

《抽象的摄影》 国际艺术作品展

Abstraction in Photography
International Art Exhibition



獨立映像藝術空間
INDEPENDENT & IMAGE ART SPACE

《抽象的摄影》国际艺术作品展

2024年6月28日-7月27日独立映像艺术空间推出《抽象的摄影》国际艺术作品展。

本次展览展出24位来自亚洲、欧洲和美洲的艺术家共计40幅抽象摄影作品，呈现不同国家艺术家对抽象摄影的新的探索方式。这些作品超越人们通常所认为的摄影，深入抽象之中，聚焦那些常被忽视的线条、肌理、形状和块面，将平凡的场景转化为非凡的抽象叙事。在这一展览上，摄影不仅仅是捕捉现实的手段，还是作为想象力表达的媒介。我们邀请观众前来探索世界各地的摄影艺术家是如何通过抽象的视角来重新定义摄影的界限。

参展艺术家：Agatha Ma、安德里亚·玛加拉、C·E·莫尔斯、伊丽莎白·伍德、加布里埃尔·凯尔西、加里·杜尔、HANNAZ、伊瓦伊洛·约尔达诺夫、Joanna Li、约翰·卢钦、约翰·特朗索、乔纳斯·图、约瑟夫·奥尼尔、劳拉·普罗奇洛、马克斯·克莱默、麦婧汝、奥列格·甘特、帕特里夏·阿布雷乌、彼得·瓦佩尼克、罗兰·布卢姆、瑞蒂斯·杰维卡斯、廖天琦、周谢妮、Xiomaro

Abstraction in Photography International Art Exhibition

From June 28 to July 27, 2024 Independent & Image Art Space (Chongqing, China) presents the group exhibition Abstraction in Photography International Art Exhibition.

This exhibition explores photography beyond the literal, delving into the realm of the abstract. It's a celebration of the unseen, where shapes, textures, and contrasts narrate stories beyond the obvious, transforming ordinary scenes into extraordinary abstract narratives. This exhibition is an opportunity to showcase photography not just as a means of capturing reality, but as a medium for imaginative expression. Let's find out how artists worldwide redefine the boundaries of photography through the lens of abstraction.

Participating artists: Agatha Ma, Andrea Margara, C E Morse, Elizabeth Wood, Gabriel Kelsey, Gary Duehr, HANNAZ, Ivaylo Iordanov, Joanna Li, John Luchin, John Tronsor, Jonas Tew, Joseph O'Neill, Laura Prochilo, Max Cramer, Moira Mai, Oleg Gant, Patrícia Abreu, Petr Vapenik, Roland Blum, Rytis Gervickas, Tianqi Liao, Xieni Zhou, Xiomaro

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Agatha Ma

生活中最大的错觉是时间是有序的。我们把小时、分钟和秒放进钟表的刻度中，通过我们居住星球的旋转将白天与夜晚分开。时区、经度、太阳历和阴历——这些只是构造，是人类试图捕捉时间的努力。

确实，降生于世就像是跳入海洋。以我们为中心，时间像波浪一样向外辐射。当我们审视《记忆》时，会发现生活以两种形式存在：碎片，以及看似坚固但实际上是碎片化的东西。《环》描绘了这些围绕我们的碎片，像土星的尘埃和冰环一样不断变化。《葬礼》捕捉了我祖父去世之夜的场景，几年后，这一场景比昨天的事情更加鲜明——更清晰、更真实、更冷。一些碎片更为尖锐，穿透了有序时间的表象，重新进入我们的视野，迫使我们更长时间地凝视这些神秘的瞬间。

The greatest illusion of life is that time is orderly. We place hours, minutes, and seconds into the scales of clocks, dividing day from night by the rotation of our dwelling planet. Time zones, longitudes, solar and lunar calendars—these are mere constructs, human attempts to capture time.

Indeed, being born into the world is like plunging into the ocean. With us at the center, time radiates outward like waves dispersing. Upon examining “MEMORIES,” we find life exists in two forms: fragments, and what seems solid yet is actually fragmented. “RINGS” depict these fragments encircling us, ever-changing like Saturn’s rings of dust and ice. “FUNERAL” captures the night of my grandfather’s death, a scene that, years later, emerges more vividly than yesterday’s events—clearer, truer, colder. Some fragments are sharper, piercing through the facade of orderly time to re-enter our view, compelling us to gaze longer at these mysterious moments.







Agatha Ma 是一位出生于中国的女性摄影师。多年来，她专注于以摄影的形式记录人们和生活的细节。她毕业于南洋理工大学，获得信息工程与媒体学位。毕业后，她决心逐渐将这些细节公之于众，并作为一名艺术家发展这些细节。她的作品侧重于微小的细节以及人与人、人与物之间的关系和痕迹。

Agatha Ma is a female photographer born in China. Over the years, she has specialised in documenting the details of people and life in the form of photography. After graduating from Nanyang Technological University with a degree in Information Engineering and Media, she was determined to gradually make these details public and develop them as and in the form of an artist. Her work focuses on minute details and the relationships and traces between people and people, people and artefacts.

安德里亚·玛加拉 **Andrea Margara**

这些照片是我探索表面及其抽象方式的艺术作品的一部分。它们带我进入没有空间或时间的其他维度。在这里，我的思绪可以沉浸于对整体的思考之中。

These photos are part of an artwork that involved me in exploring surfaces and their way of abstraction. They take me in other dimensions without space or time. Here my mind can lay thinking about the whole.











我是一个对世界万物充满热情的人，我喜欢用摄影来探索世界的方方面面。

I'm a passionate of everything that is in the world and I like to explore the world in any aspect using photography.

C · E · 莫尔斯 C E Morse



我追寻野生艺术；寻找人造和自然主题中的图案、色彩、纹理和构图。那些被偶然装饰、被自然覆上古色的拾得物中，我看到了美和灵感，这些物体拥有无声的历史和随机事件的痕迹，只能被猜测或想象。抽象的细节没有比例参考，这激发出观者依靠想象力进行个人诠释。

“重要的不是你看什么，而是你看到什么。”——亨利·大卫·梭罗

《混杂》系列将图像更进一步：层叠发现物体的抽象细节；将生锈的车翼与船体、垃圾箱与破碎的玻璃等结合，创造出由实际物体的不可能融合形成的抽象图像。

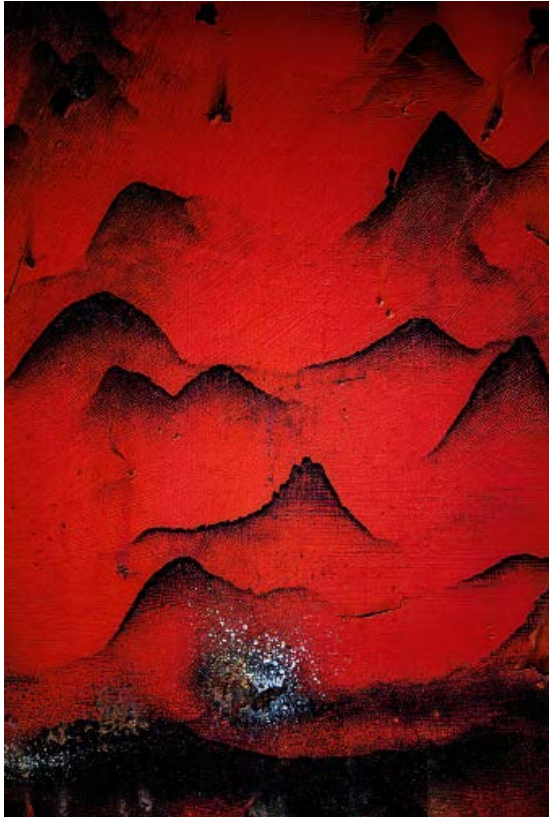
“艺术不是你看到的，而是让别人看到的。”——埃德加·德加

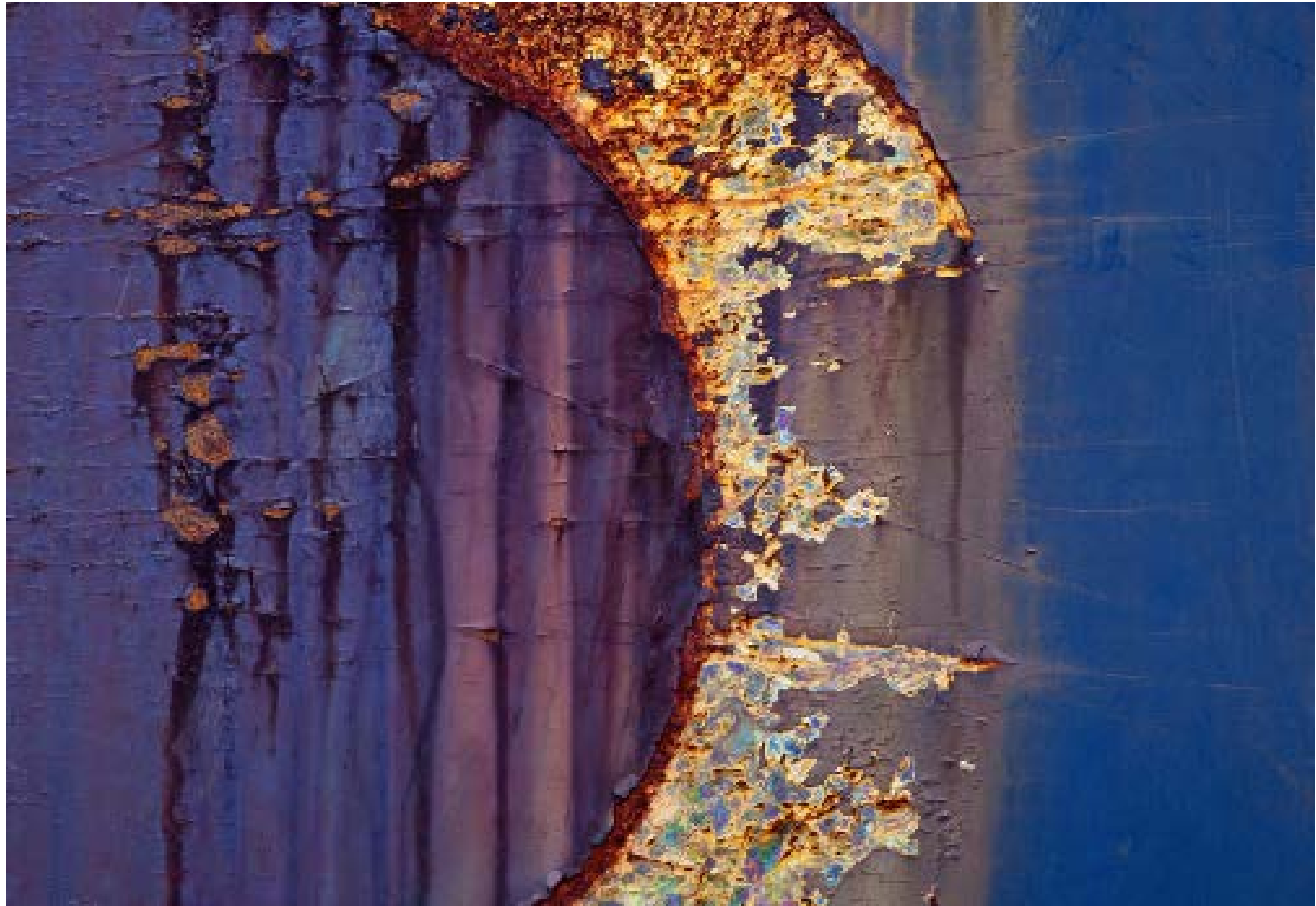
I hunt for wild art; looking for patterns, color, texture & composition in subjects both man-made and natural. Embellished by chance and patinated by nature, I see beauty and inspiration in found objects with unspoken histories of random events that can only be guessed or imagined. Without reference to scale, the abstract details coax a personal interpretation contingent upon the viewer's imagination.

"It's not what you look at that matters, it's what you see." – Henry David Thoreau

The Farrago Series takes the images a step further: layering abstract details of found objects: combining rusty car fenders with boat hulls; dumpsters with broken glass, etc. to create abstract images from an improbable fusion of actual objects.

"Art is not what you see, but what you make others see." – Edgar Degas

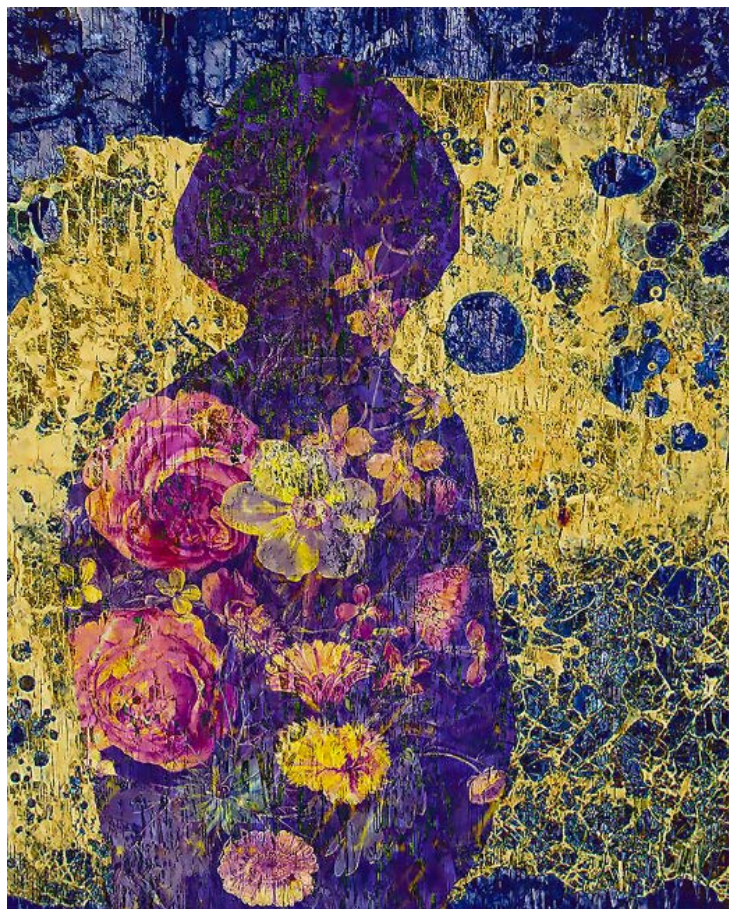




C·E·莫尔斯出生于美国缅因州的卡姆登，毕业于罗德岛设计学院，获得摄影学士学位，并师从保罗·克罗特和亚伦·西斯金德。他之后还在缅因摄影工作坊（现为缅因媒体工作坊）和缅因艺术学院学习。C·E·莫尔斯目前居住在缅因州的坎伯兰中心，并广泛旅行，拍摄拾得物的抽象细节。他的作品在以下比赛中获得奖项：国际色彩奖、大师杯、莫斯科国际摄影奖、艺术摄影奖、巴黎摄影奖、黑白蜘蛛奖、得克萨斯摄影学会、波士顿摄影资源中心、摄影师论坛、摄影评论、汽车摄影奖前 100 名、国际当代艺术奖、中性色密度奖、MOJAS 奖和东京国际摄影奖。多件大幅作品被私人和企业收藏。

C E Morse was born in Camden, Maine USA. He graduated from Rhode Island School of Design with a BFA in Photography. After studying with Paul Krot and Aaron Siskind, he further studied at the Maine Photographic Workshops (now Maine Media Workshops) and the Maine College of Art. C E now lives in Cumberland Center, Maine and travels widely photographing abstract details of found objects. His work has garnered awards in such competitions as: the International Color Awards, Masters Cup, Moscow International Foto Awards, Fine Art Photography Awards, Prix de la Photographie Paris, Black & White Spider awards, Texas Photographic Society, PRC – Boston, Photographer's Forum, Photo Review, Top 100 Auto Photo Awards International Contemporary Art Awards, Neutral Density Awards, MOJAS Awards, Tokyo International Foto Awards. His large format prints are held in several private & corporate collections.

伊丽莎白·伍德 Elizabeth Wood



在作品中，我探索私密自我的概念，其中的思想和情感如不断变化的天气模式展开，往往与我们向世界展示的公共自我形成强烈对比。

私密自我与公共自我之间的分离一直是我非常感兴趣的话题。我通过艺术来研究这种复杂二分法的各个方面，寻求认同和与他人的联系。

In my work I explore the notion of a private self where thoughts and emotions unfold like ever-changing weather patterns often in strong divergence with the public self we show to the world.

The separation between the private and the public self continues to be of compelling interest to me throughout my life. I make art as a way of investigating aspects of that complex dichotomy for the sake of recognition and connection with others.





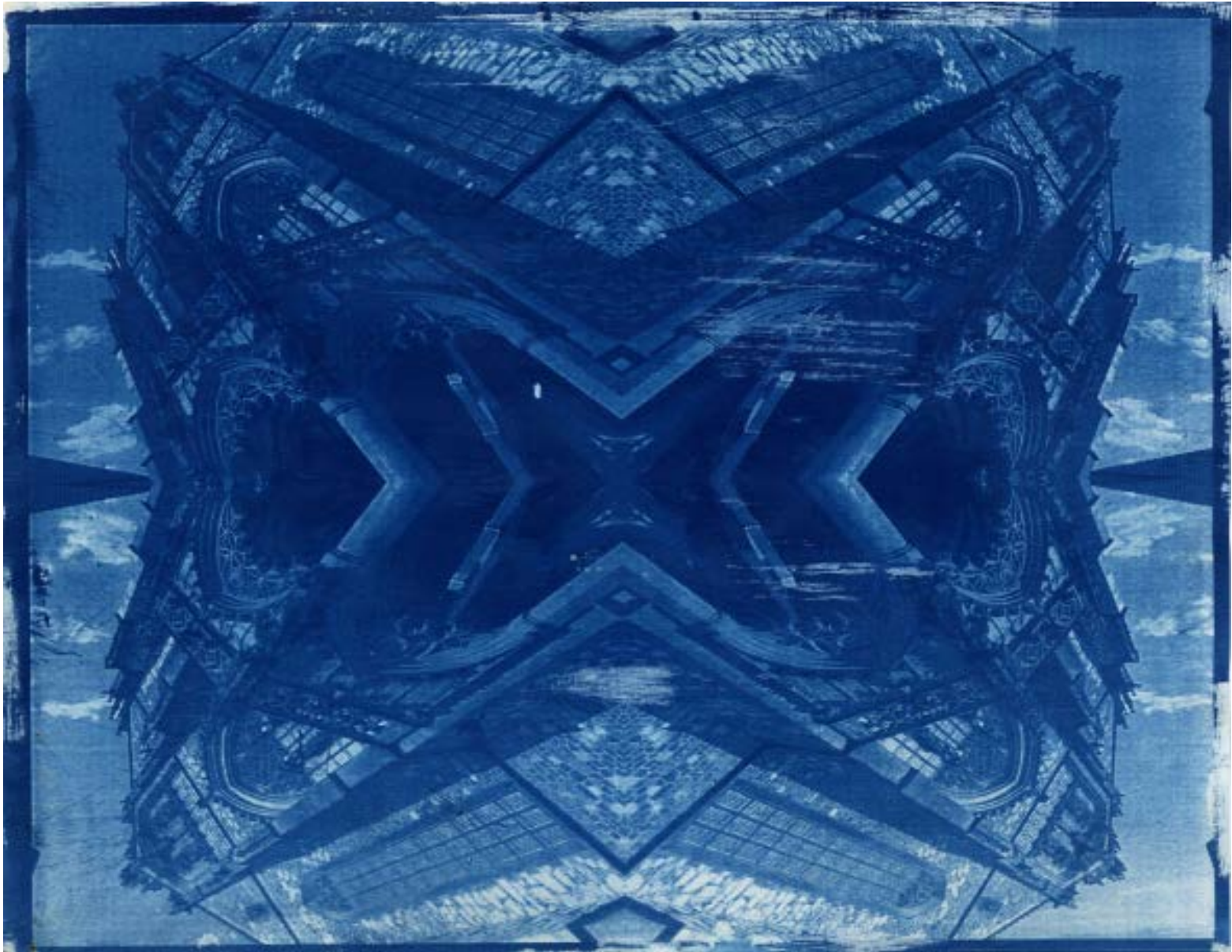
伊丽莎白·伍德住在加拿大不列颠哥伦比亚省，并且在过去的 20 年里一直是一名职业艺术家。她的作品主要是数字拼贴画，用丰富的感染力来表现心理状态。在作品中，她努力将内心的私人世界公之于众，希望建立对他人的共同认识和同理心。她曾在不列颠哥伦比亚省的艾米丽·卡尔艺术与设计大学和西蒙·弗雷泽大学的视觉艺术项目中学习视觉艺术。其作品曾在世界各地的多个城市展出，包括美国波特兰、英国外赫布里底群岛、俄罗斯圣彼得堡、日本京都和德国柏林。她还参加过多个艺术家驻留项目，包括加拿大班夫艺术中心、美国佛蒙特工作室中心和俄罗斯圣彼得堡的 SPAR 艺术驻留。

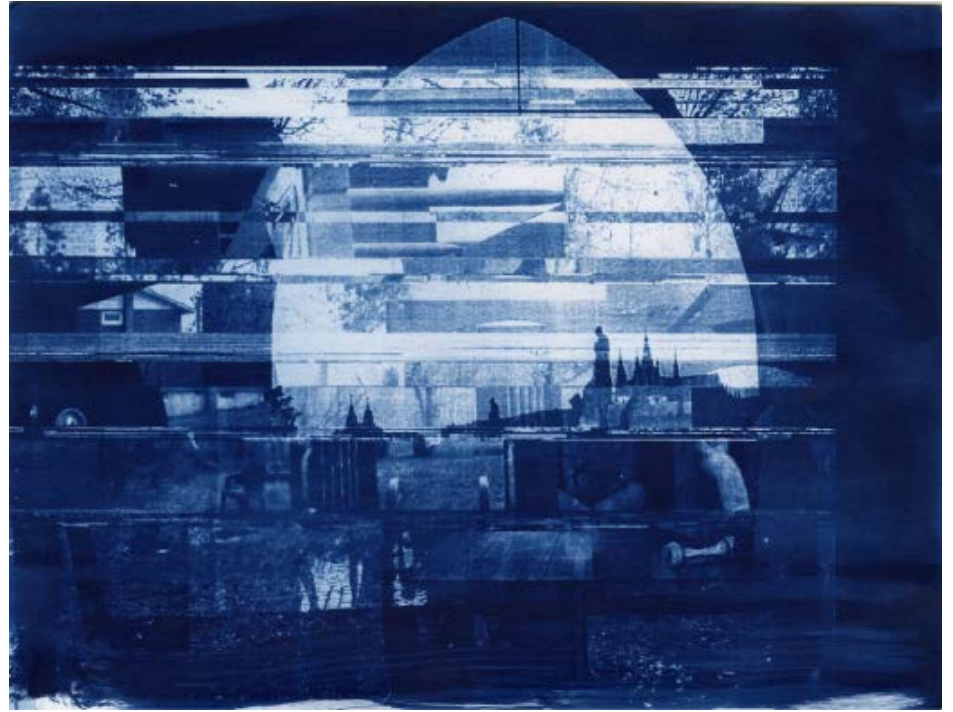
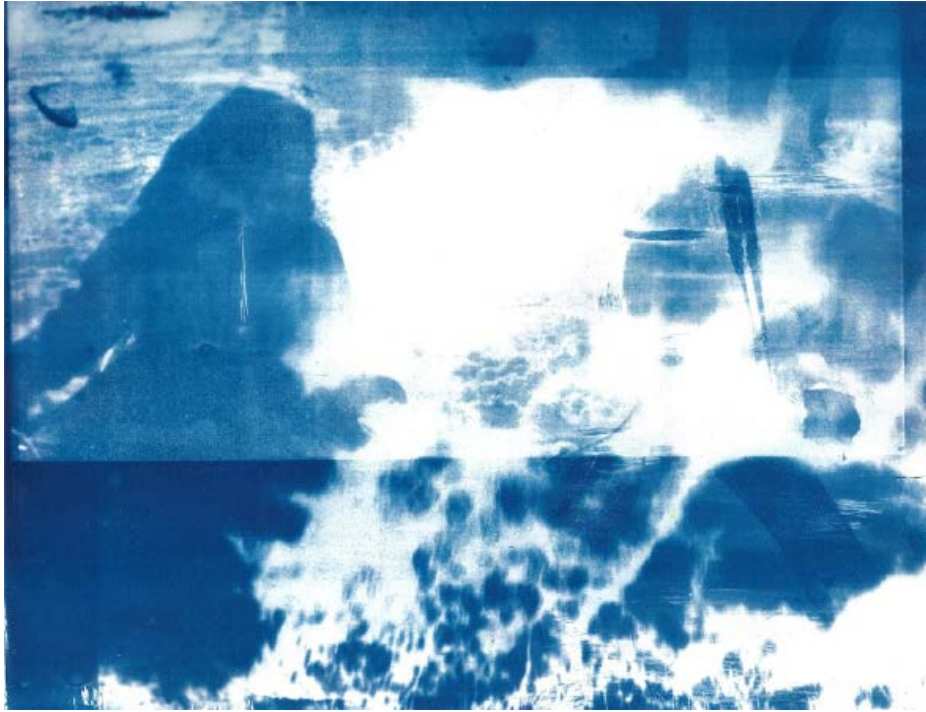
Elizabeth Wood lives in British Columbia, Canada and has been a practicing artist for the past 20 years. Her works are predominantly digital collage with its rich potential to portray psychological states. In her work she strives to make an inner, private world public with the hope of building a shared awareness of and empathy for others. She studied visual art at the Emily Carr University of Art and Design and in the Visual Arts program at Simon Fraser University in British Columbia. Her work has been exhibited in various cities around the world including Portland, USA; Outer Hebrides, UK; St. Petersburg, Russia; Kyoto, Japan; and Berlin, Germany. She has participated in a number of Artist Residencies including the Banff Centre for the Arts, Canada, The Vermont Studio Centre, USA and SPAR Art Residency in St. Petersburg, Russia

加布里埃尔·凯尔西 **Gabriel Kelsey**

这一系列蓝晒印刷品展示了我在替代工艺摄影方面的实验。项目的目标是打破我对数码摄影只能打印在照片纸上的预设观念。通过将数码图像打印为负片透明胶片，我可以将正片曝光在涂有蓝晒乳剂的纸上。除了两张之外，这些印刷品都使用了数据弯曲技术进行操作。这一过程涉及将图像转换为声音文件，在 Audacity（一个声音编辑平台）中进行编辑，然后再导出变回图像。结果在文件导出之前是未知的。

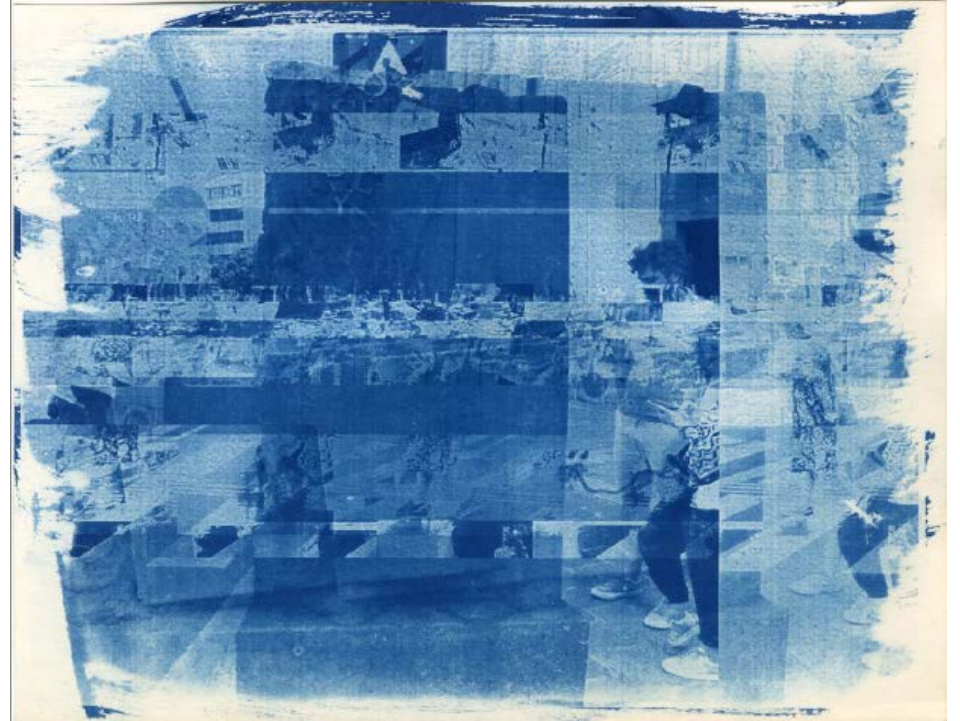
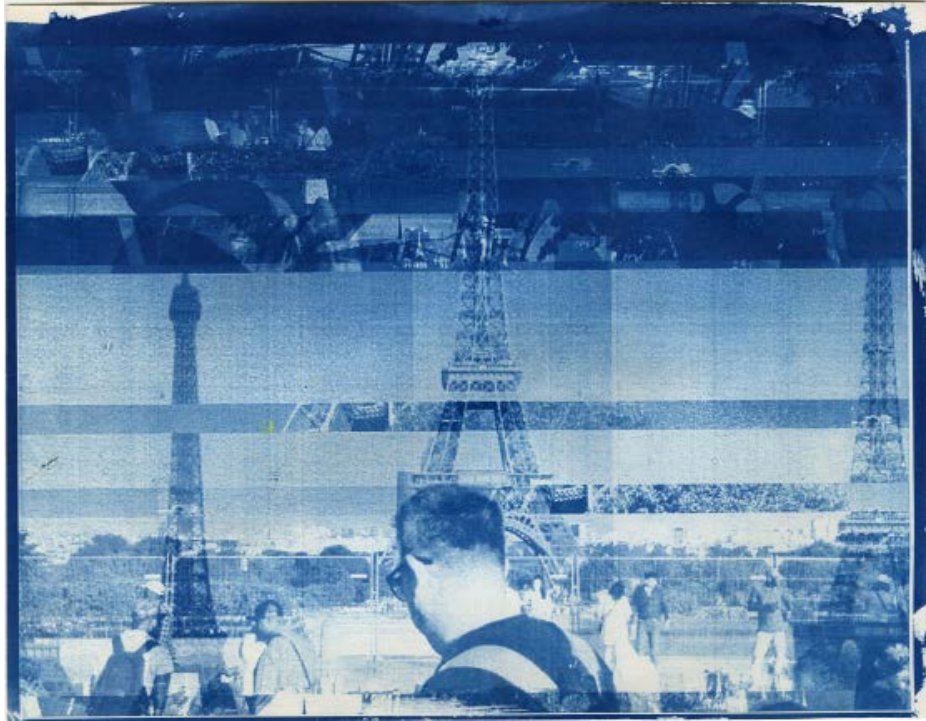
This collection of cyanotype prints demonstrates my experimentation into alternative process photography. The goal of the project was to break out of my preconceived idea that digital photography can only be printed on photo paper. By printing digital images as negative transparencies, I could expose positives onto paper coated with cyanotype emulsion. With the exception of two, these prints were manipulated using data bending. This process involves converting an image into a sound file, editing it in Audacity, a sound editing platform), then exporting back into an image. While , the result of the image isn't known until the file is exported.

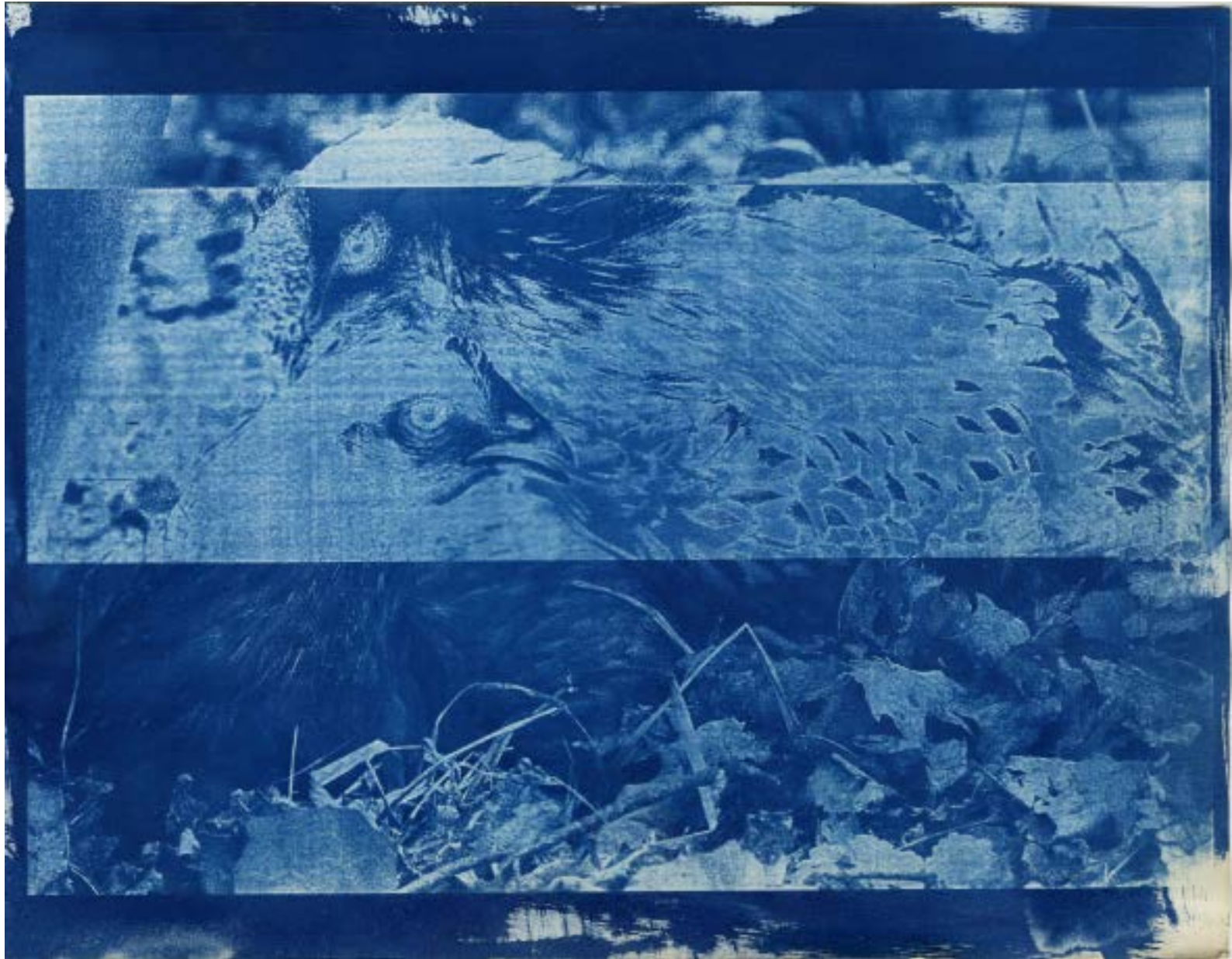




这组作品旨在打破摄影仅仅作为机械复制的局限。我想探讨如何将抽象的情感转化为照片。抑郁、焦虑、困顿感和找到希望是这些图像中的潜流。制作这些作品所需的稳定进程使我理解到，移动是把自己从深渊中向上拉出来的关键。唯一的出路是向上。

This body of work is an attempt to break away from photography simply as mechanical reproduction. I wanted to tackle the question of how abstract emotions could be translated into a photograph. Depression, anxiety, feeling stuck and finding hope are undercurrents throughout these images. The steady progression of process required to produce this work allowed me to understand that motion is the key to lifting myself out of the depths. The Only Way Out is Up.





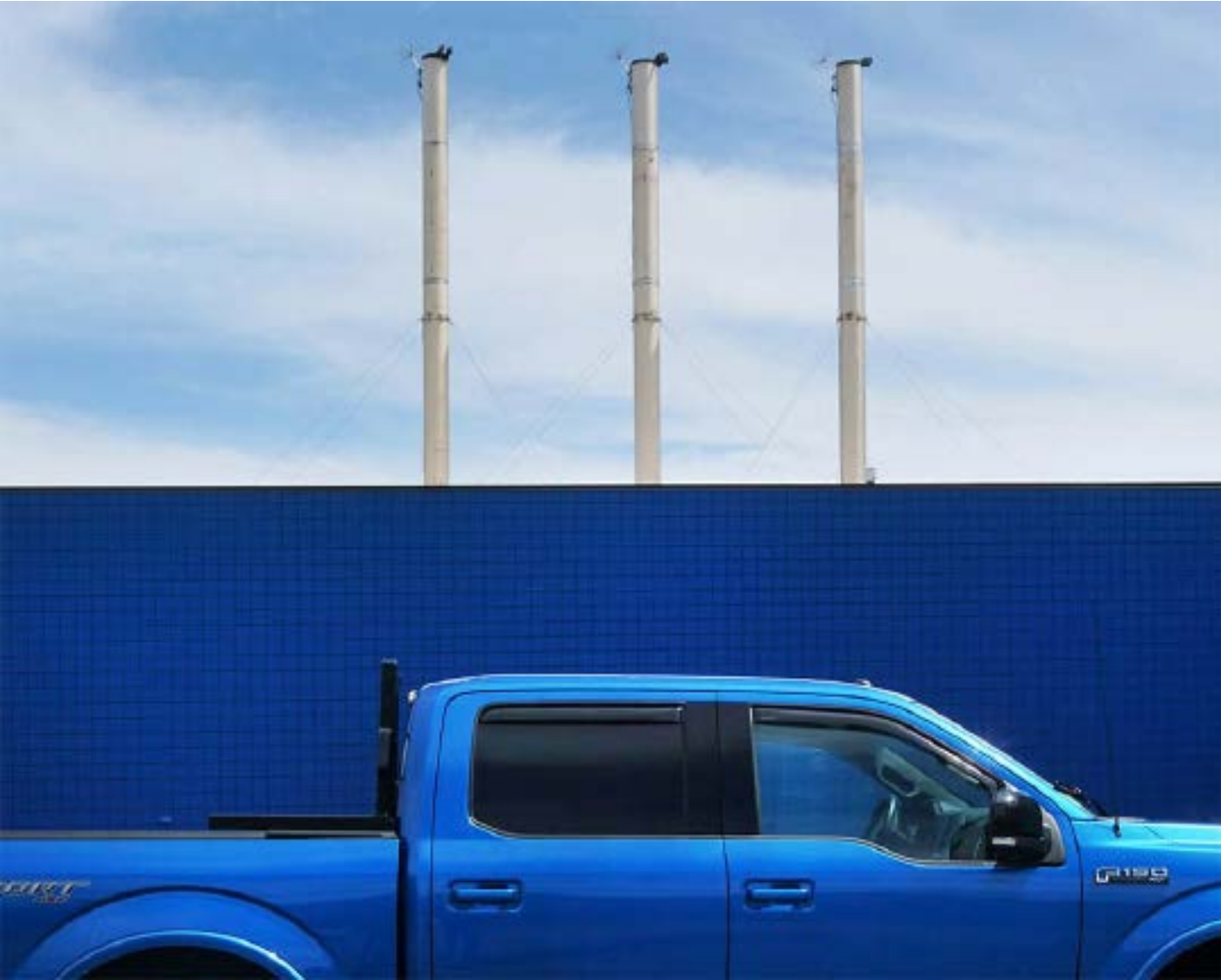
加布里埃尔·埃舍尔·凯尔西（2002年生于纽约中部）是一位摄影师和设计师，现居住在纽约中部。情感和记忆是他作品的核心部分，经常使用抽象手法来探索自己心理健康的各个方面。过程是他作品的重要组成部分，他将数码照片打印为蓝晒图。凯尔西曾获得学术艺术与写作的荣誉奖提名，作品曾在美国教育部的学生艺术展览项目中展出。已获得了圣迈克尔学院的艺术与设计学士学位。最近，他在佛蒙特州科尔切斯特的西里尔·斯隆艺术画廊举办了题为《唯一的出路是向上》的个人展览。作为一名摄影师，他曾经为自己比不上绘画同行的创意而苦恼。制作一张照片似乎不如创作一幅画那样需要技巧。发现蓝晒法让他能够创作出独特而抽象的印刷品。刷上蓝晒乳剂能够控制图像的出现位置，让颜色和色调发生变化。他的数码创作因此转化为模拟物品。

Gabriel Escher Kelsey (b. 2002 Central New York) is a photographer and designer based in Central New York. Emotion and memory are integral parts of his work, often using abstraction to explore facets of his mental health. Process is an integral part of his work, printing digital photographs as cyanotypes. Kelsey has received an honorable mention from Scholastics Art and Writing. His work has been shown in the Department of Education under their Student Art Exhibit Program. He received his B.A. in Art and Design from Saint Michael's College. He recently had a solo show titled "The Only Way Out is Up" in the Cyril Sloane Art Gallery in Colchester, Vermont. As a photographer, I have grappled with feeling less creative than my painterly peers. Producing a photograph can seem less skillful than creating a painting. Discovering the cyanotype process allowed me to create unique and abstract prints. Brushing on the cyanotype emulsion gives me control of where the image will appear and allows for variation of color and tone. My digital creations are transformed into analog objects.

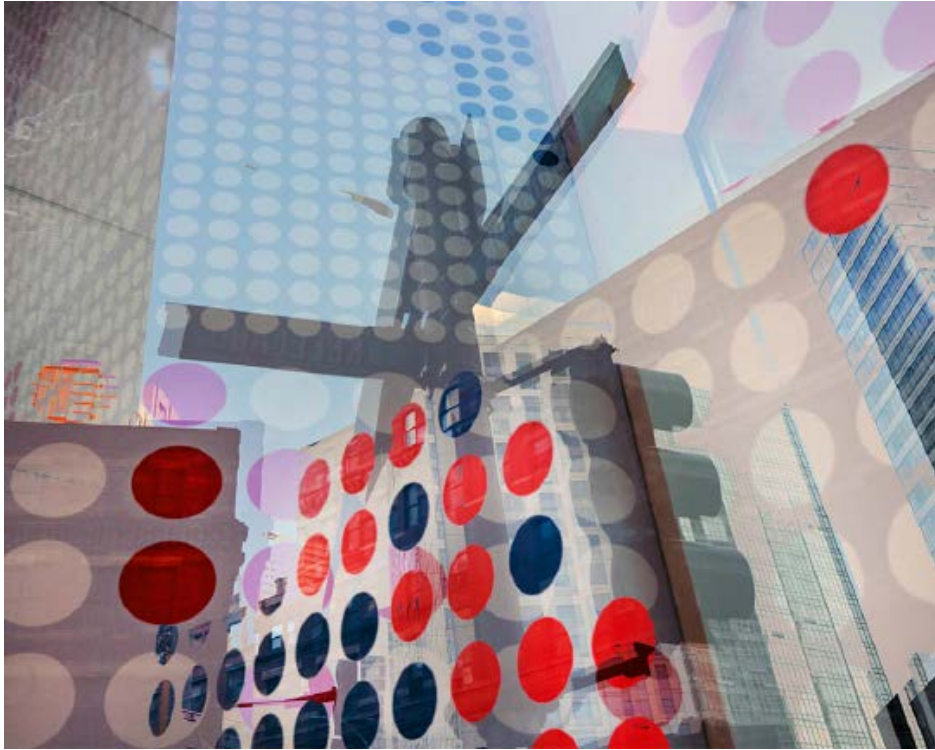
加里·杜尔 Gary Duehr

这些从城市流动中采样的极简构图，隔离并突出了引人入胜的并置。图像中有窗户和围栏的层叠反射，以及巷道和停车场的景象。这些图像大多没有人的存在，除了偶尔的客串。一种人为的秩序被强加其中。从某个角度看，物体的位置变得恰到好处。之前没有照片，直到拍下照片的那一刻。

Sampled from the urban flux, these minimal compositions isolate and highlight intriguing juxtapositions. There are layered reflections in windows and screens of chainlink fencing, as well as peeks down alleys and into parking lots. The images are mostly devoid of human presence, except for the occasional cameo. A kind of artificial order is imposed. Things click into place when seen from a certain vantage point. There is no photograph until there is one.











加里·杜尔被国际艺术评论家协会评为新英格兰地区最佳新兴艺术家，并获得了马萨诸塞州文化委员会的摄影艺术家奖。他的作品曾在包括波士顿当代艺术学院、纽约现代艺术博物馆 PS 1、洛杉矶县立艺术博物馆和古巴哈瓦那国家美术博物馆在内的博物馆和画廊展出，还在东京、威尼斯、斯德哥尔摩、伦敦和巴塞罗那等地参展。曾获得 LEF 基金会和洛克菲勒基金会的资助。

他的公共艺术作品包括为加拿大地铁系统制作的视频艺术作品；由新英格兰艺术基金会的“可见共和国”项目资助的照片装置，以及由马萨诸塞湾交通局（MBTA）委托在北站永久展示的照片装置。

杜尔还为《ArtScope》、《新英格兰艺术》、《纸上艺术》、《传播艺术》、《Frieze》和《公共文化》等期刊撰写艺术评论。目前，他管理波士顿南端的布罗姆菲尔德画廊。

Gary Duehr has been chosen as a Best Emerging Artist in New England by the International Association of Art Critics, and he has received an Artist Grant in photography from the Massachusetts Cultural Council. His work has been featured in museums and galleries including the Institute of Contemporary Art, Boston, MA; MOMA PS 1, New York, NY; Los Angeles County Museum of Art, Los Angeles, CA; and Museo Nacional de Bellas Artes, Havana, Cuba, as well as exhibitions in Tokyo, Venice, Stockholm, London and Barcelona. Past awards include grants from the LEF Foundation and the Rockefeller Foundation.

His public artworks include a video artwork for the Canadian subway system; a photo installation funded by the Visible Republic program of New England Foundation for the Arts, and a commission from the MBTA (Massachusetts Bay Transit Authority) for a permanent photo installation at North Station.

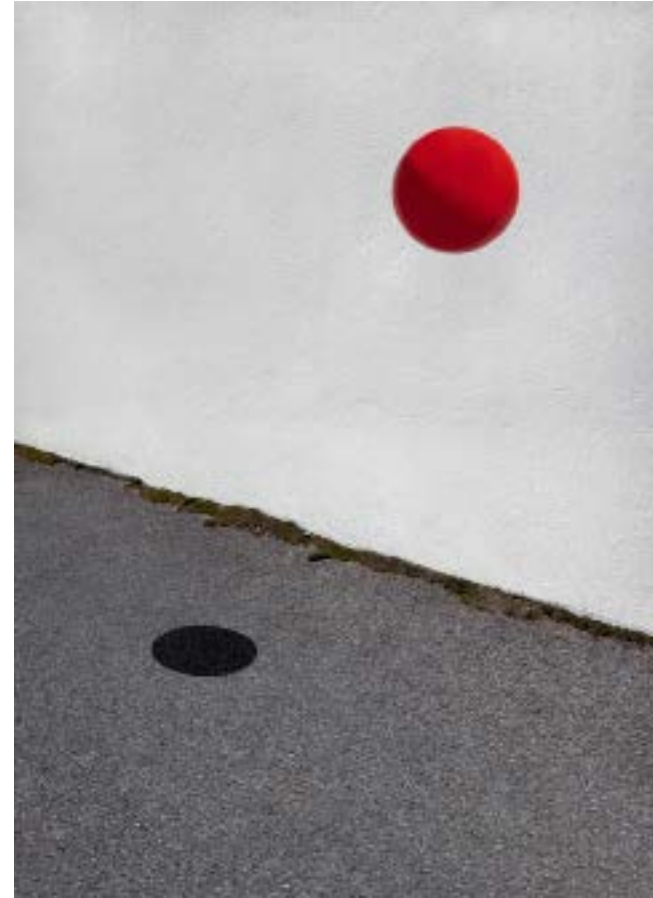
Duehr has written about the arts for journals including ArtScope, Art New England, Art on Paper, Communication Arts, Frieze, and Public Culture. Currently he manages Bromfield Gallery in Boston's South End.

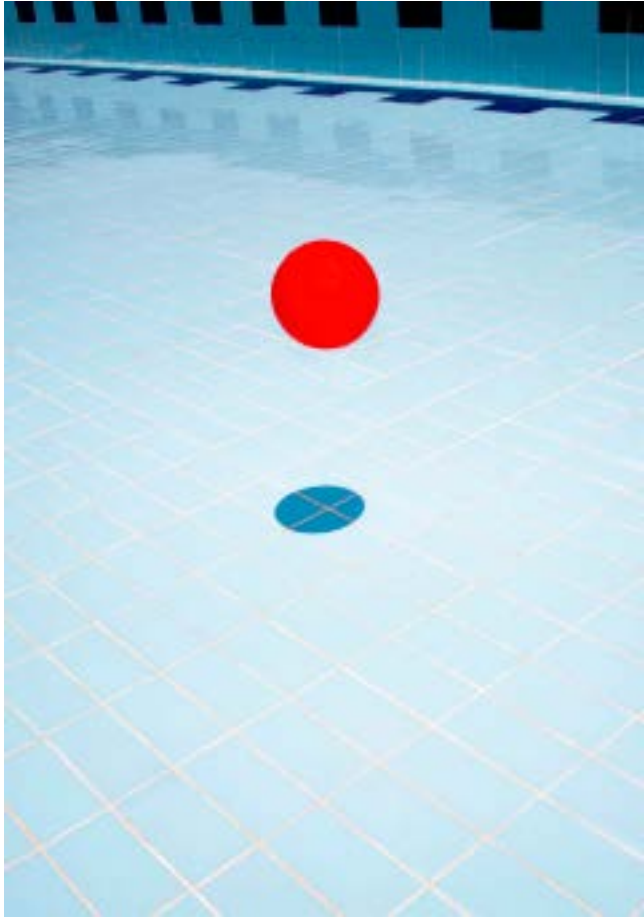
HANNAZ

我的作品关于我的乌托邦。在混乱的现实中，摄影让我能够创造一个经过编辑的现实。通过摄影，感受到简化和舒适。这是我的逃避和我的乌托邦。这种进入画框的渴望促使我创造了红球项目。在宁静而美丽的空间中出现的红球让观者产生疑问：为什么它在那里？它是怎么来的？是的，我只是简单地将球扔进空间并拍摄下来。我只是想像孩子一样进入一个平和的地方。红球是我在乌托邦中存在的纯粹渴望。

My work is about my utopia. In a messy reality, photography allows me to create an edited reality. Through my photography, I feel simplified and comfortable. It is my escape and my utopia. This desire to get into the frame led me to create the red ball project. The appearance of a red ball in a peaceful and beautiful space makes the viewer question. Why is it there and how? Yeah, I simply threw the ball into the space and shot it. I just wanted to get into a peaceful place like a child. The red ball is the pure desire to exist in my utopia.







HANNAZ

出生于韩国，1986年

现居住在首尔和济州岛

教育背景：

2017年 意大利米兰欧洲设计学院摄影专业

2011年 梨花女子大学东方画学士学位

个展：

2023年 《这里，为你最明亮的阳光》 OKNP，首尔

2022年 《Woosh Teang Tong》 10 Department，首尔

2021年 《我渴望的岛屿》 Punto blu

2020年 《白日梦》 Puntoblu，首尔

2020年 《1秒乌托邦》 1LDK，首尔

2019年 《美好，在阳光下》 Galerie, Frida, 首尔

群展：

2020年 《COLLECT》 现代板桥艺术博物馆，京畿

2018年 《Harbor Art Fair 2018》 Galerie, Frida, 香港

2013年 《Switch on your creativity Contest 2013 1 Edition》 米兰

2008年 《泰安，未完成的故事》 Photopia，首尔

HANNAZ

Born in South Korea, 1986

Based in Soul and Jeju island

EDUCATIONS

2017 Istiuto europeo di design, Milano, Photograph, Italy

2011 Oriental Painting, Ehwa University, BFA

SOLO EXHIBITIONS

2023 Here, the Brightest Rays of Sunlight for You' OKNP, Seoul

2022 'Woosh Teang Tong', 10 Department, Seoul

2021 The Island I long for, Punto blu

2020 'Daydream', Puntoblu, Seoul

2020 '1Sec Utopia', 1LDK, Seoul

2019 'Bello, under the sun', Galerie, Frida, Seoul

GROUP EXHIBITIONS

2020 COLLECT, Hyundai Pangyo Art Museum, Gyeonggi

2018 'Harbor Art Fair 2018, Galerie, Frida, Hongkong

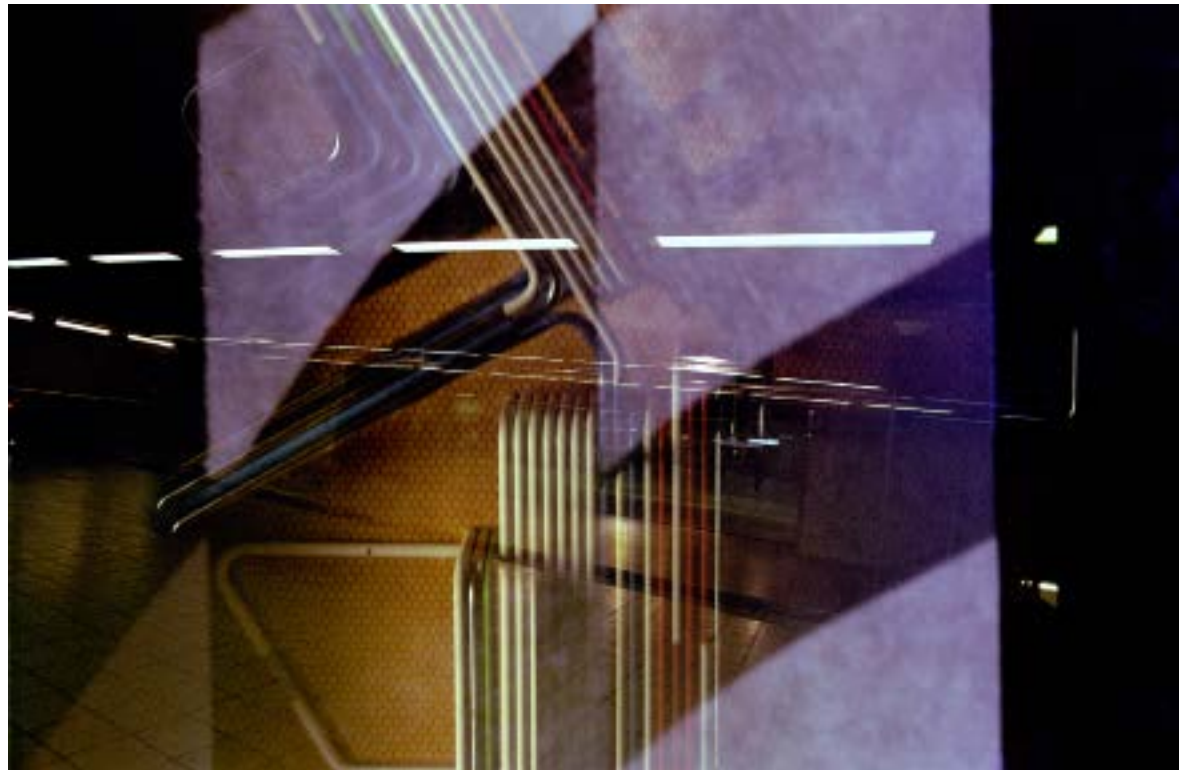
2013 'Switch on your creativity Contest 2013 1 Edition, Milano

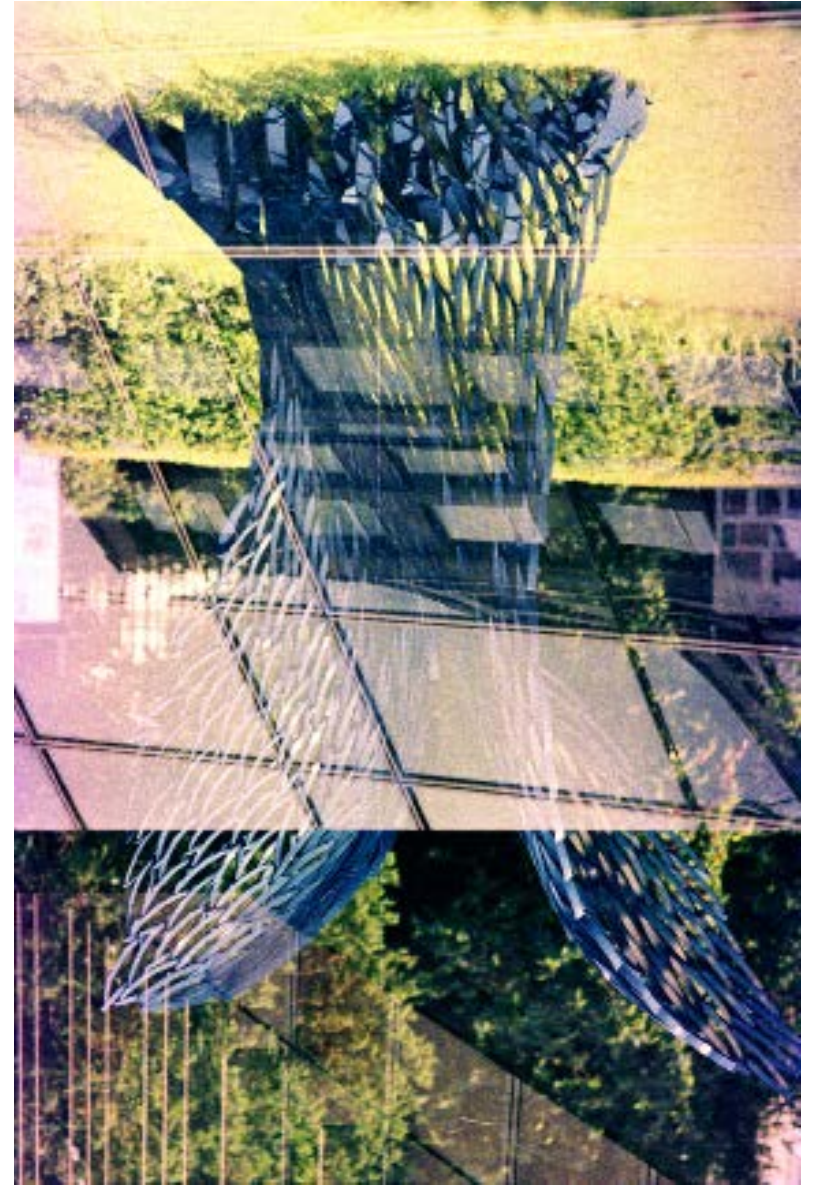
2008 'Taeon, An unfinished story', Photopia, Seoul

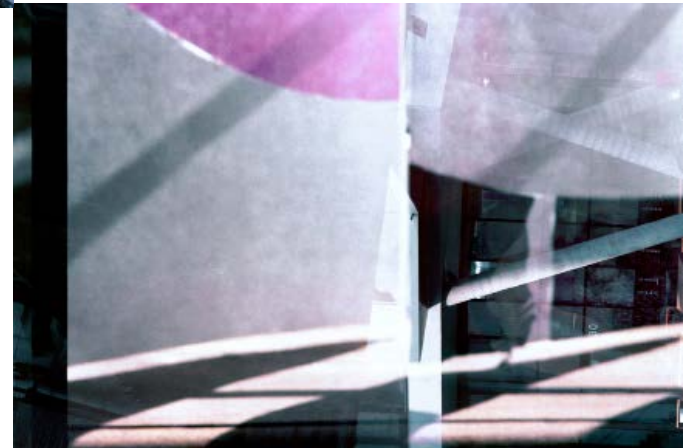
伊瓦伊洛·约尔达诺夫 Ivaylo Iordanov

我倾向于创作超越常规的图像。

I tend to produce images that transcend the given.







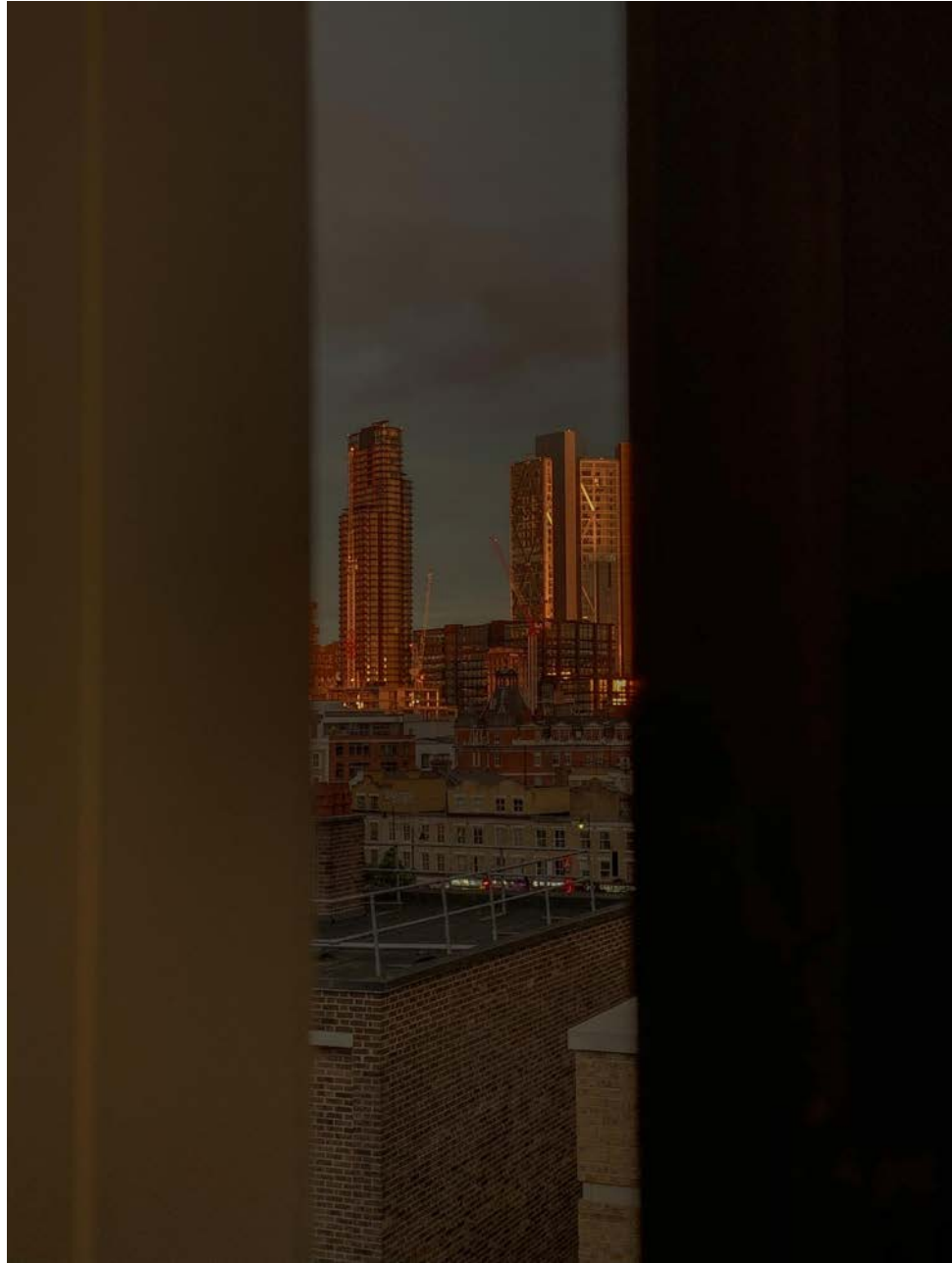
Joanna Li

城市景观的隐藏部分邀请观众用想象力填补那些未见的空间。我的作品通过光明与黑暗、已知与未知之间的对比，捕捉城市景观的故事。它提供了一种独特的视角，挑战观众去接受城市景观中隐藏的故事。

The hidden half of the cityscape invites the imagination to fill in the unseen spaces. My work captivates the city view with a tale of contrasts between light and darkness, known and unknown. It offers a unique perspective that challenges viewers to embrace the hidden stories within the urban landscape.







我是 Joanna Li，一名居住在伦敦的艺术家、艺术总监和摄影师。我的艺术实践涵盖了多种表达形式，包括摄影、艺术指导、电影以及沉浸式 AR/VR 体验。我的作品不断探索如何最好地诠释我对自己和所处世界的想法。始终热衷于通过作品与观众建立深厚的情感联系，不局限于某一种媒介、风格或概念。无论是将一个美丽的未讲述的故事带入现实，还是创造一些带来娱乐的作品，我相信故事讲述具有激发同情心、挑战观念和引发有意义对话的力量和能力。

I am Joanna Li, a London-based artist, art director, and photographer. My artistic practice spans various forms of expression, including photography, art direction, film, and immersive AR/VR experiences. My work is constantly searching for the best way to interpret the ideas that I have about myself and the world I live in. I am always passionate about forging deep emotional connections with the audience through my work and I do not limit myself to one medium, style or concept. Whether it is making a beautiful untold story come to life, or making something that will entertain, I believe that storytelling has the power and ability to inspire empathy, challenge perceptions, and spark meaningful conversations.

约翰·卢钦 John Luchin

这个作品集包含了我日常生活中看到的物体。我试图以一种平时不常见的方式来描绘它们。

This submission consists of objects that I see in my everyday life. I was trying to depict them in a way that I don't usually see them.





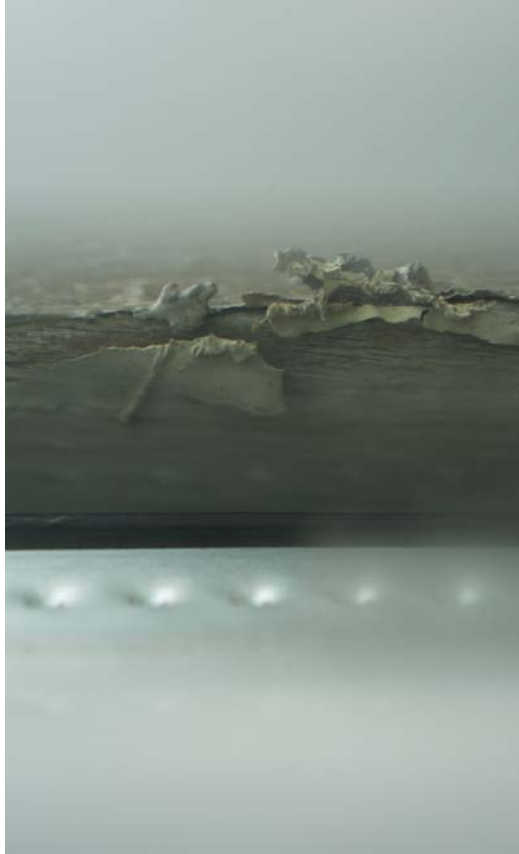
约翰·特朗索 John Tronsor

这一系列作品，我称之为“阈限系列”，是在自我隔离期间创作的。当时我居住的公寓位于一栋建筑的一楼，几乎所有的窗户都是封闭的，并且都覆盖着半透明的白色薄膜。我与外部世界的关系只能通过薄膜和窗台之间的缝隙感知。通过留心观察、慢慢品味并专注于这一边界的细微差别，我在室内和室外空间的边界上发现了新的世界。这些场景像是拥有深度和独特的风景。

This series of work, which I've titled the 'limen series', was created this during a period of self-quarantine. The apartment I was living in was on the first floor of a building, almost all of the windows were sealed shut, and all were covered in a white semi-opaque film. My relation to the external world was only perceivable through the gaps between the film and the sill. By paying attention, taking my time and focusing on nuances of this boundary, I discovered new worlds at the limit between inside and outside space. The sites resembled landscapes that had their own depth and singularity.







我是一个生活和工作在美国宾夕法尼亚州匹兹堡的艺术家。我的艺术实践是一种思考的方式，是理解一种经历、一个概念、一种直觉或一种情感的模式，是处理这些遭遇的一种形式。具体的表达方式不是预先设定的，而是在这个过程中逐渐发展起来的。我的作品通过单一或多种媒体找到其解决方案和实现方式——视频、声音、音乐、物体、写作、绘画、摄影等。

我于 2013 年获得加利福尼亚大学戴维斯分校的艺术硕士学位，2009 年获得布兰迪斯大学的艺术研习证书，2008 年获得匹兹堡大学的艺术学士学位。

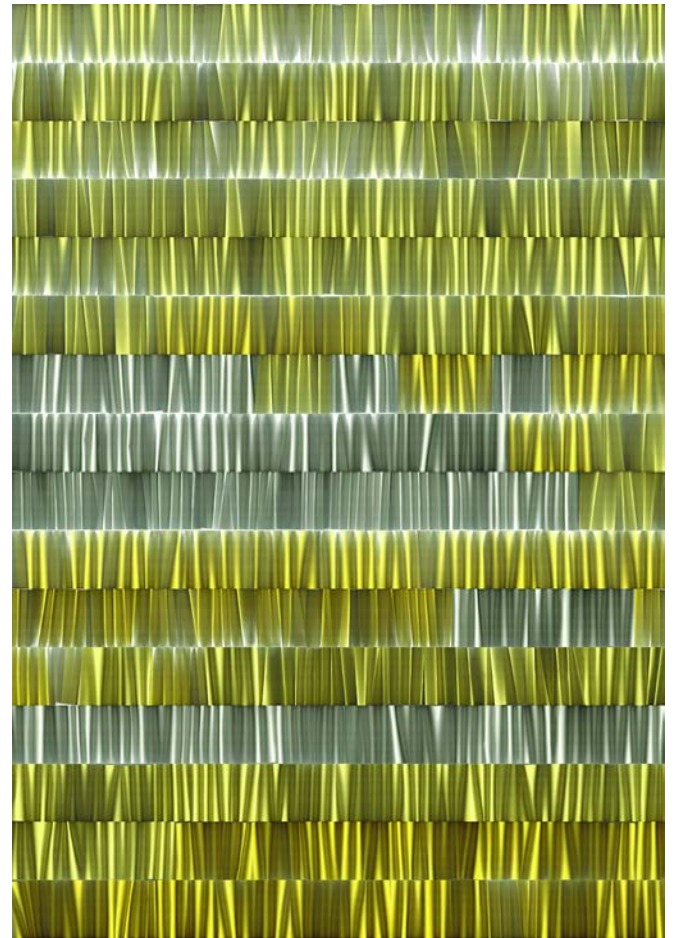
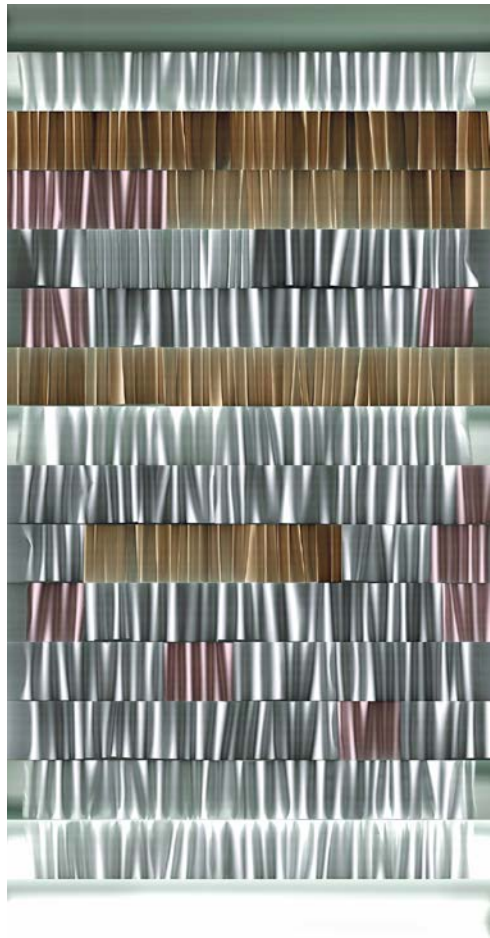
I am an artist living and working in Pittsburgh, PA in the United States. My art practice is a way of thinking through some thing. It is a mode of making sense of an experience, a concept, an intuition, an affect. It is a form of processing these encounters. The particular mode of expression is not given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

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

乔纳斯·图 Jonas Tew

对于这些图像，我首先折叠数百张彩色的 A4 纸制作了这些作品。然后使用小型 LED 灯和 LED 灯条以及自然光扫描每个 A4 元素。之后在 Photoshop 中将单个 A4 元素的扫描图拼贴起来。

For these images I first made the works by folding hundreds of A4 sheets of coloured paper. I then scanned each A4 element using small LED lighting units and an LED strip as well as natural light. I later collaged the scans of separate A4 elements in Photoshop.



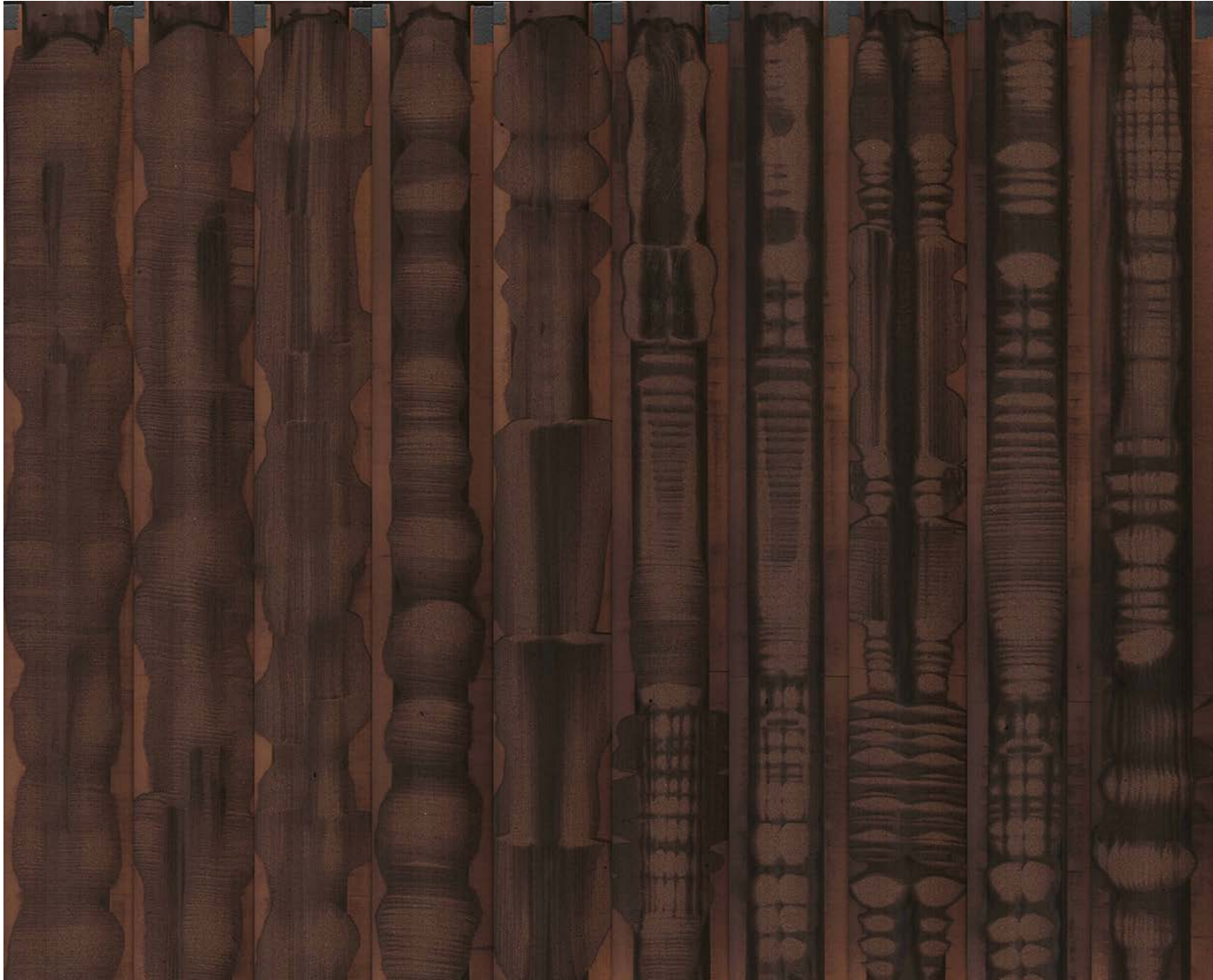
我喜欢单色沙雕作品与彩色纸质作品之间的视觉张力。

对于这些图像，我制作了临时的沙雕——有些长达 170 厘米——然后用便携式扫描仪通过一块玻璃进行扫描。我在 Photoshop 中拼贴了多个沙雕的扫描图，构建了这些图像。通过显示最上方的第一个雕塑和最下方的最后一个雕塑，最终的图像记录了我的雕塑过程。

I enjoy the visual tension between the stark monochromatic sand works and the colourful paper works.

For these images I was creating temporary sand sculptures—some as long as 170cm—which I then scanned through a pane of glass with a portable scanner. I then collaged scans of numerous sand sculptures in Photoshop to build images. The finished images document my sculpting process by showing the first sculpture at the top and the final sculpture at the bottom.





我是一个生活在英国南威尔士的跨学科艺术家。在我的艺术实践中，我探索植物材料、沙子和纸张等物体的物质性质，并经常用替代摄影方法和照明技术将这些材料进行转化。在作品中，我力图创造不存在但看起来真实且可触摸的场景。我的图像从大量测试开始，这些测试可以检验所选材料的转化潜力。目标是改变材料的感知方式——纸张开始看起来像金属或丝绸，沙子则类似于木头或粘土。Photoshop 的使用始终是创作的基础——我只用它来稍微调整对比度或饱和度，或拼贴我单独拍摄的元素。我认为照明的替代方法不仅能改变外观，还能改变主题的感知性质。我总是力求在最终图像中让光源保持难以捉摸的状态。目前，我正在将艺术实践扩展到雕塑和陶瓷领域，但照片仍然是我三维作品的重要起点。

I am a multidisciplinary artist residing in South Wales, United Kingdom. In my practice I explore the material nature of objects such as plant matter, sand and paper, and often transform those materials with alternative photographic methods and lighting techniques. In my images, I aim to create scenes that do not actually exist but appear to be real and tangible.

My images begin with a multitude of tests that examine my chosen material's potential for transformation. The goal is always to change how the material is perceived—paper begins to appear as metal or silk, and sand resembles wood or clay. The use of Photoshop is always rudimentary—I only use it to slightly adjust the contrast or saturation, or to collage elements I had photographed separately. My alternative approach to lighting allows me to not only change the appearance but also the perceived nature of my subjects. I always aim for my light sources to remain elusive in the finished images.

At the moment I am extending my practice into sculpture and ceramics but my photographs remain a crucial starting point for my three-dimensional works.

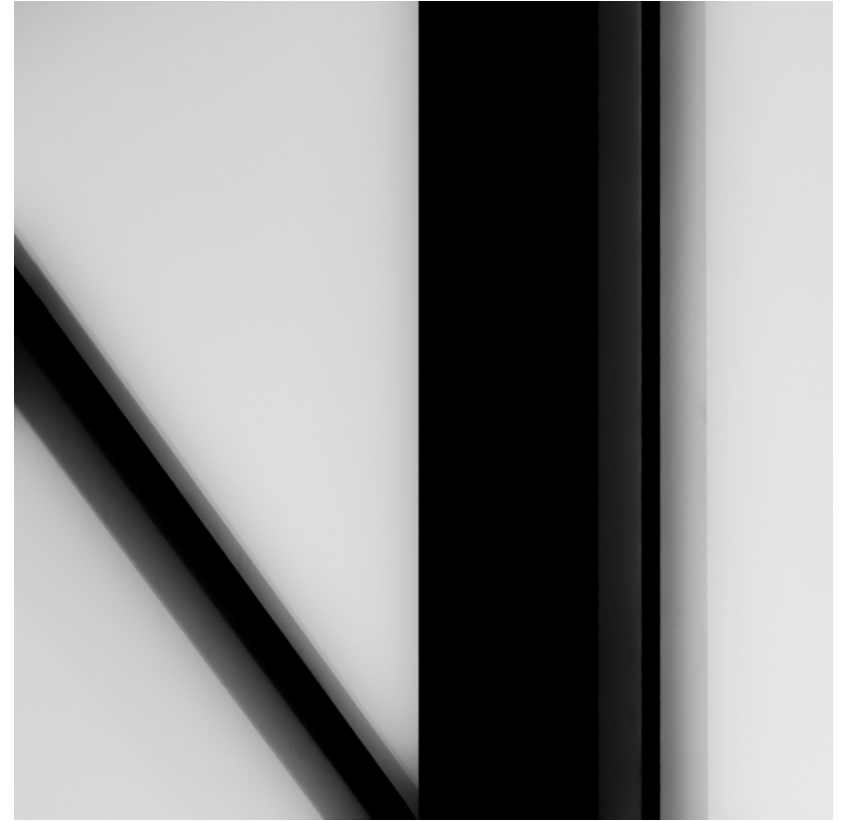
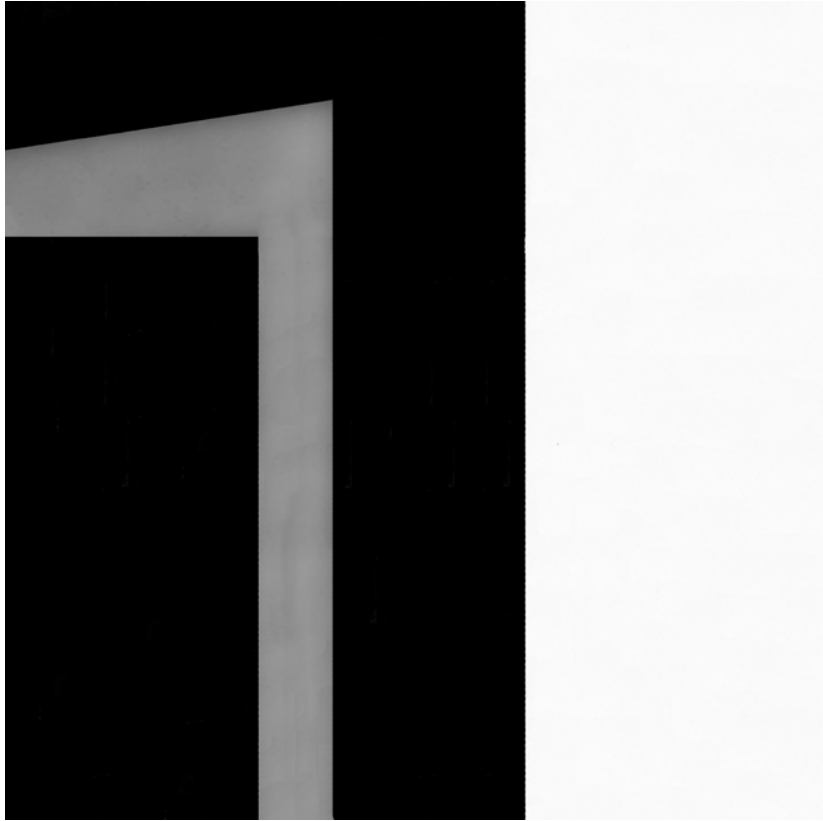
约瑟夫·奥尼尔 Joseph O'Neill

作为一名美术家和环境的视觉诠释者，我的摄影寻求一种创新的方法来捕捉建筑的美丽、锐利、静止和反射。我拍摄周围的形状和阴影，颠倒光与暗，突出颜色，并在数字调色板上调整对比度。我的作品巧妙利用光线，创造出引人入胜的图像，突出自然元素与人造元素之间的对比。邀请观众重新思考图像的背景和媒介，唤起文艺复兴时期的雕塑、现代平面设计和其他对我的观点有影响的艺术时代。通过我的镜头，普通的场景被重新构架，以新的和具有挑战性的方式提醒观众它们的美丽。

As a fine artist and visual interpreter of environments, my photography seeks an innovative approach to capturing the beauty of architecture, sharpness, stillness, and reflections. I photograph the shapes and shadows around me, inverting light and dark, highlighting color, and shifting contrast on my digital palette. My work thoughtfully plays with light to create captivating images that highlight the juxtaposition between natural and man-made elements. It invites the viewer to reconsider the context and medium of its imagery, invoking Renaissance sculpture, modern graphic design, and other artistic eras that have influenced my point of view. Through my lens, ordinary scenes are reframed in a way that reminds the viewer of their beauty, unfolding in new and challenging ways.







约瑟夫·奥尼尔 1965 年出生在纽约布鲁克林。他没有正式的艺术教育背景，但曾学习成为一名厨师。在成为厨师的过程中，他被迫养成以不同方式尝试、品尝和体验事物的习惯。烹饪中有真理：菜肴可以在盘子上美丽动人，但它必须是真实的、平衡的，并且不仅仅让眼睛满足。食物是短暂的，但如果经过深思熟虑，它的影响可能会远远超过初次体验的那一刻。

在过去的十年中，他一直是一名活跃的摄影师，但直到 2012 年才开始展出作品。由于是自学成才，他从不害怕尝试不同的技术。他的摄影作品最初受到尤金·阿特热的影响，后来则受到曼·雷的影响。他早期的摄影作品是对日常生活中被忽视事物的无计划记录，照相机让他能够捕捉这些瞬间，以便后来再次享受。从有意向摄影艺术发展以来，他在建筑抽象和人体研究方面进行了更多的实验。

他的作品在世界各地的众多群展和个展中展出，主要集中在纽约市和欧洲。其作品还在艺术期刊和艺术杂志上发表，以数字和印刷形式传播。他的作品曾在美国驻阿曼和拉脱维亚大使馆展出，奥尼尔还是纽约市 Pleiades 画廊的活跃成员。

Joseph O'Neill was born in Brooklyn, New York, in 1965. He has no formal education in art, but did study to become a chef. In the process of becoming a chef, he was forced to develop the habit of trying, tasting, and experiencing things in a different way. There is truth in cooking; something can be beautiful on the plate, but it has to be real, balanced, and satisfying to more than the eye. Food is ephemeral, but its impact – if it was thoughtfully conceived – has the potential to long outlast the moment in which it was first experienced. He has been an active photographer throughout the last decade, but only began exhibiting in 2012. Because he is self taught, he is never afraid to try different techniques. His photography has been influenced first by the works of Eugene Atget, and later by Man-Ray. His earlier work in photography was an unplanned documenting of things that are taken for granted as he passed them, but the camera allowed him to capture so that they could be enjoyed again later. Since deliberately moving toward photography as fine art, he has been experimenting more with architectural abstracts and nude studies. His work has appeared in numerous group and solo exhibitions around the world, predominately in New York City and Europe. Has been published in art journals, and art magazines, digitally and in print. His work is on display in the U.S. Embassies in Oman and Latvia, and is an active member of New York City's, Pleiades Gallery

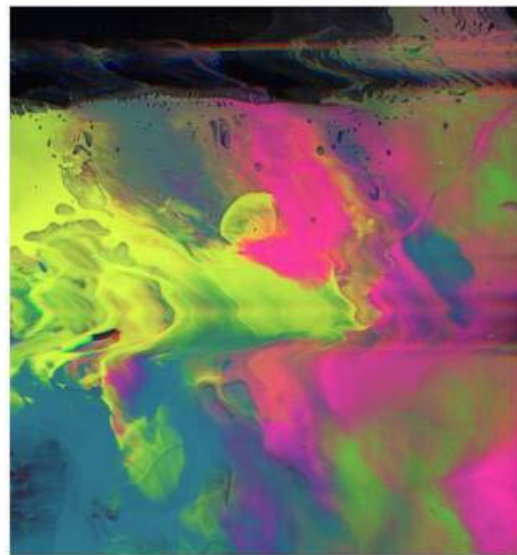
劳拉·普罗奇洛 Laura Prochilo

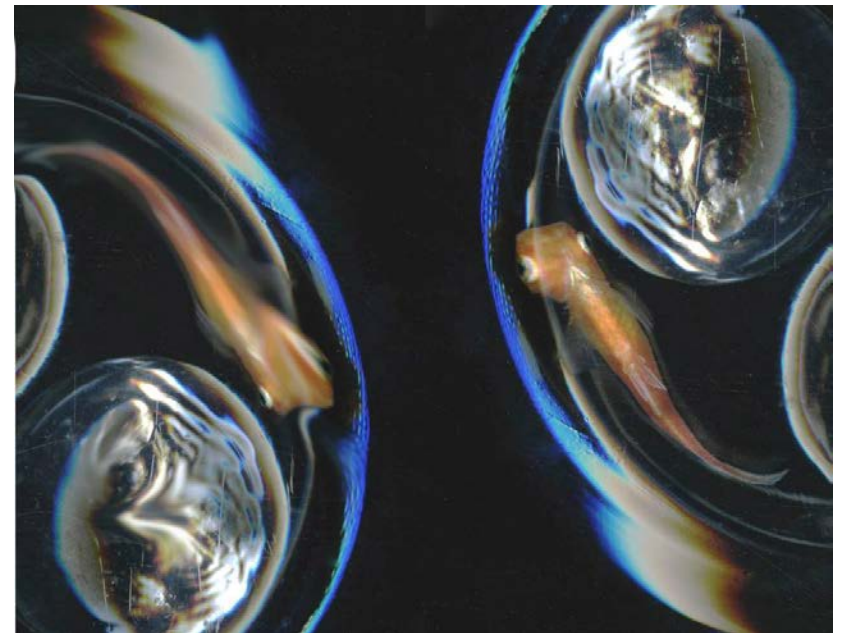
对我来说，艺术不是一种爱好或消遣，而是我必须做的事情。我觉得必须每天创作一些东西，以便感受到与自然界中的自我位置的平衡和一致。通过视觉手段解决问题，并与周围的人分享新想法，这给我带来了快乐和一种神圣感。在追求当代艺术的过程中，我的主要研究兴趣之一是没有一种状态是真正永久的。每个时刻都是短暂的，每一秒钟只是浩瀚时间海洋中的一滴，这种事实在人类思想中产生了一种神秘的忧郁。我们所生活的世界处于不断的、无尽的变化之中，而我们都在其中随波逐流——这种变化带来了一种甜美的悲伤，令我们的心中充满奇妙的感受。它提升了我们对当下美的欣赏，因为我们知道这种美无法长久。

To me, art is not a hobby or a pastime—it is something that I have to do. I feel that I must work on creating something every day in order to feel balanced and aligned with my own place in the natural world. It brings me happiness and a sense of divinity to solve problems through visual means, and to create new ways to share ideas with those around me. One of my primary research interests in the pursuit of contemporary art is the concept that no condition is truly permanent. The fact that each moment is fleeting, that each second is but only a drop in a vast ocean of time creates in human beings a mysterious melancholy. The very world we live in is in a constant, endless state of flux and we are all along for the ride—with this comes a sweet sadness, a wonder in our hearts. It heightens our appreciation of beauty in the moment, for we are aware that it cannot last.









劳拉·普罗奇洛是来自纽约的多学科视觉艺术家。她的创作媒介多种多样并相互交融，包括但不限于雕塑、拼贴、摄影、数字设计、混合媒体、表演和实验电影。目前的展览经历涵盖韩国、英国、冰岛、中国大陆和意大利等国家。她的作品灵感源于时间的流动与忧郁，以及在我们周遭世界的无常中寻找某种无限的追求。每一个在我们生活中流逝的难忘时刻，都带着一丝甜美的悲伤，因为我们意识到它无法长久。正是这种二元性最吸引她，在这种交汇点上，她的艺术灵感应运而生。

她毕业于美国的罗切斯特理工学院，拥有视觉媒体研究的学士学位。视觉媒体包括广泛的研究领域，如摄影、平面设计、电影和声音设计、编辑、传统出版以及虚拟现实。她的研究还涉及气候发展、食品生产、废物管理、时间的无常性和现实的终极本质。

Laura Prochilo is a multidisciplinary visual artist from the New York City area. Mediums of work often vary and interplay, including but not limited to sculpture, collage, photography, digital design, mixed media, performance, and experimental film. Current exhibition experience spans countries such as South Korea, England, Iceland, mainland China, and Italy.

Their work is inspired by the flux and melancholy of time, and the quest for something infinite in the impermanence that surrounds our worlds. Each memorable moment that passes in our lives does so with a sweet sense of sadness, for we are aware that it can not last. It is this dichotomy that interests them the most, and in these crosshairs the inspiration for their art is born.

Current level of education is a Bachelor's degree in the study of Visual Media. This was received from the Rochester Institute of Technology in the United States. Visual Media included a broad range of studies including photography, graphic design, film and sound design, editing, traditional publishing, as well as virtual reality. Research also continues in climate development, food production, waste management, time impermanence, and the ultimate nature of reality.

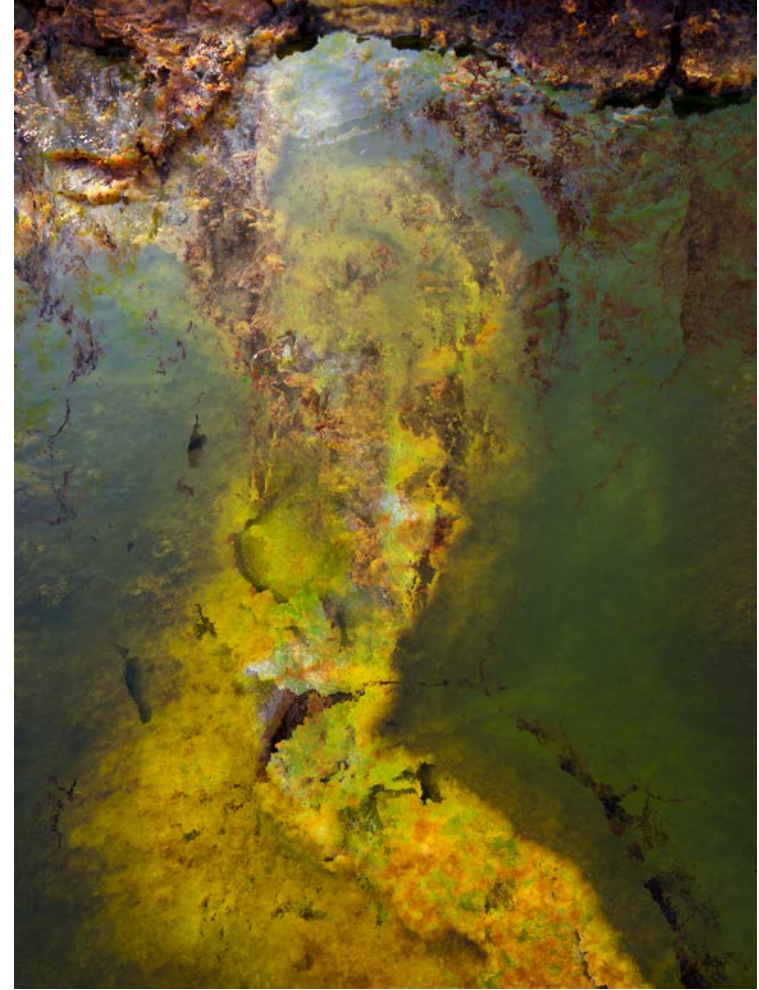
马克斯·克莱默 Max Cramer

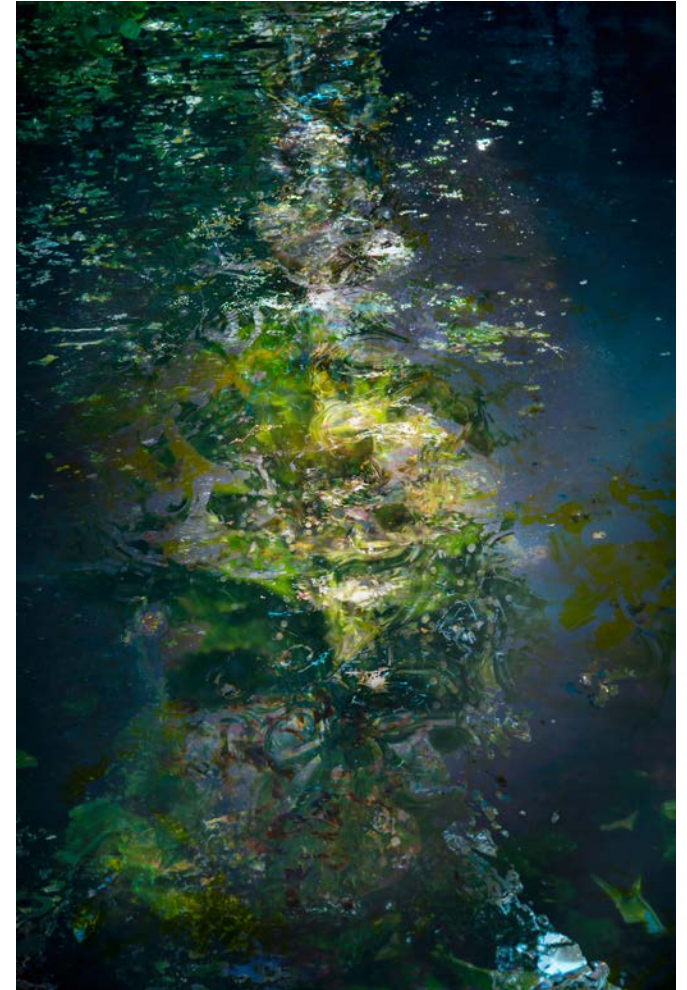
《关于反射》呈现出一种视角，展示自然的细微碎片。摄影层次融合成新的抽象图像，形成多样而充满活力的背景，让人沉浸其中。原始的有机和城市结构通过不同的相机拍摄，然后在 Photoshop 中进行混合、解构和重组。这一直观的过程是寻找新材料个体表达的旅程，因为图像不再传达其原始输出。重组使得看不见的视角得以呈现，我称之为“世界之间的交叉点”。对秩序和美学的挑战具有通过重新排列这些视角来创造新空间的潜力。

“On Reflection” is a specific view of detailed fragments of nature. Photographic layers merge into new abstracts and form diverse and energetic backgrounds to immerse in. The original organic and urban structures are taken with different cameras and then developed in Photoshop for blending, deconstruction, and reassembly. This intuitive process is a journey to finding the new material’s individual expression as the picture no longer conveys its original output. The reassembly allows for unseen perspectives, which I call “intersections between worlds”. A challenged sense of order and aesthetics bears all the potential to create new spaces by rearranging those perspectives.









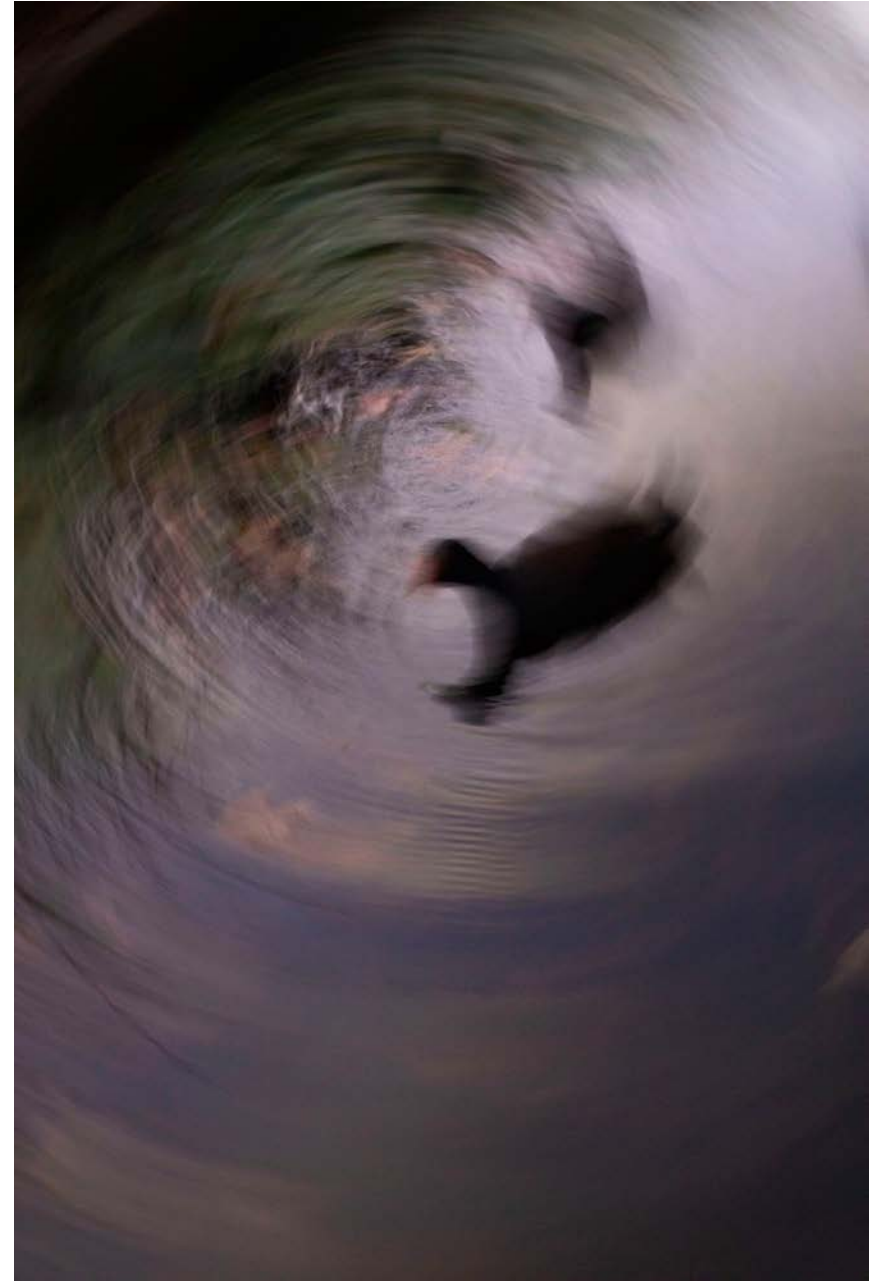
我在柏林和杜塞尔多夫的媒体设计大学（Mediadesign Hochschule）学习“媒体科学”。不久之后，发现摄影是我最喜欢的媒介。曾在伦敦与摄影师本杰明·考夫曼（Benjamin Kaufmann）一起接受培训，并在伦敦担任 Tomo Brejc、Miles Aldridge 和 Max Cardelli 的摄影助理。从 2013 年到 2021 年，我担任纳恩·戈尔丁（Nan Goldin）的创意总监，工作地点包括柏林、巴黎和纽约。目前居住并工作在柏林和里约热内卢。

I studied “Media Sciences” at the Mediadesign Hochschule Berlin and Düsseldorf. Soon after I discovered photography as my favorite medium. I trained with London-based photographer Benjamin Kaufmann and worked as a photographic assistant with Tomo Brejc, Miles Aldridge, and Max Cardelli in London. From 2013 to 2021 I was the Creative Director for Nan Goldin in Berlin, Paris, and New York. I live and work in Berlin and Rio de Janeiro.

麦婧汝 Moira Mai

每天我从家到工作室的路上，会骑车或步行经过一个小池塘，我经常想进去看看，但总是太累了。这些图像叠加在一起，记录了漫长的日子，那些在匆忙、喘不过气的现代压力中记住的摇晃时刻。

Every day on my way from home to the studio, I ride or walk past a small pond that I often try to get into, but am always too tired. The images are stacked together of long days, of wobbly moments remembered from the hurried, breathless pressures of modern times.





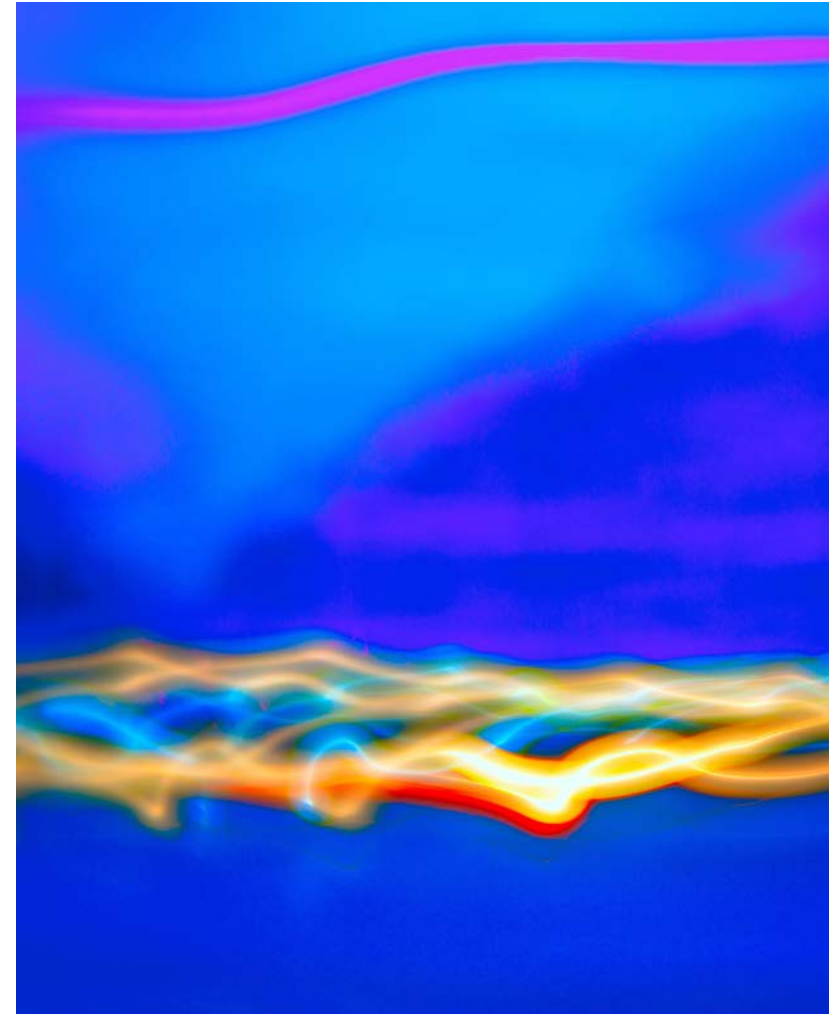
麦婧汝是一位出生于中国的年轻女性艺术家，目前正在悉尼大学攻读视觉艺术学位。她的主要创作媒介是玻璃和陶瓷，但不排斥其他任何媒介，喜欢创作有诗意的作品。

Maira Mai (Jingru Mai) is a young Chinese-born female artist who is currently studying for her honours year in Visual Arts at the University of Sydney. Her main mediums are glass and ceramics, but she does not exclude any other mediums, preferring to create poetic works.

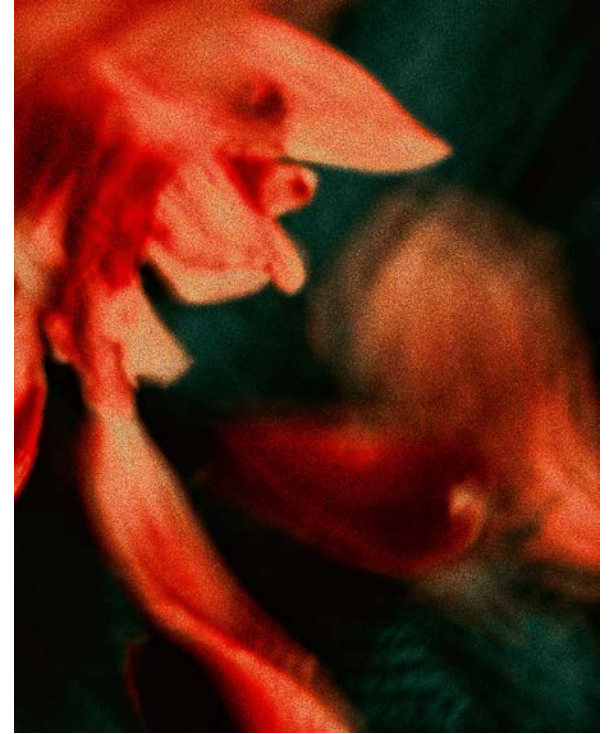
奥列格·甘特 Oleg Gant

我展示了来自两个不同项目的三件作品。第一个项目《花之力》致力于重新思考色彩、光线以及这些元素在花卉形态中的优先级。第二个项目《通往……的道路》专注于当我们从一种状态移动到另一种状态时，世界所呈现的运动和形态。

I present three works from two different projects. The first project "Flower Power" is dedicated to rethinking color, light and the prioritization of these elements in floral forms. The second project "The Road to..." is dedicated to the movement and forms that the world takes on when we move from one state to another.







我是奥列格·甘特，一名艺术家和摄影师。生活和工作在北欧的立陶宛，专注于情感抽象风格。通过艺术作品，我重新诠释和可视化我们的人生旅程，包括经历、喜悦和悲伤、相遇和失落、希望以及对自我最佳状态的追寻。我描绘梦想和希望。我的每一件作品都提出了一个每个人在某个时刻都曾问过自己的问题，以及这个问题的答案。每一次都是一个新的问题和一个新的答案。

我的艺术作品在各种展览中展出，并在各类摄影和艺术比赛中获奖。这里展示的所有艺术品都是原创且独特的，旨在供艺术鉴赏家和收藏家欣赏。

I am Oleg Gant, an artist and photographer. I live and work in Northern Europe, in Lithuania. I specialize in the style of emotional abstraction. Through my work, I reinterpret and visualize in paintings our journey through life. Experiences, joys, and sorrows, encounters and losses, hopes, and the search for the best within ourselves. I paint dreams and hopes. Each piece of my artwork poses a question that each of us has asked ourselves at some point, as well as the answer to that question. And each time, it's a new question and a new answer.

My art is constantly exhibited at various exhibitions and wins various photo and art competitions. All my art presented here is original and unique and is intended for art connoisseurs and collectors.

帕特里夏·阿布雷乌 Patricia Abreu

这些图像属于以下系列：“MARE - 随机拥抱的运动动作”（ICM 摄影）；“黑夜书法”（夜间摄影）；“时间胶囊”、“奇点”和“腐蚀线”（均为微距摄影）。

微距摄影在我的作品中始终存在。它能够裁剪和突出那些被细微忽视的元素，这让我着迷。它使我能够进行非常个人化的图像调查，通过图像叙事的构建，可以颠覆某些真相，将细小的细节转化为扩展比例的新现实。

通过记录光线描绘的神奇线条，我试图在自然和人造世界的可见和不可见之间创造复杂的联系，从而捕捉静止状态下的运动感知。我的作品始终受到光线所塑造的神秘现象的驱动，这些光线通过可见表面，包裹我们所见的，模糊我们想象的，在隐喻的方式下，最终可能导致图像的抽象化。

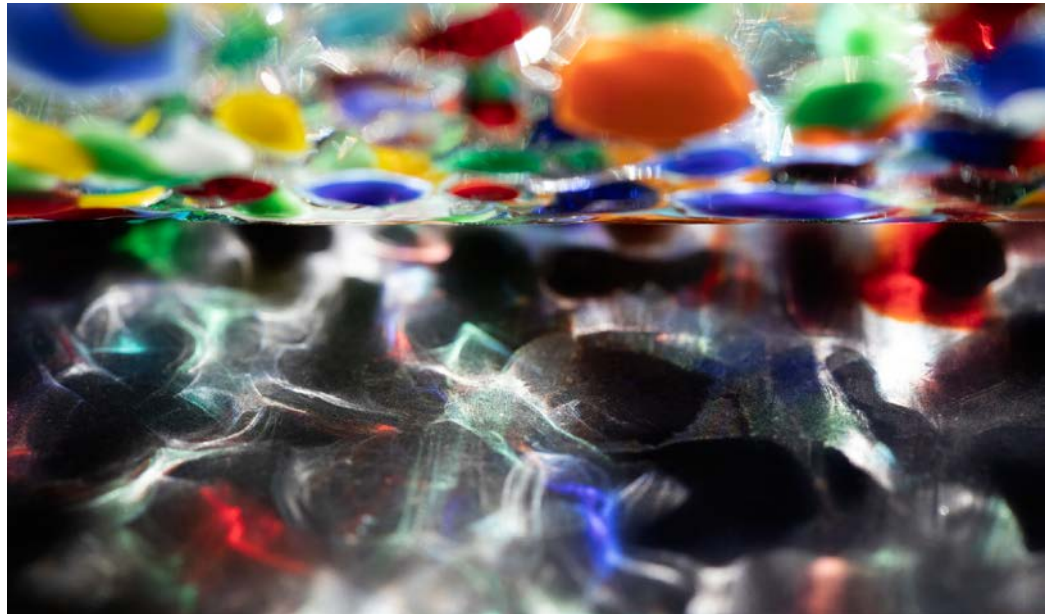
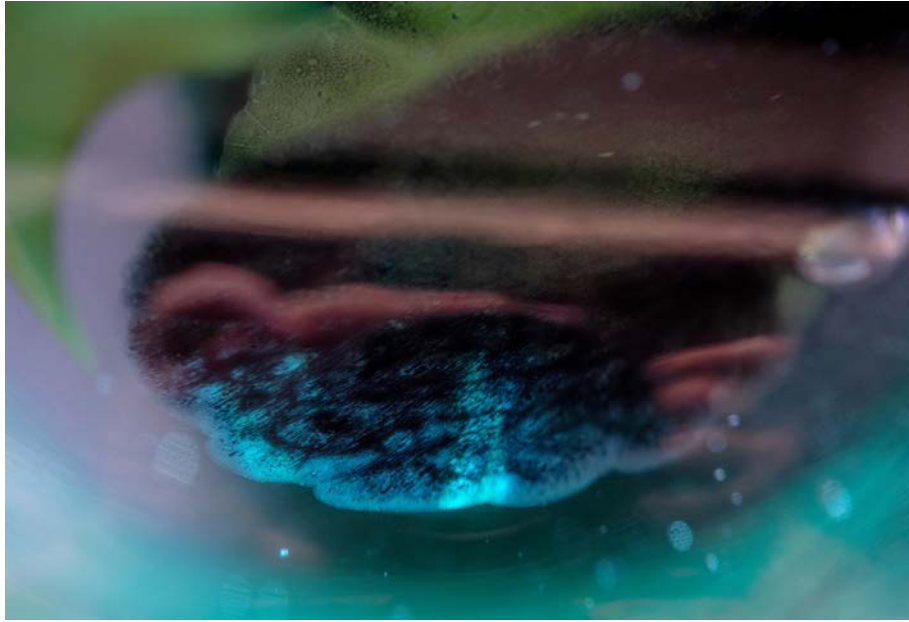
These images belong to the series: “MARE – Motion Action Randomly Embraced” (ICM Photography); “Night’s Calligraphy” (Night Photography); “Time Capsules”, “Singularity” and “Caustic Lines” (both Macro Photography).

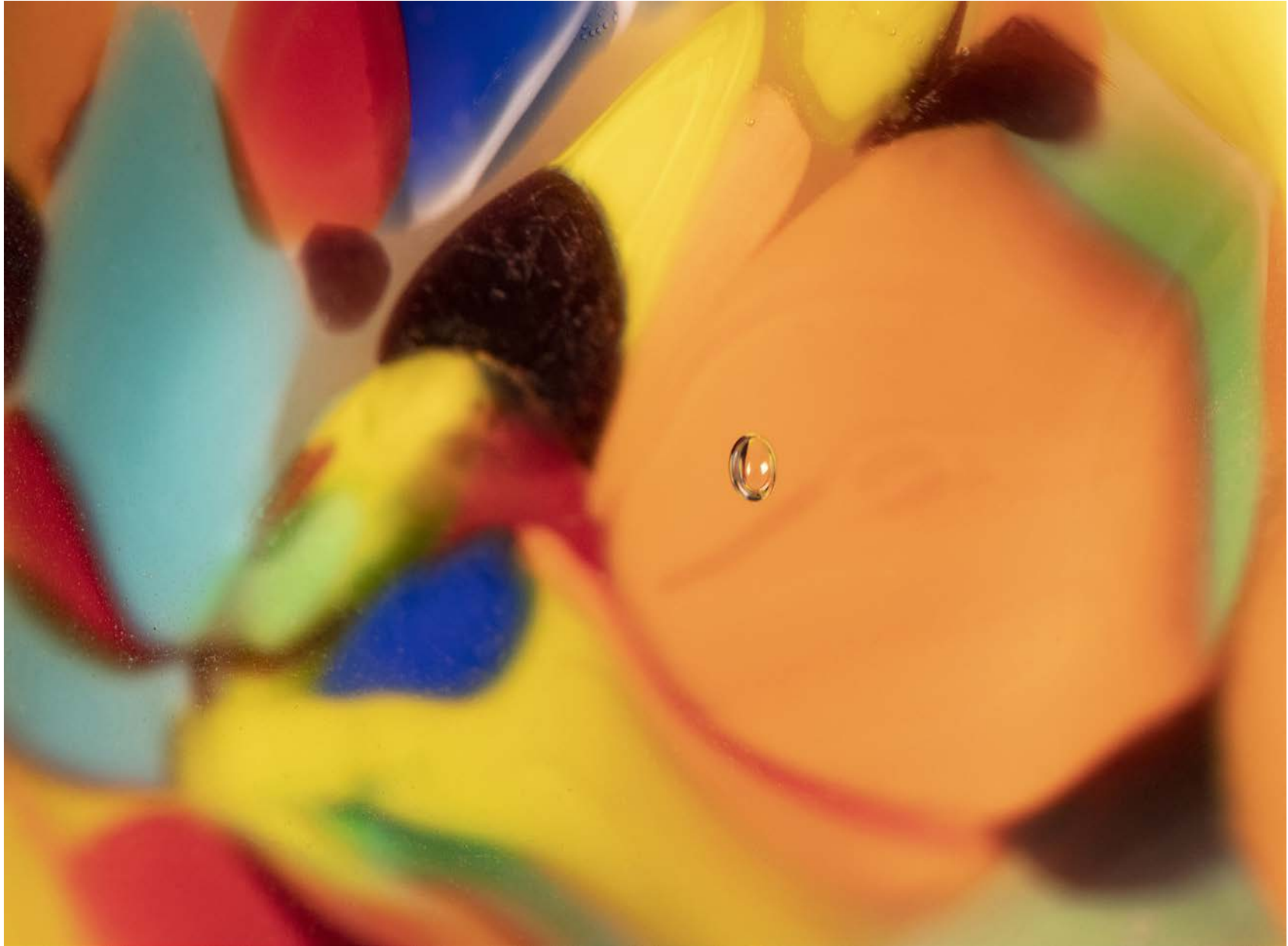
Macro Photography is always present in my work. Its capability to crop and highlight tiny delicately overlooked elements fascinates me. It allows me a very personal imagery investigation where the construction of the narrative in images can corrupt certain truths, transforming small details into a new reality of expanded proportions.

By recording the magical lines traced by light, I attempt to create intricate connections between the visible and invisible in the natural and artificial worlds. Thus capturing impressions of movement in a state of inertia. Always driven by an interest in the mysteries shaped by the light that passes through visible surfaces, enveloping what we see and blurring what we imagine, in metaphorical approaches that can eventually lead to the abstraction of the image.









我是巴西的一名视觉艺术家，在创作过程中倾向于混合多种技术。拥有平面设计学位的我，使用摄影和数字艺术作为表达方式，以丰富我的视觉兴趣，并通过图像更好地传达想法。摄影使我能够通过镜头看到我们内心一个没有边界的世界。时间、记忆和自然世界的主题在我的作品中经常出现。

通过摄影捕捉的图像，作为我们肉眼无法看到的模糊世界的可视化工具。无论是通过变形和放大的镜头传递的光，还是对所选主题的非常规调查。这段旅程中遇到的所有模糊问题和微妙答案，都让我对当代摄影实践和图像创作的未来充满了迷恋。

自 2021 年以来，我参与了多个群展和出版物，例如 Collect Art、ARTDOC Magazine、LoosenArt Gallery、Al-Tiba9 Magazine、Teravarna Gallery、Make Art Gallery、M.A.D.S. Gallery、Galeria Azur Berlin、Al-Tiba9 Gallery、PH21 Gallery、FotoNostrum Gallery Barcelona 等。

I am a Brazilian visual artist, who tends to mix multiple techniques when creating my work. With a degree in Graphic Design, I use photography and digital art as means of expression to enrich my visual interests and better communicate ideas through my images. Photography allows me to see, through the lens, a world without boundaries that lies within us.

Themes about Time, Memory and the Natural World are constant presences in my work.

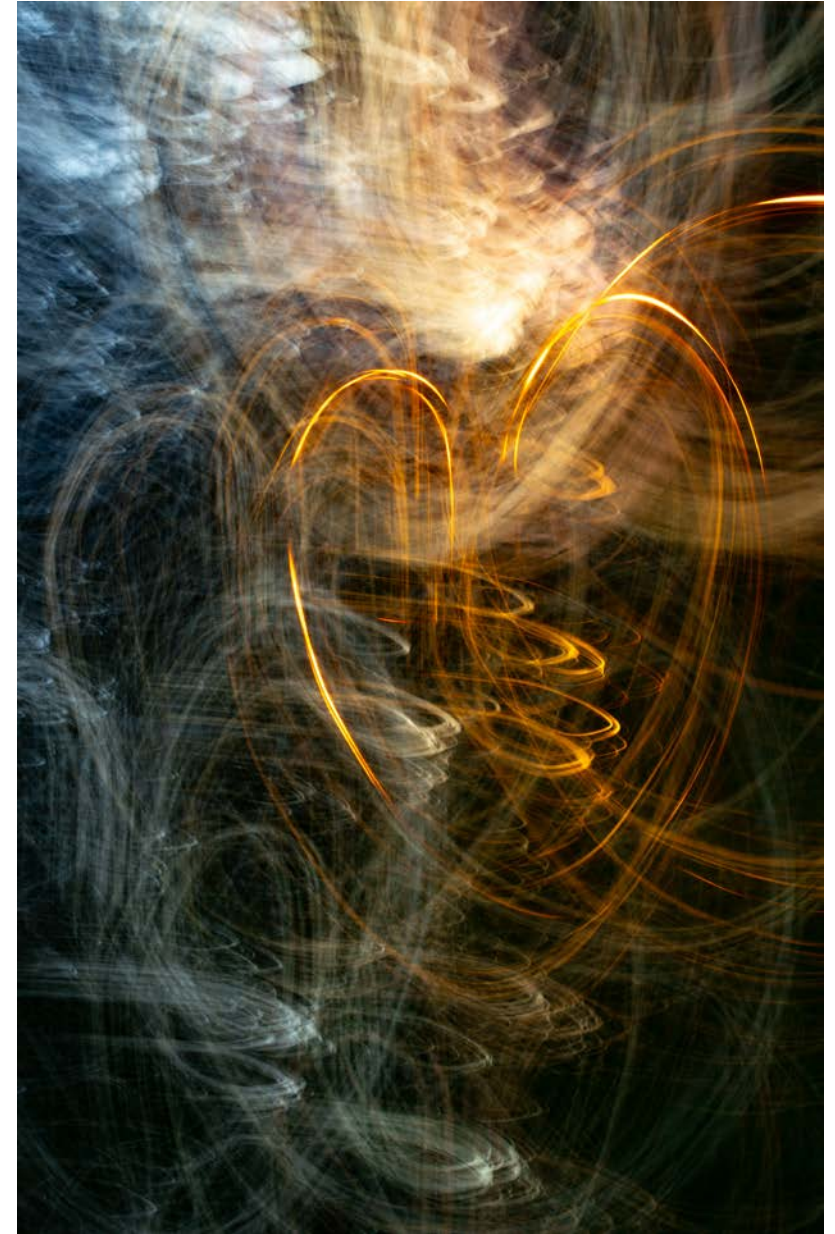
The construction of images captured photographically, as instruments of visualization of imprecise worlds to our naked eyes. Both for the light that passes through the lenses that deform and magnify, and for the unconventional investigation of the chosen subject. All the imprecise questions and subtle answers faced on this journey, leave me more than fascinated by contemporary photographic practice and the future of image-making.

Since 2021, I have participated in several curated group exhibitions and publications such as Collect Art, ARTDOC Magazine, LoosenArt Gallery, Al-Tiba9 Magazine, Teravarna Gallery, Make Art Gallery, M.A.D.S. Gallery, Galeria Azur Berlin, Al-Tiba9 Gallery, PH21 Gallery, FotoNostrum Gallery Barcelona and others.

彼得·瓦佩尼克 Petr Vapenik

我努力使那些通常第一眼看不到的东西可见，这被称为“光线背后的图片”。我喜欢在光谱的各个区域使用非常长的曝光时间以及非传统的镜头工作方式。我的照片是私人收藏的一部分，并且在多处公寓和公司内部装饰中得以应用。我在许多国际摄影比赛中获得了多个奖项，例如 2022 年 ND 奖的第一名和金星奖、2020 年旧金山湾区国际摄影奖的金奖和画廊奖，以及 2022-23 年巴黎摄影奖的银奖和铜奖。

I try to make visible what is often not seen at first glance, so called “pictures from behind-the-light”. I like using of the very long exposure times in various areas of the spectrum and non-traditional work with lenses. My pictures are parts of private collections and they complete the interior of several apartments and companies. I got many awards from international photo contests, e.g. 1st place and Gold Star Award, ND Awards 2022, Gold Award and Gallery Award, San Francisco Bay International Photography Awards 2020 or Silver and Bronze Winner from Prix de la Photographie, Paris 2022-23.









我是一个自学成才的业余摄影师，原籍捷克共和国西部的皮尔森地区，现居住在布拉格附近的多布里霍维采。我从小就涉足摄影，最初只拍摄黑白和自制照片，后来拍摄彩色和红外照片。自 2013 年以来，我开始公开展览。我在捷克共和国举办了 9 次个展，我的照片也在国际联合展览中展出过（伯克利、巴黎、格拉斯哥）。

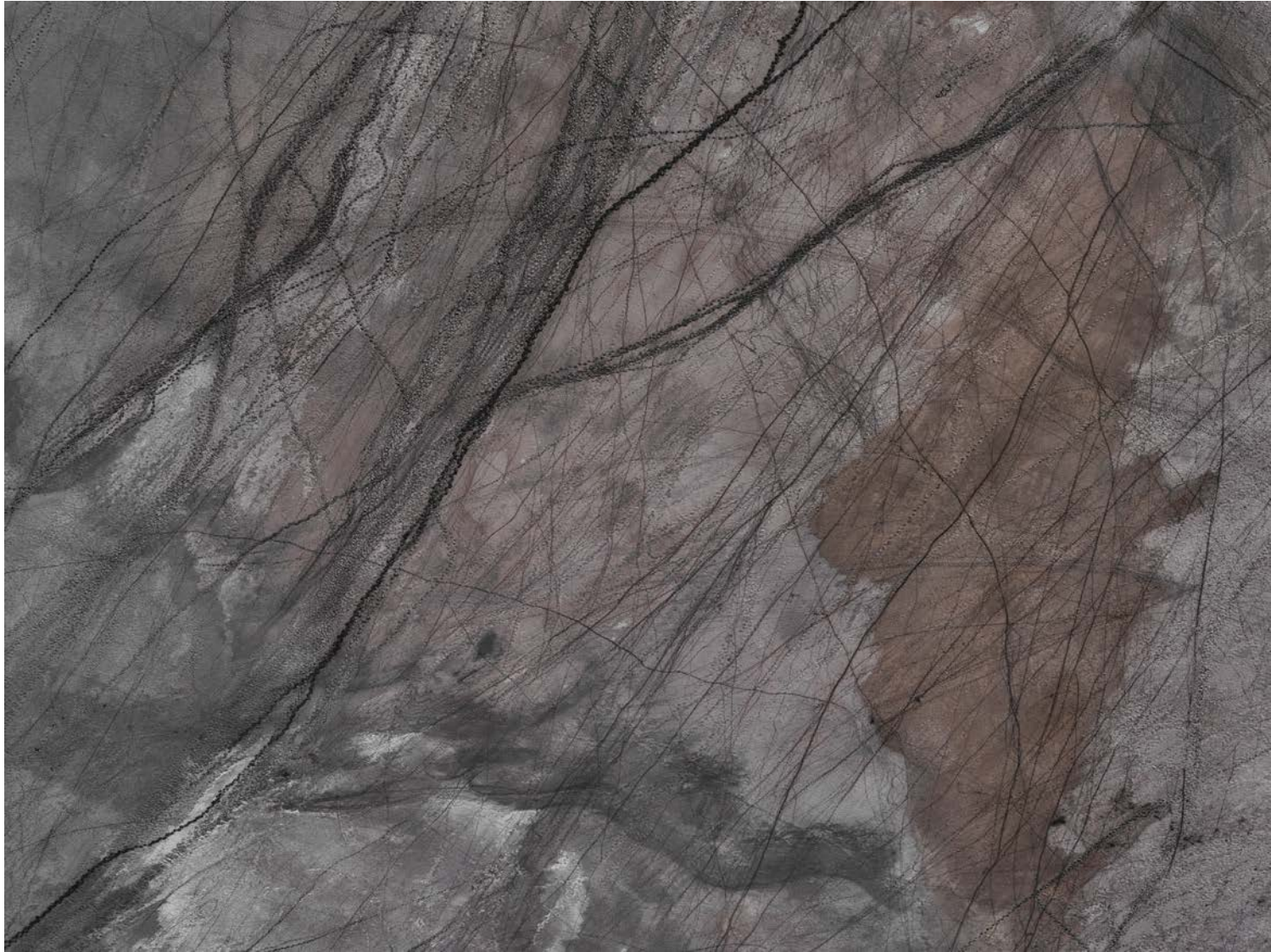
I'm a self-taught amateur photographer originally from the Pilsen region (West of the Czech Republic), now living in Dobrichovice near Prague. I have been involved in photography since childhood, first only with B&W and home-made photos, later with color and infrared pictures. I have been exhibiting publicly since 2013. I prepared 9 solo exhibitions in Czech Republic and my photographs have been shown at joint international exhibitions (Berkeley, Paris, Glasgow).

罗兰·布卢姆 Roland Blum

《歌之径》系列致力于展示纳米比亚北部的埃托沙盐沼。该盐沼覆盖了 4760 平方公里，甚至从太空也能看到。埃托沙盐沼是一个大型的内流盐沼，周围环绕着天然泉水和盐生草地及灌木丛。大群的哺乳动物在平原上游荡，以满足它们的盐分需求。它们的足迹形成抽象的图案，将这片平坦的盐沼变成一件艺术品。长时间的精心规划、直觉以及大量的运气，是在正确的时间出现在正确的地点发现这片风景隐藏的秘密宝藏所需的一些因素。沉默的《歌之径》以视觉诗歌的形式，向这片令人难以置信的景观致敬。

Songlines is dedicated to the Etosha Pan in the north of Namibia. The Pan covers 4760 square kilometers and is visible even from space. The Etosha Pan is a large endorheic salt pan. The pan is fringed with natural springs and halophytic grass and shrub lands. Large herds of mammals roam the plain to cover their salt requirements. Their tracks form abstract patterns and change this flat pan into a work of art. A combination of long and tedious planning, intuition and a good portion of luck are some of the factors needed, to be in the right place at the right time for the landscape to share its secret treasures. Silent Songlines in form of visual poems – a tribute of this incredible landscape.









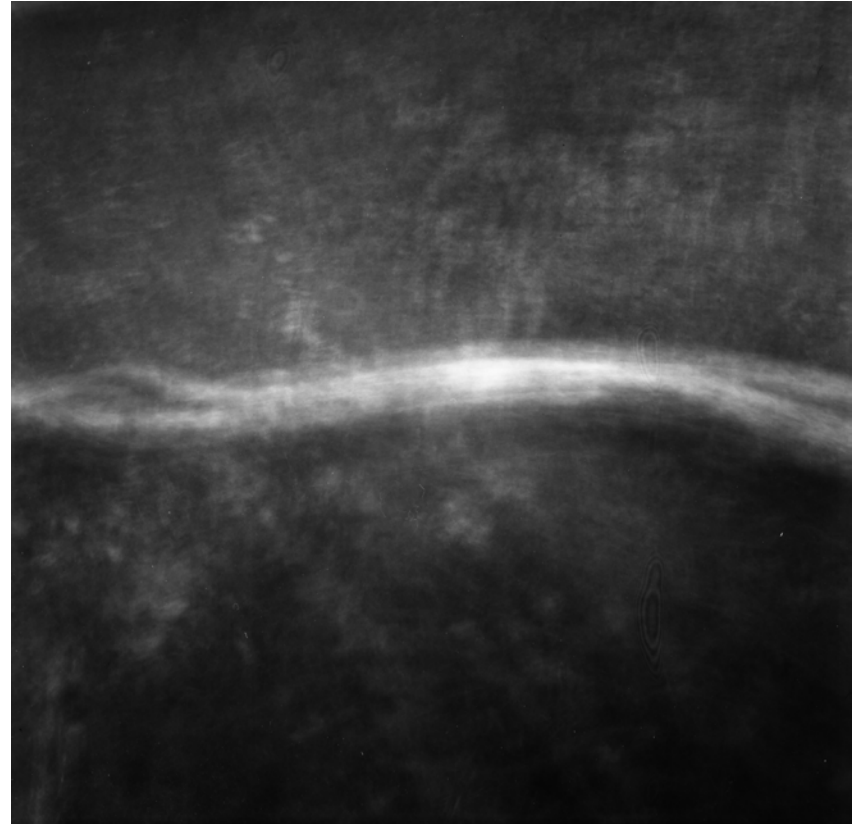
罗兰·布卢姆 1966 年生于格拉布斯，现居住并工作于列支敦士登的沙恩。曾在卢塞恩爵士学校和卢塞恩音乐学院学习音乐。主要作品是抽象的航空摄影。对景观中抽象、结构和图案的迷恋以及对音乐的热情在他的图像中得到共鸣。他的摄影作品非常接近绘画，真正意义上的“用光作画”就是摄影。

Roland Blum was born in 1966 Grabs, lives and works in Schaan/Liechtenstein, studied music at the jazz school Lucerne and at the conservatory Lucerne. main work is abstract aerial photography. the fascination for abstractions, structures and patterns in the landscape as well as the great passion for music are resonating in his images. His photographic work is very close to painting and painting with light is photography in the truest sense of word.

瑞蒂斯·杰维卡斯 Rytis Gervickas

这些作品是使用中画幅胶片相机和高对比度的慢速（ISO 5）正交胶片拍摄的。
其中三张照片来自系列《墙》。这些照片更像是对某些元素以这种方式拍摄效果的研究。
另有三张照片来自系列《梦境》。这些是我尝试制作的类似我夜间梦境的照片。这些照片处于超现实与我们理解之外的边界上。

*The works that I am submitting were created using medium format film camera and high contrast slow (ISO 5) orthochromatic film.
Three of the pictures are from a series "Wall". These pictures are more if a study of how certain elements might look photographed this way.
Another tree pictures are from a series called "Dream like". Those are my try to make pictures that resemble my night dreams. Something that is on a border of surreal and out of our comprehension.*







我来自立陶宛考纳斯，今年 42 岁，从事摄影近 20 年。参加过 20 多次群展，并举办过几次小型个展。我使用模拟相机和 35mm 或 120mm 胶片进行拍摄，并在自己的小实验室中进行明胶银盐打印。我不对照片进行数字编辑。我喜欢拍摄大多数人不会注意到的事物，喜欢用相机、胶片和化学品将物体或场景进行转化。很大程度上受到以下摄影师的影响：维陶塔斯·巴尔奇蒂斯、阿尔丰萨斯·布德维蒂斯、雷米吉尤斯·特雷吉斯等。

I am 42 years old from Kaunas, Lithuania. I have been taking pictures for almost 20 years. I took part in more than 20 group show and had couple of small personal shows. I work with analog camera and 35mm or 120mm film. I also do some gelatin silver printing in my own small laboratory. I don't do digital editing to my pictures. I like photographing things that most people don't pay attention to. I like to take an object or a scene and transform it with the help of my camera, film and chemicals.

My biggest influences are Lithuanian photographers: Vytautas Balcytis, Alfonsas Budvytis, Remigijus Treigys and others.

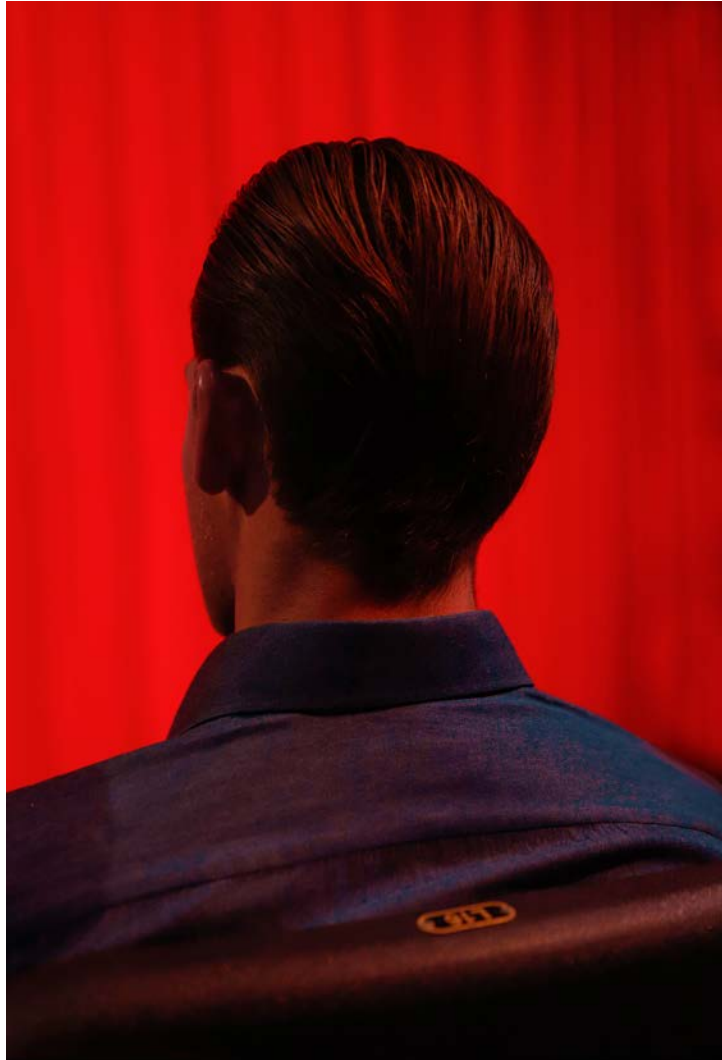
廖天琦 Tianqi Liao

廖天琦感兴趣将观念摄影和纪实摄影的语言融合在一起，以一种审视的视角定位平凡事物。她的作品旨在提取看似平凡的瞬间，将其放大到荒谬的程度。在她的摄影系列中，进行反思性的呈现，探讨了永恒与短暂、现实与理想化之间的相互作用，并以哲学探究为基础。

Tianqi is interested in blending the languages of conceptual and documentary photography to position banality within a lens of scrutiny. Her work seeks to extract seemingly mundane moments to amplify them into absurdity. In her photographic series, she offers reflective presentations that interrogate the interplay between permanence and transience, as well as reality and idealization, underpinned by philosophical inquiries.







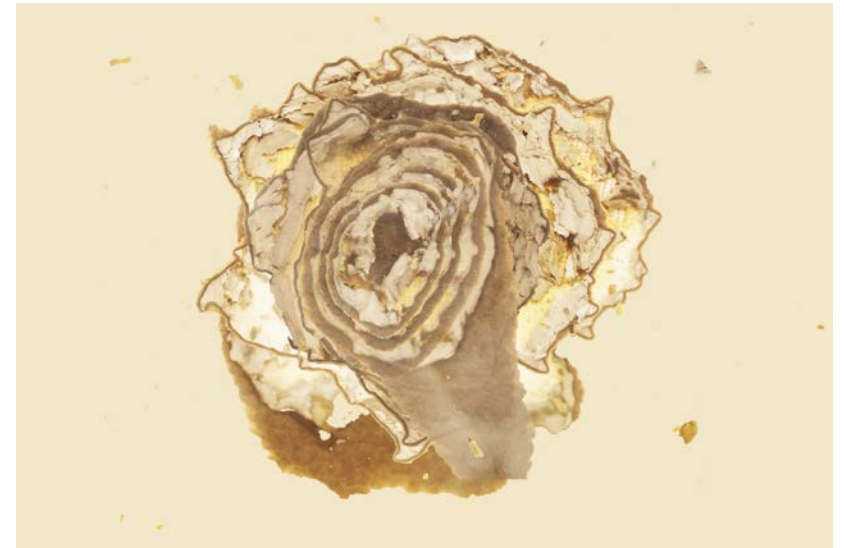
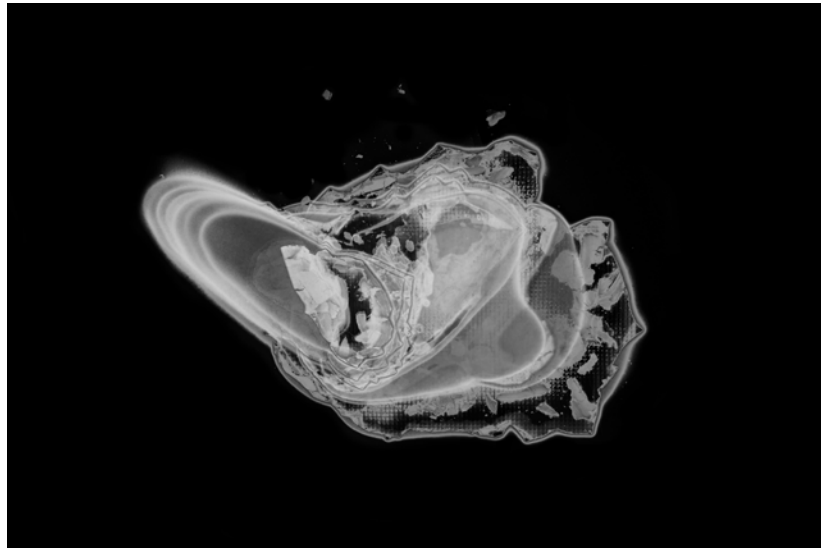


廖天琦是一位视觉艺术家，拥有哥伦比亚大学艺术管理硕士学位。作为一名摄影师，她对社会规范与个人感知之间摩擦产生的对话深感兴趣。通过她的镜头，天琦捕捉日常生活中存在的微妙紧张和明显矛盾，用批判的眼光审视顺从、反抗及其间的空间等主题。这种方法使她能够突出社会结构的复杂动态及其对个人经历的影响，邀请观众质疑和重新审视自己的观点和周围的世界。

除了艺术创作，廖天琦在多个艺术和文化组织拥有丰富的工作经验，包括布朗克斯纪实中心、大卫·茨维尔纳画廊、惠特尼美国艺术博物馆和建筑中心。她对摄影有着浓厚的兴趣，旨在通过基于镜头的实践激发对话，并为各种艺术人才创造对话和发展的平台。

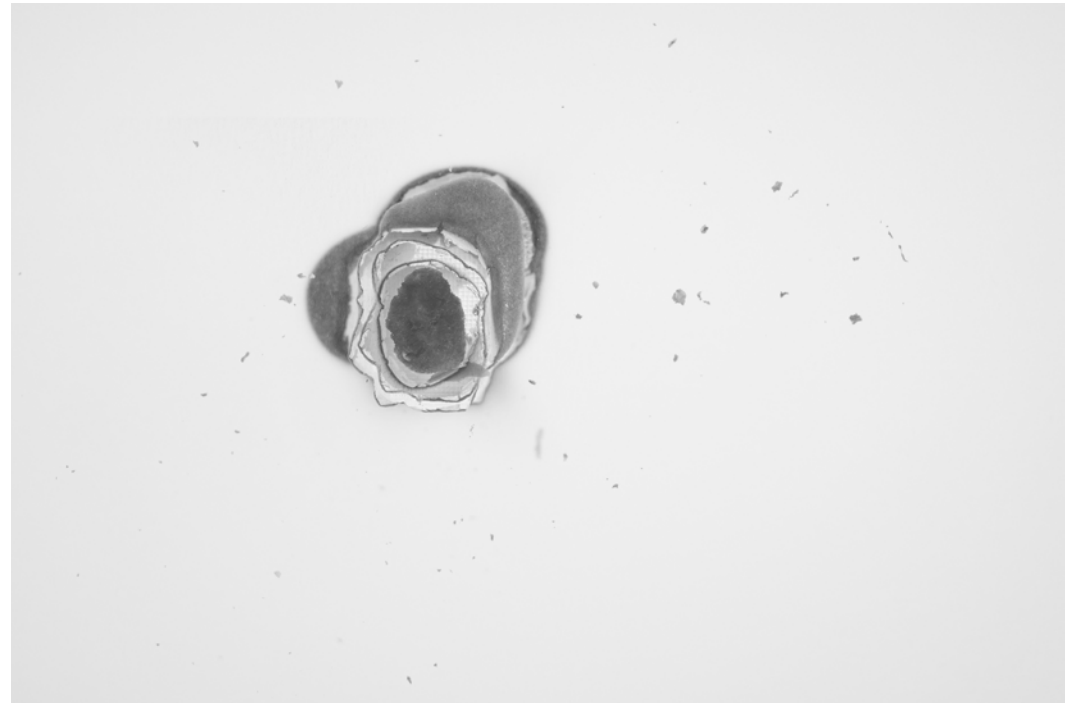
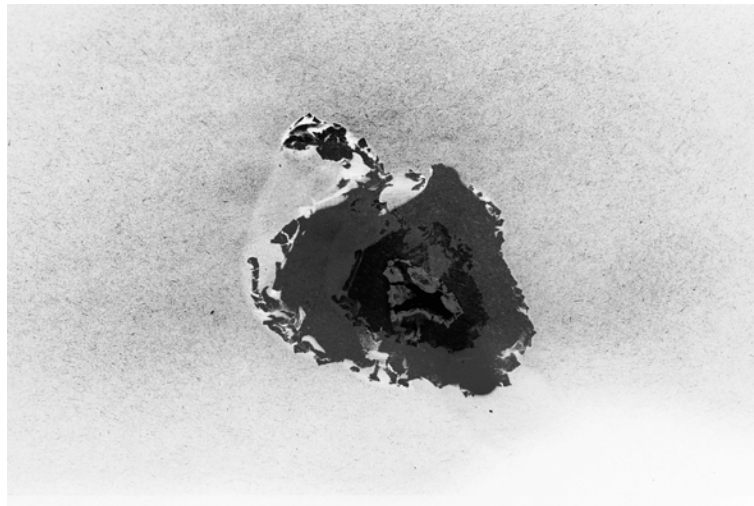
Tianqi is a visual artist with a Master of Arts in Arts Administration from Columbia University. As a photographer, she is intrigued by conversations that arise from the friction between societal norms and individual perceptions. Through her lens, Tianqi captures the subtle tensions and overt contradictions present in everyday life, employing a critical eye to examine themes of conformity, resistance, and the spaces between. This approach allows her to highlight the complex dynamics of societal structures and their impact on personal experiences, inviting viewers to question and reconsider their own viewpoints and the world around them.

Adjacent to her artistic endeavors, Tianqi's professional experience spans several arts and cultural organizations, including the Bronx Documentary Center, David Zwirner, the Whitney Museum of American Art, and the Center for Architecture. With a deep interest in photography, she aims to stimulate conversations through lens-based practices and to create platforms for dialogue and development for a variety of artistic talent.



我点燃一张纸，燃烧的痕迹在空气和风的流动中逐渐展开，正负形状在不断的能量转化中保持平衡。我拍摄了这一过程的每个阶段，然后将照片层叠在一起，创造出引人入胜的新图案，如褪色的花朵、真菌或宇宙尘埃。通过这些摄影图像，我希望记录和探索在衰变过程中秩序与混乱的共存。

I ignite a piece of paper, and the burning traces gradually unravel in the movement of the air and wind, positive and negative shapes balanced in a constant transformation of energy. I photograph each stage of the process and then overlap the photo layers to create intriguing new patterns, such as a faded flower, fungus, or cosmic dust. Through these photographic images, I hope to document and explore the coexistence of order and disorder during the decay process.

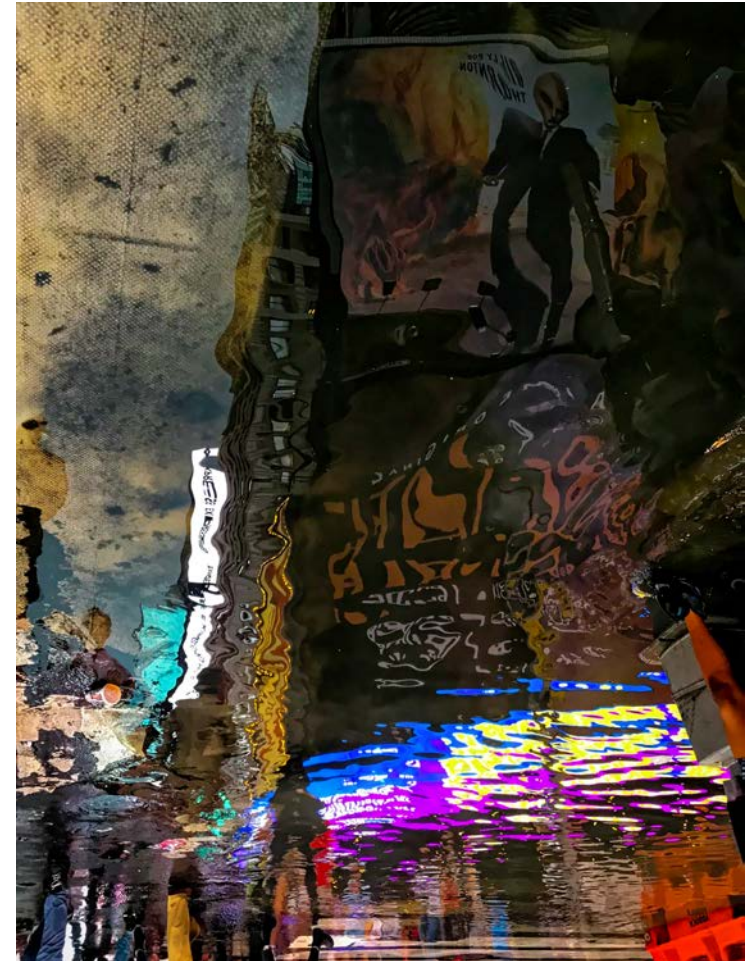
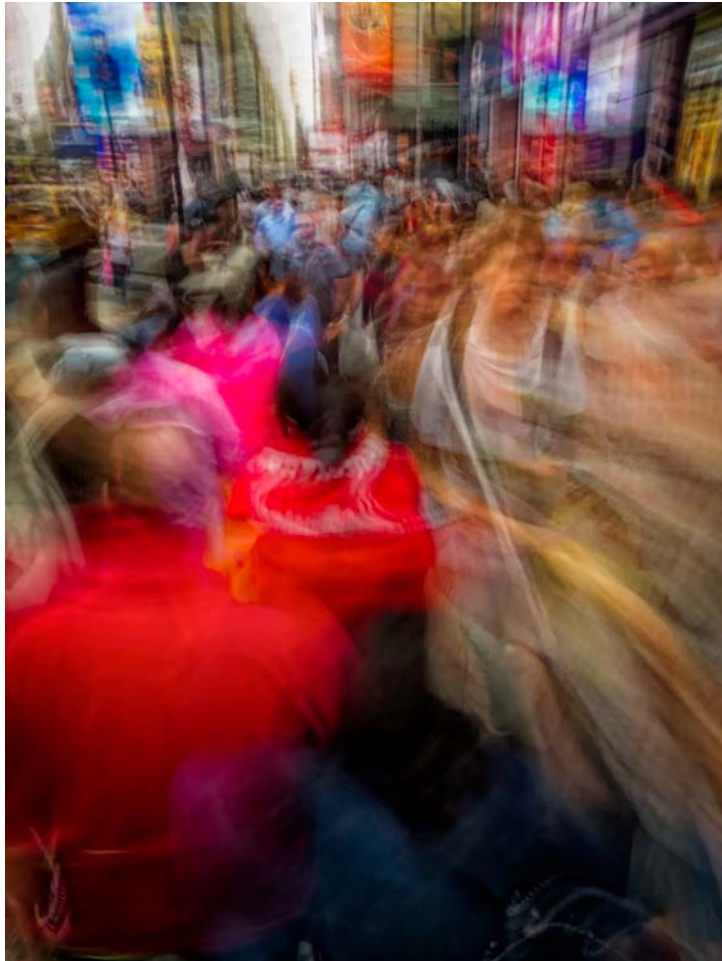


周谢妮是一位中国视觉艺术家，目前居住在伦敦。她分别获得坎伯韦尔艺术学院的美术硕士学位和皇家艺术学院的插画硕士学位。周显妮的好奇心始于自然界中衰败和再生的循环现象，旨在捕捉自然界中脆弱和过渡的细节作为可见的痕迹。专注于基于时间的绘画实践，研究人们如何通过环境变化来感知时间，以及这些感官变化如何唤起对所在地点的价值感。通过审视我们生态身份的视角，周显妮希望理解和反思人类在当今社会中如何与自然建立关系。

Xieni Zhou is a Chinese visual artist currently living in London. She received her MA Fine Art and MA Illustration degrees from Camberwell College of Art and Royal College of Art, respectively.

Curiosity begins with the cyclical phenomenon of decay and regeneration in nature, Xieni aims to capture the fragile and transitional details of the natural world as visible traces. The focus is on time-based drawing practices, investigating how people perceive time through environmental changes and how these sensory variations evoke a sense of the value of being in a place. By examining the perspectives of our ecological identity, Xieni hopes to understand and reflect on how humans relate to nature in society today.

Xiomaro



我的艺术作品是在纽约市创作的。它们以紧凑的构图展示反射和缓慢曝光的运动。这些对转瞬即逝时刻的摄影作品通过现实主义与抽象的交汇，引导观众以新的方式去观察，例如，一个简单的窗户或人群中蕴藏的远不止是窗户或人群本身。这种通过抽象达到的更高理解，正是哲学家所说的“抽象”。这些图像总是提供新的发现机会，让个体做出诠释。色彩、纹理和形状层次可以让人欣赏其未曾察觉的美，或者引发人们思考快节奏城市环境中生活的混乱漩涡对我们自身、疏离感、技术、企业消费主义、精神性以及纽约或任何其他全球大都市的当代文化所传达的信息。因此，这些图像挑战了通过 Photoshop、滤镜和人工智能摆拍或操纵的社交媒体快照的虚假现实。

My artwork was created in New York City. It features tight compositions of reflections and slow exposures of motion. These photographs of fleeting moments introduce viewers to new ways of seeing at the intersection of realism and abstraction, e.g., that there is more in a mere window or crowd than the window or crowd itself. This higher understanding through abstraction is what philosophers refer to as aphaeresis. The images always offer something new to discover for private interpretation. Layers of color, textures, and shapes can be enjoyed for their unseen beauty or they can move one to contemplate what the chaotic swirl of life in a fast-paced urban environment says about ourselves, alienation, technology, corporate consumerism, spirituality, and contemporary culture in New York or any other global metropolis. As such, the images challenge the artificial realities of social media snapshots that are posed or manipulated by Photoshop, filters, and AI.





Xiomaro 是一位在国际上广泛展出的艺术家。他的创作有两大部分：受美国国家公园管理局委托拍摄的标志性历史遗址，以及独立的个人作品，记录城市街头生活。

其个展曾在多处展出，包括哈佛大学、长岛博物馆、莫里斯博物馆和果园博物馆。他的作品也曾在美国、英国、苏格兰、意大利和希腊的画廊展出。《纽约时报》、《波士顿环球报》和《Fine Art Connoisseur》杂志等出版物报道过他的作品，还在包括 PBS 和 Fox Nation 纪录片在内的许多美国网络新闻节目中亮相。

作为作家，Xiomaro 撰写了《威尔农国家历史遗址》（Arcadia 出版），由参议员约瑟夫·利伯曼作序。他的第二本关于街头摄影的书将于 2025 年由英国的 Fonthill Media 出版。

Xiomaro 大学毕业时主修哲学，并担任纽约大学法学院《国际法与政治杂志》的主编。作为律师，他曾代理《财富》500 强公司和嘻哈、舞蹈和流行音乐的名人。癌症康复后，他离开了法律行业，开始追求摄影艺术。

Xiomaro is an internationally exhibited artist. His practice is divided into two portfolios: iconic historic sites commissioned by the U.S. National Park Service and independent personal work documenting urban street life.

His solo exhibitions have been presented at numerous venues including Harvard University, Long Island Museum, Morris Museum, and Fruitlands Museum. His work has also been featured at galleries in the U.S., England, Scotland, Italy, and Greece. Publications such as The New York Times, The Boston Globe, and Fine Art Connoisseur magazine have reported on his work and he has appeared on many American network news programs including documentary episodes by PBS and Fox Nation.

As a writer, Xiomaro authored Weir Farm National Historic Site (Arcadia Publishing) with a foreword by Senator Joseph Lieberman. His second book, on street photography, will be published in 2025 by Fonthill Media in the U.K. Xiomaro graduated college as a philosophy major and was Editor-in-Chief of the Journal of International Law and Politics at New York University School of Law. As an attorney, he represented Fortune 500 corporations and celebrities in hip hop, dance, and pop music. After recovering from cancer, he left the legal profession and began pursuing photography as an art form.



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