

# ARBA-ESA / ESPRONCEDA ART PRIZE



# ARBA-ESA / ESPRONCEDA

## ART PRIZE

ESPRONCEDA - INSITUTE OF ART & CULTURE IN COLLABORATION WITH THE ACADEMY OF FINE ARTS OF BRUSSELS AND THE CITY OF BRUSSELS

***The importance of the best practice in the contemporary art and the impact of the artistic residency for the emerging artists' career.***

**Responsible of the project:**

**Savina Tarsitano**, artistic director and co-founder of Espronceda,

**Enzo Pezzella**, artistic coordinator ArBA-EsA

Espronceda and the Royal Art Academy of Brussels launched the Art prize in 2016 with the main aim, on one side, on how to help young artists in their early career, in facilitating and catalysing artists' abilities to move across the world fostering a meaningful creative period and on the other to underline the importance to create a bridge among universities, arts centres and galleries for building new alliances towards a best practice in contemporary art and exchanges ideas and knowledge.

This period of freedom, search, reflection allows the artists to develop a deeper understanding of their limits, potentialities, fears, to collect, to experiment, to research and to generate new perspectives and artistic languages. The Prize to explore evaluation and assessment strategies at artist residency programs. Bringing together young artists from the Royal Fine Arts academy in Barcelona, to experiment the notion of "freedom", "time and space", "quality", "contemplation", "reflection".

In our follow-up research and experimentation, it became clear that Art Prize and residency have developed satisfactory frameworks for assessing and demonstrating their impact. Most rely on anecdotes from artists, and indeed these testimonials provide some of the most powerful and compelling evidence of impact. We strive for a society that celebrates creative people and process, that values experimentation and the exploration of new ideas, and that recognizes the role artists and the creative process can have in achieving this vision and the birth of new creative alliance. Due the success of three editions and the positive impacts born the idea to celebrate the IV edition with a collaborative and travel exhibition across Brussels and Barcelona to bring the winner of the Prize together with a selection of emerging artists of Espronceda to Brussels and and vice versa.

The prize includes an artistic residency, curator, mentor, round tables for a wider dialogue at National, European and International level.

## WINNERS PRIZE

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## ROUNDTABLE

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I EDITION

SIDERAL/HUMAN ARCHITECTURES

BY

EMILE PIERRET &

ANASTASIA KOSMADAKI



# EMILE PIERRET AND ANASTASIA KOSMADAKI

**Emile Pierret** is a Belgian sculptor and draftsman. He born in 1993. In 2016, he obtained a master's degree in visual and space arts after five years of studies in the sculpture workshop of the Royal Academy of Fine-Arts of Brussels. From 2016 to 2017 he continued his artistic research in sculpture and drawing. His work has been exhibited in various collective exhibitions, symposiums and art competitions. In 2017 he participated at the Brussels contemporary art fair "Off Courses" and he is the winner of the prize Espronceda/ARBAESA in cooperation with the Royal Art Academy of Brussels, for an artistic residency at Espronceda, Center for art & culture. His main interest is the research on the reuse of waste materials to return them a value.

**Annita Kosmadaki**, Greek young artist, born in Athens in 1991. She lives and work in Brussels. She graduated with a BA Honours Degree in Fine Arts with a specialization in sculpture from the University for the Creative Arts (UCA) in Canterbury, UK. She obtained her Master's Degree in Weaving and Textile Arts with a great distinction from the Royale Academy of Arts in Brussels. In the frame of the Laureat's Exhibition Tradition Does Graduate, organized by the Royal Academy of Arts in Brussels (September 2016), she obtained the Horlait-Dapsense scholarship and the prize Espronceda/ARBAESA in cooperation with the Royal Art Academy of Brussels. Her work is exhibited permanently at the Costume and Lace Museum of Brussels. Her main interest is on the relation between sculpture, embroidery and nature, in particularly on the mystery and beauty of life.

## SIDEREAL/HUMAN ARCHITECTURES Curated by Savina Tarsitano



  
ESPRONCEDA  
CENTER for ART & CULTURE  
Presents/Presenta

### SIDEREAL/HUMAN ARCHITECTURES

Anastasia Kosmadaki & Emile Pierret

Curated by / Comissariat per SAVINA TARSITANO

Opening reception / Inauguració

Tuesday, June 20th 7.30pm / dimarts 20 de juny, 19:30h

Exhibition / Exposició

21st June - 25th June 2017 / Del 21 juny al 25 juny 2017

Tue - Sat: 4pm - 8:30pm / Dt - Ds: 16:00h - 20:30h



Carrer d'Espronceda, 326, 08027 Barcelona, Nave 4&5

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[www.espronceda.net](http://www.espronceda.net)



## "Sidereal/Human Architectures"

By **Anastasia Kosmadaki** and **Emile Pierret**

Curated by **Savina Tarsitano**

Opening on Tuesday 20th of June, 19h30.  
Exhibition from 21st of June to 1st of July, 2017.

We are very honored to present the artistic prize residency Espronceda/ArBA-EsA in cooperation with the Académie royale des Beaux-Arts de Bruxelles - Ecole supérieure des Arts (ArBA-EsA). We are thankful to the director Charlie Taché of the Gallery Tat Art of Barcelona for his contribution as a member of the jury of the prize.

This project represents Espronceda's philosophy on the importance of a good contemporary practice on the relation between universities, academies, and centers of art: "**Sidereal/Human Architectures**" is the aesthetic synthesis of the young artists Anastasia Kosmadaki's and Emile Pierre's artistic research. They propose a new and critical look on how to create and use different techniques to re-connect the human being with the space and the imagination. The exhibition shows the young artist's sculptures who work with space processes from the peripheries with an attentive listening to the spatiality of the reality and the tangible and intangible world. Spatial aesthetics is an intervention into thought production systems, communication, and technology in presenting models that sometimes diverge, or create concrete alternatives of transformation, in so doing the viewer can enter into an imaginary, three-dimensional and entropic architecture of the reality and imagination, from utopia to dystopia and from dystopia to utopia.

**Anastasia Kosmadaki's** artistic research is on a parallel microcosmic architecture translated through sculptures and bobbin lace. She wants to create a mystical and spatial vision of the reality, myths, and nature in creating sculptures connected with the poetics of fragility and strength of the textile medium and the natural objects she finds. By doing so she underlines the importance of the relation between tradition and contemporaneity. With her work, she translates the importance of the gaze, reflection, and utopia hidden in the mystery of an engineering, emotional and mysterious nature.

**Emile Pierret** with his sculptures builds metamorphoses perceptive previously acquired through a theoretical knowledge and transported to an « other world », where the real and the illusory are in the same space. With his work translates the reality in aesthetic criticism shifting the era of consumerism in an imaginary and parallel dimension to cause spectator's reflection from dystopia to utopia. His sculptures are the result of his trip to Barcelona.



*"Sideral/human architectures"* is the aesthetic synthesis of the young artists Emile Pierre's and Annita Kosmadaki's artistic research.

They propose a new and critical look on how to create and use different techniques to re-connect the human being with the space and the imagination.

The exhibition shows the young artists' sculptures who work with space processes from the peripheries with an attentive listening to the spatiality of the reality and tangible and intangible world. Spatial aesthetics is an intervention into thought production systems, communication and technology in presenting models that sometimes diverge, or create concrete alternatives of transformation, in so doing the viewer can enter into an imaginary, three-dimensional and entropic architecture of the reality and imagination, from utopia to dystopia and from dystopia to utopia. Emile Pierret with his sculptures builds metamorphoses perceptive previously acquired through a theoretical knowledge and transported to an "other" world, where the real and the illusory are in the same space. With his work translates the reality in aesthetic criticism shifting the era of consumerism in an imaginary and parallel dimension to cause spectator's reflection from dystopia to utopia. His sculptures are the result of his trip in Barcelona. Anastasia Komasaki artistic research is on a parallel microcosmic architectures translated through sculptures and embroidery. She wants to create a mystical and spatial vision of the reality, myths and nature in creating sculptures connected with the poetics of embroidery in underlining the importance of the relation among tradition and contemporaneity. With her work she translates the importance of the gaze, reflection, utopia hidden in the mystery of an engineering, emotional and mysterious nature.



**EMILE PIERRET**



**EMILE PIERRET**





**ANASTASIA KOSMADAKI**



**EMILE PIERRET**





**EMILE PIERRET**



**ANASTASIA KOSMADAKI**





**ANASTASIA KOSMADAKI & EMILE PIERRET**





II EDITION

I CRIED OVER SPILT MILK  
BY  
CHARLOTTE FLAMAND &  
LEEN VAN DOMMELEN





# I CRIED OVER SPILT MILK

Curated by Savina Tarsitano



## I cried over spilt milk

Leen Van Dommelen & Charlotte Flamand  
winners of the Espronceda/ArBA-EsA prize

curated by: Savina Tarsitano



Opening on Thursday, 7.02.2019 at 19h30

in the presence of Enzo Pezzella (ArBA-EsA)

- > Exhibition from 08/02 to 12/02.
- > Visiting on Fridays from 16h to 20h or by appointment: [vitor@espronceda.net](mailto:vitor@espronceda.net) or call +654 47 47 85
- > Carrer d'Espronceda 326, nave 5. Barcelona. (metro Navas)

partners:



thanks to:



*"Cette homme qui joue trouve dans le jeu la force de surmonter ce que le jeu entraine d'horreur"*  
George Bataille

*I cried over spilt milk* is a confession between two artists encountering each other into a specific space and sharing it as a playground. Their work in a different way explores the double surface of the complexity of the human being, with its contradiction, limits and borders: what it is possible to see and what it is not possible to see; what is possible to cut and what is not possible to cut, what is possible to recompose and what is not possible to not recompose, and it's just that they meet in ways of treating matter, abusing, suffering, tearing apart, dissecting, cutting. The same duality plays a key role both to human and artistic level: from the oneness to the duality and from the duality to the oneness. Leen uses her own body as a matter to be shaped like a sculpture being fragmented and dissected into the space, to disappear, to go out of or to go beyond the borders and limits of the body. She plays and interacts with it without knowing what will happen but in creating a world in which the ambiguity between control and loss of control has to be present. As she tells us: "To be on stage you must be in control but to really play the game you have to lose control. Taking the risk of failing. Finding a kind of realness. And maybe the failure is more interesting than we thought."

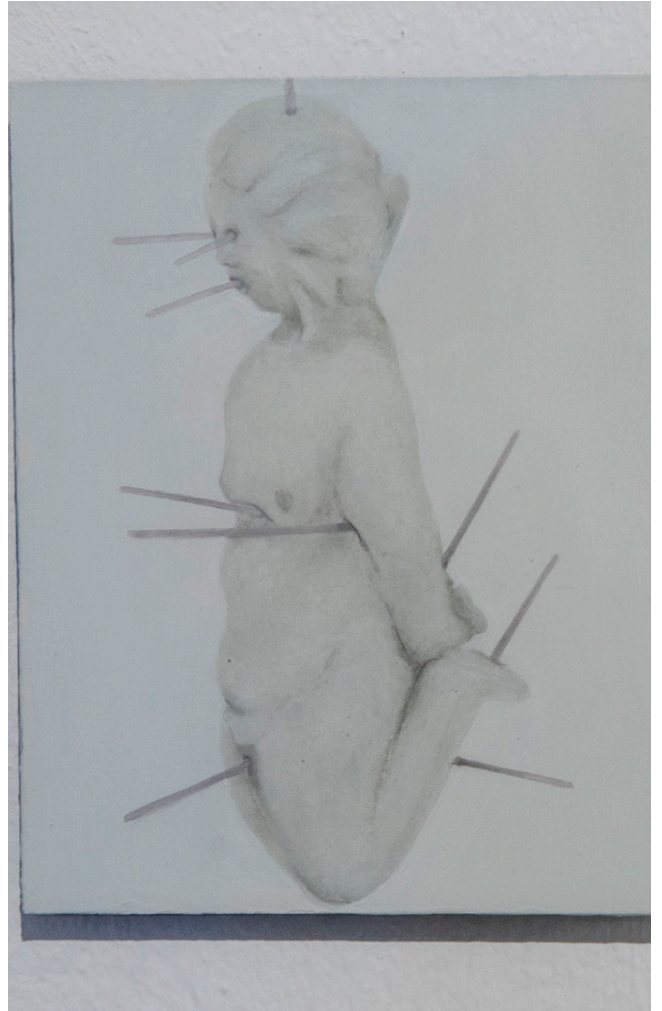
Charlotte leads us into a movement which crosses her work is a reversal of the gaze. Toward installation, video, paintings she questions our relation to images, their materiality but also this inevitable split by which we come to their visible and the use of the plumb, for the first time is the synthesis of what she perceive from reality.

*I cried over spilt milk* is the metaphor of a way of living and life itself, where a precise action is a synthesis toward a poetic narration.





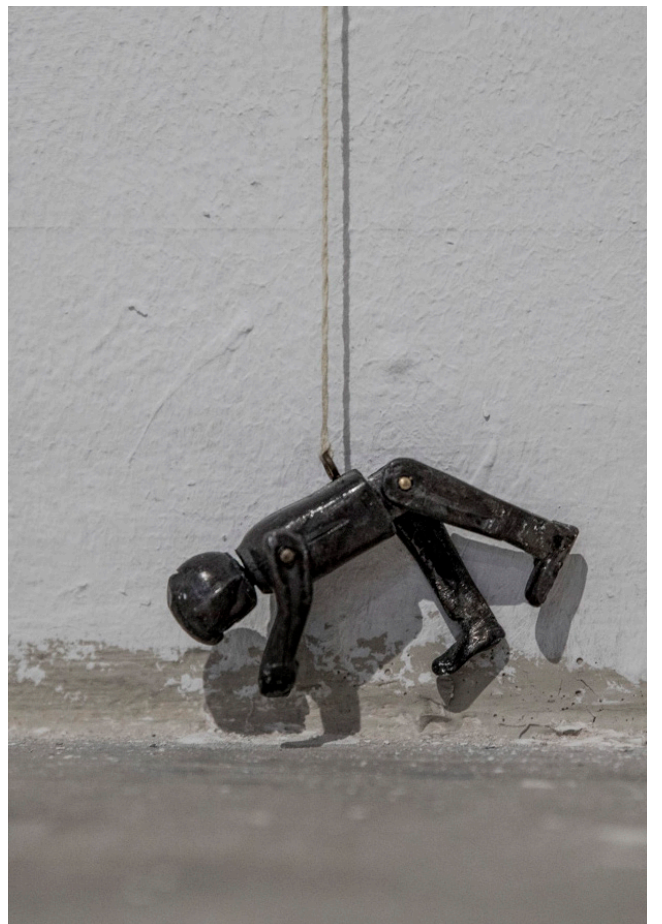
**LEEN VAN DOMMELEN**



**CHARLOTTE FLAMAND**



**LEEN VAN DOMMELEN**

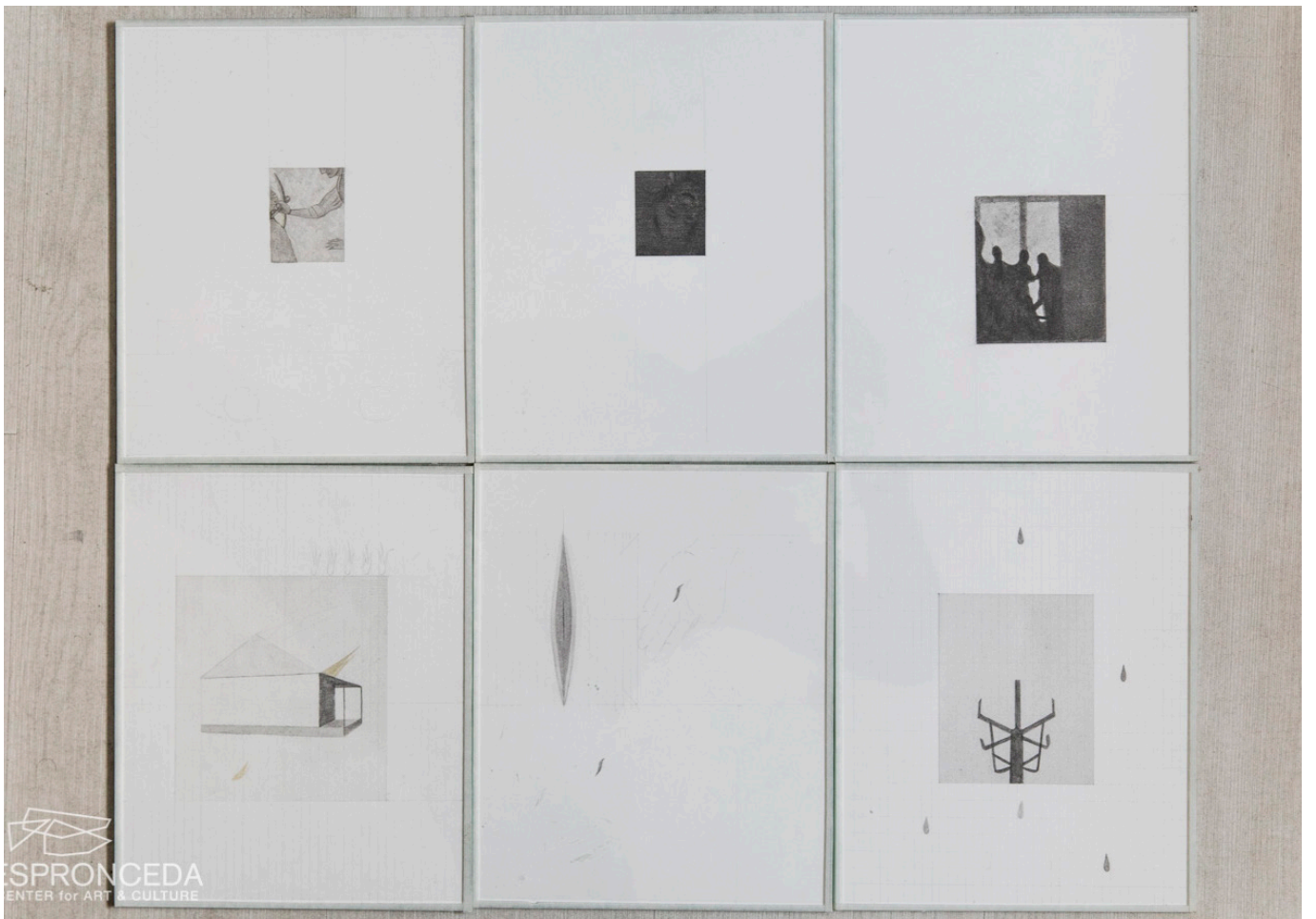


**CHARLOTTE FLAMAND**





**CHARLOTTE FLAMAND AND LEEN VAN DOMMELEN**



**CHARLOTTE FLAMAND**





**CHARLOTTE FLAMAND**



**LEEN VAN DOMMELEN**

III EDITION

OBJECT

BY

LIONEL PENNINGS



# LIONEL PENNINGS

Lionel Pennings was born in 1993 in Brussels, Belgium, where he lives. He studied at the Royal Academy of Fine Arts in Brussels, (ERBA-ESA), he received his master's degree in sculpture. His work has been exhibited in Brussels. Lionel Pennings won the GodeCharles award and received a scholarship from the GodeCharles Foundation. The award allows young talents, unknown before the award, to be recognized by a jury of experts composed of famous artists. The popularity of the contest is based, among other things, on the reputation of the artists who are part of the jury. In 2019 he won the ARBA-ESA/ESPRONCEDA award for a residence for artists and researchers in Barcelona that allowed him to have time for artistic research and a final exhibition. His work is based on the history of archaeology from an aesthetic point of view. His research questions form and matter and their impact on the collective imagination.

## OBJECT

*Curated by Savina Tarsitano*



# Object

by Lionel Pennings

winner of the Art Prize ARBA-ESA/ESPRONCEDA

curated by Savina Tarsitano

Opening on 13.11.19 at 19h

Exhibition from 13 to 16 of November, from 16h to 20h.

Carrer d'Espronceda, 326, nave 4&5. Barcelona.

socios

Generalitat de Catalunya  
Departament  
de Cultura

GOBIERNO  
DE ESPAÑA  
MINISTERIO  
DE EDUCACIÓN, CULTURA  
Y DEPORTE

Ajuntament de  
Barcelona

The artistic work of the emerging artist Lionel Pennings during his residency in Espronceda focused on the research of the poetic and the narration of the object, tool, fragmentation, primordial devices, of construction mechanisms between architecture and archaeology. The reflection on the object has impregnated the culture of the twentieth century thanks to intuition and creative interpretations, as in the artistic literary movements of the futurists and surrealists, in Italo Calvino, Muriel Spark, Eugenio Montale, Alain Robbe-Grillet.



The object has always fascinated writers, philosophers and artists because as we travel through the ages, the centuries, the cultures, it changes its function and its form while preserving its own identity.

Lionel Penning completely immerses himself in the search for the object, transforming his residence into an artistic journey on the notion of it in its essence and identity which, even in its absence, questions itself about it becoming and its relationship with space and time. The use of poor materials, which brings to mind the Italian artistic movement Arte Povera and construction devices, also underlines the "intertemporal" character of the object. For the first time Lionel uses textiles as a symbol of travel, of transport used in the past but which also symbolise his stay in Barcelona. The key to understanding Lyon's work is the empiricism of the object, a well-defined presence in the space and the time.

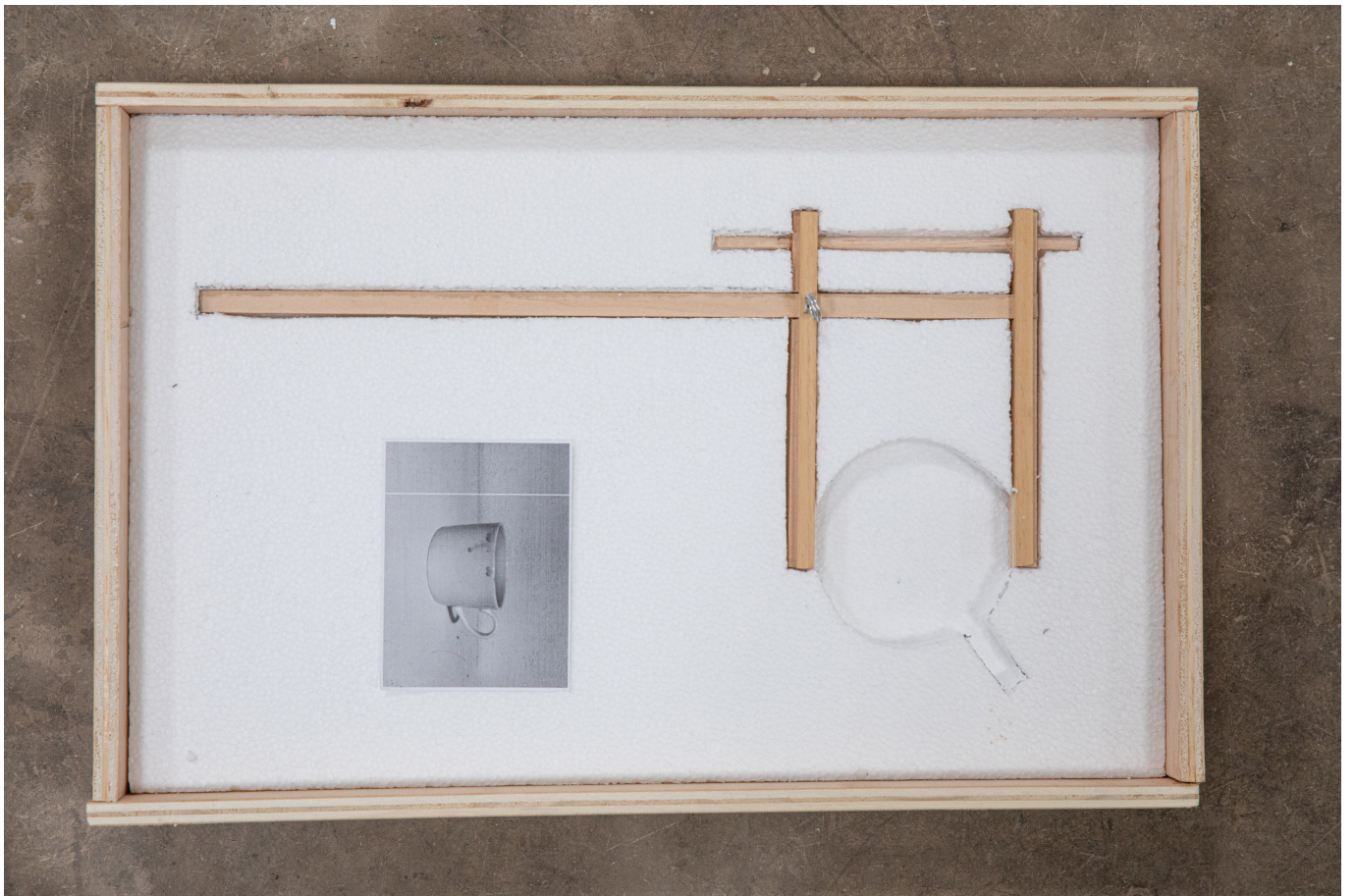
The research is a working progress, the exhibition presented is the beginning of a new artistic stage of the emerging artist who, challenging his rationality, leaves intuition and emotion to the creative process. The exhibition will present a preview of new works and materials where the artistic research has the main role, challenging the aesthetics of appearing.



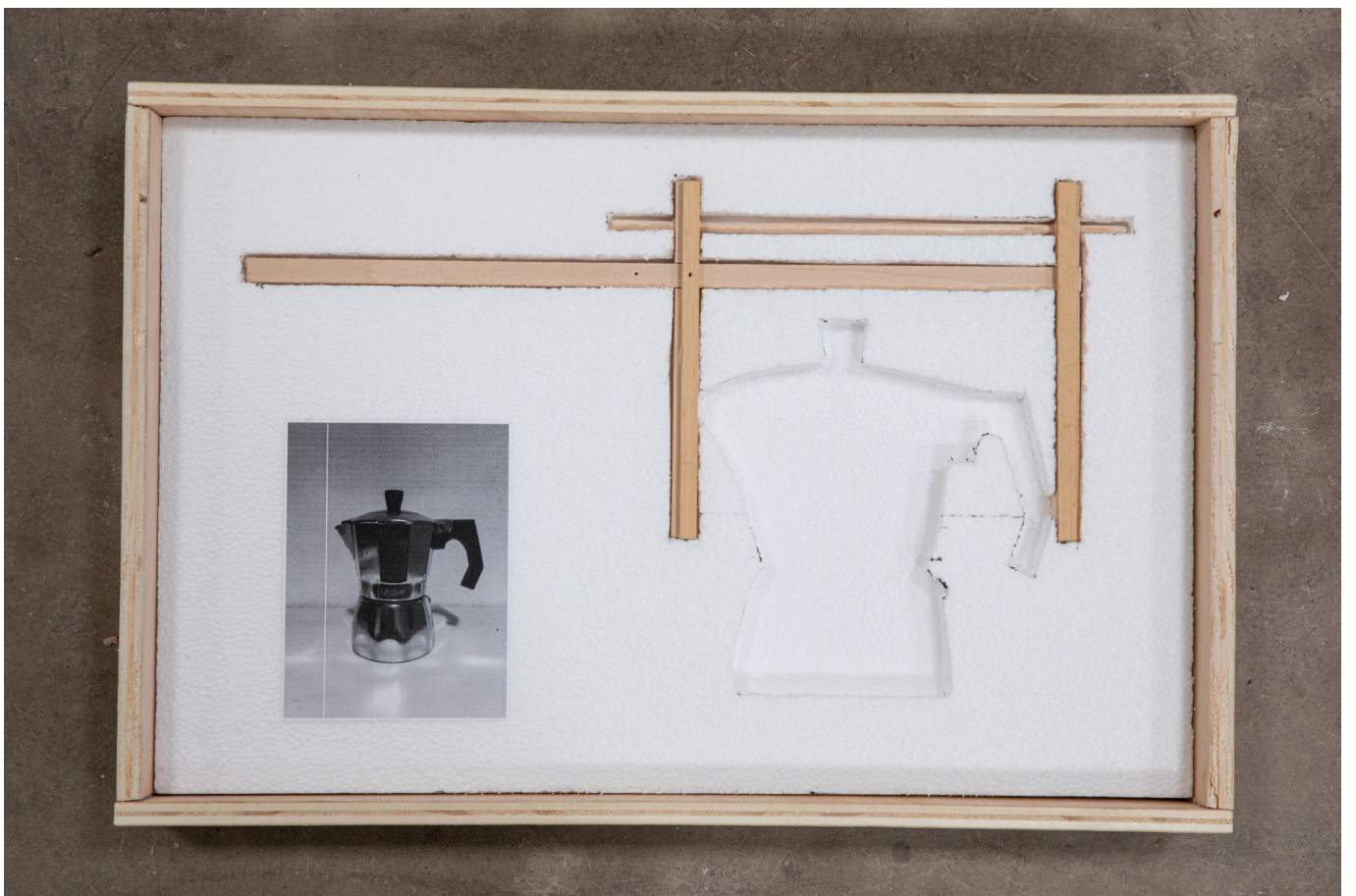
**LIONEL PENNINGS**







LIONEL PENNING'S







LIONEL PENNINGS







LIONEL PENNINGS



# ROUNDTABLE

# THE RELATIONSHIP BETWEEN ART, PERFORMANCE AND BODY LANGUAGE: TOWARDS NEW CHALLENGES, BORDERS AND ALLIANCES

*mesa redonda* LA RELACIÓN ENTRE ARTE, PERFORMANCE Y LENGUAJE CORPORAL: HACIA NUEVOS DESAFÍOS, FRONTERAS Y ALIANZAS

  
**ESPRONCEDA**  
CENTER for ART & CULTURE



foto: João Queirolo

*dentro del marco de la exposición*  
I cried over spilt milk

Leen Van Dommelen & Charlotte Flamand  
*winners of the Espronceda/ArBA-EsA prize*

**Mesa redonda el 08.02.2018 @19h**  
Carrer d'Espronceda 326, nave 4&5. Barcelona

**participan:**

Enzo Pezzella *coordinador del Royal Academy of Fine Arts y de ISAC*  
Manuel Fanni Canelles *coach, director y artista visual*  
Albert Mestres *artista, poeta, director*  
Savina Tarsitano *mediadora de la mesa redonda, artista, co-fundadora Espronceda*  
Random Happiness

**colaboran:**



thanks to:



## ROUNDTABLE

Moderated by Savina Tarsitano, in presence of Enzo Pezzella artistic coordinator of the Royal Academy of Fine Arts and ISAC (Institut Supérieur des Arts et Choreographie) of Brussels and Manuel Fanni Canelles, coach, director and visual artist, Bolzano., and Albert Mestres, artist, poet, director.

At the end of the 1970s, the history of art deals with of “performative turn”, a change in aesthetics that is based on the process of overrunning that takes place in the event and no longer in the work.

It is fair to say that over the years the performance, the body language have conquered an increasingly central role on the contemporary scene becoming part of the circuit of the art market, an example could be the artist Abramovic, who has transformed into a true work of art. Can we then consider the performance as part of the visual arts, as a new and innovative contemporary element? If this new and innovative relationship exists, what are the limits, the boundaries between the visual arts, the language of the body and the performance? And what are the changes made in recent years? In this perspective what happens also in the field of education? What is the new role of academic institutions? It exists a stronger contamination, interdisciplinary between the art departments? The round table was designed to reflect on these aspects, confronting the art world, academic institutions, the art market to understand if there has been an evolution and where we are nowadays.

For more information visit our website:

<https://www.espronceda.net/la-relacion-entre-arte-performance-y-lenguaje-corporal-roun-dtable-08-02-19h/>







# TOWARDS THE BEST CONTEMPORARY PRACTICE. THE RELATIONSHIP BETWEEN UNIVERSITIES AND ART CENTERS



Presenta, en el marco de la presentación del premio de residencia **Espronceda/ArBA-EsA** (Académie Royale de Baux-Arts de la Ville de Bruxelles - École Supérieure des Arts), con la participación de **Rufa-Rome University of Fine Arts:**

**Hacia la buena práctica contemporánea: Relación entre las universidades y los centros de arte.**

## MESA REDONDA

**6 DE SEPTIEMBRE 2017  
DESDE LAS 18 HASTA LAS 19H30**

**REAL LIFE  
VERNISSAGE**

**DESDE LAS 19H30 HASTA LAS 22H**

**Carrer D'Espronceda 326 Nave 5  
08027 Barcelona**

### Panelistas de la Mesa Redonda (18h >> 19h30):

- > **Holger Sprengel**, cofundador de Espronceda
  - > **Albert Mestres**, escritor, dramaturgo del Instituto del Teatro de Barcelona;
  - > **Fabio Mongelli**, arquitecto y director de Rufa/Rome Fine Arts University;
  - > **Nicolas Martino**, comisario y filósofo,
  - > **Charlie Taché**, director de la galería Tat Art, vocal de la Asociación Art Barcelona y coordinador de Art Nou;
  - > **Vincenzo Pezzella y Savina Tarsitano** responsable del premio de residencia Espronceda/ArBA EsA, (Académie royale des Beaux-Arts de la Ville de Bruxelles- École supérieure des Arts) Responsable del premio de residencia Espronceda/ ArBA-EsA;
- Inauguración de la exposición de arte Real Life de Sanja Milenkovic en cooperación con Arte Laguna y de Zhuang Xueying en cooperación con RUFA (19h30 >> 22h).**



## ROUNDTABLE

Moderated by Savina Tarsitano,  
in presence of:

Enzo Pezzella artistic coordinator of the Royal Academy of Fine Arts and ISAC (Institut Supérieur des Arts et Choreographie) of Brussels;

Albert Mestres, artist, poet, director;

Fabio Mongelli, architect and director of Rufa/Rome Fine Art University;

Charlie Taché, director of TatArt Gallery, coordinator of ArtNou,

Nicholas Martino, curator and philosopher

During the last two years Espronceda has developed a new project on the best contemporary practice between Fine Arts University and art center. The main idea is to create a platform where students/young artists can have the possibility to research, reflect and create new artistic projects and to learn how to work on pressure, freedom, quality and responsibility in creating a bridge among art market and gallery. This round table is part of a series of debates started last year in occasion of Art Nou. Thanks to the experience with the Royal Academy of Arts, London, RUFA – Rome University of Fine Arts, Royal Academy of Fine Arts of Brussels, we experienced the importance of the best contemporary practices for a best quality on art. One of the most significant results has been the creation of the Prize for residence Espronceda- ArBA-EsA (Académie Royale des Beaux-Arts de la Ville de Bruxelles- École supérieure des Arts).

The debate is in cooperation with RUFA – Rome University of Fine Arts, Académie Royale des Beaux-Arts de la Ville de Bruxelles – École supérieure des Arts and Art Laguna Prize of Venice.









# ARTISTS INTERVIEWS



**ARTISTS INTERVIEWS  
ARBA-ESA / ESPRONCEDA  
ART PRIZE**

**I EDITION 2017**

**EMILE PIERRET**

<https://vimeo.com/222978764>

**ANASTASIA KOSMADAKI**

<https://vimeo.com/222835391>

**II EDITION 2018**

**CHARLOTTE FLAMAND AND LEEN VAN DOMMELEN**

<https://www.youtube.com/watch?v=cG9SJDzrK4E>

**III EDITION 2019**

**LIONEL PENNINGS**

<https://www.youtube.com/watch?v=wCWxqR8YUwE>

<https://www.youtube.com/watch?v=RJUGuOpfQiQ>



**SAVINA TARSITANO AND ENZO PEZZELLA**

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