

Breath 2024

CICA Museum

July 31, 2024 - August 18, 2024

2024.07.31 - 08.18

Featured Artists 참여작가: **Stijn Ank, Bela Balog, Thea Berman, Robert Brook, Ruth Katherine Burke, B.YO (비요), İrem Çoban, Matthew Coleman, Doug Dabbs, Fernanda Figueiredo, Chen Gao, Jasmin Genzel, Johannes Christopher Gérard, Mwass Githinji, Pia Graf, Jazmin Guzman, Leo Hainzl, Jihea Han (한지혜), Ver IKESSEH, Laura Iancu, Lorena Larraz, sarah lim (임사라), Michael MacDonald, Lauraine Mak, Sabrina Manygoats, Lucas Martins, Esther López Navarro, Beril Or, Pavel Otdelnov, RUNA, Deniz Sak, Nicholas Tay, Michael Webster, Brittany Worlinsky, Krzysztof Wronski, Tom Zelger**

The international exhibition "Breath" features artists worldwide. The show includes photography, 2D digital art, video art, interactive art, drawings, paintings, sculptures, installation art, environmental art, and activist art dealing with issues of life, environment, politics, welfare, air pollution, fine dust, radioactive contamination, welfare, health, and the Covid-19 pandemic.

국제전 "Breath"에는 전 세계 작가들이 참여합니다. 본 국제전 제목인 **Breath**는 사람이 들이마시고 뱉는 숨을 의미하며, 이와 관련된 삶, 환경, 정치, 복지, 대기 오염, 미세먼지, 방사능 오염, 건강, 코로나 팬데믹 등을 주제로 한 작품을 소개합니다. 사진, 드로잉, 회화, 뉴 미디어 아트, 영상, 조각, 설치 작품, 환경 미술 및 행동주의 미술 등 다양한 장르의 작품을 전시합니다.

Stijn Ank



"Breath" (2021)

Being human implies an inevitable confrontation with existential extremes. We are only a small part of a whole, a whole that we can hardly imagine. At times we long to escape the limitations of our bodies and wish to re-insert ourselves into that wider universe from which we were separated at birth. Ank's work is a gateway to partake in this mystery.

In a period where (again) a virus stepped on our breath, a universal reaction of people was to search for places where to find pure oxygen. Letting sculptures act as a mirror on how we relate to the world where we live in brought me to a fictive place where it can be possible to still embody space and time as one. To a state (of body and mind) where it can be possible to breathe space and time as one.

Bela Balog

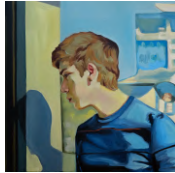


"NO" (2023)

One of the biggest problems of our modern society is violence within families and relationships. Say NO! to violence!

Bela Balog was born in 1970 (Senta). He lives and works in Budapest, Hungary. His artworks have been shown in galleries and art magazines in many countries (USA, UK, Switzerland, Hong Kong, Singapore, Italy, Belgium, Greece, Germany, Bulgaria, Austria, Spain, Netherlands, Hungary, etc.).

Thea Berman



“View from Outside” (2023)

“View from Outside” was based on a photograph taken in Los Angeles right after the COVID-19 pandemic ended. The subject is a teenage boy looking— possibly at his reflection, possibly indoors— from the roof of a house in Venice Beach. Once the lockdown ended, there was collective relief from the restrictions but also a sense of discomfort and awkwardness around socializing again. The vibrant palette contrasts the solemn expression on the boy’s face, creating some tension between subject and form. Ultimately, “View from Outside” grapples with the somewhat aberrant desire to stay inside— as arresting as the lockdown may have been.

Thea Berman is a painter based in New York City, currently finishing her undergraduate degree at the University of California, Berkeley. Her work interrogates the complicated relationship between subject and viewer in the field of portraiture, and what it means to be on display. Viewing a painting is commonly thought of as a one-sided experience, but her paintings seek to fight that notion. Subjects look back at the viewer— or don’t— as awkward, shy, sexy, or disinterested objects. As a portrait artist, Thea is interested in the unconscious contortion of the self to either fit aesthetic norms or ideologies. These acts are banal and typically don’t merit high art, but by capturing them in oils, Thea seeks to bring attention to the constant, but unspoken dialogue between the viewer and the viewed.

Thea Berman : 삶을 살아가면서 가장 강력하게 느꼈던 감정은 '후회하고 싶지 않다.'라는 감정이었다. 그렇기에 살아가는 매 순간에 최선을 다하고 나 자신을 위해 살고 있다는 것에 의심이 없는 삶을 살아왔다. 이렇게 매 순간 나를 위해 살다 보니 어떤 경험도 나에게 는 의미가 있다고 생각하며, 어려움이거나 새로운 길을 굳이 찾아 나가는 경향이 생겼다. 시각디자이너라는 타이틀 아래에서 한가지 토픽에 머무르지 않고 다양한 작업을 이루어 나갔다. 2D에서 3D로, 인간 중심 디자인에서 생태계를 위한 디자인으로, 스틸에서 모션으로 나아가 다방면의 디자인을 접하게 되었다. 미디어 콜라주 작품 또한 도전적인 작품이었지만, 이로써 한 걸음 더 나아갈 수 있다는 것에 즐거움을 느끼며 작업했던 것 같다.

누군가가 나에게 어떤 작업을 주로 하는지, 무슨 디자이너인지 물어보면 한가지로 대답을 할 수 없을지 몰라도 시작하지 않았기에 안 해보았을 뿐 못하는 건 없다고 말할 수 있을 것 같다. 현재도 많은 이들의 사이에서 작업을 하고 있기에 앞으로도 더 많은 작품을 보고 배우며 성장해 나가는 토털디자이너가 될 수 있을 것이라는 믿음으로 살아가고 있다.

Robert Brook

“Tesseract (Version 1)”(2023)

A tesseract is a geometrical shape that attempts depict a four-dimensional object in three dimensions (like the shadow of a cube on a flat surface is a representation in two dimensions). Here an object, based on the form of a folded tesseract (Dali famously used the unfolded form in *Corpus Hypercubus*), sits on a vast grassy area (evoking Flatland, in 'A Romance of Many Dimensions'), and functions as an imaginary portal to higher dimensions, but attempts to enter through the portal ultimately fail, and we are left with what we saw at the beginning.

Robert Brook has worked with a number of media including photography, experimental and documentary film-making, video, CGI and web development. Since 1990 he has mainly earned a living from editorial photography, including extensive documentation of environmental problems, interspersed with commercial assignments. He has previously studied at Derby College of Art, Goldsmiths College and Polytechnic of North London. His work has been published widely around the world, with bylines in major publications, exhibited in museums/private galleries in several countries and held in a number of collections, including two museum collections.

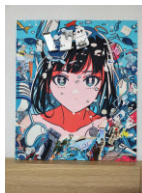
Ruth Katherine Burke

“Black Dirt” (2023)

Black Dirt is an experimental cinematic essay that utilizes reflexive, subjective, and poetic narration to personify the now-disappearing Midwest prairie. The work was shot on site at farms around the Midwest United States and appropriates archival footage and partial narration from the 1936 propaganda video "The Plow that Broke the Plains". The text, read in first person, appears only on screen and invites a viewer to insert their own ideas of voice, intonation, and cadence in speech and pattern. Visual methodologies layer, reveal, appropriate, and obscure the history of a landscape once rich in biodiversity, now colonized, to build a body around a perpetually inaccessible narrator. The video follows patterns of seasonal change through visually-overwhelming editing, psychedelic visuals that mirror more-than-human perception of the landscape, and a commanding audio track by the experimental band Methods Body. Black Dirt asserts overarching questions of who speaks for the land, and what might she say if we could listen.

Ruth K. Burke (b. 1990, Cleveland, Ohio) is an interdisciplinary artist, farm laborer, and land steward, who collaborates with animals in her creative practice. Straddling the practice of contemporary art and the field of human-animal studies, Burke has exclusively focused on human-animal relationships in her practice since 2015. Burke's public earthworks have been part of the 2022 4GROUND Land Art Biennial and 2021 Terrain Biennial. Her recent solo exhibitions include *Of Love: A Labor* (Chicago, Illinois), *Polyrhythms* (Cleveland, Ohio), and *Susurrus* (San Antonio, Texas). Her moving image works have been screened in various national and international festivals and programs. She's completed residencies at ACRE, Detroit Community Schools, and halka art space (Istanbul, Turkey) and was a student fellow in the inaugural cohort at the Animals & Society Institute at the University of Illinois, Urbana-Champaign. She was awarded the 2022 Illinois State University Creative Research Initiative Award, which recognizes scholars with exceptional promise early in their careers, and has received grants from Sustainable Agriculture Research and Education (SARE), Foundation for Contemporary Arts, and the Greater Columbus Arts Council, among other grant-issuing bodies. Burke has co-authored articles in the peer-reviewed journals *Society & Animals*, and *Zoophilologia*, and she has chaired panels and presented at numerous conferences. Ruth K. Burke is currently an Assistant Professor of Video Art in the Wonsook Kim College of Fine Arts, School of Art at Illinois State University in Normal, Illinois.

B.YO (비요)



"The see we love" (2023)

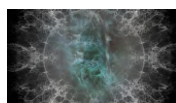
The sea we love, the sea, is featured in countless literary and video works. It appears as a metaphorical being that plays a very important role in human affairs such as freedom, inclusion, and peace. But the existence of the sea, rotting and ruining in our hands

우리가 사랑하는 바다, 바다는 수 많은 문학, 영상 작품에 자유, 포용, 평화등 인간사에 매우 중요한 역할을 하는 은유적 존재로 등장한다. 하지만 우리 손에 썩어가고 망가져가는 바다의 존재가 훗날 어떤 존재로 예술작품에 등장할지 그 미래가 매우 두려운 것이 현실이다.

B.Yo is an artist with fans in Hong Kong, Japan, and Taiwan, and he creates his works manually as well as digitally. Art is a spiritual benefit that all mankind can enjoy, Stories of girls and seasons are mainly included in the work. As a popular cultural art, we aim to create examples that anyone can access and interpret together.

B.Yo : 홍콩, 일본, 대만등에 팬을 보유한 아티스트로 디지털 작업 외 수작업으로 작품을 제작한다. 예술은 인류 모두가 누릴 수 있는 정신적 혜택이며, 소녀와 계절의 이야기를 주로 작품에 담아내고 대중 문화 예술로서 누구나 접근하고 함께 해석할 수 있는 예술을 지향한다.

İrem Çoban



"Reconnecting to the Source" (2023)

In the video artwork, "Reconnecting to the Source," I delve into the profound exploration of rediscovering our inherent connection to the origin of existence. Through a mesmerizing visual journey, I aim to evoke a sense of introspection and

contemplation on the intricate threads that bind us to the fundamental essence of life. In this artwork, I endeavor to challenge the viewer's perception of reality, prompting them to question and explore their connection to the cosmic tapestry that binds us all. Through the interplay of light, color, and symbolism, "Reconnecting to the Source" becomes a metaphorical journey, inviting the audience to embrace a renewed sense of awareness and appreciation for the interconnectedness of all life. Ultimately, my goal is to foster a contemplative space where viewers can pause, reflect, and embark on their own personal journey of reconnecting with the profound source that unites us all. "Reconnecting to the Source" is not just a visual experience; it is an invitation to delve into the depths of one's own consciousness and rediscover the universal thread that binds us to the essence of existence.

İrem Çoban : I'm a digital media artist and academic from Istanbul. I have participated in group exhibitions, festivals, and workshops in various countries such as the USA, Greece, Japan, UK, Canada, Italy, South Korea, Bulgaria, Germany, and Türkiye. In the Art Woman 2020 Geo-Graphies exhibition organized by Primo Piano LivingGallery in Lecce Italy, I was awarded the best technical practice award and the Silver Certificate. My short film "Hear" has been selected for the official screening selections of various international film and art festivals. The works I produced during the London-based Agora Digital Art Residency in the summer of 2021 are exhibited in a permanent solo virtual reality exhibition titled Women in Proverbs. I'm one of the 7 resident artists of Immensiva 2022 by Espronceda Institute of Art & Culture in Barcelona Spain and one of the mentors of İstanbul XRArt Residency 2022. I participated the 18th Athens Digital Arts Festival | FutuRetro - 3rd ADAF. In May 2023, I gave Gravity Sketch workshops as a visiting professor at the Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland. I took place as artistic coordinator and Gravity Sketch workshop mentor at META SPARK HACKATHON held at Facebook Maslak Station on 17 and 24 June 2023. My video art piece, titled Goddess, has been chosen to be featured in the Wrong Biennale in 2023. I live in İstanbul where I work as Assistant Professor at İstanbul Bilgi University. I'm also one of the artists of the London-based Sedition Art Platform. I have two collections of works named Chasing the Hidden an Spiritual Purification.

Matthew Coleman



"Melting Emulsions" (2020-2022)

Doug Dabbs



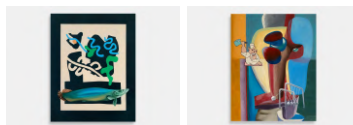
"Klik Klik Boom" (2023)

"Klik Klik Boom" is an illustrated comic book cover for Issue 3 of the critically-acclaimed mini-series, "Klik Klik Boom," published by Image Comics in 2023. The piece explores the complexities of how line-based artwork, color theory, and narrative visual storytelling communicate the themes of revenge, anger, love, and family as portrayed in the comic. "Klik Klik Boom" details the revenge story of a mute assassin who communicates exclusively through polaroid pictures. Being raised by her doomsday-prepping grandfather in rural Idaho, she has never had relationships with other people and has lived a sheltered life with no connection to the outside world. She heads to New York City to avenge her grandfather's murder, and in the process discovers a mesmerizing new life in which she can cleverly ensnare criminals, explore her identity, and build new, lasting relationships.

Doug Dabbs is illustrator, comic book artist, and university professor from the United States who has taught visual storytelling and illustration in higher education for over fourteen years. His comic books and graphic novels have been published by Image Comics, Oni Press, 12 Gauge Comics, and Desperado Publishing, and his work has been exhibited in over 40 international and national galleries, comic conventions, and museums; notably at Toronto Comics Art Festival (Canada), Blue Line Arts (California), Del Mar College (Texas), Shockboxx Gallery (California), and the National Gallery of Art (North Macedonia). His work has been featured in juried art and design publications including, "ArtAscent Art and Literature Journal," "Coffin Bell Journal," "Brightness Magazine," "Burningword Literary Journal," "Under the Sun Literary Journal," "High Shelf," "Box Literary

Journal," and "Sand Hills Literary Magazine." Doug has had the honor of being recognized by renowned international illustration awards including Society of Illustrators West (Gold), Brightness Illustration (two-time Winner), American Illustration (six-time Chosen Winner), Cheltenham Illustration (Winner), Communication Arts (Finalist), and 3x3 (four-time Merit Award). After earning his Bachelor of Fine Arts and Master of Fine Arts in Sequential Art from Savannah College of Art and Design, he returned to his hometown of Nashville, Tennessee with his wife and two children. Most days he can be found drawing, teaching, and perfecting his coffee brewing skills.

Fernanda Figueiredo



"Barbaric Protopia – Flying rivers" (2023), "Barbaric Protopia – Humans forgot that the economy arises from nature" (2023)

Throughout her practice, the artist translates the ideas of Metamodernism into visual representations. It is sensitive to her to do it through painting – a premodern media; and to apply Appropriation Art – a postmodern artistic strategy, in the making. Themes such as oscillation between sincerity and irony, reconstructing ecologism, transculturalism, and the search for meaning and authenticity in a digitalized world are subject matters of the ongoing series Barbaric Protopia.

Protopia is a paired concept of the Metamodern philosophical movement. It envisions a future where positive advancements and developments constantly occur, but a final, static state is never fully achieved. While the idea of Modern Utopia implies a society in a flawless state, Protopia acknowledges that perfection is often unattainable and that progress is an ongoing process. Modernism and Postmodernism had significant advancements in various fields.

However, contemporary society continues to witness and perform instances of violence, wars, inequality, exploitation, and environmental destruction.

Barbaric Protopia is then a conceptual juxtaposition of progress and regression, suggesting a society where both advanced developments and elements of barbarism coexist.

Fernanda Figueiredo is a Brazilian painter and Appropriation Artist. She studied Architecture and Urbanism for the first three years of her academic education and then majored in Visual Arts at Armando Alvares Penteado Foundation in São Paulo, Brazil. She took part in solo and group exhibitions at institutions such as the Museum of Modern Art —Rio de Janeiro and Museum of Modern Art — Bahia; Kunsthaus Kannen in Münster; Galerie im Körnerpark and Kunstquartier Bethanien in Berlin; and at commercial galleries such as A Gentil Carioca in Rio de Janeiro. Figueiredo also received several awards, including Programa FUNARTE de Artes Visuais from the Ministry of Culture Brazil, Goldrausch Künstlerinnenprojekt Stipendium from the Berliner Senat, and from Jakob und Emma Windler-Stiftung for an artist residency in Switzerland in 2021. In 2023, the artist presented an in-situ research project at the 4th Industrial Art Biennial in Croatia. Her work is represented in the collection of the Museum of Modern Art and the National Museum of Fine Arts, both in Rio de Janeiro. Lives and works in Berlin.

Chen Gao & Daniela da Silva Ferreira & Sebastian Gil Grisales

"630 72 Greece" (2023)

Music made by the band Three Continents " Three artists from three continents."

Chen Gao is an interdisciplinary artist and designer based in Detroit, MI, and Hartsville, SC, USA. She received her MFA degree in 2D Design at Cranbrook Academy of Art, USA. Currently, Gao serves as the assistant professor of art at Coker University, SC, USA. She used to teach graphic design at the School of Art + Design at University of Illinois Urbana-Champaign, USA. Her work has taken many shapes, including film photography, experimental graphic design, free drawing, sound, poetic writing, installation, and performance. She tends to work with local materials to build relationships between herself and the outside environment through different times and spaces. Even though she is not performing the work, the work is performed themselves. This is all about her emotional life of being. She is not creating a form but finding a sense of belonging in the voids to connect the self to the outside world. She believes that personal expression connects to human society. Standing up for who she is is empowering others. When the audience is ready, they're ready to join in at any time. Gao's work has been celebrated in exhibitions and projects nationally and internationally, including the Library Mural Project at Toledo Museum of Art Reference Library and An Inspired Age at Toledo Museum of Art. She was selected to exhibit work at Holy Art Gallery in London, iidrr gallery in NYC, and Woman Made Gallery in Chicago. Gao had received the artist residency in ecoSuites, Greece. She had interviewed with Blurb, Cultivate Arts & Education, Insight of an Eco Artist, and Artist Talks Magazine. Gao has an upcoming

solo show at the CICA Museum in South Korea in 2024. She is interested in continuing her professional studio practice in association with art education.

Sebastian Gil Grisales : Born in Medellín, Colombia, (1993) Sebastian Gil completed BFA (Maestro en Artes Plásticas) at the University of Antioquia. He has participated in different exhibitions such as "Medellín: Pulso de la ciudad" at The Museum of Modern Art of Medellín, "Contemporary Landscape" at CICA Museum. South Korea, "On The Road" in Germany, "Resonancias del Río" at Neebex Gallery, and "Deforestación III" at Otros 360° Gallery, Bogotá. He was granted an artist residency in Ecosuities, Halkidiki, Greece, and art residency Bloque Idartes 2019/2020, in Bogotá. In 2018 he received a creation stimulus for community art given by the Moravia Cultural Development Center in Medellín.

Daniela da Silva Ferreira : Daniela S.F. artistic research is introducing an unusual vision of art. The multiplicity of characters in her work feeds our lecture, affording mystical senses from other dimensions. As an alchemist of art, she transports the raw of the nature, the scientific knowledge and the ceremonial world to our times, transforming the existence in solemnity. Indelibly, one of the most progressive artist of her generation.

Johannes Christopher Gérard



" I can not..." (2023)

The work has several interpretations. Problems within social environments as an individual. Isolation, mental disorders, political, religious economical issues and suppression. It can take away your breath. But it has also an autobiographical element regarding my mental disorders and hearing issues in the context of the social environment.

Johannes Christopher Gérard : Studied at Dun Laoghaire School of Art and Design, Ireland. Interdisciplinary and multimedia artist. Lives in The Hague, The Netherland.

Mwass Githinji



“The Blood of The Saint” (2024), “Judgement Day” (2024) , “The Achieiment Of Life” (2024)

The Blood Of The Saint

The Blood of the Saint is an artistic piece that draws inspiration from traditional paintings, representing the chalice as a metaphor for the blood of Jesus in a way that speaks to those who may not personally connect with its religious significance.

Judgement Day

This piece captures the essence of what the Day of Judgment might entail, questioning whether such a day will indeed arrive. The character illustrated has clearly faced their judgement and has begun to endure their sentence.

The Achievement Of Life

How do you define life's achievements? Are they measured by material possessions, something within, or perhaps qualities invisible to the eye?

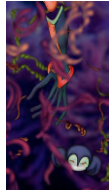
The Incident in Bethany

The event in Bethany, where Jesus resurrects Lazarus after four days of death, serves as a contemporary metaphor for how our own determination can breathe life into our aspirations.

The Apocalypse Horsemen

Who do the four horsemen of the apocalypse symbolise, and what do they stand for? Are they literal horsemen, or do they represent entirely different concepts?

Pia Graf

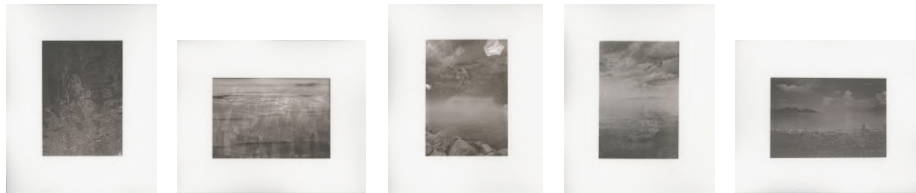


"Fluid Dreams" (2023)

"Fluid Dreams" is a one-minute loop frame-by-frame animation exploring the intricate symbiotic relationships in the natural world. The conceptual framework of the work is shaped, among other influences, by Donna Haraway's theories, which envision a world where humanity coexists in harmonious mutualism with other creatures. Drawing inspiration from diverse ecosystems like forests and oceans, the animation reflects on reciprocal collaborations between different species. It emphasizes the interconnectedness of organisms and natural systems through elements like breath, water, nutrients, sound waves, touch, hormones and more. One example is mycorrhizae, a mutually beneficial relationship between fungi and plant roots. This symbiosis is just one instance among many, where communication between species appears to be balanced through altruistic interactions.

Pia Graf is a Berlin-based visual artist with focus on 2D frame-by-frame animation, drawing, installation and sculpture. Her work draws inspiration from 30's rubber hose animation and various international pop influences. Pia frequently explores topics like societal and psychological dynamics, gender and sexuality. Employing experimental and narrative methods, Pia integrates analog and digital techniques, often initiating her ideas through marker sketches, acrylics or other alternative mediums. Her exhibitions predominantly take place within immersive installations. Recognized for her animated film "Feed The Ghosted", Pia has showcased her work at prestigious venues such as the Museum Angewandte Kunst Frankfurt and various animation festivals. Pia's background lies in applied arts, specifically motion design, animation and illustration. While working in various commercial projects for clients since 2017, Pia simultaneously completed a diploma in Fine Arts at Hochschule für Gestaltung Offenbach in May 2023. Since then, she has been prioritizing further developing her artistic work by participating in exhibitions.

Jazmin Guzman

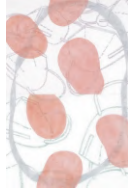


"salt print 001" (2023), "salt print 002" (2023), "salt print 003" (2023), "salt print 004" (2023), "salt print 005" (2023)

This project delves into the intricate interplay between the captivating beauty of the Great Salt Lake, located in Salt Lake City, Utah, and the stark repercussions associated with the lake's diminishing size. Employing a blend of abstract and more visibly composed images, this series of salt prints aims to encapsulate the tension existing between the lake's aesthetic and the profound ecological ramifications stemming from its ongoing desiccation. Within the collection, abstract representations merge with stark visuals of deceased birds, serving as evocative reminders of the dissonance between their natural soaring habitat and the tragic reality of being washed ashore on the lake's perimeter. The brine shrimp, integral to the lake's ecosystem, are also showcased as they grapple with disruptions to their life cycle due to the lake's shrinkage. In one image, the faint silhouette of Salt Lake City appears to sink into the Great Salt Lake, symbolizing the potential environmental consequences for the city's residents as a result of the shrinking lake. This ecological shift extends beyond the images, as the exposed lakebed, once covered by water, may contribute to the release of dust and particulate matter into the air. This could degrade air quality and pose respiratory health risks to residents, particularly during windy conditions other impacts may include threats to water supply, ecological disruptions, and climate change. The series employs techniques such as image overlaying, metaphorically mirroring the overlapping realities coexisting within the Great Salt Lake. Through carefully crafted juxtapositions, this project prompts contemplation on the far-reaching impact of human activities on delicate ecosystems. By posing questions about our influence on these fragile environments, the series encourages a deeper reflection on the symbiotic relationship between aesthetic appreciation and ecological responsibility.

Jazmin Guzman is a photography student at the University of Utah. Guzman focuses on the intricacies of interpersonal relationships. Her exploration of alternative processes pushes the boundaries of traditional photography to create evocative pieces that engage and resonate with viewers. By experimenting with these alternative photographic techniques, she creates art that not only captures the essence of human connections but also invites viewers to engage with her work on a profound and interactive level.

Leo Hainzl



“prev”(2021-2023)

People are collectively connected through the vital act of breathing. “Prev” is divided into two work phases: In 2021, the protective masks were drawn with green and purple wax crayon. From these two-part sketches, a new picture was created for the group exhibition “Breath 2024” by painting over them with orange areas and applying a gray mourning ribbon. A white glaze was then applied. “Prev” (2021/23) refers to individual responsibility and questions social cohesion in everyday life.

Leo Hainzl : 1968 born in Bruck/Mur, Austria. 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 USA. 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). Since 2002 lecturer at the Institute for Art and its mediation at the Leuphana University of Lueneburg (Germany) in the module “Aesthetic-Artistic Practice”. 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. Leo Hainzl works in Styria and on projects in other places, especially in the European Union.

Jiheha Han (한지혜)



“Temporary Solution for the Permanent Problems: #1”(2019)

“Temporary Solution for the Permanent Problems: #1”은 3개의 9인치 모니터들과 한 개의 큰 스크린화면, 그리고 여러개의 설치 소품들로 구성된 설치 미술 중의 한 작품이다. 이 작품은 배우들이 공장에서 찍어내는 듯한 느낌의 단조로운 안무/동작을 보여줌으로써 관객에게 불안과 불편한 느낌을 주는 것에 초점을 맞추었다.

#1에서는 작가가 타인으로 부터 공장용 비닐랩에 감기게 되고, 황량한 공간 안에 혼자 남겨진다. 이 작품은 인간의 신체에 대한 연약함 혹은 부서지기 쉬운 것에 초점을 맞추었지만, 관객들은 이 작품을 본능적 혹은 공황 상태의 느낌으로 받아들일 수도 있을 것 같다.

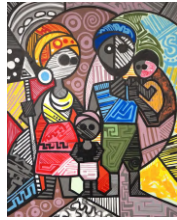
“Temporary Solution for the Permanent Problems” is an installation piece that includes three video monitors, one large projection and a couple of installation props. The videos focus on the engagement of her choreography in a factory-like way by giving a sense of extreme anxiety or uncomfortableness. In #1, the artist being wrapped by another performer in a manufactured plastic wrap, then being left alone on the floor in a bleak space.

The audience may accepts her work in a visceral way, but the theme of the work is about the vulnerability of the body.

한지혜 작가는 1991년 생으로 한국에서 조각을 전공한 후 미국 뉴욕으로 건너가 Pratt Institute에서 영화/영상을 전공하였다. 대학교 졸업 후 그녀는 영상 편집자, 비디오 아티스트로 일했다. 그녀는 자신 스스로의 퍼포먼스를 통해 낯것의 느낌, 평범하지 않고, 비유적이며, 불편하고, 그리고 시적인 감정들을 보여주는 실험적이고 개인적인 주제의 영상을 만든다. 그녀의 작품에 영향을 미친 비디오 아티스트와 영화인은 폴 매카시, 브루스 나우만, 마사 로슬러, 로버트 고버, 스킵 아놀드, 카롤리 슈니먼, 박찬욱, 미셸 공드리, 그리고 데이비드 린치가 있다. 그녀는 현재 TV광고 업계에서 컬러리스트 보조로 일하고 있다.

Jiheha Han (b. 1991, Seoul) studied sculpture in South Korea and then moved to New York to study film/video at Pratt Institute. After graduation, she works as a video editor and video artist.

She makes experimental, personal videos that show the sense of raw, abnormal, metaphorical, uncomfortable and poetic feelings through her own performance. Her influences are video artists and filmmakers like, Paul McCarthy, Bruce Nauman, Marth Rosler, Robert Gober, Skip Arnold, Carolee Schneemann, Chan Wook Park, Michel Gondry and David Lynch. She is working as an assistant colorist at a TV commercial company in South Korea currently.



“Extended Family” (2023)

In my current pursuit of a Master of Fine Arts (MFA) at James Madison University (JMU), my research delves into the profound theme of "Interwoven Bonds: Capturing the Mosaic of 85+ Million Extended Family Dynamics in the USA." Within this exploration, I utilize the concept of "Family" as a metaphor to intricately connect with themes of "Identity, Diversity, Equity, and Inclusion." Family, as the foundational institution we all inherently belong to, holds immense symbolic significance. It encapsulates a myriad of diversities, spanning gender, age, race, complexion, size, language, culture, religion, and beliefs. While the notion of "Extended Family via Biology" may appear uncommon on the surface in the United States, my ongoing research unravels compelling figures and facts that challenge this perception. The impact of these interconnected extended families extends to various facets of national life, including patriotism, the preservation of history and culture, economic prosperity, and the strength of diverse institutions. This unseen force, woven through the fabric of extended family dynamics, plays a crucial role in shaping and fortifying the foundations of the nation. Self Identify Identity, Diversity and Inclusion as a theme will always be an ongoing discourse. This is because what seem “Native” in one context becomes “Alien” once situated in another context. As an artist who is always changing my environment in the course of international studies, residencies, local practice and adventurous tourism I find myself switching often between the “Native” and “Alien” as my geographical contexts change. This applies to others too. This is a very important issue we all deal with directly and indirectly at different levels. It is very important to create an all inclusive environment especially in an academic space for people to feel more welcoming and concentrate on their studies. Retrospect This piece tries to combine the best of both worlds which connotes inclusion. It combines a western pop culture with a reference from an AI image collaged with African fabrics. This is a practical way of expressing Identity, Diversity, Equity and Inclusion. A rich cultural heritage is embedded in African traditional fabrics. This in itself symbolizes identity which is very important in discourses related to diversity and inclusion. This is because who we are in most cases plays a key role in who we would accept or not. For instance your defined identity creates a demarcation which excludes every other person and for them to be ‘accepted’ there has to be a process of assimilation. These processes are physical, emotional or even spiritual. Inclusion This piece attempts to showcase a process of inclusion. A motion, which is present continuous. Inclusion doesn’t have a definite state it’s a continuous process and discourse. Inclusion is easier said than practiced. Often times it means a painful process of accommodating new, strange and or alien. In some cases it also requires conforming to uncomfortable situations. The diverse palette represents various races, regions, religions, political backgrounds and other differences. The interwoven circular forms show the the process in motion and how several parts are juxtaposed to achieve inclusion Identity, Diversity and Inclusion as a theme will always be an ongoing discourse. This is because what seem “Native” in one context becomes “Alien” once situated in another context. As an artist who is always changing my environment in the course of international studies, residencies, local practice and adventurous tourism I find myself switching often between the “Native” and “Alien” as my geographical contexts change. This applies to others too. This is a very important issue we all deal with directly and indirectly at different levels. It is very important to create an all inclusive environment especially in an academic space for people to feel more welcoming and concentrate on their studies. Retrospect This piece tries to combine the best of both worlds which connotes inclusion. It combines a western pop culture with a reference from an AI image collaged with African fabrics. This is a practical way of expressing Identity, Diversity, Equity and Inclusion. A rich cultural heritage is embedded in African traditional fabrics. This in itself symbolizes identity which is very important in discourses related to diversity and inclusion. This is because who we are in most cases plays a key role in who we would accept or not. For instance your defined identity creates a demarcation which excludes every other person and for them to be ‘accepted’ there has to be a process of assimilation. These processes are physical, emotional or even spiritual. Inclusion This piece attempts to showcase a process of inclusion. A motion, which is present continuous. Inclusion doesn’t have a definite state it’s a continuous process and discourse. Inclusion is easier said than practiced. Often times it means a painful process of accommodating new, strange and or alien. In some cases it also requires conforming to uncomfortable situations. The diverse palette represents various races, regions, religions, political backgrounds and other differences. The interwoven circular forms show the the process in motion and how several parts are juxtaposed to achieve inclusion

Ver Ikeseh's artistic journey is a vivid tapestry of dreams woven into reality. From a young age, he envisioned harnessing the power of his art to transform his surroundings. As a child, his drawings adorned walls and shelves, earning admiration from those who glimpsed his innate talent. Fueled by this early recognition, he pursued a professional path in Fine Arts at Ahmadu Bello University, Zaria. Post-graduation, Ver's commitment to pay it forward materialized in the form of an art school, catering to those unable to afford formal education or those yearning to correct the course of their artistic destiny. This altruistic endeavor laid the foundation for his magnum opus, the "920 Project." Inspired by a TED Talk recounting artists who, moved by a documentary on the Favelas in Brazil, painted murals that sparked a positive chain reaction, Ver set out to replicate this impact on a grand scale. The "920 Project" emerged as a beacon of creativity, aiming to paint and donate murals in 920 communities

across Africa. Ver's murals, funded by a blend of commissions, crowdfunding, angel investors, and seed capital, have breathed life and color into dilapidated walls, sparking inspiration in the hearts of both young and old. Through this project, he not only adds vibrancy to forgotten spaces but also instills a sense of creativity, encouraging individuals to reach out to humanity through their own unique expressions. Currently pursuing his MFA at James Madison University, Ver's research transcends traditional boundaries. He is on a mission to paint and donate murals across Harrisonburg and other parts of Virginia, fostering positive social engagement. Ver Ikeseh stands as a testament to the transformative power of art, proving that a single brushstroke can create ripples of change across communities, leaving an indelible mark on the canvas of humanity.

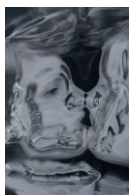
Laura Iancu

“The Land of Luana ” (2024)

The Land of Luana is a very small region of the Romanian Carpathian Mountains. It has been described as “fascinating, legendary, magnetic, mysterious, hidden, energetically charged.” Within its mythical boundaries a traveler can find fascinating activations of geology, biology and ethnography bound together.

Iancu is a visual artist working primarily in experimental video forms and immersive 3D animation & gaming, with an expanded practice of installation. Originally from Romania, she has been teaching, and making images in the US for more than a decade. Currently Laura is an assistant professor of film production at Virginia Tech, School of Performing Arts.

Lorena Larraz



“Glassworks III. Too far away” (2023)

Lorena Bueno Larraz' delicate portraits and figures often feature almost disappearing faces. Her ethereal subjects seem to come out of the work and get closer to the viewer, leaving a shadow on the paper behind themselves. Larraz captures their essence even just suggesting the outlines of the faces and of the physiognomic traits. Her ongoing series 'Glassworks' is composed of a variety of 3D portraits, which aim to reflect on the psychological harms caused by the pandemic. Reflecting on closeness, distance, otherness and disconnection, 'Glassworks' seeks to reach an understanding of our most elusive and complex emotional states.

Lorena Bueno Larraz (b.1993) is a Spanish artist based in Madrid. Having previously studied Fine Arts at the UCM, she currently works as a 3D Artist while also developing her artistic career through a combination of 3D renders, digital art and traditional painting and drawing. Recently she has been awarded with the second Prize at the XXX Madroño Awards for Young Artists and the fourth Prize at the XXIII Salamanca Young Artist Awards. Her work has been exhibited internationally in galleries and museums such as the Hampstead Art Society (London, UK), Galleri Heike Arndt (Berlin, Germany, and Kettinge, Denmark), and the ThyssenBornemisza Museum (Madrid, Spain), amongst others

sarah lim (임사라)



“Covid Hope” (2022)

This is a new media art and installation work dealing with the theme of “pandemic.” Produced from September to December 2022. The motif of this work is: In the past, adults used to admit that one has grown up especially to children who were seriously ill. Whether it’s a good thing or not, this Pandemic is upon us. There is no doubt that this will be a turning point. The motif of this work is to think about the changes we have received due to the coronavirus, and above all, that we have had time to reflect on ourselves. Stopping from your busy life, going into your own home and feeling a little stuffy. Broadly speaking, from the meaning of human existence to public health issues, climate changes, and natural disasters... We must think about these things, reflect, make concessions, and work together through these difficult times. I think I realized that I can overcome it well. So togetherness, gratitude, hope, consideration, courage, etc. It got me thinking. This is the motif of my work. Trust, cooperation, hard work between people I am grateful for. Looking at these Covid photos, I thought, ‘it’s a difficult time, but we can do this. I hope you can see that you are overcoming it well with gratitude, cooperation, hard work, and courage... I worked carefully without any problems such as photo copyright. The photos are mainly obtained from foreign sites such as Yahoo or Google, and since they are general photos, there is no copyright problem. The photos are sized 4x6 and 3x5 and are combined to form a large lump. Because it is a work of art, I think it cannot be viewed as individual photos. The letters were listed in front of the work to emphasize Hope Covid. This work consists of one 110 x 190 panel. The colors and photos were displayed with the story in mind. So far, 108 photos have been used, out of a total of about 300.

sarah lim : My work is mainly inspired by everyday memories, travel scenes, graffiti, life and cities in the United States, interior design, music, etc. While drawing, I open my trapped mind, bring out what was inherent within it, and expand it more delicately, while also boldly releasing it through color and form.

임사라 작가는 주로 일상의 기억, 여행의 풍경들, 그래비타들, 미국에서의 삶과 도시들, 그리고 실내 인테리어, 음악 등등에 영감을 얻어 작업을 한다. 그림을 그리며 감춰있던 마음을 열고 그 속에 내재해 있던 것들을 끄집어내어 더 섬세하게 확장시키는 과정에서 색으로 또 형태로 대담하게 풀어 놓기도 한다.

Michael MacDonald



“Fogman” (2021) , “ Men with goop” (2022), “Drinks” (2022)

Fogman: The push and pull of negative and positive space can be reflected in the physical as well as cognitive space of this piece. Whether the figure in frame is camouflaging via the addition of new material to the body or the removal of pieces of themselves is open for the interpretation of the viewer. This 3 color screen print was made in an edition of 30 in 2021.

Men with goop: Simplification of form, color and texture is employed to create an image that though easily digestible at first glance becomes more vague over time due to lack of context. “Men with goop” blurs the genres of late renaissance painters like Caravaggio with the fantastical approach of modern graphic treatments. This 4 color screen print was made in an edition 30 in 2022.

Michael MacDonald is an artist living and working out of Brooklyn NY. He holds a BFA in painting from The Rhode Island School of Design. Michael's paintings depict minute scenes that hint at a larger, more surreal narrative. Hyper-rendered volume and shadows, flattened textures, vibrant colors, and faceless features lend an uncanny and sinister undertone to these otherwise comic scenes. In Michael's work, the paintings produce more questions than they do answers, focusing instead on creating a specific emotional tenor in lieu of providing a succinct and straightforward anecdotal tale.

Lauraine Mak

“Nostalgia Bubble” (2020)

Filmed in Vancouver, Canada, the footage is recorded out the front window of a car moving through numbered streets. The view fixates on the blue mountains in the distance. Placed sporadically between the footage of the streets are images of soap bubbles slowly dissolving in a sink. At first the footage appears to move backwards in time with the traffic lights dictating the rhythm of the travel until at the halfway mark of the film where it reverses and appears to play in the correct flow of time.

As the footage plays backwards and forwards pacing through the urban neighbourhood with snowy mountains as the backdrop, the spliced images of soap bubbles popping remind the viewer of the permanence of passing time with the order of numbered

streets indicating a trajectory that counts down and up. Finally, against the melting snow and dissolving bubbles, the sequence seems to mark the contemplative and slow orbit of time.

Lauraine Mak is a Canadian artist living and working between Düsseldorf, Germany and Vancouver, Canada. In 2013 she graduated from Emily Carr University and has been enrolled at the Kunstakademie in Düsseldorf, Germany as a guest studying with artist Rita McBride from 2019 to 2020. She received an MFA in 2024 from the School for the Contemporary Arts at Simon Fraser in Vancouver. Her work is informed by philosophical investigations of language and phenomenology, and she works primarily within the disciplines of video art and conceptual painting.

Sabrina Manygoats



“Leetsoh”, “Yellow Dirt” (2023)

Footage taken by Sabrina Manygoats displays ground zero of the Church Rock Nuclear Disaster which occurred July 16th, 1979. Ground zero is located 25 kilometers outside of Gallup, New Mexico. Sabrina Manygoats holds a GMC 600+ Geiger Counter which reads 0.7 uSv/h. The significance of this footage lies within The Nuclear Regulatory Commission's guidelines which state “The total effective dose equivalent to individual members of the public from the licensed operation does not exceed 0.1 rem (1 mSv) in a year” Ground Zero of this site is exceeding NRC guidelines within just a single week (168 Hours). Calculations show this area is emitting approximately 0.1176 mSv weekly.

The overlapping footage displays archived Kerr McGee footage of Uranium mining operations in Shiprock, Arizona. Audio is a ventilator pumping oxygen in congruent with ticks of a geiger counter. Audio signifies the ongoing radioactive contamination the Navajo people are being subjected to through each breath downwind of abandoned Uranium operations. Members of The Navajo Nation continue to suffer from radioactive contamination, data shows increased illnesses relating to heavy metal contamination, a 2017 study found infants being born with elevated levels of Uranium in their blood. Unmediated contamination will be felt for the unforeseeable future, with the Half Life of Uranium being 4.5 billion years many generations will continue to be affected.

Sabrina Manygoats : Yá'át'ééh,

Shí éí Sabrina Manygoats yinishyé. Naakai dine'é nishlį́. Kinyaa'áanii bashishchiin. Naakai dine'é dashicheii, áádóó. Tódich'iinii dashinalí.

Above is a Traditional Diné (Navajo) introduction in Diné Bizzad. Translated to English it states the following "Greetings. My name is Sabrina Manygoats. I come from Naakai diné, and was born for Kinyaa'áanii. My maternal grandfather is from Naakai diné, and my paternal grandfather is from Tódich'iinii." When introducing yourself to a new person it is crucial to identify your familial and clan connections. This is to ensure, should you find yourself far away from home and introduce yourself to another tribal member you can identify if you have familial ties to them. Family is a major component in Diné culture, kinship is what keeps our culture and traditions alive. I was born on the Navajo Reservation in an unincorporated community called Tó Naneesdizí and brought up in nearby Piipaash and Odham Territory (Phoenix, Arizona). My life began less than 15 kilometers from a Superfund Site. As defined by the Environmental Protection Agency a Superfund Site is a location that is contaminated with hazardous materials that requires long term clean up and monitoring. Superfund sites, contamination and exposure to these elements is a reality that is far too common amongst people in my community. The legacy of the Nuclear Era surrounds us; we are still here, resilient and fighting for justice.

Lucas Martins



“Vøringsfossen & The poem that never came out of my mouth” (2023)

In *Vøringsfossen* & The poem that never came out of my mouth, Lucas Martins confronts the following questions: Is our desire to conquer love and respect from our parents the real motivators in our lives? What is the role of nature, art and architecture in our path towards self-awareness? What happens to our *modus operandi* when we finally deal with our issues from the past? The seminal book 'A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful' (1757), written by the philosopher Edmund Burke (1729-1797), was one of the inspirations for this film.

Lucas Martins is a Brazilian/Norwegian artist and architect based in Oslo. In 2023, he successively defended his PhD thesis, which incorporates concepts of the sublime in Art developed by the philosophers Edmund Burke (1729-1797), Immanuel Kant (1724-1804) and Ralph Waldo Emerson (1803-1882). Adopting a multi-disciplinary approach that ranges from architecture, painting, screenplay writing, drawing and film, Lucas Martins seeks to approach the means of evoking feelings of the sublime in order to generate self-awareness. The impact that childhood trauma has on the relationship between authenticity and context has been a driving force in his latest work.

Esther López Navarro & Park Ha-ri & Oh Yu-jin & Jung Jae Hoon & Dong Wook Seo

“Hello, my name is Blue” (Year)

Esther Eleene. (Director, Dancer and Choreographer of Hello, my name is Blue.) As an artist, her greatest motivation is to create nearby art for all audiences. An art whose meaning is attributed by who observes it, an art free of interpretation. In turn, she is passionate to share stories and make the viewer dream. As a choreographer, the everyday actions and gestures are her inspiration. She likes to merge different styles of dance and other arts. Also, mixing cultures and traditions, languages and ways of seeing life is a process of creation that inspires and passionates her.

Park Ha-ri. (Artist painter and interpreter of Hello, my name is Blue.) She is a contemporary art artist who works on media and performs based on paintings (fine art). She mainly is inspired by people and the inside emotion. She transforms a person, a movement and an emotion working to image that as an abstract image.

Oh Yu-jin (Actress of Hello, my name is Blue.) She is an actress who works in Korea. She wants to be part of movies that can lead modern society in a better direction. She wants to be part of those films that provide comfort but also make you think. We live in a society of setbacks, she is interested in movies that reflect the complexity of our days. She gets inspired by listening to people's stories and observing the world, adding a new touch to her work.

Jung Jae Hoon (dancer Hello, my name is Blue.). He is a dancer in Korea specialized in modern dance. At the same time, he seeks to merge to create new compositions. In his search he mixes a variety of movements from Jazz, Hip-hop and other choreographic forms. Curiosity moves Hoon between new trends and ways of moving, making his dance look enriched and in continuous transformation. Hoon is an artist full of sensitivity capable of transmitting and connecting the world he sees and feels with the viewer.

Dong Wook Seo (Videographer of Hello, my name is Blue). Dancer at Le'title team and pilates instructor. Dong Wook Seo has special sensitivity with the camera. Through his creativity and experience as a dancer he knows how to capture life in motion. He has a sense of rhythm and a great dynamism factor that enriches his work. Through his camera he is able to make the viewer aware of the small moments of life and give them importance and charisma.

Esther Eleene. Director of Hello, my name is Blue. Also, a dancer and choreographer. During the year 2023 I spent six months in South Korea exploring the new artistic proposals that are being developed and also assimilating the differences with respect to contemporary dance in the West. Also sharing processes of creation and exchange of ideas and search for new styles, learning the Korean language, fusing interpretation with dance and venturing into the philosophy and practice of taekwondo. As a result of these experiences, Hello, my name is Blue is created. Also as a concern to collaborate and merge, to understand the same work from different cultures, with different voices and different languages. Eager to share and be free both in the creation of the process and in its interpretation. I have had the participation of wonderful and creative artists from different artistic fields (painting, acting, interpretation and video). My stay in Korea has had the effect of highlighting and accentuating the my roots of my artistic experience. Valuing one's own culture and the training learned in comparison with that of my Korean dancer colleagues opens new possibilities for development, search and curiosity. Common exploration of new frontiers, at a time when common bridges between Asia and the West are necessary. Hello, my name is Blue wants to promote curiosity in front of art, break down possible blockages in the face of the lack of understanding and understand that art can be the reflection of the observer. Art creates conversation. Art is dialogue.

Beril Or

“absence // presence” (2021)

absence // presence invites us to reflect on the ever-shifting position between absence and presence. As a gentle guide, the video encourages contemplation of what is missing and what endures in shaping our lives and memories, reminding us of the fragility of existence and the lasting imprints left by loss. The altered breathing sound serves as a poignant reminder of our shared vulnerability and the quiet resilience within us, even amidst our absence.

Beril Or is a visual artist, educator, and curator from Turkey, based in Oakland, California. Her interdisciplinary works explore time, memory, trauma, and healing and move between comfort and disturbance. She has shown in galleries such as Marin MOCA, Your Mood Gallery, /room/ /slash, SOMArts, Root Division, Berkeley Art Center, Palo Alto Art Center, ICASF, SOEX, Galeri Nev, and Zilberman Gallery. In 2009 she received the State Contemporary Artist Award in Turkey and 2019 the Cadogan Contemporary Art Award, among others. Beril holds an MFA in Art Practice from San Francisco State University and BFA in Sculpture from Hacettepe University.

Pavel Otdelnov

“The Trash Trip” (2019)

Video The Trash trip was made in 2019 in Moscow, where I lived at that time. It reflects the situation around recycling and storing household waste. Moscow is a megapolis with a population over 20 million people producing hundreds of tons of waste daily. Despite that, the waste recycling infrastructure is poor and tons of waste are being stored outside the city in growing landfills. I did an experiment to find out where my household waste goes to and what happens to it next. I purchased a dozen of small GPS trackers and threw them in the trash in different districts of Moscow, covering the entirety of the city. I plotted each tracker on a map to visualise the movement of waste. After that, I visited and filmed the spots where my waste ended up — waste sorting facility and MSW landfills.

Pavel Otdelnov is a multimedia artist working in painting, video, and installations and exploring such subjects as the environment, ecology, and historical memory. Pavel Otdelnov is a London based artist. He was born in 1979 in Dzerzhinsk, Russia, graduated from the Moscow State Academic Art Institute named after Surikov and the Institute of Contemporary Art (ICA), Moscow. From 1996, Pavel Otdelnov has exhibited widely in Russia, Sweden, the UK and elsewhere. He was nominated for the Kandinsky Prize In 2015, 2017, 2019, in the category of ‘Project of the Year’, and in 2021 he became a finalist in this category. In 2017 he received an award at the Sergey Kuryokhin Contemporary Art Awards. He won the Artist of the Year the Innovation State Prize in 2020. Furthermore, in 2020 Otdelnov was named Artist of the Year by the Cosmospow Foundation. His works are in the collections of the Tretyakov Gallery (Moscow), the State Russian Museum (St. Petersburg), the Uppsala Art Museum (Uppsala), the Moscow Museum of Modern Art (Moscow), and the Pushkin Museum (Moscow), as well as in private and corporate collections worldwide.

RUNA



“The Tellurian Galaxy of Murg” (2023)

“One’s work is a way of keeping a diary” – said Picasso. The paintings reflect passing episodes. Lives and experiences expressed on canvas, with paints and brushes. RUNA’s paintings can either refer to an episode that took place on a trip – a memory – or they can talk about food, or the cat that appeared on the roof. Or be simple ideas and concepts that pass in the moment. As an artist-traveller, in which she writes travel chronicles accompanied by photos, she tells a story through this trimediality: text, photography and painting. She treads a territory that is simultaneously real and invented, and crosses several borders between languages.

RUNA (aka Rute Norte) was born and lives in Lisbon, Portugal. She graduated from the University of Lisbon, and later received a Master of Arts in Painting from Fine Arts Faculty of the University of Lisbon (2022). Her master’s thesis focused on the theme of “Artist-Travellers”. RUNA has participated in more than thirty exhibitions, individual and collective, in Portugal, UK, Germany, Italy, Bulgaria and Colombia. Website: www.rutenorte.com / Instagram: [@rute_norte](https://www.instagram.com/rute_norte)

Deniz Sak



"FLUX Air "Tales of the Invisible", Not All Who Wander Are Lost" (2023)

FLUX: Air "Tales of the Invisible", "Not All Who Wander Are Lost" (2023)

FLUX is a collection of video art works, an ongoing research on constant change and balance, through the narrative of elements.

Air is the breath of life. It is so light yet so powerful. It is everywhere, though it is imperceptible to the sense of sight. It has no shape and no colour. It is infinite, indefinite and boundless. It is everything and nothing, concurrently.

The successive chapter of this collection, FLUX: Air "Tales of the Invisible", is a series of video art works and short films, narrating tales from diverse landscapes, documenting the element "Air"; a depiction of the mind and the search of a state of "Consciousness"; an effortless disposition of being Weightless and Unbounded. The collection's main focus is to develop a channel to understand the concept of the mind's liberation, interpreting the ancient Eastern teachings into a script that is free from the analytical abstraction of the Western approach.

FLUX: Air "Tales of the Invisible" aims to construct a holistic and immersive experience for the viewers, whilst carrying them through a continuous loop of moving inside and outside, encouraging to find a common ground to be the observer and observee concurrently.

"Not All Who Wander Are Lost", the first narrative of the "Tales of the Invisible" collection, is the story of the Air, the element of Silence, Lightness, Simplicity and Weightlessness.

Deniz Sak is a Multidisciplinary Artist, Designer and Storyteller from İstanbul, Turkey.

Following her master's degree in Nuova Accademia di Belle Arti Milano, she moved to United States for her art studies in year 2016.

She took part in several exhibitions as an artist and a designer, in Germany, Greece, Italy and Turkey, including MAXXI Rome, Triennale di Milano, Fabbrica del Vapore, Milano Design Week, Ionion Aquarium, Palmieri Foundation and Ionion Center for the Arts and Culture, both solo and in groups.

In 2020, she launched LAX, a multidisciplinary design studio that locates itself at the intersection of Art, Design and Interiors.

LAX-Collective is a series of collaborative projects, lead by her, dealing with environmental and sociological phenomena, mainly focusing on Global Warming, Climate Change and Urban Sprawl.

She had been pursuing her artistic practices over 10 years, mainly focusing on Video Art, Short Film and Photography.

FLUX, her recent Video Art & Short Films collection, is an artistic research on constant change and balance, through the narrative of elements.

She had been traveling, filming and engaging with people on the road, from different cultures and landscapes, listening to their stories and studying Change, Transformation and Balance.

Nicholas Tay



"Ren to Ren" (2017), "Past and Present Tense" (2017), "Monument to the West" (2017)

This series of selected works were created in a response to the SARS outbreak in 2016 and are an exploration of the transforming nature of intimacy when we have learned to fear our partner's breath.

Nicholas Tay is a multi-disciplinary artist of Singaporean-Chinese descent. Through the use of figurative drawing, painting and photography merged with abstraction, his work is driven by the dialogue that occurs when diverse cultures intersect. Nicholas Tay received his formal art training from Art Center College of Design in Pasadena, California. He lives and works in Vancouver, British Columbia on the unceded and traditional territory of the xʷməθkʷəy̓əm (Musqueam), selílwitlh (Tsilil Waututh) and sk̓wxwú7mesh (Squamish) peoples.

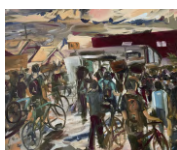
Michael Webster

“Throat” (2022)

As the inaugural Watershed Visiting Artist at Western Carolina University, I transformed the former hotel garage into a massive throat for the building, amplifying the voice of the individual to the scale of architecture. Referencing a bodily orifice and acting as acoustic amplifier, the structure mediates interactions between interior and exterior, performer and audience. Both public workshops and scheduled performances were planned with the object over three weeks, and bootleg records found within the upper floors of the hotel building were broadcast again after decades of dormancy. Scheduled performers: Jen Gordon, Justin Morgan Kennedy, Yasmin Lee, Grae Saar, Oscar Soto, Morgan Thomas, and Ben Winans.

Michael Webster responds to the social organization of space through site-specific projects, sculpture, and lens-based media. His work is context-driven and materially attuned, investigating the effects of power on social geography with a focus on long-term participatory projects rooted in the southern United States. He has participated in residencies at ChaNorth, Hambidge Center for Creative Arts and Sciences, Elsewhere Living Museum, and Penland School of Craft. He was the runner-up for the 2023 SouthArts Southern Prize and was selected as the South Carolina State Fellow. He received a Bachelor of Fine Arts from East Carolina University and a Master of Fine Arts from the School of the Art Institute of Chicago. Currently, he is a member of Tiger Strikes Asteroid GVL and an Assistant Professor at Wofford College in Spartanburg, South Carolina.

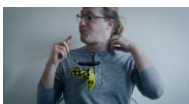
Brittany Worlinsky



“BLM Protests Venice 2020” (2021)

Worlinsky has exhibited with curators from the Huffington Post Arts Blog, Chocolate and Art Show LA, Proxy Place Gallery, Jamie Brooks Fine arts, and House of Wren, along with exhibiting nationally in Florida, Virginia, Washington, Missouri and California and internationally in Korea. Her paintings were featured in “The Party” movie, directed by Julianna Robinson, recently exhibited in oceanside in Malibu and in Bergamot Station in Santa Monica.

Krzysztof Wronski



“Distress outlet” (2023)

Presented as a piece of jewellery worn on the body, Distress Outlet gives the wearer an opportunity to deploy a signal in contexts and situations where anxious or stressful sensations begin to emerge. After unzipping the pouch, blowing into one end of the necklace inflates an airbag featuring a yellow and black pattern, providing a space the feelings can go. Inflating the bag and repacking it into the pouch takes significant effort but acts as both a distraction and provides some therapeutic relief. An accompanying video shows the artist deploying the distress outlet while attending Zoom meetings while living in New York City, a particularly stressful time.

Krzysztof Wronski is a researcher, designer, and artist intervening in emergent and urgent spaces. In his artistic practice, Krzysztof creates research-driven conceptual works about personal, social, and ecological challenges. His work does not attend to solve problems but to promote dialogue, participation, and exploration around potential alternatives. Currently, Krzysztof is

focusing on how design and innovation processes could address the existential needs of humans and non-humans in areas neglected by the commercial world.

Tom Zelger



“Frueräften”, “Kullaberg”, “Dalby Söderskogn”, “Skrylle”, “Järavallen” (2023)

The series ‚Emerging from Obscurity‘ is an experimental approach to find possible sustainable ways to involve one’s natural surroundings into private and professional spheres. It shows photographs of different forests and people with a strong connection to them. Through the use of respective biochemical substances - such as liquids from plants and water from creeks and lakes - during the developing process of the analog film the individual ‚fingerprints‘ of the forests become visible: colors start to merge correspondingly while in some cases the content of the image partially occurs. Simultaneously the structure of the film surface changes or got destroyed what leads to a unique visible pattern in the digitalized pictures. This interaction of visible, erased and individually created content forces the viewer to challenge their perspective on how we treat our environment while leaving behind the human-made reality to find oneself in an imaginary and unknown world again. By using that procedure I am symbolically establishing an artistic collaboration between nature and myself based on political values. Involving nature itself in the process of creating art shows its potential and its unique character which is worth taking care of.

Tom Zelger: I am a visual storyteller and artist currently living in Lund (Sweden). After being born in 1988 and growing up in the very southeast of Germany I moved to Berlin, where my already existing interest in intersectional politics, photography and art was shaping and increasing very strong. I finally moved to Hanover, Germany to study ‚Photojournalism and Documentary Photography‘ for six and a half years. During my studies I was simultaneously working for different Newspapers and Magazines in Germany. In early 2022 and after some photo project - and work related relocations to Tunis and Cologne, I finally finished my BA studies. To broaden my knowledge and to explore the possibilities photography brings with it, I moved to Sweden for participating in the MA program in ‚Contemporary Photography‘ at Valand Academy in Gothenburg. In June 2024 I finished my studies. In my work I am combining social documentary photography with intersectional political approaches. Also, I am visualizing conceptual ideas by including theories from the field of sustainability, gender, class and decolonialism in the creative process.