

Artist ID: 0070

Artist Name: Brendon Kahn

Website: www.brendonkahn.com

IG: @brendonkahn

Artist Statement: I work in the medium of photography which enables me to unify a world of opposition where tension is unconsciously programmed. Today's reality is guided by competition alongside the fierce longing to ascend into what many call PARADISE. But what lies in this pursuit are strangely manufactured channels of both sincerity and unsettling moments that make us question our ultimate wishes. These uncomfortable forms of excess, desire, and hope, to LIVE FOREVER, tie us together but also create further separation than ever before in this consummate dance to the finish line.

Notes:

Artwork 1 Title: Neighborhood Watch

Artwork 1 Dimensions: 140 x 112 cm

Artwork 1 Medium: Digital Archival Print

Artwork 1 Commentary: From the series, 'You Can Live Forever In Paradise On Earth'. Today's reality is guided by competition alongside the fierce longing to ascend into what many call PARADISE. But what lies in this pursuit are strangely manufactured channels of both sincerity and unsettling moments that make us question our ultimate wishes. These uncomfortable forms of excess, desire, and hope, to LIVE FOREVER, tie us together but also create further separation than ever before in this consummate dance to the finish line.

Artwork 1 Image:



Artwork 2 Title: Opt Out

Artwork 2 Dimensions: 28 x 36 cm

Artwork 2 Medium: Digital Archival Print

Artwork 2 Commentary: From the series, 'You Can Live Forever In Paradise On Earth'. Today's reality is guided by competition alongside the fierce longing to ascend into what many call PARADISE. But what lies in this pursuit are strangely manufactured channels of both sincerity and unsettling moments that make us question our ultimate wishes. These uncomfortable forms of excess, desire, and hope, to LIVE FOREVER, tie us together but also create further separation than ever before in this consummate dance to the finish line.

Artwork 2 Image:



Artwork 3 Title: Selfie Rainbow

Artwork 3 Dimensions: 101 x 81 cm

Artwork 3 Medium: Digital Archival Print

Artwork 3 Commentary: From the series, 'You Can Live Forever In Paradise On Earth'. Today's reality is guided by competition alongside the fierce longing to ascend into what many call PARADISE. But what lies in this pursuit are strangely manufactured channels of both sincerity and unsettling moments that make us question our ultimate wishes. These uncomfortable forms of excess, desire, and hope, to LIVE FOREVER, tie us together but also create further separation than ever before in this consummate dance to the finish line.

Artwork 3 Image:



Artwork 4 Title: Sliding Hope

Artwork 4 Dimensions: 81 x 101 cm

Artwork 4 Medium: Digital Archival Print

Artwork 4 Commentary: From the series, 'You Can Live Forever In Paradise On Earth'. Today's reality is guided by competition alongside the fierce longing to ascend into what many call PARADISE. But what lies in this pursuit are strangely manufactured channels of both sincerity and unsettling moments that make us question our ultimate wishes. These uncomfortable forms of excess, desire, and hope, to LIVE FOREVER, tie us together but also create further separation than ever before in this consummate dance to the finish line.

Artwork 4 Image:



Artwork 5 Title: Rise

Artwork 5 Dimensions: 178 x 147 cm

Artwork 5 Medium: Chromogenic Print

Artwork 5 Commentary: From the series, 'You Can Live Forever In Paradise On Earth'. Today's reality is guided by competition alongside the fierce longing to ascend into what many call PARADISE. But what lies in this pursuit are strangely manufactured channels of both sincerity and unsettling moments that make us question our ultimate wishes. These uncomfortable forms of excess, desire, and hope, to LIVE FOREVER, tie us together but also create further separation than ever before in this consummate dance to the finish line.

Artwork 5 Image:



Artist ID: 0182

Artist Name: Ilya Ivankin

Website: ilyaivankin.com

IG:

Artist Statement: Visual artist, paint murals, make mosaics, sculpture, graphics, write music, make animation, e.g. <https://yadi.sk/i/QnIU1bvU0qw4YA>

use use all this in my projects.

Use film cameras, alternative silver process and digital post-processing.

The use of analog techniques helps me to represent the idea of randomness, spontaneity of artwork, well-suited to our shaky "optional" but, also, an especially valuable position in the Universe. Instead of maximum transparency of the medium, which tries to show the annihilation of art as anthropomorphic relic of the culture, I aim to emphasize the opacity of the photographic surface. The lith grain is quite self-sufficient, so its texture becomes a through character in many works.

Conventional binary logic is very usable for daily utilitarian use and is therefore used in computer programming. But thanks to binary algorithms (Yes-no, 0-1) the computer doesn't understand probability and intuitive tasks. So strangely distorted or shaded image of numbers or pieces of text (s.c. captcha) are widely used to distinguish bots from humans among the site visitor. Bots usually can't recognize symbols, easily recognized by humans due to their intuition.

Lith-texture is spontaneous and uncontrollable unlike digital "pixel" raster. Therefore, it is a good illustration of the modern concept of memory and recognition as manifestations of quantum processes in the synapses of the brain, which implement probabilistic, non-binary algorithms of thinking.

Digital enlargement of analog silver alternative print is rather new form: the enlarged image generated by using almost biological, infectious lith-development makes the frame resembling the eyepiece of the microscope.

Notes:

Artwork 1 Title: Objectification #009

Artwork 1 Dimensions: 91x91 cm

Artwork 1 Medium: inkjet print on archival paper

Artwork 1 Commentary: A part of my project "Objectification"

Love seems to us to be the highest feeling, all justifying and giving the meaning to everything. But it turns out to be the cause of the most painful suffering and painful frustration. The stronger the love, the deeper the abyss of frustration and deceived hope is ready to open up under our feet. It is not accidental that the most rude and dirty curses are somehow connected with the theme of love and sex. Carefree happy love is a myth, a fiction of mass culture.

For idealists, everything is clear: this is due to objectification, that is projecting of our true human nature with its spiritual world outward in an untrue, distorted world of the phenomena. This can only be countered by self-deepening, the rejection of "exteriorization", the release of the energies of the human spirit to the outside world. For realists, the very emergence of the genus homo was associated with successful experience of objectification. Knowledge of the world, its conquest, scientific and technical progress is objectification of human aspirations. As well as the forces of nature in technology, so in love we objectify each other, turning into a set of body parts and qualities suitable for use.

Remaining realistic, we can do nothing with the feeling of loneliness and frustration living alongside love. We are victims of love, as well as victims of art. One can only come to terms with this, rejoicing at the occasional rare moments of happy love as an illusion of the manifestation of its true nature.

Artwork 1 Image:



Artwork 2 Title: Resentment #001

Artwork 2 Dimensions: 91x91 cm

Artwork 2 Medium: inkjet print on archival paper

Artwork 2 Commentary: A part of my project "Resentment"

Resentment is a concept introduced by Nietzsche and further developed, in particular, by Max Scheler. This is not just a grudge, but self-rejection of the soul, arising from the long-term prohibition of the expression of such natural affects as the impulses of hatred, revenge, an answer to humiliation and insult. The very feeling of revenge arises as a delayed reaction to offence, when you realize your own powerlessness at the moment. But for a long time the uncomfortable feeling of revenge begins to change consciousness, leads to an internal breakdown, makes you come back to experiencing your humiliation again and again. Hence the name - "Resentment", that is the experience anew.

Artwork 2 Image:



Artwork 3 Title: Resentment #011

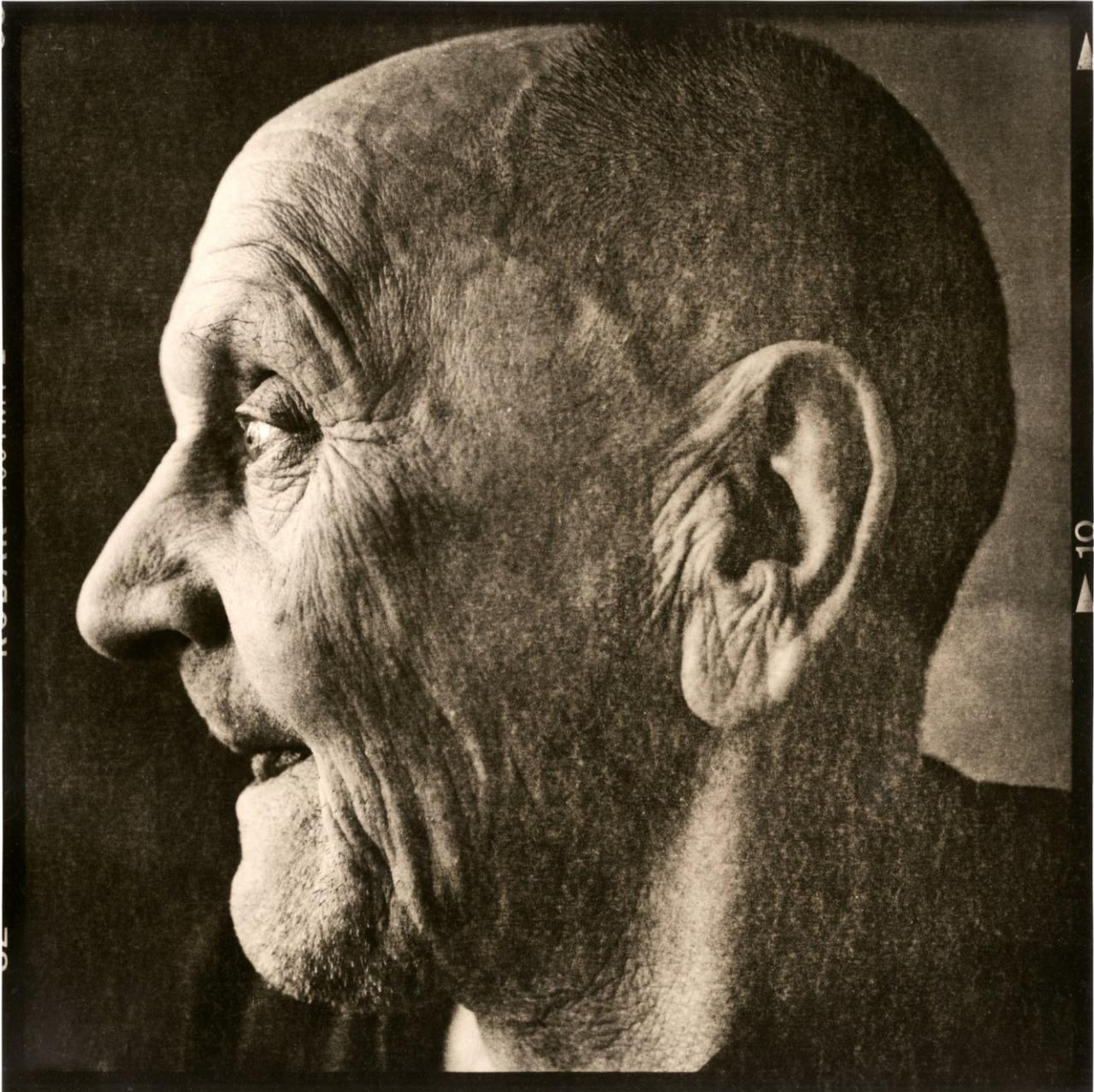
Artwork 3 Dimensions: 91x91 cm

Artwork 3 Medium: inkjet print on archival paper

Artwork 3 Commentary: A part of my project "Resentment"

The best soil for social resentment arises where there is a gap between high claims and the real status of a person. Almost equal political rights and formally recognized social equality in modern society coexist with large differences in de facto property status, education and power. The growth of the resentment and envy in these conditions becomes inevitable, in comparison with the archaic communities, dominated by a dogmatic system of aristocratic superiority, caste and inequalities in culture and laws. From the very childhood we store our resentment inside our souls, until it suddenly explodes and breaks out, bringing a lot of harm to us ourselves and our neighbors.

Artwork 3 Image:



Artwork 4 Title: Resentment #004

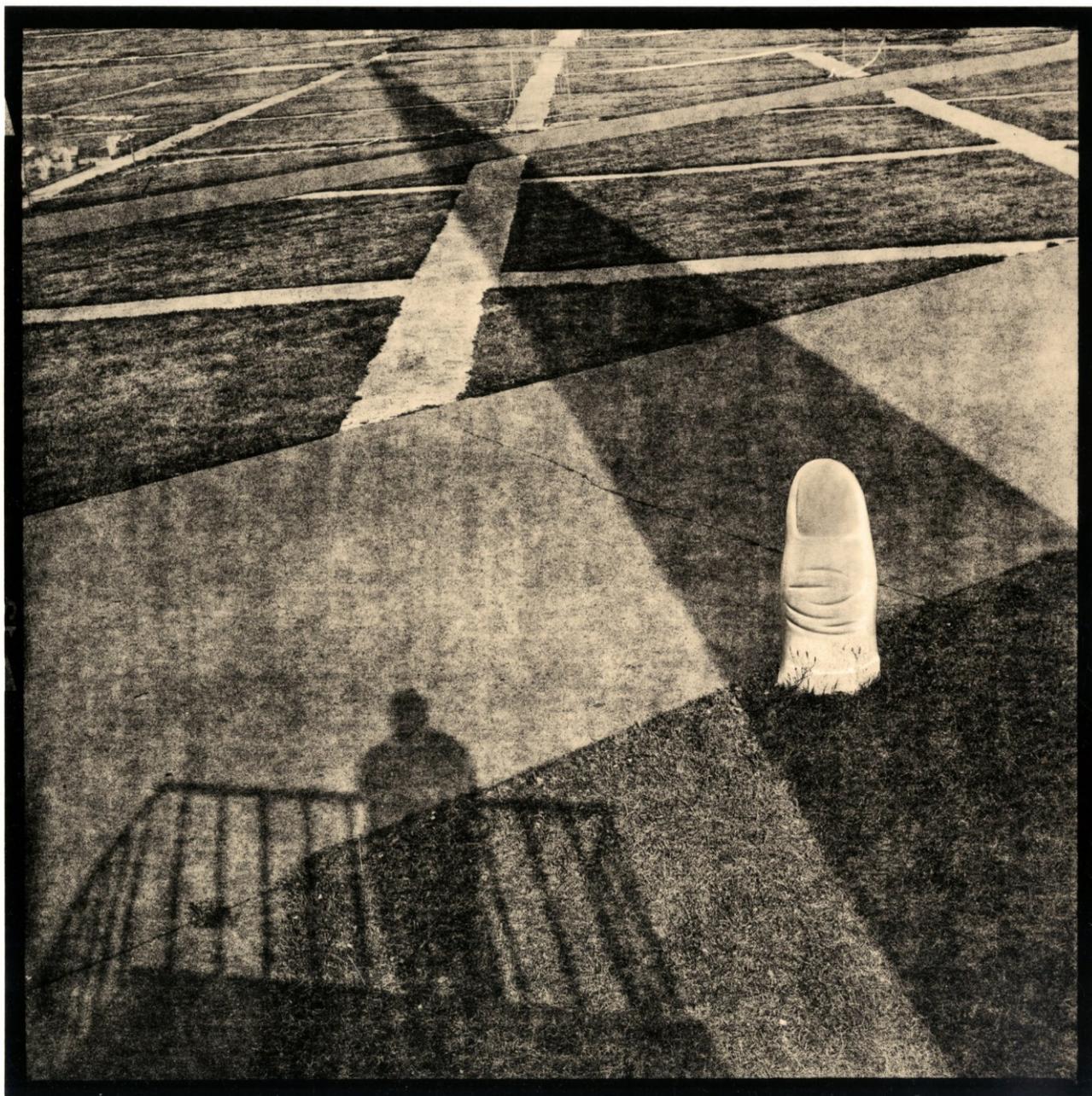
Artwork 4 Dimensions: 91x91 cm

Artwork 4 Medium: inkjet print on archival paper

Artwork 4 Commentary: A part of my project "Resentment"

For modern Russia, there are two types of resentment: the sense of the masses skillfully used by the authorities, and the frustration of the elites towards the Western world, which does not want to adopt into its circle a community with archaic values and a corrupt arrangement. The first kind, the "slaves" resentment, has the appearance of long-term apathy, despondency and depression. The second type, the "lords" resentment, manifests itself in impudence and aggression. But they both lead to the fact that a person is not able to look positively at the ideals of health, beauty, free life and lasting life, inaccessible to him. In place of these values put their opposites: suffering, poverty, pain, death.

Artwork 4 Image:



Artwork 5 Title: CAPTURED BY THE SINGULARITY #002

Artwork 5 Dimensions: 91x91 cm

Artwork 5 Medium: inkjet print on archival paper

Artwork 5 Commentary: From my project "CAPTURED BY THE SINGULARITY"

The word "singularity" is used to describe something singular or unique. But the more you are unique, the more alone you are.

Caught in the city, people suddenly felt the problem of loneliness.

Because no one can be with us till the very end. To be always with me, one should take all my experience, become me. The top of this Singularity is death, which is known to be a lonely business. (Bradbury).

Artwork 5 Image:



Artist ID: 0465

Artist Name: Amelia Lancaster

Website: amelialancaster.com

IG: [lancaster.amelia](https://www.instagram.com/lancaster.amelia)

Artist Statement: I am Artist in Residence on the South Kilburn Estate and I have been documenting the Regeneration of the area for the Council.

I have used images of the interiors as reference to give nuance to the lives once lived within these spaces and give reverence to lived experience within this property.

I am inspired by the ability to document through artistic means, the regeneration of my own local community.

I was given access to the empty blocks just days before demolition.

Along side this work I am working with a video and sound artist to give workshops on the estate for the residents to express their feelings about Regeneration through poetry and dance. We are filming and photographing these so as to make site specific artwork installations to project on to the remaining boarded up tower blocks.

This work will form part of the Brent Borough of Culture 2020.

Notes:

Artwork 1 Title: Departed

Artwork 1 Dimensions: 103 x 220 x 0.1 (Triptych in 3 parts - 5cm in between)

Artwork 1 Medium: Giclee print on cartridge paper from photograph

Artwork 1 Commentary: The tenants had left a long time ago. The empty rooms reflect the stillness and silence felt in this uninhabited 16 storey block days before demolition.

The wall paper in the central picture hints at the room's former glory. Despite the condensation, mottled damp, flies and mouse droppings the sunlight through the net curtains creates a kind of beauty and a feeling of spiritual departure as traces of lives once lived are about to be demolished for ever.

Artwork 1 Image:



Artwork 2 Title: Transition

Artwork 2 Dimensions: 70 x 48.5 x 0.1

Artwork 2 Medium: Giclee print on cartridge paper from photograph

Artwork 2 Commentary: The vibrant colours of the stairs capture the spirit of a once populated block days before demolition.

Artwork 2 Image:



Artwork 3 Title: Regeneration

Artwork 3 Dimensions: 70 x 48.5 x 0.1

Artwork 3 Medium: Giclee print on cartridge paper from photograph

Artwork 3 Commentary: Layers of the block are stripped away revealing traces of past lives.

The starkness, scale and perspective creates an impression of a decaying cellular structure reflecting the end of an era.

Artwork 3 Image:



Artist ID: 0477

Artist Name: Alessandra Brown

Website: alessandrabrown.com

IG: https://www.instagram.com/alessandra_brown_/

Artist Statement: The exploration of fading memories and the effects of time and truth are key elements in my artistic process. I am drawn to images that contain a sense of loss and disintegration, and to the way the identity of an object is erased leading it to become a signifier devoid of context or an absent physical presence. Notions of lost meaning and recomposition of an elusive identity are central to the narratives that I use. In the way I explore history and in my choice of media, the outcome is nostalgic yet unsentimental. These projects are an illustration of the enquiring thread that runs through my work.

Notes:

Artwork 1 Title: De-generation #14

Artwork 1 Dimensions: 70x70cm

Artwork 1 Medium: Photographic montage on glass and paper

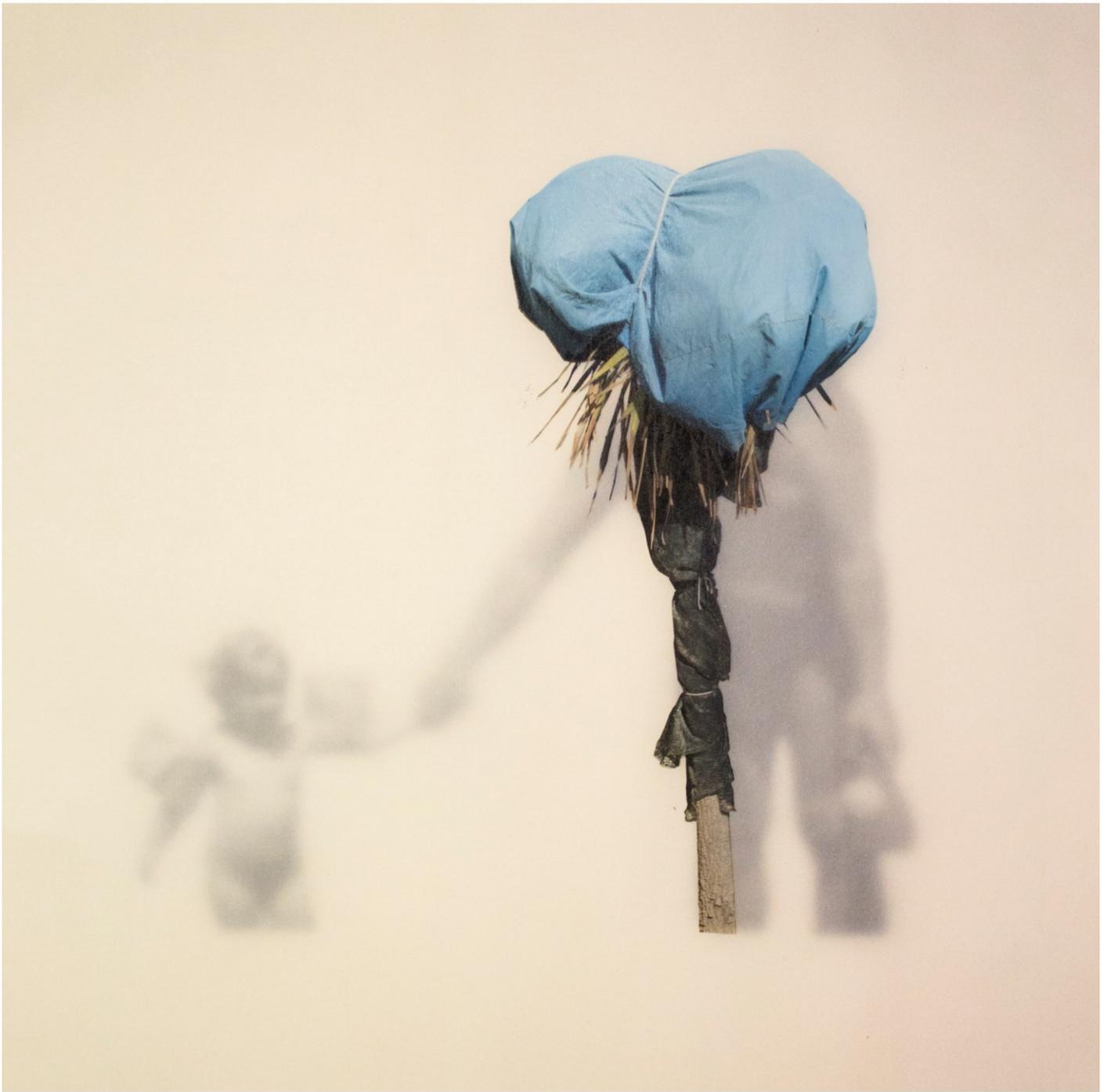
Artwork 1 Commentary: Over the past two years, I've been exploring the area where I grew up in from various angles - it is a famous seaside resort and major tourist destination in Italy on the Adriatic coast.

This touristic phenomenon has severely modified the landscape and deeply conditioned people's way of living. By creating a dialogue between a selection of pictures shot in the same area at different times, the identity of my family members becomes intertwined with apparently strange objects produced by tourism: plants wrapped in plastic sheets, lifeless fountains, skeletons of beach umbrellas, broken signs, inaccessible walkways and buoys floating on the sand.

These images are a metaphor representing the process of this phenomenon and how we can't escape both the physical and psychological effects of what we engage with.

The result is a minimalist narrative imbued with a sense of eternal await, represented by a series of photographic "montages": this term, which is different from "collage", suggests the existence of the extra dimension of time, which can be bent, shrunk and condensed.

Artwork 1 Image:



Artwork 2 Title: De-generation #20

Artwork 2 Dimensions: 70x70cm

Artwork 2 Medium: Photographic montage on glass and paper

Artwork 2 Commentary: Over the past two years, I've been exploring the area where I grew up in from various angles - it is a famous seaside resort and major tourist destination in Italy on the Adriatic coast.

This touristic phenomenon has severely modified the landscape and deeply conditioned people's way of living. By creating a dialogue between a selection of pictures shot in the same area at different times, the identity of my family members becomes intertwined with apparently strange objects produced by tourism: plants wrapped in plastic sheets, lifeless fountains, skeletons of beach umbrellas, broken signs, inaccessible walkways and buoys floating on the sand.

These images are a metaphor representing the process of this phenomenon and how we can't escape both the physical and psychological effects of what we engage with.

The result is a minimalist narrative imbued with a sense of eternal await, represented by a series of photographic "montages": this term, which is different from "collage", suggests the existence of the extra dimension of time, which can be bent, shrunk and condensed.

Artwork 2 Image:



Artwork 3 Title: De-generation #21

Artwork 3 Dimensions: 70x70cm

Artwork 3 Medium: Photographic montage on glass and paper

Artwork 3 Commentary: Over the past two years, I've been exploring the area where I grew up in from various angles - it is a famous seaside resort and major tourist destination in Italy on the Adriatic coast.

This touristic phenomenon has severely modified the landscape and deeply conditioned people's way of living. By creating a dialogue between a selection of pictures shot in the same area at different times, the identity of my family members becomes intertwined with apparently strange objects produced by tourism: plants wrapped in plastic sheets, lifeless fountains, skeletons of beach umbrellas, broken signs, inaccessible walkways and buoys floating on the sand.

These images are a metaphor representing the process of this phenomenon and how we can't escape both the physical and psychological effects of what we engage with.

The result is a minimalist narrative imbued with a sense of eternal await, represented by a series of photographic "montages": this term, which is different from "collage", suggests the existence of the extra dimension of time, which can be bent, shrunk and condensed.

Artwork 3 Image:



Artist ID: 0543

Artist Name: Nicolas Laborie

Website: <http://www.nicolaslaborie.com>

IG: <https://www.instagram.com/nicolaslaborie>

Artist Statement: Work from the Suffragettes : Millennial rebels series.

The Suffragettes : Millennial rebels is part of a photographic series about the suffrage movement in the UK.

The movement is a women's organisation in the late-19th and early-20th centuries which advocated the extension of the the right to vote in public elections, to women. The Suffragettes were militants who fought and even died for the cause.

To celebrate the 100 years anniversary for the vote for women in UK - Representation of the People Act 1918, the series is presented in an historical photographic process created in the 19th century - wet plate collodion photography.

The project invited young millennial women aged 16 to 20 years old to pose as some of the Suffragettes who fought for the right to vote for women in UK and reflect on what the anniversary means to them.

In The Suffragettes : Millennial rebels These young women wore vintage Victorian and Edwardian clothes but also unique creations : The hats were designed and created especially for the series by milliner Claire Strickland as a collaboration.

Notes:

Artwork 1 Title: Josephine: Suffragette Millennial rebel

Artwork 1 Dimensions: 42 x 57 x 1 cm

Artwork 1 Medium: Giclee print on Hahnemühle German Etching paper from a wet plate collodion tintype

Artwork 1 Commentary: The young Josephine, 11 years old as Rose Elsie Howey, a militant activist with the Women's Social and Political Union and was jailed at least six times between 1908 and 1912.

Artwork 1 Image:



Artwork 2 Title: Rachel as princess Sophia Duleep Singh

Artwork 2 Dimensions: 21.5 x 16.5 x1 cm

Artwork 2 Medium: Wet plate collodion tintype

Artwork 2 Commentary: The young Rachel, 20 years old as Sophia Duleep Singh, Sikh princess, god daughter to Queen Victoria and seller of The Suffragette newspaper.

Artwork 2 Image:



Artwork 3 Title: Josephine as Joan of Arc patron saint of the Suffragettes

Artwork 3 Dimensions: 42 x 57 x 1 cm

Artwork 3 Medium: Giclee print on Hahnemühle German Etching paper from a wet plate collodion tintype

Artwork 3 Commentary: Rose Elsie Howey dressed as Joan of Arc in a full set of armour on horseback during demonstration.

Joan of Arc being the patron saint of the suffragettes.

Artwork 3 Image:



Artist ID: 0023

Artist Name: Ingrid Dorner

Website: www.ingrid-dorner.art

IG: ingriddornerphoto

Artist Statement: INGRID DORNER

15.05.1980

Born in Brioude (France)

EXHIBITIONS AND PROMOTIONS

- Exhibition "Viceversa" - Galerie Steiner - Wien (Österreich) - May/June 2018
- Promoted by Alexander Tutsek's foundation in Munich for the project "Ferdinand1777" - July 2018
- Exhibition "Arbeit" - Atelier von Schwabing - Munich - Oktober 2018
- Exhibition "ZUSAMMEN" - Galerie Kölsk - Munich- 17 to 27 January 2019

FORMATION

- Study in old process photography in Paris with Sabrina Biancuzzi, Master photographer.
- Old process photography: Cyanotypie, Vandyke, Platin-Palladium / 2016 in Paris
- La croisée des arts: Analog and digital Photograph / Collages and superposition / 2017 in Paris
- Negatif papier: Film with Papier / 2018 in Paris.

Notes:

Artwork 1 Title: Ferdinand1777-1

Artwork 1 Dimensions: 120cmx120cm

Artwork 1 Medium: ANALOG PHOTOGRAPHY ON ART300 PAPER AND FILM PROCESSING IN THE DARKROOM GLUED ON TO ALUDIBOND 120X120

Artwork 1 Commentary: A large, mysterious image arises from a small medium format negative film and a simple piece of grey, creased plastic. It is comparable to life, where a formless foetus grows into a human, both complex and imperfect but also fascinating.

Artwork 1 Image:



Artwork 2 Title: Ferdinand1777-2

Artwork 2 Dimensions: 120cmx120cm

Artwork 2 Medium: ANALOG PHOTOGRAPHY ON ART300 PAPER AND FILM PROCESSING IN THE DARKROOM GLUED ON TO ALUDIBOND 120X120

Artwork 2 Commentary: Through scratching and burning the negative film and covering it again for the creation of a new image, it is distanced from the original likeness and its conception in order to find the past once again....

Artwork 2 Image:



Artwork 3 Title: Ferdinand1777-4

Artwork 3 Dimensions: 120cmx120cm

Artwork 3 Medium: ANALOG PHOTOGRAPHY ON ART300 PAPER AND FILM PROCESSING IN THE DARKROOM GLUED ON TO ALUDIBOND 120X120

Artwork 3 Commentary: Scratching and burning reveal how life chokes us, painting and covering reveals how life equips us, transforms us, spurs our development....

Artwork 3 Image:



Artwork 4 Title: Ferdinand1777-3

Artwork 4 Dimensions: 120cmx120cm

Artwork 4 Medium: ANALOG PHOTOGRAPHY ON ART300 PAPER AND FILM PROCESSING IN THE DARKROOM GLUED ON TO ALUDIBOND 120X120

Artwork 4 Commentary: Anonymous people or ancestors with blurred faces or faces that have simply been forgotten over time. The outstretched hand symbolizes the hand of continuity, the hand of our ancestors that brings us to our senses and teaches us these words and this suffering that is our companion...

Artwork 4 Image:



Artwork 5 Title: Ferdinand1777-5

Artwork 5 Dimensions: 120cmx120cm

Artwork 5 Medium: ANALOG PHOTOGRAPHY ON ART300 PAPER AND FILM PROCESSING IN THE DARKROOM GLUED ON TO ALUDIBOND 120X120

Artwork 5 Commentary: The ghostly leg is theirs and ours, it helps us to overcome our present challenges and is strengthened by past experiences...The lines and scratches represent the veins where ancient blood flowed, that will be carried into the future through triumphs and failures

Artwork 5 Image:



Artist ID: 0174

Artist Name: Frederic Aranda

Website: www.fredericaranda.com

IG: fredericaranda

Artist Statement:

Notes:

Artwork 1 Title: Resist! Persist! And vote!

Artwork 1 Dimensions: Variable

Artwork 1 Medium: Photography

Artwork 1 Commentary: Actor Alan Cumming, June 2018.

Artwork 1 Image:



Artwork 2 Title: Fumi Kaneko and Julia Roscoe minutes before Swan Lake

Artwork 2 Dimensions: Variable

Artwork 2 Medium: Photography

Artwork 2 Commentary: Swan Lake by The Royal Ballet, Royal Opera House, London, June 2018.

Artwork 2 Image:



Artwork 3 Title: A bevy of swans

Artwork 3 Dimensions: Variable

Artwork 3 Medium: Photography

Artwork 3 Commentary: Backstage at Swan Lake by The Royal Ballet, Royal Opera House, London, June 2018.

Artwork 3 Image:



Artwork 4 Title: Curtain Call

Artwork 4 Dimensions: Variable

Artwork 4 Medium: Photography

Artwork 4 Commentary: Backstage at Swan Lake by The Royal Ballet, Royal Opera House, London, June 2018.

Artwork 4 Image:



Artwork 5 Title: Dancer Calvin Richardson coming off the stage

Artwork 5 Dimensions: Variable

Artwork 5 Medium: Photography

Artwork 5 Commentary: Immediately after his performance in "Infra" by Wayne MacGregor at Royal Opera House, London, November 2018.

Artwork 5 Image:



Artist ID: 0290

Artist Name: Elizabeth Gleave

Website: www.elizabethgleave.com

IG: www.instagram.com/elizabeth.gleave

Artist Statement: Elizabeth is a photographer, who's work centres around anthropological and environmental issues. She has worked for a wide range of charities as well as running photography workshops for children with social communication difficulties. Her personal art practice is focused on supporting positive social change using the medium of photography

Notes:

Artwork 1 Title: Living like a local

Artwork 1 Dimensions: 45 x 81 cm Print

Artwork 1 Medium: Photograph

Artwork 1 Commentary: This image was taken at a farm in Greece, Kefalonia, where I was spending time working with local farmers who were still recovering from the Earthquake of 2014.

Artwork 1 Image:



Artwork 2 Title: Girl and Komodo Dragon

Artwork 2 Dimensions: A2 Print 42.0 x 59.4 cm

Artwork 2 Medium: Photograph

Artwork 2 Commentary: This work brings to light the vast disparateness between the human and the dragon, opening up questions about everything inbetween these two forms of life and how and where we connect.

Artwork 2 Image:



Artwork 3 Title: By the Sea

Artwork 3 Dimensions: 76 x 76 cm Print

Artwork 3 Medium: Photograph

Artwork 3 Commentary: An image looking at the textures and forms of sea scapes taken from a project that looks at words used for nature that are slowly being forgotten.

Artwork 3 Image:



Artwork 4 Title: By the Sea

Artwork 4 Dimensions: 45 x 81 cm Print

Artwork 4 Medium: Photograph

Artwork 4 Commentary: An image looking at the textures and forms of sea scapes taken from a project that looks at words used for nature that are slowly being forgotten.

Artwork 4 Image:



Artist ID: 0691

Artist Name: Hans Ortiz

Website: hansortiz.camera

IG: [hansortizstudio](#)

Artist Statement: My work explores the boundaries between painting, installation, sculpture and photography, emphasising the material nature of the photographic medium.

I specialise in photographic processes such as wet plate collodion, cyanotype, platinum palladium, photographic liquid emulsion, carbon print, photo etching, blended with contemporary, digital media.

The recurrent themes in my work are time, history, religion and spirituality, classical painting and nature.

My work often suggests that the photography medium hasn't yet been fully discovered. I oscillate between past and present in order to create a unique language.

Notes:

Artwork 1 Title: Dark Matter

Artwork 1 Dimensions: 86x66x5cm

Artwork 1 Medium: liquid emulsion, paper, wood and glass

Artwork 1 Commentary:

Artwork 1 Image:



Artwork 2 Title: Tenbu Horin

Artwork 2 Dimensions: 35x100x5cm

Artwork 2 Medium: 56 ambrotypes 5"x7", metal

Artwork 2 Commentary:

Artwork 2 Image:



Artwork 3 Title: 0

Artwork 3 Dimensions: 45x30

Artwork 3 Medium: liquid emulsion and bunkoshi paper

Artwork 3 Commentary:

Artwork 3 Image:



Artist ID: 1630

Artist Name: Simon Beer

Website: www.beeronline.ch

IG:

Artist Statement: Life is Art enough

The motif of seduction and the staging of supposed paradises are a constant in Simon Beer's oeuvre. Guided by the performance art of the 1970s, in particular the Living Sculpture, he initially organized cooking and eating happenings. The focus was on pleasure and enjoyment, as well as on the staging of social and communicative spaces.

Subsequently, he worked with means from advertising and communication by re-staging "found objects" (objets trouvés) of a superficial consumer world (Barbie dolls, his teddy bears, which he called "Gilbert & George", etc.) and presenting them as sculptures and installations.

For over 25 years, his reflections on sculpture have been a recurring theme, dominating all his works.

Beer's works are characterized by an aesthetic that is oriented towards the interchangeable promises of advertising. The artist appropriates these mechanisms in conceptual works and likes to move on the terrain between cult and cliché, pathos and provocation. However, his seductions often lead to disillusionment and demystification: the motif of transience is omnipresent - sometimes anchored in references to Western art and cultural history, just as often metaphorically.

Notes:

PDF collection =

http://www.weebly.com/editor/uploads/1/0/0/1/10015543/470546236357312719_simon_beer.pdf

Artwork 1 Title: Somebody takes care about me 2018

Artwork 1 Dimensions: 21 photographs 125x165cm each

Artwork 1 Medium: photographie / sculpture

Artwork 1 Commentary: The buoys on Simon Beer's 21 photographs (125 x 165 cm, lambda prints) are relics from a different time. They were all made between the end of the 19th century and the 1960s, weigh between 400 and 1200 kg, are welded or riveted. As in classical object photography, the bodies are illuminated neutrally, they float freely in space and reveal their beauty of form and surface condition down to the last detail; a number indicates the coordinates - longitude and latitude - of the last place of use. Basically, however, they are portraits of buoys whose lives are written in their faces. Not only the pure external appearance is depicted here, Simon Beer lets its actual essence emerge. In addition, he gives them feminine-masculine, French double names - Marie-Baptiste, Laure-Dominique, Marie-Stéphane, Anne-Edouard, Marie-Eugénie, Lise-Claude, Jeanne-Alix - thus making them even more recognizable as independent personalities.

Artwork 1 Image:



Artwork 2 Title: 0
Artwork 2 Dimensions: 0
Artwork 2 Medium: 0
Artwork 2 Commentary:
Artwork 2 Image:



Artwork 3 Title: 0
Artwork 3 Dimensions: 0
Artwork 3 Medium: 0
Artwork 3 Commentary:
Artwork 3 Image:



Artwork 4 Title: 0
Artwork 4 Dimensions: 0
Artwork 4 Medium: 0
Artwork 4 Commentary:
Artwork 4 Image:



Artwork 5 Title: 0
Artwork 5 Dimensions: 0
Artwork 5 Medium: 0
Artwork 5 Commentary:
Artwork 5 Image:



Artist ID: 1633

Artist Name: Manon Ouimet

Website: www.manonouimet.com

IG: @manongraphy

Artist Statement:

ALTERED is a body of photographic work that challenges our assumptions of beauty, what it means to be whole, and what it means to be human. It focuses attention on a community of people who have unwillingly embarked on life-changing body alterations due to illness, war, accidents and violence. The intention is to illuminate people who are often marginalised, and contribute to conversations around equality and diversity. By crossing boundaries between various photographic genres and merging a contemporary fashion aesthetic with a social-documentary focus, subject matter and practice, the work asks the viewer to explore themselves through the prism of others, to challenge or confirm their belief system regarding body-image and its representation, and to strive to be more compassionate and loving towards everyone by embracing our differences. Furthermore, the process of making these works also aims to help individuals regain confidence and reclaim their identity, embracing the practice of the "therapeutic gaze" whereby photography is used to assist people in redefining their identity, nurturing positive attitudes in relation to their physical appearance and providing them with a visual voice to state with confidence, "I am here". Ultimately, both the process and the photographs themselves aim to be human.

Notes:

Artwork 1 Title: Portrait of Dan

Artwork 1 Dimensions: 70 x 50 x 5 cm

Artwork 1 Medium: Photography - Giclee Print

Artwork 1 Commentary:

Artwork 1 Image:

