

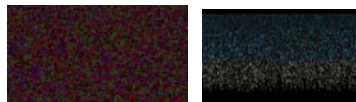
Abstract Mind 2025
CICA Museum
April 23 - May 18, 2025
2025.4.23 - 5.18

Featured Artists 참여 작가: **abolic(아볼릭), Hajung Ahn(안하정), Fuzuki Arai, Maria Aus, Byun Kyung-Hee(변경희), Anderson Carvalho, Yuliia Chaika, CHOI HyunJeong(최현정), Cho Eun Ah(조은아), Wei-wei CHU, Joana Costa, Filipa Figueiredo, Rafael Gonzales, Paul Gravett, Mitch Greer, Nevada Hardman, István Havadi-Nagy-David, H. Lee Jones, Miri Kim(김미리), Yoorim Kim(김유림), 권나현, TEYÉ Taejay Lee(이태제), Csenge Ligetvári, Taikyu Lim(임태규), Luis Marques, Yoosef Mohamadi, Donald Morgan, Stephen Mosblech, Chris Myhr & Mark Gustavson, NICA/니카(송시연), Joseph O’Neill, John Offenbach, Hyun Young Oh(오현영), Jessica Oliveras, PAN YUNMAN(박구름), Vasilios Papaioannu, Gabriel Phipps, Izabella Retkowska, Jaeho Shin(신재호), Agnes Wong Kit Sum, Sahar Tarighi, Zusa Wang, Candice Wu, Nae Zerka, Sylwia Zolkiewska**

Abstract Mind has been an annual international exhibition dedicated to abstract art since 2016. It showcases a diverse range of works including paintings, drawings, prints, sculptures, installations, photography, 2D digital art, video, and interactive artworks. The exhibition brings together artists from around the world, highlighting innovative approaches and pushing the boundaries of abstract expression.

Abstract Mind는 2016년부터 매년 개최되는 추상 미술 국제전입니다. 회화, 드로잉, 판화, 조각, 설치 작업, 사진, 2D 디지털 아트, 영상, 인터랙티브 작품 등 다양한 형태의 작품들을 소개하며, 세계 각지의 예술가들의 혁신적인 추상 표현을 선보입니다.

abolic(아볼릭)



“Sea of Shapes” (2022), “Zero-player Stained Glass” (2022)

Sea of Shapes - 이십 년 전쯤 바다에 갔을 때, 해변 앞에 멍하니 앉아서는 끝없이 밀려와 부서지는 파도를 바라보기만 했었다. 이 년 전 기억 속에 남아 있던 이 모습을 컴퓨터 그래픽으로 옮겨보고 싶다는 생각을 했다.

그리드(grid)는 공간을 이상적으로 나눈 가상의 단위이다. 에이전트(Agent)는 단순한 일을 하는 개체다. 이 작품에서 에이전트에 주어진 명령은 95% 확률로 그리드에서 인접한 아래쪽 칸으로 내려가고, 5% 확률로 전후좌우 중 임의의 칸으로 이동하라는 것이다. 단, 다른 에이전트에 의해 점유된 칸으로는 이동하지 않는다.

Zero-player Stained Glass - Zero-player game은 John Conway가 만든 Game of Life, 인공 생명 시뮬레이션의 다른 이름이다. Zero-player game은 사각형의 그리드(grid) 격자 위에서 진행되며 초기값과 규칙에 따라 단순하거나 복잡한 패턴을 가진다. 초기의 Zero-player game은 0→1, 1→0으로 0은 생명이 없는 상태, 1은 생명이 있는 상태를 표현한다. Cyclic cellular automaton은 하나의 격자가 0→1→2→3→0처럼 순환하여 기존 Zero-player game보다 복잡하게 보이는 패턴을 만들지만 대부분 국지적으로 순환하는 패턴으로 고착화되는 단점이 있다. 본 시뮬레이션에서는 공간 내에 일정한 거리의 포인트를 생성하는 Poisson Distribution을 사용하여 불규칙한 Voronoi cell을 만들어서, Cyclic cellular automaton의 고착화를 방지하고 끊임없이 변화하는 패턴을 만들어낸다.

abolic(아볼릭): 10년 이상을 게임업계에서 일해오며 다양한 게임과 톨을 만들어왔다. Algorithmic Art에 대한 관심을 꾸준히 유지하며 작은 결과물들을 만드는 데에 즐거움을 느끼고 있다. 어제보다 나은 결과물을 만드는 것이 매일의 목표다.

Hajung Ahn(안하정)



“상승” (2024)

우연하고 무분별한 붓질이 비정형의 얼룩을 만드는, 그리고 그 얼룩들이 모여 미증유의 알 수 없는 풍경을 만드는, 그렇게 낯설지만, 왠지 어디선가 본 것 같은 기시감을 불러일으키는, 빗물에 씻기고 시간에 풍화된 몽유도원도를 보는 것도 같은, 그러므로 신 몽유도원도라고 해도 좋을, 그렇게 꿈과 현실, 현실과 비현실의 경계를 넘나드는 것도 같은, 그렇게 경계 위의 풍경 그러므로 양가적인 풍경을 보는 것 같은, 그런, 풍경이 있다. 그 풍경 위로 칠흙 같은(더러 칠흙 같지는 않지만, 무중력의 중성적인 공간에 떠 있는) 구멍이 있다. 지하세계로 연결된 통로인가. 작가의 내면세계로 인도하는 관문인가. 아니면 알 수 없는 또 다른

세계로 연이어진 입구인가. 미증유의 알 수 없는 세계에 입문하기 전, 두려움과 설렘인가. 존재가 들고(블랙홀) 나는(화이트홀) 우주의 구멍(그러므로 우주의 섭리)인가. 적어도 작가 같은 유의 그림은 사전에 전제하고 그리는 그림도, 전제한 대로 그려지는 그림도 아니다. 의식과 무의식이 길항하는, 우연과 필연이 부침하는, 하나의 색깔이 다른 색깔을 부르고, 하나의 우연한(다만 암시적인) 형태가 다른 필연적인(좀 더 결정적인) 형태를 부르는, 숨 막히는 상호작용 속에서 (아마도 최종적이라고 불려도 좋을) 색깔이 찾아지고 형태가 드러나는, 그리고 그 색깔과 형태가 사후적으로 어떤 대상을 떠올리게 만드는, 그런 유의 그림이다. 삶이 꼭 그렇지 않은가. 삶의 생리가 그렇고, 삶의 생태학이 꼭 그렇다고 해도 좋지 않은가. 그렇게 어쩌면 몸이 부르는 대로 감각이 이끄는 대로 그린 그림, 그러므로 사실은 자신의 바이오리듬(그러므로 삶의 생리)을 따라 그린 그림이라고 해도 좋을 것이다. 그렇게 작가는 자신만의 풍경(어쩌면 상상 이미지라고 해도 좋을)을 제조하고 있었고, 그 풍경이 보편성을 얻고 공감을 얻는다. 마치 내 마음처럼 황량한 풍경을 떠올려도 좋고, 쓸쓸한 풍경을 떠올려도 좋고, 명상적이고 관조적인 풍경을 떠올려도 좋고, 세계가 격변하는(비록 내 마음속에서 일어나는 일이라 해도) 풍경을 떠올려 봐도 좋을 것이다. (고충환 평론글 중)

안하정은 한국과 독일을 중심으로 활동하는 회화작가이다. 작가는 여행 장소에서 우연히 마주한 나무와 교감하는 특별한 경험으로부터 보이지 않는 것들을 시각적으로 표현하기 위한 추상 작업을 모색하고 탐구한다. 상상적 요소들은 자연물의 형태에 영감을 받아 자유연상 기법에 따라 실험적인 태도로 그려진다. 이렇게 표현된 개인적인 심연은 추상 풍경으로 드러나고, 그 풍경이 보편성을 얻고 공감을 얻는다. 작가는 이러한 현실의 바깥에 있는 시공간과 비 가시적인 존재들로 이루어진 무중력적인 풍경으로 관람객에게 다가가 함께 마주하고자 한다.

Fuzuki Arai



"Trinity"

"Trinity" represents spirit, body, and emotion as three lights in a triangle, symbolizing the harmony of essential human elements. The central light represents the soul, with a Torii gate protecting it. Through this work, Arai conveys that we are born to strengthen our soul's radiance. Arai's Shugendo practice provides deep insights into the interaction of mind and body, and the meaning of existence. Inspired by conch shell meditations, he explores his inner self through his art. In a society of information overload and superficial communication, his works re-emphasize introspection and self-dialogue, aiming to bring inner peace and harmony. Arai's art is a new endeavor in the exploration of human spirituality, connecting ancient, present, and future. It pursues universal communication beyond language and culture, promising innovative expressions that expand consciousness. In the AI era, his works offer a chance to rediscover inherent human creativity and spirituality.

Fuzuki Arai is a Japanese contemporary artist who merges ancient spiritual practices with modern digital technology. Influenced by the sound of the conch horn in Shugendo—a Japanese tradition blending Buddhism and Shintoism—his work explores the deep connection between mind, body, and the pursuit of truth through nature. After graduating from Tama Art University's Department of Information Design, Arai has garnered international acclaim, beginning with a 2014 solo exhibition in New York. His career highlights include the 2015 Japan-Arab Friendship Appreciation Award at the Arab Week 2015 Art Exhibition presented by the ambassadors of Oman and Palestine, a 2022 exhibition at The Holy Art Gallery in London, selection as one of the world's 101 contemporary artists (Georgia) in 2023, and a forthcoming exhibition at the Peru Biennale in 2024. Through his art, Arai seeks to connect with viewers, fostering spiritual transformation and a profound understanding of human existence.

Maria Aus



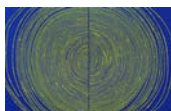
"INNER.VIEW" (2023)

This exposition offers numerous temporal, mental, emotional, and geographical entry points to engaging with live, underlining inextricably linked polarities that become apparent as parts that affect each other and, within the spectrum of their difference, have profound meaning within every transformative process on both the micro- and macro-levels of our lives and the world we are part of. The project uses photography to explore and express the intricate connections between personal experiences and universal truths, focusing on the interplay of polarities and the transformative processes that shape our lives and the world around us. By engaging with the piece, viewers are invited to ponder the cyclical nature of time and transformation. *INNER.VIEW* aims to be a reflective and contemplative experience for viewers, encouraging them to consider the interconnectedness of their personal journeys with larger patterns of life, connected through invisible threads of shared

experiences. The ultimate goal of the artwork is to inspire insight and a sense of connection between the individual and the universe, emphasizing the meaningfulness of every transformative process on multiple levels.

Maria Aus is a contemporary artist whose practice spans filmmaking, photography, and mixed-media experimentation. Her work is deeply informed by contemplative practices and a nuanced art of observation, inviting viewers to engage in self-reflection and mindful awareness of the world around them. Her projects have been exhibited as part of the Santa Monica Artwalk, at Studio106LA, and the Echo Park Rising Festival in Los Angeles. She is involved in the European Silk Road project in Vienna, the School of Commons community in Zurich, and the Lumbung Radio community that emerged at Documenta15 in Kassel. With a creative journey that spans Los Angeles, New York, Berlin, Moscow, and Almaty, her works are held in private collections across Los Angeles, Hong Kong, Dubai, and Moscow.

Byun Kyung-Hee (변경희)



“People and blue” (2025)

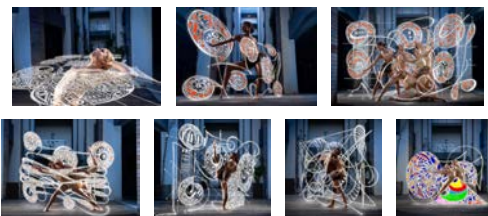
The concept of Kyung-hee, Byun’s works began with the idea that when viewed from a distance, a person appears as a simple dot. Therefore, dots serve as an expression of human beings. While exploring the representation of people through divination, have pondered the true origin of that dot. Every individual is a singular entity, emerging from the intense competition for existence within the maternal womb. Life begins when we enter a vast world and leave our own distinct mark. One could say that every great structure—even the universe itself—begins with a single dot. Thus, at its essence, everything originates from a solitary dot. And within each dot lies its own spirit and reason for existence.

변경희의 작품을 이루는 점은, 멀리에서 보면 사람이 하나의 점처럼 보인다는 생각에서 시작됐다. 그렇기에 점은 나를 비롯한 인간 개체의 표현이다. 사람을 점찍기로 표현하면서 그 점이 과연 어디에서부터 시작하는가를 고민해 왔다. 모두가 엄마의 자궁을 향해 심한 경쟁을 치르며 시작된 하나의 존재로, 거대한 세상을 만나 분명한 한 점을 찍으면서 삶은 시작된다. 점과 점 사이, 나와 너의 관계, 인연으로 이어지는 삶을 예술세계를 통해 보여주고자 한다. 점은 평면으로 그리는 것이 아닌, 덩어리감(존재감)이 느껴지도록 오브제를 제외한 아크릴 물감 자체로 호흡을 가다듬어 찍는다. 그 어떤 위대한 구조물도, 어쩌면 우주 그 자체도 실상은 하나의 점으로 시작한다고 할 수 있다. 그리하여 점이다. 하나의 점. 그래서 하나하나의 점은 저마다의 정신과 존재 이유를 가지고 있다.

Byun Kyung-Hee (1976 ~) is a South Korean painter. She has held eleven solo exhibitions, including *The Dot Comes* in 2023, and has participated in over 40 group exhibitions and art projects. Currently enrolled in the Graduate School of Fine Arts at Hongik University, she continues to actively pursue her artistic practice.

변경희는 대한민국의 화가이다. 2023년 개인전 <점이 오다>를 포함해 모두 열한 번의 개인전을 열었다. 40회 이상의 그룹전과 미술 프로젝트에 참여했다. 홍익대학교 미술대학원에 재학 중이며 현재 활발한 작품 활동을 하고 있다.

Anderson Carvalho



“Silent Symphony of Feelings” (2024)

‘Silent Symphony of Feelings’ is a captivating theatre dance performance that delves into the beauty and complexity of our shared human experiences. Through a series of interconnected stories, it weaves together movement, sound, and visual design to explore the hidden depths of our emotions. The video art and photographs – ‘Strokes of Imagination’ invites audiences to reflect on the intricate relationships that define our lives, expressed through evocative solos and duets that embody themes of memory, loss, and resilience. It thoughtfully addresses themes of cultural fragmentation, offering a profound reflection on identity, and the universal threads that bind us together.

A Brazilian Dutch artist, choreographer bridging continents, **Anderson Carvalho** creates instinctive, interdisciplinary works interrogating cultural identity, displacement, and resilience. His practice merges contemporary dance, somatic inquiry, and collaborative storytelling to amplify marginalized voices and reimagine fractured societal landscapes.

Yuliia Chaika



“Defender” (2024)

In *Defender*, Yuliia Chaika brings Ukrainian heritage to life through a central figure holding a trident, a symbol of strength and guardianship. The figure, emerging from a textured blue background adorned with traditional patterns, appears both ancient and timeless, as though watching over the past and future alike. Chaika’s use of red accents imbues the figure with a vivid presence, merging resilience and warmth in a strikingly emotive composition.

Yuliia Chaika was born in Kyiv, Ukraine, and as an artist, she fully found herself and her style in Spain. In Ukraine, she received a professional education at the Kyiv State Academy of Decorative Art and Design named after M. Boychuk and gained experience working in a workshop as a master of icon painting. This allowed her to become deeply familiar with the intricacies of Byzantine art, a fact that has significantly influenced her artistic journey.

CHOI HyunJeong(최현정)

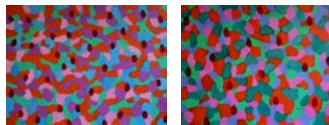


“Peace of mind” (2024), “이렇게 좋은 날” (2024), “너와 함께 걷어가는 길” (2024)

Reflecting on this reality, **Hyun Jeong Choi** focuses on the two conflicting connotations of "Young Adults" and "Lonely Death", and aims to provide hope for those who seek peace. Imbuing the works with bright and positive energy, the artist seeks to radiate warmth through the efforts in the processes.

작가 최현정은 '청년'과 '고독사' 라는 두 단어의 이질감에 주목하여 모두에게 위로와 응원을 건네고자 한다. 작업 과정에서 밝고 긍정적인 에너지를 담아내는 데에 몰두한다.

Cho Eun Ah(조은아)



“안녕!/Hi! There” (2023), “안녕!/Hi! There” (2023)

"Hi! There" is my new project started in 2023. After going through years of lock down from the pandemic, so many things have changed and disappeared. People are isolated from each other and fragmented. As an artist, I missed so much of joy and happiness we share when we are together with others. I began to feel an urgent need to bring these to my work. In this series, bright, vivid, colorful, dynamic, alive harmony in colors and shapes is my main concern.

“안녕!”은 2023년 시작된 새 프로젝트입니다. 수 년간 계속된 팬데믹 기간 동안 격리라는 새로운 경험을 하면서 우리가 알고 있던 많은 것들이 달라졌고 사라졌습니다. 사람들은 서로에게서 멀어졌고 일상도 점점 개인화 되어 갔습니다. 아티스트로서 저는 우리 삶이 가졌던 함께함의 기쁨과 행복이 많이 그리웠고 작품 안으로 가져오고 싶었습니다. 컬러와 컬러들, 형태와 형태들, 컬러와 형태들의 조화를 통해 이를 표현하고자 했습니다.

Eunah Cho was born in Seoul, Korea in 1968. She has been a full time artist since 2011 based in Seoul. She participated in many international exhibitions and workshops and was selected as a finalist in several renowned international competitions.

작가 조은아는 1968년 서울 출생으로 2011년 이후 서울을 기반으로 전업 작가로 활동 중이다. 그녀는 러시아, 중국, 대만, 일본, 태국, 베트남, 말레이시아, 미얀마, 인도네시아, 네팔, 에콰도르 등 세계 각국의 전시 및 워크숍에 참여 하였으며 다수의 저명한 국제 공모전에서 최종 입상자로 선정 되었다.

Wei-wei CHU



“Night Passage” (2024)

In my paintings, there is a lightness imbued with personality, a blend of movement, lines, atmosphere, animals, and gazes. My work revolves around an atmosphere of uncertainty: some things seem clear, while other forms don't reveal themselves at first glance. The elements in my works come from daily coincidences, sudden flashes of inspiration, as well as objects, maps, landscapes, and memories encountered during my travels. These elements intertwine to create a complex atmosphere where one can get lost. I create a kind of mystery in my canvases, like a back-and-forth between the one asking the question and the one seeking to answer.

Weiwei CHU (b. 1997, Taipei, Taiwan) earned her DNSEP with *félicitations du jury* (MFA with distinction) in 2023 from the *École nationale supérieure d'art et de design de Nancy, France*, where she cultivated a playful attitude and distinct character in her art. She is currently studying art therapy at *Université Paris Cité*, directing her work on exploring and observing inner states of being.

Joana Costa



“HomoMachina” (2023)

One of Joana's most notable works is *HomoMachina*, a performance piece that critiques the exploitative mechanisms of fast fashion and the disparities between the global north and south. Joana transforms the body into a metaphorical machine, entangled in jute rope—a nod to the Japanese Hojojutsu technique. The mesh fabric used in the performance represents the illusion of freedom within the fashion industry, where flexibility and creativity are ultimately constrained by capitalist pressures. Through the repetitive and grueling actions of the performance, the work mirrors the physical and emotional exhaustion faced by garment workers, particularly in sweatshop conditions. In *HomoMachina*, the body becomes the site of a visceral critique on how the fast fashion industry dehumanizes its workers, reducing their labor to a commodified product with no connection to the final garment. The performative piece reflects on the physical and emotional strain of women in the global south, forced into exploitative labor by the demands of global capitalism. By using the body as a medium, Joana powerfully conveys how fashion can serve as both a tool of oppression and a site for reclaiming autonomy, questioning the ethics of the industry while demanding a more humanistic approach to production and consumption.

Joana the Costa is a London-based conceptual artist and fashion designer whose practice critically explores the intersection of body politics, art, and social commentary. With training in Arts and Design from the Royal College of Art (RCA), her work blurs the line between fashion and performance, using the female body as a medium to challenge entrenched societal narratives. Through a transdisciplinary approach, Joana delves into feminist discourse, addressing issues such as patriarchy, dehumanization in fast fashion, and the ownership of the female body. Her practice is not merely about creating garments but rethinking their cultural significance, particularly in how they reflect, constrict, or empower the wearer.

Much of Joana's work is deeply personal, drawing on her own experiences and feminist theory to highlight the emotional and physical constraints placed on women. Her exploration of garments transcends their functionality, turning them into performative objects that critique systemic issues such as objectification and capitalist exploitation. By focusing on the relationship between body and material, Joana questions how societal expectations, fast fashion, and patriarchal structures shape the female form and its autonomy. Her art sparks a reflection on how clothing can oppress or liberate, with each piece serving as a cultural and political statement.

Filipa Figueiredo



“Stay Still” (2021)

This painting belongs to “*Stay Still*” series that belongs to an exhibition with the same name at São Vicente Church, in Évora, Portugal. This painting represents an atmosphere of an imagined place, trying to capture and refer to silence. It includes concepts such as amplitude, observation and repetition of the pause.

Filipa Figueiredo is a portuguese artist, living in Porto, Portugal. All her series of paintings have been developed using natural pigments made by her and brought from the most diverse places in the world. All series of paintings are large. These paintings allude to atmospheres and impressions of places, trying to capture and refer to silence and all its connotations and associated sensations. In recent years she has had several solo exhibitions in various locations of the world and now she is participating in the Intercontinental Biennale at Argentina, Brazil, Panama e Puerto Rico and will participate in Peru Biennale.

Rafael Gonzales



“A Scientist” (2024)

In my project *Beyond the train*, I immerse myself in the invisible margins of the Peruvian capital, focusing on first-generation immigrants who have traveled long distances to settle in the city. Through intimate portraits, constructed in collaboration with the subjects, I seek to capture life on the periphery, far from the iconic images of the urban center. I use a deadpan aesthetic that avoids romanticism and sensationalism, revealing everyday stories that, in their apparent simplicity, hide nuances of resistance and adaptation. *Invasion* is another of my key projects, focusing on the repression and abuse of power during the protests in Peru since 2022. Through intervention on my own documentary images, I explore the limits of traditional photography and its relationship with power. In this series, figures such as police and politicians appear as alien forces, while citizens, stripped of their identity, are depicted faceless. With this visual contrast, I seek to question the supposed objectivity of photojournalism, inviting the viewer to reflect on how visual narratives of repression are constructed in the media. My photographic practice is characterized by intervention, manipulation and collaboration with the subjects I portray. My goal is to challenge traditional narratives and offer alternative perspectives. In my projects, I combine the documentary with the artistic, using photography not only to record reality, but also to question it and generate debates about the dynamics of power, identity and resistance.

Rafael Gonzales: I am a social communicator from the Universidad Nacional Mayor de San Marcos, with a focus on documentary photography, archiving and visual experimentation. Throughout my career, I have explored visual narrative through projects that seek to tell deep human stories, highlighting my versatility in different fields, from photojournalism, video art to fashion photography.

Paul Gravett



**“Colour Study 69” (2024), “Colour Study 67” (2024),
“Colour Study 53” (2022), “Colour Study 74” (2024)**

The *Colour Studies* series marries traditional macro photography techniques with innovative layering and blending. This approach highlights nuanced details of surface, colour, and texture, creating unexpected and captivating images. The resulting works, with their distinctive and instantly recognizable style, blur the line between photography and fine art. By embracing unpredictability, the Colour Studies push the boundaries of photographic possibilities. They celebrate patterns, hues, and textures that are often unfamiliar in traditional photography, inviting viewers to appreciate the intricate interplay of colour, light, and texture. These experimental images transform our perceptions and spark the imagination, showcasing the potential of the photographic medium.

Paul Gravett's images has been recognized with numerous international awards, including recent honours from the Budapest International Foto Awards, Close Up Photographer of the Year international competition, International Photography Awards, LensCulture, and Tokyo International Foto Awards. Recent exhibitions include Dama Gallery (Ventura, CA), House of Lucie (Budapest, Hungary), PH21 Gallery (Budapest, Hungary), Art Gallery Studios (Mexico City), Langley Arts Council (solo exhibition), Kay Meek Centre (joint exhibition hosted by West Vancouver Community Arts Council), and the Galerie la Grande Vitrine (Arles, France). Images have also been seen in Sweden, Italy, Scotland, and Australia.

Mitch Greer



“Untitled” (2024)

The work presented is a record of the perception of being an activist during wartime. It's a personal record of feeling with empathy the horrors of imprisonment, torture, and the unspeakable acts of violent conflict. Part of a series called Days Under the Sun, it records the feeling of alienation, fear, and horror in a mental landscape that doesn't give way to grotesque images as in many works, but as an abstraction. It is a record of total despair.

Mitch Greer is an impressionist painter renowned for his evocative exploration of psychological interiors, and still lives, deeply rooted in the vibrant cultural landscape of the San Francisco Bay Area. With a keen eye for the emotional and social undercurrents of urban life, and the transcendental perspective of the natural world, Greer's paintings offer a profound commentary on contemporary issues, blending the personal with the political. His work is characterized by a distinctive use of light and color, capturing the essence of his subjects with both sensitivity and a bold, innovative approach.

Nevada Hardman



“Jester of a Sentient Chassis” (2023)

Nevada Hardman is a Los Angeles-based artist whose practice merges digital fabrication, sculpture, and new media to create interactive works that explore the space between technology and the body. A graduate from UCLA's School of Art and Architecture, Nevada has exhibited widely, creating interactive installations that utilize humor, narration and self reflexivity. Nevada's practice is rooted in relational aesthetics and seeks to analyze the complex dynamics between viewer and object, often incorporating robotics and interactive media to blur the lines between passive observation and active participation. His 2023 piece 'Jester of a Sentient Chassis' presents an easel attached to a motor and connected to a proximity sensor. The

resulting 'performance' is an autonomous easel roaming throughout the exhibition space. The work attempts to explore the duality of wanting to be seen/unseen through disembodiment, while simultaneously breaking down the hierarchy between viewer and artwork.

István Havadi-Nagy-David



“Analytical Materiality of Harsh Light”

The artwork *Analytical Materiality of Harsh Light* presents a stark, high-contrast image based on the interaction between light, texture, and surface. The composition features two bright white lines on a rough, dark concrete surface. The harsh light that illuminates the lines accentuates the gritty texture of the pavement, creating a sharp contrast between the bright, reflective material and the surrounding dark environment. The simplicity of the image highlights the materiality of the geometric shapes created by light. The brightness makes the lines appear almost sharp, as though dissecting the darkness around them. Under this intense illumination, the coarse texture of the ground is made even more visible, revealing small details on the surface that might otherwise go unnoticed. The composition focuses on the equilibrium in a state of constant stress of shapes drawn by light and seems to exaggerate the material's imperfections, emphasizing its tactile qualities.

The title, *Analytical Materiality of Harsh Light*, suggests an exploration of how intense light reveals the physical properties of materials. The analytical aspect refers to how light exposes the composition's structural details, making the viewer more aware of the roughness and irregularities of the surface. The harsh light transforms a banal concrete surface into a photographic study of how light interacts with material, shifting a mundane subject into something more profound and visually arresting.

István Havadi-Nagy-David is a photography artist based in Cluj-Napoca, Romania. He studied photography at the Art and Design University in his hometown and he is currently finalizing his Ph.D. studies with a focus on the aesthetics of light in contemporary photography. In his art, he uses the immediate surrounding reality (the landscape, the city, the objects, and the people) as a basis to be transformed into uncanny, and a means to convey emotions, personal ideas, and new meanings. Figurative and abstract representations intermingle to achieve this visual desire. During his career, he has exhibited in many group exhibitions organized by museums and galleries.

H. Lee Jones



“Push / Pull: Activating Media” (2023)

“Photography is simultaneously an investigation of reality and of the means of investigating that reality”

— Lyle Rexler from *The Edge of Vision: The Rise of Abstraction in Photography*

Push/Pull: Activating Media explores the relationship between people and media through the use of abstract photography and video. In his book, *Understanding Media*, Marshall McLuhan defines the relationship action between different media as either Pushing or Pulling. McLuhan describes “Push” media as passive and requiring a small degree of sustained concentration to understand, such as television. He defines “Pull” media as those that draw the viewer in and requires a higher degree of sustained concentration to understand, such as abstract art. Abstract art has a long history of using the visual vocabulary that the viewer already understands. This is evident in the work of abstract painters Piet Mondrian and Wassily Kandinsky. Mondrian painted horizontal and vertical lines in such pieces as *Composition In Yellow, Blue, and Red* that echoed the growing cities in the 1920's. Kandinsky's "Composition X" involved the use of basic geometric shapes such as curved lines, circles and triangles during the 1940's, which reflected his own architectural background. This work is about creating a visual vocabulary that can be understood today through digital cameras, television, and video by the use of saturated colors, movement, passage of time, and pixels.

Originally from Bristol, VA, **Lee Jones** has traveled and worked all over the world. He currently works in the local community as a commercial photographer, digital marketer, and art educator. He is an Assistant Professor of Photography and Digital Media at King University and recently co-led a letterpress workshop at The Birthplace of Country Music Museum in Bristol, Va. Jones' fine art photography deals with themes of historical and cultural perceptions of the photographic medium. When not with his family,

Jones is teaching, creating images, making music in the community, or volunteering for local art organizations. You can see more of his work on his website at: HerbertLeeJonesPhotography.com.

Miri Kim(김미리)

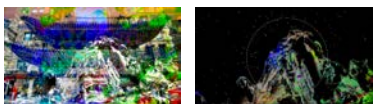


“Living Encounter” (2023)

The print emphasizes the materiality of the temporary structure. It invites viewers to play with their perceptions of the elements in the space. The viewers' engagement with the documentation extends the reality of the work.

Miri Kim values the coexistence of opposites in her artmaking. She is profoundly inspired by the elements in the natural world. Her practice is an ongoing investigation and reflection on the interrelationships between humans, nature, and the other.

Yoorim Kim(김유림)



“Untitled Space I” (2023), “Untitled Space II” (2023)

‘Untitled Space I/II’ is a dynamic artistic exploration of the complexity of identity and existence, symbolically expressing an ever-changing and adaptive mountain. The piece transcends traditional representation, embodying a paradoxical essence—light and fluid yet grounded with the persistent force of life and the cyclical energy of seasons. This work intricately weaves visual elements with auditory experiences, forming a textured fabric that traverses time and space. It does not remain as a static scene but reveals an evolving artistic trajectory, inviting the audience to engage with spaces and moments that continuously shift. This structure encourages multiple interpretations and sensory participation rather than adhering to a fixed narrative. In this context, the mountain extends beyond nature, becoming a mediator of existence and identity ongoing transformation and reconfiguration. Through this work, the artist delves into the interaction between the self and the external world, creating a space of endless possibilities and introspection. Viewers embark on a journey of self-discovery and expansion as they interact with the piece, uncovering new layers of their inner selves.

*‘Untitled Space I/II’*는 정체성과 존재의 복잡성을 탐구하는 역동적인 예술적 시도로, 변화무쌍하고 적응력 있는 산을 상징적으로 나타냅니다. 이 작품은 전통적인 묘사 방식을 벗어나, 동시에 가벼우면서도 삶의 지속적인 힘과 계절적 역동성을 지닌 채 묵직하게 자리 잡는 역설적인 본질을 지니고 있습니다. 작품은 시각적 요소와 청각적 경험을 정교하게 엮어 시간과 공간을 넘나드는 직조물을 형성합니다. 단순히 정지된 장면이 아니라 끊임없이 진화하는 예술적 궤적을 보여주며, 관객에게 매 순간 새롭게 변화하는 공간과 시간을 경험하게 합니다. 이러한 구성은 하나의 고정된 네러티브가 아닌, 다층적인 해석과 감각적 참여를 유도합니다. 산은 여기서 자연을 넘어서, 존재와 정체성의 지속적인 변화와 재구성을 상징하는 매개체로 작동합니다. 작가는 이를 통해 자아와 외부 세계 사이의 상호작용을 탐구하며, 끊임없는 가능성과 성찰의 공간을 창출해 냅니다. 작품 속에서 관객은 스스로의 내면을 발견하고 확장해 나가는 여정을 경험하게 됩니다.

Yoorim Kim majored in Oriental Painting at Hongik University(BFA) and Digital Arts Interactive Arts from Pratt Institute in New York(MFA). Through the fusion of fine art and digital technology, she continues to push the boundaries of artistic expression. Her works span various mediums, including photography, video, performance, and installation, harmoniously blending tradition with innovation. She explores the potential of digital art and integrates new technologies and techniques to enhance the quality and depth of her creations. Her art aims to offer fresh perspectives on how we perceive reality, inviting audiences to experience the infinite possibilities that emerge at the intersection of tradition and technology.

김유림은 홍익대학교 동양화와 학사, 뉴욕 Pratt Institute에서 Digital Arts-Interactive Arts 석사 과정을 거쳐, 순수미술과 디지털 기술의 융합을 통해 예술적 표현의 경계를 확장하며 작품활동을 이어 나가고 있습니다. 사진 및 영상부터 퍼포먼스, 설치미술까지 전통과 혁신을 조화롭게 결합하여 다양하고 끊임없는 호기심을 통해 디지털 아트와 가능성을 지속적으로 탐구하며, 새로운 기술과 기법을 도입해 작업의 완성도를 높이기 위해 끊임없이 노력합니다. 우리가 현실을 바라보는 방식에 대해 새로운 시각을 제시하고, 전통과 기술의 교차점에서 펼쳐지는 무한한 가능성을 경험하도록 관객들을 초대합니다.

권나현



“구름진 금류” (2024), “휩쓸리고 압도되는” (2024)

We are scattered across the world. The scattered individuals may appear absorbed into the world, but they can also be hidden. Concealed stories that cannot be seen are hidden in various places of the world, such as the sky, the land, the mountains, and the seas. I continue the work of revealing what is hidden and hiding what has been revealed. Rather than depicting small things realistically, there are times when expressions resulting from the power of materiality, arising accidentally, feel more realistic and tangible. I use the dripping technique to compose images that evoke nature. During the drying process of the paint, the colors that had pooled mix and move. The collapsed illusion is once again materialized through bold dripping, and through brushstrokes and chance, it may fade again. When I pour paint onto the canvas and look at it while it's still wet, I sometimes feel like I want to fall into the paint. This sensation creates the image of an unknown lake, each one different from the other. I want to create a landscape that draws me deeper than the depth of the paint on the canvas, a desire to fall into a place even deeper.

우리는 세상에 흩뿌려져 있다. 흩뿌려진 개인은 세상에 흡수되어 보이기도 하지만 숨겨져 보이지 않기도 한다. 은폐되어 보이지 않는 이야기들이 우리의 하늘과 땅 산과 바다 등 세상 곳곳에 숨어있다. 숨어있는 것들을 드러나게 하고 드러난 것들을 숨기는 작업을 이어나간다. 캔버스에 밀착하여 작은 것들을 사실적으로 그려나가는 묘사의 방식보다 물성의 힘을 빌려 발생하는 우연적인 표현이 더욱 사실적이고 현실감 있게 다가올 때가 있다. 자연을 연상시키는 이미지를 드리핑 기법을 사용하여 화면을 구성한다. 물감이 마르는 과정에도 고여 있던 색들끼리 섞이고 움직인다. 붓과 물감을 다시금 과감한 드리핑으로 구체화하고 붓질과 우연이 작용하여 다시 퇴색되기도 한다. 캔버스 위에 물감을 부어놓고 흥건한 채로 바라보고 있으면 물감 속으로 빠지고 싶다는 생각을 한다. 이러한 감각이 저마다 다른 미지의 호수의 이미지를 만들어내고 있다. 캔버스에 부어놓은 물감의 깊이보다 더욱 깊은 곳으로 빠져들고 싶은 욕망이 드는 풍경을 만들고 싶다.

권나현: 예원학교, 서울예술고등학교 미술과를 졸업한 후 현재 한국예술종합학교에서 조형예술을 전공하고 있습니다. 추상표현으로 이색적이고 가상과 현실이 뒤섞인 공간을 표현하는 것을 즐기는 작가는 앞으로도 적극적인 시도를 통해 나아갈 것입니다. 작가는 “뉴욕 Gallery d’ Arte”, “홍콩 JCCA L1 Gallery”, “홍콩 City Hall”, “경북공역 메트로 전시관”, “뉴욕 Beyond Border” 등 주요 도시에서 총 20회의 그룹전 및 신진작가들을 위한 아트 페어5에 참여하였습니다. 미래에 세계 주요 도시에서 작업을 펼치고자 하는 꿈을 품고 다양한 경험과 시도를 하고 있습니다.

TEYÉ Taejay Lee (이태제)



“Untitled” (2024)

<FUNAMBULIST> explores the disorienting sense of vertigo as a metaphor for our relentless pursuit of progress and success, a reminder on the dangers of reaching too high, lest we risk falling. This work draws inspiration from Paul Cézanne’s Mont Sainte-Victoire and the Korean expletive “18: ssibal,” manifesting through 18 extreme multiple exposures.

TEYÉ (Taejay Lee) is a photographer and audiovisual artist whose practice spans art, advertising, and documentary. He holds a BA from the University of the Arts London and an MA in Photography from the Royal College of Art London. TEYÉ has focused on preserving 19th-century photographic techniques specialising in the Platinum Palladium process, Cyanotype, and Cameraless photography. His work seamlessly integrates digital technology, archive, and mixed media. Exploring themes of Transformation, Time, and Memory, his practice is deeply connected to palimpsest, repetition, deconstruction, and reconstruction.

Csenge Ligetvári

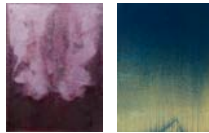


“Ligetvari - Abstract - 01” (2024)

Photography builds on external reality and captures a single moment of it, influenced by the photographer's internal perspective. In my project, I photograph details of surfaces that at first glance do not stand out from their surroundings, but when highlighted, they carry an aesthetic of their own. My aim is to put these seemingly insignificant details in a new context and make them visible to everyone. These surfaces are constantly eroded or even destroyed over time, so the role of photography is paramount. Even if they disappear over time, they take on new visual meaning and persist. In post-production, the images become clearer and in many cases the boundaries between photography and other visual media become blurred. The question "What does it represent?" can always be answered by the recipient. By knowing what he is representing, the tension between the contemplation of abstract works of art and the viewer is removed. This allows the viewer to see the image from a whole new perspective, and later, the world around them.

Csenge Ligetvári was born in 1992 in Budapest. Even then she was interested in fine arts, especially painting and graphics. Thanks to an art scholarship, she got acquainted with photography, which eventually determined her career. He graduated from the Faculty of Fine Arts, MATE - Rippl Rónai Institute, Faculty of Fine Arts, BA in Photography in 2016. During her undergraduate years, she explored personal documentarism and the relationship of personal documentarism between past and present. She is currently working with abstract photography as a departure from traditional representational approaches. In his work he strives to show the small details so that they can be seen by all.

Taikyu Lim(임태규)



“Middle Way I” (2016), “Woodland V” (2019)

저의 작품은 오랜 시간에 걸쳐서 수십 번 작품 위를 지나며 쌓인 안료와 시간의 흐름이 작품위에 겹겹이 쌓이고 때로는 지워지면서 만들어낸 표면과 형상을 드러냅니다. 캔버스 위에 작품이 만들어진 시간이 곧 저의 마음을 채워주는 수행의 시간이었듯이, 감상하시는 분들도 이 작품을 마주하며 평온함을 느끼시길 바랍니다. 대자연과 시간의 흐름을 형상화하는 작업 시간 동안 저는 현재에 집중하여 마음의 평온함을 찾아갑니다. 존재에 대한 고민, 불영속성, 불완전성, 동양의 전통미를 집중적으로 탐구하고 이를 미학적으로 형상화하는 방법과 이론을 발전시키고자 했습니다.

Middle Way I (2016)은 일본의 전통적인 미의식이자 투박하고 조용한 미학을 추구하는 와비사비(侘び寂び)에서 영감을 받아 출발한 작업입니다. 복잡한 소음에서 벗어나 단순하되 차분하고 우아한 아름다움을 탐구하는 과정에서 동양철학의 중도(中道)를 떠올려 이를 형상화하는 대칭적 형태에 이르렀습니다. 오랜 기간 안료가 흐르고 마르는 과정을 반복하면서 나타나는 자연스러운 대칭형태를 보여주면서, 투박함과 미완성의 아름다움, 엄숙한 절제미, 오래되고 낡은 듯 하지만 마음을 풍족히 채워주는 작품을 보여주고자 하였습니다.

Woodland V (2019)은 위와 같은 작업 과정과 와비사비의 미학, 시간의 흐름을 보여주되 특정 형상을 의도하기 보다는 대자연이 채워주는 풍족함과 명상의 시간에 더욱 집중한 작품입니다. 제 작품은 오랜 기간 안료가 흐르고 마르는 과정을 반복하면서 쌓여진 결과를 자연스럽게 보여줍니다. 이처럼 제 작품은 투박하고 미완인 듯한 형태를 보이지만 오랜 시간을 두고 음미할수록 명상하고 새로운 가치를 느낄 수 있는 동양의 미학, 특히 동양 도교와 다도, 명상에 기반한 평온함과 확장성을 반영합니다.

임태규 작가는 1982년 서울 태생이다. 대학에서 경제학을 전공하고 증권사에서 근무하다가 미국 보스턴으로 유학을 떠나 미술을 전공하였다. 2017년 미국의 School of the Museum of Fine Arts (SMFA)에서 회화 전공으로 석사학위(MFA)를 받은 뒤, 국내외에서 다수의 단체전과 개인전을 가졌다. 임태규 작가의 작품은 동양의 오랜 미학과 서양의 유화 기법을 결합하여 오랜 시간 동안 켜켜이 안료를 쌓아올리는 작업을 수행한 결과 나타나는 유기적인 형태와 마음챙김의 미학을 보여준다.

Luis Marques



“Dunes depuis le train” (2024), “Paysage intérieur” (2024), “Les dunes blanches” (2024)

These three artworks convey a serene and minimalist approach to landscape, evoking a meditative experience through the use of fluid, rhythmic lines and monochromatic tones. The pieces feature abstract, undulating lines that resemble desert dunes or flowing water, suggesting the organic, ever-shifting nature of earth. The circular piece formed with tightly coiled, swirling patterns, can be interpreted as a meditative focal point, symbolizing inner stillness or the cyclical rhythms of nature. Together, the triptych combines elements of nature’s movement with a sense of tranquility and mindfulness, inviting reflection on both external and internal landscapes.

Born in 1984, graduated in Architecture from the University of Porto (Portugal), **Luis Marques** has been based in Geneva (Switzerland) since 2011 where he works in the public sector, for the Département du territoire. He started developing his artistic work based on his long-time love for drawing. Using mixed media (graphite, ink, watercolour, amongst others), he proposes a certain sort of imaginary topographies (most of them inhabited) that could be seen as subconscious, internal and personal places, with natural inspired rules. At first, one might get lost in the textures and some hypnotic pattern, but looking closer, one gets fascinated by the change of perspective where natural environments (although simulated) emerge with a hint of familiarity that comes with recognizable landscape traces.

Yoosef Mohamadi



“Chameleon” (2023)

This animation takes a critical look at how news and information are produced in digital media. It shows that there is a vast amount of information about all aspects of human life, which the director believes has turned into a systematic process filled with censorship and distortion. The result is that audiences are entertained with manipulated and unhelpful information. While media is meant for communication, interacting with its content has become a modern necessity. This has made media a powerful tool that can impose the ideas of social controllers on society by shaping, distorting, or omitting information.

Yoosef Mohamadi, born in Javanroud, Eastern Kurdistan, is a multidisciplinary artist, animation director, and graphic designer. He earned his B.A. in graphic design and his M.A. in animation in Tehran and is currently an M.F.A. candidate at the University of Delaware. The themes of his work are inspired by his life experiences. His childhood was intertwined with the days of war, and he has witnessed the shadows of discrimination and colonialism throughout his transition into adulthood. His works are rooted in historical, political, and social issues. Yoosef employs a critical approach in his art, inviting his audience to engage and explore the evolution and incidents of the contemporary world. He imposes no limitations on the use of different materials, allowing for a diverse and innovative exploration of themes. Utilizing his skills in visual and digital media, he seeks to express his ideas by combining visual qualities, technology, and various materials.

Donald Morgan



“Space War” (2024)

The drawing *Space War* takes inspiration from the many works of Science Fiction that Morgan reads. It is sized at 7.5 x 5”, the exact dimensions of a mass market paperback. The drawing explores a highly dynamic spatial tension between figure and ground, positive and negative space. A sense of rapid-fire movement and a high contrast pallet are likewise employed towards a sort of formal pyrotechnics.

Donald Morgan is a sculptor, painter and drawer and has exhibited his work nationally and internationally for over twenty five years. He has lived in Chicago, New York City, Los Angeles, Saudi Arabia, Egypt, and Switzerland. He received his MFA in 2001 from the Art Center College of Design, Pasadena CA. His work has been reviewed or received mention in ARTFORUM, NY Times, LA Times, The Village Voice, New Art Examiner, Minneapolis Star Tribune, The Oregonian, among others. He is an Associate Professor of Art at the University of Oregon.

Stephen Mosblech



“Togal III” (2024)

Togal is a Dzogchen meditation technique for taking luminous formations that emerge inside the mind as a meditation object. It asks what is the inside of consciousness, what does it live as? In the Series "Togal With Winter Light" I practice togal from the perspective of a camera. On the outer level, "Togal With Winter Light" charts an encounter with a mystically, bleak Pacific sea-scape city interface (the Outer Sunset district) at the edge of San Francisco in moments of fading or pallid luminosity in Winter(s) 2022-24. Land ends here. California opens into the Pacific. Fog swallows it all whole towards evening and iridescent jellyfish drift through the sky. This three-step photo-painting series was painted (including with watercolors handcrafted in the neighborhood), photographed in low resolution to accentuate a lo-fi kind of forgottenness and then digitally distorted to unveil/cohere precipitates of the invisible. On an inner level, there was a time years ago when I was practicing meditation and the whole world collapsed into neon light and my consciousness was ripped through itself into naked and infinite sentient valences of light. Some journeys, like the ocean, have no end. Like the sound of the surf crashing against the night washes through itself. The resulting forms ping between celestial and mono-cellular valences, asking what is the (semi-fluid) place of human subjectivity.

Stephen Mosblech is a trans-disciplinary artist based between San Francisco and Paris. Recent works hybridizing psychoanalytic theory with painting, photography and poetry have been exhibited at Rotterdam Photo Festival 2024, CICA Museum - "Perspectives" and "Abstract Mind" group exhibitions, SF Cameraworks Open and published in Der Greif: "Poetics of Darkness, DIVISION/Review, Vestigia, Critica and the European Journal of Psychoanalysis ; his project "Winter Light" received the distinction of "Highly Commended" by judges of Belfast Photo Festival 2024. As the director of the Asbestos Project (2005-2012) his performance works were staged in New York (Ontological-Hysteric Theater, HERE Arts Center, Cabinet Magazine Space and Studio X), Chicago (PAC/Edge Festival), Germany (Städelschule), Sweden (Superia/Luxuria) and Japan (DanceBox Kobe). He has taught art and awareness praxes at: School of the Art Institute of Chicago, Esalen Institute (Big Sur, CA) and Dzongsar Khyentse Rinpoche's Deer Park Institute in Northern India. He studied film at Brown University (2004) and completed master's seminars in photography with Antoine D'agata (Magnum, Paris 2011) and Michael Ackerman (Agence Vu, Paris, 2012). In 2009 he assistant directed "Astronome" Richard Foreman's opera collaboration with composer John Zorn.

Chris Myhr & Mark Gustavson



“In-Between (Redux)”

“*In-Between (Redux)*” is an experimental audio-visual collaboration between American composer Mark Gustavson, and Canadian media artist Chris Myhr. The “Redux” version is a condensed edit of the full 20-minute composition. The film explores themes of liminality and contradiction; simultaneous becoming/disappearing; transmission/reception; organization/entropy; and aims to make sensible that which operates between polarities - the forces that make things whole, yet paradoxically multifaceted and fragmented. Gustavson’s electroacoustic composition presents two complementary musical characterizations that appear consecutively, yet never overlap in time. Myhr’s visual component presents a mediating characterization that cycles somewhere between the two discrete-yet-interconnected musical elements. Sound composition features tam-tam and bass drum performances by percussionist Chris Howard processed using specialized “spectral freeze” software designed by Jean-François Charles. The visual component of the film was produced above and below the surfaces of Lake Erie and Lake Ontario, as well as other rivers and tributaries in Central and Eastern Canada.

Chris Myhr is a media artist based in Hamilton, Ontario (Canada) whose studio practice engages with photography, the moving image, sound, and media installation. His work seeks intersections between art, science, and ecology, and he is particularly interested in the paradoxical tension between water as life, vitality and industry, as well as a source of immense and unpredictable destructive power. Myhr’s work has been exhibited nationally and internationally, and was awarded the inaugural Prefix Prize in Contemporary Art in 2021.

Mark Gustavson is an American composer whose work has been influenced by Asian and Southeast Asian music and culture. He has composed music for various types of ensembles, orchestra and electronics. Since the 1980’s his music has run counter to many of the tendencies in music including the rejection of serial and minimal music while embracing musical characterization and symbolism. Gustavson was born in Brooklyn, New York (USA) and grew up in the suburbs of Chicago. Currently he lives on Long Island and teaches at Nassau Community College.

NICA/니카(송시연)



“Separation” (2024), “Mixed II” (2024)

Separation: Confronting a situation is not the same and uniform sense for everyone. In order for inner separation and union to coexist, we are unconsciously adjusting and conflicting.

Mixed II: The tangling and mixing of matter in a closed space sometimes seems to enjoy a conversation among themselves.

Separation: 어떤 상황을 마주한다는 것은 누구에게나 동일하고 균일한 감각은 아니다. 내면의 분리와 결합이 공존을 하기 위해 우리는 무의식적으로 맞춰가고 갈등을 겪고 있다.

Mixed II: 폐쇄된 공간에서 물질끼리 영키고 섞이는 것은 때로 그들끼리 대화를 즐기는 것처럼 보인다.

NICA’s works are invisible things, like human boundaries or quantitative conversations with material reactions.

송시연 작가님의 작업은 인간 사이에 존재하는 경계나 양의적인 대화와 같은 눈에 보이지 않는 일들을 물질적으로 발생하는 반응들과 함께 판넬에 담은 작업입니다.

Joseph O'Neill



“Photogram 131”(2024), “Photogram 134” (2024)

As a fine artist, my *photograms* (Rayo-graphs) challenge conventional approaches to capturing the beauty of geometric forms. I skillfully manipulate light to create captivating images that emphasize shapes, lines, and tones of grey, inviting viewers to reexamine the context and medium of the imagery. By blending elements of modern graphic design, classical aesthetics, and contemporary influences, I strive to create visual narratives that subvert perceptions and spark thought. Drawing inspiration from diverse artistic movements and traditions, my photograms transcend simple representation, instead becoming uncanny and thought-provoking. By merging Brutalist simplicity with classical elegance and modern design sensibilities, I aim to produce images that are both familiar and surprising, encouraging viewers to explore the intersections of art and everyday life. My body of work seeks to reveal the extraordinary in the ordinary, transforming mundane details into symbols of beauty and significance. I aim to pause viewers' attention and invite them to reexamine the world around them, uncovering hidden depths and unexpected connections in ordinary spaces. Ultimately, my photograms serve as a testament to my artistic vision and imagination.

Joseph O'Neill was born in Brooklyn, New York, in 1965. He has no formal education in art, but did study to become a chef. In the process of becoming a chef, he was forced to develop the habit of trying, tasting, and experiencing things in a different way. He has been an active photographer throughout the last decade, but only began exhibiting in 2012. Because he is self taught, he is never afraid to try different techniques. His photography has been influenced first by the works of Eugene Atget, and later by Man-Ray. His earlier work in photography was an unplanned documenting of things that are taken for granted as he passed them. Since deliberately moving toward photography as fine art, he has been experimenting more with architectural abstracts and nude studies. His work has appeared in numerous group and solo exhibitions around the world, predominately in New York City and Europe. Has been published in art journals, and art magazines, digitally and in print. His work is on display in the U.S. Embassies in Oman and Latvia. He is presently a member of The Pictor Gallery and The Phoenix Gallery.

John Offenbach



“GRAIN No.1” (2024)

John Offenbach is a London based, award winning and published photographer who has returned to academia to further an artistic practice. The work entitled, Palimpsest makes use of photographic silver grain. These are the tiny clumps of silver found in photographic negatives that are less than one micron in diameter and fundamental to pre-digital photography. Rather like snowflakes, these clumps of grain are unique and no two are alike. John uses these to explore time, memory, ageing and nostalgia. To produce the imagery, digital grain files from early archives are captured using a light microscope and scanner. They are layered over new imagery of concrete. The concrete is strong but has cracks. It's poked, filled, rubbed, and worn. The concrete is quite literally made from the past, its provenance pressed into the present.

Hyun Young Oh(오현영)



“코드화, 탈코드화, 재코드화된 희망 202460” (2024),
“코드화, 탈코드화, 재코드화된 희망 202463” (2024)

Art is a confirmation of life. Art reflects the world we live in and allows us to communicate. An artist is a person who induces communication beyond time and space by reflecting the world (reality) in which we live. Also a work of art begins with life and its byproducts and restores various experiences and the desires and ideals that come from deep within the heart through a method of expression that reflects the times. Through the process of creating art, I try to pour out the various emotions I have felt in life and dream of liberation and become free.

My work is an act of finding lost romance and utopia by liberating the ego that has been suppressed and constrained knowingly or unknowingly in the bleak modern society. Barcodes, receipts, QR codes, etc., which always appear as formative elements in my work, are all symbols that remind us of today's harsh modern life. These coded and quantified symbols are the ones that cut out the warm emotions and sympathy and standardize them like machines. Through the play of disassembling and recombining these rigid symbols like toys, I enjoy escaping from the pressure and stress of reality and reaching an observer or omniscient perspective. To achieve this, I paint the background on the canvas with acrylic and create silkscreen plates with enlarged and copied barcodes, and I repeatedly print them with the mind of ascetic practices.

I depict mountains and trees with receipts and barcodes, which are records of ordinary daily life and proof of exchange for currency and goods; clouds, the moon, and the sun with QR codes; and peaches, which symbolize immortality, and the sun, an object of blazing worship, with Bitcoin, a symbol of digitalized capitalism. Thus, I breathe new life into landscape paintings and ten longevity paintings that contain the longing and utopia of our ancestors using silkscreen techniques with modern digital codes. And while creating the artwork, I independently erect the shapes of modern buildings, which are accidental shapes that emerged due to the vertical shape of the barcode, to create my own landscape painting that combines the modern cityscape and primitive nature.

Through the process of coding, decoding, and recoding various digital codes, I dream of overcoming real problems of reality through the wisdom and philosophy of my ancestors and achieving a sustainable, harmonious, and peaceful world through my artwork. Reproducing the romantic landscape paintings of our ancestors with barcodes containing information about the dry lives of modern people is my way of resisting a bleak society devoid of humanity and finding the ultimate nature of the mind.

예술은 삶의 확인이다. 예술은 우리가 사는 세상을 반영해서 소통할 수 있게 한다. 예술가는 우리가 사는 세상(현실)을 반영해서 시공간을 뛰어 넘어 소통할 수 있도록 유도하는 자이다. 그리고 작품이란 삶과 그에 따른 부산물에서 출발하여 시대를 반영한 표현방식을 통해 여러 경험과 마음속 깊은 곳에서 우러나오는 열망과 이상향을 복원해 나가는 것이다. 나는 작품 제작 과정을 통해 삶에서 느꼈던 여러 감정들을 쏟아내고 해탈을 꿈꾸며 자유로워지고자 한다.

나의 작업은 삭막한 현대사회에 알게 모르게 억압되고 구속된 자아를 해방시켜 잃어버린 낭만과 이상향을 찾아가는 행위다. 내 작품의 조형요소로 빠짐없이 등장하는 바코드나 영수증, QR코드 등은 모두 오늘날 각박해진 현대인 삶을 떠오르게 하는 상징물들이다. 이처럼 코드화 되고 계량화 된 기호들은 인간의 따스한 감정과 인정을 재단하고 기계처럼 획일화시키는 것들이다. 나는 이런 경직된 기호들을 마치 장남감처럼 분해하고 재결합하는 놀이를 통해 현실의 압박과 스트레스에서 벗어나 관찰자 혹은 전지적 시점에 이르는 것을 즐긴다. 이를 위해 캔버스에 아크릴로 바탕을 칠하고 그 위에 모아 놓은 바코드를 확대·복사해 스크린 판을 만들어 수행하는 마음으로 무수히 반복해 찍어 나간다.

나는 평범한 일상의 기록이자, 통화와 상품들의 교환증거인 영수증과 바코드로 산세와 나무를, QR코드로 구름, 달, 태양을, 그리고 디지털화된 자본주의의 상징인 비트코인으로 불로장생을 상징하는 복숭아와 불타오르는 숯배의 대상인 태양을 표현한다. 그리하여 실크스크린 기법을 이용하여 현대의 디지털 코드들로 선조들의 동경과 이상향을 담은 산수화와 십장생도에 새로운 생명을 불어넣는다. 그리고 작품 제작 중에 바코드의 수직적 형태로 인해 떠오르는 우연적 형상인 현대적 건물 모양들 또한 주체적으로 세워 현대의 도시 풍경과 원시적 자연이 융합된 나만의 산수풍경화를 제작한다.

다양한 디지털 코드들을 코드화하고 해체하여 다시 재코드화 하는 과정을 통해 현실의 여러 문제들을 선조들의 지혜와 철학을 통해 극복하고, 지속가능하고, 화합되며, 평화로운 세상을 작품을 통해 이루기를 꿈꾼다. 현대인의 건조한 삶의 정보가 담긴 바코드로 선조들의 낭만적인 산수화를 재현하는 일은 인정이 메마른 삭막한 사회에 저항하고 마음의 궁극적인 본성을 찾아가는 나의 방식이다.

After graduating from Hongik University with B.F.A in 1972, **Hyun Young Oh** studied silkscreen printing again. She held many exhibitions including invitational solo exhibitions following her first solo exhibition in 2004, and she is currently working on her own methods of work, including barcode landscape paintings that combine printing and painting.

1972년 홍익대학교 공예학부를 졸업한 후 오현영은 다시 판화를 공부하여 2004년 첫 개인전 이후 초대전을 비롯한 다수의 전시회를 개최했으며, 현재는 판화와 회화를 결합한 바코드 산수화를 비롯한 자신만의 작업을 이어오고 있습니다.

Jessica Oliveras



“Vacio” (2024)

“Through my paintings, I aim to close the gap between the physical and spiritual beings, creating an atmosphere of contemplation and devotion. My work gravitates towards a combination of abstraction and figurative elements to convey the dichotomy between internal and external realms, evoking a sense of worship and transcendence. Embedded within psychologically charged spaces, the figure emerges as the central focal point of the composition, embodying stillness and idolisation. Figuration provides me with a profound sense of humanity, representing the idea of the untouchable through the clothing and drapery, which carry a religious tone. The abstract backgrounds encompass a sense of deconstruction, movement, and transformation, adding drama, chaos, and pictorial depth. This interplay between the chaotic and the defined creates a dynamic contrast, highlighting the blurred boundaries between the physical body and the spiritual realm. Through this approach, I seek to evoke a sense of devotion through the fusion of the divine and the everyday, the blurred iconic religious imagery with representations of regular people. By integrating sacred connotations into the portrayal of ordinary individuals, I aim to illuminate the inherent spirituality in daily life, inviting viewers to contemplate the profound connections between the tangible and the ethereal. This fusion underscores the notion that the divine is not separate from our mundane experiences but is intrinsically woven into the fabric of our existence.”

Jessica Oliveras is a visual artist, educated at the University of Girona in Spain, at the Middlesex University in London (in nursing and midwifery), and self-taught in painting. Jessica was born in 1991 in a small town near Barcelona, Spain. As her father is a painter and her mother an art books director, she grew up surrounded by paintings and in the company of artists and art collectors. Her love of Art started at an early age when her father’s paintings became both a reference and a source of artistic inspiration for her. Jessica started to paint professionally in London, where she lived for eight years. She currently works and resides between Barcelona (Spain) and Napoli (Italy).

PAN YUNMAN(박구름)



“기억의 탑 (Tower of Memory)” (2024)

Under the names embroidered beyond recognition, the fragments resembling their faces. They were once someone's family, someone's friend, someone's lover. Artist **PAN YUNMAN**, while researching the Nanjing Massacre of World War II, came to realize that the crimes committed by the Japanese military were not limited to mass killings in Nanjing. The Imperial Japanese government's involvement and tacit approval also enabled the horrific crimes of sexual slavery. "Tower of Memory" is an artwork created based on the records of victims of the "comfort women" incident, provided with the cooperation of the War and Women's Human Rights Museum. The piece consists of "fragments" cast in Hanji (Korean traditional paper) that bear the names and records of the victims, hemp cloth symbolizing the deceased, thread representing life, and straw rope that marks the boundary between life and death. The Japanese military's sexual slavery crimes left countless victims. Some spoke out, pleading for justice; others were crushed by the unchanging reality; some chose to deceive themselves and live as if it had never happened. All of this was caused by the Japanese government's denial. "Tower of Memory" reconstructs the process of the crime while recording their names using materials symbolizing life and death. A hanbok is hung between the layers of hemp, constantly asking: Who were they? What kind of existence did they have?

작가 박구름은 제2차 세계대전에 발생한 난징 대학살을 연구하며, 일본군이 저지른 범죄는 난징에서의 학살뿐만 아니라, 일본 제국의 관여 및 묵인하에 자행된 성노예 범죄 또한 알게 되었다. '기억의 탑(Tower of Memory)' 역시 전쟁과 여성인권 박물관의 협조로 제공받은 '위안부' 사건 피해자 기록을 바탕으로 제작한 작품이며, 피해자들의 이름과 기록을 한지(韓紙)로 캐스팅하여 만든 '조각', 사자(死者)를 상징하는 '삼베'와 명(命)을 뜻하는 '실', 생(生)과 사(死)의 경계를 나누는 '새끼줄'로 만든 입체 설치 작품이다. 일본군 성 노예 범죄라는 사건을 기점으로 수많은 피해자가 생겼다. 그들은 진실을 호소하거나, 변하지 않는 현실에 짓눌리거나, 없었던 일이라며 자신을 속이고 살아간다. 이 모든 것은 일본 정부의 부정(否定)으로 인해 벌어진 일이다. 작품

‘기억의 탑’은 범죄의 과정을 재현함과 동시에 죽음과 생명을 다루는 소재로 그들의 이름을 기록하였고, 삼베 사이 한복을 걸어 그들이 누구였는지, 어떤 존재였는지 끊임없이 질문한다.

Vasilios Papaioannu



“A Poem” (2025)

Vasilios Papaioannu is a filmmaker, photographer and mixed media artist currently based in Washington, DC. In his work Papaioannu explores the fleeting dreamscapes of reality using noise, movement and disturbance. He hybridizes different modes of filmmaking, unifying variegated media, primarily 16mm film, digital video and archival footage. His works have been shown in various venues around the world, such as Crossroads at SFMOMA, Anthology Film Archives, Athens International Film + Video Festival, Cork International Film Festival, Festifreak, Analogica, Cámara Lúcida, Engauge Film Festival, EXiS, L' Alternativa, Antimatter [media art], Montreal Underground Film Festival, Revelation Perth Film Festival and Sharjah Film Platform. Papaioannu holds an MA in Communication, Text Semiotics and Cinema from the University of Siena in Italy and an MFA in Film and Cinematography from Syracuse University in New York. Papaioannu is currently an Assistant Professor at the Cathy Hughes School of Communications, Department of Media, Journalism, and Film at Howard University.

Gabriel Phipps



“MVP II” (2024)

I began this series with the idea of infusing human presence in abstract geometric structures. I used color vibration and pattern as a pulse or heartbeat. Light and form were to reside on the picture plane and push out into the viewer's space, confronting him as an actual person would. After a time, figuration, humor, and allegory entered the work. Using intuitive processes, figures and forms emerged out of tangled marks and painterly mud. Some were volumetric and others two-dimensional; their full meanings and implications withheld until each painting neared completion. Themes personal and cultural materialized – conflict, longing, solitude. Imagery and texture called attention to the artifice of painting, prompting audience self-awareness and at the same time, pictorial escape. Both lines of inquiry – figuration and geometric abstraction – continue today as parallel practices that occasionally intersect. While much of the recent work employs representation, perspective, and traditional figure/ground relationships, the picture plane remains paramount in the abstract work. The rectilinear units that reverberate throughout the abstract paintings are at once lighthearted and serious, flat and volumetric, solid and ephemeral, synthetic and organic, static and kinetic, fictitious and real. They are structures seen from above and from the ground. They are free-standing and verge on collapse. They speak of topographies, metal shards, pink flesh, and computer screens. They pay barbed homage to modernism while embodying someone who is no one, someplace that is no place.

Gabriel Phipps is a Boston-born artist, curator and art educator. He received his BFA in painting from Massachusetts College of Art in 1997 and his MFA in painting from Boston University in 2000. He has shown extensively throughout the United States, with multiple exhibits at the Howard Scott Gallery in New York City, the John Davis Gallery in Hudson, New York as well as the Geoffrey Young Gallery in Great Barrington, Massachusetts. Among his honors is a Josef and Anni Albers Foundation residency. His paintings have been profiled in Art in America, New American Paintings and Painters' Table. He has over fourteen years of college level teaching experience, having taught across disciplines at Massachusetts College of Art, SUNY New Paltz, Indiana University Bloomington and most recently Amherst College.

Izabella Retkowska



“DRIFTING” (2024)

“Drifting” is more than just a visual experience - it's a mirror reflecting the complexities of human behavior and identity. This hypnotic journey invites you to float into an unspecified abyss, where the boundaries between reality and dreams blur into a graphic, abstract landscape. The music creates a delicate dance between the tangible and the virtual, reflecting an uncertain future.

Izabella Retkowska (b. 1974) is an independent Polish artist who mainly focuses on creative photography, video art and animation. Her art invites deep emotional introspection, challenging viewers to question the nature of perception itself. Izabella's works have been presented in numerous festivals and artistic events around the world.

Jaeho Shin(신재호)



“Animals Are in a Zoo” (2021)

The core of my practice lies in the intrinsic activity of making a painting. What matters to me is not painting things, but exploring identity - which includes the personal, social and cultural - in the creative process itself. Without process, however, the painting is nothing more than chunks of red, blue, green paint that were applied and hardened on a cloth called canvas. When I am in my painting, I focus on a series of interactions between painting and myself. What I do in this is to discover any possibility, potential, and identity that I have never thought of before in the midst of a process in which consciousness and creation happen at the same time. This act leaves visual traces on the canvas, and after the work is “finished,” I look back on the two-dimensional pattern made of paint and reflect on the time and three-dimensional space where I was intensely involved.

Jaeho Shin (b. 1988, Seoul, South Korea) is a multidisciplinary artist whose practice extends beyond painting to include sculpture, installation, video, and photography. He recently graduated from the MFA Fine Art program at Goldsmiths, University of London, London, UK. (2022 - 2024). He also holds an MA and BA in Journalism and Mass Communication from Dongguk University in Seoul, South Korea. (2016, 2014, respectively). He has exhibited widely in London, Seoul, Budapest, Kazakhstan, and Bangkok, including two solo exhibitions. Representative exhibitions include “GUM (Give Us More)”, The Handbag Factory, London, UK (2024), “Unforeseeable Senses”, Crypt Gallery, London, UK (2024), “Taste the Difference”, Hypha Studios Stratford, London, UK (2023), “Don't Change the Color of Your Hair”, Art Space At, Seoul, South Korea (2022), “Metamorphosis”, Cyart Space, Seoul, South Korea (2020), “Hanbok and I”, The Museum of the First President of the Republic of Kazakhstan, Nur-Sultan, Kazakhstan (2019), and “Hagyomány és divat”, Korean Cultural Center in Hungary, Budapest, Hungary (2019). His work is currently in the collection of the Korean Cultural Center in Hungary.

Agnes Wong Kit Sum



“Halo Effect” (2023)

“what is essential is invisible to the eyes”. Its roots are in the past, yet belongs to the here and now. The photo was taken from the abstracted form to confine ourselves within narrowly defined cultural frontiers, in response to the confusion of self-existence which is historically, socially, and politically influenced. Its incomplete and abnormal state draws us in or evokes a feeling of authenticity and serves as a catalyst for poetic mourning or restoration.

Agnes is an Expressive Arts Therapist who harnesses the creative process alongside psychology, utilizing various art forms such as visual arts, music, movement, drama, and creative writing. She advocates for the integration of art and life, highlighting their healing potential. Inspired from the concept of 'active imagination' in Jungian psychology, Agnes explores the interplay between art and cultural life, guiding individuals toward self-discovery and artistic transformation through imaginative expression. She holds a Master of Arts in Fine Arts (Contemporary Art) and a Master of Psychology from the Chinese University of Hong Kong, as well as a Master of Expressive Arts Therapy from the Hong Kong University. Her artistic creations include photography, videos, mixed media, installations, and community art, infused with an existentialist aesthetic that fosters self-exploration and artistic growth.

Sahar Tarighi



“Run for Our Right” (2021-2024)

In December 2021, Ai Weiwei posted a video of himself running on a treadmill on Instagram. In response to his call for action, I created a video dedicated to those who sacrifice their lives for fundamental human rights, with a special tribute to Zara Mohammadi, a Kurdish activist and language teacher sentenced to 10 years in prison for teaching Kurdish in her homeland. Through a Sisyphian running pattern, the video highlights not only personal sacrifice but also the broader issue of linguistic and cultural genocide faced by the Kurdish people. It reflects a tireless fight for identity, rights, and the preservation of language, resonating with struggles for freedom and justice globally.

Sahar Tarighi was born in Shno (Oshnavieh), Rojhelat (Eastern Kurdistan). She earned her Associate’s Degree in Visual Arts, BA in Crafts, and MA in Painting in Tehran, followed by an MFA in Studio Art from the University of Delaware. An interdisciplinary artist, Sahar’s practice spans ceramics, sculpture, video, installation, and social practice. Her work is influenced by the collective memory and experiences of her people, particularly highlighting the resilience of Kurdish women in the face of displacement, ethnic cleansing, and genocide. By drawing from traditional craft and cultural narratives, she integrates Kurdish myths and motifs into her art, creating a space to navigate her existence. Her work reflects her personal journey and embodies the Kurdish slogan 'Berxwedan Jiyane', meaning 'Resistance is Life'. She is currently a Post-MFA scholar and instructional staff at Ohio State University.

Zusa Wang



“Group of cubes(2024)” (2024)

실험적인 연구를 위해 <큐브의 그룹>을 만들었다. 나는 이러한 불안정해 보이는 요소들을 연결하여 미리 구성된 공간에서 경험하게 한다. 거울의 반사를 통해 허상은 고체와 결합되어 수평과 수직의 교차점 아래에서 새로운 주체를 형성한다. 이 과정에서 본래의 주체는 약화되고, 수평적 경계를 허무는 새로운 주체가 등장하게 된다. 이는 작품 주위를 움직이는 관객에 의해서만 달성될 수 있다. 작품과 관객의 인터랙티브 비전 아래, 공간의 유목적 성격은 가상과 물리적이라는 이중적 속성을 가지며 공간을 움직이는 단위로 만든다. 이러한 예술적 구조 속에서 다양한 힘이 다차원적인 유목민적 운동상태로 작용하는데, 나는 이를 '세미노막딕모델' 경험과정으로 정의한다.

실험적인 예술 연구를 더욱 탐구하고 확장하기 위해 원작 'Group of Cubes'를 확대하려고 한다. 크기를 70cm에서 180cm로 확장하여 야외 환경이나 잔디 위에 놓아 본다. 더 큰 규모와 더 개방적인 자연 환경에 전시된 이 걸보기에 불안정해 보이는 요소들은 새로운 역동적인 균형을 드러낸다. 확대된 거울 반사 효과는 가상 이미지와 실체의 결합을 강화할 뿐만 아니라 더 넓은 공간에서 풍부한 시각적 경험을 선사한다. 광활한 자연을 배경으로 수평과 수직의 엇갈림이 더욱 뚜렷해지고, 수평의 경계를 허물며 열린 환경 속에서 새로운 대상이 등장한다. 작품이 야외에 배치됨에 따라 공간의 유목성은 자연 환경에 더욱 반영되고, 열린 공간에서는 가상과 물리적 이중적 속성이 더욱 생생해진다. 확대된 'Group of cubes'는 시각적 초점이 될 뿐만 아니라 관객이 자유롭게 탐색하고 상호 작용할 수 있는 이동 단위가 됩니다. 더 큰 야외 공간에서 다양한 힘의 다차원적인 움직임은 보다 분명한 "반유목" 경험 과정을 제시합니다. 이러한 새로운 증폭과 환경 변화를 통해 관객들이 작품과 주변 공간과의 상호작용에서 더욱 풍부하고 다양한 교류를 경험하길 바란다. 야외 환경은 작품에 더욱 개방성과 포용성을 부여하고, 관객은 다양한 각도와 거리에서 작품을 경험할 수 있어 시각적, 심리적, 정서적 차원에서 작품과 더 깊은 연결을 형성하게 된다. 이번에 확대된 'Group of cubes'는 원작의 연속일 뿐만 아니라 더 넓은 공간에서의 예술과 경험에 대한 새로운 탐구이다. 관객들이 새로운 환경에서 더욱 심오하고 다차원적인 경험을 교류할 수 있기를 바란다.

Zusa Wang: As a passionate and detail-oriented industry professional, I enjoy approaching complex projects with a holistic approach. I am working inspiration from diverse fields, including Gestalt psychological, perceptual phenomenology, topological psychology and field theory. These influences have guided the develops of my works. From small, solo projects to creative collaborations, I'm always looking for a chance to explore undiscovered avenues and learn new skills that I can apply to what I do. Richard Serra and Dan Graham are my favorite artists. In their works, I can find some things between sensibility and rationality... it's wonderful. "I hope to establish a new interpersonal relationship between the audiences and the space through artworks, through perceptual connection to awake people's experiences."

Candice Wu



“Erasure” (2023)

Erasure presents a speculative vision of a future where augmented reality transcends its current limitations, merging seamlessly with physical urban landscapes. It reimagines the digital not as a superficial layer but as a material that coexists with and transforms the physical, challenging the entrenched dichotomy between virtual and real. The city in *Erasure*, constructed from recycled fragments, functions as both a remnant of the past and a vessel for digital augmentation, where imperfections are cloaked by constantly evolving layers of AR. The research behind engages with concepts of digital materiality and physical spatiality, exploring how the digital can become as tangible and experiential as the physical. It examines the role of AR in reshaping the urban experience, where real-time data and dynamic, algorithm-driven materials redefine the sensory perception of environments. This balance between the ephemeral qualities of the digital and the enduring presence of the physical forms a new paradigm of interaction, expanding the notion of what constitutes urban space in the age of augmented realities. At its core, *Erasure* addresses themes of memory, entropy, and the invisible systems that shape our environments. The city's gradual degradation is masked by layers of digital augmentation, presenting a speculative urbanism where physical infrastructure becomes secondary to digital embellishments. However, this work does not depict a dystopian city; rather, it aims to evoke a sense of collective peace. The narrative unfolds through a shared moment during an Earth Day celebration, where the city's AR layers are temporarily disabled, revealing its underlying recycled structure. Illuminated by fireworks, this serene moment invites a collective appreciation of the city's true, imperfect form, blending the virtual with the physical in a contemplation of memory and presence, rather than destruction.

Candice Wu is a creative technologist and filmmaker with a background in architecture and immersive digital art. Her work blends storytelling with advanced technology, focusing on speculative narratives about future environments and human interaction with augmented realities. Drawing on her expertise in 3D design and real-time rendering, Candice creates innovative, conceptually rich experiences. Her projects, including the award-winning *Erasure* and *The Ninth Wave*, have been exhibited internationally and recognized for their artistic and technical excellence, exploring themes of digital and physical convergence, human connection, and technological transformation.

Nae Zerka



“Dialog ohne Worte I” (2024), “Dialog ohne Worte II” (2024), “Dialog ohne Worte III” (2024)

Nae Zerka, born 1969, lives and works in Salzburg, Austria. In the age of frequent digital disruption, visual artist Nae Zerka showcases in his work the promising possibilities of painting with technology. As a child of the 80s, Nae Zerka has a penchant for computer related activities, including electronic music and graphic design. His artistic practices infuses visual elements borrowed from these disciplines with a painterly touch. Together with the use of traditional colours such as oil and pastel, they form a new synthesis, made possible by this extraordinary ensemble.

Sylwia Zolkiewska



“Constant Change on Black” (2022)

Constant change on black is part of 2022 SCREENS & MIRRORS series that delves into the aesthetics, impact, and visual language of digital screens from various angles and perspectives. The series investigates how screens have transformed our perception of the world and influenced our attention spans, while serving as intermediaries between humans and technology. In today's tech-driven world, screens often replace direct human contact. Our cognition is mediated by these sleek, cold surfaces that react to our touch or voice. We see what we desire in these responsive screens, reflecting ourselves both literally and metaphorically. The series embraces a minimalist style, reminiscent of early Internet art's simplicity, which resulted from technical constraints and unfamiliarity with the medium. It also adheres to the abstract and conceptual style present in art since the early 20th century and draws inspiration from artists like Kazimir Malevich, Mark Rothko, and Gerhard Richter.

Sylwia Zolkiewska (born 1982) is a Polish interdisciplinary visual artist and digital culture researcher with over 15 years of experience in digital graphics, abstract video installations, and animations. She explores the intersections of art and technology, focusing on the impact of mobile devices and Gen AI on aesthetics, human perception, memory, and interaction. A graduate of the Academy of Fine Arts in Krakow, she completed her doctoral thesis at the Polish-Japanese Academy of Computer Technology in Warsaw in 2024, where she investigated the influence of mobile technology on visual arts. Zolkiewska is also a laureate of the Polish Contemporary Painting Competition (2010). She has participated in over 50 exhibitions and festivals worldwide, with her work featured in Switzerland, the USA, Portugal, France, Spain, Canada, Germany, and Greece. Through her practice, she merges art and science, providing a unique perspective on the evolving relationship between visual culture and emerging technologies.