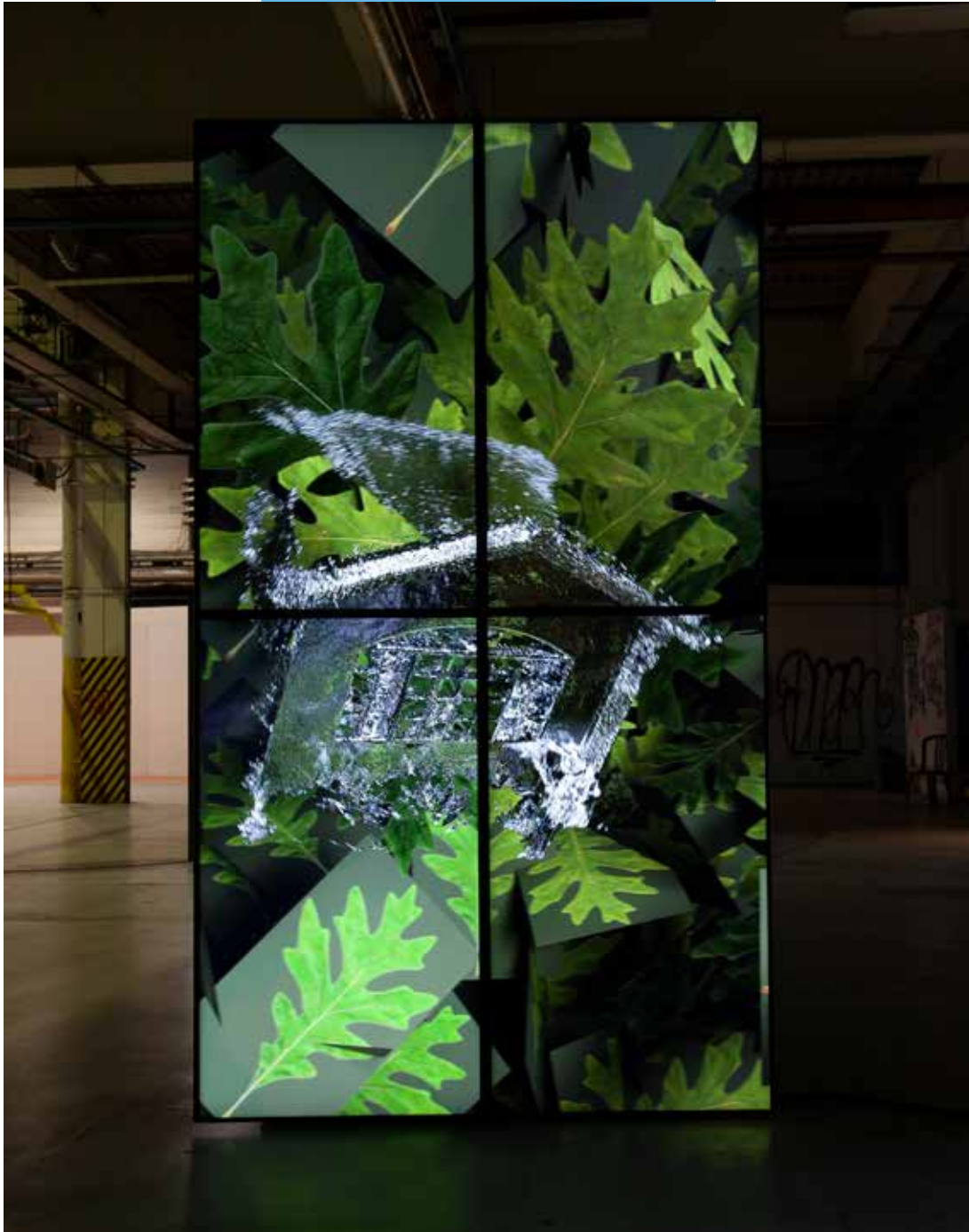


Eva L'Hoest

EDWARD STEICHEN AWARD



LUXEMBOURG

2022

“Eva L’Hoest appropriates technologies in order to reach a deeper understanding of our current times. By using a diverse array of media and an impressive versatility of approaches, she reveals her digital creativity and passion for experimentation. Her work, that bridges mythology and contemporary issues, is extraordinarily accomplished and developed.”

JURY STATEMENT

Eva L’Hoest

www.evalhoest.com

Eva L’Hoest (1991, Belgium) explores how all types of mental images, in particular memory and reminiscence, are able to reappear in a technological form. She is most interested in exploring memory and its infinitesimal and strange lingering reality. Piece by piece, the artist appropriates contemporary technology to reveal both their nature as prosthesis for capturing the world and their potential as an artistic medium.

Major exhibitions

- 2022

RIVUS, Sydney Biennale, Australia
- 2021

Un autre monde // Dans notre monde, Frac Grand-Large, Dunkirk, France
Regenerate, WIELS, Brussels, Belgium
- 2020

And suddenly it all blossoms, Riga Biennale curated by Rebecca Lamarche-Vadel, Latvia
Shapeshifters, Malmö Museum, Sweden
- 2019

If the Snake, Okayama Art Summit curated by Pierre Huyghe, Okayama, Japan
Là où les eaux se mêlent, Lyon Biennale curated by Palais de Tokyo, Lyon, France

BY ANTOINETTE JATTIOT*

Between fictional and real ruins

Belgian artist Eva L’Hoest has been creating a delicate dystopian universe for several years. Between fictional and real ruins, the moving images of her films and installations explore the meanders of memory - human and non-human - reminiscent of larger economic and environmental issues. For the realization of her fictional landscapes inspired by natural or domestic contexts, she mingles different technical image processes (3D scans, modeling, direct capture, special effects generators) with research on subjects as vast and precise as the study of vanities, systems of measurement or ancestral beliefs. Along the slow travellings of her films, water, nature, bodies, and architectural motifs often merge into a whole that decompartmentalizes the scales and makes the viewer fall into the heart of a fragmented matter in resonance with the complexity of the living. The plasticity of the images sewn from metadata

and from technological and scientific vocabularies also defies the power of the algorithms from which she draws inspiration and which she dissects. In the interstices of indeterminate, fragile and shimmering spaces, the artist questions transparency, the transfer of data and surveillance systems. Eva L’Hoest never gives up on reality, as evidenced by her practice of 3D sculpture and virtual reality that sometimes complements her films and installations. Her approach to the photographic image, whether sculptural, digital or conceptual, reveals and deconstructs ecosystems that alert us to our relationship to space and the digital era. Poetically, she explores the state of the world, our capacity to inhabit time and the power of contemplation.

* Antoinette Jattiot is a curator and writer who contributes to specialized magazines such as *l’art même*, *Zérodeux*, and *Facettes*.

BY ANNE-FRANÇOISE LESUISSE*

New territories of relationships

Eva L’Hoest’s practice uses digital language as an archaeologist’s tool to address questions of origins and memories. Through combinations of sculptures, performances and audiovisual installations, she explores the way in which collective and individual mental images can be reactivated and reanimated in technological forms. Starting from reality and the situation of the body within it, Eva L’Hoest appropriates contemporary technologies in their capacity to record and expose the world by revealing new narratives and forms,

inscribed in the limits and potentials of machines. Eva L’Hoest infiltrates the data of our digital age as much as primary mythologies and thus brings to the surface visual and audible forms that create new territories of relationships, at the crossroads of distinct worlds, times and media.

* After an academic career at the University of Liège as an FNRS researcher in film history, Anne-Françoise Lesuisse is appointed artistic director of BIP (Biennale de l’Image Possible). She worked as an independent curator and teaches at the ESAL-Royal Academy of Fine Arts in Liège and at the KASK in Ghent.

Don’t Feed The Birds

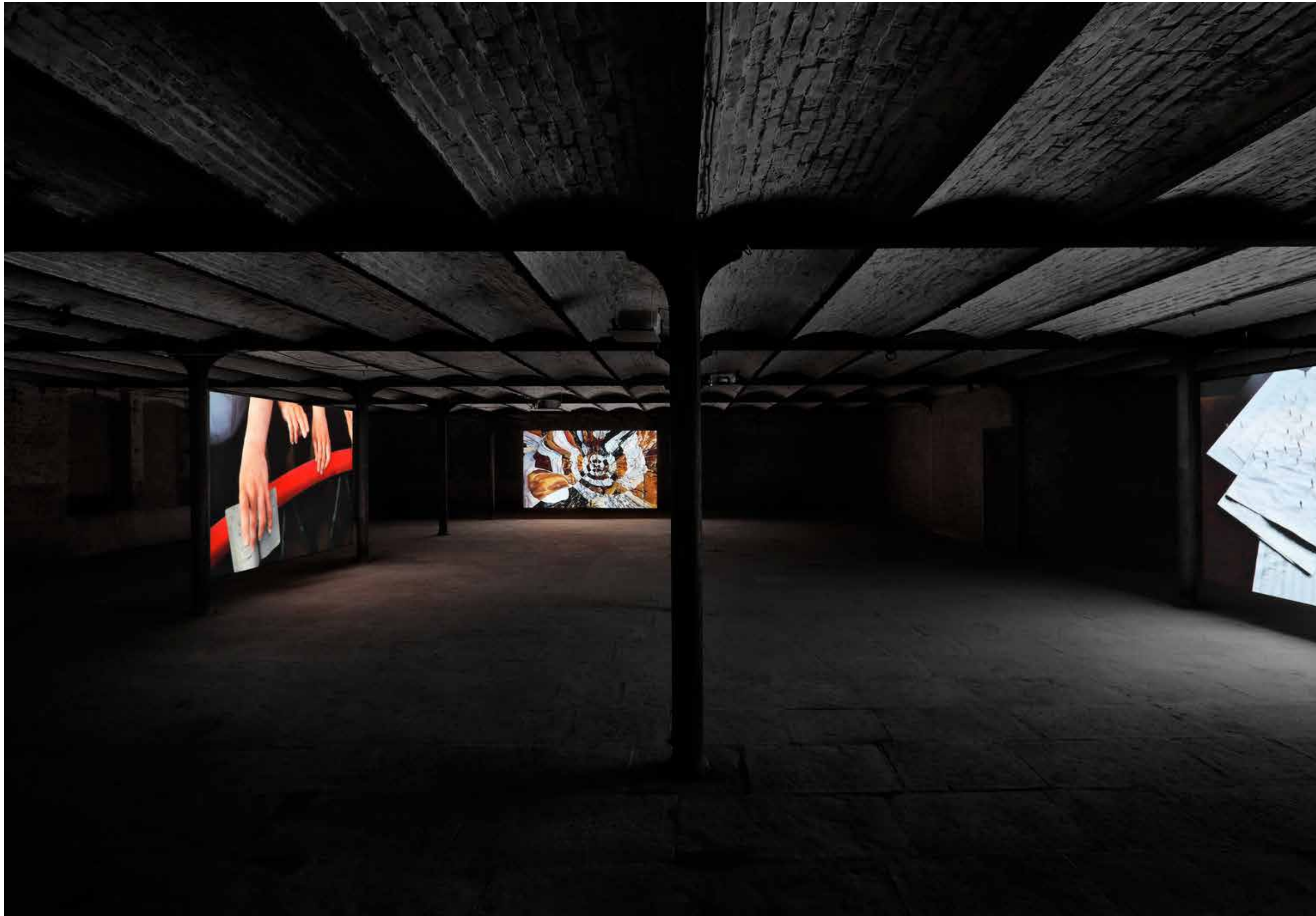
Three-channel video installation, series of sculpture casted in metal | 2021



The animated film *Don’t Feed The Birds* presents three videos that trace visual networks between the stock market speculation and the augural apparatus - the taking of auspices - in ancient Rome. The choreographies that accompanies these rituals has guided the images toward the relation between anatomy, sacred topographies and the spectacle of a technical expertise as a system of belief.

The videos dialogue with a series of metal sculptures inspired by a groma plumb line, a measuring tool used in Etruscan rituals for the foundation of cities and for tracing the first trade routes. The soundtrack mixes some archives of the stock market ground floor and Disney’s cover « Feed The Birds » from Mary Poppins, written by Pamela Travers.



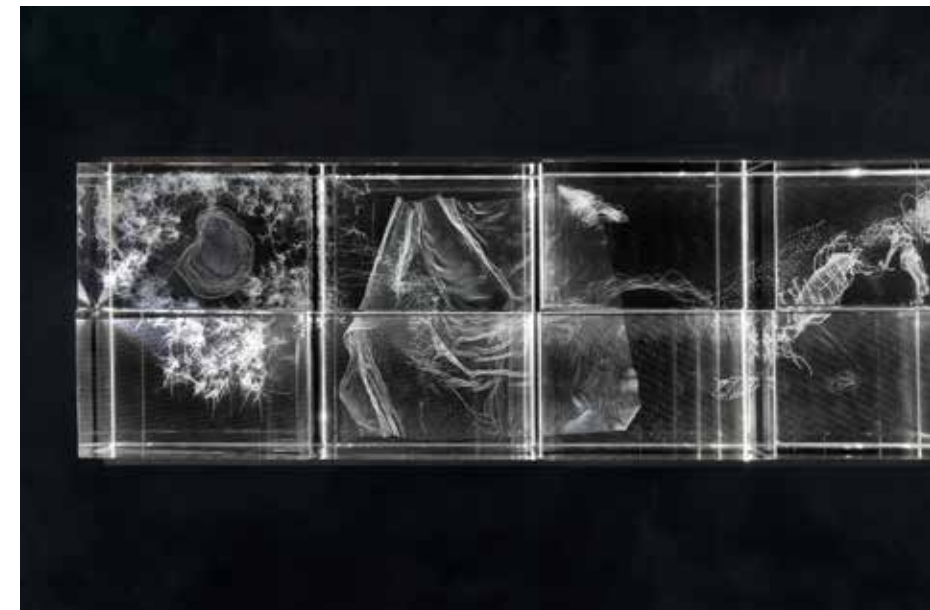


Don't Feed The Birds

2021, Liebaert Projects,
photos credits: Luk Vander Plaetse

The Inmost Cell

Crystal engravure, Botanique Museum | 2021



The Inmost Cell takes its starting point from a calenture, a maritime mirage where the sea becomes an inviting grassy field, and the ruins of three underwater islands flooded at the creation of the Riga dam. In a fusion of the rural and the maritime landscape, Latvian mythological figures seem to emerge from the guts of a machine.

Through the combination of various digital processes, Eva L'Hoest turns her photographic reportage of the outskirts of Riga into three-dimensional fluid architectures. These lost elements of Latvian culture mark a site of synthesis

between humans, nature and man-made ruins. The text echoes the format of Dainas, traditional short poems depicting human bonds with nature, and frames the underworld. As the figures progress in the liquid realm, its monochrome gives way to color, a sign of hope and resilience. Across slow, contemplative tracking movements, its different realities merge as forms fall one after the other, and passageways are created between places and memory.

Text by Claire Contamine
Work commissioned by the Riga Biennial

Don't Feed The Birds

2021, Liebaert Projects, photos credits: Luk Vander Plaetse



The Inmost Cell

2021, crystal engraving, Botanique Museum, photo credits: Luk Vander Plaetse



The Inmost Cell

2021, crystal engraving, Botanique Museum, photo credits: Luk Vander Plaetse



The Inmost Cell

2021, crystal engraving,
Botanique Museum,
photo credits: Luk Vander Plaetse



The Inmost Cell

2021, crystal engravure, Botanique Museum, photo credits: Luk Vander Plaetse

Shitsukan Of Objects

Multi-channel video installation, stereolithography, 7min55 | 2019



Eva L'Hoest's videos transport us into environments which, though familiar, are inhabited by hybrid materials and hazy figures. The transient forms that she creates derive from reality, and then, through various technological tools, acquire a fluid texture and an unsettling autonomy.

In her video installation, the characters move from screen to screen while memory fragments, captured by an MRI and artificial intelligence, and grotesque, timeless, miniature characters appear

successively, seemingly inhabiting the dream of an avatar asleep. To give life to these creatures, Eva L'Hoest uses files taken from a video games and neuroscience, coupled with the accidents of virtual images and with the flaws of algorithms to compose singular landscapes where the look of human and machine are mingled.

Text by Adélaïde Blanc
curator at the Palais de Tokyo



Shitsukan Of Objects

2019, still frame, photo credits: Ludovic Beillard



Shitsukan Of Objects

2019, stereolithography,
photo credits: Ludovic Beillard



Shitsukan Of Objects

2019, stereolithography,
photo credits: Ludovic Beillard



Shitsukan Of Objects

2019, still frame, photo credits: Ludovic Beillard

Edward Steichen Award Luxembourg

The Edward Steichen Award Luxembourg is a tribute to the life and work of Edward Steichen, born in Luxembourg in 1879. The prize honours Steichen’s artistic achievements as a photographer and curator, as well as his tireless commitment to advocating for the arts and nurturing new talent.

The Edward Steichen Award Luxembourg is a biennial incentive in support of emerging European talents in the field of contemporary visual arts. It was initiated in 2004 to create an opportunity for young artists up to 35 years to expand their horizon and immerse themselves in the ebullient cultural context of New York City, that proved so fertile for Steichen himself.

There are two categories to the Award, the first with a resolutely European outlook, the second more specifically designed for artists from Luxembourg. Both prizes consist of a residency in New York City. The Edward Steichen Award Laureate is hosted for a six months residency at the International Studio and Curatorial Program

(ISCP), a renowned residency-based contemporary art centre in Brooklyn for artists and curators. The Edward Steichen Luxembourg Resident in New York, on the other hand, sponsored by fonds-stART up, Œuvre Nationale de Secours Grande-Duchesse Charlotte, is granted as a four-months stay at ISCP.

Our most heartfelt thanks go to all our partners, sponsors and friends: Centre national de l’audiovisuel (CNA), fonds-stART up de l’Œuvre Nationale de Secours Grande-Duchesse Charlotte, Luxembourg American Chamber of Commerce, Ministère de la Culture, Ministère des Affaires Étrangères et Européennes, Mudam Luxembourg and Ville de Luxembourg.

We also would like to thank the family of Edward Steichen for their ongoing support and trust.

The Edward Steichen Award Luxembourg is placed under the high patronage of H.R.H. the Grand-Duchess of Luxembourg.

The 2022 jury of the Edward Steichen Award Luxembourg was composed of Susan Hapgood (ISCP, NYC), Bettina Steinbrügge (MUDAM / Luxembourg), Anett Holzheid (ZKM | Zentrum für Kunst und Medien Karlsruhe) and Michèle Walerich (Œuvre Nationale de Secours Grande-Duchesse Charlotte / Centre National de l’Audiovisuel, CNA, Luxembourg).

Eva L’Hoest was nominated for the Edward Steichen Award by Marie du Chastel, the Artistic Director of KIKK Festival, Namur.

Edward Steichen Award Luxembourg Laureates

2005	Su-Mei Tse
2007	Etienne Boulanger
2009	Bertille Bak
2011	Maria Loboda
2013	Sophie Jung
2015	Max Pinckers
2017	Esther Hovers
2019	Mary-Audrey Ramirez
2022	Eva L’Hoest

Edward Steichen Luxembourg Residents in New York

2011	Claudia Passeri
2013	Jeff Desom
2015	Jeff Weber
2017	Daniel Wagener
2019	Nora Wagner
2022	Nika Schmitt

EDWARD STEICHEN A W A R D LUXEMBOURG

www.edward-steichen-award.lu



LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère des Affaires étrangères
et européennes



MUDAM
Musée d'Art Moderne Grand-Duc Jean



LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture