

Circle Part.2 2026
CICA Museum
September 9 - September 27, 2026
2026.9.9. - 9.27.

Featured Artists 참여 작가: **auroraerica (Erica Manenti), Volkan Çetin, Jes Chen, Che-Kuang Chuang, Will Corvara, Lorelei d'Andriole, Ylenia-Gaia Dotti, Patrick Fenech, Gal Feyler, Zoey Gu, Yant Jin, Violetta Lorentzou, Anya Loskutova, Marianne McCarthy, NEAN, Thomas Osorio, Eleni Paridi, Christopher Prevot, Zorica Purlija, Stephen Severn, Lena Starkova, John Tronsor, Zhen Wu & Xiaomin Fan & Mika Shirahama & Tristan Braud, Yoso, Katarzyna Zablocka**

The circle is one of the most common artistic elements found in a variety of symbols and forms from ancient to contemporary art. The circle is a geometric shape found in nature that gives visual stability, expresses values such as circulation, wholeness, perfection, life, and eternity, and at the same time is in contact with the sublime and ritual aspects. The international exhibition "Circle" introduces contemporary photography, painting, video and interactive art, sculpture and installation works under the themes of circle, circular form, circulation, repetition, ritual, and whole.

원은 고대부터 현대 미술까지 다양한 상징과 형태로 발견되는 가장 보편적인 미술적 요소 중의 하나입니다. 원은 자연에서 발견되는 기하학적 형태로 시각적 안정감을 주며, 순환, 전체, 완전, 삶, 영원 등의 가치를 발현함과 동시에 숭고와 의식(ritual)적 측면과도 맞닿아 있습니다. 국제전 "Circle"은 원, 둥근 형태, 순환, 반복, 의례, 전체 등을 주제로 현대 사진, 회화, 비디오 및 인터랙티브 아트, 조각 및 설치 작품을 소개합니다.

auroraerica (Erica Manenti)



"None II" (2025)

"None II" explores repetition, loops, and mirrored gestures as emotional and visual rituals. The space is radically simplified and amplified, dissolving into a glass-like non-space where no perceptual boundaries exist beyond those defined by the humanoid bodies themselves.

Tension emerges through a repeated gesture unfolding in a continuous visual loop, and through the positioning of the figures, which form a circular configuration echoed and multiplied by the reflections surrounding them. This sense of roundness is not only generated by the bodies' poses, but reinforced by the rhythmic repetition of their reflections, recalling the meditative nature of cycles and return.

The ritual is interrupted by a single humanoid presence that refuses participation, breaking the loop through stillness and directing an acute gaze toward an undefined point. This deviation introduces a fracture within the system, suspending the equilibrium between repetition and disruption.

Indissoluble:

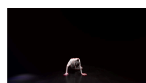
auroraerica (Erica Manenti) is a spatial designer and visual storyteller whose practice explores the construction of emotional architectures — spaces conceived not as neutral containers, but as vessels for psychological and perceptual states. Her work focuses on shaping feelings as places, where introspection becomes spatialized and emotions acquire architectural form.

Working through digital environments, moving image, and rendered spaces, she creates atmospheres charged with a subtle yet persistent emotional tension, inviting viewers into unfamiliar territories that feel simultaneously intimate and unsettling. Self-taught in Blender, she integrates CC0 and royalty-free assets into meaningful spatial compositions. Rather than offering narrative resolution, her works function as thresholds: spaces where perception slows down and self-awareness becomes unavoidable.

At the core of her research lies a sustained investigation into the complexity of the human psyche. Curiosity and doubt act as driving forces, guiding a process that privileges vulnerability, ambiguity, and emotional exposure. The spectator is never positioned as a passive observer, but as a presence confronted with their own internal landscape.

She is currently based in Italy and developing cross-disciplinary exhibition projects across Europe and Asia. Her background includes studies in Visual Merchandising and ongoing training in Interior Design.

Volkan Çetin



“Echoes Through Ages” (2026)

Echoes Through Time is an interdisciplinary video performance project that focuses on the emotional and somatic representation of events that have transformed human history. Throughout history, catastrophes, epidemics, wars, revolutions, and crises that have become ingrained in humanity's collective memory initially emerged as destructive forces. However, they subsequently paved the way for the genesis of new modes of thought, technologies, and social consciousness. This project is precisely an artistic articulation of this paradox: the dialectic between destruction and rebirth.

The dancer, utilizing their body, embodies these pivotal moments, or ruptures, in history. Each movement carries the emotional tension of an era, and every gesture simultaneously contains the gravity of the past and the potentiality of the future. While the choreography converts the body into a narrative instrument, it transcends individual memory to achieve a somatic representation of the collective consciousness. In this context, dance functions not merely as an aesthetic form but assumes a historical-archaeological role.

The visuals intermittently appearing in the video serve as direct or indirect references to the "breaking points" of human history. These fragments interrupt the continuity of the narrative, aiming to transform the spectator from a passive observer into an active witness. The imagery blurs the boundaries between historical memory and aesthetic experience; each image becomes both a trace of memory and a site for reinterpretation.

The original music accompanying the work possesses a structure that thematically oscillates between "chaos and order." Sound functions as an invisible axis determining the temporal flow of the dance. As rhythm and tonality transition between the tension of catastrophe and the tranquility of rebirth, the music transforms into a narrative element that enters into dialogue with the body's historical memory.

Echoes Through Time invites a reconsideration of art's relationship with historical traumas. The work addresses the concept of catastrophe not solely as destruction but also as a potential for transformation. In this light, the project aims to underscore that even humanity's darkest moments can generate new strata of meaning, and that destruction constitutes one of the fundamental dynamics of existence.

History is not merely a linear progression; it is a rhythm woven with ruptures, lacunae, and regenerations. Echoes Through Time is this rhythm transposed onto the stage, the screen, and the body.

Volkan Çetin, PhD is an academican in the Visual Communication Design Program at İstanbul Bilgi University, where his research focuses on visual culture, new media art, and digital aesthetics. Having completed his undergraduate degree in visual communication design, he concentrated his graduate and doctoral studies on digital culture and media theories. His scholarly interests encompass digital visualization techniques, AI-supported creative processes, data aesthetics, and cinematic narrative forms. Çetin's research specifically investigates the impact of digital technologies on art and design practices. In his own production, he integrates experimental narrative methodologies with contemporary visual technologies.

Jes Chen



“Coded Intimacy” (2025)

Coded Intimacy is a video work performed by two dancers and based on an interactive installation of the same name. On screen, the dancers respond physically to a balloon that is slowly inflated inside a transparent cube. Wearing long gloves, they move around the structure, approach and step back, touch and pause, building a set of circular, repeated movements. A hidden mechanism keeps pushing air into the balloon until the round form trembles at its limit. A short sound cue marks the moment to pop it. After each burst, the choreography restarts and draws another brief, completed circle.

Through this duet and simple rhythmic editing, intimacy appears as something both shared and scripted. The two bodies lean on each other, but they also follow an invisible mechanical timing and vocal instructions. In the exhibition, the video is shown as a looping projection or monitor in a darkened space, with red balloons scattered on the floor like traces of past explosions and signs of future ones. Viewers move between the balloons and the moving image, entering a small emotional system. The work asks how contemporary technologies and interfaces shape our feelings, and how care, desire and control can be coded into experiences that look soft, safe and complete, yet always end and begin again.

Jes Chen is a London-based spatial and installation artist with an MA in Interior Design from the Royal College of Art. Her practice moves between architecture, performance and interactive installation, focusing on how emotions are shaped by systems, technology and domestic space. Through projects like *Coded Intimacy*, she explores how intimacy can be designed, repeated and questioned in both physical and digital environments.

Che-Kuang Chuang



“Toilet Consciousness” (2025)

Toilet Consciousness is a VR immersive artwork grounded in architectural research. Based on the artist’s fieldwork on public restrooms across schools and commercial spaces in Taiwan, the project reimagines the toilet as a site of bodily need, identity politics, and digital immersion.

The experience begins in a spatially symmetrical stage divided by gender. A central mirror subtly dissolves fixed roles, allowing the viewer’s reflection to inhabit both sides. When the toilet flushes, the viewer is metaphorically drawn into a series of surreal restroom spaces—each representing marginalized identities: the elderly, transgender, disabled, even animals and avatars. Within each, the viewer momentarily “becomes” that subject, encountering space anew.

The journey enacts a constant shift in identity—from male to female, able to disabled, physical to digital—mirroring Foucault’s notion of heterotopia and Judith Butler’s theory of performativity. These toilets do not merely serve function; they discipline, reflect, and expose the self. As Wendy Chun suggests, even our most mundane spaces have become programmable, saturated with mediated vision and ideological friction.

Ultimately, the viewer returns to the stage transformed—no longer fixed, but diffused. The work offers no closure, only a question suspended in silence: In this space of reflection and release, who have we become?

Che-Kuang Chuang is an architect, artist, and scholar based in Taiwan, currently serving as Assistant Professor in the Department of Interaction Design at National Taipei University of Technology. His practice operates at the intersection of architectural research, new media art, and immersive VR/XR storytelling, translating spatial composition and structural logic into cinematic and virtual environments. Focusing on VR360 and immersive audiovisual works, Chuang employs controlled camera movement, spatial sequencing, and shifts in scale to explore how architecture functions as a perceptual and socio-political apparatus within contemporary digital culture. His works have been presented at international film festivals and media art platforms, receiving recognition such as the Jury Award at CutOut Fest and the “Best in Digital Art” award at QLD XR Festival. Alongside his artistic practice, he is actively engaged in teaching and research on AI, XR technologies, and design education, examining how emerging spatial media reshape perception and social imagination.

Will Corvara



“Orbit (Carousel)” (2023)

In this photograph, a carousel glows in the darkness like an island of memory. The fairground lights draw a perfect circle of warmth, yet everything around it is pure black, as if the world had fallen away. There are no riders, no visible bodies, only traces of a joy that seems to belong to another time.

I am interested in this tension between attraction and separation. The carousel is close, sharply defined, almost tangible, but it also feels unreachable, suspended at a distance that is more emotional than physical. For me, this piece is about that space where desire, nostalgia and impossibility overlap.

As in much of my work, I use light to carve out a fragile threshold: between childhood and adulthood, movement and stillness, noise and silence. The image is less a document of a place than a quiet reflection on how the things we long for often remain just out of reach, glowing on the horizon of our own memory.

Will Corvara: I am a multilingual lens-based artist based in Spain. For two decades, my professional background has been rooted in commercial photography, advertising, and audiovisual production. I began my career in graphic design at Warner Bros., which later led me to work as an Art Director at the advertising agency Publicis.

My still photography practice expanded into production campaigns for clients including Banco Sabadell, Astara Dakar, Triumph, and Real Madrid. My commercial work has also included campaigns for Four Seasons Hotel, Just Eat, Got Talent, and Samsung. I also photographed artworks for the Sorolla Museum.

My educational background includes study at institutions such as IED and EFTI, as well as specialized international courses at the Art Institute of Chicago and MoMA.

I have also taught photography and post-production in academic contexts including Harvard University and the University of Alcalá. Along the way, I have developed a wide network of professional and collegial relationships that continue to generate opportunities for collaboration.

A life transition shaped by health-related circumstances led me more deeply into the field of art photography. Since then, I have taken part in international portfolio reviews including Photo Folio during Les Rencontres d’Arles and FotoFest in Houston, Texas. I have further expanded my knowledge of the photography world through fairs such as Paris Photo, Mia Photo Fair and Photo

Basel. My work has been exhibited in Spain and the United States, and continues to grow internationally. I work primarily in carefully developed series and release prints in limited editions.

Lorelei d'Andriole



“The Way Out is In” (2023)

The Way Out is In is an experimental documentary of The Great Stupa of Dharmakaya in the Drala Mountain Center, Colorado, United States of America. I captured this video while completing an artist-in-residency at Signal Culture in Loveland, Colorado, where I processed this footage through various analog signal processing tools. Conceptually, I am interested in overlaps between signal processing and Buddhist philosophy.

Lorelei d'Andriole (she/her/hers) is an artist, educator and writer whose work is at the intersections of intermedia and transgender studies. Born in Oklahoma City, Oklahoma, d'Andriole toured across the country in punk bands and played hundreds of shows in venues ranging from house shows to amphitheaters before entering the academic world. d'Andriole earned her BFA in New Media from the University of Central Oklahoma (Magna Cum Laude) in 2018 and immediately went on to earn her MA and MFA with honors from the University of Iowa's Intermedia program. In 2022, d'Andriole completed a visual arts fellowship at the Leslie Lohman Museum of Art in New York City, NY and currently works as an Assistant Professor in Electronic Art and Intermedia at Michigan State University. She has completed artist residencies at Signal Culture in Loveland CO, Wave Farm in Acra NY, and the Institute for Electronic Art at Alfred University in Alfred NY. She has published scholarly articles on sound studies and transgender studies in the Media-N Journal and Resonance: Journal for Sound and Culture and has shown work internationally in galleries, universities, museums, media and film festivals, and DIY spaces.

Ylenia-Gaia Dotti

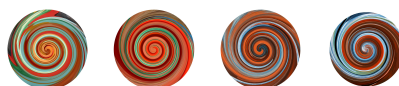


“Il carnevale di Freud ” (2025)

The performance "*Il carnevale di Freud*" is an urban public art piece where the artist, dressed in a costume made from her own clothes (including those worn during a sexual assault), carries a military backpack of colorful terracotta masks. Each mask represents a mental illness or devious behavior encoded by Sigmund Freud as a cyclical consequence of rape. The artist, acting as a merchant, offers the masks as a gift, symbolizing a journey to share her trauma and seek freedom from its weight. The act also highlights the uncomfortable truth that the masked creature embodies the impulses of the predator, shattering the victim's identity and "gifting" them new roles, syndromes, and traumas like life-altering masks, continuing the cycle of abuse.

Ylenia-Gaia Dotti: Born in Brescia in 1999, she lives and works in Castrezzato (Brescia). After attending Olivieri art high school, she graduated Accademia di Belle Arti “SantaGiulia” in 2023 and is currently following the Ma in Visual arts in the same structure. Among her most recent experiences: Domani sarà un giorno incerto, a cura di Sophie Labigalini, Elisa Panza e Martina Pirovano at the Museo d’arte Lercaro in Bologna, the performance *Il carnevale di Freud* happened between public spaces in Brescia(IT) and taking part to the Ducato Prize 2025.

Patrick Fenech



“SPIRAL LOOPS I” (2022)

“SPIRAL LOOPS II” (2022)

“SPIRAL LOOPS III” (2022)

“SPIRAL LOOPS IV” (2022)

“SPIRAL LOOPS”

Inspired by the megalithic art of the Maltese Islands, Patrick J Fenech has produced this series of artworks in limited edition prints, called 'Spiral Loops'. The edition of twelve different artworks, holds the same pallet of colours known to the various fisherman in Marsaxlokk who decorate and restore their boats.

The spiral is the age-old intuitive symbol of spiritual development and our identity with the universe. It is the eternal sign of the creative and organising principle at work in the universe.

Indeed, the spiral vortex, as found in whirlpools in water and in the double helix structure of the DNA molecule – just two of many examples – is nature's favoured form for the transmission of its energy, radiating out and drawing in simultaneously, infinitely and eternally, (Geoff Ward, 2006).

Spiral carvings, also referred to as petroglyphs are to be found in various pre-historic cultures world wide including Malta. From the Fajada Butte spirals in the Chaco Canyon, New Mexico, to the Triskele symbol in Celtic art and the Newgrange spiral complex at the entrance of Kerbstone, to the beautifully carved Tarxien megalithic quad spiral stone slab, now preserved in the archaeology museum in Valletta, Malta. It is from the latter that Fenech derives his inspiration and redefines a symbol that corresponds to the underlying reality of nature.

Patrick Fenech is a practicing artist, photographer and educator. He was awarded a scholarship by the Istituto Italiano di Cultura to study photography and design in Florence and Milan where he graduated after a 4 year stay in Italy. He later on obtained a MFA in Digital Arts from the University of Malta, and worked for a number of years as a creative director at Robinson Fenech Design Assoc Ltd servicing the advertising and publishing industry.

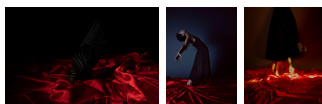
His main interest lies where art and photography collide, using multi-media installations for his art practice. He was a founding member of the contemporary art group START in the late 1990s. His art practice has taken him to all parts of the globe with some notable exhibitions in museums, biennales, galleries and public spaces; including the Smithsonian National Portrait Gallery in Washington DC., Kunstmuseum Wolfsburg; Ostrale Biennale, Dresden; NordArt Hamburg; Rencontres D'Arles, MUZA and MICAS, Malta. His works are to be found in state, corporate and private collections, and various publications.

He is the recipient of various awards, notably : Istituto Italiano di Cultura scholarship; Arts Council Malta top funding, travel fund and a first prize from the Malta Book Awards.

Fenech is also a visiting lecturer of photography at the Faculty of Media and Knowledge Sciences and The Built Environment at the University of Malta and has curated several photography and contemporary art exhibitions. He served on the board of Spazju Kreattiv Foundation at St James Cavalier, the national centre for creativity.

He likes reading, music and swimming, and when time permits, big screen movies at the cinema.

Gal Feyler



"Untitled (Self-Portrait as a Fan) I " (2023)

"Untitled (Self-Portrait as a Fan) II " (2023)

"Untitled (Self-Portrait as a Fan) III " (2023)

This series consists of three photographs centred on a self-portrait in which the body attempts to bend and align with the form of a fan. The fan is an object historically associated with femininity, manners, restraint, and social codes imposed on women. In the first image, two black fans lean against one another, resembling wings or birds. This form appears again in the full portrait, where the body echoes the fan's sharp angles and folded structure, creating a rigid, almost avian presence.

In the full-body photograph, the figure stands on red fabric in a tense, stylised posture. Sharp facial features and bodily lines contrast with forms traditionally associated with softness in feminine representation. The colour palette is limited mainly to black and red, emphasising intensity and control. References to seduction and restraint appear through the pose, the materials, and the reduced use of colour.

The slender body and posture recall the figure of a ballerina. The red fabric wrapped around the feet suggests rotation and movement, similar to a dancer spinning in place. This is extended in the third photograph, where a long exposure captures a pair of legs in motion. The resulting blur creates a sense of continuity and repetition, shifting attention from a single frozen moment to an action that appears ongoing. The attempt to shape the body into a fan also suggests a partial transformation into an object, reinforcing the body as something positioned and viewed, similar to a rotating figure in a jewellery box.

Gal Feyler (1996) is a multidisciplinary artist originally from Israel, currently living and working in Valencia, Spain. Her practice engages with the body, light, and manual processes, often using reductive techniques in which duration and accumulation are central. She works with physical presence, material traces, and the conditions through which images and spaces are perceived. Her work has been exhibited internationally in Antwerp, Valencia, Barcelona, Glasgow, and Israel.

Zoey Gu



“Soft Body” (2025)

“Spin!Spin!” (2024)

Proto-Toys (2023-ongoing)

Across this series of paintings, the artist explores the perceptual logic, object aesthetics, and material tenderness embedded in toys, which serve as the first epistemological instruments through which a child models reality. By touching, manipulating, and observing these toys, the child tests the laws of the world within a safe environment. Through recurring circular forms, these toys evoke an origin state where form, colour, weight, scale, and the concept of the “other” are first understood through sensation rather than language. Abstraction and symbolism are made perceptible and operable, translated into playful gestures that anchor early cognition.

Zoey Gu (b. 2001) is a China- and London-based intermedia artist working across analog photography, film, painting, and text. Her practice explores sensory experience, otherness, and the quiet forms of persistence embedded in everyday life. Using recurring forms and a sustained attention to material tenderness, she constructs experimental narrative structures that transform ordinary moments into poetic, suspended encounters. She studied at the Slade School of Fine Art, London, with an exchange at Malmö Art Academy, Sweden.

Yant Jin



“Broken Open ” (2025)

Broken Open is a four-part digital work inspired by Virginia Woolf’s *Orlando* and its idea of fluid identity which means identity is not fixed. It changes over time and is shaped by different internal and external conditions, such as environment, memory, social conditions, and lived experience. A person can move between different states of being, rather than staying within one stable definition.

In this work, I use the flexibility of digital space to explore this idea. In a digital environment, bodies, materials, and forms do not have to follow the limits of the physical world. They can stretch, break, dissolve, merge, and reform. I use these transformations to show identity as something open and unstable, something that is constantly being reshaped.

The work is divided into four parts. Each piece focuses on a different moment in this process of change. Together, they form a visual narrative in which the self is broken apart and rebuilt through image, light, atmosphere, and sound.

Yant Jin is a digital media artist whose work combines digital environments with narrative. Her work uses the flexibility of digital space to create dreamlike visual narratives through shifting materials and forms.

Violetta Lorentzou



“Living Room” (2025)

Living Room (2025) brings together sofas, armchairs, chandeliers, walls, and flooded flooring into a reconstructed communal interior composed entirely of displaced domestic fragments. Traditionally associated with gathering, hospitality, and social exchange, the living room here is reconfigured as an unstable structure, marked by visible breaks, misalignments, and traces of damage. The collage maintains architectural coherence while allowing disruption to remain present within the image. Through this reconstruction, *Living Room* positions the domestic interior as a political space where collective life intersects with systemic failure. The work reflects on how shared environments absorb the consequences of environmental collapse, particularly within rural and economically vulnerable communities. By reorganising damaged elements without erasing their condition, the image exposes the tension between repair and neglect, and between communal resilience and institutional insufficiency.

Living Room is part of *Palamas Reframed*, a photographic series constructed from documentation of flooded homes in Palamas, Greece, after Storm Daniel in September 2023. The storm submerged the town and much of the Thessaly region, resulting in Greece's most costly recorded environmental disaster. When the water receded, domestic interiors were abruptly displaced into public space: mattresses, cupboards, children's desks, appliances, and personal photographs lay exposed in the streets. These involuntarily revealed fragments form the basis of the work. Lorentzou photographs these materials on site and digitally reconstructs them into composite architectural images. Each collage is assembled from real elements and organised through a controlled spatial logic that maintains architectural realism while preserving structural breaks, inconsistencies, and evidence of damage. In *Palamas Reframed*, the act of collage functions as a structural critique. By reorganising domestic fragments as if playing in a dollhouse, Lorentzou exposes the tension between control and vulnerability embedded in post-disaster environments. This method mirrors the superficial reconstruction efforts often directed toward lower-income and rural communities, where repair is approached through cosmetic gestures rather than systemic solutions. The playful assembly of mismatched elements highlights the gap between institutional responses and lived reality, revealing how those most affected by environmental collapse are frequently the least adequately supported. Through this controlled reordering, the work positions domestic space as a site where social inequality and infrastructural failure become unmistakably visible.

Violetta Lorentzou (b. 1997, Greece) is a London-based multidisciplinary artist working across photography, moving image, and installation. Her practice examines the psychological and social dimensions of domestic space, focusing on how communities navigate crisis, loss, and transformation. Through strategies of re-staging, collage, and spatial reconstruction, Lorentzou produces environments that oscillate between safety and exposure, intimacy and estrangement. Her work investigates the domestic interior as both a site of shelter and a political structure, revealing how private space becomes collectively negotiated in moments of rupture. Informed by a background in film studies and art history, her practice adopts a cinematic visual language and a research-driven approach to narrative, collective memory, and emotional infrastructure. Her work has been presented in group exhibitions in London and Athens. Lorentzou holds a BA in Theory and History of Art and an MA in Photography from the University of the Arts London. She lives and works in London, where she is currently developing new work that extends her ongoing research into the politics of domestic architecture.

Anya Loskutova



“Circle” (2025)

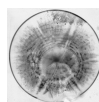
The work is dedicated to the circle and the sphere as ideal forms in the world. Humans strive for the ideal of beauty throughout their lives.

I created the work during my trip to Tokyo, Japan. The photo depicts a performance in which two people communicate through a sphere sandwiched between them

Anya Loskutova was born in 1993 in Syktyvkar, Russia

From 2011 to the present live and work in Saint-Petersburg, Russia In 2017: graduated from the St. Petersburg State University of Architecture and Civil Engineering with a Master's degree From 2025 to the present – настоящее время: member of the art group «PARAZIT GROUP»

Marianne McCarthy



“The Knowing” (2025)

I explore areas of human experience that fall outside the range of conventional understanding. In doing that, I also hope to evoke some sense of wonder about these experiences in the viewer. It is my feeling that the need for a hard definition of reality impedes a full understanding of human experience. For as long as I can remember, it is this assertion that is at the root of my personal interest, exploration, and work as an artist.

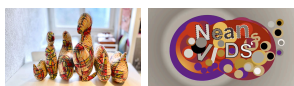
Several years back, I was gifted an archive of turn-of-the-century glass negatives from painter and colleague, Josh Dorman. An ideal vehicle for the synthesis of ideas and experiences relating to my study and practice of mediumship, they catalyzed several photographic series which utilized these portraits of Victorian-era women.

I have explored many materials in an attempt to communicate the etherial, often invisible nature of my subjects, but analog photography has been a consistent through-line. The nature of a darkroom in many ways mirrors a traditional séance parlor. Shielded from external light, and dimly illuminated from within; both are liminal spaces where a productive atmosphere can be destroyed in an instant by the presence of white light. Utilizing specialized tools, techniques, and disciplines within the restriction of this analog space, I summon the particular synchronicities that only a darkroom can provide. This work illustrates the unfolding of my own intensely interior process; the building of a connection to an obscured reality. The work describes experiences that I often feel defy words. Inviting this practice into my darkroom has revealed qualities and conditions that both activities require, and strengthened the idea that art-making itself can be a form of spirit communication.

I want to be at the séance when the three knocks are heard. I want to be astonished by the speed and trajectory of those strange lights in the sky. I want to witness the subject levitate. A commitment to wandering into the blurred outer rings of human experience is my most valued art-making tool.

Marianne McCarthy is a multimedia artist exploring the subject of anomalous human experience. Her work has been shown nationally and internationally including the acclaimed Creative Spirits and Tranceducers exhibitions in London (2023/25). Ms McCarthy enjoys a particularly strong relationship with Curious Matter in Jersey City, New Jersey, where she has been included in many of their signature group exhibitions, featured in a two-person exhibition entitled, Not For Life Alone, and published in eight of their catalogs. A native New Yorker with 35 years of visual art educational experience, she has also completed advanced training in other teaching modalities from Lincoln Center Education and Visual Thinking Strategies (VTS.) McCarthy is a graduate of The School of Visual Arts and a volunteer artist at Brooklyn's LAND Gallery, a non-profit day habilitation studio for neurodivergent artists. McCarthy was selected for Curator's Choice by ArtFluent in 2024 and in 2025, a solo show, Centering the Veil was featured at The Gallery at 310 Riverside on Manhattan's Upper West Side. Ms McCarthy's thoughts on the metaphysical nature of creativity, along with her work have been featured in other recent publications including Collect Art (Mystical World and 101 Contemporary Artists), Women United Art Magazine and Vellum. Her work can be found in private collections and the permanent collection of The College of Psychic Studies in London. She maintains a home studio practice in Brooklyn, NY.

Wolfgang Ink Mark Ziegler aka Nean



“INTERLOCK” (2020)

“INTERLOCK” (2024)

“INTERLOCK” (2026)

“INTERLOCK” = photographs and video of a sculpture group, the material 1950s, the artwork 2020; the video 2024, the photos 2026, Baselland, Switzerland.

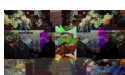
Stuffed with a filling used for teddy bears and stitched out of a barkcloth fabric representative of the atomic era, six figures could stand or lean or lie almost anywhere. Four photographs give an inkling of how these objects respond to being displayed in a non-gallery space.

Deceptive or obvious, repetitions are an important theme featured in the video. While physical objects are, by necessity, exhibited in (only) one position, the silent video capturing them suggests almost endless alternatives to any chosen presentation. Furthermore, all sculptures were made of the same patterned fabric. And since they stand better together than separately, the figures all have not just similar but also interdependent shapes.

Repetitions and rituals involve re-cycling and re-interpreting. The 1950s fabric cut and stitched to make an artwork had been initially designed for furnishings. Circular till the end, “INTERLOCK” shows in its last scene the whole sculpture group spread out on the floor in a semicircle, and the artist dancing a waltz with one of them.

A British and French citizen born in Paris in 1959, **Wolfgang Ink Mark Ziegler aka Nean** studied History of Art at the Sorbonne and German Language and Literature at Cambridge and London, before training as a Teacher in Canterbury. Active as a multimedia artist in Baselland, Switzerland, since 2021, Nean works with vintage and antique textiles which he reworks three-dimensionally by means of hand stitching, and then stages in videos. Exhibitions include "Two Point Five" at Gallery KUNSTpART, Basel, Switzerland, from 07/09/2026 till 26/09/2026 and "Patron of the Arts" at CONTEXTILE 2026, Contemporary Textile Art Biennial, Guimarães, Portugal from 05/09/2026 till 29/11/2026.

Thomas Osorio



“Universe” (2025)

Universe is a series of digital collages composed of stock photography and art historical imagery stitched together into a moving animation. Much of the imagery is found online through the archives of museums such as the Art Institute of Chicago, National Gallery of Art, and Metropolitan Museum of Art. The video creates a Surrealistic environment with disjointed segments that at times seem almost psychedelic, heavenly, or from another dimension.

Thomas Osorio (b.1991) is an artist working in Cincinnati, Ohio- part of the Midwestern United States. He holds a BFA in Painting from Pratt Institute (2014) and an MFA in Art + Technology Studies from the School of the Art Institute of Chicago (2018). He currently teaches at the University of Cincinnati and Northern Kentucky University.

Eleni Paridi



“A Baritone Passaggio” (2024)

“The Curious Case of Mr. and Mrs. Rabbit’s Housekeeper” (2024)

“Twilight” (2024)

1. *A Baritone Passaggio*

When my lens caught this “scene,” the first thought that came to me was: This feels like a baritone passaggio. The vertical form rose like a sound wave, marking the reach from the lower to the higher, while the curved form suggested a gentle transition, a quiet interplay, between forward movement and circular return. The half-circle of light appeared almost like the arc of a voice shifting upward, that delicate point where tone slips into a new register. I sensed the circular rhythm of breath, the rise, the release, and the pause that sustain both voice and life. The half-circle felt like a sign of becoming, as if the cycle were still in motion, as a resonant space between one state and the next. A Baritone Passaggio “sings” to the way transformation often moves in circles, contracting, expanding, and beginning again.

2. *The Curious Case of Mr. and Mrs. Rabbit’s Housekeeper*

When I first encountered this small, almost secret scene through my lens, it immediately reminded me of the case of Mary Toft. In the centre, I saw the faint shapes of a pair of rabbits. On the right, the outline of a woman sitting while her form quietly suggesting pregnancy. The moment felt uncanny, as if an old story had resurfaced on its own. The story of Mary Toft, who in 1726 claimed to give birth to rabbits, convinced doctors and captivated a nation. It came back to me not only as a historical curiosity but as a kind of circle: pregnancy as a rounded form, and gestation as a cycle of creation and renewal. Even the hoax itself followed a circular path - belief, fascination, doubt, exposure, and the return of the tale as a cultural myth. Revisiting this strange episode through such an intimate, domestic tableau, an almost hidden visual moment made me think about the human need to believe in extraordinary stories. Myths like the one surrounding Mary Toft rarely endure simply because they are bizarre; they persist because people want them to be possible. Whether miraculous or unsettling, they offer a brief escape from the predictable rhythms of nature and from the closed circle of life and death that shapes our existence. The idea that something impossible, like a woman giving birth to rabbits, could truly happen touches a quiet desire to break free from what feels predetermined. These stories bend the boundaries of the natural order, if only for a moment. And in that small suspension lies a kind of hope: the hope that the inevitable circle of life can shift, soften, or be transcended.

3. *Twilight*

When I came across this visual moment, what drew me in was the sense of a world caught between phases. Light dissolving into shadow, day leaning into night or vice versa. The warm glow passing through the clouds felt like a quiet reminder of how nothing ends abruptly; everything shifts in gradual circles. Even the drifting forms, like leaves suspended in the air, seemed to echo this slow turning. Twilight becomes a pause inside the cycle of brightness and darkness, life and death—a place where opposites briefly overlap. It’s a moment that reminds me that transitions are not lines but loops, repeating in subtle variations. In this suspended light, I see the circle not as repetition, but as continuity, a soft and ongoing return.

All the photographs are created using crystalline minerals as their sole physical subject. No digital compositing. Each crystal carries fragments of Earth’s deep history in its very body, and the photographs reveal these hidden “landscapes” as moments suspended in time, echoes of geological cycles and material memory.

Eleni Paridi’s photography is an ongoing visual and conceptual investigation into the silent worlds of crystalline minerals. Cycles of creation, pressure, transformation, dissolution, and rebirth are materially encoded in their structures. Engaging with the inherent transparency, luminosity, and structural complexity of stones, particularly clear quartz, her practice explores the idea of memory embedded in matter. Her perspective and technique are considered unique, shaped by the use of coloured light on colourless stones without digital intervention. In alignment with the theme Circle, her work approaches crystals not merely as geological formations but as both witnesses to and participants in Earth’s recurring rhythms. Through a ritualistic process of observation and photographic documentation, she seeks to reveal the unseen: the subtle interplay of light, form, and energy

within each crystal. Her images evoke a sense of mystery, inviting viewers into an intimate dialogue with geological time and transformation.

Paridi has worked as a graphic designer, art director, journalist, radio producer and music critic. Her interest in human consciousness and holistic healing informs her approach, shaped by studies in psychology, art therapy, and energy practices such as Reiki and crystal healing. Since 2017, crystals have become her primary focus. She lives and works between Athens and the island of Syros, with exhibitions across Greece, Italy, France, Spain, and the USA. She was recently honoured with the Special Commendation of the President at the XV Florence Biennale.

Christopher Prevot



"Long Search of the essence " (2025)

This work is part of an ongoing series inspired by a childhood journey to Ayiti (Haiti), the homeland of my mother. I was deeply marked by the vastness and contrasting realities of the landscape territories shaped by the earthquake, yet still filled with intense life and energy.

Through this series, I seek to reconnect with that original sensation and with a more instinctive perception of nature: powerful, fragile, and constantly transforming.

Created with traditional Indian ink, pigments, and acrylic paint, this contemporary abstract piece explores texture, erosion, and emotional landscape through intense red tones and fluid organic forms. The layered composition evokes geological surfaces, natural sedimentation, and traces shaped by time.

The contrast between saturated pigment and untouched areas creates a minimal yet expressive visual presence, balancing raw materiality with delicacy and silence.

Rooted in contemplation and material experimentation, the work invites a quiet and atmospheric experience where landscape becomes both physical and emotional.

Christopher Prévot is an accomplished French painter who uses traditional ink, natural pigments, recycled paper, and ceramics, drawing and painting from a multicultural background and fine art training in the prestigious : Central Saint Martins in London. And Les Beaux Arts de Paris. His works, rooted in process-based and ecological methods, employ monochrome palettes, layering, dilution, and organic materials to evoke atmospheric and contemplative landscapes. Prévot's meditative compositions conjure a sense of awe, fragility, and spiritual connectedness, inviting viewers to pause, reconnect with nature, and feel a profound sense of belonging in a fragile world.

Zorica Purlija



"The Woods" (2025)

The Woods is part of a series I was hoping to raise awareness around the deaths of migratory birds I found dead on the beaches at Catherine Hill Bay during an artist residency in 2024. I was made aware of an article suggesting it is the warming waters killing their food source which is responsible.

Experts warn the warming climate is interfering with the migratory bird's food source, causing them to starve to death upon arrival for breeding season. The unfamiliar landscapes due to soil erosion are further keeping these birds from surviving.

Zorica Purlija (b. Montenegro 1964) is a contemporary visual artist based on Gadigal land Sydney Australia. Working predominantly in photography, Purlija's work is based on attachment and care for the primary relationships and landscape she finds herself in. Informed by a background in graphic and digital media, her photographic practice draws on abstraction and collage to forge an ethereal reflective visual

Stephen Severn



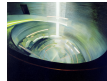
“Golden Rings” (2020)

Golden Rings is a photographic still life composed of everyday yellow objects—a can of tuna, kitchen sponge, bulldog clip, roll of tape, and a AAA battery—stacked on a clear napkin ring. Removed from use and brought into a shared vertical arrangement, these largely circular items sit in temporary balance, placing objects associated with food, cleaning, repair, and power into close relation. The photograph reveals how familiar materials accumulate, overlap, and linger.

By isolating these objects from their functional contexts and reconfiguring them vertically, *Golden Rings* traces the rhythms of daily life: accumulation, maintenance, exhaustion, and renewal. The photograph treats the still life not as a static arrangement, but as a way of noticing ongoing environmental, material, and temporal processes that shape lived experience. In this way, the compositional logic of repetition and balance, with yellow acting as a connective thread, makes visible the circularity of the everyday.

Stephen Severn is an interdisciplinary artist whose practice explores the relational dynamics of materials, objects, and embodied perception. Working across photography, sculpture, and assemblage, they compose still lifes that foreground circularity, transformation, and the quiet systems that structure lived experience. Severn has presented work at Remote Gallery, The Window Gallery, Nuit Blanche, and OCAD University in Toronto, with group exhibitions at Ignite Gallery, Propeller Gallery, ArtSpace, and the University of the Arts London. They hold an MFA in Interdisciplinary Art from OCAD University and are currently a Ph.D. candidate and SSHRC Doctoral Fellow at Toronto Metropolitan University.

Lena Starkova



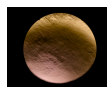
“Spiral Descent” (2025)

Spiral Descent is part of *Inner Orbits*, a series of speculative interiors in which circular geometry becomes a recurring spatial structure — a well, a portal, a rotunda, a suspended ring of light. These forms suggest cycles of descent and return, interruption and renewal, connecting architectural space with inner states of memory, silence, and transformation. The environments are deliberately uninhabited. Absence becomes a material, while light acts as an event, shaping the perception of depth, scale, and time. Drawing on architectural references and minimalist principles, the series approaches space not as a functional setting, but as a psychological and contemplative environment. *Spiral Descent* depicts a circular stepped space organized around a vertical descent. Repeating geometry creates a sense of continuous movement, in which the descent becomes cyclical — as if the space has neither a beginning nor an end.

Lena Starkova is a visual artist and designer working at the intersection of architecture, digital art, and contemporary visual culture. She holds a Master’s degree in Design and has a professional background in interior architecture and creative direction. She is currently based in Buenos Aires, Argentina. Her practice focuses on imagined architectures, interior scenes, and spatial compositions that exist beyond function and human presence. Drawing on architectural references, minimalist principles, and the poetics of space, Starkova constructs visual environments in which light, geometry, and scale become tools for exploring memory, perception, silence, and time.

Her work has been presented internationally, including at Dead End Gallery in Barcelona, the World AI Day Conference in Buenos Aires, the Digital Hour festival by SAS Metagallery, the Arts to Hearts Project for 100 Emerging Artists, and the ArchMoscow exhibition *Creating Worlds*, among other exhibitions and projects.

John Tronsor



“schlieren test 5” (2024)

The work included in the exhibition is from a series experimenting with capturing fluid flow through Schlieren photography. It is the ability to make visible what normally escapes our perceptual apparatus that is most interesting - this odd hidden world of

flows, sometimes still, sometimes turbulent. This image in particular is the recording of two sources of hot air mixing in front of the concave mirror, creating an almost planetary quality to the image.

John Tronsor is an artist living and working in Pittsburgh, PA in the United States.

His art practice is a way of thinking through some thing. It is a mode of making sense of an experience, a concept, an intuition, an affect. It is a form of processing these encounters. The particular mode of expression is not given in advance, it develops alongside this process. The work then finds its solution and realization through a singular or aggregate of media - video, sound, music, objects, writing, drawing, photography, etc.

He received my MFA from the University of California, Davis (2013), a Post-Baccalaureate certificate in Studio Arts from Brandeis University (2009) and a BA in Studio Arts from the University of Pittsburgh (2008).

Zhen Wu & Xiaomin Fan & Mika Shirahama & Tristan Braud



“When the Observer Becomes the Observed” (2025)

When the Observer Becomes the Observed is a video work documenting an interactive performance that examines the entanglement between humans, computational systems, and environments. Through a sensing system driven by a large language model, the work translates the performer’s movement into abstract language, proposing humans as active sensors within the sensing process itself.

The performance speculates on the possibility of a sensing system in which humans themselves become active sensors. Within this installation, the audience, the environment, and the AI system together form an apparatus of intra-action, offering a critical alternative to the conventional one-to-one model of data representation.

During the performance, the performer is encouraged to act as a human sensor, measuring and expressing environmental data through bodily movement and everyday actions captured by an overhead camera. An integrated AI system translates these actions into dynamically generated words and narrative sequences, which are then fed back to the observer as a reference for further reflection.

Yoyo Zhen Wu (PhD candidate at the Hong Kong University of Science and Technology) is a researcher, designer, and interactive artist interested in playful interaction, sensorial interfaces, and emergent art. Her interactive artworks have been featured at the ACM DIS Art Gallery, SIGGRAPH Asia, and Pingshan Art Museum in Shenzhen.

Xiaomin Fan is an experience designer and projection designer working across theatre, immersive performance, and installation. Her practice explores how interactive projection can shape storytelling and transform the relationship between performers, audiences, and space.

Mika Shirahama (Co-founder of Exhale Collective) is a multidisciplinary artist with a background in theatre.

Dr. Tristan Braud is an Assistant Professor in the Division of Integrative Systems and Design at the Hong Kong University of Science and Technology (HKUST), where he leads the Extended Reality and Immersive Media Lab (XRIM Lab).

Yoso



“Floats” (2024)

Work inspired by an image seen in a dream.

It reflects the paradox of the human being caught in a vicious circle, he feels alone surrounded by lonely people, pushed in the underground by other lonely people, waiting in the supermarket queue to pay depressed by his loneliness, the one before him and the one behind him with the same thoughts.

Yoso is a multidisciplinary artist based in Madrid, Spain. His works are often inspired by dreams. He conceives art as an instrument of analysis of the human being, an attempt to approach the concept of identity and the uniqueness of the individual from new perspectives. Award-winning artist, he has exhibited in biennials, international art fairs and art galleries.

Katarzyna Zabłocka



“Future” (2025)

The film is an interdisciplinary attempt to analyze the perception of time and memory in the digital age. It utilizes the tools of multimedia art to achieve this. Its central element and artistic tool is the film "Future," characterized by the integration of visual arts and sound. The central theme is time, treated not only as content but primarily as a perceptual experience. The work experiments with the way creator and viewer experience the passage of time. The film is constructed from repeatedly processed archival photographic material,

intended to evoke specific, stimulating sensations. The work challenges traditional chronological narrative, proposing a collage composition that reflects the workings of human memory. The use of circularity and repetition typical of new media aims to disrupt the fluidity of time perception. Particular attention was paid to the work's affectivity and emotional impact, aiming to evoke specific emotions and sensations in the viewer at a sensory level, often beyond full rational control. Artistic media such as color, editing, lighting, sound, and effects serve as conveyors of meaning and triggers of affect. Sound, as much as the changing images, shapes the temporal structure and enhances the visual experience, building coherence within the work. The work demonstrates that in the digital age, art can still speak at a pre-reflective level, stimulating reflection on our experience of complex reality.

Katarzyna Zabłocka – employee, Białystok University of Technology, Faculty of Architecture, Department of Graphic Arts (position: Assistant Professor / adiunkt).