In 2009, a year which was designated as European Year of Creativity and Innovation through education and culture, it was highly prescient of ELIA to plan and launch the NEU NOW Festival.

As part of the European Capital of Culture programme for Vilnius, the inaugural edition of NEU NOW responded directly to the aims of this initiative, in actively fostering “creativity, innovation and intercultural competence” as well as to the European Agenda for Culture by promoting “the mobility of artists and professionals in the cultural field and the circulation of all artistic expression beyond national borders”.

It is worth noting in the period between the first Festival in 2009 and the most recent 2017 Amsterdam edition, there was a growing European Union concern regarding youth employability. This, together with the aspirations of the Bologna agenda, saw an increasing realisation of the significance of the creative industries as a driver of the economy and as a key contributor to social innovation and well-being at national level across the European Economic Area.

Reflecting upon our joint role as curators of NEU NOW, in both its ‘live’ and ‘virtual’ forms (2009 – 2017), it is tempting to rely on data to summarise its achievements. After all, the numbers are impressive. We could mention the many distinguished academics, curators and professional practitioners who agreed to serve on the international assessment panels of each discipline category; or the hundreds of artists who – through their institutions – applied to participate; the thousands of visitors who attended each festival edition or viewed the works online.

While this aspect of the NEU NOW narrative is undoubtedly important (not least to those agencies and organisations who funded the project over the years), it does not capture what was most important to us about the Festival in our roles as Co-artistic Directors.
In our introduction of the very first NEU NOW catalogue (Vilnius 2009) we stated our curatorial intentions as being:

“... to support and encourage a vibrant festival atmosphere where differences of artistic approach can be discussed, where individual and collective art practices can be both presented and strengthened in a creative and cultural meeting place where difference and diversity can be celebrated and where the creation of new international partnerships may be realised.

As the curators and co-artistic directors of NEU NOW from its inception in 2008 and to its most recent iteration in 2017 (Amsterdam), we sought to refine these intentions by developing a dynamic dialogue between the art forms: visual arts, design/architecture, theatre/dance, film/animation and music/sound. We strived to present, in each edition of the Festival, as diverse a range of works as possible – work that was well crafted, intellectually rigorous, artistically astute and critically reflective of current societal concerns.
I have learned from the festival that we do not belong to an art discipline but to art in general. For that I am very thankful to the curators of the festival, blurring the borders of all disciplines.

Lucie Beauvert, NEU NOW alumnus

Having been intimately involved in the evolution of NEU over this period gives us a unique perspective on how it developed. We have seen a time of significant political and social change across Europe, from the fallout of the world financial crash of 2008, the on-going refugee crisis, the rapidly growing concerns over climate change to the current turbulence associated with the Brexit process.

From the onset we were determined that NEU NOW should reflect the interests and concerns of the emergent generation of visual artists, designers, filmmakers, composers and performing artists as broadly as possible. Both in terms of their individual artistic approaches and the geographical/social contexts in which they developed and trained as people and creative artists – in order to reflect what Jacques Delors described as “national character and regional variety”. Although we selected work for the Festival across five broad discipline categories outlined above, these were never intended to be rigidly defined. We actively established a space – an open and inclusive one – through which any such perceived boundaries between disciplines could be both extended and challenged.

In preparing this reflection on the NEU NOW Festival, we have taken a similar approach – highlighting alumni from different arts disciplines and countries, rather than one based purely on the impressive achievements of individuals. We hope that you will get a sense, from the nine artists featured in this publication, (one from each edition of the Festival) of what NEU NOW was all about.

Through each year’s selection process, for both the Live and Online versions of the Festival, we were consistently inspired by the work produced and the discussions generated by the emergent generation of artists it was specifically designed to represent; from its enterprise, imagination, intellectual integrity, humanity and generosity of spirit, to the ways it often bravely confronted and engaged with the many existential challenges we all face.
NEU NOW Numbers

9 Live Festivals
in
6 European cities

520 artists in the Live Festivals and
700+ artists in the Online Festivals from

33,000+ Live Festival attendees

2,500+ nominations from higher arts education institutions

37 countries
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The inaugural NEU NOW Festival in 2009 was the first time Šymon Kliman received recognition for his artistic work.

“It wasn’t common for artists to be appreciated at that initial stage, and it was great to have the chance to visit another country after my studies,” he says.

Following graduation from the Academy of Fine Arts and Design Bratislava, Šymon continued to work on Roma – Beautiful People, the project he had brought to NEU NOW.

“I kept going back, looking for more. These people are a mirror for society – all kinds of people, all problems of society, and I wanted to show them in a nice way.”

United Nations anthropologists have since studied the images in Šymon’s Roma – Beautiful People project.

In 2015, Šymon opened Nadáciu Cvernovka, which has become one of the biggest culture and creative centres in Slovakia. He is now the general manager of the organisation, which means his art has been put on hold for more commercial work in recent years, save for a project on Slovakia’s soldiers.

In this project, titled Partizani, Šymon captured the emotions of the soldiers who rose up against Germany during World War II. He asked about their memories, dreams, and stories.

“Memories are a kind of fiction because two people remember the same instance differently, but emotions are truth,” he says, “which is why I always look for them and use photography as a language.”

For each project I develop a different style, not finding one style as most photographers tend to do.

www.symonphoto.com
I started to photograph the Roma people because it bothers me that their image in our society is based on a set of clichés. Typically, the Roma way of life is shown as something exotic. This appears to be the only thing valued about them. I have tried to look beyond this one-dimensional view. I wanted to help a larger audience to identify with these people. To me, the Roma are beautiful and proud people whose cultural identity has been destroyed by the communist regime. They lost a large part of their identity, language, independence and cultural background. In the fifties, the authorities killed their horses, forbid them from migrating and tried to assimilate them by suppressing their crafts and culture.

Photography is how I express my ideas. With any project, the idea is more important than the chosen form. I do not stick to a specific photographic style; all my projects look different. I always try to learn something new. But sometimes, as happened with Roma – Beautiful People, I am convinced it is useless to try a new technique. This is why I decided to make classical portraits. I believed it was the best way to honour the people I was photographing.

Šymon Kliman, 2009
“The paradox of old age is that you have answers to all the questions, but nobody listens to you anymore.”

In the project Partizani, I searched for the living survivors of the Slovak National Uprising, took a portrait photograph on a large format camera and recorded the audio of their memories.

I am interested in various forms of resistance. In the interviews I focus on feelings; themes such as humanity and heroism, courage, fear or weakness in crisis moments; and post-war trauma.

Šymon Kliman, 2019
What has stuck with Nina to this day from her time in Nantes in 2010 is the unique chance the Festival provided to discuss her work and be inspired by artists from a variety of disciplines. These conversations at NEU NOW remind to keep a sharp artistic approach in her films.

NEU NOW was the first festival where Nina presented her film *Zaliger*, which went on to be shown at 37 festivals and win the Golden Panda for best student film at the Sichuan Festival in China.

After NEU NOW, and completing her Bachelor at the School of Fine Arts and Design | St. Joost in Breda, Netherlands, Nina began a masters in Directing Animation at the National Film and Television School (NFTS) in England. Here, she had the chance to work with artists and talented classmates with sound, lighting, and more.

The film she developed as part of her masters, *Edmond*, has received overwhelming acclaim thus far, winning a host of prizes including the British Independent Film Award for Best British Short Film, the Short film Jury award for animation at Sundance Film Festival and a BAFTA Film Award for best animated short.

Since graduating, Nina has remained in London, England working with a commercial company called BlinkInk. Here, she enjoys collaborating with a team and having the time and space to experiment in her filmmaking.

Additionally, she is currently working on various projects, including a pilot for a new series, a short, and a feature film script that will be produced in her home country of the Netherlands.

Reflecting back on her career so far, Nina has enjoyed the opportunities she’s had to experiment with different techniques and is continuously discovering new ways to tell stories.

Looking to the future, Nina is planning to experiment with dialogue instead of silence and she would like to make longer format films and series, in order to have more room for character development.

www.ninagantz.com

**As an artist, there should always be something that you want to experiment with or do better next time.**
In everyday life, it is possible to find the most extraordinary and beautiful things that you don’t usually notice. In many ways, the facts of life are stranger than fiction. That’s why I use reality as the biggest inspiration for most of my films.

For my film Zaliger I took a good look at my surroundings. I’ve observed couples who grew old together. They’re a team and spend their days following a fixed pattern in which every day is the same as the day before. In the morning, the wife takes care of breakfast, while the husband is setting the table. The wife buys the groceries, and her man takes care of the financial administration.

Every evening she lays out his clothes, and he makes her favourite cup of tea before she goes to bed. Their lives are so entwined that it’s no longer possible for them to live without each other.

Nina Gantz, 2010
Looking at the people who cross our path, our daily life is still one of my greatest inspirations.

Like in Edmond, my films are often about characters on the fringes of society.

Behind these marginalised figures, there’s usually a very complex life. This is where the idea of Edmond sprouted from.

The protagonist goes on a journey to find out why he ended up as an outcast. He takes himself and the audience on a trip back through his life and into his earliest memory which explains everything.

Animation is the perfect art form for me to explore dark subject matters in a more light-hearted way. Using wool, as I did in Edmond, I can even literally soften the emotion.

Nina Gantz, 2019
When Daniel Djamo was selected for the NEU NOW 2011 in Tallinn, he had just graduated from his Masters of Arts at the Bucharest National University of Arts in Romania.

Nowadays, Daniel is a versatile artist who, as he defines himself, is Romanian at heart, Russian-Albanian by blood, Greek in spirit.

Throughout his career, Daniel’s constant has been experimentation. His practice is not limited by the borders of a specific artistic discipline; indeed, his projects space from land art through painting to photography, crossing sound and video installations and ending into documentary film making.

The list of recognitions, solo and group exhibitions and artistic projects grew in the years and brought Daniel to study all over Europe and work all over the world. Daniel won an ESSL Art Award, offered by the ESSL Museum in Klosterneuburg, Austria; and the Henkel Art.Award Young Artist’s Prize, by KulturKontakt Austria and the mumok (Museum of Modern Art in Vienna).

Daniel Djamo continued his academic studies with a PhD in Visual Arts that culminated with a thesis called Nomadaptation.

Following up on his research interests, Daniel joined an experimental art project commissioned by the Joint Research Centre (JRC) of the European Commission. This collaborative research gets together artists and scientists to investigate migratory waves and transforms this data into material forms. The Eurostat data used for the project traces migratory trajectories both from the non-EU towards the EU and from less developed EU countries towards the more developed and more stable territories. The installation finally creates a wave for each month of migratory data, starting in January 2008 and ending with December 2017.

The installation thus faces us with 120 waves of change.

http://djamo.weebly.com
Menu is part of a more extensive video and photography project called Buni, which collects 160 hours of filmed material and around 500 photographs.

Although the female protagonist of the project is not even related to me, she was more than a mother. In 2009, I started to record her, in photography and video, to attempt understanding what it means to ‘pass’, and to document and immortalise the process of ageing. The project soon became like the last journal, the only thing left of a loved one, as she developed colorectal cancer and diabetes.

Daniel Djamo, 2011
Superromanianman was the traditional Romanian superhero who, until 2007, overlooked the city of Bucharest. He tried to correct the rights and the wrongs of Romanian society. Later that year, though, he had to quit his job. He was getting paid so poorly by Bucharest’s city hall, that he could no longer continue his career as a superhero for just 300 euros a month. His partner Luiza Leana was pregnant, and there were 3 other superromanians to feed. The times were hard for our man, so he went to Spain to pick strawberries.

Now, nobody knows where he is.

Daniel Djamo, 2019
Morten Knarrum describes his time at NEU NOW in 2012 as the start of his career. The Festival in Porto was his first chance to meet international peers working in the creative and artistic field. He was able to talk about his work, meet with other artists and hear the reasons behind their work, themes, and reflections.

Seven years later, after graduating from the Bergen Academy of Art and Design, Morten is working as a designer across several fields. Along with fellow designer and classmate Jonas, he started a design studio in Bergen, Norway. Together, Morten and Jonas have produced several award-winning designs and exhibited their work internationally. Their furniture and lighting designs are “sparked by curiosity and imagination but characterised by irreverence and wit.”

Morten currently designs furniture concepts for various producers in Europe out of their thriving studio. He and Jonas are also developing the artistic direction for the Norwegian lifestyle brand Northern that is quickly growing into an international company.

Furthermore, Morten works as a designer in the Department of Correctional Service in Oslo. In this institution, his role is to develop mandatory work duties for inmates and create a brand for the productions and services produced in prisons across the country.

As an artist, Morten has become more reflective over the past seven years. He says his work has turned from being about ‘just making things’ to focusing on situations and objects that make people happy by bringing smiles, or creating spaces to socialise and develop. Now, he’s most interested in how his designs can impact people’s lives, both mentally and physically.

www.morten-jonas.no

“I have been continuously challenged in my work, and that helps me see things in new ways.”
How can design change people? In this project, I worked with the design not only as a visual tool but as an aid to stimulate and encourage greater pride, resilience and positive thinking. I want my project to be a contribution toward shaping a future justice system where the goal is to introduce rehabilitative measures within the sentence.

Morten Skjærpe Knarrum, 2012
The selected work is a sofa concept that my design partner Jonas and I created to enhance the qualities of the textile – both with the tactility of the textile but also colours.

Can simple geometric figures become chains of elements that can have the purpose of a sitting tool as well as an exciting object where the textile becomes the main attraction?

It is a modular sofa with simplicity as the keyword.

Morten Skjærpe Knarrum, 2019
Since the Festival in 2013, when she was in her final year at Zurich University of the Arts (ZHdK) in Switzerland, Fatima Dunn has experienced great success as a musician, both in Switzerland and across Europe.

Fatima contributes her success to multiple factors: consistently working hard, staying honest to herself and her work, keeping a high level of professionalism, and most importantly, pursuing goals that she deemed good, “not just doing what sells or what’s popular at a given point in time”.

Along the way, Fatima has learned a lot by working a lot.

“Now I know what projects I really love doing and what I am good in – and on the other hand, which tools and genres I don’t like working with.”

Currently, Fatima composes music for documentaries airing on Swiss television programmes and for Swiss, Austrian and German radio broadcasts. She has performed over 100 times since 2013 as a cellist or multi-instrumentalist, and she conducts two women’s choirs. Finally, she composed for a solo album, *Birds and Bones* that was produced in 2018.

While she works on recording a new album, Fatima is also preparing for the premiere of her live performance on cello and vocals in a children’s play.

Fatima still collaborates with Mirjam von Ow, the video artist who worked with her on the project selected at NEU NOW. The two artists are collaborating on a collage techniques project, using old photographs in combination with digital and new images.

www.fatimadunn.com

“I know my technique, myself, my equipment better so I can play more freely.”
Landfall is about Generation 1983 which is my generation; one that is driven by efficiency and achievement, confronted with technical progress and material abundance, and overwhelmed by total freedom of choice. Mirjam von Ow and I take our subjective perception of ‘our time’ and contrapose it with vanitas themes of illusion and reality, timeless matters portrayed in still life paintings of the Baroque period.

Fatima Dunn, 2013
Borders are alien. On the new album Birds and Bones, I move in style between classical music, blues, folk and pop. This is how multi-layered and organic-looking songs have emerged, captivating with distinct melodies and surprising soundscapes.

The lyrics are stories that play in nature, and tell of observation and dreams, of longing and of the transience that paint an ambivalent image of society and homeland in Dunnä im Tal (song of the 2017 album Birds and Bones).

The songs are supplemented by four sound collages, in which, for example, one can hear the loud autumn-ish groaning of starlings just before the departure to the south; or the rhythmic clatter of their old tiled stove. The sound compositions give the album an additional visual component.

Fatima Dunn, 2019
Robin Butter graduated from the Royal Academy of Art in The Hague in 2014, just after taking part in NEU NOW. In the autumn that followed just months later, she took another look at the project she brought to the Festival – It Takes My Mind Off Things.

She continued working on it and by the end of 2015 had completed the project, and self-published 400 copies of a photobook.

“The release of this photobook was like a springboard to the art scene,” Robin says. “It went to lots of exhibitions around the world, from New Delhi to Vienna.”

The project picked up extremely well and is still requested to this day. Robin thinks this success is because she was able to bring light to a quite unknown topic.

“And that’s why I still, as an artist, am so curious – about making something so small so much bigger.”

To this day, the way Robin works as an artist is by joining small-scale communities, then questioning and learning more about this group through her photography.

Her latest project has taken her to Beesel, a small town in the southernmost province in the Netherlands. The citizens of this village claim that if you’re born here, you have dragon blood in your veins.

Furthermore, Robin has broadened her repertoire with video and moving images.

“We live in a world where moving images are present everywhere: in the train, supermarkets, shops. It would be silly to get stuck with one image-making.”

Looking ahead at her career, the only thing Robin says she wants is to show her work.

“I’m passionate about my work. I still have the same strong drive I had when I graduated and I go from project to project with the enthusiasm of people I meet.”

www.robinbutter.com
www.instagram.com/robinbutter

“ I start off with a question about a certain group of people, and then I dive in to become one of these people in order to find the answer.
It Takes My Mind Off Things is a wonderment at, and interrogation of, the shooting culture in the Netherlands. In this provocative piece, the question is posed: has the Netherlands always been a ‘secretive’ gun-nation? Secretive in that it has a long-standing fixation with firearms that is systematically hidden and denied. The goal of this project was to examine the firearms fixation in all of its many manifestations: from the political-economic sphere of transnational interactions – the Netherlands places in the top five for creating firearm components in Europe – to the socio-cultural realm of the individual – the joy many Dutchmen find when firing at shooting ranges, a tradition that has existed for over a hundred years.

The catalyst for my exploration of the Netherlands as a gun nation is the 2011 shooting at a shopping mall in Alphen aan den Rijn, that left seven dead, including the assailant who turned his gun on himself, and seventeen wounded. The shooter was a member of a shooting range, with a registered firearms license which allowed him to keep his weapons at home. The government and the Dutch people were stunned by how such a tragedy could unfold in their country. As a result of the Alphen aan den Rijn tragedy, a dark shadow was cast over the shooting culture in the Netherlands. The rules and guidelines for shooting clubs have been re-examined and sharpened, with the government mandating that clubs take responsibility for their members. But what does this responsibility mean? Ultimately, how can it be determined who is dangerous and who is trustworthy?

Robin Butter, 2014
Since 1736, the village of Beesel ‘re-enacts’ the story of Saint George and the Dragon, every 7 years.
It started with the marksman-guild, who only had the privilege to play out the legend.
Soon after, everybody was under the spell of the dragon.
The entire village is transformed into an open-air spectacle ‘Draaksteken’, literally translated to ‘Dragon stabbing’.
What caught my attention was the way this community is holding history within it; the nostalgia of a time that has passed. This little Dutch village, which you only hear about on the radio when traffic is jammed, lives by the legend that has been intertwined with reality and daily life.
Nobody doubts that the story of Saint George & the Dragon is fantasy.
When you are born in Beesel, you’ll have ‘Dragonblood’.
In the Dutch tradition, when a baby is born, we put a stork in our gardens. But in Beesel it’s either a blue or a pink dragon that has been born.
When a big boulder (their dragon-stone) was “stolen” in the 7Os by boys from another village, the police completed a serious investigation.
A certain magic is sensible, within the layered mythologies of time and place.
With every Draaksteken event, a new Saint George is selected. The rules are: you have to be born in the village or have a connection to it and, most importantly, Saint George has to be able to ride a horse.
The legend is about a fight between good and evil and the struggles we encounter ourselves every day.
In a time of polarisation and separation in which we want to belong and connect, I think it is important that we explore apologue stories like this one open and light-hearted.

Robin Butter, 2019
Gili Lavy had her first taste of NEU NOW in 2013 when she had a piece in the online edition.

Two years later, she had the chance to take part in the Festival in Amsterdam, where she presented a moving image piece: *Divine Mother*.

At the time, Gili was just about to graduate from the Royal College of Art in London. She was thrilled to join such an exceptional group of emerging artists from around the world. She says that being part of NEU NOW was an excellent opportunity to make connections and meet great talents from around the world.

As a moving image artist, Gili describes her artistic process as beginning with a focus on how and where the work will be presented. At NEU NOW, her work was shown in a cinema, which, she says, nearly always creates the expectation of a typical beginning-middle-end narrative film.

Since then, Gili has discovered the importance of integrating her work with the space in which it is showcased, in order to blur the aspect of beginning-middle-end.

More recently, she created pieces that she describes as “much more open, more abstract”, with a less linear narrative, but still using recognisable cinematic elements.

For example, Gili presented a recent project called *Acreage* as a 3 channel installation with the intention of communicating a linear narrative in a deconstructed way.

www.gililavy.com

“My works evoke a feeling of void in order to unfold what can only be sensed rather than seen.”
Working with mainly sculptural installations and large-scale video projections, my research-based practice explores social anthropology and investigates collective histories of the aftermath, following an event such as a disaster. Glimpses and fractions of time, relics and recollections appear and pass by, hinting at an event just passed, or soon to occur. With a strong sensation of absence, my work evokes a feeling of void, in order to unfold what can only be ultimately sensed rather than seen.

Gili Lavy, 2015
My practice focuses on the investigation of collective narratives, often taking place in lands rich of antiquities and full of memories, glimpses and fractions of time. Relics and recollections appear and pass by into dystopian scenes which call into question the certainty of existential concepts. Inspired by existing social structures with geographical sites and histories that reveal or oppose the present, my work questions existing social settings within its shifting realities, sets and transitions in time.

Throughout journeys of non-linear time, silent sites and tenuous moments of post-, or possibly, pre-trauma, I attempt to reassemble an experience of life without an order.

Floating through different states of mind, it is the manipulated familiarity and yet indecipherable logic that drives my work beyond any particular place, time or identity.
Kathrin Stumreich

In 2015, Kathrin Stumreich graduated with a master in Digital Arts from the University of Applied Arts Vienna. Her work has been displayed in numerous exhibitions and festivals internationally and in her home country of Austria.

The project she brought to NEU NOW in 2016, Sovereignty, won the Marianne. von.Willemer Prize for digital media and the European Sound Art Award in 2018, presented at the Skulpturenmusem Glaskasten Marl.

Now, Kathrin’s daily work focuses on new media and digital and analogue technologies.

“In my position as a media artist, I can study and thematise different aspects of new technologies,” she says.

On a practical level, this means she spends about half of her average workday on the computer – editing, reading and writing applications.

In recent years, thanks to collaborations with technical experts, Kathrin can now operate at a more sophisticated level with her productions.

“I follow my intuition. I’m interested in physics and coincidental results in my experiments with light and sound.”

Kathrin receives many invitations to speak at international events because of her unique approach; though, for environmental reasons, she chooses to limit these long-distance trips to one per year.

Moving forward she says, from an artist’s standpoint, that there are many things to work with – cryptocurrencies, virtual capitalism, artificial intelligence and the role of the human workforce, and consciousness – and she looks forward to exploring these.

www.kathrinstumreich.com

“My work as a media artist is about the shared boundaries between new media and technology.
In my work, visual and sound elements are necessary to create an environment which allows the visitor to experience art with something I would call integrated digital device ecologies. With this, the artwork becomes a challenging environment for the visitor to see various narrations of the ideas.

The encryption method, on which my work is based, was used in World War II and was derived from the language of the North American indigenous Navajo tribe. This is the contextual and visual reference point from which the laser apparatus insistently illustrates the intrusive potential. It also shows the uncanny omnipresence of technological devices that were developed for transmuting archiving and further use of any kind of communication.
Many of my works were initially driven by a deep interest in nature and technological achievements. In my methodology, I often conduct experiments in my studio, derived from early inventions in physics, without any predetermined expectations. I then put the results, which sometimes come in the form of adaptations of the original experiment, into a new context. I reach beyond the technological aspect to include a reference to social, political and cultural issues. Trying to find a method that makes the unseen visible or the unheard audible by deploying technology, is also part of my pursuit.
The live performance Laurent Delom brought to the NEU NOW Festival in Amsterdam in 2017 was called *IF ANY QUESTION (please do not interfere)*, and lasted 3 minutes and 17 seconds – the time it takes to toast a piece of bread.

He repeated it 80 times throughout the Festival and, with each presentation, he had a different response from the audience, ranging from one extreme to the other.

“It informed me so much about performing arts,” Laurent says. “It offered the chance to get some visibility and affirmation of who I was as an artist.”

Following the Festival, Laurent graduated from the Royal Conservatoire of Antwerp in Belgium. His excitement about *IF ANY QUESTION (please do not interfere)* continued, as did the idea of intimate performances, so he tried to perform the project in other places. He planned to use the same tools – intimacy, time-based performance, playing with the expectations of the audience, choreographing what happens in the mind of the audience. Unfortunately, he was unable to find the interest or the money, so the project as he imagined it never came to be.

Since 2018, Laurent instead concentrated on developing a duet in partnership with a colleague. Adopting similar aesthetics from his previous project, this work evolved over time into a casual performance, characterised by humour and autobiographical elements.

Laurent remarks on the innate characteristic of collaboration: ideas and themes must fit the collective interest.

In the future, he intends on creating situations which enable him to choreograph and conduct what is happening in the heads of his audiences in an ‘emotional elevator’.

“I think I will play again with autobiography – not necessarily mine – and how I can appropriate some of these elements, and speak in first-person but with a different voice,” he says.

www.laurentdelom.com
As a starting point, I set myself a personal creative challenge: to make an impactful piece in the time it takes to toast bread. The concept of profoundly transformative events occurring in a short space of time inspired this piece.

The notion allowed me to explore personal stories through the various components of the piece: the three chairs, the book and the burning. IF ANY QUESTION (please do not interfere) is composed of personal stories, involving romantic failure, the bittersweet nature of motherly love and my experiences of going to therapy.

Laurent Delom, 2017
The work of dddddduduuuuuuuuuuu emerges from a practice of collaboration that reflected on the very modes of coming together. We, Dan Mussett and Laurent Delom, investigated the conditions of working together, making decisions together, building consensus without losing the idea of sharing authorship in equal measure.

The practice included becoming each other’s teacher, shadow, student, friend, mirror, brother, rival... and our initial belief was that such processes would highlight our sameness to the point of bringing up the idea of “becoming each other”. While striving in that direction, we stumbled at every step upon our many differences and oppositions: we had different expectations, working processes, different artistic views, tastes and values, and different priorities. With all that, our challenge is to still find ways to work together and mediate that divergence in a form that we would both agree on. In that respect, the eye of the camera acted more often than not as our referee, which articulates the work that we display in dddddduduuuuuuuuuuu.

Laurent Delom, 2019
THANK YOU.

NEU NOW would not have been possible without the support of the European Commission, which has supported this live and online interdisciplinary Festival for emerging artists, first through the Culture Programme and then Creative Europe.

Each NEU NOW edition was kindly supported by local sponsors and partners, to whom ELIA is grateful. All of them were acknowledged in the catalogues accompanying each edition.

ELIA is thankful to its members for their involvement and enthusiasm.

ELIA member institutions were deeply involved in all nine festivals, by nominating their students and sending their emerging artists to the live editions, by suggesting professionals in different artistic disciplines as jury members, and in some instances by hosting the live events.

For each NEU NOW edition, a large number of artists, arts professionals, technicians, producers and volunteers contributed to making this unique interdisciplinarity festival a success. ELIA is indebted to all of them.

We thank former Executive Director Carla Delfos and all ELIA team members who made NEU NOW a reality. A special thank goes to all jury members that contributed to the project in the course of the past ten years, and particularly to the NEU NOW Co-Artistic Directors Paula Crabtree and Anthony Dean for their long-standing commitment.

NEU NOW Co-Artistic Directors
Paula Crabtree, Vice Chancellor, Stockholm University of the Arts
Anthony Dean, Professor Emeritus, University of Winchester, United Kingdom
COLOPHON

NEU NOW is an initiative of ELIA.

About ELIA
ELIA is a globally connected European network that provides a dynamic platform for professional exchange and development in higher arts education. With over 250 members in 47 countries, it represents some 300,000 students in all art disciplines. Its cross-disciplinary quality makes ELIA unique as a network. ELIA advocates for higher arts education by empowering and creating new opportunities for its members and facilitating the exchange of good practices. ELIA collaborates with partner networks around the world.

Published by
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A-Lab - Lab 105
Overhoeksplein 2
1031KS Amsterdam
The Netherlands

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