

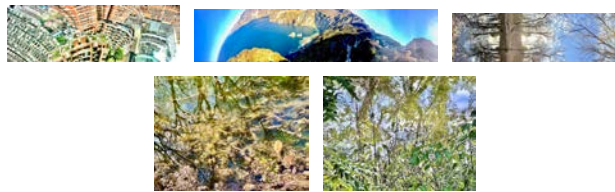
Nature 2025
CICA Museum
April 2 - 20, 2025
2025.4.2 - 4.20

Featured Artists 참여 작가: **Edward Bakst, Naomi Bishop, Galina Bleikh, Xinyu Chen, Kaisu Koski/Nick Dunn, Fan Banguy, Alexandra Finkelchtein, SUMAN GUPTA, Caroline Hatfield, Simon Holpert, Mehwish Iqbal, Bella Kang, Kim Jihoon(김지훈), Jenny Kowalski, Mako Lomadze, Gloria Matarazzo, Aku Menditeguy, Shanna Merola, Roya Nazari Najafabadi, Julia Oram, Vasilios Papaioannu, Jinsik Park(박진식), Zander Porter, Anja B. Rausch, James Rose, Anna Ryczkowska, Hiroya Sakurai, Michelle Sanz, Mercedes Segade, Andrea Seguraz, Shin heejoung(신희정), Kirsten Rae Simonsen, Ryer Spann, Changching Su, Lisu Vega, Alec Vivier-Reynaud, Lorraine Walsh, Yu Pan**

The international exhibition “Nature” explores the intricate relationship between humans and the natural world, raising questions about environmental issues and human nature through a diverse range of mediums, including photography, painting, digital art, video art, performance, and installation.

국제전 “Nature”는 사진, 회화, 조각, 설치, 뉴미디어 아트, 영상 작품 등 다양한 매체를 통해 자연과 인간의 관계를 탐구하며, 환경 문제, 인간 본성에 대한 깊은 질문을 제기합니다.

Edward Bakst



**“Civilized Madness” (2018), “Irish Landscape” (2017), “Parallel Spaces” (2024),
“Magic Fusion” (2023), “Nature’s Amalgam” (2023)**

As a human I feel trapped in rules governing our existence. My panoramic photography is like painting space with a brush in a non-linear motion, not possible with a professional camera. It allows me to break the gravity of a predictable reality which our human minds have grown to be programmed and brainwashed by. This seemingly simple action can reveal dimensions which we never otherwise see, discover or consider—such as in *Parallel Spaces*. It reflects and expresses my passionate belief in Gravity Free & Reality Independent thinking and ideation, inspiring my imagination and vision of those parallel spaces, those other dimensions and unrealities.

Civilized Madness Over the 2 years I lived in Shanghai I saw through a window an entire sea of buildings rise before my eyes. The progression was impressive but also disturbing if thought of in the global, bird's eye, perspective. It seemed like a mammoth was growing into a monstrous creature which soon will arise and take over, enslaving the little people working diligently on bringing it to life. Non-linear phone motion allowed me to break the predictable reality revealing the pure essence of what I felt. The resulting image perfectly reveals human insanity, shortsightedness and disregard for our future and the balance of the planet we call our home.

Irish Landscape We all dream of reaching the World's End. And here it was, at least through the eyes of my imagination opened by a non-linear interpretation of the breathtaking shores. Again, it is vital to state that none of my photos are stitched. The image, however abstract it may be, was created entirely in the mobile phone, there and then, instantly, instead of through a post production manipulation. Here, at the end of the world, that gesture unveiled inspiring new horizons.

Beyond my panoramas there is another series seemingly capturing what scientists call parallel spaces—dimensions which co-exist in conjunction to the one we live in, but are unable to step into or experience. *Magic Fusion* and *Nature's Amalgam*: In particular, I find *Magic Fusion* hypnotizing. It merges underwater reality with floating elements on the water's surface, further enhanced by reflections of space above the pond. This magic amalgamation results in an amazingly delicate and detailed, as well as painterly, collage of nature's artistic mastery and unimaginable creations. It looks and feels like a universe or a galaxy all its own. The outcome of such an intricate collage of nature's creations calls into question: what is reality, or what is real and what is a reflection of reality, which is which, and are we judging correctly what we see?

Edward Bakst sees imagination as the origin of inspiration, individuality, ideation, innovation and invention. Extensive travel has inspired his art and photography, where exposure to varied cultures, lifestyles and realities, provoke the creator's sway—where metamorphic stories and worlds of un-realities implore ways of visualizing them. His work has been shown internationally, including exhibitions at MvVO @ Oculus, NYC; Emerging Innovation Summit, Australia; VIDAK '22 Invitational Poster Exhibition, Seoul; Human Rights AI-API-UNESCO, Italy Qatar International Art Festival; MADS Gallery in Milan, Canary Island & La PEDRERA, Barcelona; NYC Time Square digital billboard; US State Department's traveling exhibition “Impact of Exchange” US; Eunoia International Art Exhibition; and Museum Mile Contemporary. As an artist/designer/director he has created internationally

award-winning designs, art, and short animated films; his work has been screened at SIGGRAPH Theater; he is a recipient of the Guggenheim Fellowship; and has served as a Fulbright Specialist. In his academic career he designed, directed, consulted and launched new programs at Pratt, Columbia University, Rocky Mountain College of Art and Design and College for Creative Studies, all in the US, and was invited by Nanyang Technological University in Singapore, to oversee design of both the curriculum and building for the new School of Art, Design & Media. He has conducted his Imagination Workshops all over the world—most recently in Pakistan, Cuba, UAE and Beijing—where participants explore realms of self-discovery and ideation, sparking empowerment and self-expression.

Naomi Bishop



**“Unified Field” (2023), “Obsidian/World Tree” (2023),
“Still Trying to make you see me” (2023), “Kerbstone” (2022)**

Ribbons of light. Hollowed-out plant life. Rock inscrutable. Rock over rock. Inside weather. Outside lakes, townships. Wild pink striking against vertigo. A year shaded at the edges. Threads of harmonic colour. Clustering branches. Spectacular endings, messages, tree roots. Naomi Bishop understands that the eye is always looking for a place to rest but that the spirit is restless. In her paintings timescales layer, matter and light splitting her objects – ritual, magical – into dimensions beginning here but arriving someplace just beyond us. These paintings have been shaped by her travels across three continents. They bring together the sheer crystalline force of Finland’s winter daylight, the damp edges of Taipei’s forests, the drama of our own dry scrub’s sandpaper heat. The paintings come alive in this way; a portal opens up between them and us. For Naomi perhaps they exist as a kind of map. For us they are a trail. - Emily Stewart

Naomi Bishop’s paintings search restlessly for connections between the terrestrial and celestial spheres, between geology and astronomy, science and myth. Intense and luminous, the paintings point to an invisible, unseen world that exists just beyond us. This is an intermediary realm, somewhere between nature and the supernatural. Tiny stone circles are found in a forest, covered in strange symbols carved thousands of years ago, worn by time and overgrown by nature. Materials of unearthly origin fall from the sky. There are Strange lights over mountains, and hidden desert cities. Neolithic monuments buried by nature keep their secrets. An invisible web of connections, dark matter, halos around the sun and black holes that glow at the edges.

The Unexplained and Unexplored are recurring themes in the work of **Naomi Bishop**. She is interested in exploring darkness, silence, mysterious events and peripheral, otherworldly places. A shared interest in both science and metaphysics, searches for the point at which they might converge and reveal secret knowledge from unseen worlds. Her work is based primarily in the areas of painting and works on paper. Naomi Bishop has been exhibiting internationally since graduating with a Masters of Fine Art from Chelsea College of Art in London in 2003. Internationally her work has been exhibited at London’s Whitechapel Gallery, The Irish Museum of Modern Art, Dublin, Fondation Hippocrene, and Galerie Nicolas Silin in Paris, Arteles Creative Centre, Finland, and The National Univeristy of Taiwan. She has presented several solo exhibitions at Galerie Nicolas Silin, Paris. In Melbourne she has presented solo exhibitions at Blindside, Kings, Rubicon and fortfive downstairs. From 2014-2015 Naomi collaborated with Melbourne fashion label Tettmann.Doust, creating prints for two ranges Underland (AW14) and Vellamo (SS14/15) In 2019 Naomi exhibited in Sydney at the Hazelhurst Arts Centre in The Land of The Green Ghosts and Graphics at AiRSpace Projects. She has been included in significant prizes including the Blake Prize, Paul Guest Drawing Prize, Splash Prize for Contemporary Watercolour and the Arthur Gut Painting Prize. Naomi has participated in several artist residences including in Paris, London, Finland and Australia. She has and received grants from Creative Victoria, The Menzies Foundation, TheWellcome Trust and The Australia Council.

Galina Bleikh



- “1. AI Goldfish, Granting Wish. Red #FF0000” (2024),
- “2. AI Goldfish, Granting Wish. Orange #FF8000” (2024),
- “3. AI Goldfish, Granting Wish. Yellow #FFFF00” (2024),
- “4. AI Goldfish, Granting Wish. Green #00FF00” (2024),
- “5. AI Goldfish, Granting Wish. Blue #00FFFF” (2024)

Natural fish is an inhabitant of the water element, which is associated with the unconscious. In the depths of the waters, knowledge is hidden that is invisible to humans but accessible to fish. Today, AI neural networks study humans and nature to provide the most accurate and relevant information. These advanced systems analyze vast amounts of data from various sources to gain insights into human behavior, natural phenomena, and complex systems. My digital fish is a symbol of AI residing in neural networks inaccessible to our understanding. Like a goldfish, AI can fulfill wishes. 7 images of fish created by AI from digits and computer codes and finished by me are accompanied by quatrains written by AI and set to music. The fishes are colored in 7 colors of the rainbow spectrum and symbolize 7 main human desires hidden in the depths of the subconscious. They are: Safety and security, Love and belonging, Recognition and respect, Self-realization and personal growth, Freedom and independence, Immortality or overcoming the fear of death, Meaning of life and purpose of existence. This list is based on various psychological theories and research, including Maslow's hierarchy of needs and other concepts of depth psychology.

Galina is a multidisciplinary artist. Her artistic expertise spans a rich spectrum of art fields, including digital artwork, AI Art, 3D, AR and VR, bio art, video art, generative art, and more. Galina Bleikh's artistic practice is aimed at creating an artistic language through which a person can interact with the new technological reality, forming a unified synergistic creative potential with it. Galina completed her master's degree in art and industry at the Stieglitz Academy of Art, St. Petersburg. Since 1993 she has lived in Jerusalem. Galina hosts the international platform ISAST Leonardo / Laser Talks Jerusalem – a meeting place and dialogue between artists and scientists. As a New Media artist Galina takes part in many solo and group exhibitions and contemporary art conferences worldwide. Among them: “I AI AI” International Exhibition. Radian Gallery, San-Francisco, USA (2024), PERSPECTIVES 2024. CICA Museum, Republic of Korea; “Art and Nomads: Multiple Horizons” International Exhibition, The Spring 2024 Jerusalem Biennale; ArtPlatform On, Republic of Korea (2022), The CICA Museum, Republic of Korea, (2024, 2021), NordArt, Germany (2019), Haifa Museum of Art, Israel (2019).

Xinyu Chen



“Green on Ruins” (2024)

Xinyu Chen is an architectural designer, educator, amateur writer and photographer. Xinyu currently serves as an Architecture Teacher Scholar at the Cal Poly College of Architecture and Environmental Design. Xinyu's research interest lies in the experience of otherness in the built environment, and the visual representations thereof. Whether it is the appropriation of diasporic artifacts in American domesticity, or the internalization of nature into architecture's conditioned space, she probes the historical underpinning of marginal experiences, and she aspires to promote inclusivity by means of design and writing. The collection of photographs presented here critically investigates the impacts of nature overtaking architectural ruins. It reverses the traditional relationship between nature and man-made structure. It proposes the architectural remnants as the others being transformed by natural forces taking place over time. It invites the viewers to reflect on the interrelation between architecture and nature, and to take actions to shape a possibly better life.

Kaisu Koski/Nick Dunn



“Exit Song” (2023)

Exit Song embraces one of the most misunderstood nocturnal creatures, the rat. It is a requiem to a rat-like rodent Bramble Cay Melomys, the first mammal recorded to become extinct as a result of anthropogenic climate change in 2016. The music video includes speculative-performative interventions with real and imaginary rats, drawing from the Medieval legend of the Pied Piper of Hamelin. The legend is considered a multi-layered and early version of nonhuman displacement engineered by humans, and stigmatizing another species.

Burn City Pipers is an electro-acoustic postpunk duo of **Kaisu Koski** and **Nick Dunn**. Burn City Pipers creates songs, music videos, and sound poems for the more-than-human justice. Kaisu is a cross-disciplinary artist with a background in performance, film, and biological materials. She is an Associate Professor of Art and Design at Sheffield Hallam University. Nick is the Executive Director of Imagination, the design-led research lab at Lancaster University, where he is also a Professor of Urban Design. He is the founding Director of the Dark Design Lab, exploring the impacts of nocturnal activity on humans and nonhumans.

Fan Bangyu



“A Sculpture on A Speaker” (2020)

Bangyu is an interdisciplinary practitioner working with pictures, sculpture, installation, and sound. Their method is akin to drafting a non-linear narrative novel by starting with visual language, auditory language, and smell. They assemble and combine structures and supports designed in context, aiming for the installation site to present visual puzzles, suggest multiple meanings, and pursue an abstraction in language that evokes a mysterious atmosphere and is difficult to categorize precisely. Bangyu is interested in those events defined as history that disrupt and intrude upon the present space and time, which resonate like aftershocks, as the antennas of modern industry connect to the permanently shelved hard drives of hidden narratives. Bangyu wants to explore the topography of sound and the relationships between space and time, viewing it as a container of sound, auditory hallucinations, and memories. Bangyu’s photographic works, as an alternative narrative medium, present glimpses of contemporary life under the shadow of consumerism. Influenced by the German New Objectivity movement, she examines the encounters and combinations of objects with a detached gaze, seeking a structural aesthetic within the language of photography.

Alexandra Finkelchtein

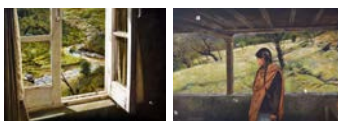


“Beaver” (2014)

“Starting with the cubist aesthetics, the fragmentation of forms became the object of analysis of perception: such a fragmentation and reorganization of forms meant that a work no longer had to be seen as a window through which the image of the world is seen, rather it is a physical object on which a subjective response to the world is created.”

Alexandra Finkelchtein born in Moldova, educated in Canada and US and currently resides in Israel. I break reference image for mentioned below reason and motivated by overwhelming drive people produce manmade items consuming natural resources and habitat.

SUMAN GUPTA



“Wind from the River Valley” (2021), “Dance of Spring” (2023)

“Wind from the River Valley” Egg tempera on gessoed wood panel, 17" x 23.5" 2021 A soft, light blue feather flutters through an open window into the room, carried by the gentle breeze from the valley, hinting at the imminent arrival of spring. Outside, a grey tit, which had been singing its melodic song takes flight, heading towards the highlands, perhaps preparing for migration thus symbolising the renewal that spring brings after a harsh winter. The sprouting green buds on once barren branches, along with the white and pink blossoms of wild peach and apricot trees across the river, stand as vivid metaphors for hope and revival. The artwork resonates with themes of change, rebirth, offering a subtle yet powerful reminder of nature’s enduring cycle of life.

“Dance of spring” Egg tempera on gessoed wood panel, 17" x 24.5" 2023 The art work explores the delicate interplay between transition and renewal, as the world beyond the home awakens in a symphony of life. The young girl, standing on the veranda, wrapped in a woollen shawl that holds the memory of winter’s cold, gazes into the landscape with quiet anticipation. Her presence embodies a poignant duality—caught between the lingering stillness of the season past and the vibrant promise of the one unfolding before her. The acacia trees, with their tender buds and wild blossoms, echo nature’s rebirth, while pale white butterflies, fluttering and feeding on fresh nectar, become ethereal symbols of transformation and joy.

Suman Gupta’s paintings are much more than Idyllic depictions of nature; they serve as complex sites for examining socio-political issues, particularly those related to marginalised rural communities in his native Shivalik hills. His works are deeply rooted in anthropological and cultural details, capturing the everyday lives of the Dogra people, their labor, traditions, and the shifts brought about by modernisation. Using the ancient technique of egg tempera, Gupta’s highly detailed paintings often pair seemingly disparate elements—a tree, a tool, a figure— to create ironic and introspective narratives that challenge the viewer to think beyond the surface. His art navigates the space between the physical and philosophical, presenting landscapes that, while beautiful, are imbued with deeper meanings about existence, time, and human agency. Exhibited internationally at prestigious venues like the Palais des Nations in Geneva and the Florence Biennale, Beijing biennale and gallery Christine frechard in Pittsburgh, his work has garnered critical acclaim and is part of esteemed collections worldwide, including the Museo Europeo de Arte Moderno in Barcelona. Gupta’s ability to seamlessly blend the local and the universal, the real and the imagined, marks him as one of India’s most thoughtful and innovative contemporary artists. Suman Gupta lives and works from his studio in Jammu.

Caroline Hatfield



“Under A White Sky” (2022) & “The Nature of The Future” (2022)

Under a White Sky / The Nature of the Future is a pair of two photo collages. Spanning geographies, the images are sourced from areas of nature tourism and/or artificial waterway such as parks, lakes and dams, preserves, and roadside attractions. Each collage combines skies, water, light, celestial bodies, and geological forms into abstract representations of estranged landscapes. With its title derived from Elizabeth Kolbert’s environmental book that describes human intervention in nature, I am questioning our collective perception and understanding of nature as commodity.”

Caroline Hatfield is a visual artist working with sculpture, installation, and mixed media to engage with materiality and environment. After completing a Sculpture BFA at The University of Tennessee, she earned an MFA in Interdisciplinary Studio Art from Towson University. Hatfield’s work has been reviewed or included in numerous publications, such as The Washington Post and Alluvial Environmental Journal. She has exhibited artwork nationally and internationally at venues such as The Mint Museum in Charlotte, NC, The Delaware Contemporary in Wilmington, DE, and the CICA Museum in Gimpo, South Korea. Recent solo exhibitions include "Foresights and Futures" at VisArts in Rockville, MD and "Celestial/Terrestrial" at Columbia College in South Carolina. Among her awards and honors, she is a recipient of the Trawick Contemporary Art Prize (2018), a

South Arts Cross-Sector Impact Grant (2020), and a Mississippi Arts Commission Visual Artist Fellowship Grant (2023). As Assistant Professor and Area Coordinator of Sculpture at Mississippi State University, she lives and works in Starkville, MS.

Simon Holpert



“Melting Ice, Meeting Minds” (2024)

Simon Holpert: I was born in France in August 1976 and I grew up in the suburbs of Paris. I am French Hungarian and I consider myself as a European Citizen. I lived almost 10 years in Austria. Since 2019, I am living and working in Budapest, Hungary. A pivotal chapter in my artistic journey unfolded more than 10 years ago when I crossed paths with the talented Lise Meillan (France), a former architect turned ceramic artist. Lise became not only my mentor but also the catalyst for my exploration into the intricate world of ceramics. The hand is my starting point. Starting point of creation, starting point of sensations. To touch and to caress is to access the intimacy of the human and to touch is also to access the intimacy of the object. As I reflect on my artistic journey, it becomes evident that the heart of my creative expression lies in a certain freedom—an uninhibited dialogue with the very essence of clay. I’ve come to understand that creation is not a rigid adherence to rules but a dynamic conversation with the medium. My artistic identity is rooted in the belief that freedom begets authenticity. And experimentation is key! Each piece carries the imprint of this philosophy—a testament to the symbiotic relationship between the creator and the clay. I am not bound by the constraints of tradition but propelled by the curiosity to explore the uncharted territories of artistic expression. Embedded in the very core of my artistic journey is a tapestry woven with threads of philosophy. With my background in philosophy studies, questions about existence, meaning, and emotion are closely linked to my approach to ceramics. Instead, clay becomes a platform for an exploration of the human experience, a conduit for asking questions that resonate with the audience’s innermost reflections. I am drawn to the challenge of translating abstract inquiries into tangible forms that elicit a visceral response. It’s about creating an environment where art becomes a conduit for the audience to engage with their own inner dialogues, to confront the unspoken questions that linger in the recesses of their minds. In the past years, I enhanced professional capabilities through workshops with Nathalie Domingo (France), Luca Tripaldi (Italy), Zsolt Jozsef Simon (Hungary), Alberto Bustos (Spain) and Patty Wouters (Belgium).

Mehwish Iqbal



“Blood Moon”, “Komodo Dragon”, “Diaspora”, “Last Prayer”, “Silent Conversations”

Mehwish Iqbal is a multidisciplinary artist whose practice explores themes of migration, identity, displacement, and the resilience of the human spirit. Originally from Pakistan and now based in Australia, her work spans printmaking, painting, sculpture, textiles, and installation, often incorporating socially engaged narratives. Iqbal’s art delves into personal and collective histories, drawing from experiences of diaspora and cultural hybridity. She has exhibited internationally in galleries and museums across Australia, Europe, the Middle East, and Asia. Her work has been featured in prestigious exhibitions, public art commissions, and residencies, reflecting a commitment to storytelling and advocacy through visual expression.

Bella Kang



“Native Canadian” (2024), “Reflection” (2024), “Skin Me” (2024), “Too Far From The Nest” (2024), “Unnatural” (2024)

Native Canadian. Taxidermy, woven and crocheted stretchy rope, crochet and wood-beaded lace, hand-beaded flowers, and wire on canvas. Native Canadian is the return of a silver fox into nature. Although taken in by human hands, this piece aims to set a beautiful creature back into its native land. It is accompanied by intricate flowers, and mimics the traditional wall display of taxidermy. Surface level details evoke the spirit in this fox’s eyes, and begs the onlooker to observe the beauty in preservation.

Reflection. Taxidermy, shattered glass and mirror, hand-beaded flora, wood, resin, wire, and crochet vines. As an array of shattered glass and mirror stares back at the viewer, they are forced to observe their reflection while simultaneously observing a taxidermy silver fox. This disturbing situation is sugar-coated with dazzling crystal beading and transparent glass. When looking inwardly, this piece asks the observer to align their natural tendencies with the lifeless animal before them.

Skin Me. Modeling paste, acrylic, artist’s desquamation on canvas. Mankind, too, can be skinned. The process for creating Skin Me includes the artist’s own peeled flesh. This is a statement of human’s connection to nature; placing a sprawled out bird next to human desquamation shows that people share a natural vulnerability with animals.

Too Far From The Nest. Taxidermy, cardboard, acrylic, wood blocks, dried and resin flora, and dried orange. Too Far From The Nest takes a creature from its rightful haven, and places it precariously on the outskirts of a cylinder (representative of a nest). Mink often settle in hollow tree logs or stumps close to water, which relates to the blue acrylic paint. An open circle of flowers symbolizes the beauty within the den; although, it remains hollow and empty, awaiting a Mink who wandered too far from the nest.

Unnatural. Taxidermy, beading, crochet, felt sheets, and handcrafted needle-felting. The sharp contrast between a green, colorful flora, and the unpigmented nature of an arctic-fox is used to convey a sense of displacement between an arctic fox and its surroundings. Unnatural evokes the curious part of humankind that determines what it means to have a sense of belonging. The arctic fox rests its head on a bed of greenery, and although the element of color creates visual unity, the fox still remains alienated, and isolated from its true nature.

Bella Kang is an Asian-American artist who currently studies industrial and kinetic design while attending the Savannah College of Art and Design. Velatruna has made appearances nationally and internationally, including Brazil, New York City, and the 2025 CICA Museum in South Korea. Velatruna is recognized for her conceptual paintings and sculptures, and has been said to hold a niche dedication to bizarre art materials. Recent works emphasize what an artist sacrifices for their work, rather than the final product. Velatruna uses taxidermy and hauntingly beautiful pieces to display the pulchritude found in an artist’s process.

Kim Jihoon(김지훈)

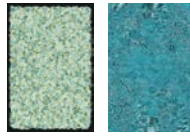


“From Emotion” (2024)

어린 시절 질병으로 인해 혼자 지내왔던 시간, 나는 궀(동굴) 속에 있는 아이였다. 보호받아야 할 아이, 엄마와 아빠 그리고 모든 이들이 꺼져가는 불씨처럼 소중히 여기는 아이. 그런 나의 궀속에는 늘 사랑이 궀어 있었다. 그리고 돌들이 서로 궀어 돌담이 되고 태풍을 이겨내듯 가족과 친구 그리고 이웃까지 나에게에는 돌담마냥 궀일 수 있는 관계였다. 나의 어린 시절 도심을 떠난 외진 숲속, 궀와 같은 환경속에서 자랐다. 그로인해 자연과 어울려 지냈던 수많은 순간들을 기억한다. 나의 기억을 바탕으로 성인이 되어 살아가는 사회 안에서, 서로에게 궀여(기대어) 서로에게 궀(사랑)가 되는 사람들 간의 관계 그리고 소통에 주목해 본다. 그 속에서 삶의 의미, 사회 속 나의 가치를 찾는다. 나를 찾기 위하여 자연을 다시 상상하며, 본질을 향해 변형해 나가는 자연을 관찰한다. 사람은 ‘궀’를 추구하고 ‘궀’를 찾는다. 보장된 안전한 미래를 위해 개인의 이익에 집착한다. 하지만 톨스토이가 말한 사람은 무엇으로 사는가의 해답처럼 우리의 진정한 궀는 ‘궀’ 사랑일 것이다. 개인의 만족이 아니라 공동의 행복을 추구하는 것, 자연으로 돌아가는 유일한 통로는 아닐까.

Kim Jihoon(김지훈): 제주에서 나고 자라 늘 보고 자랐던 돌담, 식물 등을 단순한 형태와 색상으로 재구성한다. 화면은 크게 돌, 식물, 색감으로 구성되어지고, 때로는 작품으로 대변하는 사건, 작업을 할 때의 감정에 따라 한가지 요소가 튀어나와 부각되기도 한다.

Jenny Kowalski



“Sphere Rotation Leaf Arrangement” (2024), “Ripples” (2024)

Sphere Rotation Leaf Arrangement is constructed from a series of randomly placed leaf-like spherical shapes created in code written using p5.js. The green tones and dense overlapping textures make the programmatic image appear like a pile of leaves or wall of moss.

Ripples is constructed from densely packed overlapping circles created and placed through code written in p5.js. The overlapping shapes interact with one another visually to resemble ripples in water.

Jenny Kowalski is an Assistant Professor at Lehigh University teaching courses on graphic design and user experience design. Her work explores interactions between text and image, between designer and audience, and between physical and digital space. Her research interests include creative coding, design for accessibility, and tactile craft.

Mako Lomadze



“Untitled (Triptych)” (2024), “Land of invisible bugs” (2024)

“Untitled (Triptych)” This oil on canvas triptych delves into the intricate relationship between nature, humans, and the creatures that inhabit our world, inviting deeper philosophical contemplation on balance, coexistence, and the unseen forces that connect all living beings. The first painting portrays a Venus flytrap in the act of capturing a fly, an intimate moment of nature’s predatory cycle. The cloud-like explosion behind the plant suggests the complex interplay between creation and destruction, a subtle reminder that life’s processes, though often violent, are also necessary for growth and renewal. This image evokes the idea that nature operates in cycles beyond human morality, indifferent yet deeply purposeful. In the middle piece, a fluid-like creature emerges in the heart of the forest, symbolizing a forest spirit born from the artist’s imagination. This ethereal figure is a fusion of nature’s rich diversity and human interpretation, raising questions about our relationship with the wild. Do we merely observe nature, or do we become a part of it through our imagination and interaction? The creature embodies the forest’s hidden intelligence, a force beyond human comprehension, where each element—from leaf to insect—plays a role in maintaining the delicate equilibrium of life. The third painting completes the narrative, showing bugs crawling through peony flowers, where the scarab species feeds on its favorite bloom. This mirrors the first panel, where the Venus flytrap consumes the fly, highlighting a philosophical reflection on reciprocity in nature: the plant devours the insect, while in turn, insects feast on plants. The endless exchange between giving and taking underscores the inherent balance of all things, where survival relies on this constant push and pull. Together, these paintings question humanity’s place in the natural order. We often see ourselves as separate from nature, yet we are bound by the same cycles of life and death, of creation and destruction. This triptych not only portrays the beauty and brutality of the natural world but also serves as a meditation on how all creatures—human, plant, and insect—are interconnected in a web of existence, each playing a vital role in the grand narrative of life.

“*Land of invisible bugs*” In this small painting from the series *Land of Invisible Bugs*, a scarab beetle rests on a human face, symbolizing the delicate balance between the seen and unseen forces that shape our existence. The scarab, a creature often associated with cycles of renewal and transformation, clings to the face, evoking a sense of quiet intrusion. This intimate interaction between the human form and insect suggests the often overlooked yet profound connection between humanity and nature’s smallest creatures, as well as the inevitability of their coexistence.

Mako Lomadze is a contemporary artist based in Tbilisi, Georgia, regularly participating in international exhibitions and residencies. She skillfully explores traditional oil painting, finding expressive power in its depths. Her creative process is rooted in internal reflection, delving into the subconscious, dreams, and philosophical ideas. Rich in symbolism, her works encourage thoughtful exploration of complex narratives beyond aesthetics. Her ethereal, emotionally deep pieces often evoke a poetic

melancholy, capturing the somber essence of life. Focusing on self-portraiture, Lomadze's work reflects the complexities of solitude and the changing role of women in society. Her works are housed in the Museum of Contemporary Art in Cosenza, Tbilisi Fine Arts Museum, and private collections across Georgia, Europe, Canada, and the U.S.

Gloria Matarazzo



**“Looking for the Clouds” (2024), “When we could see despite the fog” (2024),
“The soft wind” (2024)**

The dreams that we dream and others: Dreams guide us, precede us and accompany us. This is the theme of these works. I relate situations derived from dreams, mine, and imaginary ones as well. The landscape is an important element that brings together diverse situations. It is the stage where stories are found and developed. Stories from my imagination, where objects take symbolic form of real and dialogue with the landscape that is in turn stage. Stage of lived stories and stories of others that continue in ourselves. In this way, the real loses its consistency when passing through real situations to reconvert into new and peculiar corporeality situations and where time is no longer chronological, time now becomes a sum of times. Taking the theme of dreams, I work in a series with my photographs of landscapes and objects, editing them to form various stories that speak of the subjectivity of the time and the confrontation of the real with the unreal.

Gloria Matarazzo: Argentine visual artist formally trained at studios of renowned artists such as Raquel Forner, Kenneth Kemble and Emilio Renart. She has studied art theory with Professor Jorge Lopez Anaya and Philosophy and Aesthetics of Modern Art with Elena Oliveras, PhD in Aesthetics from the University of Paris. She has participated in the Photographic Work Seminar with the photographer and performer Fabiana Barreda. She was part of the GEN Group of research and creative experimentation developed by the artist and professor Emilio Renart. During her vast career as an artist, she has developed her work within the visual arts in different formats and languages, including paintings, objects, installations, artists books and photographs. She has participated in solo and collective exhibitions since 1980.

Aku Menditeguy



“Tempus” (2024)

Aku Menditeguy, a multidisciplinary artist, defines herself as a poet who writes verses with her body. Her creative process links writing with corporal expression. Oscillating between words and movement, and vice versa, her work materializes in videos and photographs. In TEMPUS, observing the passage of time resembles contemplating a mighty river that flows incessantly before our eyes, carrying with it fragments of life and history. This contemplation of temporal flow constitutes an invitation to become aware of one's own existence, allowing us to appreciate the ephemeral nature of happiness and to face challenges with fortitude. The observation of time in its constant march teaches us that life is composed of a succession of fleeting moments, each with the potential to acquire meaning and transcendence. Nevertheless, from a melancholic perspective, it can also reveal absences and losses, making palpable the inexorable passage of years or fostering the sensation that time slips away quickly. However, even from nostalgia and longing, time always symbolizes growth, learning, and materializes the pursuit of beauty in impermanence. Ultimately, observing time passing acts as a reminder of our own humanity, evidencing our capacity to transform and leave a significant mark on the world through our interaction with history and art.

Shanna Merola



“Polystyrene (C₈H₈)” (2023)

“Love Canal; Evidence of Injury” examines the legacy of North America’s first Superfund site through the unsung history of women who organized for environmental justice in their neighborhoods. Nestled just outside of Niagara Falls this sleepy town in upstate NY became headline news when an entire working-class community was poisoned by leaking dioxin containers buried just beneath the asphalt. By the late 1970’s toxic sludge began creeping into people’s basements as the mothers of Love Canal reported alarming rates of birth defects, miscarriages, and childhood leukemia. Today, wildlife like mullein and milkweed thrive despite elevated toxicity levels that remain ever-present within the landscape. Driveways to nowhere, broken streetlights, and decommissioned fire hydrants mark the empty streets adjacent to a fenced off piece of land where the 99th Street School used to sit. But, in and around the containment zone, are the stories of mothers who fought for the right to a safe and healthy environment. The intersections of class, race, gender, and housing are inextricably linked to the struggle as well, though many of these stories were omitted from the mainstream narrative. Broader themes in the series explore adaptation, toxicity, reproduction, mutation, and survival - with a focus on the interconnectedness of our fragile ecosystem and the human body.

Shanna Merola is a visual artist, photojournalist, and legal worker. Her sculptural photo-collages are informed by the stories of environmental justice struggles past and present. Travelling to EPA designated Superfund sites, she has documented the slow violence of deregulation – from her own neighborhood on the Eastside of Detroit, to Chicago’s Altgeld Gardens, and Love Canal, NY. She has been awarded studio residencies and fellowships through MacDowell, the Studios at MASS MoCA, Banff Centre for Arts + Creativity, Kala Institute of Art, Kresge Arts Detroit, the Society for Photographic Education, the Puffin Foundation, and the Virginia Museum of Fine Art.

Roya Nazari Najafabadi



“Behind the mask” (2024)

Roya Nazari Najafabadi, a painter and multidisciplinary artist from Iran, explores the profound aspects of human nature and environmental issues through emotionally charged artworks. Her paintings and photography invite contemplation of primary human emotions, aiming to raise awareness about mental health and pressing environmental challenges. She is currently studying for an MFA at the University of Minnesota. Through her Artworks, Roya invites viewers to contemplate the deeper meaning behind her art, which often portrays primary human emotions and mental disorders like bipolar disorder. The artist aims to raise awareness about mental health and address environmental challenges through her work. She strives to create resonant and thought-provoking art that connects with contemporary audiences. In her artistic journey, he strives to use various materials to depict roles and emotions, challenging modernity and the traditional culture of Iran. She aims to integrate and connect his artistic works, focusing on themes related to women, constraints, and freedom in contemporary times. As an artist, he aspires to create works that, albeit modestly, impact awareness and education, centering on these social issues.

Julia Oram



“Chrysalis” (2023)

Julia Oram (1990) is a Canadian inter-disciplinary artist with Greek and English heritage, currently based in Berlin. After overcoming addiction at 26, a pivotal turning point in her life, Julia found a deeper connection to her artistic practice. This period of self-discovery gave her art emotional depth and authenticity, inspiring her to explore different themes and unconventional materials. Her work, exhibited in Berlin, Athens, Japan and Canada, explores themes of personal experience and experimentation. Notable exhibitions include *Synthesis of Nature: A Digital Odyssey Solo Exhibition* (2023), Nio House, Berlin and the solo show *Impermanence* (2024), Fujiyoshida, Japan. Julia’s art ranges from bold to minimal, often incorporating unique materials like sunscreen lotion and honey in her recent chemical painting series. Julia’s sculptures focus on purity of shape and simplicity, which inspire a deeper exploration of materials such as marble, alabaster, and glass. Her pieces are influenced by the Archaic Greek period, and elements drawn from other tribal civilizations. The sculptures emit a balance of modernism and classicism, reflecting a reverence of nature. Julia’s focus on abstraction and essence may draw parallels to the Archaic period’s approach to simplicity and the distillation of form. Much like the kouros statues aimed to capture the eternal, Julia seeks to express universal truths through minimalism, and natural beauty. Julia experiments with various visual techniques, including 3D rendering, chemical paintings, inks, and oil painting. Her vicarious curiosity leads her to encompass an element of nature alongside abstract forms and textures. This integration allows her to explore the relationship between organic processes and artistic expression, often blurring the boundaries between natural environments and human-made creations.

Vasilios Papaioannu



“Reed”(2024), “Sand”(2024), “Sky”(2024)

The photographs *“Sand”*, *“Reed”* and *“Sky”* are part of the photography project titled *“Marine”* that visually explores the coastal ecosystem of the Thessaloniki Region in Northern Greece. The project involves capturing the adjacent environments of the sea using 35mm film. It employs loose framing, superimposed images, and expired film stock, which alters the natural color palette of the subjects.

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

Jinsik Park(박진식)



“Alternative Method: Flower01, 3min 56sec” (2024),
“Alternative Method: Flower13, 3min 56sec” (2024)

Currently, **Jinsik Park** lectures a variety of fine arts courses at Duksung Women's University and Incheon Catholic University. He has also participated in several public art projects, including the 'For Sound' program, which supports artists with disabilities, and CAN Foundation's 'Art Bus Canvas,' an art experience and education program for multicultural youth in underserved areas. In 2024, he collaborated with LS Electric in the U.S. on a project 'coexistence,' seeking to engage with the public. In his 2022 solo exhibition *Alternative Method*, he condensed the movements of sign language interpreters into a single photograph, presenting new possibilities for visual language. In his 2024 solo exhibition *Alternative Method: Flower Series*, he deconstructed flowers on the verge of disposal and transmitted sound waves over a span of 3 minutes and 56 seconds, visually recording the movement of the petals. Through these works, which reexamine overlooked subjects using alternative methods, the artist conveys meaningful messages to society while exploring the expansiveness of visual art.

현재 (박진식 작가는) 덕성여자대학교와 인천가톨릭대학교에서 다양한 순수예술 과목들을 맡아 강의하고 있으며, 장애인 문화예술 인력 지원 프로그램인 'For Sound'와 캔 파운데이션의 '아트버스 캔버스'(문화 나눔 희망지역 다문화 청소년 대상의 예술체험 및 교육 프로그램) 등 여러 공공미술 프로젝트에 참여하였다. 2024년에는 미국에서 LS Electric과 '공존'을 주제로 협업하며 대중과의 소통을 모색하였다. 또한, 2022년 개인전 <Alternative Method>에서는 수어 통역사들의 움직임을 단 한 장의 사진으로 함축하여 시각적 언어의 새로운 가능성을 제시하였고, 2024년 개인전 <Alternative Method: Flower Series>에서는 수집한 폐기 직전의 꽃들을 해체한 후 3분 56초 동안 음파를 전달하여 꽃잎들의 움직임을 시각적으로 기록하였다. 작가는 주목받지 못한 대상을 대안적인 방식으로 재조명하는 작품들을 통해 사회에 의미 있는 메시지를 전달하며, 시각예술의 확장성을 탐구하고 있다.

Zander Porter



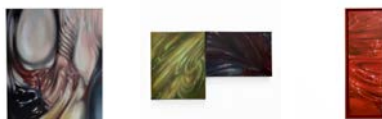
“the interior is slippery” (2016)

A grown weirdo-kid coalition between Zander Porter and Tess Altman fights a straight genealogy of knowledge, of relation, of baby production. This techno-object is not penetrative but rather surface-concerned, a caress as opposed to an exposure. The fairy godmother's aura is found in the relation, distance, texture, and feeling of her magic wand. T + Z write: "We hope to work as two hungry caterpillars making alternative reproductions in our technological cocoons! What do the erotics of the digital-physical gesture consist of? Of a cyborg mutual masturbation: robots assisted by T + Z to create a new lineage, one not of 2-1-2-1-2, but just 0000000000000000 (a tabs-opening, command + Z + T). Perhaps the 3D scanner-wand is a dildo-toy on the playground that is also a broomstick, one that offers a certain type of escape within the bounds of the schoolyard fence, where boys and girls play along the binary and jump on it too, i.e., another monkey bar. We swing, we fly on and between this shared tech-tool. Man and woman bodies are subject to certain (different) identification/surveillance processes. What would it mean to tear up the teddy-bear cam that heteromommies put in our playrooms? What would it mean for the three of us (teddy-cam/3D scanner, Tess, Zander) to play doctor with the toy car, with the TSA scanner, with the medical vibrator of hysteria? What would a queer man-woman hysteria monster-lobotomy look like? How would the otherwise-dildo, one that is not penetrative but caressing, shaped as it is but with two sexualized bodies on it, in its data, conduct its own lobotomy? What kind of violence is it responding to and how? How can we indulge in a certain 'queer overkill,' an otherwise BDSM-technological-identification scenario of pleasure-pain, as we relish in a certain impotence as the site of fertility for something other than biological reproduction (as opposed to a site of shame, etc.)?"

Zander Porter (ザンダー・ポーター) is a US-American artistic researcher and choreographer-cyborg based primarily in Berlin with additional frequencies in Los Angeles, Amsterdam, and Tokyo. Working between liveness and onlineness, ze interpolates (dis)identification and (dis)embodiment as phenomenological inquiries between surface, soma, portal, and psyche. Zander's practices dissect and recompose attention and identity through gamification of gender, affect, interlocution, and subjectivity. Citing internet semiotics, hormonal technologies, corporeality, and surveillance paradigms with a mixture of curiosity, reverence, irony, and skepticism, Zander's work critically exposes neoliberal orders of hyper-individualization and reimagines

staged/documentated ceremonies of the techno-social. Ze articulates byproducts (expressions, performativities) of this negotiation as (technogenetic, neuroatypical) matrices of queerer relationality. Zander has been a core member of XenoEntities Network (XEN), a platform for discussion and experimentation focusing on intersections of queer, gender, and feminist studies with digital technologies. Holding a high-honors BA in Art Studio (with additional coursework in Computer Science and Performance Studies) from Wesleyan University and an MA in Choreography from DAS Graduate School – Amsterdam University of the Arts, ze has worked or participated in residencies at Swiss Institute / Contemporary Art (New York), Cité internationale des arts (Paris), Trauma Bar und Kino (Berlin), the Saison Foundation (Tokyo), National Institute for Space Research (São José dos Campos), and Leonardo@Djerassi (Woodside), alongside reception of disparate production and research grants or awards and participation in various exhibition and festival contexts internationally.

Anja Rausch



“KERBE” (2023), “FUGE” (2024), “GEL” (2024)

Anja Rausch’s work negotiates the concept of opposites, which, according to her perspective, are not fundamentally distinct but rather form a unity, mutually conditioning each other. In this context, and in tradition, alchemical hypotheses and psychological models, such as those of Jungian analytical psychology, are relevant reference points in her research. At the center of her approach lies an intuitive, spontaneous expression and rational navigation of the craft of painting itself. The subjects address the tipping point between physical surfaces and inner images. Central themes include organic structures, the fragile interior and the invasive exterior, fertility, transformational states, and incarnation. The exploration of polarities and pluralities is inscribed as a formal attitude into the painter’s work: the images can be read as references to biological or geological phenomena. Their occurrence evokes a primal form of growth that radiates both tenderness and violence. The scale provides the same ambiguous quality: am I facing microscopic cells or a macrocosmic system? Is an abstract, physical energy state depicted here, or an anatomical model? The pictorial world develops from an initially intuitively painted layer, which is built up during an additive painting process, to an almost photorealistic motif. This process is comparable to an exercised thought process, gradually uncovering the resulting image step by step. Ultimately, it is about achieving the highest possible precision in describing something that possesses a diffuse character within itself. The artist explores how precisely she can capture this paradox. As a result, formal plasticity, light phenomena, and visual depth are of great relevance to Anja Rausch’s concept of painting. In this regard, the technique is formally oriented towards old master paintings as a system of representation. The subject, on the other hand, refuses any narrative structure or clear assignment. Consequently, her carefully crafted textures navigate the liminal space between reality and imagination, figuration and abstraction.

Anja Rausch (*1992, Aschaffenburg, Germany) lives and works in Berlin. Her artistic practice incorporates drawing and oil painting. In her delicate, luminous pieces, Rausch intuitively reproduces her visual vocabulary, which she has enriched since childhood through her personal perception of her surroundings. After eight years of painting education at a private art school in Bavaria, she studied Visual Communication at Darmstadt University of Applied Sciences/Faculty of Applied Arts from 2012, where she graduated with a diploma in 2017 in the class of Prof. Dr. Sabine Zimmermann. From 2017 to 2022, Anja Rausch developed a focus on spatial installations and scenography. Since Fall 2024, she has been participating in an MFA program in Jorinde Voigt’s class at HFBK Hamburg. Anja Rausch has taken part in various group exhibitions in Germany and internationally. In March 2023, she opened her first solo exhibition, “Morbid Orbit,” in Berlin. In 2022 and 2023, she has been nominated for the longlist of the BBA Artist Prize and was a finalist for the Prisma Art Prize 2024.”

James Rose



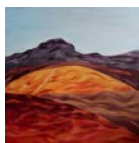
“Stony Brook” (2024)

Whether I have painted a forest, the harbor, the beach, or the subway, I have looked for elemental qualities that work together to build a whole. What I call “elements” are units and pieces that are woven through the fabric of what I see. They are representations of people, urban infrastructure, plants, rocks, clouds, and water. I find the aesthetic in seeing the subject, and discover balance in how the elements exist together. The subject is always scenic and taken from my own experience. I live in

NYC and spend many of my days in nature around the city. Water is the most fascinating element to me. Conceptually it represents life. It is in us, and around us, it sustains us. And it is beautiful. I find water in my paintings more and more. I recall an interview I saw with a Native American elder, describing how his culture believes there is a great source of water under our Earth that we were born from. In the next age it will rise up to consume us and we will become one with it again. Our connection to water is undeniable. Water heals and refreshes. When I enter the water everything in my consciousness changes.

For years I painted people moving through the subway system, and in a way that is like painting a river. If I paint a forest, it is also filled with trees, who are also drinking thousands of gallons of water. But I have recently focused directly on the water itself. When my focus on water began, I looked mostly at its surface and the way it reflected light, but now I am trying more to also show what is in the water. I am attempting to layer the paint to show this and also use color to give this illusion. I see the rocks at the bottom of the stream, and their golden hue through the clear currents. It is very important that I get the visual representation right, but I also do not want to lose my own personality in the painting or any thing that may happen accidentally that is also important or impactful. I want a playful quality to exist in my work. I want to transcend representation and make a connection between what I see and how I feel.

Anna Ryczkowska



“Life on Earth?” (2019)

The oil painting was inspired by a volcanic landscape surrounding Mount Teide in Tenerife. It looked surreal and automatically made me feel as if I was on another planet, and seemed more like a martian landscape than anything I had seen on Earth. However this is a completely natural terrain, it made me think of how, due to human activity, our Planet is turning into an unfavourable living environment. Looking at the current events around the world; wars, natural disasters caused by the Climate Change, egoism and ignorance of the most wealthy, I think of how inhumane we have become. How our green, once full of life, planet starts to look more like a dry, deserted Mars, not suitable for any organisms to live on it. Therefore paraphrasing David Bowie I pose a question - is there, or in this case, will there be life on Earth? My painting is both a praise to our beautiful nature, which can still surprise us with its wonders, and a provocation to a discussion about where we, as a society, are going and what consequences our actions have on our Planet as a whole. Will we realise our detrimental impact and start working collectively to make our world a better place to live for us and other creatures we share it with? Or are we destined for martian landscapes or even conditions not only in the volcanic areas.

Anna Ryczkowska: Artist and biologist both at heart and by occupation. She's a Poland based artist born in 1998 with a strong passion for nature and science. She graduated from the Academy of Fine Arts in Warsaw as Master of Arts in Graphic Arts and University of Warsaw in Biology. In her artistic work she seeks to combine those two areas. In nature and biology she seeks inspiration and uses her artistic skills as a tool to popularise science. She cares deeply about living creatures and believes that the climate crisis is the world's main concern, which she addresses with her art. In her artistic practice she uses traditional resources like oil paint or print as well as other media like animation.

Hiroya Sakurai



“The Stream XII-II” (2022)

Human beings act on nature in order to keep their lives. From their activities, several streams are generated and landscapes are transformed. I focus on the beauty of transformation created through the relation between human activities and nature, and want to express the beauty as a kind of visual ballet. In this film, I shot a scene of burning of reeds fields. When the reeds fields are burned carbon dioxide is generated, but newly generated carbon dioxide is absorbed by the spring reeds sprouts in their process of growth. Whole processes are carbon neutralized.

Hiroya Sakurai: Born in Yokohama, Japan. Graduated from the University of Tsukuba. Emeritus Professor, Seian University of Art and Design. Sakurai's work can be found in the collections of the National Gallery of Canada and J.Paul Getty Trust. Sakurai was awarded at "35th Asolo Art Film Festival (2016)", Italy, "39th Tokyo Video Festival" and "56th Ann Arbor Film Festival"

(2018). Exhibitions include "4th Sydney Biennale (1982),"Visual Development of Photographic Image", National Museum of Contemporary Art, Kwachon, Korea(1998) and "24th Rhode Island International Film Festival"(2020)

Michelle Sanz



“Spider in the Garden” (2024)

In *Garden Spider*, Michelle Sanz blends human and spider forms, portraying a woman with a calm, intense gaze reminiscent of the garden spider's patient and observant nature. Her spider-like body is surrounded by organic shapes inspired by the *trametes versicolor* fungus, adding to the surreal atmosphere of the piece. The juxtaposition of the human face and spider body highlights Sanz's ongoing exploration of anthropomorphism and mimicry in nature. This hybrid figure represents both vulnerability and quiet strength, symbolizing transformation and the deep connection between humanity and the natural world. The painting invites viewers to contemplate the delicate balance of life and the inherent resilience within it.

Michelle Sanz (b. 1996, Chiapas, Mexico) is a visual artist with a degree from the National School of Painting, Sculpture, and Engraving "La Esmeralda" in Mexico City. Specializing in painting, her work explores the intricate relationship between humanity and nature, envisioning a fictional world where these elements intertwine. She focuses on anthropomorphism and the mimicry of nature through disguises, examining how humans attribute their traits to other living beings and vice versa. Michelle was nominated for the Social Art Award (2021) by The Institute for Art and Innovation in Berlin and has received grants like "El Arte Ayuda" (2020) and the Legacy Santander Scholarship (2019). Her work has been exhibited in group shows, including "Autorretrete" at Fotogenia Film Festival (2023) and "5 Generations in Longer Captivity" at UNAM Cultural Center (2022). She is currently studying Media Design in Germany as part of an Ausbildung program.

Mercedes Segade

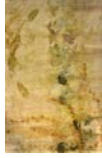


“Considered Apart From Concrete Existence” (2023)

The real world, the world we call real, when it is not defined by words or images known through our imagination becomes an abstraction, a reality *considered apart from concrete existence*, that challenges the viewer to observe in a different way. For this project I used large-format digital photographs taken on different natural surfaces washed and shaped over time by the flow and movement of water and wind, and post-produced them using the technique of negative development, in order to explore and reveal what was hidden in the image. The result is this photographic series that works as an invitation to see beyond the real world, to see from its opposite, revealing a new universe and a new dimension of nature, which has always been there, waiting to be discovered.

Mercedes Segade is an Argentinian photographer, filmmaker and visual artist who works on long-term and collaborative projects across multi-platforms such as films, installations, books and digital media. Her work focuses on understanding how the different ways of thinking, seeing, and perceiving impact in our social behavior and interaction with the environment, utilizing art and collaborative projects as a tool to foster understanding and redefine new realities.

Andrea Seguraz



“Altilis” (2024)

Altilis 2024 was made with medicinal plants from the “Kechua Lamas” community in the Peruvian forest with the technique of eco-print or botanical dyeing on cotton paper. All the colours, forms and effects come from the pigments of the plants during the boiling and vaporization of the paper with the plants wrapped in a roll.

Andres Seguraz is an artist and architect from Peru, based in Lima and London-Uk. Her artistic practice delves into the research and exploration of Peruvian plants, flowers, seeds, and dyeing barks, employing botanical printing and dyeing techniques on paper and fabric. Over the past five years, she has dedicated to this passion for nature, beginning with the exploration of new surfaces for integrating drawings with charcoal and graphite. Two years ago, she embarked on an in-depth journey into botanical printing and natural pigments. After a year of intense experimentation to refine her compositions, 2023 marked the achievement of my first successful pieces. She had the honor of exhibiting Her work in Prague and London in 2023 alongside the Pastel Society of British and International Artists in London in January 2024. Since February 2024, She has undertaken an ambitious project titled 'Catalog of Peruvian Medicinal Dye Plants.' This project is inspired by the ongoing use of medicinal plants by communities and farmers. Many of these plants continue to be used in healing rituals, motivating her to capture their 'spirits' or the living essence of the plant. Her works focus on exploring the biodiversity of her country's flora and conveying the energies these plants embody, fostering an intercultural and environmentally conscious dialogue through art.

Shin heejoung(신희정)



“Never permanence” (2024)

“Nature2025” 전시의 주제인 <자연과 인간의 본성>에 대해 깊이 고찰을 해본 결과, 자연과 인간의 가장 큰 공통된 본질적인 본성은 Impermanence 영원 하지 않음이라 생각한다. 다른 말로는 항상 변화하여 덧없으며, 고정 불변하 지 않다는 뜻이기도 하다. 인간은 영원하지 않음에도 불구하고, 늘 변화하는 자연과 삶 속에서 영원할 것 같이 살고 있다. 예술 작품 또한 마찬가지이다. 그러한 인간들이 만든 작품들은 아주 짧고 단단하게 그리고 견고하게 온갖 보존제와 코팅제, 합성화학물 등을 사용하여 환경오염의 일원이 되기도 한다. 이는 영원하지 않음을 망각하여 오늘날 심각한 환경문제들이 만들어졌다.

본 작품 “Never permanence”은 각각의 다른 날씨와 예상치 못한 사고로 인한 다양한 상황에서 건조된 연근들을 실로 서로를 엮었다. 마치 한 필의 옷감과 같기도 한 이 작품은, 고정된 한가지의 형태가 아니라 다양한 형태로 변형이 가능하고, 연근의 색 또한 점차 변해가는 과정도 볼 수 있다. 그리고 필요에 의해 차를 끓여 마시거나 딸감의 재료 또는 분해하면 다른 작품을 만들 수 있도록 재사용이 가능한 재료이다. 작업을 하는 동안 예상치 못한 실수도 있었고 마음에 들지 않는 부분이 있었지만, **Never permanence**를 인지하고 언젠간 사라져 갈 이 작품을 위해 최 대한 잘하려는 마음과 완벽히 하려는 나의 욕심을 절제하며 다시 고치거나 버리려 하지 않았다. 그리고 정신적인 혼란과 스트레스로만 여겨졌던 북한의 대남방송이 도움이 되기도 하였다. 언제 전쟁이 일어 날지 모르는 불안감 속에서 만약 전쟁이 난다면 이 작업 또한 물거품과 같은 부질없는 짓이겠지 하며 몇 번이고 마음속으로 망설였던 순간들을 묵묵히 연근 바느질을 하며, '덧없는 무상과 '살아야겠다는 의지' 사이에서 마음의 평정심을 잃지 않으려 노력했기에 나에겐 더 뜻깊은 작품이기도 하다.

Shin heejoung(신희정): 자연의 신비로움과 에너지를 재료로 작업을 하며, 나를 비롯한 만물의 본성을 깨닫고자 열심히 정진하는 수행예술가라고 소개하고 싶다. 자연으로 쉽게 돌아 가지 못하는 재료들을 사용하여 작업을 하면, 왠지모를 죄책감에 마음이 무겁고 힘들다는 것을 느끼게 되어, 이 후 나뭇가지, 단풍씨앗, 모래, 솔잎, 연(3EF) 등으로 작품을 만들기 시작하였다. 움직이지 않는 생물에 깊이 매료되기 시작한 것은 2002년 18세에 입산 출가하여 절에서 연밭 농사를 짓게 되면서이다. 이러한 인연으로 작품의 대표 소재가 연근, 연잎, 연자방, 연씨앗 등이다. 사람들은 대부분 연'이라고 말하면 연꽃을 먼저 떠올린다. 어둡고 축축한 곳에 추운 겨울을 견디며 묻혀 있는 연근이 있기에 연꽃이 존재한다. 눈에는 보이지 않지만, 항상 깊은 그곳에 있는 그 본성을 드러내어 자유자재한 모습으로 화현 하는 작업이 삶에 유일한 낙으로 살고 있다. 연꽃과 같이....

Kirsten Rae Simonsen



“The Hanging Garden” (2022)

This work reflects a love of the space created by fairy tales: where animals talk and magic or evil lurks around the corner. The work combines beauty and disorder, fairy tale and reality, the mysterious and the ominous. Most of the animals in the series are drawn from the artists' own collection of photographs of Victorian and early 20th century taxidermy displays from places such as the Field Museum in Chicago, with its placid animal scenes that mirror cozy nuclear families, and the Victorian-era Booth Museum of Natural History in Brighton, UK, with its brutal, unforgiving scenes of death and destruction. The fluorescent pastel colors dusted with mica create an otherworldly atmosphere, conveying a hyperreality, a garden of ecstatic surfaces.

Kirsten Rae Simonsen was born in Montana and grew up in the US in the Midwest, but has since lived 20+ years in tropical and sub-tropical places (Bali, Florida, Hawaii). After studying traditional painting in Bali, Indonesia, she received her MFA from the University of Chicago. She has shown nationally/internationally at Torpedo Gallery, Alexandria, VA; Root Division, San Francisco, CA; Pterodactyl Gallery, Philadelphia, PA; The Residence Gallery, London, UK; and Site Brooklyn, Brooklyn, NY, among others. In Hawai'i she has been in group shows and has had solo shows at the First Hawaiian, Arts at Mark's Garage, and more, and has won awards for her collaborative printmaking. She has created site-specific drawing installations for Zendai Museum of Modern Art, Shanghai, and the Boston Center for the Arts, Boston, MA. Curator Danielle Krysa (the “Jealous Curator”) chose her work for FreshPaint magazine in 2015. She has also reviewed two art books by fairy tale scholar Jack Zipes. In 2023 she had a residency at Arteventura, Spain followed by another residency at Tyrone Guthrie Centre, Ireland. She returned for an artist residency at Tyrone Guthrie Centre in Ireland again in 2024, and is currently finishing a body of work about the relationship of botany and natural history to colonialism.

Ryer Spann



“Collecting Items and Trinkets at Night with Friends” (2024)

"I don't wear sunscreen because I like how the sun feels on my skin. What else am I supposed to do during the day except bathe in the sun's rays? That's why I use my camera at night—the flash makes me less scared of the dark."

My name is **Ryer Spann**. I am an artist raised and based out of Portland, Maine. As 90% of Maine is carpeted by forest, I grew up sandwiched between Balsam firs and the Atlantic Coast. Nowadays, I find it to be the inspiration for all of my art. I produce a mix of video and photo work.

Changching Su



“A Day with No Squids” (2024)

The darkness is the key, but humans locked it up. Beigan Island, 50 miles west from the median line of the Taiwan Strait. August 19, 2023. My exploration begins with the issue of light pollution and dark-sky conservation in Taiwan, focusing on the Matsu Islands. These islands have become home to a surreal phenomenon, wherein each night the sky glows an unnatural neon green as far as the eye can see. The Matsu Islands are home to several endangered and bioluminescent species that depend

on darkness for survival, now suffering from light pollution caused by unregulated Chinese squid fishing. Historically caught between the high-handed force of China and the partisan biddings of Taiwan, local efforts to counteract this luminous invasion have not made much headway. My work aims to look at the causes of this issue, its ecological and socioeconomic effects, and the eerie climate surrounding peacebuilding conversation within the first two decades of the twenty-first century.

Chang-Ching “Casper” Su (b. Taiwan, based in Chicago) is a multidisciplinary artist with a research-based approach. His work explores the nuanced dynamics of power and authority that shape contemporary sociopolitical systems. Su has participated in international exhibitions includes EXPO Chicago, Suwon International Photo Festival, Skövde Art Museum, and Tainan International Photo Festival, also got the residency from Santa Fe Art Institute and CPSLive. He holds a BA in Political Science from National Taiwan University and earned his MFA from the School of the Art Institute of Chicago.

Lisu Vega



“La Cuna” (2024)

La Cuna is part of a series of photographic textile projects that transform childhood images into textile-based works, merging photography and fabric to examine how time and emotions alter our perception of lived experiences. By sublimating photographs onto fabric, I explore the inevitable wear of time—how memories blur, fragment, and dissolve, yet retain their emotional essence. The use of recycled rope to create each trace is a deliberate choice—this material, rich with history, speaks to transformation, resilience, and adaptation. Like memory, it reshapes itself, resisting its own erosion to find new life in the artistic process. Through this work, I reflect on the impermanence of recollection and the ways in which we preserve, distort, and reimagine our past.

Lisu Vega (b. 1980, Miami, FL) is a multidisciplinary artist born in Miami and raised in Maracaibo, Venezuela. She works in engraving, photography, fiber art, sculpture, installation, and fashion art. Her work explores ideas of sustainability, migration, memory, and identity. Selected Solo exhibitions include *Everything I Forgot?*, Edge Zones, Miami, FL (2024); *Captive Body*, Coral Gables Museum, Coral Gables, FL (2021); *El Cuerpo de la Obra*, Laundromat Art Space, Miami, FL (2019), and a special guest invitation for a solo project at Pinta Miami Art Fair, Miami, FL (2019) with her installation *El Nido*, and another special project at Pinta Miami (2021), both curated by Felix Suazo. Selected group exhibitions include *EBB & FLOW*, Exploring the Womanhood Continuum at The Frank Art Gallery in Pembroke Pines, FL, curated by Sophie Bonet and Pamela Zee Lopez del Carmen (2024); *DREAMART* at Clandestina Art Fair, Miami, FL (2024) in collaboration with Ocovisual, and a collaborative exhibition at Kates-Ferri Projects in New York City, NY (2024), *Territorio Visceral*, Lisu Vega and Juan Henriquez, curated by Dainy Tapia; *Women of Vision Exhibition: South Florida Women Artists at Large* (2021), Doral Contemporary Art Museum, Doral, FL, and *Fashion Art Exhibition* at Appleton Museum, Ocala, FL (2019). Vega was recognized as Designer of the Year at a Miami Art Fashion Week competition in 2014. Vega's work is in private collections in Florida, South Carolina, and New York. She lives and works in Miami, FL.

Alec Vivier-Reynaud



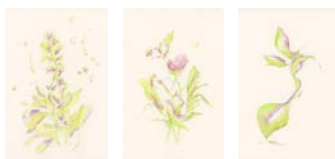
“Vivre Malgré” (2024)

“Vivre Malgré” uses an innovative bio-printing process called mycography that introduces a new paradigm where images become living beings. Just as mycelium that infiltrates the layers of life, *“Vivre Malgré”* weaves together the fields of printmaking, microbiology, and visual art to reimagine both the creation and experience of images. By incorporating living organisms directly into the image with biological inks made out of mold, new representations in gestation begin to grow, as they now function like ecosystems. In this process, the *aspergillus terreus* bio-ink no longer merely reproduces a sign, it digests, transforms it, redefining its structure and vitality : the printing gains an autonomy that gradually escapes the artist’s control.

Alec Vivier-Reynaud is a french bio-designer based in Paris, graduated in 2024 of the Paris National School of Decorative Arts. At the intersection of biology and graphic design, his biodesign research proposes a new paradigm where images become living

entities. In collaboration with the National Museum of Natural History in Paris, he tangibly interacts with and collaborates with the fungal ecosystems surrounding us. Within this new perspective, he notably invents « mycography », a new bio-printing process using biological inks made of micro-fungi.

Lorraine Walsh



“ML BOTANICAL 1” (2023), “ML BOTANICAL 3” (2023), “ML BOTANICAL 10” (2024)

My recent work utilizes Machine Learning (ML). The new animations, drawings, watercolor paintings, and prints are created and/or inspired via Machine Learning utilizing the Biodiversity Heritage Library open-source database for training of thousands of images of vintage botanical drawings. The algorithmically created stills were selected from the animation and additional elements of herbarium specimens were added to the original machine learned image. The selected learned images were drawn from the low-res animation, painted in watercolor, and then made into digital prints.

Nature, science, and the environment inspire my art. It is interdisciplinary research that embraces the interplay and mutual artistic expression inherent in these fields. I explore ways (often through technology combined with traditional modes) in which these disciplines intersect—an approach that offers a constellation of meaning and discovery. These interconnections between art and nature, science and design, also have social implications. I extend to other thoughts: nature’s design offers profound potential for reflection on human action. Thus, I find the identification of shared ideas in art and nature provide vantage points to comment on how societies and individuals interact with the natural world—from looking at climate change to creating poetic metaphors.

Lorraine Walsh is a New York based artist, educator, and curator with a lifelong passion for discovery at the nexus of art, science, nature and technology. Her artwork is exhibited internationally, and she is the recipient of numerous grants and fellowships. Walsh’s research has been featured in The New York Times, the Leonardo Journal/The International Society for the Arts, Sciences and Technology, MIT Press, and SciArt Magazine. Walsh is the Founding Director of the New Media Department at the University of North Carolina Asheville (UNCA), where she was an Associate Professor of New Media prior to her joint appointment in the arts and sciences at Stony Brook University. Before joining UNCA, Walsh was a Visiting Assistant Professor in the Digital Design and Interactive Media Program at Pratt Institute, NY. Other academic guest lecturer invitations/presentations include Barnard College, Drew University, University of Athens, Lafayette College, University of Lapland, Parsons Paris, Rutgers University, Vassar College, Wellesley College, Western Carolina University, and the University of Applied Arts Vienna. Currently, Lorraine Walsh is Professor of Practice in the Department of Art, and Artistic Director for the Simons Center for Geometry and Physics at Stony Brook University. She directs the Simons Center Art and Outreach Program, curates for the Simons Center Gallery.

Yu Pan



“Conditioning and Not Being Mended, Mong Varanasi” (2023)

Mong Varanasi is a name derived from the ancient Dai language, influenced by the Sanskrit language of Buddhism in ancient India. It means an ideal and magical place of bliss. In contrast, we are in this liminal space known as the 'present'; how can one seek peace amid the chaotic status quo and thus step into our inner Mong Varanasi? The project starts with visualising the 12 vows of Medicine Buddha, each image employing a different liminal space and its corresponding modern tools to express the deconditioning of uncertainty.

The audiovisual presentation of the work is a soothing-tense-soothing three-part experience that echoes the idea of present-past-future in religious culture. The soothing part at the beginning and the end represents the fruits we have gained and the infinite future, while the tense part in the middle represents the present we are in at this moment, where we need to fight for what we want to do, and we need to step through the gullies and ravines of life. When we take ourselves out and put ourselves in a higher dimension to see the present we are in, it is all a small journey in the beauty of the past and the wonder of the future. This project may lead you to enjoy a moment of pause, to look at this day-to-day life, breaking habits and finding the peace we are missing in this material world.

Yu Pan (b.1994) is a queer visual communicator and multidisciplinary artist who works with a range of design instruments and media. After completing his studies at the Royal College of Art (Master of Art, Visual Communication, 2023), he continued his line of research. He delved into the study of Buddhism, exploring its integration with social sciences and philosophy through contemporary methods, and he labelled his work as 'New Age' Visual Artwork.