

**Art Is 2025 (Part 2)**  
**CICA Museum**  
**March 12 - 30, 2025**  
**2025.3.12 - 3.30**

**Featured Artists** 참여 작가: **Lunceanu Alexandru, Olga Ast, Zoe Baer, David Baeumler, Peter Baran, Patricia Borges, Miguel González Cordero, Yvette L. Cummings, Lily D'Olce, Wendy DesChene, Angel Duran, Delnara El, Filipa Figueiredo, Juan Flesca, Tabitha Gammer, Kevin Gaynor, Matthew Howard, Yeri Jun, Hana Jurić, Steffi Klenz and Clare Strand, Uygur Kucuk, Elena Ksanti, Larissa Laban, Ivana Larrosa, Suzanne F. Leclair, Milla Lee 이유미, Jason Cole Mager, Naknan, Nina Nowak, 오대학 / Dae hak Oh (Brian Oh), Ticiano Paludo, Susanne Layla Petersen, Scott Raynor, Ariwan Sohn / 손항석, Edina Soós, Katarina Szajkoova, Yu Ting Tsai, Lars Vilhelmsen, VOLT IN HOLT (Paulina Nadia Weremczuk and Dominik Kuryga), Novella Wa, Xingdu Wang, Dani Wiczorek, Xingyao Wu, Xueqin Xie, Seitaro Yamazaki, 이승연 (Seung-eon Yi), 유성식 (Seong-Sik Yoo), Ningxin Zhang, Sylwia Zolkiewska**

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.

#### **Lunceanu Alexandru**



#### **“Continental Hotel” (2024), “Sf. Gheorghe Square” (2024)**

Introduction In a world where modern development often overshadows historical legacies, our initiative seeks to rejuvenate the conversation surrounding the significance of architectural heritage. Through artistic paper scaffolding installations on historically significant buildings, we aim to present a dual narrative: one that underscores decay and neglect, while simultaneously envisioning a potential reborn. This innovative approach aspires to galvanize community engagement and foster a collective commitment to preserving our shared history.

##### *Piața Sf. Gheorghe (Saint George Square)*

This location serves as a poignant testament to a bygone era, marked by neglect yet imbued with rich historical significance. With its impressive early 20th-century architecture and visible scars from events like the 1989 Revolution, the square embodies resilience and decline. Our proposed installation will juxtapose its current state of deterioration with an imagined restoration, visually and emotionally reconnecting the community to its past grandeur.

##### *Hotel Continental*

While not as severely affected as Piața Sf. Gheorghe, Hotel Continental's diminishing allure has rendered it an underappreciated gem. Our initiative's paper scaffolding will help metaphorically reconstruct the hotel's former elegance, revitalizing community interest in its potential as a cultural and tourism hub.

The Artistic Intervention for Community Engagement and Historical Preservation is designed not only to raise awareness about the importance of architectural conservation but also to inspire impactful change within our communities. Through creativity and collaboration, we dream of a future where historical sites are cherished, maintained, and woven into our cultural identity. By uniting community members around this critical cause, we hope to ensure that the architectural legacy of our city remains vibrant and celebrated for generations to come.

**Lunceanu Alexandru**, a Romanian artist from Mediaș, graduated from the Faculty of Arts and Design at the West University of Timișoara. Although his work in group exhibitions has mainly revolved around printmaking, he has recently moved toward more unconventional approaches, integrating techniques typically used in sculpture and photography. His art centers around architectural and cultural heritage, encouraging dialogue about the significance of preserving historical monuments.

## Olga Ast



### “Space-Time-o-Scope (fragment)” (1980-)

The digital video at the “ART IS” exhibition is one of the recordings of several fragments within an endless sculptural installation ‘Space-Time-o-Scope.’ The installation is designed to be infinitely extendable; as a result, it cannot be installed in its entirety, and has only been exhibited partially in different venues around the world. It represents art as an incessant endeavor - any of the objects that surround us can be added, reflected, and influence the larger whole in a continual creative process with its author and audience that cannot be contained.

**Olga Ast**, an interdisciplinary artist, curator and independent scholar, has exhibited and lectured internationally presenting her work at various art shows and conferences, including at Rutgers and New York Universities; the MIT; the National Academy of Sciences. Ast has authored several books including ‘Fleeing from Absence: four cross-disciplinary essays on time, its nature and its interpretations’; and ‘Infinite Instances: Studies and Images of Time’, a collection of papers and artworks by contributors to the ArcheTime project, which Ast has been curating since 2009.

## Zoe Baer



### “Gaze of the Unseen Battle” (2024)

This artwork contemplates the quiet power of human expression. Executed with meticulous precision in charcoal, the monochromatic portrait draws viewers into an intimate, silent dialogue. The boy’s calm yet intense gaze conveys emotional depth, reflecting themes of resilience, identity, and untold narratives. A softened background, created through a bokeh effect, isolates his face, intensifying the emotional impact of his expression. Every stroke of charcoal contributes to the texture and contrast, crafting a portrait that is both deeply personal and universally evocative. In the context of the ‘Art Is’ exhibition, this piece delves into how art serves as a bridge between the visible and the unseen. It transcends the label of portraiture, inviting viewers to look beyond the surface and consider the narratives often left untold. The boy’s gaze hints at quiet strength, capturing a moment poised between past and future, struggle and hope. Through its dynamic play of light and shadow, the piece resonates with the complexity of human experience—where struggles may go unspoken but never unfelt. Here, art is presence. It is the act of bearing witness and transforming emotion into form. The detailed rendering of each feature honors the significance of a singular moment, reminding us that the most compelling stories are often conveyed not through words, but through the silent intensity of a gaze.

**Zoe Baer**, the daughter of a British artist and writer and a Swiss commedia dell’arte specialist and actor, was born and raised in Paris. Immersed in an environment rich with art, philosophy, and Golden Age Hollywood films, Zoe cultivated a deep connection to the visual arts. Initially studying Film & Media in London, she later redirected her focus to art restoration in Paris, driven by her passion for drawing and painting. Currently, she splits her time between Paris and Luzern, where she continues to evolve her practice as a charcoal artist.

### David Baeumler



#### “Second Thoughts” (2024)

“*Second Thoughts*” is a series of ten short video “anti-commercials” that play in a loop. While normal advertisements try to convince us that a product will solve our problems in thirty seconds, these films make audiences less certain about a subject in a similar time frame. Some of the films follow the commercial format closely, while others are short essays or poems. The overall goal is to give people second thoughts about their beliefs around identity, memory, and reality.

**David Baeumler** graduated from Bard College with a BA in Filmmaking in 1992. His short experimental films blend narrative elements with experimental techniques to constantly engage audiences. His work has screened at festivals and galleries around the world including: International Film Fest Rotterdam, The Albright Knox Art Gallery, Anthology Film Archives, Vienna Shorts, The Biennial of Moving Images Geneva, and the Mill Valley Film Festival.

### Peter Baran



#### “The Bottle 1916” (2024)

The iconic bottle packs a very popular beverage. It was a forbidden symbol of an American lifestyle in the Eastern Bloc. It was a sweet caffeinated drink in the Western Bloc. This sculpture is a part of RADICAL#1 series. The RADICAL#1 series represents 6 concrete sculptures inspired by objects which shaped generations and left an undeniable impact. The design and ideas they represent are a concrete-solid part of our history, it can now be said literally. All of the objects were mass produced and offered more than just a plain fulfillment of basic needs. They represented statuses, mindsets and desires of their owners, deeply attached to their geographic location and social status.

**Peter Baran** was born in Bratislava, Slovakia in 1993. He graduated in 2019 from the prestigious University of the Arts in London and has decided to pursue his career as a sculptor, working exclusively with concrete. Peter's fascination with concrete comes from the material itself - it is classless and globally used allowing him to capture the man-made world with the most used man-made material in the world. His works were exhibited all around the world in solo exhibitions and group exhibitions. Peter is a laureate of the French Institute residency programme at the Cité Internationale des Arts in Paris.

### Patricia Borges



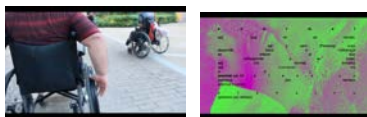
#### “Ballet 11” (2018)

For this year's première, Brazilian seagulls choreograph a new work to Philip Glass' Concerto n.9, one of the composer's most admired music compositions. The ballet project, for 11 birds, was proudly sponsored by the Atlantic Ocean. "The themes and progressions from the music piece have been slightly altered in order to respect the performers natural rhythm. Instead of conducting intensive rehearsal practices we chose to let the birds follow their own pace and intuitively respond to the piano étude with spontaneous movements and sounds" Ms. Borges says.

An architect, multimedia artist, and researcher at the Arts and Design department of PUC Rio de Janeiro. **Patricia Borges** holds degrees in Architecture from PUC-PR, Photography from the Australian Centre for Photography in Sydney, and Cinematography and Screenwriting from AIC (International Film Academy). Her work, which explores themes of time, isolation,

fragility, and climate emergency, often uses materials purchased online to focus on impermanence. Borges has exhibited internationally, won awards at the Florence and Rome biennials, and her pieces are part of notable museum and private collections.

### **Miguel González Cordero**



#### **“Reto: Juan de León” (2016), “What is Normal?” (2021)**

González Cordero’s creative output bridges personal narratives, social political inquiry and cultural documentation. He describes his practice as a means of challenging and questioning social perceptions of disability, confronting architectural barriers and drawing attention to the everyday challenges faced by those living with disabilities. By incorporating memory, language, personal experiences and the public-private space dialectic, Cordero creates a multimedia dialogue between identity, disability and spatial consciousness. His mixed media drawings, installations, digital prints and video performances serve as a space for reflections on accessibility, offering new ways of perceiving the relationship between the dynamics of space and human interaction.

**Miguel González Cordero** is a visual artist based in Puerto Rico. His practice spans a deep exploration of accessibility, the interactions with the disabled body and its environments. González Cordero holds a BA in Visual Arts from the Universidad del Sagrado Corazón (2016) and a second undergraduate degree in Graphic Design from the Escuela de Diseño y Arquitectura at Universidad Ana G. Méndez (2021). His work has been featured in both solo and group exhibitions across Puerto Rico, Mexico, Brazil and the United States, including “Danza Coralina” (2014), “DISLOQUE”(2016) and “Me Voy A’costar”(2023). His work is part of the Hernández Castrodad Art Collection.

### **Yvette L. Cummings**



#### **“Still Life” (2024)**

I create work that explores the way in which trauma and memory are embedded in the body. As Nietzsche says - If something is to stay in the memory, it must be burned in: only that which never ceases to hurt stays in the memory. *Still Life* presents the viewer with disassociated objects much like fragments of memory. The narratives in this work express how object association can help us connect memories and define our wounds attached to those forms. We do not need to be defined by our wounds, but rather have them recognized and acknowledged; only through recognition will we be able to look beyond the memory and overcome our trauma.

**Yvette L. Cummings** resides in the American South where she is currently Associate Professor of Visual Arts in Painting/Drawing at Coastal Carolina University in Conway, South Carolina. Cummings holds a Master of Fine Arts degree from the University of Cincinnati’s School of Design, Art, Architecture, and Planning in Cincinnati, Ohio, USA. Her work can be found in both public and private collections and has been exhibited in numerous group and solo exhibitions throughout the south and mid-west of the United States. Cummings was selected as the inaugural solo exhibition, *What is Withheld*, for the international artist group, *Art Mums United*, based in the Czech Republic. Among her many awards, Yvette was a finalist in the Women’s United Art Prize 2022, received honorable mention in 2021, and was awarded First Place in the *Disrupted Realism* exhibition at Buckham Gallery in Flint, MI. Cummings has been twice featured in the 701 Center for Contemporary Art South Carolina Biennial 2015, *Coined in the South* at the Mint Museum, Charlotte NC., and *Contemporary South* at Visual Art Exchange in Raleigh, NC.

## Lily D'Olce

### “Monologue I” (2024), “Monologue II” (2024)

*Monologue I & II* are extracted from the series *Élongations*, in which a succession of sculpted bodies manifest a burst of self. Elastic figures stretching out, each of them seeking graphic affirmation. Sculpted momentums, where head and feet are practically absent, find their way into deserted settings, peri-urban territories, and informal settlements with a continual forward movement. The metaphysical poetry of the desert is used as a Nietzschean place of thought, where a spirit in motion can imagine its self-overcoming. Thousands of kilometres away, the frenetic urbanization of Nairobi manifest a growing need for sustainable energy. Living sculptures are wired into urban stratification as binders and energy reservoirs. In that expanse, protagonists measure themselves against the heights of existing landscape lines, tonalities, and steady objects in an intimate dialogue. In this quest, structures overlap, energy sources are mirrored, and perspectives redrawn in the form of a monologue. Verticality is used to reflect willpower and emancipation: subjective signals redefining topographic lines. The effect of lure and alienation in the image invites the projection of each protagonist -oneself- into surrounding objects. Sometimes, a mass, a wreck, a dune, a barrack can represent the Other. Shapes are obtained through the construction of a momentum and their measurement against surrounding objects. The light hits the fabric and the spokesperson inside releases heat. Between self and fantasy: a theatre hosting feminine exuberance in its reflective, resolute, and eruptive nature.

**Lily D'Olce** (1993) is a French artist and photographer who studied at the University of the Arts of London. With a background in classical music and modern dance, her reflections on emotional states and body performance developed into a sculptural photographic process. Her latest series features a continuum of figures in extension, soaring through both remote and industrialized settings. Since 2022, her journalistic work for a slum-upgrading programme on the African continent engaged her in the complex realities of informal settlements, where the resident's approach to informality, community development and empowerment marked a decisive -constructivist- turn in her interpretation of feminine energy. Lily D'Olce's work was recently shown in galleries and exhibition spaces in Nairobi and Barcelona.

## Wendy DesChene



### “Il Bufloo - Buffalo” (2024)

"Kawii Otinum" translates to "Reclaim" in Michif, the language of the Métis in North America. Although only recently acknowledged by governments following years of suppression, the Métis Nation is actively reclaiming its rich cultural heritage. The recent acknowledgment of my family as members marks the culmination of a lifelong struggle to regain our birthright, which was eroded through generations of systematic suppression. For example, my grandmother was forced to attend a notorious boarding school for re-education, severing cultural and familial ties for generations. Since the antidote to the erasure of identity is the uniquely indigenous experience of reclamation, this artwork is essential in that process as it merges iconic depictions of North American landscapes from colonial plein-air painters, with representations of the original people of North America. Employing digital algorithms, indigenous motifs like buffalo, intertwine with Eurocentric environmental depictions, breaking them down and methodically reconstructing the scenes. The consequent digital paintings cause the land to quaver as the potency of the autochthonous imagery reshapes the Eurocentric vision, capturing celebratory moments where the land reconnects with its first partnerships. Analogous to beading or quill work, intricate details echo a slow, meditative process that strengthens indigenous healing through creation. The new visual language seeks to encapsulate the multilayered identities of the land, previously oversimplified by foreign dominance. Each artwork extends the chronicles of cultural reclamation as layered First Nations elements work to disintegrate the devastating lens of colonization. This multifaceted approach makes suppressed stories easier to identify, acknowledge, and understand.

Canadian Metis artist **Wendy DesChene** earned an MFA in Painting from Tyler School of Art and quickly integrated activism and environmental themes into her work. She sought to push beyond institutional limitations and created audience-participatory installations, culminating in *WYSIWYG*, a touring exhibition at venues such as the Art League of Houston, The Soap Factory (MN), and the Henry Street Settlement (NY). Works from the educational collaboration of *PlantBot* have been invited to the Soap Factory (MN), Carnegie Museum, and the Goethe Institute. This environmental project has received grants from the National Endowment for the Arts and the Pulitzer Foundation. Because a central part of being a contemporary Indigenous artist is reconnecting, DesChene's current paintings explore the reclamation of identity. Her paintings and drawings have been

exhibited at the Drawing Center (NY), the McColl Center (NC), the Tomio Koyama Gallery (Japan), and UNC at Chapel Hill. She has completed over 30 international residencies, including the American Academy in Rome, Jentel (WY), Hafnarborg Art Museum (Iceland), KulttuuriKauppila (Finland), and many others.

### Delnara EI



Dozens and hundreds of missiles and bullets fly every day to Ukraine. Destroyed lives, houses, cities, nature... But we continue to believe that we will win. Life conquers death. Based on really photography from Ukraine.

**Delnara EI** is a Ukrainian research-based artist and curator whose work explores themes of migration, ecology, and the impact of war through the lens of nature. Using mediums like painting, collage, photography, and sculpture, she reflects on personal and collective experiences of displacement, resilience, and the search for home. Her projects often intertwine natural elements with human narratives, symbolizing renewal and adaptation. Delnara has participated in numerous exhibitions worldwide, including *Invisible Gardens* at the Taras Shevchenko Museum in Kyiv. She is also the founder of a community supporting Ukrainian artists.

### Filipa Figueiredo

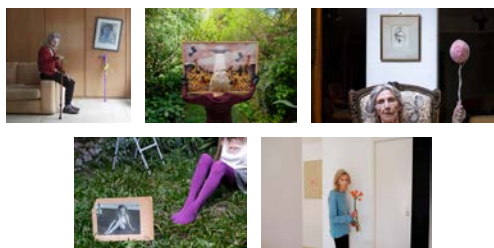


#### “Find Your Way To Uplands” (2021)

Painting from the series *“Find Your Way To Uplands”* Natural pigments and Japanese ink on paper 110 x 78 cm

**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 all of them include concepts such as amplitude, observation, and repetition of the pause. She is represented by Zet Gallery. In recent years she has had several solo exhibitions in various locations and has been part of some group shows. This year in the exhibition *“MoNo”* in Berlin, in Belgium at the De Queeste Art gallery *“Imagined Landscapes”*, with 2 other artists, in Sweden and at the Galleri Tapper-Popermajer. She is participating at Intercontinental Bienale at Argentina, Brasil, Panama e Puerto Rico.

### Juan Flesca



#### “El presente griego” (2024), “OVNI” (2024), “Lana cuadro” (2024), “Mabelita” (2024), “Flor cuadro 2” (2024)

Flesca faces her mother, Mabel, during a challenging stage of her old age. Confusion and forgetfulness have begun to take over her life as Mabel slips into the realm of dementia. Flesca becomes a loving witness, accompanying her mother through this process of disintegration. He struggles to understand her, to figure out how to proceed, what to think, how to organize his

feelings, and how to find meaning in it all. In search of an activity that could unite them and distract them from the heavy existential burden, one day he began to photograph her... and everything changed. Unintentionally, the images started to express what no one could put into words. Fear, love, horror, death, humor—the entire paradox of their situation—manifested in metaphorical visual forms. Their bond was transformed; the photographs became a shared mission, turning them into accomplices in this allegorical game of representations. Even though they do not fully understand their meaning, the act gives them the comforting certainty of doing something good.

**Juan Flesca** has born in Buenos Aires, Argentina in 1969, where he studied Photography, Film, Industrial Design and Modern Art. He works with image, sound and word. He makes photos, films, drawings, colleges, and texts, which dialogue with each other, and are part of a coherent and personal universe. He raises existential questions and explores them by creating complex atmospheres, where mystery, humor, sinister, love and beauty coexist, combined in a natural way, in suggestive images and enigmatic metaphors. He has directed short films, and experimental audiovisual projects and is preparing his first feature.

### **Tabitha Gammer**



#### **“Personal” (2023)**

*'Personal'* is a self-portrait depicting the artist in a mirror selfie. The two drawings in the work seem separate; the relevance of the paint-splattered ladder is known only to the artist. Art is... personal. It doesn't have to be explained. The presence of this piece in the exhibition is an experiment to see if the viewer appreciates such a subtle picture without any meaning attached to it. Is it emotive, or just a plain sketch to anyone else? It's different from Gammer's other works which focus on themes surrounding sustainability, feminism and spirituality. For this reason it's more of a statement - unbridled creativity in its most honest form.

**Tabitha Gammer** (b.1999, UK) is an emerging artist from South Oxfordshire. Her studio practice consists of figurative works on paper exploring the aesthetics of candid imagery. She currently works for the international charity Oxfam. In her spare time she runs group critiques and volunteers for the crisis helpline Shout.

### **Kevin Gaynor**



#### **“Night Life” (2024)**

The work is a photographic jigsaw made of over 100 individual photographs called "*Night Life*".

**Kevin Gaynor** is an Irish Artist that uses active sculptural installations, and Photography to collapse geography and connect social ideologies. He completed his BA in Fine Art Sculpture at the National College of Art and Design, and studied Cinematography at BCFE. Kevin's practice employs themes of international identity, geographic class, and the systems built to project them. By focusing on identities, geography and emerging forms of global-class, he experiments with traditional formats of centralised identity, and contextual research. Using a combination of active-sculptural installation, and social engagement, the work explores internationalism, and geography's effects on identity. Extensive research supports this studio practice, becoming shaped to communicate physically, creating work that collapses geography, and challenges social engagement through an art practice. With an awareness of site-specific material, this practice uses locational collaboration to re-orientate, and re-present power. This work has led to the use of distinctive artistic techniques with communities in Ireland, and throughout the globe.

## Matthew Howard



### “Poem of Rua”

Poem of Rua is a multidisciplinary performance that combines two distinctive cultural movement identities. It seamlessly combines contemporary and Eastern dance styles with real-time interactive projections that use a motion capture system. The performance is enhanced by ambient and electronic music with a cinematic touch. A relationship forms between the performers, garments, movement and interactive projections as all come together to create a visual synergy. The costumes, which have become an extension of their original form and movement, hide their true identity. A harmonious balance is created where two opposite cultures, bodies and languages meet, spiralling in a poetic duet.

**Matthew Howard** is a London-based artist, of both British and New Zealand Heritage. His creative journey began with a Bachelor’s degree in Dance from Bath Spa University in 2019, during which he broadened his perspective by studying abroad at the Taipei National University of the Arts in Taiwan. In late 2019, Matthew’s emerging talent was recognised when he was selected as one of six artists to join the prestigious Peer program at Studio Wayne McGregor. Under the mentorship of Alexander Whitley, choreographer and founder of Alexander Whitley Dance Company, he refined his artistic voice and deepened his exploration of movement and choreography. Recently, he completed his Master’s degree in Performance Design at Central Saint Martins, further sharpening his vision and expanding his creative toolkit. As he continues to evolve as an artist, Matthew remains dedicated to reshaping how audiences perceive and experience the human form in performance. Matthew’s artistic practice spans movement and costume design, seamlessly merging elements of theatre and fashion. His focus lies in exploring methods of concealing the human form to accentuate its performative potential. Whether through movement, costume and garments, or other design methodologies, Matthew seeks to investigate and push the boundaries of how the human body can be presented on stage. His inspiration often derives from social, architectural, and historical contexts, as well as mythology and the natural world, shaping his exploration of concealing and revealing the human form.

## Yeri Jun



### “Project '住' - Bedding”

*Project '住' - Bedding* is the first chapter of Yeri Jun’s 衣·食·住 (Clothing, Food, Shelter) series, an exploration of how the fundamental acts of daily life can be seen as artistic expression. She proposes that every human being, at their core, is driven to be an artist, and that life itself holds the potential to become art—a concept she defines as Post-Artism. This project begins with 住 (shelter), specifically the act of sleep, to illustrate that even the simplest, most universal human actions can be artistic. An interactive installation, *Project '住' - Bedding* captures and visualizes the unique behavioral patterns of individuals through sensors embedded in everyday objects like a duvet. By transforming these personal rhythms into real-time graphics, the work challenges traditional notions of art. It allows audiences to witness their behaviors turned into dynamic visual narratives, prompting reflection on the unseen artistic potential within everyday existence. Through this process, the work invites viewers to reconsider their daily actions as artistic gestures, emphasizing that life itself is an evolving form of art.

**Yeri Jun** studied journalism before earning her MFA in Interactive Arts from Pratt Institute. Rooted in her background in journalism, she specializes in transforming raw data into visual narratives that transcend traditional communication boundaries. Her work explores how context shapes our perception of visual phenomena, uncovering hidden meanings within everyday life and revealing the artistic potential in mundane daily experiences.



## Hana Jurić

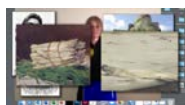


### “Pathways” (2024)

*Pathways* is a 3D animated video exploring the weight of staying in place. Three abstract bodies inhabit an emotional terrain, each embodying a distinct state of consciousness: entanglement, displacement, and metamorphosis. Flight centers on displacement. A fragile arch, sculpted from sugar, suggests the possibility of an exit – unstable, dissolving. Flow is a body caught in entanglement, a dysfunctional fountain, suffocating under its own excess. Composed of eel heads, insect shells, and pig intestines, it is an organism collapsing in slow decay. Inside of Flow, Path reflects metamorphosis, a structure in perpetual shedding, its mechanical layers peeling away to reveal endless transition. *Pathways* acts as an emotional map, inviting the viewer to confront the unseen forces that shape their place – whether physical, political, or internal.

**Hana Jurić** is a Croatian visual artist whose work explores the metaphysical interplay of space, composition, and perception. Her practice invites reflection on the invisible and the intangible, challenging the viewer’s understanding of presence and absence. She holds a Master’s degree in Fine Arts from the Art Academy in Osijek. During her career, she lived and worked in Canada, Portugal, and Austria. Her work has been exhibited internationally in solo and group shows. From 2019 to 2022, she directed Moja Soba, an independent art gallery in Zadar, where she collaborated with local artists and designers.

## Steffi Klenz and Clare Strand



### “A Boring Grey Jumper and An Over Complicated Top”

Steffi Klenz and her fellow artist friend Clare Strand could not meet during the Covid pandemic. They decided to engage with each other in written dialogue and spend their mornings, afternoons and evenings committed to their written conversations. Both artists’ practice is conceptual, and their agility of thinking is reflected in the ways in which they combine disparate references in their work. Klenz and Strand considered their yearlong dialogue as an opportunity to reflect upon the references and critical theoretical frameworks that underpin their artistic practice and as a way of defining their way of thinking as artists.

The video work *A Boring Grey Jumper and An Over Complicated Top* feels like a productive day spent in a university library, or a jump down a Wikipedia wormhole. Images, archive film and original footage are collaged together into essayistic treatises on the essence of visual art, communication and language. The video piece is conceived as an encounter for Strand’s and Klenz’ two-sided exchanges, merging multiple perspectives where the researched and the critical actively unfold in the enjoyment of unusual connections, interpretations, meaning and critical approach to the interpretation of art and its historical context.

The video piece inhabits a space between expanded video, visual art, and critical theory and incorporates a rich tapestry of artist-historical, academic and literary connections, uses and reworks archival and contemporary images, interrogates ignored archives, rediscovers and realigns forgotten stories and personal narratives. Drawn from this wide range of resources and materials the video is driven by extensive research into monochrome colour schemes and colour theory, structuralist approaches to language systems in modern art history, histories of mathematics, painter Édouard Manet’s and art collector Charles Ephrussi’s exchange over a bunch of asparagus, Noh theatre and Taylor Swift’s snake day, the tribulations of Rattlesnake Kate, ideas of verticality and failure, Bataille’s toe, and Ambam the walking gorilla.

*A Boring Grey Jumper and An Over Complicated Top* throws the audience off, and makes its viewers’ thoughts dizzy with endlessly questioning. The video piece displaces the serial logic of a documentary and suggests a different context for an encounter with moving image; one that defies the conventions of television making or cinema but instead creates an experimental and as well as experiential collage not merely of pictures and sounds but more fundamentally of concepts and post-lens-based essayistic aesthetics.

**Steffi Klenz** is an artist based in London who works with photography and video. She has exhibited her work across the UK and internationally. Selected venues include The British Museum, Camden Art Centre, Wellcome Collection London, The Royal

Scottish Academy in Edinburgh and The Royal Academy in London, FotoMuseum Antwerp, Museum of Contemporary Art Taipei, Los Angeles Centre for Digital Arts, Phoenix Art Museum, The Museum of Contemporary Art Alicante, The Fine Art Museum Luleå, The Finish Museum of Photography, Künstlerhaus Bethanien in Berlin, Kunstverein Ludwigshafen and Museum Künstlerkolonie in Darmstadt. Her work was part of the Rights of Passage Project for the 2015 Venice Biennale, The Biennale for Contemporary Photography in Germany in 2020, The International Biennale for Photography in Belo Horizonte (Brazil) in 2021, The Biennale for Electronic Language and Technology in Sao Paulo (Brazil) in 2022, The London Festival of Architecture in 2022, the 2023 Tokyo Biennale and the 2024 Biennale of Contemporary Art in Uzbekistan.

**Clare Strand** is a UK-based artist, working with, but mostly against the photographic medium. Over the past 25 years, she has made work with found imagery, kinetic machinery, web programmes, fairground attractions, large-scale paintings and chamber music. Strand has exhibited in venues such as The Museum Folkwang; The Center Pompidou; Tate Britain; Salzburg Museum of Modern Art and the Victoria and Albert Museum. Her work is held in the collections of MOMA; SFMoma; The V&A Museum; The Center Pompidou; The Kunstmuseum, Bonn; The British Council; The McEvoy Collection; The Arts Council; The NY Public Library; The Provincial Collection, The Uni Credit Bank; The Mead Museum: Cornell University, The Kunstpalast, Dusseldorf and The DZ Bank.

### Uygar Kucuk



**“Flag Makers” (2024)**

As the title suggests, *“Flag Makers”* explores one of the social norms with the concept of the flag, which represents the most comprehensive sense of “belonging”. Flags, which immediately catch our attention with their high chromatic colors, are the most important stronghold of the rulers. The artist wants to show how colored fabrics like those in the painting separate people from each other with sharp borders. then it gathers individuals as individual groups inside their stone walls. Here, the flag has become a legitimized totem of separation and othering. Flags have become very powerful crowd control tools that are constantly produced as new ones and immediately to be adopted to people with their sharp lines. “Flag Makers” offers the audience an opportunity to watch this unnatural structure in a pastoral setting with a chromatic color contrast.

**Uygar Kucuk** is turkish painter, born in Istanbul in 1998 also lives in Istanbul and a graduate of Mimar Sinan Fine Arts University. He explores his doubts and fears via his paintings with a focus on individuality, perception, never ending wars, polarization of society and like these melancholic concepts. Uygar's paintings invite introspection and encourage viewers to delve into their own emotional landscapes. He highlights the subtle misdirections we encounter and the self-doubt that arises from such experiences.. His first group exhibition was Atelier 3 painting And Drawing Exhibition in Tophane-i Amire Culture And Art Center in 2017. Second was Fresh Ankara 2th Contemporary Art Exhibition in Ataturk Culture And Art Center in 2023. He is also selected as finalist in Visual Art Open “VAO24” in 2024.

### Elena Ksanti



**“Garden of Memory, GROUNDING Series” (2024),  
“Birth of the World, PARALLEL WORLDS Series” (2021),  
“Birth of Potential, PARALLEL WORLDS Series”(2020)**

Elena Ksanti's abstract works of art evoke a deep sense of introspection and self-reflection beyond the mere canvas itself or our physical reality. As intended by the artist, Ksanti produces nonobjective artistic elements, whether by shapes and forms or through colors and lines, allowing observers to search within to find the individualistic meanings of each masterful creation. In doing so, each piece from the artist is open to interpretation, all being correct.

"My view of art is simple in its nature: allow the artwork to speak, acting as a mirror to the soul and our inner consciousness, with my job as but a mere vessel of divine creative energy to express such sentiments. My only hope is that my creations speak to the human condition, the state of our planet, and resonate with the memories we've retained, long since forgotten, or have yet to experience. It is my intention to depict the harmonious dance of life, marrying imagination, emotion, and a sense of

connection with the fleeting moments we've all encountered in this short existence on Earth — extracting the endless out of the end.”

**Elena Ksanti** began her artistic career in 2005, graduating from the world-renowned arts and design institution, Central Saint Martins College, in London, England. Thereafter, she continued her educational background in the United States, graduating from the University of Illinois. Presently, Ksanti is based in the culturally rich city of Madrid, Spain, where she resides and engages in her creative pursuits. Beyond her artistic endeavors, the artist is also a dedicated philanthropist, channeling her efforts towards various humanitarian causes. In 2016, she became the Vice President of the International Children's Health Foundation. Artist Elena Ksanti constructs her art pieces highlighting the duality of our planet and the disparities held within. Light and Dark; Yin and Yang; Good and Evil; Love and Hate; Happiness and Sorrow, etc. Ksanti views life as a world full of contrasts, emotions, and possibilities. Touching on these topics and the gray areas in between, the artist actualizes these sentiments onto canvas for individual interpretation. Utilizing vibrant colors, designs, and differing techniques only emphasizes the messages embedded within each work of art.

### **Larissa Laban**

### **Ivana Larrosa**



### **“Episode III: The Return of Fargam” (2020)**

While an alien attack organized by a creature known as Mokelebembe neutralizes humans, an earthling beams a radio signal into space using Ivana's breast ultrasound. A reply comes from Chupacabrta, aka Fargam, a space monkey launched into space by Iran in 2013, who decides to embark on a perilous mission to save the world.

**Ivana Larrosa** is a visual artist from Spain living in New York City. She works with photography, video and performance. Larrosa is interested in conceptual strategies that have to do with the body as an object of study and a medium to approach memory, trauma, perception and architecture. Her work has been shown at Art venues and Museums including Anthology Film Archives, International Center of Photography, The Exponential, Queens Museum, The Center for Fine Art Photography, and Galeria Sicart, among others. Ivana Larrosa has received several grants such as City Artist Corps Grant of New York and Museum of Tortosa Artist in Residency, and numerous awards, including Camera Club of New York Baxter St, Annual Juried Competition and Spanish National Museum of Sculpture, Photography of Sculpture International Award. Ivana holds a Master of Fine Arts at Bard College-International Center of Photography (New York, 2016), where she was awarded the ICP Director's Scholarship and taught video installation and performance.

### **Suzanne F. Leclair**



### **“Holding (to) the Impossible Blue” (2023), “Holding (to) the Impossible Rusty Fox” (2023)**

My artistic practice is composed of overlapping projects, all inspired by my experience in Arts or Earth Sciences. The artworks presented here are from my project «Proximal Landscape Bioturbation». Bioturbation is the reworking of aquatic sediments produced by the activities of living organisms present in these environments; it is a physical rearrangement that is found in the form of tracks, for example here, in the sand layers by a lakeshore. I paint subjects who rearrange their very proximal environment, make their own tracks and even structure the artwork itself. But firstly, to be able to create an artwork in this project, I have to find the «inspiring» tracks!

My creative process begins at a sandy lakeshore in the Canadian forest, looking for assemblages of natural "drawings", formed by flows and sands of different colours. Then, using a sedimentological sampling technique of transfer-collage of a thin layer of sand on paper, I make the substrat for my oil paintings. Each transfer-collage is unique, as the sequence of formative events

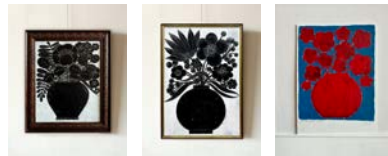
happened only once at a given place! The colours that come to my mind for a painting are from the forest – here, its fauna (blue jay and fox) was an inspiration.

In these 2 artworks, the sand patterns already show bioturbation, formed maybe by deer or human footsteps that made small depressions that were subsequently filled with sand brought by waves (we can see patterns when the sand is of a different colour/mineralogy). The patterns guide me for defining where and how I will draw my characters in the painting; natural patterns will determine the character's attitude (in «rusty fox») or become part of their body (in «blue»)...and my characters also make bioturbation... Artworks from this project emphasize that humans are «part of »- not only «in» the environment.

The thematic of these artworks was inspired by a dream (one I had during my sleep). I usually never use such a source! But that dream left me with a strong feeling of true affection. I was holding someone by the knees (what a strange thing to do!?), and it was comforting. So here, my Art offers two possibilities from such a situation : holding (or holding to) the impossible dream. In colours of course!

**Suzanne F. Leclair** is a Canadian painter. Her background is in Visual Art (College Diploma), as well as in Geography (BSc, MSc) and Geology (PhD). Active in her artistic community with solo exhibitions in 1978-1980's, she embarked for a Study & Research adventure, with international travelling, meeting diverse people and observing landscapes' lights, colours, and materials. She resumed painting in 2016, in her Montreal studio, yet with a precious access to an inspiring forest and lakeshore that influence her compositions. Her inspiration spurs from her interest in people's collaborations and relationships, and interactions with their immediate environment. She had group exhibitions in AZ, USA (2019); at OMAH Museum in ON, Canada (2022); at CanadianArtDaily.ca, a national-wide online exhibition, and at the Montreal Art Center, both in 2024, when she was also part of the Every Woman Biennale in NewYork City, USA. Her artworks are in the collection of the Art Bank of Canada.

### Milla Lee / 이유미



“MHN 015” (2024), “MHN 019” (2024), “MHC 001” (2024)

*MHN015, MHN019:* The artist seeks to embody the theme of "a sanctuary for the soul" by portraying nature as a source of rest for both body and soul. Nature, in its beauty and diversity, is an endless well of inspiration for the artist. The experience of being immersed in nature brings physical and mental healing, serving as a familiar refuge and a place of emotional tranquility not only for the artist but for many others as well.

*MHC001:* Through the bold contrast of red and blue, the artist aims to evoke both visual and emotional reactions, illustrating how these two colors collide yet achieve harmony, creating a sense of calm. Using color to represent the journey of finding inner balance amid the tension at the boundaries of human emotions and thoughts, the artist conveys a message about life: much like nature, our lives are composed of both intense and peaceful moments that come together in harmony, shaping the whole.

*MHN015, MHN019:* Milla Lee의 대표 시리즈인 MHN - MILLA.HAVEN.NATURE 는 영혼의 안식처를 표현합니다. 작가는 자연 그 자체가 작가 자신의 몸과 영혼에 안식을 주고 그저 바라보는 시선만으로도 안식을 선사하는 존재로서 '영혼의 안식처'라는 주제를 형상화하고자 합니다. 자연의 아름다움과 다양성은 작가에게 영감을 주는 원천이며, 자연 속에서의 경험은 신체적으로나 정신적으로의 치유와 회복을 가능하게 하고, 작가 자신 뿐 아니라 많은 사람들에게 친숙한 피난처이자 감정적인 평온을 가져다주는 안식처라 할 수

*MHC001:* Milla Lee의 대표 시리즈인 MHC - MILLA.HAVEN.COLORS 는 영혼의 안식처를 표현합니다. 작가는 레드와 블루의 강렬한 대비를 통해 시각적, 감정적 반응을 이끌어내며 두 색이 서로 충돌하면서도 조화를 이루는 과정을 보여줌으로써 안정감을 선사합니다. 인간의 감정과 사고의 경계에서 일어나는 긴장감 속에서 내적 균형을 찾아가는 여정을 컬러로 표현하고, 우리의 삶이 때로는 걱정적이고, 때로는 차분한 순간들이 어우러져 조화를 이루며 완성되어 간다는 메시지를 자연을 통해 담아내고자 했습니다.

By scraping paper to create sharp lines within simple forms, **Milla Lee** conveys a raw yet warm atmosphere. Each line is both delicate and determined, intertwining personal identity with experience while reflecting a quest for sanctuary and introspection. Through her work, she invites viewers into a calm stillness, prompting deep reflection on the soul's yearning for stability and peace.

**Milla Lee**는 단순한 형태에 종이를 긁어내는 방식으로 날카로운 선들을 만들어 투박하면서도 따스한 분위기를 구현합니다. 각 선은 섬세하면서도 결연하게, 개인의 정체성과 경험을 연결 지으며 자신의 안식처로서의 탐구와 성찰을 반영합니다. 작품을 통해 인간의 영혼적 안정과 평온에 대한 깊은 사색을 유도하며 조각으로 만들어 낸 고요함 속으로 여러분들을 초대합니다.

### Jason Cole Mager



#### “Yang Ming N° 3” (2024)

Upon relocating to Taiwan in 2014 from Brooklyn, my artistic practice has been dedicated to exploring the essence of Taiwanese identity. This exploration often involves a comparative analysis of Taiwan's history with the colonization of the Americas. It employs local symbols, rendered through stamp carvings, to create paintings that emulate the aesthetic of wallpaper. The series has evolved to include figures of historical importance in Taiwan. Most of these figures predate the photographic process, and there are few artworks that accurately depict their likeness. Therefore, I have been using images of friends and fellow artists whom I have met through Facebook and Instagram. The process of investigating others' histories is always rewarding, but including the likenesses of people I have met has made the experience more personal and deepened my connection to their history.

**Jason Cole Mager** is a New York City based artist currently working in Taipei, Taiwan. After a few visits to Taipei in 2013, Mager began studying the political and cultural history of Taiwan and allowing these new findings and insights to completely change his work. “I took my interests in history, which had usually been from a familial point of view, and redirected them into the vast images and icons used to denote political parties or family seals/crests (Japanese Kamon).” Focusing mostly on the two major modern colonizations of Taiwan by the Dutch and Japanese, including moments in history when the United States’ own history paralleled or intersected with Taiwan, Mager illustrates the coming and going of cultures by placing one symbol next to, on top of, or completely replacing another. These are history paintings that may appear as nothing more than decoration or wallpaper if one is not intimately familiar with the historical significance of the symbols. Mager sees politics as part of history and something that should not polarize cultures but bring them together. “These are opportunities for us to learn from one another and show compassion and understanding. Although history is riddled with tragedy, it is there for us to learn from and should be embraced in our current lives as well as our art.” Mager was awarded an Artist Visa from the Taiwanese government and is spending the future calling Taiwan home in hopes of expanding on his work and further embracing the culture.

### Nina Nowak



#### “Meet Me at the Beach / MMAB (Miniatures)” (2021-2023)

The series of animations revolves around the transformations of a speculative object. The object is the missing positive of a quarry system carved into the stone by mining over centuries in the area of Limburg in Belgium and the Netherlands. The work explores the idea of a body whose size in time and space is too large to be grasped by the human mind. In the speculation of virtual animation, however, the labyrinth of the 180km quarry system appears to be an imprint of a large-scale body. Where did the material of the excavated sandstone go? How did it change over time? Sandstone became architecture, roads and concrete, and by this, a major component of the climate crisis. In the speculation of the animation sandstone is shown as a body that evolves through different stages. Danish artist Ragnhild May composed the sound for “MMAB (Miniatures)”.

**Nina Nowak**, born in Poznan, PL, based in Berlin, weaves in her practice sculptural and digital techniques to probe the boundaries between life and non-life, exploring supposedly inert matter. Educated at the Royal Institute of Arts in Stockholm, Kunstakademie Düsseldorf, and the Danish Royal Academy in Copenhagen, Nowak has received numerous awards and grants from institutions such as Art Hub CPH (DK), the Jan Van Eyck Academy (NL) and Stiftung Kunstfonds Bonn, the German Art Foundation. Nowak's work has been featured in exhibitions internationally, such as Darren Knight Gallery, Sydney, and Copenhagen Contemporary. Noteworthy exhibitions include “Grundstof/From the Earth” at the Museum of Contemporary Art

ARKEN, DK, and "A Timeline starting on the Surface" at Susanne Ottesen Gallery, Copenhagen. Nowak's work has been published in SCULPTURE magazine (US winter/fall issue 2023), and her book "Meet Me at the Beach" was recently released together with Stiftung Kunstfonds Bonn, Germany. She is represented by Gallery Susanne Ottesen in Copenhagen.

오대학 / Dae hak Oh (Brian Oh)



**"November #13" (2023), "무제" (2023), "November #35" (2023),  
"November #1" (2023), "November #47" (2023)**

나의 작품들은 사람과 사람이 만나며 가장 먼저 마주하는 장막에 대한 연구이다. 이 전시에서 소개하는 "November" 시리즈 4점과 "무제" 한 점은 모두 2023년 11월, 사람과 사람 사이의 관계에 대해서 고민하며 만들어졌다. 우리는 타인과 관계를 맺을 때, 그 사람의 속이 어떠 한지 알 수 없는, 일종의 가공된 형태의 타인을 마주하게 된다. 태워지고, 부서지고, 여러가지가 섞인 검은색 작업물들은 사람들이 남들 앞에 내놓고 있는 하나의 장막을 상징한다. 여러가지 색깔이 섞여서 원래 무슨 색이였는지 알 수 없는 검은색처럼, 그리고 불타고 가공되어서 원형의 모습이 소실된 물체처럼 나 역시 누군가의 본모습을 완벽하게 알고, 이해하는 것은 불가능에 가깝다. 그럼에도 불구하고, 우리는 서로를 알아가려 하고, 이해하려 한다. 장막을 조금씩 부수고, 헤집어 나가며 그 사람이 가지고 있는 속내와 진짜 그 사람의 모습을 알아내고 교류하려 한다. 때로는 울퉁불퉁하고, 부드럽고, 거칠고, 평평하고, 튀어나와 있는 온갖 형상들은 누군가를 알기 위해 고뇌한 흔적들이다. 작품들을 보며 우리들은 자기 자신의 모습이 보이기도 하고, 때로는 나를 알아가고자 했던 타인의 모습이 겹쳐 보이기도 할 것이다. 세상에서 멀어져가고, 외로움을 느낄 때, 장막을 부수고 남들을 알아가고자 했던 나의 모습, 혹은 타인의 모습을 보며 혼자가 아니라는 것을, 나만 이상한 것이 아니라는 작은 한 줄의 위로가 되었으면 한다.

오대학 작가는 한국과 미국에서 모두 활동중인 한국 출신의 작가이다. 그는 미술을 시작하기 전 프로그래머, 영화 촬영 및 편집, 음악까지 다양한 장르를 겪으며 많은 것들을 보고, 느끼며 살아왔다. 이러한 경험속에서 수많은 사람들 과의 만남과 이별이 있었으며 이는 작품을 만들 때 중요하게 생각하는 하나의 요소가 되었다. 다양한 경험에서 비롯되어 작품 속 다양한 종류의 종지와 아크릴부터 시작해 단열재, 날개, 밧줄 등 여러가지 재료들을 실험적이며 사용하고 있다. 2022년 한국에서의 단체전 "낮과 밤"을 시작으로 2023년 시카고 한인 문화회관 단체전을 진행하였고 2024년에는 한국과 뉴욕에서의 개인 전시회가 계획되어 있다.

Ticiano Paludo



**"Dopamine Perpetual Mode" (2023)**

The work is based on the book "Dopamine Nation" by Anna Lembke, which shows that excessive pleasure makes people unhappy. To portray this feeling, the artist uses the chorus of the Rolling Stones' lyrics and shouts "I Can't Get Enough!", not uttering the word "Satisfaction". The piece lasts the length of a pop song, around three and a half minutes. The chorus of a pop song is its dose of dopamine. By excluding the rest of the lyrics, leaving only the chorus, we have the substrate of pleasure. However, if the pleasure is repeated endlessly, without taking a breath, it becomes distressing and torturous. Thus, the artist frantically repeats his cry in a cut. The work challenges the listener to remain in the process of repetitive listening, turning pleasure into torment. Embraced by an electric guitar that also screams with microphonics, the human being struggles to get rid of pleasure in perpetual mode. Could paradise be purgatory?

**Ticiano Paludo** (1973, -) lives and works in Porto Alegre – southern Brazil. Currently studying a master's degree in visual poetics at UFRGS (Federal University of Rio Grande do Sul). His artistic production and research are linked to sound art, digital art, video art, digital photography, painting, abstract art and neuroaesthetics. Ticiano Paludo works with themes related to the criticism of contemporary life. His works have been exhibited in the United Kingdom (London), Greece (Athens), Italy (Rome, Venice) and Brazil (São Paulo, Rio de Janeiro, Porto Alegre).

## Susanne Layla Petersen



“Chaos” (2024), “Zone” (2024), “Mirage” (2023)

“Chaos” (2024) Video inspired by chaos, the science of surprises, of the nonlinear and the unpredictable.

“Zone” (2024) A zone is defined as an area, especially one that is different from the areas around it because it has different characteristics or is used for different purposes. The code in the film is by AI, the examples cover some fundamental principles of quantum mechanics: superposition, Schrödinger equation, and quantum measurement.

“Mirage” (2023) Video inspired by the optical phenomenon mirage.

**Susanne Layla Petersen** is an interdisciplinary artist based in Copenhagen, Denmark.

## Naknan

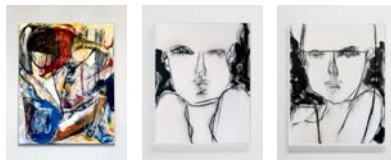


“The Outsider”

This work is called *“the outsider”* because of how he created this work from outside to inside which is the sound part that he felt so inside. Although the outside feeling is much more empty and a little bit scary, the inside feeling keeps his mind in the place it needs to be. Please enjoy this work. He really put a heart into it.

**Naknan** is an artist from Bangkok, Thailand. He likes to work with various multimedia mediums. He explores everything he has a question about. He loves everything about visuals and sound. He graduated from pre-college of Music at Mahidol University with a jazz piano major. He started to create video art when he went to the communication art faculty. Other than visual, he also plays many musical instruments and seeks to find a way to capture their sound into a sampler and make something fun.

## Ariwan Sohn / 손항석



“모비(某備) : 아무개, 채우다 001” (2024), “Person A 008” (2024), “Person A 009” (2024)

*Mobi (某備)*: The first piece in the “Anyone, Filling” series visually explores the fluidity and ambiguity of identity that individuals encounter within society. Each line and color represents how a unique self navigates various roles and personas within a collective. The artwork’s chaotic yet dynamic brushstrokes provoke questions about how individuals construct their identities in social contexts. *Mobi (某備)* prompts profound reflection on how each of us seeks, evolves, and sometimes conceals our roles within the social space.

*The Person A Series* invites the audience into a conversation about emotions. The artist conveys the inner worlds and emotional depth of the figures through the simplicity and contrast of lines. This approach encourages viewers to listen to the whispers of their hearts and engage with the artwork through their own experiences and contexts. The lines of the faces capture a serene yet tumultuous swirl of emotions with artistic intuition. The fleeting feelings experienced by the observer become the key to unlocking the true meaning of the work. Much like looking into a mirror, we uncover our own stories within it.

모비(某備) : 아무개, 채우다 연작의 첫번째 작품으로 개인이 사회에서 겪는 정체성의 유동성과 모호성을 시각적 언어로 표현합니다. 각 선과 색상은 고유한 자아가 집단 속에서 어떻게 다양한 역할과 페르소나를 쓰며 존재하는지를 나타냅니다. 작품에서 볼 수 있는 혼란스러우면서도 역동적인 붓질은 인간이 사회적 맥락에서 자신을 어떻게 채워나가는지에 대한 물음을 제기합니다. 모비(某備)는 우리 각자가 사회적 공간에서 어떻게 자신의 역할을 찾고, 변화하며, 때로는 숨기는지에 대한 깊은 성찰을 유도합니다.

**Person A** 연작은 감정의 대화로 관객을 초대합니다. 작가는 선의 간결함과 대조를 통해 인물의 내면세계와 감정의 깊이를 표현합니다. 이는 관찰자로 하여금 마음의 소리를 듣고 각자가 자신만의 경험과 맥락 속에서 그림과 소통하도록 독려합니다. 얼굴의 라인은 고요하면서도 감정의 소용돌이를 예술적 직관으로 포착합니다. 관찰자가 느끼는 순간적인 감정이야말로 작품의 참된 의미를 풀어내는 열쇠가 됩니다. 마치 거울을 통해 자기 자신을 바라보는 것처럼, 그 속에서 우리는 자신만의 이야기를 발견하게 될 것입니다.

**Ariwan Sohn** is a contemporary artist who creates powerful abstract works using acrylic, charcoal, and mixed media. Instead of focusing on meticulous detail, he emphasizes the essence of emotions and forms, capturing them in their raw state. With bold, sweeping brushstrokes, he sculpts psychological textures, exploring deep and intimate emotions. His work invites the viewer to sense the subtle currents of feeling and engage in a profound, harmonious dialogue with their inner self.

**Ariwan Sohn**은 아크릴, 목탄 및 혼합 매체를 활용하여 강렬한 추상적 작품을 창작하는 현대 예술가입니다. 정교함보다는 감정과 형상의 본질을 포착하려는 시도 그 자체에 집중하며, 대담한 붓질로 심리적 질감을 조각하며 내밀한 감정을 탐구합니다. 관찰자의 눈길이 머무는 곳마다 미묘한 감정의 조류를 느끼고 내면과의 조화로운 대화가 이루어지길 바랍니다.

### Edina Soós



#### “Human Forever” (2024)

Love was and will be always a human value, we have to safeguard it for our successors. As long as there will be a human culture in our Universe, there will be art depicting this human emotion. Love between humans, between partners who feel lust for each other. Kiss is the most beautiful expression of love and lust. Will artificial intelligence be able to feel love and lust at one time in the future? This is a secret for now. This piece belongs to the series of my 3D art combined with photomontage where I created a reflective sphere in Blender and the reflections beautifully show real physical characters. On this artwork the action of kissing can be seen under an amplifying glass, showing real distortions and colour resolution.

**Edina Soós's** art is best associated with the lyrical abstract movement, which is rather about a certain mindset, a desire to communicate concepts, thoughts, ideas and emotions abstractly. In recent years, she has expanded her artistic practice of oil and acrylic painting to include 3D design and photo/video montage. Her digital creations give a social dimension to her art. She has showcased her art at seven solo exhibitions in her home country, Hungary, and participated in more than 20 group exhibitions across major European cities, the USA and the UAE. She was awarded first prize in the Itsliquid International Contemporary Art Contest (13th Edition), was a finalist in the Yicca International Contest of Contemporary Art 22/23 and, among others, achieved third place at Hungary's Talent Competition 2023, in Painting Category.

### Katarina Szajkoova



#### “In Harmony with Self” (2024)

Her process begins with fire, allowing the captivating flames to create organic patterns before applying her materials. **Katarina** is a Carpathian Artist exploring the SELF through intrinsic, holistic methods using materials such as oils, chalks and pencils, sprays. She creates artworks that bridge the physical and spiritual realms. The creative process is grounded in intrinsic holistic methods, where art is not only a visual expression but also a reflection of the mind, body, and spirit. This approach begins with a deep connection to personal energy and intention, allowing each piece to emerge from within, intuitively guided by emotional and spiritual depth. The use of fire as a transformative element, alongside automatic drawing techniques, serves as a ritualistic process that transcends traditional techniques, seeking to evoke a transformative, healing experience for both the artist and the



viewer. In this practice, art is more than creation—it's a journey of self-discovery, connection, and energy exchange. She has exhibited in London (Holy Art Gallery, 2024), Budapest (Golden Duck Gallery, 2024), and Gravesend (local art centers). Upcoming exhibitions include CICA Museum, Seoul (2025) and Art Number 23 Galleries, Tokyo (2025). She holds a BA and MA in Fine Art from the University of East London.

### **Yu Ting Tsai**



#### **“SEE YOU NEXT TIME” (2024)**

Under certain influences, we develop a framework but is there anything that goes beyond this framework? Is it the body or the spirit influenced and shaped by cultures and beliefs? This video presents the process of thinking, a dialogue with self-spirit and friends. On inclusion within the country, the border, the body, and the spirit, are things that exist for a purpose free from their limitations in spirit? Do it for yourself and experience the truth. There are three parts in this work narrated from three locations, Taipei Island, Thailand, and Golden Triangle. Their body is the house of the spirit but belongs to their countries. Finally, I let go of my thoughts and let my spirit wander freely because this may be a good way of experiencing the truth of things- a real exchange.

**Yu Ting Tsai** ( b.1999, Taipei, Taiwan ) is an artist who lives and works in Taipei. Tsai will hold solo exhibitions at the Kuandu Museum of Fine Arts(TW) and Changhua County Art Museum(TW) recently. His major awards include the Taoyuan International Art Award(TW), Taiwan Emerging Art Awards(TW), Festival PROYECTOR 2024(ES), etc.

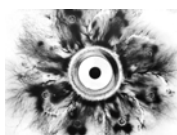
### **Lars Vilhelmsen**

#### **“No Season” (2024)**

**Lars Vilhelmsen** is a Danish artist born in 1970. He has exhibited widely in Denmark, including the well-known Charlottenborgs Juried Spring Show in Copenhagen, where his work was shown for three years running from 2000 and again in 2015. Vilhelmsens has also participated in several distinguished exhibitions, shows, projects and releases in Denmark as well as internationally. His work has been supported by both the National and International Arts Committee - State Arts Foundation in Denmark. Since 2010, his works mainly concentrated on photography and mix media . Today, Lars Vilhelmsen has a great focus on the work -oriented. Vilhelmsen's works are powerful and contain many layers of interpretation. Lars Vilhelmsen's work is characterized by the notion of creating a unique art space where the traces of human comings and goings intersect with the pristine, empty spaces in which he places them. Using the medium of photography in a conceptual way, he creates narratives that are personified through the juxtaposition of botanical and various objects. The resulting images become descriptions of the detritus of lives lived - stories told which appear to hover in space, somehow suspended in time.

### **VOLT IN HOLT**

**(Paulina Nadia Weremczuk and Dominik Kuryga)**



#### **“ε-7-6-513” (2024)**

“ε-7-6-513” was created in 2024 on photosensitive paper using the electrical discharge register technique. This technique not only captures light, but also effects associated with electrical discharge plasma and its interactions with the objects and substances placed on the surface. This allows for the creation of multi-layered compositions. The work is a blend of deliberate action with an element of randomness and conceptual assumptions with the not entirely unpredictable nature of the sliding discharge phenomenon. The work aims to create a space that encourages diverse and intricate interpretations, inviting viewers

to engage with its ambiguity and complexity. The intentional monochromatic presentation does not impose a specific mood and allows for various interpretations.

**Paulina Weremczuk** (born in 1993, Warsaw) and **Dominik Kuryga** (born in 1994, Warsaw) are a creative duo called **VOLT IN HOLT**. Since late 2021, they have been creating abstract works using their author's technique of painting with electricity. They primarily work on photosensitive paper but also explore mediums such as canvas or glass. Paulina and Dominik currently live and work in Warsaw, Poland.

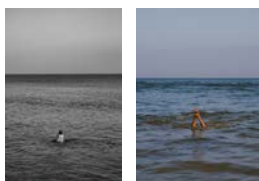
### Xingdu Wang



#### "The Mountain" (2024)

**Xingdu Wang:** I am concerned with the link between Chinese aesthetic theory and digital technology. The focus is on how to build a bridge between Asian and Western civilisations and exploring the philosophy of technology with Asian thought. The current topic focuses on Artificial Intelligence and Aesthetic Theory.

### Dani Wiczorek



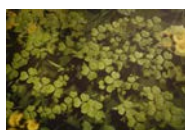
#### "Embrace the Deep"(2024), "I Am a Piece of Art" (2024)

The freedom of the body carries a liberating feeling, yet what should be a birthright often remains a privilege. *Embrace the Deep* is part of a photo series born of a longing desire to keep this feeling alive. It is a translation of the vastness and complexity of the female form. Through these images, the artist confronts patriarchal norms, presenting the female nude as an act of defiance, inviting women to embrace their inherent worth to see themselves in all their boundless beauty and power.

"*I Am a Piece of Art*" is a photo series created to celebrate self-love and the beauty of unlike bodies. With this work, the artist challenges conventional beauty standards by encouraging people to embrace their differences and recognise the inherent value and beauty in their bodies.

**Dani Wiczorek:** Born with a genetic mutation and an unlike body, I have found in art the permission to express my existence authentically. My artist journey is deeply linked to my healing and personal evolution, and I use my experiences to create powerful reflections on life and society. Visual art, filmmaking, and writing are the mediums I've chosen; with love as my guiding force, my work aims to build a bridge to self-acceptance and empathy, one creation at a time.

### Xingyao Wu



#### "I'd like to give you a green meadow" (2024)

"*I'd like to give you a green meadow*" is a 3D interactive piece that invites people to find a four-leaf clover in a digital meadow, a universal symbol of luck. The artist hopes to bring a touch of cheer and joyfulness in everyday life by intriguing the thought that a four-leaf clover may be hidden somewhere which can transform a simple green meadow into an engaging playground, where curiosity and wonder lead the way.

**Xingyao Wu** is a game designer and a creative technologist who seek to explore how 'play' forms beyond screens. Her research centers on the meaningful impact of interactive media, while a big part of her practice utilizes artistic expression and creation to help improve the quality of life.

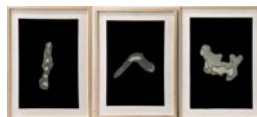
#### **Xueqin Xie**



#### **“Herstory” (2024)**

**Xueqin Xie** is a Chinese-born, London-based photographer, whose work focuses on perspective and the "male gaze" in classical European art. This project revisits the long tradition of portraiture in classical painting, utilizing the camera and various tools of classical painting, such as makeup, costumes, and stage scenery, to recreate iconic male characters from classical oil paintings, reconstructing the "portraits" using the conventions of classical oil painting. The work reveals the diversity of gender identity and explores the gaze in classical painting, along with the underlying gender and power relations. These grotesque images draw attention to the falsity and ambiguity of gender stereotypes.

#### **Seitaro Yamazaki**

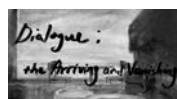


#### **“8 million Traces”(2024)**

*“8 million traces”* is a microscopic photo series about the religious perspectives of Japanese people in the 21st century. This project aims to reconsider the relationship between place, space, and spirituality in 21st century Tokyo, while citing the framework of historical spiritual understanding in the Japanese archipelago.

**Seitaro Yamazaki** is a contemporary artist and designer living and working in Tokyo. Earning BA in Sociology from Rikkyo University in 2006 and a successful career as designer, he earned MFA in Architecture from Kyoto University of Arts in 2016. Since then, he has been creating contemporary art works in the fields of sculpture, installation, video, painting, and media art. His works have been exhibited in London, NY, Venice, Washington DC, Nagasaki, Tokyo, etc. He also commissioned artworks by companies such as Mitsubishi Estate. He has been trying to find and show the beauty of ambiguity, transience, and the things that were never depicted, spoken, or formed in his works. Recently he focused on media art using sonograph. He also studied ink wash painting under Tsuchiya Shukou, along the lines of 18th Century Japanese painter Maruyama Okyo, and Ikebana of Obara school under Toru Watarai.

#### **이승연 (Seung-eon Yi)**



#### **“Dialogue : The Arriving and Vanishing” (2024)**

This animated work stems from a past experience of a breakup with a lover. During the time of parting, where only mundane phrases are exchanged, countless emotions and memories flow beneath the surface of that restrained moment. This project began with the aim of visualizing the condensation of emotions from that experience and the textures of memories brushed by those emotions. While romantic relationships have been a subject and theme in countless media and works from the past to the present, most of them depict the dramatic narratives and dynamics between the individuals as the core of the story. However, in reality, breakups sometimes lack the dramatic development portrayed in dramas or movies. As a result, the breakup we ultimately face can (though not always) sneak up on us, blurred by emotions dulled by the inexorable passage of time. Just as

the energy within human relationships gradually fades without any specific reason, akin to how we slowly approach a state of calmness called death within the vast flow of time, the breakup too can arrive unnoticed. In the face of this inevitable phenomenon, we and our partners exchange formal phrases, while behind us, we hold a funeral for the emotions and the other person that fade into the past. *“Dialogue : Arriving and Vanishing”* departs from the conventional forms typically employed by the romance genre. It captures the time of parting between characters with a contemplative and restrained perspective, while bringing abstract subjects like emotions and memories to the surface, providing the audience with a more vivid sensory experience.

헤어짐의 시간 동안에는 특별한 것 없는 표어들만이 오고가며, 그 절제된 시간의 표면 아래로 수 없이 많은 감정과 기억의 암류가 흐른다. 이 애니메이션 작품은 그 짧은 시간 동안의 감정의 응축과 그 감정들이 스치고 지나가는 기억의 질감을 시각화하고자 하는대에서 시작되었다. 연인 관계는 과거부터 지금까지 수 없이 많은 미디어와 작품들의 소재 및 주제로 다뤄지지만 대다수 그들 사이의 드라마틱한 서사와 **dynamics** 를 스토리의 중심으로 묘사한다. 하지만 정작 현실에서의 이별은 드라마 혹은 영화에서 그려지는 드라마틱한 전개가 부재할 때가 있으며, 결과적으로 마주하게 되는 (항상 그런 것은 아니지만) 이별 또한, 시간이라는 속수무책의 대상 앞에서 흐려진 감정으로 인해 나도 모르는 사이에 다가오는 경우도 있다. 마치 시간이라는 거대한 흐름 속에서 결국에는 죽음 이라는 소강 상태로 서서히 다가가듯 사람 간의 관계 속 에너지 또한 어떠한 구체적인 이유가 부재한채 서서히 사라지기도 한다. 그 불가항력적인 현상 앞에서 나와 상대방은 형식적인 표어들을 교환하며 그 뒤로는 과거로 사라져가는 감정과 상대방을 향한 장례의 시간을 가진다. <찾아오고 사라지는 것들> 은 로맨스 라는 장르가 익히 취하는 형식에서 벗어나, 관조적이고 절제된 시선으로 인물들의 헤어짐의 시간을 담아내는 반면에 감정과 기억이라는 추상적 대상들을 표면 위로 드러냄으로써 관객에게 보다 선명한 감각적 경험을 제공한다.

**Seung-eon Yi** is an independent animation artist based in Seoul. She graduated from Hongik University with a major in painting and completed a master's degree in film and animation at the School of the Art Institute of Chicago. Her work explores organic movement and poetic narrative structures through hand-drawn animation, unearthing intimate memories from her everyday experiences. She aims to present the abstract themes of emotional texture and memory in a more sensory form, guiding audiences toward a lyrical and contemplative cinematic experience. Her work evokes deep emotion and reflection, inviting viewers to immerse themselves in the art.

이승연은 서울을 기반으로 활동하는 독립 애니메이션 작가로, 홍익대학교 회화과를 전공한 후 시카고 예술 대학에서 영화와 애니메이션으로 석사 학위를 수료하였다. 그의 작품은 손으로 그려내는 애니메이션을 통해 유기적인 움직임과 시적인 서사 구조를 탐구하며, 일상에서 그가 경험하고 마주친 내밀한 기억들을 들추어낸다. 그는 감정의 질감 및 기억이라는 추상적인 소재들을 보다 감각적인 형식으로 표현하며 관객들로 하여금 서정적이고 사색적인 영화적 경험을 선사하고자한다. 그의 작품은 깊은 감동과 생각을 불러일으키며, 관객이 작품에 몰입할 수 있도록 이끈다.

유성식(Seong-Sik Yoo)



“환희” (2024), “저 높은 곳을 향하여” (2024)

In Seong-Sik’s paintings, we see the Universe, the Emptiness(空), human gesticulations. Sometimes his space is the stage of Dancing Souls. He dreams of the harmony of Man and the Universe, while he transfers human mind onto canvas or paper. A human being is a microcosm. Man is the universe itself, and the human mind is the key to appreciate it. Souls in his paintings represent human wish and agony.

환희와 저 높은 곳을 향하여에는 우주가 있고 무한한 공간(空)이 있고 몸짓이 있습니다. 이 작품들은 우주의 리듬에 맞춰 군무를 추는 영혼들의 모습을 형상화한 것입니다. 영혼들은 저마다 자유롭지만, 우주는 거대한 이성(理性)과 조화를 이룹니다. 작가는 눈에 보이는 것보다는 인간의 마음과 관련된 것들을 그립니다. 인간의 마음을 화폭에 옮기면서 우주와 인간의 조화를 꿈꾸는 것입니다. 인간은 소우주, 또는 그 자체로 하나의 우주를 이심하는 열쇠가 됩니다. 그는 그런 인간의 마음을 가장 단순한 형태로 표현합니다. 이 작품들의 등장하는 영혼들(souls)은 인간의 삶과 번뇌를 상징합니다. 이 작품들은 기본적으로 서양화의 특성을 가지지만, 동양적인 여백(餘白)을 활용합니다. 또한 한지가 주는 질감과 색감을 그대로 활용하기 때문에 동양화적 화법의 중간적 특성을 지니고 있습니다.

유성식(Seong-Sik Yoo): 50대 후반에 붓을 잡은 작가는 30여 년 동안 시와 영화 시나리오를 써온 작가이자, KBS에서 기자로 근무해 온 언론인이기도 합니다. 초기 작품들은 3백여 편의 시집 선방 밖의 소나무를 준비하면서 정리했던 화두들이 바탕이 되기도 했습니다. 오랫동안 시와 대본을 써 왔기 때문에 작품에 서사가 비교적 강한 것이 특징입니다. 지난 2년 동안에는 영혼을 그려 왔는데, 앞으로는 육체도 작품화할 계획입니다.

### Ningxin Zhang



#### “Nubela 星云” (2021)

“*Nubela*” is a visual narrative exploring the fragile yet powerful connection between technology and humanity. By revealing the raw beauty of the newborn robot “Nubela,” this series reflects broader themes of artificial intelligence and consciousness—light vs. shadow, human vs. machine—and potential future scenarios as AI becomes more sophisticated and human-like. Is a newborn robot inherently good or evil? The answer remains elusive, but we can nurture and guide it much like our human babies, shaping its development and potential.

**Ningxin Zhang** (aka EV Zhang) is a London-based Chinese multidisciplinary artist specialising in photography, videography, and new media art, with a focus on Urban Anthropology, Travel Lifestyle, and Creative Technology.

### Sylwia Zolkiewska



#### “Transcience 2.0” (2023)

“*Transcience 2.0*” is an abstract video installation developed as part of Sylwia Zolkiewska's doctoral research. Focused on aesthetics in the mobile era, the piece draws from extensive netnographic studies, interviews, and observations of smartphone users. Corresponding with the medium specificity approach, the abstract narrative reveals the impact mobile devices have on visual imagery—its format, interaction, and perception. Using a minimalistic and subdued visual language, accompanied by ambient music, the installation provokes contemplation, reflecting on the transient, ephemeral nature of digital media and imagery, as well as the fragile and blending relationship between digital and physical realities. The installation's title, derived from “transience” and “science,” underscores the analytical depth of combining artistic practice with research, illustrating how art can bridge the gap between technology and human experience.

**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.