

PARALLEL REALITIES

Selected artworks

PEP x Kommunale Galerie Berlin

group show - EMOP 2025

February - April 2025

Marc Verbeek

Confession to our Future

We need to re-define common goals for our future. Economic growth has helped us a lot to reduce poverty globally, but the time has come now to build a broader approach, reducing the devastating impact on our environment and on human interest. To save our future, we need to find a balance between economic progress, protection of our environment and human wellbeing. What the first two mean should be obvious. But what does human wellbeing mean and what is our new paradigm? We must confess that we have no answers to these questions.

I work in a controlled studio environment. I add a physical element to an image I have made outside the studio. What has been added refers to what we cannot see or cannot understand. The images where visible as such in the studio environment. The objects/additions in my work refer to us as humans in the cosmos. It is what makes us aware of our own existence and it is a source of meaning in our lives. To my opinion, our intuition is the key to a better world. The underlying intention of my work is to trigger our intuition. I think it is important for all of us to allow us to trust our intuition and to be moved by the mystery of life. Therefore this series.

Marc Verbeek is a photographer living in Belgium. His work addresses the need for a new paradigm to build a better future for all. The new necessary way of thinking places human well-being at the center. The dominance of reason and economic calculation is broken by giving our intuition the place it deserves. Therefore, the photographer's work is aimed at triggering our intuition.



Kathleen Alisch

Atlas of voids

Atlas of voids is an investigation of the reception of reality employing the tools of philosophy and science.

The work explores the void as a sensor. A sensor of the change of light, the change of the perception of space. It arises from the nothingness between things related, between thoughts and feelings and the space that occurs full of simultaneous possibilities.

A visual poem exploring the void.

The work acts as an immersive voyage into the concepts of becoming and interconnectivity by examine, mapping and recreate different layers of reality. It is a question about the way things live in space, their connections and imperfections and how the invisible space is transformed with imagination. To look at the void, to stare at darkness comes with a very strong feeling. An uncomfortable, but also familiar feeling, we all know about ourselves. Feeling the void as the moment, when it isn't a hole but a space full of what wasn't there.

There is a profound connection between the nothingness we're originated from and the infinity we're surrounded by and I try to open that moment of change and origin; difficult to explain, but existential to experience.

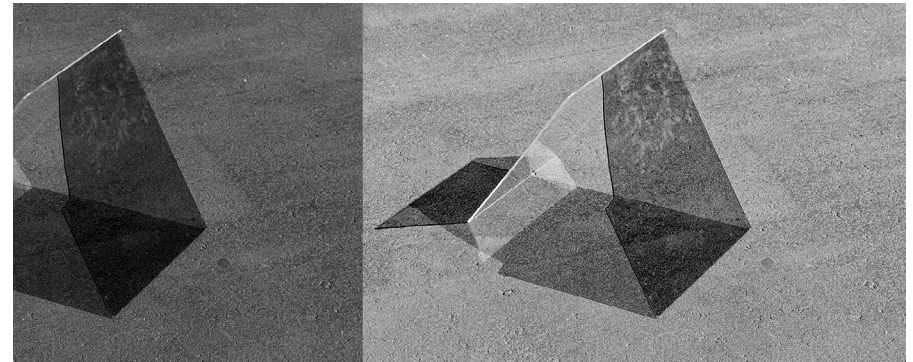
Kathleen Alisch (1979) is a German visual artist, photography is her main tool.

In her work, inspired by philosophical and scientific enquiry, she explores and questions the nature of reality and society and reflects our everyday habits of perception. Her images are abstract representations of inner and outer landscapes in which she negotiates models and constructions for the perception of space, time and matter.

The artist was awarded the tifa Tokyo Photobook Award 2023, the Belfast Photobook Award in 2022, the EI Encontros Imagem Photo Prize, Portugal in 2021 and received a working grant of the Senate Administration for Culture, Berlin, Germany in 2020.

She was awarded the Photo Award and artist residency at the Fundación Goethe, Madrid, Spain and her work was shortlisted for the Aenne-Biermann Award, Germany. She was granted with the IBB Award for Photography, the Vattenfall Award for Photography and was nominated for the Paul Huf Award, Netherlands in 2010.

Kathleen Alisch studied Visual Communication & Photography at the University of the Arts Berlin, Germany.



Julia Bohle

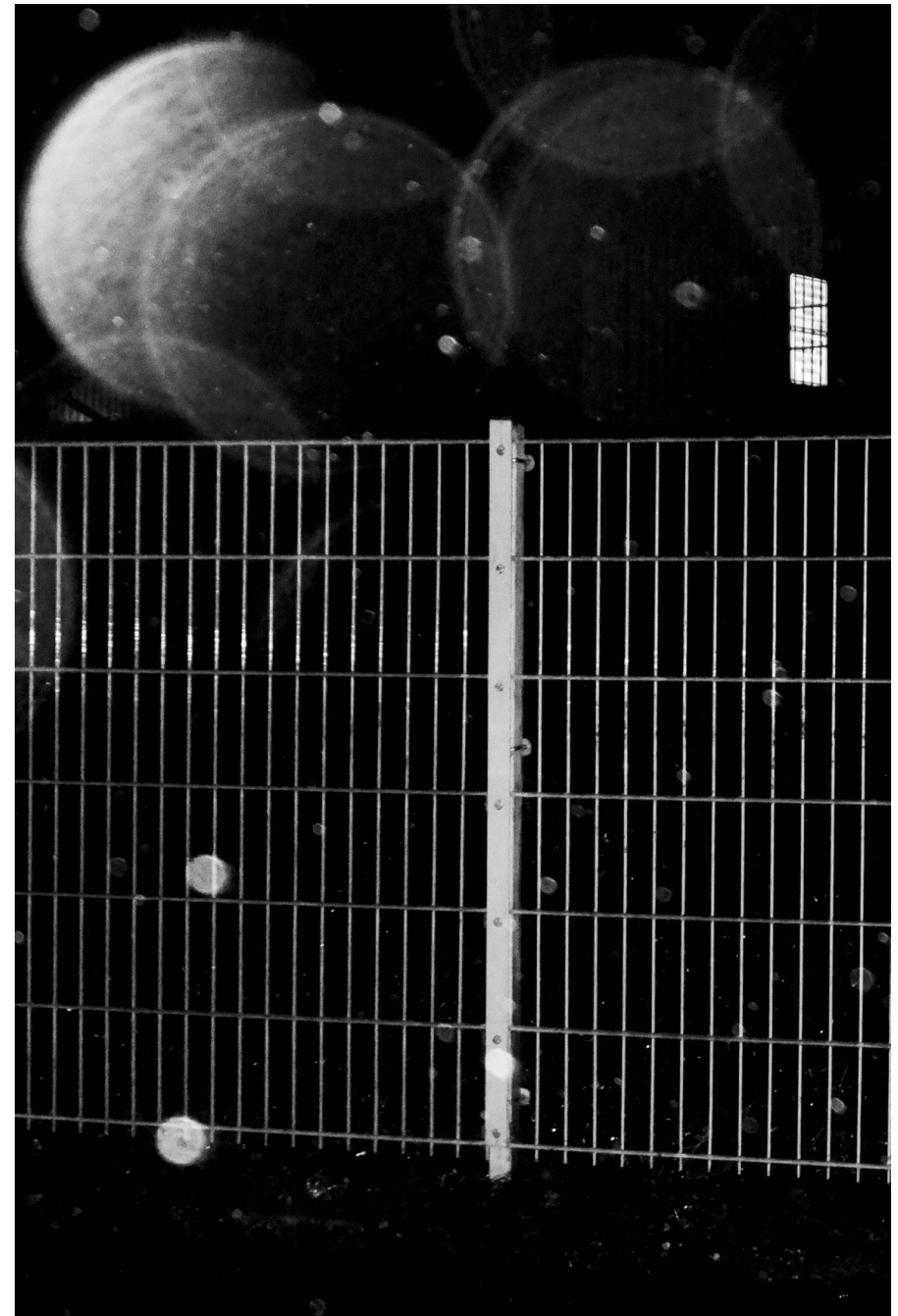
Inner Landscapes

Inner Landscapes is a photographic exploration into the psychological depths of human experience, using the metaphor of the night as a symbol for the unconscious mind. Each image delves into themes of introspection, solitude, and self-discovery, capturing unseen emotional and mental terrains that shape inner worlds. Strongly influenced by Carl Gustav Jung's *The Red Book*, which examines visions and dreams as a gateway to understanding the self, the night in *Inner Landscapes* serves as a character embodying the mysterious, hidden aspects of the psyche. This project invites viewers to reflect on their own internal journeys and the universal search for meaning amidst life's complexities.

In relation to the *Parallel Realities* theme, the project challenges the traditional view of photography as a straightforward documentation tool, instead capturing an internal reality shaped by imagination and introspection. Each night-framed image blurs the boundary between reality and perception, encouraging viewers to question where one ends and the other begins.

Julia Bohle, originally from Cologne, Germany, is an artist who recently completed her Master's degree at the Royal College of Art in London, United Kingdom. In her latest project, Inner Landscapes, she explores a sensual approach to photography, seeking a profound expression of the inner self through photographic imagery. Her work delves into the complexities of identity and the nuanced representation of perceptions, feelings, and emotions, engaging with contemporary discourse on femininity, the embodied self, and intricate desires and fears.

Strongly inspired by the Surrealist art movement, she constructs imaginative spaces that depict extraordinary states of the subconscious, translating these into abstract photographic forms that invite viewers to navigate the boundary between fantasy and reality. Her project "Ich fühle was, was du nicht siehst" was showcased in the group exhibition Drängende Gegenwart (Urgent Present) during the European Month of Photography in Berlin in March 2023. Inner Landscapes was also exhibited during the Liquida Photofestival powered by Paratissima in Turin, Italy. Additionally, she was shortlisted for the International Dummy Award.



Yiming Zhu

Summoning

"How the deism supports and reconstructs contemporary life. How does it subtly affect people's mentality and state of mind? How do people of different races and cultures share their beliefs and spiritual pursuits? Based on my curiosity about future uncertainties in mortal life, I explored folk beliefs to elucidate life's problems and symbolic culture.

Summoning combined the oral history of folklore in my hometown Guangdong, China and my experiences of living in London. In a metaphorical way, it discusses the spiritual connection of western and eastern cultures via different symbols. These symbols and underlying stories come from folklores, novels, fairy tales and daily life, such as garlic cloves hanging on the peachtree branches on the door, and bears imitating old women. Regarding the picture articulation, I created fictional reality with my camera, concealed scenes with regional features. In some of the pictures, I injected my personal abstract comprehension of faith. Photography is a bridge of my imagination and reality, I hope to know stories of different cultures through it, excavate the seemingly common faith from life."

Yiming Zhu (b.1999) is a Chinese artist who works and lives in London. She graduated from the Royal College of Art in Photography. Her artistic practice is based on photography, integrated with installation and moving images. Her artwork stems from reality, focusing on relationships between people's mentalities and behaviours. Her artwork emphasizes on how to visualise life experiences and metaphors. Through fiction and imagination, she illustrates lost memories, unspeakable subconsciousness and enigmatic cultural metaphors, to invite the audiences to immerse in her visual narratives. Recently, she travels between the UK and China, researching the folklore contents in certain cultural backgrounds, unveiling mists covering the symbols of folklore essences.



Christian Retschlag

Pilze (Mushrooms), 2020–22

"For two years, I collected mushrooms with my camera in the autumn. I placed a white cardboard behind a mushroom in order to isolate it from the forest floor. Only through this intervention do the photographed mushrooms stand out from the forest floor and become visible. The white background and the position of the camera at "eye level" of the mushrooms turn the pictures into portraits. The rigid composition and the black and white film make the mushrooms appear sculptural. Shapes and structures become visible, the colourful autumn leaves recede into the background. Aesthetically, the mushrooms are reminiscent of Karl Blossfeldt's plant studies or Richard Avedon's portraits, but in my work the act of freeing is always part of the picture. It is important to me that my small intervention into nature remains visible.

The series currently consists of 24 images. Each photograph has its own size (approximately 15×10cm), which I determine when printing in the darkroom. However, the pictures in the series are all framed the same way (40×31cm) and can be hung in a row or in a cluster. Because of the size of the frames, the photographic collection is reminiscent of a herbarium."

STUDY: 2013/14 Meisterschüler by Prof. Dörte Eißfeldt, 2013 Study stay at Art Center College of Design, Pasadena, USA, 2008/13 Fine Arts at Braunschweig University of Arts, Germany by Prof. Corinna Schnitt & Prof. Dörte Eißfeldt, Diploma with distinction.
AWARDS (selection): 2023 Sprengel Prize, 2021 Neustart Kultur / Niedersachsen dreht auf, Working Scholarship, 2020 Neustart Kultur, Foundation Kunstfonds Bonn, Working Scholarship, 2018 Artist residency at Künstlerstätte Stuhr-Heiligenrode, 2017 Foundation Kunstfonds Bonn, Working Scholarship, 2017 Stay at German Study Centre in Venice (July–September), 2014 Kunstverein Award Hannover – Studio Grant Villa Minimo (2015/2016)
EXHIBITIONS (selection): 2024 Dialoge der Sammlung – Museum für Photographie, Braunschweig, 2024 Human Nature – Salon Salder, Salzgitter, 2023 Sprengel Preis 2023 – Sprengel Museum, Hannover, 2023 Vom Sammeln – Haus der Region, Hannover, 2022 Preis für junge Kunst der Darmstädter Sezession – Atelier Siegele, Darmstadt 2021 Nordwestkunst – Kunsthalle, Wilhelmshaven, 2021 Hans-Purmann-Preis – Kulturhof Flachsgasse, Speyer 2020 High Noon – Darmstädter Tage der Fotografie, Herrngarten, Darmstadt



Maria Siorba

Blank Verse

"*Blank Verse* delves into the themes of understanding others, the essential role of empathy and how self-awareness of our own depths influences our trust in anything.

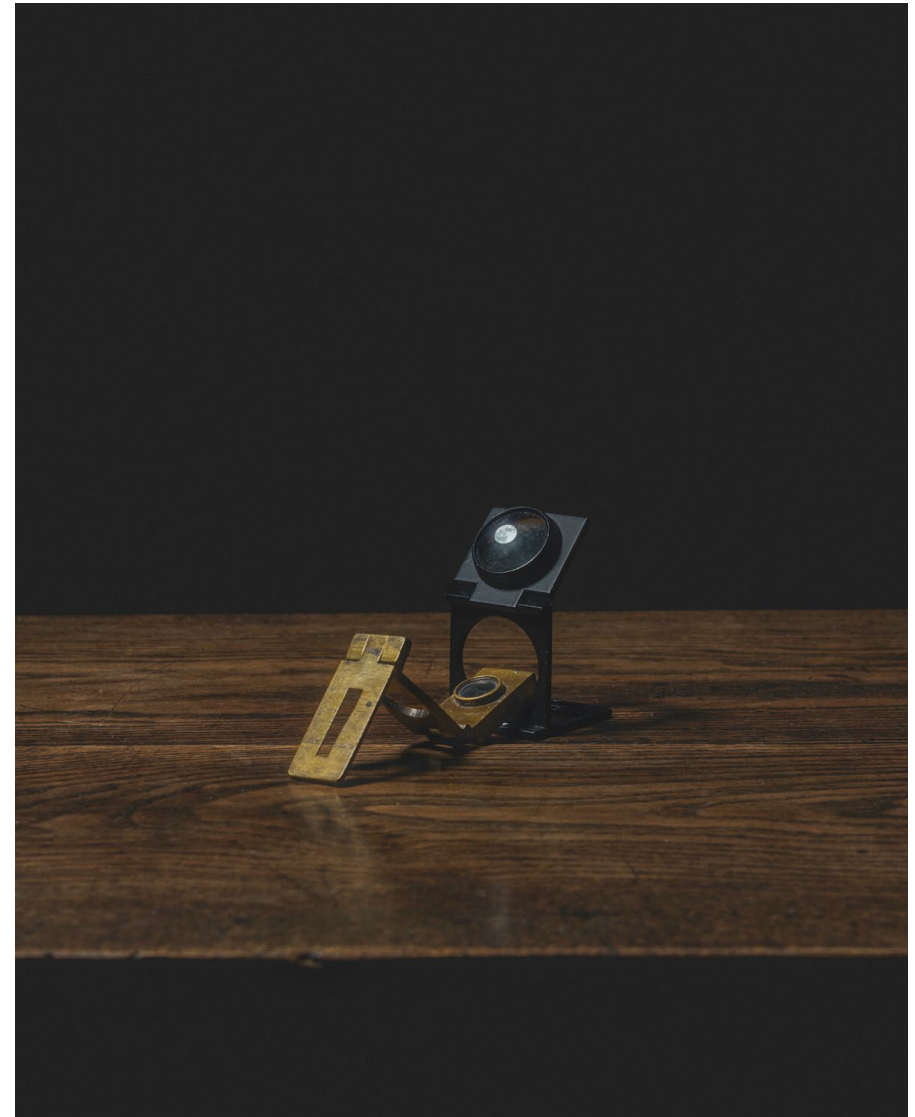
While guessing how emotional landscapes might look like, the images convey paradoxical approaches to truth - demonstrating methods that seem unlikely to lead us directly to it. During this process of seeking both truths and lies, I reflect on the various factors that hinder our ability to fully trust our perception—such as not being able to experience separateness from others or an excessive tendency to turn our gaze inward.

My photographic approach, utilising symbolism and poetic language, does not provide objective information about reality either. Nevertheless, I engage with art in the philosophical sense of 'poiein', which opens channels to the collective and individual unconscious, allowing for meaningful resonance.

My hope is to foster a unique kind of dialogue.

While I cannot assert that we will ever uncover absolute truth, perhaps, in a moment of resonance, some visual stimuli might spark a meaningful alignment within us, something that might illuminate the pathways of our connection with others."

Maria Siorba is a visual artist based in Athens, Greece, with an educational background in Fine Arts, Graphic Design & Communication. Her photographic work, intimately connected to her personal life and experiences, delves into themes such as human connections, challenges of self-expression, mental health struggles, the nature of understanding and trust. The manifestation of these within the visual environment is explored through the medium, from both psychological and existential perspectives, using symbolism and poetic language. Her work have been exhibited at festivals and group shows such as: Circulations Festival (FR), PhMuseum Days (IT), Athens Photo Festival (GR), PEP group show (BE, DE). She is a winner of Urbanautica Institute Awards '24 and in '23 and she has been selected as one of Futures Photography Talents by Void.



Georgia Matsamaki

What If II

"This image is part of the *What if?* ongoing series I've been working on for the past three years. Even though this project started as a means to mourning the death of my parents, I know realize that it is not only about the experience of loss; the exploration of the boundaries of this physical world and the search for interpretations beyond it, can mark the drawing of a vague line as to what is actual and what is imaginary. In this body of work, the structure of a spatiotemporal viewpoint echoes in interpenetrating dimensions and alternative realities. The vastness of space as well as the general feeling of Existing can work as an embracing intellectual hub that enriches the practice of living in this temporary dimension."

Georgia Matsamaki was born in Crete, Greece. She holds a BA in Graphic Design and Photography and she works in the area of Applied Arts. Along with professional assignments, she also concentrates on the creation of personal projects. Using photography, graphic design and collage as a medium, she seeks to spot the Invisible in everyday life, add value to common objects and suggest new interpretations of what we take for granted. Emphasis on the insignificant and/or the apparent "nothing", is the basic element that characterizes her images. Her work has been displayed in exhibitions worldwide and featured by online platforms focusing on contemporary photography.



Oskar Alvarado

Where Fireflies Unfold

"Deleitosa is my village. It is located in the region of Extremadura in Spain. Here my parents, grandparents, great grandparents and other ancestors were born, going back through centuries of family genealogy. Deleitosa was the village that Eugene Smith chose to realize in his photographic essay Spanish Village that was published in Life magazine on 1951.

Far from showing the perceptible appearance of Deleitosa or some of the visual references linked to what was a photographic icon of the social and economic backwardness in Spanish rural society, my gaze has some subjective nuances linked to a series of experiences, places and personal memories. Reminiscences that have endured as apparitions in my memory. Images that intermingle episodes that float in my imaginary with the new realities that coexist in the village. There is an emotional need to reflect on the territory of which we are part. To explore our identity in the echo of the places that still speak to us, or in the absence-presence of the people and beings that inhabit them. To form a visual interpretation that evokes the mystery that manifests itself in everyday rhythms, in the poetic condition that underlies the strange."

Born in Vitoria-Gasteiz, Spain. Oskar Alvarado is a visual artist currently living in Barcelona.

His photographic work has been exhibited at the Instituto Cervantes in Belgrade (Serbia), National Museum of Helsinki (Finland), Fotonoviembre Atlántica Colectivas (Spain), Photo Is:rael (Israel), Archivo Histórico Provincial de Cáceres (Spain), Verzasca Foto Festival (Switzerland), Addis Foto Fest (Ethiopia), Solar Foto Festival (Brazil), BFoto Festival (Spain), Angkor Photo Festival or Voies Off Awards (France) among others.

At the same time, his work has been recognized in awards such as Sarajevo Photography Festival, Kolga Tbilisi Photo Award, Gomma Photography Grant, Photometria International Photography Festival, The Prefix Prize, Photo Collective Stories, Festival Images Gibellina, OpenWalls Arles, Flow Photofest, Lucie Foundation Fine Art Scholarship, Santiago Castelo International Photography Award, Life Framer Photography Award, Helsinki Photo Festival, Art Photo Bcn or Restart Lithuanian Photographers Association and recently awarded with the Fujifilm Photography Grant at XXIII Photography and Journalism Seminar of Albarracín.



Evan Perkins

Believe With Me?

Believe With Me? is an exploration of cults and new age religions in the United States fueled by the continual sense of conspiracy and paranoia growing in Americans. When traditional pillars of belief are no longer trusted, where do we turn to in search of certainty?

Evan Perkins is a Los Angeles-based artist and graduated with departmental honors from Massachusetts College of Art and Design's BFA Photography program. His photographs delve into acute explorations of our addiction to certainty and belief structures. He also works as a Digital Tech with AG Digital Capture Solutions in Los Angeles.



Willie Franklin

Untitled

Time is long and short. Sometimes both.

Willie Franklin is an American photographer and designer based in London. His practice explores the beauty of the everyday and examines how ecology and technology intersect within our lives and society.



www.williefranklin.com

Anna Guseva

The black night calls my name

"I was born in Russia in 1994. It was a traumatic period following the collapse of the USSR, known as the "wild nineties." Although I was a child, this decade left a deep imprint on me. I remember well stepping over bodies of drug addicts sprawled on the stairwell. How syringes they used crunched underfoot during my walks near the house. The unpredictability felt when seeing the chaotic trajectory of a car driven by drunks. How on New Year's Eve, guys walked around with broken noses and spat blood. The demonic symbols painted on the windows of the sectarians' apartment. Pessimism, anxiety, and suspicion formed during the 90s became a part of my identity. But what if qualities inherent not only to victims but also to aggressors have seeped into me? Studying my own blind spots, I fear stumbling upon a monster nurtured in the nineties. The greatest threat to me is not diving into the frightening memories of that time, but the risk of encountering inside myself an aggressor generated by that era. Trying to identify areas of uncertainty within myself, I come across the universal mechanism of unpredictability: the external environment influences us in ways that are impossible to foresee."

Anna Guseva (1994) is a visual artist, born in Russia and living in France since 2018. She is a self-taught author, exploring the influence of the external environment on the individual. Anna often turns to performative practices, examining how the fragile human body experiences the brutality of the outside world pressures.

In 2024, Anna was a finalist of the Singapore International Photo Festival and participated in the group exhibition at the National Library Singapore (October-November 2024). As a finalist of the "Prix Revelation by La Saif & La Kabine," Anna took part in its group exhibition at the Festival Off Arles. This year, she was also shortlisted for the Belfast Photo Festival & GUP Fresh Eye and gave an artist talk at the photobook festival "Nizina". Anna's works have been featured in media outlets such as Fisheye Magazine, Der Greif, Yogurt Magazine, FK Magazine, and others.

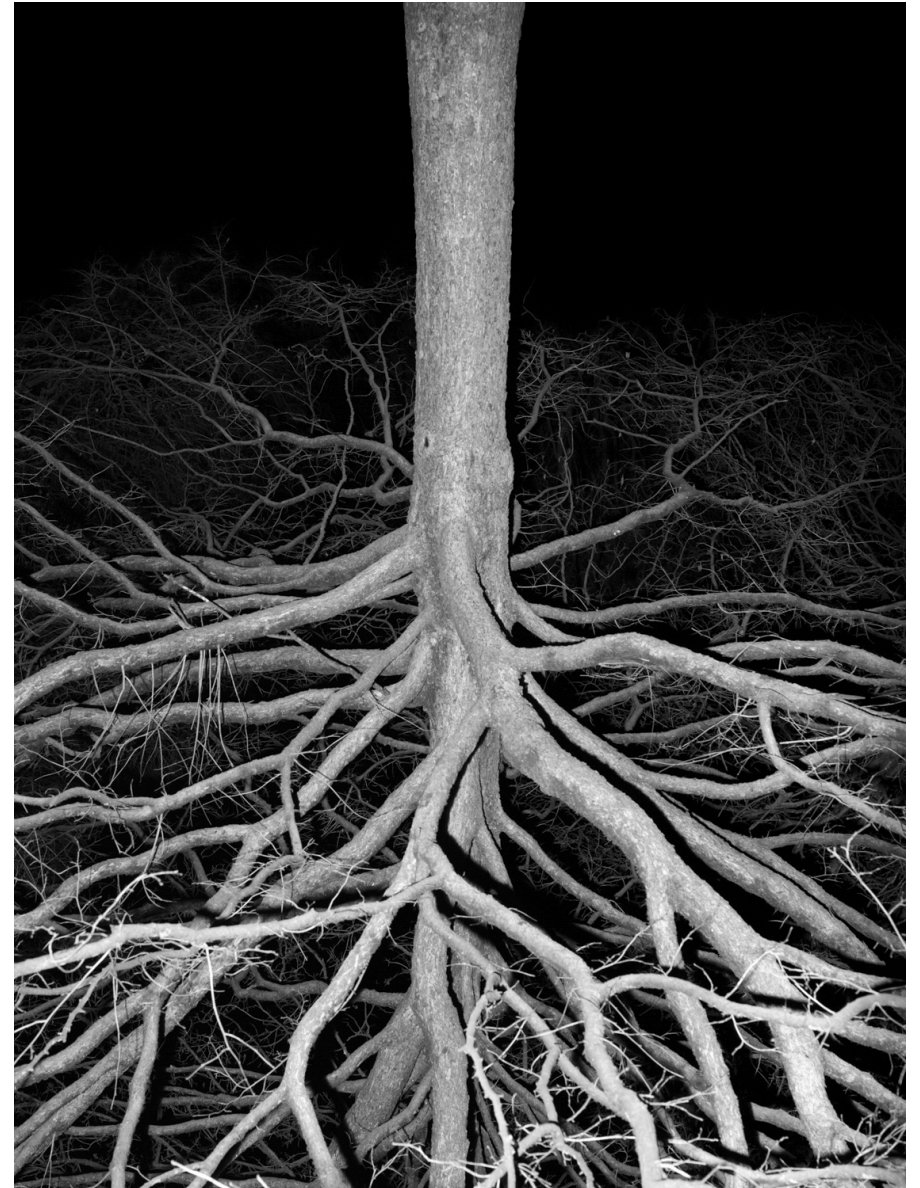


Lauren Kaigg

Loop

Loop attempts to visualise missing pieces, exploring conflicting emotions that can arise when contemplating the unknown. Even in what we might consider empty or void, there is a possibility of hidden substance and meanings. By blurring the boundaries between what is real and imagined, *Loop* both questions and reveals subtle mysteries that exist within the everyday. It represents a search, forever evolving and shifting, yet seemingly never finding a fixed or absolute destination.

Lauren Kaigg (b. 1992) is a British visual artist based in Bristol, who uses photography and moving image to re-examine the often-overlooked aspects of the everyday. Her work explores existential themes and feelings that stem from strangeness within experience, drawing inspiration from philosophy and psychology. Through her work she blurs the boundaries between what is real and imagined by capturing the surreal within the real, inviting the viewer to embed their own experiences and emotions.



Andy Mattern

Ghost

"Hiding on the backs of some long-forgotten photographs are "ghost" images, faint traces of other pictures that pressed up against the surface for decades. In fact, these apparitions are a side effect of platinum photography, whose key ingredient reacts with nearby papers, leaving a mirror image. Although platinum photography is revered for its permanence and rich tones, its use declined before the First World War because platinum was needed for explosives. This destructive ability is the same power that accidentally produces ghost images. Amazed by this phenomenon, I have been searching the backs of thousands of old pictures, hunting for ghosts. I carefully re-photograph them with a special lighting system, make a new negative, and then a hand-coated platinum print, which reanimates the cycle and provides the ghosts another chance to multiply. Each print in the series is a unique size, which connects all the figures at the same scale from print to print. This process harnesses their mysterious visual qualities and points to a surprising wrinkle in the fabric of the medium: when no one is looking, the photographs are reproducing themselves."

2023, Platinum prints, Various sizes

Andy Mattern is a visual artist working in the expanded field of photography. His photographs and installations dissect the medium itself, reconfiguring expectations of photography's basic ingredients and conventions. His work is held in the permanent collections of the San Francisco Museum of Modern Art, the New Mexico Museum of Art, and the Museum of Fine Arts, Houston, among others. His photographs and exhibitions have been reviewed in publications such as Artforum, The New Yorker, Camera Austria, and Photonews. Currently, he serves as Associate Professor of Photography at Oklahoma State University in Stillwater. He holds an MFA in Photography from the University of Minnesota and a BFA in Studio Art from the University of New Mexico.



www.andymattern.com

Chris Le Messurier

Beyond the Sea

Beyond the Sea investigates the pervasive influence of Big Tech, drawing an analogy between their data-hungry systems and seafaring colonisation of the past. This work examines the expansion of these entities as they commodify our data and dominate our attention. The obscured origins of these images, where appropriated archival fragments intersect with synthetic renders, create a space of conflict and ambiguity.

The inspiration for this work stems from the fragmented ruins of Leptis Magna, a Roman city in present-day Libya, plundered by the British and now lying partially as a folly in England. This fragmentation prompts reflections on other culturally significant artifacts that have been stripped of their original context and are now housed in museum archives. How can archival resistance be recontextualized in the post-digital era? What potential exists in the critical appropriation of rapidly evolving AI tools? As we construct an archive for the future, it is imperative to consider what remains suppressed in the depths and how the tendrils of platform capitalism control human perception.

Chris Le Messurier is a photographic artist raised in Australia and now based in London. In 2023 he completed an MA in Photography Arts at the University of Westminster where his research considered the colonising effect of Big Tech on our society through the mediation of algorithms and AI. In 2024 he was selected to be part of Archivio Lab, and took part in the inaugural North Atlantic Islands Residency aboard a sailboat at sea. In recent years, he has shown work at group exhibitions in Belgium, China and the UK. He also works as a research assistant and as an educator.



Massimiliano Gatti

Le nuvole

"*Le nuvole* (Clouds) is a reflection about the relationship between historical memory and the present. I took images I shot in Palmyra and ISIS propaganda video frames documenting the destruction of archaeological sites. On the one hand, there are classic images of archaeological photography with strong architectural structures of the ancient city of Palmira. On the other hand, there are images that seem to be simple clouds, but, actually, these images represent smoke-columns that rise after the explosion of archaeological sites or monuments. *Le nuvole* is the title of a comedy of Aristophanes in which the Clouds are ethereal and impalpable divinities that the Greek playwright associates with the lightness of the thought of the new philosophical streams. With the same attitude, I have matched pictures of columns and imposing architectural structures to the lightness of the clouds of dust rising after the destruction of a monument. These are my *Nuvole*, a form of dangerous, violent and nihilistic thought, but easy and free access that denies the history, memory, the past, and the roots of our culture all over."

Massimiliano Gatti has a bachelor degree in Pharmacy and he is graduated in Photography at Cfp R. Bauer in Milan. From a long time he carries out a number of photographic researches about the Middle Eastern territory. He is photographer at the archeological mission in Middle East (2008–2011 in Qatna, Syria and from 2012 in Iraqi Kurdistan in the PARTeN project). This helps him to discover and know better the situation in these territories full of History and stories. His approach is documentary and far away from the reportage, his research spans from the exploration of ancient ruins and past traces, to the observation of the complexity of contemporary reality. He bring forward everything proposing a personal thought. He took part of many group and solo exhibitions in Italy and abroad. From 2013 he takes part 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. Lives and works between Italy and the Middle East.



Masha Weisberg

Blood & Milk

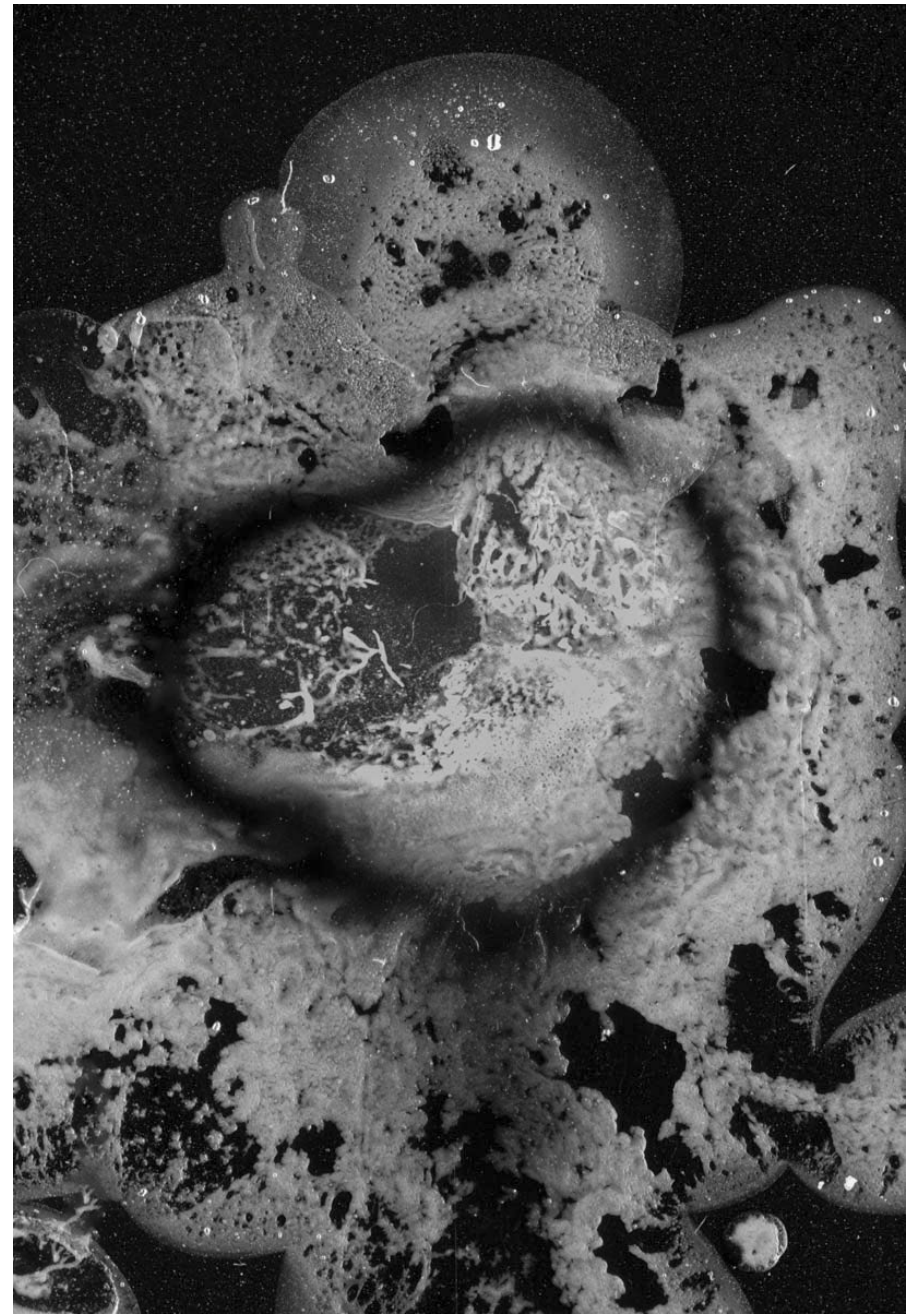
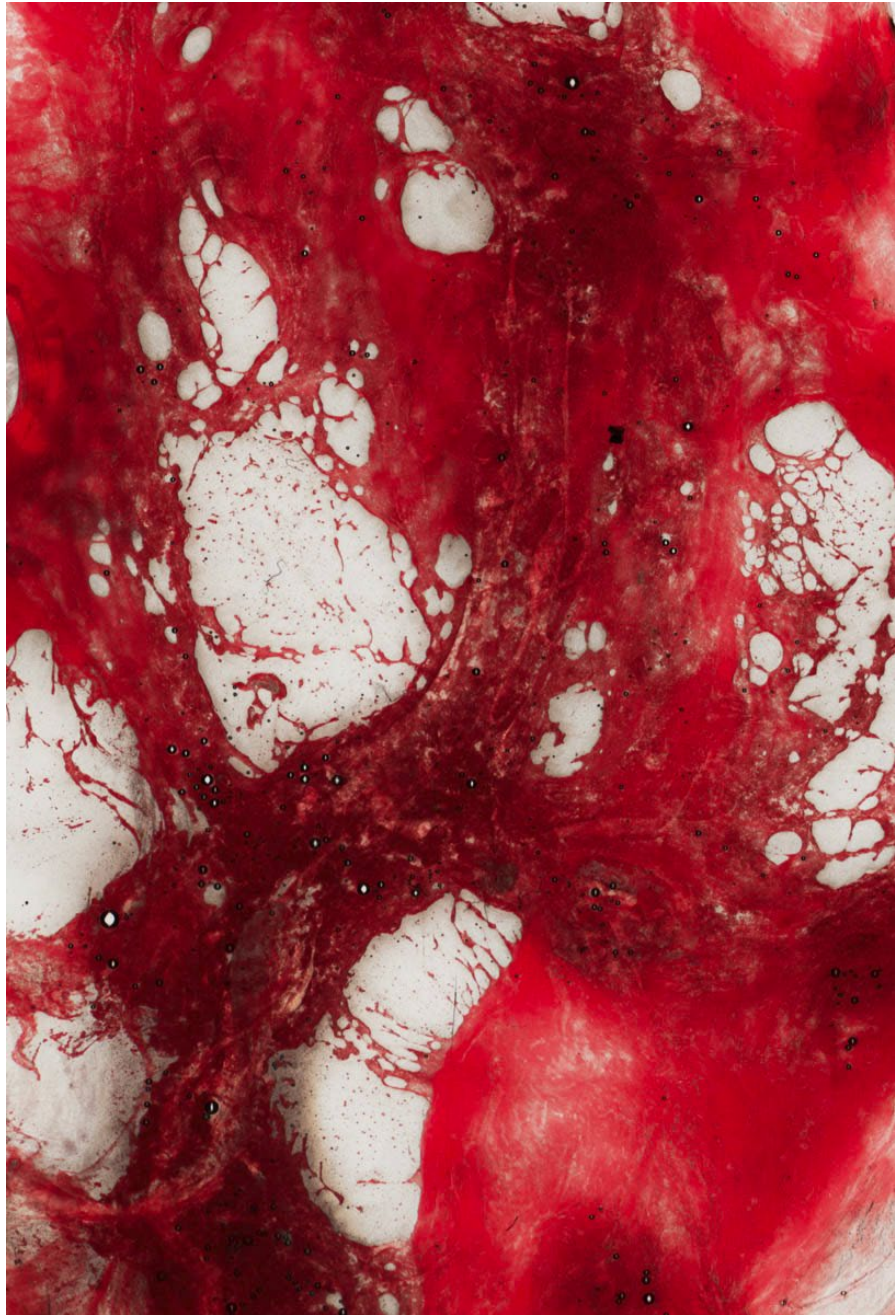
"This project is made using my own blood and breastmilk. I was five months pregnant when the Russian full-scale invasion of Ukraine began, and my experience of bringing new life into the world became intertwined with the chaos of war. During those early months of motherhood, the boundaries between nurturing life and witnessing destruction blurred. I would breastfeed my son while scrolling through videos of demolished homes and missile strikes, the two experiences merging. This led me to think about how, amid death and despair, there can still be room for life and hope.

The interplay between milk and blood tells a larger narrative—innocence versus sacrifice, life versus death. Across cultures, blood and milk have been symbolically honored: blood spilled in war or for victory, and milk offered for protection, fertility, and peace. In other cultures, blood sacrifices were made to ensure a good harvest or a healthy child.

Heraclitus said war is the father of all, driving change and evolution. But could war also be a sorrowful mother, birthing cycles of growth and decay as civilizations rise and fall? The creation of life can be cruel. Motherhood can be war.

Can war, too, be a mother?"

Masha Weisberg b.1997 is a Ukrainian artist currently based in Vancouver, BC, working with photography as the primary medium, employing analog techniques and historical processes. Since the 2022 Russian full scale invasion of Ukraine, her artistic focus has shifted towards the themes of war, belonging, and generational trauma. Through her artistic practice, Weisberg explores the nuanced emotions and psychological landscapes that emerge from conflicts, reflecting onto our collective experiences and human resilience.



Haohui Liu

Shot in the 1960s, Printed Yesterday: The Great Celebration

"Shot in the 1960s, Printed Yesterday: The Great Celebration is a photographic journey through Daqing, the 'Oil Capital of China,' a city symbolizing China's industrial surge. Named to mark the 10th anniversary of the People's Republic, Daqing rose to prominence after oil was discovered in 1959. Captured by my late grandfather in the 1960s, these images document the lives and faces of those who shaped this era. In 2023, I revisited these negatives, employing darkroom techniques to add textures that evoke the originals' age and wear. By experimenting with oil-like patterns, I connect the medium to Daqing's essence, bridging past and present. Each print juxtaposes resilience and fragility, reflecting the deep bond between the people and their land. This is not only a historical record but an artistic interpretation of Daqing's spirit, honoring its legacy and exploring how identity and history endure through photography."

Haohui Liu is an artist interested in linking consumerism, commodity fetishism and identity. His research based work combines a range of references and forms including bookmaking, photography, video, computer programme, text, found image and material.

He teaches BA Photography and BA Photojournalism and Documentary Photography at the London College of Communication, University of the Arts London.



Christiane Zschommler

Beyond Orwell (2018)

"*Beyond Orwell* examines life in the GDR, contrasting the pervasive surveillance and control with the lived experience. Growing up in a flat overlooking the Berlin Wall, I witnessed firsthand the dual realities: the state's narrative of socialist stability versus the darker truth revealed by floodlights and guard dogs.

At seven, I saw a woman shot in No-Man's Land, an event never reported. This concealed existence extended into a vast surveillance network, where the Stasi's 15,000 employees and nearly 190,000 informants monitored every aspect of life.

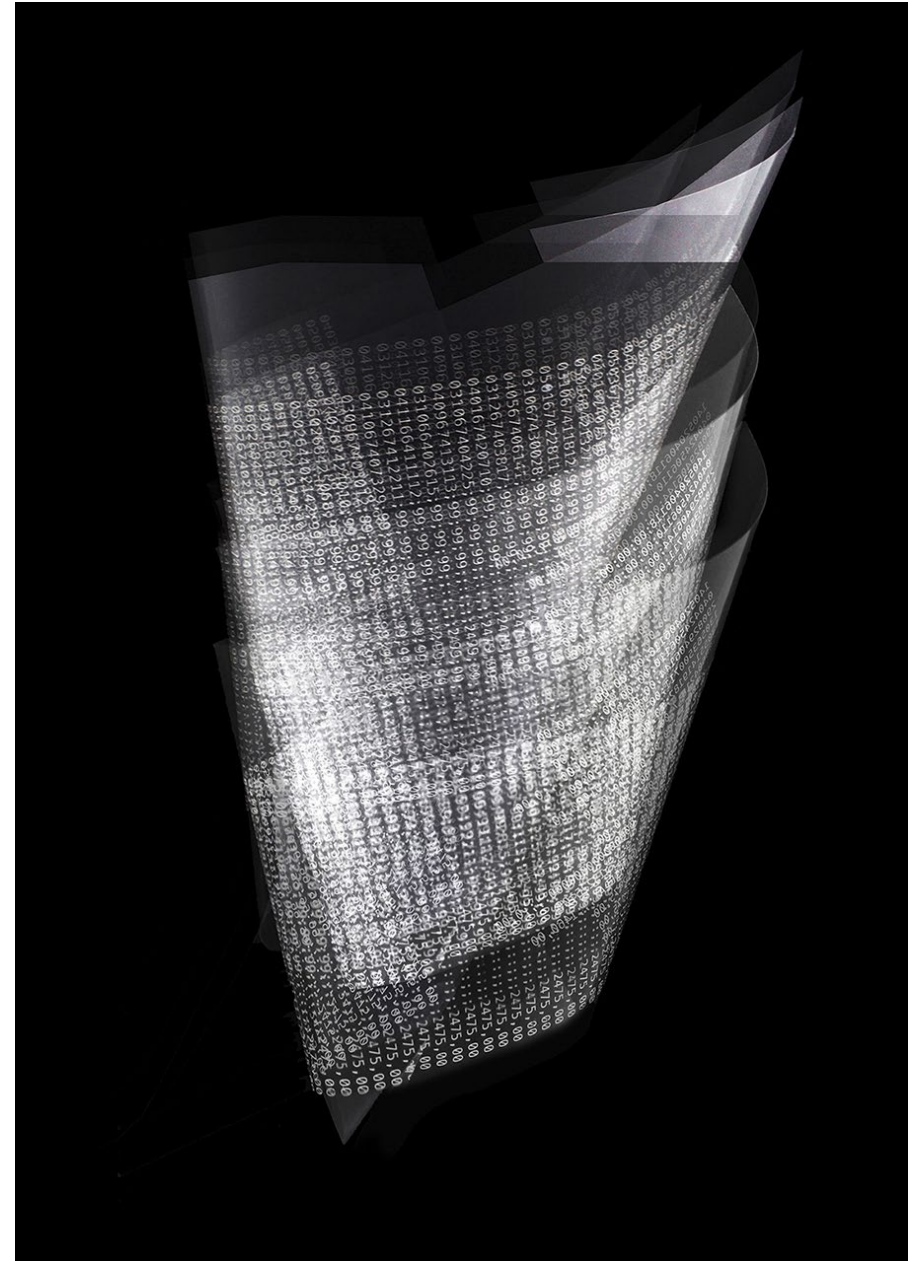
I transformed my Stasi file and other secret surveillance data into three-dimensional forms and photographed them. These images expose how ordinary moments were shaped by an unseen reality and the manipulation of truth.

As the years pass since the Fall of the Berlin Wall, there is a growing tendency to romanticise the past or dismiss the regime's impact, despite overwhelming evidence.

This work confronts the manipulation of truth and the persistence of parallel narratives, urging viewers to reflect on how history is remembered and forgotten."

Born and raised in East Berlin, my early work focused on grainy black-and-white street photography during my travels in Eastern Europe. After moving to the UK in 1992, I earned a BA in Photography from the University of Westminster, where I created self-portraits through darkroom manipulation, reflecting on my upbringing behind the Berlin Wall. Settling on a canal in Surrey in 2003, I began teaching A-level photography and art.

The Brexit vote in 2016 catalysed a shift in my artistic approach, prompting me to question my place in the UK. Since then, my work has examined political issues shaped by my experiences growing up in a dictatorship. Driven to visualise aspects of recent history, my research-based practice incorporates sound, photography, and material from personal and public archives. I address themes of conflict, fear, and memory, creating pieces that blend representational and abstract elements. I explore the manipulation of data, language, and propaganda, particularly the impact of governmental decisions on society. By reflecting on my experiences of restriction and control, I aim to visually articulate the emotional repercussions of contemporary societal issues.



Erik Mace

Fragmented Reality

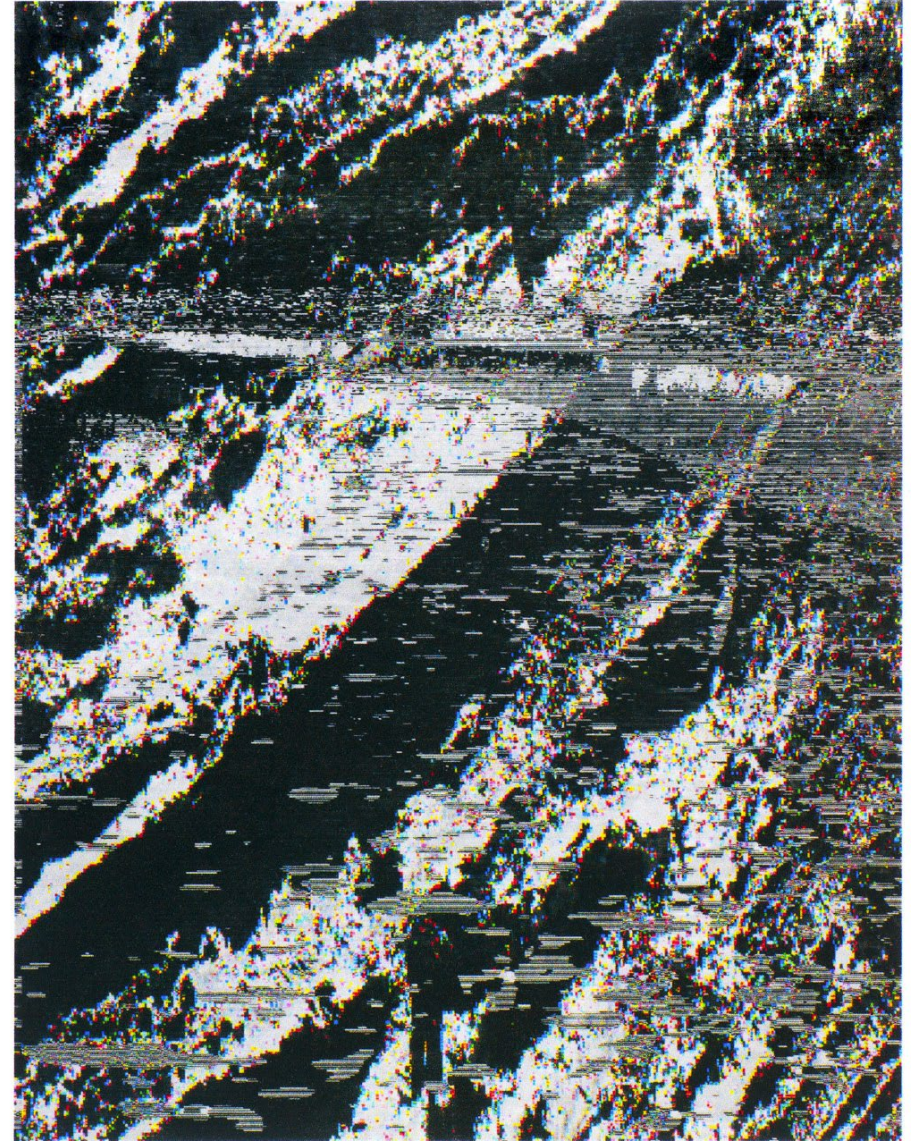
This series presents work that sees images only as raw data to be manipulated. Digital photographs have been broken down to their binary code, transformed through multiple technical processes, and ultimately rendered as new images that are no longer explicitly tied to the original material. With each translation, something is lost and something else is gained. The pictures that result from the process place viewers in a broad set of alternate realities, each created from hundreds of small, compounding modifications to a single piece of information.

Fragmented Reality exists in the context of a world where information is skewed at interpersonal, communal, governmental, and societal scales. In an era of dis/misinformation campaigns, tribal politics, and widespread institutional distrust, this work explores the tendencies for a "truth" to be reshaped as it moves along a chain of transmission, based on the abilities, desires, or biases of its participants. Controlling the content, expression, and dissemination of information has long been employed as a method of obtaining or maintaining power. What happens to the way we perceive and respond with no access to a source of truth?

Erik Mace is a visual artist who combines photography, graphic design, and book arts into a singular tool of inquiry. He experiments with multiple forms of visual communication, curious about how to take advantage of an individual medium's limitations. The work he produces is tied together not only by a desire to expressly match visual- and language-based tools to subject matter, but also by an interest in how information shapes relationships with ourselves, each other, and our environments.

Erik received his BFA in Visual Communications from Washington University in St. Louis and is an alumnus of the Contemporary Photography program at the ICP in New York. He currently holds a leadership position with the Kinship Photography Collective, leading workshops on photography, sequencing, and bookmaking. He is the co-founder of Ramble Editions, launched with Kristen Welles Bartley, as a new vision for collaborative photobook creation and publishing. In 2024, he was named Photography Artist in Residence at the Bascom: A Center for the Visual Arts.

Erik's work has been shown in galleries and exhibitions in New York, North Carolina, and Georgia. His studio is based in Asheville, NC.



Odysseas Tsompanoglou

Cecropia

"Live to live, live to die. Leave to love, love to leave behind. Oh my sweet Cecropia: the city of dreams that always fade. The city I was born in, the city I hate. The place that will always have my heart. As Cecrop is still the King, we still are his people. Lizards between humans, kisses between tears, looking for exits to give us a place."

Photography can create different landscapes, can give new dimensions, can portray alternative spaces. Photography is an art of escape for me. It can challenge the certainties of the nowadays main narratives and is a medium that has an instant connection with the inner self of the viewer.

I created Cecropia (a photobook in collaboration with Zoetrope, Athens) to portray how I viewed Athens, a city I had been living in since I was born: a city in decay without any purpose or use. Cecropia is a weird wasteland, where almost anything can't be certain for the upcoming days.

I chose this photo from my photobook because I feel it is a gateway. A violent exodus from this place (black-dressed youths fighting the police outside the parliament), where you can't recognize if it is in a dream or something that happened in reality."

My name is Odysseas Tsompanoglou, also known as sebu. I studied mechanical engineering at the National Technical University of Athens, and I completed my master's in industrial management in June 2023. I was part of the Criticae on documentary photography in PhMuseum (2023-2024 class). I am a master's student at the Royal Academy of Art, The Hague (KABK) in the program "Photography & society". I prefer using the instapic type of film because I love the risk, the unpredictability, and the adrenaline of having only one shot to depict my feelings each time, while at the same time, I like expanding the possibilities of outcomes within a very restrictive medium (instax cameras). Also, I love the analog type of film thanks to its aesthetic, its color, and its ability to capture movements and emotions."



Filippo Venturi

Broken Mirror

"Since 2015 I have been investigating the Korean peninsula through photography, including North Korea. *Broken Mirror* is an artwork which uses documentary language, where I blended my perception of North Korea with that of artificial intelligence (AI). I used the Midjourney software, to which I explained in detail the result I wanted to obtain, and I repeated this operation hundreds of times per image until I obtained a result similar to the one I had envisioned.

I inserted a foreign element into the scenes of the daily life of North Koreans, in the form of insects which grow bigger and more intrusive until they look as if they can control people. The exceptional nature of North Korean society, strongly influenced by one of the harshest totalitarian regimes in the world – which, in actual fact, isolates the country and its citizens – is represented by adding an alien element, in a sort of Kafkaesque metamorphosis.

On a second level of reading, this alien element is a metaphor for the invasive and controlling nature of technology and AI in society in general. The use of the Midjourney software represented my renunciation of complete control over the final result."

Filippo Venturi is a documentary photographer and a visual artist based in Italy.

He produces personal projects concerning identity and the human condition.

His works have been published in leading international magazines, such as National Geographic, The Washington Post, The Guardian, Financial Times, Vanity Fair, Die Zeit, etc.

For the past years he has been engaged in a project on the Korean peninsula, earning him the Sony World Photography award, the LensCulture Emerging Talent Award, the Il Reportage Award, the Voglino Award and the Portfolio Italia – Grand Prix Hasselblad.

In 2023 he was selected by the Photo Vogue Festival, an event where he was also a speaker with a talk entitled "Broken Mirror. A dystopian guide to crossing the border".

In 2024 he led numerous workshops exploring the relationship between photography and artificial intelligence. His work was exhibited in the major exhibition Pixel Perceptions: Into the Eye of AI, which brought together an international selection of the most interesting visual artists working with artificial intelligence.



GLISH

Longevity

This photographic project explores a community dedicated to extending human life and achieving immortality. It focuses on scientists who study aging and longevity in laboratory animals like fruit flies and naked mole-rats—species known for their remarkable resistance to aging. These researchers aim to uncover biological mechanisms that could significantly prolong human lifespan.

Parallel to the scientists, the project delves into the lives of biohackers who apply scientific discoveries directly to themselves. They seek not only to extend their own lives but also to attain digital immortality by recording their conversations and entire sensory experiences through devices. By integrating technology into their daily lives, they aspire to transcend traditional human limitations.

This movement has gained particular momentum in California's Silicon Valley, a hub of innovation and ambition. Here, the quest for life extension and immortality is an active pursuit. The community offers an alternative vision of the future—one where humans enter a symbiotic relationship with nature and technology.

GLISH is an art group founded by Timofey Glinin and Anastasia Shubina, based in San Francisco. Specializing in conceptual and documentary photography, film and performance, their works have been displayed at more than 100 exhibitions and festivals across Europe, Asia, America, and Australia, including prestigious venues such as the Centre Pompidou and Musée du Quai Branly – Jacques Chirac in Paris, The McCord Stewart Museum in Montreal, F³ — Space for Photography in Berlin, ANU Museum in Tel Aviv, and The Armenian Center for Contemporary Art in Yerevan. Their films have been featured at esteemed festivals such as Sheffield Doc Fest, IndieLisboa, ArtdocFest, and Tokyo Docs. They have received numerous awards, including those from Cinema du Réel and Trento Film Festival, and their works are part of several museum and gallery collections. As members of the Bay Area Photographers Collective in San Francisco, their projects explore themes such as anthropology, modern science, transhumanism, and futurism.



Kaya & Blank

Second Nature

With the uprise of mobile devices, the infrastructural needs of the telecommunication industry have exploded, and since the 1980s, cell towers have started to fill the planet. The scenery changed dramatically when a cell tower was transformed into an artificial pine tree for the first time in 1992. Since then, this kind of camouflage has evolved into a global phenomenon that raises fundamental questions about the relationship between humans and nature. The images from the series *Second Nature* focus on cell tower trees that became part of the Southern California landscape. The series depicts these artefacts of the digital age as, in Amy Clarke's words, a "societal preference for 'fake' aesthetics over 'ugly' reality".

Kaya & Blank are lens-based media artists whose work explores the ways in which humans shape and inhabit the world. Influence of neoliberal politics and its impact on contemporary life are central themes in their practice. Their projects often focus on traces of economic infrastructures to examine politics in built environments and how humanity's dominance over nature finds its manifestation in everyday architecture. In their work, they erase the physical distance in between existing structures and create dense compilations of industrial fragments to construct new landscapes that appear both alien and familiar at the same time. Işık Kaya holds an MFA degree in Visual Arts from the University of California, San Diego, and Thomas Georg Blank was first trained in cultural and media education before studying visual arts at the State Academy of Fine Arts Karlsruhe, Mexico City and San Diego. The duo has participated in exhibitions at Kunsthalle Basel (CH), Fondazione MAST (IT), Kiyosato Museum of Photographic Arts (JP), Royal Geographic Society (UK), CEAAC (France), Lishui Art Museum (CN), Benaki Museum (GR) and San Diego Art Institute – ICA San Diego (USA) among many others.



Utu-Tuuli Jussila

Archive of Phantom Limbs

This is a collection of severed limbs captured from Google Street View. These residues of human bodies haunt the alternative realities of 360-degree images uploaded by Google users.

What constitutes a human in the camera's eye? The glitches blur the boundary between a body and its surroundings. Sometimes the body parts become independent entities. They are not bodies without organs but limbs without bodies. They are free - or should I say - footloose.

"Utu-Tuuli created this series of photos by culling through Google Street View images online and looking for severed limbs. Other than cropping, the artist did not manipulate the photos. The creation of these mysteriously inhabited places was a collaboration between the artist and technology; the automated, omnipresent camera meets an artist's discerning eye. When the images tech creates are glitchy and uncanny and ultimately point to a dystopia future where humans lose control, think the 1968 movie "2001 A Space Odyssey" or 1983's sci-fi, "Videodrome", by David Cronenberg." - Kendra Larson

Utu-Tuuli Jussila (b. 1985) (they/she) is a photographer and gender studies doctoral researcher based in Helsinki, Finland. They graduated with a MA degree in photography from Aalto University in 2020 and a MA degree in gender studies from the University of Helsinki in 2021. Jussila often works with found images and uses collaborative working methods. They rarely operate the camera themselves. Jussila has exhibited their work in Finland and abroad since 2014. They sometimes use an artistic pseudonym 'Jussi Lautu'.



Synchrodogs

Innerland

“Existence is not a concept; it’s indescribable. It is not defined, it is felt.”

Innerland is an ongoing series of portraits picturing creatives from around the world - those who dare looking into their own souls and connecting with deepest parts of their psyche.

Depicting a statement that human is more than what we see with our eyes, the project aims to discover an endless world that is held inside, rather than outer facade. Recognising the fact that we have to spend most of our lives there, in our subconscious, in our deepest thoughts or night dreams, Synchrodogs reflect on the paradox of how connected or disconnected from nature every person is (while in fact human being is part of nature itself). Developing a new art genre called ‘Staged Documentary’ and shying away from the more classical definition of portrait, human beings are shown as such having no definite borders, and no rational shape. They are continuation of the environment itself, as the environment forms them a lot, and vice versa - they form the environment.

Synchrodogs is a duo of of multidisciplinary artists from Ukraine - Tania Shcheglova (b.1989) and Roman Noven (b.1984) working together since 2008. *Synchrodogs* were shortlisted for PinchukArtCentre Prize in 2013 (Kyiv, Ukraine), won FOAM Construct 2012 competition held by FOAM magazine (Netherlands), won First Prize in nomination ‘Art Photography’, Photographer of The Year competition in Ukraine, and Best Fine Art Photographer Title in Vogue Talent competition (Milano, Italy), Best portfolio prize in Weitsprung n5 (Hamburg, Germany) in 2016, were nominated for FOAM Paul Huf Award in 2016 and 2018, shortlisted for Palm* Photo Prize 2019, became winners of Feature Shoot Emerging Photography award and finalists of LensCulture Visual Storytelling Award in 2019. They also became one of winners of PH Museum Photography Grant Prize in 2021, won LensCulture Summer award in 2022, were selected for AFAA residency in 2023 and Skowhegan residency in 2024. During 2010-2024 had solo shows in Chicago, London, Barcelona, Milano, Krakow, Venice, Amsterdam, Antwerpen, Riga, solo exhibition in Dallas Contemporary museum in 2015, took part in over 80 group exhibitions.



Alice Pedroletti

Study for an Archipelago

Study for an Archipelago—from the project *The City, the Island*—is a photographic series depicting various (future) scenarios where humans are no longer present. The images recreate visual hypotheses and clues of an unknown archipelago. They are in dialogue with one another through subjects such as artificial materials and human traces, ambiguous and melancholic or dreamlike places and situations: presences aimed at recreating emotional cartography in which the artist relates the social island—typical of societies and urban contexts—to the actual natural islands. The research also focuses on boats—tools to reach islands—as subjects and objects, as well as the materials used to make them and their purpose and use. A theme accompanies the fundamental and necessary reconfiguration of an 'instrument' that, in the collective memory of contemporary Europe, is dramatically linked to colonialism and migration.

[Study for an archipelago, 2020-Ongoing. Analogue photographs. Images were taken in Berlin, Lesvos, the Coast of Calabria, and Venice]

Alice Pedroletti is a multidisciplinary artist and practitioner based in Berlin and Milan. Her work explores the relationship between architecture, geography, and the environment, focusing on the intersection of photography and sculpture; she's well-recognised for her studies on archiving as both an artistic practice and a working methodology, and she often engages in community-driven projects that emphasise the connection between artworks, audiences and territories. Pedroletti's research also delves into the cognitive aspects of machines and the algorithmic nature of human behaviour, employing the 'Learning by Doing' theory of education by philosopher John Dewey and pedagogue Paulo Freire, applied to machine learning. In this process, she views artificial intelligence not just as a tool but as a collaborator, or a duplicate, of the human artist with growing autonomy in creative expression. Her projects span various media, including photography, installations, drawings, video and archival documentation. She focuses on water and wind, elements defining borders and territories such as water cities, wetlands and islands—at the centre of the artist's research for more than ten years.



Anna Yeroshenko

Hidden Dimensions #6

"Hidden Dimensions is a series of images of architecture converted into photographic sculptures. This work serves to transform the viewer's vision of what otherwise would be unnoticed, ordinary buildings. These often featureless, neglected structures, that we are surrounded by and take for granted, are the stage sets of our lives. Akin abandoned theatrical props, they carry a sense of impermanence and malfunction: family houses that are temporary havens for strangers, misleading signs, and fences that protect from nothing. They impose limits on space, rendering the landscape cluttered, unbalanced, confined, hence limit our thoughts, and constrain our sense of self.

I manipulate my paper photographs to build architectural constructions that would be impossible in the real world. The folds and cuts give the images new depth, allowing us to look beyond what is seen. Balancing the edge of the factual and the possible, my work attempts to break the walls we come up against and push the limits of perception. Hidden Dimensions encourages to take another look at the physical and social environment and rethink the architectural, aesthetic, and urban planning choices that shape our lives."

Anna Yeroshenko is a photo-based artist with an interest in how the medium of photography can be nudged off-center, manipulated, or combined with other visual disciplines. Anna's interest in photography brought her to the US where she studied at the Lesley University College of Art and Design (the former Art Institute of Boston) and received her MFA in Photography in 2015. Trained also as an architect her work concerns with issues of constructed space and the quality of the physical and social environment. Anna's work has received international recognition including this year's Aesthetica Art Prize and Urbanautica Institute Award. Her work has been published by Guide to Unique Photography, Artnet and TIME among others and exhibited worldwide.



Svilen Nachev

The Illusion of Meaning

"I often ask myself whether the things I do matter.

As we live, we inevitably communicate; we become a factor in others' lives and actions; our light is present in reality, and we, sometimes without wanting to or realizing it, affect the natural course of events. The controversial nature of photography frequently drags us into the whirlpool of the incomprehensible, further confusing our perception of meaning; the dynamic process itself of seeking meaning can become a goal, which explores the rational and irrational, material and spiritual, reality and illusion.

As paradoxical as it may sound, this initial uncertainty can return us to the basics of what makes us human beings."

Born in 1979 in the small bulgarian town of Svishtov located on Danube river. I'm interested in photography since my teens, but started shooting the streets in 2011.

"For me photography is passion, enjoyment, an escape from the ordinary, way of documenting life and expressing myself. My main reason to shoot is to take better pictures, exploring the streets for something hidden and to catch a glimpse of what life was like for the next generations."



Francesco Merlini

Shenzhen

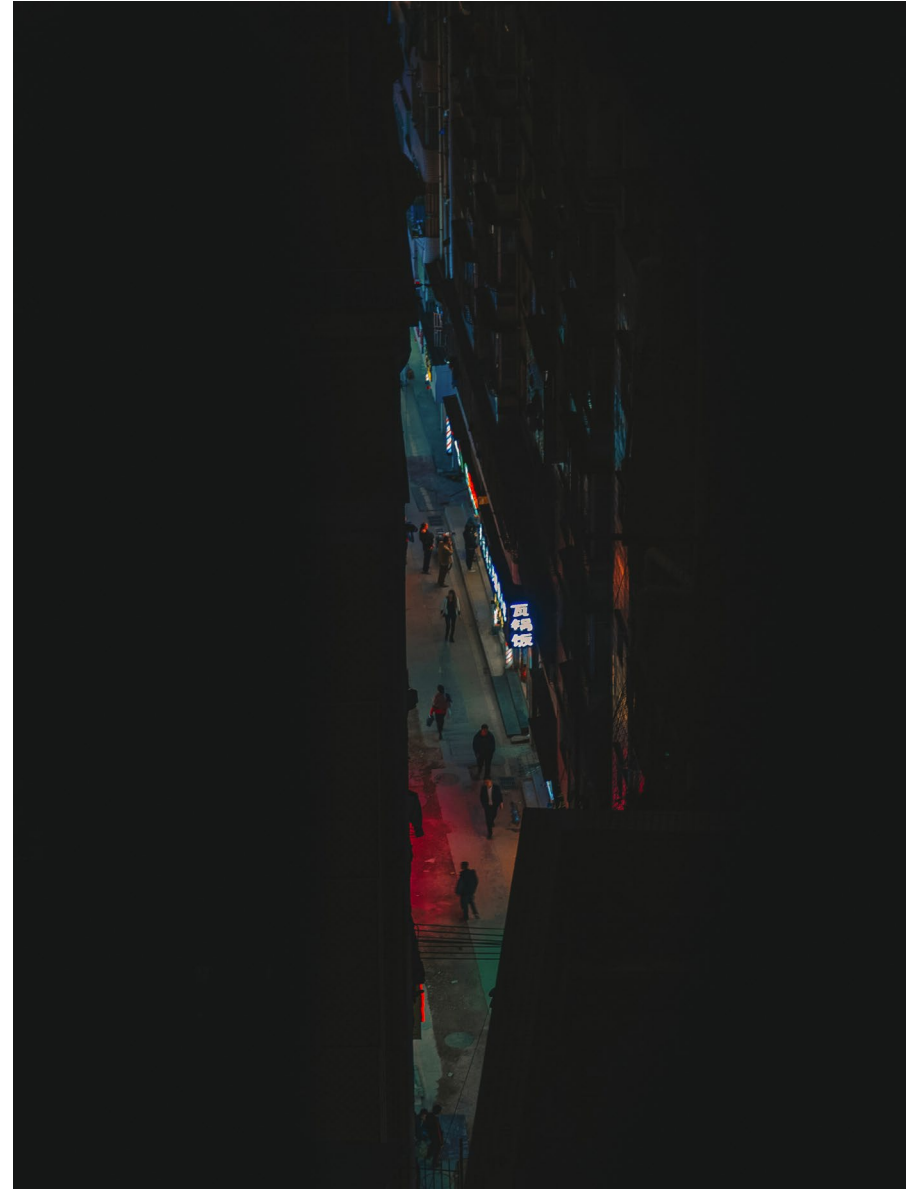
From *Better in the Dark than His Rider*

Born out of a reflection on the nature of images and their nocturnal vocation, *Better in the Dark Than His Rider* is both a fable and a survival guide. The work by Francesco Merlini reveal the unique perspective of someone who, like a sleepwalker guided by ghosts, seeks for something nameless. The selected sequence of pictures unravels around the transitional stage between wakefulness and sleep, engaging with hypnagogia as a sensory yet dreamlike mode of semiconscious representation. Thanks to imagination, the dream matter turns into the mind's real object again.

Francesco works mainly on long-term projects, always looking for a point of contact between his documentary background and a strong interest for metaphors and symbolism.

In 2016 he was selected by the BJP in order to be part of *The Talent Issue: Ones to Watch* and in 2020 Francesco was shortlisted for the *Prix HSBC*. In 2021 he was one of the nominees for the *Leica Oskar Barnack Award* and in 2023 he was shortlisted at the *Sony World Photography Awards*. His books have been recognized by *Fondation Henri Cartier-Bresson*, *Kraszna-Krausz Foundation*, *PHotoESPANA*, *Belfast Photo Festival* and others.

His pictures have been published on important magazines and newspapers worldwide including *Washington Post*, *Financial Times*, *Le Monde*, *The Guardian*, *Wired*, *Internazionale*, *Corriere della Sera*, *D La Repubblica*, *La Stampa*, *L'Espresso* and many others while his projects have been featured on renowned photography platforms as *American Suburb X* and *Time Lightbox*. Francesco's work has been exhibited worldwide in solo and collective shows. Francesco's last book *Better in the Dark than His Rider* has been published in 2023 by *Depart Pour l'Image*. In 2021 he released *The Flood* published by *Void..*



Wiebke Maria Wachmann

FUCHSEN

FUCHSEN are minimal stagings of a fox territory on a construction site in the middle of Berlin, in which the foxes living there “appear” in an unpredictable and planned manner at the same time, and the resulting photographs.

During the day, the location changes constantly due to the construction work - at night and in the early morning hours, the newly created scenery is illuminated with radio-controlled flashes and battery-powered lights and prepared like a stage set: Little by little, color-accentuating garbage bags are draped, a mirror film is left in the ground, wax foxes are added...

Then the foxes come and curiously inspect the changes in their territory. Photographs are created.

A long time after the foxes have been driven away, he, the main fox, returns one day, visibly shaken, to the basement of the shell of the building, in defiance neon lights, dust and construction noise, lies there and dies. A chalk outline of the dead fox in the basement is the last image.

The photographs, taken over a period of two years, tell an unpredictable story about home, expulsion, about returning to home when death approaches, to a home that no longer exists - and death.

WIEBKE MARIA WACHMANN [*1969]
Studies of Fine Arts and Master class at
University of the Arts, Berlin
Lives and works in Berlin.

AWARDS: 2024 | Alexander Tutsek
Stiftung | Project Grant | Berlin, 2023 |
VG Bildkunst | Project Grant | Bonn
2022 | Stiftung Kunstfonds | ‚Neustart
, | Work grant | Bonn, 2021 | Stiftung
Kunstfonds | Work grant | Bonn
2021 | FBZ Art prize | 1. prize for
FUCHSEN | Bochum, 2020 | German
artist aid from the Federal President |
Berlin, 2020 | Senate for Culture and
Europe | Work grant | Berlin, 2019 |
Memorial ‚Köpenicker Blutwoche‘ |
Invited Competition | Berlin, 2018
| Karin Abt-Straubinger Foundation |
Project Grant | Stuttgart, 2017 | Schloß
Werdenberg | Artist in Residence | St.
Gallen, Switzerland, 2006 | Grant from
the state of Saarbrücken, 2003 | Senate
of Science, Research and Culture |
Catalog Prize | Berlin, 2002 | Senate of
Science, Research and Culture | Work
grant | Berlin, 2001 | DAAD grant |
New York, 2001 | NaFög travel grant
Japan | Senate of Berlin, 1999 – 2001 |
NaFög postgraduate grant | Senate of
Berlin, 1999 – 2001 | Karl-Hofer studio
programme | Karl-Hofer Gesellschaft
e.V. | Berlin



Nicole Jean Hill

Habitat

"I photograph within the designated wilderness areas of the American West in which the flora and fauna are carefully tracked, counted and managed. The preservation of these designated natural spaces represents complex and intertwined relationship between the natural world, local cultural histories, and ongoing conservation and management efforts by rangers and scientists. I learn about studies being conducted on various plant and animal species in these designated wilderness sites and photograph the habitats that are both highly monitored while simultaneously wild and mysterious."

Nicole Jean Hill was born and raised in Toledo, Ohio and received a BFA in photography from the Nova Scotia College of Art and Design and an MFA in Studio Art from the University of North Carolina at Chapel Hill. Her photographs have been exhibited throughout the U.S., Europe, Canada and Australia, including Gallery 44 in Toronto, the Australia Centre for Photography in Sydney, and the Blue Sky Gallery in Portland, Oregon. Hill has been an artist-in-residence at several arts organizations and universities including the Center for Land Use Interpretation in Wendover, Utah and the Ucross Foundation in Wyoming. She currently resides in Humboldt County, California, and is the chair of the Department of Art and Film at the California Polytechnic University-Humboldt. Her book Encampment, Wyoming: Selections from the Lora Webb Nichols Archive 1899-1948 was published by FW Books, Amsterdam and shortlisted for the Aperture/Paris Photo Photo Book of the Year in 2021.

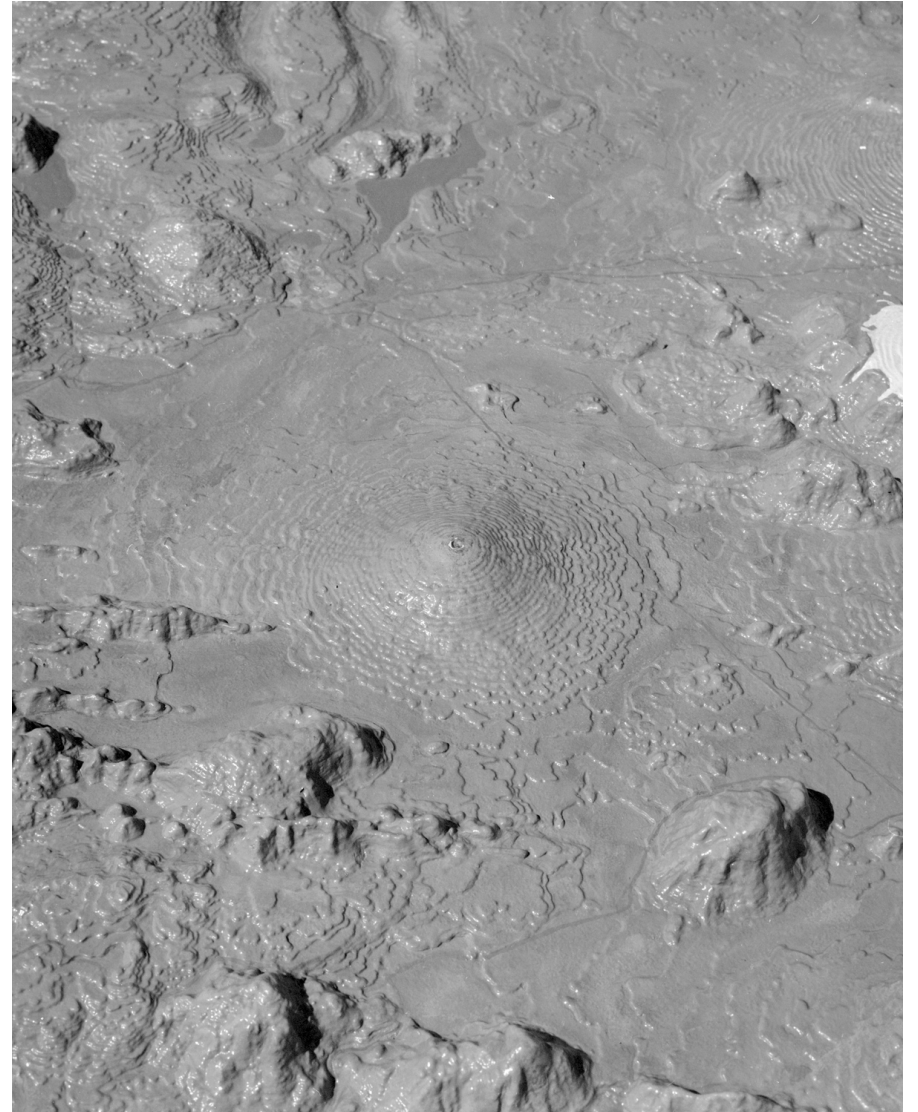
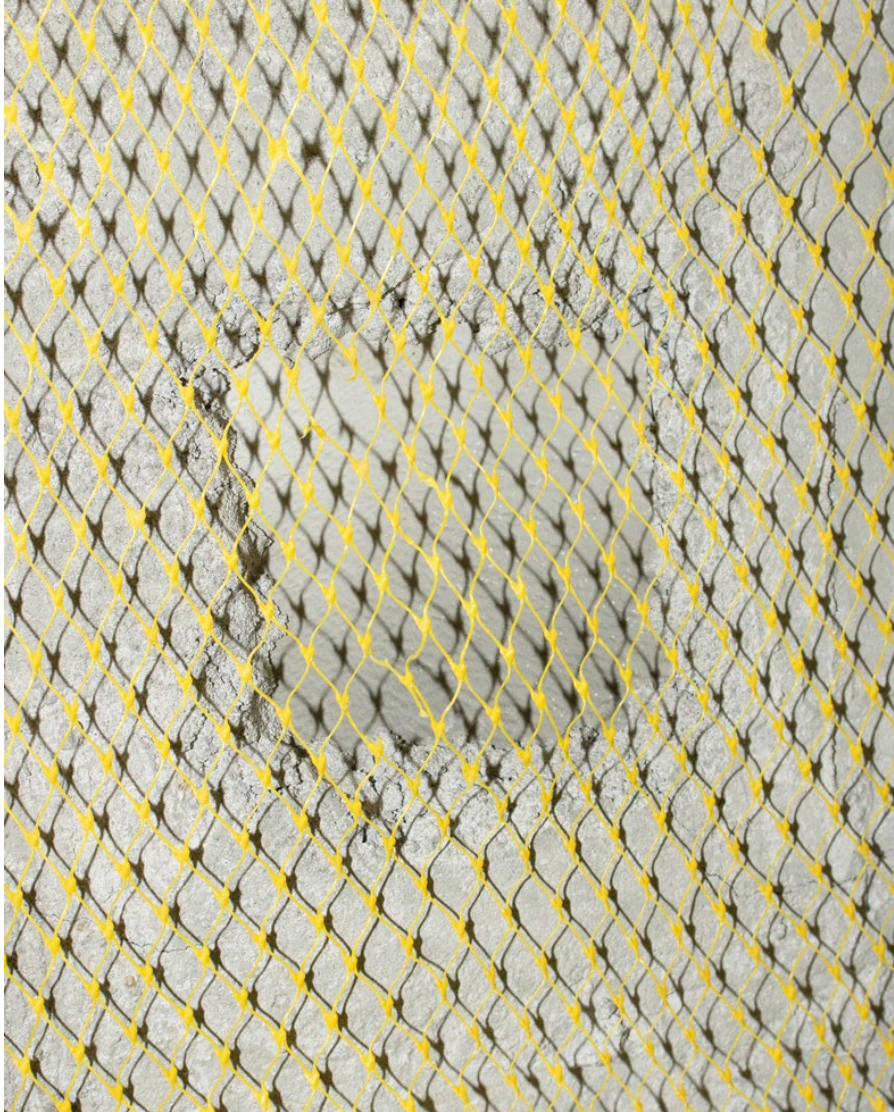


Sam Darby

Post

Post examines the various modes of control that we impose on the landscape around us. Through industrial practices, natural materials are deconstructed and reconstructed, altering the landscape as a result. These Anthropogenic landscapes reshape not only the physical geography of these areas, but our perception of them. These images strip away the ornament, focusing on the hidden forms of mediation that mold these wild places to fit within our innate need for structure.

Sam Darby is a visual artist based in the US working within photography, design, and code. His work examines the relationship between geology and technology through altered Anthropogenic landscapes and material exploration. Taking the form of sculptures, installations, and artist books, his recent projects explore the artificial environment, climate change, and the manipulation of raw materials within the built environment.



Kristina Rozhkova

Get on all fours and climb into the cage

We have a lot to learn from animals, for example, to stand firmly on all fours, move quickly, hide well and mimic, otherwise you will end up in a cage. Wild animals are afraid of human sounds and smells for a reason: civilization has never brought anything good. So the cell is a creation of human hands, including for himself. An animal, like a human, can love its cage. For comfort, for food, for warmth, just out of habit or out of necessity. The condition of being in a cage, especially if it is prolonged, determines the habits, habits and appearance of the contained animal. A cage can even prolong the life of an animal, but is it worth a long life in an artificially created microclimate of imprisonment?

She was born in 1996 in Perm (Ural), Russia. In 2015, she enrolled in Perm State University to pursue a Bachelor of Philosophy degree and conducted research on topics such as philosophy of art, cinema, and Walter Benjamin's works. In 2022, she completed her studies and obtained a degree from the St. Petersburg Academy of Art and Documentary Photography "Fotografika". In 2021, Kristina won the POY Asia 2021 Award for Cultural Practices with her "Dacha" project. She was also named one of 20 young photographers to watch in the 2021 British Journal Photography competition. Her work has been featured in various publications including Vice, PHROOM Magazine, Calvert Journal, and Fisheye Magazine. The Zone Zine published her debut photography book, "The Bliss of Girlhood," in the summer of 2022.



www.instagram.com/strapon_svinopas

Stefano Conti

Teach me how you designed these creatures

The project explores the disparate theories and contradictions around the Nuragic civilization's historiography. This prehistoric Sardinian population existed between 2.300 BC - 200 AD and played a central role in shaping the contemporary identity of the Italian island. The lack of indisputable information about them and the abundance of unresolved hypotheses made room for several myths to emerge, real traps in the historical narrative which paved the way to bizarre and absurd theories. Oral histories play a central part in the project and often they go against the narratives presented by museums and historians. It is precisely within this mysteriousness, absurdity and heterogeneity of Sardinian historiography that my project is taking shape. Nuragic statuettes, megalithic architectures and unidentified objects are some of the protagonists of this story.

Stefano Conti (b.1994, Italy) is an artist based between Italy and Sweden. He holds an MFA in Photography from Valand Academy, Gothenburg and a BFA in Photography from LABA (Libera Accademia di Belle Arti), Brescia, Italy. Recent exhibitions include Spazio Contemporanea (Brescia 2025), LKV Gym Hall (Trondheim 2024), Centrum För Fotografi, Fönstret (Stockholm 2024), Chippendale Studio (Milano 2023), Galleri Format (Malmö 2023), Museum of World Cultures (Genova 2021). He took part in many artist residencies, such as LKV (Trondheim 2024), Laimun (Italy 2023), Hangar (Lisbona 2022), Nocefresca (Italy 2021), ISSP (Riga, 2021).



Yannis Roger

Jeu

Jeu: some definitions from the Larousse dictionary:

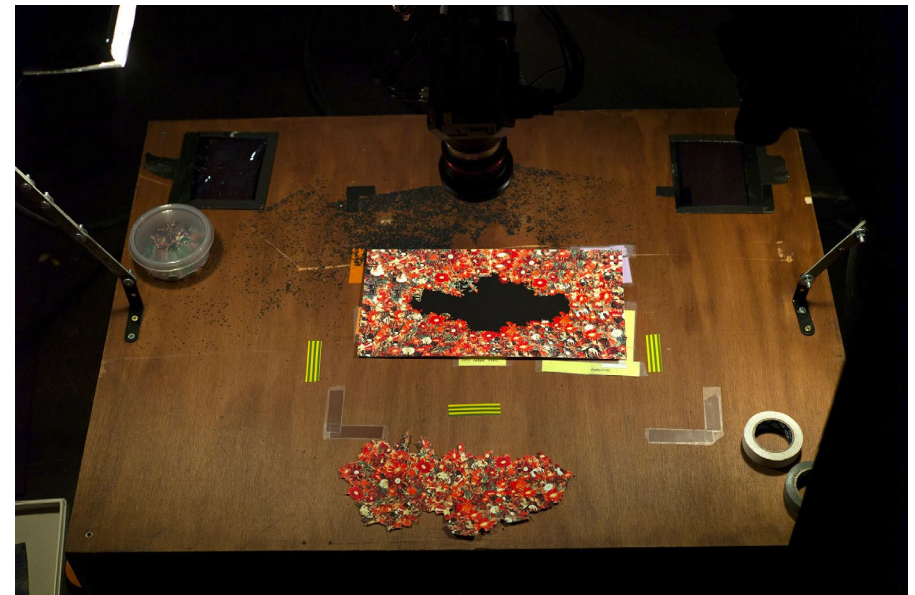
- Activity of a physical or mental nature, not imposed, not aiming at any utilitarian end, and in which one indulges to amuse oneself, to derive pleasure from it: To take part in a game.
- In an assembly, the gap separating the surfaces of two facing parts (positive play). [In watchmaking, also called ébat].
- In clamping, a measure of the deformation of parts in relation to their free-state position (negative clearance).

We seem to have reached a breaking point due to an extreme polarization that makes the realities of some and others irreconcilable, assigning us to opposite places, parallel trajectories. Yet our realities must eventually meet if we are to break out of this impasse. What can the artist do to combine reality and imagination?

To an aesthetic of ruin, which we sometimes adopt, we oppose an ethic of reconstruction, which finds its source in the clarification of a mortifying unconscious, the care to be given to it, restoration, openness, connection, creation and play.

Artist represented by Galerie VU' in Paris from 2010 to 2015, I am also a violinist working on the European scene in the field of historically informed music (Baroque, Classical and Romantic music on period instruments).

As a photographer, I have exhibited my work in group and solo shows, such as Paris-Photo in 2010 (Galerie VU' stand), a solo show entitled Après in 2011 at Galerie VU', and in 2019, a show that contrasted my work with that of painter Quentin Dérouet. A series of Cibachrome prints accompanied "Sous influence" at the Musée des Beaux Arts de Mulhouse BPM 2022, group show curated by Anne Immelé...



Claire Sunho Lee

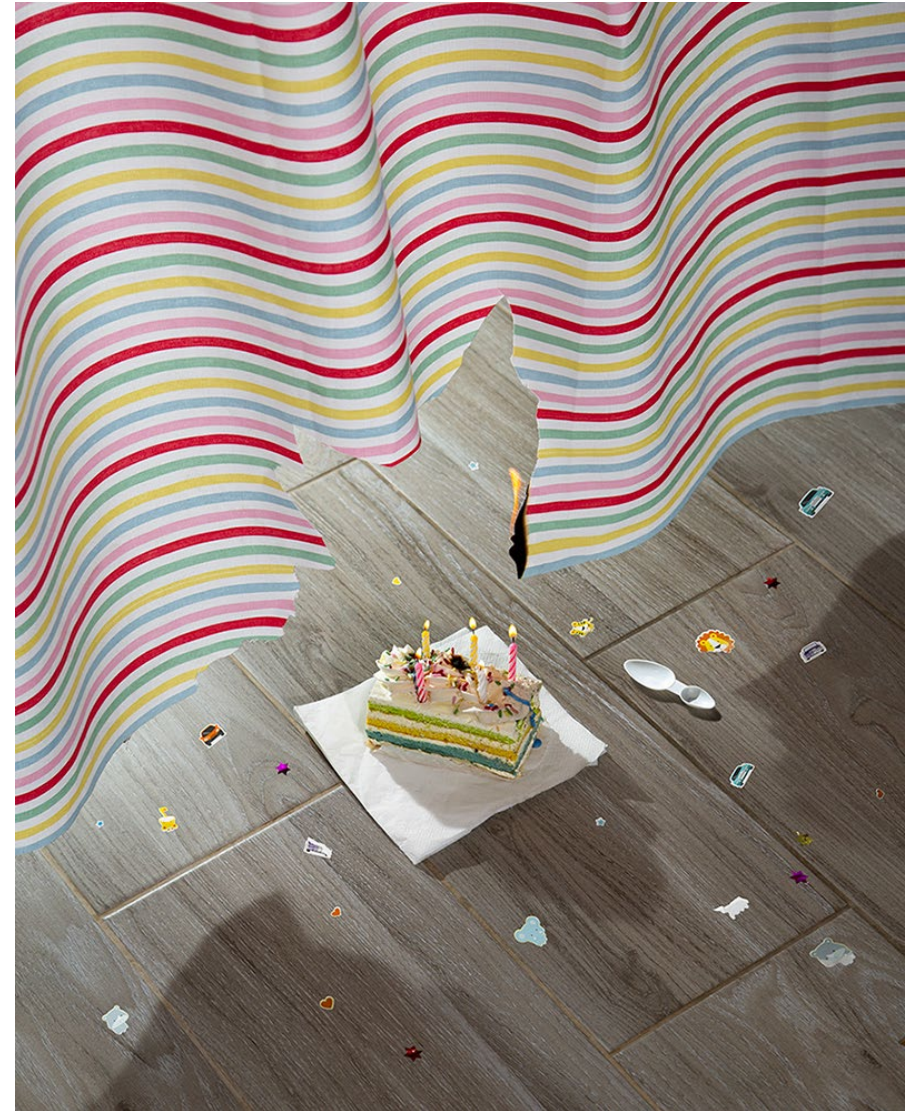
Tell Me What I'm Remembering

"How do we assess the reality before us when it is beyond our comprehension?

Throughout childhood into adulthood, I have been reminded of random flashbacks of imagery in my head, of the memories I questioned were mine. The scenes are vague but deeply embedded causing me to live in the in-betweenness of these dream-like realities. Over time, uncertainty has escalated, becoming progressively overwhelming. I always questioned what is beyond what seems to be. Recently, my cousin accidentally revealed to me that I had leukaemia when I was little. The secret is still hidden away from me by my family and doctor to this day (and I have not confronted them either).

When one remembers something, they are remembering the last time they remembered of an event, not the actual event. The photographs are a part of the series "Tell Me What I'm Remembering" and are of what have remained from constantly shifting memories I have from the time. In the work, I explore the fragility, instability, and fluidity of memories."

Claire Sunho Lee is an interdisciplinary artist and researcher. Lee's practice engages with seeing various meanings within one "reality" by questioning acceptable norms. She sees "normal" as what one knows based on the perspective(s) they have rather than being defined in one way or another, thus having multiple meanings at the same time. She often thinks about the ways of "being" and how we exist in the world individually and collectively. Lee experiments with this idea through the concept of "control and surrender" in everyday life settings and suggests new perspectives to look at the familiar. Through the means of rules, logic, and algorithms, she examines psychological complications, human conditions, trauma, and more. Lee received her BFA degree in Photography and Imaging from the Tisch School of the Arts, New York University and received her MA degree in Photography from the Royal College of Art. Her recent achievements include a group exhibition at Noorderlicht Photo Festival, V.O Curations and Cromwell Place, features on ArtDoc Photography Magazine, TOFU Magazine, VOGUE Italia and Musée Magazine, Grand Prix from IMA-Next, and shortlist from Lumen Prize.



Elodie Grethen

On Motherhood

"This series delves into the intimate, complex realities of motherhood, exploring the tension between my personal experience as a mother and my artistic practice. The staged images, created over the course of a year, trace different stages of motherhood. Through their playful and surreal elements, the image shed light on the structural challenges of motherhood in the context of care, positioning photography as both a reflective and transformative medium. *On Motherhood* acts as a space for readjustments; a renegotiation of expectations through visual means that seeks to broaden discourses on identity and representation."

*Elodie Grethen (*1988, Metz, FR) lives and works as a freelance artist and photographer in Vienna. Her work spans from photography, performances, and installations, with a focus on intimacy and care. She studied photography at the Friedl Kubelka School for artistic photography Vienna, completing her studies in 2018. In 2017, she published the book 'Tokyo Stories', which was recognized as one of Austria's most beautiful books of the year. In 2018, she received the 'Photography Start-up Grant' from the Federal Chancellery of Austria. In 2020, she was nominated for the 'C/O Berlin Talent Award'. Since 2022, she works and teaches at the University of Applied Arts Vienna in the Department of Applied Photography and Time-Based Media.*



Izabela Nowak

There is another Earth called Mars

"The photographs are a part of the cycle *There is Another Earth Called Mars*, where I explore the parallel worlds of memory and childhood through my children's eyes, reflecting on the wondrous intersection of their explorations and my own past. Observing my children as they engage in treasure hunts, uncover secret paths, and transform familiar places, I am transported to my own world of childhood play—a landscape of memories that blurs with their present reality. This collected record of moments, rich with ephemeral objects like sticks, insects, and clouds, as well as games drawn on paper, reveals the vibrant coexistence of our worlds.

Through this series, I aim to bridge the parallel realities of past and present, adulthood and childhood, observing how our memories merge and diverge, inviting the viewer to reconsider the boundaries between time, identity, and the shared spaces of imagination. This interplay between nostalgia and discovery creates a network of interconnected experiences, where my inner child meets my children's curiosity, offering an invitation to contemplate the many-layered nature of our realities."

I am a lens-based artist living and working in Poland. I explore concepts of time, memory, longing, and connections.

Using photography as my medium, I aim not to depict what I see, but to provoke thought, spark connections, and engage the viewer's mind.

My practice applies to diverse methods, including alternative photographic techniques, work on archives, and collage.



Katerina Kouzmitcheva

My Hut Is On The Edge

"Psychiatrist Victor Kandinsky once said "Not only bodily diseases are capable of epidemic spread; diseases of the soul, mental disorders also often take on an epidemic character."

The "mental epidemic" of the absolute indifference to everything that happens around has become a reality of our time. Fear of the state machine; selective denial of reality; learned helplessness and the resulting social irresponsibility are ingrained even at the language level.

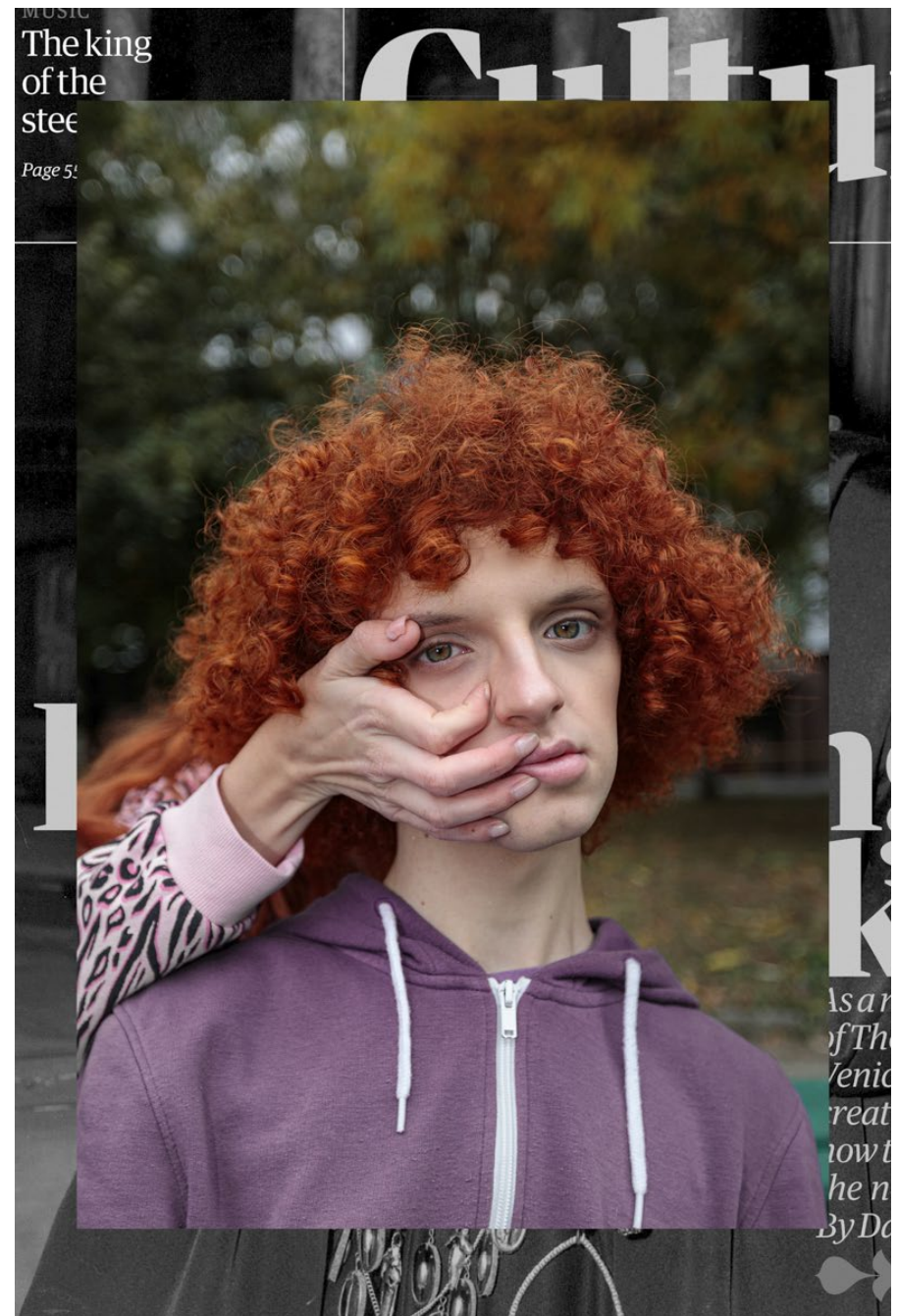
I visualise various traditional proverbs of different languages referring to avoidance and minding your own business with fictional scenarios. Each of the picture refers to the proverb of one and the same meaning — "I don't care". I play with humour and visually interpret contemporary ignorance on social and political issues.

In the second part of my project, I reflect on empathy as a necessary phenomenon for the development of society and tolerance. By making visual performance, I invite to symbolically sit on someone's chair and to understand what guides a person in determining his/her position of civic behaviour. The project explores how linguistic divides create parallel worlds where passivity and engagement shape us."

Katerina Kouzmitcheva is a Belarusian photographer, based in Wroclaw, Poland, working at the intersection of genres, documentary and art photography. In her projects she explores the topic of human interactions and political systems, identity-constructive memory, issues of feminine gender roles.

Katerina had her bachelor in Business law. She is a graduate of St.Petersburg's Academy of Documentary and Art Photography "Fotografika", holds Master degree in Fine Arts from the Academy of Art and Design in Wroclaw, Poland. Recently she is a student of Opava Creative Photography Institute, Czech Republic.

Katerina is a winner of the international photo competitions TIFA and BIFA, a grant holder of Gaude Polonia from the Ministry of Culture and National Heritage of Poland, a member of the international association of photojournalists WOMEN PHOTOGRAPH. Her works are published in Bird in Flight, Monovisions, Dodho and others.



Ludovica Limido

The doll next door

For centuries, humanity has been fascinated by artificial companionship. Since 2018, the adult doll market has rapidly grown, creating a global community of individuals in synthetic relationships.

Doll owners, from diverse backgrounds and professions, defy easy categorization while challenging societal norms. Their homes become private spaces, filled with everything their dolls might need, as if truly alive. Despite the significance of these relationships, they often remain secret due to societal stigma. Many in this subculture hide their lifestyle from close friends and family. Yet, through private forums, blogs, and social media, doll enthusiasts connect, share advice, and celebrate their lives, finding belonging in a misunderstood world.

As technology advances, love dolls are on the brink of a new era—the rise of robot companionship. Each innovation blurs the line between fantasy and reality, offering a glimpse into a future where intimacy is redefined.

The project explores the emotional bonds between individuals and their synthetic companions, showing how dolls act as confidants, companions, and surrogate family members, while also examining identity for both owners and their dolls.

Ludovica Limido was born on April 21, 1995, in Varese, Italy. After graduating from art school, she embarked on a three-year journey through Australia and Southeast Asia, deepening her connection to photography.

In 2019, she received a photography scholarship at Milan's John Kaverdash Academy, leading to collaborations with local publications and recognition for her storytelling skills.

In 2021, commissioned by the municipality of Cantello, Ludovica documented life in this northern Italian village, leading to exhibitions and magazines features.

In 2021 she began her first long-term project, exploring the body suspension subculture across Europe, earning a Parallelozero fellowship.

From 2022-23, she documented Milan's Giambellino suburb for the Richard Photo District project and captured Alto Adige village folklore, gaining exhibition and publication opportunities.

In 2023, she explored the intimate world of companion dolls, examining human connections with lifelike counterparts.

In 2024, she joined a contemporary photography masterclass with Arianna Arcara. Guided by her interest in countercultures, Ludovica captures human connection across varied landscapes and communities.



PEP

PHOTOGRAPHIC EXPLORATION PROJECT

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