

**Art Is 2025 (Part 1)**  
**CICA Museum**  
**February 19 - March 9, 2025**  
**2025.2.19 - 3.9**

**Featured Artists** 참여 작가: **Emelie Ågren, Victoria O'May Alves, Le Quynh Anh, Reginald Balanga, Sára Kasanová Bown, Rodrigo Cacho, Joice Cheung, Chong Liu, Patrik Dvorščak, Shahini Fakhourie, Leo Hainzl, Hsiao-Chu Hsia, Veronika Krämer, Kristyna Matalova, Ayumi Nakao, Ou-Yang Tsu, Aubrey Ramage-Lay, Luciana Tamas, Zhaodi Wang & Chenlu Wang, Yingqi Wang, Yan Yan**

The international exhibition "Art Is" invites an open-ended exploration of the meaning and essence of art. Featuring works in photography, painting, digital art, video art, performance, and installation, artists present diverse perspectives, encouraging viewers to interpret and expand on what art can be. The exhibition fosters a dynamic interplay between the artist's intent and the viewer's personal understanding, delving into philosophical questions, emotional resonance, and the significance that art evokes. In doing so, it portrays art as an ever-evolving dialogue, continually shaped by both creator and audience, offering a rich, multifaceted reflection on humanity in our era.

국제전 "Art Is"는 "예술은 무엇인가"라는 질문을 통해 예술의 본질과 의미를 탐구하는 작품들을 선보입니다. 사진, 회화, 디지털 아트, 비디오 아트, 퍼포먼스, 설치 미술 등 다양한 매체를 통한 작가들의 다채로운 해석을 만나볼 수 있습니다. 창작자의 내면과 관람자의 해석이 교차하는 지점에서 새로운 시각과 감동을 전달하며, 예술의 철학적 의미와 개인에게 불러일으키는 감정과 의미를 깊이 관찰합니다. 이를 통해 예술이 현대 인문학과 문화를 어떻게 변화시키고 반영하는지 다각도로 살펴볼 수 있습니다.

### **Emelie Ågren**



#### **"Bad Photographer" (2024)**

Not everyone can be a Bad Photographer, in this modern age it takes special skills to produce content like this. I do not recall what I pointed the camera towards. This was probably supposed to be a moment captured for a photo album, something to remember. Instead you could consider this a failed attempt at documenting my life but a successful one of creating contemporary art. Everyone can take a great picture with their own mobile camera, it no longer requires knowledge about photography to be "good" at it. Our feeds are filled with beautiful photographs but one should consider what the opposite action of this means, and the statement of diverting from the norm of what is considered aesthetically pleasing imagery.

**Emelie Ågren** is a Swedish artist based in London with an experimental approach to materials. Her aesthetic expression blurs the line between art and design as the final outcome are often abstract expressions. She is an alumni from Royal College of Art, and previous exhibitions includes London Design Festival, Milan Design Week and Spring Salon at Liljevalchs art gallery in Stockholm. Her projects usually centers around the human/object relationship and finds an interest in challenging the current norms of how materials are used. She likes to use photography and film as a way of creating a narrative around the concepts and to set the context which often is related to sustainability and environmental topics. Physical objects and making of them is always central, whether or not she is attempting sculpture, painting, photography or design.

### **Victoria O'May Alves**



#### **"Inside I'm Dancing" (2022)**

*Inside I'm Dancing* is a digital drawing that embodies a meditative process of creation, holding space for stillness and presence. Formed by a loose line and repetitive strokes, the piece represents a crystallized set of choices, beginning from an unplanned

start and evolving through moments of resonance. It celebrates our lives' non-linear paths and invites the viewer to contemplate the flow of movement and emotion, and to surface the subtle, often unseen, dance within.

**Victoria O'May Alves** is a Brazilian-born artist and designer based in Spain's Basque Country. Working in mixed media, graphic design, and digital art, she explores the interplay between chance and choice, rational processes and intuition, reflecting on how these forces shape our individual and collective realities.

### Le Quynh Anh



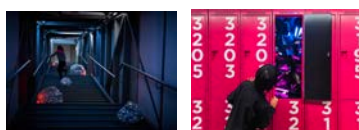
**“New Formation #2” (2024), “Half Moon” (2024)**

This artwork is part of my newest collection, and is in pair with my another artwork named *New Formation #1*. This piece continues to explore the profound depths of human existence, using 'sound' to examine the energy layers between humans. My brushstrokes and colour vibrations introduce new forms within the context of a crowded city, evoking underlying waveforms through familiar, prominent sounds. This artwork also marks the first painting to showcase my new approach to artistic style, combining acrylic spray with my long-time favourite medium: oil.

*“Half Moon”* captures a landscape where moonlight illuminates the space during a time when my life was undergoing significant and challenging changes. As I faced these transformations, there was a moment when I looked out the window and saw the moonlight reflecting on the lake, and the unexpectedly serene and bright nightscape brought me an extraordinary sense of peace. All the turmoil within me quieted down. I could smell the freshness of the night, hear the profound silence of the darkness, and feel the cool breeze brushing against my skin. I captured those emotions through layers of drying oil paint on the canvas, with each stroke of the palette knife shaping the structure of the scenery. *“Half Moon”* is an abstract landscape piece that expresses an inner state, reflecting the contrast between significant changes and deep tranquillity within the soul.

**Le Quynh Anh** graduated with a Bachelor's degree (2018) and a Master's degree in Fine Arts (2020) from Vietnam University of Fine Arts. Le Quynh Anh has pursued abstract art as her prominent form of expression. Always trying many approaches, diversifying expression styles and above all, maintaining her purity in illuminating reflective memories, Le Quynh Anh received positive reviews from art experts domestically and internationally. Notable exhibitions include: Sensory Art new era (Fukuoka Asian Art Museum, 2024), The 58th Shutai Exhibition at (Tokyo Metropolitan Art Museum, 2023), The 76th Fine Art Exhibition of the Women Artists Association (Tokyo Art Museum, 2023), Art on Loop London (UK, 2023),... Currently, Le Quynh Anh lives and works in Hanoi.

### Reginald Balanga



**“Empty Wrappers” (2024), “Locker 3199” (2024)**

*Empty Wrappers* about embracing failure, uncertainty and the unexpected.

*Locker 3199* invites viewers to peek into the internal chaos that lies in what we keep hidden.

**Reginald Balanga** is an artist whose work reflects the emotional and physical journey of grief, failures and the search for new beginnings. Through sculpture, installation, drawing, and photography, he creates vibrant imagery and unexpected encounters using mark-making, found objects, abstract forms and spatial interventions that portray the states of being temporary, in-between and out of place.

### Sára Kasanová Bown



#### “Untitled (A Walk)” (2023)

*Untitled (A Walk)* is part of a series I created in the springs of 2023 and 2024, after moving from Prague to the suburbs. Observing nature transform up close consistently left me in awe. During this period, I walked through the forest two to three times a day, noticing changes I had never seen in the city. The sprouts reminded me of newborns, with their crumpled, fuzzy, and fragile leaves. This prompted me to reflect on vulnerability and the frustrating reality that the weakest and youngest are often the most exposed. At the same time, the leaf buds sprouted at an unapologetic pace, revealing their strength hour by hour.

**Sára Kasanová Bown** (b. 1993) is a visual artist specializing in photography, video, and installation media. Her work explores themes including the non-linear perception of time, vulnerability, and human connection, reflecting a deep engagement with the human experience. Born in the Czech Republic and having lived in the United States, Sára’s practice is informed by a blend of cultures. She earned her BFA (2017) at Brigham Young University in Utah, USA. She received multiple grants, awards, and scholarships, including the Film and Digital Media Grant and juror’s 1st place in the Mayhew Show. Sára was an artist assistant to David Thrope (2016). In 2022, she completed her MFA at the Academy of Fine Arts, Prague. Sára has exhibited her work internationally and currently lives and works near Prague.

### Rodrigo Cacho

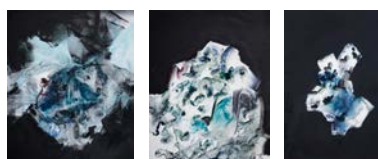


#### “When you have something to say silence is a lie” (2024)

Silence often masquerades as profound, as if withholding somehow elevates the unspoken into something sacred. Yet, the truth is far less dignified: silence is a poor custodian of secrets. This work indulges in the absurdity of concealment—the idea that by hiding something, we can make it disappear. But the irony is, the more we suppress, the louder the absence becomes, practically begging to be noticed. What remains is not the elegance of mystery, but the inevitability of exposure. After all, what could be more suspicious, more irresistibly obvious, than pretending there’s nothing there?

**Rodrigo Cacho** (born in Metepec, 1993) is an artist based in Mexico City, best known for his work around intervened photography, large scale installations and sculptures. With an academic background in automotive and industrial design, degrees obtained from Elisava (Barcelona) and UIA (México City). The goal of his practice is to show the absurd through a sequence of scenarios based on observations of everyday life, an autobiographical commentary on everything human.

### Joice Cheung



#### “Quiet Black Stimuli I” (2024), “Quiet Black Stimuli II” (2024), “Quiet Black Stimuli III” (2024)

*“Quiet Black Stimuli”* is a contemplative journey into the depths of black, where silence and subtlety converge to reveal hidden layers of meaning. This series is an exploration of how black, often perceived as a void, can be a rich tapestry of stimuli that evoke introspection and tranquility. Each piece in this collection is a meditation on the quiet power of darkness and the delicate

interplay of light and shadow. Inspired by the serene moments in nature where stillness speaks volumes, *"Quiet Black Stimuli"* seeks to capture the essence of these fleeting experiences. The black stimuli in my work symbolize the unseen forces and quiet energies that shape our perceptions and emotions. Through the careful manipulation of light and texture, I aim to evoke a sense of tranquility and introspection, allowing the viewer to find their own connection to the natural world's silent dialogues. This series is an invitation to slow down and engage with the quietude that black offers. It challenges the viewer to look beyond the surface and find the intricate details that often go unnoticed. It is a celebration of the profound simplicity and the silent dialogues that exist within the darkness, encouraging a deeper connection with the world around us.

Started Chinese paintings at 5 and graduated from the University of the Arts London, **Joice Cheung** (b. 1993) transcends the boundaries between timeless elegance of ancient Chinese calligraphy and the ethereal qualities of Impressionism, by intertwining colour, space, light, and movement in duality, with deliberate blank-leaving that symbolises boundless possibilities.

### Chong Liu



**"Homeless#1" (2022), "Homeless#2" (2022), "The Village#1" (2023)**

*"The homeless"* is a digital art series that depicts a group of homeless individuals on the outskirts of a bustling city. A subtle, invisible barrier separates them from the urban landscape, highlighting societal divides and prompting reflection on inequality and marginalization.

*"The Village"* is a digital painting that delves into the rich tapestry of Sub-Saharan rural architecture. Inspired by the allure inherent in these structures, shaped by the dynamic interplay of climate and culture, I embarked on a creative journey that manifested in a melange of captivating shapes, colors, and textures.

**Chong Liu** is a New York-based concept artist and digital illustrator originally from China. With expertise in digital painting and concept design, Chong has collaborated with various design teams, publishers, and game studios, which include Google, Media Monk, Digital Domain, Serenity Forge, and Coed Studios. Chong transitioned to a full-time role as a concept artist at Ubisoft SFO in 2022. Alongside his digital work, he has delved into oil painting and illustration, showcasing his artwork at the Sasse Museum of Art, Camelback Gallery, Imago Foundation for the Arts, and Maryland Federation of Art in 2024.

### Patrik Dvorščak



**"Depersonalization under control" (2024)**

While creating, he devotes himself to the dualistic nature of man and his relationship to reality and objects, interested in their mutual connection. At the same time, he realizes that man inevitably acts against his better interests (potentials), because in order to live in a culture he partially suppresses or excludes objective reality, pleasure and mortality, in order to be able to follow his apparent capitalist-based heroic system, where man can be nothing and everything at the same time. Together with a multitude of elements or figure in an artistic creation, an installation, Patrik puts the participant in the position of the creator of his or her own world, because he believes that people are responsible for our lives and the lives of others during our stay.

The artist **Patrik Dvorščak** was born in March 1995 (Čakovec, Croatia) and comes from Ljubljana, Slovenia. He obtained his high school education at the High School for Design and Photography - majoring in high school. He continued his education by studying at the Academy of Fine Arts and Design in Ljubljana, in the Painting program. He graduated in 2017, and in 2022 he also completed his master's studies with title – Unconscious and primitive human commotion, also in the Painting program. He currently lives and creates in Ljubljana. He has already participated in numerous domestic and foreign solo and group exhibitions and workshops. Additionally, he was selected by the preliminary jury as one of 50 positions among 852 applicants from Austria, Germany, Slovenia to participate in the final jury of the STRABAG Art Award International 2024.

## Shahini Fakhourie



### “Varafeldur” (2020), “String Theory” (2021), “Synthetic Femininity: A Weaving” (2022), “RGG: A Portrait” (2022)

“*Varafeldur*” is a tribute to heritage and tradition, crafted during an artist residency in Iceland. This piece features Icelandic sheep's wool from the first shearing of the lamb, symbolizing the essence of Icelandic craftsmanship. Additionally, threads from the artist's grandmother, an immigrant from Jamaica, are delicately woven into the weft, infusing the artwork with layers of personal history and cultural significance. Through its composition and symbolism, “*Varafeldur*” celebrates the intersection of ancestral narratives and artistic expression.

“*String Theory*” intertwines sustainability and interconnectedness through fiber art. Crafted with upcycled strings and Icelandic wool using the traditional varafeldur weaving technique, this artwork embodies a harmonious blend of materials. Shades of white, black, and grey symbolize the interconnectedness of all beings, echoing the concept of string theory. Through its intricate design and thought-provoking title, “*String Theory*” invites viewers to contemplate the profound interconnectedness of the universe.

“*Synthetic Femininity*” challenges conventional notions of femininity through a vibrant exploration of discarded silk dupioni threads. This work, created using the traditional Icelandic varafeldur weaving technique, presents a deconstructed interpretation of femininity. Vibrant shades of pink, traditionally associated with femininity, interplay with varying hues, reflecting the complexity of modern gender identity. Through upcycled fibers in the warp, the artwork invites contemplation on the evolving meaning of femininity in contemporary society.

“*A portrait*”, portraying the artist enveloped in vibrant hues of red, yellow, and green webbing, a direct homage to the cherished colors of Rastafarian culture. Rooted in the artist's personal upbringing within a Rastafarian household, this evocative artwork serves as a reflection of the profound influence of Rastafarianism on both her life and creative expression. Through this striking portrayal, the artist invites viewers to contemplate the intersection of identity, heritage, and cultural significance in shaping artistic inspiration and narrative.

**Shahini Fakhourie**, born in Wilmington, Delaware and currently based in Miami, Florida, is a multidisciplinary artist whose creative journey is deeply influenced by her Jamaican and Middle Eastern ancestry. Drawing on her grandmother's teachings in sewing, she studied fashion design at Miami International University of Art & Design (2008) and gained invaluable experience through internships with Tommy Hilfiger in the Children's and Women's Design Studio in NYC. Fakhourie's artistic practice is driven by a mission to challenge perspectives of societal norms. Through her intricate works, she explores themes of femininity, confinement, and the black experience, aiming to evoke a deeper understanding of these complex subjects. She is particularly passionate about promoting sustainability in fashion.

## Leo Hainzl



### “Prorecom” (2024)

Artistic processes consist of many elements and the approach is individual. Artists are constantly faced with intellectual or existential challenges. In such a field of tension, new works are created that may later be considered art. “*Prorecom*” (2024) is a combination of the words production, reflection, communication and questions the framework conditions as well as expectations.

**Leo Hainzl** was born in Bruck Mur (Austria) in 1968. Interested in art history from a young age. Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 study of painting and graphics at the University of Applied Arts in Vienna. After graduating in autumn 1999, the first solo exhibition “Interregional Aspects and Visual References” at the Kunsthaus Muerz Gallery. Since 2000 numerous solo and group exhibitions in galleries and museums in Austria, Germany, Slovenia, Switzerland, United Kingdom, South Korea and the United States of America. Works can be found in the collections of the City of Vienna, the

Universalmuseum Joanneum in Graz (Austria) and in the Ruse Art Gallery (Bulgaria). In 2011 the previous formal and thematic work production was mentioned in General Artist Encyclopedia (De Gruyter, Munich). From 2011 to 2013 another course in art and cultural studies at the University of Applied Arts in Vienna. Admission as a full member in 2021 at the Kuenstlerhaus (Association of Austrian Artists), Vienna. In 2022 several participations in group exhibitions organized by Itsliquid Group and curated by Luca Curci in Venice (Italy). The catalogs "Dehydration" (2022) and "Demagination" (2023) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist. In 2024, Leo Hainzl took part in numerous art projects and exhibitions on social issues around the world.

#### **Hsiao-Chu Hsia**



#### **“Dream - Untitled” (2023)**

Hsia investigates the theme of "relationship" through her art. Combining her background in psychology, she looks into interactions between cultures, generations, countries, humans and environments. This piece was selected from a collection of photos from the artist's trip to Iceland, exploring the relationship between an individual and the society in which the person lives. With only a thin fabric cloth and a blanket, Hsia laid in different places around Reykjavik, including rocks at the edge, ice in the mountain, and grass next to the coast. The freezing temperature and the blowing wind stimulated her sensoriality, reminding her of her existence as a living organism every moment, connecting with the natural land. She was born to be a defined female, a labeled Asian, and an identified artist to feel, create, and contribute.

**Hsiao-Chu Hsia** is a multidisciplinary artist from Taiwan, now based in New York, USA. She has a background in clinical psychology and received her MFA in Community Arts from Maryland Institute College of Art, Maryland, USA. Hsia's practice focuses on performative mediums including performance, video, and photography to address the theme of "relationship." She had her solo exhibition at Queens College in New York City and has been invited to visit Canada and Iceland to present her work.

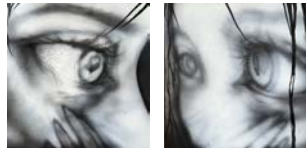
#### **Veronika Krämer**



#### **“Reconstruction VII” (2024)**

**Veronika Krämer** is a Germany-based artist who focuses on abstract geometric paintings, exploring how simple shapes or stripes combine to form complex constructs. Her works have been selected for various juried exhibitions and have been exhibited in the USA, Europe and Asia. In 2023, she was longlisted for the Aesthetica Art Prize. For Veronika Krämer, art is just as much about the process as it is about the final result. In the series "Reconstruction", she explores how old ideas, beliefs or practices can be transformed into something new. These works are not only a dialogue between the past/present and the future, but also an exploration of the potential inherent in the act of transformation. The process behind the series is one of deconstruction and reconstruction, where she cuts or tears up her previous paintings into strips of canvas. These old works then serve as the raw material for creating new pieces, allowing her to explore the themes of transformation and renewal. The act of deconstructing her paintings is a deliberate gesture of letting go. It embodies a willingness to move beyond what was once perceived as failure and to see potential in fragments that might have been dismissed. By recombining these strips into new compositions, Veronika Krämer uncovers fresh possibilities and creates something that transcends the limitations of the original pieces.

### Kristyna Matalova



#### I learned that from a movie (2024), I learned that from a movie #2 (2024)

My name is **Kristyna Matalova**, I am 27 years old, born in Boskovice. I currently paint mainly in Prague, Czech Republic. For the exhibition Art Is, I created two paintings, each measuring 66x66 centimeters. These paintings do not deviate from my usual painting process or thematic focus. I explore the boundary between reality and illusion in everyday life – the gap where reality becomes forgotten, and dreams take on a sense of authenticity. My work reflects elements of pop culture, slashers, cinematic or gaming aesthetics. This theme naturally connects to my visual style and creative process. Working with airbrush, sprays and acrylics allows me to layer, expand and explore further.

### Ayumi Nakao



#### “Judgment” (2024)

This person holds in hand something which seems like a switch. And then tries to see something, makes a judgment from the viewer.

**Ayumi Nakao** is a Japanese painter who expresses the inner side of people.

### Ou-Yang, Tsu



#### “The Ripple Effect of Consciousness II” (2021), “The Ripple Effect of Consciousness III” (2022)

The theme of Tsu’s artwork focuses on self-awareness and universal consciousness, along with her research on exploring the connection among arts, spirituality, healing and well-being. Inspired by both Eastern philosophy and Carl G. Jung’s wisdom, “Your vision will become clear only when you can look into your own heart. Who looks outside, dreams; who looks inside, awakes.” she realised every experience in the outside world is like a fleeting projection of individual consciousness within the mind. Each thought has specific energy with frequency and vibration. It may make one small ripple on the ocean surface and fade away; however, some ripples may become waves. Tsu’s serial artwork, “*The Ripple Effect of Consciousness*”, represents this phenomenon as a metaphor emphasising the significance of spreading goodwill. Art is the power of the soul essence; she aims to create beauty that ignites the light within and warms people’s hearts. If more and more people are willing to bring some light to those struggling in the dark, its influences will be infinite.

Natural scenery is transformed into pages with dynamic energy flowing through, these works of paper fibres also reflect that every existent form of reality in this world is interconnected. Every element of Mother Nature mutually infiltrates and entwines, similar to the symbiosis between humans and living things in the Universe. “You are a function of what the whole universe is doing in the same way that a wave is a function of what the whole ocean is doing.” Alan Watts described individual consciousness appearing out of the void, similar to a wave from the ocean. Every individualised self is a unique expression of the total universe. Each initial thought rises, like a floating bubble originating from the vast ocean of consciousness, produces effects broadening further impacts, and then returns to the whole realm of nature. If most people can identify ‘the ecological self’ with coexistence based on mutualism, an inclusive worldview may derive from that. Once human beings realise they are Nature

itself and part of it, the outside world will harmoniously synchronise with the world within and be as one. To ignite the light within through sharing beauty and further make the world a better place, which is the core of the philosophy consistently reflected in Tsu's artwork.

**Ou-Yang, Tsu** was born and currently lives in Taipei, Taiwan. The development of her work is a reflective journal embodying her individuation process. Seeking the essence of life has been at the core of her philosophy, and finding the true self is her long-term project. Her artistic practice involves experimenting with various art forms and materials to sharpen self-awareness, which is an excellent catalyst for her transformation in many aspects. Specifically, 'book arts', 'printmaking' and 'photography' have been the crucial parts of her aesthetic approaches. She creates works of art, and her creations complete her as if by magic. Her works have been selected for various exhibitions, including 'EARTH SPEAK: Giving Voice to Paper, International Biennial for Paper Fibre Art' (2023/24, Taiwan), 'TEN: the Turn the Page Artists Book Fair 10th Anniversary Book Competition' (2022, UK), 'The 3rd Ulsan Asian Prints Exhibition' (2021, South Korea), 'Taiwanese Artists' Books: Materials and Interfaces' (2020, Taiwan), 'The Deployment of Pages: the Possibility of (beyond) a Book as Art Practice' (2019, Taiwan) and so on.

### **Aubrey Ramage-Lay**



#### **“Ecstatic Epiphany” (2024)**

*Ecstatic Epiphany*, a striking piece from the artist's Ophic Metamorphosis series, This painting is a captivating portrait of a young woman caught in a moment of intense revelation, her expression a complex blend of pain and enlightenment, serving as a powerful visual metaphor for the often painful process of gaining profound insight. The painting challenges viewers to reconsider their perception of crisis, suggesting that our most difficult experiences - symbolized here by the serpent's bite - can lead to expanded consciousness and self-realization. Through this striking imagery, the artist invites us to contemplate the thin line between agony and ecstasy, and the potential for transcendence that lies within life's most challenging moments.

**Aubrey Ramage-Lay** was born in 1975 in the Southwestern United States. He studied at MassArt and The New School, in the US, and his artistic journey took a significant leap when he pursued and received his master's degree in fine art at the prestigious Magyar Képzőművészeti Egyetem in Budapest, Hungary. Aubrey's passion for art has been a constant throughout his life, enriched by extensive travels and studies across the globe. His diverse career path has seen him take on roles as varied as blacksmith and novelist, each experience adding a unique layer to his artistic perspective. Snakes and birds play a large role in Aubrey's work, symbolizing transformation and freedom. He is currently represented by the Bloom Gallery in Valencia, where he makes his home. The greatest artistic influences in Aubrey's life are his wife and children, who always encourage him to relentlessly pursue his artistic aspirations.

### **Luciana Tamas**



#### **“WHAT IS ART? (WELCOME #35)” (2012)**

A photographic portrait of a man (German curator Peter Gorschlüter) occupies the right side of the composition. From the other side, a painted figure—a little girl holding a magnifying glass—inquisitively examines the dual nature of the portrait in front of her. Several techniques come into a direct dialog in this work; because it is a painting, the image of the girl is the one furthest removed from real representation. And yet it is she, the painted figure, who investigates the nature of contemporary art, as in an attempt of traditional painting to grasp the nature of the younger techniques that followed it (photography and collage). A playful dialogue between painting, collage, and photography thus emerges in this intricate setting.

**Luciana Tamas** (1992) is a Romanian-German visual artist, curator, researcher, and translator who is completing simultaneous PhDs in Literary and Cultural Studies at TU Braunschweig and in Art History and Aesthetics at the Braunschweig University of Art (HBK). In 2012, she received a full, five-year scholarship from the DAAD to study Art; in 2017, she earned a Diplom degree



(MA) in Fine Art from HBK and a bachelor's degree in English Studies and Art History from TU. She has also received a Meisterschüler in Fine Art and a second master's degree, in Art History and Aesthetics, from HBK. Her work has been exhibited in more than 25 solo and over 90 group exhibitions around the world and is housed in private and public collections, including museums and the royal houses of Queen Elizabeth II of Great Britain, Emperor Akihito of Japan, Queen Sofia of Spain, and Queen Rania of Jordan. Tamas has also organized and co-organized numerous international biennials, exhibitions, artist talks, and conferences. Recently, she received a DAAD Prize for outstanding achievements (2018) and the Young European Artist Trieste Contemporanea Award (2021), among other awards. She currently teaches and conducts research at the Braunschweig University of Art.

### Zhaodi Wang & Chenlu Wang



#### “Harmony and Discord: Timeless Fusion” (2024)

The art is an evocative series that reimagines iconic pop album covers through the lens of classical artistry. Each piece takes a well-known pop artist's album cover and blends it with the distinctive styles and elements of classical masters, creating a unique visual symphony. The series explores the interaction between modern pop culture and classical tradition, revealing a fascinating collision and integration of eras. By showcasing the layers of transformation and the process of merging these diverse artistic styles, the artworks invite viewers to appreciate the experimentation and innovation at the heart of this fusion. This collection challenges conventional boundaries, celebrating the enduring impact of both classical and contemporary music in a visually striking dialogue.

**Chenlu Wang** is an interaction designer at Google. She has cross-field experience in exploring the next generation of interaction between humans and their living environments. Previous to that, Chenlu graduated from Harvard with a focus on design technology studies.

**Zhaodi Wang** is an accomplished cross-disciplinary user experience designer currently working at Verily(xGoogle Life Sciences). She designs for future technologies, aiming to bring joy and delight with design. Her diverse career spans various verticals, including digital products, hardware, environmental design, and AI art.

### Yingqi Wang



#### “Between Visibility 01” (2024), “Between Visibility 02” (2024), “Between Visibility 03” (2024)

*“Between Visibility”* reimagines the ordinary bathroom setting as a vibrant, colour-infused tableau, prompting a rethink of artistic expression. By employing light, shadow and projection, each image explores the boundaries between the familiar and the fantastical, inviting viewers to contemplate the fluid and elusive nature of art. Through distinctive colour palettes and symbolic imagery, the series challenges perceptions of everyday spaces, emphasising art as an ever-changing experience shaped by our interactions and surroundings.

**Yingqi Wang**, an artist based in London and Beijing, graduated from the Royal College of Art. Through photography and video installations, she examines the complexities of identity within spatial and digital contexts. Her work reflects on how perception and connection influence both individual and collective identities, exploring the interplay between visibility and invisibility in contemporary life. By investigating how we perceive and are perceived in an interconnected world, her practice sheds light on the nuanced relationships that define our modern existence.

## Yan Yan



**“Anonymous Workshop Intro” (2021-2022),**  
**“Anonymous Workshop vol.1” (2021-2022),**  
**“Anonymous Workshop vol.2” (2021-2022)**

People live in a world that's overly exposed to social media, reality TV shows, and YouTube... A world where everybody wants to become a celebrity. Society forces us to unwillingly expose ourselves, regardless of whether we are in public or in private. When people have to constantly serve as the exposure itself to gain recognition, being in others' attention becomes surveillance. Because everyone in this society is experiencing social control unconsciously, he/she has to internalize that surveillance by changing his/her actions, not because they want to, but because they know that they are being watched by others' expectations.

When living in an indifferent world where people are too numb to realize that they are only acting their performance identity, Anonymousociety wants to create a safe house where people can hide from the spotlights, escape from the attention, and let go of themselves. By making things and adopting ready-made products and rolling them into this project, I started to think about what already makes us Anonymous. These graphic works ironically address that people have already had a reaction to the world whether they are intentional.

With all the attention around us, we are being watched by people's observations and expectations. We are trapped in others' watching and fulfilling the expectations that we don't want to fulfill. We should be able to live in the cities in normal lives that have a way to reveal ourselves from all the attention, expectation and social surveillance.

**Yan Yan** is a highly accomplished interdisciplinary designer, focusing her work on critiquing and interpreting the social landscape through the creation of artifacts and narratives infused with critical thinking. For Yan, design is a tool for exploring the truth about the world and the internal universe. Her approach involves pushing experimental boundaries and imagining fictional scenarios that speak to contemporary social behavior. Yan's works encourage viewers to reflect on their personal experiences through a systematic and hypothetical lens. Yan earned her MFA in design from the California College of the Arts. Her projects have garnered several accolades, including dotCOMM Award, the Indigo Design Competition, the Novum Design Competition, and the A' Design Award. Her works have been featured in exhibitions worldwide, such as at the London Artill Gallery, Museum of Outstanding Design, 40 x 40 Exhibition and the Rome International Art Fair, etc. Yan's accomplishments have led to interviews with prestigious media outlets. Meanwhile, she has had the privilege of adjudicating as a juror for esteemed events including the apexart Open Call, the 2024 New York City Scholastic Awards and Illinois Student Invention Convention.