

SEDIMENTATIONS

Selected artworks

PEP x BPM group show - Mulhouse Photo Biennale

Bib Mulhouse - Bibliothèque Grand'Rue

June - July 2026

Ali Uchida

HAFURI

"HAFURI arises from the idea that a landscape carries a subtle will, a silent agency that mediates between the human and the world.

On Tsushima Island, buried memories settle into mountains, sea, paths, and houses, accumulating as faint layers of light that slowly descend into the unconscious. Within this terrain, prayers and deaths, refuge and erasure overlap, forming trembling strata beneath the land.

The archaic word hafuri refers to a mediator who tended both gods and the dead. Guided by this notion, I entered a landscape shaped by three realms: a mountain for the gods, a mountain for the dead, and the narrow space of the living in between - a quiet structure that reveals how the land connects worlds.

My work attempts to listen to the subtle tremors that persist in the fragile space between rupture and continuity.

When the light of buried memory rises again toward the world, it becomes both a continuation of prayer and a quiet resistance against forgetting. Photography becomes a place where these signs can briefly appear.

HAFURI is the landscape's gaze - a form of dialogue hidden where memory and devotion meet."

Ali Uchida (born 1978, Tokyo) is a photographer whose work explores landscape as a mediating presence - not a background, but an active field where memory, ritual, and erasure converge.

She studied photography at Tokyo Zokei University and later joined the Tokyo University of the Arts as a research fellow supported by the Agency for Cultural Affairs. As a Pola Art Foundation fellow, she researched historical photographic processes in Goa, India, developing a hybrid practice that merges Japanese painting techniques with early photographic materials.

For more than fifteen years, Uchida has photographed Tsushima Island, a place where prayers, deaths, refuge, and forgotten routes overlap in silent strata. Her project HAFURI arises from sensing a subtle will within the land - a tremor that persists between rupture and continuity. In her work, photography becomes a gesture of response: an attempt to touch the faint light of buried memory and the quiet resistance held within the terrain.

Her recent exhibitions include Photo Basel (Switzerland), Art Antwerp (Belgium), The Dream of Landscape (Yamazaki Bunko), and The Mountains That Bury, the Islands That Enshrine (Gallery Nayuta, Tokyo).





Elsa Beaumont

Côté coeur

"A community-based organization, located in south of France, welcomes people who are disadvantaged, marginalized, or who wish to experience a different way of living together. *Côté Coeur* is a building purchased ten years ago in Alès; its particularity lies in its location in a town weakened by poverty, a vestige of a neglected industrial era, at the gateway to the Cévennes mountains. The urban environment impacts community life; the building overlooks a suburb, and the entrance represents a zone of tension between an interior space to be protected and an uncertain exterior. About ten people live there, some seeking emergency accommodation, and others who have been settled there for a longtime. Living in precarious conditions has a lasting impact on people's psychological and physical health. My photographic approach is built on shared time, on duration and encounter. I don't seek to document or tell individual stories but rather to immerse myself in them in order to make them felt or perceived. There is a physical involvement in my presence, a slow assimilation that I translate into images."

Elsa Beaumont develops a documentary and social approach to photography, creating a visual art form through the organic interplay of light and matter. Her long-term projects unite the intimate, inner worlds of people excluded or marginalized from society. Her photographs break down barriers between representations and transcend prejudices, fostering a sensitive connection with the other, with difference, revealing its full complexity and radiance.

Elsa Beaumont graduated from École des Beaux-Arts in Montpellier and the École Nationale Supérieure de la Photographie in Arles. She has received the Prix du Bleu from the Galerie le bleu du ciel in Lyon, the SAIF x LAKABINE Revelation Prize at the Arles OFF Festival, a special mention from the Prix Focale in Switzerland, and the Maison Blanche Prize at the Photo Marseille festival. Her photographs are regularly exhibited in festivals, galleries, and art centers.

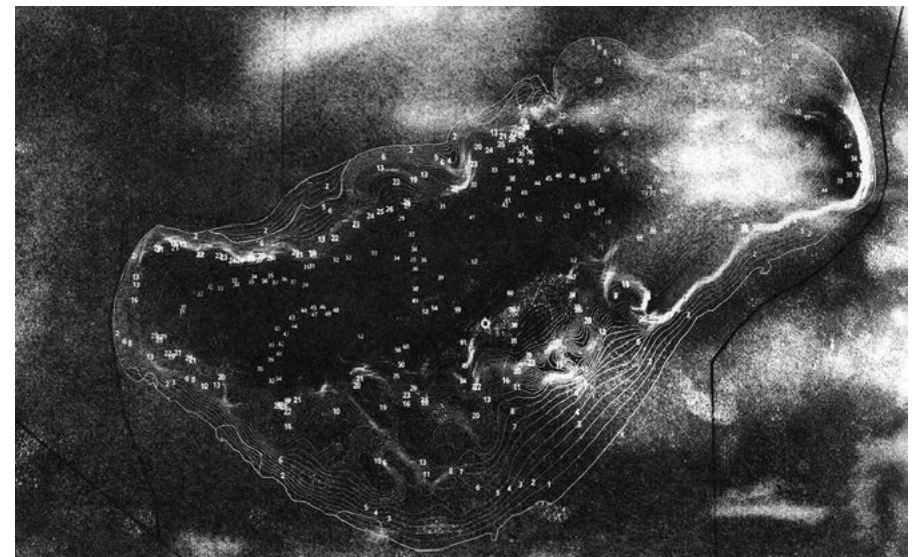


Alyssa Warren

The Lake

"*The Lake* (2016-present) is an ongoing photographic series inspired by a lake that has multigenerational significance to my family. Comprised of portraiture, still lives and landscapes, *The Lake* occupies the boundary between memory and imagination, exploring the evolving relationship between people and their natural environment and how the visceral connection between psyche and place shapes identity, memory and the perception of time. Shot with a collection of analogue family cameras, *The Lake* continues a tradition of collective storytelling and memory-making both in process and form, expressing a legacy of shared, layered, subjective landscapes formed through interwoven experiences over an extended period of time. The Lake traces a changing landscape that evokes the ebb and flow of human emotion, the permutations of memory and the subconscious mind."

I am a London-based, process-led visual artist practicing photography, printmaking, bookmaking, collage and film. I am particularly interested in the intersection between photography and printmaking, focusing on experimental analogue and alternative photographic processes, exploring how hand printing and materiality enhance narratives about people and their relationship with the natural environment. I grew up in the United States, but since completing university, have lived abroad. I studied English, completing a BA in California, and an MA in Australia. I taught creative writing and modern British literature at the Universidad San Francisco de Quito, Ecuador, and later served as a contributing editor to Surface magazine, covering art, design and fashion. My first novel, Not the Only Sky, a coming-of-age story about a photographer, was published by Black and White in 2017. My photography has been exhibited at the Royal Academy of Art, Four Corners Gallery and the Woolwich Contemporary Print Fair in London and published in Art Maze Mag, Fresh Eyes by GUP, Aeonian Magazine and Another Earth. My first handmade photobook, The Lake, was launched in 2024 by Tipi bookshop at Polycopies.



Julie Rochereau

Etat Limite (Limit State)

This series is part of a project on a large wasteland near Paris, begun in 2018 after I first discovered the site. For more than sixty years, a small wild forest had grown on a former gypsum quarry in a suburban town near Paris (Romainville). Symbol of resilience, it once sheltered numerous wild species, both animal and plant. Paradoxically protected by its own dangerousness - due to the risk of collapse - the forest was ultimately partly shaved in 2020 to make way for a "leisure park." The wild space was soon overtaken by the visual language of the construction site. These pictures are gelatin-silver prints on glass I made in the darkroom, along with paint experiments. Fluorescent paint echoes the markings used by foresters. The glass prints recall the earliest photographic negatives and interest me for their transparency and fragility. They allow me to play with overlays, creating new modes of perception. Inspired by Robert Smithson's notion of landscape entropy, and using photographs, archival documents, and material samples collected on site, I have sought to make this entropic transformation both visible and tangible.

Julie Rochereau lives in Montreuil (93) near Paris. Artist and photographer, she graduated from the Master Contemporary Art-Photography at the University of Paris VIII and got a DNSEP from ENSAPC (Cergy) art school in 2024.

In her photographic and video practice, she is particularly interested in questions concerning contemporary landscape through research on the materiality of the photographic image and its placement in space. Displaying photography in volume and experimenting with different supports are part of her researches. Her latest works focus on collaborative works with non-human life.

She recently won the research grant from the International College of Photography (CIP) in 2023 and was resident at the CPIF (Photographic Center of Ile de France) for the post-production research program in 2022.

Her work has been exhibited at Laccolade Fondation in 2025, at Longue Vue in Ile-Saint-Denis (Paris) in June 2025, at Leneuf Sinibaldi gallery in 2023, at Laurent Godin gallery in 2021, during the Biennale de l'Image Tangible #1 in 2018, and at 104 for the Circulation(s) Festival in 2014.



www.instagram.com/julie_rocher_eau

Anne Mocaër

Avenue Royale

"Since 2021, I have been photographing a neighborhood in Casablanca that is slowly being erased from the city map. The Avenue Royale project, announced over 30 years ago, promised a new urban artery meant to link the city center to the sea. To make it possible, a large section of the extra-mural Medina, labeled "unsanitary", had to be demolished. More than 11,000 families were asked to leave, waiting for relocation while continuing to live among ruins. This project explores the transformation of a historic neighborhood in Casablanca as a living process of sedimentation. It reveals how architectural traces, social memories, and ongoing redevelopment accumulate, erode, and resurface over time. Layers of lived experience coexist with the physical layers of the city: former homes marked for demolition, temporary dwellings, new housing blocks, and the intimate stories carried by residents. Photography becomes a tool of stratification, capturing what is disappearing, what persists, and what quietly emerges beneath the visible surface. By mapping these overlapping temporalities, *Avenue Royale* reflects on how a community continually leaving behind emotional and material residues."

I am a French photographer based between Marseille and Casablanca. After an international career in education and language pedagogy, I turned to photography to explore social and intimate geographies through a sensitive and narrative lens.

My work moves between documentary and poetry, combining sociological observation and visual storytelling. I focus on human experience and cycles, particularly on issues related to women, urban transformation, and the relationship between space, memory, and belonging. My photographs have been exhibited in France and published in Le Monde, M le magazine du Monde, La Déferlante, Socialter, and Les Échos Week-End. In 2025, I received the Prix Galerie LeBleu du Ciel in Lyon.

My practice seeks to create a visual presence that invites viewers to question how we inhabit - spaces, bodies, and the fragile balance between visibility and disappearance.



Jess Gough

Quarry Forms

"This series was made in active limestone quarries, where the landscape is constantly being carved and reshaped. Limestone itself is sedimented time, made up of compacted fossils and ancient seabeds - standing inside a limestone quarry feels like being a cross-section of deep history. Even in a place defined by ongoing extraction, there's a strange sense of time slowing. Dust hangs like its own weather system, and the cut stone stacks crumble in slow motion.

The series looks at the quarry as a sensory landscape - one of multilayered physical scales, materials, and temporalities. Surfaces hold both what has been removed and what quietly accumulates; the rhythmic marks of human intervention read like a second layer of geology, while piles of sand settle into shapes made by weather. Vast walls of exposed rock sit alongside the small plants that take hold in their fractures. I was drawn to forms that stand somewhere between monument and ruin, and to the machinery veiled in dust that appears frozen in time."

"I am a self-taught photographer and freelance editor based in London, UK. My personal work explores the textures, moods and embodied qualities of the natural world and built environment. I've produced several self-published works and undertaken long-form commissions for publications, including Atmos, Document Journal, and the FT Weekend Magazine."



Fernande Petitedemange

Sous réserves II

Analog photograph of a fossil from the collection of the Société Industrielle de Mulhouse.

Since the early 1990s, Fernande Petitedemange has developed a patient and prolific body of photographic work.

Like a cabinet of curiosities, her practice seeks to catalogue forms and materials drawn from the three realms - plant, mineral, and animal. She also tracks traces of human production, rescuing from oblivion and indifference objects taken from museum collections she frequently explores. Her photographs reveal what we have grown unaccustomed to seeing.

She has developed a method of image-making and a photographic apparatus whose consistency and minimalism place her as a direct heir to the German New Objectivity photography of the 1970s. Her constant use of black and white, combined with the precision of her gaze, results in a fineness of detail that can evoke graphite drawing.

Her work bears witness to a photographic practice conceived as a means of inventorying the living world. From this vast collection of images - subjects delicately extracted from the most ordinary reality - emerges the idea of a restrained and modest celebration of the "genius of nature".





Chiara Goia

Carrara: A Visual Excavation

Carrara's marble has been extracted for over two millennia, leaving deep marks on both the landscape and its collective imagination. This project traces a visual and material history of extraction in Carrara, Italy, through contemporary photography and archival research. The series brings together photographs taken in present-day settings and works developed through the reinterpretation of material from the archive of Ilario Bessi, a local photographer and mountaineer who documented the marble industry throughout the 20th century. Forty years after his passing, his fragmented archive became a site of visual excavation - where a new body of work emerged through processes of selection and recontextualization. These two bodies of work intertwine as a dialogue across time, tracing the persistence of extraction within a stratified history that keeps folding back on itself.

Chiara Goia is a photographer and visual storyteller.

Her work explores the relationship between landscape, memory, and community, blending documentary approaches with participatory practices. She has developed educational and narrative projects in social and environmental contexts, often through collaborative, field-based research.

In 2023, she received a grant from the National Geographic Society for her ongoing project on Carrara marble - an investigation that weaves together quarry workers' testimonies, archival materials, and soundscapes. As part of this ongoing research, she is also developing a documentary film connected to the same body of work.

Her photography has been featured in National Geographic, The New Yorker, The New York Times Magazine, TIME, The Wall Street Journal, and GEO, among others.

She is currently exploring curatorial and experimental approaches to the reinterpretation of photographic archives.



Marjolein Blom

Shelves

Shelves is a work in progress that takes a recently closed antiquarian bookshop as its starting point. For over 40 years, this shop housed a unique collection of rare and everyday books and other paper ephemera.

The closure of this single shop marks more than the end of a business; it symbolizes a broader cultural shift. Physical spaces that once nurtured unplanned and tactile forms of discovery are gradually disappearing - being replaced by algorithmically guided searches and digitized consumption.

Shelves can be read as both an act of remembrance and a gesture of resistance. By reusing papers from the discarded books, the project weaves together fragments from the bookshop - images of small details, daily routines, and empty spaces - with illustrations drawn from the very books that once filled its shelves. Through a continuous process of (re)photographing, (re)printing, and reinterpretation, it creates a living archive of a place that no longer exists and honours the idea that a random collection can be a universe on its own.

Marjolein Blom (b. 1984, Dordrecht) is a visual artist living and working in Amsterdam, the Netherlands.

Her photography-based work stems from a fascination with the human quest to understand the world through various means - scientific research, literature, and images. Chance, humour, and curiosity are central to her practice, as she blends archival imagery with newly created visuals. Through this approach, Blom examines the dynamic relationship between scientific theories, everyday life, and the role images play in shaping our understanding of both.

Her book *Failing Forward* was published with *The Eriskay Connection* in 2022. Over the past years, her work has been exhibited in international shows, fairs, and festivals, including Art Rotterdam, *Unseen*, Fotomuseum Den Haag (Netherlands), *Fotografia Europea* (Italy), *Photo Athens* (Greece), *Backlight* (Finland), and *Noorderlicht* (Netherlands).

In 2026, her new publication will be released with *The Eriskay Connection*.





Sue-Élie Andrade-De

The Formation of Mountains

Can pregnancy loss be considered a tectonic event?

The formation of mountains presents a fragmented poetic series that tries to explain the experience of spontaneous abortion.

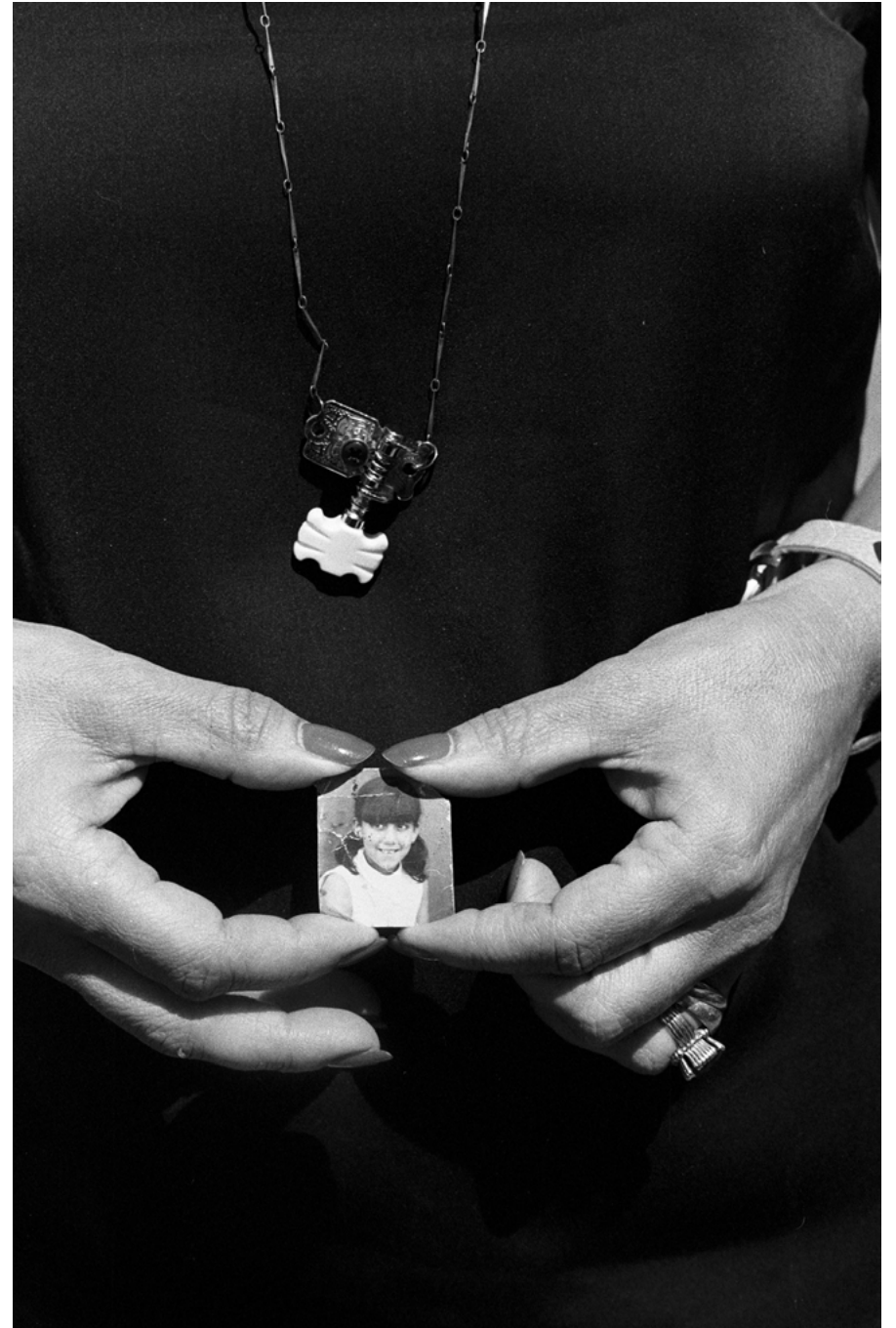
Through analog photographs and digitally cut and modified images, the artist suggests a layered displacement, which testifies to the difficulty of putting into words the memory of loss that brings the invisible to the surface of matter, a deep silence and the unknown and mystery relationship with motherhood.

Just as mountains form, this unseen event has changed an intimate landscape.

Sue's research centers on photographic images and expands into experiments engaging sound, video, books, and live performances. From the beginning of her career as a photographer, Sue has been fascinated by the relationship between memory, photographic development processes, and geological formations—not merely as an aesthetic interest, but as a form of identification with what is formed slowly, with what holds time within itself.

Her research operates through visual and performative strata. Her images and actions accumulate and mature over time. In each work, visual, performative, and sonic fragments overlap like strata, weaving a poetics that reveals her way of perceiving and transforming the world.

*Sue-Élie Andrade-De is a multidisciplinary artist of Portuguese descent, born in France in 1986. She graduated in Fine Arts from Université Paris 1 Panthéon-Sorbonne and holds a Master's degree in Contemporary Photography from the École Nationale Supérieure de la Photographie. She has been the curator of the live photography screening performance *The Smell of Dust* since 2014.*



Yuki Furusawa

Bye Bye Home Sweet Home

"My grandmother's house, where she had lived for 40 years, was demolished last April due to an urban development project. When my family and I helped clear it out, we couldn't understand why she had kept so many things - my mother's baby clothes unworn for 60 years, or my grandfather's suits untouched since his passing. Sorting through them felt endless, and we were almost frustrated by how much she held on to.

But I realised each object carried a memory. When I showed her my mother's baby clothes, she began telling a vivid story from that time, as if it had happened yesterday. These belongings were fragments of her memories and life, tying her to the people and moments she loved. At 91, with her memory fading, losing them felt like losing a part of herself.

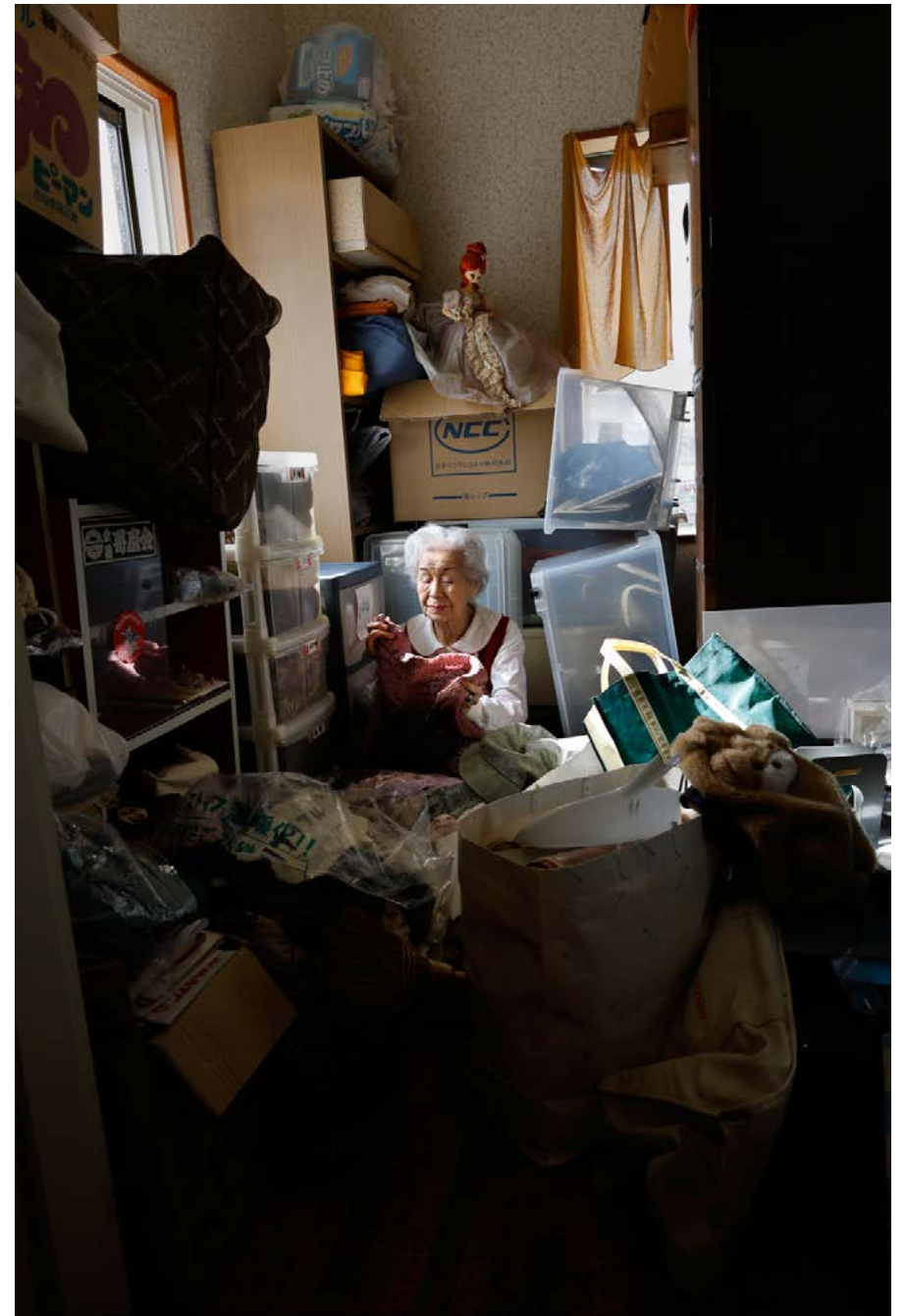
Her house was not just a place to live; it was full of memories with her family. Losing it was unimaginably heartbreaking. For this reason, I decided to photograph her house and the things in it that would soon be thrown away. We cannot keep everything or remember every moment, but photographs of objects with sentimental value can remind us of the mundane yet meaningful moments and the connections that shape our lives."

Yuki Furusawa is a Japanese artist whose practice centers on photography and artist books. Through the intimacy of her close relationships with her family, she explores strong emotional experiences. Her work engages with themes of identity and memory, often examining how personal history is embedded in everyday objects and spaces.

She creates artist books using various textured media, guided by her emotions. The familiar physicality of the book plays a vital role in her storytelling. Through her artworks, she hopes to offer viewers opportunities to recall their own personal memories and intimate feelings.

Furusawa holds an MA in Photography from the Savannah College of Art and Design. She was the winner of the Capri Photography Festival (2024) and has been shortlisted for photography and photobook awards including the PhMuseum Photography Grant 2025, the Charta Award, and the BUP Book Award. Her work has been exhibited across Asia and Europe, including in Japan, Singapore, Germany, Italy, and the UK.





Theo Zeal

Adam

"This project began with a return - to a person, a place, and a shared act of searching. Adam, my best friend since childhood, foraged for herbs on the Isle of Mull, his hands tracing the earth for what lies beneath. I followed, not for roots, but for images and clarity amid illness (Lyme), both of us sifting through layers: him through soil, me through time. The prints I brought back, laid out accidentally beside those from another project of abandoned brownfield sites near home, fused into something else - Adam, displaced, as if caught between worlds, foraging in the ruins of what was once familiar.

Over three years, I returned to both places, gathering fragments. I'd bring everything together in the darkroom, where film developed with coffee, prints made on expired paper mirrored the instability of memory itself. Each image carries the weight of its making - fogged, inconsistent, like something unearthed.

Adam is to be published by L'artière in May 2026, we intend to create an object meant to be found, as if Adam might have stumbled upon it in the brush."

Theo Zeal is a London-based photographer whose work probes the interplay between memory, myth, and the construction of place. His practice weaves documentary and fiction, transforming observed realities into layered, often surreal landscapes that evoke both personal and universal narratives. By embracing experimental darkroom processes and found materials, Zeal's images bear the marks of their creation - echoing the way stories, identities, and environments are shaped and reshaped over time.

His photographs have been exhibited at Wondering People Gallery (2021) and in the group show BABELE at SpazioMuza, Turin (2023). Zeal's self-published photobook, Ways In Which You Could Be Failing (2021), is held in collections at The Photographers' Gallery, The Photobook Café, and Librairie Yvon Lambert. In 2025, his work was recognized with an award grant from the Chico Review and an Honorable Mention from the Hariban Benrido Award.

Through his evocative, process-driven approach, Zeal invites viewers to explore photography as a space where myth and reality converge, and where new landscapes - both literal and imagined - are continually formed.





Susann Carmen Jagodzinska

Children of the golden Sun

"My grandmother witnessed the murder of her baby sister in WWII Poland. This trauma was transmitted in an untold way through my mother to me. I got aware of it when I became myself a mother. I do not represent war. Instead I decided to portray a young girl. As my grandmother was when she experienced the pain, as I was when I got in touch of my mother's pain, a young girl also representing my daughter. Past, present, future, intertwine and coexist in one body.

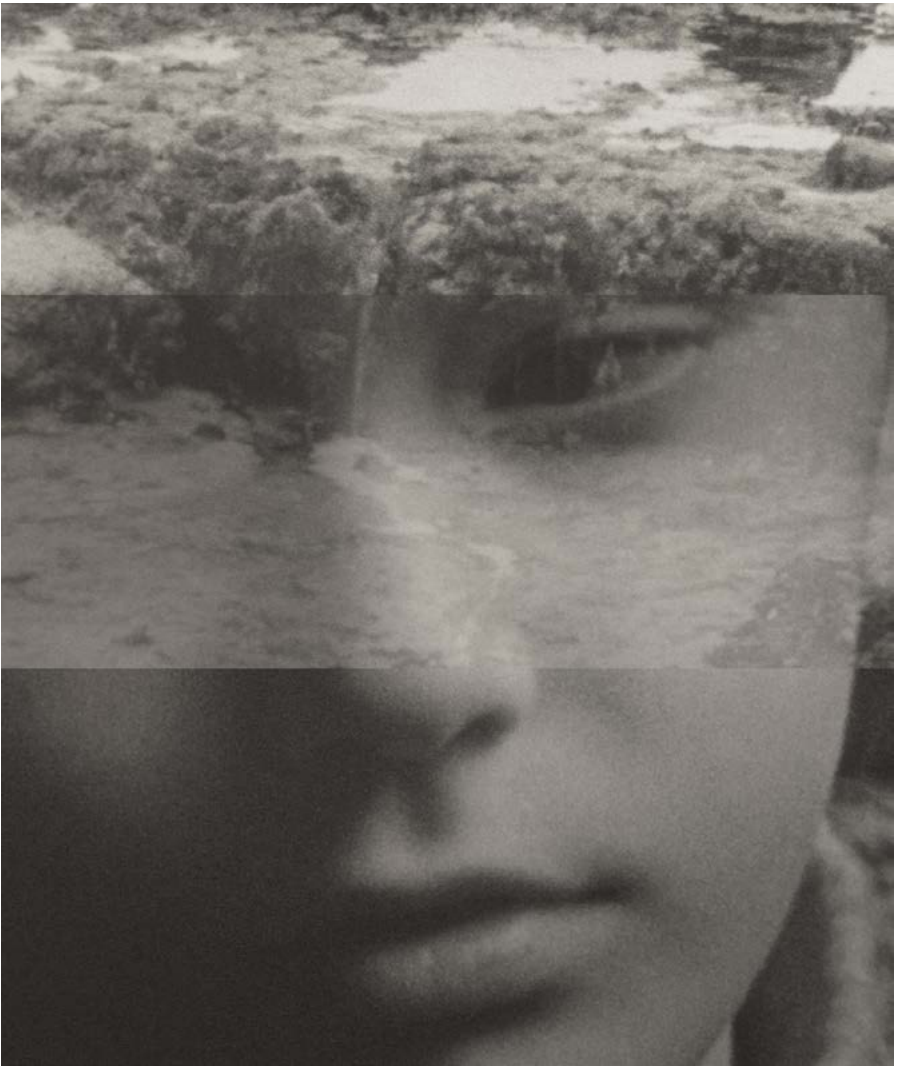
Grandmother, mother and daughter all incarnated in one body. Individual, ancestral and collective pain, expressing through her body.

Children of the golden Sun is documenting the inner process of slowly becoming aware of what remained hidden. Like an archeologist, witnessing each layer. Confronting inner violence, trying to find back what has been broken. Which part of love has been broken. But also what lays underneath.

Slowly regaining memories, rebuilding the fragmented parts, a feeling is emerging. The inner world meets the outer world. A state of transcendence where borders vanish, where the self understands its role within the universal structure. Nature itself. Nature that is able to hold it all."

Susann Carmen Jagodzińska is a Polish-German photographer, filmmaker and writer based in France. She studied ethnology, philosophy, and film in Germany, Japan and France. In her artistic practice, she creates a self reflective space where the observers can breath and re-discover their human form, establishing a dialog with the work itself. She takes inspiration from her own life experiences and inner world, exploring how memory can affect the relationship between the self and the universal structure. She emphasizes the importance of becoming aware of what has happened in order to heal individually and eventually consciously shift the collective inclinations. She works with film (super8 or 16mm) and analog photography. Sometimes drawing on printed photographs with inks and paints. She also uses fictional prose poetry as another layer of artistic expression in which she can question the nature of reality. Her work has been presented in numerous collective exhibitions and publications, as well as at independent film festivals, internationally.

Echo of Photons (2022) published by Céditions is her first photography-text monograph. She is currently working on "*Children of the Golden Sun*".





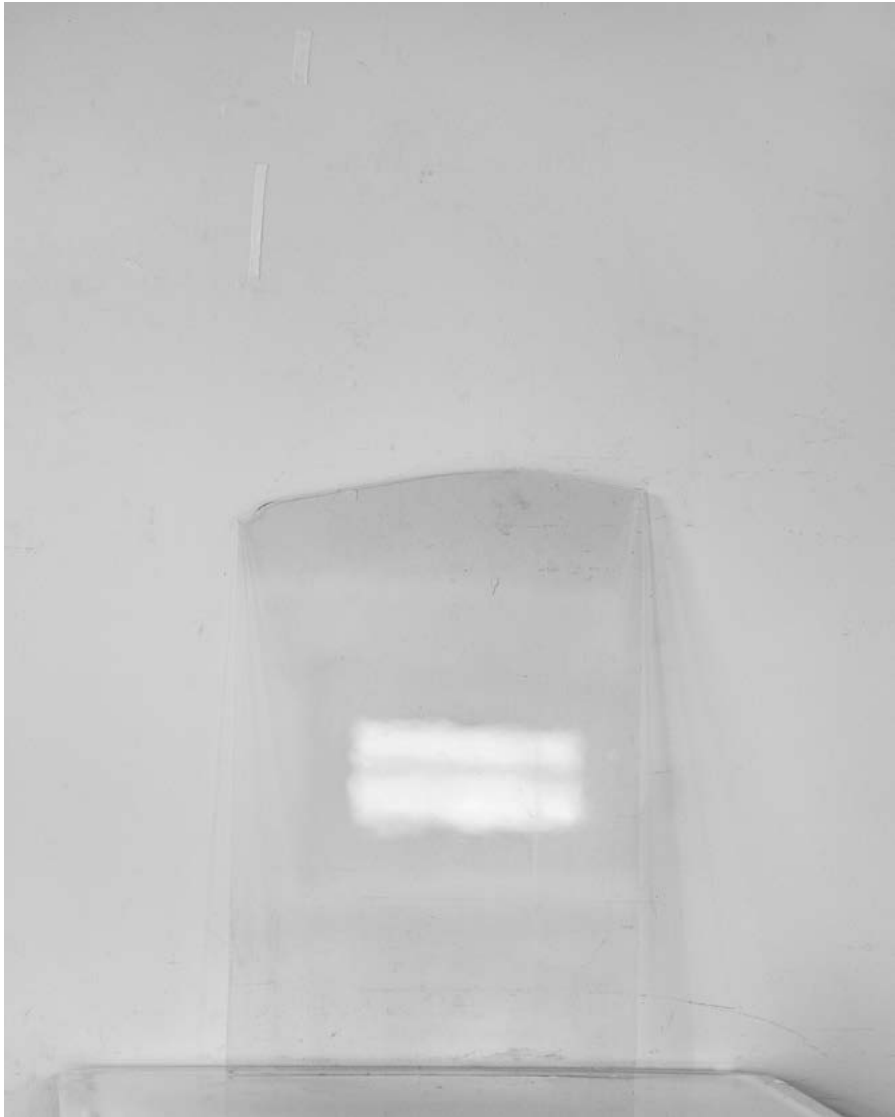
Ruth Lauer Manenti

4 Sides of The Table

"My mother died with a patch of sunlight on her hands. Her best friend June was at her bedside reading. The memory of that image stayed with me and led to my photographing June. I made pictures of her hands, legs, from the back, partial views etc. feeling I could convince myself she was my mother by photographing her in parts rather than her whole figure. During that period her daughter passed away. I thought afterward she might not want to see me, but she did. The camera gave us the freedom we needed to imagine we belonged to each other.

One day I arrived early. I saw some wildflowers nearby and decided to pick some for her. They were delicate and uprooted easily. In my hands the flowers looked less special. Their fragility made me wish I hadn't disturbed them. The time passed, 10 minutes is not long, but while waiting I thought about how special it was to now have June in my life. The mystery of our coinciding losses created a surprising bond, now such a gift, that I had not really considered. I believe pauses are needed for deep emotions to surface. In my imagery, in simple and spare ways I strive to create quietly a compelling quality of pause, while life goes by often so fast."

*Ruth Lauer Manenti received an MFA from The Yale School of Art in painting and drawing in 1994. In 2012, she was given a large format camera and taught herself how to use it. Gradually she accomplished what she was striving for in drawing and painting through photography. Her mother was also an artist who left behind a legacy of unknown work. Part of Ruth's determination as an artist is to reward her mother for her efforts and to create a continuum. Ruth recently graduated from The Hartford School of Art in photography where she received a merit scholarship for her studies. In 2023 her photobook *I Imagined It Empty* received the Star Photobook Dummy Award and was published by RM Editorial. Her most recent book *4 Sides of The Table*, also published by RM Editorial, will be released soon. Since breaking her neck in a car crash at the age of twenty, Ruth has developed a spiritual life and practice that has propelled much of her photographic work. She lives in the Catskill Mountains in NY with her husband, a nurse and taichi practitioner, and their 2 cats.*



Artur Leão

Tunnels of Time

"In the land of my forefathers, I explore key sites related to speleology, searching for what Mircea Eliade describes as a religious experience of autochthony. This sense of divine intuition allows one to feel part of something that stretches across time and space - something that transcends both scientific knowledge and theology, and deepens the bond with one's native land and with Mother Earth.

While focusing on analogies between the human psyche and geological matter, I find solace in understanding the chimeras that appear in our dreams, revealed through the cartography of the caves. The pathways they show us help us understand and connect to our deep psychic life, to our deepest traumas and fears."

Artur Leão, born in 1997, is a visual artist based in Porto. He started working as a designer for Scpio Editions, where he developed a special care for the art of visual storytelling and bookmaking. Since then, his focus has been on developing photographic projects that reveal his inner process of imaginative transmutation while exploring archaeological sites, pristine landscapes and people connected to the rural world in his ancestral land. In his work, connections between poetry, mythology, and religion emerge through a gaze that reflects the language of nature in its incomprehensible complexity and reconditeness. He consistently captures scenarios where he sees potential for channelling a mystical dimension onto the surface of the image.



Angela Tozzi

Ephemeral Symphony

Among the fastest-melting in the Swiss Alps, the Rhône Glacier is covered each summer with shielding sheets, a fragile attempt to slow its disappearance. Heatwaves in 2025 pushed the freezing point above 5,000m, exposing raw rock and deep scars where ice once lay. These surfaces reveal layers long concealed, traces of what has vanished. Photography becomes a way to hold these absences, each image a fragile resistance to time. On the glacier, wide slashes across the terrain echo both natural retreat and human intervention: fabric seams stitched over ice in an effort to preserve it. Witnessing, repair, and loss fold together in constant contradiction.

An ephemeral tunnel carved into the ice offers a bodily encounter with climate breakdown, yet each visitor adds another layer to the glacier's vanishing. The Rhône Glacier accumulates traces of presence and absence alike, revealing how landscapes and our engagement with them build up, dissolve, and reconfigure over time.

Angela Tozzi is a conservation photographer working at the intersection of science and storytelling, creating research-based visual narratives that make ecological issues more accessible. Through a blend of documentary and fine art, she collaborates with researchers, scientists and local communities to transform data into emotionally resonant images. Her work often uses diptychs to pair expansive views with intimate details, revealing the overlooked.



Sergio Lovati

Montagna

*Ciò che sale, si eleva, è tensione
irrisolta.*

Giovanni Lindo Ferretti

*"Montagna is pervaded by an
unresolved tension. Everything emerges
only to sink and re-emerge again in
a continuous cycle of generation,
transformation, and erasure.*

*Every mountain is made of time. It
preserves memory.*

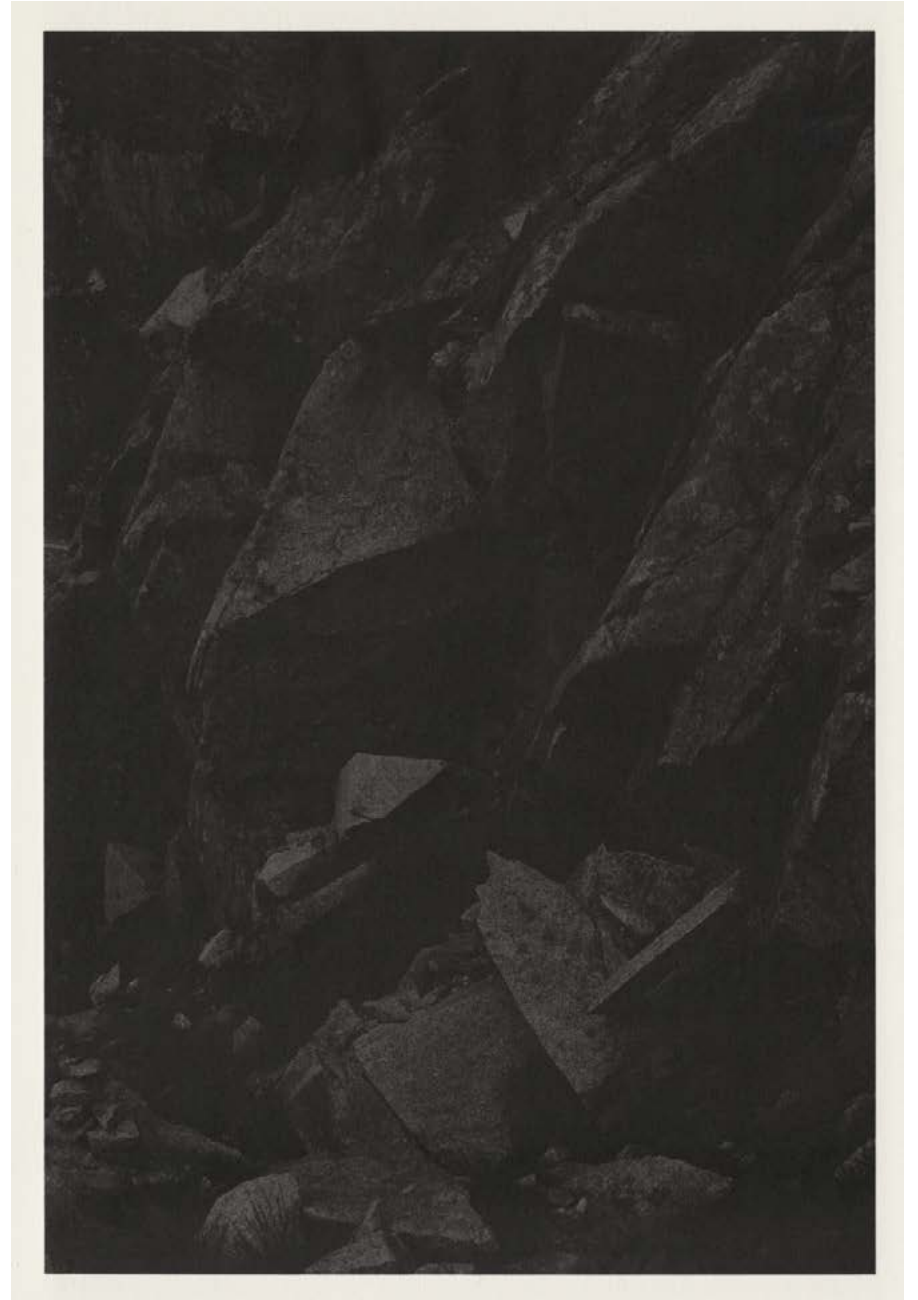
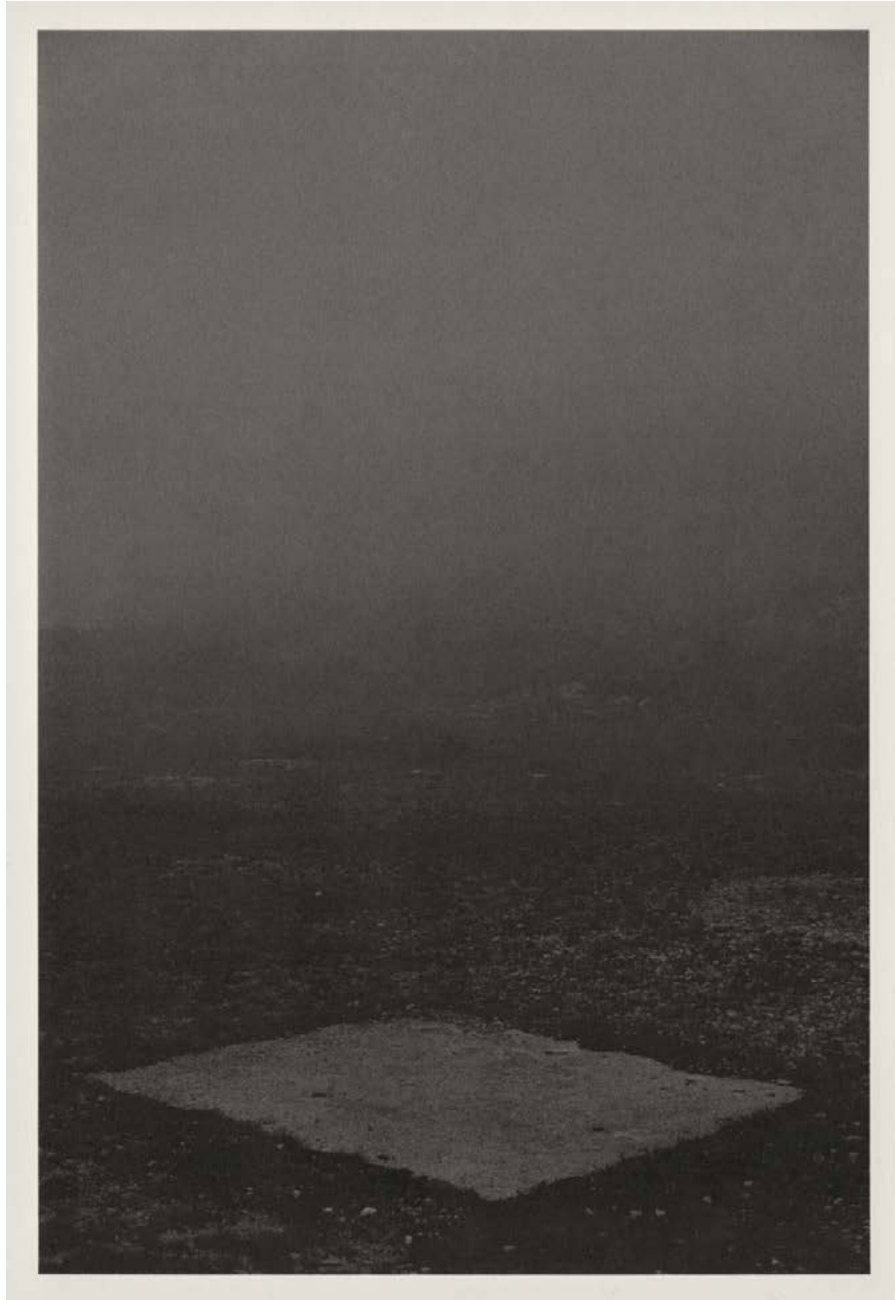
*Distant processes coexist on its
crumbling surface. Its rocks bear
witness to these processes.*

*Every mountain cannot help but be
present, yet it contains the entire past.
Its fractures attest to the presence of
the ancient sea that covered it and of
those who inhabited it, the depth of
the Earth's evolution, and the human
intervention that continues to redraw
its boundaries.*

*Looking at it is like reading a
palimpsest of transformation.*

*Montagna is originally part of a series
of short books that grow out of each
other, independent yet interconnected,
creating a layered narrative that
originates in the two contrasting places
that define my life."*

*Sergio Lovati [b. 1972] is a photographer
born in Legnano, Italy. He studied
Photography at IED [Milan, Italy] where
he has been teaching for fifteen years.*



Jessica Lennan

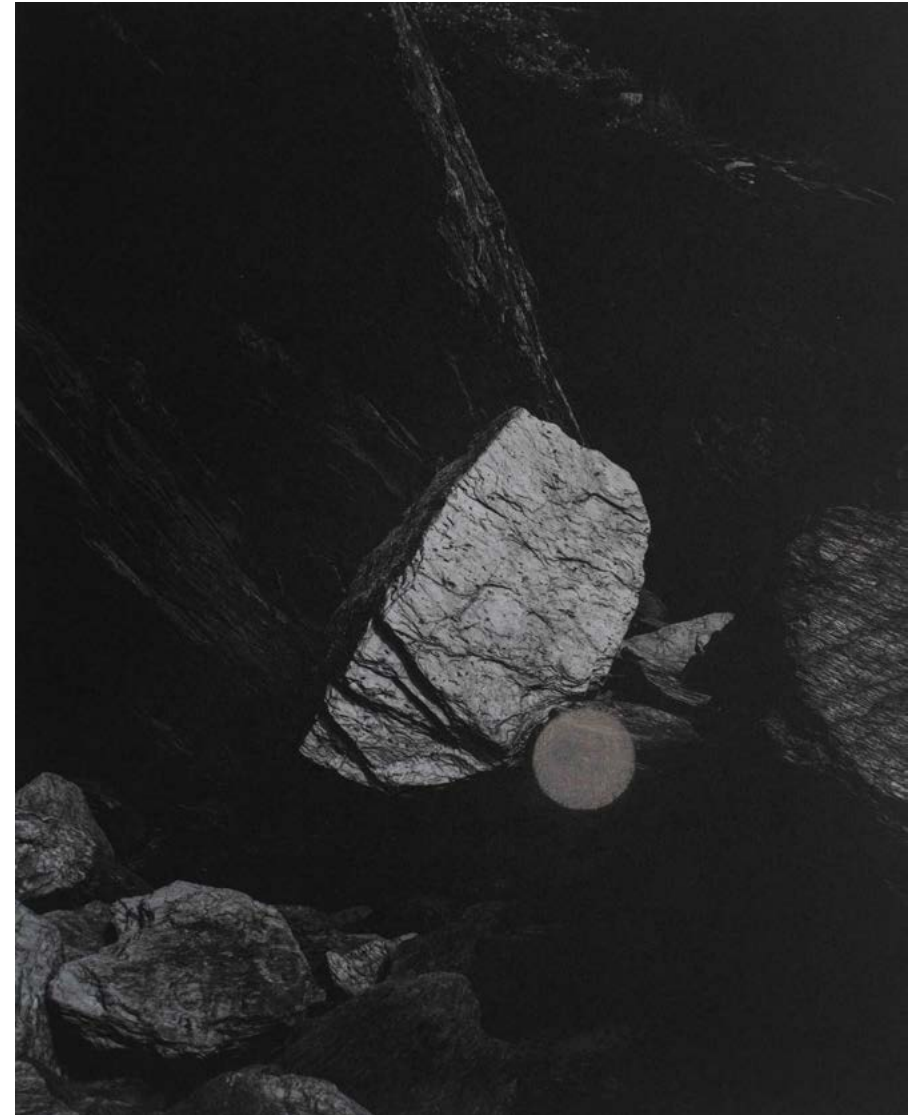
Whitsand

Whitsand brings together photographs of the eroding cliffs at Whitsand Bay (Cornwall, UK) with a single circular rubbing added to each print. The circle is made from pigment ground from stones collected at the site and rubbed directly onto the physical photograph. Each altered print is then photographed again to form the final work.

The photographs show the changing surfaces of the rocks, shaped by tide, weather, and erosion. The pigment mark adds another layer of the place - a small, material trace that connects what is seen with what is touched.

Together, these elements reflect my interest in how beauty, fragility, strength, and endurance exist side by side in this coastline, and how time leaves marks both visible and subtle.

I'm an artist based on the edge of Dartmoor in Devon, UK, working with photography and pigments to explore ideas of place - how we experience it, and the stories it holds. My practice is shaped by an interest in landscapes and the ways we connect with them. Alongside my creative work, I'm a lecturer in Photography at the University of Plymouth, where I support others in developing their own visual voices.



Zach Knott

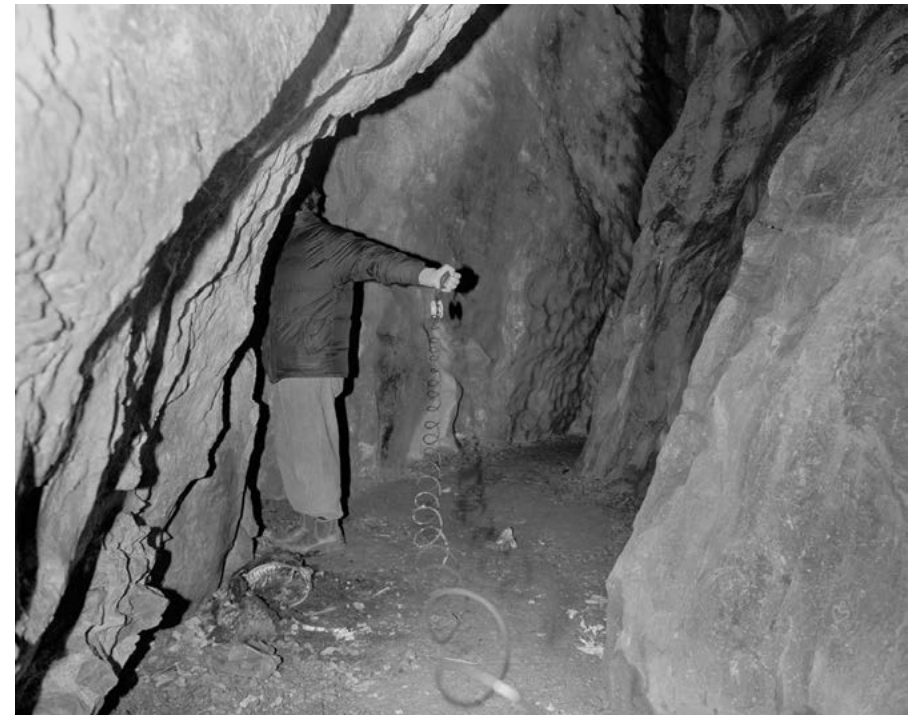
The Rule Of Three

"*The Rule Of Three* is an exploration of the Mendip Hills National Landscape, in Somerset, England. Three generations connect me to this place. My grandfather was an amateur geologist who passed his teaching down to my dad, who in turn, after a youth spent caving in the underworld of the Mendips, passed it to me. Through this landscape I have connected with an inherited life-directing interest from a grandfather I did not get the chance to know.

In the South West of England lies this ancient seabed, compressed over 300 million years to become the limestone Mendip Hills. This landscape holds memories; not just of creatures pressed into the earth, but of those who have wandered through this land to leave their mark.

Retracing my family's footsteps and entering this land to be consciously entombed for a while allows a clarity of reflection. A connection through stone becomes an exploration of this land's internal landscape and my own. The formations of the Mendips become markers of knowledge and discovery, with their caves becoming a space of transition and revelation."

Zach Knott (b. 1999) is a photographic artist from Gloucestershire, UK. His work explores the intersection of people, place, and memory through themes of family, land, and identity. A graduate of UWE Bristol with a First Class Honours in Photography, Zach is currently undertaking an MA in Photography while working across editorial, fine art, and exhibition contexts in the UK.

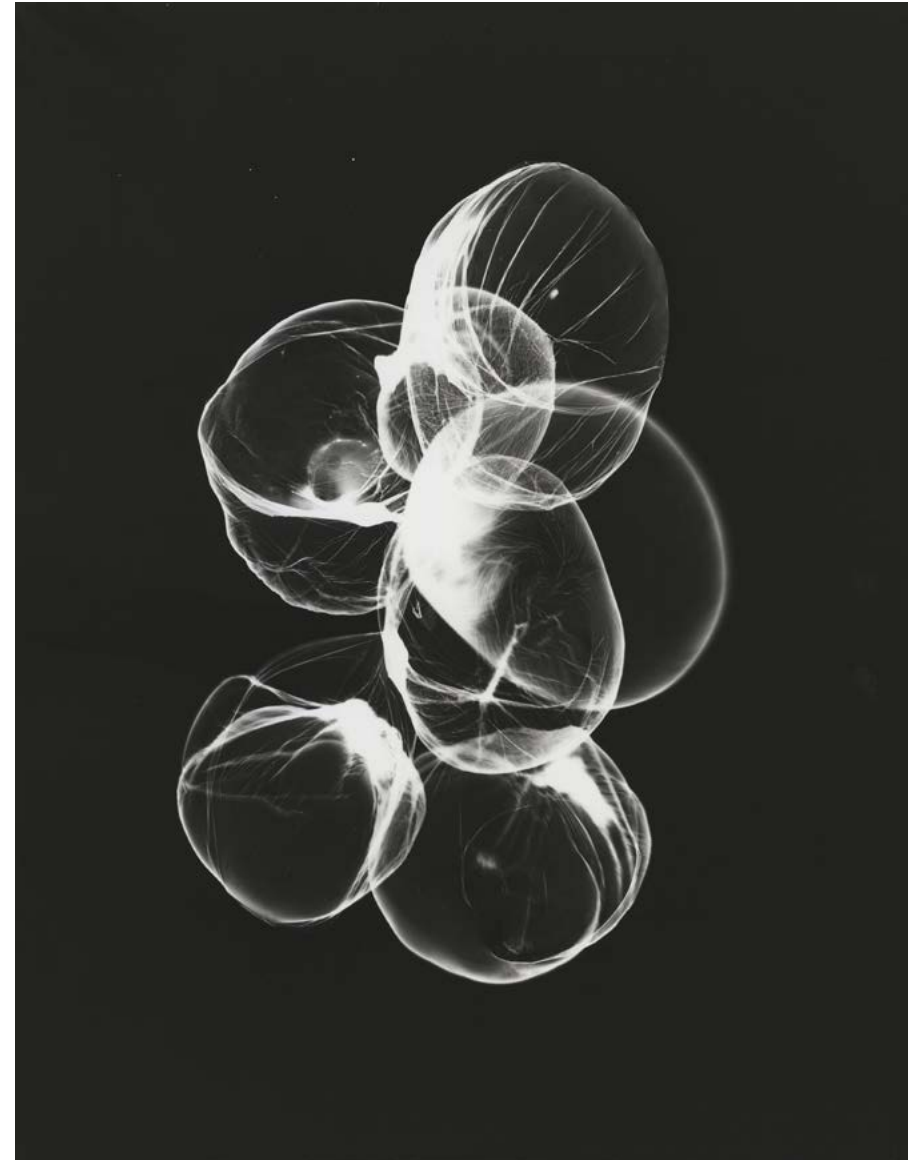


Ella Bryant

Changing States

Changing States is a collection of black and white photograms created in a photographic darkroom. The series is part of an ongoing project, *Internal Pressure*, that uses found objects, self-portraiture, and cameraless photography to create a visual language for unsteady states of mind. Within this work the objects and materials pictured have all gone through a transformation, changing state from solid to liquid or liquid to gas. Carefully manipulated and assembled on the photographic paper, these unrecognisable and visceral forms are an expression of a changed internal state that is raw, fragile, and under pressure.

Ella Bryant is a photographic artist based in Bristol. Her ongoing project Internal Pressure uses found objects, self-portraiture and black and white darkroom photography to create a visual language for unsteady states of mind. She began this project in 2010 while studying an MA in Photography at London College of Communication. Ella also works as a self-employed Art Workshop Facilitator and Art Therapist.



Yvette Monahan

The Ocean Within

The Ocean Within explores a form of sedimentation that takes place in water rather than earth. Fish bodies become living strata: otoliths and scales layering time, memory, and experience into bone and shimmer, much like tree rings or geological bands. These natural archives record migrations, hunger, abundance, and the shifting conditions of the sea.

As wild salmon and eels decline, these biological records and the oceanic knowledge they hold begin to thin and disappear. Jellyfish blooms surface as fragile signals of imbalance.

Through close collaboration with marine scientists, the photographs translate these hidden layers into visual strata: otoliths glowing like constellations, scales revealing watery topographies. The work considers sedimentation as both accumulation and erasure, what the ocean preserves, what is lost, and what resurfaces. *The Ocean Within* invites us to see how memory is held not only in landscapes, but in the bodies that move through them.

Yvette is an Irish photographer and artist known for her research-driven approach to her work. Her practice intricately explores the intangible qualities of both external and internal landscapes, weaving together elements of myth and geography. She seeks to uncover the deeper narratives beneath the surface of the physical world, using photography to evoke a sense of place and connection. Her projects often delve into cultural stories and natural environments, inviting viewers to engage with the complexities of identity, memory, and the intricate relationships between individuals and their surroundings.

Since earning her MFA in Photography from Ulster University, Yvette has exhibited her work widely, including Belfast Exposed, Photolreland, The Royal Photographic Society in Bristol, TULCA, Unseen in Amsterdam, Fotohof in Salzburg, and the Lishui Festival in China. Additionally, she has been nominated three times for the Prix Pictet Sustainability and Environment prize, underscoring her commitment to meaningful storytelling.



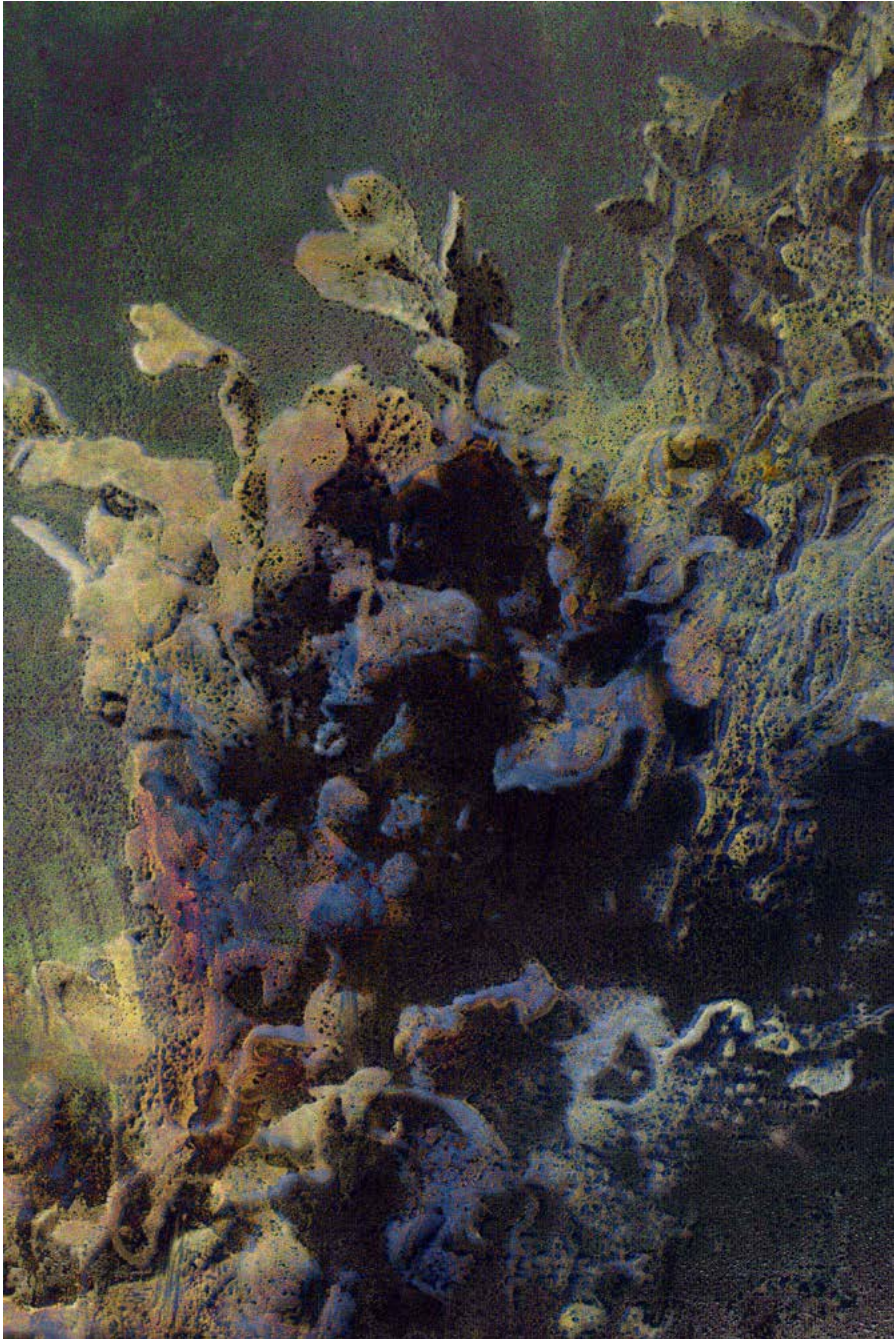
Sarah Braeck

Currents of Light

In *Currents of Light*, artist Sarah Braeck highlights the extraordinary role of brown algae, which are capable of sequestering carbon for thousands of years in the depths of the ocean. Conceived as a visual and biological tale, the work unfolds in layers, following the descent of carbon from the atmosphere down to the ocean floor. To do so, she collaborates with researchers from the Max Planck Institute for Marine Microbiology (Bremen, Germany) and gathers photographic archives, which she reworks through successive gestures: submerging prints in water, enhancing them with ink, overlaying reflective materials to reveal carbon in the currents of air and water, and re-photographing them using flash. The final application of glossy varnish, dropped onto matte prints, makes fucoidan, a molecule present in the secretions of brown algae, visible. As the varnish catches the light, the molecule becomes perceptible, revealing its role in the circulation and fixation of carbon. This gesture is a key element of the process. Each unique piece develops a pictorial aesthetic while being grounded in scientific research.

Sarah Braeck (born in 1986) is a photographer who graduated from Penninghen School in Paris. Working at the intersection of art and life sciences, her practice combines photography with painting, collage, and ink. Engaged with contemporary ecological issues, her work explores the resilience of plant life in the face of climate change. She collaborates with scientific institutions such as the Station Biologique de Roscoff, the Max Planck Institute for Marine Microbiology, and the French National Forestry Office, which provide data, images, and organic material for her artistic experiments.

Her project Currents of Light, a narrative on the role of brown algae in carbon capture, has been exhibited at the 2023 Photoclimat Biennial, PhotoSaintGermain, and the House of Science in Bremen. In 2025, she was selected as a laureate of the Art and Science call of the Ocean & Climate Priority Research Program (CNRS/Ifremer), as well as the Biodiversity, Evolution, Ecology, Society (Ibees) initiative of the Sorbonne University Alliance. She is currently in residence at the National Museum of Natural History in Paris.



www.instagram.com/sarah_braeck/



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