

The Anational Anthropocene Schlingensie Transmediatic Critical Artivism Metawards



NOMINATION DEADLINE: 22 May
VOTING DEADLINE: 22 October

1. METAWARD: For the given need of popular acknowledgement concerning artistic achievements that create a collective subjectivity that moves us all throughout the world, directly or not, we aim to offer recognition to the workers of art in, what we believe is one of the most fundamental and more underrated characteristics of it, critics. For this reason we established a transcultural post-industrial involving, but not curatorial, award of self-reflective poetic gestures.

1.1. Schlingen Sie: Christoph Schlingensief was one of the most interested artists in provoking critical thinking in an audience. Openly a political artist, he made constant use of his performances to issue themes of public interest. This award though, is not in honor of his namesake, instead we use the term '*schlingen Sie*' in the sense of intertwining senses - to get involved into and throughout the senses and gestures of untimely and unfashionable forces.

1.2. Critical Art: We are looking for works of any given media and technique, from everywhere in the world, that question complex collective subjects in an active way, with proposals of rules changing for communities, symbolic intervention in the semiotic system, paradox harmonization, taboo dealing, social fiction, error-based formalities, profound dilettantism, countermarketing interference, etc.

2. HOW TO APPLY: Anyone is able to point a nomination for one or more works in all categories throughout our website open and free forum except for *The Walter Benjamin Aura Award*, which must be applied by the artists themselves sending to our email the following materials:

2.1. Documentation of the work on video, images, texts, projects, websites or any other mean of communication sendable by email. Works may be in progress, fictitious or impracticable projects, what matters is the social symbolic modulation it generates.

2.2. Short release text about the work and its critical role in the art experimentation, its psychogeographical context and facts that connects to it in its own time and in history. We encourage participants to use this opportunity to develop poetic argumentations on their previous creations sending us conceptual texts formally and processual coherent to their work.

2.3. Short biographical note with links to previous works of the artist is acceptable, but we also encourage anonymous works, avatars, heteronyms and collective identities.

2.4. Right of use signed with a statement that If you send us your work you agree we have right to use it under *Creative Commons Attribution Noncommercial Share-Alike (CC BY-NC-SA)* license.

3. TRANSCURATORIAL PROCESS: All the works sent to *The Anational Anthropocene Schlingensie Transmediatic Critical Artivism Metaward* will be discussed by an open forum and the categories have one or more winners, except for *The Walter Benjamin Aura Award* that is given to all the nominated.

3.1. Nomination Open Forum (<http://forum.metawards.cc>): The open forum (based on PHPBB) is used for discussion on the works to avoid miscategorizations or illegitimate work nominations.

3.2. Public Open Voting (<http://vote.metawards.cc>): The nominated works are then presented to the wide public for an open anonymous voting (based Advance Poll) to decide the winners.

3.3. Premiation Ceremony (<http://ceremony.metawards.cc>): The statuettes descriptions are conceptual only. To win the prize, the artist must record a video with a self made statuette and make a speech of no more than 3 minutes. This material shall be edited and used to publicize the award.

4. CATEGORIES FRAMEWORK: There are 23 awards divided in two main subdivisions: *Recognition and Achievement*. All of them may be given to one or more works.

4.1. Open Achievement Non-Competitive Award with money prize to be shared equally among all the contestants:

4.1.1. *The Walter Benjamin Aura Award*, an ivory elephant statuette given to any artists who apply works that question art itself, its social roles and consequences.

4.2. Recognition Awards, where the prize is a homage work from voluntary artists. All the artists names in the awards are meant as a homage, if there is any copyright infringement in their use please contact us so that we can use another one. The categories are:

4.2.1. *The Ezra Pound Transcuratorial Postmuseology Arts Award*, a rock owl statuette given to critical thinkers, collectors and curators for collective art events and festivals that expanded their ethnolorics.

4.2.2. *The Orson Welles 7 Peter Greenaway Fake Arts Award*, a mirror chameleon statuette given to works that are not what they look like, copyists, translators, crooners, plagiarists who questioned authorship and mimetic relationships.

4.2.3. *The Peter Lamborn Wilson & Richard Barbrook Histheory Remix Arts Award*, a carbon monkey statuette given to works that deal with piracy, copyleft issues, fictitious theories, collage of references and(or) have referentiality as a central concern.

4.2.4. *The Benoît Mandelbrot & Umberto Eco Award Arts Award*, a recursive butterfly statuette given to the awards and prizes that instigate critical art-making and reflective social interaction with it.

4.2.5. *The René Magritte & Allan Turing Arts Tech Trick Award*, a crystal fox statuette given to technical endeavours that promulgate unseen yet sensory experiences from virtuality to virtuosity.

4.2.6. *The Banksy & Maya Lin Urban Psychoarchitecture Arts Award*, a concrete pigeon statuette given to public spaces aesthetical occupations from graffiti to landart parties, gatherings and walks.

4.2.7. *The John Cage & Madre Teresa Serendipity Arts Award*, a wood amoeba statuette given to works that nurture healing processes, questioning resilience subtlety and the frailty of therapeutics.

4.2.8. *The Rosa Parks & Richard Stallman Hack Arts Award*, a clay platypus statuette given to works that inquire codes and programs, causes and effects, but also cognition and language, representation, logic, semiotics from enigmas to softwares.

4.2.9. *The Sun Ra & Crass Countercultures Political Arts Recycle Award*, a garbage vulture statuette given to works that question institutions and its resistances, collectives and individuality, organizations and chaotizations, the cultural dogma formation over artistic endeavour.

4.2.10. *The Stelarc & Wilhelm Flüsser Fi-Scientific Arts Award*, an aluminum plant statuette given to works that challenges the established scientific knowledge, from fictitious theories to new mythologies making.

4.2.11. The Luther Blissett Anonymous Arts Award, a wooden lion statuette for non-documented works from street artisans, oral poets, and unknown author artistic gestures.

4.2.12. The Andy Warhol & Paulo Freire Economic Arts Award, a plastic shark statuette given to works that question the art marketing and general propagandization of collective subjectivity.

4.2.13. The G.G. Allin & Hermann Nitsch Scatological Arts Award, a shit dinosaur statuette given to works that deal with molecular pornographic arts, and behavioural taboos and fetishes such as semen, blood, tears, vomit, shit.

4.2.14. The Ai Weiwei & Buckminster Fuller Borderlines Connection Award, a silver squirrel statuette given to works that question geographical aesthetics and merge different art scenes empowering the artistic network.

4.2.15. The William Burroughs & Macedónio Fernandez Aesthetic Exception Award, an ink scorpio statuette given to works that question laws and legality, from substances apology to destruction of objects, from sensorial addiction to experience camps.

4.2.16. The Jean Giraud & Angelina Germanotta Symbolic Dedesign Insurgence Award, a fabric snake statuette given to works that question established symbolisms or create enduring symbols that bring new approaches to designed experiences and open the fashionable linguistic possibilities.

4.2.17. The Ulay & Ana Mandieta Biographic Body Arts Award, a coal dog statuette given to works that question personal and intimate issues from erotic relationships to unfamiliar social memory.

4.2.18. The Lygia Clark & Helio Oiticica Skinteractive Arts Award, a foam octopus statuette given to works that question sensory choreographies and dances through new procedures of approach, from scene architecturing to social sculptures.

4.2.19. The Masami Akita Listening Noise Arts Award, a vegetables rooster statuette given to works that address the limits of listening and sound, aura orchestration, social harmony, silence policies, noisecracy and beyond music.

4.2.20. The Beatriz Preciado Postporn Queerotic Arts Award, a felt bunny statuette given to works that question sexuality and beauty taboos and deal with eroticism in artistic and daring ways.

4.2.21. The Diane Arbus & Peter Greenaway Time Glimpse Arts Award, a wax bee statuette given to works that deal with time, rhythm and pulse issues, from photographs to videos.

4.2.22. The Isaac Asimov Cybertelling Award, a silicon spider statuette for works that question narrativity in anyway, from urban expographics to alternate cartographies.



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