

BIOGRAPHIES & PROJECTS

RECOMMENDED OLYMPUS FELLOWSHIP

**LILLY LULAY
THOMAS ALBDORF
NADJA BOURNONVILLE**

Duration: **December 1, 2018 – February 10, 2019**

Opening: **Friday, November 30, 2018, 6 pm**

Press Tour: **Friday, November 30, 2018, 12 noon**

LILLY LULAY

Born 1985 in Frankfurt am Main/Germany Lilly Lulay studied photography, sculpture and media sociology at the University of Art and Design in Offenbach am Main and at the École des Beaux-Arts de Bordeaux in France. She lives and works in Frankfurt and Brussels. Lilly Lulay examines photography as a cultural technique that forms an integral part of daily life. In her works, she investigates on how the photographic medium influences social behavior and perception on an individual and collective level. She uses found and her own photographs as raw material for collages, videos and installations.

Her works have been shown in group and solo shows in Europe and the US, such as *Out of Office* at the Museum für Konkrete Kunst Ingolstadt (2017); the Athens Photo Festival, Benaki Museum, Athens (2017); *A Matter of Memory* in the George Eastman Museum Rochester, NY (2016) and the Festival Circulation(s), Paris (2016). Her works are included in collections such as George Eastman Museum, NY; Fondazione Fotografia Modena, Italy; several Artothèques in France; Deutsche Börse Photography Foundation and the Art Collection DZ Bank, Frankfurt/Germany. In 2018 she was selected for Foam Talents, Amsterdam. Lulay is represented by the Gallery Kuckei + Kuckei, Berlin. For further information: www.lillylulay.de

Artistic project, recommended

In her work Lilly Lulay addresses how the functions and appearances of photography have changed through its integration into the smartphone. In parallel she examines how we deal with photography in our living spaces. In the series *Our Writing Tools Take Part In The Forming Of Our Thoughts* she combines photos of interior rooms with icons of the digital age. They are processed with a laser cutter to create a filigree structure, in which form and colour vie for our attention – a possible metaphor for the visual overload of the smart-phone communication. The installation of the series *How To Get In Touch* contains objects with different haptic characteristics: prints on cloth and porcelain, crumpled paper prints and imprints from modelling material. They are photographic objects, which one does not just want to look at but also touch.

Lilly Lulay was coached by Celina Lunsford, curator at the Fotografie Forum Frankfurt.

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NADJA BOURNONVILLE

Nadja Bournonville, born 1983 in Vimmerby/Sweden, graduated from the Glasgow School of Art in 2006 with a BA (Hons) in Fine Art photography and completed her MA studies in 2012 at the Leipzig Visual Academy. She graduated with the work *A Conversion Act*, an exhibition and book project based around the elusive diagnoses of hysteria. She lives and works in Berlin. In her work the development of photography, family histories, memories, literature and psychology plays a great role. She received a grant from Stiftung Kunstfond in 2014 and worked for two years on *Blindfell*, a series concerning the limitations of sight and its relationship with analog photography. Her works were exhibited in the solo exhibition *Blindfell* in the Centrum för fotografi, CFF Stockholm (2016); in the exhibition *De Oculis* in the Josephinum Museum Wien (2016) and in the touring exhibition *gute aussichten* (2013) with venues in Deichtorhallen Hamburg, several Goethe-Institutes worldwide and other venues. Her works can be found in the collections of The National Public Arts Council Sweden, Huakol Collection – European Female Photography and the Hasselblad Foundation. Gallery exhibitions have taken place in Europe, the USA and Mexico. Nadja Bournonville is represented by Pierogi Gallery, New York. For further information: www.nadjabournonville.se

Artistic Project, recommended

Exhibiting her series *Intercepted*, which comprises images in various formats, Nadja Bournonville has created a Gesamtkunstwerk, based on an emotional family history and intensive research, resulting in an associatively charged world of images. During the First World War, her grandmother's aunt had decided to spy for the Germans until she was detected and arrested after only two and a half weeks. The story of the failed spy had long been on her mind – „a photographer is always also a witness, a spy and creator of alternative realities" – and felt timely to be presented in the year of the 100th anniversary of the end of the First World War.

Nadja Bournonville was coached by Ingo Taubhorn, curator at the House of Photography / Deichtorhallen Hamburg.

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THOMAS ALBDORF

Thomas Albdorf was born in Linz/Austria in 1982 and studied Transmedia Art at the University of Applied Arts, Vienna, where he graduated in 2013. He lives and works in Vienna. His main interest focuses on the contemporary status quo of the photographic image and the decontextualization caused by internet distribution. He is interested in digital post-production processes that often leave their visible marks in the final work.

Thomas Albdorf's work was shown in galleries in Austria, Germany, Sweden, Great Britain, Spain, France, Brazil, in the Czech Republic and the USA. He has been featured in magazines such as Foam Magazine, British Journal of Photography, Interview Magazine, L'Oeil de la Photographie, Phaidon UK and many more. The British Journal of Photography selected him as "Ones to Watch 2014" and in 2016 he won the Unseen Talent Award. Thomas Albdorf is represented by the DELI Gallery, New York. For further information: www.thomasalbdorf.com

Künstlerisches Projekt, *recommended*

Thomas Albdorf's works seduce the viewer with clichés and positively associated motifs, and in the next moment makes the viewer doubt what they see. His images display a strong conceptual approach and an acute awareness of the radically changing character of the photographic image. He uses images shared online and recreates them in his studio or with Photoshop. He in turn then feeds these part-digital, part-analogue compositions into automatic image generation software, and subjects them to image-recognition programs. Besides a becoming a myriad of different imaging technologies, the work subtly critiques the way in which images are increasingly self-referential through their continuous repetition. Ultimately, it raises questions about the consequences that this development has on our cognitive abilities via photography.

Thomas Albdorf was coached by Hinde Haest, curator at Foam Fotografiemuseum Amsterdam.