



Nominees:

JOAS NEBE (Germany)
CAROLINE AMOROS (France)
BENJAMIN JUDAH HARRISON (USA)
VINCENZO COHEN (Italy)
MARTINA FASANO (UK)
VANESSA PERRY (UK)
HENRIKAS ORAKAUSKAS (Lithuania)
MARI TERAUCHI (Japan/Germany)

**ANIMA MUNDI ACADEMIA
ART MAGAZINE AWARD 2026**

ISSUE 19

ANIMA MUNDI ACADEMIA ART MAGAZINE AWARD 2026
to

JOAS NEBE



JOAS NEBE AND THE TIPPING POINT

Summary

Joas Nebe's *The Tipping Point* is a tightly composed video work that extends his collage-based practice into moving image, using archival fragments and found imagery to probe contemporary information saturation. Through abrupt montage, elliptical loops, and a spare, often abrasive soundscape, the piece stages perceptual thresholds—between legibility and noise, memory and obsolescence—without offering didactic conclusions. Its formal compression mirrors the compression of attention in late media culture, and its ethical ambivalence about appropriation foregrounds questions of authorship and cultural recycling. The work's strength lies in its formal rigor and conceptual restraint: it transforms media overload into a perceptual event that rewards repeated viewing and critical reflection.



© Joas Nebe (Germany), Title: **"The Tipping Point"**, 4k, color, single channel video, 2025,
7 min 10sec, out take
<https://www.joasnebe.de/video-works>

Joas Nebe's practice occupies a liminal space between collage, painting, and moving image, where media-theoretical inquiry and a painterly sensibility converge. Trained in psychology and media studies and conversant with traditional techniques, Nebe has progressively foregrounded video as a medium for interrogating contemporary semiotics and collective perception. This disciplinary hybridity is essential to understanding *The Tipping Point*, a short video that condenses his preoccupations with information overload, narrative rupture, and the aesthetics of obsolescence.

Nebe's earlier collage work—assembled from obsolete encyclopedias, vintage periodicals, and found ephemera—establishes a vocabulary of detritus and

mnemonic distortion. Those collages, often described as absurd and macabre, stage a confrontation between archival residue and contemporary visual noise; the video work inherits this archival logic while adding temporal modulation and cinematic montage. His exhibition history across Europe and the United States situates him within a transnational circuit of contemporary media artists who use appropriation to critique information economies.

The Tipping Point functions as a compact study in rhythmic destabilization. Nebe's editing favors abrupt juxtapositions and elliptical loops rather than linear continuity; images collide and then recede, producing a sensation of cognitive vertigo that mirrors the thematic claim



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of a social or perceptual threshold. The video's sound design—sparse, at times abrasive—operates contrapuntally to the visuals, amplifying the sense that meaning is perpetually deferred. The work's brevity is strategic: compression becomes a formal analogue for the compression of attention in late media culture.

At stake in *The Tipping Point* is less a didactic thesis than an experiential diagnosis. Nebe stages thresholds—between legibility and noise, between historical residue and present-day saturation—without prescribing a moral or political remedy. This refusal is generative: by resisting closure, the work compels viewers to inhabit the very instability it depicts.

Joas Nebe's *The Tipping Point* exemplifies a mature engagement with the aesthetics of overload. Through concentrated montage, archival détournement, and a disciplined use of sound and silence, the work transforms media saturation into a perceptual event. Its strength lies in formal rigor married to conceptual ambiguity: Nebe neither moralizes nor clarifies; he stages a condition and trusts the viewer to negotiate its implications. In an era when attention itself is contested terrain, *The Tipping Point* is a lucid, unsettling artifact—one that rewards repeated viewing and sustained critical attention.

Chair, Awards Jury
Zuzana Green