

Contemporary Landscape 2025
CICA Museum
January 8 - 26, 2025
2025.1.8 - 1.26

Featured Artists 참여 작가: **Siouzie Albiach, Marula Di Como, Kevin Eason, Richard Eveleigh, David Guez, Leo Hainzl, Lois He & John Luo & Vio Zhu & Kaiyang Zhao, Marcela Jardón, Xinyu Jiang, Elijah Isaiah Johnson, Ronit Keret, eugene/김유진, Alfred Freddy Krupa, Eunji J. Lee, Laura Leppert, LUNG Wai Ming, Andrei Mocanu, Nikola Olić, Isabel Padilla, Mikey Peterson, Kamonchanok Phon-ngam, Emma Quintana, Allison Roberts, Agnieszka Rowinska, Maisoon Al Saleh, Yu Shang, 원병훈 WON BYEONG-HUN, Yu Zhang**

This international exhibition, held every year since 2017, introduces photography, painting, video, interactive art, sculpture and installation work on the theme of modern landscapes, from realistic to abstract styles.

2017년부터 매해 개최되는 국제전으로 현대 풍경을 주제로 한 추상에서 구상에 이르는 사진, 회화, 영상, 인터랙티브 아트, 조각 및 설치 작업 등을 소개합니다.

Siouzie Albiach



“Ghost Ship, An Old Tale series” (2023)

For centuries, mankind has tried to tame the seas and oceans, creating legends and superstitions to entertain their fascination and sooth their fears. Dark and desolate places, ruins and abandoned wrecks, ghost ships, abyssal creatures, dark caverns and lonely shores : for a long time, we felt the need to develop imaginary worlds and odd legends in order to understand and embrace our relationship to the natural forces beyond our control. Inspired by these collective and ancestral legends, as well as personal beliefs, the exhibited photograph, *Ghost Ship*, is part of the An Old Tale series, an intimate and dreamlike chronicle created in 2023 in Scotland. Imagined as a dialogue between natural and human presences, this photographic project seeks to convey the subtle and profound tensions still lingering in our interactions with the seas surrounding us.

Based and born in Lyon, France, **Siouzie Albiach** is a young artist and graduate of the National School of Photography of Arles (2020). At the crossroads of photography, video and installation she creates her own narratives, made of apparitions, luminous manifestations and enigmatic characters. Filled with myths and personal beliefs, her work unveil the ancestral bond we share with nature : by exploring sacred mountains and rural villages in Japan in her On The Edge series (2020) or by revisiting ancient legends linked to the sea in Scotland in An Old Tale (2023), she bring to light intimate beliefs and legends rooted in our various cultures and environments. Currently occupying an artist studio in Lyon with the atelier poli collective she co-founded, she was selected for several awards (Levallois Prize, Kickstarter x Polka Prize etc.) and collaborated with various festivals and exhibition venues in France and abroad (Les Rencontres de la Photographie Arles, La Villette and Chapelle XIV Gallery in Paris, KOTE in Seoul, Art Zone gallery in Kyoto, NorKa Gallery in Lyon etc.)

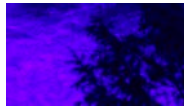
Marula Di Como



“Until this days” (2019)

Marula Di Como: From Buenos Aires, Argentina to Berlin since 2002.: In my photographic walks and urban observations I explore the relationship between the space of civilisation (society, built space, everyday uses) and the city.

Kevin Eason



“The Water Became Red” (2016)

The Water Became Red presents an accelerated view of humankind's apathetic and contradictory relationship to one of their greatest needs and most precious natural resources, water. At the origin and source, pure water was presented to humans. Yet, as the water flows downstream (and through the centuries of time), we humans decided to degrade the water system by dumping chemical waste and trash into the streams, rivers, and great seas. We are the only species living on this planet that opted for this self-destructive route, and as a result, human-made contaminants and microplastics are now present in every last drop of water on Planet Earth. We have caused ubiquitous environmental damage to the water system. Microplastics and nanoplastics are now found in fish embryos and human semen, which in turn has given rise to adverse effects on the human reproductive system, leading to male infertility. In the silent video artwork, centuries have passed, and water is no longer in its purest state, contaminants and pollution flicker red in the flowing blue water, and then, very quickly, the video timeline flickers, and the water becomes a gushing violent red. A shared view of a contemporary landscape is presented, and connotations of pollution, political denial, failing global policies, and environmental injustice are evident.

Kevin Eason (b. 1978) is a Swiss-based British artist. He produces paintings, photographs, drawings, text, videos, installations, and mixed-media works. His influences and sources are diverse, they include; satellite imagery, Antarctica, ocean trash, data streams, screengazing, modern accelerators, and environmental concerns. Eason's artistic practice is often technically complex, and at times unconventional. His artworks have been described as thought-provoking, time-honoured, speculative, and emotionally engaging. In the late 90s, Eason studied painting and drawing at Northbrook's Union Place under British painter and poet Gary Goodman. In the early 2000s, he studied photography at the University of Brighton and was a student of Spanish photographer Xavier Ribas. Post-BA he maintained an active art practice, exhibited, was published in *Kilimanjaro* and *Creative Review*, worked on various community projects, and spent more than ten years meticulously engineering and building a custom camera apparatus. For many years he lived in Brighton, before moving to Berlin in 2014. In 2017, he moved to Switzerland; a country that he has annually visited and photographed since the late 90s. From 2019 to 2022, he was enrolled in the Contemporary Art Practice master's program at HKB (University of the Arts Bern). His mentors were artist Andrea Gohl, photographer Renate Buser, literary scholar and author Thomas Strässle, philosopher and cultural theorist Sadie Plant, and art critic Hans Rudolph Reust. He has exhibited in group shows in London, Brighton, Eastleigh, Hove, Palma, Zurich and Biel. He currently lives and works in Switzerland.

Richard Eveleigh



“SUMMERS END” (2020), “AUTUMN LIGHT” (2020), “GREEN” (2020)

My art focuses on the theme duality and my photographic work explores the duality of the English countryside.

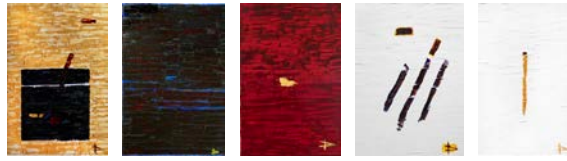
Summers End is taken from a series of images entitled *Endless Summer*. This particular photograph was taken during searing heat when it feels as if summer will never leave. The harvest was just beginning, however, and there are hints of winter approaching. The bounty of the fields is vanishing, the shadows are becoming elongated and, the sun is giving way to a wispy and hazy sky.

Autumn Light was taken during a bright autumn day in woodland near my home. There is a contrast here. As the trees become almost lifeless they ironically allow the sun to provide more warmth and comfort to the forest.

Green is taken from a series of images exploring the greenness that epitomises the English countryside. The image was captured deep in dark woodland during a heatwave. With the naked eye the woods seemed gloomy and homogeneous but with the camera aimed towards the canopy above a myriad of blues, greens and yellows is revealed as the sun penetrates the leaves.

Richard Eveleigh is a UK based multidisciplinary artist. He has exhibited work across the United Kingdom, Europe and South America and has supported many charities through the sale of his work. In London he has shown at the Truman Brewery, The Signal Gallery and at South Kensington as part of Art Below. Richard regularly exhibits his work at Ad Lib Gallery in Wimbledon Village.

David Guez



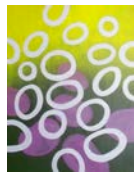
“Spiritual Landscape 44 - Black, Red, Gold on White” (2021), “Spiritual Landscape 54” (2022), “Spiritual Landscape 15 - Gold on Red” (2019), “Spiritual Landscape 56” (2022), “Spiritual Landscape 57” (2022)

David Guez’s painting practice centers on gestural compositions that he creates using oil on canvas. His mostly large-scale compositions establish a conceptual link to the medium of sculpture, whose monumentality and materiality are sources of inspiration and the driving force of Guez’s artistic universe. In our increasingly digital world, Guez’s art touches both on timelessness and immediacy. Each of his abstract marks is a statement of his effervescent and almost sculptural language. Like the Morse code, Guez’s mixture of spontaneous and rhythmic brushing creates purely subjective and playful commentaries on the times we live in.

David Guez (1954, France) is a self-taught painter based in Jerusalem with an outstanding trajectory in contemporary painting. After he previously lived in Tunisia, Paris, and Los Angeles, Guez decided to express himself by elaborating an artistic language that is universal to the eye, which he articulates in coherent abstract aesthetics.

Guez’s artwork has been presented in solo exhibitions in venues such as D&M Gallery and Rothschild 49 Gallery in Tel Aviv, and in major group exhibitions such as “Personal Structures . Reflections” an official Collateral Event of the Venice Biennale, organized by the European Cultural Centre, Palazzo Bembo, Venice, 2022.

Leo Hainzl



“Upland” (2024)

The minimalist motif questions traditional notions of landscape painting. Ecological and spiritual elements illustrate a momentum in the now. Dark olive green and lemon yellow in the background, six floating purple islands and eighteen ascending loops in titanium white create "*Upland*" (2024).

Leo Hainzl was born in Bruck Mur (Austria) in 1968. Interested in art history from a young age. Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 study of painting and graphics at the University of Applied Arts in Vienna. After graduating in autumn 1999, the first solo exhibition “Interregional Aspects and Visual References” at the Kunsthaus Muerz Gallery. Since 2000 numerous solo and group exhibitions in galleries and museums in Austria, Germany, Slovenia, Switzerland, United Kingdom, South Korea and the United States of America. Works can be found in the collections of the City of Vienna, the Universalmuseum Joanneum in Graz (Austria) and in the Ruse Art Gallery (Bulgaria). In 2011 the previous formal and thematic work production was mentioned in General Artist Encyclopedia (De Gruyter, Munich). From 2011 to 2013 another course in art and cultural studies at the University of Applied Arts in Vienna. Admission as a full member in 2021 at the Kuenstlerhaus (Association of Austrian Artists), Vienna. In 2022 several participations in group exhibitions organized by Itsliquid Group and curated by Luca Curci in Venice (Italy). The catalogs "Dehydration" (2022) and "Demagination" (2023) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist. In 2024, Leo Hainzl took part in numerous art projects and exhibitions on social issues around the world.

Lois He, John Luo, Vio Zhu, Kaiyang Zhao



"Rising River" (2024)

The core focus of *"Rising River"* is to offer a personal exploration and gentle encounter with one's shadow self, inspired by Jungian's theory. Through the innovative use of an AI-powered game designed for self-reflection, *"Rising River"* provides a space for introspection and reflection in a non-intimidating, accessible manner. This game subtly encourages players to explore the vulnerable aspects of their personality traits that they might not usually explore, using the metaphor of reviving a once vibrant but now desolate river. It's not about making grand transformations but rather, initiating small steps towards understanding and accepting the complex layers of one's psyche.

Lois He: I am a multimedia storyteller, exploring new perspectives and meanings in storytelling, from traditional filmmaking to the current fusion with interactive media and artificial intelligence. The form of interactive storytelling allows me to create highly personalized and even "customized" experiences. This creation of dynamic worlds fascinates me, transcending traditional narratives. Interaction and artificial intelligence bring about variable outcomes and feedback. Moreover, collaboration has always been the cornerstone of my artistic approach. From early collaborations with fashion designers and dancers in filmmaking to current partnerships with professionals in psychology and neuroscience, I have found immense value in interdisciplinary projects. This will continue to be my method of creation.

Marcela Jardón



"Landscape 5114" (2021), "Landscape 5115" (2021)

"In the work of Marcela Jardón there are no trees or mountains in her landscapes; instead, she offers suggestions, textural effects reminiscent of the earth, masses of color identified as grass, as sand, or as fields of flowers. Her landscapes are hybrids between what happens outside and what happens inside."

Marcela Jardón was born in Buenos Aires, Argentina in 1964, but lives and works in Barcelona from 2000. Her works have been exhibited and published in America, Europe and Asia, in various Art Fairs and in several galleries. Some of them already belong to private and public collections in Argentina, Spain, Canada, Panama, Australia, Italy, Germany, France, United Kingdom, Japan, Sweden, USA, Mexico, Netherlands, Belgium, among others.

Xinyu Jiang



"You are surrounding me - "Fragmentation"" (2024)

Fragmentation: In *"Fragmentation,"* the artwork dissects conventional boundaries through its use of lightweight, translucent fabrics and intricate geometries. It challenges the separation between body and environment, creating a fragmented yet cohesive visual narrative.

Fluidity: "Fluidity" flows through the artwork's dynamic patterns and transparent materials, symbolizing the ever-changing relationship between individuals and their surroundings. It captures the fluidity of existence, where boundaries are blurred and perceptions shift.

Interplay: Through "Interplay," the artwork engages viewers in a dialogue about the interactive nature of space and the human form. It explores how these elements intertwine, influencing each other in a dance of light and shadow.

Emancipation: "Emancipation" liberates viewers from traditional constraints, showcasing the artwork's emancipatory spirit through its innovative design and conceptual depth. It encourages a reinterpretation of societal norms and individual autonomy.

Metamorphosis: "Metamorphosis" transforms the viewer's perception, reflecting on the artwork's ability to evolve and adapt. It signifies a profound change in understanding, where the boundaries between reality and perception become fluid and malleable.

These segments capture the essence of "You are surrounding me," exploring its themes of space, body, and environment through innovative design and artistic expression.

Xinyu Jiang's artistic journey is defined by academic rigor and creative exploration. Holding a Master's degree in Costume Design for Performance from the London College of Fashion, specializing in wearable arts, she adeptly navigates the convergence of fashion and art. Informed by her academic background, her innovative approach to wearable art explores the dynamic interplay between artistic expression and technological advancement. With an unwavering commitment to innovation, Xinyu captivates audiences with visionary works that seamlessly blend fashion, art, and technology.

Xinyu has collaborated with prestigious institutions such as Sadler's Wells Theatre Main Stage in London. Her creations have graced the exhibition spaces of the Lilian Baylis Studio at the London Experimental Theatre, and she has been invited to showcase her artistry at the esteemed World of Wearable Art (WOW) event. Recognized as a Sadler's Wells Young Associate Artist, she has contributed to collaborative projects with luminaries such as Matthew Bourne, Circus Artists, and the Rambert School of Ballet & Contemporary Dance.

Elijah Isaiah Johnson



"The Utopia Solarpunk" (2021)

"*THE UTOPIA SOLARPUNK*: This animated piece is as experimental as the concept itself: a solar-powered Farm of the Future; spanning acres, growing many types of crops/vegetation and sustained with a combination of large solar generators, and wind power. "*The Utopia Solarpunk*" envisions a future world where the earth is thriving and farmlands and architecture are designed with the reverence of temples, the crops and farmers work together behind a solar-walled city--a possibility that isn't too far-fetched if humanity approached environmentalism with proactivity and conviction."

Having crafted visuals for award winning projects for the likes of Adobe, Showtime/MTV's, BET and more, one of **Elijah Isaiah Johnson's** latest works was featured in the P61 Gallery's Meat Utopia Environmental Art Exhibition in Berlin, Germany about a future based on clean energy. He believes art can influence and inform the mindset of the world and that there's no topic that can't--or shouldn't--be explored.

Ronit Keret



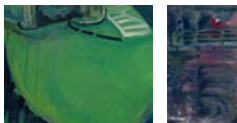
"RUN" (2021)

"*RUN*" is a poignant short video art piece that highlights the ecological threats to Earth's climate and natural equilibrium. It opens with a breathtaking panoramic view of glaciers, setting a serene yet foreboding tone. The tranquility is shattered as a herd of black horses gallops frantically across the icy expanse, symbolizing a desperate escape from an unseen but imminent threat. The imagery poignantly underscores the urgency and chaos resulting from environmental degradation and climate change.

Ronit Keret, born in Jerusalem, currently resides and works between Haifa and Tel Aviv. She graduated from Hamidrasha Beit-Berl College of Art and holds a MA in Arts Education from Leeds University, England. As a multidisciplinary artist in recent years, Keret has primarily focused on site-specific installations and video art. Her work addresses ecological crises, such as the melting glaciers caused by human activities that exploit the Earth's natural resources. Keret's artistic practice involves recycling and upcycling industrial waste like Styrofoam and used packaging such as cardboard, transforming them into objects and installations. Her installations have been featured in solo and group exhibitions in museums and galleries across Israel. In 2022,

Keret exhibited an immersive site-specific installation at the Venice Art Biennale. Additionally, her video art has been selected for and exhibited in various locations worldwide.

eugene/김유진



“road_in between3” (2022), “road_in between5” (2023)

The ‘road_in between’ series captures the inner landscape based on unfamiliar moments encountered while walking on a familiar road. The unfamiliarity and ambiguous temporality of time and space, such as the boundary between day and night, inside and outside, or separation and connection, extends to the ambiguous inner landscape of contemporary people living in a diversified world. I hope that the ambivalent experience of familiarity from figurative images and unfamiliarity from unpredictable and unexpected brush strokes will serve as an opportunity to perceive the world with a new perspective and face the honest inner self.

‘road_in between’ 시리즈는 익숙한 길을 걸어가며 마주하는 낯선 순간을 소재로 삼아 내면의 풍경을 담는다. 낮과 밤의 경계, 안과 밖의 경계 혹은 분리와 연결의 경계와 같은 시공간이 주는 생경함과 모호한 시간성은 섬세하게 다원화 되어가는 세상 속에서 경계가 유동적인 동시대인의 내면 풍경으로 확장된다. 구상적인 이미지의 친숙함과 예측 불가능하고 의외로운 붓터치에서 오는 낯설음의 양가적인 경험을 통해 새로운 시선으로 세상을 인지하고, 잊고 있었던 내면의 감정을 재발견하는 계기가 되기를 바란다.

eugene/김유진: I express the inner landscape discovered through walking in the language of painting through the ‘road_’ series. Even the simple and light walk on the functionally constructed monotonous road weight as walking every day. As the experience of walking on a completely different road from yesterday accumulates with ever-changing emotions, I become an evolved wanderer. I hope that my study about honestly revealing the emotions I discover while walking on the road will be persuasive, and that it will also serve as an opportunity for the audience to face their own inner selves on their own road.

나는 걷기를 통해 발견하는 내면의 풍경을 ‘road_’ 연작을 통해 회화의 언어로 표현하고 있다. 기능적으로 건설된 현대 도시의 단조로운 길을 매일 걸어 다니는 단순하고 가벼운 시간도 쌓이면 무게를 가진다. 변화무쌍한 감정으로 어제와 전혀 다른 길을 걷는 경험이 쌓여가며 나는 진화된 방랑자가 된다. 길을 걸어가며 발견하는 나의 감정을 솔직하게 드러내고자 하는 고민이 설득력 있기를, 또한 관람자들에게도 자신만의 길 위에서 각자의 내면을 마주하는 계기가 되기를 바란다.

Alfred Freddy Krupa



“A view from the Banija’s bank of the Kupa River towards the old merchant’s houses (In the City of Karlovac)” (2022)

ink and black watercolor with goose feathers on thin cardboard, 82x68 cm, 2022

The contemporary ink wash presented by the European pioneer of the painting movement New Ink Art combines a traditional and modern/contemporary approach to processing the landscape theme. On the technical side, we see the use of goose feathers in manipulation with black transparent watercolor and dense black ink. The gesture, composition, and speed of the drawing skill performance point to a personal interpretation and amalgamation of the theoretical settings of various Western minimalisms and expressionisms combined with Asian purity and simplicity invoking the Zen approach (New Ink Art Movement). Created in 2022 it is a work that demonstrates the painter’s continuous artistic research that began at the end of the 1980s.

Alfred Freddy Krupa MFA prof. (14 June 1971, Karlovac, Yugoslavia) is a Croatian contemporary painter, art professor, and book artist. He graduated from the University of Zagreb Academy of Fine Arts in 1995. He published the New Ink Art Manifesto in 1996 and departed to Tokyo Gakugei University in 1998 as a postgraduate Japanese Government Scholarship Student. Alfred Freddy Krupa is the recipient of several international awards, distinctions, and recognitions, including the most recent (2023) Order of Danica Hrvatska with the figure of Marko Marulić for exceptional services in culture (awarded by the President of the Republic of Croatia, the highest Croatian distinction for culture/art) and the City of Karlovac Award (awarded by the City Council, the highest annual award, for lifetime achievement).

Krupa's original works on paper and artists's books are represented at the Museum of Modern Art in New York (MoMA Manhattan Artists' Books Collection), at the Tate in London (Special Library Collection), at the Silesian Museum in Katowice (Poland), at the National Museum of Modern Art in Zagreb, at the Alfredo Guati Rojo National Watercolor Museum in Mexico City, at the Collection of the Office of the President of the Republic of Croatia, at the International Watercolor Museum (Fabriano), at the Orange Regional Gallery (New South Wales, Australia) and other international public, corporate and private collections.

Eunji J. Lee



“Domestic Landscape (Left)” (2020), “Domestic Landscape (Right)” (2020)

An architectural space is an object for dwelling. It becomes a stage, a backdrop and a canvas for the objects residing in it. Every night, I see shadows hovering over my head – haunting, but mesmerizing. Although quite dark, I tried to capture the enigmatic abstractness of the shadows – the intangible objects interplaying with the space. The captured gestures of still objects reflect the sentiment of place.

Eunji J. Lee is an artist-educator who explores meaning-making experiences facilitated at the intersection of artistic practices, public engagement, and education. Eunji has presented her work in New York City's Painting Center, Macy Gallery, Acumen LLC galleries; Yeats Society, Ireland; and the Seoul Arts Center, Sejong Arts Center, Korea, and is a member of Roadworks, a community-based art collective. Eunji worked as a public art curator at Seoul City Gallery Project affiliated with the Seoul Metropolitan Government, and served as the former president of the Community Arts Caucus as part of the U. S. National Art Education Association. She has taught at NYC public libraries, correction facilities, and the Museum of Modern Art, working with diverse groups from PK-12 students to senior adults. In the field of art education, Eunji has instructed pre-service teachers at Columbia University and Southern Connecticut State University. She currently serves as an assistant professor at Busan National University of Education in Korea.

Laura Leppert



“Figure, Ground” (2023)

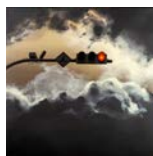
There is a rift in the city.
It appears, and after a period of simulations,
predictions and mass media coverage,
people simply go back to living and working around it. The rift attracts tourists.
They don't know they're living 82 years before the beginning of time.

FIGURE, GROUND is a new weird grand tour around mass tourism, iconoclasm and the climate class divide. The film focuses on places in Europe that were locations of catastrophes in the past - and are tourist magnets today, partly precisely because of these natural disasters. In these places, figure and ground have been reversed; by a leaping forward of the landscape, the classical „background“, into the center of the picture. Will climate change manifest itself as a series of disasters, viewed through phones, with footage that gets closer and closer until you're the one filming it? *FIGURE, GROUND*, part of my ongoing series *ENCOUNTERS WITH LANDSCAPE*, circles around disastrous, disruptive events in past and future, their blurred authorship and the things they render visible, and the spectacle of mass tourism following in their wake. Using a narrative flip from figure to ground that is prevalent in science fiction and horror stories the work asks how we can challenge our assumptions of protagonist and background, closeness and distance, center and periphery.

Laura Leppert is an artist, filmmaker and researcher working with video, installation, text and sound. In the last three years she has focused on experimental videos with fictional and documentary elements rooted in emblematic places, anthropogenic landscapes and western material cultures. Her works have been shown at Haus der Kunst, Munich (DE); Pinakothek der Moderne, Munich (DE); Maximiliansforum, Munich (DE); Eigen+Art Lab, Berlin (DE); Künstler*innenhaus Dortmund, Dortmund (DE); Galerie im Saalbau, Berlin (DE); Konsumverein, Braunschweig (DE); European Media Art Festival, Osnabrück (DE); Les

Instants Video, Milan/Marseille (IT/FR); Sopa Gallery, Košice (SK), Centro Cultural San Martin (AR), among others. She currently lives and works in Berlin and Munich.

Wai Ming LUNG



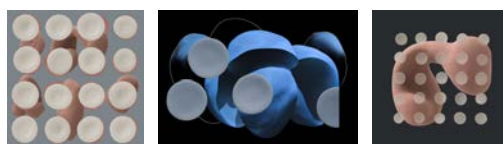
“Intersection” (2023)

"Public lighting was supposed to guarantee the safety of citizens, but it has now become the ally of a sprawling surveillance network, leaving no respite for the individual in perpetual performance, standing at attention, fingers on trouser seams. "A man who has become conscious of the absurd is forever bound to it". Smile, you're on camera."

Excerpt of Hello Cruel World (2024)

Born in Hong Kong in 1970, **Wai Ming Lung** is a vagabond artist. He was born in Asia, grew up in France and now lives in Paris. In the telescoping of techniques, he explores - photography, drawing, painting, sculpture – there is a poetry of the city, of concrete. A fictional art that links language and form, observation and fiction. Techniques overlap, but Wai Ming Lung paints without pentimento. Calligraphy lurks. His multiple lives have given exigency and substance to his art. His territory is designed between the sheets, before dawn. He delights in telling stories that conjure up the acceptance of banality, as an attempt to escape alienation, and give meaning to our Sisyphean condition.

Andrei Mocanu



“Low-Level Landscape” (2024), “Neuston - Valves” (2024), “Curled-Up Landscape” (2024)

Andrei Mocanu's work explores the intricate relationship between human-induced environmental changes and their subsequent effects on our inner selves. The artist utilises the image surface as a metaphorical interface where external and internal forces converge, often represented by pressure points and traction surfaces. The external landscapes the work depicts are the progressively less natural environments that we continually reshape, often into something we don't really want. Conversely, the internal landscape represents the domain of memory and imagination, the often deceptive model of external reality. Some recurring pictorial elements, such as the ubiquitous bright discs, are function overloaded symbols whose meaning (whether they represent microplastics, physical pressure surfaces or suction cups) can shift, be ambiguous or indeterminate. If microplastic particles abound in this body of work, they are omnipresent in the physical world. Both ourselves and our environment (even in its remotest corners) are permeated by them. What we are liable for literally sticks to us. The artistic process consists of an alternating sequence of human interventions and those of artificial intelligence (collages of repeatedly AI-altered and repeatedly manually rearranged cut-outs from sketches, drawings or photographs).

In the first juxtaposition, the human element stands as the antagonist of the natural; in the latter, it plays the role of the natural, the non-artificial.

Andrei Mocanu, who was born in Romania and lives in Germany, is a visual artist working with mixed media, generative AI and photography. When Andrei was asked as a child where his home was, and he named the big city where he lived with his parents, the answer always made him inwardly indignant. For Andrei, his true home was the surf zone of the Black Sea, two hundred and fifty kilometers away, on whose shores he was only allowed to live for two or three weeks each summer. Today, the artist is convinced that it was the state of constant transition that connected him to that place. This memory not only provides an indication of what art means to him (mainly a constant state of transformation), but it is also the remembered beginning of the artist's close connection to the sea and, generally, to the landscapes of nature.

Nikola Olič

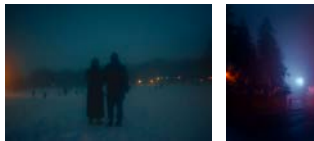


“Under Pressure” (2022)

The unstaged photography of Nikola Olič seeks poetry and portraiture in architecture, seen as sculptural studies of the modern everyday, intimate portraits of contemporary monuments and to paraphrase Modest Mussorgsky, facades as pictures at an exhibition. Expanding on the grammar of architectural photography, architecture's infinite visual possibilities and mixed and complex intents are examined, celebrated and liberated through diverse subjects that can be ambiguous, disorienting, transitive, morphed, obstructed, partial or even absent, and agnostic of commercial or marketplace interests. This in turn provides a sustained gaze at the unintended, unclaimed and uninhabited visual worlds that are hidden in plain sight, with a variety of different architectural conclusions, truths and final states. With photography, we can domesticate these immutable structures, reimagine their certainty and permanence with a delightful ambiguity, and meditate on the thin line between the familiar and unfamiliar. That thin line between the familiar and unfamiliar is most potent and satisfying when examined within our collective public experience of architecture, the shared visual language that architecture is, with its local and global memory and recognizability, and the fluid scope of baselines and outliers for how architecture can be photographed.

Nikola Olič (b. 1974, Yugoslavia) is a Serbian-American photographer based in Dallas, Texas. His photographs have been published internationally and were most recently exclusively used to launch the New York Times Architectural Quiz series. He is among 30 photographers included in the UK's 2023 Aesthetica Art Prize.

Isabel Padilla



“ventisca para dos” (2021), “around the corner” (2023)

“*ventisca para dos*”: Beginning of 2021 marked a whole year that I wasn't able to visit my home in Spain due to covid. I was locked in Brooklyn, while living a very cold winter. I used to live very close to Prospect Park, my favorite park in the city, and there was a very very big snow storm. I took my camera at the only time I let myself be truly inspired: after dark. In the main meadow, while falling and falling due to the blizzard, I stood behind these figures, who were there maybe doing the same thing as I was, observing. A few days later I FaceTimed my family in the same spot during the day, I said: “Look! It looks like the Arctic!”. I dedicate this photo to my grandma Cristina, who passed a few months later, and who I couldn't say goodbye to due to my immigrant status in the US.

“*around the corner*”: For the first time in many years, I was able to take a pause and do a trip by myself. I was in Sa-Pa, Vietnam, beginning of 2023. Little did I know that this was known as the “city in the clouds”, and that during Têt it became a ghost town. I barely saw the rice fields everyone talks about, but I barely saw anything at all! The dreamy fog that covered the entire town would only allow me to see a few meters ahead and the motorcycles that were going through.

Isabel Padilla is a Photographer and Cinematographer from Spain based in Brooklyn, New York. Her education has been shaped by Universidad Carlos III de Madrid (Film, Media and TV), Sogang University in Seoul (MNE in film) and New York Film Academy (specialization in Cinematography). Her photography and film work nurture each other and give all her pieces a very personal, raw and surreal approach; many times approaching the world through a nocturnal gaze that allows her to choose what to see - where space is the protagonist and humans the elements that walk in it.

Mikey Peterson



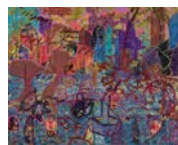
“In Passage” (2024)

A stark human figure stands in contrast to the expressive terrain in this one-shot fragment of time. Organic layers of water, earth, and sunlight interact and transform the landscape into abstract textures while they drift upward into a cloudy field of white. The figure also erodes, blending into the landscape, until it slowly and naturally vanishes from the scene. The ominous soundtrack taken from the audio of the source video footage, along with added synth textures, heightens the surrealism, tension, and beauty of this moment. This place reveals our close connection to it, while we are pulled closer to a different phase of time and space - a reminder of our influence, uncertainty, and mortality within the natural world.

Mikey Peterson's meditative images shift through extended real-time shots, subtle dissolves, and startling jump cuts. Light contrasts through darkened backgrounds, and classical elements—water, fire, air, and earth—create abstracted spaces. These distortions, influenced by pre-CGI science fiction films, arthouse horror, experimental cinema, and sound collage aim to disturb the viewer's self-perception and sense of place while reinforcing and recontextualizing their bond with the natural world through the use of digital technology. Subtle events appear dramatic, and nature's movements become surreal transformations as they reside within the boundary between the physical and the virtual. Footage, extracted from the natural world, is digitally altered, and taken out of its original context in order to paradoxically reveal other truths about the world that it is from – unveiling connections between memory, environmental preservation, environmental degradation, and the human condition. To advance this process, Peterson manipulates the ambient sound from the source recordings to compose a cohesive soundtrack, moving the viewer into dream-like meditations, chaotic landscapes, and dark surreal spaces that showcase the organic rhythms of tone and light.

His work has shown at the Museum of the Moving Image in New York City; Chicago's Museum of Contemporary Photography; the Chicago Cultural Center; the University of Chicago's Smart Museum; Chicago's Zhou B Art Center; Bridge Video; Rome's MAXXI Museum; South Korea's CICA Museum; the LA Art Show; Seattle's Northwest Film Forum; the SIGGRAPH Conference in Los Angeles, California, the Lucca Film Festival in Lucca, Italy; London's Visions in the Nunnery; CURRENTS New Media in Santa Fe, New Mexico; the STREETVIDEOART exhibition in Paris, France, Brooklyn's Ende Tymes Festival; New York's Under The Subway Video Art Night, and the Video Art and Experimental Film Festival at Tribeca Cinemas in New York City. His work has been featured in publications including CICA Museum's Post Human: New Media Art 2020 and Digital Body: New Media Art 2018; Lake Ivan Film Journal; Mexico City's Blancopop; Paris' Stigmat 10 – Videofocus; LandEscape Art Review and the online audio publication, Text Sound. Peterson develops and teaches courses at the School of the Art Institute of Chicago.

Kamonchanok Phon-ngam



“Central Park” (2024)

Inspired by the connections between people and cultures, my work reflects love's many facets. From familial bonds to friendships, solidarity, and self-acceptance, I aim to use techniques like painting, collage, and fabric manipulation to evoke emotional resonance and provoke contemplation. I invite viewers to ponder life's challenges with love and empathy. 'In the Name of Love' is not just a theme in my art; it's a profound reflection on the essence of existence. Love, the thread that binds us, transcends barriers and illuminates life's complexities. It is a potent force that can alchemize adversity into compassion, darkness into light, and foster profound connections with ourselves and others. This theme is a philosophical exploration that underpins my artistic journey. '*Central Park*, 2024' is a celebration of love's resilience and beauty in an urban oasis. It portrays the park as a sanctuary where a rich tapestry of diverse lives and stories intersect, celebrating the transformative power of love in a bustling city environment. The artwork invites viewers to reflect on their connections with nature and each other, emphasizing love's ability to thrive amidst complexity and chaos. It is a testament to the positive, transformative force of love in our lives.

Kamonchanok Phon-ngam is a Thai artist living in New York City. She earned her BFA from Rajamangala University of Technology, Thanyaburi in 2008 and completed her MFA from King Mongkut's Institute of Technology, Ladkrabang in 2013 in Bangkok, Thailand. The artistic journey of Kamonchanok Phon-ngam has graced esteemed institutions on a global scale. Her creative endeavors have found a place within the hallowed halls of the National Art Museum of China in Beijing, and the Beppu Art Museum in Oita, Japan. Closer to her cultural origins, her artworks have become a fixture in numerous art exhibitions throughout Thailand and various regions across Asia. Her ability to resonate with diverse audiences is reflected in her unique eye for the nuances of imagery, and a remarkable ability to embrace a broad and inclusive perspective. Kamonchanok's artistic endeavors resonate with the essence of nature itself. Her oeuvre stands as a testament to her reverence for the natural world, captured through her meticulous craftsmanship and profound artistic sensibility.

Emma Quintana

"Foodways" This social practice art video work was developed collaboratively over a four-month period in the Florida Gulf region of Tampa FL. It documents the interplay between waterways, traditional foods, and the diverse communities that sustain and transform cultural practices through their cuisine. The piece delves into the intricate connections between people, ingredients, and traditions, offering an intimate look at the living history of these cultural landscapes.

Simultaneously, "Foodways" critically examines the commodification of this rich, ethnically diverse food culture, spotlighting how urban growth, gentrification, and development reshape the identity of these spaces. While celebrating their uniqueness, it questions how these processes exploit and alter the authenticity of cultural heritage, transforming vibrant, lived experiences into marketable attractions.

This social practice art video is a dynamic compilation of foods, communities, cooking processes, and the waterways that shape the cuisine of the Gulf Coast region.

Emma Quintana is an artist, professor, and writer that combines critical and professional practice, collaborative social engagement, and transdisciplinary exploration. Her work often deals with power and perception as it relates to gender and identity. Her art, installation, and performance work has been exhibited nationally and internationally. Most recently *Sapience*, an immersive sculptural interactive AI installation, was included in the 2023 Venice Architecture Biennale and her collaborative video/performance/sculptural installation *Foodways*, was a part of the ephemeral arts festival *On View Now 2024* in Ybor, Florida. She recently contributed to *Materials and Processes: Turning Points; Pedagogies in Studio Art Education*, which was published through the Columbia University Press. Currently she is the head of Sculpture at Hamline University and has taught in and been a part of Sculpture and Digital Fabrication Studios in Portland, OR, New York, Atlanta, Tampa.

Allison Roberts



"Fragile" (2024), "(Un)Grounded" (2024)

Fragile documents a fictitious natural environment while reflecting on our reality- the climate crisis, extreme weather and melting events, and irreversible changes to glaciers, sea ice, and landforms. This experimental film includes disintegrating landforms, disappearing sea ice, and repetitive human actions within ephemeral structures. These recurring movements blur the line between causing harm and struggling against impending loss. The film addresses the impact of more frequent wildfires on the Arctic ice sheets. Soot and traces of ash accumulate on snow and ice, lowering its reflectance, the albedo, trapping more sunlight and heat, and increasing the melting rate. I worked with burnt paper ash to create some of the imagery.

(Un)Grounded is a visual, episodic journal of feeling adrift and uncertain- trying to pursue the path laid out at one's feet, yet unsettled, disoriented, and sometimes disjointed. The film positions the viewer as the protagonist experiencing the forward movement and hearing the footsteps that propel the viewer into each of the six scenes. Rather than arriving at a destination or a clear path forward, the film withholds closure or a resolution while settling into an acceptance of myriad options and opportunities. I worked with footage I recorded during walks in Connecticut, Florida, Maine, Massachusetts, Nebraska, New York, South Dakota, and Wisconsin, a small fraction of my archive.

Allison Roberts, a lens-based artist and experimental filmmaker, layers still and moving images and explores fleeting intersections of image and surface through projections and performative interactions. Roberts's work has been selected for numerous film festivals and exhibited broadly- including ALC Video Art Festival, MACAAlicante Museum of Contemporary Art (Spain); *Seeing in the Dark*, Fringe Arts Festival Bath (UK); *Chinese Gan Jue*, South China Museum; *Uchi-Soto*, COPA and S.A.G.E Gallery (Thailand); *Glimpses of a Drowned World*, Aggregate Space Gallery (CA); *Traces of the Future*, Momentum

Gallery (Poland); ROMBAK, Multimedia University (Malaysia); Movements, Moments, Target Gallery (VA); and Contemporary Landscape 2020, CICA Museum (South Korea). She has been published in several photography journals including SHOTS, All About Photo, Pastiche, and Harbor Review-an online space for poetry and art. Born and raised in Oklahoma (U.S.), Roberts holds an MFA from the University of Wisconsin-Madison.

Agnieszka Rowinska



“Untitled” (2019)

In this work, I delve into the unseen and intangible aspects of our lives, aiming to bring these hidden elements into the realm of the visible. The piece is a reflection of a dreamed landscape, one that emerges from the depths of my subconscious. The repetitive lines within the artwork symbolize the ceaseless rhythm of rain, a metaphor for the continuous flow of thoughts and emotions that shape our inner world. This repetition is not just a technique but a meditative process, mirroring the repetitive nature of prayer and meditation practices.

My artistic journey seeks to uncover a new form of spirituality for the 21st century, independent of structured hierarchies and traditional religious confines. This particular work predates my current series of “paintings prayers” but clearly exhibits the foundational influences of this cycle. Through the application of layered visual elements, I aim to represent the awe inspiring nature of certain experiences, emotions, and memories that transcend our usual sensory perceptions.

Ultimately, this work is a part of my broader aspiration to create a contemporary chapel – a sacred space where spirituality exists without definition, providing a personal and profound experience. It is a visual prayer, a manifestation of intentions and desires, and a testament to the power of the intangible elements that shape our existence.

Polish-born artist **Agnieszka Rowińska** explores the intricate connections between art, spirituality and personal development. Growing up in a Polish Catholic home, she questioned the beliefs and traditions around her, which set her on a path of self-discovery and exploration. In 2016, Rowińska received her Master of Fine Arts degree from the Academy of Fine Arts in Warsaw. She embarked on a series of global artist residencies, including in Germany, Italy, Iceland and the Philippines. She began to explore themes of memory, dreams and the subconscious in her work, using media such as painting, installation and video art to express her ideas. Central to Rowinska’s artistic philosophy is a belief in the power of art to transcend language and connect people on a deeper level. Her work often reflects a contemporary, inclusive spirituality, seeking to create spaces for reflection and introspection rather than adhering to traditional religious dogma. Rowińska’s works have been exhibited both in her native country and in international solo and group exhibitions. Some notable solo exhibitions include: 2023: “Zwidzenia” at ArtOffice, Warsaw, Poland, 2019: “Afterimage” at iPazi Factory, Pisa, Italy, 2017: “Delusions” at Somos Gallery, Berlin, Germany

Maisoon Al Saleh



“Pause” (2024)

Born in 1988, Emirati artist, Author, and Entrepreneur **Maisoon Al Saleh** works actively as an artist in Dubai and internationally. She graduated from Zayed University with a Bachelor’s degree in Arts and Design in 2010. She has had 9 solo shows, and has participated in around 100 art exhibitions in 20 countries, including Carrousel du Louvre Paris, Contemporary & Fine Art Basel Biennale, Art Cannes Biennale during Cannes Film Festival, International Art Exhibition NordArt - Kunst in der Carlshütte in Büdelsdorf Germany, Exhibition of MOCAMAG Contemporary Art Museum in Villa am Kaiserweg in Persenbeug, Austria, and several other in Europe and The United States.

Yu Shang



“Meeting Theater” (2023)

This work adopts a one-take shooting method, utilizing two webcams connected to the same laptop along with two video meeting softwares. It is finally generated via screen recording, without any editing or post-production effects. The poem that is automatically read in the background sound was created by me and chatgpt, and it was modified over and over again to my specifications. The video played on the monitor is my facial expressions generated by an application based on a still photo I uploaded, so they show some weird distortions.

My work explores how technical images reshape the relationship between the human body and its body/facial representations. This encompasses the dissemination, compression, recognition, calculation and transfers between text and pictures of these images. As global homogenization increases, algorithms produce more instant overcoded faces through repetitive generation. This prompts the question - are they undermining the uniqueness of faces and replacing them with the creation of universals, or generating new distinctivenesses?

Yu Shang is currently a PhD candidate at Edinburgh College of Art (01. 2022-present), after received her MA from the Royal College of Art, UK (2018-2020). She Notable exhibits include Premio ArteMilano, Centro Culturale di Milano, Milan, Italy(2024); xCoAx 2023, Galerie EIGENHEIM (2023); Bodies in Screen, Whitespace Gallery, Edinburgh (2023); and awards such as The Batsford Prize 2020-2021 Fine Art Winner (2021). Yu's research focuses on examining vernacular vision, which explores the impact of digital images brought by contemporary technology on everyday life—particularly how technical images reshape the relationship between the human body and their body/facial images. Most ordinary people are not experts in computer languages but rather passive users and recipients of existing programs. Consequently, Yu employs readily accessible programs and software commonly used in daily life as tools for creation, utilizing simple editing techniques without adding post-production effects. Yu avoids creating custom programs, instead maintaining the perspective of an ordinary user. Through the artistic treatment of digital visual experiences from everyday life, Yu offers new reflections, critiques, investigations, and interrogations of vernacular vision.

원병훈 WON BYEONG-HUN



“disclose a flow_210505” (2021)

회화의 가치는 단순히 우리가 보고있는 대상의 재현뿐만이 아닌 눈에 보이지 않는, 예를들면 본질이나 시간, 변화 같은 추상적인 개념같은 것들도 표현해 전달할수 있다는 지점에 있다고 생각한다. 어느 날 문득 사실적이고 깔끔하게 완결된 사진 같은 극사실주의 작품을 보며 괴리감을 느꼈다. 그것은 화면상에 대상이 실제가 아니라 박제된 동물은 보는 듯한 묘한 이질감 때문이었다. 사진이나 사진같이 표현된 극사실주의 속에 대상은 시간이 정지되어 있다. 하지만 우리가 눈으로 보고 인식하고 있는 모든 것들은 시각적으로 끊임없이 변화해 가는 시간위에 존재한다. 푸른 나뭇잎은 계절에 따라 점점 붉게 변해가고 있으며, 사람 또한 위치가 이동하거나 외부적인 영향이 없더라도 인체의 수 많은 세포들은 없어지고 생겨나기를 반복하는 변화속에 살아가고 있다. 물론 사람들이 변화를 인식하기에는 긴 시간에 걸친 변화이기 때문에 근단적인 예이긴 하지만 순간적인 찰나의 정지된 이미지가 아닌 변화자체가 본질이라는 사실은 변함 없을 것이다. 동양에서는 ‘모든 존재 형상은 기氣의 취산聚散으로 이루어진다고 한다. 예를 들면 사람이 죽으면 사람의 몸은 썩어서 없어지지만 기는 보이지 않는 상태로 우리 주변을 흐르다 또 다른 존재나 형상을 만들어 낸다는 것이다. 이런 세계관으로 바라보자면 지금의 나를 구성하고 기중에서는 돌멩이나 고양이의 일부였을 수도 있을 것이다 이렇듯 기氣는 세계를 구성하는 기본요소이자 끊임없이 활동운화活動運貨하며 변화를 만들어내는 요소인 것이다. 나의 작업에서 기氣는 조형의 기본요소인 선line으로 상징화 되며, 이미지를 만들어 낸다. 내 작업의 시작은 이러한 대상의 본질적 표현이란 무엇인가라는 고찰에서부터라고 할수 있다. 나의 작업은 포토샵에 사진을 불러와 펜마우스(타블렛)로 그 위에 라인드로잉을 채워가며 진행된다. 기본적으로 사실적인 형상 표현을 베이스로 하지만 그것을 구성하고 있는 것은 추상적인 선의 중첩이다 작업의 목적은 단순히 추상적인 선의 드로잉을 이용한 조형이나 대상의 구조적인 이해를 바탕으로한 사실적 표현 어느 한 극단에 의한 결과물이 아닌 양극단의 두가지요소를 조화시킨 이미지를 만들어내는 것이다. 그렇기 때문에 작업의 과정은 사실적 형상을 드러내기 위한 질서를 가진 선들의 드로잉과 그에 얽매이지 않는 자유로운 드로잉의 과정을 교차하며 서로조화를 이룰때까지 반복한다.

원병훈 작가는 1983년 경기도 안산에서 출생하여 중앙대학교 서양화학과와 동대학원을 졸업하였다. 대학원에서 2007년부터 펜마우스(타블렛)를 이용하여 컴퓨터상에서 라인드로잉으로 이미지를 만드는 작업을 이어오고 있다. 안산미술협회의 회원이기도 하며 2010년 인사동 모로갤러리에서 첫 개인전을 한 뒤 미협활동 및 개인 전시활동을 꾸준히 해오고 있다.

Yu Zhang



“HONEMEI PARK” (2020)

“*HONGMEI PARK*” is zooming in a Chinese park with the same name, a public place that, over the years, slowly defaulted to being only used by the elderly. It captures tacit and cooperative activities in the Hongmei park unfolding the current situation of the ageing China in transition. The film certainly documents the public park as a place where the elderly find a ground for self-organized happiness – a serious endeavor. Throughout the daily moments there every day elderly people are carrying an air of importance in appearance, playing seriously, and getting social with others. The background of the film is not as funny as it might look: as China’s demographic structure grows old, the impact caused by China’s famous one-child policy (fully implemented in the 1970s) is making itself felt. When both Chinese society and economy could not (yet) find the solution for population ageing, the current generation of elderly people and their families are the first group of people who face the consequences, much earlier than expected. The city surrounding Hongmei park is in Southern China and has 820.000 elderly inhabitants older than 60 years. In its place, self-organizing communities embrace human solidarity and quality of life in a social and cultural construct.

Shot at a single location, “*HONGMEI PARK*” provides a lens to view everyday-life actions of groups of elderly people who are looking for a little fun in newly cultivated hobbies. It also contains close shots of the optimism, courage, and subtle humor that the elderly attempt to harmoniously coexist with their situation against the backdrop of China’s economy. Shifting the lens to the ageing China in transition at its moment of apparent economic prosperity, “*HONGMEI PARK*” seems to align well with the vision of “a harmonious society”. Yet, the film contradicts the positive growth relationship between economy and elderly care-system in the current stage of China’s “harmonious society”. “*HONGMEI PARK*” looks at China, a technologically advanced society, an economic super-power, from the inside – the perspective of who gets to stay when the riches of automation and digitization pass over a generation. The film questions the uncertainty and disturbance in a controversial transformation of social structures at a moment of tremendous growth of economy and consumption. Perhaps we are made to speculate of the future unfolding in China, who is abandoned in a harmonious society, and ultimately the value of these people who are economically disadvantaged.

Dr. Yu Zhang has a background in fine arts and design. In her Ph.D. research she investigates the theory and artistic practice of interactive technologies for public, large-scale installations. Over the past years, she has designed and researched interactive systems that respond to Everyday phenomena, environmental concerns, child-system interaction, online collaboration platforms, and uncertainty in data visualization. Yu has participated in various Arts Residencies and her work has been exhibited at solo and group exhibitions, including Ars Electronica, Athens Digital Arts Festival, Impakt Festival, Dutch Design Week, Beijing Design Week, Mozilla Festival, and PACT Zollverein. Besides, Yu’s teaching experience covers a broad range from traditional classrooms and workshops to design-led project-based learning activities. Her book “Coding Art”, co-authored with Mathias Funk, was first published by Apress in 2021. Its Japanese edition was released in June 2023, followed by the second edition in January 2024.