

A Touch of Violence

About “SOTIRI” prize:

“SOTIRI “, International Prize for Young Photographers is Lindart & Anima Cultural Center (CCLA)/Projekt5.6 project that aims to build a new tradition for the development of photography in Albania. This project invite Albanian and international young photographers, in a competition that aims to promote photography as a language of urban movements and as an expressive meaning in development. “SOTIRI” Prize is build as an exhibition of photography in Korca and Tirana including a panel discussion to create a sustainable climate of collaboration and partnership between artists and the communities they belong. This event brings together young photographers from Albania and abroad, in a competition under the name of **Kristaq Sotiri (1883-1970)** from the city of Korca, whose creativity documented artistically the Albanian city life, the cultural activity and their protagonists after the models of American style. Sotiri was one of the first photographers who lead the foundation of Albanian tradition in this art field, together with other big names of Albanian photography.

1 First Prize: 150 000 Leke.(albanian currency)

2 Second prize: A full fellowship for an albanian young photographer offerd by Projekt 5.6

About the concept:

A Touch of Violence

At first glance violence as a concept appears as self evident; it is about abusive use of force or unjust exercise of power, or an impure act of aggression, whether physical of verbal and it can be both personal and structural. Also another key concept of the exhibition theme, a touch, seems a simple issue as in most general level it refers to a tactile act, person touching or getting touched by another person or thing.

Neither concept maintains this clarity when studied any further. Just to search support from literature, searcher easily confronts vast bafflement; the word touch for example refers also to somatosensory systems and perceptions of pressure, and next to these to more immaterial issues like emotions. And philosophically a touch has been considered fundamental in understanding the bodily self. Violence on its behalf touches issues such as domestic violence and war but also psychiatric disorder and governing capacities of people, organizations and institutions. Like touch it also rejects physical boundaries by penetrating to person’s mind.

This both horizontal and vertical vastness in definitions brings the us to the core of the matter. Rather than trying to define the concepts here, more worthy is to ask how these can be discussed within photography. Can photographs treat issues relating to violence and touch in additional ways compared to texts?

I believe they can. By considering violence and touch with images an artist easily goes beyond words, kind of crosses the boundaries of verbal comprehension, and thereby enters uncertain terrains. Picture becomes an uncomfortable or uncanny carrier, presenter or builder of meanings. An artist approaching the theme a touch of violence should not maintain politically correct argumentation or position — an uncanny image by its very nature denies them. An image dealing with a touch of violence then should take sides, argue against some beliefs, and as such act politically. This is the beauty of an artwork; at its best it is a discussive, provocative and emotionally loaded entity.

So with pictures dealing with a touch of violence one evidently embraces issues that are controversial and conflictual. At the same time the exhibition image can touch people and make violence to them, autonomously. But these even conflictual procedures are not evil; rather they reveal something essential from our thinking and being. A touch of violence is an issue that is not connected to trends, but surrounds us all the time.

Harri Pälviranta

Curator.

Application terms:

1. Please fill the application form: Application form
2. Only 1(one) photographic project will be accepted for the application. Please send the photographs in digital form and sign your file with: title of the project, size of the photographs, technique used and year of realization of the project.
(Please add this information in the application form)
3. Artistic Statement: How does this project relate to the subject of the exhibition concept?
Please make a short description (Not more than 300 words).
4. Curriculum Vitae
5. Application deadline : April 15, 2009.
Applications that arrive after the deadline will be not considered.
Successful applicants will be contacted until the end of April 2009.

Participation terms:

Artists /photographers from 20 to 35 year old are allowed to apply.

Application is open to Albanian and international artists / photographers. All the applicants must fill the application form as indicated below:

a. Required data for the photographs that will be send with the application form:

- Size in pixel: Width or Height 800 pixel

Resolution: 72 pixel\inch

- Format: JPG

- Please sign the number of the photographs as you decide to put them in your project.

- In case you will be part of the exhibition we will need your photographs in: Resolution, 300 dpi and magnitude 20 x 30. This photographs will be used for the production of the catalogue of the exhibition.

- Please send the photographs attached in the application procedure. Application forms sended without photographs will be not considered.

- CCLA is responsible for the artworks during the event. CCLA is not responsible if the photographs get damaged or lost out of its responsibility.

The Albanian School of Photography

<http://www.projekt56.com/>