

# THE DIGITAL CATALOGUE - FID PRIZE 2017

The Digital Catalogue is the FID Grand Prize for the Top Ten winners

Each of the Top Ten winners is awarded three texts on her/his work by the jury. These brief, analytical and critical notes, are accompanying the reproductions of their work. Signed by such international figures as Brett Littman, Andrew Solomon, Magda Carneci, Philippe Rey or Serghei Litvin, the notes place the work of the winners in the broad perspective of the international contemporary art scene.

# FID PRIZE 2017

## JURY

ANDREW SOLOMON  
BRETT LITTMAN  
MAGDA CARNECI  
MAURITS VAN DE LAAR  
PHILIPPE REY  
TSJALLING VENEMA  
JAANIKA PEERNA  
SERGHEI LITVIN

## TOP TEN

ALEXANDER HAMILTON (AUSTRALIA)  
BOEDI WIDJAJA (SINGAPORE)  
HIRAKU SUZUKI (JAPAN)  
JANS MUSKEE (NETHERLANDS)  
JONATHAN ROSIC (BELGIUM)  
KAY ARNE KIRKEBØ (NORWAY)  
LUIS ALMEIDA (PORTUGAL)  
MATHIEU DUFOIS (FRANCE)  
SCOTT HUNT (UNITED STATES)  
YARA PINA (BRAZIL)

## HONORARY PRESIDENT OF THE JURY

ANDREW SOLOMON, AUTHOR, WINNER OF THE NATIONAL BOOK AWARD (NEW YORK)

## PRESIDENT OF THE JURY

BRETT LITTMAN, EXECUTIVE DIRECTOR, DRAWING CENTER (NEW YORK)

## JURORS

MAGDA CARNECI, POET, ESSAYIST, ART HISTORIAN (BUCAREST)  
MAURITS VAN DE LAAR, GALERIE MAURITS VAN DE LAAR (THE HAGUE)  
PHILIPPE REY, GALERIE RÖMERAPOTHEKE (ZÜRICH)  
TSJALLING VENEMA, GALERIE WITH TSJALLING (GRONINGEN)

## GUEST JUROR

JAANIKA PEERNA, FID GRAND PRIZE 2016 (NEW YORK, BERLIN, TALLINN)

## SECRETARY

SERGHEI LITVIN, FID FOUNDER (PARIS)

# FID PRIZE 2017

LIST OF THE 52 NOMINEES SELECTED AMONGST THE 94 CANDIDATES SELECTED AMONGST ALL THE ARTISTS REGISTERED FROM ARGENTINA, AUSTRALIA, BELGIUM, BRAZIL, CANADA, CHINA, CROATIA, ECUADOR, FINLAND, FRANCE, GERMANY, GREECE, ICELAND, ITALY, JAPAN, KOREA, MEXICO, NETHERLANDS, NORWAY, PERU, POLAND, PORTUGAL, SERBIA, SINGAPORE, SPAIN, SWEDEN, SWITZERLAND, UNITED KINGDOM, UNITED STATES, VENEZUELA.

AGNIESZKA KARASCH	ALEXANDER HAMILTON
ALEXIS MYRE	ANNE LINDBERG
ÁSGRÍMUR ÞÓRHALLSSON	AUDREY CASALIS
BETTINA KRIEG	BOEDI WIDJAJA
CARLOS CABALLERO	CÉCILE CARRIÈRE
CLAUDIA VIEIRA	DANIEL FUSTER JANKA
DENITSA TODOROVA	DOINA VIERU
EDUARDA ROSA	ERIN WIERSMA
FANI PANTAZIDOU	FIONA ROBINSON
GELAH PENN	HANNAH QUINLIVAN
HIRAKU SUZUKI	JANS MUSKEE
JEANNE HEIFETZ	JONATHAN ROSIC
JORRIT PAAIJMANS	KAMIL PIECZYKOLAN
KATARZYNA TOMASZEWSKA	KAY ARNE KIRKEBØ
KELLIE O'DEMPSEY	KEVIN TOWNSEND
KIM HABERS	LUIS ALMEIDA
MARÍA MAGGIORI	MARILYN HOLSING
MATHIEU DUFOIS	MIRANDA LUCIE
N.E. JARRAM	NANCY MANTER
NATASA KOKIC	NORMA MINKOWITZ
PAOLO BOOSTEN	ROSA MARIA UNDA SOUKI
RUN JIANG	SABINA TICHINDELEANU
SARA YAN	SCOTT HUNT
SIBEL LATIN	SIGRID VAN WOUTENBERG
SUE WILLIAMS A'COURT	VANESSA ENRÍQUEZ
WITTE WARTENA	YARA PINA

<http://alex-hamilton.com>

Brett Littman:

Hamilton's complex and dense drawings collage mark making, photocopies, gauche, airbrush and watercolor into one planar surface. It is impossible to rest one's eye on his work - as his spatial juxtapositions force one to constantly bring the parts of the whole into focus. His sense of space is disorienting in a good way. My only critique is that I see a lot of work like this out there in the drawing world - my hope is that moving Alexander can find Hamilton's complex and dense drawings collage mark making, photocopies, gauche, airbrush and watercolor into one planar surface. It is impossible to rest one's eye on his work - as his spatial juxtapositions force one to constantly bring the parts of the whole into focus. His sense of space is disorienting in a good way. My only critique is that I see a lot of work like this out there in the drawing world - my hope is that moving Alexander can find creative ways to merge his formidable technical skills with more original content.



Magda Carneci:

Hamilton invents complex and refined drawing techniques - of erasing and adding, of collage and combining - to deliver a complex and refined visual experience to the viewer. He uses photos of industrial sites and transforms them, through intelligent visual manipulation, into panoramas of strange places, where differentiated spaces interfere in an alternative way to our normal visuality. Combining structures of architectural drawing with traces coming from the British art of the 1960s and with elegant gestures reminding of the Japanese prints, Hamilton's art has also, in my view, a slightly visionary dimension.



Philippe Rey:

Hamilton is old enough and experienced enough to know exactly what he wants. His works are clearly orchestrated, his collages well composed, his gouache technique well mastered. The ideas of 20th century art collage: focusing on the juxtaposition of themes and images; challenging the pre-existing hierarchy and values of subjects and materials used; appropriating different pictures for the creation of a new context, are not as shocking as they were at the time of its birth, but are present in today's art as well.

Such as in Hamilton's work - well done, high quality and, although not something new under the sun, worth a close look.





<http://www.boediwidjaja.com>

Brett Littman:

Widjaja's drawings seamless merge the analog and the digital worlds. The graphite portraits, drawn as "negative images," are all based on mass media images of Indonesia, a place his family had to leave due to ethnic tensions when he was young. Widjaja, draws these portraits while looking through his digital camera, which is set to invert the "negative" image into a "positive" image. He also encourages the viewer to look at the drawings through mobile phones as well. What I really like about this work is his ability to force us to complete the drawings through a digital interface. There is much debate today about the influence of the digital on the hand drawn - and I think this project offers a new way to see how these two ways of making drawings can be complementary rather than hostile to each other.



Andrew Solomon:

The relation between drawing and photography preoccupies Boedi Widjaja, whose work is derived from photos, sketched by hand, and then intended to be seen both by the naked eye and through the transforming lens of a phone or camera. These negative images neither compete with nor replace photos, but rather complicate the discourse around them. They are witty but substantive commentaries on the work of art in the age of mechanical reproduction.



Detail of original drawing



Positive image seen through mobile device



Magda Carneci:

The interest for me of Widjaja's drawing consists of the clever articulation of the classic modality of drawing with the digital photography, in a dialogue that links strongly the negative analogical image with the camera of a mobile device, set up so that to render the positive version of the image. Apart from this ingenious technical find, a question remains: is it really possible to recuperate one's personal history through inverted impersonal press photos of political presidents who marked the period of one's childhood? Is it really a way of sublimating one's traumas into image, or is it rather an exploration of a technicality which mechanizes and impersonalizes our lives?



<http://hirakusuzuki.com>

Brett Littman:

The Japanese artist, Hiraku Suzuki's work in drawing focuses on the medium's ability to fluidly move between image and language. Since my early days as a philosopher (with a focus on language) and a poet in college, I have also been interested in the relationships between the visual and the textual. Hiraku works in many ways including: works on paper, wall drawings, video and performance. For me personally, it is his large-scale installations and video projections that hold the most promise - I like the idea of thinking about the way drawing, language and symbols can affect the body.



Andrew Solomon:

The artist's spectacular installations blur the line between image and language, a line that is less pronounced in any case between East Asian languages and East Asian traditional painting. Suzuki uses technique that feels both high-tech and deeply rooted in tradition; his work borrows from the world of computer graphics and also from historical calligraphy. He has a strong sense of line, and also of the larger field, and when he works to a large scale, the effect is mesmeric.



Serghei Litvin:

The problem with art is that, when you make a mistake, you do not feel pain. This is why I personally consider martial art superior: you make a mistake - you suffer. I dream of a museum that hurts. That having been said, Hiraku Suzuki has a problem with scale and borders. Oversized doesn't mean grand. And borders are good not to cross too often - and with respect. Huge installations have never convinced me... I agree with Andrew Solomon's remark: yes, Suzuki's work is "deeply rooted in tradition". There the artist meets Henri Michaux. Because less is not more. "Less is more" is one of the most stupid things I have ever heard - and in 64 years I have heard so many! No. Scale is about concentration of force. The size of the work of art, here of the drawing, must be inferior to whatever force, truth, beauty, the drawing may contain. This concentration is achieved, from my point of view, in the 3 drawings presented in the Catalogue. Hiraku Suzuki's drawings are supremely aesthetic, rooted in tradition and remarkably original.



<http://www.jansmuskee.nl>

Brett Littman:

Jans Muskee's large-scale oil pastels on paper show couples or groups of men and women involved in what at first glance looks like normal activities - sitting in park, standing in bathing suits by a pool, or visiting a museum or gallery. However, on closer inspection, there always is some kind of protagonist in the frame taking off a pair of pants or panties or someone bending over under a blanket with their head in the crotch of another woman. I appreciate Jans' drawings skills and his candid exploration of psycho-sexual situations, much like Picabia or Eric Fischl, but I wonder if moving forward he can find other more unique subject matter to mine.



Andrew Solomon:

These large-scale drawings are executed with meticulous precision. They paint a world where many dark things seem to be happening, where a cheap eroticism drives a disengaged group of characters into alienating circumstances of desire. The carefulness of the drawing belies the worldly disaffection of the characters. Oil pastel is often used to soft effect, but here it is an instrument of anti-romanticism, used to uncloak harsh realities.





Serghei Litvin:

Who is Jans Muskee? A 55 years old white male producing adult images? Or a smart artist who knows that sex helps to sell? Of course not. Because his subject is not what you see. And you know it. He says he is "looking for solutions to turn failures into tolerable images". Sounds more like Calvin than Luther to me and, in any case, I have a 50% chance of being wrong in saying that. There is courage in this work as there is in the approach. And it is very well done.



<http://www.jonathanrosic.com>

Brett Littman:

I have been thinking a lot about the act of drawing in relationship to erasure and disappearance. These ideas seems antithetical to the very concept of drawing - but I am coming around to the idea that they are essential to understanding the medium. Rosic's finely rendered Indian Ink drawings, which are based on his photographs and videos. In someways, I feel the act of drawing is tied to the unraveling of the image in our mind and Rosic's drawings take us to that place - both in a poetic and real way - right before the image disappears.



Serghei Litvin:

Brett Littman mentions “erasure and disappearance” when he writes on Jonathan Rosić’s work and I do agree with that. But giving too much importance (as the artist himself does, by the way) to Rosić’s photographs and videos is - I think - wrong. Why? Because I only know Rosić as draughtsman and this must be enough; and this is enough. Why is it enough? Because there is grace in these never-too-large drawings, and there is beauty, and there is silence. And there is Bergman, Ingmar Bergman, and someone who understands the Swedish master so well cannot be a bad person, nor a bad artist. Or can he?



Philippe Rey:

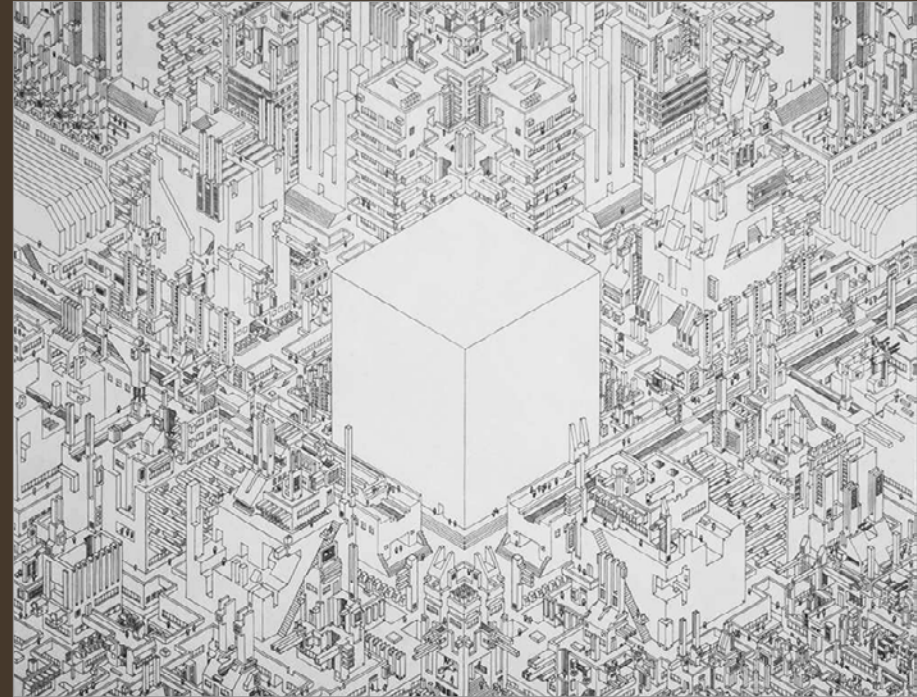
Rosić masters his technique and leaves no doubt about it. His works show his academic background, his professionalism in conceiving them and his subtleness in realizing them. Refreshing to see that there is a serious artist working on serious works of art without having to run after what is hyped right now. I chose Rosić because he is one of a few that seem to have found their own language, their own handwriting, so to say. Rosić is a great artist, and his drawings will attract attention.  
If he keeps on following his own path...



<http://kayarne.net>

Brett Littman:

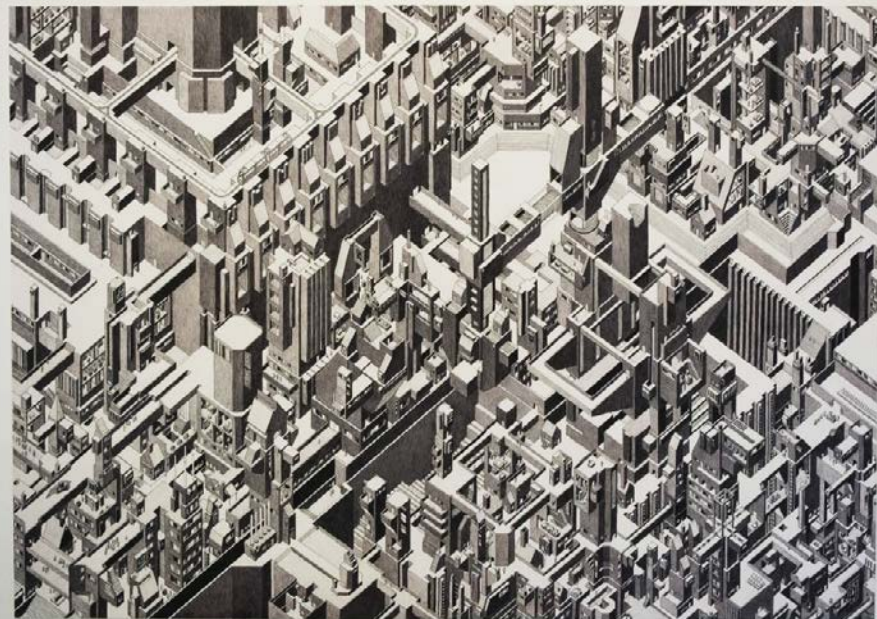
Kirkebo's drawings resemble the virtual reality landscapes of SIM City or the drawings of Archigram. Layers upon layers of fictitious buildings and structures are endlessly recombining and growing in uncontrollable ways. I like the density of his work and the use the strategies of visionary architectural drawings. My mind can wander in these urban landscapes - and I can dream about what cities could look like in the future.





Magda Carneci:

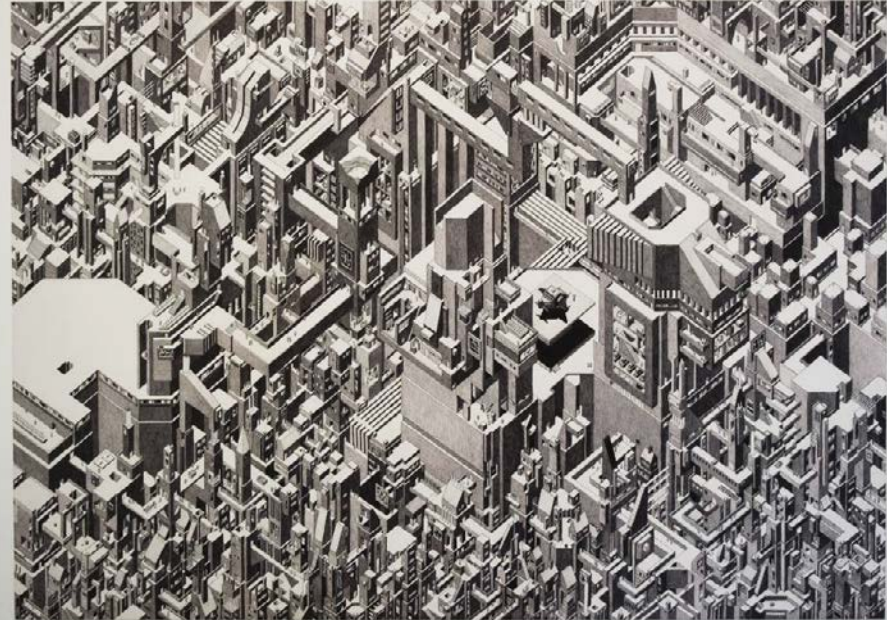
I detect in Kirkebo's drawings a strong mental structure which applies its geometry not only to urban landscapes but also to itself. The common denominator of these two domains of interest is the use of a pure, angular, rarefied manner of drawing as a way of self-exploration, and the fascination for virtual reality. Looking at Kirkebo's art is like wandering through phantom-like, possible, abstract cities or like entering into the basic patterns of his mind. It is a strange visual journey which provides the sensation of purifying our own mental structures.





Philippe Rey:

Kirkebø seems to be un-spontaneous, but following a plan, guided by a complex world-view. What makes the works interesting is the fact that, at the same time, his fictitious buildings (remember Escher?) are, as another critic put it, "endlessly recombining and growing in uncontrollable ways". Whatever the interpretation may be - they are effective because they are a result of the conceptual associative play of the imagination, and not of blind instinct. Visionary, unusual, dense, they lead us to the question: How can we speak about the space from where the drawing emerges?



<http://www.luis-almeida.net>

Brett Littman:

Almeida's large and small charcoal drawings move between passages of figuration and landscapes to pure abstraction. He also seems to be looking at more quotidian references to street art and comic books. His large drawings have a great deal of kinetic energy and often feel like they are exploding out to the edges of the page. His smaller drawings deal with isolated specific events - some recognizable and some not. They seem more like studies for elements in the larger works. Almeida has been generally working monochromatically in black or red charcoal or in pencil, in the small works. It would be interesting to see him move into a varied palate to express his ideas in the future.



Magda Carneci:

Almeida's big drawings of charcoal on paper impress the viewer by their irrepressible energy and inventive gestures. A personal fluid mixture of high and pop culture, in which elements of neo-expressionism and of strip cartoons seem to marry joyfully and explosively, Almeida's art shows a good balance between figurative and abstraction, between playfulness and rigor, as well as an intense sense of pleasure to create and inner freedom.





Serghei Litvin:

Not convinced by the small drawings: they make me think of too many artists who do more or less similar pieces.

Far more interested in the larger drawings. I am curious to see the result of his "work at a quick pace, that let the mind and the hand be in a harmonious pact", as Luis Almeida puts it. What is the artist looking for? Sincerity? Flash-back memories? Fight? I do not know. Yet my eyes and my mind are still in a "harmonious pact" with the work. Perfectly classical, without any particular "desire to be original". Isn't this very indifference to the "flavour of the day" what makes drawing - the discipline of drawing - truly original and timeless?



<http://cargocollective.com/mathieudufois>

Brett Littman:

I have been following Dufois' work for the past several years. His older drawings, which have been mostly related to the architecture of cinemas and to 1940s and 1950s films, seemed to revolve around the dual poles of memory and nostalgia. However, the last show I saw of his at La Galerie Particulière. Paris in 2016 moved his work into new and interesting directions. In this exhibition, Dufois, actually created a miniature three-dimensional stage set (Rue, 2014). The facades of the structures were all hand drawn and meticulously crafted to look like a garbage strewn street with old decrepit buildings. As one walked around the maquette, one could clearly see the balsa wood supports and understand that this is a total simulacrum. (I immediately thought of the famous scene in Mel Brook's Blazing Saddles, when Richard Pryor and Gene Wilder final realize the whole western town they are in is a stage set). Dufois also is making non-narrative films from his drawings. His interest in how drawing can be used in two and three dimensional ways, as well as in time durational media, is truly pushing the boundaries of the medium.



Andrew Solomon:

Mathieu Dufois uses drawings as the central component of his works of stationary theater. The drawing itself is powerfully expressed and surprisingly coherent. The maquettes built around the drawings evoke the past, but even more, they evoke the process of remembering. Somehow loss is inscribed in each of these desolate scenes, a palpable nostalgia for an imagined, vanishing moment. The skill of execution, the bold graphic style, and the barrenness of the landscape all contribute to the noble sadness that is his central topic.





Magda Carneci:

Mathieu Dufois' use of drawing addresses several arts, harmoniously combined: photography and film, theater and installation. They merge together through a sense of experiment and animation and gravitate around a central point - the artist's passion for cinema. Dufois creates miniature stage maquettes, in which vestiges of destroyed or deserted urban landscapes are composed out of paper, drawn and modeled with a stupendous art of the detail. Through an ingenious trompe l'oeil a sense of decrepitude and nostalgia is conveyed to the viewer, who is pulled out of the natural scale of reality, thus being able to emotionally internalize a small but coherent world of illusion.

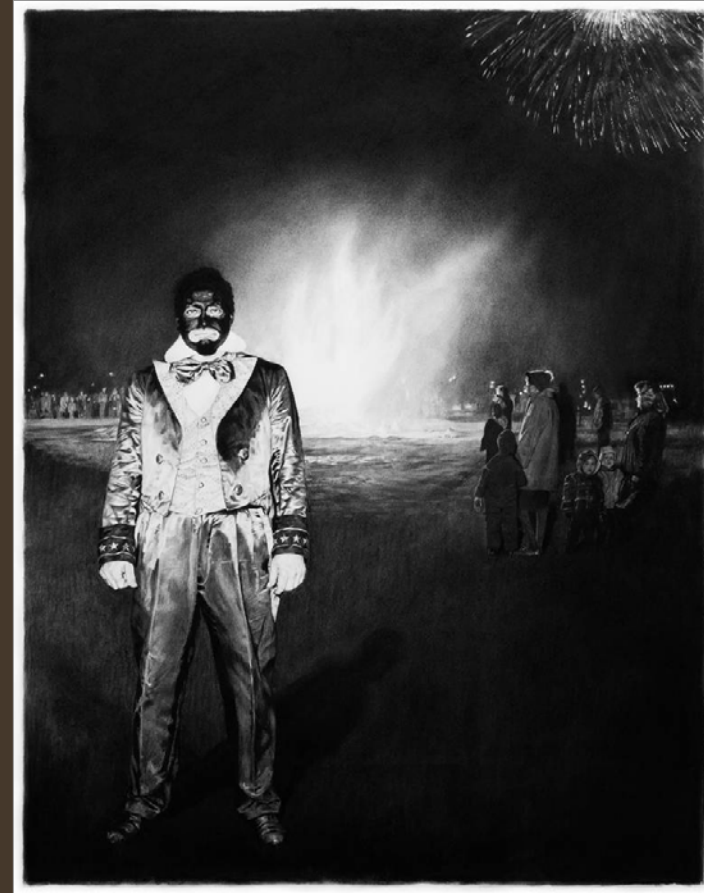


<http://scotthuntstudio.com>

Brett Littman:

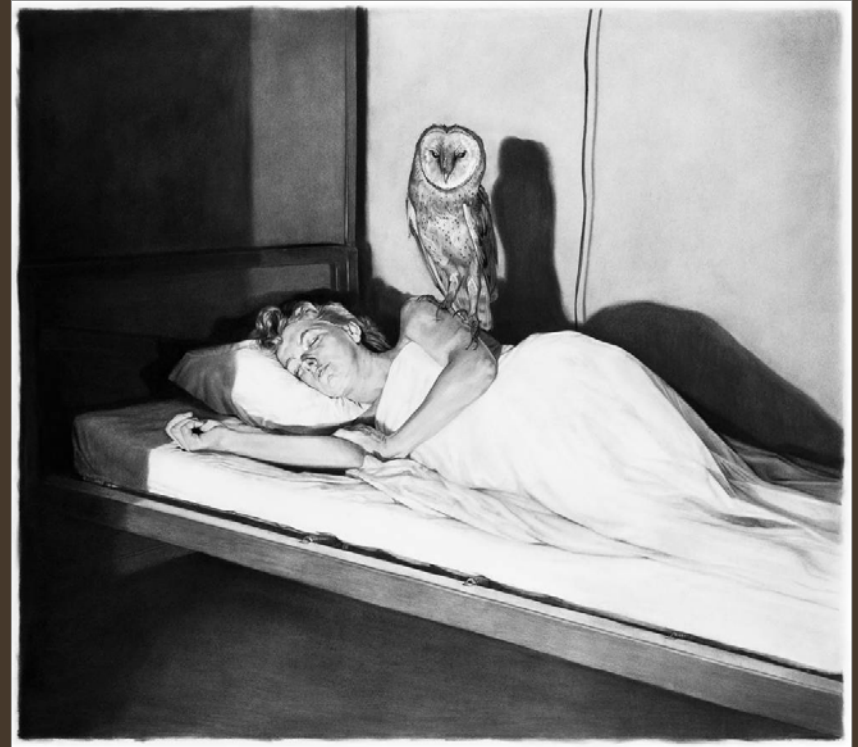
Scott Hunt's large-scale hyper-realistic graphite and paper works mine the dark underside of the American psyche. His images are pieced together from references ranging from photographic snap shots found in flea markets, to visual art, cinema and literature.

In Hunt's drawings, we are confronted with images like a woman in a party dress standing next to a car crash, a woman sleeping on what looks like a prison cot with an owl on her shoulder, and clown in blackface standing in front of a crowd watching a conflagration and a firework display. For Hunt, drawing has become a way to bring the real world and the unconscious and imaginary seamlessly together. These images, are at once familiar and disconcerting. We know what we are seeing but we are not sure why these things go together or if they should go together.



Andrew Solomon:

The intense, exquisite realism of Hunt's technique is in dynamic contrast to the surrealism of the scenes he depicts, and this disjunction contributes to their arresting, dreamlike atmosphere. Each tells a story, but we are not told what story it tells. The result is a mystifying intimacy, the feeling that we have interrupted the scene and are now indelibly a part of it.



Serghei Litvin:

"Drawing is the discipline that I've chosen" says the artist. He embraces drawing, he assumes his choice, he bears the consequence that, yes, drawing is a discipline and drawing means discipline. The drawings reproduced in the catalogue reflect strong identities; even the owl is one of them! And there is dreaming, and there is drama, and there is action in these large drawings so well done. One will never see the hard work behind the scenes, because all the apparent craziness is under control.

It is clear who the boss is: his name is Scott Hunt and he does his job exceptionally well. He takes you on a journey to places where you have never been before. Places where clowns are the tough guys and where you had better not be looking for trouble - of course not! The only problem would be to stop the (non fat) lady singing, which she will not because Scott Hunt doesn't want her to stop. And you know why? Because he says: "Drawing is the discipline that I've chosen".



<http://www.yarapina.com>

Brett Littman:

I am familiar with Yara Pina's work through The Drawing Center's Open Sessions program. She was a fellow in the program from 2014 - 2016. Pina, who is Brazilian, builds on the political and performative work done by her country-mates, the well-known female artists Lygia Clark and Lygia Pape. Her approach to drawing and performance is physical and often destructive. I appreciate that she literally throws her whole body into her work and the resulting videos and installations are records of the violent marks of collisions, bashing, scraping and movement. She has definitely tapped into and exploited the potential kinetic energy that is always present in drawing.



Magda Carneci:

The way in which Yara Pina intends to use drawing for expressing herself may seem amazing. She draws with her body and with common objects thrown against walls or large pieces of paper. There is violence but also poverism in her manner of acting and the resulting visual signs are traces of pain, of destruction, but also a form of seeking authenticity and freedom from physical limits and from social conventions. In this way, Yara Pina continues a famous line of feminist body art which enlarges our understanding of what drawing could mean.





Serghei Litvin:

"War is king and father to us all" my old chum Heraclitus said once as we were happily clapping in the middle of the nowhere of our devastated inner landscapes. I do not know if this is the reason why Yara Pina is so aggressive. But this aggressiveness, hers, is not a purpose. It is a tool - a weapon, I should rather call it. An art weapon or, why not, a weapon of art? Happenings of rage. Rage: against the dying of the day? Or rage because the wall is white and clean, untouched? But hold on a second, mister, and you'll see not blood, but charcoal spread all over. Yes, Yara Pina's drawings are made with lines and sometimes lines become strokes, and strokes might hit. Don't come too close or, who knows, you might get hurt - darling!



# 9TH EDITION - FID PRIZE 2018

*I encourage artists to apply to the FID Prize  
because the work is some of the best I have seen  
in any prize I have juried.*

**Brett Littman**  
Executive Director  
The Drawing Center, New York

# 9TH EDITION - FID PRIZE 2018

This 9th edition of the contest FID Prize 2018 will take place  
100% online: registration, voting, and announcements.

It is open to artists from around the world, without any age limit.  
The subjects, techniques and dimensions are entirely  
at the discretion of the participants.

FID is independent of any aesthetic or art-market strategy.  
It is open to all modes of expression, from the most traditional  
to the most experimental.

# CONTACT - FID PRIZE 2018

## [HTTP://THEFID.ORG](http://thefid.org)

THE INTERNATIONAL FID PRIZE DRAWING CONTEST IS ORGANISED BY FID, AN INDEPENDENT CULTURAL INSTITUTION SPECIALISED IN THE PATRONAGE OF THE ARTS. THE INSTITUTION, DEDICATED TO CONTEMPORARY DRAWING, WAS FOUNDED IN PARIS IN 2007.

FID TEAM: SERGHEI LITVIN, ALEXANDRU ALBU, PETRUS VILJOEN, NICOLAS PFEIFFER

FID PARTNERS: THE DRAWING CENTER (NEW YORK), DREAM PRODUCTION (TIMISOARA)

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