

# ENTANGLEMENT

*Selected artworks*

**PEP group show - B-Part Exhibition**

**July-August 2026**

## Daniel Frost

### *Snow is about to fall but first the leaves*

"My initial aim with this series was to document my wanderings through an area of woodland in the heart of Wallasey called 'The Breck' made at the end of 2024. Through these wanderings, I was able to observe the subtle change of seasons in a place that despite being in the middle of suburbia felt like it could be in the middle of nowhere. This allowed me a moment to slow down and breathe, sparking my interest in the unique juxtaposition between escapism and connection that photography can provide. I initially used photographing nature as a way to take a moment away from the trials and tribulations of modern living but found that seeing the world through a lens also asked me to pay closer attention to the constant change within nature. The growth of cobwebs on bushes highlighted by the fog, fungi growing beneath the trees, the decay of leaves falling to the ground and crumbling beneath one's feet until they become one with the soil."

*Daniel Frost (b. 2001) is a photographer based in the North West of England. His photography is interested in how exploring both natural and urban environments can simultaneously be used as a form of escapism and a way to engage with the world.*

*In recent years, he was selected for a place in the Chico Photo Review, as well as selected for exhibitions at Open Eye Gallery and the Glasgow Gallery of Photography. He also has an education in filmmaking, having achieved his MA in Cinematography at Bournemouth University.*

*His primary outlet for his work is through self-publishing zines. His most recent body of work, "Snow is about to fall but first the leaves", was stocked in UNITOM in Manchester and Open Eye Gallery in Liverpool.*



## Baukje Bies

### *Elements*

"This photograph is from an ongoing series I'm working on, *Elements*. It was made in the Wadden Sea surroundings in the Netherlands.

This very special (UNESCO World Heritage) ecosystem is where I work most of the time. I'm lucky to live very close by, and I'm spending a lot of time there.

My fascination with nature's elements in different states, to see the universe in the smallest particles and widest sceneries here at the Wadden, resonates with the theme Entanglement for me."

*Baukje Bies is a photographer with a background in fashion design.*

*Growing up in the North of the Netherlands, wandering around in the open landscapes embedded an ongoing fascination for the elements to explore. Found objects, human touches, but most of all nature's features and the origins of all, life itself, the building blocks of this universe, both physical and imaginary.*

*"Since the beginning of 2025 I've chosen to get myself out there officially as a visual artist, and had my first presentation at the IJ Kunst Collectief group art show at Loodsó in Amsterdam, in March.*

*I've been selected as one of the Fresh Eyes talents of 2025 by Gup Magazine. This resulted in a beautiful book, presented at the Hungry Eye fair in Amsterdam last September. I am currently working on my second show at IJ Kunst Collectief, which will take place in August of this year."*



## Uta Genilke

### Loop

"In London for the first time in 21 years, I spent three days walking a single street marked "A11" on my map.

Relaxed yet lively, it felt like a main artery of the city. Falling into a meditative rhythm, I photographed instinctively – blurry, cropped, fleeting images that suggest rather than show. Later, I combined them with gemstone photos from the Natural History Museum. This series reflects my search for meaning in the mundane and explores photography as perception rather than fact."

*Uta Genilke is a German graphic designer, photographer, and bookmaker. Her collected snapshots merge with found archive material, video stills, and family photographs into a deep, sensory experience, as she transforms her dreams, longings, and fears into unique works. REPLIKANT was published in 2023 by Witty Books, alongside numerous self-published editions.*



## Nikolas Theilgaard

### *Synaptic Noise*

"The series is an excerpt from a larger body of work titled *Synaptic Noise* I've been working on for the past years. As with most of my work, this series deals with the human concept of nature and landscape.

I explore the visual qualities of landscapes and their deeper significance for our culture and history. I see the landscape as a mirror of the human condition – a space where history and ecology are closely intertwined. This means that I work with both the physical and metaphysical aspects of nature, and how we as humans have created the images of nature that we see and relate to today.

The title *Synaptic Noise* refers to the constant bombardment of synaptic activity in neurons. This occurs in the background of a cell when potentials are produced without the nerve stimulation of an action potential, and are due to the inherently random nature of synapses."

*Nikolas Theilgaard studied Fine Art Photography at the Glasgow School of Art (1995–1998) and Fine Art at the University of the Arts Berlin (2000–2002). Solo exhibitions include Scotia (Meinblau, Berlin, 2006), loch long (blütenweiss – Raum für Kunst, Berlin, 2007), Gestillte Sichten (Haus am Kleistpark, Berlin, 2008), and du.al (Svendborg, 2025). Group exhibitions include Objects of My Affection (Galerie M+R Fricke, Berlin, 2013), Zeigen (Nikolaj Kunsthall), Maps for Copenhagen (Trampolinhuset, 2014), FERN WEH \* HEIM WEH (tête Project Space, Berlin, 2016), Real PRIVAT (Pavillon am Milchhof, Berlin, 2020), and Troubled Kinships (Scotty, Berlin, 2024). He has received grants and residencies including Karl Hofer Gesellschaft (2003–2005), Danish Arts Foundation (2005, 2013), Cove Park Scotland (2006), SAIR Sølyst (2009), Danish Institute Damascus (2010) and Athens (2013), and San Cataldo, Italy (2024). In 2015 he received First Prize in a decoration competition (with Pauline Kraneis), Faculty of IT, Brandenburg University of Technology. His work is held in the Simmons & Simmons Contemporary Art Collection.*



**Marco Gasser**

*If the conditions are right*

“These photographs are part of a project I have been developing since 2022. They will be included in my second book, *If the Conditions Are Right*, which is currently in progress and is ideally scheduled for release in early 2027.”

*Marco Gasser is a multidisciplinary artist based in Zurich, working across photography, film, and mixed media. His photographic practice investigates landscape as a site of duration and change, tracing the quiet transformations of the natural world against the urgency and velocity of modern life.*



## Amandine Freyd

### *Sel insoluble*

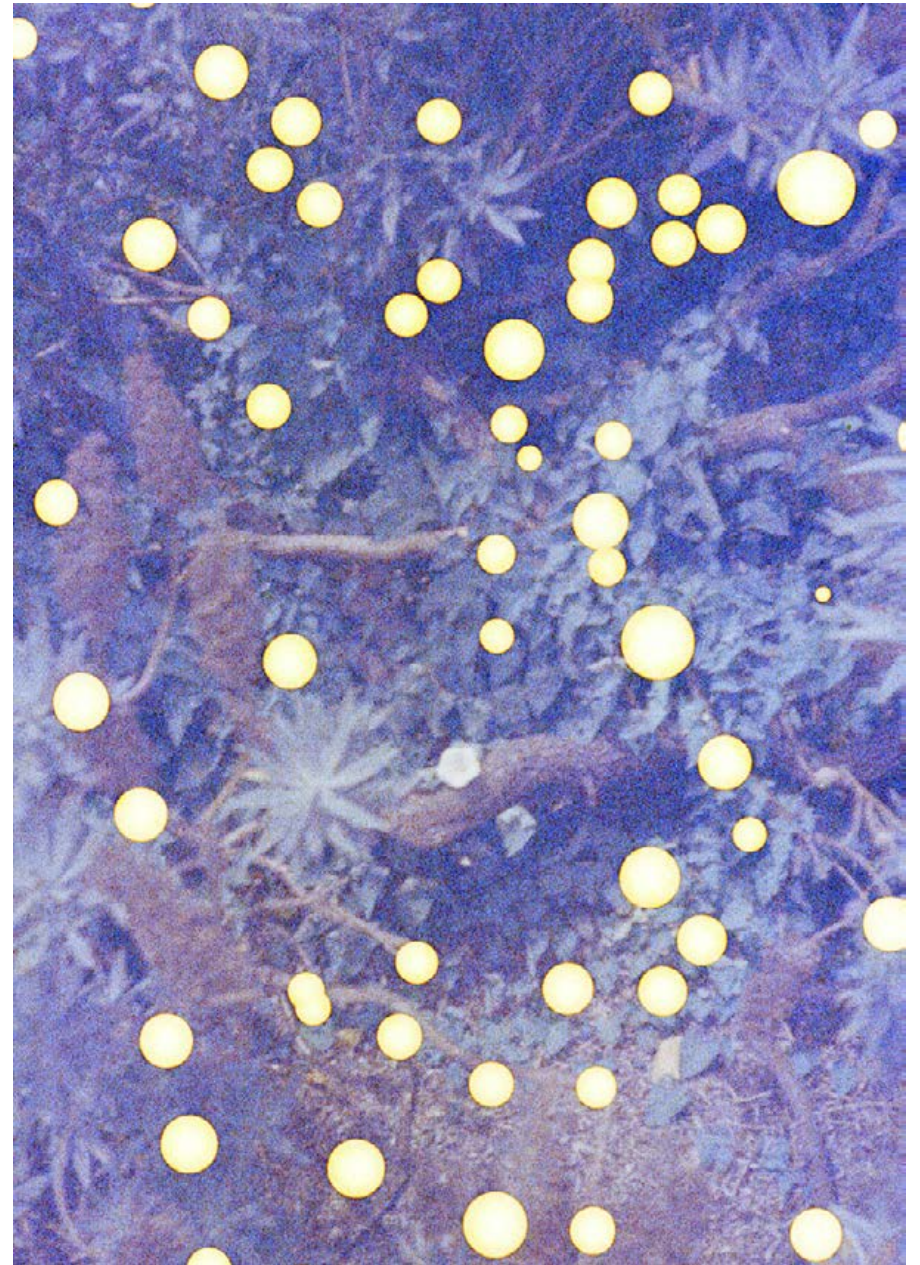
"Analogue photography has the power to surprise. This expired film became covered in pearlescent confetti during development. These are most likely undeveloped silver crystals that were not properly removed during processing. They came there as both spectators and actors in my image. A reminder that film consists of multiple chemical layers—those sensitive to light, those that perform the rest—and that they are in dialogue with one another.

And yet, this film contains all the places it passed through before reaching me: from a dusty shelf to a handbag, from a freezer to a sunlit windowsill.

These moons have entered this landscape of plants, random touches of light that now inhabit it alongside them."

*Born in 1985 in Montélimar, Amandine Freyd studied graphic arts in Nîmes and later in Montreal, where she took her first steps in the darkroom. Upon returning to France, she obtained a master's degree in photography and contemporary art at Université Paris 8. After working as a bookseller at the MEP and later at Maison Deyrolle, she chose to settle in Marseille to continue her research and artistic practice.*

*In 2018, she took part in the PhotoSaintGermain festival with Dinosauria, a collection of anonymous photographs of prehistoric parks. In 2021, she published Le premier geste, a series of hand portraits drawn from old first-aid encyclopedias. In 2022, following a residency in the Sundgau and the southern Vosges, she exhibited her Impressions cosmo-telluriques at the Chapelle Saint-Jean as part of the Mulhouse Photography Biennial. In 2023, she presented Topographies intérieures at the L'Hydre bookshop during Photo Marseille.*



## Marta Djourina

### *Fluid Contact*

This image is part of the series *Fluid Contact*, in which water functions as an active photographic agent rather than a depicted subject. The work was created using water from the River Seine in Paris, collected shortly before the 2024 Olympic Games, during a period of intensified ecological attention and large-scale efforts to render the river swimmable.

The water is brought into direct contact with light-sensitive analogue photographic paper, where it interacts with light and material conditions such as temperature, movement, and mineral content. The image emerges through a process of direct exposure, without the use of a camera. Rather than recording a scene, the work registers the interaction between environmental forces and photosensitive material. The Seine, shaped by urban infrastructure, pollution, and ecological transformation, leaves traces not as representation, but as material inscription. The resulting forms are shaped by the behavior of the liquid itself, its flow, density, and evaporation, creating a visual record of a specific moment of contact. Each work is a unique imprint of a dynamic system in which environmental, material, and photographic processes are entangled.

Marta Djourina (b. 1991, Sofia) studied art history at Humboldt University Berlin (B.A.) and the Technical University Berlin (M.A.), and fine arts at the Berlin University of the Arts (UdK) as a master student. Since 2024 she has been Artist in Research at the Royal Academy of Fine Arts Antwerp and a guest lecturer at UdK Berlin since 2020. Her work has been shown internationally, including at MNAHA Luxembourg, Lage Egal Brussels, Haus am Kleistpark (Berlin), Sofia Arsenal – Museum of Contemporary Art, Goethe-Institut Bulgaria, ICA Sofia, and the Berlinische Galerie. Her works are held in collections such as the Berlinische Galerie, the Eskenazi Museum of Contemporary Art (Indiana University), IBB Berlin, and EiB Luxembourg.

She is the recipient of the EMOP Arendt Prize for Photography (2025), the Marianne Brandt Prize (2022), the BAZA Award (2021), and the Eberhard Roters Scholarship (2020), among others. Residencies include Residency Unlimited (New York, 2023) and the Cité internationale des arts (Paris, 2023).

Recent projects include the continuation of *Fluid Contact* at Landskrona Foto (2024) and a collaboration with the University of Rostock (2025). In 2024, she published her first monograph with DISTANZ (Berlin).



## Danae Panagiotidi

### *We Live Inside a Dream*

"*We Live Inside a Dream* explores liminality, in-between states where perception becomes unstable and reality appears fragmented, delayed, or doubled. The work moves through thresholds between presence and absence, body and image, consciousness and its fading edges. The project began as a personal response to my mother's encounter with altered states of consciousness. Her recollections, dream-like fragments, and fluid images resembled near-death experiences described in transpersonal psychology and consciousness studies. Situated between scientific observation and mystical narrative, these accounts disrupted ordinary perception and opened a space for questioning: what does it mean to exist in-between? Rooted in the personal yet informed by research, the work moves between documentation and inner landscape, between scientific reference and emotional metaphor. Scientific thought informs the work as a way of looking rather than explaining. Ideas of observation, uncertainty, and parallel states run through the images, not as illustrations but as underlying structures. The photographs inhabit a suspended space where time slows, boundaries soften, and identity dissolves."

*Danae Panagiotidi is a visual artist based in Athens, Greece. She holds an MA in Photography: Research and Methodology and a BSc in Psychology. Her research-based photographic practice focuses on perception, consciousness, and liminal states, combining personal narratives with theoretical inquiry. Her work has been exhibited and published internationally.*

*Her practice emerges from personal experience and interdisciplinary research, engaging with existential questions, perception, and the emotional textures of contemporary life. Through multiple photographic applications and mixed media, she explores the relationship between reality and imagination, often integrating constructed elements, poetic or symbolic language, fragments from personal or found archives, and experimental materials. Her work moves between introspection and research-based exploration, seeking to create open, affective spaces where individual and collective narratives can intersect.*



## Nils Aksnes

### *After the blackness #3*

"This layered photographic experimentation records glimpses of colour found at the end of a long winter.

Light from the sun is recorded onto colour photographic film inside a pinhole camera. The movement of the pinhole camera, the photographic film, and elements of the landscape are in a complex interplay during exposures of up to several minutes.

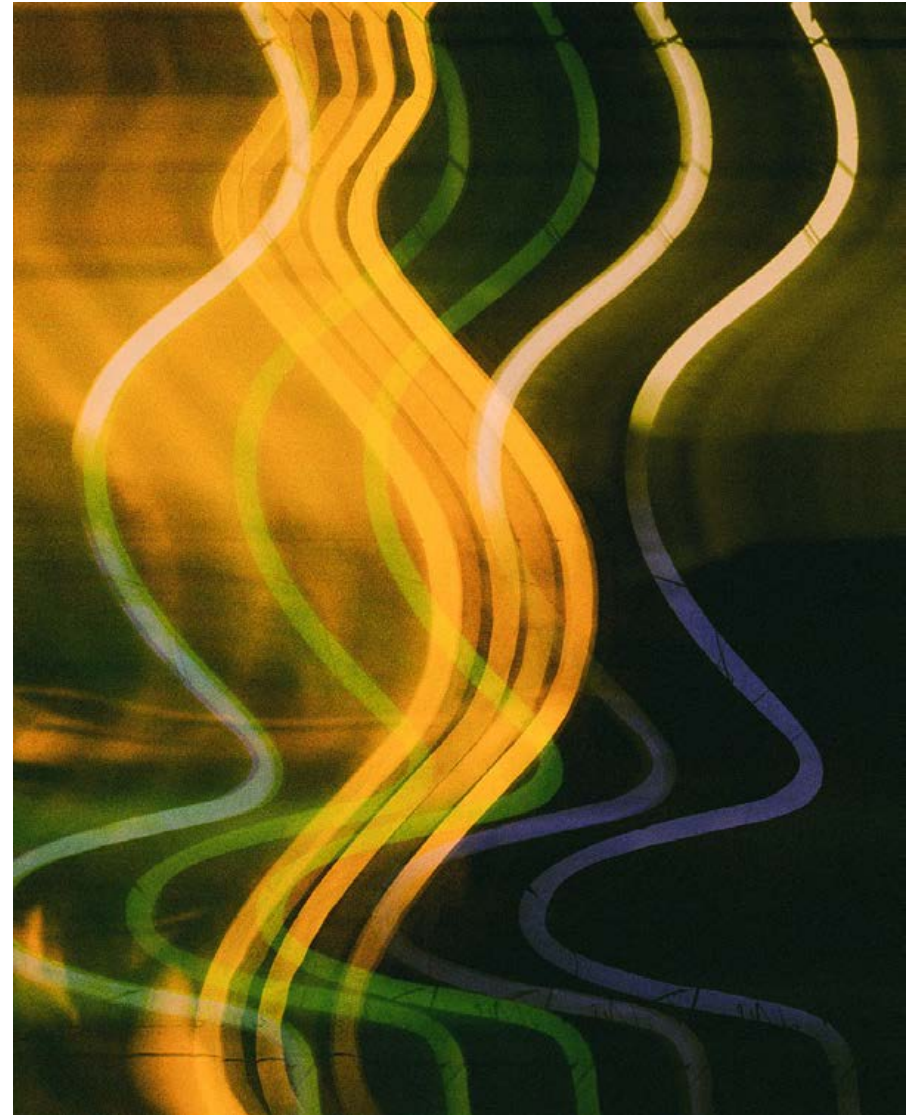
By sampling colour and patterns of light, I invite the viewer to find their bearings and bring their own experiences of darkness and light to the images."

*Nils Aksnes (b. 1987, Salisbury) is a designer, maker, and photographic artist living and working on the west coast of Argyll, Scotland. He uses analogue pinhole cameras as a tool for close study of this coastal landscape, exploring environmental change through found objects and natural materials. Although very simple devices, pinhole cameras can create complex images. Nils combines movement, masks, and multiple exposures to construct multi-layered works.*

*He grew up in Argyll and formed strong connections to coastal and woodland landscapes, which continue to shape his practice, alongside a growing awareness of environmental issues, particularly marine plastic pollution.*

*He also designs and builds cameras to explore new techniques, with minimising environmental impact central to his approach. He sells his 3D-printed, modular, low-impact cameras under the name Finite Industries.*

*Having returned to live in Argyll in 2018 after studying and working in Glasgow, he established a studio and workshop in mid-Argyll between temperate rainforest and rugged coast. His work has been exhibited across the UK and in Spain, Germany, and the USA.*



## Anne Rosenberg

### *Connection Lost*

"Calling with my smartphone.  
Sending an email with my smartphone.  
Checking the time with my smartphone.  
Listening to music with my smartphone.  
Finding directions with my smartphone.  
Shopping with my smartphone.  
Locking my bike with my smartphone.  
Turning on a light with my smartphone.

Easy and fast: everything on one device. Everything digital.

But what if there's no signal, or I don't have power?

What if my phone gets stolen?

Can I still find my way without my smartphone?

Can I still tell when it's going to rain by the clouds?

Do I feel the same moment of happiness when I receive an email as when I receive a postcard?

Doesn't tactility extend beyond my touchscreen?

Have I lost the connection?"

*Amsterdam-based photographer Anne Rosenberg (1995) started to photograph while she was studying at the Amsterdam Fashion Institute. During the minor in Visual Culture, she developed her recognizable, colorful, humorous, and clean aesthetic. She started making Surreal Still Lifes, which she exhibited at various galleries in Amsterdam. While her work was initially mainly light-hearted, it has become increasingly socially engaged in recent years. Her photo series Keep on Dreaming, which shows herself living in a dollhouse as a critique of the housing crisis, even made the Dutch newspapers.*



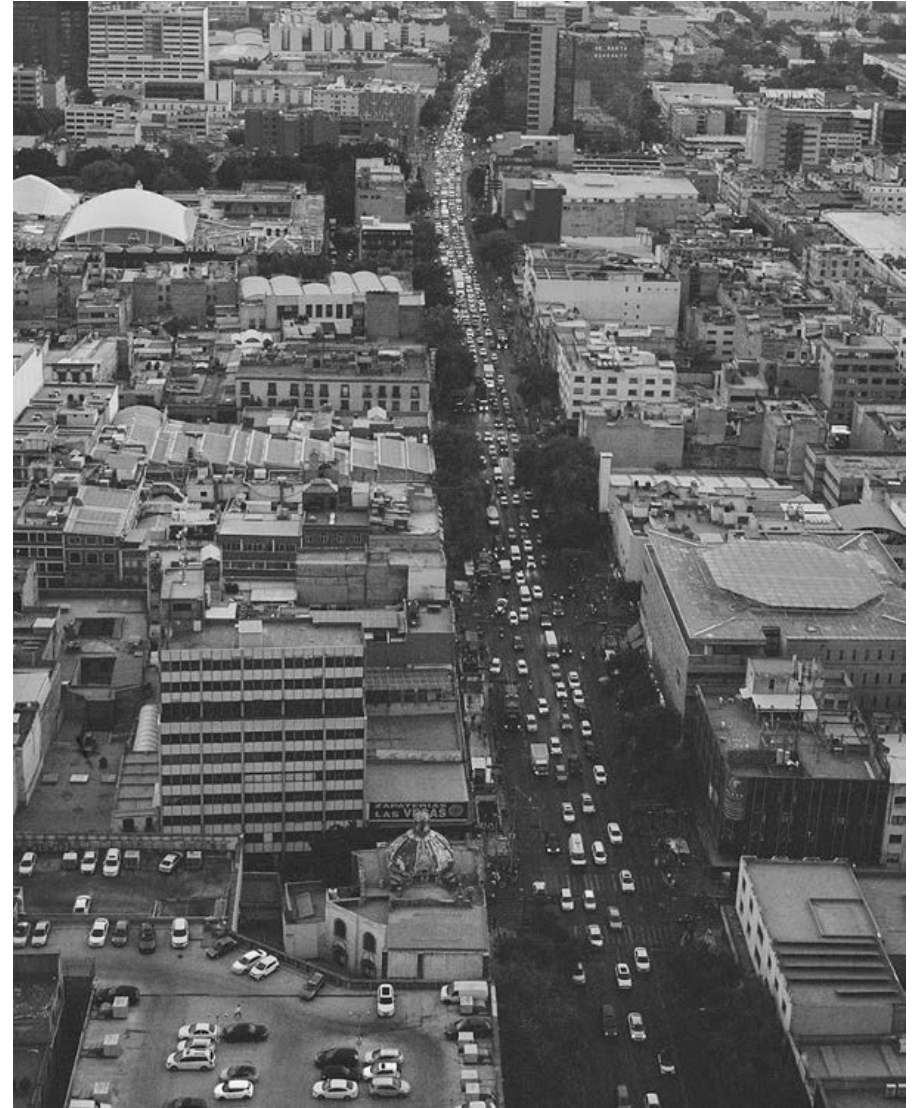
## Francesca Marengo

### *Consonant Time*

"*Consonant Time* begins with the desire to meet the Other: to be seen and heard, and to see myself in relation to you through difference. As Byung-Chul Han writes, "only the encounter with the Other, destabilizing and life-giving, can give each one his own identity and generate real experience." Han describes the disappearance of the Other in a world shaped by digital communication, where hyperconnection coexists with growing solitude. Our contemporaneity is marked by missed encounters; we are becoming less able to hold, perceive, and understand the Other's voice. Since moving to London, I have been confronted with the loneliness of the metropolis and the difficulty of forming meaningful relationships. In this context, I began using photography to create moments of encounter. The work unfolds in a conversational space. Placing myself in the image through mirrors reflecting our mutual presence, I see you as I had not seen you yet, I see myself in relation to you, I see the camera as a socially salient tool that bridges the distance between us. We have unfolded new spaces for connection, building together a shared intimacy. Photography becomes a tool for slowness and connection."

*Francesca Marengo is an Italian visual artist working with photography. She is currently based between London and Turin. Her educational journey started in Italy, in Torino, where she graduated from IED, Istituto Europeo di Design, in 2016.*

*Marengo's practice considers contemporary situations with her subject as collaborator, creating a dialogue behind the frame. It goes beyond the documentary towards a thoughtful aesthetic, bringing photographs together into non-traditional storytelling. The latter was developed during her MA in Photographic Research at Leeds Arts University, UK, where she laid the foundations for her current project, *Consonant Time*. She is among the portfolio winners of the Urbanautica Awards 2024 with her work *Consonant Time* in the category 'People and Communities'. Marengo's work was also recently selected for publications curated by Cesare Biasini Selvaggi: *222 Artisti emergenti su cui investire 2026 (Exibart)*, and *Futuri emergenti italiani - Una mappatura dell'arte under 35 (Banche di credito cooperativo, 2026)*.*



## Yichen Zhong

*Experience that meet me unexpectedly*

"The world does not exist for me, yet sometimes it meets me with an inexplicable precision. I photograph these moments not to claim them, but because the encounter itself feels impossible to ignore - quiet, accidental, and yet strangely inevitable.

With time, I began to realize that these encounters are not neutral. What stays with me often reflects the way I have learned to see, move, and exist. Certain spaces feel familiar even when they are not, and certain images carry a tension that seems to come from somewhere deeper than the moment itself.

These photographs are not about the scenes alone, but about the invisible structures that shape how a woman grows up seeing the world, especially within the quiet expectations and emotional discipline that often remain unspoken."

*"I was born in 1995 and grew up in southern China. At sixteen, during a period of intense personal transition, I first became deeply aware of the fleeting nature of life, and it was then that I picked up a camera - an encounter that has shaped my perspective and practice ever since. In 2017-18, I left my homeland for the first time to study photography in New York at the International Center of Photography, where I completed the General Studies Program (now called Creative Practices) and was awarded the Director's Scholarship. That same year, my work was included in the group exhibition Signal Crossings at ICP, New York."*



## Tim Gassauer

### *Lüderitz*

The series *Lüderitz* is set in two places about 12,000 kilometers apart that share the same name: Lüderitz in central Germany and Lüderitz in southwestern Namibia. The former is the origin of the von Lüderitz family, from which the merchant Adolf Lüderitz later emerged. In 1883, he initiated the colonization of what is now Namibia through fraudulent land acquisition. This marked the beginning of German settlement in what was then "German South West Africa," a period that lasted until 1915 under violent control by the German Reich, marked by diamond exploitation and the first genocide of the twentieth century.

*Lüderitz* combines composed images of landscapes, architecture, and people with archival photographs from public and private collections. Colonial structures rise from barren rock alongside scenes of contemporary village life, creating visual and thematic overlaps that question German notions of belonging and Namibia's colonial history. The juxtaposition of these distant but historically linked sites reveals how past and present remain inseparable, offering glimpses of unresolved legacies and possible futures. This form of multidirectional remembrance treats memory as active and present rather than static.

*Tim Gassauer (\*1997 in Nordhausen) is a photographer based between Chemnitz and Berlin. Straddling the line between documentary and artistic photography, his research-driven practice links historical traces with contemporary political discourses and explores questions of memory, belonging, and violence.*

*After earning a Bachelor's degree in Communication and Political Science from Freie Universität Berlin, he completed his photography studies at Ostkreuzschule für Fotografie in 2024 under Göran Gnaudschun. He is currently enrolled in the Master's program Visual Strategies and Stories at Burg Giebichenstein University of Art and Design Halle, where he studies under Prof. Stephanie Kiwitt.*



## Vladislav Lanskih

*It was forever - until it ended*

"This series explores the entanglement of personal memory and collective post-Soviet trauma. Growing up in the aftermath of the Soviet collapse, I found myself shaped by images I did not choose - television broadcasts, political figures, and mass-cultural icons woven into the fabric of domestic life.

The project investigates how these inherited images persist in the body, in objects, and in everyday space; and how the boundary between personal experience and collective history dissolves over time. Working across staged photography and AI-generated imagery, I treat memory as an act of construction rather than documentation: partial, unreliable, and inseparable from the systems that produced it.

The self cannot be disentangled from the culture that formed it. This series is an attempt to trace that knot."

*Vladislav Lanskih (b. 1994) is a photographer based in Saint Petersburg. Born and raised in Verkhnyaya Pyshma, an industrial town in the Urals, his background sparked a lasting interest in post-Soviet space and collective memory. In his practice, he uses the urban environment and personal narrative to examine the trauma of the 1990s, its echoes in the present day, and the relationship between architecture and collective psychology.*



## Grade Solomon

### *Trace of Warmth*

*Trace of Warmth* gathers images that don't fully settle. Meaning slips between them, forming through proximity rather than within any single frame. Grade Solomon is drawn to moments where order loosens and control thins, where imprints of human presence surface inside regulated, engineered spaces. A tree and a transmission tower emerge from the same materials and impulses, yet only one is allowed to remain "natural." Here, that distinction begins to waver. Fenced industrial sites take on a quiet volatility, while the organic feels shaped, held in place, or on the verge of giving way.

The work is built through movement. Images are collected across distances without a fixed plan, then brought into relation later, where sequencing tests what holds. Through repetition and slight variation, images begin to echo or misalign, shifting one another's meaning. The photographs move along a thin line between staged and unstaged, guided by light interventions but open to interruption.

In *Trace of Warmth*, images depend on one another to come into view, not as a stable whole, but as a field of small tensions where meaning remains in flux.

*Grade Solomon (b. 1999)* is a Korean-American artist based in Ridgewood, New York. Solomon was a finalist in the Outwin Boochever Portrait Competition, and his work was included in *The Outwin: American Portraiture Today* at the National Portrait Gallery in Washington, DC. He received the Hopper Prize in 2026. His publications are held in institutional collections, including the Harvard Fine Arts Library, the New York Public Library, and VCU Special Collections.



## Klára Kusá

### *Escaping*

The project explores attempts to escape from the German Democratic Republic (GDR) as acts of resistance, courage, and human longing for freedom. These historical trajectories are placed in dialogue with the contemporary condition of the Stasi Museum and materials from the Stasi archives. Rather than presenting these histories through a conventional documentary framework, the work approaches them through a poetic and visual interpretation. It focuses on the tensions between surveillance and movement, control and mobility, and between systems of power and the human desire for escape. Through photography, archival fragments, and spatial references, the project reveals how bodies, infrastructures, and political systems became entangled within mechanisms of state control.

It also reflects on the invisible networks that shaped everyday life under the surveillance regime: bureaucratic records, informant networks, and institutional structures that extended across borders and into private life. These historical entanglements are juxtaposed with the present condition of the archive and museum, where traces of past control remain embedded within contemporary institutional memory.

*Klára Kusá is an artist whose practice draws on strategies of appropriation, experimentation, and material reuse. Influenced by post-war art, philosophy, and research-based methodologies, she engages with found objects and discarded materials to construct layered, site-specific installations. Her work blends photography, drawing, video, bodily movement, and archival traces. Through performative gestures, she intervenes in public and institutional spaces, activating them as platforms for critique and dialogue. By reworking fragments of memory, material, and place, she investigates how trauma shapes perception, language, and social structures, transforming sites of rupture into spaces for reflection and potential healing.*



## Hélène Mutter

### *Here, There*

*Here, There* is a long-term research and artistic project started in 2009 examining the representational dimensions of the 1990–1991 Gulf War. Developed since 2022 across France, Saudi Arabia, Kuwait, and Iraq, the fieldwork phase of the project combines photographic series and a creative video documentary to construct a multi-perspectival chronicle of the conflict more than three decades after its occurrence.

Drawing on a wide range of visual and archival sources - including family photographs, military records, satellite imagery, and personal testimonies - the project assembles disparate viewpoints from civilians, military actors, and transnational observers. Mutter's methodology foregrounds the conditions under which images are produced and circulated, revealing the interdependence between representation, power, and historical memory.

*Hélène Mutter is a French visual artist, researcher, and academic working at the intersection of visual studies, war and military studies, and sociology. Holding a PhD in Arts and Art Sciences, her practice combines artistic production with theoretical inquiry to examine how images are produced, circulated, and mobilised within contexts of war. Her research-driven approach interrogates the politics of visibility, representation, and memory in contemporary conflict. Mutter is the recipient of several awards and research grants. She has contributed to peer-reviewed journals and cultural publications such as HAS Magazine, Border and Globalization Review, Pour Parler de Paix, and Visual Poetry Journal, and has delivered lectures at institutions including King's College London, IFPO Beirut, École Militaire de Paris, and Bordeaux Montaigne University. Her work has been exhibited internationally across Europe, the Middle East, and North Africa, and has received institutional recognition. Since 2023, she has lived and worked in Saudi Arabia. Mutter's long-term fieldwork in the Gulf region forms the foundation of her ongoing research into the visual legacies of the 1990–1991 Gulf War.*



## Chris Ellis

### *Ghostly Traces*

The Scar near Whitby, on the North East coast of England, is an intertidal zone where land and sea meet and overlap. Marked by ancient rock strata and fossil traces, this landscape evokes deep geological time while remaining alive with present-day species.

This place is shaped by both natural forces and human histories. The shifting tides that sustain diverse ecologies have also claimed ships along the coastline, leaving traces of shipwrecks and human misfortune.

Among rocks and seaweed, small sea snails - periwinkles - inhabit this liminal space. Once an important source of food for coastal communities, they remain part of a living ecology, leaving looping trails as they move across rock surfaces.

These marks form a visual language of entanglement, tracing connections between organism and habitat, past and present, human and nonhuman. The intertidal zone emerges not as a static landscape, but as a dynamic network of exchanges and dependencies. Through this series, entanglement is seen as both ecological condition and metaphor, where even the smallest creatures leave traces of their existence.

*Chris Ellis is an artist photographer based in Whitby, North Yorkshire, in the UK. Born in Liverpool, he later studied at Trent Polytechnic, where he developed his foundation in photography and darkroom practice. After periods living in Nottingham and London, he settled in Whitby over three decades ago.*

*Chris has had a varied working life, including roles as a landscape gardener and youth worker, before establishing a career as a graphic designer. He ran a design studio specialising in work for museums, galleries, and arts organisations, with a particular focus on interactive media.*

*Over the past ten years, his photographic practice has become central to his creative life. Working primarily in black and white and using both digital and analogue processes, he develops, scans, and prints his own images. His work is rooted in a spiritual engagement with the natural environment, exploring emotional responses to place, light, and atmosphere while maintaining a strong connection to the material qualities of photography.*



## Luuk van Raamsdonk

### *My Sweet Elora*

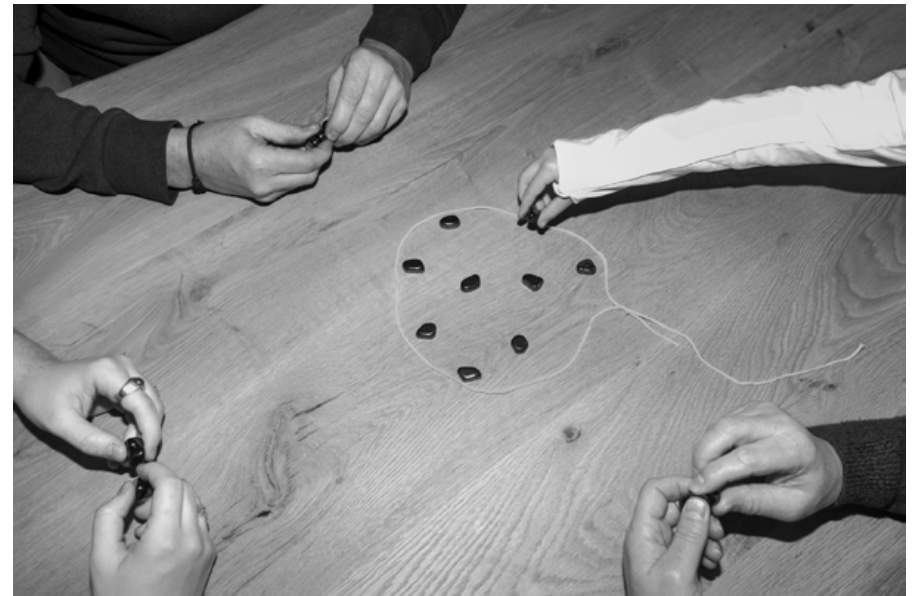
"In the late autumn of 1970, my grandfather disappeared without a trace, leaving my grandmother behind in The Netherlands. Months passed before he returned. He never told anyone where he had been. 53 years later, history repeated itself when my father had an affair, revealing long-hidden fractures within our family history. Research in my family archives led me to find a lead that shed light on my grandfather's secrets. Elora, Canada: a small, quiet village in central Ontario. There, my grandfather had an affair with an unknown young woman while my grandmother awaited his return. I decided not to let history repeat itself again. *My Sweet Elora* is an ever-developing collection of images from Elora, shaping the collective memory of the village and recontextualizing that of my own family. Through archival research and photography, I dissect the complex nature of family dynamics and Dutch-Canadian migration, using it as an ongoing formulation of personal identity within the context of family history. I come to see these histories not as isolated events, but as entangled narratives, where personal choices, inherited patterns, and distant geographies continuously shape one another."

*Luuk van Raamsdonk (2001) is a lens-based artist and researcher residing between Breda (NL) and Turnhout (BE).*

*His work explores themes of history, identity, memory, and the human-nature relationship, using photography, moving images, and installation to question established narratives and reveal hidden histories. With a deep curiosity for the unknown, he investigates cycles of absence and reconstruction, often drawing from archival material and found footage.*

*His practice focuses on long-term, research-driven projects, where repetition, experimentation, and a blend of historical and contemporary visual strategies merge.*

*By combining the archival qualities of photography with a conceptual approach, he constructs multidisciplinary installations characterised by stark imagery and layered storytelling.*



## Tamás Cseke

### *Mixed particles*

"With this image, I am showing the interpersonal aspect of entanglement, with a rendered 3D scan of two people kissing in an abstract space. I wanted to eliminate everything that could place them in a real context."

*"I am a Budapest-based photographer mostly preoccupied with existentialism, social issues, capitalism, and its effects on the fashion and art world. I work with images and text, creating mainly research-based photography.*

*My conceptual works have been exhibited at the Different Worlds Festival in Ljubljana (2023) and the (Im)possible Worlds group exhibition at the Mulhouse Photo Biennale, and have been featured online on Vogue and i-D.*

*I am also deeply interested in people and the relationships between them, taking every opportunity to explore the energy of the human body—from dance to fashion photography and short films. I spent six months in Rome during an internship with Kamay Ko Studio, and I often work with international clients."*

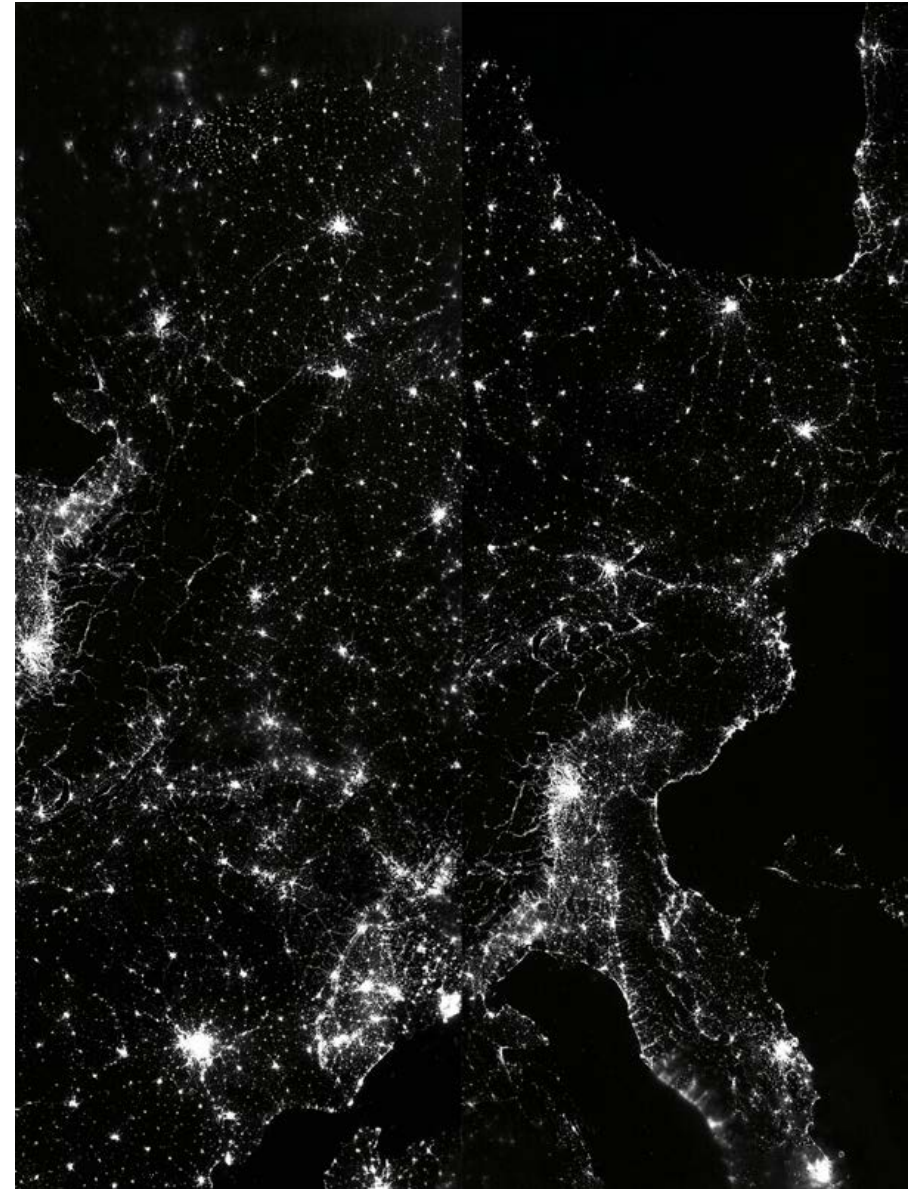


## Armelle Tulunda

### *Sur la terre comme au ciel*

Artificial light has invaded the nights, creating health and ecological crises, and disrupting our circadian rhythms and ecosystems. Among many others, birds migrating or hunting thanks to the light of the moon or the stars find themselves lost in the middle of the lighting. Interested in this notion of loss of bearings, the artist has created photomontages made from views of the sky taken by the US weather satellite NOAA, which were used to create the New Atlas of the Artificial Brightness of the Night Sky (2016). The images of the continents most affected—Europe, North America, and Asia—are reassembled here to create a version of these continents that is no longer based on geological territory, but on the patterns that light pollution creates. Thus, upsetting representations of continents seen from space that have historically been linked to organizations born of ecological awareness (such as the International Dark-Sky Association, founded in the United States in 1988), the artist invites us to question the obviousness of the interpretation of space images.

*Armelle Tulunda (b. 1994) is a visual artist and educator whose work interrogates the ways science informs, in the West, our relationship to Earth and the cosmos while occulting other ways of relating to them. By collecting images from scientific books, digging into space agencies' archives around the planet, or looking for pre-colonial Congolese cosmogonies, these raw materials enable her to deconstruct and reconstruct the models that have been shaping her understanding of her place on the planet: science and Congolese spiritual beliefs. She holds a BFA from École Nationale Supérieure d'Art de Bourges and an MFA from École Nationale Supérieure d'Art et de Design de Nancy. Her work has been exhibited in events and places such as Mucem, Marseille (FR), Université Sorbonne-Nouvelle, Paris (FR), equivalentbehaviour, London (UK), SÍM, Reykjavík (IS), Biennale Photo de Mulhouse (FR), Hangar Y, Meudon (FR), Médiathèque Jean Jaurès, Nevers (FR), La Villette, Paris (FR), CAC – la synagogue de Delme's Gue(ho)st House (FR), and the Saint Pancras Gallery (UK). She is a laureate of residency programs such as Lumen: Atina residency (Italy, 2018), Hangar Y (France, 2022), SÍM (Iceland, 2024), and Villa Albertine (United States, 2026).*



## David Bruneel

### *Cornered Sun (02)*

*Cornered Sun (02)* originated from the need to operate with a rigorously reduced toolbox: sunlight and two basic metal corners.

In themselves solid structures, tilting them into positions with minimal ground contact, they depend on each other to attain a delicate balance.

Shadow play is also key here, creating a disorienting effect where matter and shadows are hard to distinguish, seemingly flowing into each other. Reflections further complicate visual perception.

Starting with basic means, all elements amalgamate in an interdependent visual carousel.

*David Bruneel started his visual praxis as a painter. Later on, he switched to the photographic medium, relating more to his specific artistic needs.*

*His images spring from different sources such as photographic observations, scanning, and collages/montages.*

*His work deals with issues such as the tension between showing and hiding, recognisability versus abstraction, transformation, and a belief in the power of suggestion.*



## Julia Bohle

### AFTERMATH

"AFTERMATH is a photographic series that I have created in my hometown in Germany, set in the stillness of a cold winter. The work focuses on quiet moments that follow disruption—states of isolation, fragility, and emotional residue, where time feels slowed and uncertain.

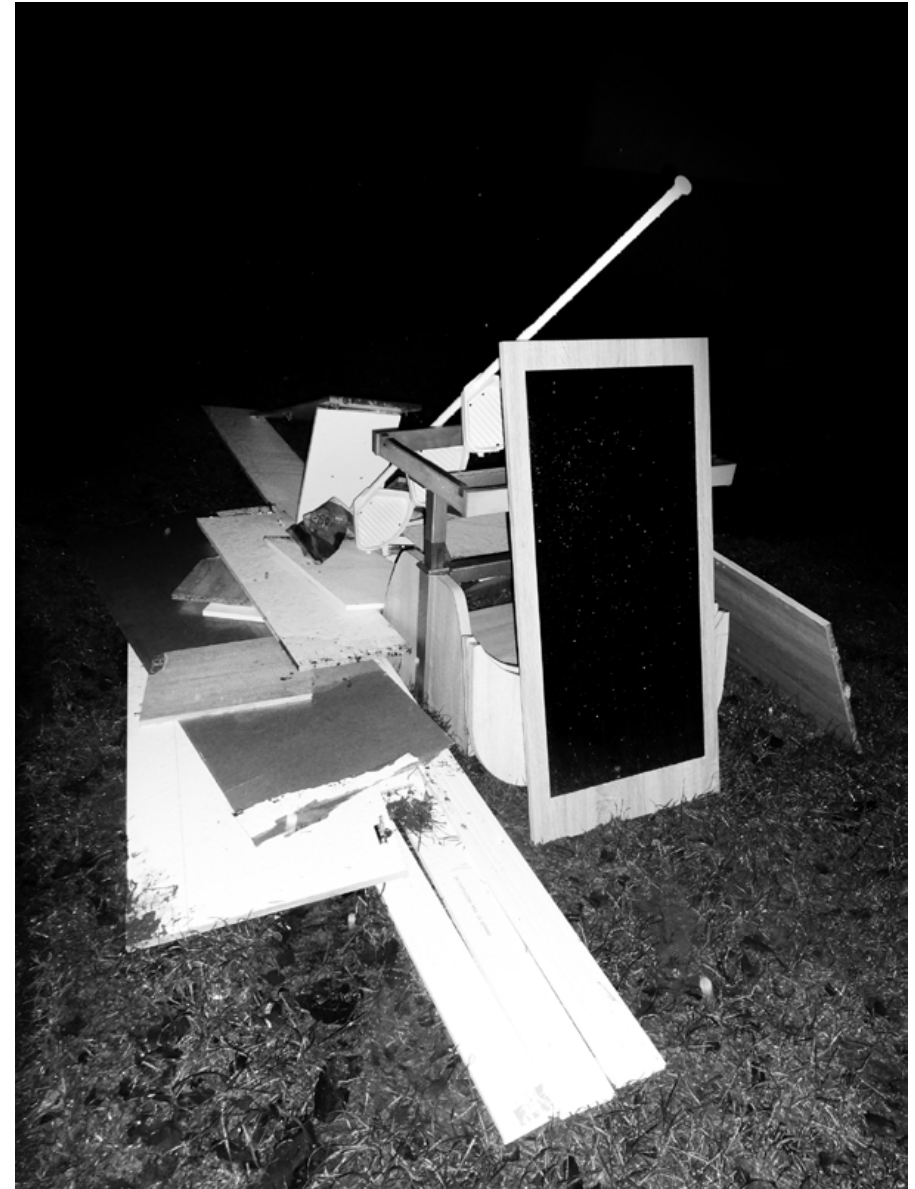
Working with nocturnal and frozen landscapes, the images explore how isolation is never complete. Light, shadow, and atmosphere create subtle connections between body, place, and memory. What remains after rupture is not emptiness, but a network of traces—where past and present, inner and outer experiences, continue to shape one another.

Through minimal compositions and strong contrasts, AFTERMATH reveals a form of entanglement that is not immediately visible. It stresses the tension between distance and closeness, absence and presence."

*"I am a visual artist and practice-led researcher based in Sydney, Australia, originally from Cologne in Germany. My work explores the relationship between photography, materiality, and the artist book as a site of encounter, combining analogue and digital processes with writing and experimental print techniques to investigate themes of landscape, perception, and inner states.*

*My practice is rooted in walking and site-responsive fieldwork, particularly in remote and arid environments, where I explore how external landscapes can function as psychological and emotional terrains, and how photographic traces can be translated into tactile, time-based book forms. I am interested in questions of presence, absence, and how a sense of aura can emerge through material and spatial experience.*

*I am currently undertaking a Doctor of Fine Arts (DFA) in Photomedia at the National Art School in Sydney. I hold a Master's degree in Photography from the Royal College of Art, London, and a Bachelor's degree in Communication Design from the University of Applied Sciences Potsdam, Germany. My work has been exhibited internationally across Australia, Europe, and Asia, and presented at various photobook fairs."*



## Dimitri Stefanov

### *After the fathers*

*After the Fathers* is a photographic series that examines masculinity as a network of inherited behaviours transmitted through social, familial, and institutional structures. Rather than portraying men as individual psychological subjects, it observes masculinity as a system of gestures, postures, and reactions learned early and performed almost automatically.

In contemporary Bulgarian society – where questions around gender roles often remain unspoken – these patterns persist beyond political and social transformations. Emotional restraint, fear of vulnerability, and the need to maintain control are deeply embedded social practices reproduced across generations. The images function as fragments reorganised into a visual structure that reveals the entanglement between body, ideology, and environment. Institutional spaces and symbolic objects coexist with intimate gestures, suggesting that masculinity is shaped through an interplay of personal experience and broader historical forces. The project explores how identity emerges within overlapping systems of power, care, and social expectation, making visible the threads that bind individual bodies to collective histories.

*Dimitri Stefanov is a Bulgarian photographer whose work explores inherited systems of behaviour, memory, and the relationship between the body and social structures. Moving between documentary observation and constructed imagery, he approaches gestures, objects, and environments as carriers of ideological meaning.*

*His recent work examines identity as a site where cultural norms are internalised and silently reproduced across generations.*

*He has been selected or awarded on international platforms including the World Press Photo Joop Swart Masterclass, Photo Museum Ireland, Encontros da Imagem, Les Rencontres de la Photographie Marrakech, and Descubrimientos PhotoEspaña. In 2026 he was shortlisted for the FUTURES Photography Platform (VOID) and selected as an artist for Chico Portfolio Review, USA. His work has been exhibited in Bulgaria, Spain, France, Morocco, and Ireland.*

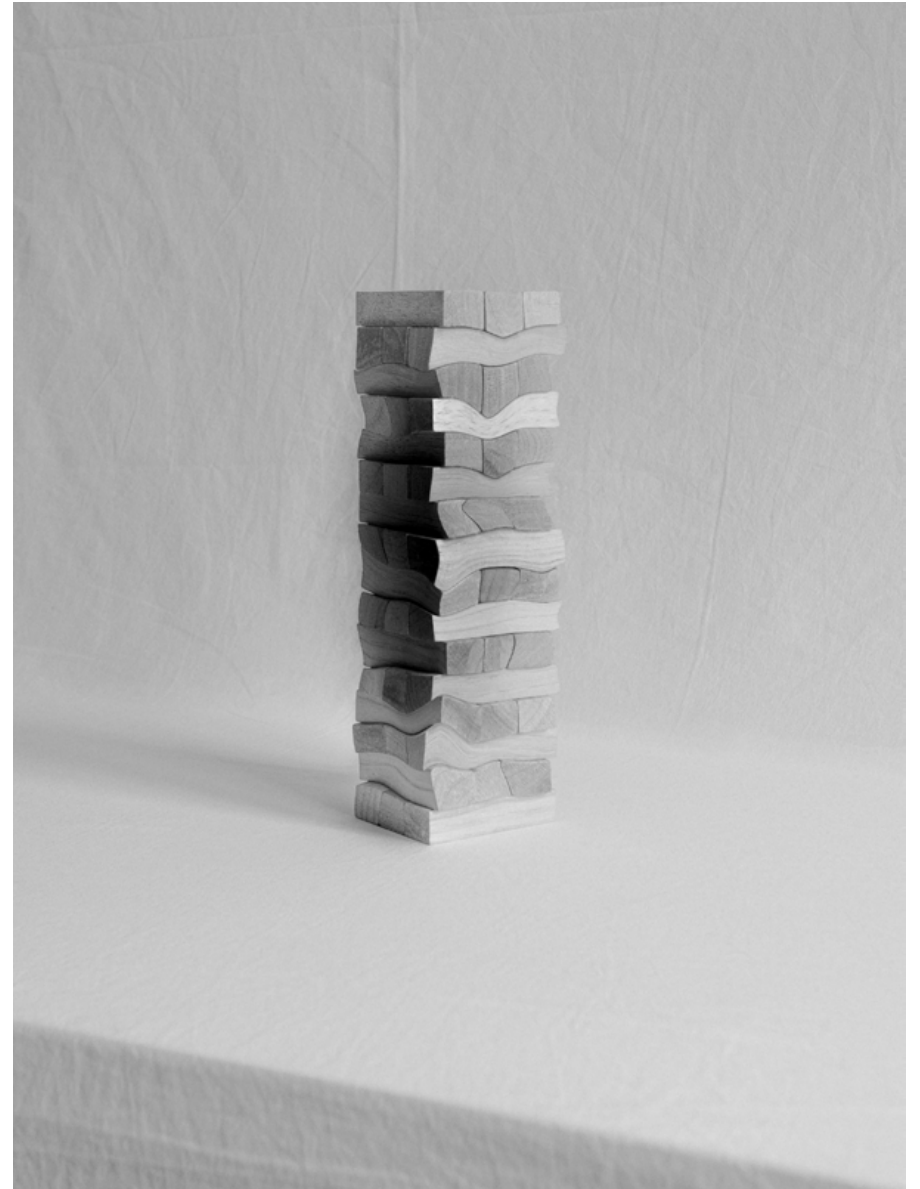


## Almantas Petkunas

### *Impact*

The blocks of the Jenga tower, carefully arranged and slightly altered, form a game designed to be lost. The blocks interact with one another, becoming vessels of both support and destruction. The tower illustrates balance, tension, and interdependence, showing how objects relate to each other in ways we might easily overlook. *Impact* is a conceptual artwork that reflects on the hidden cultural, social, and political systems that shape us, often without our conscious awareness.

*Almantas is a Lithuanian visual artist based in London, working across moving image and photography. A graduate of the Cambridge School of Art (MA Filmmaking), his practice explores themes of identity and belonging through a visual language. His debut short film "Outsiders" was nominated for the Silver Eye Award for Best Documentary Short in 2022.*



## Steven Natusch

### *What will be different Tomorrow?*

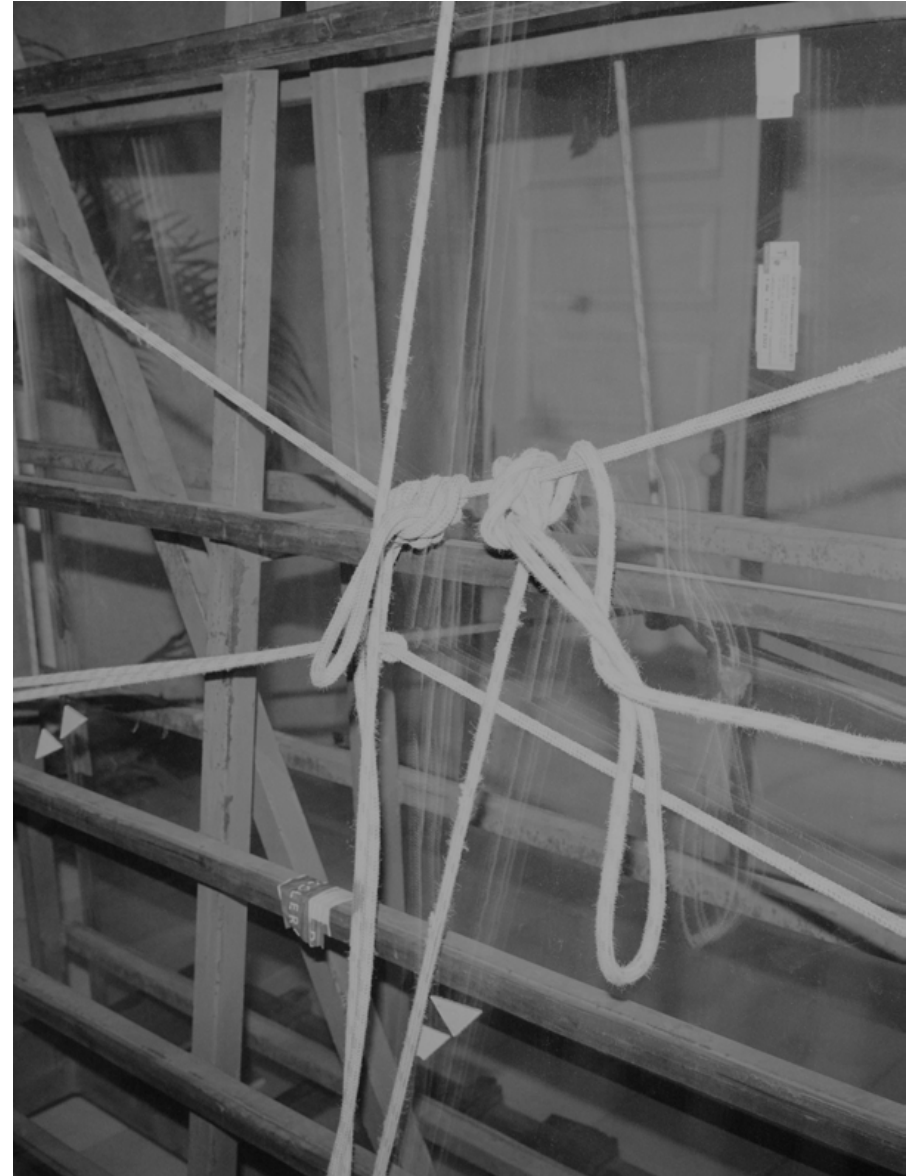
The alienation of people from one another in the late stages of capitalism, as well as the resurgence of imperialist wars, are driving people further and further apart. As you grapple with the meaning of existence, life itself feels increasingly fragile and uncertain. One must ponder: can a human being truly exist without an identity, without content?

Nothingness, the negation of existence, has been the subject of contemplation for ages, pervading language, philosophy, and art. From this arises the possibility of either being everything or nothing at all. Within the environment of this concept, one quickly comes up against the limits of logical thinking and gets caught in paradoxes. But it is precisely this contradictoriness that creates the framework for expressing a relationship with the world that, like the term itself, is characterised by opposites, reflecting a constant process of searching for significance within the transience of life, which so far remains uncertain.

The world may be in flux, but try to find solace in catching a glimpse of what is likely not to be found.

*Steven Natusch's work focuses on the visual and text-based reflection of human emotions and existential questions from an autobiographical and partly autofictional perspective. He explores the interpretation and grammar of photographic images as well as non-linear narrative strategies. The image as a visual-lyrical medium functions in his work as metaphor, reference, or blank space. The relationship with time in photography manifests itself in recurring confrontations with tension-filled states.*

*He studied photography at Dortmund University of Applied Sciences and Arts and photography and visual culture at IADE Lisboa (BA). His work has been presented internationally, including at Emerging Artists Dortmund (2021), Don't dream it's Over, Künstlerhaus Dortmund (2022), OFFGRID Photo Festival Vienna (2022), PhMuseum Days, Bologna (2022), Rotterdam Photo Festival (2023), Charta Festival (2023), and re:vue, Galeries Huit, Arles (2023). His work has been nominated for the IMAGO Lisboa Portfolio Award (2021), Gomma New Flavour Award (2022), Charta Award (2023), and twice for the (Kassel) Dummy Award (2022, 2023). In 2022, he was a finalist for the Carte Blanche Award at Paris Photo.*



## Eva Vei

### Untitled

"In my practice, I explore both interpersonal and intrapersonal communication, how we connect with others and how we become intertwined with one another. I am especially interested in visually articulating moments or circumstances where the boundaries between strong connection and interdependence begin to blur, and where one starts to merge into the other. I also examine the internal tension that arises within the self when navigating multiple or conflicting identities."

*Eva Vei's artistic practice focuses on themes of intimacy and self-reflection through non-linear visual narratives. By integrating photography with influences from painting and sculpture, she delves into everyday encounters, seeking to express and enhance her understanding of the emotional landscapes that shape communication between humans and within oneself.*

*In 2022, she was one of the Fresh Eyes Talents by GUP Magazine and, in 2023, she was nominated as a Futures Talent by VOID, Athens. In 2024, she graduated from Valand Academy MFA in Photography in Gothenburg. Her work has been exhibited in Greece, Sweden, and internationally, including publications in Tokyo by Zerofeedback, Scan Tarragona in Catalonia, Fotodoks in Munich, and more.*



## Matteo Visentin

### *Holobiont*

*Holobiont* is a term used in biology to describe an organism made of simpler forms of other organisms that coexist symbiotically and whose interactions allow the whole structure to function and survive as ecosystems.

*Holobiont* is a group of portraits in each of which two people are depicted as if they were one. What at first is perceived as a single entity reveals itself to be a medley of two bodies, as a result of optical illusions and visual biases. The way subjects are portrayed aims to emphasize the relational nature of their being, which is the result of a process of constant interconnection and synergetic cooperation among all their constituting parts.

*Matteo Visentin (b. 1988, Treviso, Italy) is a photographer based in Venice. He studied Visual Arts at IUAV University, Venice, and later completed a Diploma in Photography at the Academy of Fine Arts Leipzig. Visentin's practice unfolds as a reflection on the performativity of gestures, bodies, and images, probing existential questions around belonging, identity, and reality. Central to his research is the photographic medium itself, explored not as a mere tool of representation but as a stage where reality and its image enter into dialogue. Through meticulously constructed scenarios, his photographs reveal their own condition as images, opening up spaces of ambiguity where vision and perception are continuously negotiated.*

*His work has been presented in group shows and publications including Der Greif 17 — One Day Soon, Munich (2024), Score, Sketch, Script? The Infinite Art Conversation at HGB Galerie, Leipzig (2024), Come Closer at Spinnerei Halle 14, Leipzig (2021), and Responses at MMB Gallery, Mumbai (2020). In 2020, he received the Studienpreis des Freundeskreises der HGB und der Sparkasse Leipzig.*



## Milena Synkrony

### *Transhumans*

The *Transhumans* photographic series is a reference to the human through form (the creation stage and the final effect): its initial image and its transformations in an era of access to technology such as smartphones and mobile applications enabling graphical changes. The connection between human and technology begins at the stage of modifying a digital file and does not necessarily end where culture and imagination suggest the image of a humanoid robot, popular in contemporary reality.

*Milena Synkrony is a visual and conceptual artist and photographer based in Warsaw, Poland.*

*"Since 2009, I have been pursuing the independent artistic project Homo Ex Machina, in which I combine artistic creation with concepts from the fields of science, technology, and artificial intelligence. This project is an autogenic zone of self-expression: faces, still life, scans, and reinterpretations of photography—balancing between inversion and asceticism.*

*My sensory map of work includes representations of the human body, the cycle of life and death, biogenesis, neurobiology, mathematics and geometry, and the deconstruction of reality. I am also interested in alternative techniques of image recording and transformation, such as Kirlian photography, aura photography, computed tomography, and visual experiments. I am drawn to brutalist aesthetics and minimalism."*

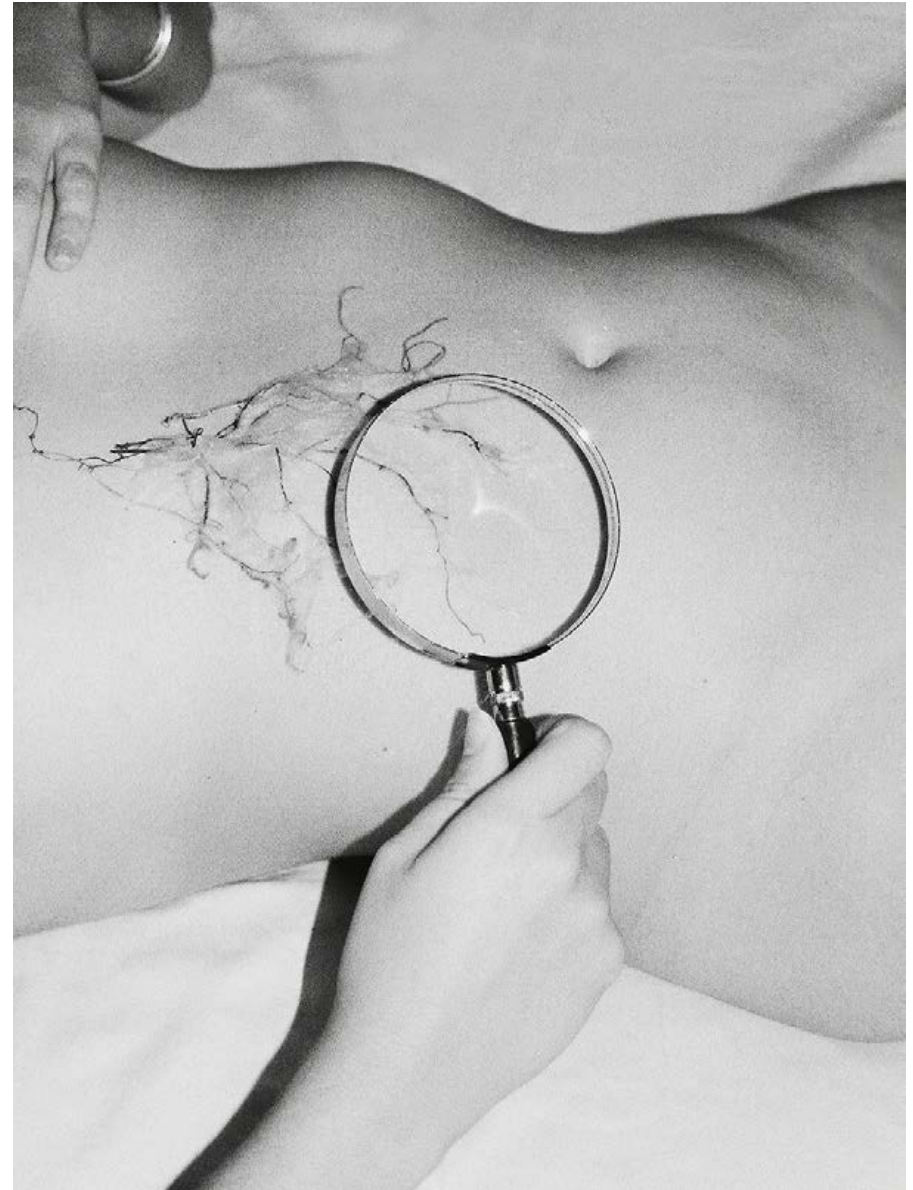


## Chrysanthi Pipini

*I am less afraid at night*

"My first completed project, *I am less afraid at night*, developed as an exploration of my dreams, searching for recurring patterns. In essence, a language drawn from my subconscious. Night functions in the work as an expanded temporal field, creating a space between presence and absence. This suspended state allows lived experience to merge with memory, intuition, and the arbitrary. A recurring theme within the work is my relationship to the world: a desire for connection that exists alongside an equally deep-rooted fear of exposure and friction. The subjects depicted are introverted and self-contained, carrying a sense of otherness and ambiguity about whether they want to be perceived. Their ritualistic stillness suggests a displacement from linear time and everyday reality. They never meet the viewer's gaze. As with the recollection of dreams, something remains inaccessible. Natural elements such as water, light, plants, or animals appear as symbolic presences, evoking imagined memories and instinctive associations rather than fixed meanings."

*Chrysanthi Pipini is an architect and visual artist based in Athens and Stuttgart. Her photography practice is closely intertwined with a long-standing habit of painting and writing. Her themes revolve around the traces of the subconscious and the fragile landscapes of dream and memory, which persist in the way we perceive everyday reality and our connection to ourselves and others. Her primary narrative medium is analogue photography.*



## Ludovica Limido

### *The Feral Cat Friend of the Desert Fox*

"This project began as an investigation into my home and family, starting from an archive of photographs taken by my mother when she was my age, mostly images of animals.

My parents are hoteliers, and I grew up inside the hotel they built, where private life and work have always overlapped. What began as a small family business gradually expanded, erasing the boundary between domestic and professional space.

Animals were a constant presence. Years before I was born, my mother brought home a disabled puma cub rejected by its mother. At the time her dog had just had puppies, and she tried to have it nurse the puma as well. It worked, and the puma lived with my parents inside the hotel for nine years.

As a child, my living situation fascinated others, yet it often made me uneasy in more "normal" domestic spaces.

In this work the hotel becomes a stage where identity and belonging are negotiated.

The project questions how we construct the idea of home and how it becomes tied to assumptions of normality, family, and motherhood."

*Born in 1995 in Varese, Italy, Ludovica Limido is a documentary photographer whose work explores countercultures, human connection, and the complexities of belonging. In 2019, she was awarded a photography scholarship at Milan's John Kaverdash Academy. Her projects examine themes from life in small Italian villages to European body suspension subcultures, folklore, and adolescence in provincial settings. In 2023, she discovered an online community in the world of love dolls, inspiring *The Doll Next Door*, a project exploring companionship between humans and their synthetic counterparts. In 2025, during a mentorship with Fonderia 20.09, she developed *The Feral Cat Friend of the Desert Fox*. Ludovica's work has been recognized in international competitions and festivals, including InCadaqués Photo Festival, Kranji Foto Fest, Head On Photo Festival, Encontros da Imagem, PHODAR Biennial, and the Gomma Grant Awards. She was shortlisted for the 2024 Un/Fund Artist Grant, won the Raise Your Zine contest and the REVELAT portfolio review, and received honorable mentions at the Passepartout Photo Prize and the International Photography Awards.*



## Willy Vecchiato

### *Lago senza fondo (Bottomless Lake)*

Where light fades and depth escapes, at the threshold where the visible becomes uncertain, this work begins.

The images, inherently restless, inhabit an ambiguous space: they are at once threshold and loss, presence and void.

A slow descent guides the gaze into a dimension we recognize only from dreams or nightmares, where the abyss is not merely a place, but a latent condition - a vibration that runs through what appears separate.

Within this suspended landscape, *Lago senza fondo* does not present itself as an isolated space, but as a point of intersection: a cavity where surface and depth, visible and invisible, enter into relation.

What seems distant or disconnected reveals itself as bound by subterranean tensions, by presences that elude perception yet persist over time.

What kind of time lies still within the cavity of this *Bottomless Lake*, and which invisible connections continue to propagate beneath its surface?

*Born in Noale, in the Venetian hinterland, Italy, on Christmas Eve 1973, Willy Vecchiato is a self-taught photographer working exclusively in black and white.*

*His images explore unstable spaces suspended between reality and imagination, where familiar elements fracture into ambiguous and subtly unsettling visions. His work investigates metamorphosis, the unconscious, and moments of lost control, oscillating between the recognizable and the abstract in a fragile balance that invites the viewer to linger between the visible and the invisible.*

*In 2019, he published his first book, *Lanzarote*, with Penisola Edizioni. In 2025, his second book, *Lago senza fondo*, was published by Grani Edizioni.*

*His work has been exhibited in solo and group exhibitions in several Italian cities, including Spello, Treviso, Pesaro, Padova, and Venezia, and has been featured in international magazines dedicated to photography and contemporary art.*



## Maria Denise Dessimoz

### Apokryfa

*Apokryfa* is an ongoing project that unfolds as a visual diary of the unseen. Emerging from an attempt to navigate chronic stress and repetitive thought loops, the work explores inner states of being and the images they generate.

*Maria Denise Dessimoz (b. 1995, Athens) is a Greek-Swiss artist based in Berlin. She holds a Master of Arts in Photography from the UE Faculty of Art and Design in Berlin and has a background in environmental engineering.*

*Working across photography and mixed media, her practice explores the subconscious and inner truths through metaphor and symbolism. Her work is driven by an intense emotional reality that profoundly shapes her daily life, serving as both subject and catalyst for image-making. Through this process, she externalizes her inner world into visual form.*

*She has exhibited internationally in both group and solo exhibitions. In 2024, she self-published her first photobook in collaboration with Zoetrope Athens, which was presented at various art book fairs and recognized as "Book of the Month" by the Henri Cartier-Bresson Foundation. In 2026, she was selected by GUP Magazine as one of the Fresh Eyes x Hungry Eyes Talents.*



## Annemarie Deckers

### *The Stranger I Am*

"This series explores uncertain, in-between states and shifting identities, and the difficulty of grasping what is unstable and constantly evolving. These images are born out of long-standing feelings of alienation, intensified by a recent move abroad. I work mostly in the domestic space, a microcosm that encapsulates ambivalence and tension, and where broader societal struggles play out. It becomes a stage to address issues that concern me personally but are also deeply human. Drawing on my background in literature and literary theory, I weave the images into a fragmented, non-linear narrative that resists fixed interpretation and echoes the fractured, unstable nature of (contemporary) existence."

*In her photographic work, Annemarie Deckers explores experiences of alienation, in-between states, and the fluidity of identity, often touching on the uncanny, abjection, and moments of disintegration or loss of self. Combining staged and found images, and drawing on her background in literature and literary theory, she constructs cyclical, non-linear narratives shaped by recurring motifs, patterns, and fragments of lived experience. Her recent work unfolds primarily in the domestic space, approached as a microcosm where intimate tensions meet broader human concerns, and as a psychological landscape that echoes an underlying state of mind. Her approach brings together conceptual thinking, theoretical research, and personal experience, drawing on philosophical and psychoanalytic texts to deepen the questions her images raise.*



## Tomasz Kawecki

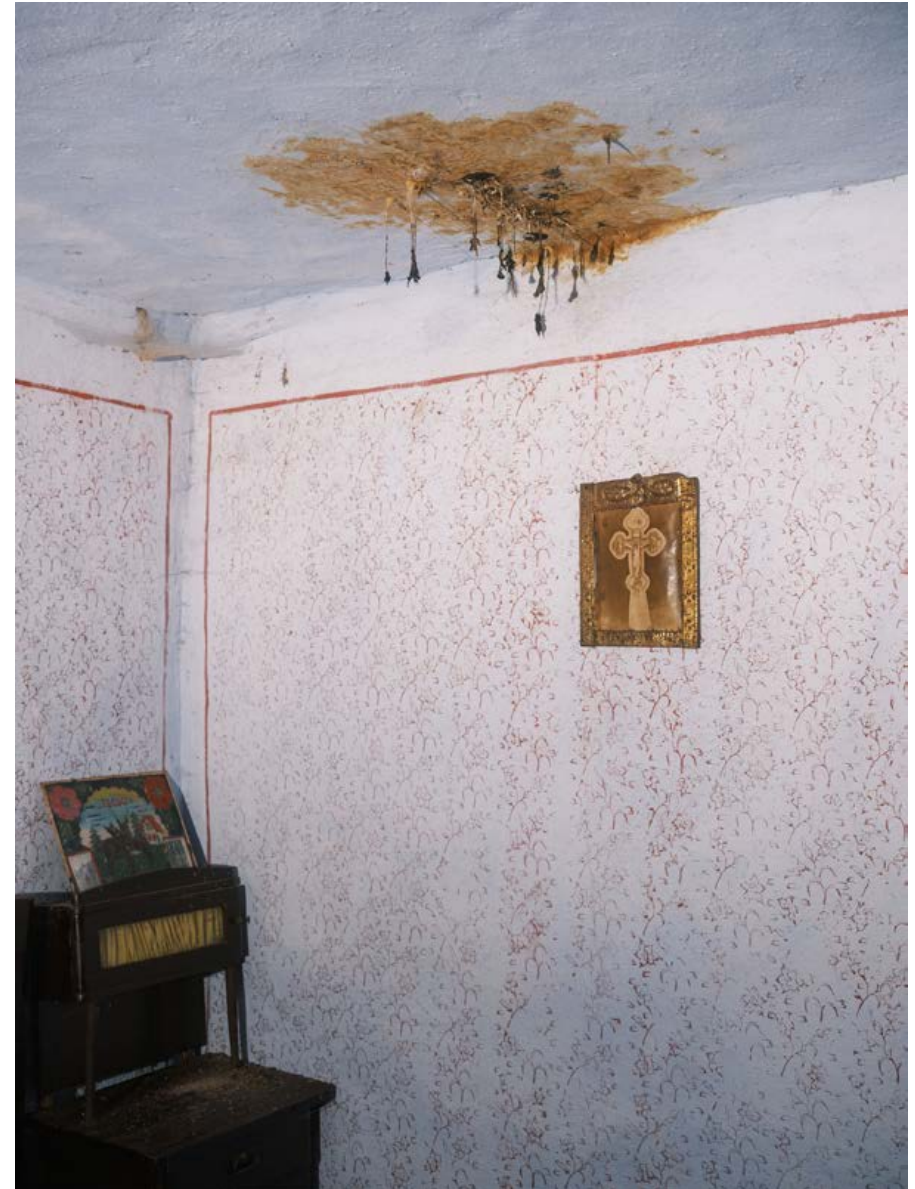
### FLUX

The Alba region, known for its deposits of gold, silver and copper, is one of the oldest mining areas in Europe. The village of Geamăna, in a valley, lies about seven kilometres from Roşia Poieni, the largest copper mine in Romania. The geological structure of the site made it suitable as a reservoir for chemical waste from the open-pit mine. In 1977, Nicolae Ceauşescu ordered the evacuation of the area and its flooding with toxic waste, including cyanide compounds used in ore processing. The site became a huge artificial lake covering more than 130 hectares. This contamination poses a serious threat to groundwater and ecosystems, turning Geamăna into a ticking ecological time bomb. The reservoir is treated as an artificially created “organism” – an anthropogenic entity with unpredictable consequences. Ordinary human laws lose their meaning; this entity seems to act without clear motivation, simply existing and reshaping its surroundings. Timothy Morton’s Ecology Without Nature debunks the myth of pristine Nature as a backdrop to human life. The Geamăna lake reveals this illusion: what appears to be a living, almost Edenic landscape is a hyperobject of industrial waste, inextricably intertwined with us. An innocent “return to nature” is impossible.

*Tomasz Kawecki (born in 1993 in Kraków) is an image-maker based in Kraków. He works with photography, installation, VR, and video. In his practice, Kawecki explores the relationship between humans and nature. Drawing on ideas rooted in animistic beliefs and dark ecology, he creates his own post-natural worlds. He moves within the field of subjective documentary, using photography to build multilayered narratives that blur the boundaries between the real and the imagined.*

*Kawecki’s work has been exhibited internationally in both solo and group shows, including the Photo Vogue Festival (IT), Les Rencontres d’Arles (FR), Jeu de Paume (FR), CIRCULATION(S) at Le Centquatre (FR), Lishui Photography Centre (CN), as well as at The State Art Gallery in Sopot (PL), Helsinki (FI), and Hyderabad (IN).*

*He is a laureate of the Verzasca Foto Festival (Switzerland), the IMA next Grand Prix (JPN), Grand Press Photo (Own Vision), and the LensCulture Art Photography Awards (USA). He was also a finalist of Łódź Fotofestiwal and the ShowOFF Section of Krakow Photomonth, and was selected as one of the Futures Photography Talents by Łódź Fotofestiwal. His images have been featured in numerous publications.*



## Bo Fan

### *Megalophobia*

*Megalophobia* is a self-portrait from Bo's queer project *Wandering in the Desire Room*. Reconstructing scenes from adolescence, the series brings light to memories once overlooked - shaped by sexual repression and silence in an East Asian context. In *Megalophobia*, Bo returns to the moment he first noticed his body changing. Rather than pride, he felt panic: he could not celebrate the growth of his genitalia the way other boys were expected to. The image holds that contradiction - desire and fear, visibility and shame - turning the body into a site where intimacy and social conditioning become entangled.

*Bo Fan (b. 2002) is a London-based artist and photographer. He completed an MA in Photography: Publishing at the London College of Communication (UAL), graduating with Distinction.*

*Rooted in self-exploration and the tension between visibility and silence, his work examines how desire and identity are negotiated under cultural constraints. His creative perspective remains grounded in his lived experience as a member of a marginalised community, shaping his distinct visual sensibility and worldview. Through a queer lens, Bo transforms personal experience into emotionally resonant narratives that blur the boundary between reality and reconstruction. His work spans portraiture, editorial, and commissioned photography.*

*His main ongoing self-portrait project *Wandering in the Desire Room* reflects on growing up queer in East Asia, where the lack of sex education and public discourse fostered fear and self-suppression. The series has been exhibited in London, Wales, Paris, and Kuala Lumpur.*

*He has self-published two photobooks, one of which, titled *In Attic*, has been showcased at Peckham 24, ABBF, and Photo London 2025.*



## Lexi Hide

### *Sugar for the Pill*

"My photographs are an attempt for me to remember, but also an attempt to get back into my memories. I am no longer a teenager, but I feel like I am, or I wish to be, maybe. Memories are a lie, nostalgia is a trick. It wasn't that good; it was plagued by newfound, intense emotion I hadn't yet learned to weather. Or maybe it was? In high school, it is easy to have the best night of your life for the first time, and I feel like it happened all the time.

I had a very close-knit group of female friends. Every weekend we would buy bottom-of-the-barrel wine from the minimart on the corner and go down to the beach at night. Later, one of us might be throwing up out of the back of a bakkie a drunk friend was driving. It seems insane now, but it was pure fun then. First love, listening to indie music and smoking cigarettes with the shower turned on. But also first heartbreak, coerced sexual encounters, and expulsion. It was all very dramatic. We modelled our lives after adolescent films such as *Palo Alto* and, less aggressively, *Kids*. Reality mimicking fiction. I have come to see that I am trying to model my film-like photo scenes after my own adolescence. Reckless abandonment, lack of embarrassment - maybe there is something great about your prefrontal cortex not being fully formed."

*Lexi Hide (b. 1999) is a photographic artist born in Cape Town, South Africa. She completed her undergraduate degree in Motion Design before receiving an Honours degree in Contemporary Art from Cape Town Creative Academy in 2023. She is currently completing her MFA in Photography at Parsons School of Design in New York, where she is based. Hide is ultimately interested in contradictions, dualisms, and self-aware hypocrisy. She states that nothing that is only one thing is interesting to her. She uses staged narrative photography to explore the themes of girlhood and memory, with a playfully humorous and tragic approach. Hide feels she mainly looks to cinema and music for influence, following threads of interest that all end up leading back to one another, and hopes this permeates the feeling of her work.*



## Massimiliano Gatti

### *Comu vene si cunta*

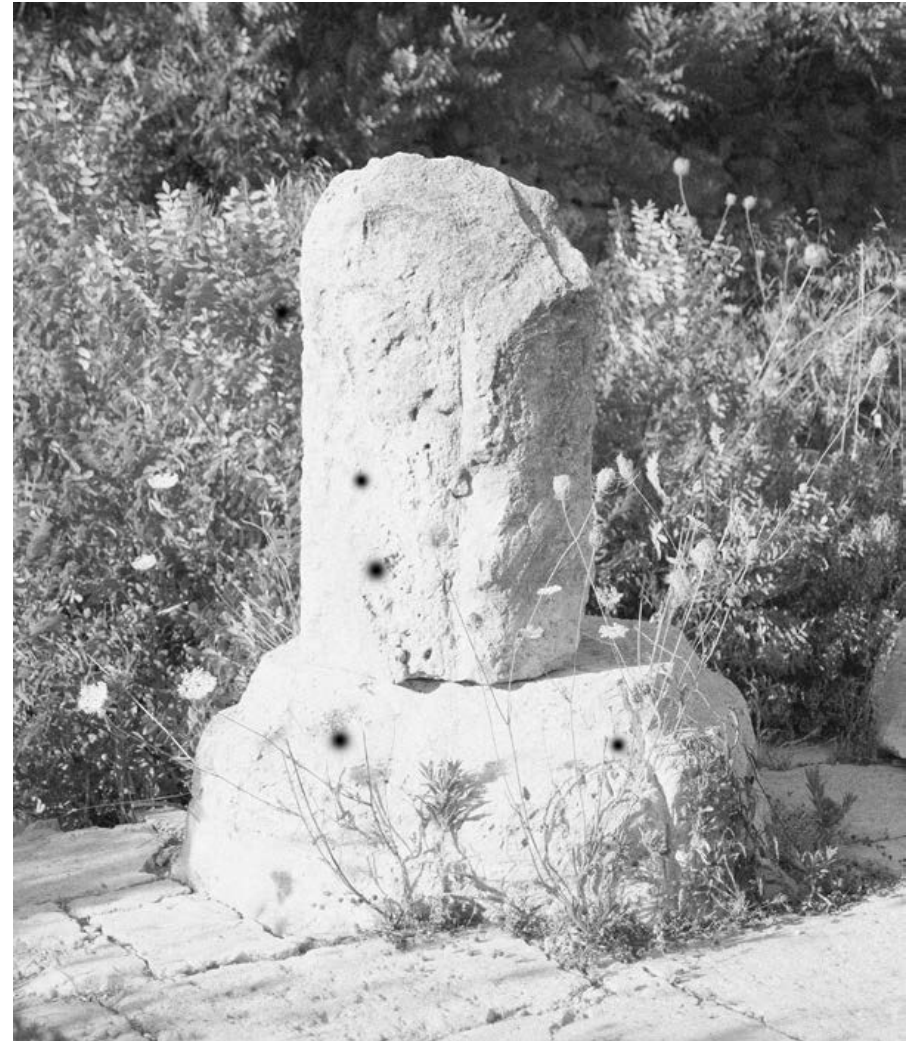
The Val di Noto area was struck by an earthquake in 1693, considered one of the most powerful ones ever recorded in Italy. Around 60,000 people died and more than 30 towns were destroyed. Many cities were rebuilt with new urban layouts; Noto itself was rebuilt eight kilometers from its original site. *Comu vene si cunta* takes this event not as a closed historical episode but as an active rupture. The earthquake continues to exert pressure on the present, like a geological and psychic memory that never fully settles.

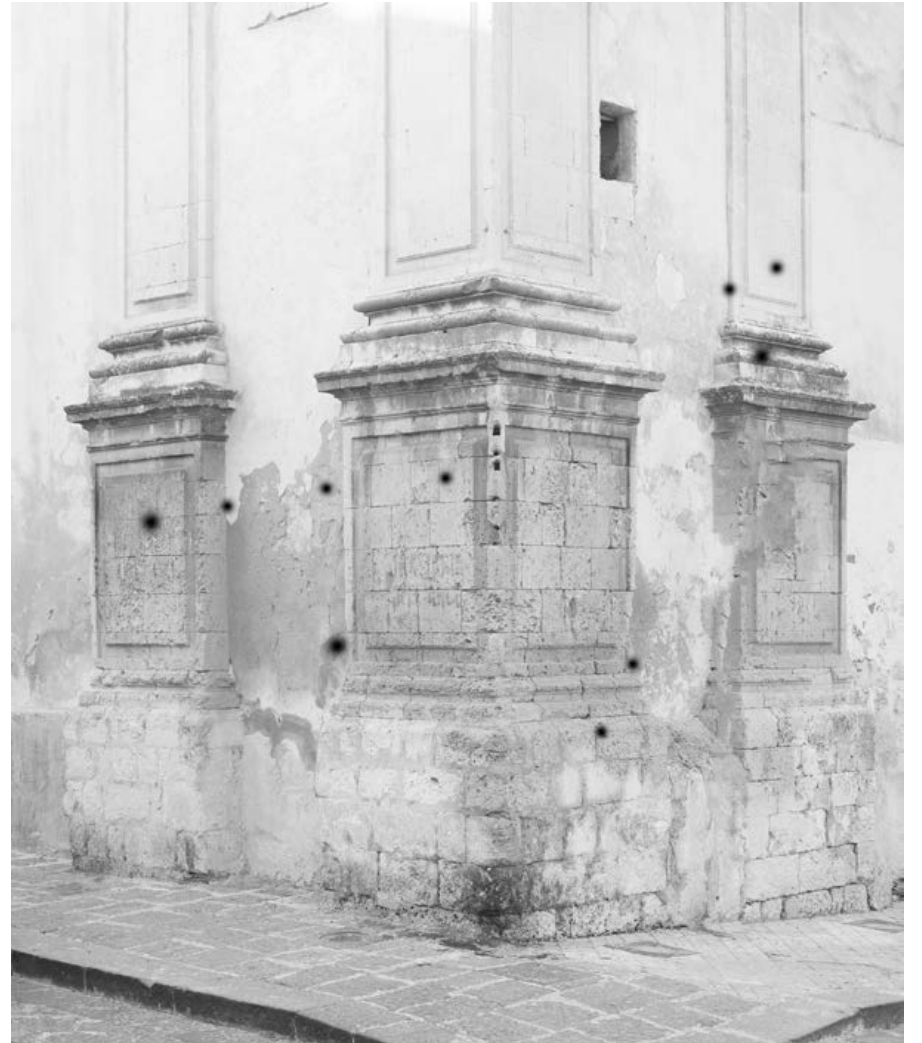
The project assumes that the past never disappears but persists as trace and latency. In a Faulknerian perspective, time does not progress linearly but collapses into itself. The earthquake is not a "before" in relation to an "after": it persists in architectures, voids, ruins, and symbolic stratifications of the Val di Noto. The images do not document the disaster; they intercept its echo. What appears are cracks, absences, silences, and reconstructions still marked by destruction. The Baroque, born as a response to trauma, becomes a visual paradox: a form of splendor that sublimates the wound without resolving it. In this tension between destruction and reconstruction, *Comu vene si cunta* reactivates memory, resisting both oblivion and the illusion that the past can truly pass.

*Massimiliano Gatti has a bachelor's degree in Pharmacy and graduated in Photography at CFP R. Bauer in Milan. For a long time, he has carried out photographic research on the Middle Eastern territory. He has worked as a photographer for an archaeological mission in the Middle East (2008–2011 in Qatna, Syria, and from 2012 in Iraqi Kurdistan within the PARTeN project). This has helped him to better understand the situation in these territories, rich in history and stories.*

*His approach is documentary and far from reportage; his research spans from the exploration of ancient ruins and past traces to the observation of the complexity of contemporary reality. He carries everything forward, proposing a personal reflection. He has taken part in many group and solo exhibitions in Italy and abroad.*

*Since 2013, he has participated as a photographer in the PARTeN project (Archaeological Project in the Land of Nineveh), an interdisciplinary research conducted by the University of Udine in Iraqi Kurdistan. He lives and works between Italy and the Middle East.*





## Lais Lopes

### *North, South, East, West*

Historically, Brazil's identity has been forged upon its natural wealth, yet nature was paradoxically imagined as separate from its people and culture. From colonial extraction to modern developmentalism, the environment was treated as fuel for progress rather than as a lived, relational territory. Today, the climate emergency fractures this narrative, exposing enduring tensions between protection and development, sovereignty and global responsibility, despite their deep entanglement. The photographic series *North, South, East, West* engages this condition by presenting the Brazilian landscape as a dense field of mediation where cultural, political, and ecological forces intersect. The series spans regions from the Amazon to the Araucaria forests, the Cerrado, and the Northeast coast. Rather than emphasizing regional specificity, it reveals structural continuities between organic forms and human intervention. Each image is constructed through layered exposures merging fragments of different times and geographies. Visible seams act as a critical device, reflecting fractures within the landscape itself. The viewer navigates hybrid spaces where landscape oscillates between document and construction, memory and projection, and where meaning remains in flux.

*Laís Lopes (São Paulo, 1986) is a Brazilian artist working primarily with photography. She is an artist and researcher whose practice explores image theory, montage, post-photography, and processes of hybridization in the visual arts. She holds a BA in Filmmaking, as well as an MA and PhD in Communication and Semiotics, where she investigated image construction through studies of montage in photojournalistic narratives and contemporary post-photographic practices by women photographers. Although academically trained, she has been photographing since her teenage years, gradually integrating her theoretical research into her artistic practice. Her work explores the hybrid nature of photographic images and the intersections between nature, urban space, and visual culture. In addition to exhibiting in group shows in Brazil and the United States, she has published several articles in Brazilian communication journals.*



## Attilio Fiumarella

### *What Remains When Everything Else Disappears*

*What Remains When Everything Else Disappears* explores states of interdependence between body, material, and space. The project emerges from an experience of migration understood not as geographic displacement, but as an internal condition, where identity is continuously reshaped through processes of fragmentation, adaptation, and transformation.

Through staged photographic interventions, sculptural elements, and performative gestures, the work constructs fragile systems in which objects and bodies exist in unstable balance. Fragments, suspended forms, and provisional structures suggest networks of connection where meaning emerges through relation rather than isolation. Physical contact, tension, and proximity become central, revealing how forms influence and sustain one another.

These configurations evoke moments of transition where presence and absence overlap, and where matter becomes a carrier of memory, resistance, and change. Entanglement appears as both a material and psychological condition, where transformation unfolds through contact, dependency, and the continuous negotiation between stability and collapse.

Attilio Fiumarella is an Italian visual artist based in Porto, Portugal. With a background in architecture, his practice unfolds at the intersection of photography, sculpture, and installation, exploring how bodies, materials, and spaces exist in states of interdependence. His work focuses on processes of fragmentation, displacement, and transformation, where identity and meaning emerge through subtle relationships between physical matter and presence. Working primarily with medium- and large-format photography, he creates images through staged interventions involving sculptural structures, found objects, and performative gestures. His works do not document events but construct conditions in which objects and bodies become entangled, forming fragile systems shaped by tension, balance, and instability. His visual language emphasizes ambiguity, materiality, and the latent emotional charge embedded in form and surface. In 2025, he was artist-in-residence at Braga25 - Portuguese Capital of Culture. He received the Portrait of Humanity Award, organized by the British Journal of Photography in collaboration with Magnum Photos. His work has been exhibited internationally and is held in public and private collections.



## Alexander Nikolsky

### *Heralds*

"I was born and raised in a coal-mining region where expanding mines swallow entire villages and the ground can suddenly collapse. But the distortion of the familiar world does not end at the region's borders. The material embodiment of deep time, brought to the surface and turned into energy and capital, returns in strange forms - traces of what existed on Earth long before humans, now entering hybrid alliances with their practices and fueling conflicts.

If "apocalypse" in Greek means "uncovering," then fossil extraction is truly apocalyptic. Prehuman time, restored with human help, reveals the human role - the role of a small chip carried through coal tunnels and oil pipelines. The world has never been a world for humans alone.

If knowledge is always insufficient and absolute truth impossible, all methods become legitimate, and I develop my own. Using contact microphones, geophones, and thermal imagers, I extend perception beyond human limits. I also use an ancient method of "domesticating" the unknown, creating images of what cannot be described, giving form to what can only be approached indirectly."

*Alexander Nikolsky (b. 1984) is an artist, researcher, and teacher from the coal-rich Kuzbass region of Western Siberia. This region has a long history of colonial and capitalist exploitation, which is reflected in his artistic practice. His work explores the relationship between humans and space, focusing on borders and liminal landscapes. Rooted in the philosophical traditions of "dark ecology" and "flat ontologies," it examines the relations between humans, things, and nature, where physical space, objects, and human practices act as active and equal participants in interaction.*

*Exhibitions: 2025 Eco-art (St. Petersburg); 2024 Seven (St. Petersburg); 2023 Burning Down the House (Berlin), Carbon (Bengaluru); 2022 Point 55.754630, 37.638530 (Moscow); 2021 ARS Electronica (St. Petersburg), Military-Industrial Complex / Masculinity, Ghostology of Post-Soviet Spaces, Herbarium, Event Horizon (Moscow/St. Petersburg); 2020 Nemoskva (St. Petersburg); 2019 Withdrawn Everyday Life (Novosibirsk), Presence (St. Petersburg), Young Photographers of Russia (Kaluga), XIII Krasnoyarsk Museum Biennale (Krasnoyarsk), Makers of Siberia Photo Prize (Omsk), 48 Hours (Novosibirsk–Berlin).*



## Diambra Mariani

### *Volver - Stalagmite*

From the series *Volver* (2021–2026, ongoing)

A hand supports a seasonal ice stalagmite while a smartphone flashlight illuminates it from the other side.

The photograph was taken inside the "Grotta del Ciabattino", a natural "cold trap" cave near Corno d'Aquilio. According to local folklore, the cave's name is said to belong to a legendary cobbler who, after stumbling upon a witches' sabbath, was discovered and transformed into a stalagmite.

*"I am a photographer and educator born in Verona, Italy, in 1982. My path into the visual arts was preceded by a degree in Law from the University of Milan in 2008, followed by a Master's degree in Photography at IED Venice in 2009. Between 2012 and 2021, I lived in Barcelona, where I worked as a freelance photographer, taught photography, and co-founded the art gallery Espacio Véntalo. In 2011, I joined the agency Prospekt Photographers. While my early career was rooted in photojournalism, I have always gravitated toward personal projects that echo my own life experiences. In recent years, my research has focused on autobiographical storytelling, influenced by poetry and literature. My visual language is defined by experimentation and a multidisciplinary approach, bridging digital and analog photography and integrating Polaroids, cyanotypes, and family archives, often with physical interventions such as drawing, collage, and layering of text and image. My work has been exhibited internationally at Circulation(s) in Paris, Angkor Photo Festival, Kranj Foto Fest, Arles – La Nuit de l'Année, and the Museum of Contemporary Photography of Ireland. I am also committed to education through workshops and collaborations with schools and cultural institutions."*

