

Aesthetica

THE ART & CULTURE MAGAZINE
www.aestheticamagazine.com

Issue 123
February / March 2025

PICTURES OF RENEWAL
Images of Brazil's Atlantic Forest highlight its beauty and fragility

SENSORY EXPERIENCE
Ryoji Ikeda's audiovisual pieces are a light and sound spectacle

FUTURE CONSTRUCTS
Celebrating the artistic legacy of pioneer Aleksandra Kasuba

STUDY IN GEOMETRY
Contemporary abstract scenes inspired by icons of modernity



23
9 771743 271088
UK £6.95 Europe €14.99 USA \$16.49



ACQUA DI PARMA



india mahdavi

INDIA MAHDAVI'S VENETIAN HOLIDAY

Timeless Art Deco meets the ancient artistry of Murano glass in a limited edition Acqua di Parma collection by designer and architect India Mahdavi. Each fragrance bottle, vibrantly unique and individually numbered, is hand-crafted by Venetian Murano maestros. A radiant addition to the Acqua di Parma legacy, discover the Venetian Holiday Collection in full on acquadiparma.com.

Immortal
A Focus on
Figurative Painting
in France

Out of Bounds

ART. PARIS

03—06 April 2025
Grand Palais

OFFICIAL PREMIUM PARTNER



BNP PARIBAS
BANQUE PRIVÉE

**Discover the list of
170 exhibitors
of Art Paris 2025**



Asia's Leading International Design Event

亚洲权威 国际 设计盛会

4-7 June 2025
Shanghai World Expo
Exhibition &
Convention Centre

2025年6月4-7日
上海世博展览馆

design
SHANGHAI

设计上海



Unlock New Opportunities
in Asia - Exhibit at
Design Shanghai!

Scan the QR Code to Download the
Media Pack and Discover More!

THE
HEPWORTH
WAKEFIELD

Louise Giovanelli

A Song *of* Ascents

23.11.24 *until* 21.04.25

The Hepworth Wakefield presents a major exhibition
of Louise Giovanelli's new and recent paintings.

Major Supporters

RYAN TAYLOR
COLLECTION

WHITE CUBE

The Louise Giovanelli Exhibition Circle:
Ken LI & those who wish to remain anonymous

Supporters

ARTS COUNCIL
ENGLAND

wakefieldcouncil

Image: Louise Giovanelli, *Scala*, 2024 © DACS, Courtesy of the artist and White Cube
Photo: Michael Pollard

Book now hepworthwakefield.org

Registered charity no 1138117

PAINTING FLATNESS *beyond*



FILOPLASTICA

MARCO ALMAVIVA

archivioalmaviva.org

collect



THE LEADING INTERNATIONAL
ART FAIR FOR CONTEMPORARY
CRAFT AND DESIGN

28 FEBRUARY—02 MARCH 2025
PREVIEWS 26—27 FEBRUARY
SOMERSET HOUSE, LONDON, UK

PRESENTED BY



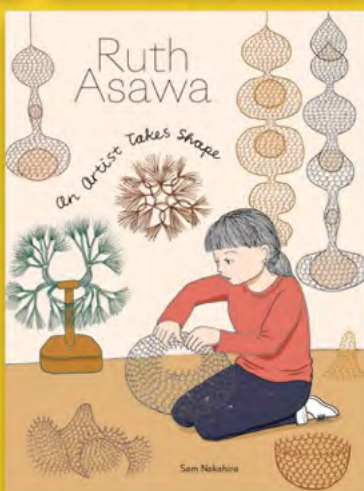
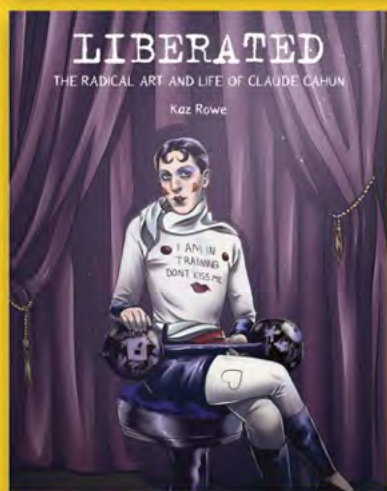
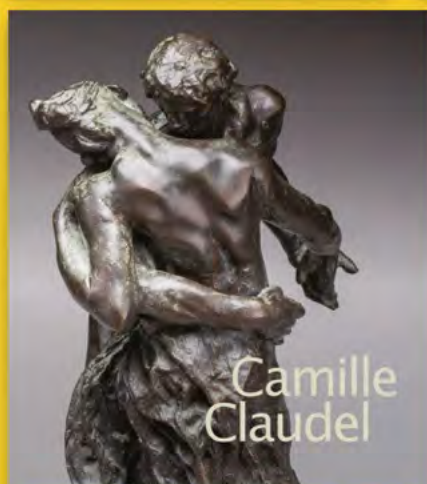
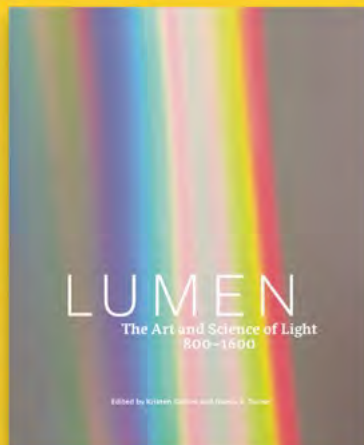
ARTS COUNCIL
ENGLAND

**SOMERSET
HOUSE**

Carol Prusa, *Limen*, silverpoint,
graphite and acrylic on acrylic
hemisphere with fibre optics and
programmed light emitter presented
at Collect 2025 by BlüenderART,
Jake Curtis (photographer)



COLLECTFAIR.ORG.UK
@COLLECTARTFAIR
#COLLECT2025



Gustave Caillebotte
Painting Men

Edited by Scott Allan, Gloria Groom, and Paul Perrin

An exploration of the complex and varied aspects of Impressionist Gustave Caillebotte's oeuvre, this abundantly illustrated volume paints a fascinating portrait of the artist, masculinity, and identity in late nineteenth-century France.

Camille Claudel

Edited by Emerson Bowyer and Anne-Lise Desmas

Featuring more than two hundred and fifty photographs, this publication provides a fascinating and comprehensive reevaluation of the visionary French sculptor Camille Claudel.

Liberated

The Radical Art and Life of Claude Cahun

Kaz Rowe

This young-adult graphic biography explores the life, art, and activism of genderqueer, French Surrealist artist Claude Cahun and their partner Marcel Moore.

Lumen

The Art and Science of Light, 800–1600

Edited by Kristen Collins and Nancy K. Turner

Sumptuously illustrated, this publication explores the ways art and science worked hand in hand in the Middle Ages and the Renaissance.

Looking at Fashion

A Guide to Terms, Styles, and Techniques

Debra N. Mancoff

Spanning the centuries and representing a global point of view, *Looking at Fashion* is a guide to the elements that make clothing practical, wearable, stylish, and distinctive.

Ruth Asawa

An Artist Takes Shape

Sam Nakahira

Featuring lively illustrations and photographs, this young-adult graphic biography of Japanese American artist Ruth Asawa chronicles her formative years.

Classical. Experimental. International.

DANCE BY
REFLECTIONS
VAN CLEEF & ARPELS

**Nine world-class
companies in one
pioneering festival**

12 - 28 March 2025

Sadler's Wells

SADL
ERSW
ELLS

sadlerswells.com



Supporting quality creativity by
**ARTS COUNCIL
ENGLAND**



Photo: Gregory Batardon



LAURENCE JONES | REBECCA HOSSACK ART GALLERY

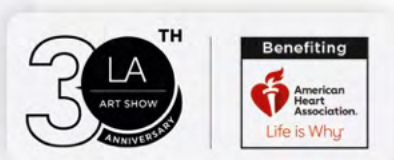


CELEBRATING
30 YEARS

FEBRUARY 19-23 | 2025

LOS ANGELES CONVENTION CENTER | SOUTH HALL
LAARTSHOW.COM

TICKETS:



BREATHING WITH THE FOREST MARSHMALLOW LASER FEAST

SATURDAY 8 FEBRUARY – SUNDAY 6 APRIL



Breathing with the Forest © Emergence Magazine

**COMPTON
VERNEY**

COMPTONVERNEY.ORG.UK

Warwickshire CV35 9HZ

Travel back in time with
this era-defining book...



Welcome to the 1980s.

Thames
&Hudson

thamesandhudson.com

28-30 MARCH

ART

ROTTERDAM

2025

AHOY



mondriaan
fonds



MAIN PARTNER



23 JAN – 13 APR 2025
EXHIBITION

SOIL

THE WORLD AT OUR FEET

SOMERSET HOUSE

This groundbreaking exhibition unites visionary artists and thinkers from around the world to explore the remarkable power and potential of soil. Through a range of artworks, artefacts and innovative approaches, visitors are invited to reconsider the crucial role soil plays in our planet's health. The show delivers a message of hope and urgency, encouraging a more sustainable, harmonious relationship with the Earth—if we choose to act now.



Scan me for
access to digital
programming

Book now at somersehouse.org.uk

Image Credit: *Unearthed – Mycelium* by Jo Pearl © Elsa Pearl



On the Cover

Australian photomedia artist Tamara Dean makes lush and evocative portraits in which figures immerse themselves in nature. The images, filled with energy and movement, are a clear reminder that we are neither separate from, nor superior to, our surroundings. (p. 108)

Cover Image:
 Tamara Dean, *Tumbling through the treetops*.
 From the series *High Jinks in the Hydrangeas*, (2020).

Welcome

Editor's Note

Human connections are defined by shared experiences. They weave an intricate tapestry of empathy, collaboration and inspiration. In these bonds, we find comfort, understanding and fertile ground for new ideas. When we unite by a common goal or listen to each other, the results are truly transformative.

Innovation is at the intersection of diverse perspectives, proving that the most profound breakthroughs are born not in isolation but together. Collective energy propels us forward, whilst resilience is key. Humanity's strength lies in the ability to grow, learn and reimagine new futures. This issue of *Aesthetica* is dedicated to the movers and shakers. We introduce Ryoji Ikeda, one of the world's leading composers and media artists. The High opens the American debut of *data-verse*, Ikeda's trilogy of monumental, immersive light and sound installations, which reflects upon the digitalisation of global society. Floor-to-ceiling projections feature visual data extracted from mathematical theories and quantum physics.

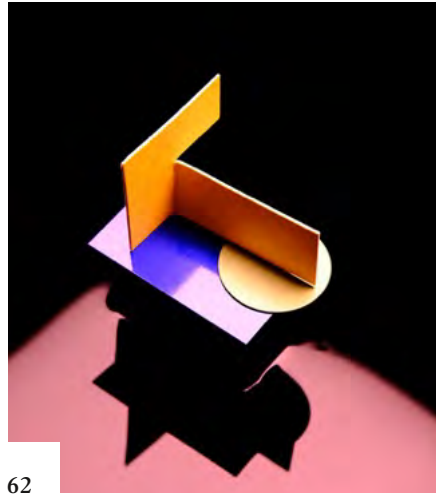
Next, we chat with curator, Elona Lubyté, about *Imagining the Future*, the first major exhibition in France and in Europe of the late pioneer Aleksandra Kasuba. The artist is known for her multidisciplinary practice on the threshold of design, architecture and experimental art. She was a visionary of the 20th century space exploration era, and this retrospective is constructed as a bright, inspiring narrative about loss and possibility. Finally, Gleeson Paulino takes centre stage at the PhotoVogue Festival. His photography is characterised by an appreciation for natural lighting and the vibrancy of Brazil's diverse landscapes.

In photography – we look at lens-based experimentation which probes the concept of the subject within an image. We feature Greg White, Heather Evans Smith, Martin Levêque, Sandra Bartocha and Stephanie O'Connor. Our cover photographer, Tamara Dean, highlights vital connections between humans and the environment. Finally, the Last Words go to Mous Lamrabet about his show in Marrakech.

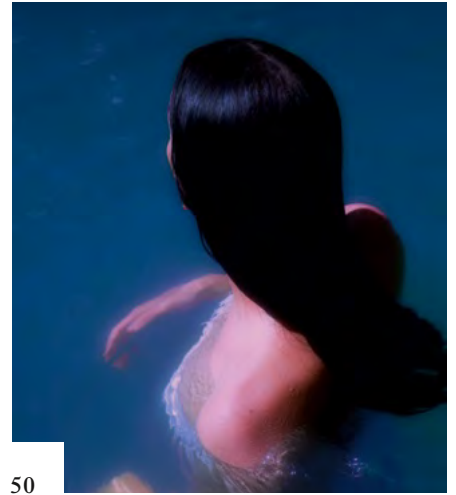
Cherie Federico



120



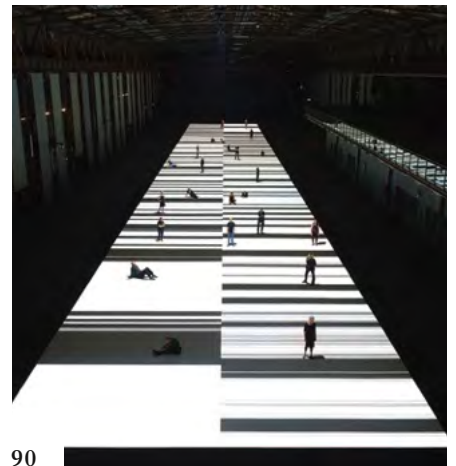
62



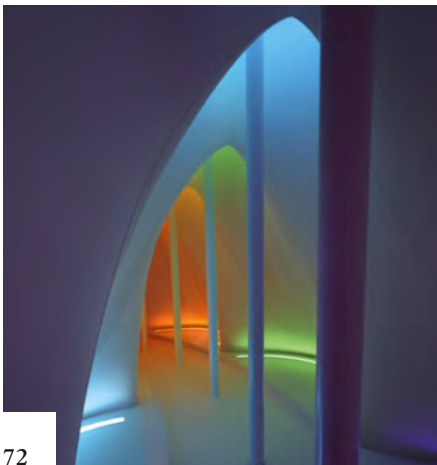
50



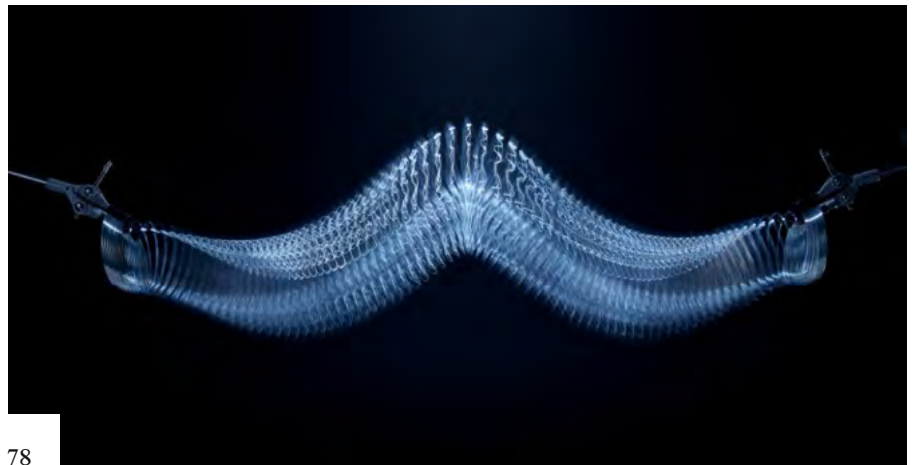
108



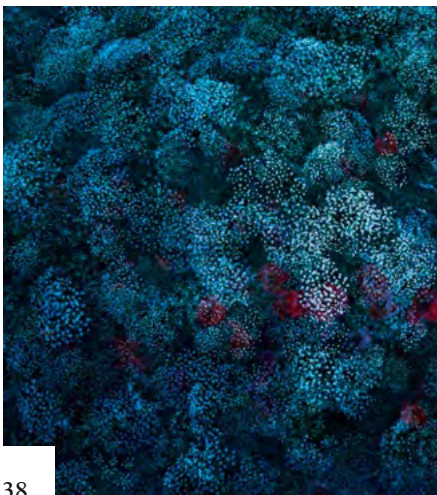
90



72



78



38



96



18

Art

15 Welcome

This edition of *Aesthetica* celebrates the power of shared experiences and human connections, showing what happens when we come together.

38 Evoking Atmosphere

Nature is the subject of choice for artist Sandra Bartocha, whose images traverse sun-dappled forests and meadows filled with rich plant life.

72 Future Constructs

The enduring legacy of Aleksandra Kasuba, the late Lithuanian installation art pioneer, is examined by a major retrospective in France.

96 Personal Storytelling

The colour blue has long been associated with melancholy and sadness. Heather Evans Smith explores this feeling in a series of photographs.

18 News

Light transforms Battersea Power Station, whilst photography shows across Europe and the USA survey image-makers overlooked by the canon.

50 Visual Memory

People and landscapes blend into each other in Stephanie O'Connor's rich body of work, which examines themes of imagination and belonging.

78 Science Captured

Greg White cites Berenice Abbott as inspiration for the *Base Quantities* still life series, visualising everything from electricity to mass and length.

108 Natural Immersion

Tamara Dean's flower-drenched images remind us that humans are neither separated from, nor superior to, the environment that surrounds us.

34 10 to See

Spanning the Museum of Modern Art in New York City, to Somerset House in London, this season's art exhibitions consider the future of life on Earth.

62 Study in Geometry

Martin Levêque is deeply influenced by the long history of modernist photography, building crisp, colourful sculptures out of cardboard and metal.

90 Sensory Experience

In Atlanta, world-leading Japanese creative Ryoji Ikeda is making large sets of data visible through his multilayered and audiovisual art experiences.

120 Pictures of Renewal

Brazilian photographer Gleeson Paulino, who is a part of this year's PhotoVogue Festival, discusses what drives his innovation and creativity forwards.

Reviews

126 Exhibitions

From trailblazing political art by Hans Haacke, to Tate's survey of 1980s Britain, these shows lay the foundations for art as we know it now.

131 Film

The Seed of the Sacred Fig is a window to Iranian society, meanwhile *Two Strangers Trying Not to Kill Each Other* traces a tale of art and marriage.

133 Music

The Altons debuts with a soulful rock LP, Youth Lagoon launches *Rarely Do I Dream* and Panda Bear presents the first solo album in five years.

Books

135 The Latest Publications

Steve McQueen curates *Resistance*, dedicated to the power of protest. We also review books about Ruth Asawa and art in the AI landscape.

Artists' Directory

142 Featured Practitioners

Bold brushwork, expressive portraits and bright abstracted shapes come together in this issue's selection of key contemporary names to watch.

Last Words

146 Mous Lamrabat

The photographer's latest exhibition, open in Marrakech, explores shared heritage through visuals that combine tradition and modernity.

Aesthetica Magazine is trade marked worldwide.
© Aesthetica Magazine Ltd 2025.

ISSN 1743-2715.

All work is copyrighted to the author or artist.
All rights reserved. No part of this magazine may be used or reproduced without permission from the publisher.

Published by Cherie Federico and Dale Donley.

Aesthetica Magazine
21 New Street
York, YO1 8RA, UK

Newtrade Distribution:
Warners Group Publications plc.

Gallery & Specialist Distribution:
Central Books.

Printed by Warners Midlands plc.



The Aesthetica Team:
Editor: Cherie Federico
Creative Producer: Eleanor Sutherland
Content Creator: Emma Jacob

Media Sales & Partnerships Manager: Megan Hobson
Marketing & Communications Officer: Phoebe Cawley

Production Director: Dale Donley
Operations Coordinator: Anna Gallon
Projects Administrator: Fruzsina Vida
Administrator: Katherine Smira

Contributors:
Emma Jacob
Eleanor Sutherland
Frances Johnson
Vamika Sinha

Reviewers:
Amanda Nicholls, Charlotte Rickards,
Eitan Orenstein, Eleanor Sutherland,
Emma Jacob, Frances Johnson,
Fruzsina Vida, James Mottram, Katie Tobin,
Matt Swain, Meg Walters, Michael Piantini,
Shirley Stevenson, Shyama Laxman

Advertisement Enquiries:
Megan Hobson
(0044) (0)7565 109137
advertising@aestheticamagazine.com

Artists' Directory Enquiries:
Megan Hobson
directory@aestheticamagazine.com

Subscriptions:
subscriptions@aestheticamagazine.com

General Enquiries:
info@aestheticamagazine.com

Press Releases:
pr@aestheticamagazine.com

Follow us:
aestheticamagazine.com
facebook.com/aestheticamagazine
x.com/AestheticaMag
pinterest.com/AestheticaMag
instagram.com/AestheticaMag



Richard Mosse, Still from Broken Spectre, Yanomami Territory, River Unaricoera, Roraima, multispectral image from helicopter, 2022. © Richard Mosse. Courtesy of the artist and Jack Shaiman Gallery, New York.



Enhanced Topography

BROKEN SPECTRE

MMoCA, Madison | Until 16 February

mmoca.org

American physicist Robert Williams Wood published the first infrared images in 1910. The technique registers light that is invisible to the human eye, creating a dreamlike image that distorts colours. The tool was used as part of aerial imaging during WWI, as the pictures could pierce toxic gases and inform decision-making, becoming a vital resource in modern warfare.

Irish artist Richard Mosse (b. 1980) pioneered the artistic use of infrared photography in the series *Infra* (2012), which depicted Democratic Republic of the Congo's civil war. In the images, camouflaging greens are transformed into vivid lavender and crimson. Mosse photographed the topographies marred by the fighting, as well as rebel groups and communities caught up in the conflict. Infrared, as a technique, has been harnessed by influential names like Claudia Andujar, as well as a new generation of lens-based creatives, such as Kate Ballis and Paolo Pettigiani.

In a new exhibition at MMoCA, Mosse harnesses the familiar technique for a new purpose. The impact of humans on the flora of the Amazon is brought to the fore using multispectral aerial cameras, ultraviolet botanical studies and heat sensitive analogue film. At the heart of the display is *Broken Spectre*, a 74-minute film that shows cinematic infrared scenes that track illegal mining, logging, industrial agriculture and Indigenous activism. Behaviours that are usually shielded by canopies of trees are brought to attention. Mosse's photos reveal ecological devastation that is too vast to comprehend, highlighting the interconnectedness of seemingly insignificant actions and decisions.

Radiant Installation

LIGHT FESTIVAL 2025

Battersea, London | Until 23 February

batterseapowerstation.co.uk

Battersea Power Station has been at the heart of life in London since it was first constructed in 1929. The building was designed by Sir Giles Gilbert Scott, the same architect responsible for the city's iconic red phone boxes. At its peak, the facility supplied almost a fifth of London's electricity, including for the Houses of Parliament, the BBC and Buckingham Palace. The energy plant closed in 1983 and in the years since, it has been transformed into a destination for art and leisure. Today, the 42-acre site is home to over 150 shops, restaurants and entertainment venues.

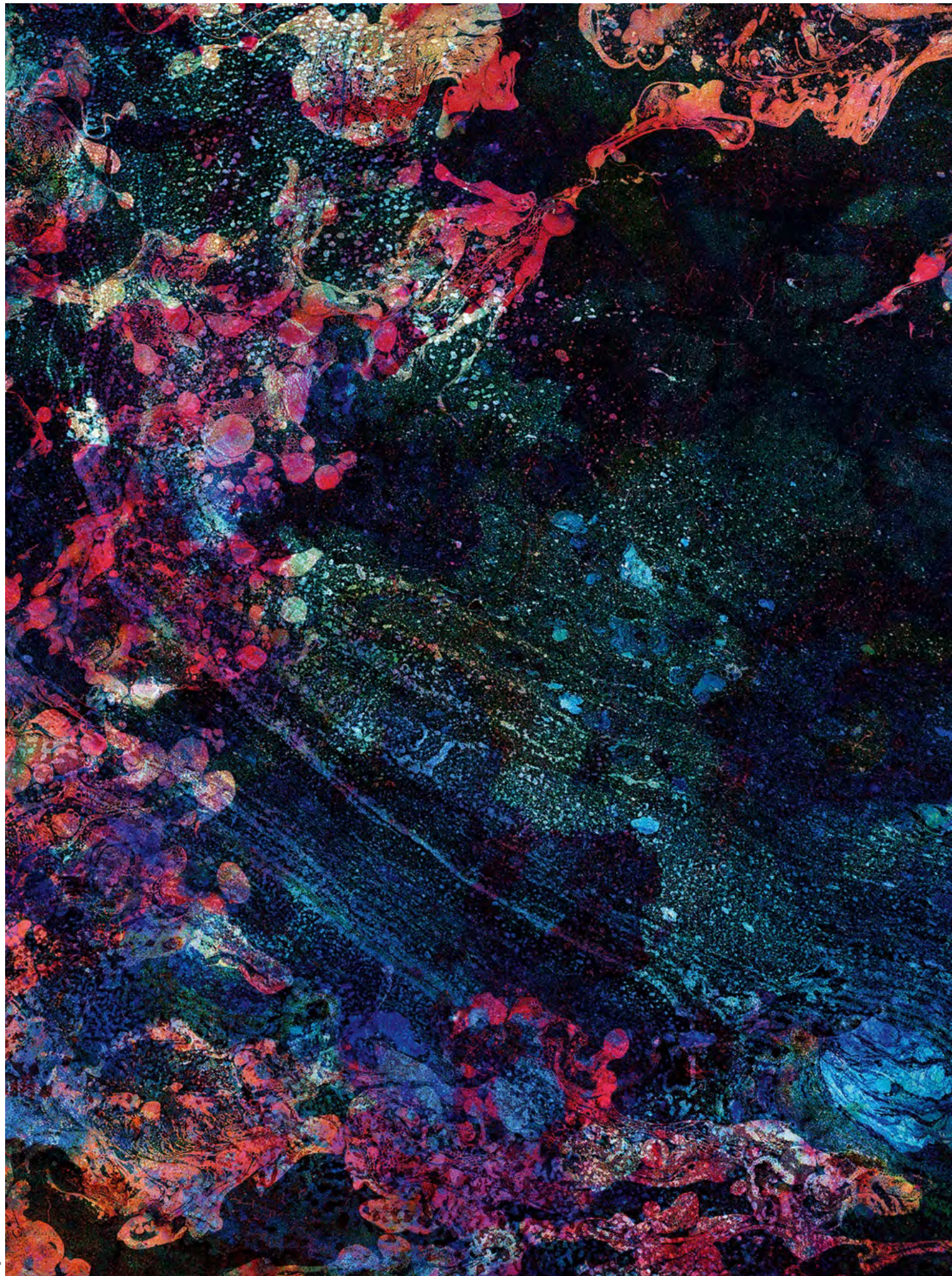
The annual Light Festival is a key part of this cultural offering. Made in collaboration with Light Art Collection, James Glancy Design and Kumquat Lab, the interactive art trail returns for 2025 with eight installations including a tornado and a giant ball of yarn. The works only reach their full potential when visitors step into the design. Italian duo Luigi Console and Valentina Novembre's *Never Ends* takes the form of a horse on a spring. The lights surrounding the artwork activate when it is ridden, creating a fairytale setting that flies past as if in a gallop. Elsewhere, a musical sculpture is inspired by the pollination process in plants. Visitors become part of a collaboration, where individual notes blend seamlessly into one harmonious melody.

This year's event also includes live performances. LED drummers take audiences on a colourful journey with high-impact music, dynamic choreography. Meanwhile, stilt walkers dazzle, as they roam the festival and greet guests with their radiant glow. This Light Festival brings joy to dark winter nights.

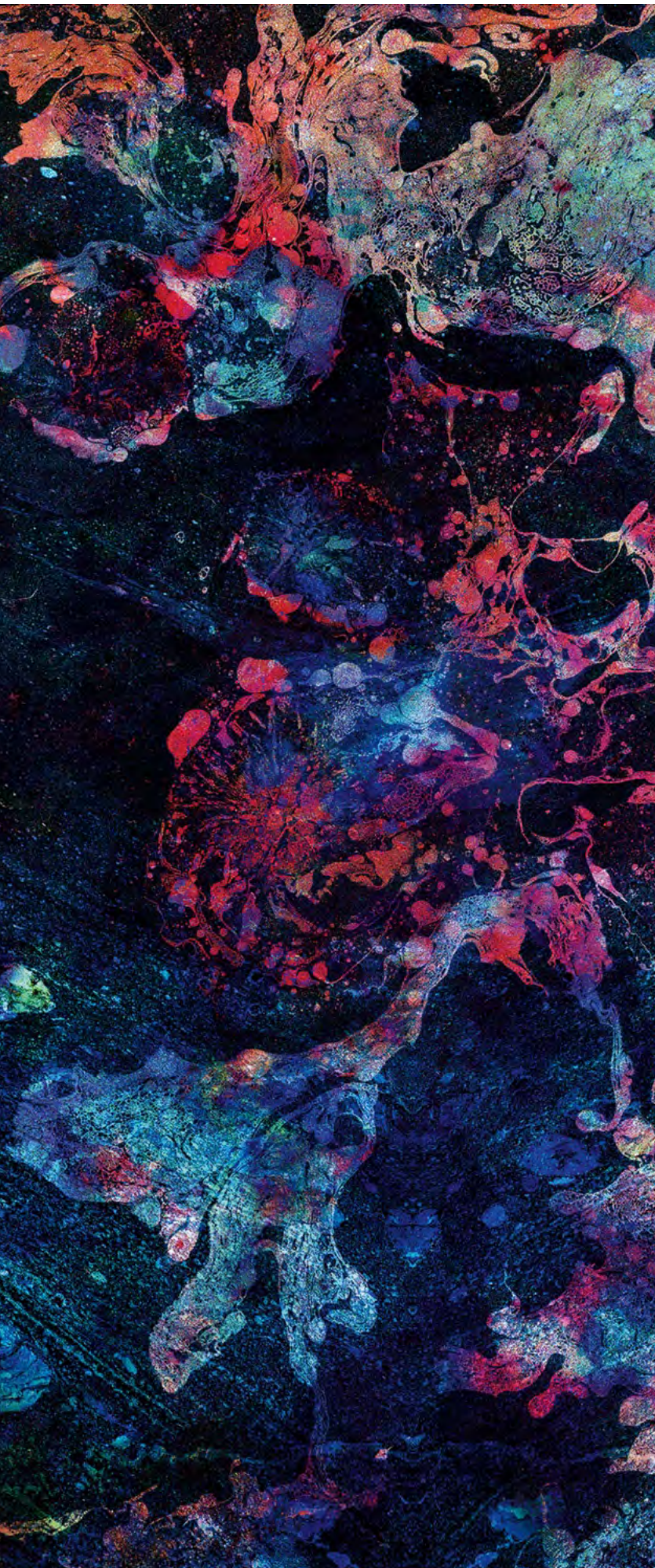




Spin Me A Yarn at Battersea Power Station.



Maja Rochat, WATER WORLD, SEA OF COLOR, 2024.



Beneath the Surface

WATER IS COMING

Photo Elysée, Lausanne | Until 23 February

elysee.ch

In the 1960s, NASA began to search the cosmos for extraterrestrial beings. They looked for one sign, above all else – water. It is essential to sustaining life. Water covers 71% of the Earth and makes up 60% of the human body. In some countries, access is as simple as turning on a tap, but around 2.2 billion people lack safe drinking water. According to WaterAid, by 2040, a quarter of children will live in locations without sufficient water.

Swiss artist Maya Rochat (b.1985) presents an immersive installation about this vital element. The show, designed specifically for Photo Elysée, takes inspiration from Japanese pseudoscientist Masaru Emoto, whose 2004 bestseller *The Hidden Messages in Water* suggested that human consciousness could affect the structure of water. The artist projects footage taken whilst submerged in seas and rivers onto canvas, surrounding visitors with abstract images, creating a dreamlike atmosphere.

The exhibition maintains a tension between the beauty of nature and climate anxiety, which is a constant theme in Rochat's oeuvre. The artist joins a movement of creatives making use of water to urge environmental justice. Others working in this space include Mandy Barker, who photographs plastic debris to raise awareness of the effects of pollution. Olafur Eliasson and Minik Rosing's *Ice Watch* saw 24 blocks of ice placed in front of Tate Modern to demonstrate global warming. In a world where sea levels are set to keep rising globally, the realities of the crisis are ever more prevalent. Photo Elysée magnifies a key voice advocating for a reconnection with the planet, before it's too late.

Beyond Stereotypes

I'M SO HAPPY YOU ARE HERE

Fotomuseum Den Haag, Netherlands | Until 5 May

fotomuseumdenhaag.nl

Daidō Moriyama. Eikoh Hosoe. Hiroshi Sugimoto. These are just a few of the Japanese photographers that have achieved world renown. Their celebrated works explore the rapid cultural and social shifts the country experienced in decades following WWII. However, the international gaze has been fixed almost exclusively upon male artists. The influence of women on the evolution of lens-based art in Japan has long been neglected.

I'm So Happy You Are Here provides the first major platform for the work of 26 Japanese women photographers. They offer a fresh perspective on the nation's society and culture, using their own personal experiences to question stereotypical ideas of women, gender and identity and critique patriarchal norms.

Tokiwa Toyoko's groundbreaking images from the 1950s and 1960s show women in a variety of roles, from sex workers to nurses, challenging prevailing views of women in the workplace. Yanagi Miwa also examines stereotypes. The image *Elevator Girl House 1F* (1997) shows a group of girls dressed in identical red suits slumped on a conveyor belt. It is as if they've been caught in an unguarded moment, before they reach their assigned destination. Their matching outfits challenge the outdated idea that there is only one correct way for young women to present themselves. "Suddenly I saw these women, who were continuously performing their role before the audience that is society at large. I became interested in women who had to act like robots reciting their given words and actions over and over in a ritual like way, and I decided to do a work based on this image," the artist says.





Yanagi Miwa, *Elevator Girl House 1/1*, 1997; From the series *Elevator Girl*. Courtesy the artist and Aperture.



Hole by Cig Harvey from her new book Emerald Drifters published by Monacelli.



Living in Technicolour

EMERALD DRIFTERS

Monacelli | February 2025

cigharvey.com

“My work is an urgent call to live. A primal roar telling me not to waste a second, to be here now.” Cig Harvey (b. 1973) devotes her career to finding joy and meaning in unassuming sensory experiences. The artist is heavily inspired by magical realism, a genre of fiction which presents an authentic view of the world whilst introducing fantastical elements. It is this combination of the expected and the surreal that runs through the photographs and narrative in the artist’s newest publication, *Emerald Drifters*.

The series builds upon *Blue Violet* (2021), a meditation on how to appreciate the mundane parts of life. The book began as a personal project, after a close friend was diagnosed with cancer and requested snapshots whilst in hospital. In an interview with *Popular Photography*, Harvey said: “I wasn’t going to send her something that wouldn’t bring her joy. So it became this habit of sending pictures every day, and then it grew into ... this idea of celebrating the senses.” Flowers are everywhere in the pictures, and this motif perfectly captures the ephemeral nature of life.

The documentation of fleeting moments is continued in *Emerald Drifters*. The images are quintessentially Harvey. Chunks of highly decorated birthday cakes, covered in pastel frosting and sprinkles, are camouflaged in mounds of cut flowers. A rainbow of crushed fruit bleeds onto a white tablecloth. An apple tree bows under the weight of its own produce. One small figure bounds through blindingly white snow. This poetic and intimate volume catalogues transient pleasures and heartbreaks. Here, audiences are reminded of what it means to embrace being alive.

Dynamic Ecosystems

GARDEN FUTURES

Nieuwe Instituut, Rotterdam | Until 12 April

nieuweinstituut.nl

One in eight households in Britain does not have a garden. This access directly corresponds to demographic inequality in the country. According to the Office for National Statistics, Black people are nearly four times as likely as white individuals to lack outdoor spaces at home. The probability is also lower for those in manual occupations, casual workers and those who are unemployed. Gardens improve both mental and physical health, offering the opportunity to grow produce as well as bring communities together. The imbalance of access to the outdoors, then, is tied up with questions around equality and social justice.

How have artists tackled this issue? A new exhibition at Nieuwe Instituut features works by designers and artists who champion green space, including the late Derek Jarman, as well as Jamaica Kincaid and Roberto Burle Marx. The latter is credited with popularising modern landscape architecture in Brazil, using the platform that came with his international fame to call for the conservation of the country's rainforests. Jarman's Dungeness home is instantly recognisable. Yellow window frames are set against black panels, foregrounded by blooms of every colour.

Garden Futures demonstrates that these spaces are testbeds for solutions to issues of biodiversity. Visitors to the show can expect to discover insights into pioneering ecological experiments including vertical forests, urban farms and rooftop greenhouses. Here, the garden is a far cry from forgotten hanging baskets or weed-riddled patios. It is a place of self-expression, found at the very heart of a more sustainable and socially conscious future.





Derek Jarman, Prospect Cottage Garden at Dungeness, Kent, UK, designed from 1986. Photo: Howard Sooley, 1993.



Along Atem, Diti, 2015 © Along Atem. Courtesy of MARS and the artist.



History Rewritten

A WORLD IN COMMON

C/O Berlin | Until 7 May

co-berlin.org

Achille Mbembe is a Cameroonian philosopher and political scientist who proposed that people should imagine “a world in common” by “thinking the world from Africa.” This idea is part of a strong and ever-growing movement of activists, artists and thinkers who are recentring the continent in the global narrative. Western ideas of international development have long been absent of African voices, impacting business, trade and tourism. A 2024 report, published in the *Guardian*, concluded that negative stereotypes in the media cost Africa £3.2 billion a year.

Now, C/O Berlin presents an exhibition that builds upon the work of Mbembe, reframing historical accounts from the perspective of African artists. The 23 featured photographers and filmmakers challenge limits imposed by stereotypes. C/O Berlin follows Tate’s massively successful 2023 show of the same name, bringing these contemporary works to an even wider audience.

A World in Common features Atong Atem, who celebrates Africa’s strong tradition of portrait photography. Studios boomed in the 1950s and 1960s, documenting populations as many nations were gaining independence. Dawit L. Petros confronts the pervading legacy of colonialism and its impact on modern societies. Meanwhile, artists like Santu Mofokeng and Aida Muluneh look forward, visualising a world that exists beyond imperial exploitation. Muluneh is known for Afrofuturism photography, using vibrant colours and body painting to make surreal scenes. C/O Berlin invites viewers to imagine a reality in which Africa is at the heart of worldwide conversation, collaboration and progress.

Shared Identities

RIDING THE 33RD PARALLEL

Harn Museum of Art, Gainesville | Until 25 May

harn.ufl.edu

It would take almost two days of non-stop driving to travel from Florida to California. There are nearly three thousand miles, and a three-hour time difference, between the two destinations. Both states lie on the 33rd parallel, a circle of latitude that is approximately midway between the equator and the Arctic Circle. In the USA, it encompasses 10 of the country's southern states.

Harn Museum of Art invites visitors to ride this invisible line through some of the country's most scenic and dramatic topographies. The exhibition features work from seven photographers whose images span from 1961 to the present-day. Some images are grouped according to their location, providing a contrasting view of a single state, such as Texas' dry panhandle versus its hurricane-soaked Gulf Coast, whilst others showcase shared experiences that stretch across the entire country, such as the NASA spectators in Florida and California.

Frank Hallam Day's *RV Night* (2012) portrays various caravans nestled within the unknowable Florida wilderness. The images were shot at night, tiny windows of light illuminating an otherwise dark scene. In an interview with *Slate*, the artist described the series as "exploring the conundrum of modern man and the alienation from the natural world." Elsewhere, Don Norris' black-and-white landscapes examine how buildings can be both commonplace, and completely distinctive to their town or city. Featured photographer Mark Klett perfectly describes the show as an indisputable record of "what we have collectively made of this nation we inhabit and by implication who we have become."





Frank Hallam Day, White RV Four Pines, c. 2012. Archival inkjet print. Courtesy of the artist and Addison/Ripley Fine Art, 2024.6.1. Harm Museum of Art Collection

10 to See

RECOMMENDED EXHIBITIONS THIS SEASON

The must-see shows for February and March consider the world's future. Technological innovations, like generative AI, reshape the way that humans think about creating art, whilst the reality of the climate crisis comes to the fore in exhibitions from Somerset House and Desert X.

1 Pirouette: Turning Points in Design

MoMA, New York | Until 18 October

moma.org

Design is a fundamental part of contemporary life. *Pirouette: Turning Points in Design* showcases innovations and objects that have had a profound impact on lives from the 1930s to the present-day. The exhibition includes commonplace items, such as Post-it Notes, that began as a revolutionary experiment. Also on display is Telfar's Shopping Bag, dubbed the "Bushwick Birkin," which redrew the rules of luxury. Meanwhile, the Macintosh 128K home computer expanded private spaces, allowing people to welcome the world into their homes.

2 Yann Pocreau: Towards the Light

The Image Centre, Toronto | Until 5 April

theimagecentre.ca

Yann Pocreau creates photographs that deal with the most fundamental element: light. The artist uses diverse sources, from the moon and the sun's rays to artificial and coloured light, to examine its creative potential. The abstract compositions often employ camera-less techniques, such as photograms, a process of placing an object directly onto light-sensitive material. *Les impermanents* features vintage cabinet card pictures pierced with delicate star constellations. In Pocreau's hands, light is not a way to make images, but is the subject itself.

3 Machine Love: Video Game, AI and Contemporary Art

Mori Art Museum, Tokyo | Until 8 June

mori.art.museum

Art and technology are intertwined. Digital developments, including editing software, have offered unprecedented opportunities for artists. Yet, the introduction of generative Artificial Intelligence has raised concerns around authenticity and genuine creativity. Mori Art Museum investigates this duality, showcasing works made by both "machine" and human. Practitioners like Diemut and Hsu Chia-Wei use AI to test the boundaries and possibilities of the tool. The show confronts a brand new reality, where the traditional limits of innovation no longer apply.

4 New Contemporaries

ICA, London | Until 23 March

ica.art

This show celebrates 75 years of New Contemporaries. The annual exhibition provides emerging artists with the chance to engage with wider audiences. The 35 creatives featured offer a tour de force through the urgent issues facing their generation. Fergus Carmichael's moving-image practice considers how communities engage with regional identity. Both Dageong Han and Laura Kazaroff address mental health, whilst Beverley Duckworth uses discarded materials to construct living sculptures that draw attention to environmental justice.

5 SOIL: The World at Our Feet

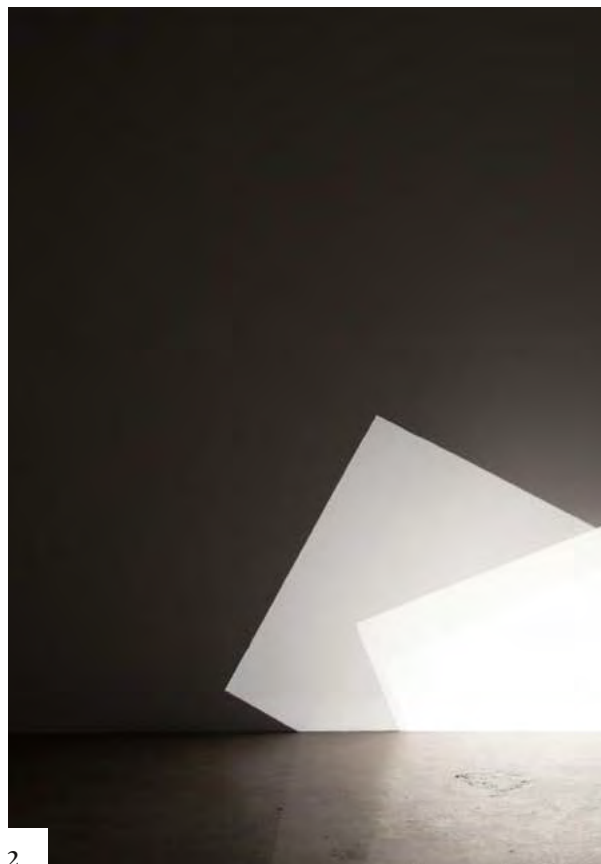
Somerset House, London | Until 13 April

somersethouse.org.uk

Soil is vital to the planet's future. It is needed for 95% of food production and home to over half of all living species. Now, Somerset House's groundbreaking display unites artists and thinkers to explore its remarkable power. The show uses artworks, historical evidence and scientific artefacts to tell the story of soil's crucial role in healing the Earth. Visitors are encouraged to imagine a future built on sustainability. In a time when 30 football pitches of fertile soil become inarable every minute, *The World at Our Feet* is a rallying appeal for action.



1



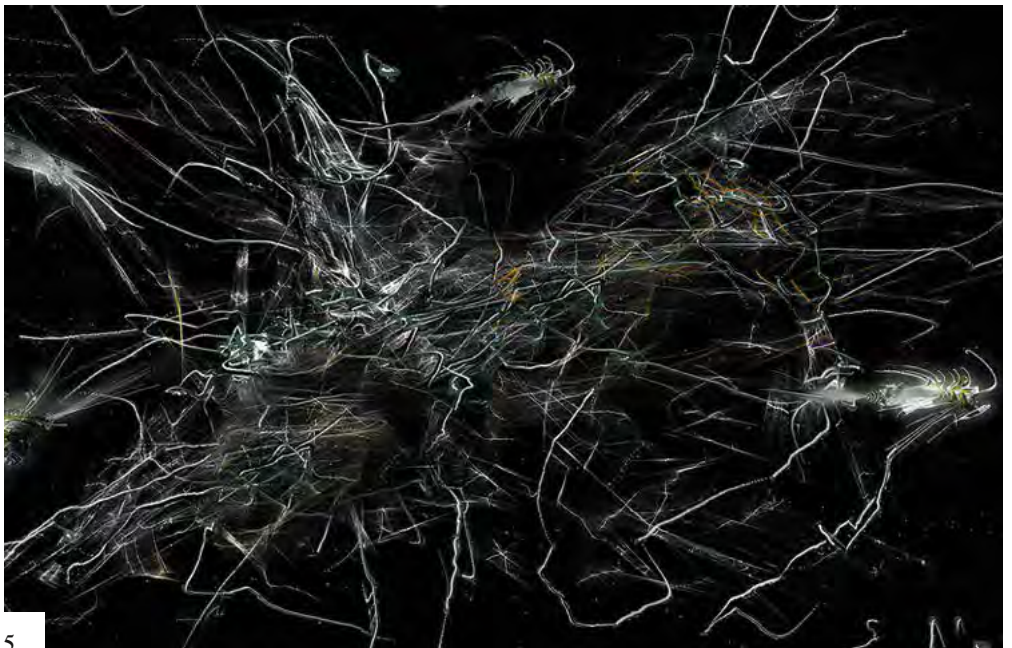
2



3



4



5



6



8



9



7



10



6 Shadow Self

Huis Marseille, Amsterdam | Until 9 February

huismarseille.nl

Where does an image end, and where does it begin? In this exhibition, five artists ask what it means to exist in the digital age. They navigate how to create meaningful work in an era of rapid technological change. The works on display take the form of alter-egos, or “shadow selves,” reflecting and distorting the creator. In one series, Charmaine Poh, a former child star actor, returns to footage of her younger self. The videos informed a “deepfake” of an eternally 12-year-old character, who responds to comments the artist received in her youth.

7 Uncanny

NMWA, Washington DC | 28 February – 10 August

nmwa.org

In 1919, psychologist Sigmund Freud wrote a paper on the “Uncanny.” It is a term that describes seeing something that is strangely familiar, yet alien, which elicits a sense of anxiety. The concept has pervaded art, literature and popular culture for a century. Now, a new exhibition surveys how female artists use the phenomenon to discuss feminist ideas and subvert patriarchal traditions. The show includes iconic names like Gillian Wearing, Mary Ellen Mark and Meret Oppenheim, who use the idea to probe feelings of discomfort and revulsion.



8 Desert X: The Living Pyramid

Sunnylands Center & Gardens, Rancho Mirage | 8 March – 11 May

desertx.org

Agnes Denes unveiled *Rice/Tree/Burial* in 1968. Curator Peter Selz credited the work as “probably the first large scale site-specific piece anywhere with ecological concerns.” She has been at the forefront of environmental activism ever since. *The Living Pyramid* brings together the natural and the manmade. The shape is covered with vegetation native to the Californian desert. Its structure transforms in sync with the life cycles of plants. It is a reminder that “art exists in an evolutionary world where objects are processes ... and reality is forever changing.”

9 Diana Markosian: Father

Foam, Amsterdam | 7 March – 28 May

foam.org

Diana Markosian was seven-years-old when, alongside her brother, she was taken by their mother from their home in Moscow to California. The event was so sudden that there was no chance to say a final goodbye to her father. Nearly 20 years later, the renowned artist travelled back to Russia in search of the estranged man she left behind. The series, shown in its entirety for the first time, combines documentary photography, personal snapshots and archival material to tell a profoundly personal story of family, hope, loss and reconnection.



10 Fresh Window: The Art of Display & Display of Art

Museum Tinguely, Basel | Until 11 May

tinguely.ch

Window displays became a central part of consumer culture in the late 19th century, offering a platform to creative minds. Marcel Duchamp designed his first arrangement in 1945. At the same time, Jean Tinguely was working as a window dresser in Basel. Tiffany & Co commissioned Andy Warhol before he was known in the art world. These experiences came to inform creative output, as a motif and stage for performance. Museum Tinguely explores this relationship, whilst artistic interventions in storefronts across Basel extend into public spaces.

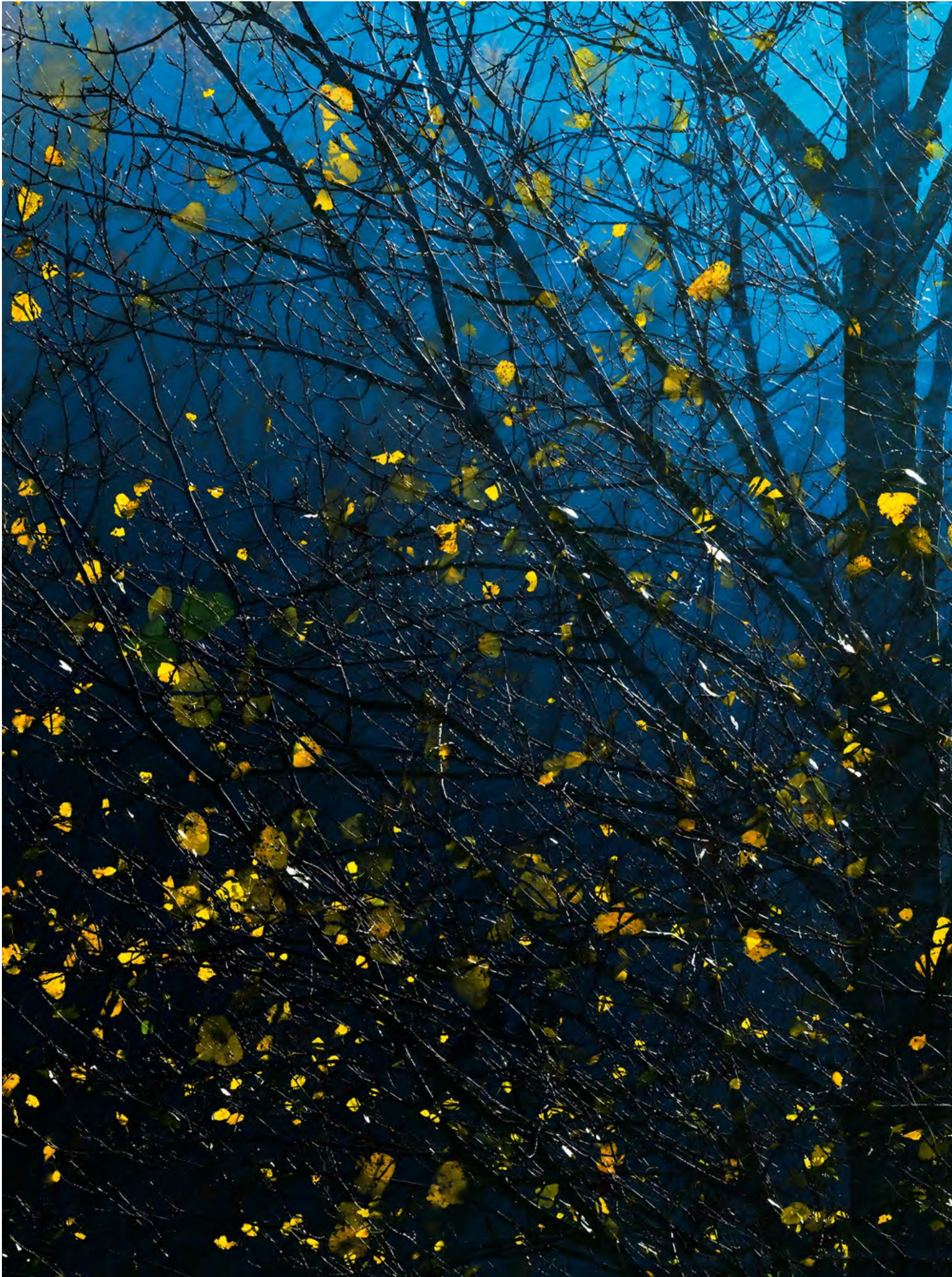
1. Gabriel Fontana. *Multiform*. 2019. Photography: Iris Rijkskamp. Image courtesy of the artist. On display as part of *Pirouette* at Museum of Modern Art, New York. 2. Yann Pocreau, *Lumière 01 (Lights 1)*, 2015, projectors with slide frames. Image courtesy of the artist. 3. Lu Yang *DOKU the Self 2022* Video 36 min. Music: liiii. Image courtesy of the artist. 4. Fergus Carmichael, *Rhadinace*, 2024. Still from moving image. Image courtesy of the artist. On display as part of *New Contemporaries* at Institute of Contemporary Arts, London. 5. *As Above, So Below _ Semantica* (Jemma Foster and Camilla French), Juan Cortés, 2024. Image courtesy of the artist. 6. Xiaopeng Yuan, from the *Screengrab* series for TANK Magazine, 2024. Image courtesy of the artist. On display as part of *Shadow Self* at Huis Marseille, Amsterdam. 7. Justine Kurland, *Grassland Drifters*, 2001; Chromogenic color print, 30 x 40 in.; National Museum of Women in the Arts, Washington DC. Gift of Heather and Tony Podesta Collection; © Justine Kurland. Image courtesy of the artist Mitchell-Innes & Nash, New York. 8. Desert X biennial 2025 installation view of Agnes Denes, *The Living Pyramid* at Sunnylands Center & Gardens, California. Photography by Lance Gerber, image courtesy of the artist and Desert X, California. 9. *Cut Out*, from the series *Father*, 2014 © Diana Markosian. Image courtesy of the artist. Currently on display at Foam, Amsterdam. 10. Installation view of *Prada Marfa*, Elmgreen & Dragset, 2012. HD Video, Duration 8 minutes. © 2024 / 2025 ProLitteris, Zürich. © Elmgreen & Dragset. Image courtesy of the artists.

Evoking Atmosphere

Sandra Bartocha

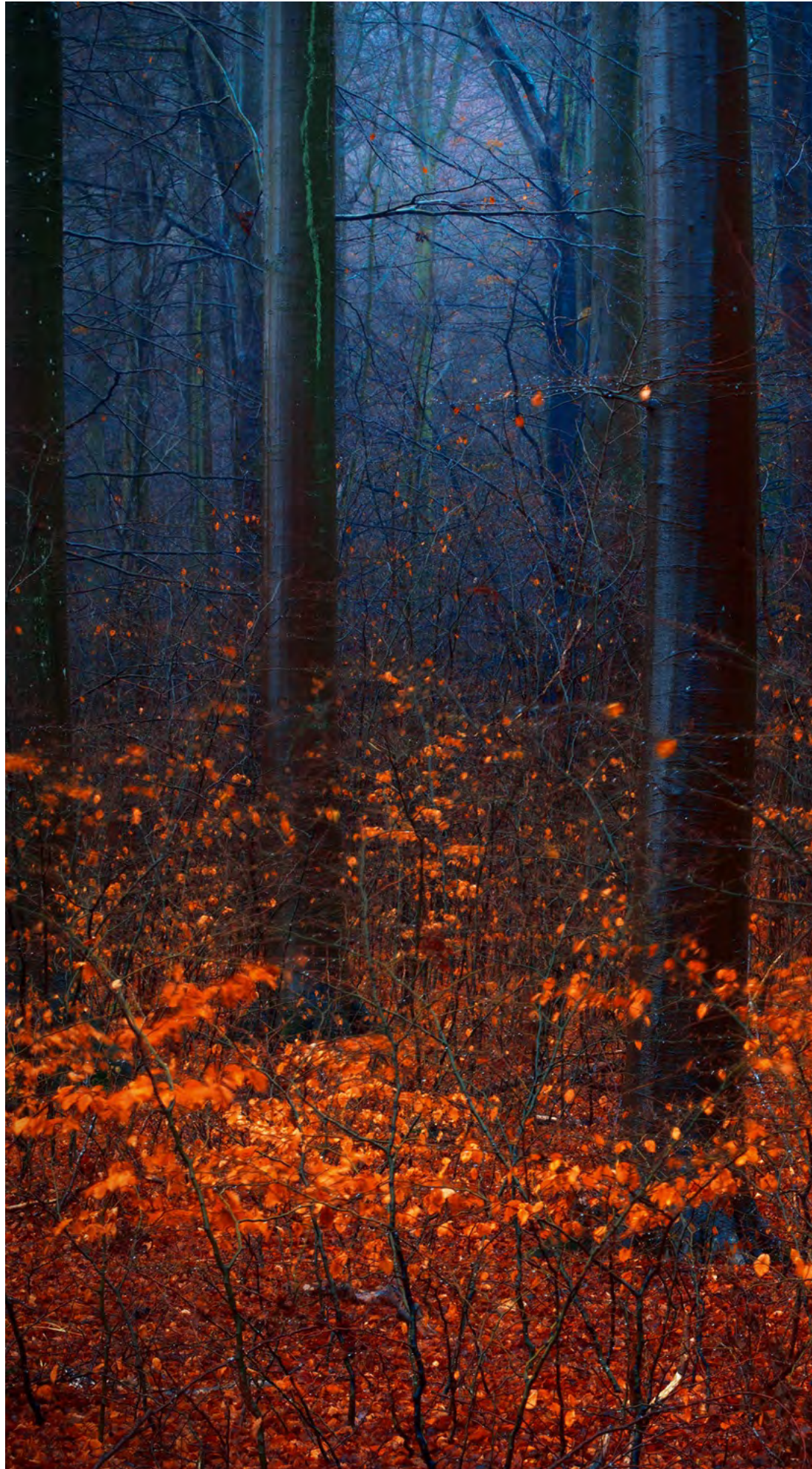
Nature is the subject of choice for German photographer Sandra Bartocha (b. 1980). The following pages invite readers to traverse lush, sun dappled forests and meadows drenched with flowers. The artist picks out magic from the everyday, using creative camera techniques to record texture and movement. Colour and light are fundamental to these compositions, which sparkle with changes in the time of day. Each has a strong atmosphere: the woodlands are so quiet you can almost hear branches crack underfoot. Many of Bartocha's images are taken near her home in Mecklenburg-Vorpommern, northern Germany; she chooses locations based on the atmosphere and feelings they evoke, rather than Romantic ideals of awe or majesty. Bartocha has published two photobooks, *LYS* (2016), dedicated to the essence of Scandinavian landscapes and *Rhythm of Nature* (2022), which charts shifting seasons and fleeting moments of growth and decay. sandrabartocha.com | lyspublishing.com



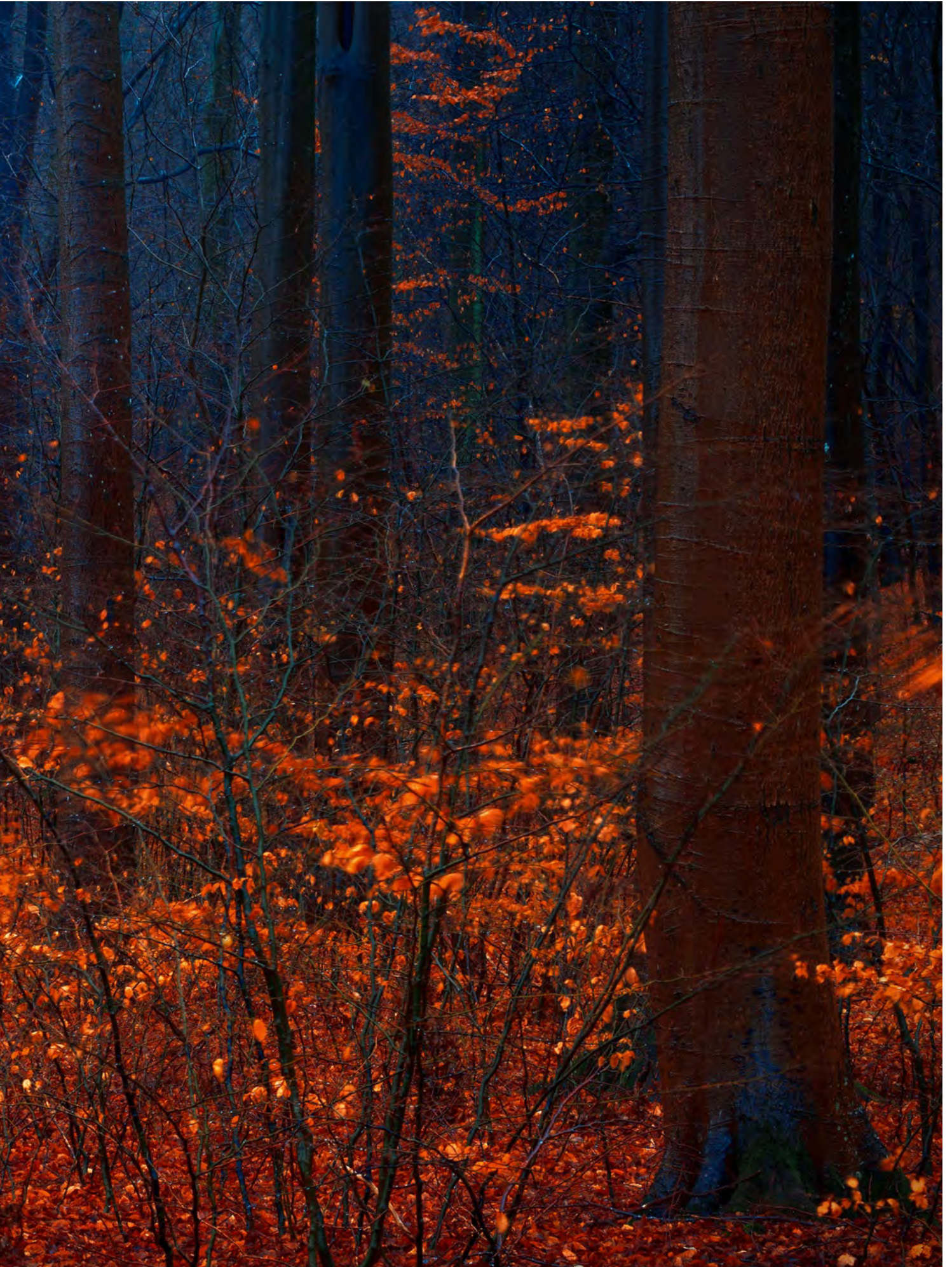


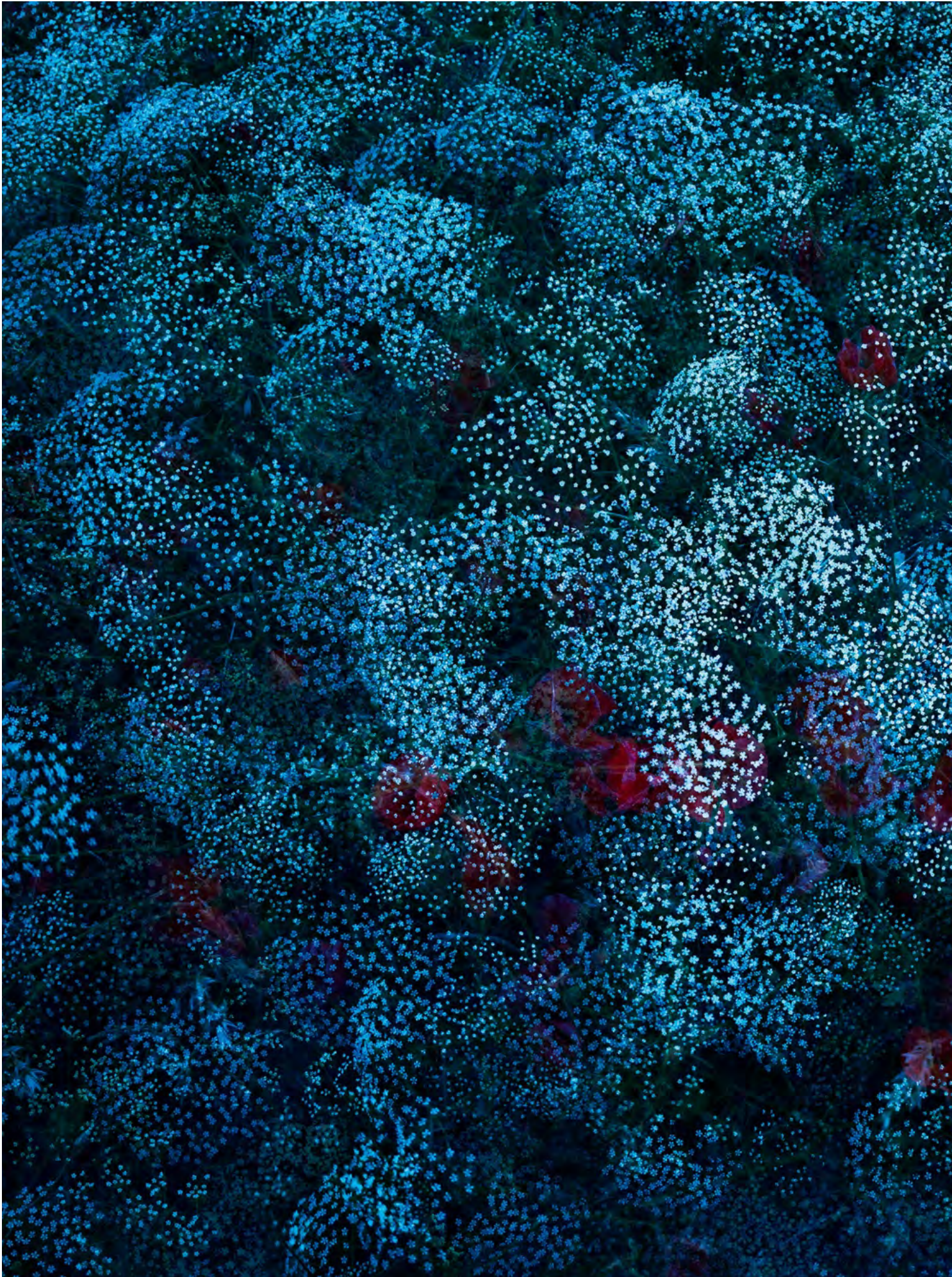


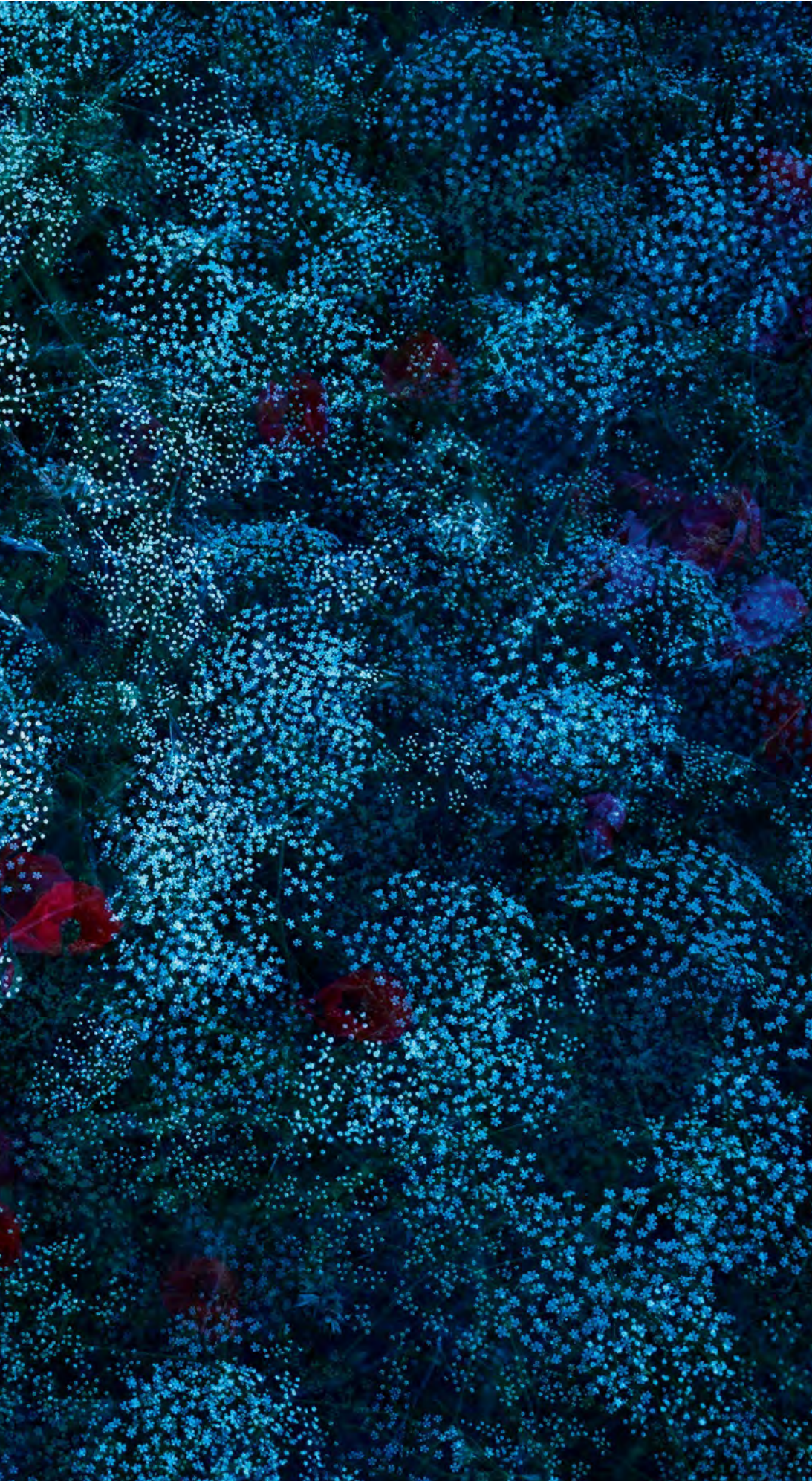
Waving Leaves, (2023).
Image (detail) courtesy Sandra Bartocha.



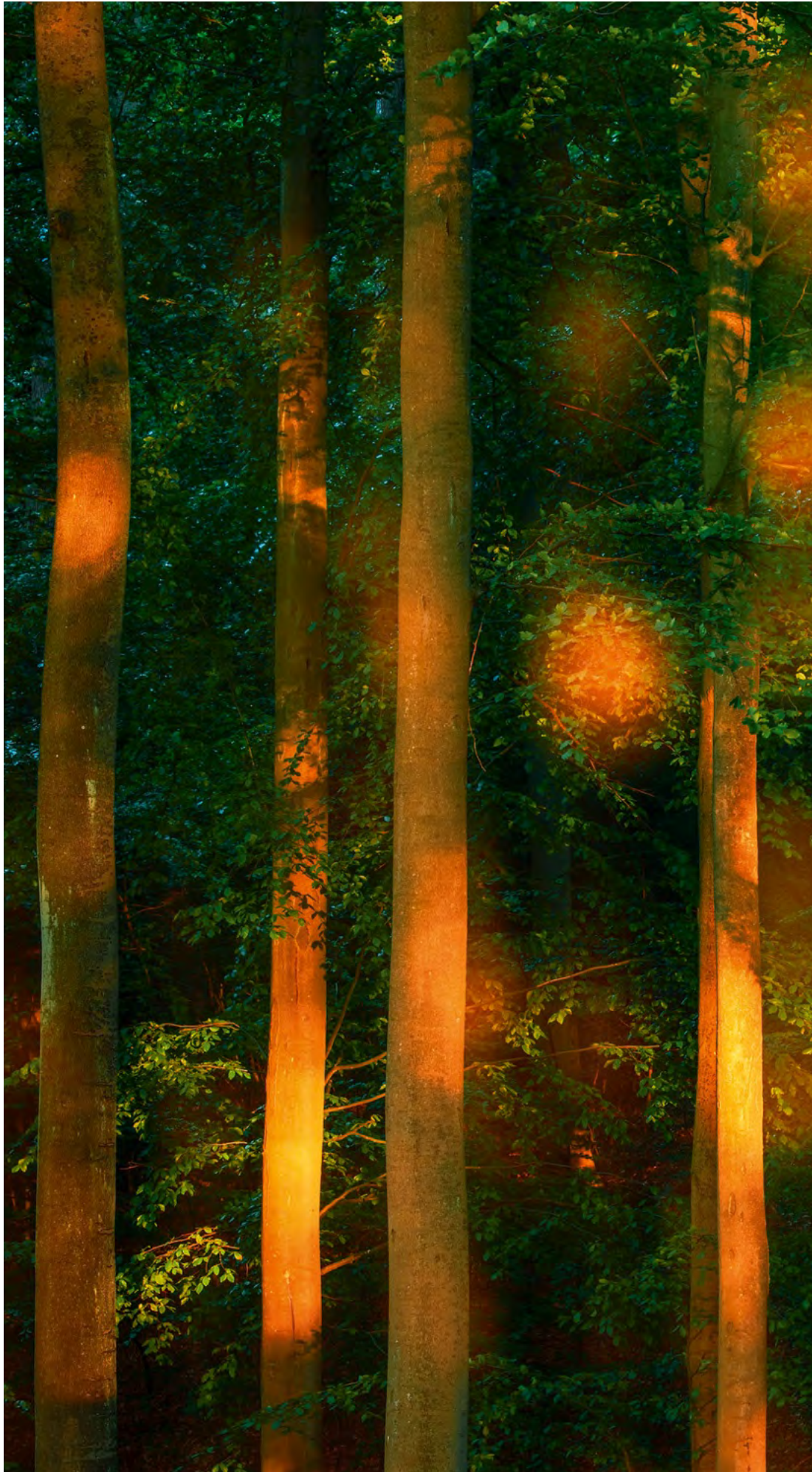
New Generation, (2023).
Image (detail) courtesy Sandra Bartocha.



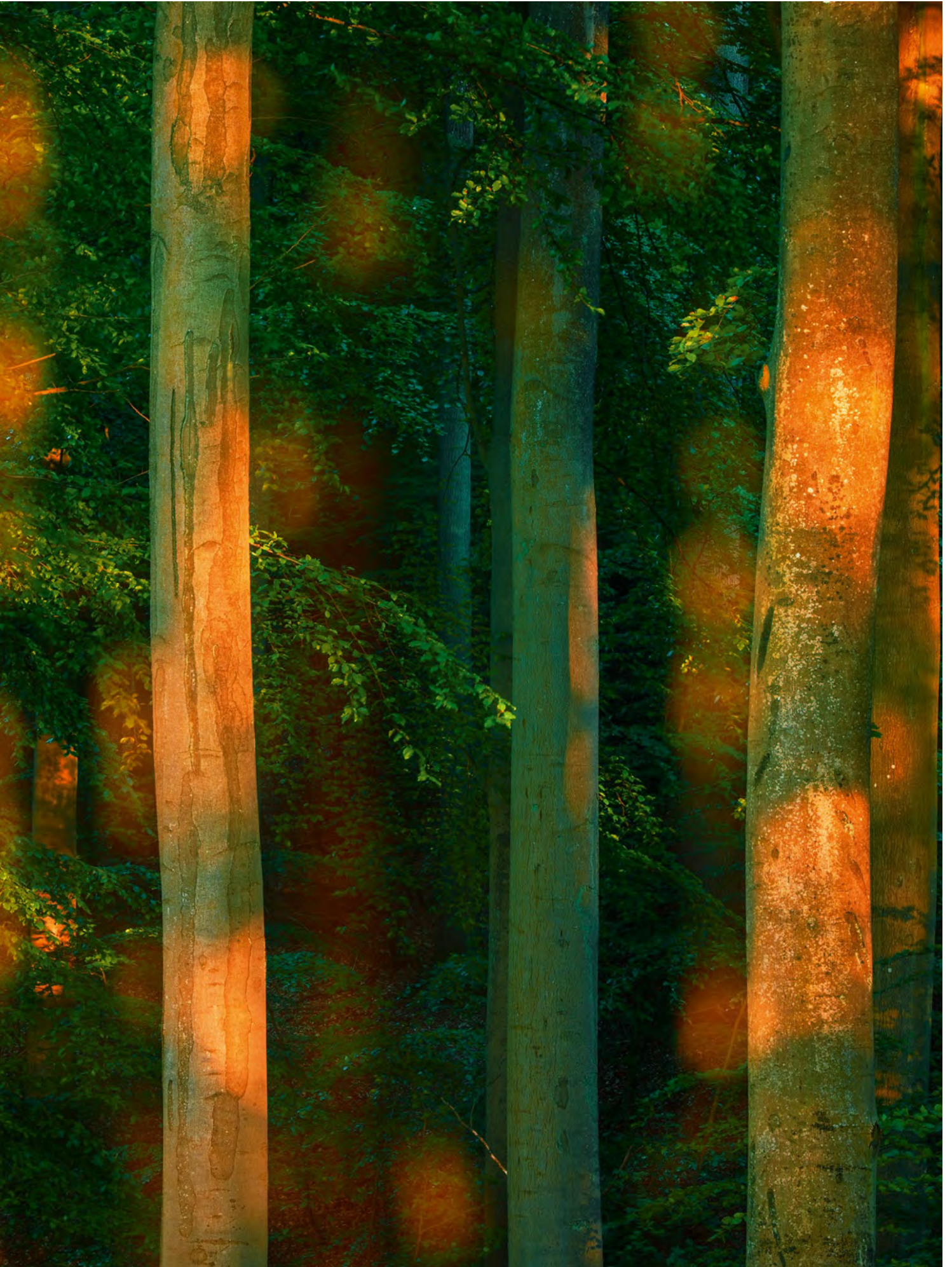




Lace, (2023).
Image (detail) courtesy Sandra Bartocha.



Last Light, (2020).
Image (detail) courtesy Sandra Bartocha.







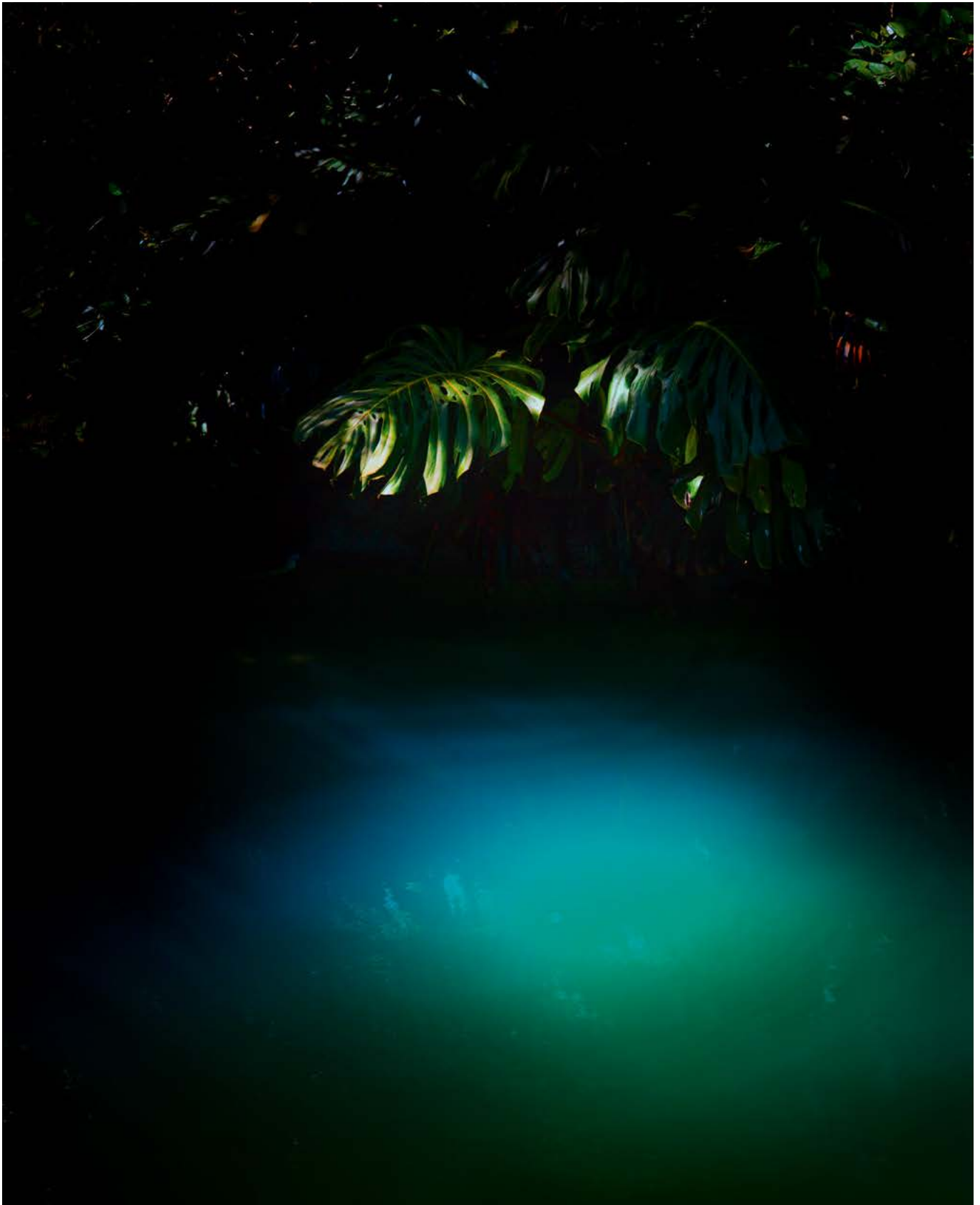
Winter Blues, (2016).
Image (detail) courtesy Sandra Bartocha.

Visual Memory

Stephanie O'Connor

Stained glass colours, glowing pools and blue skies. Stephanie O'Connor's mercurial nature images depict people, plants and landscapes blending into one another. Swimmers emerge from underwater, breaking surface tension. On land, figures stare out into the setting sun, whilst trees and grasses bathe in otherworldly light. The artist, from Tāmaki Makaurau, Aotearoa, is currently based in Berlin, Germany. *Never Tire of Looking at the Stars* takes inspiration from poetry by Louise Glück, and expresses intrinsic connections between people and environments. "What is felt in the land, is felt in the body," she writes. In *Reigning Toward Aries*, O'Connor explores the emotions associated with impending parenthood; the images "allow space for the coexistence of joy and trepidation surrounding a monumental shift in identity." Themes of belonging, imagination and memory, as well as careful editing and grading, are key to O'Connor's meaningful body of work. stephanieoconnor.co.nz





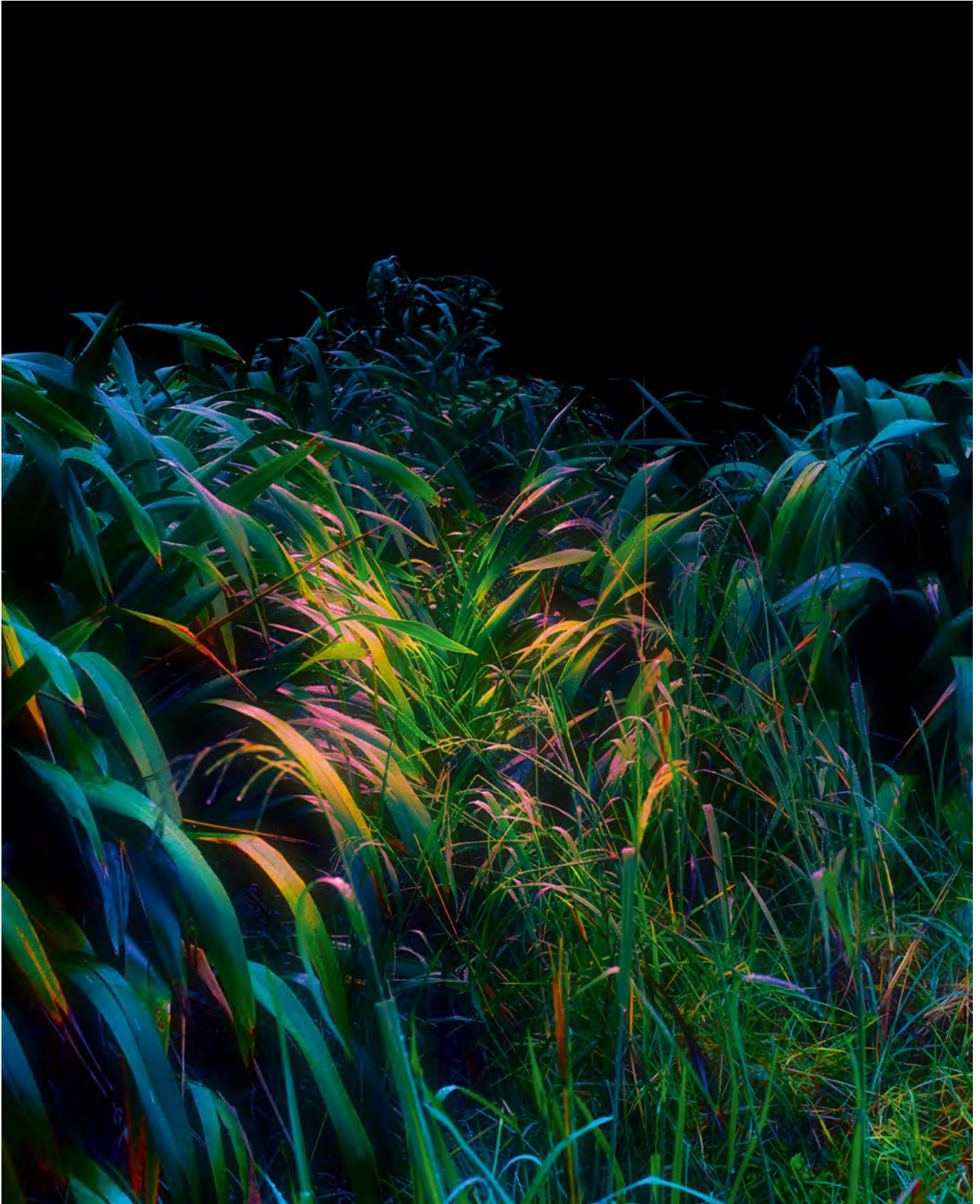
Stephanie O'Connor, from *Never Tire of Looking at the Stars* (2024). Image courtesy of the artist.



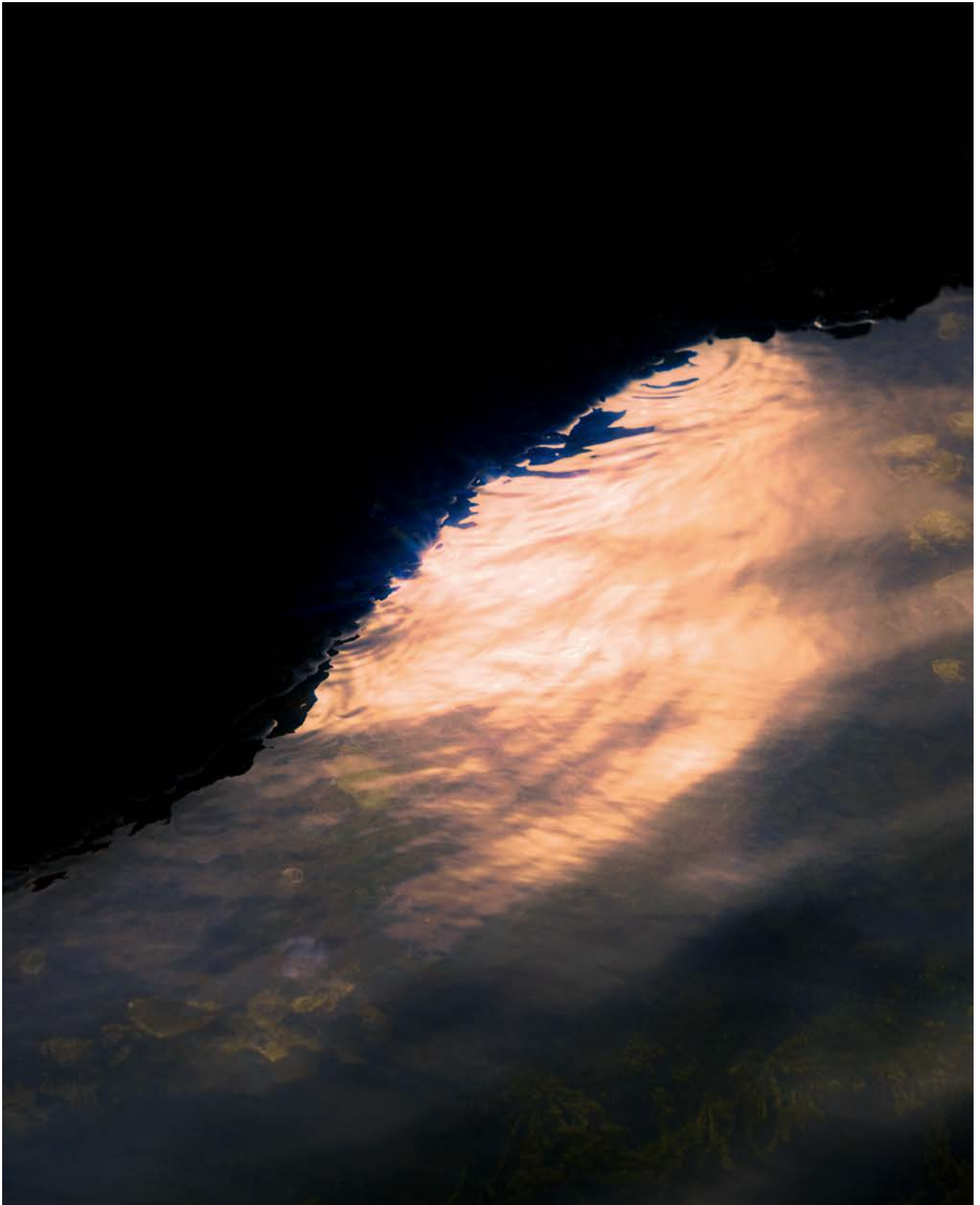
Stephanie O'Connor, from *Never Tire of Looking at the Stars* (2024). Image courtesy of the artist.



Stephanie O'Connor, from *Never Tire of Looking at the Stars* (2024). Image courtesy of the artist.



Stephanie O'Connor, from *Never Tire of Looking at the Stars* (2024). Image courtesy of the artist.



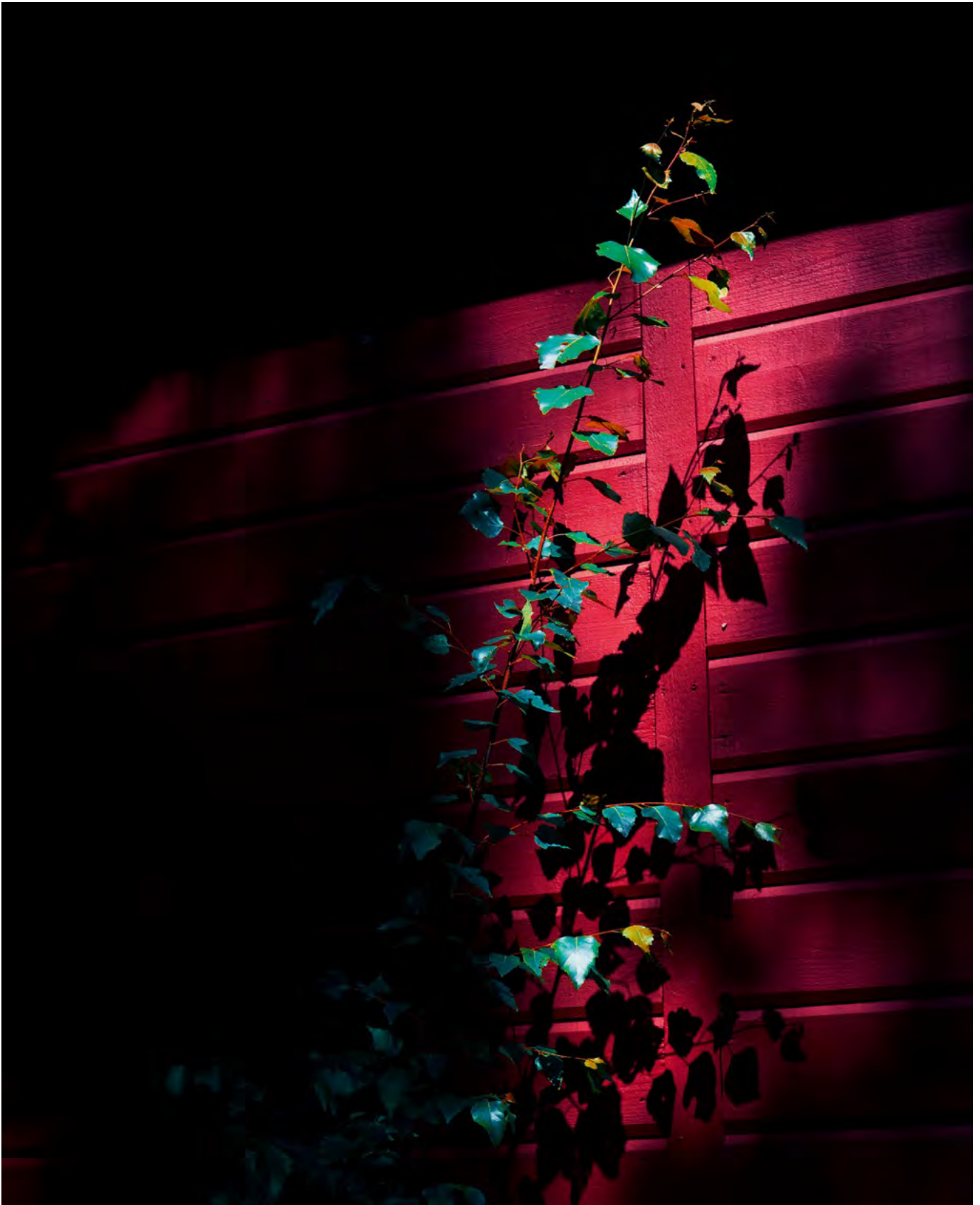
Stephanie O'Connor, from *Never Tire of Looking at the Stars* (2024). Image courtesy of the artist.



Stephanie O'Connor, from *Never Tire of Looking at the Stars* (2024). Image courtesy of the artist.



Stephanie O'Connor, from *Reigning Toward Aries* (2024). Image courtesy of the artist.



Stephanie O'Connor, from *Reigning Toward Aries* (2024). Image courtesy of the artist.



Stephanie O'Connor, from *Never Tire of Looking at the Stars* (2024). Image courtesy of the artist.

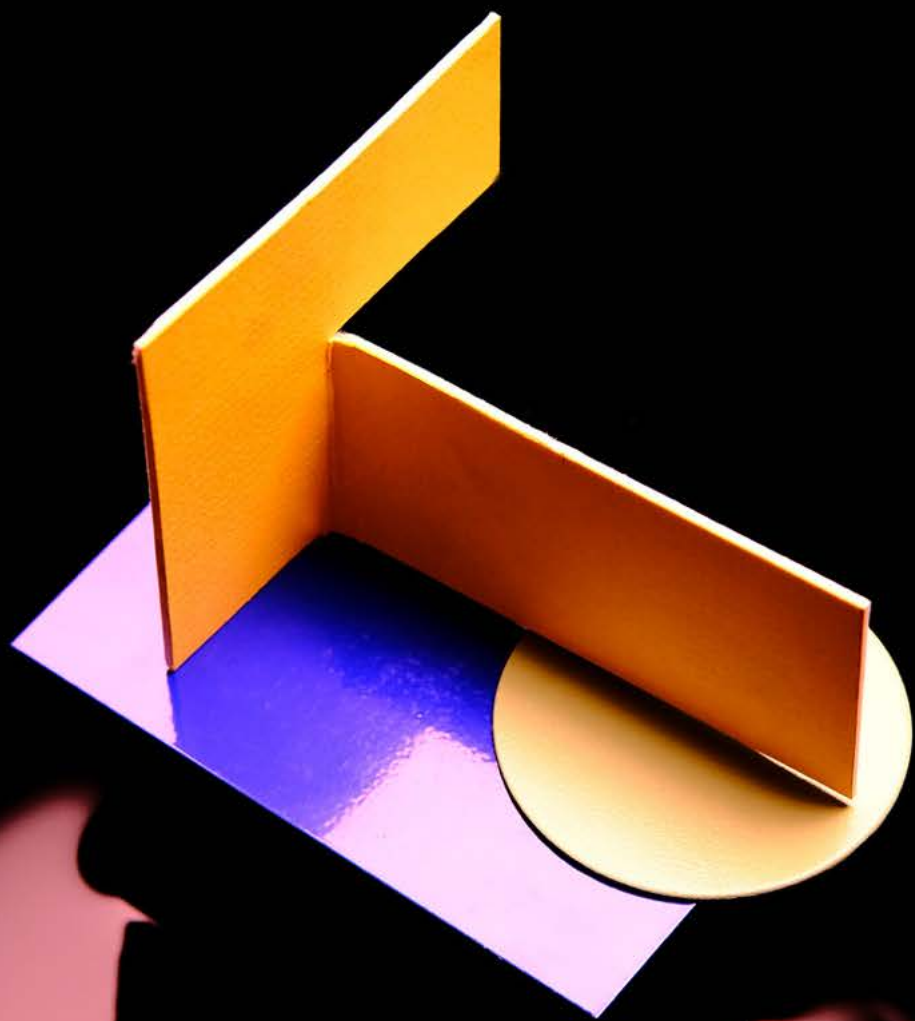


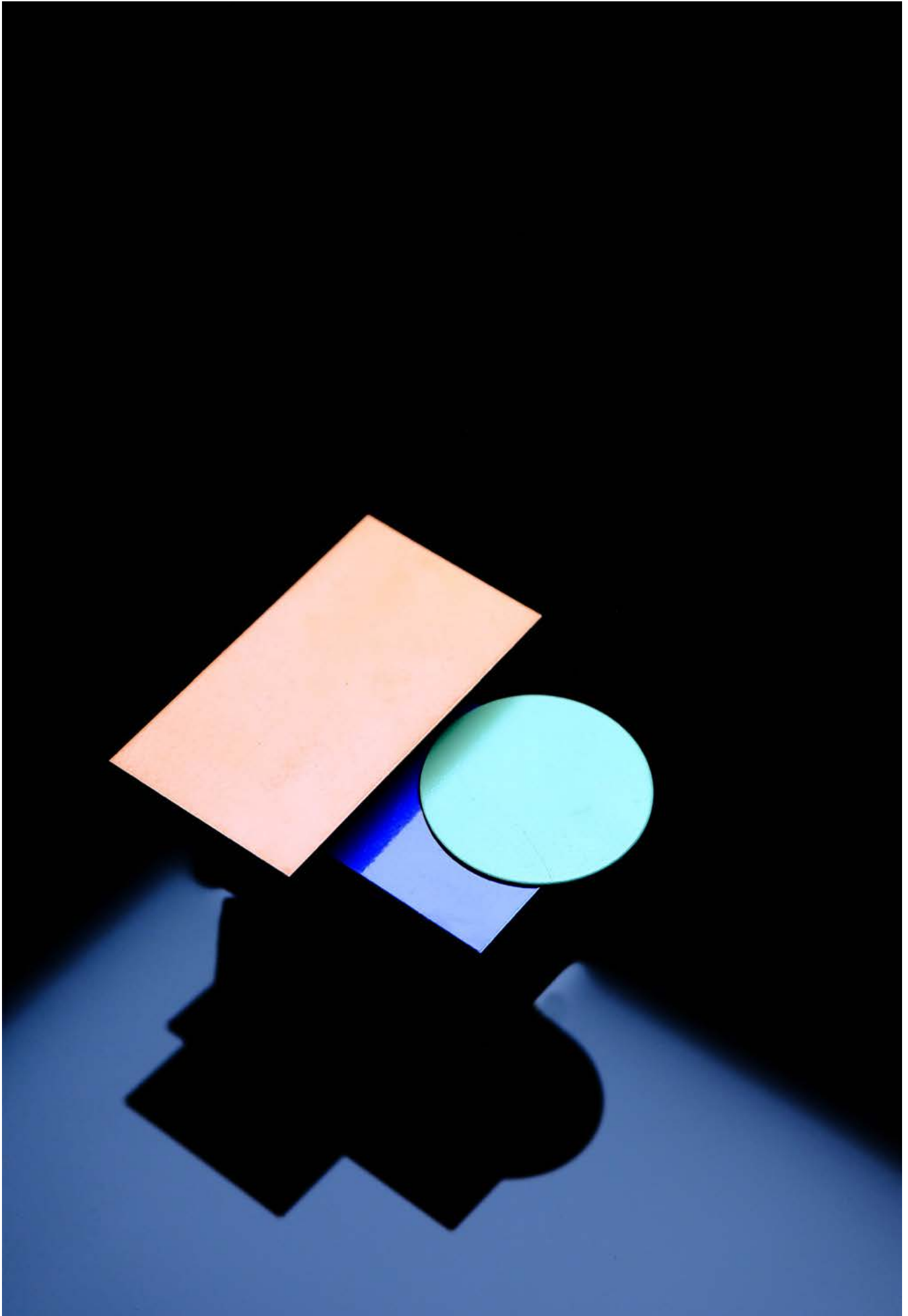
Stephanie O'Connor, from *Never Tire of Looking at the Stars* (2024). Image courtesy of the artist.

Study in Geometry

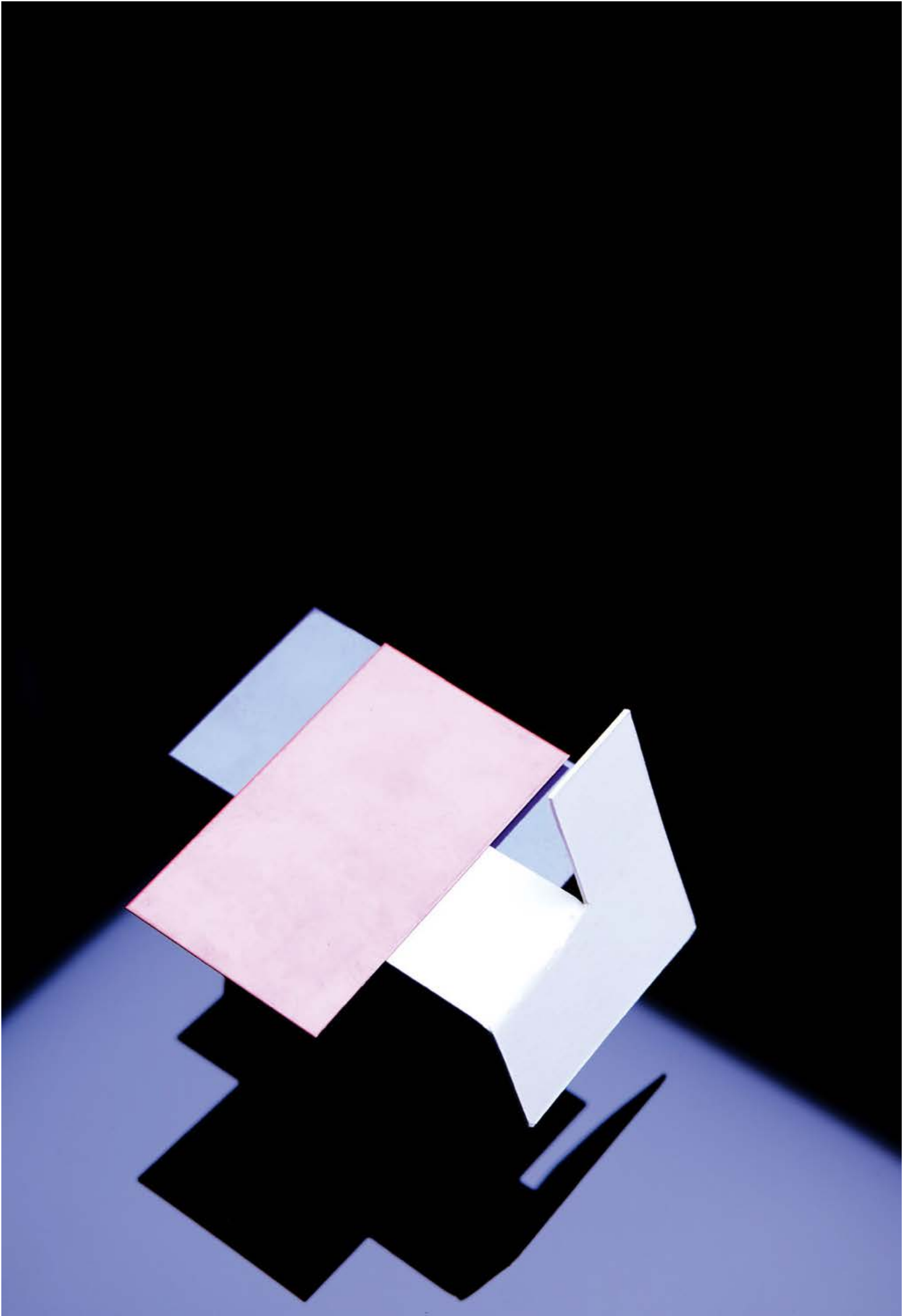
Martin Levêque

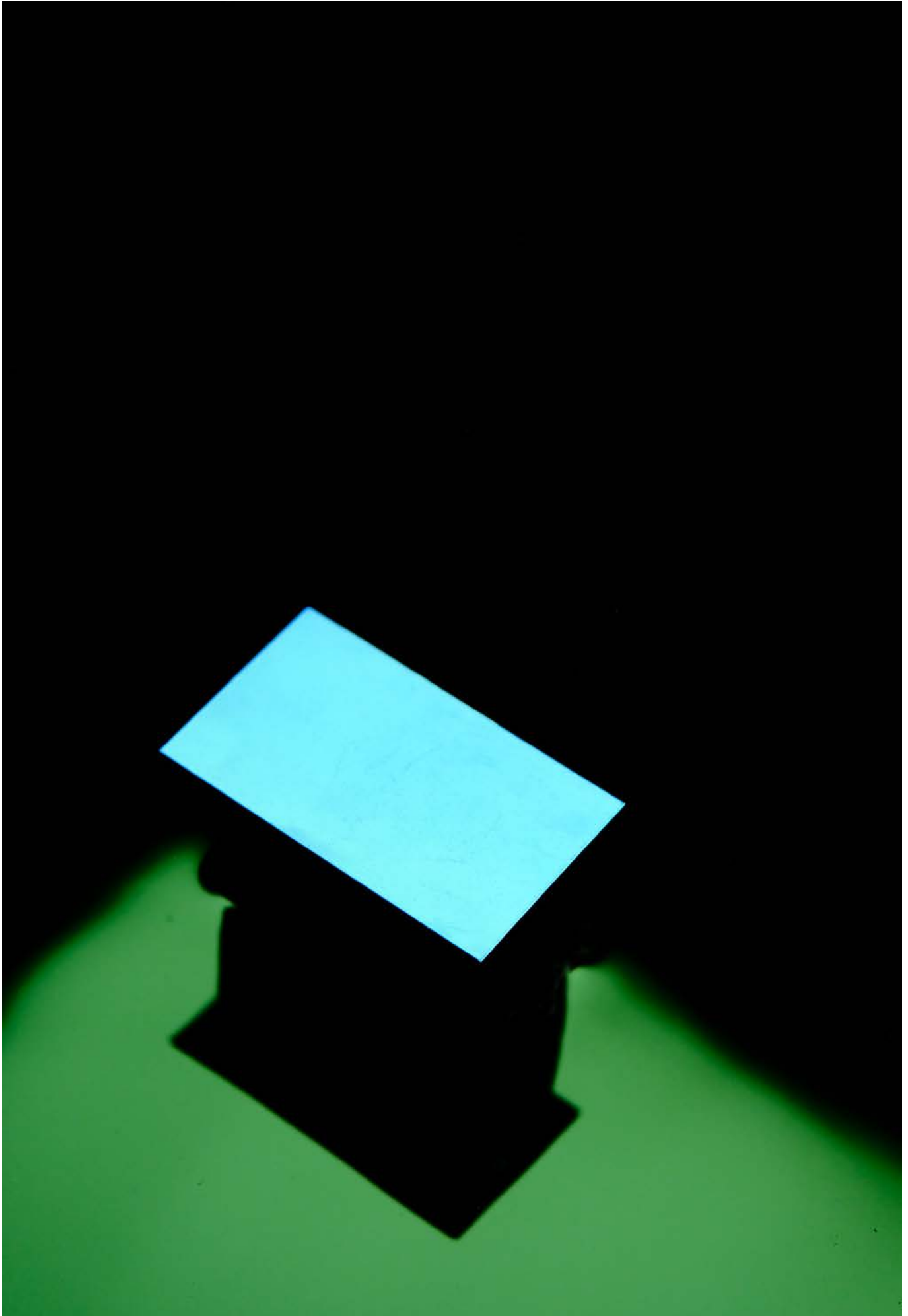
Martin Levêque (b. 1987) is a French-born creative who lives and works in Mexico City. *Archipel* was constructed in collaboration with photographer Fernando Etulain, by placing cardboard and metal sculptures above water. Circles and rectangles are carefully balanced and folded up, their colours popping against stark backdrops. Levêque is influenced by 20th century modernist photography icons and cites László Moholy-Nagy and Man Ray, known for cameraless photograms and “rayographs” respectively, amongst his inspirations. Their prints were made by placing objects onto photosensitive paper and exposing them to light. Now, Levêque, who is colourblind, continues this legacy – playing with geometry, shadows and textures to create satisfying and mesmerising compositions that consider the “expressive properties of light.” The results are crisp and cohesive, evoking classic Bauhaus sculptures and paintings that place shapes, forms and materials above all else. martinleveque.com



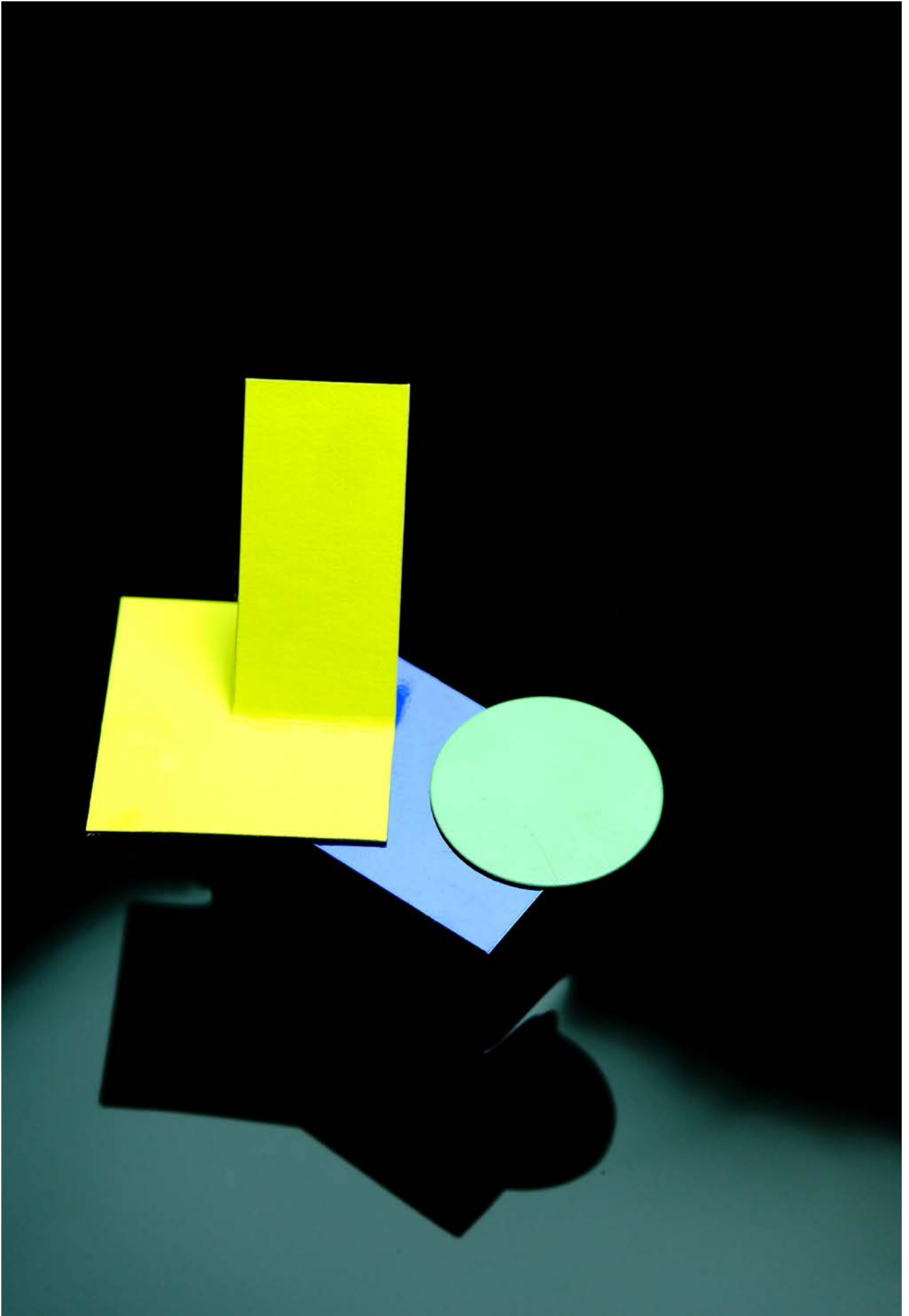


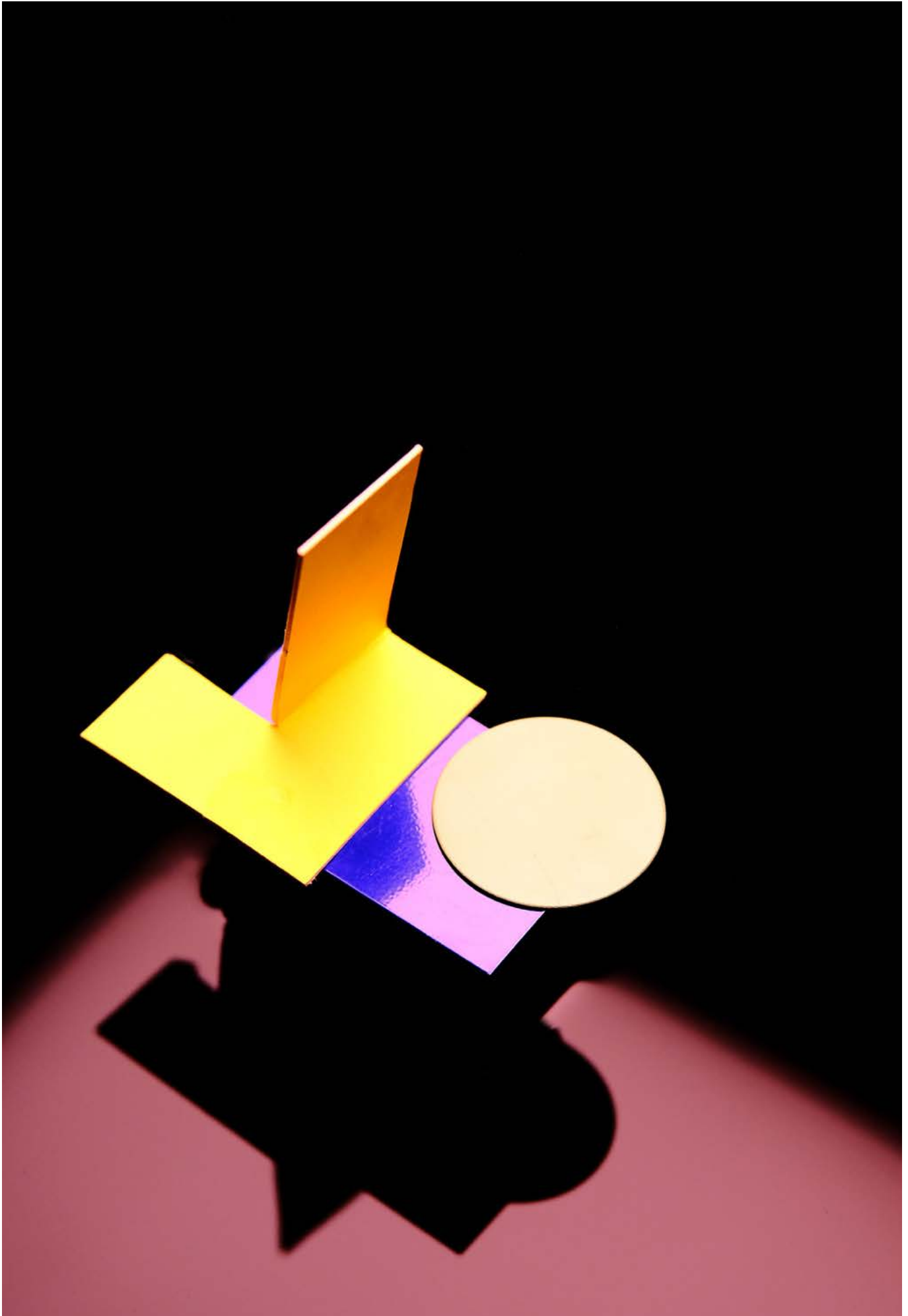
Martin Levéque, *Archipel 3* (2019). Image courtesy of the artist, in collaboration with Fernando Etulain.



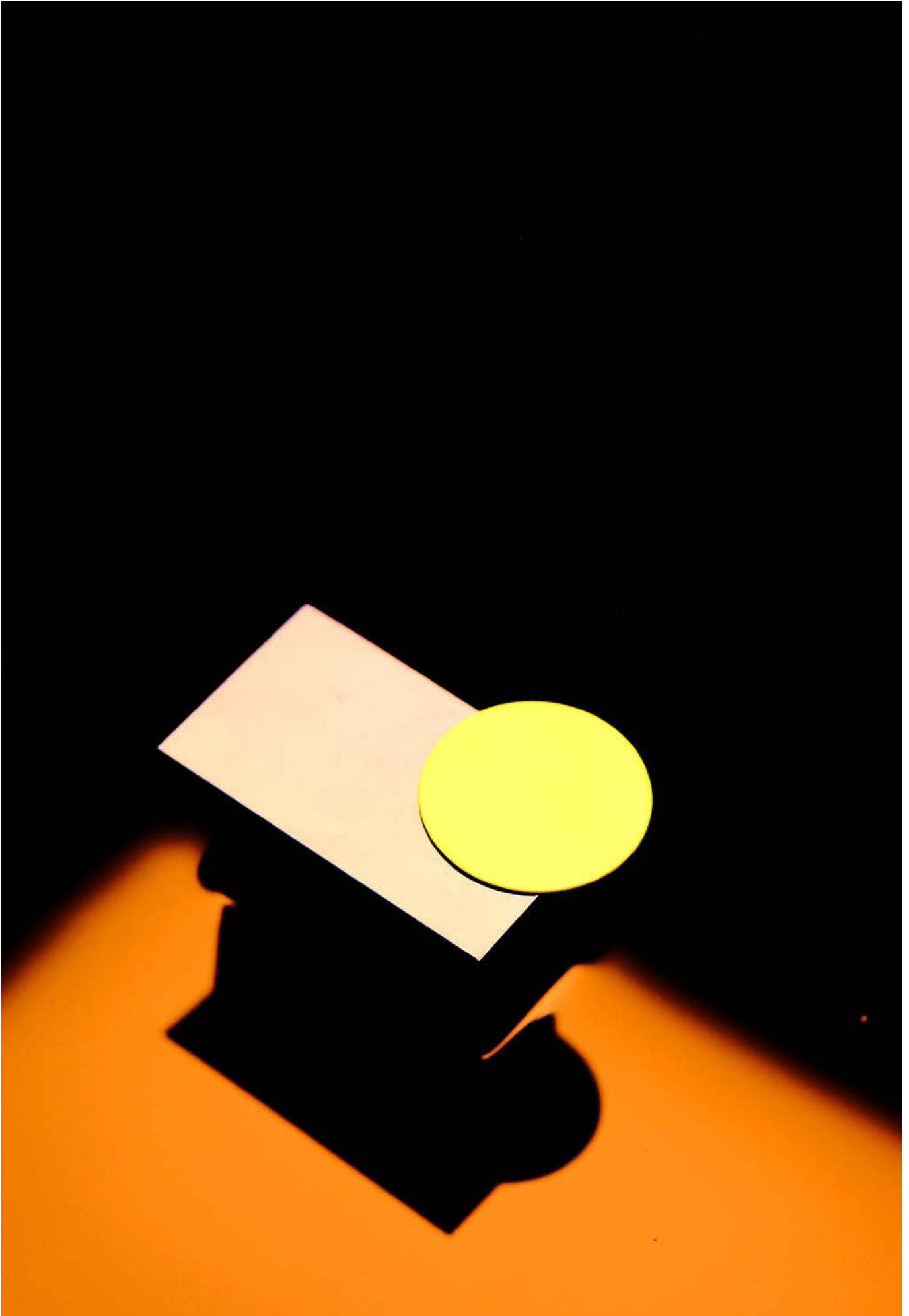


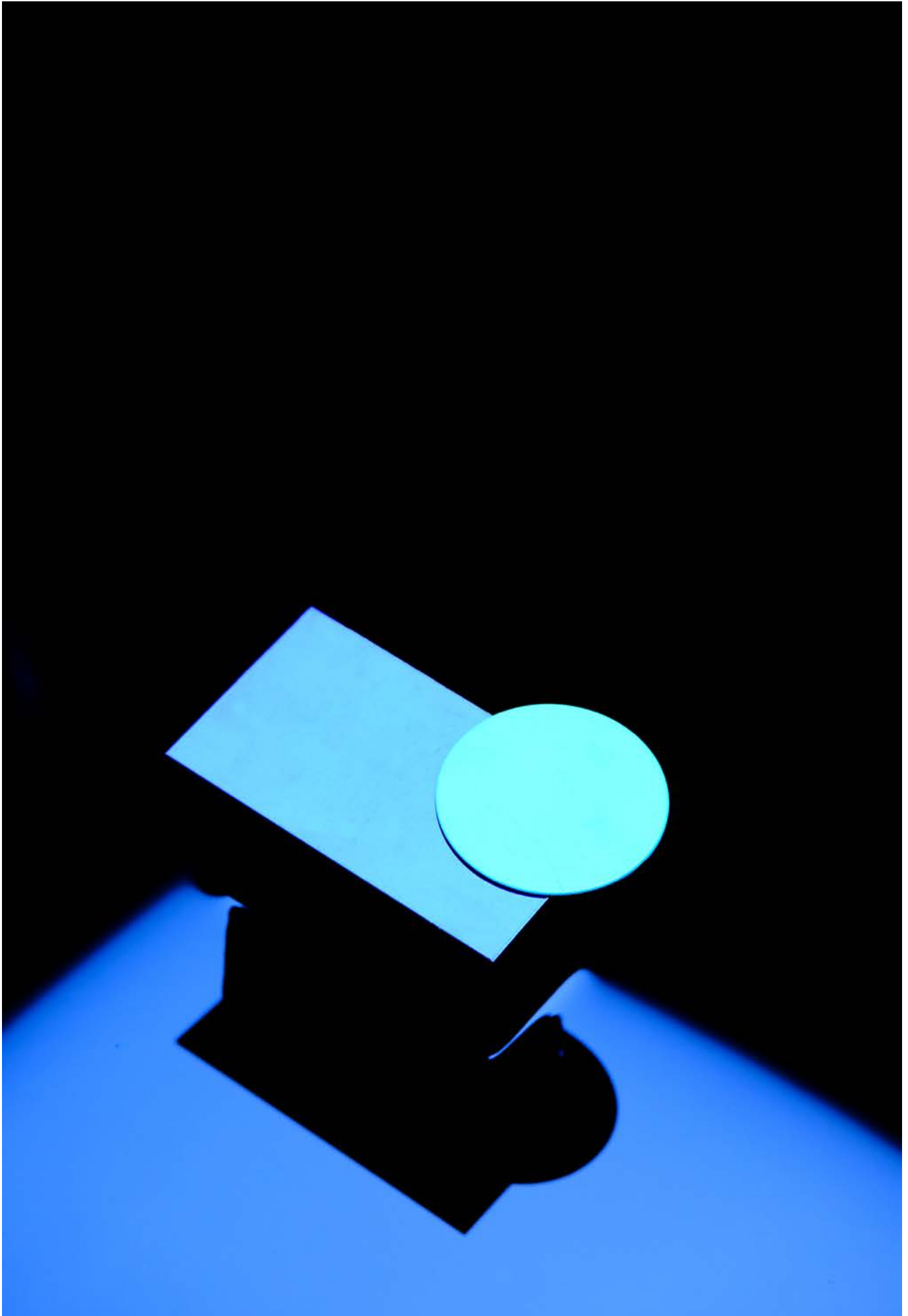
Martin Levéque, *Archipel 1* (2019). Image courtesy of the artist, in collaboration with Fernando Etulain.



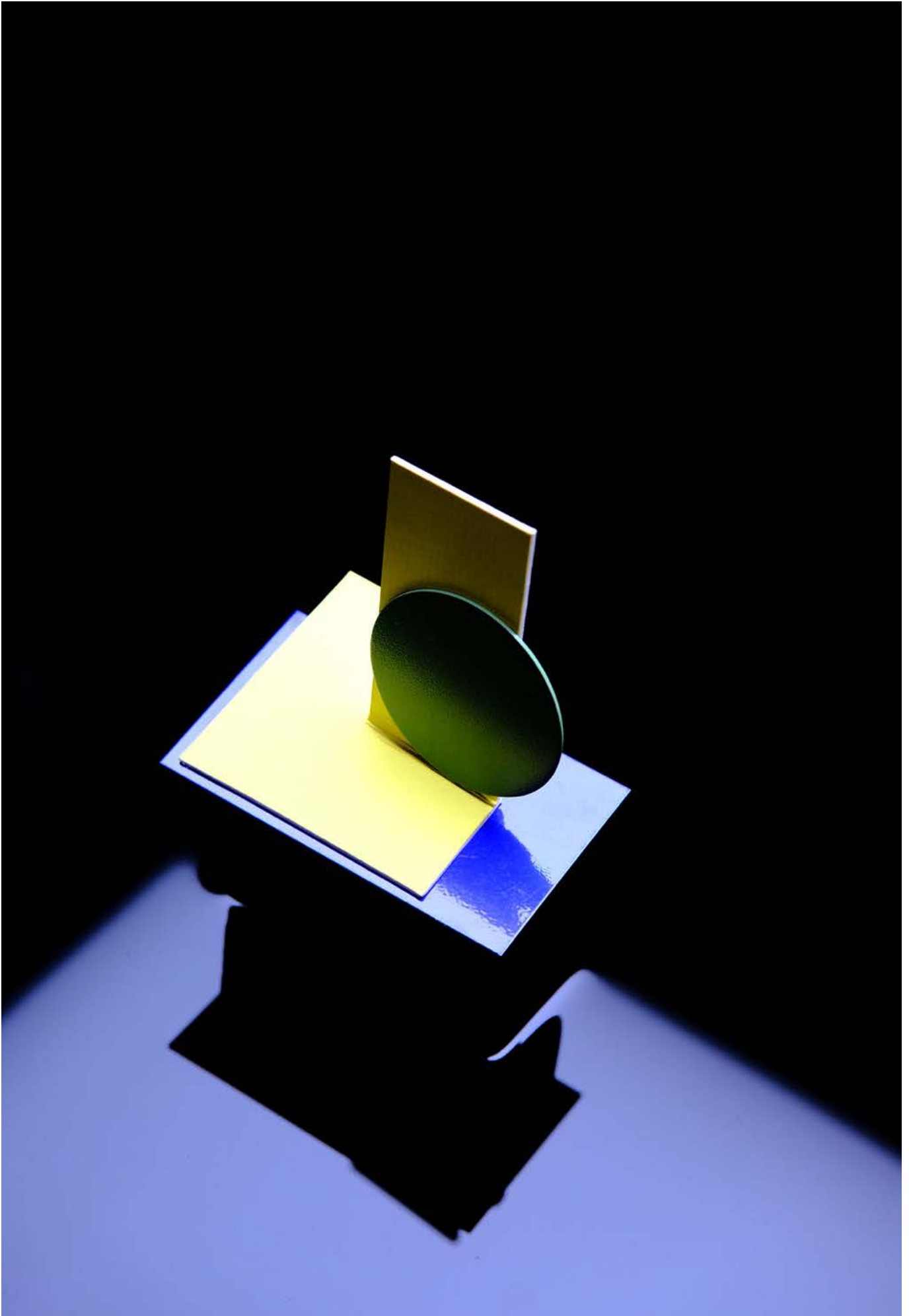


Martin Levéque, *Archipel 4* (2019). Image courtesy of the artist, in collaboration with Fernando Etulain.





Martin Levéque, *Archipel 5* (2019). Image courtesy of the artist, in collaboration with Fernando Etulain.



Future Constructs

Aleksandra Kasuba

CELEBRATING THE LITHUANIAN INSTALLATION ART PIONEER, WHOSE UTOPIAN FABRIC PASSAGES PAVED THE WAY FOR TODAY'S POPULAR IMMERSIVE ENVIRONMENTS.

Lithuanian-American artist Aleksandra Kasuba (1923 - 2019) was renowned for her innovative work combining architecture, environmental design and sculpture. Her trailblazing efforts laid the foundations for today's immersive art. Kasuba pioneered new forms of spatial creativity, especially large-scale public interventions that harnessed unconventional materials, like nylon, integrated light, fabrics and organic shapes.

Having initially studied sculpture and design at the Kaunas School of Arts and Vilnius Art Academy, Kasuba was forced to flee Lithuania in 1944 at the age of 21, following the impact of Nazi and Soviet occupations. Along with her sculptor husband Vytautas Kašuba, she moved to a displaced-persons camp in Munich and lived there until 1947. After that, she emigrated to the USA, making New York her eventual base. The harrowing experiences of becoming a refugee and immigrant significantly impacted her practice. According to art critic and culture journalist Jogintė Bučinskaitė in *AWARE* (Archives of Women Artists, Research & Exhibitions), "for the rest of her career she developed the idea of architecture as a harmonious shelter and explored how the physical environment could contribute to the well-being of its inhabitants."

The Wanderer, a probable manifestation of Kasuba's migrations, was an invented alter ego. It first appeared in the 1950 drawing *The Little Man*. The figure of a lonely nomad drifting through different places was a recurring theme in later works, such as the manifesto *Utility for the Soul* (1970) and the watercolour series *A Life* (2012-2013). The motif followed Kasuba throughout her career, as her approach to art-making developed. The early years in America saw her experiment-

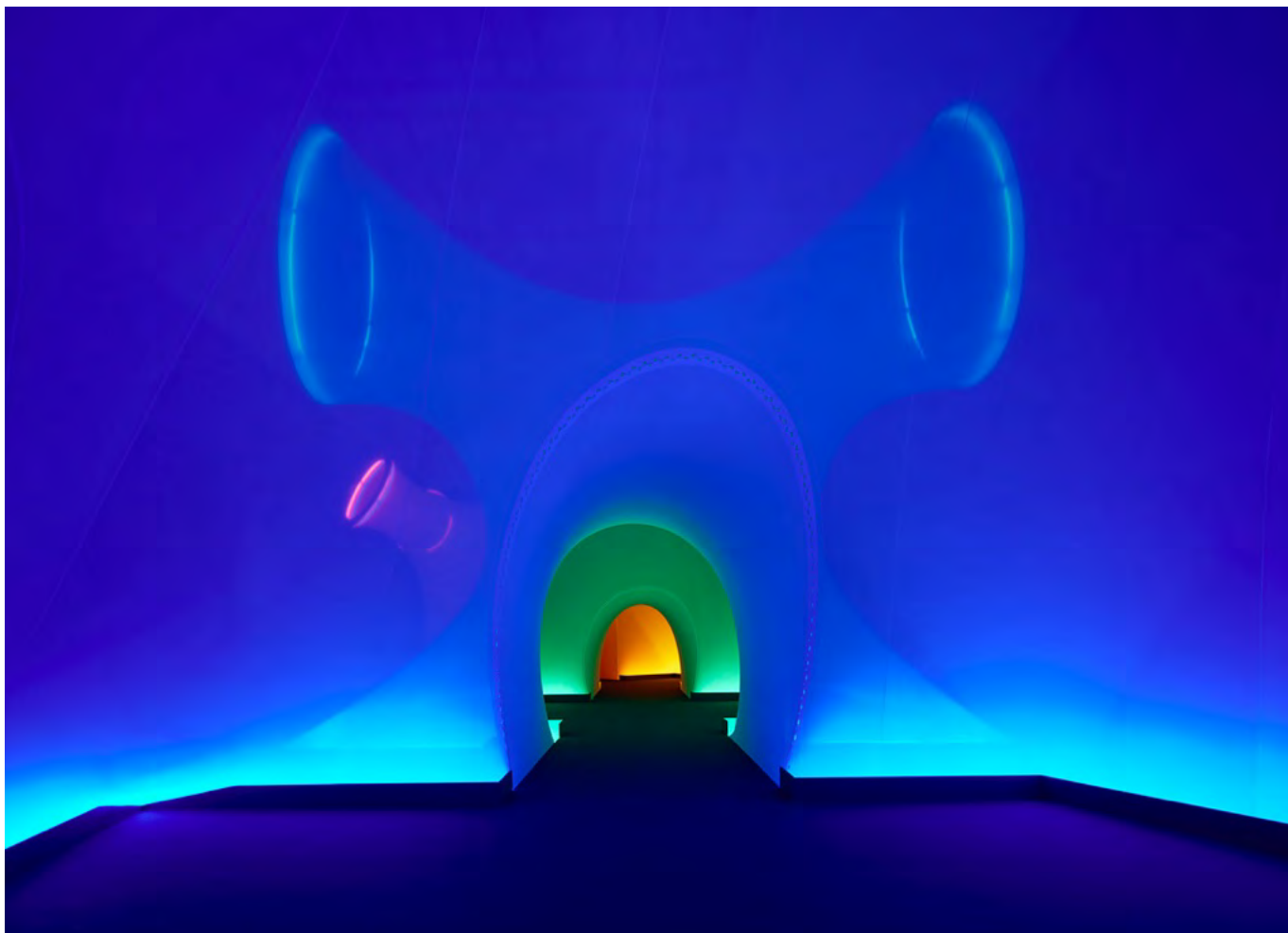
ing with different materials, like tiles, brick, marble and granite. She used these to design walls, mosaics and murals for major public buildings – including the Rochester Institute of Technology, 560 Lexington Avenue, even 7 World Trade Center, which was destroyed in the 9/11 attack. Kasuba later settled into working with the potentials of tensile fabrics to create "environments" rather than conventional installations.

Environments are structures loosened of several constraints; they emerged in the late 1950s as part-functional, part-philosophical, part-aesthetic experiments made tangible, belonging to a newly forming genre of space-making. Whilst Kasuba's practical public projects brought in money, they primarily served as sites for artistic experimentation. In 1965, she wrote: "My understanding of line, plane, structure, art all changed. I began to elaborate on the illusion, trying to capture it, to freeze it in matter. I want my work to be no longer space-filling, but space-making." Kasuba's environments were utopias – alternative, bright futures. Importantly, they were crafted without right angles, which one could interpret as the hard, angular edges of boundary and restriction.

Carré d'Art - Musée d'art contemporain de Nîmes charts this impressive trajectory. The gallery holds the largest collection of the artist's works from 1940 - 2018, and is presenting the first major retrospective in France and Europe. *Imagining the Future* positions Kasuba as "a visionary of the 20th century space exploration era ... known for her multidisciplinary practice on the threshold of design, architecture and experimental art." Curator, Elona Lubytė, particularly asserts the importance of the exhibition because it presents a story of







“This exhibition presents a story of optimism in turbulent times. Audiences are invited to imagine a future beyond the various impending apocalypses facing us now, from climate change and war to technocapitalism.”

optimism in turbulent times. Kasuba’s practice was a personal valve of hope and resilience, and perhaps for those in the Cold War era as well, who were reckoning with the changing world order, trying to imagine a future amid impending nuclear doom. Lubyte states: “It is very important that in these dark times the exhibition is constructed as a bright, optimistic success story.” Thus, audiences, too, are invited to imagine a future beyond the various impending apocalypses facing us right now, from climate change and war to technocapitalism.

Six rooms and three spaces for videos are dedicated to mapping Kasuba’s creative journey, beginning with an introduction to The Wanderer figure, who guides visitors through key stages of her career. Each of these moments is displayed in the sections *Spectrum*, *An Afterthought*, *Laboratory of Environments*, *Environments for the Soul*, *Art in Science*, and *Rock Hill House*. “The Wanderer is the connecting axis of the exhibition,” says Lubyte. Additionally, an archive of documents donated by Kasuba to the Lithuanian National Museum of Art is on show, alongside contributions from some of the artist’s friends, namely “perfumer Danutė Pajaujūis Anonis, actress and cinematographer Pola Chapelle, Fluxus artist George Maciunas and avant-garde filmmaker Jonas Mekas.”

In *Spectrum*, *An Afterthought*, Kasuba’s titular 1975 environment, attendees experience the pinnacle of her structural ethos in rejection of right angles. They also examine Kasuba’s use of colour and light in the form of rainbow archways and investigate the complexity of the artist’s chosen materials; the environment is made with aluminium, coloured filters, neon lamps, plastic, plywood, steel and synthetic fabric. Meanwhile, *Laboratory of Environments* focuses on Kasuba’s “involvement in the Experiments in Art and Technology (E.A.T.)

movement in the USA in the 1960s”, which transformed the artist’s spatial imagination. This occurred both materially, such as through plexiglass structures like *Gateway* (1968), and conceptually, leaning further into ideas of social utopia, like *Global Village* (1971-1972). *Environments for the Soul* and *Art in Science*, the latter being the name of a programme Kasuba participated in at the Philadelphia College of Textiles and Science, further display socially-oriented and public environments as well as fabric innovations, like *Live-In Environment* (1971-1972), built within Kasuba’s studio in New York.

The exhibition’s concluding section, *Rock Hill House*, explores career highlights, and is a culmination of decades of experimental creative practice. It delves into the story and construction of the *Rock Hill House*, a residence and studio built in the New Mexico desert from 2001-2005. The curving, quirky structure exemplifies Kasuba’s foray into how the properties of “curved tensile membranes” could be used with metal netting or mesh to widen their applications in housing.

The design is a technical and creative feat that represents a core philosophy threaded throughout Kasuba’s work: transforming space with the purpose of greater social harmony. *Rock Hill House* was not just a physical dwelling for the creative community, but for the artist herself; Kasuba lived there until 2012. *Imagining the Future* is thus aptly named and concluded, with the presentation of a truly revolutionary environment and structure, a haven that a younger Kasuba could only have envisioned in her mind. Overall, the exhibition weaves in and out, taking the viewer with it, from Kasuba’s more functional, architectural designs to dreamier, abstract sculptures and visions, whilst highlighting their intersections.

Lubyte states: “*Imagining the Future* has been put together

Previous page:
Aleksandra Kasuba, *Imagining the Future* at Carré d’Art. Photo © Cédric Eymenier.

Left:
Aleksandra Kasuba, *Imagining the Future* at Carré d’Art. Photo © Cédric Eymenier.



Aleksandra Kasuba, *Imagining the Future* at Carré d'Art. Photos © Cédric Eymenier.

with the idea of introducing the public to an artist they [may] know nothing about.” Kasuba was a pioneer in male-dominated fields, whether that be architecture, sculpture, design, or the more niche “environment.” Women artists have long struggled for adequate recognition – a fight which becomes harder when their work is difficult to categorise or define. Inesa Brašiškė writes for *Mousse* how Kasuba’s work “is not easily bracketed within established categories. Situated between craft and science, art and architecture, it is both informed by sensations of her own individual body and aspirations toward the betterment of ways of living for society at large.” Recently, the group exhibition *Inside Other Spaces: Environments by Women Artists 1956-1976*, at Munich’s Haus der Kunst and MAXXI in Rome, addressed this, showing 11 female artists across countries and generations who contributed to the genre. It included Kasuba along with Judy Chicago, Lygia Clark, Nanda Vigo, Tsuruko Yamazaki and more. The aim: to plug historical gaps of inequity in the art canon.

This act – of reframing and redressing the balance – reveals how keenly Kasuba’s influence is felt today. South Korean artist, Do Ho Suh, would be a fitting contemporary counterpart. Suh is renowned for constructing architectural sculptures in fabric, whilst drawing on personal memory and history. The *Staircase* installations recreate the artist’s memories in his parents’ traditional Korean house in Seoul, as well as his modern, westernised apartment in New York. Here, Suh uses scarlet-coloured polyester and steel to erect a gossamer staircase in the sky, as if made by delicate, fine blood vessels. It is beautiful, haunting and nostalgic. Both Suh and Kasuba vivify synthetic fabrics. The parallels between them are potent yet they do branch: where Suh’s work attempts to

capture a past in the present, Kasuba’s “wandering” within the environment genre looked towards building possible futures.

Carré d’Art hosts *Imagining the Future* alongside *The Softest Hard*, by Vilnius-born artist Marija Olšauskaitė, as part of its Lithuania season. Olšauskaitė is a contemporary artist who works heavily with glass, covering “themes of relationships, openness, intimacy and belonging.” The exhibition interpretation positions Olšauskaitė in relation to Kasuba as “continuing the ideas of her elder sister”, carrying forward a mantle of “affirming the social role of architecture and art.” This programme champions Lithuanian artists and female practitioners working with sculpture, architecture and design. Lubytė comments on a rise in the appreciation of Lithuanian women artists, especially over the past decade, citing “the Golden Lion at the 2019 Venice Biennale for *Sun & Sea (Marina)* by Lina Lapelytė, Vaiva Grainytė, Rugilė Barzdžiukaitė, and the work of Emilija Škarnulytė and Eglė Budvytytė”, amongst others. Carré d’Art builds on, and champions, this new wave.

“I believe that the evolution of [Kasuba’s] creative path, from classical modernism to a visionary turn towards pre-history and nature, should be understandable and acceptable to an audience tired of the urbanisation and virtuality of the 21st century metropolis,” says Lubytė. *Imagining the Future* introduces viewers to an artist whose legacy is devoted to understanding and expanding the ways in which physical space can affect our bodies, and how we can fine-tune that relationship for our own individual and collective betterment. At the same time, the show opens audiences to discovering more contemporary artists who engage with these questions today, whilst reconsidering attachments to architecture, space and ideas of home in our own, distinctly volatile, age.

Right: *Spectrum. An Afterthought*, (1975–2014). Synthetic fabric, neon lamps, colored filters, steel, aluminum, plywood, plastic. 400 x 1056 x 539 cm. The Lithuanian National Museum of Art. Photo by Antanas Lukšėnas

Words
Vamika Sinha
—

Imagining the Future
Carré d’Art, Nîmes
Until 23 March

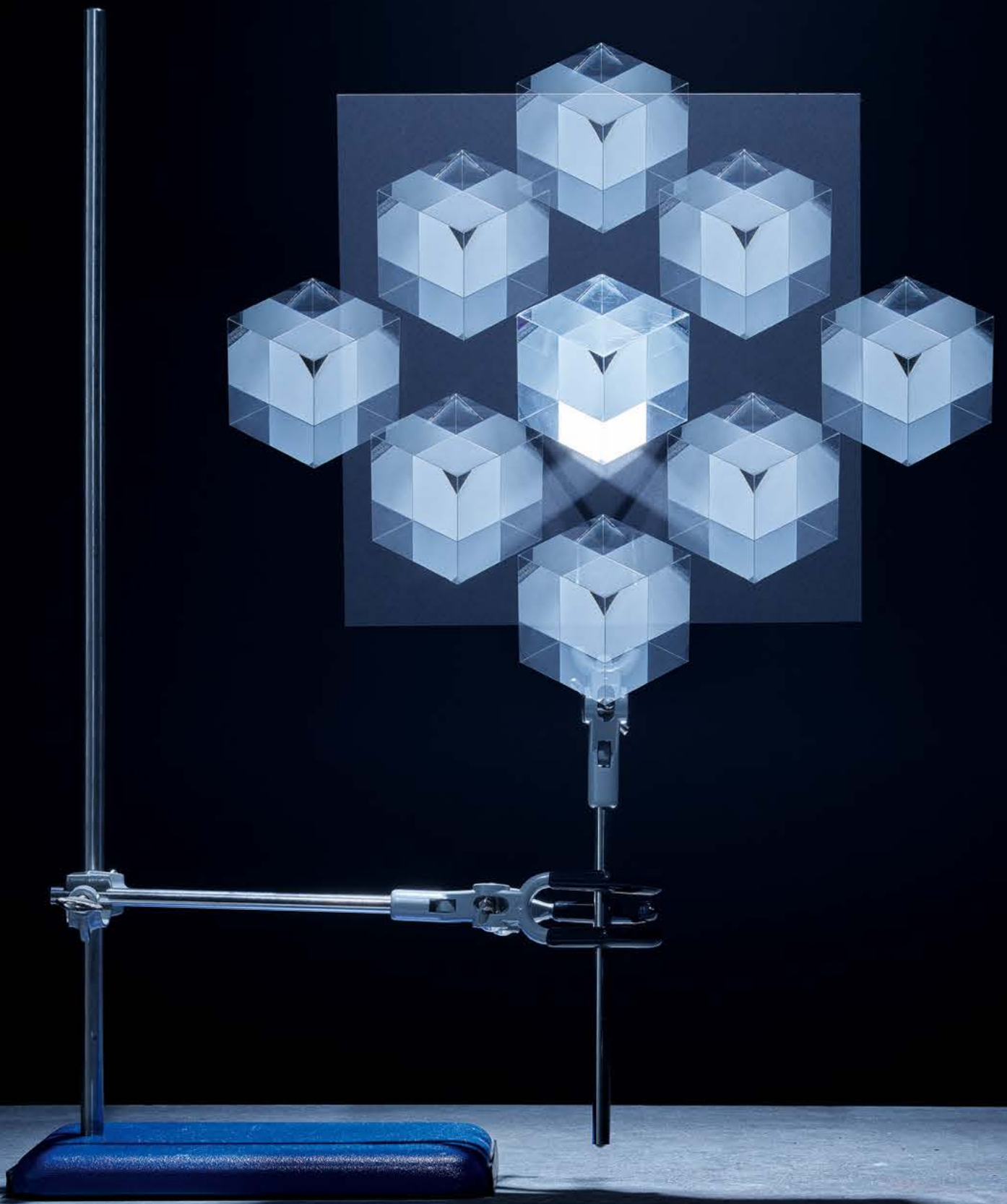
carreartmusee.com

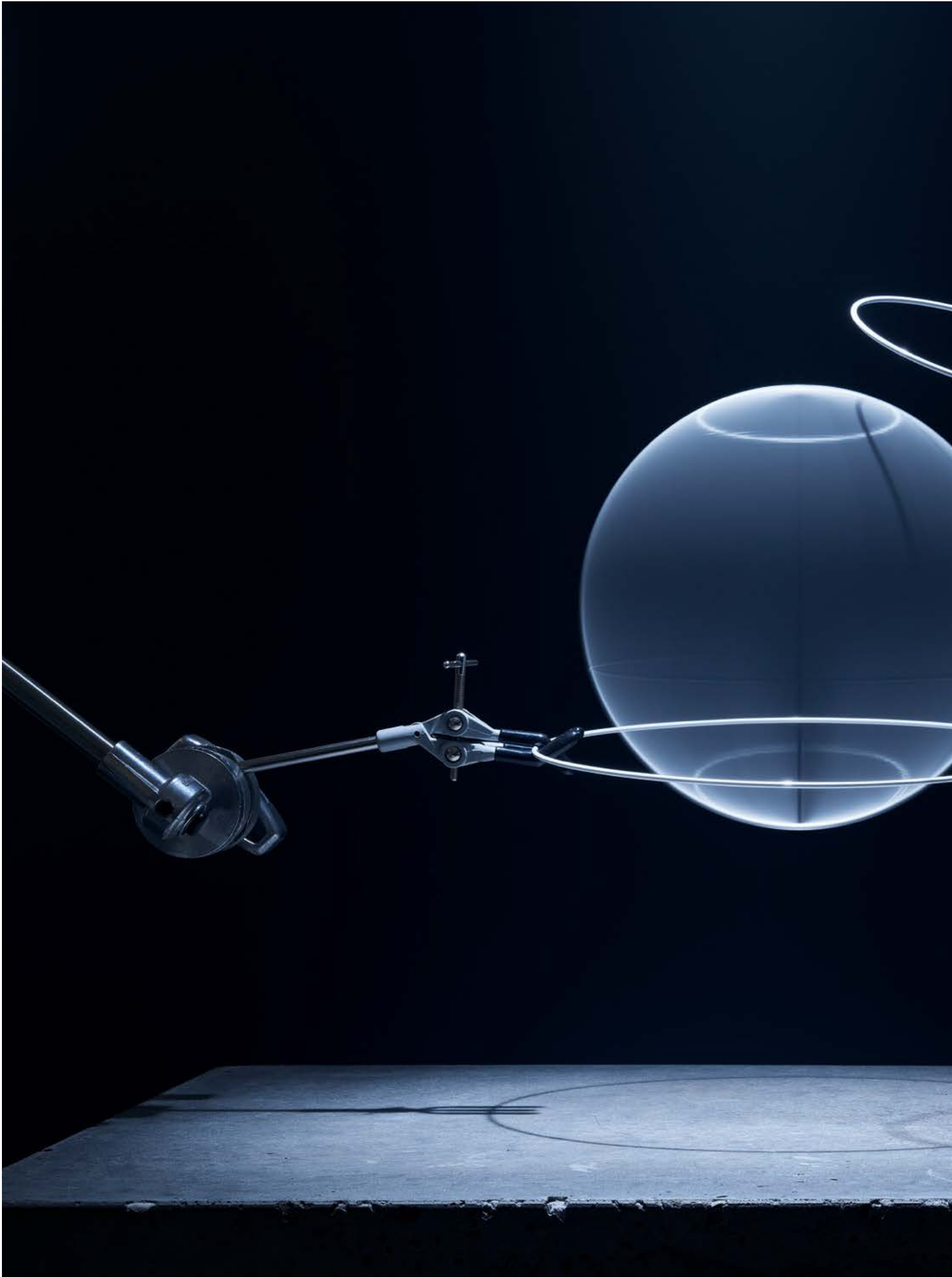


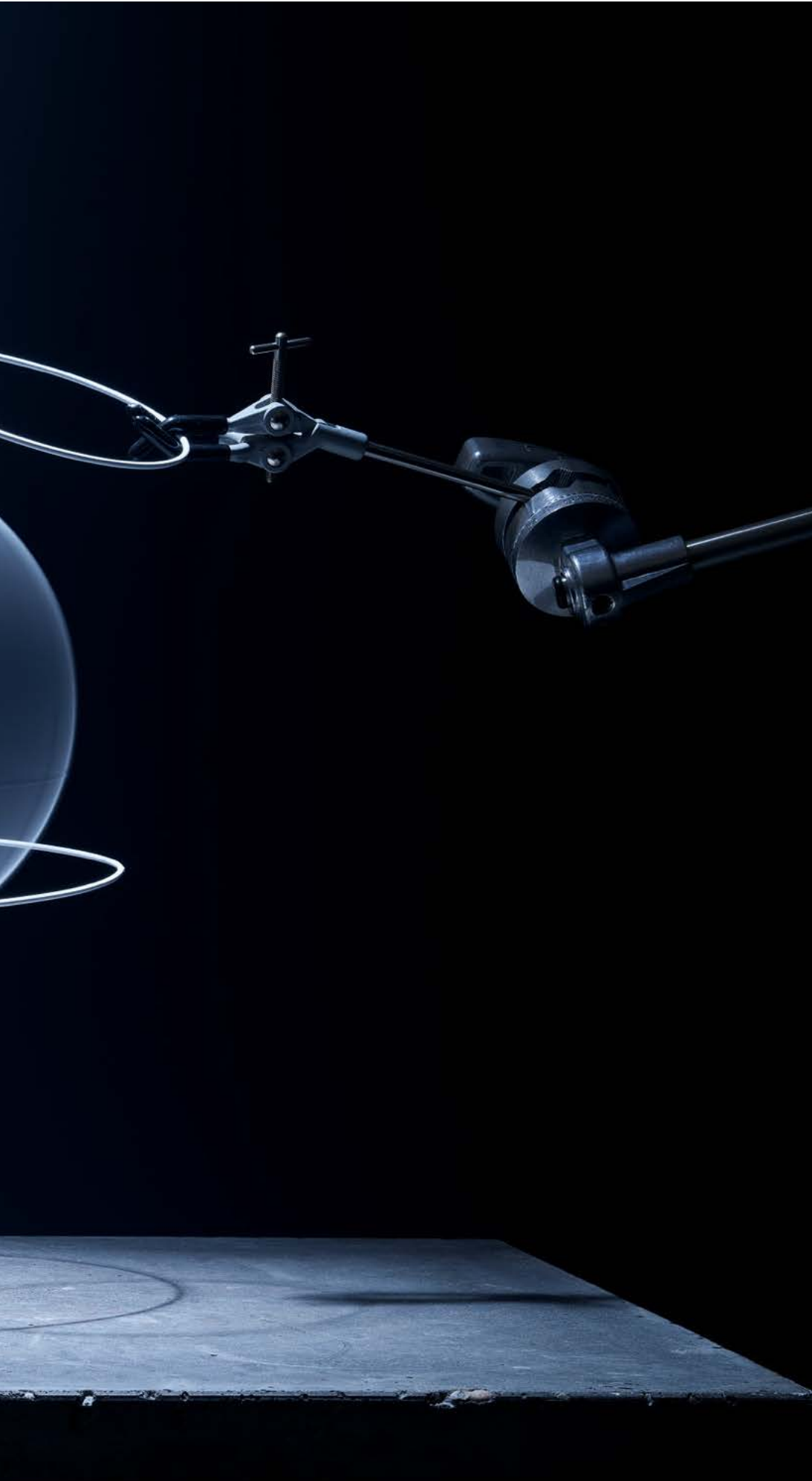
Science Captured

Greg White

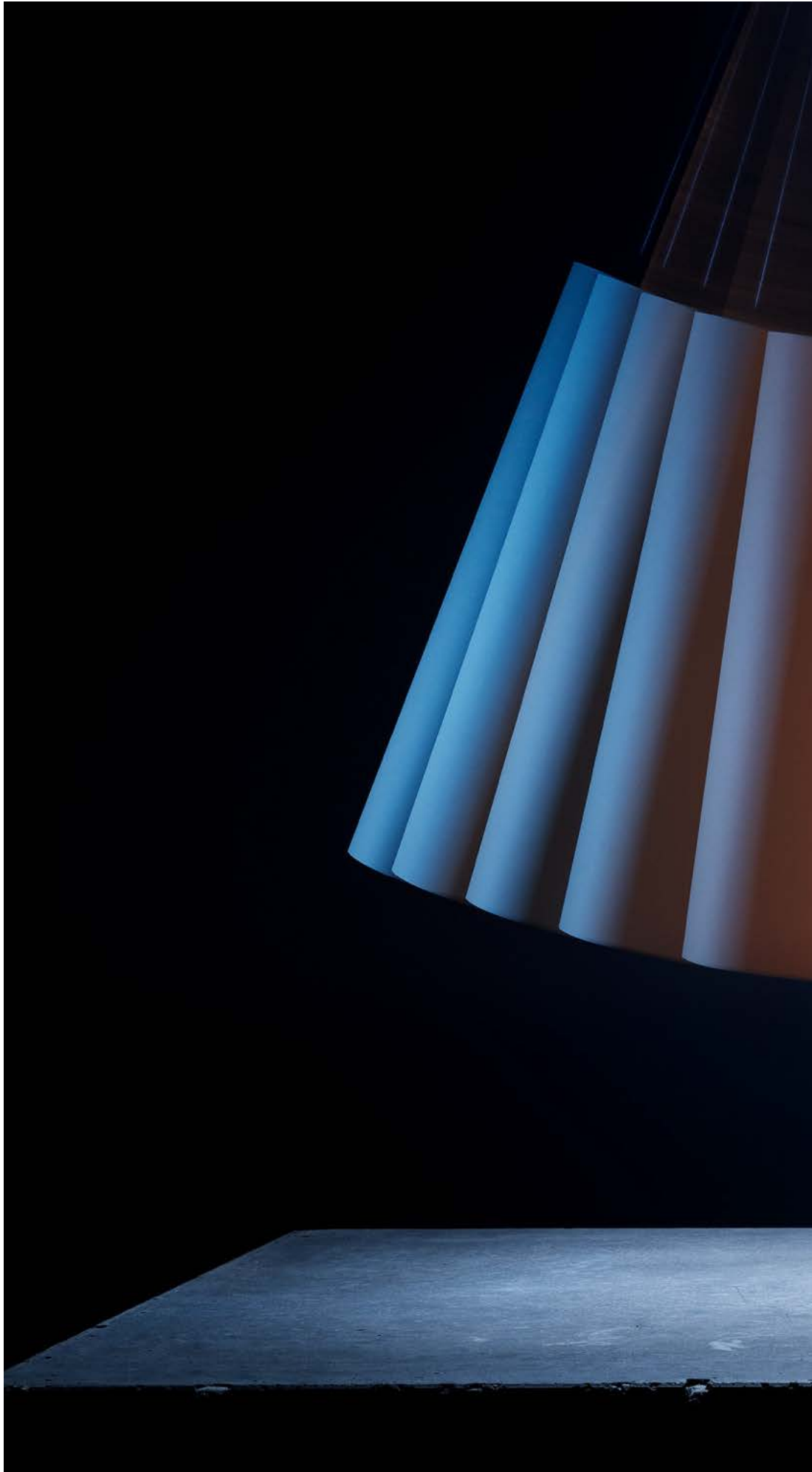
In 1939, the American photographer Berenice Abbott (1898-1991) embarked on a landmark collection of scientific imagery. Abbott, best-known for documenting New York City, was also deeply fascinated by the technological advances of her time. Her efforts culminated in 1958 with school textbooks published as part of MIT's Physical Science Study Project. The pictures, which illustrate various scientific principles, sparked a greater understanding of chemistry, mathematics and physics. They also cemented photography's usefulness as an educational and instructional tool, bridging the gap between disciplines. Now, Greg White's (b. 1978) *Base Quantities* is inspired by Abbott's pioneering work. The series is captured entirely in-camera, and visualises electric current, length, luminous intensity, mass, amount of substance, thermodynamic temperature and time. It demonstrates White's hallmarks: crisp, graphic photography, carefully considered compositions and lucid lighting. gregwhite.tv





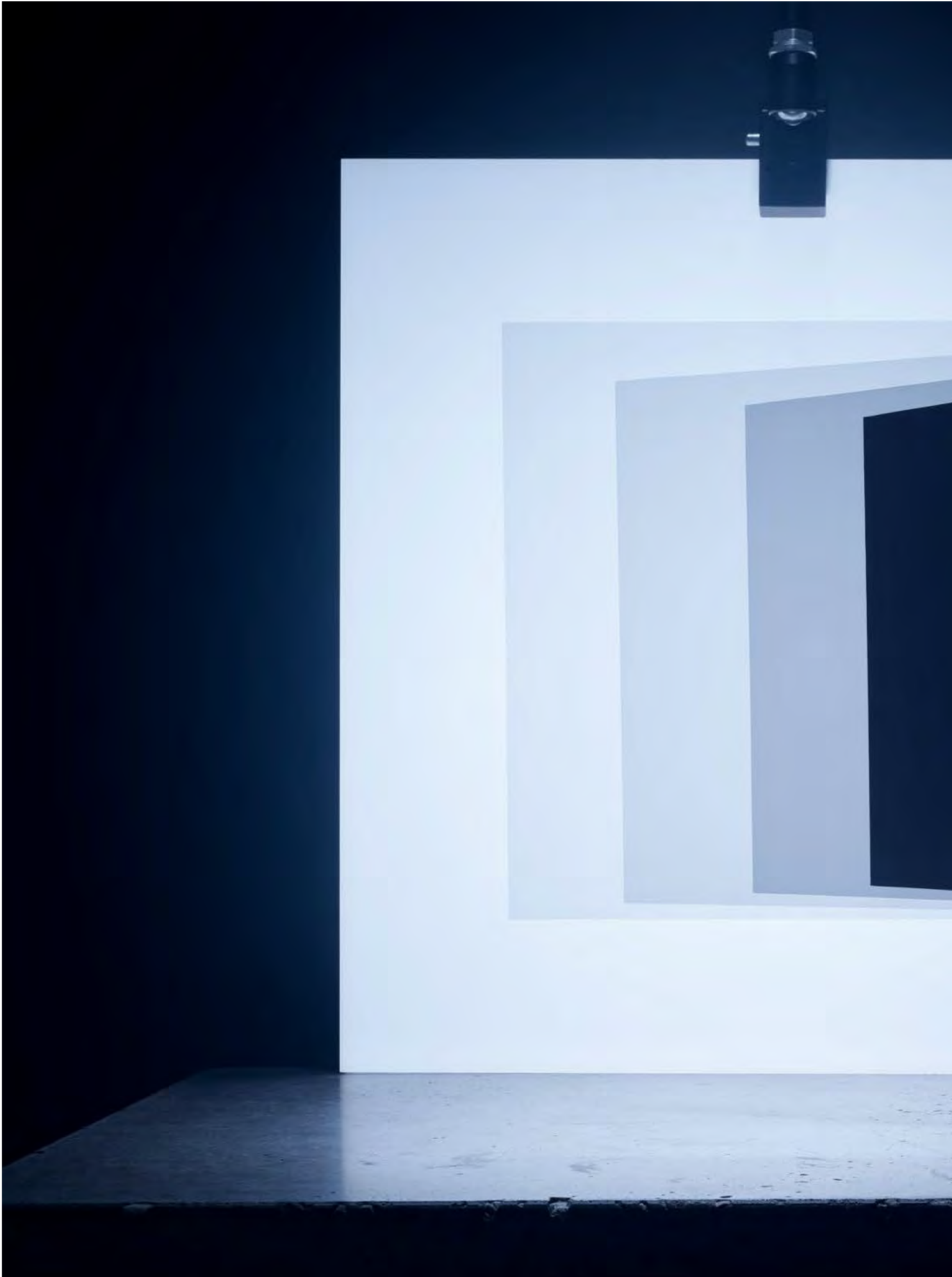


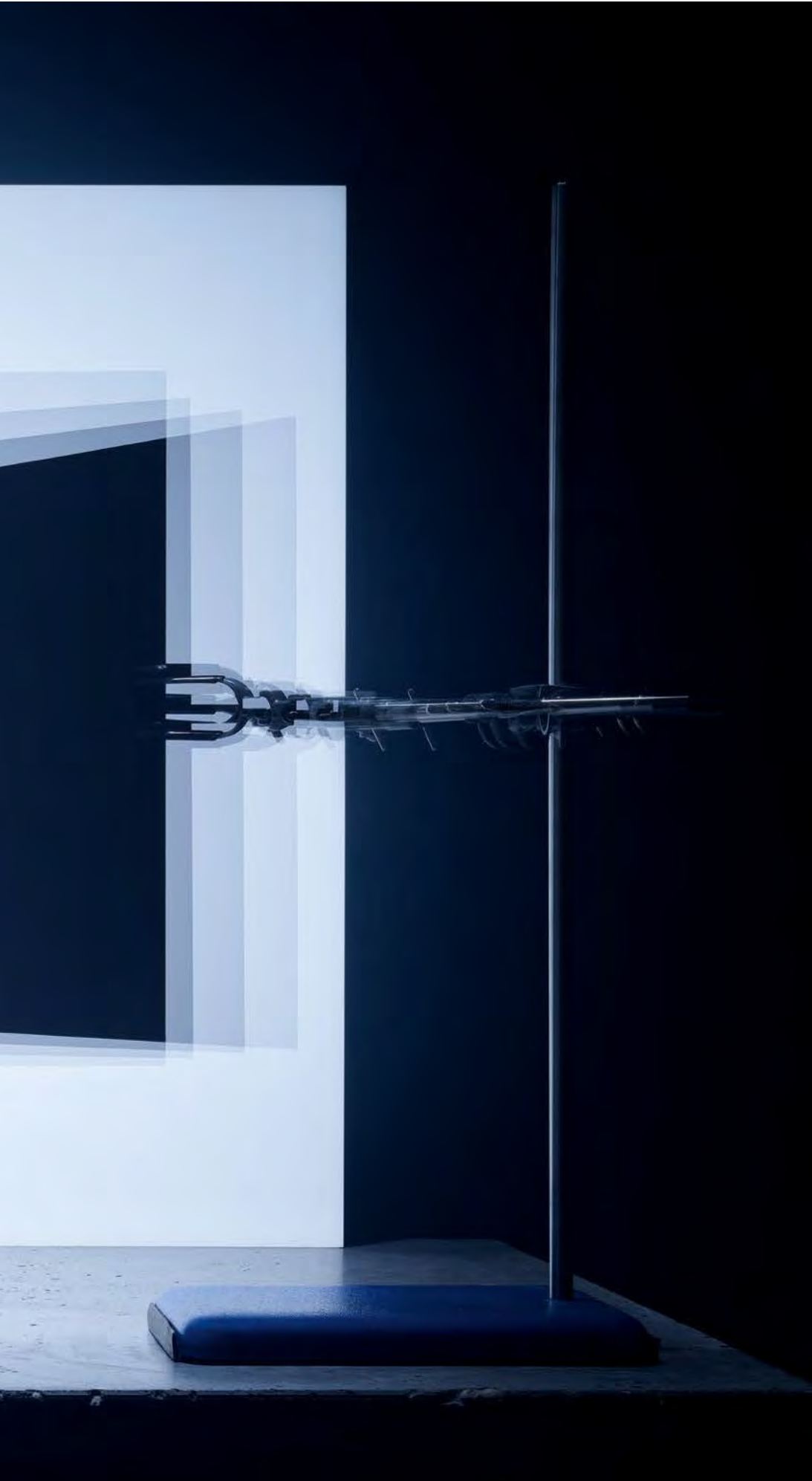
Greg White, *Mass*,
from *Base Quantities* (2020).
Image courtesy of the artist.



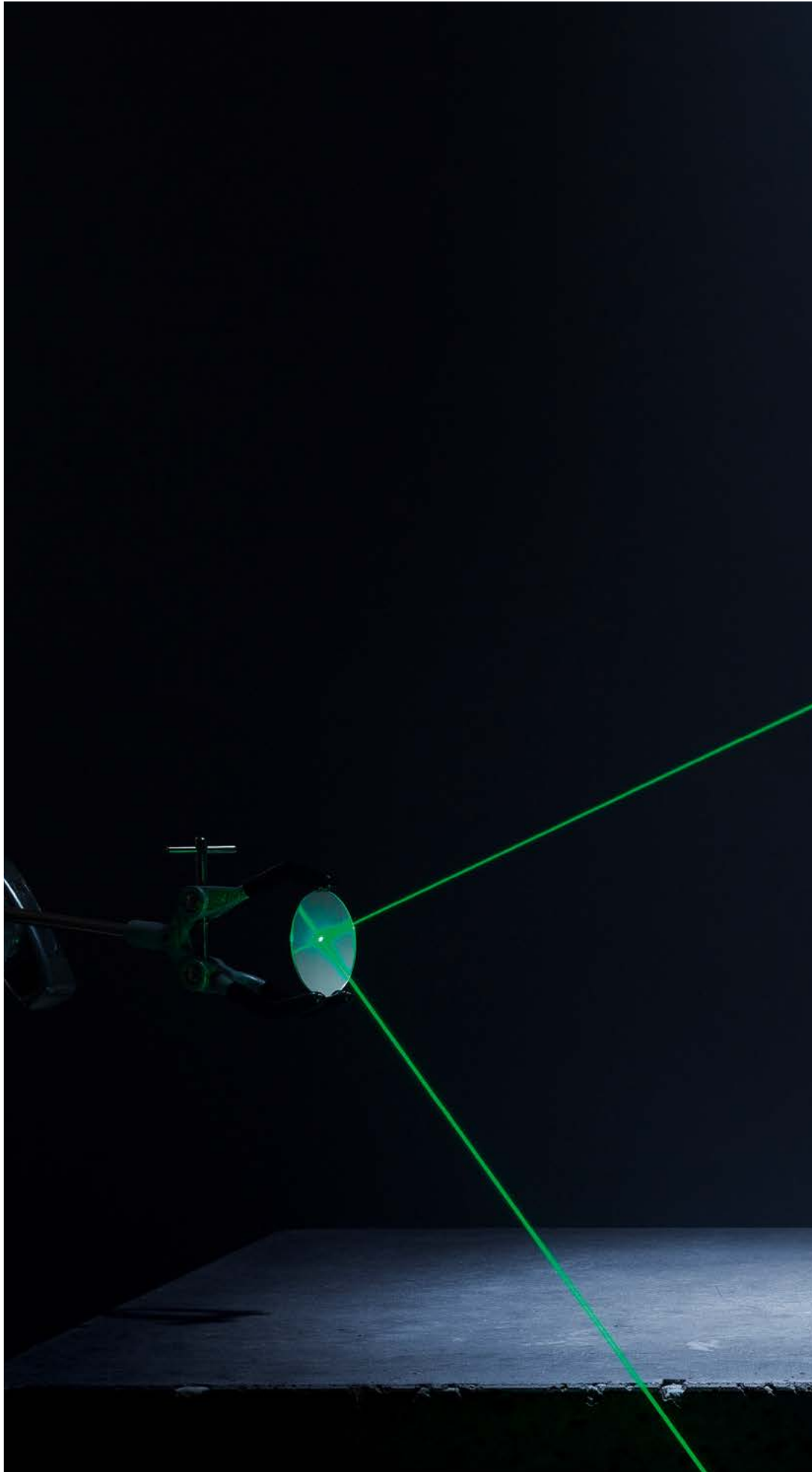
Greg White, *Temperature*,
from *Base Quantities* (2020).
Image courtesy of the artist.



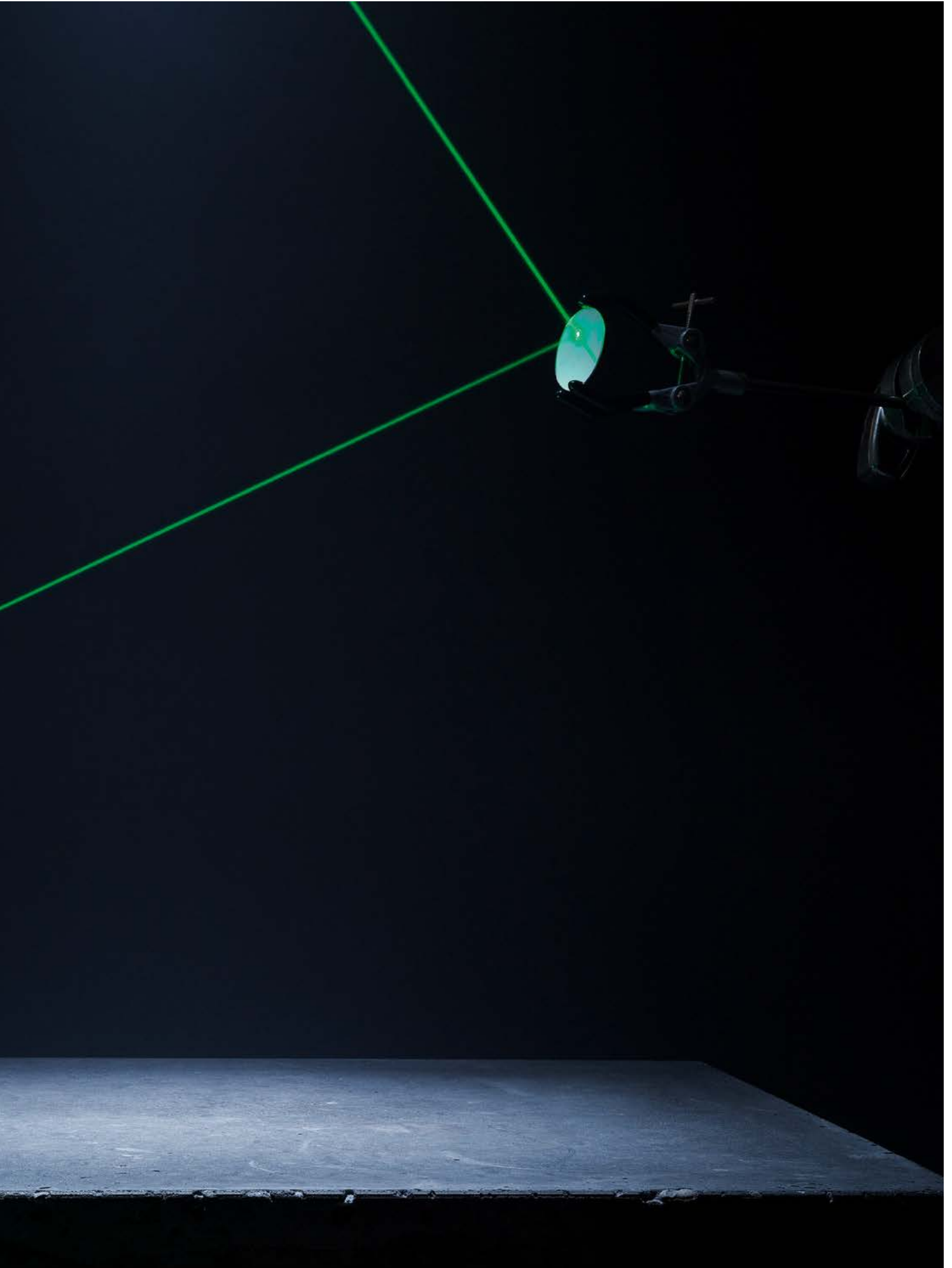


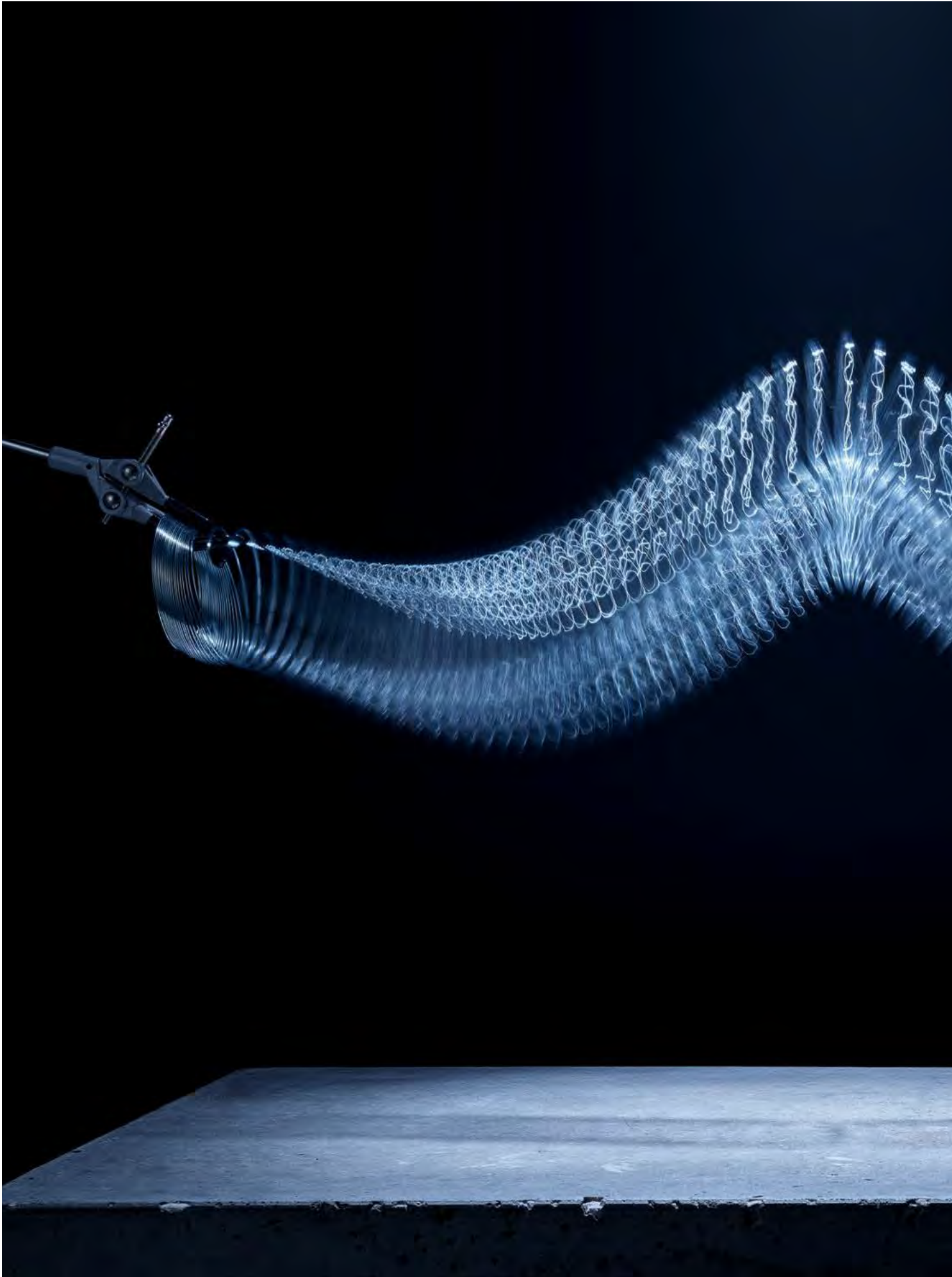


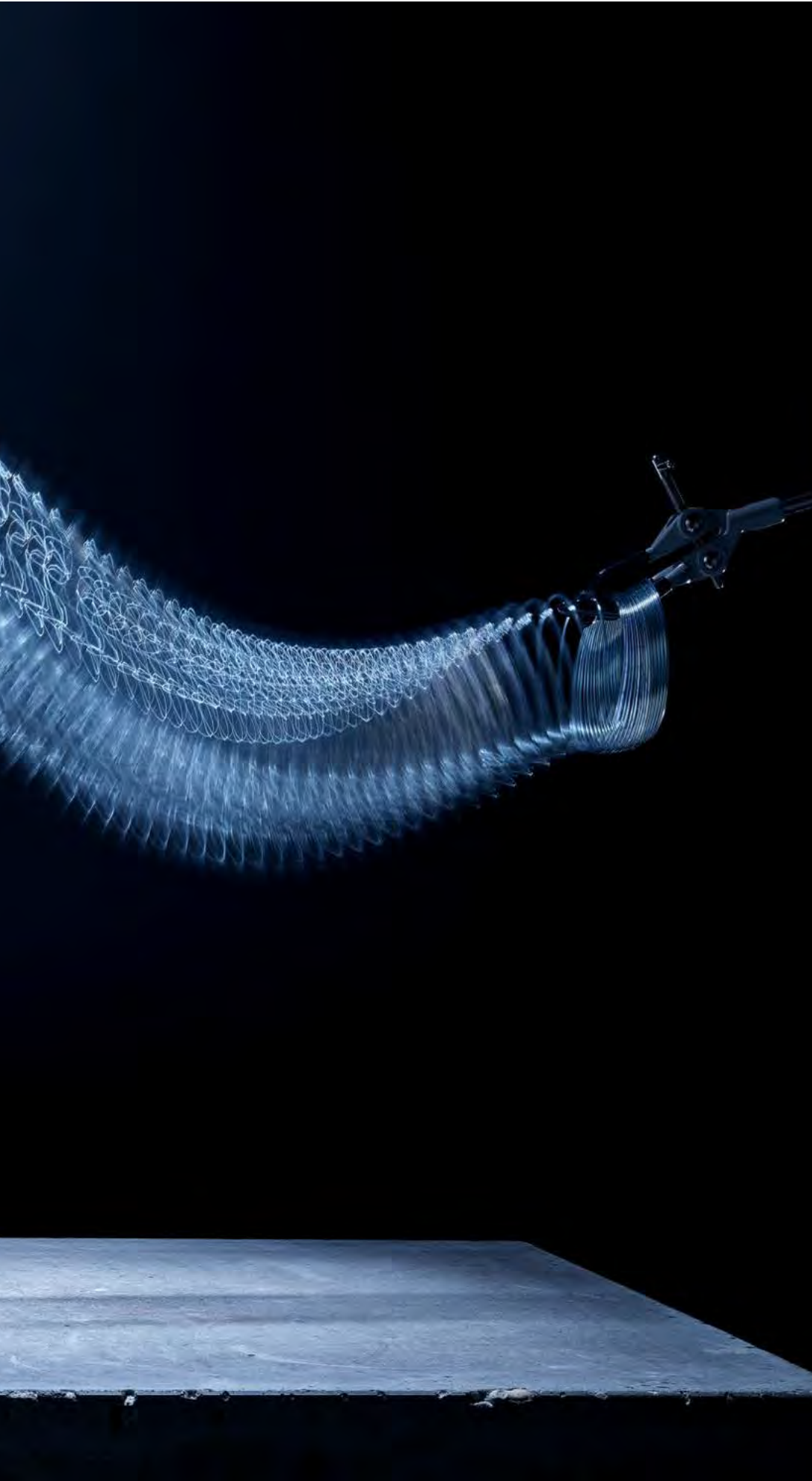
Greg White, *Luminosity*,
from *Base Quantities* (2020).
Image courtesy of the artist.



Greg White, *Length*,
from *Base Quantities* (2020).
Image courtesy of the artist.







Greg White, *Electric*,
from *Base Quantities* (2020).
Image courtesy of the artist.

Sensory Experience

Ryoji Ikeda

THE WORLD-LEADING CREATIVE RESPONDS TO DIGITALISATION, MAKING LARGE DATASETS VISIBLE THROUGH BOLD, MULTI-LAYERED AUDIOVISUAL INSTALLATIONS.

Data is Ryoji Ikeda's (b. 1966) material of choice. The Japanese creative, born in Gifu and now living between Paris and Kyoto, is one of the world's leading composers and media artists. He is best known for crafting immersive live performances and installations that lie at the intersection of sound, mathematics and visual art. Ikeda transforms data into electronic musical scores and bold light projections, creating high-intensity experiences that explore the unseen dimensions of our physical and digital spaces – from DNA sequences to binary code – whilst engaging with the rapid digitalisation that has transformed societies across the world.

Ikeda's practice is grounded in research, producing works like *test pattern* (2008-), which converts text, sounds, photos and files into barcode-like flashing walkways of 0s and 1s, and *datamatics* (2006-), a series of experiments spanning audiovisual concerts, installations, publications and CDs. His exhibits are spectacular, with light patterns strobing, flowing and scanning all around the audience. Ikeda has showcased work at major institutions worldwide, from the Barbican Centre and Somerset House in London, to the Centre Pompidou in Paris and the Museum of Contemporary Art Tokyo.

Now, the High Museum of Art in Atlanta presents the US debut of *data-verse* (2019–2020), a trilogy of immersive light and sound installations commissioned by Audemars Piguet Contemporary. This is the culmination of over two decades of research, featuring floor-to-ceiling video projections that visualise data from mathematical theories and quantum physics. *data-verse* incorporates open-source imagery from institutions such as NASA, CERN and the Human

Genome Project, and transforms huge data sets into visual outputs through self-written programs, arranged with an electronic musical score. The show also includes all-new site-specific works alongside existing pieces such as *data.gram*, an 18-monitor installation that deconstructs, analyses and recombines information from the trilogy. We sat down with Michael Rooks, the High's Wieland Family Senior Curator of Modern and Contemporary Art, ahead of the show's opening.

A: Where did the idea for this display come from? What drew High Museum to programme Ikeda for spring 2025?

MR: I travelled to Taiwan in October 2019 when Ikeda's survey was on view at the Taipei Fine Arts Museum. I intended to spend a couple of hours there to see everything on view, but found myself in Ikeda's exhibition the entire day – almost eight hours. Because Atlanta is a hub for commercial film, it seemed to me that Ikeda's mind-bending compositions of light and sound would provide our audience with a completely different experience of time-based art. It generates meaning independent of linear narrative or verbal expression, but is still based on concrete language: data.

A: What are the key things we should know about Ikeda as a creative? How would you describe his practice?

MR: Ikeda was a member of the Japanese artist collective Dumb Type, a cross-disciplinary group of individuals who critically engaged with the evolving tech landscape of Japan through various art forms. He then established a solo career as a minimalist composer. The most audacious musical com-







“When you encounter Ikeda’s installations, it does feel as though you have been swept up by the powerful undercurrents of a river – in this case, a digital one. The combination of data flow and sound is truly spellbinding.”

position to date is *A lfor 100 cars!* (2017), which was inspired by György Ligeti’s *Poème Symphonique For 100 Metro-nomes* (1962), only Ikeda’s piece is performed on the sound systems of 100 automobiles. Concurrently, he developed a body of large-format light and sound installations taking the form of spatial visualisations of data, mathematical theories, quantum physics and other branches of knowledge.

A: Let’s talk about *data-verse* (2019-2020), which is at the heart of this show. In a nutshell, can you explain what it is, how it is going to look, and the way it works?

MR: Like his music, Ikeda’s visual compositions are iterative. Consequently, *data-verse* is the culmination of more than two decades’ research-based work. It takes the form of a triptych, presented together, side-by-side. This is important, because each chapter’s sound and image synchronises with the others. The seemingly endless flow of graphics and information fluctuates between the microscopic and macroscopic, exploring human biology as well as the unimaginable depths of the universe. Unlike his earlier installation work, *data-verse* incorporates colour and visuals through open-source data obtained from NASA, CERN and the Human Genome Project.

A: Ikeda’s work is multi-sensory and, as such, has been described as “overwhelming.” What can attendees expect from the experience of stepping inside this exhibition? Is there anything people will find surprising?

MR: There’s nothing that the audience can expect to find before entering the exhibition, because Ikeda is little known in the USA and his work is unlike anything they

will have ever experienced before. When you encounter Ikeda’s installations, it feels as though you’ve been swept up by the powerful undercurrents of a river – in this case, a digital one. The combination of data flow and sound is spellbinding. Perhaps one surprising thing will be how Ikeda’s work subverts assumptions that media-based art is largely sequential – time-based – rather than something based on patterns that describe or re-present time itself.

A: Ikeda is producing fresh, previously unseen works for this display. What can you tell us about those?

MR: The new work Ikeda is creating for the exhibition is somewhat like the musical structure of theme and variations, based on ideas generated by his decades of research and presented in a variety of new ways. In this case, incorporating the architecture of the museum to create a dynamic whole in which the viewer must negotiate, and then renegotiate, their own bodily relationship to the physical space according to Ikeda’s various modes of presentation – whether on the ground, overhead, or in an immersive environment.

A: Does this show differ from other presentations High Museum of Art has hosted in recent years? How do you think – or hope – audiences will respond?

MR: In the past, the High has shown primarily single and multi-channel video. This is the first large-scale, media-based exhibition that the High has ever presented. It will grab the attention of a generation for whom technology is second nature. We hope people will come curious and leave even more interested in the visible environment around them, as well as the invisible world we all carry around every

Previous page:
test pattern [100m version], audiovisual installation, (2013) © Ryoji Ikeda.
Photo by Wonge Bergmann.
Courtesy of Ruhrtriennale 2013.

Left:
data.flux [12 XGA version], audiovisual installation, (2017). © Ryoji Ikeda.
Courtesy of Parallax 2017.



test pattern n°33, audiovisual installation, (2010). © Ryoji Ikeda.

day in the form of a smartphone. If people respond to Ikeda as I did in Taipei, they'll want to come back to see the show again – it's an expansive and mind-altering experience.

A: Why is Ikeda's decades-long exploration of information technology so prescient today? What can his practice teach us about the world in which we live?

MR: Ikeda's work is quite relevant now because of the collapsing of time and space in real life. Borders are porous or non-existent, except for political ones, and the proximity between the micro- and macro-verses we live in simultaneously has made them almost indistinct – in other words, data streams and live feeds are just as "real" to most people as the ground beneath their feet and the sky overhead. I would argue that Ikeda's work is fundamentally philosophical – it's about the meeting of horizons of knowledge, and so it is, in that sense, timeless. Data-driven decisions are precipitously changing the way people relate to the world around them. His work invites audiences to rethink conventional relationships between sound and image in our tech-saturated lives.

A: Ikeda works with data from renowned scientific institutions, and is one of many contemporary artists breaking down the traditional boundaries between art and science. What are your observations on how interdisciplinary programming has developed in recent years?

MR: The best is being done by academic centres, such as Harvard's Radcliffe Institute for Advanced Study, which unites artists with scholars from other specialised fields and areas of knowledge to collaborate on projects. There

are also ground-breaking tech-centred programmes such as artist residencies like NASA's GEODES program and Eyebeam. Most general museums will always be playing catch-up when it comes to presenting technically complex works, like that of Ikeda, Zach Blas, Hito Steyerl, or Pierre Huyghe and others, since the practical needs of presentation – hardware, for example – are always changing, unlike those of more conventional art forms.

A: Looking towards the future, what is next for Ikeda?

MR: Given Ikeda's wide-ranging interests and his insistence that the architectural envelope for the presentation of his audio-visual work is fundamental to it, comprising a unified whole, I would speculate that architecture might represent a future stage in his career. The designing of an architecture – a smart architecture – to not only house but also to, somehow, give form to sound and image would contribute to Ikeda's ambitious vision of a total artwork in which various forms and concepts are integrated.

A: What can we expect from the High throughout 2025?

MR: *data-verse* is one of several diverse exhibitions the museum is offering in 2025 – beginning with an exhibition of drawings collected by a local art teacher that explores modes of abstraction in New York and Los Angeles in the 1960s and 1970s, to the career of Kim Chong Hak who rejected abstraction for realism in the late 1970s and who sought to reclaim a unified Korean identity by channelling 1,000 years of Korean landscape painting. These are all firsts which represent the wide-ranging interests and priorities of our audience in Atlanta.

Right:
test pattern n°12 (extended version),
audiovisual installation, (2017/2020)
© Ryoji Ikeda. Photo by Jack Hems.
Courtesy of 180 The Strand.

Words
Eleanor Sutherland
—

Ryoji Ikeda: data-verse
High Museum of Art, Atlanta
7 March - 10 August

high.org

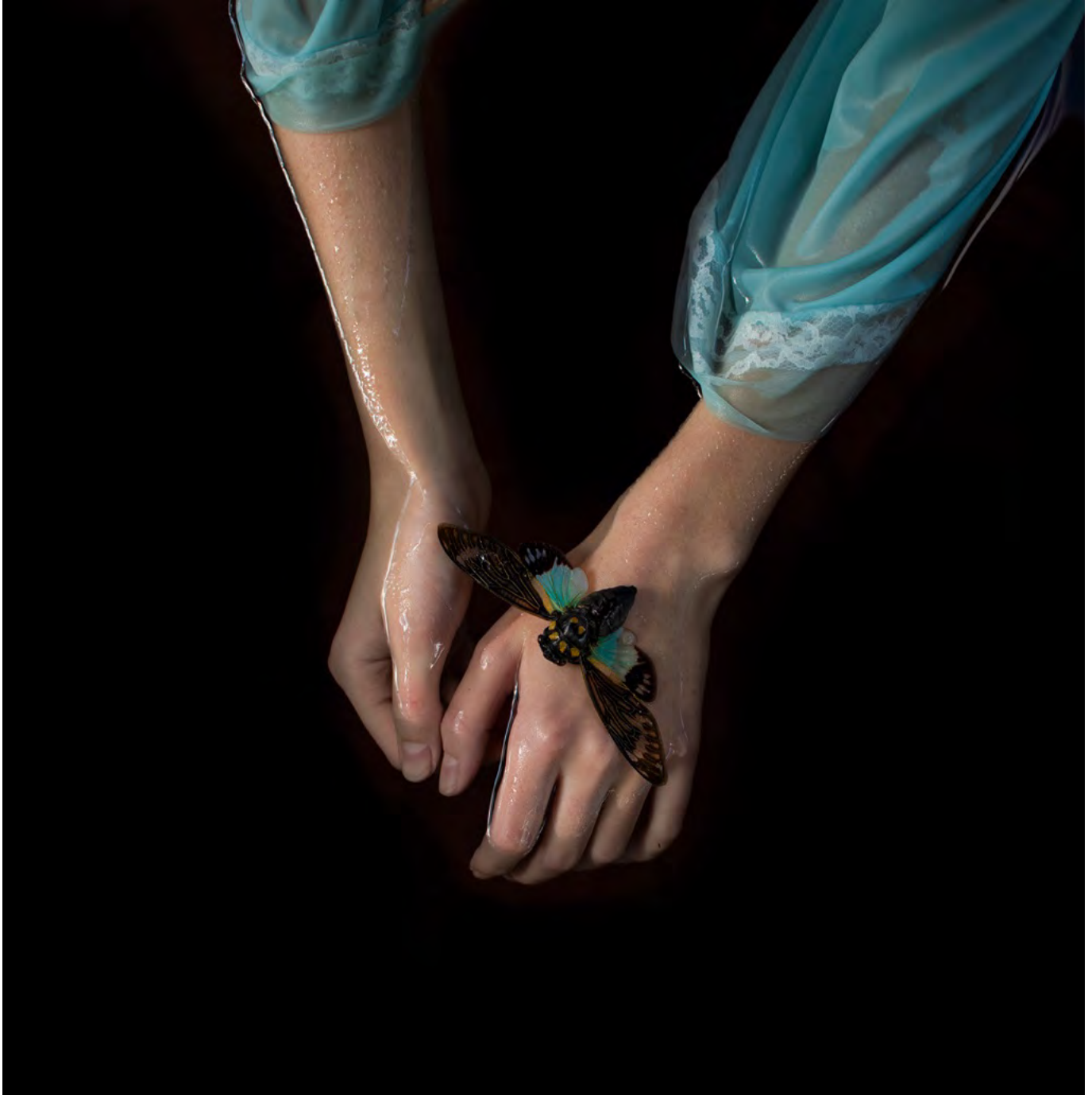


Personal Storytelling

Heather Evans Smith

“I want my photographs to tell stories that come from moments of life, like a still from an old movie,” writes Heather Evans Smith, a North Carolina photo-based artist interested in themes of family, loss, memory, motherhood and womanhood. The *Blue* series surveys the colour’s long-held association with melancholy and sadness. Here, beauty and discomfort come face-to-face: rich fabrics enshroud figures, bouquets become suffocating and subjects are encased in fishbowls. Elsewhere, blue pills and butterfly wings cascade from dustpans, and scissors cut through carpet. “Some say my dad’s death was the spark that ignited my depression, but this feeling has been brewing for a while,” Evans Smith continues. “I started to notice a sadness creep in a few years into my 40s ... These images evoke this period in my life and how it affects those around me. I am stripping down, taking stock, and finding a new place amongst the loss.” heatherevanssmith.com





Heather Evans Smith,
Epoch (2021, detail).
Image courtesy of the artist.



Heather Evans Smith,
Paint It Blue (2021, detail).
Image courtesy of the artist.



Heather Evans Smith,
Rewind (2022, detail).
Image courtesy of the artist.



Heather Evans Smith,
What Do You Have To Be Sad About?, (2021, detail).
Image courtesy of the artist.



Heather Evans Smith,
This Too Shall Pass (2021, detail).
Image courtesy of the artist.



Heather Evans Smith,
Streak (2022, detail).
Image courtesy of the artist.



Heather Evans Smith,
Clemency (2022, detail).
Image courtesy of the artist.



Heather Evans Smith,
Conservatory (2022, detail).
Image courtesy of the artist.



Heather Evans Smith,
Don't Worry, Spring Is Coming (2020, detail).
Image courtesy of the artist.



Heather Evans Smith,
Maybe It's Been There All Along (2021, detail).
Image courtesy of the artist.

Natural Immersion

Tamara Dean

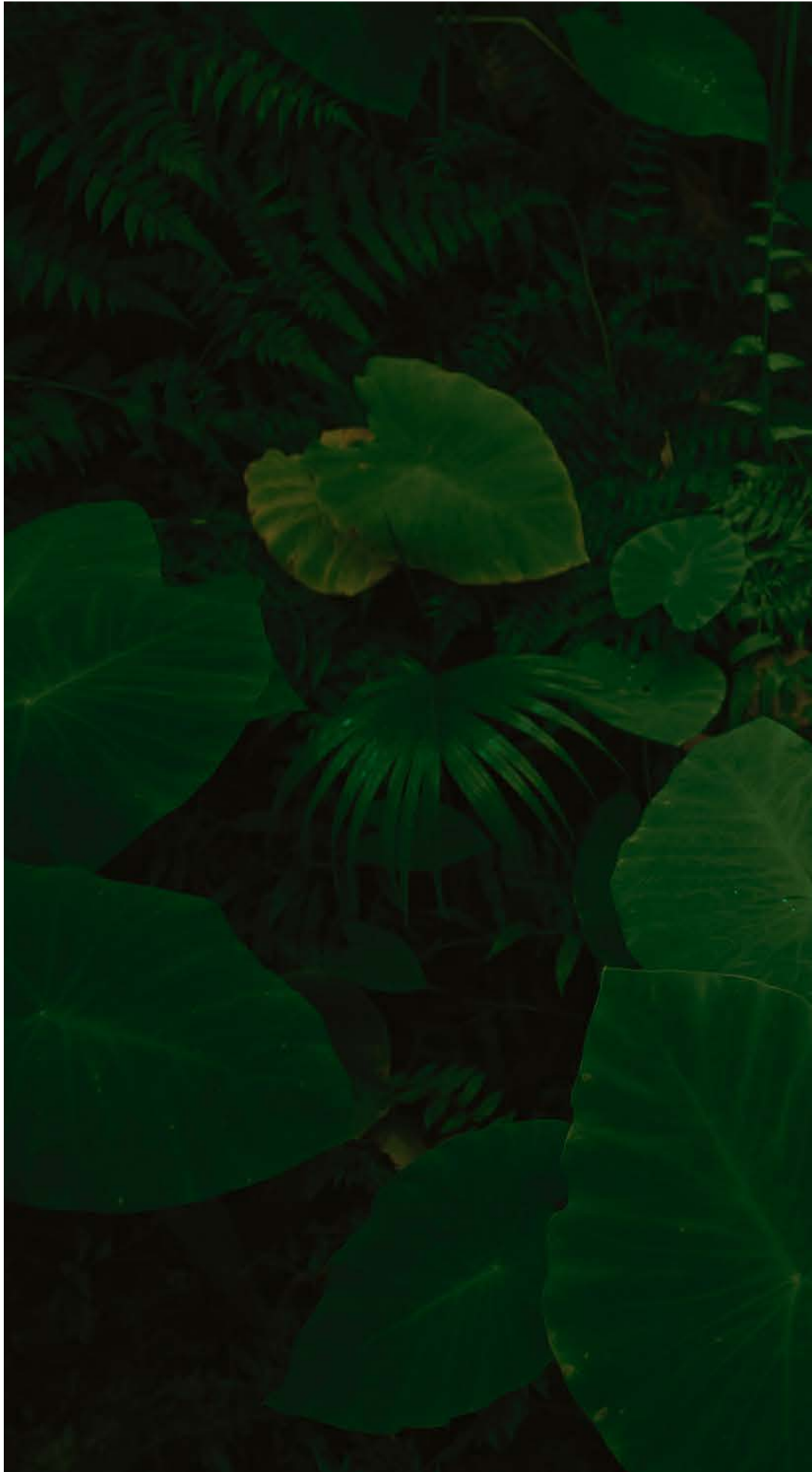
Australian photomedia artist Tamara Dean (b. 1976) makes lush and evocative portraits in which figures immerse themselves in nature – swinging from branches or hiding amongst bright blossoms. The images are a clear reminder that we are neither separate from, nor superior to, our surroundings. Dean explains: “To see ourselves as different from the ecology and ecosystem of our planet is leaving humanity unprepared for the world we are shaping.” The artist’s intention is to show just how much we have to lose, whilst highlighting the indelible links between people and their environments. Here, arms are engulfed by dense leaves and legs emerge from amongst pink flowers. There is a sense of energy and movement, as figures make leaps of faith from tree to tree, or fall backwards, playfully, into hydrangeas. Dean’s latest show, *The Flower Duet*, transports viewers into romantic gardens and underwater sets. It is at Michael Reid, Sydney, from 7 February – 8 March. tamaradean.com.au







Tamara Dean,
I wrap my face in her cloak of petals and breathe deeply.
From the series *High Jinks in the Hydrangeas*, (2020).



Tamara Dean,
Elephant Ear (Alocasia odora) in Autumn.
From the series *In Our Nature*, (2017).







Tamara Dean,
Follow Me.
From the series *High Jinks in the Hydrangeas*, (2020).



Tamara Dean,
Leap of Faith #2.
From the series *High Jinks in the Hydrangeas*, (2020).







Tamara Dean,
Tickled Pink.
From the series *High Jinks in the Hydrangeas*, (2020).

Pictures of Renewal

Gleeson Paulino

THE PHOTOGRAPHER WORKS TO RESTORE AND REIMAGINE LIFE WITHIN BRAZIL'S ATLANTIC FOREST, FOSTERING KEY CONNECTIONS BETWEEN HUMANS AND NATURE.

The definition of “fashion photography” has undergone a radical shift in recent years, shedding its traditional associations with consumerism and conventional beauty standards to become more aligned with activism and social change. After all, fashion is full of political and cultural meaning. It speaks to, and shapes, modern ideas of identity, gender, class, sexuality and body image, and plays an important role in the way we present our ideas and values to the world. Fashion photography has become an exciting genre that straddles multiple disciplines – tapping into the visual language of conceptualism, surrealism and documentary, amongst others. It's less about the product, and more about the story.

Vogue is a powerhouse and one of the biggest names in the industry. PhotoVogue Festival has been at the forefront of this shift since 2016. Its programming focuses on prescient subjects and is dedicated to creating “an inclusive and diverse space where all kinds of aesthetics are accepted and cherished.” Its most recent edition, which took place in 2023, centred on the theme *What Makes Us Human? Image in the Age of AI*, addressing the staggering development of artificial intelligence and its complex relationship to human creativity.

Now, the ninth edition of the festival is titled *The Tree of Life: A Love Letter to Nature*, dedicated to the intricate connections between human, animal and plant life. Forty-five artists have been selected from a global open call, which received over 44,000 submissions. Works by Alex Valentina, Delali Ajivi, Imraan Christian, Ioanna Sakellarakis, Wang Wei and more will form the main exhibition at BASE Milano – the centrepiece of a wider talks and events programme over four packed days.

Brazilian photographer Gleeson Paulino (b. 1988) is part of this year's line up. Paulino was born in Eldorado, a small city of 16,000 in Mato Grosso do Sul – a state renowned for its nature and biodiversity – but left for Vienna at 17 through a music study programme for young people in his religious community. The journey to Europe eventually led him to London, where he began his career as a photographer, and developed a signature style defined by vibrant colour and natural light. Paulino returned to Brazil years later, and, in 2021, *i-D Magazine* – another key industry name – recognised him as one of the country's leading image-makers.

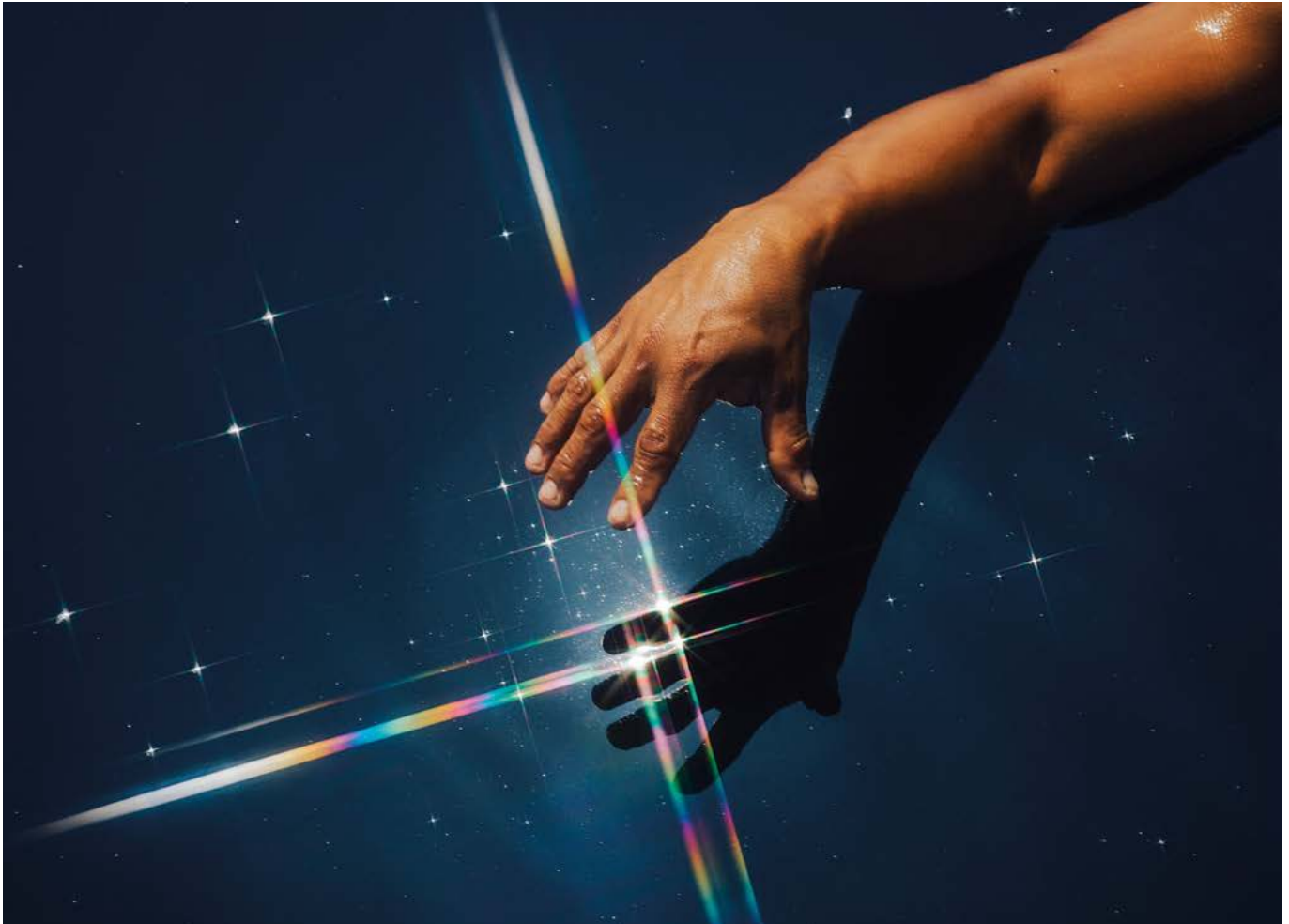
Since then, Paulino has worked between São Paulo, London and Paris. He has gained widespread acclaim, especially for *Batismo*, a striking series of photographs that pays homage to his birthplace. The dreamlike collection chronicles Brazil's people and biodiverse ecosystems, and has since been published as both a book and an exhibition. Ahead of PhotoVogue, we caught up with Paulino, who is actively involved in restoring Brazil's Atlantic Forest. His work continues to foreground Indigenous communities and the beauty of the land.

A: Can you recall an early experience with images?

GP: I've loved photography since I was a child. We didn't have a TV at home, and when I was about five, during family visits to friends or relatives, I would always ask to see their photo albums. It became a sort of ritual for me. One of my earliest memories is of my grandparents. They had a jar filled with monocles in their living room – those old-fashioned devices that let you view photographs through a







“My image-making process is very much about feeling. When I click the shutter, I can already sense if the image is right – it’s the magic of the moment. I follow my intuition, and that has guided me to where I am today.”

tiny, colourful object with a magnifying lens. I’d spend hours looking into them, creating stories in my head about the people in the images. That was my first real contact, and I believe it unconsciously inspired a desire to create my own.

A: You work across different genres: fashion, fine art, documentary and still life. Would you describe yourself as an “interdisciplinary” photographer? Is there a central theme or driving force that ties your oeuvre together?

GP: I started making pictures without the intention of becoming a photographer. I’ve always been drawn to capturing my daily life – whether that be my travels, small details, or the feelings that surround us. I follow my intuition, and that has guided me to where I am today. I guess that’s how I’ve naturally developed into an interdisciplinary image-maker.

A: In 2024, you made a series for *Atmos Magazine* in Brazil’s endangered Atlantic Forest. What inspired that?

GP: During the pandemic, my friends and I realised how unhealthy it was to remain confined to the city. This led us to seek outdoor spaces to reconnect and restore balance. I grew up close to nature, and always felt a deep connection to it. After years of urban living, I came to realise how much I missed that bond. Our journey brought us to a farm in the Mantiqueira region, once part of the Atlantic Forest but later transformed into a pine plantation. Here, we began restoring its biodiversity and creating a space for mindful living and creativity. The Atlantic Forest is an essential but often overlooked biome. Whilst the Amazon garners more attention, only 5% of the original Atlantic Forest remains. When I received the invitation from *Atmos Magazine*

to do an editorial with the theme of symbiosis and interdependence, I felt that it resonated deeply with the vision.

A: What progress have you made on the farm so far?

GP: Located two and a half hours from São Paulo, the farm sits in one of Brazil’s most biodiverse regions. Currently, 45% of the property is protected forest, but our ultimate goal is to restore the remaining land, creating an inspiring, sustainable haven for creative and mindful living. The project is well underway, with several buildings completed and artists starting residencies that bring vibrant energy to the space. Additionally, we’re working with biologists and experts to reintroduce native species and convert the remaining pine plantations into thriving ecosystems. Our vision goes beyond restoration. We’re building a regenerative, collaborative and harmonious community where humans and nature thrive together. This includes eco-friendly construction, sharing knowledge about bio-construction, medicinal plants and sustainable practices.

A: You’ve also created extensive work in the Amazon. Can you tell us about your experience photographing there?

GP: The images marked the beginning of a journey to reconnect with my ancestry. One significant photograph, *Alvorada* (“the first light of the morning”), depicts a girl in the Rio Negro’s dark waters, curled in a fetal-like pose symbolising rebirth. This image holds profound personal significance, as it was captured the day after my grandfather, who had Indigenous heritage, passed away. This moment was deeply emotional, representing personal, cultural and ancestral renewal, further strengthening my connection to the region. This experience inspired *Brasa*, a project focused

Previous page:
Gleeson Paulino, *Untitled*,
Camanducaia, MG, Brazil. From
Atmos Magazine, (2023). Styling:
Marcell Maia. Beauty: Branca Moura.

Left:
Gleeson Paulino, *Untitled*,
Camanducaia, MG, Brazil. From
Atmos Magazine, (2023). Styling:
Marcell Maia. Beauty: Branca Moura.



Gleeson Paulino, *Untitled*, Manaus, AM, Brazil. From *Brasil* (2019).

on self-discovery, honouring roots and learning from native people. Travelling across Brazil, I explored how Indigenous communities coexist with the land, gaining invaluable cultural and ecological wisdom on sustainable living. This journey became both a personal exploration and a broader effort to reconnect with the natural world and its heritage.

A: What is the approach you take to making portraits?

GP: I like to create an environment where the person feels relaxed and can trust me. Building a bond is key. I have gentle conversations before we start, but when I photograph, I tend to stay quiet. I like silence – it helps people to feel at ease, and to enter the world I’m trying to create whilst shooting.

A: You’re also a master of still life – picking out details from the environment like leaves, seeds, feathers, or butterfly wings. How do you decide which to include?

GP: It’s an organic process: if I overthink it, it won’t work. When I’m photographing, I often see diptychs or small stories forming. By the end of a shoot, I know which images I’ll use.

A: Water seems to be of particular importance, especially in *Batismo*. What keeps you coming back to this motif?

GP: That series is especially meaningful. It taught me so much about my creative process and how vital intuition is to my work. The experience was deeply therapeutic, and it connected me with Brazil’s rich culture, my ancestry and our people. Water carries a lot of symbolism, especially where I grew up. I noticed how much fresh water was featured in the images, and that’s what led me to name the series. For me, it symbolised a new baptism, a journey of self-discovery in this vast country.

A: Your imagery has a sharpness but also a dreamlike quality. How do you achieve your “signature aesthetic”? Is there a particular piece of equipment you use?

GP: My process is very much about feeling. When I click the shutter, I can already sense if the image is right – it’s the magic of the moment. I don’t work too much on the files afterwards. I’m not attached to equipment and often use different cameras, even my iPhone sometimes. For me, it’s not about the gear; it’s about the emotion the image creates.

A: You are one of 45 photographers selected to exhibit in Milan at the PhotoVogue Festival 2025: *The Tree of Life: A Love Letter to Nature*. How does that feel?

GP: I feel incredibly grateful. I never imagined my photographs would lead me here. It’s a humbling experience, and I’m honoured to be part of it. I know quite a few of the artists, but I’ve also discovered many inspiring works through being involved. It’s amazing to see so much creativity and talent.

A: The industry is constantly evolving, especially with AI. How do you see your work developing in future?

GP: I like technology and I see AI as a tool to help execute creative visions. But I don’t feel it fits into my work because I aim to evoke emotion and sensitivity. AI can create stunning images, but it lacks that human touch. We’re living through a transitional period, but I think printed pictures and real, tangible images will always exist. In future, as we become more and more consumed by screens, I believe the act of creating and consuming physical images will become a real luxury. Cinema has always been a big inspiration to me, and my next project will be a movie.

Right: Gleeson Paulino, *Dawn*, Rio Negro, AM, Brazil. From *Batismo* (2019).

Words
Eleanor Sutherland
—

PhotoVogue Festival
BASE Milano
6-9 March
vogue.com



Exhibition Reviews

1 Hans Haacke PIONEERING POLITICAL ART

Hans Haacke (b. 1936) is widely considered to be one of the most influential figures in contemporary art. Readers might remember *Gift Horse* (2014), which the artist developed for Trafalgar Square in London as part of the Fourth Plinth, a prestigious public art commission. The 4.5-metre-tall bronze horse skeleton sculpture was designed as a kind of “counter-monument” to other imperial statues in the square. The installation is currently at the heart of a major new retrospective at Schirn Kunsthalle, shown alongside iconic early pieces from the 1960s, works that invite public participation, as well as historical and political installations.

Schirn foregrounds Haacke’s contributions to Institutional Critique – an art form that emerged in the 1960s to examine the workings of museums – as well as the artist’s position as an advocate of democracy and champion of public opinion.

Sebastian Baden, director of the gallery says: “The democratic potential of his oppositional work is especially relevant now, at a time when democracies around the world are at risk.”

There’s also a focus on Haacke’s ecological works, which encourage viewers to consider connections between natural cycles and political systems. These pieces, many of which were made in the 1960s, take on new relevance at a time when climate crisis is at the centre of global conversations. One example is *Large Condensation Cube (1963–1967)*, a box of glass enclosing a small amount of water. Condensation begins to form and to run down the sides of the box, changing according to the ambient lighting and temperature.

Haacke transforms the gallery into a place where questioning is encouraged, holds up a mirror to power, whilst laying a blueprint for new generations of artists, activists and thinkers.

Words
Frances Johnson

Schirn Kunsthalle, Frankfurt
Until 9 February

schirn.de

2 Rinko Kawauchi AT THE EDGE OF THE EVERYDAY WORLD

Shintō is a belief system in Japan that predates historical records. There is no singular god. No life after death. The world is instead animated by divine spirits, called kami, that can inhabit natural elements, from the infinite to the detailed.

The work of Japanese contemporary photographer Rinko Kawauchi is an expression of Shintō. In one photograph, dewdrops thread through the lines of a spider’s web. Flames lick across an expansive volcanic landscape. A frog, no larger than a fingernail, gazes outward. In another frame, sunlight streaks through a forest of tall trees. This phenomenon, known as komorebi in Japanese, describes the sun’s rays literally “leaking” through trees to create dappled pools of shade. Kawauchi easily moves between the monumental and the minutiae, tenderly looking out to the edges of our world.

This Arnolfini exhibition is the sum of 20 years of the art-

ist’s practice, including photographic series *Illuminance*, *AILA*, *Ametsuchi* and *M/E*, alongside many films and photo books.

There is no afterlife in Shintō, so it seems logical that Kawauchi turns her attention to the rhythms of life with piercing curiosity. A baby’s head crowns. A bird dies flat on its back, with a sharp midday shadow sewn to its side. Icicles form. Chicks screech upward. Bright red blood is spattered on a roadside. Kawauchi captures these cycles with an unsentimental gaze, holding their inflection points up in suspense.

Each photograph relies on the others hung alongside it to form these associations. Kawauchi says: “Seeing images next to each other opens up the imagination and gives birth to something else.” From plants and mammals, to geological layers and burning star constellations, Kawauchi considers the everyday with tenderness and terror in equal measures.

Words
Charlotte Rickards

Arnolfini, Bristol
Until 16 February

arnolfini.org.uk

3 Taylor Wessing Photo Portrait Prize AWARD WINNING CONTEMPORARY PHOTOGRAPHY

Sonam sits nude before us. We see the thick tangle of her pubic hair and the shadow of a moustache on her upper lip. Then there are also the slight textures of domestic life: the light softly filtered in through a nearby window, the baby’s arms curled around her neck. Although Sonam gazes back with a stern expression, there’s an unmistakable lightness – a tenderness born of a new mother’s instinctual protective love.

It’s a striking image – certainly not one we might typically associate with the early idyll of new motherhood. But for photographer Steph Wilson, winner of the Taylor Wessing Photo Portrait Prize 2024, that’s precisely the point. Sonam is part of Wilson’s *Ideal Mother* series. The artist attends to her subjects with a painterly tactility, creating a photograph that offers a subversion of another kind: that of the female nude.

Somewhere in the further recesses of the show, portraits by

Ville Niiranen, Kat Green and runner-up Adam Ferguson toy with the lurid greens of nature. In the latter’s photos of the Australian Outback – a 10-year project documenting the effects of colonialism and climate change – he shows a keen eye for detail: silhouettes, furrowed brows and passing looks. Crucially, the photos were a collaboration with inhabitants. Ferguson said: “it was essential to hear their story and make creative decisions that respond to the integrity of the story.”

That sense of narrative and collaboration is also true of Sam Wright’s work. After immersing himself in Britain and Ireland’s Gypsy and Traveller communities, Wright’s portraits are animated by a liveliness that resists the tempting clichés of tableaux photography. There’s a tenderness to them, and a real warmth. To see the people featured in this show up close is to feel you really know them, if only for a brief time.

Words
Katie Tobin

NPG, London
Until 16 February

npg.org.uk

1. Hans Haacke, Large Condensation Cube, 1963–67, Acrylic glass, distilled water, 76.2 x 76.2 x 76.2 cm, MACBA Collection, MACBA Foundation, Gift of Trustees Whitney Museum of American Art, © Hans Haacke / VG Bild-Kunst, Bonn 2024, Photo: Hans Haacke 2. Riniko Kawauchi, From the series *Ametsuchi* 2012, © Riniko Kawauchi, 3a. *Portrait of Af8*, 2023 by Janice Reid © Janice Reid 3b. *Slo, Mzwanalle and Andalle opening the trunk of the BMW, Kloof Nek Road*, 2024 from the series *It was never meant to be easy* (2024) - A Broke Boys story by Nick van Tiem © Nick van Tiem.



3a



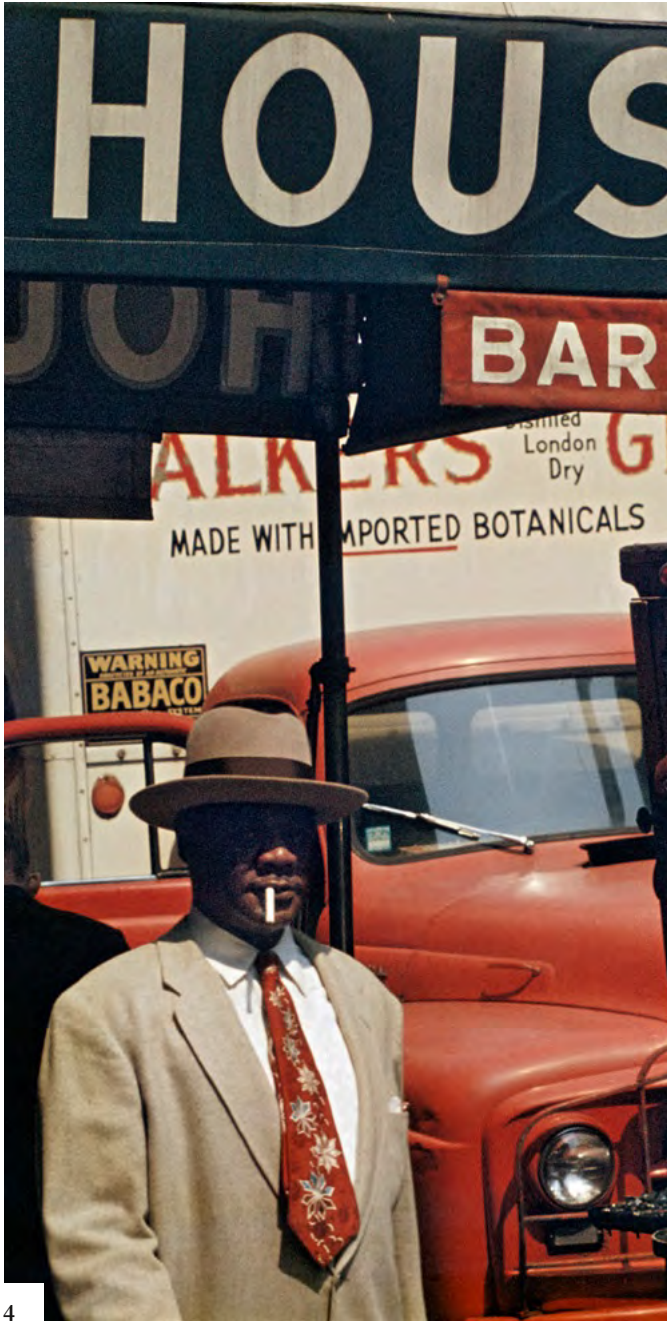
1



2



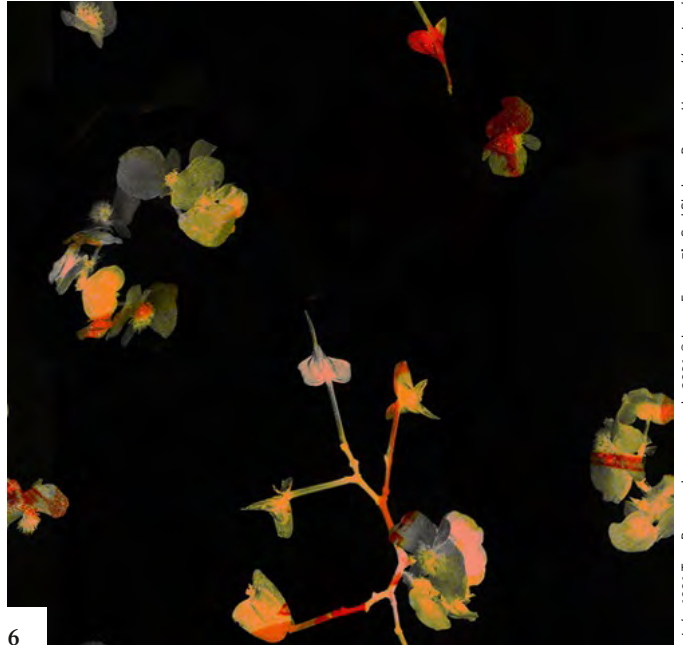
3b



4



5a



6



5b

4. Harlem, 1960. © Saul Leiter / Saul Leiter Foundation. 5a. Jason Evans, Simon Foxton, *No title* from the series *Strictly*, 1991. Tate: Presented anonymously 2001. © Jason Evans. 5b. Sjud Shelton, *Darcus How* addressing the anti-racist demonstrators, Lewisham, 13 August 1977. Dated 1977, printed 2020. Tate: Presented by the artist 2021. © Sjud Shelton. 6. Lisa Oppenheim, in collaboration with Zoe Latta. Textile design, 2024.

4 Saul Leiter

AN UNFINISHED WORLD

This winter, Foam Amsterdam explores the enigmatic world of Saul Leiter (1923–2013). He was a pioneer who forever changed the landscape of photography. The major retrospective, *An Unfinished World*, reaffirms Leiter's position as a transcendent visual poet of the everyday, with over 200 images, including trailblazing colour and black-and-white photography and a selection of the artist's abstract paintings.

In collaboration with Les Rencontres d'Arles and diChroma Photography, this exhibition radiates with a sense of reverence and discovery. Each piece captures the interplay of shadow, light and reflection, transforming fleeting city moments into painterly abstractions. Leiter's work whispers rather than shouts, drawing the viewer into a space where the ordinary becomes extraordinary. His daily walks through New York City were the starting points for compositions that feel timeless. A red umbrella amidst grey tones or the glim-

mer of a taxi in the rain became metaphors for life's charm.

Though Leiter's genius went largely unrecognised in his early years, a renaissance began with the 2006 publication of *Early Color*. Today, his name is synonymous with the New York School of photography, and his influence resonates with countless contemporary practitioners of the art form. As critic Teju Cole eloquently noted, Leiter was a master of capturing the "little glimpses, fleeting details, passing beauty."

Foam's exhibition not only honours an extraordinary archive of 15,000 black-and-white prints, 40,000 colour slides and 4,000 paintings, but also immerses visitors in the philosophy that shaped his work. Leiter believed that photographs were mere "fragments and souvenirs of an unfinished world." This ethos permeates every corner of the show. *An Unfinished World* is a triumph of curation and artistry. It is a rare opportunity to step into the subtle, transcendent mind of Saul Leiter.

Words
Shirley Stevenson
—
Foam, Amsterdam
Until 20 April
foam.org

5 The 80s

PHOTOGRAPHING BRITAIN

British photojournalist Sir Donald McCullin remarked in a 2019 interview with *Radio Times*: "Many people, young people, tell me they want to become a war photographer. And I say ... If you want to be a war photographer, there are plenty of social wars. There isn't a city in England you can't go to and find some poverty and unhappiness and tragedies."

McCullin's words resonate deeply in *The 80s: Photographing Britain*, currently on display at Tate Britain. Featuring over 350 images and archival materials, the exhibition explores how photographers responded to momentous socio-economic and political changes at the time. It also traces the evolution of photographic art – from conceptual approaches to the increasing use of colour – between 1976 and 1993.

Highlights include David Mansell's portrait of Jayaben Desai, who led a strike at London's Grunwick factory to protest unfair pay and conditions; John Harris and Brenda Prince's documentation of the miners' strikes; and Tish Mur-

tha's stark depiction of the lives of unemployed youth in Newcastle. Other works include Mumtaz Karimjee's examination of the representation of Black and South Asian women in mainstream media, Roy Mehta's vibrant portrayal of the multicultural community in London's Brent borough, as well as Ingrid Pollard and Franklyn Rodgers's documentation of several countercultural movements throughout the 1980s.

Whilst expansive in scope, the breadth of the presentation can feel overwhelming. Each theme could function as an individual exhibition, allowing for a slower, more considered engagement with the images. Nevertheless, nearly 40 years later, the pictures reflect on issues – immigration, inequality and representation – that still resonate today. As McCullin's "social wars" endure, modern-day counterparts emerge, documented not only by seasoned photographers but also by everyday citizens using smartphones. The exhibition ultimately poses the question: "How much has really changed?"

Words
Shyama Laxman
—
Tate Britain, London
Until 5 May
tate.org.uk

6 Lisa Oppenheim

MONSIEUR STEICHEN

Lisa Oppenheim (b. 1975) is known for producing work that reaches back into the creative archive and gives new life to forgotten projects from years ago. The artist uses libraries, collections and online repositories to form the basis of her practice. The result is often a resurrection of photographs by iconic artists that never made it into exhibitions or galleries.

The latest piece is now on display at MUDAM. Commissioned especially for the gallery, this new body of work responds to the creative practice of Edward Steichen, who was a leading figure in 20th century lens-based photography. Steichen served as director of photography at the Museum of Modern Art, New York, between 1947 and 1962 and was responsible for more than 50 shows in the role. However, many aspects of his illustrious career have been lost to time.

Oppenheim focuses on these peripheral works. The exhibition takes inspiration from Steichen's paintings, which were abandoned and largely destroyed in the 1920s. Also fea-

tured is the artist's lifelong passion for flowers, particularly delphiniums, as well as his textile designs. A series of photographic prints revive an iris named "Monsieur Steichen", created by a botanist in 1910 as a tribute to the artist. Oppenheim made these pieces using dye transfer printing, a method used in Steichen's colour experiments during the 1930s and 1940s. As visitors move through the exhibition, fabrics decorated with floral patterns and abstract photographs pay homage to designs that were devised but not publicly used.

The show may give attention to the lesser-known areas of Steichen's oeuvre, but it remains true to his creative spirit. Oppenheim said: "I plan to do what Steichen did throughout his own long life: inhabit his tendency to ingest and reconstitute a wide range of practices and ideas and in that way hopefully expand an understanding of what it is to be a cultural producer." *Monsieur Steichen* is an insightful and thoughtful tribute to one of the most enigmatic figures of 20th century art.

Words
Emma Jacob
—
MUDAM, Luxembourg
Until 24 August
mudam.com

Art | Basel Hong Kong

powering the world of art

Art is *boundless*

Hong Kong Convention
and Exhibition Centre
March 28–30, 2025



Miao Ying, Technomancy of Polarized Air (detail), 2025. Courtesy of Galerie nächst St. Stephan, Rosemarie Schwarzwälder and King Malingue

1 The Seed of the Sacred Fig

MOHAMMAD RASOULOF

Iranian society is put under the microscope with absolute precision in *The Seed of the Sacred Fig*, the latest film from Mohammad Rasoulof. The director of the Berlinale-winning death penalty drama *There Is No Evil* (2020) mines his own experience in this tale of Iman (Missagh Zareh), a civil servant appointed as an investigator for the Iranian authorities. It is a morally reprehensible role that puts him in direct conflict with his wife and two daughters.

Rasoulof constructs a deft story around this Tehran family. Iman is married to the submissive Najmeh (Soheila Golestani), who enforces obedience from their two daughters, Rezvan (Mahsa Rostami) and Sana (Setareh Maleki). These girls must be “irreproachable” in their dress code, behaviour and the company that they keep.

Set in the wake of the mass protests, which sprang up after the brutal state murder of Kurdish woman Mahsa

Amini in September 2022, the film smartly conveys the earth tremors felt in Iran. But the tone of *Sacred Fig* shifts for self-defence. He becomes increasingly paranoid and his suspicions fall on his family, leading to an eye-opening final act that moves the narrative into allegorical terrain.

Rasoulof crafts a domestic drama that feels universal in its look at oppressive regimes, using Iman’s thuggish treatment of his wife and daughters as a symbol for the way the Iranian authorities handle its citizens. The film’s nearly three-hour run time feels justified, given the absorbing nature of this labyrinthine story. Rasoulof, who recently fled Iran after being sentenced to a year in jail and a whipping, has again proved he’s one of his nation’s great truth-tellers, with a film that will likely stand the test of time as one of the greatest creators in Iranian cinema.



Words
James Mottram
—
Lionsgate Films
lionsgatefilms.co.uk

2 Two Strangers Trying Not to Kill Each Other

JACOB PERLMUTTER & MANON OUIMET

The film opens like a bleak rendition of *When Harry Met Sally*: a woman plays a sombre tune on the piano as a morose man sits listening to her. In voiceovers, they reminisce poetically about their later-in-life meeting. This is a real love story – but a peppy rom-com it is not.

Two Strangers Trying Not to Kill Each Other follows the turbulent but loving marriage between renowned street photographer, Joel Meyerowitz, and his wife, writer Maggie Barrett. Prior to meeting, Joel had been married, fathered two children, led a successful career as a photographer and had published upwards of 40 books. Maggie had been through four marriages, had a daughter, and had struggled with alcoholism, a cocaine addiction and depression. Joel’s career continued to flourish after they met, whilst Maggie wrote a series of novels that all went unpublished. The story picks up 21 years later.

The documentary is composed of simple snapshots across a year of the couple’s life. Their Tuscan home is an immaculately tasteful backdrop – but, thanks to the direction of Jacob Perlmutter and Manon Ouimet (who are also a couple and both photographers), even greasy diners and scaffolding-clad buildings become works of art. At first, the film can feel pretentious and indulgent in its pretty presentation. But ultimately, it offers up an authentic, distilled human truth in spite of its visual appeal.

After all, Maggie and Joel are wrestling with anxieties that are all-too real. They are plagued by thoughts of looming death. Their morbidity comes into even sharper focus when Maggie has a fall. But her real anguish is the feeling that her life matters less than her husband’s – that her failed artistic ambitions mean less than his successful ones – that he is the planet she has no choice but to orbit.



Words
Meg Walters
—
Modern Films
modernfilms.com

3 Ernest Cole: Lost and Found

RAOUL PECK

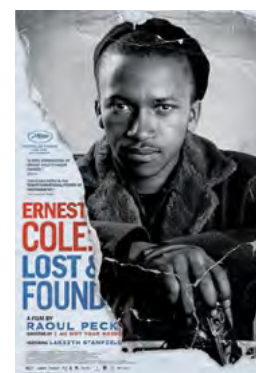
Raoul Peck is a filmmaker who knows that history is tied to just about every facet of the modern world. He brings that sensibility to his latest documentary, *Ernest Cole: Lost and Found*. It traces the South African photographer’s life and work, through Apartheid to his passing in New York.

LaKeith Stanfield narrates in the first-person as though Cole is directly reflecting about his life, using a script written by Peck (corroborated by Cole’s personal notes, family interviews and other ephemera). Recounts of Cole’s Apartheid photography vividly paint a sense of the deeply institutionalised racism prevalent across South Africa. There’s a breakdown of a photograph of a Black man being subjugated by a Black police officer as worried Black onlookers watch in the background, all the while a white man curiously observes the moment. These saturating moments feel like a subtle adaptation

of Cole’s renowned 1967 photobook *House of Bondage*.

In 1966, Cole left South Africa for the United States where he would spend the majority of the rest of his life. A year later, his passport was revoked and his book banned in South Africa. Peck’s patchwork of Cole’s life from this moment draws heavily on word of mouth alongside the recent discovery of Cole’s archives, which were anonymously donated to a Swedish bank in 2017. A trove of unpublished work and detailed notes from this publicly silent period of Cole’s career show he still had a nuanced eye for class and race within his for street photography.

The director’s filmography frequently touches on the tangibility of history and how close it is to the present. Cole died of pancreatic cancer aged 49 on February 19 1990, only a few days after Nelson Mandela was released from prison and a few years before the end of Apartheid.



Words
Michael Piantini
—
Dogwoof
dogwoof.com

palm beach

MODERN + CONTEMPORARY

an international fair presented by **art miami**

MARCH 20-23, 2025 | VIP PREVIEW MAR 20

PALM BEACH COUNTY CONVENTION CENTER



THE MOST IMPORTANT INTERNATIONAL MODERN
+ CONTEMPORARY FAIR OF THE WINTER SEASON

Yvel
OFFICIAL JEWELER

DETAILS + TICKETS AT
WWW.ARTPBFAIR.COM


ANN NORTON
SCULPTURE GARDENS
VIP PREVIEW BENEFICIARY
OFFICIAL CULTURAL PARTNER

1 Heartache in Room 14

THE ALTONS

Los-Angeles-based quartet The Altons release their debut LP, titled *Heartache in Room 14*. They have created a highly structured 10-track album that fully leans into its endearingly fuzzy sound and vulnerable disposition.

The opening song, *Waiting*, is a primer on the group's eclectic influences and unique sound. The breathy vocals, brushed cymbal taps and creeping bass of Chris Manjarrez harks back to the early days of Motown. The Flamingos' *I Only Have Eyes For You* springs to mind. Lush vocal harmonies from Ariana Flores and Bryan Ponce form the bedrock of the LP's dense, full sound. On tracks such as *I Try, I Try*, texture is emphasised over lyrics. The dry drum brushes of Caitlin Moss accommodates for indulgent sequences of slow, densely layered crooning.

Elsewhere, the group shifts effortlessly from soul to Latin-inspired sound. A real highlight is *Del Cielo, Te*

Cuida, which exhibits the lovesick lyrics of traditional Cuban bolero through an intricate three-part vocal harmony that breaks up periodically into a round over a single line, "si no regresas, recuérdame mi amor," before reassembling and snuggling back into its driving rhythm. The Altons use their space creatively, often letting silence hang between key moments, giving a sense of room to breathe that enhances the emotional depth of each song.

Produced by Daptone Records, *Heartache in Room 14* favours rhythm, emotion and intuition. Indeed, Ponce noted that, in the making of the album, "our songwriting process was meticulously broken down and rebuilt, focusing intensely on lyrics, melody, and arrangement." It is an intimate experience. Each track welcomes the listener in and allows them to connect with its vulnerability, making for a record that pulses and shimmers with life.



Words
Eitan Orenstein

—
Daptone Records
daptonerecords.com

2 Rarely Do I Dream

YOUTH LAGOON

Youth Lagoon, the moniker of Idaho-based songwriter and producer Trevor Powers, returns with a new album. It started in 2023, when he discovered a shoebox filled with home videos in his parents' basement. Powers spent the following week recording his favourite moments and these boyhood experiences began to shape the album as he sampled the audio, merging the past with the present.

Rooted in this childhood memoir, *Rarely Do I Dream* is a hybrid of rock, electronica and folk, bound together by the uniqueness of Powers' vocal sound. It's a treasure trove of twangy fuzz guitars, sun-bleached synths, classical pianos and blown-out drums. *Neighborhood Scene*, which Powers views as "a postcard to everyone I've ever loved," is brooding and opaque with spoken word samples adding a rich atmosphere. The impellent energy of the electronic *Speed Freak* moves the song relentlessly

forward on a dark and twisting post-punk journey, with punchy synth-bass to the fore. The energy of the track sits in direct contrast to the intimate and whimsical *Football*, creating aural peaks and troughs mirroring the ebb and flow of life. *Lucy Takes A Picture*, a tale of "salvation hiding in our wounds", reflects upon love and narcotics. Set against a mellow melody, it is described by Powers as a song he has been trying to write for his whole life.

Recorded with co-producer Rodaidh McDonald, *Rarely Do I Dream* marks a significant leap forward in Youth Lagoon's discography. Powers has created a world of rural noir where his personal journals and poetic confessions are indistinguishable from the imagined dark mythologies of habitual sinners and old-world folklore. Fans of Eels, Grouper and Bon Iver are likely to find much here to pique their interest and keep them coming back for more.



Words
Matt Swain

—
Fat Possum Records
fatpossum.com

3 Sinister Grift

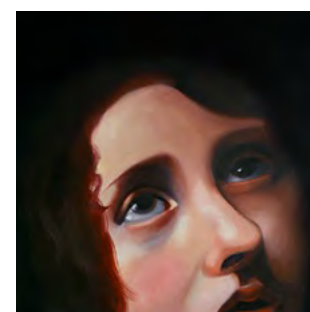
PANDA BEAR

Noah Lennox isn't getting away from those Beach Boys comparisons anytime soon, whether he leans into his coastal choirboy timbre or not – but as parallels go, one can obviously do much worse. *Sinister Grift*, the first solo album in five years from the artist known as Panda Bear, is vastly accomplished and quickly digestible, adult pop. *Praise* makes for an easy in – buoyant and sonically sweet, it's a brisk walk of an opener with a busy, melodic jangle that hits like a punchier Fleet Foxes. Peppered with spoken-word passages performed in Portuguese by Lennox's daughter, the arpeggiated *Anywhere But Here* slows things down a little, while *50mg's* warm island lilt seems as if it's self-medicating for the lyrical load it bears.

It is the tempering of slouchy, sun-kissed, coconut-sipping basslines by the vocal layers – equal parts pained and blissed-out – which gives the bittersweet depth nec-

essary to offset the record's overall jauntiness. This continues with the slinky Latin sound to *Ends Meet* and rock-steady reminiscent mid-point track *Just As Well*, which yield to the almost Lennonish delivery of *Ferry Lady*. The vacation vibes feel like vehicles for escape, carrying Lennox away from the turmoil lacing his words, until the tail-end of the track list takes a more subdued musical turn. Summer's over by the time we get to *Venom's In* – which is overcast, reflective dream pop that speaks resignedly of missed red flags and being stung. It also paves the way for the pure lament of *Elegy for Noah Lou*.

Just when it appears it's all petering out – gently putting itself to sleep – *Sinister Grift* pushes back with the confident drive of lead single *Defense*, an unexpected return to the uplifting that signs off on a brighter note, reassuring us of the album and artist's steady robustness.



Words
Amanda Nicholls

—
Domino
dominomusic.com

Subscribe to *Granta* for only £1

With this six-month trial subscription, you'll receive digital access to the latest new issues of *Granta*, which will look at China's most thrilling contemporary voices, the perilous art of winning, dead friends, and India. Subscribers also gain access to *Granta*'s extensive archive, dating back to 1979.



Subscribe now by using this QR code
or visit subscribe.granta.com and enter
the coupon code: GRANTATRIAL

GRANTA

1 Ruth Asawa

RETROSPECTIVE

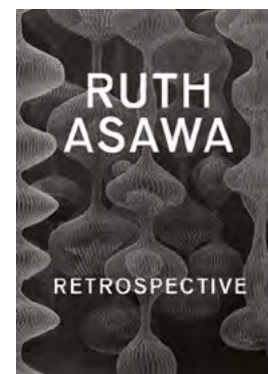
"An artist is not special. An artist is an ordinary person who can take ordinary things and make them special," said American modernist sculptor, Ruth Asawa (1926-2013), who is primarily recognised for her looped wire objects, made of brass, copper and steel. The quote serves as the opening line of a new catalogue from Yale University Press and San Francisco Museum of Modern Art, and edited by curators Janet Bishop and Cara Manes.

This richly illustrated book, *Ruth Asawa: Retrospective*, accompanies SFMOMA's exhibition of the same name and explores the full breadth of her remarkable oeuvre. Asawa is renowned for her intricate hanging sculptures, but the artist's versatility extends across media. Alongside the signature tactile pieces, the volume showcases a variation of glazed ceramic items, indigo-toned cyanotypes, eccentric design objects, origami, fluid line draw-

ings, geometric potato prints and vibrant watercolours.

Within the volume, journalistic essays illuminate pivotal moments in Asawa's life. Readers gain knowledge of her formative time in the Rohwer War Relocation Center in Arkansas, where she and her family were detained with 8,000 fellow Japanese Americans citizens during WWII.

Another chapter introduces readers to a more intimate side of Asawa, here she is seen as a mother, documented through the lens of photographer Imogen Cunningham. These domestic settings highlight how, for her, personal life and artistic creativity were intrinsically linked and inseparable. *Retrospective* not only honours Asawa's technical mastery but also underscores the connection between her work and lived experiences. It reaffirms the power of art to transform the mundane into the astounding, leaving audiences sure of Asawa's enduring legacy.



Words
Fruzsina Vida

—
Yale University Press
yalebooks.co.uk

2 The Synthetic Eye

PHOTOGRAPHY IN THE AGE OF AI

In 1840, a year after photography's invention, the painter Paul Delaroche exclaimed: "From today, painting is dead." Now, 180 years on, the camera faces its own existential threat. *The Synthetic Eye* is a roadmap for this new age. Author Fred Ritchin guides readers through the art form's history and social impact, before looking forward to a near future altered by Artificial Intelligence.

The opening three chapters navigate the awe-inspiring developments and potential pitfalls of photo editing technologies. This is not a book that shies away from asking the big questions. It considers whether images have lost their currency, citing the terrifying fact that almost 200 million photos are made each hour. Perhaps more troubling still is the question of what this means for marginalised and oppressed communities. Ritchin uses the 1989 Tiananmen Square massacre as an example,

where images taken by citizens acted as direct opposition to state denial of wrongdoing. Photography has often served as a credible witness for suffering, a role now threatened by the possibility of fake or modified pictures.

It would be easy for Ritchin's examination to give in to despair. This is not the case. Instead, the publication catalogues the remarkable impact of photography, citing how photojournalists, like Don McCullin, brought human suffering to public attention and kick-started an international demand for action. It explores the opportunities new technology offers to collaborate more closely with audiences and the people being photographed. In a media revolution, it calls for reinvention, not surrender.

There is one thing that this nuanced book leaves in no doubt – the world has entered a brand-new era, one which everyone must traverse with unparalleled caution.



Words
Emma Jacob

—
Thames & Hudson
thamesandhudson.com

3 Resistance

STEVE MCQUEEN

Turner Prize and Oscar-winning artist-filmmaker Steve McQueen (b. 1969) curates *Resistance*, a publication and exhibition opening at Turner Contemporary, Margate. It is dedicated to acts of protest and the role of photography in documenting and driving change in Britain over the past 100 years. This is a mission McQueen describes as "especially urgent in today's political climate," in line with his dedication to foregrounding often-overlooked voices.

Resistance spans from the radical suffrage movement in 1903 through to the Anti-Iraq War Protest in 2003, which was the largest in Britain's history. Other key moments covered include the Battle of Cable Street, the Black People's Day of Action, Greenham Common Women's Peace Camp and the Miners' Strike, as well as demonstrations against environmental destruction and the fight for LG-BTQIA+ and disability rights. There's a deliberate focus

on events that occurred before widespread digital photography; the images in this book are instead taken from press reportage, surveillance cameras and other archival materials. Featured photographers include Tish Murtha and Vanley Burke, and their pictures are accompanied by texts, like Stella Dadzie's *Black Women and Resistance*, or *The Queer Resistance of Being Seen* by Justin Bengry.

This is a landmark body of work and a transformative read. What's most remarkable is the power of protest photographs when displayed together. The pages brim with human passion and resilience. It can be sobering at times; depictions of hunger strikes and police violence are included, as are written accounts of discrimination. But these stories need to be heard. *Resistance* is an outstanding reminder of our capacity to stand up to injustice, and the enduring power of collective action and bravery.



Words
Eleanor Sutherland

—
Harper Collins
harpercollins.co.uk

AN EYE FOR LIFE

Photography by John Ferguson

Christchurch Mansion, Ipswich
Open until 27 April 2025
Free Admission

From Bowie to Banger Racing, an exhibition of portrait photography, including celebrities, local people, and global stories. Visit ipswich.cimuseums.org.uk/events to learn more.



IPSWICH
MUSEUMS



Colchester + Ipswich
Museums



Arts Council
ENGLAND



Art Fund_

Photography would
not be what it is
today without these
incredible women.



Available to buy at
www.laurenceking.com



Diedrick Brackens: Woven Stories

Until 26 May 2025



Supported by Jack Shainman Galleries
and the Holburne Contemporary Circle

JACK SHAINMAN GALLERY

Diedrick Brackens, *prodigal* (2023) © Diedrick Brackens. Courtesy of the artist, Jack Shainman Gallery, New York, and Various Small Firms, Los Angeles.

THE
HOLBURNE
MUSEUM

WWW.HOLBURNE.ORG
Great Pulteney Street, Bath

The Box

John Lyons: Carnavalesque

8 February – 5 May 2025

10am-5pm Tuesday-Sunday and selected
bank holidays

theboxplymouth.com
[@theboxplymouth](https://twitter.com/theboxplymouth)

Exhibition organised by the Whitworth,
The University of Manchester in collaboration
with The Box

the Whitworth

MANCHESTER
1824
The University of Manchester
The Whitworth



Supported using public funding by
ARTS COUNCIL
ENGLAND

John Lyons, *Mama Look a Mas Passin*, detail, 1990
Courtesy of the artist © John Lyons. Photo: Anne-Katrin Purkiss



John Moores Painting Prize 2025

Call for entries

17 February —
24 March 2025

 ENTER NOW

Walker Art Gallery
@JMPaintingprize #JM2025

In partnership with




A Piece of Sky by Georgia Rose Murray
Moray Art Centre, Findhorn, Scotland until 31 March
morayartcentre.org | georgiarosemurray.com | [@georgiarosemurray](https://www.instagram.com/georgiarosemurray)



ARTANKARA

11th INTERNATIONAL
CONTEMPORARY ART FAIR

19-23 FEBRUARY 2025

ATO CONGRESIUM - ANKARA - TÜRKİYE

www.artfairankara.com

   [@artankara](https://www.instagram.com/artankara)



MARIGPA A Golden Visionary

London-based artist **Marigpa**, an adventurer, channels their profound travel experiences into a captivating artistic language. Their work, primarily oil and mixed media on canvas, is a vibrant celebration of metallic hues – gold, silver, and copper – universally symbolizing luxury, warmth, and spiritual enlightenment.

Marigpa's canvases are a visual feast, a rich tapestry of metallic tones interwoven with diverse artistic elements. This creates an aura of both opulence and tranquility, inviting viewers to immerse themselves in a world of pure imagination. Bold strokes and meticulous attention to detail bring the artwork to life, creating a mesmerizing interplay of light and shadow.

With a courageous spirit and a dreamer's eye, **Marigpa** captures the essence of life's beauty and complexity through a dynamic interplay of metallic hues. Their art seeks to engage in a global dialogue, resonating with the hearts of people worldwide. Ultimately, **Marigpa's** work stands as a testament to the enduring power of art to inspire, uplift, and transform.

Marigpa's debut Solo Exhibition will be held at the Hong Kong Arts Centre (8th - 14th April 2025).

@marigpaartspace
theonenessgallery.com



**The
Photography
& Video Show**

**8-11 March
2025 ▶ Excel
London ▶▶▶**
photographyshow.com

**20% OFF
ENTRY
TICKETS***



**CREATIVITY
REDEFINED**



Get 20% off standard ticket rates with code **AESTH25***
Visit **photographyshow.com** to claim

**Free entry for
professional
photographers****

*Discount applies to standard adult entry only and cannot be used in conjunction with any other promotion, including concessionary rates. The code expires at midnight on 5 March 2025 and cannot be applied retrospectively. **Professional photographers, videographers, content creators and image-making industry representatives can apply for FREE entry to the show. All applications must be made before midnight on 7 March 2025, and will be verified against specific criteria.

THE LONDON MAGAZINE

Est. 1732

Poetry Prize 2025

Judged by poets **Fiona Benson, Jason Allen-Paisant** and **Mai Serhan**, winners receive cash prizes and publication in the magazine.



Enter by:

31st March 2025

All profits from the prize will be donated to **MAP**
MEDICAL AID FOR PALESTINIANS

Annual Writing Prizes

Flash Fiction

Closes: 28 Feb '25 / Max: 300 words
Judge: Tania Hershman

Poetry

Closes 31 March '25 / Max: 60 lines
Judge: Billy Collins

Entry: £13 (£9 subsequent)

Prizes incl: £1,000 1st
10 from each will be published in the
FISH ANTHOLOGY 2025



Amazon

Details:
www.fishpublishing.com

Read by top authors and absolute beginners, *Mslexia* magazine is a quarterly masterclass in the business and psychology of writing

'the sort of friend you never outgrow'
HILARY MANTEL

mslexia

The magazine for women who write



THE DESTINATION FOR ART AND CULTURE

Aesthetica THE ART & CULTURE MAGAZINE
www.aestheticamagazine.com

Issue 123
February / March 2025

PICTURES OF RENEWAL
Images of Brazil's Atlantic Forest
highlight its beauty and fragility

SENSORY EXPERIENCE
Ryoji Ikeda's audiovisual pieces
are a light and sound spectacle

FUTURE CONSTRUCTS
Celebrating the artistic legacy
of pioneer Aleksandra Kasuba

STUDY IN GEOMETRY
Contemporary abstract scenes
inspired by icons of modernity

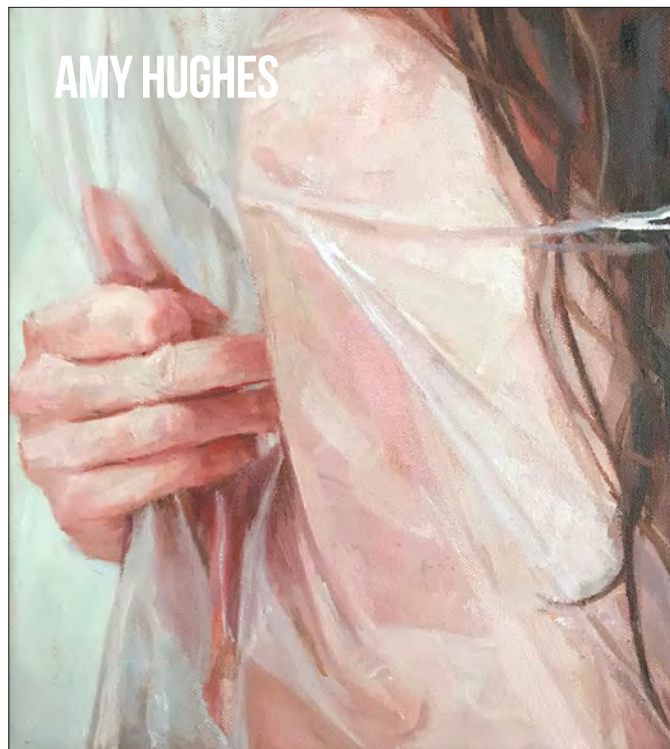


SUBSCRIBE & SAVE 40%

12 months from £24.95 + p&p.


Available in both print and digital formats.

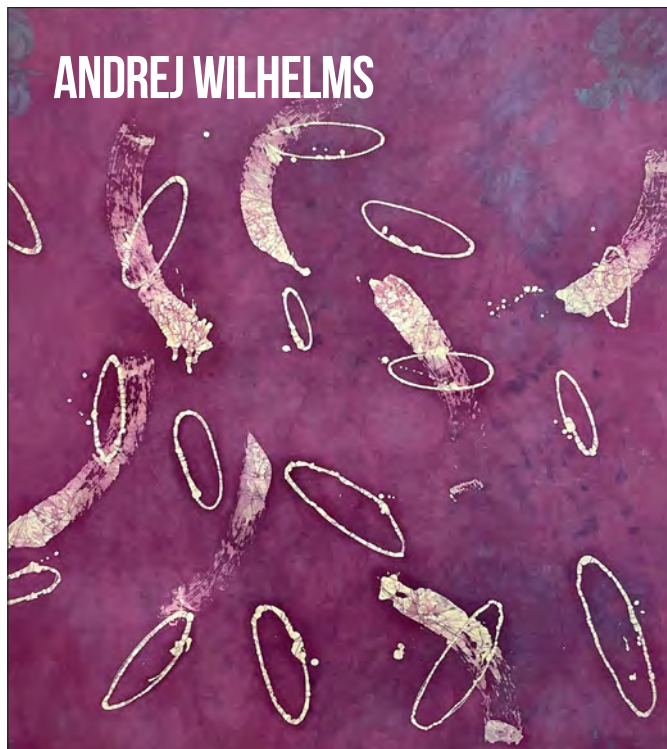
www.aestheticamagazine.com/subscribe



AMY HUGHES



Brooklyn-based Amy Hughes holds a BA from Liverpool Hope University as well as an MFA from the New York Academy of Art. She has exhibited work throughout the world; most notably it has been sold at Sotheby's, and Hughes is the recipient of an HRH The Prince of Wales Award.

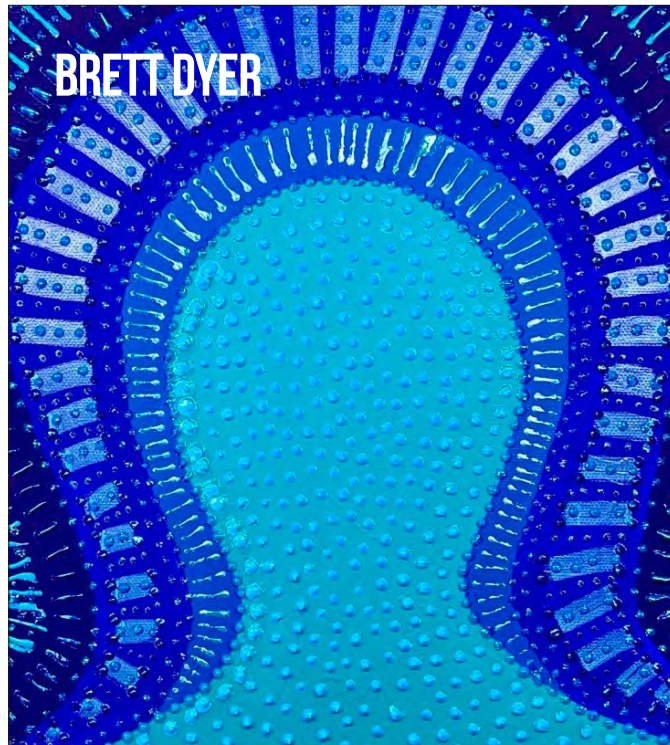
 amyvhughes.com



ANDREJ WILHELMS



In his paintings, Andrej Wilhelms challenges abstract boundaries between the traditional and the new, the figurative and the formal. Wilhelms' most recent works reflect this tension as organic – the almost surreal forms collide with the use of batik craftsmanship and art.

 andrejwilhelms
 andrejwilhelms.com



BRETT DYER



Brett Dyer is the Dean of Gallery, Theatre & Live Event Operations at Dallas College. His widely-exhibited work combines figures with evocative colours and patterns – revealing complexities of the human spirit. Dyer is represented by Kush Art Gallery, Fort Worth, as a featured artist.

 brettleedyer
 bretttyerart.com



CHAN SUK ON


Conceptual photographer Chan Suk On lives in Hong Kong. In the *Loose Pieces* series she explores the tool of the medium: "What are the secrets inside a camera? When every small part is disassembled, like an anatomical picture, its beauty emerges. I let the objects display and breathe naturally."

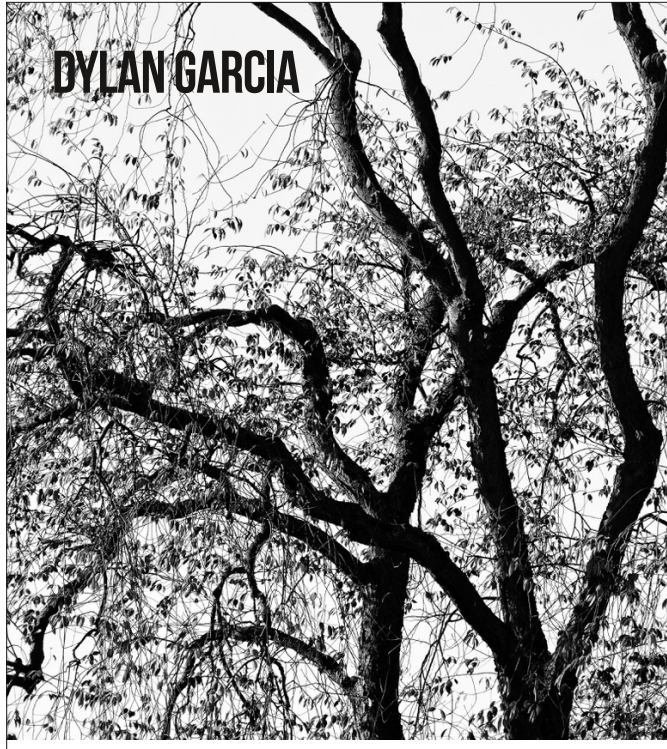
 sukon.chan
 httpschansukon.com



DAGMAR DOST-NOLDEN

Dagmar Dost-Nolden is a painter, sculptor and performer whose art is primarily about energy: "There is a fusion of abstraction and figuration, idea and plan, knowledge and intuition." Dost-Nolden holds a master's degree from the Academy of Fine Arts, Prague and is now based in Cologne.

 [dost-nolden.de](https://www.instagram.com/dost-nolden.de)



DYLAN GARCIA

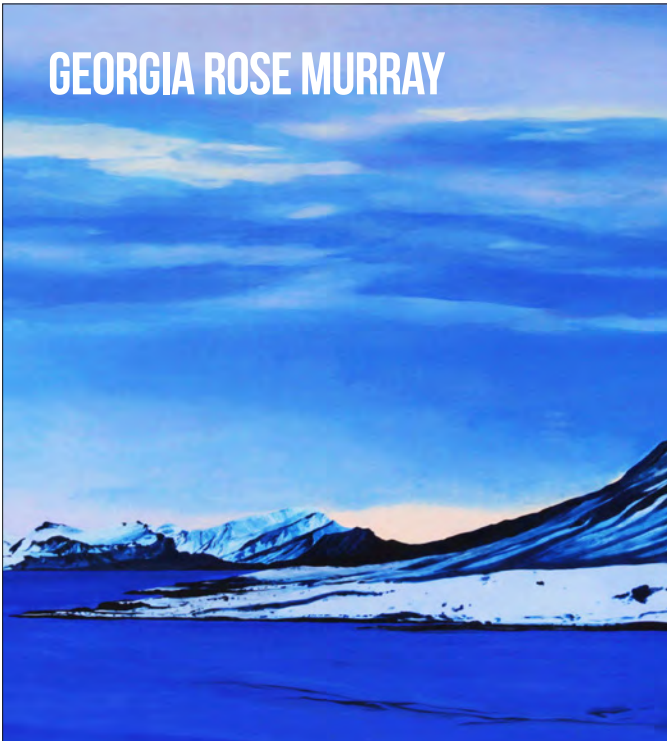
Dylan Garcia's practice deals with issues of time, history, mythology and human consciousness. His award-winning *Brythonic* project is featured in the collections of the National Art Library at V&A Kensington, London and the PHMuseum, Bologna; the *Brythonic* book is now available for purchase.



[setantabooks.com](https://www.setantabooks.com)



[photobookcafe.com](https://www.photobookcafe.com)



GEORGIA ROSE MURRAY

Murray's artwork is inspired by experiences in northern landscapes. She paints in response to polar light and colours which she observes during seasonal changes in Arctic regions. In her Scottish studio she responds to en plein air sketchbook work by creating oil-based paintings on board.



[georgiarosemurray](https://www.instagram.com/georgiarosemurray)



[georgiarosemurray.com](https://www.georgiarosemurray.com)

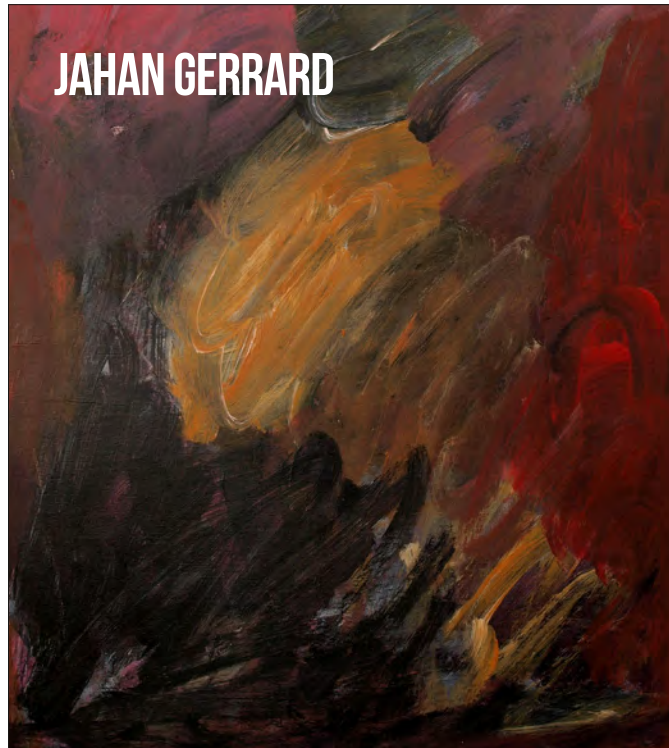


ILINA MUSTAFINA

Ilina Mustafina is an artist based in New York, whose work varies from large-scale architectural paintings to illustrations. Commercial projects are a current focus – these include interior murals in local private homes as well as illustrations for a hotel in Miami and a restaurant in Dubai.



[mustafinagallery](https://www.instagram.com/mustafinagallery)



JAHAN GERRARD

Jahan Gerrard creates paintings in response to colour and surfaces – capturing emotion and drawing inspiration from an internal and external world. Hand gestures, lines and brushstrokes are used to explore tension between colours to achieve rhythmic balance, luminosity and atmosphere.

📷 jahangerrard
🌐 jahangerrard.co.uk



KUN SONG

UK-based artist Kun Song examines the dynamics between image, faith and moving materiality, with a focus on the impact of technologies such as AI on personal, historical, cultural and collective memories and unconsciousness. This is expressed through appropriated images and installations.

📷 kun.song.ig
🌐 songkun.net



LARRY GRAEBER

The beauty of Larry Graeber's art practice is the exhilaration of exploration; the remarkable chance encounter of a convergence that comes by regular engagement with his materials: oil on canvas, mixed medium on foam board and mixed elements of sculpture, which he often refers to as debris.

📷 graebert
🌐 larrygraeber.com

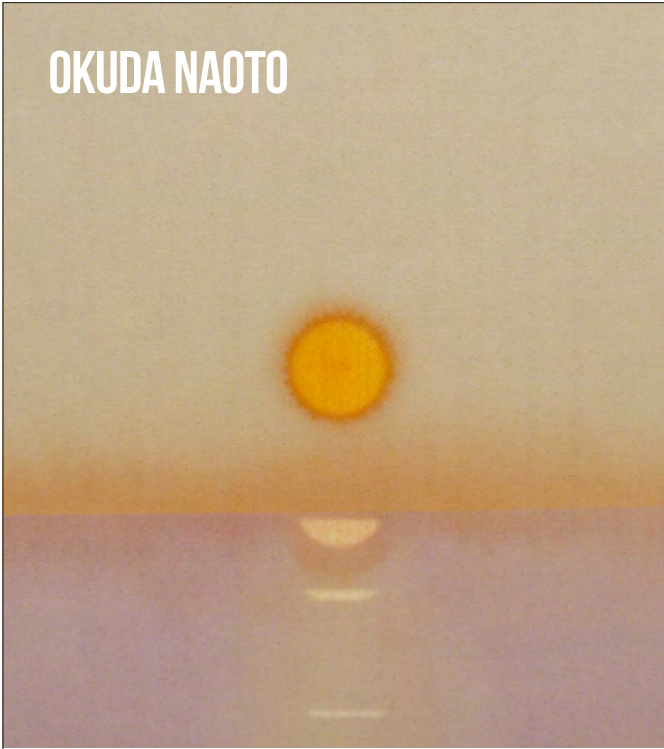


MINUELLA E. CHAPMAN



Minuella E. Chapman is a contemporary sculptor and designer whose work explores the ephemeral beauty of movement and the interplay of shape and form in nature. The *Ploum* series captures the meditative serenity of underwater seascapes inspired by Sydney's ocean pools.

📷 chapman_contemporary

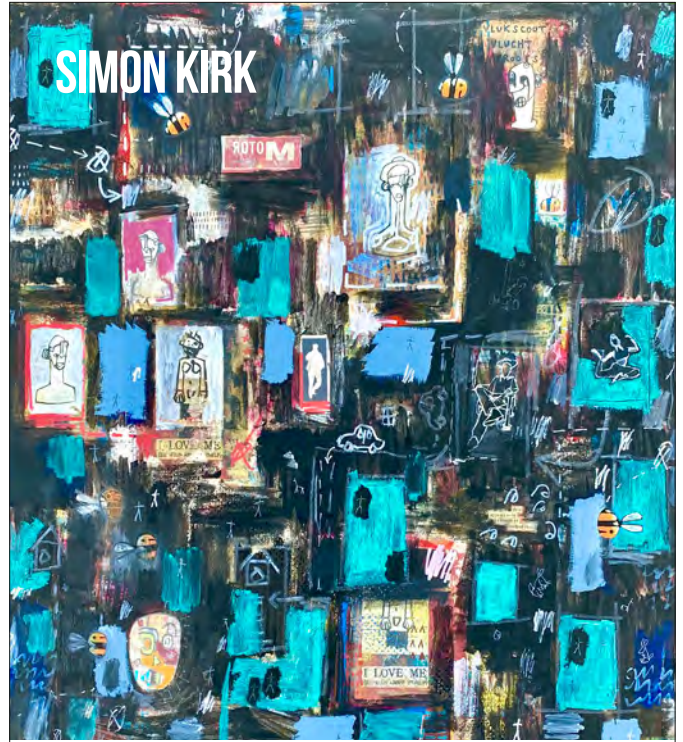
OKUDA NAOTO




Okuda Naoto's *Light* series is an homage to Monet's depictions of sunrises: "My painting can be experienced visually: the surface of this illuminated work is expressed by a transmitted light and a reflected light. It is the basis for an experimental interpretation of light in visual art."

 OkudaNaoto
 npo-ista.org

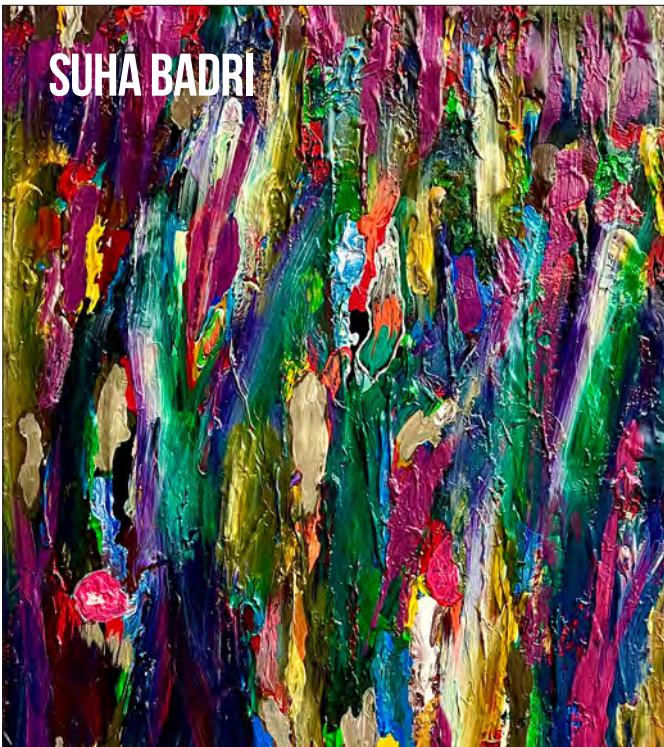
SIMON KIRK





The latest works of UK-based artist Simon Kirk move away from a collage-based approach and now focus on his continued interest in combining disparate images to create playful narratives. He has replaced the layering of collage with the reworking of paint to create balance and harmony.

 simonkirkartist.gallery

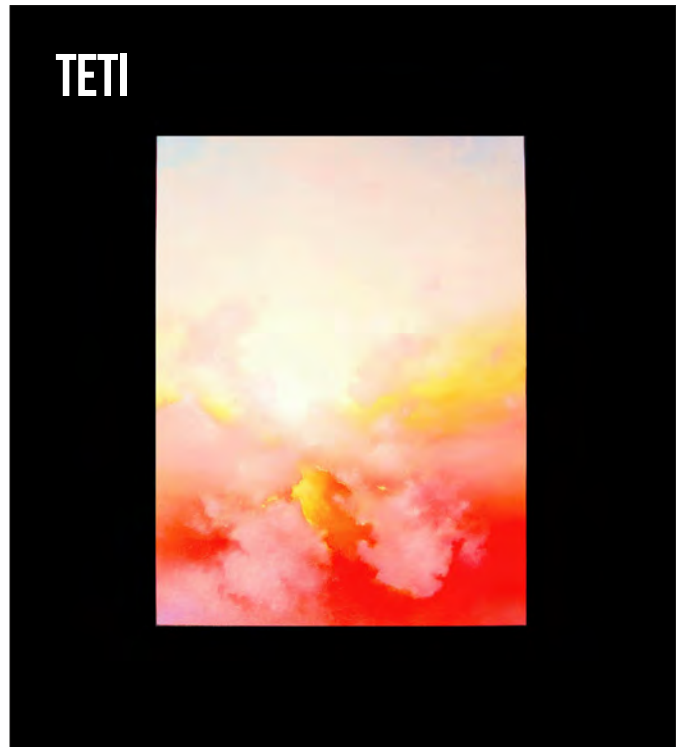
SUHA BADRI





Independent fine artist Suha Badri explores and asks questions about human-nature relativity, socio-environmental issues as well as existentialism. Oils, acrylics, watercolours and mixed media are harnessed to create a variety of textured, colour-rich paintings.

 suhabgallery
 suhabadri.tumblr.com

TETI



Minsk-based experimental artist Teti examines the myriad complexities of life and emphasises reflexivity, as well as the simultaneity of utopia and dystopia, using minimal visual language. Her works have been featured in exhibitions and art fairs in London, Brussels, Zurich, Dubai and Miami.

 teti_artiste99
 works.io/julia-teti



Mous Lamrabat, *Listen to Your Heart* (2024), Courtesy of Loft Art Gallery.

Mous Lamrabat

Artist

“*Homesick* is an exploration of my shared heritage. I was born in Morocco, but grew up in Belgium, and my photographs navigate these two cultures. They merge traditional and contemporary aesthetics to consider both parts of my upbringing. I didn’t pay much attention to the notion of “home” growing up. I’d spend every summer in Morocco with my family, but I came back to Marrakech alone recently and stayed for a month. I was filled with artistic inspiration. I immediately felt at home. In a way, this exhibition reconnects me to my roots. I created *Listen to Your Heart* because the heart is most important compass in our lives. It always shows the right way, but often we are detached from it. By listening, you will see the purest form of yourself.” *Homesick* is on display at Loft Art Gallery, Marrakech, until 15 March 2025. loftartgallery.net

11 Jan – 26 Apr

Nationhood: Memory and Hope

Impressions Gallery

Aïda Muluneh and seven rising stars in UK photography

Free
Exhibition

impressionsgallery



BRADFORD 2025
UK City of Culture



Funded by
UK Government



Heritage
Fund



bradford2025.co.uk

Exhibition



A SEASON OF FILMS AT
BFI SOUTHBANK AND BFI PLAYER
FEB - MAR

CHANTAL



AKERMAN



ADVENTURES IN PERCEPTION

