In Conflict
Visible White Photo Prize 2017

curated by Laura Serani

Jury:
Selva Barni, Andres Duprat, Brigitte Lardinois, Elisa Medde, Moritz Neumuller and Azu Nwagbogu.

Conflicts, whether economic, political or religious, conflicts for power, land, water, oil, are ever-more widespread and frequent, and are setting entire populations adrift with consequences and repercussions that are now evident also in the 'rich and stable' countries of the world. Conflicts are sometimes presented as a clash of civilizations or wars between believers and unbelievers, in which everyone is entrenched behind fears, habits or mutual ignorance.

All the above cause instability and crises which find their particular form of expression according to the area of the world: wars continue to spread and increasingly overwhelm larger territories in the Middle East, coups and outbreaks of violence are frequent in Africa, in the United States we have witnessed the fiercest presidential campaign in the nation's history, and fortress-Europe 'under siege', shaken by its internal problems appears to be faltering. Certainties built up over time are falling short, opening fissures which weaken habitual thought systems. However, they also present us with an opportunity to open up and observe the world differently. After a period of closure and introspection there are signs of renewed curiosity and attention to all that is outside. Signs of bienveillance and tolerance which represent the first steps towards a coming together, the willingness to start a dialogue in search of solutions which are found in common rather than individually.

By proposing 'In Conflict' as a moment of reflection, we wanted encourage this 'return' to a collective consciousness or a consciousness at the service of communities. In this sense the theme also talks about conflicts which are denied or kept silent, which relate to the family or to personal conflicts that can go beyond the private sphere that are also questions of society, such as violence against women, societal unease, the individual's inner conflicts. Another priority for Visible White Photo Prize's call 'In Conflict', was to invite photographers and artists using the photographic medium to explore with the use of original and personal forms of visual language, distant worlds, intimate universes, or to venture further afield into new forms of documentary photography or poetic realism. Or to look for alternatives or complementary ways to those distributed by television or internet's information, processing that have changed the traditional codes of photojournalism.

Artists have always shown us the way, how to witness, take a stand or denounce creatively, inventing new forms of expression. At a time when 'labels' are coming unstuck and technology facilitates the hybridization , imagination and vision not longer meet limits and photography can use the widest variety of languages to query and explore the world.
All applications to the call and the finalists selected by the jury, confirm the attention to the world and the commitment of many young artists, rather than their ability to find new ways to raise public awareness.

Laura Serani
May 2017

Jurors

Chief-juror and curator
Laura Serani, artistic director, author, Paris.

The jury

Selva Barni, Fantom Editions, Milan
Andres Duprat, Museo Nacional de Bellas Artes, Buenos Aires
Brigitte Lardinois, University of the Arts London
Elisa Medde, Foam Magazine, Amsterdam
Moritz Neumuller, IDEP Barcelona
Azu Nwagbogu, LagosPhoto, Lagos

Project Finalists

Simon Barth
Dieter Daemen
Alberto Giuliani
Francesco Levy
Emeric Lhuisset
David Palacios
Michele Palazzi
George Selley
Viktoria Sorochinski
Sadegh Souri

Single Work Finalists

Jonathan Bachman
Anna Ehrenstein
Ruben Hamelink
Tom Martin
Liliana Piskorska

I was born in Livorno, Italy in 1990. In 2013, once achieved the BA in Visual Arts and Multimedia at Academy of Fine Arts of Venice, I moved to Florence to attend a three-year course in photography at Fondazione Studio Marangoni. After I graduated there and won a scholarship, with Daniele De Luigi as my tutor, I have been working on graphic design\photography assignments and as an art director\director of photography in a team, for an assigned video shooting. Simultaneously I'm working on personal projects.

Francesco Levy
Azimuth of celestial bodies

There are as many ways to tell a story as there are to lie about it. Mine is a journey across the tales and personas that together formed the core of my family. A metaphorical flow of lives now merged into myself: the last of my kin. The great wars that upset Europe during the last century are the common thread, the grim background and prime mover of the migrations that allowed the paths to intertwine. A discourse on lineage, linking together what is with what has been: a restitution of memories that have been passed down to me, which I have made mine and freely reinterpreted. It is a visual journal, an illustrated topography of the autobiographic journey undertaken to explore my own geography.

Alberto Giuliani
Surviving Humanity

Telling stories is my job. With my images I witnessed the great events of our time for all the most leading international magazines. My written stories are published in Italy by Vanity Fair, GQ, Icon Design, AD, Io Donna – Corriere della Sera, D La Repubblica. For companies and international NGOs I realize videos, web contents and campaigns. In 2010 I founded the photo agency LUZ, which I directed for three years before returning to what I love most: tell stories. I teach storytelling at the Rossellini school of Film in Rome, advanced training course for directing and new media.

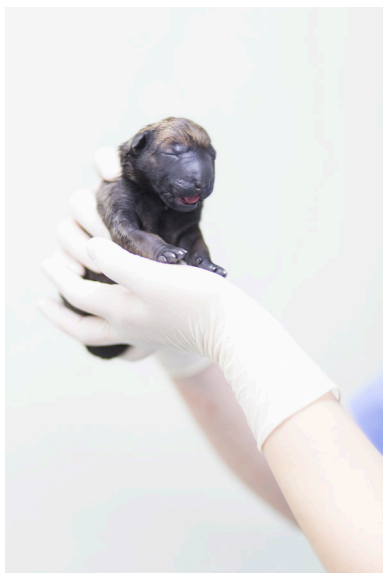
Among my published books, Nextonothing and Malacarne – Married to the Mob. My work has been honored by many awards. Among them: the Leica for reportage, Siani Prize for Journalism, Canon Award, Lenscultura Award, the W.E. Smith Grant (finalist), the FEDIC award for the short film, the J.S.Masterclass of World Press Photo.

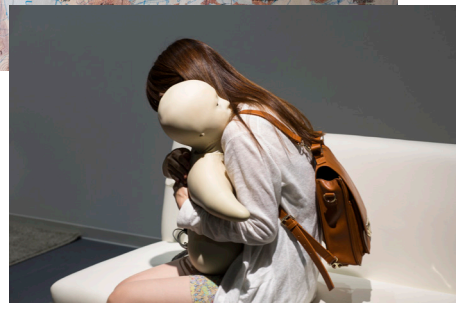
I'm based in Italy, between Milan, Florence and Pesaro.

Surviving humanity explores the future of humanity.

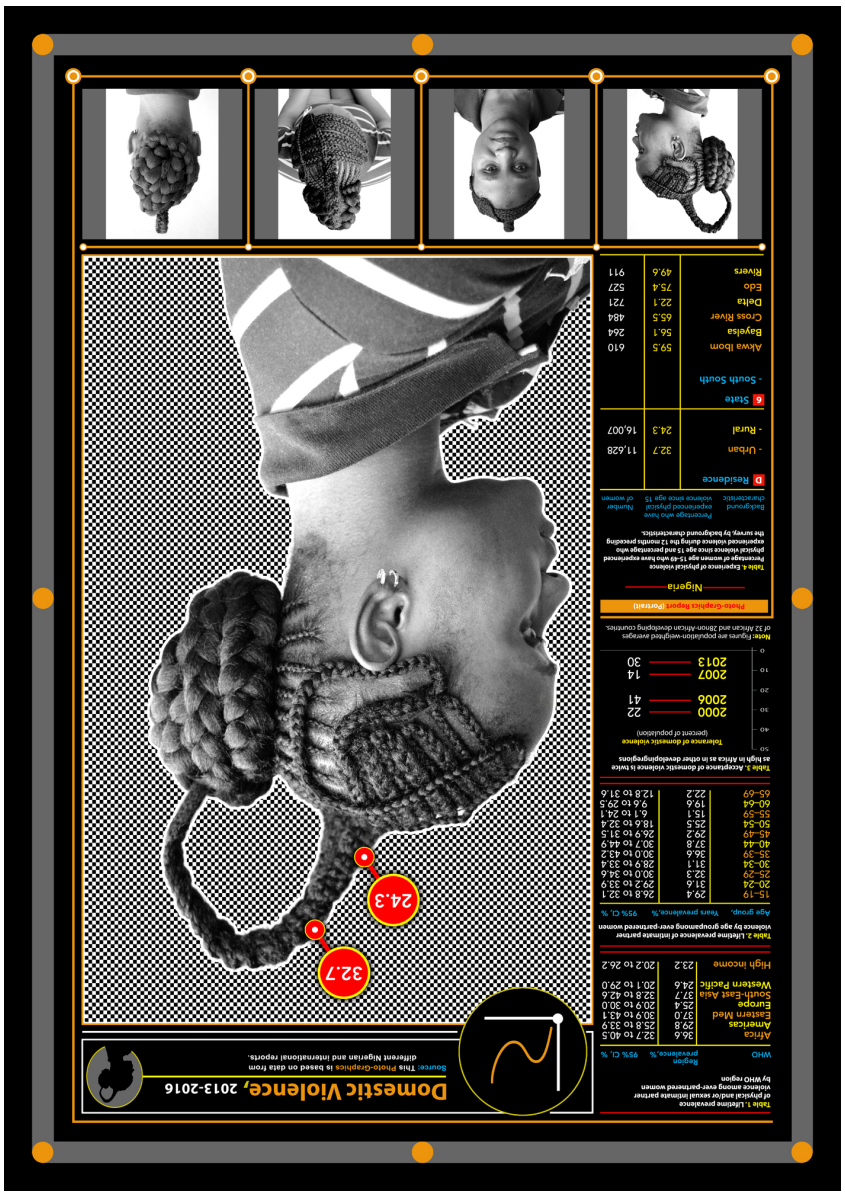
Climate change, demography, migrations, war. Following the experts opinion, in the coming decades we are going to face huge challenges. And for the first time in history, we are dealing with our survival. This work explores what science is doing around the world to face the future, meets those unknown men and women handling with our destiny, and narrates places where human being is organizing his resilience.

Pictures are taken in: North Pole scientific base and Global Seed Vault (Svalbard), Cryopreservation centers (USA), institutes and universities working with humanoid robotics, NASA astronauts simulating life on Mars (Hi-Seas IV NASA Mission, Hawaii), edible insect farming in Netherland, biosphere to preserve the forests biodiversity in UK, Dog Cloning Organization (Korea), BGI Genomic Research and China National Genebank (China). Surviving humanity project has started in 2016 and will be ended within this year.





David Palacios
Photo-Graphics Report



The Photo-Graphics Report project is based on the series, Hairstyles, of Nigerian photographer JD Aihumekeokhai Ojeikere. This important photographer shows us an aesthetic panorama of the different ways in which women in Nigeria express themselves through different types of hairstyle. In the case of my series this aesthetic expression has two connotations, 1) - It is the hair of women which men grab to block and demoralize their victims while brutally beating them with the other hand. 2) - The idea of resuming this aesthetic strategy but this time to represent a photographic report on Domestic Violence in Nigeria, using different types of charts, and data based on local and international reports.

The series consists of eight photographs called Photo-Graphics, making a distinction between photography and graphics, which give as a whole a panorama to date (2013-2016),and numbers throughout the country (states), on domestic violence of women. In this sense the work functions as a visual, descriptive and numerical device, as a report that can only be read in its entirety, as a document, a report on the current state of this social cultural problem in this specific country, where I also reside.

In the same way that I have been working on other projects and reports (for example Art Report), building on this series just completed in 2017, I will continue to increase and vary its presentation in the manner of an update, following the development of its original sources to follow the trajectory of the data and statistics that will appear in the next years.

Art Report, is the name of the most recent project which I have been developing. The idea is to create a kind of visual news agency which, by using the tools of art (in any of its forms or mediums), explains and illustrates to the public issues concerning our social reality. These issues fall into a number of different categories, including global economics, international investment, oil prices, spending on military defence, social issues, poverty levels.

The idea of this multi-disciplinary experience is to reference the different parts of the arts ecology, such as galleries, museums, exhibitions or events, as a geographical area which underlies the way we live. Just like a work of art, we can understand and respond to these issues as both a social report which reveals itself to the viewer and as a subject of society in itself. Art, Report also sends reports by using all of today's available channels of communication, such as the classic fax, email, or the regular post, and in doing so systematically enacts the functions of a so-called visual news agency.

David Palacios belongs to a generation of young artists whose proposals relate to the newest languages. His work deals with the deconstruction of the work of art and the multiple fields related to this notion. Palacios also carries out an intertextual analysis of the work as a product and the context that sponsors it, employing institutional connections of all sorts. Using various indicators, comparative charts, percentile analysis and statistical diagrams, the artists shows the complexity of these relationships. In many cases, he alludes to corrupted associations that transform the work into a mere symbol destined for commercialization and marking. Palacios has participated with other artists in occasional action groups, and has show his work as installations and in traditional formats.

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Domestic Violence, 2013-2016

Source: This Photo-Graphics is based on data from different Nigerian and international reports.

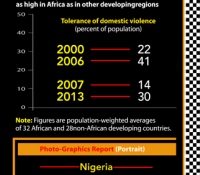
Table 1. Lifetime prevalence of physical and/or sexual intimate partner violence among ever-partnered women by WHO region

WHO	Region prevalence,%	95% CI, %
Africa	36.6	32.7 to 40.5
Americas	29.8	25.8 to 33.9
Eastern Med	37.0	30.9 to 43.1
Europe	25.4	20.9 to 30.0
South-East Asia	37.7	32.8 to 42.6
Western Pacific	24.6	20.1 to 29.0
High income	23.2	20.2 to 26.2

Table 2. Lifetime prevalence of intimate partner violence by age groupsamong ever-partnered women

Age group,	Years prevalence,%	95% CI, %
15–19	29.4	26.8 to 32.1
20–24	31.6	29.2 to 33.9
25–29	32.3	30.0 to 34.6
30–34	31.1	28.9 to 33.4
35–39	36.6	30.0 to 43.2
40–44	37.8	30.7 to 44.9
45–49	29.2	26.9 to 31.5
50–54	25.5	18.6 to 32.4
55–59	15.1	6.1 to 24.1
60–64	19.6	9.6 to 29.5
65–69	22.2	12.8 to 31.6

Table 3. Acceptance of domestic violence is twice as high in Africa as in other developingregions



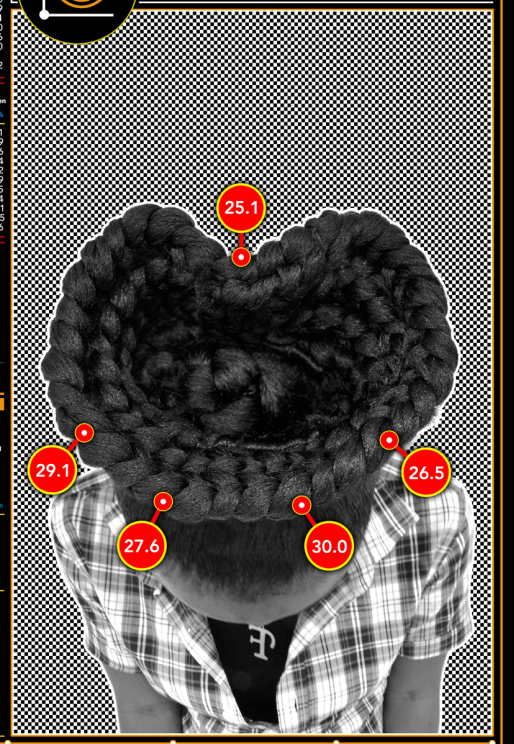
Note: Figures are population-weighted averages of 32 African and 28non-African developing countries.

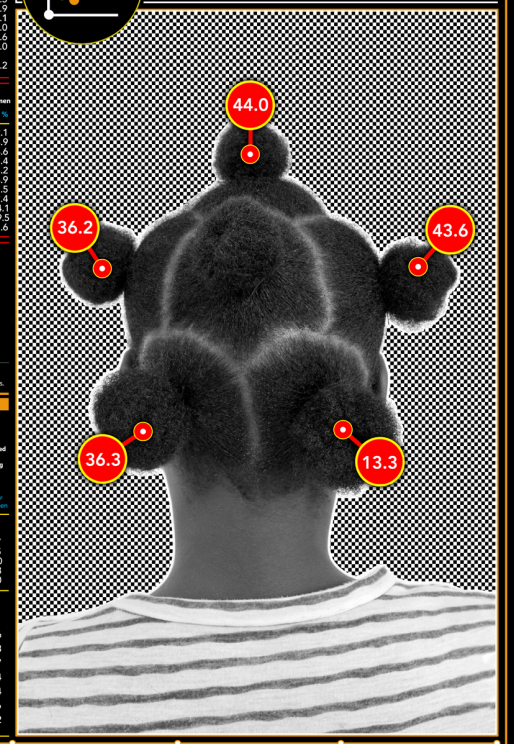
Photo-Graphics Report (Portrait)

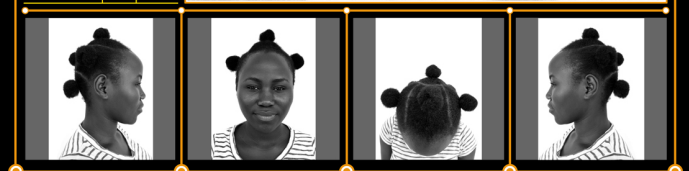
Nigeria

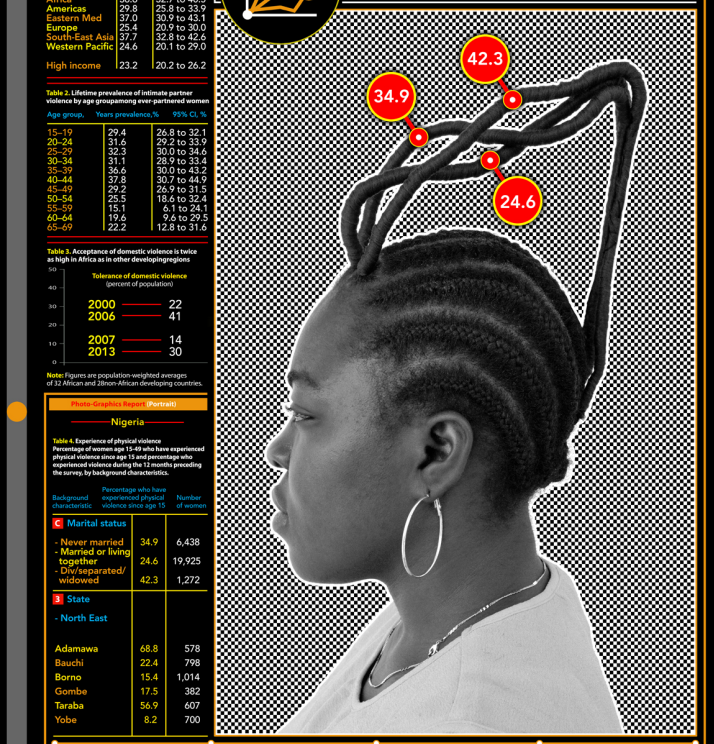
Table 4. Experience of physical violence
Percentage of women age 15-49 who have experienced physical violence since age 15 and percentage who experienced violence during the 12 months preceding the survey, by background characteristics.

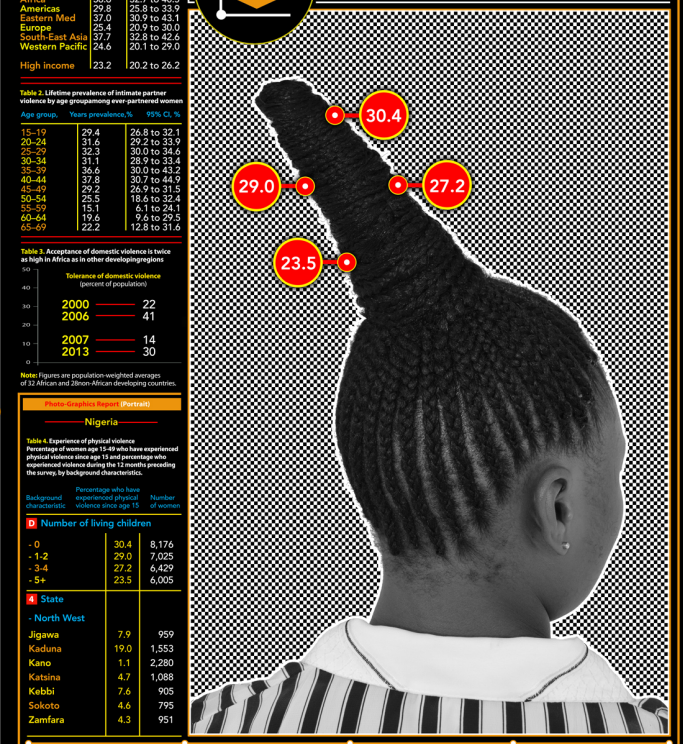
Background characteristic	Percentage who have experienced physical violence since age 15	Number of women
A Age		
- 15-19	26.5	5,417
- 20-24	29.1	4,813
- 25-29	27.6	5,034
- 30-39	30.0	7,233
- 40-49	25.1	5,137
1 Zone		
North Central	30.5	3,882
North East	29.5	4,079
North West	6.9	8,531
South East	38.3	3,142
South South	52.2	3,518
South West	37.1	4,482











Background characteristic	Percentage who have experienced physical violence since age 15	Number of women
B Religion		
- Catholic	44.0	3,007
- Other Christian	43.6	9,885
- Islam	13.3	14,340
- Traditionalist	36.3	258
- Missing	36.2	140
2 State		
- North Central		
FCT-Abuja	41.6	216
Benue	72.1	873
Kogi	18.8	497
Kwara	9.3	424
Nasarawa	23.0	394
Niger	7.7	1,036
Plateau	36.5	442

Background characteristic	Percentage who have experienced physical violence since age 15	Number of women
C Marital status		
- Never married	34.9	6,438
- Married or living together	24.6	19,925
- Div/separated/ widowed	42.3	1,272
3 State		
- North East		
Adamawa	68.8	578
Bauchi	22.4	798
Borno	15.4	1,014
Gombe	17.5	382
Taraba	56.9	607
Yobe	8.2	700

Background characteristic	Percentage who have experienced physical violence since age 15	Number of women
D Residence		
- Urban	32.7	11,628
- Rural	24.3	16,007
6 State		
- South South		
Akwa Ibom	59.5	610
Bayelsa	56.1	264
Cross River	65.5	484
Delta	22.1	721
Edo	75.4	527
Rivers	49.6	911

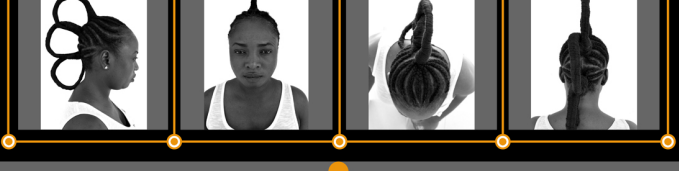
Background characteristic	Percentage who have experienced physical violence since age 15	Number of women
G Education		
- No education	11.8	10,479
- Primary	36.5	4,809
- Secondary	38.6	9,841
- More than secondary	35.6	2,505
7 State		
- South West		
Ekiti	25.8	236
Lagos	43.9	1,365
Ogun	22.8	629
Ondo	43.7	575
Osun	12.8	556
Oyo	48.0	1,121

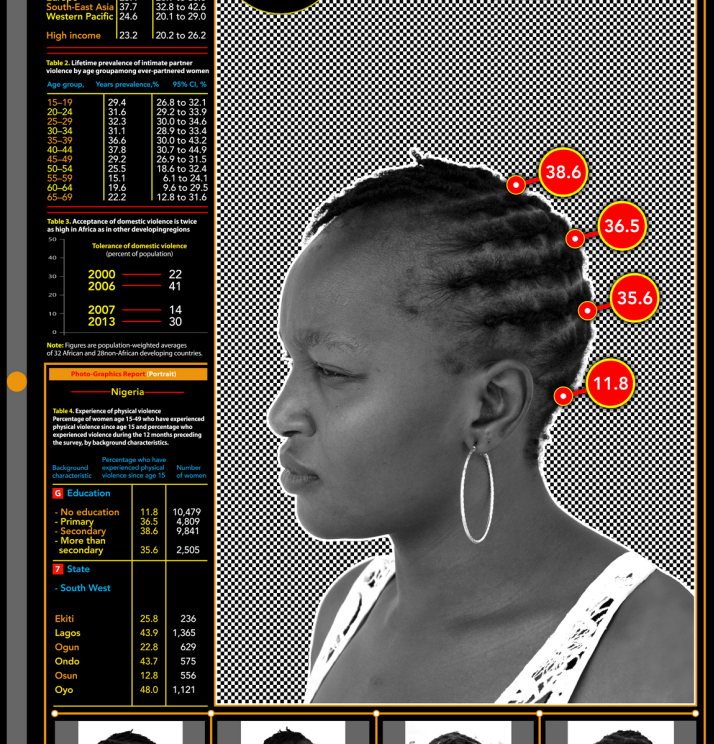
Background characteristic	Percentage who have experienced physical violence since age 15	Number of women
H Wealth quintile		
- Lowest	12.8	5,069
- Second	23.3	5,275
- Middle	30.0	5,301
- Fourth	33.1	5,683
- Highest	37.0	6,307

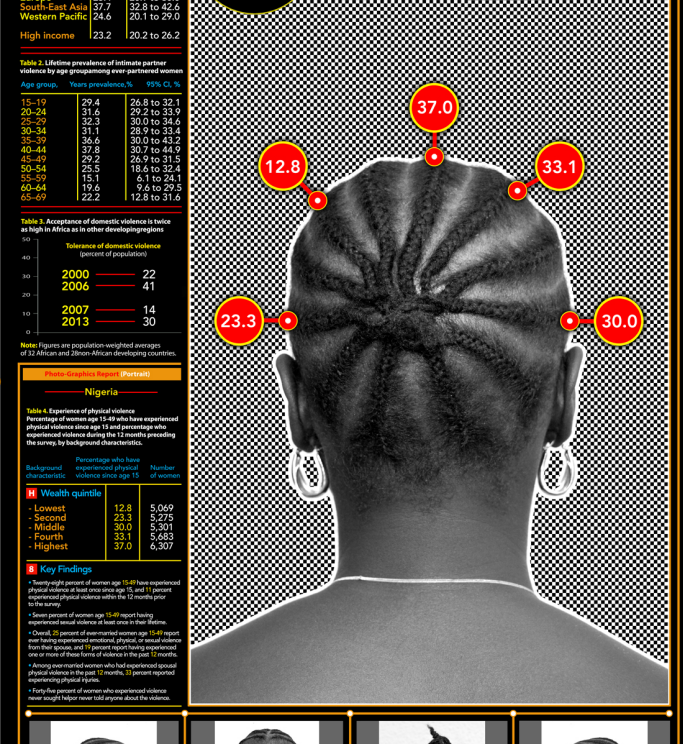
Background characteristic	Percentage who have experienced physical violence since age 15	Number of women
I Number of living children		
- 0	30.4	8,176
- 1-2	29.0	7,025
- 3-4	27.2	6,429
- 5+	23.5	6,005
4 State		
- North West		
Jigawa	7.9	959
Kaduna	19.0	1,553
Kano	1.1	2,280
Katsina	4.7	1,088
Kebbi	7.6	905
Sokoto	4.6	795
Zamfara	4.3	951

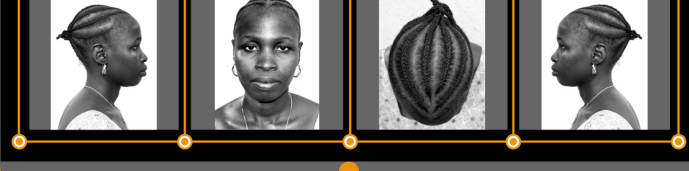
Key Findings

- Twenty-eight percent of women age 15-49 have experienced physical violence at least once since age 15, and 11 percent experienced physical violence within the 12 months prior to the survey.
- Seven percent of women age 15-49 report having experienced sexual violence at least once in their lifetime.
- Overall, 21 percent of ever-married women age 15-49 report ever having experienced emotional, physical, or sexual violence from their spouse, and 11 percent report having experienced one or more of these forms of violence in the past 12 months.
- Among ever-married women who had experienced spousal physical violence in the past 12 months, 28 percent reported having injuries as a result.
- Forty-five percent of women who experienced violence never sought helpor never told anyone about the violence.



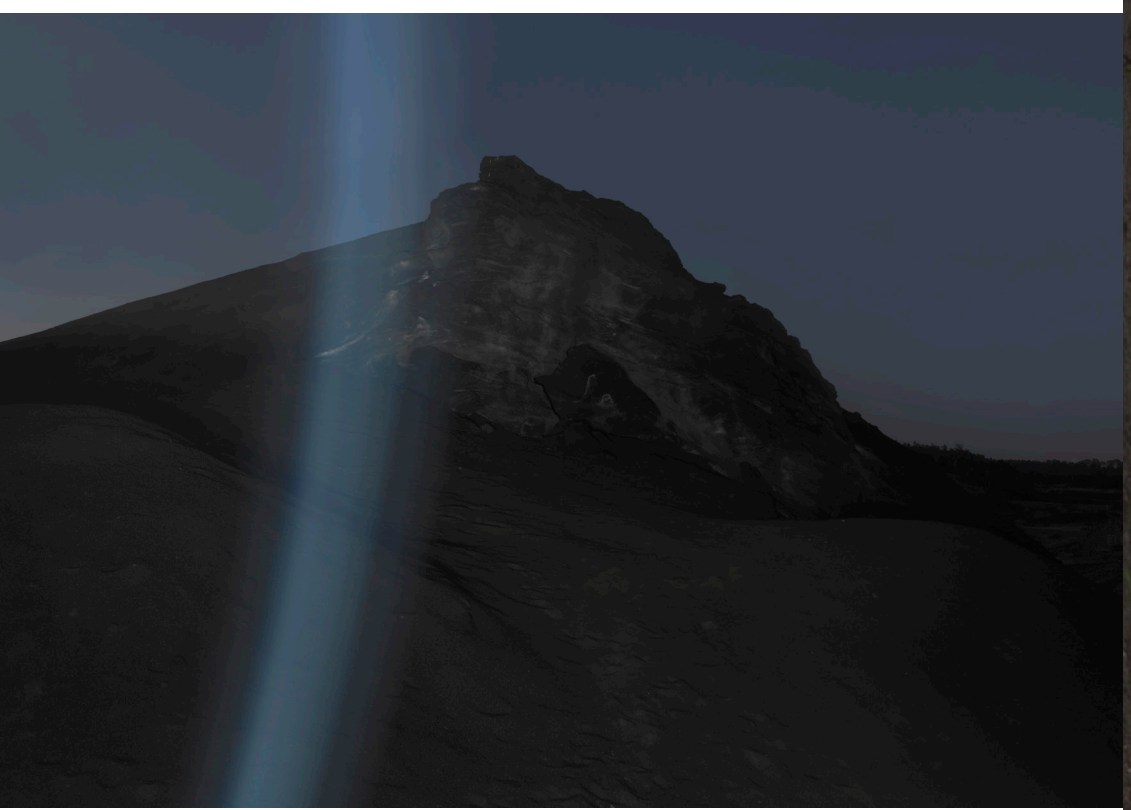






Michele Palazzi
Finisterrae

Continental Europe - Portugal - Centro Alentejo - November 2016
The centralisation of economic power and wealth sustained by EU governments has resulted in marginalization, poverty and abandonment of areas that were already disadvantaged — a process that completely destroyed social and economic structures of rural communities. After the fall of the Berlin Wall, the political organisations that set out to support the weakest classes became corrupt, pursuing liberal economic policies to the detriment of those already disadvantaged. The unbridled pursuit of capitalism resulted in the social marginalisation of certain geographical areas, whose communities were forced to live outside the system merely to survive. As individuals abandoned the land, families broke down. Those that remained assumed a state of alienation and discomfort, resulting in an escalation of suicides. This unstoppable process was inherent to the pursuit of capitalist development. So that abandonment aimed to turn into desertification and eventual destruction. It only remains to witness helplessly this disappearance, and to the consequences that came with it.



Michele Palazzi is an Italian documentary photographer.
Born in Rome in 1984, he gained a master degree in Photography at the Scuola Romana di Fotografia at 23 years old. In the beginning of his career he has worked on the project Migrant Workers Journey recipient of the Project Launch Award 2011 at Center Santa Fe. Afterwards he started working on Black Gold Hotel a long-term project about the modernization impact in Mongolia, recipient of the First Prize of Environmental Photographer of the Year Award. In 2015 the project has also been awarded with the First Prize in the Daily Life category – Stories of the World Press Photo. At the moment he's currently pursuing his long-term project in the Chinese rural areas. He lives in Rome and he's represented by Contrasto agency.

Sadegh Souri was born on 29 July 1985 in Nahavand City – Hamedan province of I.R.Iran. He is associated of Degree in Photograraphy & Cinematograraphy of Universi-ty of applied Science and Technology. 3rd grade artistic certificate in photograraphy equal as ba photograraphy from Ministry of Culture and Islamic Guidance of Iran. He started art activity from 2005 and the establishment of four solo exhibitions in 2009,2011,2012. He is cinematograraher especially in documentary cinema of Iran and in more than 50 documentary films.

He is member of :
Iranian Youth Cinema Society(iycs - iycs.ir)- Zahedan branch; National Iranian Photograraphers Society; Iranian Photojournalists Association; Fiap: fdration inter-nationale de l'art photograraphique.

He received several importants awards and he was finalist Leica Oskar Barnack Award 2016.

Sadegh Souri
Waiting Girls

Waiting Girls
In Iran, death penalty is given to the children for the crimes such as murder, drug trafficking, and armed robbery. According to the Islamic Penal Law, the age when girls are held accountable for their crimes is 9 years old, while the international conventions have banned the death penalty for individuals under 18.
Pursuant to the passing of new laws in the recent years, the Iranian Judiciary System detains children in Juvenile Delinquents Correction Centre after their verdict. Those with minor crimes are freed after spending their term and those who are sentenced to death are han-ged after reaching 18 if the next of kin (private complainants) do not take back their complaints. At the time of the shooting, some girls were waiting for their execution. However, some of the next of kin (private complainants) withdrew their complaints and some of the girls were freed. They are living their normal life now. And this project still continues.

I'm Simon Barth, a german design student living and working in Bremen. The focus of my work is photography and digital art.

Simon Barth
Digital Warfare

Long before 2017, computer games, many of which depict the act of war quite specific have established themselves as the most widespread German hobby.

While many games try to invent their own guns and military equipment to create a fantasy warfare, a lot of the shown violence differs only marginally from real warfare, or the game creators even make deals with weapon builders to promote their rifles and guns. If the game makers don't implement the real weapons, people hack the game to add realistic models. Because of this a lot of accurate 3D weapon models can be found online.

I took these models and placed them into the modern cityscape to question how realistic the game of war needs to be.

Viktoria Sorochinski was born in Ukraine in 1979. Having lived and studied in Russia, Israel, Canada and USA, where she acquired her Masters of Fine Arts from New York University, she has finally settled in Berlin, Germany. Her work has been exhibited in 16 countries throughout Europe, North and South America and Asia. Sorochinski's work is published and reviewed in over 50 international publications including her monograph "Anna & Eve" published in Germany by Peperoni Books in 2013. She is also a winner and finalist of numerous international competitions, fellowships and awards including Lucie Award (Discovery of the Year), LensCulture Exposure Award/Emerging Talent Award, Magenta Flash Forward, PDN Photo Annual, J.M.Cameron Award, Voies Off Arles Award, Review Santa Fe, Descubrimientos PHE, BluePrint Fellowship and Canada Council for the Arts Grant among others.

In addition to Sorochinski's pursuit of artistic career she is also giving lectures, workshops and talks in various institutions worldwide, as well as private coaching. She is currently teaching on a regular basis at BTK University in Berlin - Germany.

Viktoria Sorochinski
Lands of No-Return

"Lands of No-Return" (Chapter 1, 2009 / Chapter 2, 2016) is a long-term, ongoing project portraying the last remains of the authentic Ukrainian villages and their elderly inhabitants.

The current conflict in Ukraine has drawn everyone's attention to the war zones of Donbas and Donetsk, the solders and the families that have been directly affected by the war. However, there is a big part of population in Ukraine that seems to have been forgotten. People, whose life started at the backdrop of WWII, who persevered through the hardship of Soviet regime, and who, now in their final years of life, have to struggle again for survival. The current conflict in Ukraine has affected heavily the old generation, especially those who live in villages because they are now, more than ever before, abandoned by the government and even by their own families. Not only is there no one to take care of them, but they also keep losing their sons and grandsons who are fighting in this senseless war.

I was born in Ukraine, and my grandparents lived in one of the small villages near Kiev. I remember visiting this place as a child. Those memories are filled with light and happiness. When I visited this village again for the first time after many years of immigration, I was astounded at how lifeless and miserable it looked. Those who remained there were almost exclusively the elderly. They are living out their last days; neglected by everybody, they are gradually disappearing together with their traditions and their deteriorating homes. Over the past 10 years, I came to Ukraine several times and photographed the villages surrounding its capital. While working on Chapter 2, 2016 I have noticed that the situation has gotten much worse in the recent few years and many of the places that I visited and photographed previously don't exist anymore. Some of the people have died and their houses have been destroyed in order to build "datcha" (summer houses) for the rich.

For me this series is a kind of tribute to the past. This project is the most personal of all my works because it is directly related to my grandfather and great-grandmother who were born and who are buried in one of these villages. However, even though this project started as a personal journey, the more I worked on it, the more I realized that capturing and commemorating these people and places has a greater value. They are the last remaining evidence of the once magical and vibrant culture that will soon be known only from the history books.

Having originally begun my higher education in Anthropology, my interest and areas of research have focused on people in the context of their own environment – how they relate to their surroundings, culture and society. Having been trained in methods of qualitative research, but naturally using the camera to visualise this, a passion for merging methods of anthropological research with photography and videography was born, and I am now mid-way through an MA in Photojournalism & Documentary Photography at the London College of Communication. The course has challenged me extensively, and enabled me to approach work from a more creative and conceptual, but also ethical stance.

George Selley
Visualising Illness

"In June 2012 my father Peter was diagnosed with a Glioblastoma Multiforme grade 4, a type of brain tumour, and the most aggressive cancer that begins in the brain. Officially there is no clear way to prevent the disease. Typical treatment involves surgery, followed by chemotherapy and radiation therapy. Despite maximum treatment, the cancer usually re-occurs. The most common length of survival following diagnosis is 12 to 15 months. My father has now been alive for 4 and half years, making him part of a small group of people that have outlived all life expectancy predictions, and it is not entirely clear why. As a photographer and journalist, my response to my father's illness has been to document his progress and communicate with other patients, families and carers around the world. My approach involves a mixture of mediums to convey both my and his experiences, including photography, MRI scans, and filmed interviews. I realised, through this project, that the camera became a tool that enabled me to gain control over my anxiety generated by his illness. His story - through his son's eyes is told visually through the series. His illness has massively changed the dynamic of the family, and in many ways ironically has allowed us to re-bond."

2013

25 MAR 2013

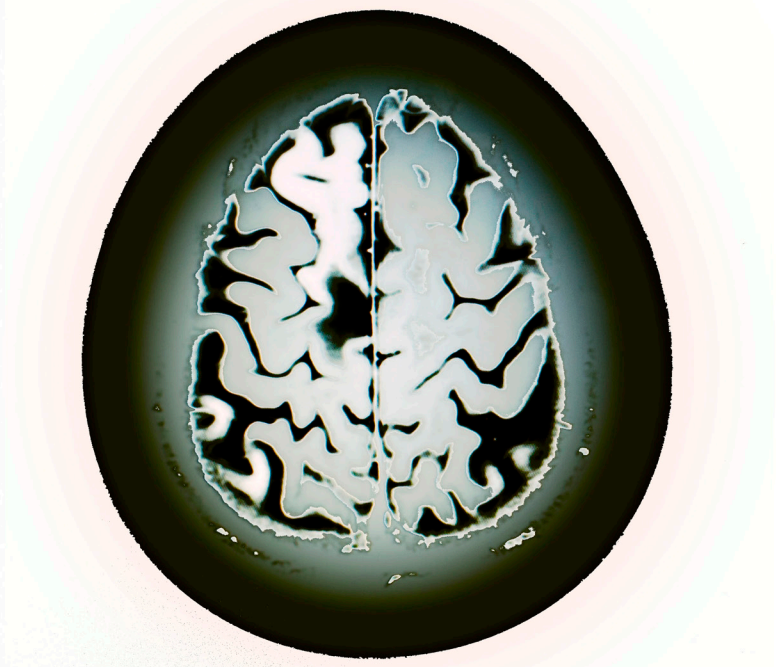
Clinic Date: 20th March 2013,
Letter typed: 21st March 2013

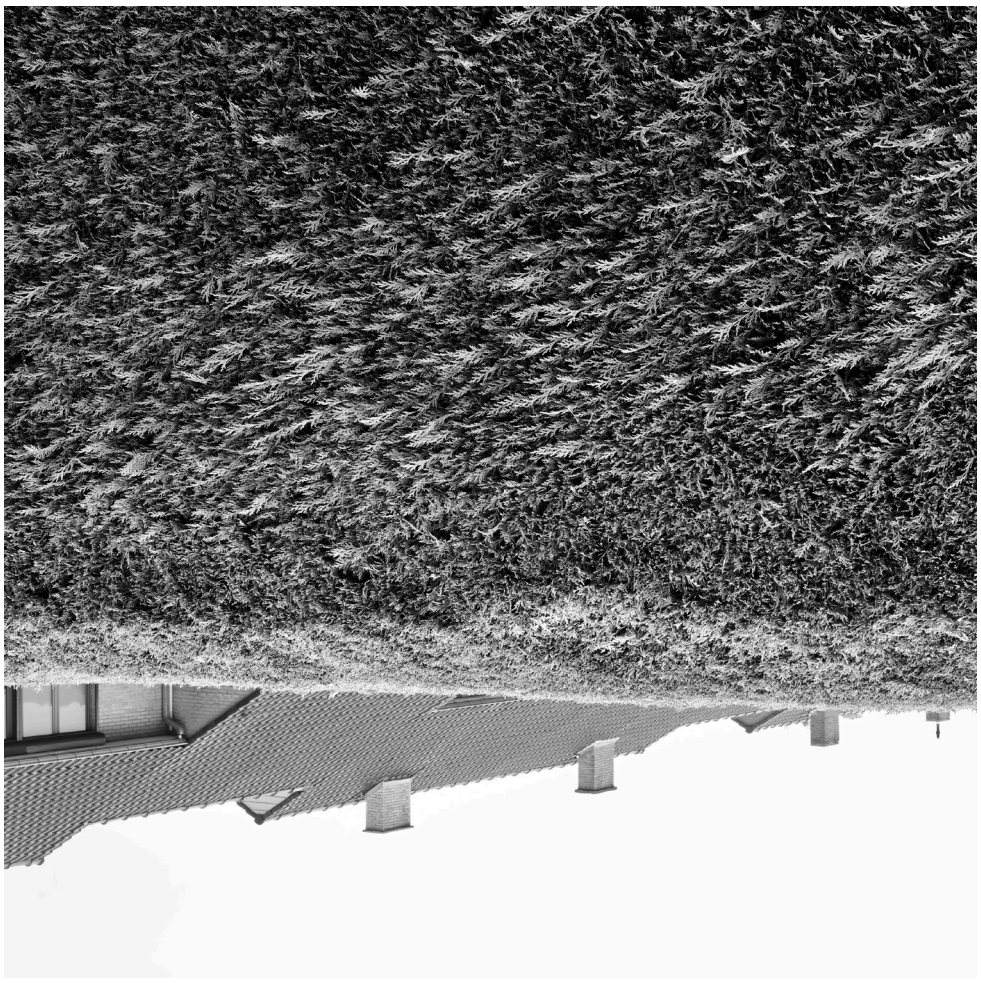
Dear

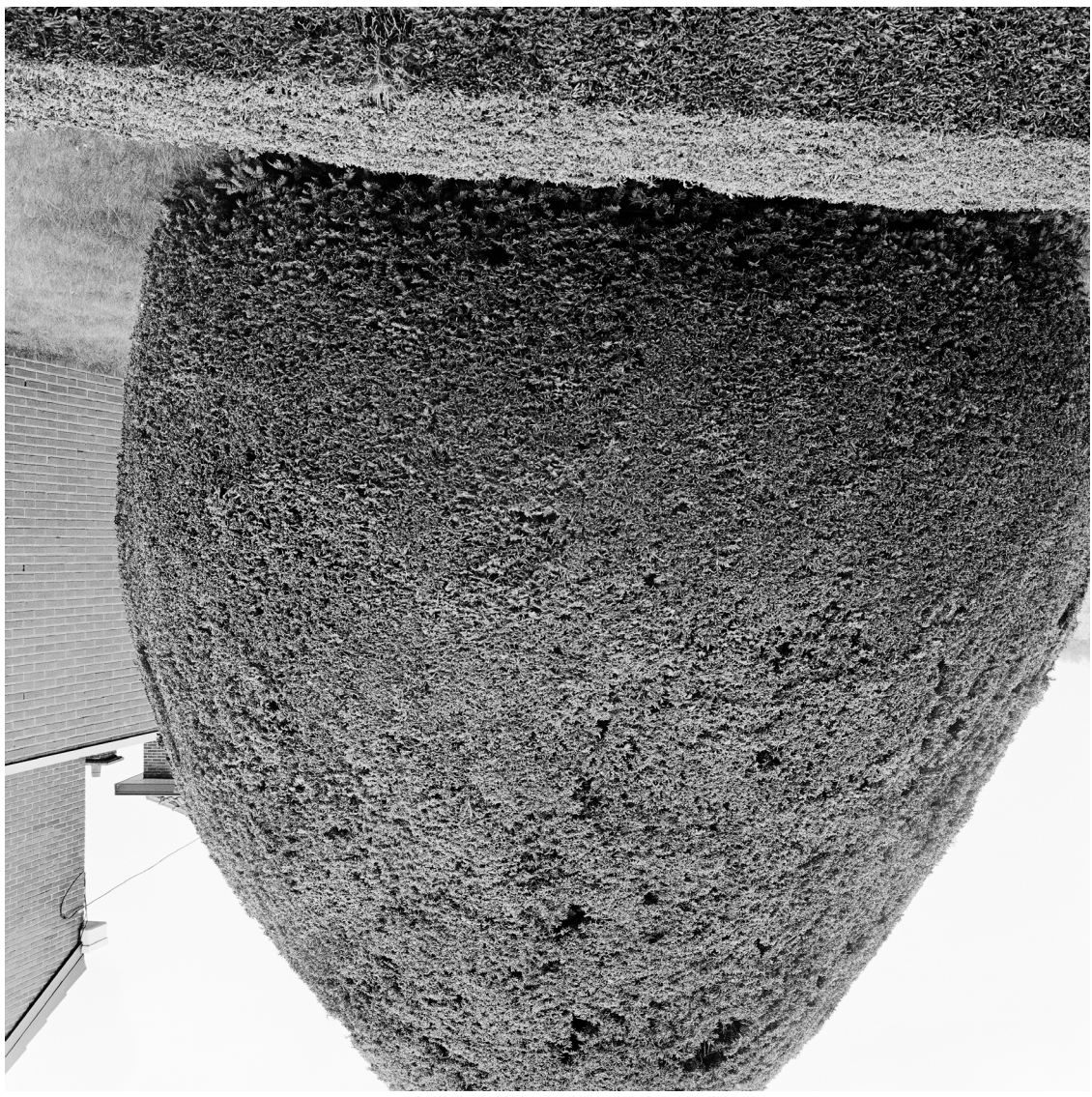
Re: Mr Peter

I spoke to his wife who gave a very good witness account on the telephone. She heard him calling from the toilet and he said to her that he felt faint and sick. She then remembers him going down on all fours, his head hitting the floor and at that point she turned him into the recovery position, kneeling behind him. She remembers that he went deathly pale and started rhythmic shaking while curled up in the fetal position. She doesn't think that he actually lost consciousness. The whole episode lasted less than a minute and he was clammy and sweating profusely. When he came round he was fully lucid, in fact, he made an attempt to get up and lie down on his bed. Shortly after that he went back onto the toilet and had further diarrhoea. He was taken to the Whittington Hospital, checked out and then sent home.

On the basis of the history, I don't think that this was a generalised seizure and he himself remembers this as being a very different experience from his first generalised seizure in June 2012 which was the initial symptom of the tumour. At that point he remembers that his left leg went stiff and then he called out to someone, felt as if he was "going into a vortex" and then blacked out. When he came round he was confused for a short time.







Dieter Daemen
No place like home

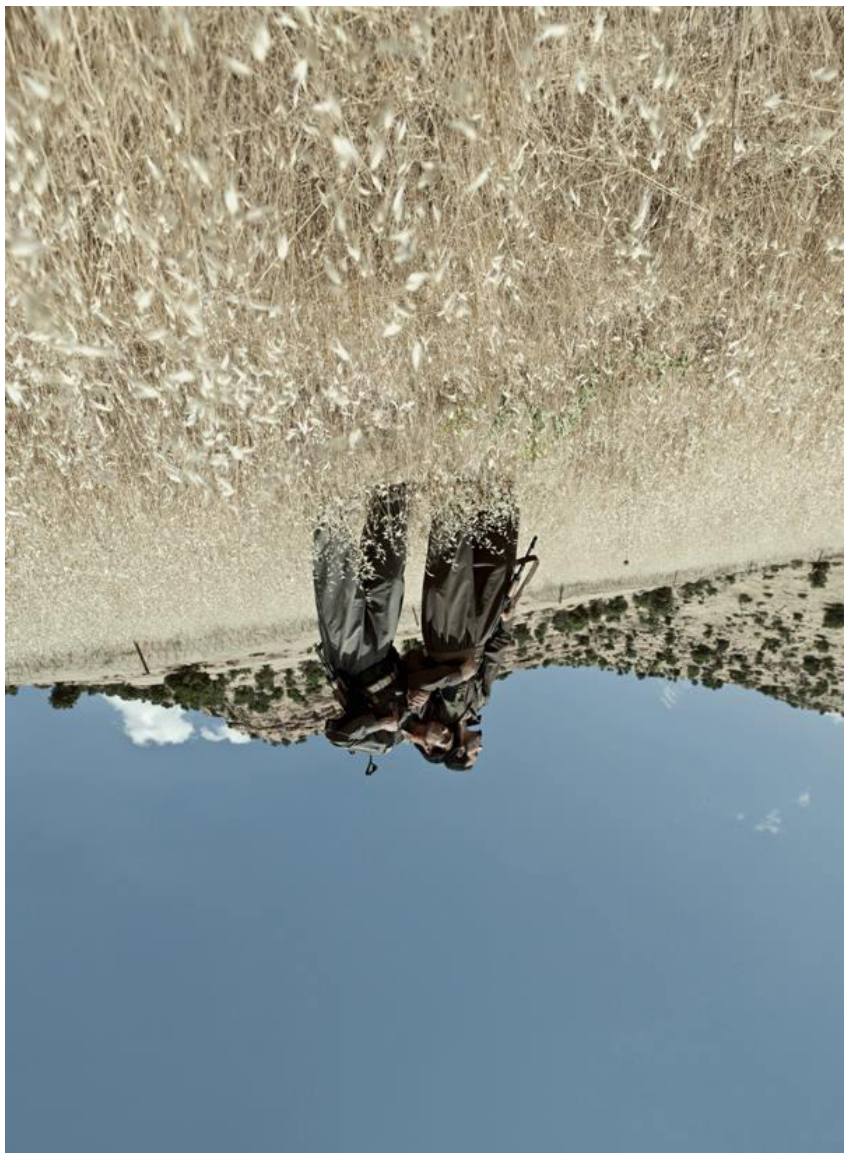
Dieter Daemen (Belgium, 1988) achieved a MFA in photography in 2012. Currently living and working in Belgium, his work mainly revolves around the relationship between man and his or her surroundings. Through seemingly innocent subjects he aims to question anthropocentrism and humanity's need to control, demarcate and govern.

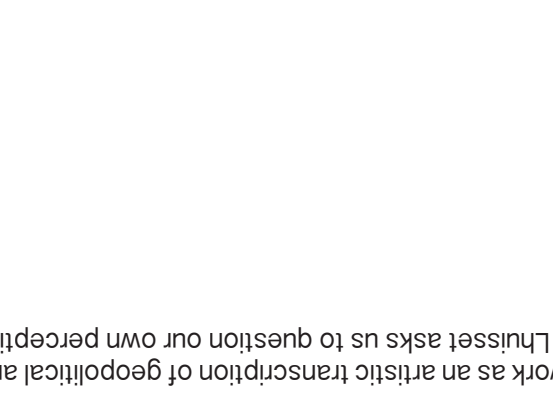
The series titled No Place Like Home was made during the 2016 European refugee crisis. However, instead of focussing on the outer borders of fortress Europe, No Place Like Home looks inward and shows how barriers and a distancing between people have been slumbering in the heart of our society for quite some time.

The series depicts a society that is characterized by an impenetrability and closedness. While the people of this society live closely together, they behave very distant towards one another. They each seem to long for a personal paradise in which anything foreign appears to be completely unwelcome. Tall hedges are used to demarcate the personal property and to block the presence and gaze of the outsider. These constructions might seem innocent at first, but they hint at more troublesome contemporary issues: distrust, a trend towards more and more individualization, the inability of people to connect to each other and a fading sense of community.

No Place Like Home also hints at another conflict: that between man and its surroundings. The precisely trimmed hedges and bushes in the pictured suburban environments have an incredible aesthetic and sculptural aura. And while there is a certain nave beauty in people's attempts to control the cyclical and regenerative character of nature and to freeze these shrubs in a seemingly permanent state, the meticulous truncation of these plants is also an expression of a disconcerting need to govern and to control life. Our world is shaped by the images that surround us and it is often depicted as governable, open and comprehensible. However, the world is not transparent or manageable. Rather, it is a labyrinth in which man has no overview and gets lost. Echoing this, the subject matter of No Place Like Home is portrayed in a way that physically confronts the viewer with an impenetrability. We long to look past these hedges to discover what lies behind, but we are unable to move unhampered into the depth of pictorial space and so we remain firmly locked on the threshold of the images.

Emeric Lhuisset
Theater of war





Since its origins, conflict photography has been confronted with the question of the reality. While elements of subjectivity are obvious in paintings, photography has always been presented as a proof. Yet since its beginning during the Crimean War (1853-1856), it is faced with the question of staging and its increasing importance as a propaganda tool will only further strengthen its manipulation. The Vietnam war proved that victory on site does not necessarily come with victory in the eyes of the public opinion and conversely. Armies, but also guerilla groups, put a tremendous amount of effort into the construction of images and the use of the media. The image is not necessarily the reality anymore, it has become an icon.

Emeric Lhuisset raises questions about the process of staging, the stage in the construction of reality. He questions how to face the influx of camera phones, what is the place of the fighter in the broadcast of images of conflict today and in the light of this phenomenon that of the reporter. He invites us to reconsider the concept of war in this representations, or as Clausewitz coined it , the Theater of war.

Born 1983, Emeric Lhuisset grow up in Paris suburb.
Graduated in arts (Ecole des Beaux-Arts de Paris - Ensba) and in geopolitics (University Panthon-Sorbonne / Ecole Normale Superieur d'Ulm - Center for geostrategy). His works has been shown in numerous exhibitions around the world (Tate Modern in London, Museum Folkwang in Essen, Institut du monde arabe in Paris, Muse du Louvre Lens, Stedelijk Museum in Amsterdam, Rencontres d'Arles, Sursock Museum in Beirut, CRAC Languedoc-Roussillon, Muse du Louvre Lens). In 2011, he wins the Paris Jeunes Talents Award. More recently, he was nominated for the Coal award (2016), the Magnum Foundation Emergency Fund Award (2015), for the Nipce Award (2015), for the Leica Oskar Barnack Award (2014) as well as the HSBC Award for Photography (2014). He published by Andre Frere Editions and Paradox (Ydoc), Maydan – Hundred portraits (2014) and Last water war (2016). His work is present in numerous private collections as well as those of the Stedelijk Museum and of the Muse Nicphore Niepce. In addition to his art practice, he teaches at the Institute of Political Studies of Paris (Sciences Po) about contemporary art & geopolitics.

He considers his work as an artistic transcription of geopolitical analyses. Diverting the codes, Emeric Lhuisset asks us to question our own perceptions of reality and its representation.

Anna Ehrenstein

The photograph “Piece of the Cake” is part of the body of work “Tales of Lipstick and Virtue” and symbolizes figuratively the textil and brand industry and the commodity fetish of the contemporary society we live in. These industries are a complex mesh of various requirements - from the people living in poverty, working at the lower end of the hierarchy trying to make ends meet, to the network of imitations and the global players. The highly intertwined set is built up on a blurred thin line between legality and illegality, pseudo luxury and luxury, bootleg and original.

Liliana Piskorska

‘Jestem Polakiem wic mam obowizki polskie’ means :
‘I am a Pole so I have polish responsibilites’

Poland in the last few years, more and more flows with different visual possibilities to manifest political views and Polish identity. ‘Patriotic industry’ is teetering between the products which are ‘100% Polish’ (which is strongly emphasized by newly established brands and shops), and gadgets ‘Made in China’ (which is no longer underlined). Color and national symbols are legally protected, but they have been completely appropriated by the Polish right-wing and set among nationalist symbols of hatred. Using patriotic items purchased by me, I test different ways of camouflage. My contemporary Polish camouflage is an inversion of masking. It is a visual manifestation, where brightness and visibility is crucial.
As a lesbian living in Poland I camouflage myself as a heterosexual couple: with a borrowed man.

Jonathan Bachman

Lone activist Ieshia Evans stands her ground while offering her hands for arrest as riot police charge towards her during a protest against police brutality outside the Baton Rouge Police Department in Louisiana, U.S. on July 9, 2016. Evans, a 27-year-old Pennsylvania nurse and mother to a young boy, traveled to Baton Rouge to protest the shooting of Alton Sterling, a 37-year-black man and father of five, who was shot at close range while being held down by two white police officers. The shooting, captured on cell phone videos, aggravated the unrest that has coursed through the United States for two years over the use of excessive force by police, especially against black men.

SINGLE WORK FINALISTS

Ruben Hamelink

The story of a group of teenagers in Gaza defying oppression by creating their own domain of freedom through the art of Parkour.

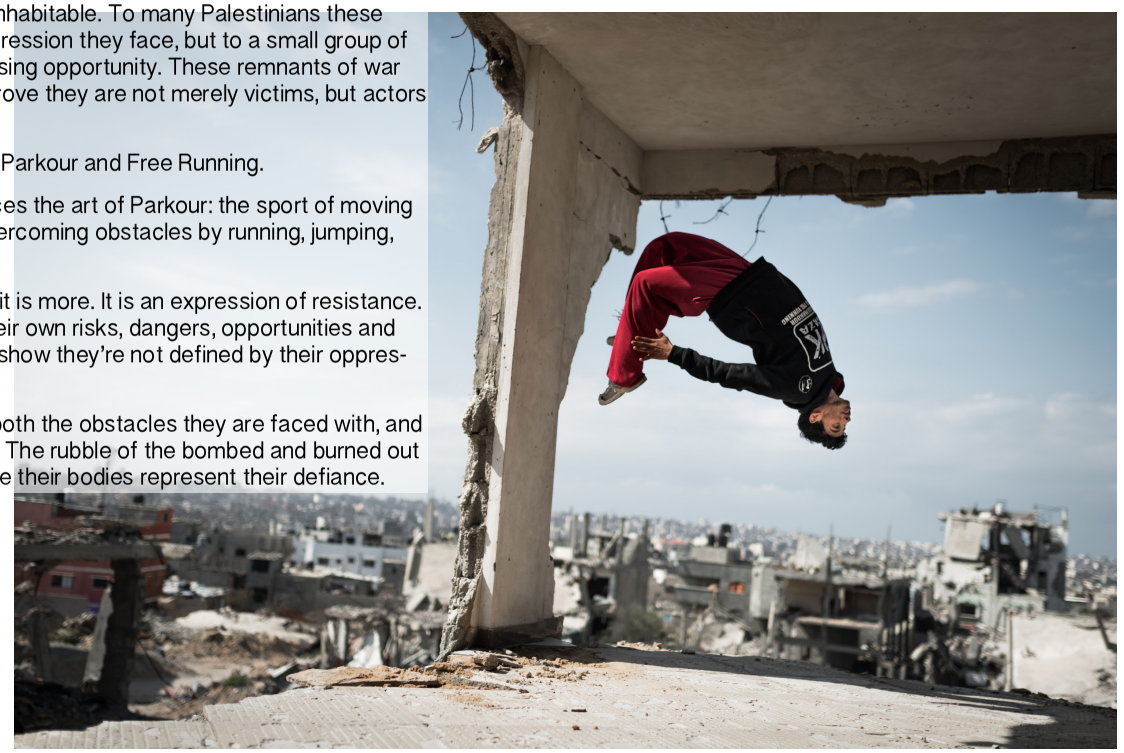
The 2014 Israel-Gaza war left 18,000 Gazan homes completely destroyed, making entire neighborhoods uninhabitable. To many Palestinians these areas symbolize the ongoing oppression they face, but to a small group of teenagers the ruins offer a surprising opportunity. These remnants of war act as the stage on which they prove they are not merely victims, but actors in their own search for freedom.

These are the members of Gaza Parkour and Free Running.

A group of teenagers that practices the art of Parkour: the sport of moving rapidly through an urban area, overcoming obstacles by running, jumping, and climbing.

But to the members of this team it is more. It is an expression of resistance. It is a way to take charge over their own risks, dangers, opportunities and personal development. A way to show they’re not defined by their oppressors, but by their own actions.

With my photographs I visualize both the obstacles they are faced with, and their means of overcoming them. The rubble of the bombed and burned out buildings are the oppression, while their bodies represent their defiance.



Tom Martin

Rising sea levels are causing low-level land in Bangladesh to flood more frequently. When land floods, crops fail, and famers are put under pressure to switch to alternatives such as fish and shrimp farming.
Food insecurity is a root cause of conflict in the area, alongside rising populations, limited resources and religious tension. This image was photographed while working with the NGO Saferworld, who are implementing peacebuilding projects in the region.