



THE LUMEN PRIZE

Students from MA Fine Art Digital at Camberwell College of Arts, University of the Arts London have been the co-curators for this year's Lumen Prize exhibition in London. As part of the curation process a lot of debate and discussion has been generated about fine art practice in a digital environment. Below are 3 curatorial statements by current students in response to the exhibition. MA Fine Art Digital is delivered both as a studio based course in London and as an online option with students living anywhere in the world. Of the 4 students contributing to these written statements, 2 are based in London, one is based in Canada and 1 moves between Denmark and London. This gives an extra element to the curatorial view which sees the process of collaborative curation embedded in a digital environment. Our thanks goes to Carla Rapaport and the Lumen Prize for the opportunity to curate this year's show.

– Jonathan Kearney,
Course Leader, MA Fine Art Digital
& Postgraduate Programme Director,
University of the Arts London: Camberwell College of Art
www.fineartdigital.org/about/

Who are we as humans in a digital age?

As an annual prize the Lumen allows us to go on a journey into the burgeoning field of digital art forcing us to ask ourselves: What is digital art? The works in the exhibition widen our perspective on this question. Some works use digital technology as their medium for expression, others utilize technology in the process of creation and yet others respond to our digitally mediated everyday lives using more traditional approaches.

However, while attempting to find a common ground, it seems that digital art is elusive. It constantly escapes our attempts to define or reduce it to easy taxonomies. Does its slippery nature tell us something about what digital art is? Does the very speed at which our culture moves now make attempts at classification an act of futility? In the face of instant online communication and the constant consumption of media does "meaning" begin to disintegrate?

By having a touring exhibition in conjunction with an online gallery, seminars and a symposium the Lumen is able to encourage conversation and debate around these sorts of questions. Something that is both valuable and necessary when attempting to delineate the distinctive characteristics of digital art.

The Lumen Prize does not solely provide a space for

explorations of what digital art is - It further enables us to think about what it means to be human in a digital age and how the digital, by its very nature, changes our human conditions and possibilities. The Lumen prize and the works exhibited widen our horizon and force us to ask the basic question: Who are we as humans in a digital age?

While exploring the art works we suggest that you do not lose yourself in fascination with technology. Instead, immerse yourself in the work's elusiveness - wander around the exhibition exploring how these works mirror and engage our contemporary life.

– Trystan Williams and Cecilie Waagner Falkenstrøm

Here at the London stop of the Lumen Prize pieces made using a variety of new digital technologies are exhibited in a space with one hundred and ninety three years of history, this complimentary juxtaposition in turn enhances the experience of the work.

As a digital art exhibition, I am curious as to which aspect of the show will make the greatest impression: the novelty of seeing fantasy expressed through digital media, experiencing various technologies or just being touched by the work itself. Perhaps these are too ambiguous to be separated but we can still take this opportunity to ponder a little on the word being placed ahead of the art - digital.

Does putting the word digital before art in the end narrow or expand it? Digital art already has its own specific art awards. In years to come, will it also have its specific section within art history book?

After viewing all of the work it becomes clear that there is no singular position of artists responding to the digital. They are each giving their own interpretation of digital art through their work. Consequently the show acts as a demonstration of fresh ways the viewer's experience can be challenged with the help of these newly developed skillsets.

– Anqi Zhou

1. Andy Lomas – ‘Cellular Forms’ (3D Animation) | Gold Award

This simulation of cell morphogenesis effectively characterizes internal growth and change representational of the brain at moments and microbial genesis at the same time. Development, growth and decay continue through several cycles suggestive of the essence of life. The music *Seething* by Max Cooper pairs perfectly with the visual and completes the lifecycle story taking place before the spectator. The artist's use of black and white initially adds to the clinical experience, but the viewer is left wondering how colour might have affected the encounter.

2. Studio Chevalvert – ‘Murmur’ (Interactive Installation) | Silver Award

Two intangibles merge in this installation with the assistance of a device that changes the spectator's voice into light patterns on a wall. Thus, physical sounds become virtual illuminations through a technical bridge. The accessibility of the interaction converts the viewer's participation into a charming collaboration that transforms this work from advanced physics experiment to light art.

3. Patrick Tresset – ‘5 Robots Named Paul’ (Robot Generated Interactive Art) | Bronze Award

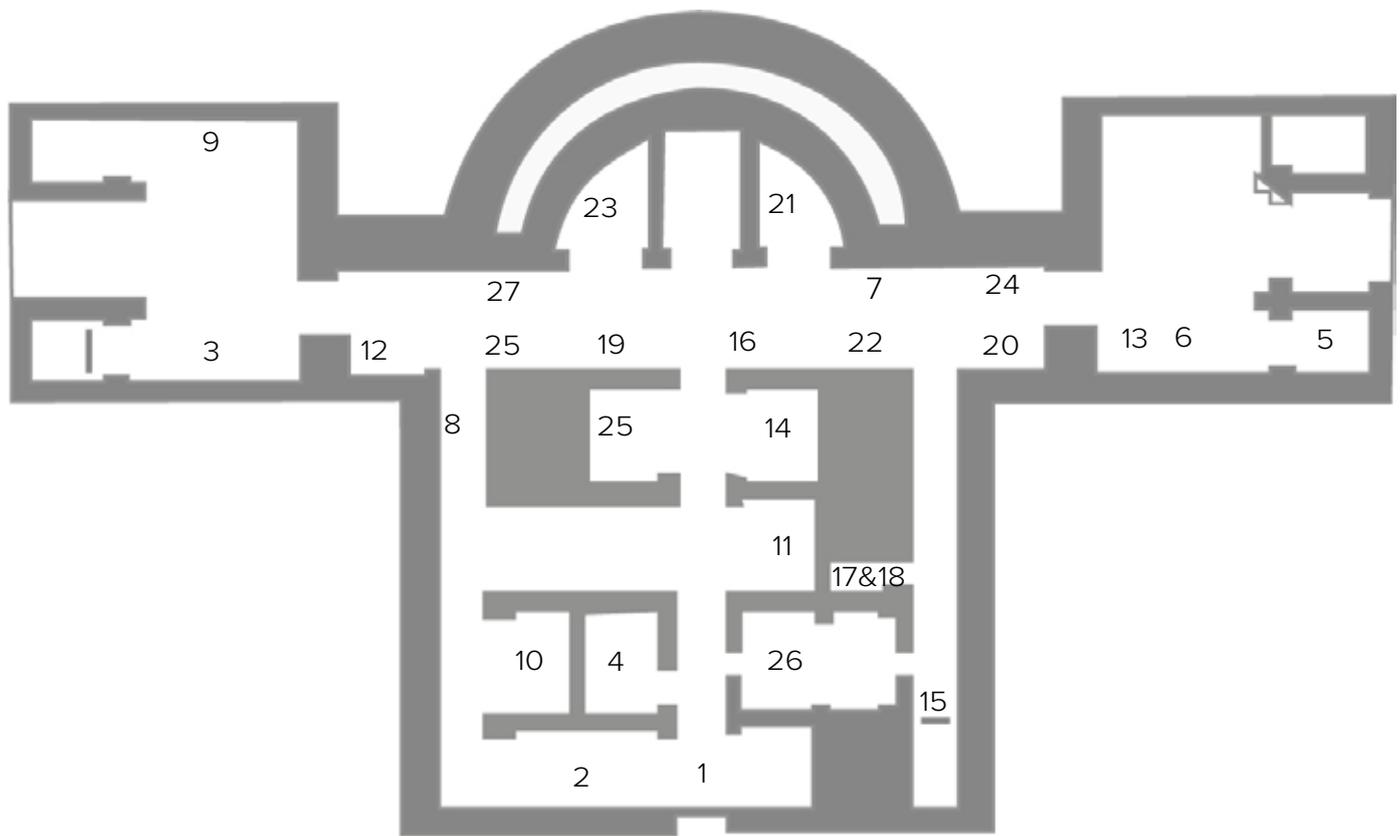
Here, performance art cleverly displays role reversal with human as passive subject and robot as active creator. While initially referencing the familiarity of drawing class, the performance grows unnerving because of its cyber-revolutionary/Terminator III type implications. However, each robot produces a unique work as produced in a student studio situation, addressing the essence of artistic individuality. The artist setting up at the start and his voice concluding the session serve as a reminder of just who really is creator.

4. Christine Hooper – ‘On Loop’ (Animation) | Animate Award

Hooper successfully documents the fractured thinking of an insomniac in this stylish and beautifully executed animation. The narrative is spot on visually and verbally with split screens representing the fragmented brain activity with hilarious and perceptive results.

5. James Andean and Merja Nieminen ‘Re:**Sitruuna ja Meduusa’ (Interactive and Generative Installation) | Creative Coding Prize**

“The Lemon and the Medusa” is a work in which the visual and the auditory are completely harmonious. Together with the pacing of Nieminen's visuals, this video bathes the viewer in a floating universe. The triptych screen adds dimension. Perhaps the most fascinating part of this world is what the spectator cannot see, because the visuals are continuously generated through digital processing to create, in essence, a “living artwork”.



1. Andy Lomas – London, UK
Gold Award
'Cellular Forms' (3D Animation)
2. Studio Chevalvert – Paris, FR
Silver Award
'Murmur' (Interactive Installation)
3. Patrick Tresset – London, UK
Bronze Award
'5 Robots Named Paul'
(Interactive Installation)
4. Christine Hooper – London, UK
Animate Award
'On Loop' (Animation)
5. Merja Nieminen & James Andean
Järvenpää, FI
Creative Coding Award
'RE:**Sitrugna ja meduusa'**
(Interactive, Generative Installation)
6. Alexandra Handal – Amsterdam, NL
People's Choice Gold Award
'Dream Homes Property Consultants (DHPC)'
(Interactive Web Documentary)
7. Alejandro Dávalos – DM Quito, EC
People's Choice Silver Award
'House at the Beach'
(Digital Painting)
8. Sally Sheinman – Rothersthorpe, UK
Founders Prize
'What makes you, you ?'
9. Laura Dekker – London, UK
'The Garden Of Earthy Delights'
(Interactive Installation)
10. Karl Singaporewala – Crawley, UK
'Corregation Canyons: Atria Etude' (Laser – Cut Sculptures)
11. Pit and Max Molling
Weiler-La-Tour, LU
'365 Degree' (Time Based Art)
12. Al Wildey – Mt Pleasant, US
'America' (Photomontage)
13. We are Müesli – San.Giovanni, IT
'Cave ! Cave ! Deus Videt'
(Interactive Visual Nove)
14. Sala Wong and Peter Williams
Terre Haute, US
'Conglomerate Distortions Series1:Japan/Taiwan/Hong Kong'
(Immersive Animation)
15. Linda Havenstein – Berlin, DE
'Cosmos with you in the center of everything'
(Multimedia Installation)
16. Joke Neyrinck – Ostend, BE
'Fly Free A' (Digital Doodle)
17. Robert Seidel – Berlin, DE
'Grapheme' ?
(Multimedia Installation)
18. Javier Lloret – Rotterdam, NL
'Puzzle Facade'
(Interactive Installation)
19. Marlon Paul Bruin
Den Burg, Texel, NL
'Hong Kong Future'
(Photomontage)
20. Grant Legassick – Cape Town, ZA
'Legacy (San Bushmen)'
(Photomontage)
21. Mitch Goodwin – Portland, AU
'Mineral Machine Music'
(Audio–Visual Animation)
22. Kevin Vucic-Shepherd
London, UK
'Piccadilly To Jermyn St'
(Photomontage)
23. Ivor Diosi – Prague, CZ
'Qualia Project'
(Interactive Installation)
24. Edward Bateman
Salt Lake City, US
'Specimen One, "Five Anomalies"' (3D Modelling)
25. Max Hattler – London, UK
'Sync' (Animation)
26. Claire Reika Wright – Banbury, UK
'They Live Below Ground Now'
(Interactive Installation)
27. Diana Vetere – Toronto, CA
'Untitled' (Digital Painting)



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