

# 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 (BUCHAREST)  
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 WOUDENBERG
SUE WILLIAMS A'COURT	VANESSA ENRÍQUEZ
WITTE WARTENA	YARA PINA

<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.

