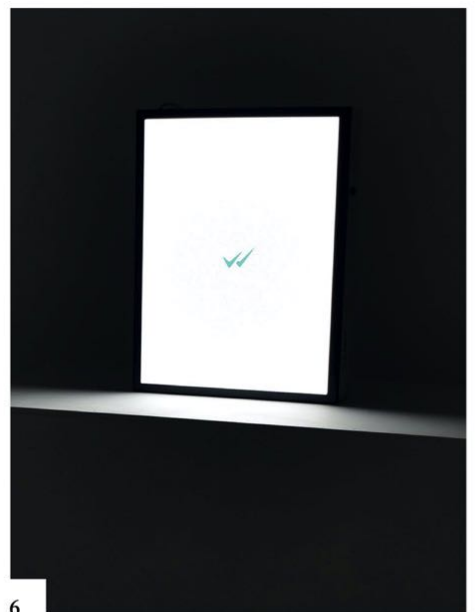
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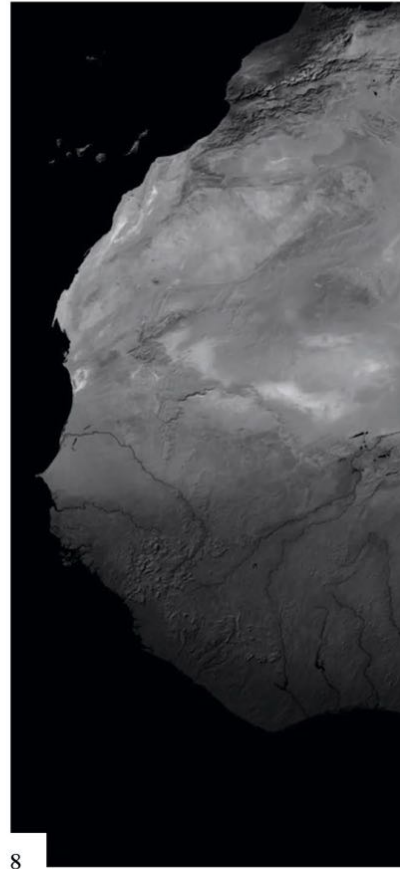
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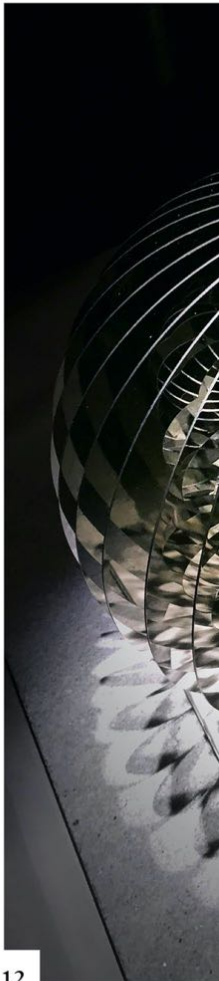
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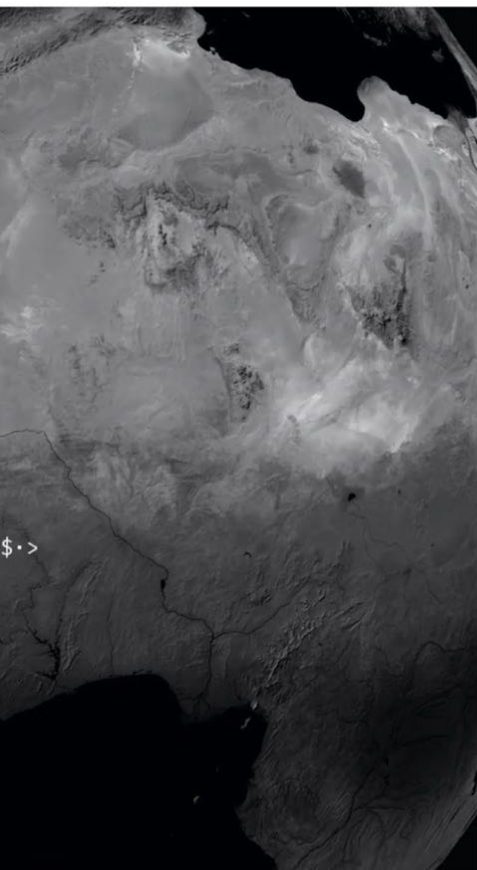
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7 Patty Carroll, *Anonymous Women: Demise* (series), 2018

pattycarroll.com

Patty Carroll is well-known for producing highly intense, saturated colour photographs. Her most recent project, *Anonymous Women*, consists of a series of studio installations made for the camera, delighting viewers with a playful critique of domesticity and excess. Carroll conjures imaginary worlds about women and their identity within the home. She creates stage-set installations in the studio to photograph. The series has evolved over the years. Now, it depicts an anonymous woman who is overwhelmed by possessions, tasks, obsessions and décor. The series is a humorous yet critical look at how we continue to strive for perfection in our homes and selves – an unending, frustrating and fruitless endeavour.

8 Fragmentin, *Displuvium*, 2019

fragment.in

Fragmentin is an art practice based in Lausanne, Switzerland, run by three ECAL alumni: Laura Perrenoud, David Colombini and Marc Dubois. At the crossroads of art and engineering, Fragmentin's work ruminates on the impact of the digital age, investigating technology's disposition towards control and opacity. *Displuvium* is a research project that examines the controversial practice of "cloud seeding" – the human desire to command nature. The installation, created and developed with Designer Renaud Defrancesco, takes the form of a metal base filled with water. On the water surface, visitors can observe rainfall. Screens display historical events in which rain has occurred naturally and artificially.

9 Christopher Stott, *Ampro Precision Projector*, 2020

chrisstott.com

Christopher Stott is best known for straightforward, clean representational oil paintings. The works depict vintage technology that have been transformed from ordinary objects into symbols and icons. Stott paints a wide variety of appliances, books, clocks and typewriters. As subjects, they have a built-in narrative – they tell stories. Turning them into paintings creates an intimate, slower viewing experience. Combining a subdued palette, Stott has a unique approach and consistent technique. Along with precise rendering balanced with very delicate, painterly brushwork, his work is approachable on multiple levels and has its finger firmly on the pulse of contemporary representational painting.

10 Emmy Yoneda, *Inherited Landscapes*, 2019

emmyyoneda.com

Emmy Yoneda is a "collision of cultures." Her father is from Osaka and her mother is from Glasgow. She has thus been raised with two cultural identities. The exploration and influence of these dual heritages is integral to her practice. Her work exists in the space in between – a space she refers to as "placelessness." Yoneda captures memories in the form of moving image: brief encounters with the landscape of Japan and Scotland, moving side by side. The dialogue allows room for contemplation, a chance for the viewer to see their own story within the work. A new location emerges, one in which memory and imagination can coexist, as they listen to a voice mediating the feeling of "placelessness."

11 Pernille Spence & Zoë Irvine, *Bob & Sink*, 2018

pernille-spence.co.uk | zoeirvine.net

Pernille Spence and Zoë Irvine have been collaborating since 2015. Their work is a synthesis of ideas, methods and mediums from their individual practices in sound, performance, sculpture and video. *Bob & Sink* follows the journey of a group of oranges as they pass through rivers and streams one-by-one. The oranges meet with obstacles, move around them and progress on their way. They are a foreign body – buoyant and immersed – yet separate. They are in suspension, floating in community, swirling through pools, bouncing down waterfalls and disappearing into tunnels and underground channels only to re-emerge further downstream. Gravity pulls them on. They are perpetually in motion.

12 Kenichi Shikata, *cradle of light* (series), 2019

shikatakenichi.com

Kenichi Shikata was born in Kyoto and graduated from the Art and Architecture School of Waseda University. The artist creates sculpture and photography using geometric patterns. Shikata's works engage with space through light and shadows. *waft eyes* is from the series *cradle of light*. The project uses light to express concepts of presence and absence. Through an inner void, light pours in and offers a beautiful shadow that is a mix of forms and shapes. In Japan, the phenomenon of light between leaves is called "Komore-bi." This concept can be seen here – through the use of industrial materials. Shikata has exhibited at the 28th UBE Biennale and the Kansai and Osaka International Airports.



13 Natalia García Clark, *Self Portrait*, 2019

nataliagarciac Clark.com

Natalia García Clark is a conceptual artist from Mexico City. Her practice uses simple gestures to point out contradictions in the power structures that govern western societies. Rather than elucidating these gestures, she uses an array of mixed mediums to materialise her lack of understanding about them. In this video, the artist appears and eventually disappears as she walks away from the camera. A sense of measurement is key in the spectator's ability to count the steps before she gets smaller and melts into the distance. Portraying herself within the limitations of each viewer's perception is absurd. At the same time, Clark asks: "how can I define myself without stepping away from my own subjectivity?"

14 Christiane Zschommler, *Project Fear* (series), 2019

christianezschommler.co.uk

Christiane Zschommler was born and brought up in East Berlin. She has lived in the UK since 1992. Her practice has developed by using notebooks, photographs, documents and government statistics. She creates images by obscuring the content, reducing it to fundamental shapes until there are only traces of the original. *Project Fear* explores the communicative function of knowledge. It obscures the text from published studies about the impact of Brexit from 2015 to 2017, reducing forms to geometric coloured shapes. The significance of removing the text is a reflection of the meaningless rhetoric regarding Brexit. There is a sense of tension between illegible written evidence, and sound collages of political speeches.

15 Bill Posters & Daniel Howe, *Big Dada*, 2019

billposters.ch

Big Dada is comprised of six "deep fake" new media works featuring synthesised personas of Marcel Duchamp, Marina Abramović, Mark Zuckerberg, Kim Kardashian, Morgan Freeman and Freddie Mercury. *Big Dada* was inserted into Instagram as a digital intervention in June 2019 and quickly went viral, leading to global press coverage and unexpected – and contradictory – official responses from Facebook and Instagram regarding their policies concerning new computational forms of power and propaganda. *Big Dada* was created as an extension of the *Spectre* project, an installation that creates a space for viewers to interrogate the deeper social and ethical implications of Dataism, Psychopolitics and Surveillance Capitalism.

16 Erik Deerly, *Dysmorphia*, 2018

erikdeerly.com

Erik Deerly is a visual and sound artist, as well as an Associate Professor of New Media at Indiana University Kokomo. His work includes sound, installation, video, photography and Net.art. He has exhibited across the USA, as well as in Asia and Europe. Awards include SXSW 1st Place Award, a Webby nomination, and a New Frontiers of Creativity and Scholarship Grant. Over the last decade, Deerly has focused on time-based compositions in an investigation of alternative narratives. These have been created solely by a deliberate manipulation of otherwise extraneous content. In *Dysmorphia*, he further explores those possibilities, whilst representing the moving image in a purely two-dimensional form.

17 Rhea Storr, *A Protest, A Celebration, A Mixed Message*, 2018

rheastorr.com

Carnival has provided fertile ground on which to consider cultural representation, masquerade and the performance of black bodies. It allows an exploration of a longstanding Bahamian tradition: Junkanoo (a sort of carnival). Rhea Storr's work is concerned with the ability of 16mm film (and other analogue practices) to speak about black and mixed-race identities. She explores moments of tension where images break down, meet a resistance or are themselves resistive. Images that deny access – fail to articulate what they represent or don't tell the whole story – provide significant starting points. Storr organises the analogue film lab at not/nowhere, an artist workers' co-operative run by people of colour.

18 Chris Yuan, *Counterfictions*, 2019

Trained in architecture, Chris Yuan works with video, fiction, sound, architecture and performance. His practice looks into the messy web of human construction, nature and mythology. Previously, he worked for the 2016 Serpentine Pavilion architect – Bjarke Ingles Group. His work has been exhibited at the Venice Architectural Biennale, K11 and Rice Gallery. *Counterfictions* uses Donald Trump as a starting point, as he builds a fictional wall in the public imagination. Similarly, *Counterfictions* is a sound architecture piece that constructs alternative realities of ecological collapse after the construction of Trump's border wall proposal. The story starts with a journalistic comment on Donald Trump's wall, and ends with a myth of biologists tracking a genetically mutated species along the US-Mexico border.



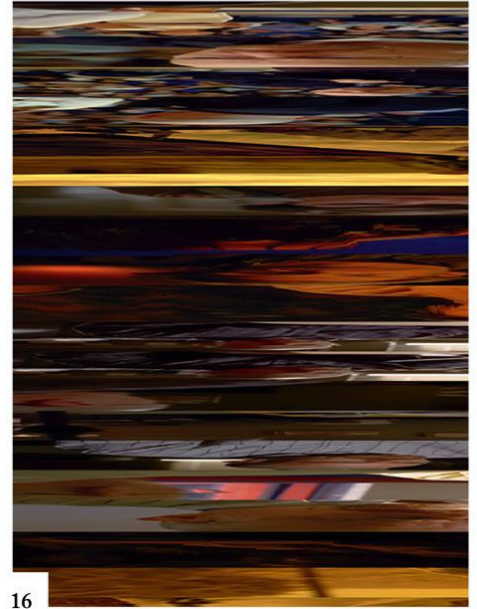
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