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## Preface

The Emerging Lines project results from a common desire between the Crous de Paris, the studierendenWerk of Berlin and the Academies of Fine Arts of Wrocław and Latvia. It is also the culmination of fruitful artistic collaborations between our establishments. The Crous and the studierendenWerk of Berlin regularly organize co-creation workshops in artist residencies or exhibitions in Parisian and Berlin galleries.

Initial cooperation between the Crous de Paris and the Art Academy of Latvia was born with the exhibition “Future Gravitation” in Paris in November 2016, which was part of the Art Academy of Latvia’s 100-year anniversary program “Art Future / Future Signs”. Then the partnership with the Academies of Fine Arts in Wrocław and

Latvia resulted in the organization of exhibitions “Future Reminiscences” in Riga in January 2016, “The Map and the Territory” in Paris and “Deconstructed City” in Wrocław in 2018. It was, therefore, natural to continue this artistic adventure with the Emerging Lines project.

This catalogue reflects the richness of the students’ work successively exhibited in Paris, Berlin, Wrocław and Riga. We are happy to have contributed, throughout these stages, to encourage student creation and the emergence of promising artistic itineraries.

Denis Lambert  
Petra Mai-Hartung  
Piotr Kielan  
Kristaps Zariņš

## About

The Emerging Lines project is an international set of interdisciplinary exhibitions. In the two years it has been running, it has brought together a total of 32 talented and enthusiastic young artists from France, Germany, Poland, and Latvia in four exhibitions.

The project's cycle is designed as a set of independent exhibitions. The content created by the artists represents each member country, resulting in communication and interaction, and dialogue with the exhibition space and the host country. By marking the sense and spirit of the current epoch, the project's artists have allowed us to cross time and space, delving into each creative world, as well as a total of four intercultural interaction stories simultaneously. These stories came to life in the key cultural sites of four European cities — Paris, Berlin, Wrocław, and Riga.

The project aims to support new talents, thus promoting international recognition of artists in Europe. However, the project's most valuable benefit is new friendships and proof that the art world is a territory that knows no boundaries and is not afraid of a challenge. It is a universal, nuanced language we all understand. The project started in January 2019 with an exhibition in Paris at the gallery "Crous de Paris". The second exhibition followed it in the framework of the Gallery Week in Berlin at the art space "Kunstraum Potsdamer Strasse" in April of the same year. The project's third exhibition took place in Wrocław at the gallery "Neon" of the Eugeniusz Geppert Academy of Art and Design in November 2019. The project concluded in February 2020 in Riga with an exhibition at the Art Academy of Latvia. Project participants, their works, and stories come together in the project's catalogue.

**RIGA**

**BERLIN**

**WROCLAW**

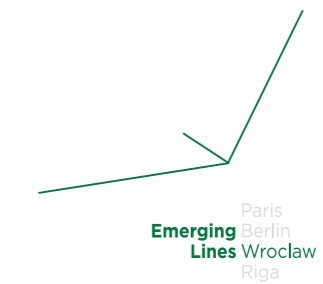
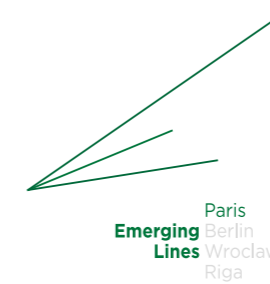
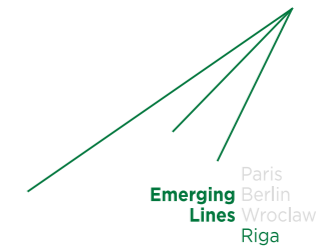
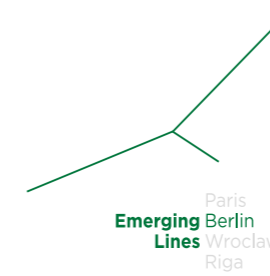
**PARIS**

## Title and Visual Identity

To come into being and arise, to move forward and continue, to stand out and develop are the concepts that characterize this project's essence and spirit. Emerging artists are the driving force that inspires and fascinates; they embody a strong desire to grow and develop. Like young green sprouts, they are looking for a path to growth and excellence by drawing their creative lines.

The project title is encoded in a line representing development from one state to the next, visualized in the project logo.

It also expresses our location in different time-spaces – the emblem of each exhibition marks both separate geographies and creative searches and routes. However, a multifaceted, spatial territory of creative thinking is formed by connecting them, which unites the project team, yet invites them to move further. By searching for and marking new innovative travel lines, artists prove that the art world's territory is inexhaustible, thus creating an increasingly determined desire to discover and rediscover it.



## Exhibition Spaces

The project's main motive is dialogue – between countries, partners, artists, and works of art. It is also a dialogue between the space and the artist, as its unique qualities characterize each exhibition venue. Each member country's exhibition spaces' peculiarities have given the project an additional level of artistic quality, with each project participant becoming a kind of architect of arts.

RIGA  
**Hall of the Art  
Academy of Latvia**

BERLIN  
**Art Space Kunstraum  
Potsdamer Straße**

WROCLAW  
**Gallery Neon of the E. Geppert  
Academy of Art and Design**

PARIS  
**Gallery Crous de Paris**

## Curators and Coordinators

The age-old question of “the chicken or the egg” can sometimes be applied to the curator and the artist’s relationship. However, this project from the outset expressed a desire and determination not to limit artists to project or individual exhibition concepts, allowing artists to be free in their creative ideas. The project curators group put forward values that became the guiding principle in selecting artists to represent each country. The project’s concept is implemented in an interdisciplinary and thematic dialogue to depict each country’s performance in new artists’ art.

For each of the project’s exhibitions, the curator from each member country selected two artists who can create both their own and the exhibition space’s story simultaneously, representing their country with a contemporary, interdisciplinary and fresh perspective. The curators’ group’s creative conception has also materialized in Cooperation, building, during the project, a cohesive team rich in new collaborative ideas.

RIGA  
**Elina Ģibiete**  
**Agnese Bloka**

BERLIN  
**Claudia Brieske**  
**Frank Thinner**

WROCLAW  
**Jakub Jernajczyk**  
**Łukasz Huculak**

PARIS  
**Katia Calisti**  
**Lola Grunwald**

## Organizations

The project organisers are four institutions whose missions are closely connected with student life engagement, cultivating young talents, and developing culture. These four networks are the student network “Crous de Paris”, the student network “studierendenWERK BERLIN”, the Eugeniusz Geppert Academy of Art and Design in Wroclaw, and the Art Academy of Latvia.

The project partners are united by earlier Cooperation, as they already have experience in collective exhibitions. Thanks to the Crous de Paris initiative, the idea of creating a joint international and interdisciplinary art project and new bridges of Cooperation was born in the summer of 2018.

**The Crous de Paris** (Regional Center for University and School Works of Paris) is a public institution placed under the Ministry of Higher Education, Research and Innovation supervision. It is a committed

institution that supports and guide students and young graduates who wish to develop artistic and creative practice. Cultural Service programmes facilitate access to Paris’s cultural initiatives (competitions, funding commissions, low-cost ticketing, workshops, etc.). The Crous de Paris wishes to allow young artists to present their artworks to a professional public. Therefore, two places are open to the general public: the Crous Cultural Center dedicated to living art and *La Galerie du Crous* reserved to contemporary art exhibition projects. In addition to its Parisian activities, the Crous de Paris has been exchanging and collaborating for many years with various international partners.

**The studierendenWERK BERLIN** is responsible for supporting the social, economic and cultural interests of around 170,000 students from 20 colleges and universities in Berlin. “Promoting Creativity”,

“Giving Space” and “Living Diversity” are the three main guiding lines of its artistic work. The studierendenWERK and its office “Culture & International Affairs” also consider its position to contribute to students’ cultural education. They should have the opportunity to pursue their artistic interests, develop their creative abilities and actively participate in the cultural life of Berlin.

**The Eugeniusz Geppert Academy of Art and Design in Wroclaw** is one of Poland’s biggest and most modern art academies. It provides the top education in five faculties: Graphics and Media Art, Painting, Sculpture and Art Mediation, Ceramics and Glass, Interior Architecture, Design and Scenography. Wroclaw Academy has well-qualified research and teaching staff, consisting of internationally recognised visual artists, and modern, high-tech infrastructure, which allows the combination of tradition and the newest technologies and trends. Academy also offers a PhD education

program in the discipline of fine art. In 2019 we opened The Doctoral School, the only doctoral school conducting English education among all art academies in Poland.

**The Art Academy of Latvia** was founded in 1919, on the dawn of the Republic of Latvia’s formation, and has been the leading art school in Latvia for 100 years. At the beginning of its founding, implementing art education in only a few directions, now the Academy unites about 800 students who study in 5 faculties and 15 departments in Bachelor’s, Master’s and Doctoral programs. In addition to providing higher education in art, design and art-science, the Art Academy of Latvia initiates and participates in international projects, programs and university alliances, builds creative incubators and cooperation platforms, and publishes many research and teaching materials.



## Artists

The project's authors represent the new generation of artists in their country; the sense and opinions of the time. Exhibitions as a whole and each artist's artwork individually, tell about pivotal moments in their life and creative activity. These individual, personalised views, interacting with the architectural images and local culture of the exhibition venues, have created unique stories, and have gradually shaped the overall Emerging Lines platform and its inexhaustible creative energy.

### EXHIBITION IN BERLIN

Charles Cadic /FR/  
Joon Yoo /FR/  
Jonas Büßecker /DE/  
Jingjing Du /DE/  
Paweł Baśnik /PL/  
Alicja Patanowska /PL/  
Sandra Strēle /LV/  
Laura Veļa /LV/

### EXHIBITION IN RIGA

Pauline Beck /FR/  
Gauthier Kriaa /FR/  
Marlies Pahlenberg /DE/  
Claudio Campo-García /DE/  
Justyna Baśnik Andrzejewska /PL/  
Sarah Epping /PL/  
Evija Skriba /LV/  
Ingrīda Ivane /LV/

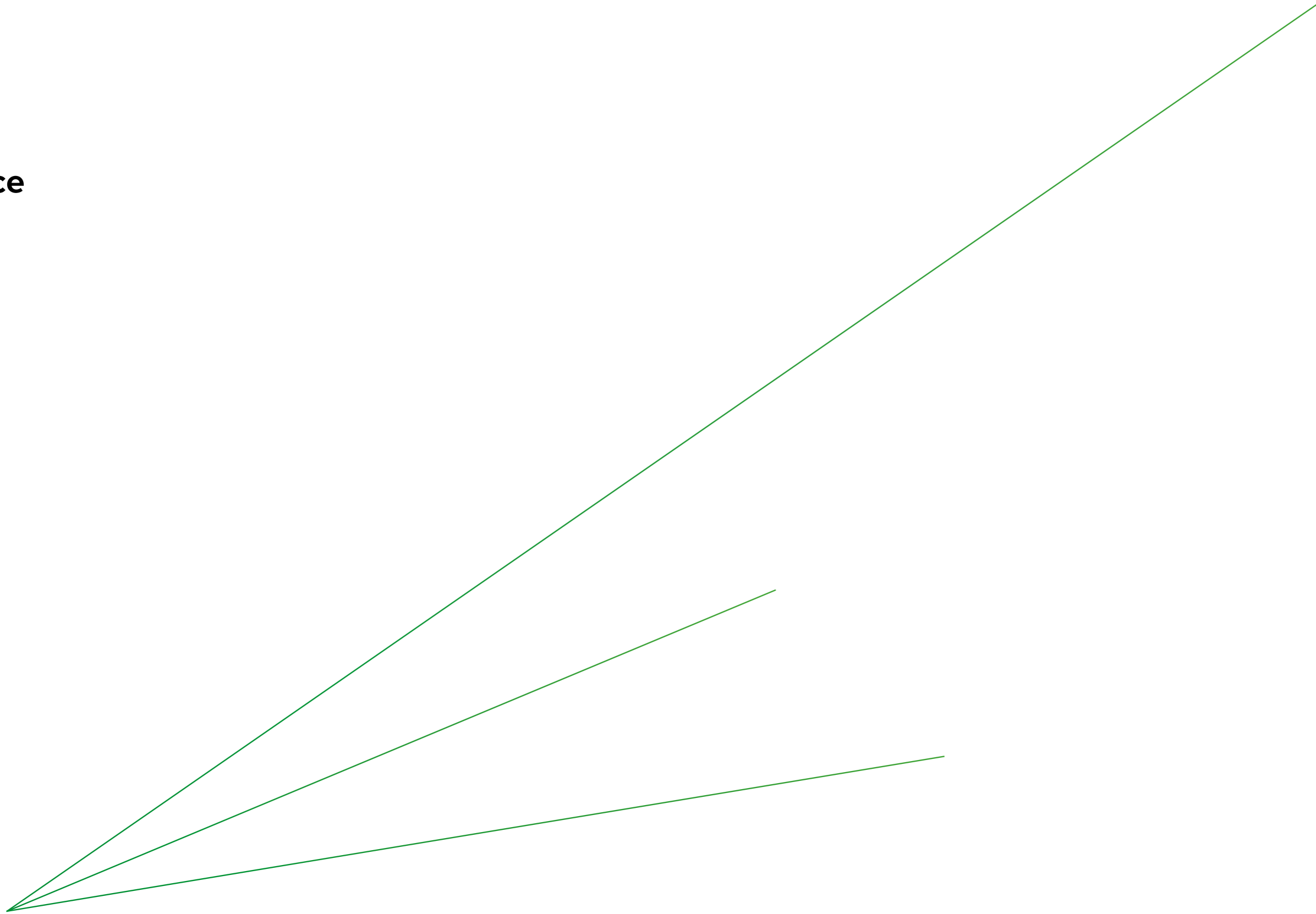
### EXHIBITION IN WROCLAW

Aleksandre Zhu /FR/  
Esther Michaud /FR/  
Anna Rupprecht /DE/  
Friedrich Weber /DE/  
Sebastian Łubiński /PL/  
Mingda Du /PL/  
Mārtiņš Skuja /LV/  
Zahars Ze /LV/

### EXHIBITION IN PARIS

Zoé Thonet /FR/  
Charlie Jouan /FR/  
Liese Schmidt /DE/  
Rie Yamada /DE/  
Aleksandra Trojanowska /PL/  
Monika Polak /PL/  
Dārta Lote Bērziņa /LV/  
Marta Dūdiņa-Ozoliņa /LV/

# Paris, France



## Gallery Crous de Paris

Located near the *Académie des Beaux-arts* of Paris, in the heart of the Saint-Germain-des-Prés district, *la Galerie du Crous* hosts around twenty individual and group exhibitions each year. It primarily represents students but also features young artists who have recently graduated from

national art schools and universities. Exhibitors are selected by a jury made up of professionals from the world of contemporary art. Not dealing with a genre or a particular medium, this 160 m<sup>2</sup> space represents the opportunity for young artists to confront each other in the eyes of the critics and the public.



Zoé Thonet



Charlie Jouan



Monika Polak



Aleksandra Trojanowska



Liese Schmidt



Rie Yamada



Dārta Lote Bērziņa



Marta Dūdiņa-Ozoliņa



Zoé Thonet  
FR



**MON ŒIL**  
**(MY EYE), 2019**  
Sculpture, silicone, video projection

For Emerging Lines, I presented a giant silicone eyeball. My pupil, projected on the eyeball, watches everyone passing by. This over-dimensioned voyeur recalls Big Brother. I wanted this “living” sculpture to be part of the exhibition and to observe the observing spectator. This sculpture does not need spectators to be activated but takes on its meaning thanks to visitors’ presence.



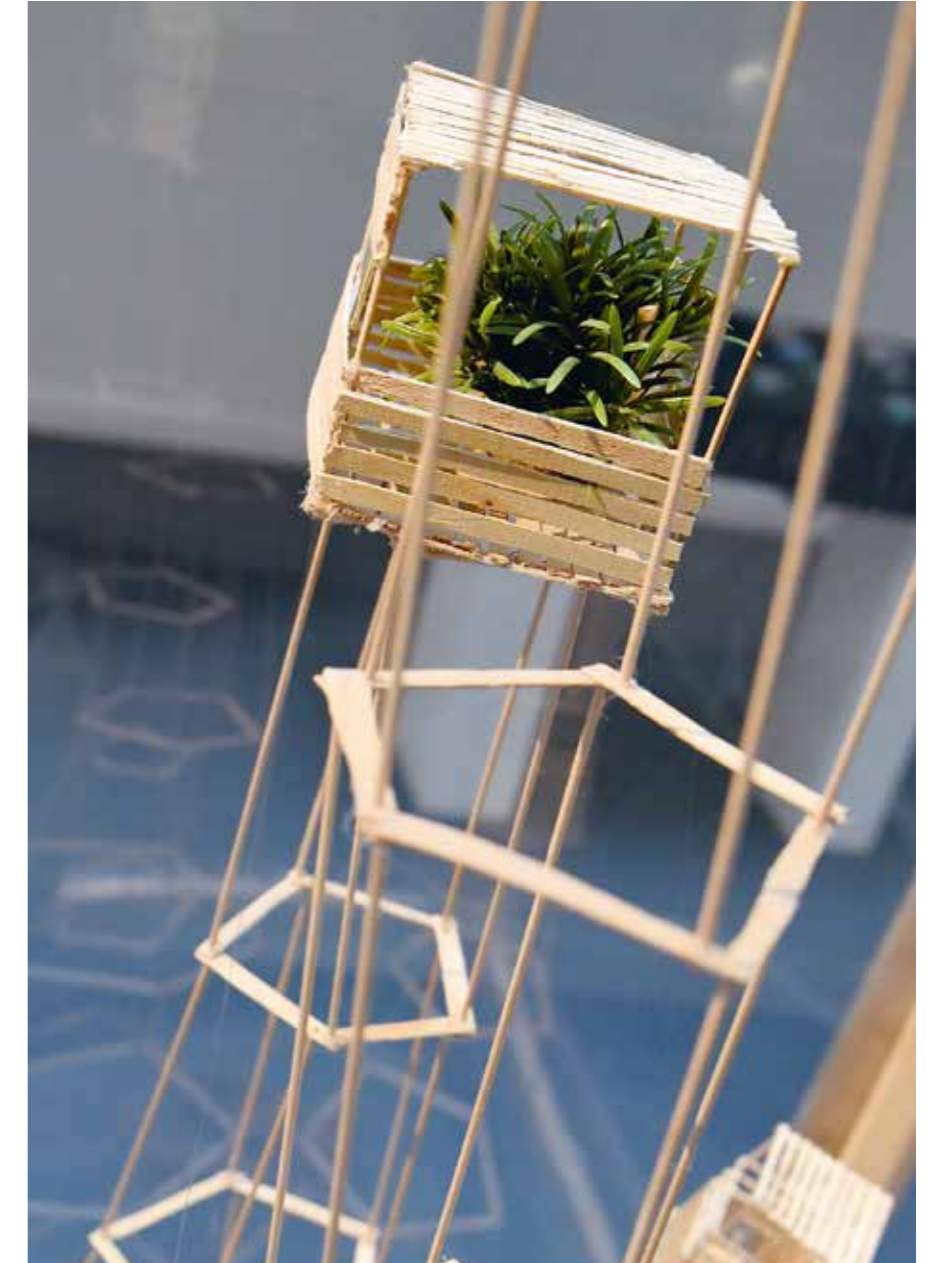
Charlie Jouan  
FR



**JUNGLE SHOWER, 2019**

Wood, plexiglass, water, water pump,  
and plants, 190 x 50 x 50 cm

“Jungle shower” is in the shape of an apartment shower. I had a tremendous amount of water damage in my shower, so I decided to work around this format. This artwork talks about the delicate balance between the neighbours and the water that is conditioned around them.



**Liese Schmidt**  
DE



**SAY YES, 2018**  
2 video projections, 16:9,  
approx. 4 x 2,7 m

Liese Schmidt is in intermedia art, many collaborations and exhibitions accompany her work in fine arts. Through video art and installations, the observer explores everyday social

phenomena and analyses movement in audiovisual media. Liese achieves a maximum variety of interpretations by reducing the phenomena in their movement, signs, and moments. The narrative compositions and interdisciplinary project summarize the current topics that intrigue the artist herself.



Rie Yamada  
DE



**FAMILIE WERDEN**

**(BECOMING FAMILY), 2017/2018**

14 photos: 40,5 x 56,8 cm to 25,7 x 40,5 cm,  
fine art prints on Epson traditional photo  
paper 330g/m2, aluminium frame with  
natural wood surface behind museum glass,  
10 family albums: 11,5 x 21,7 cm, 11 small  
bookshelves made of oak, 1 documentation  
(brochure) with 168 pages: 19 x 24 cm



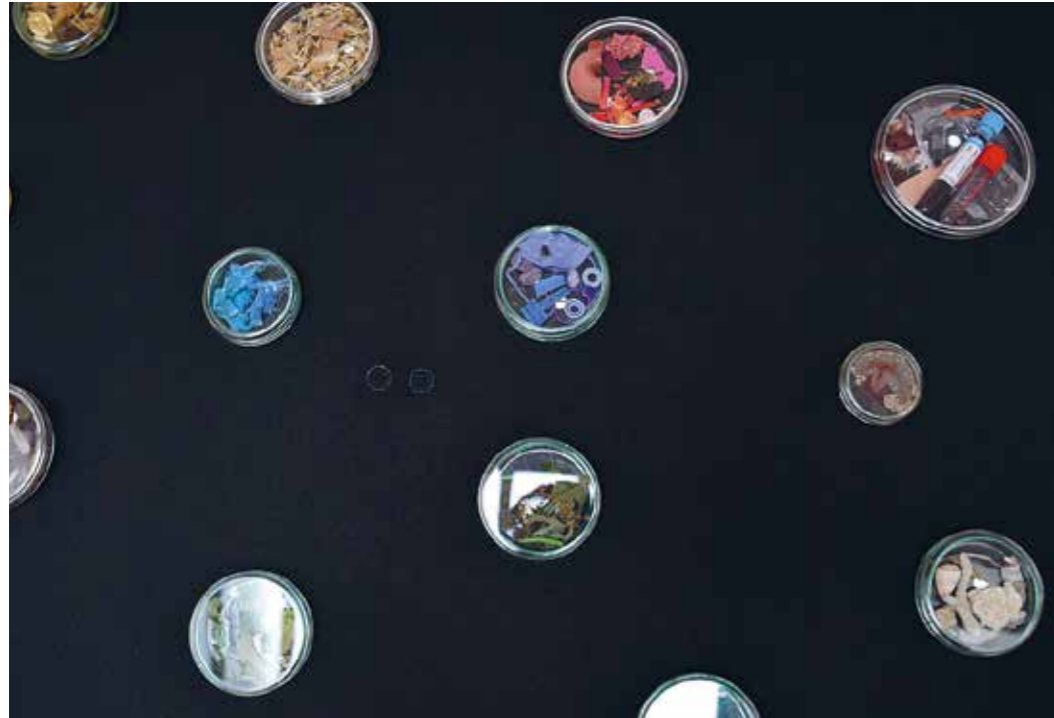
(Re)construction of intimate and personal relationships through self-portraits: "Familie werden" ("Becoming a Family"). I collected five German family albums at flea markets in Berlin and 5 Japanese family albums on online auctions. One condition is that they contain more than 100 photographs of a family to fully understand their backgrounds such as family structure, time and place. I selected 1-2 pictures from each family, where I could see the subject knew that

they were being photographed. Photos where they seem to be saying "This is my family", "This is who I am." I pored over the memories of this family and decided to "become" their family. I searched for clothes and objects that looked as similar as possible to the original photographs. At times, I handmade the costumes and props myself. I shot the photos - playing each role myself - in studios, in similar-looking locations, and sometimes even in the exact location as in the original photographs.



## Aleksandra Trojanowska

PL



### I SEE YOU, 2019

Interactive bio-audiovisual installation,  
dimensions various

In this installation, I lined Petri dishes with waste brought from different parts of the world, sensors placed underneath them control 4-channel video. The images are microscopic recordings of objects from dishes - microorganisms that have managed to live on the collected garbage. Activating a given sensor highlights

the group of items assigned to it in red, corresponding to the displayed images - Animalia, mycota and sporangia. The basic footage is a self-portrait; a recording of bloodshot and watery eyes directly relating to the work title. I can see how littered the planet is, the thoughtlessness and carelessness of people. But at the same time, I know the beauty of life finding a way to survive everywhere. If not in the macro scale, definitely in the micro.

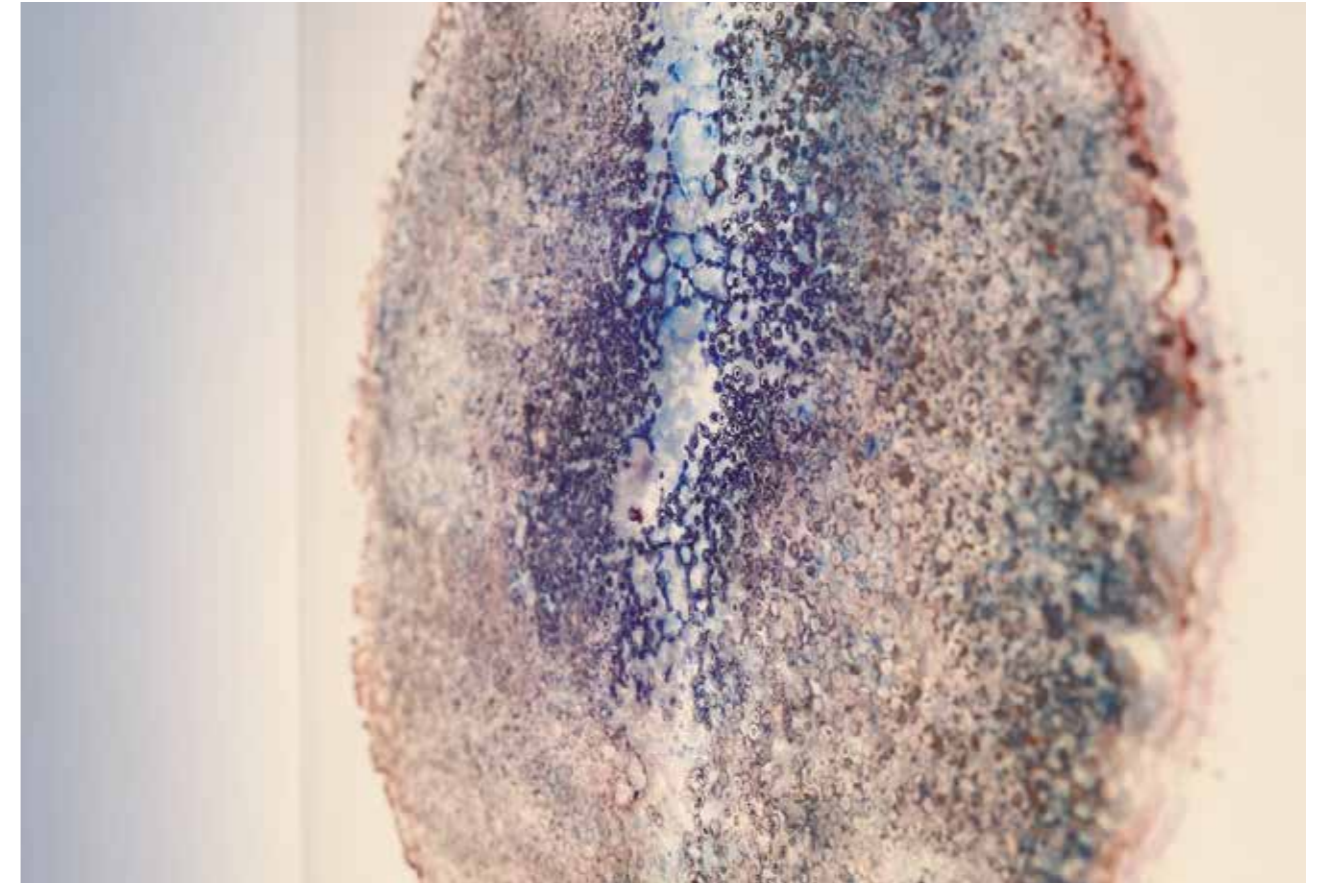
**Monika Polak**  
PL



**OVUM, 2018**  
Own technique on canvas, 100 x 100 cm

**SAMPLES, 2018**  
Own technique on XPS boards, 180 x 250 cm

**TELOPHASE, 2018**  
Own technique on PMMA board, 50 x 50 cm



The presented works relate to biological elements and processes. This topic is getting more interesting nowadays. This is due to the fact that science more intimately understands molecular forms of life and their complexity. My works here resemble the image seen under a microscope, but at the same time are reminiscent of celestial bodies. The reference to these structures is somewhat scientific and shows the

visual connection of such distant systems. "Telophase" visually resembles one of the phases of cell division. To enhance this visualization, an analogous image is created in the form of a shadow on the wall. The artwork called "Samples" shows the macro world's diversity and the successive elements form a raster, which creates another image. "Ovum" is a fantastic life-giving cell shown as a planet.

Marta Dūdiņa-Ozoliņa  
LV



**“MARTAMARTAMARTAMARTAMARTA-  
MARTAMARTA”,**

2018

Installation that includes 5 drawings  
(57 x 77 cm), object 1 (warm glass formed,  
15 x 6 x 6,5 cm), object 2 (glass, lead came,  
metal, solder, fluxes, chemicals),  
1 projection (variable size),  
1 photo reproduction  
(variable size)

Every piece of art in the exhibition is  
on its own. The concept of my work  
“Martamartamartamartamartamarta” is  
about tradition. It is an effort to understand  
my ancestry by visualizing these roots  
using numbers and colours. By researching  
my family tree, I tell the story of the past,  
present, and future all at once.



Dārta Lote Bērziņa  
LV



**STAY AWAY COME CLOSER, 2018**  
Installation that includes 6 paintings  
(charcoal on canvas, epoxy resin,  
48 x 32 cm), 1 painting (mixed media,  
166 x 98 cm), object 1 (author's technique,  
96 x 115 x 77 cm), object 2 (author's  
technique, 54 x 120 x 120 cm), object 3  
(neon sign, 50 x 70 cm)

“Stay Away Come Closer” is created as a carousel of sensations, which examines the contrasting extremes of various emotional states, their rotation in life and at the end of it. The goal is to make the viewer feel and confront his/her fears and himself/herself, seeing the beauty and ugliness of life. It is based on the digital age in which one can obtain everything in a second. Part of this is an evolved system of inappropriate values, resulting in a golden age of egocentricity. It has brought its consequences to the extent of the “detached” emotions and impassiveness to the life cycle.



**Zoé Thonet** zoethonet@gmail.com  
FR

Zoe Thonet is a 4th-year student at the ENSAPC. She designs objects that she builds as autonomous organisms that will surprise you with their behaviour. She directs short fiction movies using her animated sculptures, optical illusions and home-made special effects. Her scripts illustrate new worlds, different time and space settings. During her projects, Zoe is able to handle multiple media and techniques with curiosity, from painting to sculpting, to costume design and film-making. Her Universe is made of places, objects, and hybrid characters inspired by Sci-Fi realms and biological organisms. Today, she is particularly interested in and sculptures as autonomous structures, i.e. with a built-in electronic system and artificial intelligence exploiting users' behaviour and the environment.

**What or who inspires you in your artistic process?**

Attracted by models and miniatures, I always start from small prototypes to arrive at large volumes. I like what moves, what swarms, what comes alive. Before, when sculptures were finished, I made them into the actors and sets of my videos. Today, I transform these inert bodies into an interactive sound system creating a more intimate experience with the visitor. I am currently working on the communication systems of plant organisms. I take a lot of inspiration from the retro-futuristic aesthetic and the films of Carpenter, Palma, Kaufman, Caro and Jeunet and many others. This artistic process leads me to explore new things and collaborate with other artists, architects and engineers.

**A question about interdisciplinarity:  
Which different artistic disciplines are involved in the design of your work?  
And how can they strengthen the work?**

From project to project, I use new techniques. I love to play with perception, through trompe l'oeil and other optical and physical illusions. To create my illusions, I work with many materials, from classics like plaster and paint and metal to more modern ones such as resin and silicon. This range of materials gives control over my works' textures and touch to reinforce my works' alien and organic nature. Video and sound bring more depth to my projects, making them actors of their realities. I am collaborating with Xavier Denis to extend these techniques by exploring the use of more electronics. More than personal enrichment, multiplying and varying techniques allows other perceptions and sensibilities with my work.

**What role does the viewer(s) take in your concepts - possibly as a participatory part of the work?**

I've been working for some time on interactive projects activated by and function with the spectator. For the moment, sonic and tactile the sculptures serve as a revisited musical instrument. The viewer finds themselves in the middle of a microcosm that comes to life and communicates with itself. The intrigued volumes react to the visitor's presence which disturbed their harmony.

**Is there a specific intention or main motive in your artistic work that is also evident in your work shown at Emerging Lines?**

My inspiration is very often Science Fiction in all its forms. For this eyeball, the primary reference is probably George Orwell's Big Brother. This interactive project questions about the status of the artwork. Is the sculpture a spectator of the exhibition, or is it just a part of the set?

**Charlie Jouan** [charliejouan@hotmail.com](mailto:charliejouan@hotmail.com)

FR

Charlie Jouan was born in 1993, in Colombes. After his education in Nice, where he grew up, Charlie is leaving for two years to discover other cultures and work in many different artistic environments. He joined the class préparatoire Ateliers de Sèvres in 2013, and then the atelier Tayou at the Beaux-Arts of Paris in September 2014.

**What or who inspires you in your artistic process?**

Somes different artists inspire me in my process, as Theo Jansen, Michel Blazy, Andy Goldworthy, Tadashi Kawamata, Pascale Martine Tayou, Vincent Ganivet, I feel they are serious players in the way they do things. That makes me think that playing can be something severe if you get involved in it! The streets I pass by and passed by, the windows I look through, bicycling, moving, touching, observing, travelling are my primary inspirations.

**A question about interdisciplinarity: Which different artistic disciplines are involved in the design of your work? And how can they strengthen the work?**

I work with wood, plastic, stones, water, plants, glass, sometimes also with screens and audio. Mixing them and assembling them to tell what I want to say is kind of a

discipline. If there is a precise discipline in my work, it is stone carving. It strengthens my work because I used to create wooden shelters, and now they have become stone shelters.

**Is there a specific intention or main motive in your artistic work that is also evident in your work shown at Emerging Lines?**

Talking about the fragile balance of nature and balance itself can be found in my work in general and in the work I have shown for Emerging Lines.

**Do you address a specific audience/viewer or a “feeling” with your works?**

I want to address my work to public institutions as gardens, city places, fountains, forests, parks. I want to transmit a peaceful atmosphere for everyone who could pass by.

**Liese Schmidt** lisa.schmidt@revolutionaer.de

DE

Liese Schmidt is currently studying at the University of the Arts Berlin. Her works are located in media art and move between social research and questions about communication, miscommunication and image production. Her work is accompanied by collaborations with artists from other disciplines like music, theatre, performance and narrative film, resulting in interdisciplinary creative practice.

Her works have been exhibited at Gallery Display Berlin "Weltuntergang" in 2020, "Strange Things, Silent Green", Berlin, 2019, "Split Level", "Ostrale" - Biennial for Contemporary Art, Dresden, "Deep-Sea Creations" Transmediale Vorspiel, Berlin, 2018, "Plastic" LoosenArt Rome and can currently be viewed online for the end of year show of the Cooper Union School of Art, New York City.

**What or who inspires you in your artistic process?**

Texts, mostly essays, specific situations, or stories are often starting points. They immediately trigger images that I see, sometimes film scenes or pure moods or objects. Some of these images then stick with me, I write them down, and try to find out why these images fascinate me so much and then continue working with them. Usually, after some time, the research is linked to the pictures again, sometimes they take me to a completely different direction. While working, I try to go to exhibitions as much as possible or research artists who have a similar approach to my current project, in terms of content or technique. This gives me new ideas and allows me to place myself and my project between existing points of view.

**What role does the viewer(s) play in your concepts - possibly as a participatory part of the work?**

I often try to make works that integrate the recipient or are fun to experience because I know that those give me the most pleasure in museums or galleries and get me to think associatively. I wouldn't call most of my practice participatory, but the recipient is often addressed and is always present throughout my working process. It's important to me that an art piece isn't educative or dogmatic and distant but creates a dialogue with me, thus with the recipient.

**Is there a specific goal or central motif in your artistic work that is also evident in your work shown at Emerging Lines?**

I think I always circle topics concerning communication, or rather the failure of communication and its' consequences. I'm very interested in how communication creates shared realities, to make the basis for a common understanding of images and topics, social and cultural habits. When the differences between personal and cultural interpretations become visible, language usually fails or creates multiple variations at once. I believe in "say yes" "I am trying to make those differences visible, as in many other projects.

**Do you address a particular audience or viewer or a distinct "feeling" with your works?**

When I think about my topics or watch my videos, they create vagueness by saying something explicit. Maybe that's a feeling I want to address - a sort of creative ambiguity.

**Rie Yamada** [inddy@rieyamada.com](mailto:inddy@rieyamada.com) / [www.rieyamada.com](http://www.rieyamada.com)

DE

Rie Yamada was born in Nagoya in 1984. After studying photography and working at a photo studio for three years in Japan, she came to Berlin in 2011. In 2013, she began her degree in Visual Communication at the Weißensee Kunst Hochschule Berlin. Her Bachelor graduation project “Familie werden” won the gute aussichten photography award and the Mart Stam Prize. “Familie werden” is the first part of a three-part series focusing on the family’s past, present, and future. The second part of the series, “Familie suchen”, explored how modern-day relationships are formed through partner-hunting events in Japan, and was completed in 2020 as her Master graduation project. As part of her Meisterschüler degree, Rie is currently working on the third part of the series, which will be about herself and her future family. “Familie werden” and “Familie suchen” will be exhibited at Fotoraum in Cologne in February 2021.

**What or who inspires you in your artistic process?**

I am interested in using my self and experiences to explore various facets of society. Yasumasa Morimura and Sophie Calle, who are known for their conceptual and autobiographical works, are two artists I respect immensely and from whom I draw inspiration.

**Do autobiographical aspects and experienced moments influence your work?**

Concerning “Familie werden”, I spent a lot of time getting to know the families in these photos. And because I knew these families so well, I felt responsible for portraying them myself. To understand these families and family photos of the past, I thought the best way would be to actually “become” the family. And of course, I am my best model! By playing all the roles, both male and female, I wanted to show that there is no one correct form of the family today. We live in a time

where we can choose our own families. My latest project, “Familie suchen”, is a work through which viewers can vicariously experience the Japanese partner-hunting scene, which I spent more than a year investigating.

**Is there a specific goal or central motif in your artistic work that is also evident in your work shown at Emerging Lines?**

My work is based on the question “What is a family?”. Family photos can convey personal feelings or memories that are difficult to put into words, even strangers. I hope that, through this medium, I can share my experience with the viewers.

**Do you address a particular audience or viewer or a distinct “feeling” with your works?**

As a photographer, it would make me happy if my photos could inspire viewers to dress up, get together with their family, and take

some family photos. Today, photography also has become an individual process. Photographic interests have shifted to oneself and photographs of daily life. However, we must continue taking family photos. Photographs strengthen the continuity and alliance of the family as a group, firmly establishing it with a visual image. The act of taking a picture together is a way to reconfirm and reinforce the family bond. It may be only a pretence of a family. But perhaps the family becomes a family through being photographed. The photographs are proof of our existence. Mainly because we live in a time where photography is popularized and digitalized, we must think about the future of photography and family photographs. And because we live in a time of significant social change, we must think about what makes a family a family.



**Aleksandra Trojanowska** [ale.trojanowska@gmail.com](mailto:ale.trojanowska@gmail.com)

PL

First of all, life and nature lover, then an artist. Connection of her art skills and knowledge from biology degree opened new meanings of expression to her. In her PhD, she conducts research on biocentrism in art and retreat from the anthropocentric points of view. Her projects are interdisciplinary ventures where she tries to create art based on the scientific approaches. The artist creates bio-audiovisual and interactive installations, combining both biological elements and new media techniques. She takes an attempt to demonstrate everyday things or some objects, we don't pay attention to anymore, from life *sensu stricto*.

Trojanowska completed her PhD studies on Media Art at the Academy of Fine Arts in Wrocław in 2019 and is now preparing to defend her doctoral degree. Simultaneously she continues her studies in biology at the Wrocław University of Environmental and Life Sciences. She has participated in several group and solo exhibitions and was granted scholarships, the most pertinent being from the Ministry of Culture and National Heritage in Poland. Currently, together with Sarah Epping, she is curating "Invisible" exhibition as a result of an interdisciplinary art project in collaboration with Cranbrook Academy of Art (USA) and Massey University (NZ).

**Why are you trying to combine art with science? Has the current fashion influenced you for bio-art, or is there anything else behind it?**

Art and science have always been inseparable as the role of artists in human culture and civilization has always been significant. Although the approach to art and the creators themselves has changed many times over the millennia - the need to create (in itself) distinguishes us from other species. Perhaps this is the only difference that allowed us to reach the top of the trophic pyramid. Creativity led to the invention of primitive tools by *Homo habilis*. The need to convey beliefs and translate the world contributed to the development of pictography, which evolved into phonetic writing and the discovery of the wheel revolutionized all human life. Later, there were even more groundbreaking inventions, although most discoveries are not attributed to artists, but rather to mad scientists.

In my opinion, science and art have gone hand in hand since the dawn of time, fueling each other. Above-average creative people seem to be better observers of reality, which allows them to apply extraordinary solutions to various issues. The importance of science in art, and art in science, is most easily perceived in the biography and activities of Leonardo Da Vinci. With the industrial, economic, and technological development, the role of artists in the First World countries' society was gradually marginalized. Currently, in some social circles, the artist is even treated as an economically unnecessary parasite. All the more so, we must remind others of our role in the development of civilization, on which in my opinion, we still have an influence. Perhaps, as extremely sensitive in these selfish times, together with scientists, we will become the last voice of reason and restraint.

**And how does it apply to the Emerging Lines?**

The very word "emerge" has a lot to do with the project I am presenting. The interactive bioaudiovisual installation "I SEE YOU" has a double meaning. On the one hand, it refers to my observations about the human species and our influence on the environment. On the other hand, it shows the perspective from the perspective of "different" life on Earth that will outlast us.

During numerous trips, I collected waste left by people in seemingly virgin places. Whether it was a cigarette butt in the heart of the jungle or a plastic car on the shore of a desert island, I was filled with helplessness and frustration. Having already gathered a large collection of human traces, I decided to place the collected items on a suitable biological substrate and check whether there is any life in this plastic and artificial waste. Although only simple forms are visible with the microscope lens: single-celled bacteria, microscopic invertebrates, phytoplankton, or fungi - I felt great joy. Life has persevered for 3.5 billion years, has survived all of the five great extinctions in history, and will persevere long after us. Isn't it beautiful?

**Monika Polak** [info@monikapolak.art](mailto:info@monikapolak.art) / [www.monikapolak.art](http://www.monikapolak.art)

PL

In her artistic activities, she compares the creative process with the scientific one. In painting, she refers to structures viewed through lenses. Research on the mechanism of the living body and its complexity focuses on the microscale, which at the same time evokes in its form the cosmic world - celestial bodies and space. The extension of human perception is a value that combines both these elements. Exceeding their real size and enlarging to surreal scales will cause some blurring of the perceptual boundaries of both worlds. The artist uses abstraction of language to outline images referring to the microworld scale, which are the starting point for studying phenomena globally. She relates to contemporary issues and problems related to the world of nature, human, and technology development.

Monika Polak obtained a Master degree in painting in 2017 from the Academy of Fine Art and Design in Wrocław. Currently, she is a PhD student at the same academy. The artist has received several awards and scholarships. She has taken part in many national and international exhibitions.

**You continuously refer your abstract search to the issue of “corporeality”. However, it seems that you are more inspired by chemical and physical phenomena than biological processes?**

There are many complex processes in the world of nature, whose mechanisms are still not fully explored. The progress of science consists in discovering their potential and understanding their functionality. Nature is a fully integrated system of many natural sciences such as chemistry, physics, geography, astronomy and biology. They are often difficult to distinguish because of their symbiotic interaction. The laws of nature are a series of phenomena affecting each other and sometimes necessary for others' occurrence. Therefore, I am interested in this chain of emerging new relationships between them, attempts to define them and analogies, creating an inspirational image that penetrates many science levels at the same time.

As an artist, my science scope is more general, also based on intuition and my own experience, without delving into the strictly

molecular structure of matter. Despite this, my observations and research on painting technology allow me to enter the artist-researcher process and skillfully use the obtained data to create my resource of tools. On this basis, I can use Physico-chemical phenomena using artificial materials to create images with an organic structure, referring to the cross-sectional image of living organisms. These activities relate to bio art's art, but not wholly, because the process does not use biological materials - living tissues. Biology is only visual inspiration. It is worth emphasizing the large role of the phenomena of chemistry and physics in nature, which create convenient environments for biological processes to take place. I refer to changes currently taking place in technology regarding every sphere of our lives. Tre, the supplement of living matter, is artificial - it somehow grows imperceptibly into the circulation and becomes an element of our body, even replacing humans. This is the starting point for my considerations which I smuggle into artistic subjects. Therefore, some surprising dependence in my works - “artificial” pretends to be “alive”.

**Marta Dūdiņa-Ozoliņa** [marta.dudina@gmail.com](mailto:marta.dudina@gmail.com)

LV

The artist is interested in truthfulness. It is the only way of living and creating. Place and space should be left for the incomplete. However, when an artwork is passed on to the spectator, it starts to act arbitrarily. Spectators' interpretations and stories impact what others are talking about. Ability and interest to combine various media and techniques. Minimalism and maximum. Finding a balance between the new media and the archaic is a technical search that describes the artist.

Marta Dūdiņa-Ozoliņa obtained a Master's degree (2018) and a Bachelor's degree (2016) in Visual Communication from the Art Academy of Latvia. Currently works as a teacher at elementary school "Rīdze".

**Why is information coding important to you?  
How are your creative motifs formed?**

A process begins with an idea and ends with a finished piece; the artist's will is secondary. Absence of thought from the artist is nothing more than an expression of their ego (Sol Lewitt, -7, Sentences On Conceptual Art). And, no, my creative work is not conceptual; it is romantic.

**What do you think the code of Emerging Lines is?**

+33+ 49+ 48+371

**Dārta Lote Bērziņa** [darta.lote.b@gmail.com](mailto:darta.lote.b@gmail.com) / [www.dartalote.wixsite.com](http://www.dartalote.wixsite.com)

LV

Dārta is experimenting a lot with colour technologies and optical effects. Her works are saturated with emotion, sentiment, humour, and a decent portion of irony. She seeks composition solutions through human replica, which is the main narrator. As a severe hopeless romantic, the artist is fascinated by the dramatic chiaroscuro game and intimate experience of the world. She is fond of creating detailed paintings but sometimes tends to leave undeveloped parts. Her desire to take the work out into multiple dimensions grows gradually - dividing artwork into several layers, thus the painting becoming something between an image and an object. Each new, unexplored material or surface is a challenge that voluntarily is accepted by Dārta, therefore gradually embracing those bold boundaries between the classical canvas and the Universe.

Dārta Lote Bērziņa obtained a Master's degree (2020) in painting at the Art Academy of Latvia. The artist has participated in many group exhibitions and art projects in Latvia, Lithuania, Belgium, China and France. She also had a solo exhibition in Kuldīga (2018) and has received significant awards and scholarships in art.

**What role do ready-mades play in your work? How do you search for or find your ideas in found objects?**

The epicentre of my art usually consists of paintings and drawings, but I have developed an interest in and love for scenography over the last decade. My brain likes to think in several dimensions and bring my ideas to life by placing them in visually aesthetic environments. Although traditional, two-dimensional paintings hung on a white wall appeal to me, I love to highlight them with a narrative, and emotionally saturated atmosphere. Different found or self-made objects serve this purpose. Ready-mades are a relatively new concept for me as an artist since I could never define what I was doing, but I knew what I felt. Undoubtedly, the number one keyword for my art is symbolism. I have a love-hate relationship with it, but it is a beautiful way to tell my story. Found objects help me do that. Different accounts can be said through things because they are saturated with information. The human

psyche likes to look for some meaning, explanation, reason in everything. This inclination to search for purpose lives very organically within me. I am an emotional, sentimental, hopeless romantic, and this can be read from my works. Every detail has its place and meaning, and objects bring a space to life as symbols. Ready-mades are like accents for my paintings. Through them, I give birth to the environment and the world around me, so they are important and welcome in my world.

Usually, ideas come to me as visions in the form of short, visual flashes before my eyes, and then they settle in the recesses of my mind. After an idea has come to me, I transform it into physical matter using various methods. I don't look for pictures in found objects; I use ready-mades to accentuate them. Of course, they need to be able to exist independently. I look for the visual language of my found objects in literature. I read a lot about symbolism and how one can use it to create a language that the viewer can perceive. If you can offer

a little more information than the viewer expects, it forces them to ask peculiar questions and doubt their answers. These little mind games fascinate me, entertain me, and give me meaning because finding meaning in everything is the biggest mystery of my life.

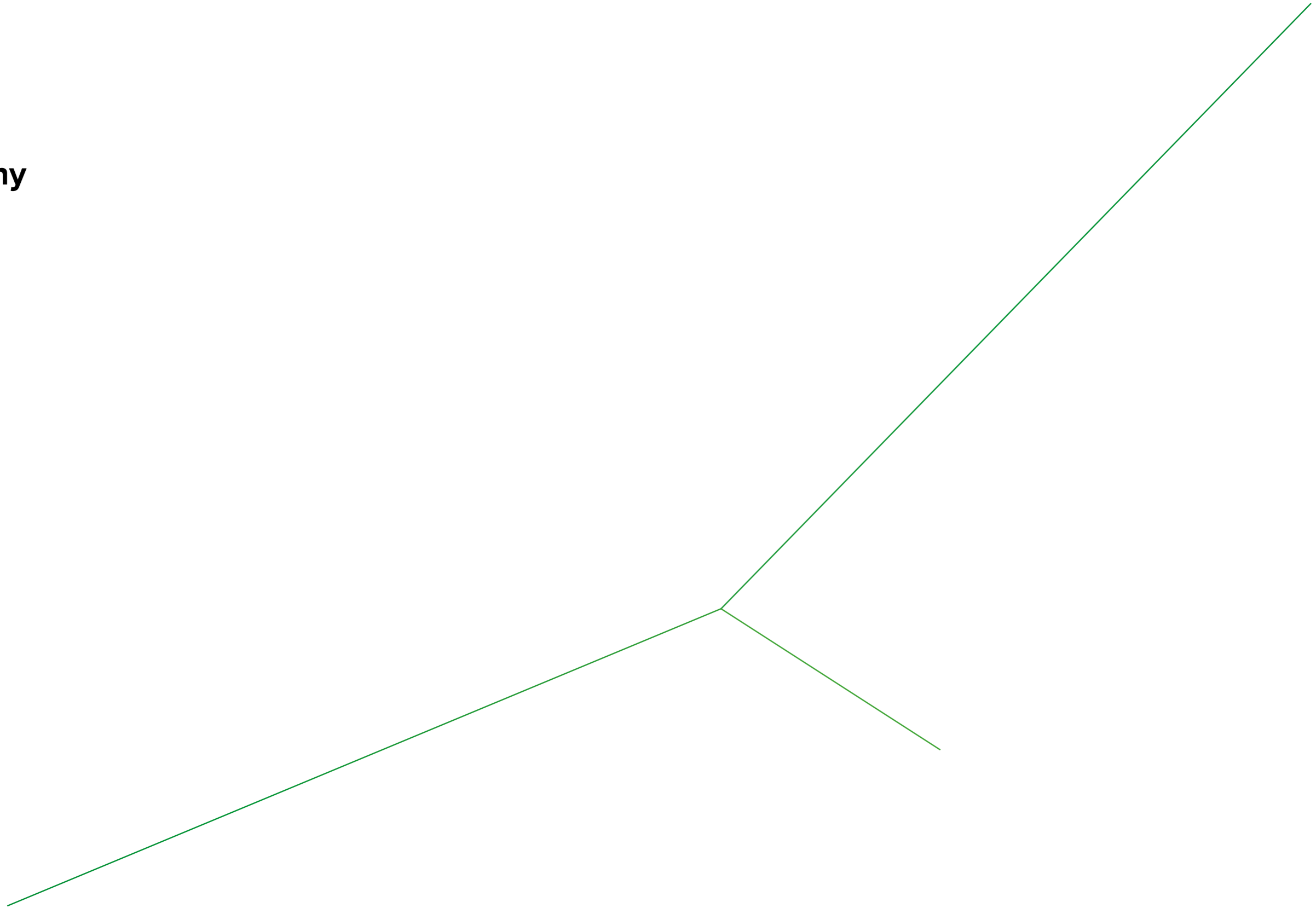
**How did the story of your exhibition interact with Paris and yourself within it?**

The idea for the exhibition originated a couple of years before I started work on the final project for my BA. A family member passed away. Driven by grief and pain, I thought a lot about the fragility of life, its path, its beginning, its end, and as a result, I wanted to turn this difficult transitional period into personal growth. The idea arose to depict my grandmother in an energetically charged painting, using various elements of symbolism and an extraordinary variety of materials. Visual flashes of the soul were like a continuation. I liked the idea of bringing aspects of mystical life into this dimension, inviting the viewer to approach fear, to look into their reflection and embrace it. Fear of death was the biggest motivator. The self-carved bath plays a massive role as a central object - it is a place to wash away your sins

and be reborn, and an object that generates symbolic associations with a sarcophagus. Here, beauty blossoms from the foul black waters. It is a self-portrait of my soul. Superficial beauty does not interest me much, it seems too shallow, but a person's inner world is deep and diverse. It can never be fully understood, and it is different for everyone. I wanted to turn my exhibition into a space dominated by an atmosphere of spirituality. Time stands still and flies by, where the viewer's heart stops and beats faster, where polar opposites and questions reign. We all have a fear of the unknown. "Stay Away Come Closer" is like an anagram, like an amalgam of words, like a crossword puzzle, where combinations of words and thoughts have meaning.

When it comes to Paris or French art, I see an abundance of symbols in its visual scene; it is the birthplace of symbolism after all. It is essential to evoke feelings and emotions and look for ways to communicate a meaningful message, which becomes apparent when you put all the puzzle pieces together. I feel familiar, unified vibrations with my art. It is difficult to find the right words between these two worlds. My vision seems to feel at home in the French art space.

# Berlin, Germany



## Kunstraum Potsdamer Straße

An old parking garage is the largest of all art spaces of the studierendenWERK Berlin and the cultural office's central location. Due to its location in the middle of the gallery scene along Potsdamer Straße, this site plays a unique role as a space for student art in Berlin and other European cities institutionally connected to the STW.

The art space has the characteristic

functional garage architecture of the 'concrete era' of the 1970s.

The gallery with 260 m<sup>2</sup> and the underground parking area of approx. 1700 m<sup>2</sup> are perfectly suited for various artistic actions and interventions. The artworks are often created right here. The fluent transition from work and creation to the exhibition space allows a particular focus on site-specific aspects in the artistic process.



Jonas Büßecker



Joon Yoo



Pawel Baśnik



Laura Veja



Charles Cadic



Jingjing Du



Sandra Stréle



Alicja Patanowska

**Charles Cadic**  
FR



**CHEMINÉE, 2013**  
Vidéo, 07min 59 s

**ABAT-JOUR, 2018**  
Vidéo, 5 min 14 s

**CABANE, 2016**  
Video, 0mn 57s

**PROJECTION, 2018**  
Short film, 4 mn 01 s



From the back of a movie theatre, we see our own image arise and reflect on the screen, integrated without our will in the movie and its story. The spectator's reflection vanishes promptly in favour of the concentrated image of the sun, flowing down in the projection room. Confronted with this burning landscape, we look away from the present, too bright. The wind rushes in the room, and we discover the face of the illuminated spectators while our eyes burn and the popcorn turns into little seeds. In this burning instant, we are blinded and

see a condensation of superimposed images in these flashes of light, too numerous to be distinguished. The board becomes white; all the past seems contained here and, in these fireworks where the memories flow, a long panorama streams in one moment, our entire life. ("Projection", 2018). We see "thousands and thousands of forgotten details", like in "Cheminée", where a house turns into a fireplace, where we can do no more than contemplate its last moments, burning in the night, enlightened by a city and an electric power plant.



Joon Yoo  
FR



**LA PENSÉE PAYSAGE, 2017**

Painting on silk, triptych, 90 x 500 cm  
each element

**FUNAMBULISME, 2018**

Performance, white ribbon 5 mm wide,  
variable dimensions



“I choose to reduce the volume so that my work doesn’t impose its weight on the world.” As a silk triptych reacting to any air movement created by the wind, or by the audience, this installation is perpetually dialoguing with its environment and therefore coexists with space hosting it.

“Funambulisme” is a performance that develops a relationship between the earth, the body and the sky. In space, a white ribbon is installed; it draws a curve. I walk under this ribbon with my eyes closed. I focus on the light contact between my

head and the ribbon that guides me through space. So as not to lose my balance, my steps become more reliable and my arms open. The contact between the ribbon and the top of my head straightens my body upwards.

“Funambulisme” performance is a way of experiencing space using different perceptions of the body. It is easy to recognise the relationship between our feet and the ground, but we are less sensitive to the relation between our head and the sky.

Jonas Büßecker  
DE



O.T., 2019

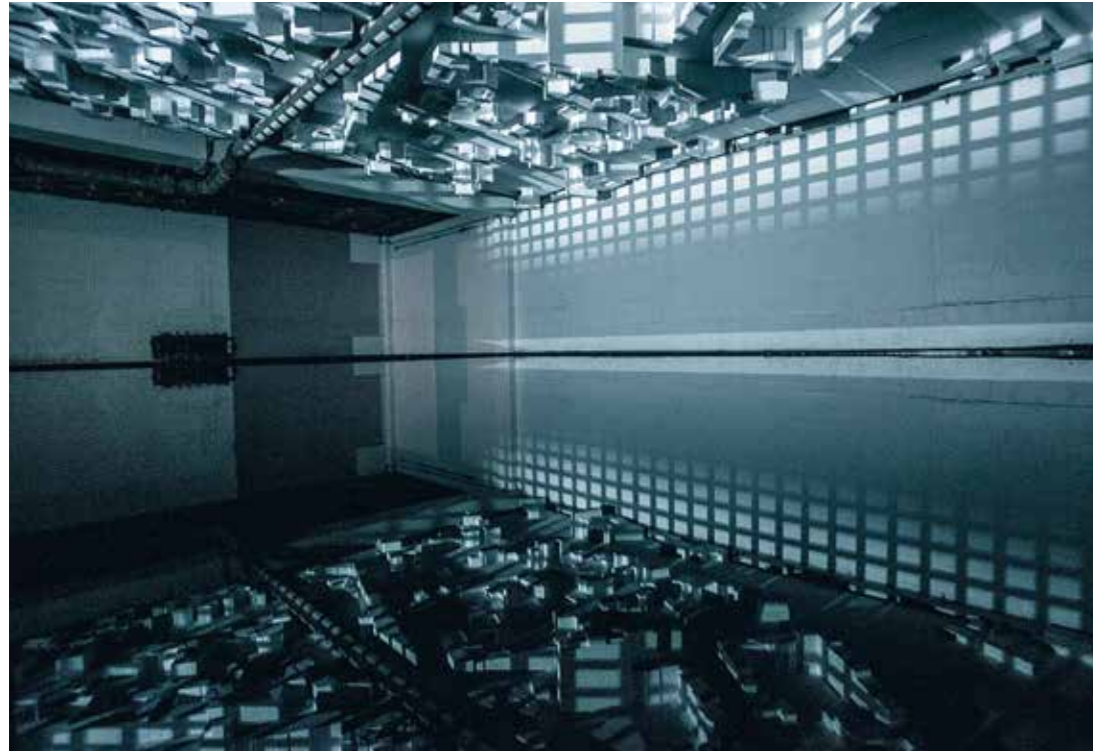
Installation ("room tie-down") made of various materials such as steel, wire rope, fabric, wood etc., extended over an area of about 100 m<sup>2</sup> of the underground car park

Central to my work is the moment of speechlessness. In situations where I am speechless, my work begins. If we understand the other person or the others

as a necessary part of our human being, it becomes clear how valuable and meaningful communication is. If I am now in a situation of speechlessness, this communication seems to be interrupted. The certainty of my counterpart is questioned. Therefore, my artistic work attempts to build contact, expression, and communication, thus representing a kind of necessity - a necessity to reassure myself of others, a sort of fight against the feeling of loneliness.



Jingjing Du  
DE



**DISTANCE, 2019**

Installation with polystyrene foam, water, video projected on the ceiling structures, 42 m<sup>2</sup> on the floor and ceiling space in the basement garage

The ceiling structure is a 42 m<sup>2</sup> urban model of Berlin, from the north, *Reichpietschufer* to south, *Pohlstraße*. *Potsdamer Straße*, where the exhibition took place, is the diagonal of the site. With an unusual scale of 1:100, the model loses the connection to urban design but becomes a sculpture. Although the buildings were simplified, their characters can still be recognised. The city tells the story itself.

A flat pool with a black bottom was built under the ceiling structure. It is filled with almost 2000 litres of water that present the reflection of the city and its story. The reflection is a standard Bird's-eye view to observe an urban model, but it offers a different dimension and emphasises the differences between the appearance and the perception.

A monochromatic animation was projected on the structure and is an abstract illustration of city life. Only the moving visitors put time into perspective. It can be for a single moment or an extended period, our struggle, and our city's settlement.



Paweł Baśnik

PL



**PANACEUM, 2019**

Painting cycle, oil and acrylic on canvas

Technology has become an inseparable part of our nature. We humanise it while at the same time, we are also making human nature more technical. A machine becomes human, and a human being becomes a machine. Silicon life, however, is not subject to the same restrictions as biological organisms. It does not have its equivalent of the Hayflick Limit. It can last as long as the devices that store its information, potentially forever. The concept of death is, therefore a much more

fluent and undefined determinant in this case. The paradigm of silicon immortality is increasingly penetrating our deeply ingrained psychological system of displacing the trauma associated with death awareness. It strengthens the belief that our lives will never end.

The Emerging Lines project's series refer to transhumanistic concepts of immortality and broadly understood futurological reflections on the further evolution of life. The paintings present mainly motives of biological organisms combined with artificial constructions imitating their anatomy.



**Alicja Patanowska**  
PL



**OF MICE AND MEN, 2016**  
Porcelain scrap, taxidermy, video

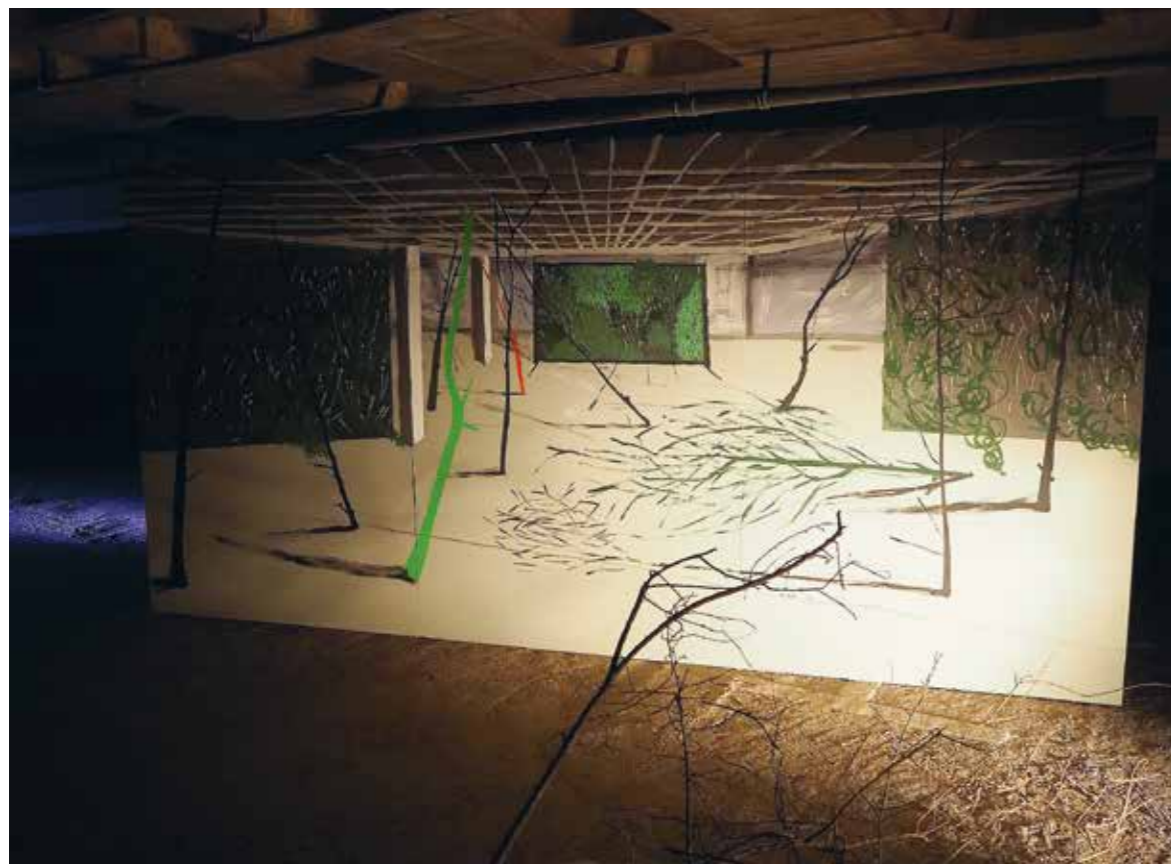
Alicja Patanowska's installation is her voice on the contemporary chaos of consumption. The title refers to John Steinbeck's famous novel "Of Mice and Men", which shows the sad truth about the world: only the strongest will survive. The inspiration for the work was the Dutch painting tradition: paintings by Bosch, the motif of vanitas. In her work,

Alicja Patanowska uses production waste resulting from human activity. Compositions are not unambiguous: on the one hand, they delight with their mastery and careful execution. On the other hand, they are a bitter and terrifying comment on the typical anthropocentric attitude, which dictates the contemporary economy's conditions and creates narration based only on the human perspective.



## Sandra Strēle

LV



### “CONTINUATION”, 2019

Installation that includes 3 paintings (cardboard, mixed media, 224 x 248 cm, 224 x 372 cm), branches, video.

Installation “Continuation” consists of two parts - staging of Sandra Strēle’s large-scale installation “In The Forest II” (2013) which was set in the abandoned Egypt’s Lutheran church and site-specific large-scale paintings. In the first part, the artist in a playful way predicts the abandoned church’s future by making a vision that the forest has come



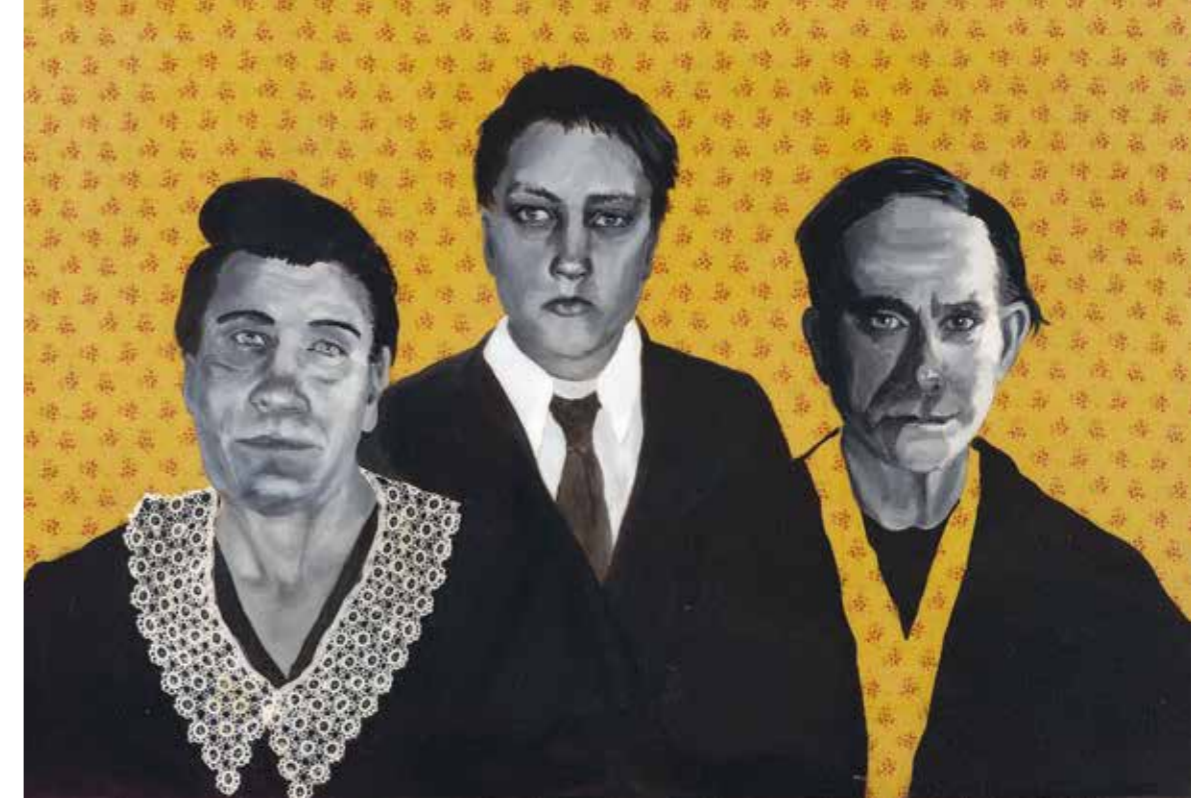
into it. For ancient Latvians, the forest was perceived as a sacred place. In the second part, paintings are made mostly for *Kunstraum Potsdamer Straße* exposition. This space was used as a parking lot in the past, but nowadays, it functions as an art gallery. The large-scale paintings depict the parking lot itself and the installation “Continuation” by Sandra Strēle. These two parts of the installation are connected through the representation of two bygone eras occupied by art.

Laura Veļa  
LV



**“MEMORY GAMES”, 2017-2019**  
23 paintings (variable dimensions, mixed media on plywood, epoxy resin), one object (6 pieces, variable dimensions, mixed media) and two videos

Artworks included in series “Memory games” are based on how memories impact identity. The shape of each memory contains small key-frames on which we base stories. And the story depends on the perspective from which we view each memory. Some of the paintings can be viewed as an object reflecting nostalgia on how people treat some memories.



**Charles Cadic** [cadiccharles@gmail.com](mailto:cadiccharles@gmail.com)  
FR

After studying urban space at La Cambre, Brussels, Charles studied at *l'Ecole Nationale Supérieure des Beaux-Arts de Paris*. He obtained his degree in 2018, after a visit to the Glasgow School of Art.

**What or who inspires you in your artistic process?**

Cinema, literature, painting, psychoanalysis or even History are all areas where stories, situations or emotions can inspire me in my work. The narrative content is as essential to me as the form or setting in which these stories fit. Therefore, I'm particularly interested in Munch and Van Gogh's expressionist paintings, Edward Hopper's paintings and the Symbolist paintings of Léon Spiellart. It is also about the interior landscape and its windings, the origin of reality and the feelings that form the image. What concerns me: the modes of communication, of coexistence, between a plurality of worlds, between the living and the dead world, between the world of here and now. It is a world of the absence of the past. The image behaves as an interchange and a place where different degrees of reality are articulated. There is the story of Pope Formosa, exhumed and judged on his throne after his death. There is Faulkner with whom the dead begin to speak and live in the world as much as the living people. There is Bergougnioux or Régis Debray for whom the origin is in front of us and materialises in a road, an itinerary. These "original" images and this type of relationship appeal to me; that is what I'm seeking in the darkness and landscape.

**Do autobiographical aspects and experienced moments play a role in your work?**

As Flaubert never said, "Madame Bovary is me". In cinema, I sometimes feel that specific images contain a summary of the film, a residue of history. By the staging, by the choices of framing, composition, sound, etc. individual shots seem to pre-exist the scenario, to be latent to it, that could be about the screenwriter or director's life. When I think about each of my projects' birth, it's the same feeling that takes place. In my life, something at one point impresses me, marks me. This event or this discovered continent can be intangible. We can sometimes feel worlds without being able to see or name them. This is characteristic of the ballet of signs. I believe that what is meant often appears to us in a disguised form. Autobiographical elements surely slip into my work. But from what I remember, it's more the making of each video that creates intense experiences, at the moment, off-screen, then absent in the image. Each time, I hope to reinvest these emotions in my following project.

**Is there a specific intention or main motive in your artistic work that is also evident in your work shown at Emerging Lines?**

One of the main reasons for my work could relate to the reversibility of images. In the film *Projection*, I wanted to superimpose the shooting space on that of the projection. It was a mirror being used in this sense as an exchange or convergence of the two dimensions. We move from one space to another, or instead, we are in two space-times simultaneously. When we leave the cinema room at the end of the film, we discover the cinema in the middle of the landscape, which is also the image's place. The picture becomes a real space, and the cinema room a dark room, an area that escapes the painting. This emptiness motif can be found in the Pontine swamps' image (1851) by Arnold Böcklin. The picture represents a landscape with the edge of a wood at its centre. The shadow shelters contrast with the surroundings and are so dense that we have no choice but to think that we are in front of a black hole. Things and beings, everything seems to be drawn here. The cavity is that *das Ding*, where the symbolisation is hidden, or something revolves around a disembodied centre.

**Do you address a particular audience/viewer or a "feeling" with your works?**

With every shooting, I feel like I am somewhere where everyone is one. It's still the same place. Something suddenly arises, against all expectations. We are in the image before and after, like a pose in painting, but this time in motion. The idea links simultaneously to the image as it seems to produce an infinite number of points of view. These are moments of great retreat and synesthesia. We feel ourselves to be part of a whole and to be inhabited by a magical thought. Times overlap, the partitioning of the senses is suspended, and relations with an elsewhere seem to be established. Then comes the time of the exhibition. I watch the spectators in the dark, still in front of these images. I imagine the projector light animating the walls like the first men in caves. I hope then to convey these emotions and that the image becomes a passage to all these worlds to which we have little access.



**Joon Yoo** joonyoung.yoo@gmail.com  
FR

Born 1985 in Suwon, South Korea, Joon Yoo received two bachelor degrees in French literature and fashion design in the Duksung Women's University in Seoul. She worked for a women's fashion company for one year, and she decided to come to France. In 2013, she enrolled in Bourges art school in central France. Since 2016, she studies at *Beaux-arts de Paris* in the studio of Ann Veronica Janssens. Yoo believes that artwork is poetry aiming to open the perception of the spectator. As her wish gets closer to the world, she chooses to reduce the volume so that her work does not impose its weight on the planet. With simplicity, almost laconically, her works turn towards the immaterial. In 2016, she was selected for the 67th annual exhibition of Young Creation, a prestigious competition for emerging artists in France, and during this exhibition, she won the Jennifer Flay prize. In 2018, she was a member of the jury for the 68th annual exhibition of Young Creation.

**What or who inspires you in your artistic process?**

Encounter is inspiring. Encounter with people and nature. This Encounter can be interpreted as a discovery. Discovery of new times. The feeling of trying to discover something new or finding something new. And then create a new emotion.

**How does your work interact with the specific exhibition space and its surroundings in which it is exhibited?**

The relationship between the exhibition space and the artwork is similar to how I create my place in the world. I want to find a just place for my artwork. Also, I want to make a disposition something happen between my painting and space.

**A question about interdisciplinarity: Which different artistic disciplines are involved in the design of your work? And how can they strengthen the work?**

I studied French literature and fashion design in South Korea, and these two studies are naturally integrated into my artworks. I don't think I could have done fine art if I hadn't learned these two things beforehand. I keep studying and researching literature to learn a different way to express our perception of the world to enrich my artwork.

**What role does the viewer(s) take in your concepts - possibly as a participatory part of the work?**

The audience is critical. I want to make a piece that can be with the audience so that the artwork can be completed with the audience's participation. Like Tino Sehgal's artwork.

**Jonas Büßecker** j.buessecker@gmx.de / www.jonasbuessecker.de

DE

Jonas Büßecker studied Art Therapy at HKT Nürtingen and since 2016 Sculpture at the University of the Arts Berlin. In his installations, sculptures, and objects, Jonas works with wire ropes, winches, and tensioning hooks, thus sounding out the balance, tension, and expansion of the room's material and things. This results in extensive spatial structures that appear to be functional and thus become poetic.

He exhibited in various solo and group exhibitions and projects e.g. in 2020 "body as prosthesis" at MS Heimatland of gallery hošek contemporary, in 2019 "in situ, tête", "Berlin Masters", *Kühlhaus am Gleisdreieck*, "Function. Anomy, Intermission" and "Über die Dauer", Gallery Mazzoli, all in Berlin. 2018 he took part at the Festival for Contemporary Sculpture at *Atelierhof Kreuzberg*, exhibited at "Encounter #1", *Im leeren Raum* and "Setakso, Raum Vollreinigung" in Berlin as well as at "Shame on You", *Kunsthalle West*, Lana in Italy.

**What or who inspires you in your artistic process?**

I am very interested in situations where we seem to be speechless. Conditions that make us experience that categories of language are not enough to understand. This is where I see the potential of art; the possibility to communicate despite being speechless. The sources of inspiration for my work are artistic positions that succeed in exploiting this potential. Art that follows in going beyond category systems such as language or medial classifications and in doing so, reveals unnoticed contexts and makes sense.

**How does your work connect or relate to the specific exhibition space and its environment in which it is exhibited?**

Kunstraum Potsdamer Str. impresses me with its vastness. A characteristic that few spaces in the ever-tightening Berlin have. At the same time, it is part of the city and part of the big city's reference system. A city is a complex system of reference,

in which we as people have to place ourselves without wanting to lose our ability to act. My work deals with this complicated situation. The aesthetic moment of tension in the relationship of dependence between body and space is staged and arranged site-specifically. The border between space, the work and the viewers seem to flow. Physical forces are comprehensible and openly visible, and yet the complex entanglement becomes clear.

**What role does the viewer(s) play in your concepts - possibly as a participatory part of the work?**

My work is often about a moment of dissolution of boundaries, which is also the case here. The installation works are conceived so that we are virtually walking around in work when we enter the room. It is in front of, beside, around and above us. Therefore, the work can be described in a certain way as participatory, but without any active influence, more like Erwin Wurm's one-minute sculptures or the body references in Franz Erhard Walter's work.

**Is there a specific goal or central motif in your artistic work that is also evident in your work shown at Emerging Lines?**

I honestly cannot judge whether it is clear that I need the viewer's perspective, but indeed there is some goal. However, I would describe it more as a concern, a motivation or a need. This need is the inner drive for me. Here we are again at speechlessness. It is challenging for me to talk about something that makes you speechless, that needs the step into the fine arts. It has a lot to do with the longing for a connection to my counterpart. But also with a search for unnoticed connections and the desire to change existing, restrictive reference structures. At the same time, each work represents a further, new attempt to approach this concern, which eludes language. I am afraid, and because I love what I do, I hope to some extent that these attempts will always remain and that the core of the concern will never be exposed. Whenever I think about it, I realise how ambivalent my attitude to it is.

**Jingjing Du** jingjingmiss@gmail.com  
DE

Jingjing Du studies Architecture since 2018 at the Technical University of Berlin, 2013 Integrated Design at Anhalt University of Applied Sciences Dessau and 2005 Interior Design at Southeast University Nanjing in China.

in 2020 she worked as an architect by *Strohe Ullrich Architekten Partnerschaftsgesellschaft mbB* and realized in 2018 a light installation for the dance performance „*Schwer Abschied nehmen wenn ich Taschentuch sehe*“ from Luisa Ruester in Urbanraum, Berlin.

in 2018 she developed a mixed media installation for the exhibition “Kunstraum Keller (art space cellar) - Going Underground” of *studierendenWERK Berlin*. In 2016 and 2014 she worked on a design project of planning and finishing the standard room in the refugee hostel HAWI in Vienna, Austria and as a designer in the exhibition department of *TRIAD Berlin Projektgesellschaft mbH*.

**What or who inspires you in your artistic process?**

There is a long way round to get me at this point. When I was young, I learned classical painting for a long time. I thought I was prepared with the mind that acquired skill in painting as the biggest part of visual art. I came to Germany with the dream to study stage design at UdK. But I haven't got any success to have a place in any art college in Germany. So I have finished the design master study in Dessau first and worked as an exhibition designer in Berlin for a while later. Because of various reasons, I decided to study architecture. The institute has a special field of visual art as well. I still remembered Prof. Dr. Stefanie Bürkle said in one of her lectures that, "people can paint well, it doesn't mean they understand art". I was a little bit shocked. Meanwhile, it explains why I can't study in any German art college. Since then, I have taken part in her courses almost every semester when I looked at university Berlin's technique. There are diverse, exciting projects; the central part of them is video shooting and

editing. Through those projects, I have got to know Aurora Dominguez; she has studied Philosophy, who has introduced me to the aesthetic in western philosophy. Another person who has helped me a lot is Lisa-Johanna Schindlbeck. She has worked as an assistant stage designer at Volksbühne. She has taught me about European modern art, especially performance art. Furthermore, the supervisor of my design master thesis Prof. Lisa M. Stybor is a visual artist too. After her retirement, we became friends. I have seen the process of her artistic works and how she uses her life to appreciate art. She's always encouraging me, and has said not only once, "Not everyone has the same experience as you, but it should also come out with something special."

**How does your work connect or relate to the specific exhibition space and its environment in which it is exhibited?**

There are two primary advantages of developing and showing the project in the underground garage at *Potsdamer Straße*.

On the one hand, the connection is the construction of the building itself. The industrial cement covered ceiling is a kind of topography. The grids' effect in the spatial perspective enlarges the ceiling's dimension and transforms it into a landscape. Through my own experience, it recalls the city map. So I brought the model of this part of the city on the ceiling. The concrete building is a part of the city as well.

On the other hand, the darkness in the underground garage is brilliant for this kind of project. Without any disturbance of daylight, the space becomes very plastic, and I can use artificial light to shape the image. Although the appearance of a city and the idea of play are quite different, interestingly the artistic installation made them come together. Because using light and shadow contributes the distance to reality and the distance to the interpretation.

**A question relating to interdisciplinarity: What different artistic disciplines are involved in the creation of your work? And how can they enhance the work?**

In recent years I have worked with architecture, video editing, and photography virtually. I think my interdisciplinary approach makes this project possible. The architectural representation is a scenographic and analytical consideration.

The thinking of handling space leads to not focusing on the elements in space, but the relationship and the arrangement of elements. I don't like the traditional room definition, as 'with four walls'. I prefer a room with a specific activity happening in it; a boundary is not necessary.

Another strong impulse I think is video editing, which I have been so fascinated by for years. For me, it is an intelligent way to communicate. The animation I have added to the installation is not only the light source. It also brought a timeline, which exists, to the objects. It made the perception have layers and variety. Combined with the reflection, all materials became sensory touchable.

**What role does the viewer(s) play in your concepts - possibly as a participatory part of the work?**

Yes, the visitors were part of the installation. As I have mentioned, I don't want to have a boundary. This space is a stage that people can saunter in. The impression and observation changed when they changed their position or depended on the time they came into the space.

People can perceive the process of their perception, isn't it wonderful? I'm pleased with the whole process and want to appreciate everyone, those have been supportive.

**Paweł Baśnik** [basnikpawel@gmail.com](mailto:basnikpawel@gmail.com) / [www.pawelbasnik.pl](http://www.pawelbasnik.pl)

PL

Born in 1992, PhD student at The Eugeniusz Geppert Academy of Fine Art and Design, author of extensive painting series referring to existential and transhumanistic concepts of immortality. Founder of a para religious, artistic group and gallery “The Nihilist Church, Przemijam” art magazine and “Nekrokosmos” rock band.

**In your practice, images are often accompanied by specific objects, found around, and on the Internet. In a framework of Emerging Lines, this was: a spiky collar, an animal skull, a root, a concrete block. Recently, AI images. How it affects the perception of images? Is this just a visual relationship or something more?**

Spatial objects are a kind of visual complement to the themes appearing in paintings. They often become the main inspiration and motif I try to study on canvas. Apart from broadening formal means, they are closely related to the futurological threads I am dealing with. On the one hand, I

am a nihilist and on the other, an immortalist. I believe that due to further scientific and technical progress, over the next thirty years we will achieve the technological singularity and immortality proclaimed by the transhumanists from the Silicon Valley or annihilate ourselves as a result of a climatic disaster.

All my works oscillate between these two visions of the future. Painting matter and spatial objects complement each other, creating a continually developing utopian-fatalistic narrative. Apart from the Emerging Lines project, this series's outcome has been presented at many other exhibitions and art competitions.

**Alicja Patanowska** alicja.patanowska@gmail.com

PL

Potter and designer, who graduated in Ceramics and Glass from the Royal College of Art in London in 2014 and in Ceramic Design from the Eugeniusz Geppert Academy of Fine Arts in Wrocław in 2011. Craft skills are crucial for her artistic and design practice since she creates through manual experiments with materials. Her answer to the ever-increasing chaos of consumption is personal involvement in the creation of a product.

A laureate of many awards, including the Franz Award (2019), Mazda Design Award (2018), British Glass Biennale (2015). Her artworks are included in many art and design collections, such as the Shanghai Museum of Glass. Her products are available worldwide, including Merci (Paris), Deutsche Bank Kunsthalle (Berlin), Barbican Centre and TATE Modern (London). Her art has been presented at over 100 exhibitions worldwide: UK, Denmark, Ireland, Korea, Germany, Azerbaijan, Sweden, Finland, China, Brazil.

**In your projects, ceramics often appear as a medium, kind of stuff, rather tool than final purpose. On the other hand, you emphasise the importance of the craft itself. Why did you choose ceramics, and why do you combine it with other media so often?**

Clay is the medium that I feel the most connected with. I don't associate with "ceramics", because this notion is too narrow and, on the other hand, wholly vague and ambiguous. Clay, as a medium is a vital material aspect of my art. I should also mention here the theoretical and practical blending of the fields of visual arts and design. These days, calling something an item, a product or an object is only a matter of interpretation, fascinating in chaotic consumption. Ceramics, understood as

a fired clay object, bears multiple references to art, culture and everyday life. The intentional use of those references reinforces the message. But it's the same with other materials: I try to use them designedly. Craft is a complementary aspect of clay, but I consider it necessary enough to discuss it separately. It is understood as hand-making a product with the application of continually developing manual skills, craft is an alternative to mass production. It's based on local consumers' real needs and, as such, is my proposition for the globalised world with its business-as-usual approach to the dying planet. As a potter, I find craft's characteristic techniques moving enough to use them as symbols of the ultimate involvement in developing an item, product or an object as a creation.

**Sandra Strēle** [sandra.strele@inbox.lv](mailto:sandra.strele@inbox.lv) / [www.sandra-strele.com](http://www.sandra-strele.com)

LV

Sandra creates large-scale installations based on classic painting - a series of images that, in chronological order, advance from one story to another. She focuses on developing and interpreting secluded, alienated, sometimes lonely places, their architecture, and fictitious everyday scenes, offering the viewer the observer's role. The painted places and landscapes in each painting series preserve some of their attributes from the previous one and simultaneously offer the viewer to perceive the changes and transformations.

Sandra Strēle graduated in 2016 from the Art Academy of Latvia, acquiring her Master's degree at the Department of Painting. She received the visual arts scholarship of the Boris and Ināra Teterev Foundation in 2012, the Brederlo von Sengbusch Art Prize in 2014, the SEB Banka scholarship in painting in 2016, the prestigious grant from The Elizabeth Greenshields Foundation in Canada and Young Painter Prize in 2019. Sandra Strēle has held many solo exhibitions and participated in group exhibitions and artist residences in Latvia and abroad.

**How do you create the environment and space in your work, and how different can these relationships be?**

In my creative work, I have focused on both a theoretical and practical examination of the term "expanded painting", including "site-specific" installations as research objects. In these projects, the environment and space form a single work of art. They are inseparable, without providing an opportunity for the viewer to determine where the environment ends, and space begins, and vice versa. However, the relationship between the environment and space can be very different. In general, a work of art can be both a highlight of a specific space and an object in and of itself, which does not claim to form a dialogue with its exposition's surroundings.

To create multiple installations or series of artworks, I have focused on examining the history of the exhibition space and its current functions, using the obtained information as a reference point for creating works. The area is undeniably an essential motif in my

career. Any piece of art, in my opinion, is a kind of illusion of space. In some cases, it serves as a sovereign space within a larger area. Simultaneously, it entirely and unpretentiously fits into the space around it, becoming part of it. In the case of the latter, space itself becomes part of the artwork.

The relationship between the environment and space has always seemed quite playful to me personally. It offers both the artist and the viewer a playground with a particular set of rules, most likely based on experience and historical perception of art. It exists in perfect symbiosis with countless interpretations and expansions of the pieces in question, which is possible directly due to the different relationships between the environment and space.

In my paintings, I often depict spaces within spaces that repeat themselves and undergo various changes over time. Then there's the exhibition of these paintings in the real world space, using them as the dominant motif. In my opinion, it is a kind of adventure that allows you to feel for a moment how the past, present and future meet.

**What were the most challenging aspects of your creative process when preparing for the exhibition in Berlin?**

While preparing for the exhibition in Berlin, I faced various creative challenges. Since it was planned to be held in an exhibition space, which was initially a car park, I immediately became artistically attached to the idea of emphasising the relationship between space and my forthcoming artwork in some way.

In 2013, I created a large-format installation "Mežā II" in the abandoned Egyptian Evangelical Lutheran Church in Medumi Parish, located near the Latvian-Lithuanian border. It could be said that this installation was my source of inspiration when thinking about the Berlin exhibition. Both of these spaces had lost or changed their functions and become exhibition rooms over time.

While I was on site for the entirety of the creation process for the abandoned church exhibition, the creation of the pieces for the Berlin exhibition mostly took place remotely - in my workshop in Riga. Admittedly, it was not an easy task - to paint a space within a space without the experience of being present in that particular environment. This could indeed be defined as a creative challenge.

However, the biggest challenge in preparing for this exhibition was creating one of the large-format paintings right in the exhibition space. This was a task that had to be performed within a few days when the other paintings and installation elements were already in place. It was an exciting process and a challenge because creating an artwork shortly before the exhibition's opening is always worrying, as the piece may or may not come together.

**Laura Veļa** laura.abolina@gmail.com / www.lauravela.lv  
LV

Laura Veļa uses identity and time research as inspiration for her artworks, revealing contemporary anxiety and researching new forms and techniques. The artist focuses on developing her technique combining old school of painting and drawing with new media and materials in the last years. The primary impulse comes from the social environment, searching for their own identity as a bridge from past to future. In the artworks, there are references to the influence of trauma of Soviet occupation on Latvian identity and theories and mythology of quantum physics. The artist works with a wide range of materials, mainly creating paintings, installations, video art and performances.

Laura Veļa has studied piano, Information Technology, image processing and painting. In 2017, she graduated from the Art Academy of Latvia and won a grant from the Boris and Inara Teterev Foundation for her MA studies. Since 2014, she has participated in many group exhibitions and has had solo shows in Jurmala City Museum, XO gallery, Grand Poet Hotel and Kalnciems Quarter Gallery. Laura Vela's artworks are located in private collections in Latvia, the US, the Netherlands, France and Germany.

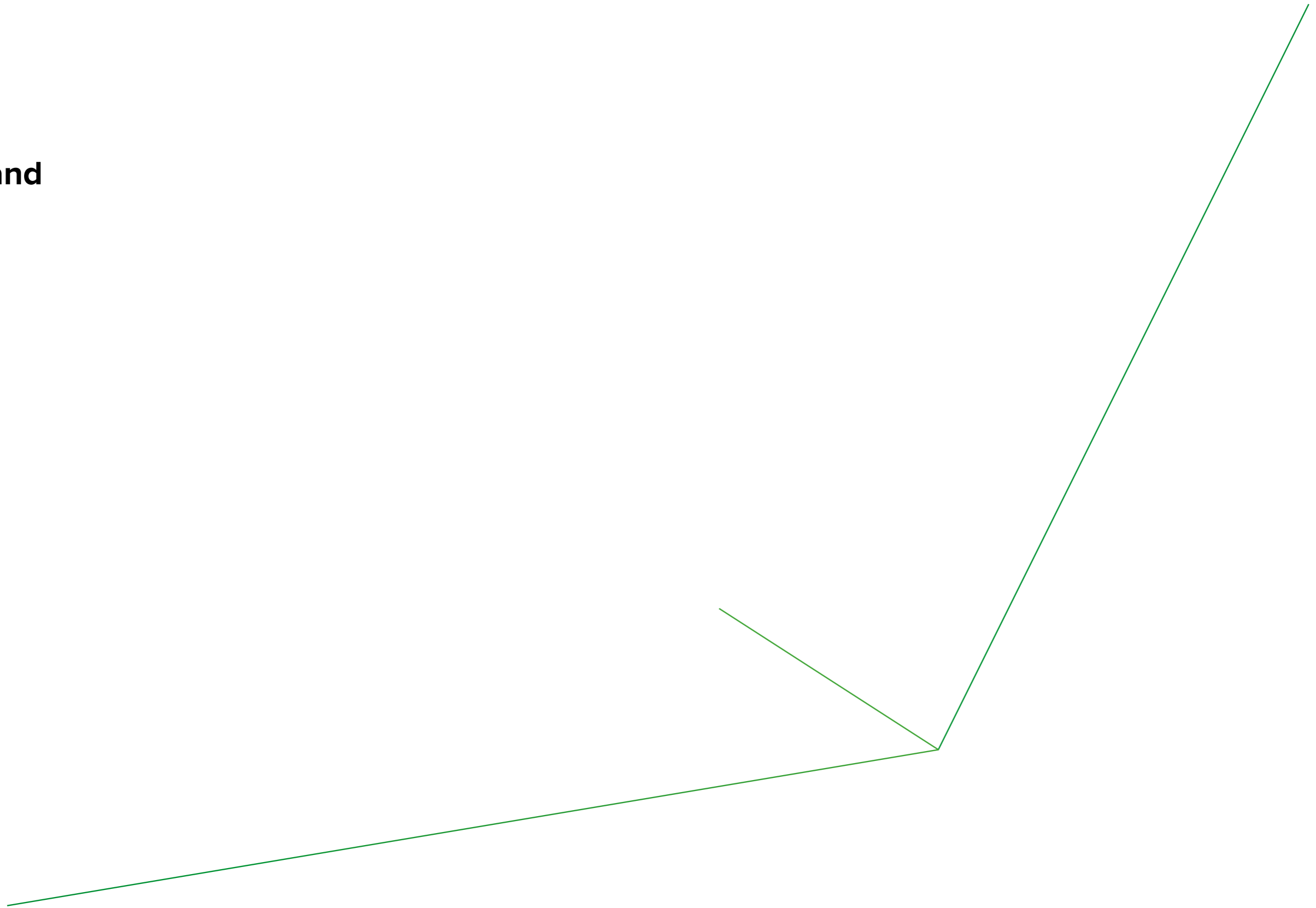
**How do you arrive at a narrative in your works, and how is it formed?**

The narrative is formed very naturally, without the need for strenuous thought. The beginning of its formation is intensely personal; I often examine a common theme from different points of view, and the works are like manifestations of my reflections. Personal experience and feelings are used as a visual basis. Examination of personal identity is critical, as are questions that don't have one concrete answer, such as the nature of time. To create, you must first arrive at an idea, a theme that consumes you. To properly honour your work, its origin cannot be purely visual. Once the work is complete, it does not matter whether the viewer understands my story; I am happy to develop their interpretation.

**If you had to draw your Berlin story, what would it look like? What's going on in your Berlin painting?**

My Berlin story is not finished yet so that the piece would be incomplete. It definitely would not fit in one painting. Maybe it would be an installation utilising various mediums.

# Wroclaw, Poland





## Gallery Neon

Gallery “Neon” is one of the Eugeniusz Geppert Academy of Art and Design’s premier exhibition spaces. It is located in the Center for Applied Arts – Center for Innovation, the Academy’s new building on Traugutta street, in the city’s heart. It is a streamlined exhibition space, dominated by white walls, concrete and

glass, making it the perfect place to present classical and contemporary art. During the whole year, the gallery hosts regular exhibitions presenting the works of well-recognized artists worldwide. From the very beginning, Gallery “Neon” has become a significant point on the cultural and artistic map of Wrocław.



Anna Rupprecht



Friedrich Weber



Sebastian Łubiński



Mingda Du



Aleksandre Zhu



Esther Michaud



Zahars Ze



Martiņš Skuja



**Aleksandre Zhu**  
FR

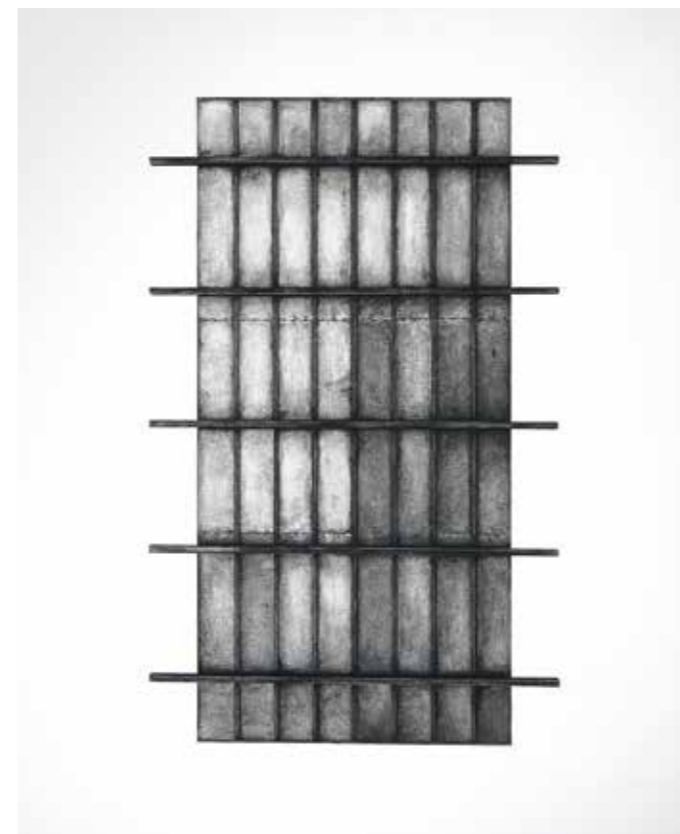


**LANDMARK III, 2018**  
Charcoal on paper, 165 x 120 cm

**LANDMARK VII, 2019**  
Charcoal on paper, 120 x 105 cm, 2019

**LANDMARK VIII, 2019**  
Charcoal on paper, 120 x 95 cm, 2019

The pieces shown for Emerging Lines belong to the “Landmarks” series, composed of charcoal drawings. My work focuses on the standardization of our modern landscapes, the acceleration of our time, and finding the symbols that form them: “Landmarks” are the remnants and archetypes of our cities. My research is based on an attentive observation of our



ever-changing environment, where I subtract objects or fragments of landscapes to question their identity. In a meticulous charcoal drawing practice, working on the material’s visual is very important to me. Often eroded, the purely functional object becomes abstract and useless in its space, forcing a stare on these familiar forms and shapes. “Landmark III” refers to



a temporary construction panel, “Landmark VII” is a tetrapod (coastal wave breaker), and “Landmark VIII” shows us the back of a reversed steel billboard. The isolation and modifications of these elements allow me to move them away from our time. Thus projecting them into a near future or bringing them closer to our past ruins.

**Esther Michaud**  
FR



**1/2/3 INTERSECTIONS, 2018**  
Weaving, wood print, drawing,  
50 x 65 cm

**4/6 VIEW FROM THE 5TH FLOOR, 2019**  
Embroidery, analogue photography,  
24 x 30 cm

**INVASIVE, 2019**  
Embroidery, wool, concrete,  
260 x 350 x 50 cm

For the Emerging Lines exhibition, I tried to create a connection between the drawings and the “Invasive” installation to dialogue. “Invasive” is an installation where a mass of

vegetation emerges from a concrete block and spreads over a black grid outlined on the ground. This plant shape is embroidered and made entirely of textile, imitating the characteristics of moss. Inspired by weeds that nestle in between two concrete walls, I would like to confront natural and human-made elements, playing with scales and how we perceive reality. All of the “Intersections” and “*La fenêtre du 5ème étage*” drawings are composed with photographs, prints and textiles (weaving or embroidery). I opposed techniques and materials to emphasize the limits between architecture and vegetation, organic and geometric, similarly to the installation.



**Anna Rupprecht**  
DE



**THE FUTURE IS FEMALE I & II, 2018/2019**  
2 fine art prints, 100 x 70 cm

The work “The Future is Female I and II” - as well as most of the illustrations by Anna Rupprecht - focus on female empowerment and the typical symptoms of living in her generation Y. Typically she enjoys conveying strong messages in her works.



Friedrich Weber  
DE



**WIR**, 2019

Sound sculpture, mixed media, loudspeakers, broken computer displays, cables etc., dimensions approx 12 m<sup>2</sup>

*The work „Wir“ was produced with the help of: Emma Sokoll and Olaf Schenk (texts), Lea Donner, Charlotte Baumann, Zanda Liepina, Edyta Kotakowska (audios)*

Every artistic work is always also a gravitational body, which pulls the viewer into its orbit for a short time. In particular, sculptural works are thus the centres of

imaginary swirls of possible movement lines through the exhibition space. The title of the work is, therefore, the Polish word for “vortex”. Like a swirl, a black column of old computer displays is placed at the centre of a ring of loudspeakers. The whispering sounds oblige the visitor to approach the installation and the floor to understand what is being said.

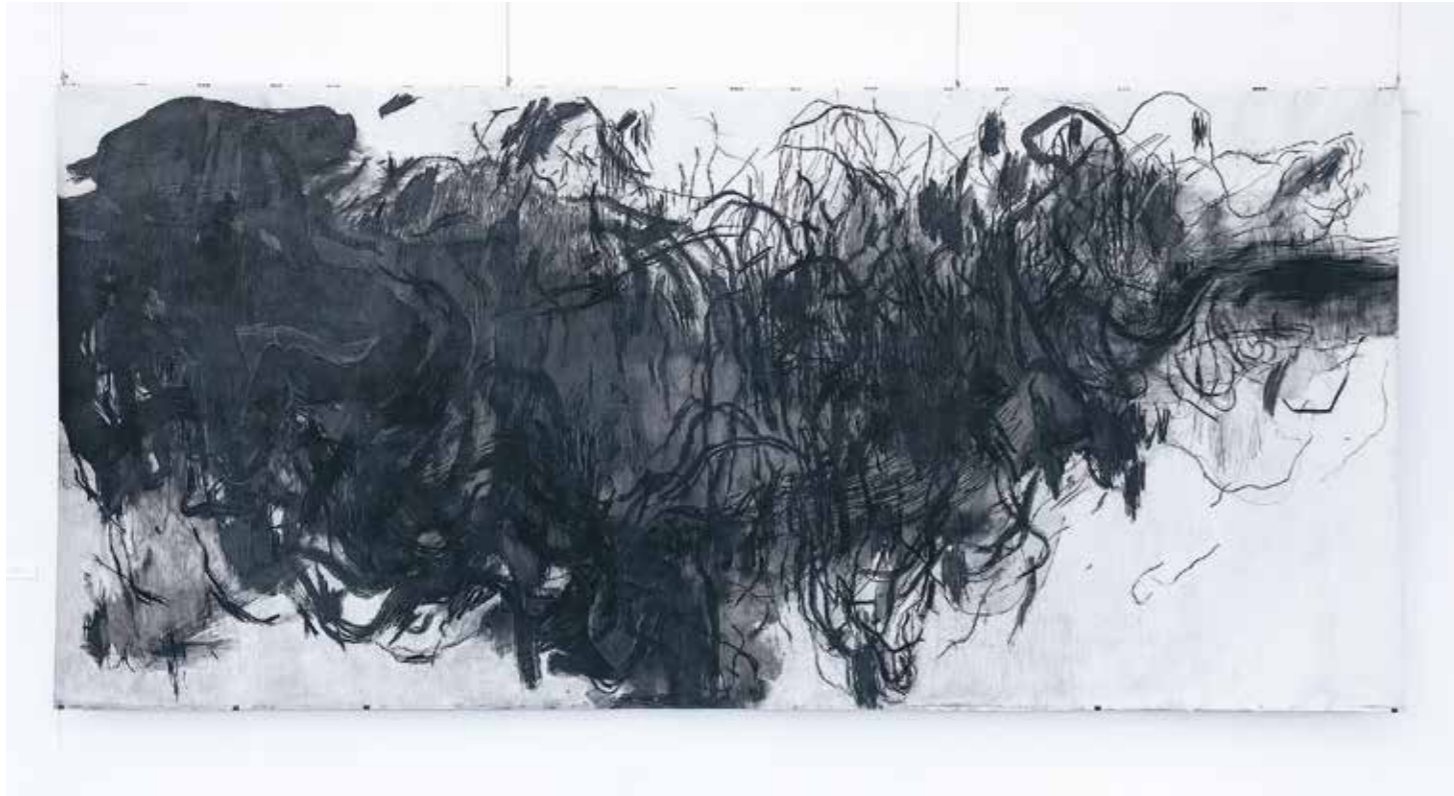
In other work elements, hanging from the ceiling, visitors can immerse themselves in the centre of attraction. Texts are hidden in a ring of displays at head height.

The reading direction of the text itself inevitably puts you in a slow rotation around your axis.

The texts, sounds and even the broken displays speak of the difficulty and ambiguity of communication itself. The cracks in the presentations, the circular texts without beginning and end, and the audios’ tongue twisters translated into other languages only highlight their ambiguity. Thus the transported content seems to recede into the shadow of the gesture of transport itself.

Sebastian Łubiński

PL



**LARGUS PANORAMA EVENTUUM I & II,**  
2015/2016  
Canvas, charcoal,  
215 × 450 cm, 300 × 150 cm

The nature of transformation, a change in the state of matter, penetration into the unknown, and the physical and spiritual coexistence are the main directions of my artistic explorations. They are contemplations of the visual, philosophical and physical

aspects of my anxieties. I turned toward cosmic space "The Horizon of Events", is a symbol, a starting point for reflections on the matter when it meets the absolute. It determines a direction but does not define a destination. Large panorama eventual in Latin means a tremendous scenery of events, directly linking to the format itself. It meant to overwhelm the viewer and took him right at the edge of the event horizon.



**Mingda Du**  
PL



**UNFAMILIAR EXPERIENCE, 2019**

Six objects, variable dimensions, chamotte clay

“Unfamiliar Experience” is a group of experimental ceramic works that I continued to create during my PhD in Poland (2018-2020), which observe and discuss the relationship between artists and works on the vertical axis of time. The

motivation for creation comes from the life experience of being a foreigner in a heterogeneous cultural background. The work tries to ignore the necessary logical connections or narrative functions between individual pieces and only focus on developing a daily dialogue with materials. The work reminds the author of the thinking state when the function alike “knotting notes”.



**Mārtiņš Skuja**  
LV



**MOVEMENT IMAGE SOUND, 2019**  
Installation, steel, aluminium, plywood,  
125 x 170 x 70 cm

“Movement Image Sound” is an art installation combining kineticism, fine art and audio elements. Using different expression tools, a multi-layered exposition is formed, which beckons viewers to ruminate about the existing order of things in nature and their mutual correlations.



Zahars Ze  
LV



**MASK, 2019**  
12 marquetry works (70 x 54 cm) and one marquetry (165 x 115 cm), wood veneers (birch, oak, ash, wenge, cherry, redwood, walnut), birch plywood, pinewood planks, acrylic varnish

“Mask” is a set of contemporary marquetry works that reflect on human emotions and the habit of hiding others’ real feelings. The work also reflects on masks as iconic, mysterious objects hiding some information on the other side. The front of the masks is impressive enough to convince the viewer. The author wanted to gain the feeling that each mask has an iconic and refined look. Process of experimenting with veneers let



him find unique shapes of material for each work, that gave a more intense look of emotion. The inspiration for works is related to working with different materials over time, among those were wood veneers and marquetry technique that attracted him. Set of marquetry works “Mask “consists of 13 pieces. Each work is related to emotions: joy, admiration, submission, optimism, anger, amazement, fear, trust, boredom, love,

amazement, anticipation, fortification and vigilance - all works made of wood veneers that are 0.6 mm thick. Varnishing was created using acrylic primer and lack. After varnishing surfaces were polished to have the mask’s iconic effect and show the difference between the digital emoji and deception made with real, natural materials, sometimes reflecting the viewers’ faces.

**Aleksandre Zhu** azhu300@gmail.com / www.alexandre-zhu.com

FR

Through figurative drawings and installations, Alexandre Zhu explores recurring themes such as memory, time, or identity. He composes with isolated elements, lost in a liminal space created by the blank paper. Both familiar and foreign, the subjects find a new reading by the lack of environment. His latest drawings seek the remains of contemporary architecture, the ruins of our constructions and destructions that are born just as suddenly as they disappear. Separated from any landmarks, the object's scale becomes uncertain. The remains are altered in their perspective and forms; ruins and monuments merge into ancient and megalithic structures. Common to every contemporary urban civilization, these ephemeral remnants appear to be symbols of universal familiarity.

Born in 1993 in Paris, Alexandre Zhu is a French-Chinese artist. He currently lives and works in Paris.

**What or who inspires you in your artistic process?**

My first inspirations were the Romantic painters such as Hubert Robert, Caspar Friedrich, or John Martin, along with contemporary artists working on landscape and ruins like Hiroshi Sugimoto, Gerhard Richter, Toba Khedoori, or Cyprien Gaillard. I also became interested in sculpture more recently, with Tiril Hasselknappe, who works on materials and architecture, or Nicolas Moulin, who depicts dystopian constructions. My work is focused on our urban environment and its constant transformation. I am always searching for symbols of our modern civilization, through objects and ruins that can be found worldwide, which is why observation is the base of all my work. Purely functional, left abandoned, mass-produced, or metaphorical, I like to start from an object or a fragment and raise questions to the viewer by showing it in a very different context.

**Do autobiographical aspects and experienced moments play a role in your work?**

My Chinese origin has always influenced my work, as I grew up between two cultures and two very different environments. Travelling between Shanghai and Paris for a long time has led me to work on what is familiar to me in both places. It led me to the places in-between, where culture and language become indistinct. My interest in construction sites, concrete and steel objects started with the never-ending changes in those cities.

**Is there a specific intention or main motive in your artistic work that is also evident in your work shown at Emerging Lines?**

As I said before, I tend to highlight specific objects by placing them in a different context. In most of my drawings, the point of view is essential. Some drawings are zoomed closely into the things, others like the series

shown (Landmarks) are objects floating in an empty space. These objects are specifically chosen for their familiarity and globalized aspect. Centered, frontal and modified, I try to isolate those elements from their context to raise open-ended questions about their symbolic and meanings in today's world.

**Do you address a specific audience/viewer or a "feeling" with your works?**

I don't address a specific audience as my work is precisely about familiar objects. I could say a feeling when it comes to my drawings' contemplative aspect, but I wouldn't want it to be narrowed as I'd like to raise questions to the viewer about its surroundings and globalization effects.

**Esther Michaud** [mcd.esther@gmail.com](mailto:mcd.esther@gmail.com) / [www.esthermichaud.fr](http://www.esthermichaud.fr)

FR

Esther Michaud was born in 1993 in France; she obtained a Master's degree from *Ecole Nationale Supérieure des Arts Décoratifs* of Paris in printmaking in 2018 after an exchange program with the Rietveld Academy in textile. Her work uses and combines a variety of media: fabric, drawing, sculpture and installation.

Esther Michaud's focus is on the interactions between human-made constructions and nature. She's attentive to complex structures and how they are organized: the tangled way plants grow, the strict repetition on a building front, cracks made by roots on concrete or moss spread off on walls. By extracting those details, she creates new forms where a rigorous geometric grid reveals the vegetal world's graphic wealth. Her pieces often combine raw materials that she carefully collects, with traditional crafts. The hybrid objects full of details that she creates allow us to reflect on the boundary between the visible and the unseen, the natural and the artificial.

**What or who inspires you in your artistic process?**

I focus on the interactions between human-made constructions and nature in my surrounding environment and precisely the way their structures organize themselves. It can be the strict line patterns on architecture facades or even how moss grows onto a concrete wall.

I use analogue photography to collect those images that nourish my work. That is why many photographers inspire me, such as Luigi Ghirri or Noémie Goudal, who worked on natural and artificial relations. Agnes Martin or Anni Albers also have a particular echo for me as they both have textile and weaving related works. I am interested in Hicham Berrada or Marguerite Humeau's piece on how they make us see our relation to nature in concrete ways.

**A question about interdisciplinarity: Which different artistic disciplines are involved in the design of your work? And how can they strengthen the position?**

I am used to working with various techniques back and forth (sculpture, drawing, installation), probably because of my studies. I need to go through different mediums to create a dialogue between my pieces as I am working on the limit between two states such as natural and artificial, or living and inert. I think it is one of the reasons why confronting media is essential to me. I am interested in technicality and making savoir-faire like embroidery or weaving my own by interpreting them.

As I work on hybrid forms, using various techniques allows me to keep many possibilities regarding the final result and emphasize the chimaera feeling.

**Is there a specific intention or main motive in your artistic work that is also evident in your work shown at Emerging Lines?**

I am interested in altering living and inert borders, creating new forms where organic and artificial connect and coexist. Through my sculptures and drawings, I try to question the intricate relations between natural and artificial, and how man influences his environment.

**Do you address a particular audience/viewer or a "feeling" with your works?**

I don't address a specific audience in particular; I only wish to engage the viewer to question our relation to the environment: the materials surrounding us and how nature evolves and how we affect it in today's ecological context.

**Anna Rupprecht** [hello@annarupprecht.com](mailto:hello@annarupprecht.com) / [www.annarupprecht.com](http://www.annarupprecht.com)

DE

Anna Rupprecht is an illustrator and graphic design student of Communication Design at the University of Applied Sciences, HTW in Berlin. She loves using intense colours, unique typefaces, screenprints, swiss design styles, and Japanese illustrations. The main topics of her illustrations deal with female empowerment and the typical symptoms of living in her generation Y. Typically, she enjoys conveying strong messages in her works. In 2020 she was a shortlisted artist for the World Illustration Awards and represented in North America by the Agency Closer&Closer. She exhibited in various group exhibitions, f. ex. Quellen Galerie by Viva con Aqua in 2020, German Press Days at janinebeangallery, Eyecandy Artist Fest and was the winner of the „Kunst auf der Fassade“ - competition of *studierendenWERK Berlin*, (mural at student residence *Storkower Straße*) in 2019. In 2018 she showed her work in a solo exhibition “Über Dich & Mich” at *Kunstraum Schinkelsaal Mensa HU Berlin* and in the group exhibition “Pics or it did not happen!” at *Kunstraum Potsdamer Straße*, and as the winner of the “Access All Arts” competition by Bumble, on a mural at *Adalbertstraße* in Berlin.

**What or who inspires you in your artistic process?**

There are different sources of inspiration in my everyday life. When dealing with social topics in my art, I often get inspired by discussions with friends and tracking current media platforms. Also reading contemporary books and visiting exhibitions is a considerable influence. Watching other successful creatives on social media also pushes me to do something new rather than getting envious or letting me draw comparisons to others.

**A question relating to interdisciplinarity:  
What different artistic disciplines are involved in the creation of your work? And how can they enhance the work?**

I think interdisciplinary is the key to a fruitful creative life. These don't need to be artistic

disciplines. A big part of my illustration is the message behind the image, which requires analytical work and research. My claim is to create artworks that are good-looking or made in a friendly way, but it's also more important to me that there is a deeper meaning or a humorous approach in it that let people feel in a certain way. Additionally, working with different media can amplify that feeling.

**Do autobiographical aspects and experienced moments influence your work?**

Biographical aspects always affected the subjects I focus on in my illustrations, especially when it comes to defining my generation. Often me or close friends experience something, and I try to visualize them so other people with the same thoughts or experiences can identify with the illustrations I make.

**Do you address a particular audience or viewer or a distinct “feeling” with your works?**

I aim to reach a wider audience with my illustrations. Many of my works deal with the issues and behaviours of the Millennial generation, so I guess the people counting themselves in there feel more addressed compared to other generations. Nevertheless, I think that the ideal artwork has to be understandable for everyone. I like it when people see themselves how they act in an illustration, maybe feeling a bit offended by the humoristic aspect of a drawing but can also laugh about it.

**Friedrich Weber** f.goizel@yahoo.com

DE

Friedrich Weber studied from 2014 to 2015 Sculpture at *HbK Braunschweig*, 2015-2019 Concept and New Media at University of Arts Berlin and graduated in July 2019 as Master of Fine Arts. Since 2018 he is studying humanoid robotics at *Beuth Hochschule für Technik* Berlin. He considers his objects and installations as a kind of “prosthesis of cognition and perception”. In his artistic work, he focuses on increasing modern technology’s autonomy and its influences on our daily lives.

He exhibited in various group exhibitions and projects e.g. 2020 „*Abwehrmechanismen*“ at *Kunstraum Potsdamer Straße*, 2019 at the master student graduation exhibition of UdK and in 2018 took part in the show „*Bunt, lebendig, fantastisch ohne happy end!*“ at Bar Babbette und „*Kunst im Zelt*“, *Kulturzelt Berlin* and at the Selection Exhibition Cusanus at *Künstlerforum Bonn* and in Dresden. Further group exhibitions in 2017 and 2016 were „Time Lapse“, *Kunstraum Keller*, *studierendenWERK* Berlin, „Word is on fire“, Neurotitan, „*Klaustrophilie*“, Oqpo, both in Berlin and „Encounter“, Deegar platform in Teheran.

**What or who inspires you in your artistic process?**

I see my works as experiments in which I want to find out something. In a way, I move from experimentation to idea. Mostly they arise from previous employment or rather the exhibition situation in which I observe something. But it can also be something else, like toys or a specific material, that initiates the process. It’s a bit like an archaeological process - you find a hill under which you suspect something, and then you start to remove layer after layer carefully. In between, you display some findings, share them, talk about them, and dig deeper and deeper.

**How does your work connect to the specific exhibition space and its environment in which it is exhibited?**

Since the focus of my work is so much on the exhibition’s situation, I try to include as much of the exhibition space as possible. The room itself and the whole context or environment of the exhibition are relevant in the process of creation. Thus the work

“WIR” already plays with the composition of the exhibition group in its title.” WIR” means “vortex” in Polish and “we” in German. The work directly addresses the difficulties and the resulting new possibilities of not exactly understanding each other. Polish, German, Latvian and French tongue twisters are translated repeatedly and run as a sound installation in a circle around a column of broken computer displays. If one follows the sounds, one automatically moves in a whirlpool around the sculpture. In the end, a show is also a communication medium. The literal interruption of this medium creates something new. The accentuated aesthetics of the inner structure, similar to a tongue twister, directs the focus to the medium’s materiality.

**A question relating to interdisciplinarity: What different artistic disciplines are involved in the creation of your work? And how can they enhance the work?**

In any case, I work mostly sculpturally. That’s probably because the work is more of a consuming rather than a producing

nature. What I mean is that the new emerges through a combination of the already existing. So my works are not creations. These pre-existing things create associations, contexts and stories. They are already familiar to the viewer through feeling and aesthetics, allowing a different kind of access to the work itself. I also enjoy working with technical elements or physical effects. This introduces a temporality to my work, shifting the focus away from the rigid object to a dynamic situation. For this, a broad knowledge of materialities and technology is of great importance. Therefore, I have been studying “Humanoid Robotics” for two years now not to outsource the technical development process, but to understand it myself completely. The resulting exchange of ideas and knowledge about a wide range of entirely different creative methods and their scientific basis is a rich source of inspiration.

**What role does the viewer play in your concepts - possibly as a participatory part of the work?**

It is the situational element of the exhibition that interests me. The viewer recognizes part of this situation, and everything else is a set, like a stage. The interplay of these two sides is for me the actual work. In a way, one is an actor and audience simultaneously. Therefore, it is less a matter of letting the viewer become active than of showing him his always participatory role. My works are not “offers for action”, the action is already inevitably expressed in the observation itself.

**Sebastian Łubiński** es.lubinski@gmail.com

PL

His primary interest is in printmaking and drawing, especially the borderline of both. A critical topic in his works is the bases of human presence: birth, passing death, and absolute are the main ones. To confront these short terms, he is inspired by nature. Sometimes he peeks under the microscope at molecules and cells whilst other times he stares into the cosmos with a telescope. In work, he searches the balance between concept and craft. He believes that one cannot exist without another. A special place belongs to an in-depth analysis of a specific problem and pure way to express it. Łubiński prefers in printmaking intaglio techniques and paper stencil and in drawing charcoal and pencil dust. Mainly his works are semi-abstract black and white or greyscale compositions in vast variations of formats.

Master degree with honours in printmaking in 2015 in The Eugeniusz Geppert Academy of Art and Design in Wrocław, Department of Graphic Arts and Media Arts. PhD in Printmaking at the same Academy and department in 2020. The artist received several significant awards, Rectors Award, for best diploma in The Eugeniusz Geppert Academy of Art and Design in Wrocław in 2015. The 1st Award for Drawing in OSTEN Biennial of Drawing Skopje in 2018. Sebastian Łubiński has organized several solo exhibitions and participated in over 50 group exhibitions in the USA, Canada, Italy, Germany, Spain, India, China etc.

**How does art become an essential aspect of Your life?**

For me, art is a way of perception and deep understanding of the world; mostly, it's crucial and fundamental aspects. Through this unique combination of matter and concept, I can get closer to tasks that seem to be untouchable to human perception like birth (appearing in existence), death (passing to unknown from existence), absolute, time (passing), presence (being). We cannot define them completely, but for sure, our attempts determine conditions and direction of every-each living.

**How do those philosophical questions connect to the problem of emerging lines?**

The central theme of the cycle "The Horizon of Event" passes through time and space to the unknown. Constant metamorphoses appearing and disappearing of line and matter balanced between abstraction and figuration connect to emerging lines and spaces. Massive formats, contrasting compositions, and wild energy of gesture all express the dramatic nature complicated process of disappearing above the black carpet of un-existence.

**Mingda Du** dumingdazero@qq.com

PL

The artist's concepts to express through his artworks focus on the coexistence with the unfamiliar order based on his perspective and experience of living in a foreign social environment. The artist tries to keep himself in an unfamiliar environment, which also remains in the creative process - reducing reliance on technique, blurring the work's narrative and functionality, or even disrupting the logical connection between elements of the work. The visionary state is seen as a sort of dreamy self-talk. Emphasis is placed on relationships of immediacy and fragmentation that occasionally come to the fore, attempting to reorder and establish temporary order out of noisy disorder.

Mingda Du obtained a Master's degree in Fine Arts in 2012 in the University of Creative Arts in canterbury UK and is currently continuing his studies as a doctoral candidate in The Eugeniusz Geppert Academy of Art and Design Wroclaw Poland. Mingda Du has participated in many group exhibitions and organized his solo exhibition "Entry·入境" in 2019.

**How has the experience of living in Eastern Europe influenced your work?**

During my undergraduate studies, I studied at the Sculpture Department of the Tianjin Academy of Fine Arts in China, where I received my traditional artistic training. At that time, although I had greatly improved my creative skills, my thinking on creation was more of a thematic narrative from a collectivist point of view, and my thinking was based on collective emotions. The decision to come to Europe to study was made to place me in a foreign cultural context, facing unfamiliar and unpredictable scenes every day. This made my responses more intuitive, although the reaction often hasty, unreflective and even inaccurate, and helps to induce my own cultural identity, a dialogue between the foreign culture and my own identity. The experience of daily coexistence between a foreigner and a foreign culture is the source of inspiration for my current work.

**Could you explain the relationship between your work and the "emerging lines" theme?**

First of all, I'm pleased to participate in this exhibition. The theme "emerging lines" seems to represent an unknown and developing tension with many possibilities, fascinating to me. Poland is an entirely foreign country to me: I don't speak Polish, I'm not familiar with the local social mode, I'm not adapted to the local food, all the daily life is an unfamiliar experience to me, and this fragmented experience of communication is a process of adjusting my way of coexistence and self-combination with the foreign environment. My work "Unfamiliar Experiences" is a collection of six randomly selected works from more than eighty works that I started to create daily in 2018 when I began my doctoral studies in Wroclaw. There is no apparent logical or contextual relationship between them. Such incoherent expressions are based on the instinctive reaction to the unknown in living in an unfamiliar cultural context.



**Mārtiņš Skuja** skuja93@gmail.com

LV

The main areas of artist's creative work are connected with kinetics, interactive objects and audio installations. A lot of time is dedicated to synthesizing different mediums based on the author's views on art's cross-discipline. Ready-made items are often used and given a "second life" as an added visual semiotic value.

The road of Mārtiņš art education began in 2009 by starting his studies at the Riga School of Design and Art under Metalwork design. In 2013 he started his bachelor's degree studies at the Art Academy of Latvia in Metal Design, and 2019 obtained a Master's degree at the same department. Active participation in group exhibitions in Latvia.

**How do you direct the relationship between such different dimensions - movement, sound and material?**

One of the most important aspects of my creative explorations is searching for interaction and regularities in different mediums. It is precisely through experimentation that a symbiosis of these other dimensions is revealed, crystallized from happenstance. An important aspect is to balance these dimensions. When working together, they need to achieve a sense of unity; the conviction that the work would lose its meaning and message by removing one of the components.

**What are the sounds and movements of Emerging lines?**

Dynamic, saturated with contrasts. From delicately intricate to bold and brutal.

**Zahars Ze** Zahars.zee@gmail.com / www.zaharsze.com

LV

Zahars Ze is an artist from the North. Born in Latvia and he spent his teenage years cutting stencils and spraying inconclusive graffiti in his hometown. Later on, while moving to Riga, he started studying wood and furniture design at Riga Technical University. Afterwards, he decided to strengthen the aesthetics of design while studying in the Art Academy of Latvia and graduating from the Design Department. A few years later he ended up graduating from the Printmaking Department, too. After getting knowledge, he spent a few years being an art director in a few AD agencies around Riga.

Zahars is also a graphic designer and illustrator of the ceramics studio “*Krasta keramika*” in Riga, helping out with packaging materials and graphics for ceramics. Lately, he works freelance on many different projects that are about graphic design, illustration and printmaking. Also, Zahar’s work is based on mixing illustration with a range of materials. He spends time working with ceramics, wood and screen printing while developing his way of having decorated ceramic pieces, wood panels or regular t-shirts.

**What tools for planning and execution do you use to filter out the critical, concise message in your work?**

I don’t like complicating things. So, when planning a piece, I primarily try to reduce everything to a simple idea. It is not easy, because you always want to add more and more and it is hard to stop and not over-saturate your work.

To show emotion or an idea, straightforwardly is very important for me. Sometimes it is quite naive, but it makes it easy to understand, in my opinion.

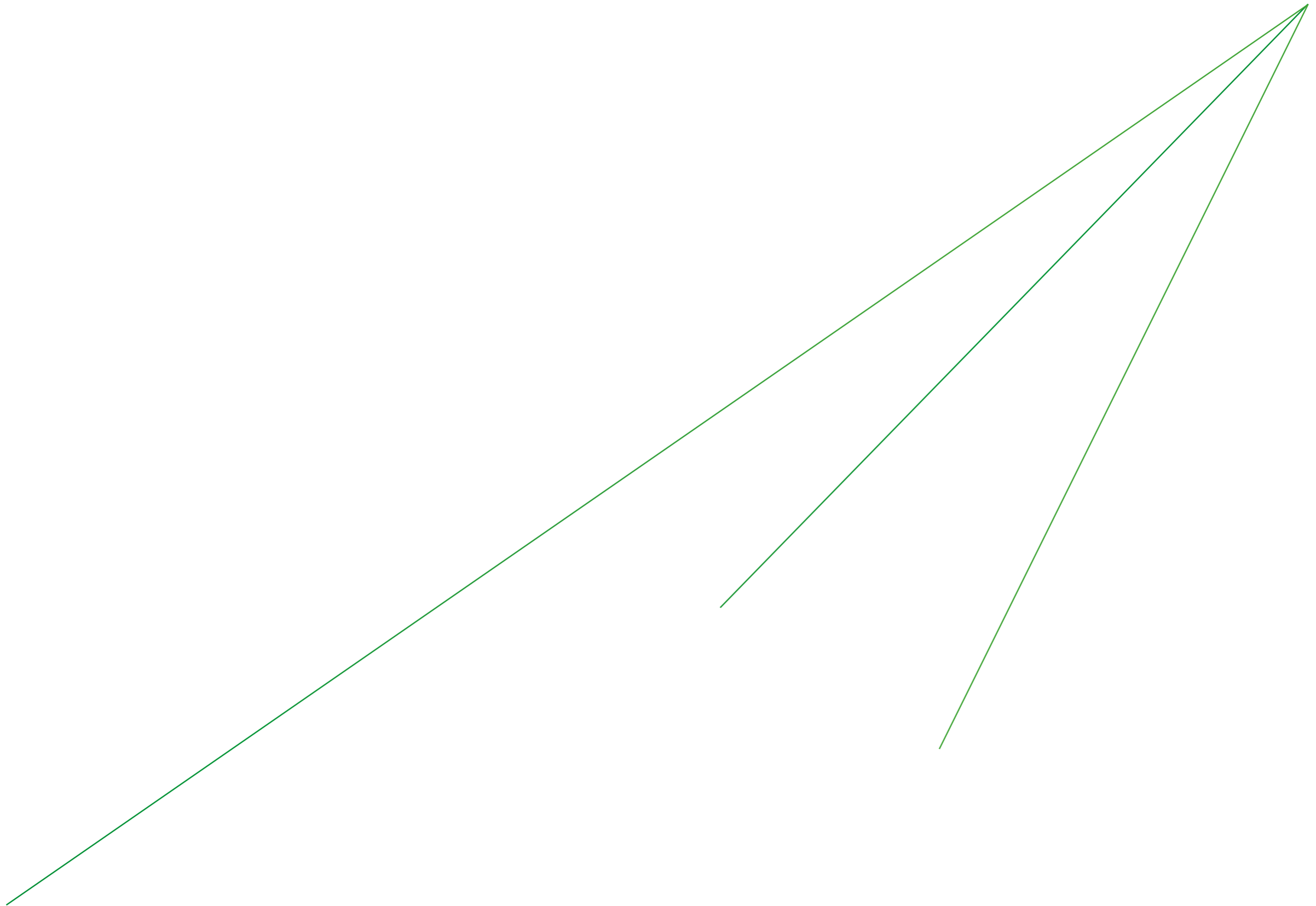
When it comes to execution, achieving quality is very important to me. I like working with materials. The material must inspire me - it can be wood, clay, paper, or anything else. If the work seems inspiring, then the result will be convincing, concise, and most importantly - it will give me personal satisfaction. The material must also correspond to the plot, character or theme of the work. In my opinion, the best result can be achieved by simultaneously

thinking about the idea, material technology and visual composition. Sometimes, it is even better to gain a good understanding of the material and technical side first, and only then begin approaching the theoretical side - composition and plot. In my technical execution process, the materials create something akin to a boundary, a framework, within which the whole process takes place.

**If you had to draw the characteristic facial features of Emerging Lines - what would they be?**

It seems to me that the features would be kind of vibrating - eyes open wide with trembling eyelids, teeth biting down on the lower lip, pricked up ears. A posture of readiness and confidence. Because it seems to me that the artists who took part in this project are confident in their work and ideas, they are people who love their work and feel a sense of responsibility towards it, and they are always ready to continue working and not give up.

Riga, Latvia



## Hall of the Art Academy of Latvia

The Hall of the Art Academy of Latvia is an exhibition space initially used as a hall for social gatherings of the School of Commerce of the Riga Stock Exchange. It is decorated with the largest plafond painting of the public building in the Baltic States and is characterised by an expressive and dominant character. The plafond painting composition reveals a successful synthesis of plants and decorative elements favoured by the Art Nouveau

and Neo-Gothic movements of the early 20th century. The space, which with its slightly selfish nature challenges exhibition curators and scenographers, at the same time, creates an original and memorable interaction with the main characters of the exhibition – artworks. The hall of the Art Academy of Latvia is located in a neo-Gothic building built-in 1905. It is an important architectural and artistic monument of the historical centre of Riga.



Pauline Beck



Claudio Campo-Garcia



Sarah Epping



Ingrīda Ivane



Justyna Baśnik  
Andrzejewska



Gauthier Kriaa



Marlies Pahlenberg



Evija Skriba



**Pauline Beck**  
FR



**SOMETIMES WE SEE MORE CLEARLY,  
LAYING DOWN, EYES CLOSED, 2019**  
Hay, old white sheets, snaps; variable  
dimensions

First and foremost, I do my best to sleep and be well-rested. Ninety-six cushions filled with hay can be assembled with a set of snaps to 12 m<sup>2</sup> of the mattress. I adapt the cushions' layout depending on the exhibition; so they are turned either into one tremendous mattress or two medium-sized mattresses. The smell of hay - reminds me of my childhood in the countryside - emanates from the mattress and invites the viewer to lay down and rest.



**FLOWERS ARE NOT  
AFRAID OF GHOSTS, 2019**  
Monotype, ink on Arches Rives BFK 280g/m<sup>2</sup>  
paper, oakwood hangers, 56 x 76 cm

In the process of printing on press, sometimes can appear traces from previous printings. We call them "ghosts". I develop a technic to tame those ghosts. When printing monotypes, I play with shapes, colours and ghosts.

**Gauthier Kriaa**  
FR



**BELTWAY, 2020**

Insulation boards, tarpaulin, cover book, tape, other various material, 360 x 360 x 125 cm

I usually place materials and tools along the walls, sculptures at the centre - unlike most painters in a workshop. As a sculptor, I wondered how to transpose that phenomenon, creating a sculpture that would blur the boundary between centre and periphery, what we bring inside and what should remain outside. The shape came by walking. Doing so, we can see the installation as a sculpture

or as architecture. The work consists of 4 passageways linked together to form an inner yard. Though it remains empty, objects are displayed within the depth of the corridors. If at first, we saw the sculpture from outside, the relationship is reversed. We don't turn around them: we walk along, surrounded by them. Beltway draws parallels between sculpture and architecture, obstacle and circulation, hiding and seeing. It raises a significant question in my work: how to shape what moves me by bringing the outside, inside? Here, for instance, inviting other artists.

## Marlies Pahlenberg

DE



### WHAT WILL THE NEIGHBOURS SAY?, 2020

Video, 02:45 min, nine photos from the series "Silent Apartment", digital print on cardboard (9 x 13 cm), three-door parts (51 x 32 cm), plastic, writing on the wall

In the video "What will the neighbours say?" the artist's rap is inspired by her childhood memories in which her mother used to be concerned about troubling the neighbours with the kid's raised voice. The video clip was shot in an apartment where signs hung up on the walls called for silence. Her raps are voiced with her mouth shut, so the content is held inside, but potential words'

physical power becomes visible. It is a work about the profound necessity of expression, of becoming visible. It's a playful intent to re-discover that careless child's voice using rap as a potent medium for an abundance of words.

The video is combined with a photo series of details in that quiet apartment - lifeless decoration within a space, potentially inhabited and filled with sound.

The third unit of the work is the transcript of a voice recording of the artist herself while walking through her neighbourhood. It's written on the wall next to the cutout door the artist had to go through to leave her house.



### BOMBS, 2020

video projection 16:9 on the wall, 6:45 min

"Bombs" is a video about an Iron Man action figure with a female voice centred around the process of growing up. A young woman who doesn't want to rage against herself anymore is shedding the armour she had built around

herself to take a look deep inside.

A video about the rediscovery of the own body, remembering the power and the own voice: it is inspired by the superhero Iron Man's story, who transforms from a weapon industrialist profiting off war into one questioning his motives.



**Claudio Campo-Garcia**  
DE



**I YEARN TO DECIPHER YOU, YET THE  
INTRICACY I DECIDED TO CALL LOVE,  
2020**

Digital prints on cotton T-Shirt's, wood,  
nylon, clothespins, wood, rope

Text on one of the T-Shirts:

"Any other given day, a night would come  
and sweetly whisper the fuck awake in my  
futile ear.

Yet at my side, you breath dreams awake.

Any other night the trees might weep  
forgotten tears for the lives we never lived.

But there you are, living by my side.

I closed the window, for the air was cold, but  
your limbs weigh heat as gold.

Whenever we might decide why we are here;  
the sun will have given room to the shade.  
Long ones we were in winter, hiding within  
our cotton moulds.

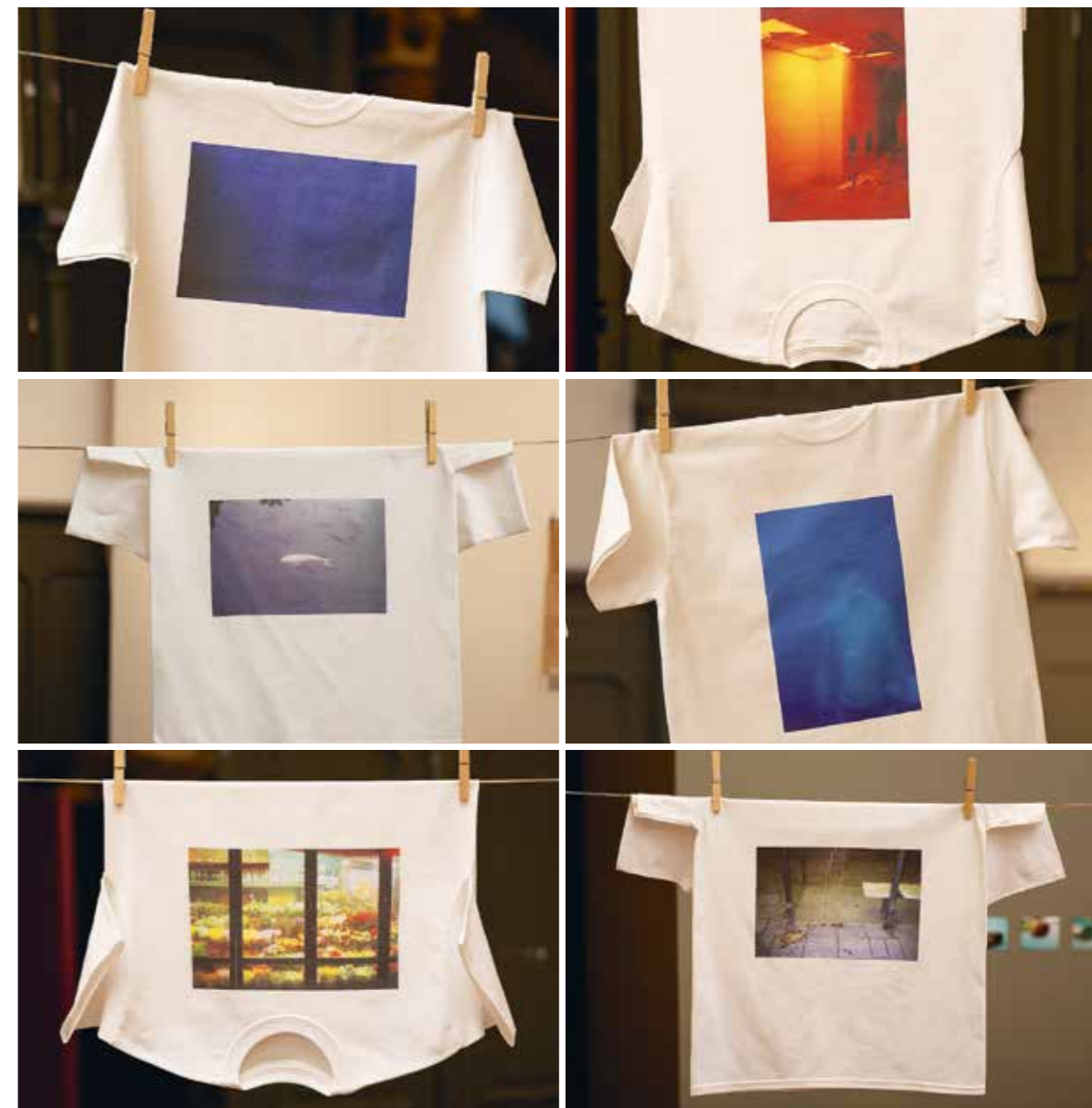
Now you wake up in the night and kick the  
fabric, hello wind. I forgot the shape of your  
lips the second I tasted them.

I yearn to decipher you, yet the intricacy I  
decided to call love.

When one awakes, and one dissolves, the  
ruins of a sweaty mattress, the rivers of an  
endless song.

Don't stop stay in me. I can't I want I need  
you are therefore I fucking love you.

Here I am."



Justyna Bańnik Andrzejewska

PL



**SIGIL, 2019**

Oil, acrylic, canvas,  
80 x 70 cm, 180 x 140 cm, 200 x 160 cm

The painting series, proposed by me, refers to the esoteric practice of creating abstract signs and symbols. This practice is related to the twentieth-century concept of chaos' magic, formulated by the British painter-occultist Austin Spare Osman. Sigil's theory is based on the assumption that if specific facts deeply rooted in the subconscious can influence our actions; then this fact

can be used oppositely. It is enough to introduce a particular symbol (sigil) into the subconscious, previously giving it some meaning. Then it is necessary to forget the purpose of this sigil, optionally destroy it. In this way, we influence our subconscious. The images are part of a more significant cycle related to the widely understood post-truth phenomenon and the mechanisms standing behind its creation. Observation of this phenomenon is a kind of map of the human mind's functioning.



**Sarah Epping**  
PL



**NARCOSIS, 2019**  
Digital print, Etching, 212 x 50 cm

Nitrogen Narcosis is a term that comes from deep water diving. It is the bodies inability to process the gases it is breathing in whilst in an alien environment. Also known as the cocktail effect, the diver begins to experience a shifted reality, the gases that were life to them also poisoning them. If a diver dies, it is typically in a euphoric state. The same "Narcosis" is happening in natural environments. Ammonia nitrate run-off

from commercial farming poisons natural ecosystems by making them too fertile. Algae blooms form beautiful shapes and eerie coloured water as they choke out the rest of their life in the environment around them. All the while nitrous Oxide, more commonly known as laughing gas, is slowly polluting the atmosphere. Whilst humanity breathes in the unbalanced atmosphere it has created, the environment rebuilds itself into a warped hallucination of human making.



**Evija Skriba**  
LV



**NOW, 2019**

Installation /composition of four objects,  
Arduino electronics, 3 x 3 m

The environment is a dimension created by time, space, and human, which exists only in the present. It is impossible to live in this dimension if any of the components do not exist. The fluidity of such an extent depends on all of the above positions and their location.

The work "Now" tells about the coexistence of different spaces at one time, excluding human beings as the main component of this environment. In the presence of

now, being in the same area allows us to indirectly teleport while experiencing other environmental influences; looking into the peaceful rhythm of nature from the intense and active urban environment.

The installation is a connection to open-air, using sound.

The installation consists of four objects. Objects create a composition using measurements of the online environment: humidity, temperature, atmospheric pressure, natural light. Measurements are taken from sensors located in the forest. Depending on the collected data, the object's sound shifts from an active to a passive rhythm.



Ingrīda Ivane  
LV



**RE-PAINTING, 2019**

Installation; 250 x 350 cm / Video, furniture,  
books, paintings – 70 x 70 cm, 40 x 120 cm,  
120 x 200 cm, 96 x 116 cm, 72 x 116 cm

The aesthetic of the Soviet period with its  
motley wallpapered walls in screamingly ugly  
colours is something that has rather rapidly  
vanished from our daily lives. However, it has

left behind traces of memories of countless  
attempts at making the environment more  
beautiful, awkward, sincere and slack  
attempts, and even more so – attempts  
destined to fail right from the start due to the  
low quality of paint and availability of colours.  
During childhood, I had a feeling that these  
colours covered not only the walls but also  
everything else around me.



**Pauline Beck** pauline.hortense.beck@gmail.com

FR

Pauline Beck was born in 1995 in Alsace, Graduate of *Beaux-Arts de Paris*, she lives and works in Paris.

Pauline Beck values all her experiences equally. She goes through life channelling a constant intensity, whether in the kitchen, in the workshop or the woods. Her works question the way we inhabit spaces and the use we make of everyday objects. Made from a wide variety of materials such as bronze, hay, stone or ceramic, Beck's sculptures are to be lived alongside, as she cherishes the thought that nothing is ever still.

**What or who inspires you in your artistic process?**

In the past years, I found most of my inspiration in daily activities such as sleeping, cooking and sharing meals. I believe they are essential to one's well-being and the introduction to any other thing you could do in your day. If your sleeping isn't done correctly, nothing else will be! This led my interest in daily and useful objects and tools such as pots, spoons, mattresses, and clothing.

At a time, I lacked confidence in my work, questioning whether we can consider everyday life and actions as art. I learned about a French ceramist and artist, Valentine Schlegel. Her work and words provided me with reassurance and inspiration.

My cat Bambou also remains a great source of inspiration. When it comes to "sleep, eat, love", my cat is a master!

**What role does the viewer(s) take in your concepts - possibly as a participatory part of the work?**

In the way I work, a significant portion is dedicated to the viewer. I want the viewers to see and participate in how they feel, smell, taste and rest. The relational aesthetic is embedded in my work. I make a hay mattress big enough so six people can rest. I cook so the viewers can be fed and be refuelled. I design the bases of my sculptures so they can be disassembled and moved quickly. I shape my works on a human scale, so the viewers aren't intimidated in taking part in it. I do not sacralise the work of art.

**Do autobiographical aspects and experienced moments play a role in your work?**

Due to my dad having cancer, I started living alone at the age of 17. I was young and from this moment had to take charge of my own life. Even though it was tough, it taught me the importance of caring. So I would take care of myself - which in a way meant cooking every day from scratch and get adequate sleep to fulfil the needs of my body - and do my best to avoid being stressed and angry. It flows logically that such care had to be broadly provided and applied within oneself and brought to other parts of my life. Then I turned 19 and went on a 13 month road trip with Sylvain, my boyfriend at that time. We were living in a van, and each day we would wake up surrounded by a different landscape. I realised home doesn't have to be associated with a specific fixed place, but home can be anywhere in the world I can sleep, prepare a meal and love. Those two experiences shaped most of my work.

**Do you address a particular audience/viewer or a "feeling" with your works?**

I do not address a particular type of audience. I assume my work talks quickly regardless of the type. I would be thrilled to embrace an audience as diverse as possible. However, I endeavour to reach a particular location in every viewer; where compassion and tenderness reside within them. I'm hopeful my work will enlighten that part of individuals.

**Gauthier Kriaa** [gauthier.kriaa@hotmail.fr](mailto:gauthier.kriaa@hotmail.fr)

FR

After studying literature, Gauthier Kriaa graduates from the Paris School of Decorative Arts in 2019. Through residencies and journeys, he develops a sculptural practice closely around questions of places and metamorphosis. He recently designed a doctoral project tackling the relationship between artworks, visitors, and space, which he will soon pursue in Canada.

Made of cheap materials, Gauthier Kriaa's works result from simple gestures. In *Blur* (2017), for instance, the fragility of marble finds an echo in the dust of a worn-out soap. His work questions sculptural gestures, material and its properties, space, and context built upon ancestral matters. Works either take the shape of a transposition - bringing the outside world inside (*South - South-East*, 2019) - or conceived and displayed as a response to a given context. Context can be space, resulting in site-specific work, a human situation leading to interactions (*Perspective and Crossings*, 2018), an evolutive environment shaped by the public to collaboration.

**What or who inspires you in your artistic process?**

Places mostly. I am very much attentive to what surrounds me. I am fascinated by the dichotomy hidden in the common and the ordinary, by these ever-present not-acknowledged things, sleeping objects, silent wishes. Usually, the work starts outside of the studio. Walking - mostly round the studio - helps to keep me on a single track, on a single focus. Until these ever-present things emerge in a new way. When I was young, I was interested in archaeology: working with the ground, stones. These old materials keep treasures inside them that no one suspected. So I walk, listen, observe until an encounter happens. It can be an event I witness, a sentence I hear, an object I find or a mere gesture. It comes from books as well as movies. Back in the studio, I question that new perception and try to get rid of the dust - or work on it. I tend to highlight the shift from the ever-present to the unusual. I like oppositions: my work is to put them on

a scale and create balance (between two cultures, two stories, two disciplines etc.).

**How does your work interact with the specific exhibition space and its surroundings in which it is exhibited?**

Since I attach importance to places, I tend to consider my installations as interventions. That implies to take the exhibition space and context into account. Dimensions may be adjusted for example one of my sculptures (*Shape duplicator*, 2019), composed of 60-panel modules, is made to "borrow" the shape of its surroundings, reenacting radical figures of 1960's minimalism, but in situ. Work can also evolve depending on heat or humidity, or by involving visitors. I think of an all-over installation consisting of a geometrical drawing made of sand (*Perspective and Crossings*, 2018). As visitors pass by, sand is scattered, and the picture gets blurred except in the corners of the room and where no one walks, revealing the practice of space.

**Is there a specific intention or main motive in your artistic work that is also evident in your work shown at Emerging Lines?**

Moving from the ordinary to the unusual, I frame, simplify, abstract. Yet, I don't look for a complete transformation but something hybrid, because I want the viewer to guess where it comes from. The installation at Emerging Lines raised that question differently. Tackling the dynamics between the outside world and the studio, the structure consisted of a four-aisle architecture surrounding a penetrable inner yard - the whole installation having the same dimensions as my studio. The architecture drew a separation between the outside (exhibition space) and the inside. The title, *Beltway*, refers to the road that surrounds a place. People move alongside that line which belongs to both rooms and none at the same time. It's a dynamic area where the outside meets the inner work of imagination and making.

**A question about interdisciplinarity: Which different artistic disciplines are involved in the design of your work? And how can they strengthen the position?**

At first, its architectural dimension is evident, not only by its dimensions but because one can walk inside. The whole architecture comprises different objects (raw panels, feet, joinery) used as modules. The committees play the role of theatre backgrounds, in front of which things, sculptures and photographs are displayed, like a painting composition. Shifting from object design and architecture to painting, I continue the metamorphosis I started in the studio, and adjust it to the context. Moving from one discipline to another enables me to tackle metamorphosis on another level, to change the status of the objects displayed and as a result, to question the viewer.

**Marlies Pahlenberg** marlies.pahlenberg@hotmail.de / www.marliespahlenberg.com

DE

Marlies Pahlenberg studied 2019–2020 at the New Media Department of *Instituto Superior de Arte Havana*, Cuba, since 2014 Sculpture at *Weißensee Kunsthochschule Berlin* and from 2009–2013 Spanish Philology at *Universidad Complutense Madrid*, Spain. 2019 she attended a DAAD scholarship for Fine Arts/Design/Film at *Instituto Superior de Arte Havana*, in 2018 the Mart-Stam scholarship and a grant of the Karin Abt-Straubinger Foundation, the L102 Art Prize and was a winner of Performing Arts Festival Berlin.

Her work focuses on topics like time, memory, different environments and identity: the process of growing up and the inner monsters we are carrying within and her personal history - her body as a protective shield or a liberating tool.

She exhibited in various group exhibitions, e.g. at *Kunsthalle am Hamburger Platz*, Berlin, 2019 in Arthaus Movie Theater, film screening parallel to 41st Havana Film Festival and “*No sé qué es una casa*”, *La Fugitiva*, Havana as well as in the exhibition “*Freigänger*” at *Söht 7*, a women’s prison in Berlin. In 2018 she exhibited at Performing Arts Festival “*Tun und Lassen*”, Greenhouse in Berlin and “*Waiting for*” at *Galerie du Crous* in Paris.

**What or who inspires you in your artistic process?**

I am inspired by people who originate from a completely different environment than mine, who know a very different part of life. People who live in, inhabit and use entirely other places. These can be truck and taxi drivers, security guards, car mechanics or my direct neighbours. I am also inspired by rooms and buildings where I can only imagine what is happening inside: private flats, hotels, workshops etc. These spaces are the stage for my projects and form a common ground to connect local people’s fragmentary stories. Furthermore, I am always inspired by the question “what if?” e.g. when I put strangers in certain situations, let them speak texts from a completely different context and thereby achieve an unforeseen effect, reveal hidden sides of personalities or create a particular atmosphere.

**A question relating to interdisciplinarity: What different artistic disciplines are involved in the creation of your work? And how can they enhance the work?**

In many of my works, I question the roles we consciously or unconsciously play in our lives, split into different characters. In many of my video works, real persons are confronted with memories and thoughts that are not their own, and thus they become actors. The viewer has an active part. He or she can “switch” between one reality and another and is confronted with questions like *What is staged, what is documentary? Who is the original author of the spoken words?* The viewer has the opportunity to see reality not as something fixed and foreign, but as a subjective, changeable puzzle of memories, experiences but above all of the operational decisions. As a stage on which one can play (in a childlike sense) and on which each person decides for him/herself which role he/she wants to play.

**Do autobiographical aspects and experienced moments influence your work?**

Experiences or memories are often triggered for an artistic idea. They originate from my childhood or arise from the view as a mother on my child’s youth. Some works revolve around the revelation of inner monsters that have appeared through incisive experiences. Many of my works also deal with time in general:

- The incomplete and subjective nature of memory and remembrance
- Experimenting with the mixing of past and present, of realities and fictions
- The overlapping of childhood and adult worldview

**Is there a specific goal or central motif in your artistic work that is also evident in your work shown at Emerging Lines?**

I would like to create impossible or surreal worlds with my artwork by changing the context of what I have lived in by reconstructing or re-discovering a possible past. I want to create spaces of potentiality where boundaries dissolve and connections between moments, places and people are formed, where future and past are connected. The familiar can be questioned and overwritten, and new voices can be found.



**Claudio Campo-Garcia** claudio\_campo@yahoo.com

DE

Claudio Campo-Garcia is currently studying in the Master's Program "Art in Context" of the University of Arts Berlin. From 2010 to 2016 he completed and graduated Fine Arts studies at UdK, 2013–2014. He studied at *École Nationale Supérieure des Beaux-Arts*, Paris and 2008–2009 English Literature, Philosophy, Photography at College of San Mateo, USA.

Often taking inspiration from texts, either read or self-written, Claudio's work intends to alter how sensory experiences are documented. Whilst carefully observing the potentiality found in diverse materials, he attempts to filter out the quintessence of human existence, and create material memoirs and relics, bred from the shadows and traces of life. Like poetry, art is about emotion, the composition of elements, an atmosphere, and tonality.

He participated in various group and solo exhibitions e.g. 2017 "*Du bist ein Ort den ich nie kennen werde*", UdK Berlin as well as Salon Gohl, "Live from Life" at *Galerie Noah Klink*, Berlin. 2016 and 2015 he realised the solo exhibitions "The uncertainty of being" and "The Future is innocent" at UdK, 2013 he took part at DOUBLINGS, *Kunsthalle am Hamburger Platz* in Berlin and "Jusqu'ici tout va bien" at *Galerie Droite* in Paris.

**What or who inspires you in your artistic process?**

It is hard to precisely describe my artistic process, seeing that I draw inspiration from a varied and random accumulation of ordinary and mundane life experiences. This can be a conversation with friends, a piece of music I heard or a movie I saw, a fight with a family member or a walk through the park. My practice does not necessarily entail a concentration with a specific subject matter or topic. Rather, it is the small moments and glimpses of what is lived and experienced every day that awaken a drive and necessity to transform these impressions into different art forms.

**How does your work connect or relate to the specific exhibition space and its environment in which it is exhibited?**

Although I sometimes like to create site-specific works that resonate or coexist with

their surroundings, it is not a crucial aspect of my practice or a recurring theme. However, I firmly believe that the location, context, or form in which a work of art is presented must always be considered by both the artist and spectators. Like a wooden frame as opposed to a metal frame can significantly impact the part that is within the frame, the room, space, gallery, institution, etc. also plays an essential role in the piece's existence. Aside from actual physical "frameworks", there is always the social and political "frame" within which a piece is produced and presented.

**Do autobiographical aspects and experienced moments influence your work?**

This goes back to the first question; seeing that I try to find ways to materialise moments, experiences, memories and glimpses of life, autobiographical aspects play a central role in my work. By treating life as an accumulation of intangible memories, and the world we move in as an accumulation of

materiality, I try to find a balance between the two, in an attempt to create physical memories.

**Is there a specific goal or central motif in your artistic work that is also evident in your work shown at Emerging Lines?**

I think analogue photography playing such an essential role in my art practice says a lot about the previous question. The beauty of analogue photography for me is its materiality, the negative, a thin piece of gelatine coated plastic that after being exposed to reflected light and undergoing a chemical process, results in a reproduction of a moment, a millisecond, a slice of life loaded with meaning, memory and weight. In my piece in Riga, I once again utilised analogue photography and decided to print the single photographs onto T-Shirts and suspend them from a clothesline, as if they were drying. The clothesline resembles photography prints hung up from a wire in the darkroom, waiting to dry. The t-shirts themselves, which we wear every day, are similar to negatives, collecting dirt, light, traces, impressions and moments of life on within its fabric. I tried to juxtapose these two ideas within the piece. These two phenomena are for me the materialisation of memories, of feelings, and of time.

**Justyna Baśnik Andrzejewska** [justynabasnikandrzejewska@gmail.com](mailto:justynabasnikandrzejewska@gmail.com) / [www.justynabasnikandrzejewska.wordpress.com](http://www.justynabasnikandrzejewska.wordpress.com)  
PL

She was born in 1992, and is a PhD student at the Eugeniusz Geppert Academy of Fine Art and Design. She is currently working on a new painting cycle in which she uses intense contrasting colours and symmetry, which often contains abstract forms of hidden figurative motives. These motifs ironically refer to various pseudo-scientific theories and post-truths phenomenon. She is a founder of a para religious, artistic group and gallery “The Nihilist Church, Przemijam” art magazine and “Nekrokosmos” rock band.

**At first glance, the ornament, symmetry and elegance of your paintings give a strong decorative effect. What is the relationship between these formal solutions and the presence of false content in contemporary mass culture?**

Symmetry in painting is fundamental to me; it gives the paintings a sublime, almost mystical character. To emphasize this aspect, even more, I decide to use large formats and intense colours. The painting series I showed at the exhibition are abstract, monochromatic paintings that are part of a more extensive

series, which I treat as a kind of visual identification of a non-existent religion - imagined cult images and old relics a lost civilisation.

I am interested in the phenomenon of post-truth and how we perceive and interpret the information that reaches us. Conspiracy false theories still seduce us with their clarity. Fake News is often more attractive and more comfortable to absorb because it is more based on emotions than rational arguments. My painting project is an irony of this phenomenon.

**Sarah Epping** eppingsm@gmail.com

PL

Sarah Epping is a PhD student at the Eugeniusz Geppert Academy of Fine Arts. For the last three years, she has participated in more than 40 international exhibitions and received a distinction in two national competitions in 2019. Museums acquired her graphics: Museum of Chinese Graphic Arts in China, Mark Arts Foundation in the USA and Graphic Arts Museums in Poznan and Lodz. She works in the Office for International Cooperation at the Academy of Fine Arts in Wroclaw and is an active organiser of international events, having last year curated 14 international exhibitions. She is the Secretary of the Doctoral Council at the Academy of Fine Arts and a member of the “Wroclaw Graphic Schools” team. In recent years she has cooperated with artists focusing on science and research. They were united by their conviction that art connects people, and by acting together, we can do more. According to this assumption, they jointly realised projects at international artistic events.

**What philosophy drives your art, and how do you integrate this into your practice?**

My work focuses on the eutrophication of the seas and how humans and societies will cope with destruction in the coming ages. This relationship has become increasingly turbulent since the manipulation of the Nitrogen process in the invention of the Haber process before the 1st World War. This invention led to an explosion in commercial farming and the design of the Nitrogen bomb. It allowed for the incredible acceleration of the human population in the century that followed. The world in 2020 would have a sea that was 20 centimetres higher than a century before. A year in which the National Oceanic and Atmospheric Administration (NOAA) predicted that sea levels could rise by 10 to 12 feet in 2100.” This would sink major cities, reshape coastlines and leave millions as victims to floods or as environmental refugees. I manage these overwhelming themes in

my work by creating unnerving biological elements. A series of matrices are printed 10’s of times to create thickly layered collages that seemingly destroy the delicate plant drawings beneath. These images appear beautiful, colourful, and represent the evils in the decadence of human nature.

**How did the emerging lines project, the city and the space you were exhibited in, specifically affect your artistic work?**

Visually, the spectacular gallery space at the Academy in Riga, with its art Nouveau inspiration and vibrant colours was an ideal space to exhibit my colourful, intricate prints. Though unintentionally, I felt that my works became an ode to the architectural movements of the past. Their motifs mirrored natural weaving elements of art nouveau for which Riga is renowned. Emerging Lines was especially intriguing for my print work as spending time in Riga; I gained a fascination for the Baltic

States’ art and culture. In the exhibition, I was most intrigued by the repetition of natural elements. One Latvian artist used deer antlers to construct mobile sculptures. These pieces became a representation of the themes in mine, though portrayed very differently. My initial thoughts were that these works showed the natural world’s debasement, a new age animal trophy hanging in the parlour. Yet they also represented the longing for a connection with the natural world.

**Evija Skriba** [evjaskriba@gmail.com](mailto:evjaskriba@gmail.com)

LV

Evija Skriba studied Environmental Art at the Art Academy of Latvia and obtained an MA degree in 2019. In 2018, Evija spent a semester studying in Salzburg, Austria as part of the Erasmus exchange programme. Since 2015, Evija has participated in group exhibitions and various projects in Latvia.

**What meaning does a sense of the present hold for you as an artist? What forms it?**

My sense of the present consists of two ideas. The first is living life at the moment. The present is formed by capturing moments in everyday life. These moments serve to inspire and generate new ideas. The second idea is the process, feeling the present as a process. Precisely at the moment of creation, when times stops as you become engrossed in your work, the process completely envelops the here and now. The past is also essential to the present, because, from experience, an understanding of the present emerges, which is reflected in the process. And the fruits of this process are the future, which becomes the present as time moves on.

**If you had the opportunity to teleport to one of the cities of Emerging lines, which would it be and in which of the dimensions of time and space of this city would you like to work creatively?**

My first teleportation destination would be present-day Berlin and its creative atmosphere. I doubt I'll have the opportunity to teleport any time soon, but I hope to find a chance to work and live in Berlin at some point. This idea has been enticing me for a couple of years already. But all the cities involved in the Emerging lines project are conducive to creative work and finding inspiration.

**Ingrīda Ivane** ingriida\_ivane@inbox.lv

LV

In her artistic practice, Ingrīda combines art with literature, history, and architecture. Lately, she is interested in capturing small, unnoticed details in abandoned buildings and using them as central elements in her paintings. Colour and its aesthetic, emotional, and compositional effects play a significant role in her works.

Her earlier studies in the Latvian Academy of Culture enriched and developed her interest in the visual aspects and history of her works. A significant part of her work is researching stories of the buildings and gathering materials: photos, wallpapers and tools. For instance, she often uses a specific type of textured paint rolls used for painting patterns on walls starting from the middle of the 20th century.

She treats buildings in her paintings as live and ever-changing. Cracks in the walls and peeling layers of paint are no different for her than the effects time leaves on human faces: networks of wrinkles and scars.

Ingrīda Ivane has studied culture theory and textile art. She is currently undertaking a master's degree at the Painting Department of the Art Academy of Latvia. Since 2014 she has participated in group exhibitions in Latvia, Estonia, Slovakia, the Czech Republic, Italy and Australia. Additionally, she has had four solo shows in Latvia and two in Estonia.

**What is the relationship between your existing experience and the desire to transform it into something new in your art?**

I've always found it interesting that the chain of associations that can be evoked by any small detail or reminder - a shade of colour, a beam of light at a certain angle, a smell, the composition of a room, an ornament on the wall, etc. How space, an event, a time, an experience grows from one element in memory. Then the details are fleshed out by a story, personal experience. Memory somehow distorts, merges the mental image, discards the excess, highlights the unifying. My memory is most often dominated by colour, on the background of which specific figures appear that were bright and

significant enough to remain in my memory. My pieces' inspiration comes from observing the environment, archiving images, and various artefacts from the places I've visited. Later, the stories of real buildings and the feelings of the moment sublimate in my work.

**How do you see the Latvian space in the context of Emerging Lines?**

The Latvian space is filled with personal stories; it is an amalgamation of different experiences and the presence of different eras. It is nuanced and detail-orientated; it reflects on the relationship between identity and time. The involvement of the viewer in the conversation plays an important role.

# Creative Team

Katia Calisti



Claudia Brieske



Elina Ćibiete



Frank Thinner



Jakub Jernajczyk



Lola Grunwald



Łukasz Huculak



Agnese Bloka

# Overview

Exhibition in Berlin



Exhibition in Riga



Exhibition in Wrocław

Exhibition in Paris

## Afterword

With the convergence of all participants in this catalogue, the project is now completed. However, the movement encoded in its title “Emerging Lines” continues – during the production of four exhibitions; new collaborations, friendships, and ideas have emerged. They further develop the values of the project and follow new and uncharted paths.

Both individually and in the context of intercultural communication, we have strengthened the values of our national identity and become aware of the global space that unites us all, with its inexhaustible territory and language that always inspires new ideas.

Life is not always beautiful and happy, but this project is. That is why we are profoundly grateful to every human being who has contributed with their art, advice, ideas, and energy so that upon remembering the name “Emerging Lines,” we think: “Yes, I would love to be a part of such a project again!”



**INTERNATIONAL ART PROJECT  
“EMERGING LINES”**

**Project Conception:** Katia Calisti,  
Lena Petit-Doux, Lola Grunwald,  
Frank Thinnies, Claudia Brieske,  
Jakub Jernajczyk, Łukasz Huculak,  
Elīna Ģibiete, Agnese Bloka  
**Logo Idea:** Jakub Jernajczyk

**Exhibition in Paris**

Curator, Coordinator, Scenographer  
and Visual Identity: Lola Grunwald

**Exhibition in Berlin**

Curator: Claudia Brieske, Frank Thinnies  
Coordinator: Claudia Brieske  
Scenographer: Hannes Schützler,  
Tino Werner  
Visual Identity: Claudia Brieske,  
Erikas Montoya  
Photographer: Daniela Kummle,  
Sophia Wedemeyer, Pauline Strassberger

**Exhibition in Wrocław**

Curator: Jakub Jernajczyk  
Coordinator: Sarah Epping, Łukasz Huculak  
Scenographer: Emerging Lines team  
Visual Identity: Jakub Jernajczyk,  
Tomasz Pietrek  
Photographer: Michał Pietrzak

**Exhibition in Riga**

Curator: Elīna Ģibiete  
Coordinator: Agnese Bloka, Inese Baugė  
Scenographer: Martins Vizbulis  
Visual Identity: Mareks Hofmanis  
Photographer: Didzis Grodzs

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Daniela Kummle (p. 72-77), Didzis Grodzs  
(p. 78, 79), other – from the personal archives  
of the artists and art space “Kunstraum  
Potsdamer Straße”  
Wrocław exhibition: Michał Pietrzak  
(p. 98, 104, 105, 108-115), other – photos from  
the personal archives of the artists  
and gallery „Neon“  
Riga exhibition: Reinis Hofmanis (p. 136),  
other – Didzis Grodzs

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