

METAMORPHOSIS

Selected artworks

PEP group show - La Nature Festival

June 2025

Erica Voiles

Ethereal Reverie

This series explores the organic transformation of matter through light, chemistry, and time, evoking cycles of decay and renewal. These images reveal ethereal, microscopic worlds that reflect the interconnectedness of life and the unseen forces of metamorphosis.

I am a midwestern artist interested in alternative processes. My work has been published in multiple formats and is represented in private collections. I have life experience in holistic practices that translate into my choices in media and material with a focus on conscious sustainability.

In this series, my process involves natural materials, such as iron, water, and salt. It is a slow intentional technique and illustrates my interest in the unseen forces of transformation both in nature and within ourselves.



Tianjun Li

Today, Tomorrow, and the Tales from the Wind

"Today, Tomorrow, and the Tales from the Wind is a long-term exploration of reimagining human nature's paralleled phenomena and the nomadic search for a sense of homeland. In the photography series, I treat images as signals sent back and forth between my current home and the place I left behind. I recompose photographs taken in my homeland with those captured during my stays in Finland and Iceland, re-composing them together in a way that reimagines a utopian world of dreams, hope, and human nature co-existence. Through double exposure, I merge the light of my hometown's lighthouse with Iceland's canyons; the city lights of my homeland encircle a boy standing in a Finnish forest; trees from my homeland are transplanted into Icelandic landscapes, barren due to deforestation and climate change, and other various photographic elements that are connected in hidden but delicate manners.

The documentary nature of the images transforms into a space for imagined realities. By recombining the nature landscapes and the "artificial illuminations" as metaphors, to reimagine a utopian fairyland where drifters find home and human-nature coexistence thrives."

Tianjun Li (b. 1999, CN/FI), also known as Timjune, is a Helsinki-based interdisciplinary and vocal-sonic artist whose practice integrates lens-based media, performance, and voice to reimagine human-nature relationships within contemporary socio-ecological contexts. Li holds an MA in Visual Cultures, Curating, and Contemporary Art, with a Minor in Sound in New Media from Aalto University.

Li's work has been exhibited internationally at venues such as the Northern Photography Centre (Solo, FI), Contemporary Image Museum (CN), Kotka Art Biennale (FI), Helsinki City Museum (FI), M. Žilinskas Art Museum (LT), Kuću Legata Museum (RS), Africa Foto Fair x MuCAT Museum (CI), Buffalo Arts Studio (US), PhotoSCHWEIZ Festival (CH), Tree Art Museum (CN), Photometria International Photography Festival (GR), and Paris Photo Day (FR). Li has also been selected for funded artist-in-residence such as SIM Residency (IS), Nordiskt Ljus (SE), Kotka Art Biennale (FI), A8 Design Centre (CN), Aranya China (CN), and Three Shadows Photography Art Centre (CN).



Ilias Lois

An Unfinished House Has Many Views

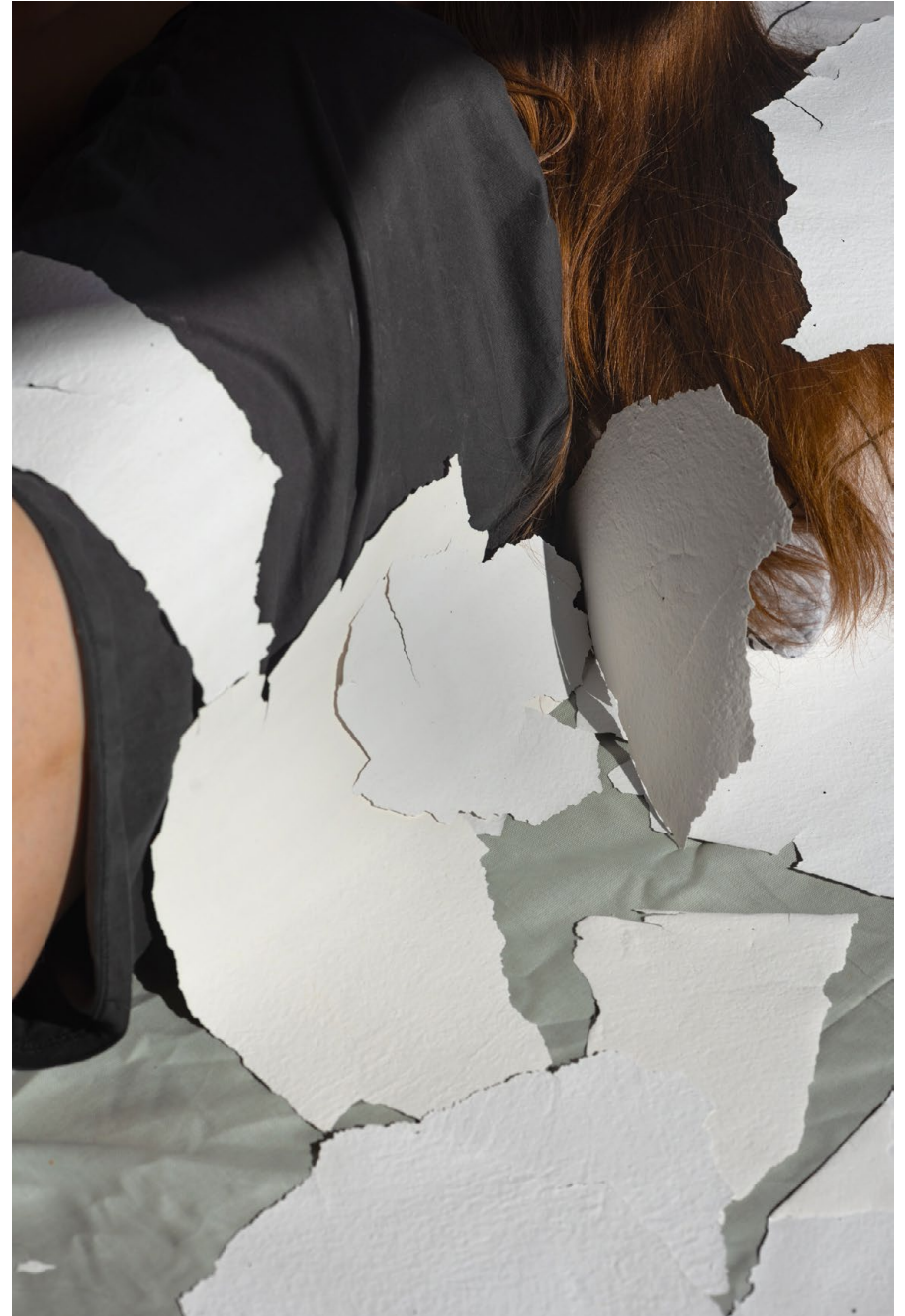
An Unfinished House Has Many Views explores the ever-changing process of building, belonging, and becoming. At its core, this series reflects on the human inclination to create a sense of home—an ongoing act of transformation shaped by memory, aspiration, and necessity.

Drawing on childhood recollections of his parents constructing their house and his present experience of shaping his own living space, the artist examines the evolving meanings of connection and place. The act of building a home is, by nature, one of metamorphosis—full of imperfect attempts, constant revisions, and shifting perspectives.

Set against the backdrop of today's housing crisis, this project highlights the fragile yet persistent journey of securing a dwelling. It captures not only the material process of construction but also the emotional and psychological transitions entwined with it. Through humor and reflection, this series invites viewers to witness the in-between moments—when structures, identities, and dreams remain in flux—offering a meditation on the fluid and ever-changing nature of home.

Ilias Lois' work is usually developed in long term series, in which the interplay of different photographic genres is attempted, mixing quasi-documentary strategies and staged photography. His projects are inspired by the systematic observation of communication between people, the human manipulation of materials and technology and the body language. The artist's approach pays close attention to the practices of transferring a three-dimensional world onto a two-dimensional surface, as well as to the reverse process that follows. He is particularly interested in the sequencing of photographs while researching and practicing non-linear forms of narration, both in his personal and curatorial work.

For a detailed list of exhibition participations and extensive bio please visit: iliaslois.com



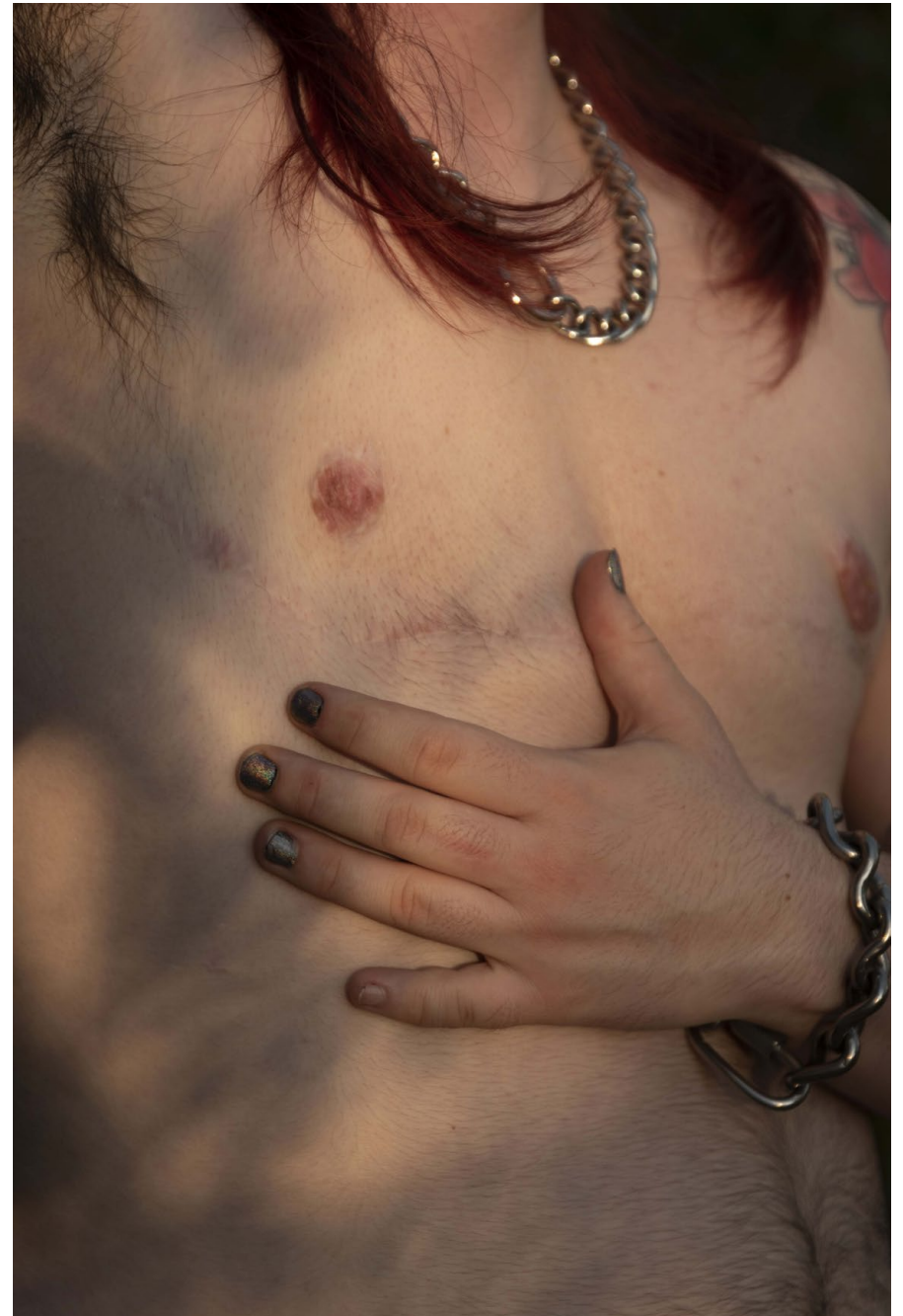


Andrew Michael Joseph

Flush against the veil

"A self-portrait taken in the morning light, allowing rainbows cast through the window to form a halo around my form. I turn away from the light and hide my face. I contend with visibility and concealment—what does it mean to live in a queer body as a person of color—what does it mean to live under the harsh scrutiny of the contemporary socio-political climate in the United States where marginalized bodies are simultaneously thrust into the spotlight for debate, but also subjugated to a life outside of the sphere of public visibility?"

Andrew Michael Joseph is a queer, Indonesian-American artist from Albuquerque, New Mexico, whose creative practice centers around an exploration of the intersections of identity, and how that impacts the way a human body is perceived by society, intimate partners, friends, and family. He is inspired by his own experiences as a queer person of color and is motivated by a desire to explore and understand the way his identity has influenced how he navigates the world. He seeks to create work which normalizes the queer experience and highlight commonalities at intersections of difference.



www.andrewmichaeljoseph.com

Bärbel Reinhard

Again still erratics perhaps

Again still erratics perhaps reflects on how we (un)rely on photography within a continuous stream of images as documents, their disruption, reuse, and overlay in today's cut-and-paste culture. It explores how new intimacies emerge from public imagery.

Found magazine images and archival photos merge with organic elements, recontextualized into sculptural compositions. Rephotographing these assemblages collapses time, space and mass into a single surface, evoking empathy, abstraction, strange taxonomies, metamorphosis. A medium to document altered realities—not digitally manipulated but shaped by the perishable, linked to creation, exploration, and memory. Drawing from geological "erratics"—rocks displaced by melting ice—the fragments of these images "wander" to new destinations, gaining second lives. The project evolves in flux, creating visual language akin to *écriture automatique*: non-narrative, iconoclastic, yet synthetic. Assemblages of fragments, bodies, plants and forms reshape tactile yet ephemeral realities, made permanent through rephotography. These erratic pieces, displaced and reimagined, become thresholds between imagination, memory, and the construction of identities.

Bärbel Reinhard is an artist, curator, and educator who works with photography. After earning her MA in Art History, Sociology, and Modern Literature in Berlin, she graduated in Photography from the Fondazione Studio Marangoni in Florence.

Her work has been exhibited in shows both in Italy and abroad, such as at the European Month of Photography in Luxembourg, at the Metronom Gallery in Modena, or at New York University in Florence, Stanza 251. It has also been published in *La Repubblica*, *Libération*, *Phroom*, *Max-Planck-Institut*, and other outlets.

In 2023, she was selected for *Futures Photography* by Der Greif. Alongside her personal artistic research, she works as a freelancer, curator (for example, for Mario Carnicelli), and educator at American universities and Italian schools.

Her primary focus lies in exploring the characteristics and limitations of photography as a medium tied to time and space, perception and truth, manipulation and layering, through observational photography, installations, and collage.



Maria Denise Dessimoz

The Inevitable Anguish of Desire

The series *The Inevitable Anguish of Desire* started as a healing process to overcome the feeling of pain that had been affecting the artist's mental health. In facing these intense thoughts daily, she creates a visual diary with the use of the camera, capturing images that correspond to the momentary emotion. In this way, the artist faces her current situation, accepts it and transforms it. It is a process of accepting the void and befriending the darkness. An attempt to be honest with the inner reality and see it for what it is. Transforming the pain into an image was a ritual of self-love and acceptance. Some of the creations are instant snapshots and others are preconceived staged ideas born from the subconscious and the early stage of REM sleep.

Maria Denise Dessimoz is a Berlin-based visual artist (b.1995). She has a master of arts in photography from the UE Faculty of Art and Design in Berlin and a background in environmental engineering. Through photography and mixed media techniques she explores the subconscious and inner truths by using metaphor and symbolism. Her work is inspired on everyday life synchronicities and visuals from the oniric state. The artists immense wave of emotional range has a tremendous effect on her reality, and thus plays an important role upon her creativity, like fuel in an engine. Her work has been exhibited in different countries such as Germany, Japan, UK, Greece, Slovakia, Bulgaria and Russia. In 2024 her work was exhibited at the Benaki museum as part of the Young Greek Photographers in the Athens Photo Festival. She also published her first photobook in collaboration with Zoetrope Athens which was selected as book of the month by the Henri-Cartier Bresson Foundation.



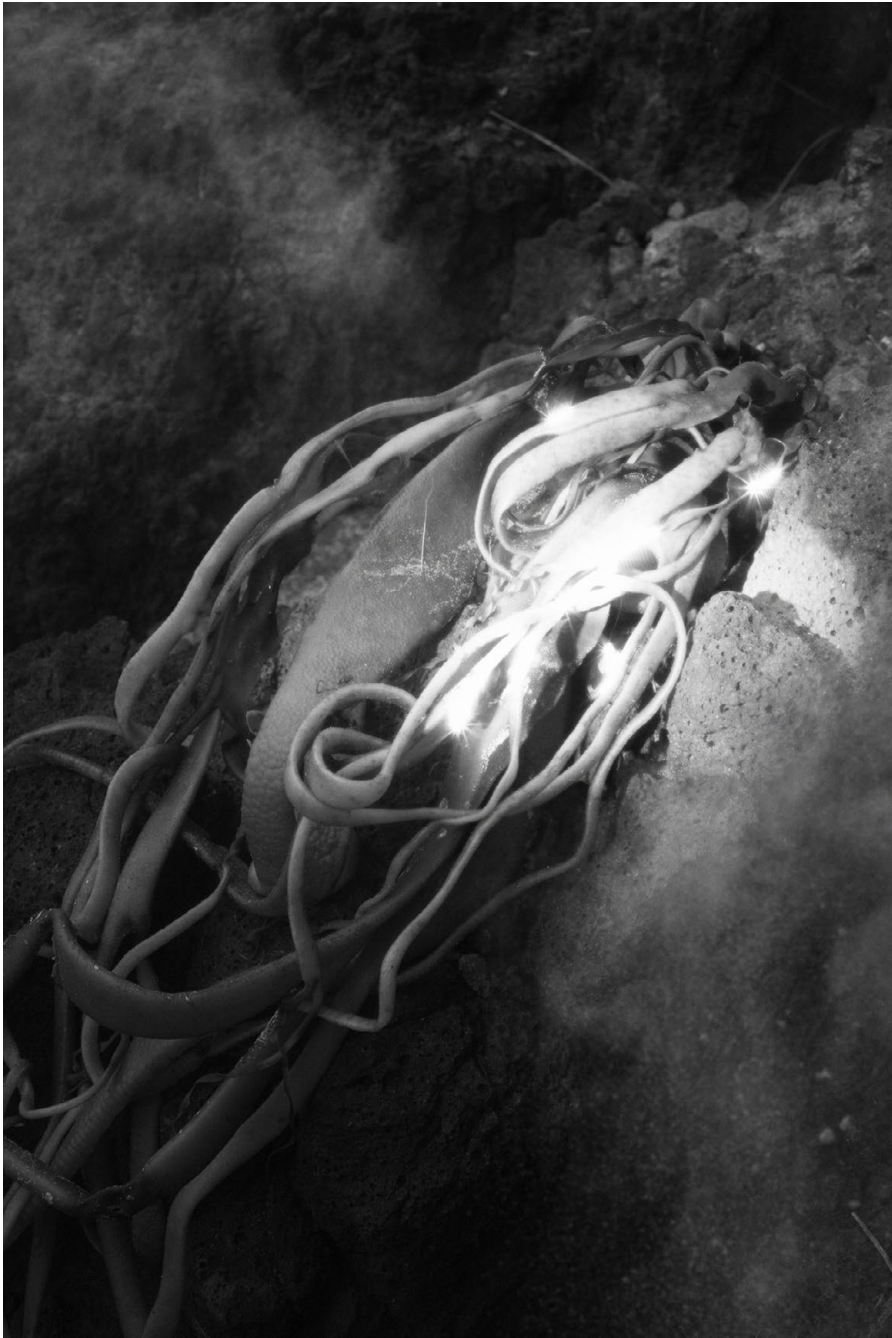
© maria_denise_dessimoz

Stephanie O'Connor

The waves came in like horses

The waves came in like horses traces an oscillatory transition into matrescence; the slow physiological and emotional entwinement of two beings that occurs within the pregnant body. Throughout pregnancy, cells are exchanged between the gestational parent and fetus via the placenta — a process known as microchimerism. This process involves a cellular-level melding of both parent and child, wherein ‘zombie cells’ from the fetus enter the parent’s body and leave traces in tissue and organ long after the baby has been born. The chimeric form is a blueprint for the artist’s image-bodies, translating her own maternal experience through a process of visual compositing. Each image is a synthesis of many — hacked up picture books, found negatives and new raws are drawn into hybrid imaginary spaces, at once intimate and distancing. These chimeras are not strictly figurative: they involve deftly sewn layers of phenomena and landscape. Undulations of ocean kelp ribbon across murky clouds of texture. Shimmering mists and blown-out pockets of light both highlight and obscure human forms: a nod to the departure of the singular self as well as to the new chimeric reality.

Stephanie O'Connor (she/her) is a photographic artist from Tāmaki Makaurau, Aotearoa (New Zealand), currently based in Berlin, Germany. Her work uses the camera as a vehicle to rework memory through obsessive editing and grading. The images often work in the realm of the imagined site; exploring both reality and simulacrum. She extends these aims to a phenomenological level – exploring notions of belonging, imagination and remembrance.



Chiara Benzi

Endure

"How much can a body endure?" Benzi asks herself.

She explores our longings and fears projected onto nature and what our bodies can endure, starting with the physical body and then lifting off into a more oneiric space. The project transcends our dysfunctional coexistence with nature, embracing a fantasy in which a woman becomes a dream, an animal, a plant... A woman returns to soil, returns to frailer form. Using photography, video and sound, her work aims to involve the viewer in a dreamlike voyage through the most hungry, lustful, disgusting, vulnerable part of herself speaking. At the same time, she seeks a link between personal and collective, between introspection and connection, creating the ambiguity ratio, the double entendre, and the double meaning. It's an open reflection that draws from imagination as a favored tool of discovery and contamination in relationships between humans and the rest of the living beings.

Chiara Benzi (b. 1994, Italy) is an artist and photographer based in Bologna. She graduated in Drama, Art and Music Studies at the University of Bologna. Alongside she attended the Photography Centre Spazio Labo' and continued her studies with a Master at Centro Sperimentale di Fotografia Adams in Rome. Her practice is realized through physical and digital manipulation of her own photographs and archival images, reflecting on the interaction and interpretation of the imaginary encountered in a personal manner, and oscillating between familiarity and alienation. Her work has been exhibited in several group exhibitions around Italy and Europe. In 2021 she was selected as a FRESH EYES Talent by GUP Magazine and as one of "New Talents 2021" by Photographic Exploration Project. She currently works with realities active in the field of music and performing arts.

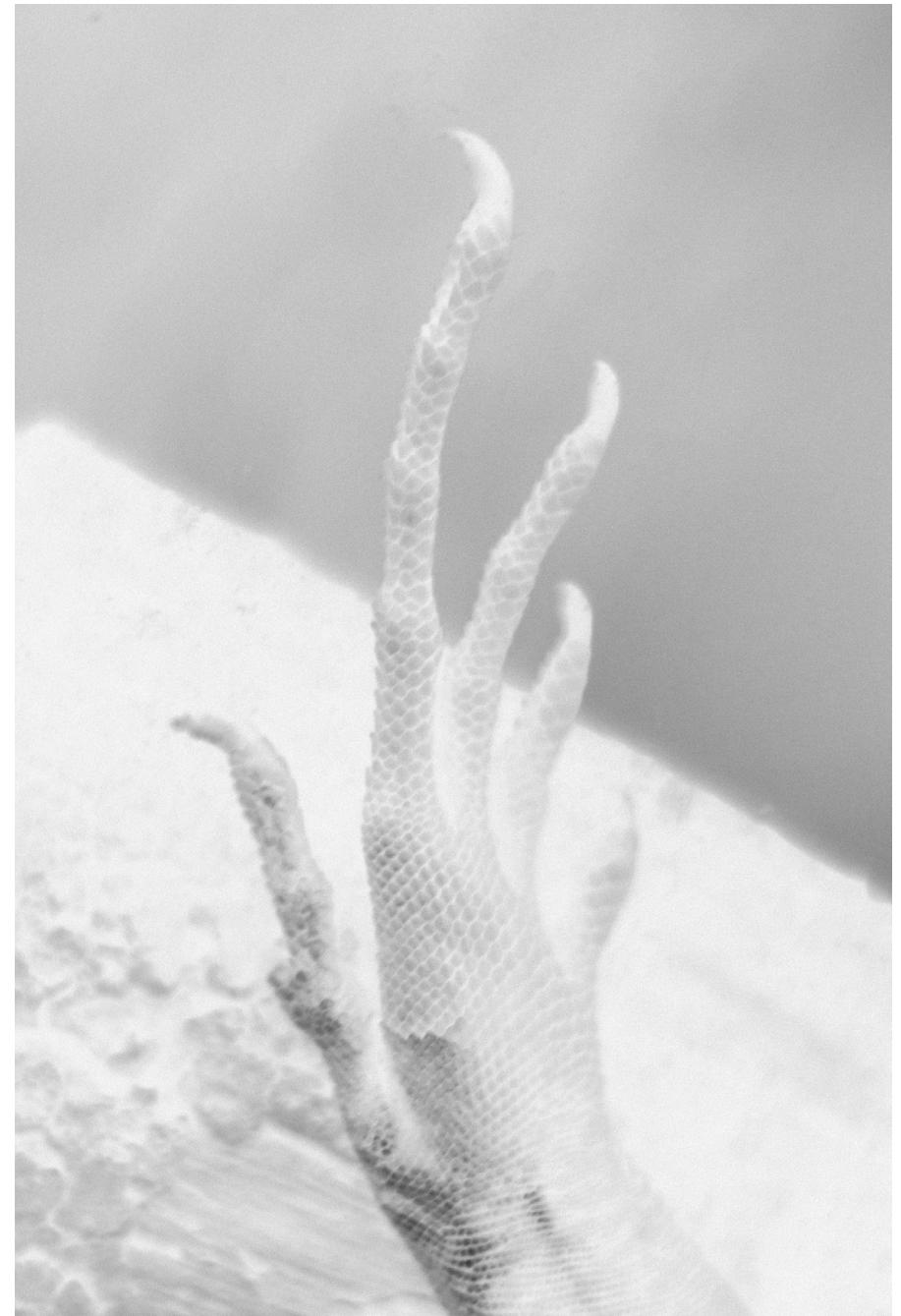


Alice Muratore

Giriamo in tondo nella notte e veniamo consumati dal fuoco

Giriamo in tondo nella notte e veniamo consumati dal fuoco ('We go round and round in the night and are consumed by fire') is an exploration of existence in its cycle of birth, transformation and rebirth, through a reflection on the behavior of moths, nocturnal beings attracted and oriented towards a source of light that consumes and transforms their body. These creatures embody the same tension of the human beings, who have always tended to cross the boundaries of sensitive experience and to confront the unknown, even at the cost of their own destruction. A destruction that does not prove destructive, but transformative, an overcoming of material limits that culminates in a condition in which life and death merge. Light therefore represents an element of destruction, but at the same time reveals the most authentic meaning of existence. The fusion between body and light, in which corporeal matter becomes part of a larger entity, allows us to consider existence with a different gaze and becomes an invitation to look beyond the surface of the visible.

Alice Muratore is a visual artist born in Milan in 2002. In her artistic practice she uses a multimedia approach, combining photography, video art, installation and performance art. Her research is an intimate and reflective investigation into existential themes such as the dualism between life and death, identity, memory, loss and human's indissoluble bond with nature.

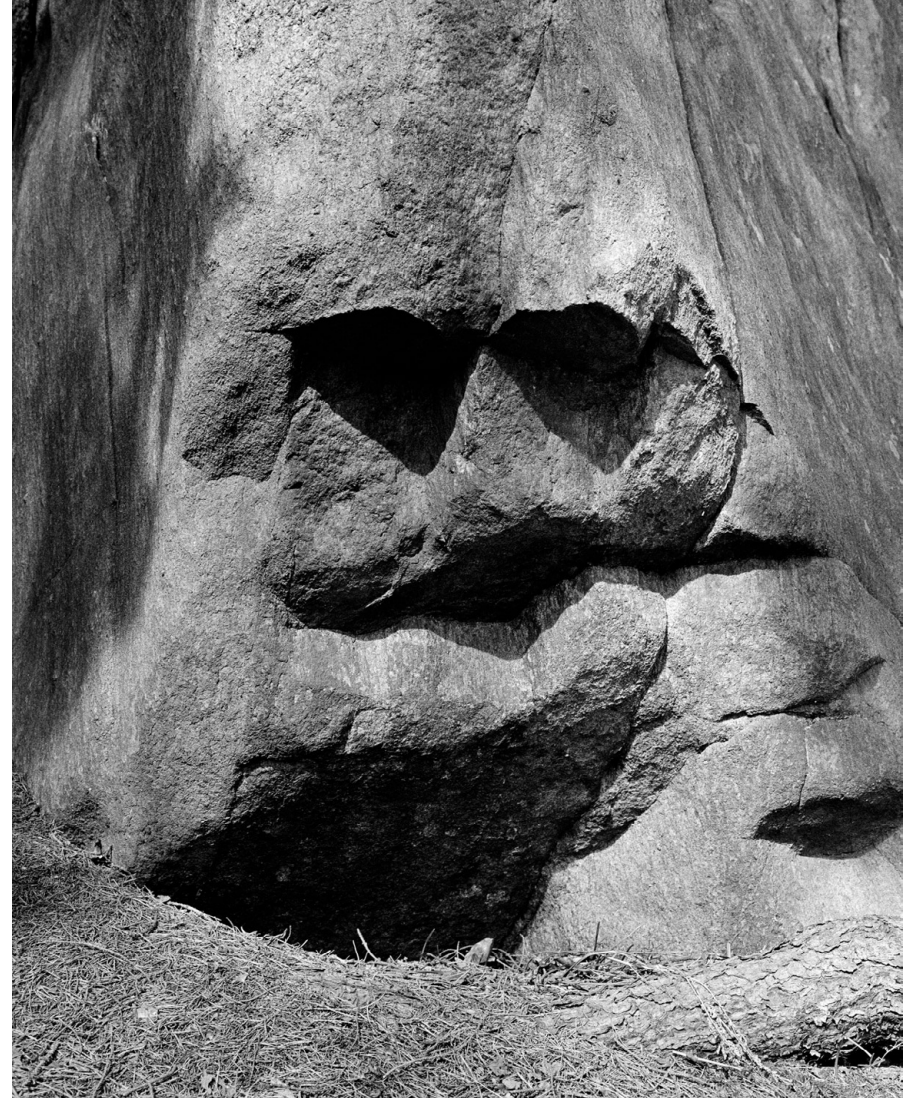


Josef Kovac

Wavering

Wavering is about.....Oscillating between real and surreal, fighting with loneliness and longing for deeper human connection. Moments of epiphany get rarer and searching for them becomes an obsession, that rush of happiness and satisfaction that floods the brain for a moment is addictive and becomes another emotional longing. The constant remnants of unpleasant personality traits from the past, those that you thought had disappeared with maturity. Up and down, up and down like a rollercoaster seeming to move forward towards the void of a future but feeling caught in an unbreakable repetitive loop.

Josef Kovac (born in former Czechoslovakia) is a photographer and artist currently situated in Gothenburg, Sweden. He pursued his photography education at the Institute of Technology in Dublin, Ireland, as well as at the HDK-Valand Academy of Art and Design in Gothenburg, Sweden. Kovac's artistic focus lies in exploring the dynamic between photographic images and fiction. He achieves this by transforming everyday objects and spaces into new narratives, thereby prompting a reevaluation of how these elements interact. Through his work, Kovac challenges our perceptions of the relationship between photographs and fictional storytelling, using ordinary subjects to create new imaginative contexts.



Cinzia Laliscia

Breathe, you say

"I'd like to invite you to breathe.

It may seem like a simple request, but if you think about it, you realize you're fully aware of your breath only in moments of difficulty, when facing obstacles, worries, or the unknown. I'd like you to start paying attention to your breath even in moments of calm, when filling your lungs is simply an act of well-being and not a reaction to stress.

Being aware of your surroundings is essential, but the frenetic pace of life often prevents you from fully enjoying every moment. You seem to be rushing towards a goal that, sometimes, fades away, making you lose sight of your small fragments of life.

Pay attention to life. It's a habit that requires a bit of practice, but I assure you, it will eventually become second nature. Learn to be light, allow yourself to be suspended elsewhere.

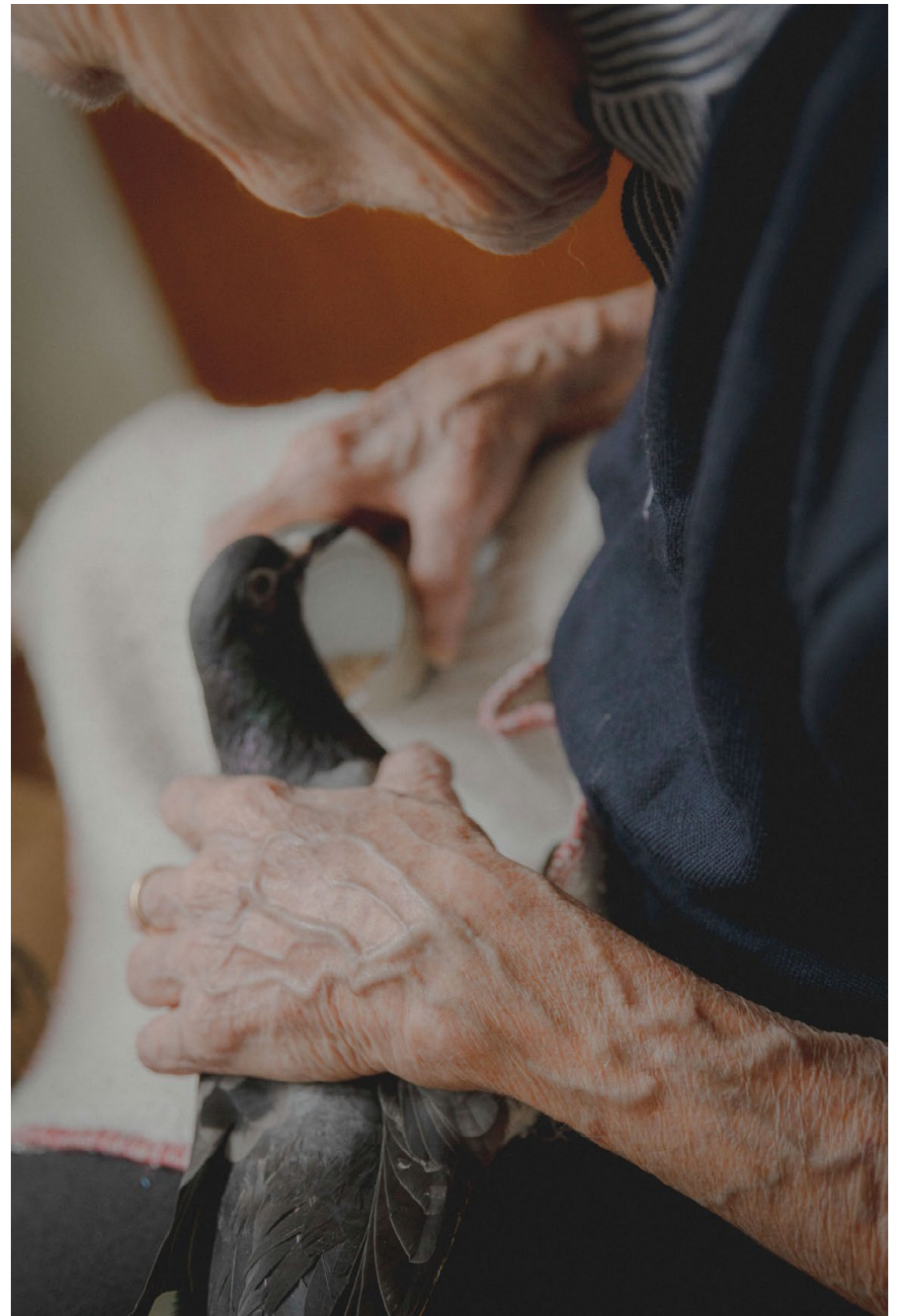
Embrace the space for your own stream of consciousness and simply live."

Cinzia Laliscia (Terni, 1999) is an intimate photographer born and based in Italy. Her work is inspired by her research on nostalgia, the unconscious, and the unique union between humanity and nature. The act of creating images and stories to elaborate on her personal experiences is a source of catharsis. In 2021, she graduated in Visual Arts from the European Institute of Design (IED) in Rome.

Her works have been featured in numerous group exhibitions in Italy, Spain, Greece, Germany, Belgium, Turkey, Cambodia and soon in the United Arab Emirates. In 2022, she was selected for the Italian Panorama exhibition at the Photo Vogue Festival in Milan, which earned her online mentions on Vogue, The Guardian, and Vanity Fair.

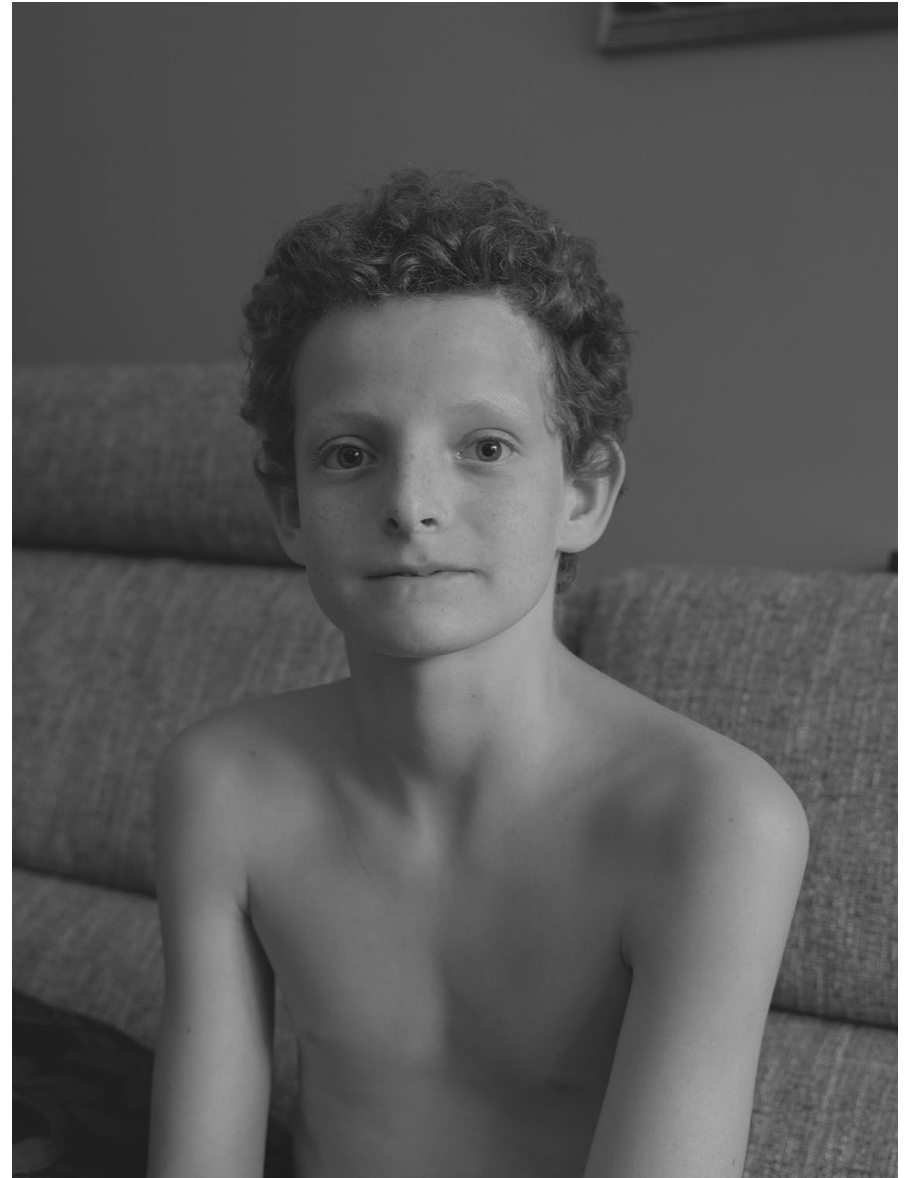
In 2024, she was a finalist for the We Art Open Worldwide award organized by No Title Gallery and held her first solo exhibition at the prestigious Spazio San Vidal gallery in Venice.

Her photographic stories have been published in various specialized magazines, such as LensCulture and Der Greif.



Francesco Natalucci

*Federico Francesco Natalucci (born 1985 Rome, Italy) – photographer, my work focuses on topics related to perception of reality and how reality is constituted by memory.
I worked for newspaper as a freelance photographer and take part of some movie set as toolmaker.
I earned a degree in Dams in Rome with a thesis on the Constructivism visual revolution between Vertov and Rodchenko.
I earned a master in photography at CSF Adams in Rome.
I recently took part of a workshop organized by Ikonemi and Punto di Svista on the Tarkovsky and Bergman movies.
I'm now taking part of the Soul and the Machine masterclass with Nausicaa Giulia Bianchi*

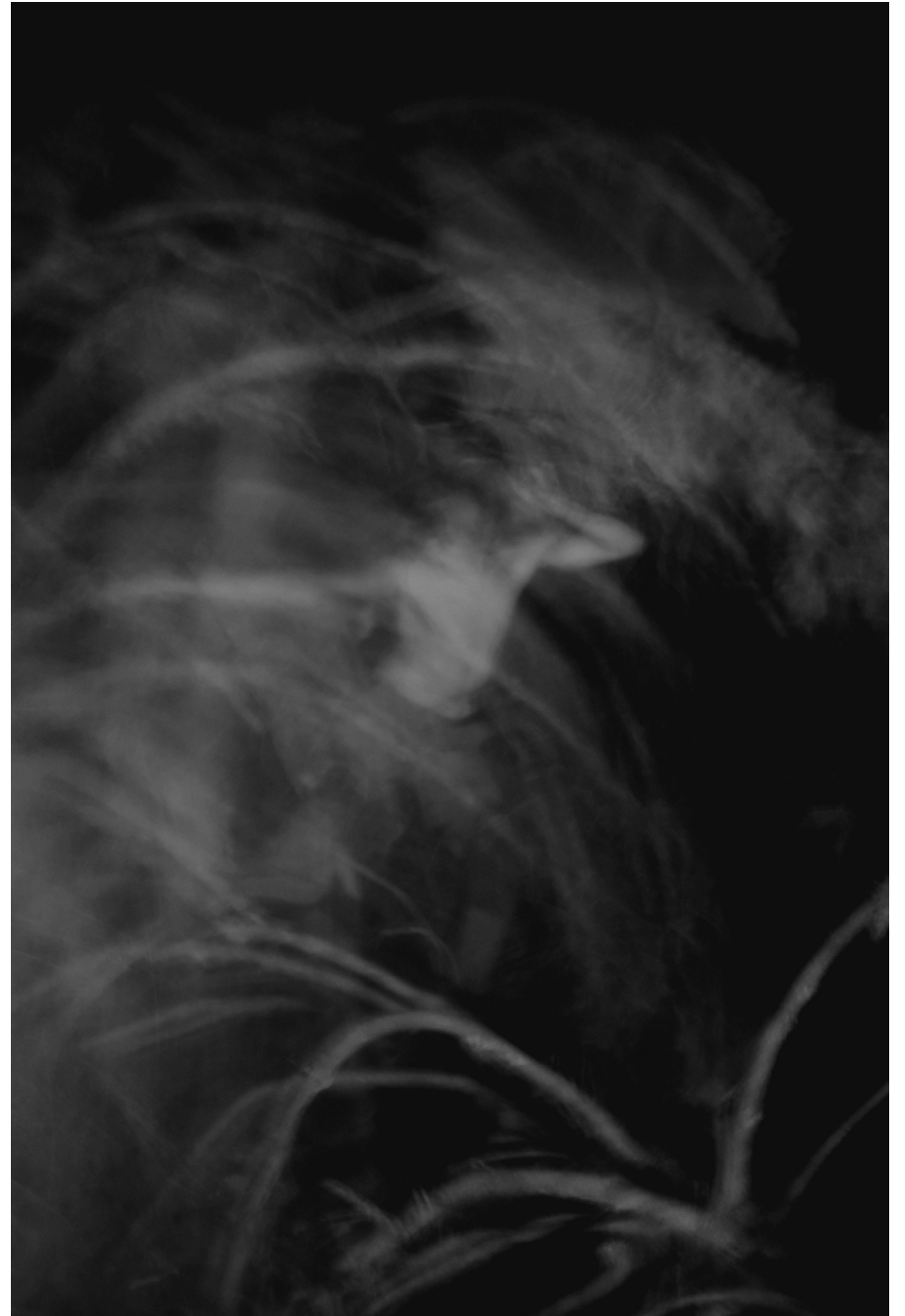


Sara Rinaldi

For absence and surplus alike, a single motion of the neck

"I come from a family riddled with stories of mental illness , when I discovered I suffer from borderline personality disorder I was comforted by the fact that all the depression, the rage, accidents and chaos began making some sense, there was finally a red thread holding everything together. I spent months going to the woods to try and find some peace and in the woods I started this series. I needed to stir my life into something different, to get rid of my old skin and find a new one, a new body, one that didn't feel so heavy, one that didn't feel sick, one that could flourish. I was looking for deep change. This series is an going project that builds a nest on my story but lets itself be moved by other stories and other bodies, it's a rediscovery of a messy sensitivity, acceptance of all its excess and edges. It's a path that has also shown me the healing potential of relying on nature and the power that comes from exorcising the past through visual experimentation. It's a ballad, a little diary all curled up and entwined yet untamed at the same time but above all it's a cure, it's my personal search for a different life, a way to move back and forth through time."

Sara Rinaldi (1990) is a visual artist, based between Lucca and Milano. She graduated from Bologna's Academy of Fine Arts where she focused on performance arts, photography and video making. Later on she studied documentary photography at the D.O.O.R Academy in Rome. Her research, moved by a great interest in generational matters, focuses on the subconscious, the body, the investigation of the incongruous in the recurrent and the familiar and the liminal space that exists between seeing and hallucination. Her work was exhibited in Europe, Canada and Australia. In 2018 she was selected as one of the "30under30" women photographers by ArtPil, in 2021 she was selected among the "100 best emerging photographers" by Fresh Eyes Photo and Gup Magazine.



Emili Argemí

21 12

"What was a first a confession has thus become a visual essay that revolves around and is traversed by the idea of a secret. The possibility of an inexplicable mystery that moves through and between the images and elements that emerge.

The title 21 12 refers to the winter solstice - the longest night -, to the time of my birth (21:12) as a way of positioning myself - a rebirth -, as well as the numerology meaning of mirror hours: leaving behind fears."

Born in Sant Celoni (Barcelona) in 1997, he studied Fine Arts at the University of Barcelona (2015-2019) and at the PUCP University in Lima, Peru (2018). Currently taking the Photographic Narrative and Final Formats course at El Observatorio in Barcelona (2023-2024), where last year he obtained the Auteur Documentary Photography Grant 2022/23 and became part of photographic collective Las Figas.

He has participated in several exhibitions: En el Aire ACADEMIX (La Virreina LAB, Barcelona, 2017), IMAGO/PHASMA (Solo Exhibition, St Celoni, 2018), 80th Annual Exhibition of Art and Design (PUCP, Lima, 2019), Videoart Installations at L'Habitació del Farmacèutic (La Marineta, Mollet del Vallès, 2017-2022), Em sents? and 21 12 at LUMÍNIC (St Cugat del Vallès, 2021 and 2024), Una torre. Una mina. Una santa. Y ningún dinosaurio. (Las Figas Collective at FINE ART Igualada / ARTPHOTO BCN, 2024), Ni Externo Muro ni Secreto Centro (Duo Exhibition with Isla Collective, NEGRA MOSCA, Barcelona, 2024). From April until July 2024 he has completed a residency at Negra Mosca, Barcelona, themed "Play".



Loreal Prystaj

I am the Moon

*i am the moon
feminine
breathing in
dark
breathing out
light
body existing cyclically
soul living rhythmically
intuitive
alive*

"This collection draws inspiration from the cyclical patterns of nature, the moon, the cosmos, meteors, and the transformative narratives found in mythology and its characters. Through these photographs, I incorporate created sculptural casts of the human body—often my own face and body parts—as metaphors for shedding skin, transformation, and the phases of existence. These sculptural elements, combined with surreal imagery, create a dreamlike narrative of metamorphosis, exploring stories of change and evolution."

Loreal Prystaj's work delves into themes of alchemy, exploring interconnected cycles of life, death, and rebirth that resonate between consciousness and mysticism. Through a multidisciplinary practice encompassing photography, moving images, sculpture, and sound, she merges storytelling and self-portraiture to uncover the intricate relationships between nature, the body, and the psyche. Deeply rooted in psychoanalysis, archetypal symbolism, and surrealism, her work draws inspiration from dreams, mythology, and sacred texts, creating a rich tapestry of meaning and transformation.

Graduating with an MA in Photography from the Royal College of Art in 2019, Prystaj's work has been exhibited internationally, including at Photo London, Arles Photo Festival, LifeFramer's travelling exhibition, and MIA Art Fair. In recognition of her work, Prystaj has been shortlisted for the Queen Elizabeth Trust Fund, nominated for 100 Heroines by the Royal Photography Society, and has received numerous awards, including the London Ashurst Art Prize and the ArtSlant Award. Her work has been published in *The Guardian*, *L'Œil de la Photographie*, and *Aesthetica*, among others.



Roxana Savin

On heaven's doorsill

The project explores the layered beliefs surrounding the theme of afterlife, delving into mythology, folk tales, and ancient traditions in rural Romania. The artist was inspired by a dream that her grandmother shared, a few months before she passed away, in which she envisioned her late husband coming to take her to heaven.

The visual study draws from local legends and myths, such as the Romanian folk ballad of "The Ewe Lamb", the story of a young shepherd who imagines his passing as an integration into the natural cycle. The project evokes a sense of strangeness that often accompanies these spiritual beliefs—the discomfort of walking on "heaven's doorsill," where the line between the living and the dead is porous. It is a space where the familiar becomes uncanny, where rituals that honour the deceased both comfort and disturb. The images evoke encounters, objects and spaces charged with the tension between the imagined and the real. The gaze is turned inward, not only on the external, physical landscapes, but on the psychological landscape of belief and its disquieting truths.

Roxana Savin's artistic practice is at the intersection between realism and constructed and connects aesthetics, conceptual thinking and traditional photographic processes. Originally from Romania, she has a MA Photography with Distinction by Falmouth University UK. Her work was exhibited in Switzerland, France, Netherlands, Romania, Russia, Slovakia, Estonia and published internationally (BJP, Der Grief, Royal Photographic Society Magazine, Photomonitor, ARTdoc magazine, etc). Her photobook 'I'll be late tonight' was awarded Silver Winner by PX3 Paris and Honorable Mention by Encontros Da Imagem Book Award. Roxana Savin works between Switzerland and Romania.



Carlos Barradas

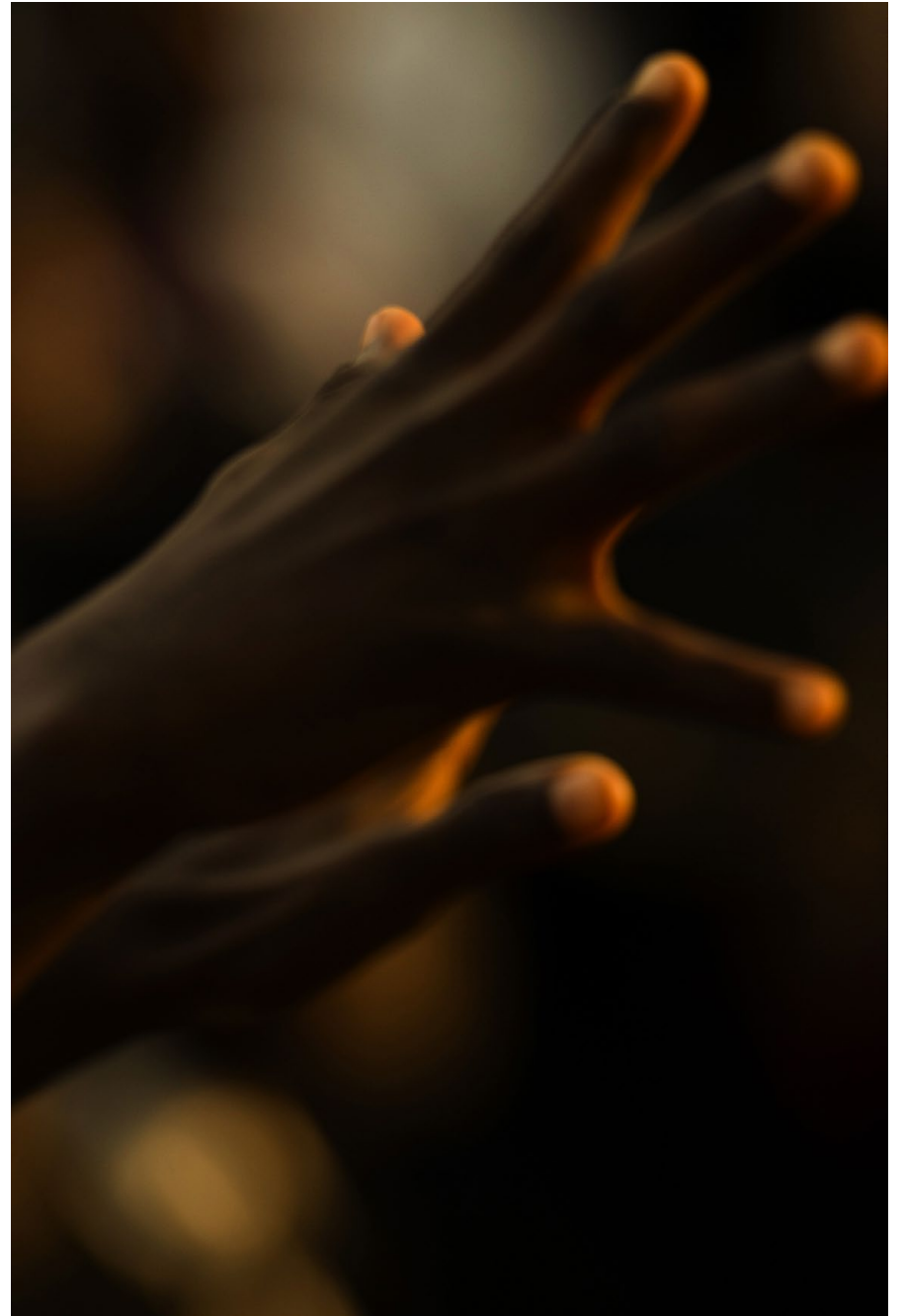
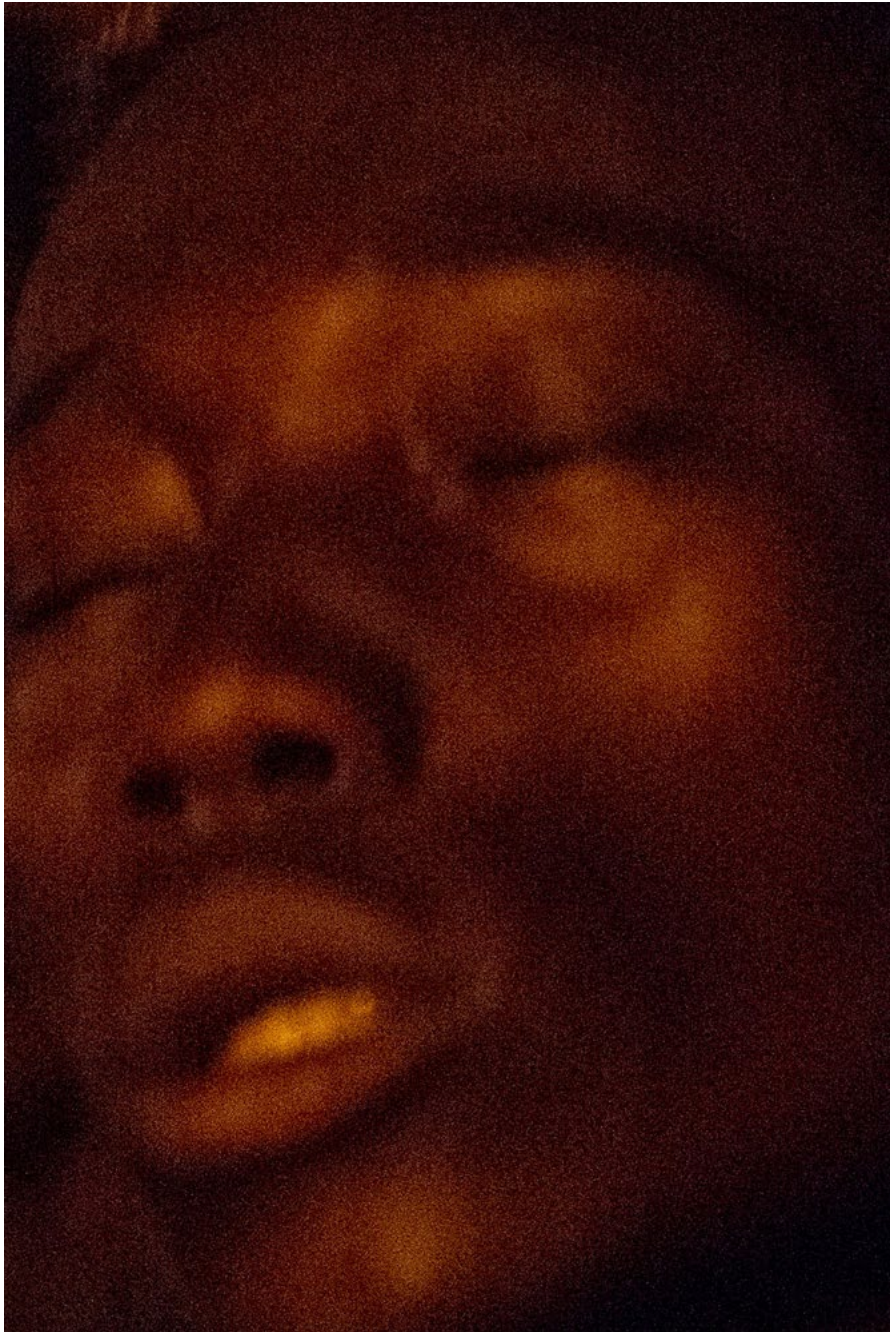
Alima b'ê dê, Naviyu b ê dê

Alima b'ê dê, Naviyu b ê dê, which translates to "soul has left, ship has sailed," is a poignant line from D'jambi, a syncretic ritual in São Tomé e Príncipe that blends spiritual and religious traditions from Angola, Benin, and Congo with Catholicism. It is sung in Forro, the National language.

Through photographs, videos, sound recordings, and interviews conducted in collaboration with local healers, anthropologists, writers, and poets, the project captures the intense rhythms, the atmospheric dynamics, and the bodily movements that precipitate men, women, and children into becoming vessels for spirits within the 'terreiro'. It is a profound meditation on life, death, the body, spirits, and ancestors' role as restitution agents, framed within a broader contemplation on existence, mortality, and the spiritual legacy of colonialism, emphasizing the role of spirits and ancestral figures in mediating past injustices and defining social relations.

I am a photographer with a PhD in Anthropology and a Master's in Contemporary Photography from the European Design Institute in Madrid. In my work, I engage with ambiguity. I position my photographs in a liminal state, an anthropological concept that refers to an intermediate phase or condition in a given rite of passage. I intend that the photographs become a receptacle where people deposit their narratives. In that sense, they are transformed into a habitable space, where emotional statuses, memories, and social and cultural values define one's image interpretation. Central to his artistic practice is the facilitation of free workshops for the communities he collaborates with, resulting in works such as fanzines, group exhibitions, etc. Prince and young adults in Namibia (both with the support of Instituto Camões). He believes that it is through such initiatives and community participation that visual production, local cultural mapping, and emotional geographies will be richer.





Jozef Michalski

Defibracijaghost

Defibracijaghost is a series of works addressing a promethean re-materialism of landscapes and the medium of image through accelerationist dialogue; acknowledging the entropic consequences embedded in this pursuit as an exhaustive paradigm paradoxically exacerbating inertia. Within a fractured landscape, cascading, where accelerated processes of degradation resonate with the inherent instability of both digital systems and ecological networks, is one in which temporal disruption exists in frozen collapse. Made through the amalgamate of the digital processing of ultrasound scans, and the ruination of digital composites, the series seeks to manifest the in-between, a moment of flux between which our world, and the solidarity of image transfers into the digital, one in which abstraction is transposed; beginning to lack coherence. Within this narrative, this world is in gestation, within its dormancy, but increasingly bleeding into other artifices as it develops. Ephemeral data loss is in a state of transient flux; the moment when the digital perception of the world begins to override the natural, transcending beyond this Postdigital phase we inhabit, and likely into the Necrodigital.

Critically engaging static observation sites as embodied encounters, Jozef Michalski's artistic practice operates within the conceptual architecture of accelerationist thought, engaging with the digital sublime and the entropic destabilization inherent in hypermodernity. Works serve as meditative zones where digital landscapes decay, invoking both Deleuzian flows and the cybernetic unraveling forewarned. Michalski embodies a Promethean ethos, probing the Faustian ambitions that fuel humanity's insatiable drive to transform and transcend natural limits, even as this pursuit accelerates the forces of entropy. By aligning with the darker undercurrents of accelerationist theory, he critiques the consequences of technological excess, exploring how innovation becomes inseparable from annihilation.



Chloë Tibbatts

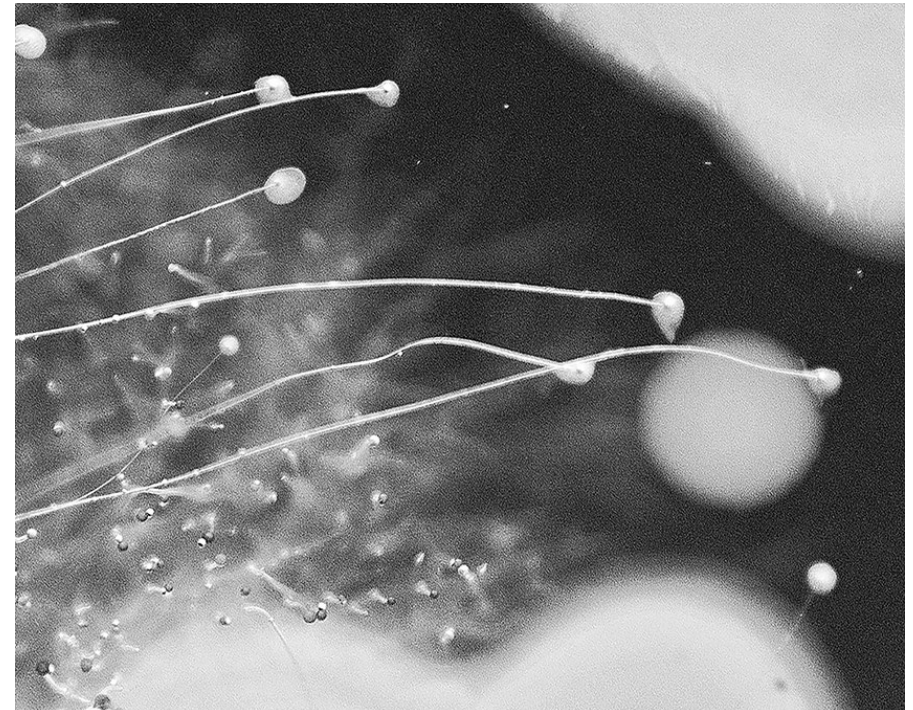
The Beating of Wings

"Over the past year, my garden has been both a sanctuary and a collaborator as I navigated profound changes in my life; moving towns, marriage, attempts to start a family, and the grief of a chemical pregnancy followed by a silent miscarriage. This project uses photography to process these experiences, blending digital and analogue techniques with alternative processes. Many images were created on 35mm film, developed at home using ivy from my garden, a practice that began as an eco-conscious choice but evolved into a deeply meditative connection to nature. Other images include macro shots of petri dishes or pond water captured with a microscope, and images taken with a garden spy camera to reveal hidden worlds.

The work emerged intuitively, uncovering symbols of life, loss, and renewal, like the dead dragonfly that appeared before my first loss, or imagery of conception that surfaced during my next pregnancy. These moments felt prophetic, weaving personal grief into the universal cycles of transformation.

While it may explore difficult themes, overall, the work embodies hope."

My art explores the subconscious mind, signs and totems, and therapeutic processes, forming an intimate relationship with the natural world. Working with images, poetry, lead, and alternative processes, such as film plant developers, I seek meaning and comfort in my creative practice.



Ossian Fraser

Finance Garden, 2024

The shape of an egg is maybe the most used symbol of life, transformation, and the change of form. It marks the beginning of a metamorphosis that is about to happen - form and life in the passage from one phase to another. Artists have had a soft spot for the shape and symbolism of the egg ever since 'Le commencement du monde' ('The Beginning of the World') by Constantin Brâncuși from 1924.

The Finance Garden in Munich located in the city center on the site of a razed bastion from the Thirty Years' War. Since the 1980s, artists and writers have been honored here with granite and bronze figures, some weighing several tons. Ossian Fraser placed his own temporary sculpture on an elevation for a short time – using a huge weather balloon filled with helium gas.

The explicitly planned composition only reveals itself for a short amount of time. Fraser's intervention is equally composed of the performative and sculptural act, as well as photography. However, it is the photographic works which at the end bear witness to how closely the artist interweaves landscape, sculpture, and photography.

Ossian Fraser, born in 1983 in Edinburgh, lives and works in Munich and Berlin. He studied fine arts and sculpture at the Alanus University of Arts and Social Sciences in Bonn from 2006 until 2009 and at the Weißensee Kunsthochschule in Berlin from 2009 until 2013, completing his education in Albrecht Schäfer's master class in 2013–2014. Fraser was selected for the Berlin Masters exhibition at Galerie Arndt in 2014. He is a co-founder of Salon am Moritzplatz, a project space for social and cultural exchange in the center of Berlin.

His works have been exhibited at Galerie Nouveaux Deuxdeux in Munich (2024), the Kunstverein Munich (2023, 2024), the Kunsthau Erfurt (2023), the Museum of Art Rockenhausen (2022), the Galerie of Artist's in Munich (2022), the Kunstverein Arnsberg (2020, 2021), the KINDL - Centre for contemporary Art Berlin (2018) and the Fotohof Salzburg (2013).

Fraser received scholarships from the Stiftung Kunstfonds Bonn, the Erwin und Gisela von Steiner-Stiftung, the LFA Bank and was a resident at the Artist Residency "2735" in Switzerland. 2022 he was on the shortlist for the Kahnweiler Price and in 2024 on the Shortlist of Schlossaneignung at nGbK, Berlin.



Phillipa Klaiber & Michael Swann

Compost

Compost queers the ways in which sexuality and gender are typically visualised through collaboration and experimentation, inspired by Queer Ecology and symbiotic relationships in nature. The work rejects, dismantles, and decomposes heteronormative views of nature, presenting the human and non-human as the entangled entities they are.

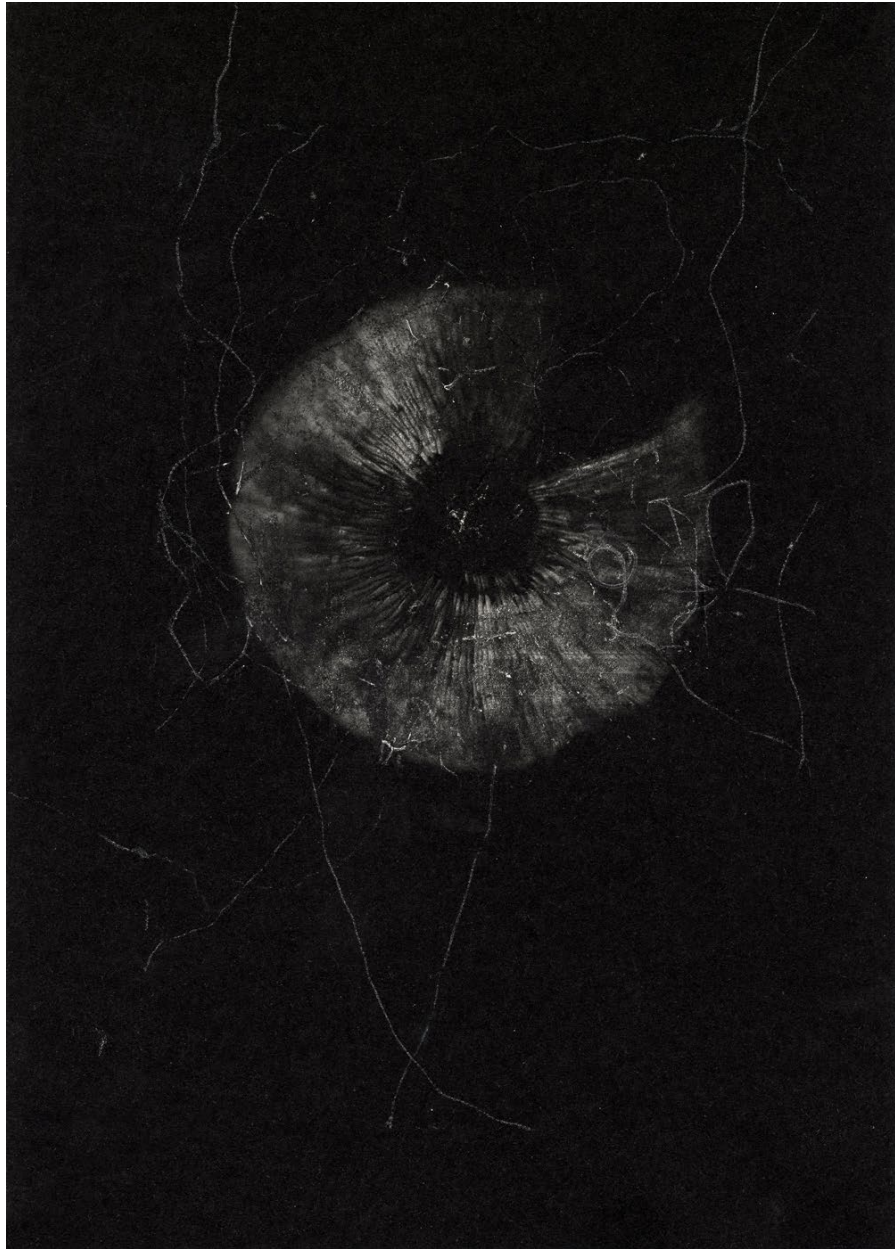
Viewing ecology through the lens of Queer Theory helps us to see beyond the closed system we have created, in which humanity impacts a natural world it is detached from. Our traditional ways of categorising flora, fauna, and fungi in order to name and understand them are binary and restrictive.

Compost centres on examples of non-heteronormative reproductive systems, symbiotic relationships in nature, and metaphorical representations of the queer experience. In this work, connections are drawn between the human and the natural through a mixture of intimate abstractions, visceral close-ups, and exchanges played out in front of the camera. The imagery often veers into the horrific, representing the perceived threatening presence of the queer individual within the heteronormative nuclear family structure.

Phillipa Klaiber and Michael Swann are photographic artists based in Bristol, who began collaborating while completing the MA in Photography at UWE(Bristol). Through collaborative work Phillipa and Michael bring together some of the central themes of each of their practices; spirituality, nature, queerness and culture. The duo exhibited at Format Festival 2023 and received a Realisation Grant from the Centre for British Photography in 2024.

Phillipa is currently working on 'Understories', an intimate study of a decaying Beech tree and the lives that are fostered in its death. 'Understories' was shortlisted for Hapax X Bristol Photo Festival in 2024.

Michael's in-progress body of work, 'An Ascension', explores his relationship to his same-sex partner and how his Catholic education as a child impacted on the way he navigated his sexuality. His previous body of work, 'Noema' (2018-20) was published by Kult Books in 2024.



www.phillipaklaiber.com



www.michaelswann.co.uk

Marens van Leunen

I've been told not to confuse a goat with a ghost

At the beginning of the previous century in a small region above Amsterdam, called Waterland, there was a local family doctor who collected folktales from his patients. These short stories were passed on orally in limited circles. They tell us about folk beliefs, witches, nightmares, folk medicine practices, transformations of humans to animals and vice versa. Above all, they show us the human need for meaning and explanation, wherein our imagination can turn the everyday into the magical.

The stories have been revived, in the form of a visual exploration for that which is not always visible, taking place in the same flat Dutch landscape where they were once collected.

(this project is currently being re-visited for further development)

Marens van Leunen (1994) is a Dutch visual artist/photographer, currently based in Antwerp. Her work explores different layers within the everyday. She is interested in objects and spaces and their quality to carry meaning and memories. The relationship between individuals and their domestic environment and the objects within this space are often a starting point in her work. She creates images by both observing and staging, using personal memories, archival material, her imagination and her camera.



www.marensvanleunen.com

Glish Group (Timofey Glinin & Anastasia Shubina)

Entrance to the void

Entrance to the Void is a pinhole photography project created in San Francisco after the authors' emigration to the United States. Through this series, the authors explore personal experiences of ghostliness, transparency, and the search for identity.

Utilizing the camera obscura technique, the project engages with both the visible and the hidden, blurring the lines between clarity and obscurity. Pinhole photography renders the visible invisible: silhouettes of people become shadow-like and fade away, while rays of light emerge and become visible.

The project explores urban and natural landscapes of the United States. Shot in San Francisco, New York, Boston, Colorado, and Texas, it reflects the authors' perception of the desolation of American spaces and their own ghostliness as emigrants.

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.



Cedric Arnold

Apopheniatic

Memories and ecosystems share a profound fragility, constantly reshaped by external forces. In *Apopheniatic*, photographic negatives serve as a material metaphor for this delicate balance. Subjected to chemical processes, their emulsion melts and shifts, breaking apart and reforming into unpredictable, fluid patterns. What once seemed fixed becomes volatile, reflecting the cycles of transformation that define both memory and nature. This process echoes the metamorphosis inherent in the natural world, where change is constant and often irreversible. Just as the emulsion reacts to heat and chemicals, ecosystems are shaped by climate, human intervention, and time, leaving traces of what once was while transforming into something new. The altered images explore the tension between destruction and creation, fragility and resilience. *Apopheniatic* is an ongoing multi chapter project, a series of immersive multi screen video and sound installations, objects and photographs, that explore our relationship with reality.

Cedric Arnold (UK/France) started his career as a documentary photographer first in Belfast and London, before moving to South East Asia in 2001, where he worked with the likes of Time Magazine, Sunday Times, HBO, Washington Post amongst many others. He combines his documentary background with experimental practices to explore themes relating to human perception of time, memory and reality, working with photography, immersive video and sound installations. His work has been exhibited internationally including Royal Ontario Museum, (Toronto, Canada), MAS | Museum aan de Stroom, (Antwerp, Belgium), Asia Culture Center, (Gwangju, South Korea), Kaohsiung Museum of Fine Arts (Kaohsiung, Taiwan). He lives and works in Bangkok.



Audrey Buerman

Movement and Continuity

"Metamorphosis is a core aspect of my work. Nature is constantly in motion: sand is shifted by the wind, water retreats and returns, and light changes over time. This continuous transformation forms the foundation of my cyanotypes. I capture a moment in endless movement, making visible what would otherwise remain elusive. My fascination with change and continuity stems from personal experience. Growing up by the coast, I witnessed firsthand the power and unpredictability of nature. This awareness has shaped my artistic practice: I seek ways to capture the rhythmic movements of water, sand, and light, with cyanotype leaving a direct imprint of these elements on paper. Recently, I have expanded my research to explore the role of ice, water, and sediment in rivers. These elements together create an ever-changing landscape, forming structures and patterns that reflect the dynamics of natural processes. My work aligns with this exhibition as it explores the relationship between nature and transformation. The cyanotypes reveal patterns shaped by natural forces and reflect the rhythm of change."

My name is Audrey Buerman. I am a visual artist and graduated in December from the Photography Academy in Amsterdam. My work focuses on the ancient photographic technique of cyanotype, through which I capture the dynamics of nature. I am inspired by the constant movement of the landscape, where elements like sand, water, sunlight, and wind form a rhythm of change and continuity. I grew up by the coast, where the power of the sea and the unpredictable nature of the environment have always made a strong impression on me. This sense of unpredictability and the sublime plays a key role in my work. By using cyanotype, I am able to make invisible patterns of time and movement visible, highlighting the beauty of nature. My work is inspired by the philosophy of Heraclitus, who stated that you can never step into the same river twice – change and continuity are intertwined. Through my work, I aim to show the subtle, rhythmic changes in nature and how these forces shape the world around us.



Massimiliano Gatti

Bianco

Bianco is a photographic project that immerses us in a deep reflection on the changing nature of the mountain landscape, intertwining past and present. The core of the work is the comparison between two distinct eras, united by the common denominator of white: snow. The rediscovery of ancient glass negatives, dating back about a century, depicting various areas of Mont Blanc, projects us into a time when the mountain landscape was pristine. The choice to print these plates in negative, thus inverting the traditional representation of reality, gives the images an aura of mystery and charm, almost an invitation to decode a visual enigma. The snow, here represented by black, becomes a powerful symbolic element, speaking to us of a past that seems to have disappeared.

This first part of the project is accompanied by my photographs, in which the traces of passing time and the signs of climate change are evident. *Bianco* is therefore a project that goes beyond the simple representation of the landscape; it is a work that invites us to reflect on our relationship with the environment, the fragility of mountain ecosystems, and the consequences of our actions.

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.



Madalena Georgatou

Jasmine

"In this project, I explore the intricate and interconnected threads of family history, focusing on the lives of three generations. My main source of inspiration and creation is my mother's family archive of photographs and notes blended with my own work. Through these, I seek to trace how both spoken and unspoken experiences from the past continue to resonate, informing the lives of those who follow. The narrative uncovers how the often unacknowledged personal and collective histories of previous generations influence the present, creating a ripple effect that transcends time. At its heart, this project examines the transmission of inherited trauma — how the struggles, pain, and unvoiced stories of one generation are passed down from grandmother to daughter to granddaughter. Yet, woven into this exploration is a sense of hope and possibility. My pictures are meant to reflect not only the weight of these legacies but also the potential for rebirth, healing, and transformation. They aim to capture the possibility of forging new paths toward empowerment and self-discovery, offering a vision of resilience and renewal."

Madalena Georgatou is an educator and amateur visual artist from and based in Greece. While her foundation lies in teaching, she is deeply interested in creating narratives through her lens. Her work often explores themes of identity, memory, and the transformation of personal and collective histories. Focusing more on the imaginary than the real, she uses photography to capture emotional landscapes, creating intimate stories that reflect broader human experiences. Through her art, Madalena invites viewers to explore worlds that transcend the ordinary, offering a space for introspection, transformation, and emotional connection.



Anna Laza

Blue Siege: Incident Report (CYPRUS)

The mysterious flying objects activity over New Jersey late 2024 brought unnecessary attention to the phenomena, while similar incidents have been sighted across the globe for last 19 years, with authorities citing threats to public safety and national security. The remote island of Cyprus has become a nexus of extraordinary extraterrestrial phenomena, far surpassing any other location on Earth. The project code-named "Blue Siege", utilized military-grade systems like XM25 and HELLADS, uncovering artifacts and biological traces of non-human origin. Data was shared with top authorities, including the Habitable Worlds Observatory. Advanced surveillance equipment detected numerous electromagnetic anomalies. These incidents were marked by equipment malfunctions, strange lights, and unexplained physical and psychological effects on local residents. A key case, Contactee #116, described a March 2024 encounter with a shape-shifting object emitting a paralyzing light, leading to a time lapse and enhanced sensory abilities. Subsequent social media research revealed similar global incidents, aligning temporally with the Cyprus events.

Laza Anna is a visual artist known for her Art and Sci-fi photography, exploring mysterious phenomena. Through innovative techniques in both shooting and post-processing, her work pushes artistic boundaries. Her projects have earned international recognition and have been showcased worldwide. Beside her own photography she is also a creator of photo magazine FotoSlovo, which promotes every year new emerging talents in photography.



Antoine Grenez

Entropy Apocalypse

Entropy Apocalypse frame entropy's dance towards the source of chaos on its path to decay, eroding structures once thought immutable and now stand as monuments of the impermanence, the world's delicate order begins to fray. Participative sculptures, layered by collaboration between law of nature and human inattention, rise like silent sentinels.

In this project, Antoine walks the cities, framing the little things, the hidden corner, looking for forms and shape that connect us and transcend the dirt to reveal its cosmic dynamic. It's a quest to abstraction, through unconscious writings forms, contemporary glyphs of civilisations that reveals a symbiosis between beauty and aggression in the neglected. It's the metaphor of our society's time to shred its old skin, to bring anew energy from the inner source of change and develop into its sustainable version.

Antoine Grenez (1994) is a multidisciplinary artist from Brussels who studied at ERG and Luka's School of arts. At the core of Antoine's artistic philosophy lies a fascination with the essence that lies beneath the surface of our perceived reality. Senses only glimpse the surface of things, as does the photographic process. The question is: "How do we get beyond?" Deepen the superficiality of the image, as of Man own skin, to seek the enigmatic beauty that resides in the delicate balance between the seen and the unseen.





Sapin Bleu, by Antoine Grenez

Antoine Grenez

Blossom to Bloom

In the garden of our early life, where dreams first take root, *Blossom to Bloom* becomes a testament to the metamorphosis inherent in youth. Like a butterfly emerging from its chrysalis, this journey is one of transformation, outside the confines of the embracing comfort of what we knew as truth.

It is a dance of creation, driven by the longing for meaning, and a playful exploration of the boundless potential hidden within.

It is in this network that we find strength, resilience, and the courage to spread our wings.

Woven into this tapestry, is the awareness of connection, the desire to believe in the rhizome of humanity, in the network we form: whether it be the web of physical interconnection, or the sprawling expanse of virtual realms.

Nature's energy pathways, and evolution, form a frame of reference selecting natural influences to catalyze change and feel similar processes taking life in our own self. This series is an invitation to reconnect with the primal roots of our biological essence, too often obscured by the tide of modern progress.

Antoine Grenez (1994) is a multidisciplinary artist from Brussels who studied at ERG and Luka's School of arts. At the core of Antoine's artistic philosophy lies a fascination with the essence that lies beneath the surface of our perceived reality. Senses only glimpse the surface of things, as does the photographic process. The question is: "How do we get beyond?" Deepen the superficiality of the image, as of Man own skin, to seek the enigmatic beauty that resides in the delicate balance between the seen and the unseen. For him, photographing is the way he found to communicate freely and intuitively to the outside world, gathering collection of images that serves as a mirror of its inner vision. Symbolic and metaphorical narratives, allow him to explore the liminal spaces between the known and the unknown.

Stretching oneself like a bridge between reality and fantasy, allows him to construct personal mythologies that offer meaning, guidance, and a sense of connection to the world around, fostering underlying significance for personal interpretation and inviting a journey into the realms of imagination and introspection.



Lauren Kaigg

Caterpillars

from the series "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.



www.laurenkaigg.com

Marion Faymonville

Black River

"My daughter just became a teenager. Transmutation is existential at her age. Having parents from different cultural backgrounds, being of mixed race, and living in a white environment as a minority has been challenging; so is figuring out who you are."

Marion Faymonville is a German-born artist based in San Francisco and Sonoma County, CA. She uses documentary and staged photography and is interested in eliminating the divide between the real and the imaginary. Her practice is rooted in the beautiful and terrifying natural world and informed by cultural identities within her multiracial immigrant family. Faymonville holds a BFA in painting from the San Francisco Art Institute. She has participated in exhibitions at the International Center of Photography, New York; Center for Photographic Art, CA; di Rosa Center for Contemporary Art, CA; and the Sanchez Art Center, CA; among others. Her work has been featured in Fisheye magazine, Lenscratch and AllAboutPhoto. It received honorable mentions at the 20th Julia Margaret Cameron Awards and the 2023 International Photography Exhibition at the Center for Photographic Art. In 2023 she had her first solo exhibition, "Black River", at the Marin Museum of Contemporary Art, CA.



