

# Collect Art

**Digital  
Art**

Special Edition

CoA

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**on the cover 'Spyhole No40' by Jon Lucas**

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# EDITOR'S MESSAGE

*Digital art has long since outgrown its origins in speculative design and technological novelty. Today, it stands as a fully formed language—fluid, boundaryless, and deeply human. In this 74th edition of Art Magazine, we step into the richly layered world of digital creativity, showcasing a vibrant international spectrum of artists who use the digital not simply as a tool, but as a mode of thinking, seeing, and feeling.*

*Our featured artists traverse a wide range of media: from 3D modeling and generative art to digital collage, animation, AI-based image synthesis, virtual installations, and interactive code environments. Their work is not unified by software or screen, but by a critical engagement with the questions digital art raises: What is real? What is embodied? What can be archived, looped, erased?*

*Some artists in this issue use digital technologies to explore identity and memory, creating self-portraits from data trails, or reshaping family archives through glitch and repetition. Others channel mythology, climate anxiety, or architectural displacement through richly built virtual landscapes—spaces that hold affect and narrative as much as pixels.*

*One of the recurring threads throughout this edition is translation—not from language to language, but between physical and digital, seen and simulated, human and machine. In many cases, what begins as a hand-drawn sketch, a photograph, or a movement becomes something new in the digital realm, gaining complexity and fluidity as it travels across formats. This kind of work doesn't simply reflect the world we live in—it remakes it.*

*As ever, our magazine pairs artworks with artist statements, biographies, and personalised interviews, offering readers a window into the processes behind the screen. You'll read about artists working in VR who began their journey in oil painting, and illustrators who now collaborate with AI systems as co-creators. Their insights speak to a generation of artists no longer defined by medium, but by mindset.*

*A special section of this issue is dedicated to questions of ethics and authorship in the age of digital creation. As generative AI, deepfakes, and open-source models reshape the landscape, artists are being asked not only to innovate but to navigate. Who owns the image? Who shapes the algorithm? And how do we maintain emotional truth in a context of endless duplication?*

*This issue also looks at how digital art is changing how we exhibit and experience art. From browser-based exhibitions and NFT-native galleries to immersive projections and augmented interventions in physical spaces, artists are inventing new stages for digital expression. Some embrace the screen's flatness, while others disrupt it entirely—using sensors, sound, and movement to bring digital art into the realm of tactility and presence.*

*Yet, amidst all the discussion of code, clouds, and platforms, what shines through most in these pages is the deeply personal. Digital art, at its core, is not sterile. It pulses with emotion, critique, memory, and experimentation. The works we publish in this issue do not simply respond to the digital era—they are of it. They hold its anxieties and its hopes, its noise and its intimacy. We are proud to present these international voices—some emerging, others established—all of whom are pushing digital art into new directions. Their works ask us not only to see differently but to feel differently, across distances both technological and emotional.*

*In an age when so much of life is filtered, streamed, or algorithmically curated, these artists invite us to look closer, slow down, and ask deeper questions.*



# COOLBYRON



Byron Keener aka COOLBYRON is an international visual artist with over 35 years of experience in art and design, working as an artist, designer, and architect. He holds a B.A. in Environmental Design (1982) and a B.A. in Visual Arts & Sculpture (1991) from San Diego State University. His artistic practice spans abstracted integrated paintings, landscapes, mixed media works, mural developments, and large-scale environmental "Marco Art." Recognized as an Abstract Art Master, Keener has earned over 200 finalist placements and awards throughout his career. A contemporary colorist, he approaches color with an impressionistic sensibility, using vibrant palettes and dynamic compositions to convey energy, atmosphere, and emotion in his work.



NEW VISTA AD25147F18 - Digital latex, 48x65cm, 2025

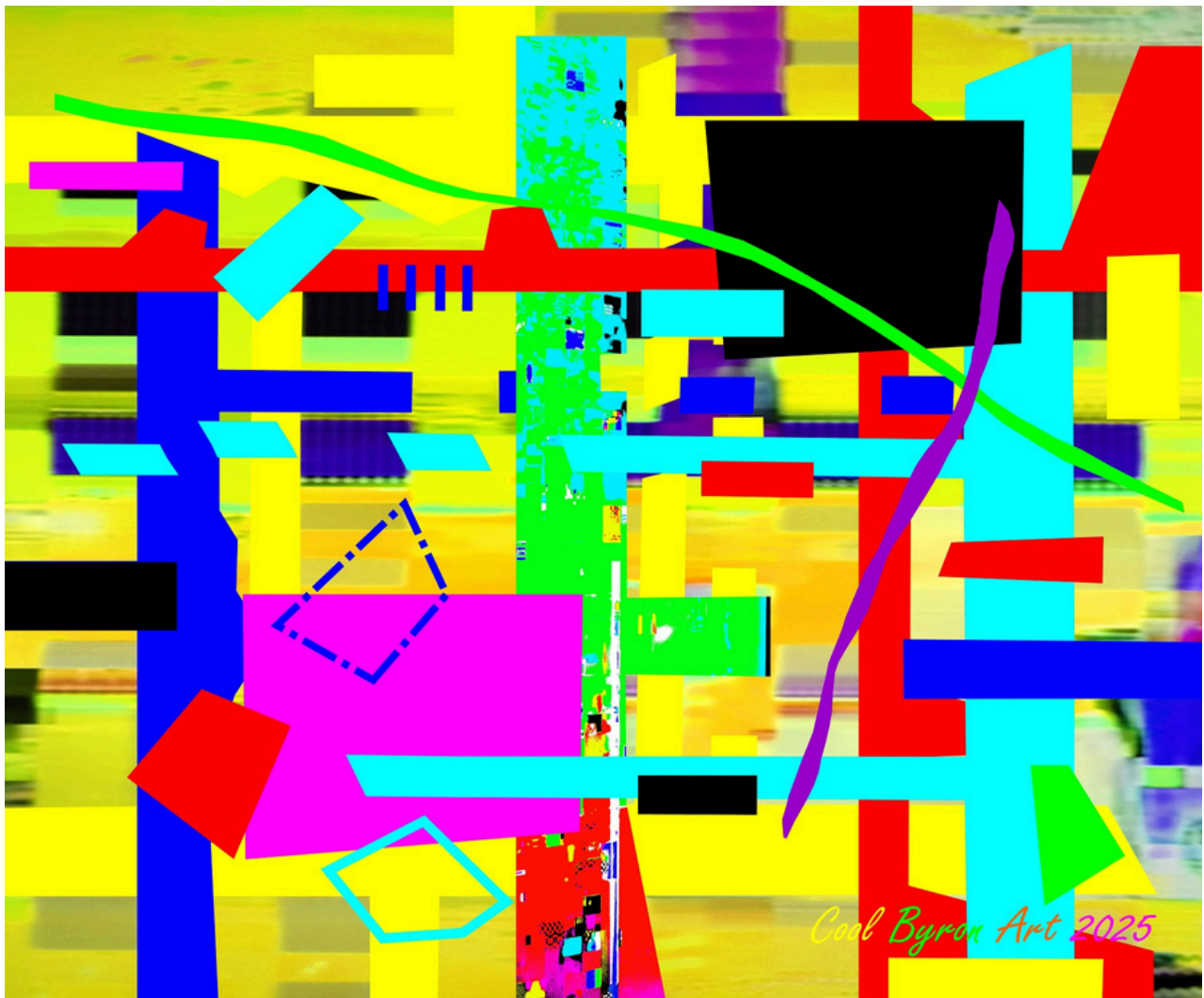
The artworks are created from a new style of TECHNO-EXPRESSIONISM by the artist. This is a method from concept to application that incorporates both hand and digital technologies for 21st-century Significance of Art. The composition is an image that integrates COLOR FIELDS from Abstract Expressionism and STRUCTURED FORMS from Hard Edge Abstraction. The focus is on color developments. The artworks are integrated paintings using latex mediums, encausto, pigments, acrylics on canvas mounted on stretcher bars or free-edge layouts installed on substrates. The composition may be a process of first and second generation developments. The finished artworks may be developed from various materials and techniques. The focus is the COLOR ADVANCEMENT to create a new art image and form. COLOR is developed to be PAINTERLY.

**Your work merges the principles of Environmental Design with Visual Arts. How has your architectural background influenced the way you approach composition, space, and proportion in your abstract works?**

*It is the basics of 2D visual arts. The approach is to create dimensioned images on a 2D surface, which has many techniques and drawing styles to achieve. But the focus on 3D architecture is more spatial and a 3D approach. So these experiences can add more possibilities to 2D visual arts compositions. I have developed a FREE EDGE, not the standard or traditional rectangular motif, for encausto artworks. The edge has been cut or shaped to enhance the visual image so that the background becomes associated more directly with the artworks and the viewer's experience.*

**How do you define “color advancement” in your practice, and how does it go beyond traditional impressionistic approaches?**

*Impressionism was one of the first movements to focus on COLOR through impressionistic techniques. So, to be a COLORIST, you are working with COLOR. But I have expanded the emphasis to expressionism to make COLOR painterly, not just gesture application.*





**The concept of the 'Intrinsic Value of Space' is central to your philosophy. Could you elaborate on how this concept manifests in your visual language?**

*This is a personal theory to expand the criteria for the composition or design. It was founded in architecture. Most of everything we see or associate with around us is extrinsic features, such as scale, mass, etc. I have expanded the idea to include the intangibles in six axioms that add to the criteria of design. I have applied this concept even in 2D visual arts for a more comprehensive potential in the composition or design.*

**Your style, "Techno-Expressionism," fuses analog and digital techniques. How do you navigate the relationship between hand-crafted mark-making and digital intervention in your creative process?**

*It takes visual or intuitive planning to see where you are going. It is the first and second generations of work. First generation may be a painting or photo, or drawing. The second generation is incorporating digital applications to develop the composition. It can be very complicated and sophisticated to control. And the creative possibilities are unknown or awaiting when all relational factors are interchangeable.*

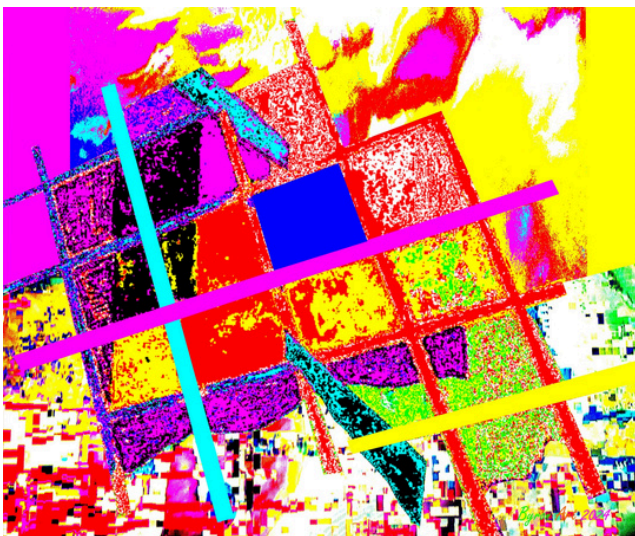
**With over 35 years of experience, how have your investigations into color evolved, and what continues to surprise or challenge you about working with color today?**

*We have seen many technological advances in color theory and strategies. Frankly, it is amazing, such as photographic lasers that can penetrate anything. Even the resulting colors of information are intriguing. I am focused on the COLOR itself. With the computer capabilities, I can change scale, pattern, texture, of color, not like Photoshop. I do not need the brush stroke as a gestural device. But I can manipulate the color areas or components as I wish.*

**You often integrate elements from Abstract Expressionism and Hard Edge Abstraction. What draws you to these specific historical movements, and how do you reinterpret them?**

*This is one of my major directions in developing compositions. It is not copying these movements of art. It is the integration of color and form. Expressionism dealt with color fields. Hard-edge abstractions dealt with forms. I like both with their tensions and relationship in a composition. The results are sometimes a creative surprise and dynamics unknown.*

NEW HORIZON AD24438C5 - Digital latex, 50x60cm, 2024



**Environmental concerns are an undercurrent in your work, particularly regarding man's impact on nature. In what ways does your abstracted language comment on or reflect these issues?**

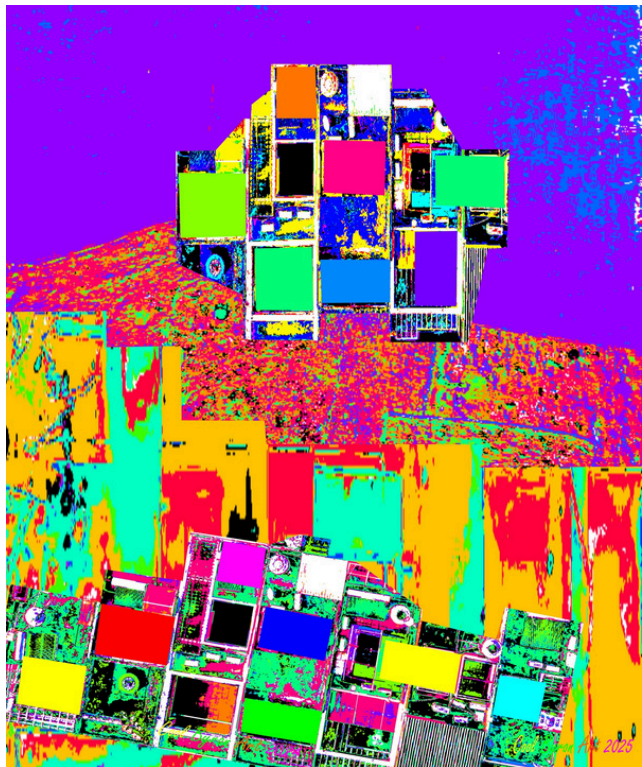
*Again, this is another major direction in my artworks. The environmental world is amazing. It seems to be an imposition of the curvilinear system of nature and the geometric system of human settlements. It can be studied and viewed in many ways. Similarly to the art movements interface, I incorporate the interface of the real world around me. The abstracted imagery is the personal decision-making to interpret that relationship and interchange. It can be very complex and complicated when all of the criteria are incorporated. There are many nuisances not always apparent at first glance.*

**Your works range from murals to environmental Marco Art. How does scale influence your decisions on form, material, and viewer engagement?**

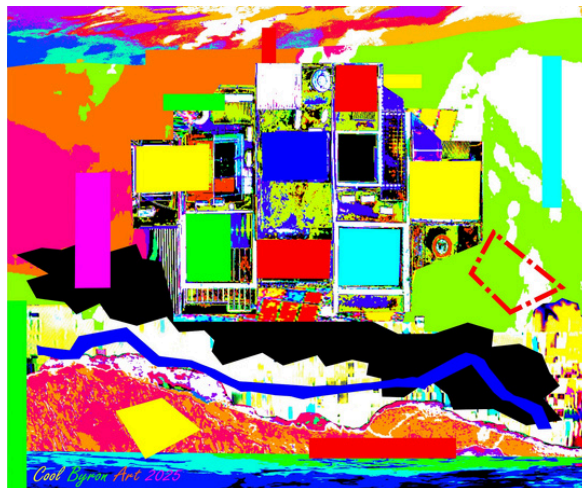
*This is a very interesting question. Simply, I am not stuck doing only 2D paintings. I can apply the same concepts and theories to sculpture, murals, and macro art installations easily. And the more 3D the endeavor, the more complex the art composition is generated. The viewer is not important for one simple reason. The viewer will never know what the artist is doing to make these particular artworks. They only experience and enjoy, and perceive the art from their criteria regarding art. But they may learn from my artist statement if it is relatable to them.*

**In your view, what role does 'Color as Spirit and Life' play in shaping the impact on the viewer?**

*COLOR is my life spirit energy. Color motivates me. Color communicates to me. Color inspires me. Color is my world, any way that I can experience it. This is not just an art object, but it is a way of my life.*



NEW VISTA AD25325C4 - Digital latex, 60x50cm, 2025



VICINITY AD25442A1 - Digital latex, 50x60cm, 2025



VICINITY AD24161B8 - Digital latex, 50x60cm, 2024



**You've received over 200 finalist placements and awards. What achievement or body of work do you feel best embodies your current artistic vision, and why?**

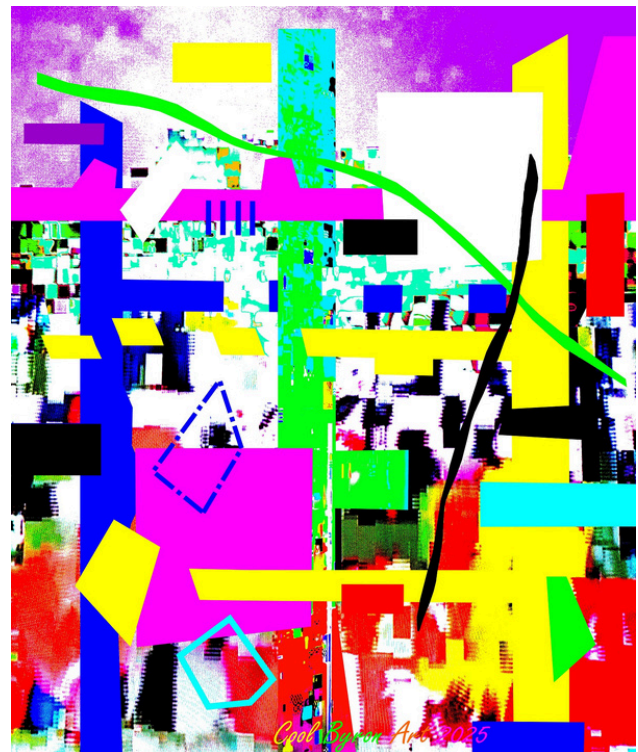
*That is a very difficult question. I have lived the art life, not in fame and fortune, yet. But I have been educated with 6 university degrees, endless art and design challenges, jobs and professional endeavors, observed art everywhere, sketch and drawing, and study constantly, and live in MY ART as my art studio or gallery around me every day. I am motivated, inspired, and demanding to DO MY ART. I am growing and advancing every day. And the digital incorporation has been a significant push on me because it helps me to see more. I have had over 150 milestones in my total art and design career. A milestone is a major threshold of understanding and development. The TECHNO-expressionism is the real name is a serious breakthrough in the horizon of my knowledge base. This library or portfolio has over 40000 compositions. But in application, that artistic endeavor may include the Intrinsic value of space as easily as second nature. I have developed a criteria diagram to be inductive, with major areas of knowledge to be applied to a direction that is a deductive approach. This strategy does seem very complex, but it is now an easier and intuitive process for my art. So I am exploring, discovering, and advancing myself every day with every art and design challenge. Frankly, I can see the art before I ever start the real artworks. My book will be very interesting, for sure. My artistic vision is expanding all the time. My new series called URBAN PARTS is developed from archaeology, urban planning, and aerial documentations, not to copy the imagery but to apply my sensitivities with what I see or interpret or associate with the next artworks seriously. I am pushing the boundaries of contemporary art.*

NEW HORIZON AD24131C3

NEW MAP AD25140A2

Digital latex,  
60x50cm, 2024

Digital latex,  
60x50cm, 2025





# Louise Richards



*"My digital artworks magnify and abstract everyday domestic items, transforming the familiar into the surreal. Using vivid colour and pop art references, I interrogate the overlooked rituals of domestic life, often coded as feminine and undervalued. Through still and moving images, including video works like Ironing, Random Leaps Converge, and Water Torture, I explore how gendered labour persists within private spaces. My practice invites viewers to reconsider domestic objects not as passive background, but as charged symbols of cultural narratives around work, identity, and inequality."*

Louise Richards is a London-based visual artist working across photography, digital print, monoprint, and video installation. Her practice explores themes of domesticity, gendered labour, and inequality through vibrant, surreal imagery. She is currently pursuing a Professional Doctorate in Fine Art at the University of East London and holds an MA in Fine Art from Central Saint Martins (2021). Her work has been exhibited at Winns Gallery, Askew Gallery, and featured in Haus-a-Rest's student showcase.



**Your work transforms everyday domestic items into surreal, vibrant symbols—what draws you to the domestic space as a site of critique and reimagination?**

*To further my artistic journey, I commenced an MA at Central Saint Martins in 2019. However, COVID-19 struck, and my studies and art practice were forced to come to a halt. My kitchen became my studio, everyday objects and the tasks performed within this domestic space became inspiration. It was also a time to explore ideas of gendered labour and the undervalued nature of women's work.*

**How do you use colour and pop art aesthetics to shift the meaning or emotional weight of the objects you depict?**

*Colour is central to my practice, particularly in how I approach the reimagining of everyday domestic items. In my Pop Art-inspired abstract prints, I use bold, vibrant colours to challenge the viewer's perception of the familiar. These are not just kitchen utensils, cleaning products, or household tools; they become other, stripped of their functionality and mundaneness. My pop art aesthetic is conceptual in that it blurs the boundary between what is considered high and low art/culture, provoking reflection on value. Colour allows me to reframe domesticity not as a passive or overlooked space, but as one filled with potential for visual and cultural re-evaluation.*

Cored  
Digitally manipulated photograph, 48x62cm, 2021



**In pieces like 'Ironing' and 'Water Torture', you merge beauty with discomfort—how do you balance visual allure with political urgency?**

*I use beauty and visually pleasing aesthetics to draw the audience in, initially creating a sense of calm and intimacy. I then intentionally disrupt this through uncanny, surreal, or violent juxtapositions. In Ironing, what begins as a mundane, domestic act slowly transforms: it becomes clear I am ironing my own face. The initial calm gives way to horror and discomfort in the audience, whilst I embody repetition, control, and self-erasure. In Water Torture, I use the sound of an echoing drip of a tap to evoke discomfort, anxiety, and violence.*



ironing  
Video, 2025



In this unsettling video performance, the act of ironing is turned inward, onto the artist's face. Blurring beauty rituals with domestic labour, the image evokes both absurdity and violence, confronting ideals of perfection, control, and the silent pressures embedded in gendered care. The face becomes both surface and site: disciplined, smoothed, and nearly erased.



**How has your experience pursuing a Professional Doctorate in Fine Art influenced your current practice or deepened your conceptual investigations?**

*My Prof Doc has helped me drill down into what makes me tick as an artist, forcing me to ask not just how I make work, but why. Through this process, I've come to understand that the surreal and the uncanny are an important part of my practice. They allow me to unsettle the familiar, to stretch the boundaries of reality to reveal deeper truths. I'm particularly drawn to themes of domesticity and value, especially how certain types of labour, roles, and bodies are undervalued or rendered invisible. Humour also plays a crucial role. It's not just an engagement device, but a strategy: a way to smuggle in discomfort, critique, and complexity. I'm interested in how humour can make political or social inequalities more palatable, only to shift the ground beneath the viewer when they realise what they're laughing at.*



**Can you speak to how the medium—photography, monoprint, or video—shapes the narrative or tone of a given work?**

*Each medium I work with offers a distinct way of framing my ideas, both emotionally and materially. For instance, in photography, I often capture domestic objects as if they were human subjects, giving them the same care, attention, and compositional weight I would in a portrait. Then, in Photoshop, I manipulate the photograph, monumentalizing, abstracting, and adding color to the object. Monoprint introduces tactility, imperfection, and repetition. I use chopping boards that hold the memory/mark of every cut that has been made on them as backgrounds. I use kitchen knives loaded with ink to add marks of chopping and slicing, mirroring the physical and emotional labour of the kitchen. Video opens time, rhythm, and sound, allowing me to perform, disorient, or seduce before introducing disruption. I employ Marshall McLuhan's mantra The medium is the message.*

**Much of your work explores the persistence of gendered labour—how do you approach these themes without falling into nostalgia or cliché?**

*I avoid nostalgia and cliché by using humour, a tool that allows me to disarm, disrupt, and reframe the domestic space with wit and critical distance.*

**How do you see domestic objects functioning as cultural artifacts, and what do they reveal about contemporary notions of gender and identity?**

*I love the functionality and materiality of my domestic objects. We have become at one with one another, my knives are the right weight and have moulded to fit the shape of my hand over time, we have a history together. Domestic objects function as cultural artefacts by reflecting the values, identities, and daily practices of the people who use them. They preserve tradition, signal social roles, and reveal how culture evolves through everyday life and material expression.*

**Do you see your work as part of a feminist lineage within art history, and if so, who are your influences or points of departure?**

*Yes, I do see my work as part of a feminist lineage within art history, drawing on figures such as Judy Chicago and Miriam Schapiro's *Womanhouse*, as well as Bobby Baker and Mona Hatoum, to name but a few. Despite decades of progress, inequality persists, domestic labour remains undervalued, invisible, and disproportionately carried out by women. As long as this imbalance exists, my practice will continue to confront and explore these realities.*

**Can you walk us through your creative process—from the selection of an object to its abstraction and final presentation?**

*My creative practice is born out of doing, experimenting, and boredom. Many domestic actions, I've noticed, carry surprisingly violent or dangerous connotations: we slice, beat, whip, chop, and grate. These are everyday gestures, but they hold the potential for harm and for artistic exploration. Often, my process begins with performing a domestic task, ironing, for example. Then a question arises: what happens if I iron a green sheet and project my face onto it? Suddenly, a repetitive, mundane activity becomes a site of artistic exploration. I approach objects like a kitchen knife or a grater with curiosity and ambivalence. I see their balance, their elegance, their functionality, but also their threat. A grater is beautiful, yes, but it is also sharp. Once I find an object or gesture that resonates, I often become obsessed with it, exploring all its possibilities. Take the iron: I discovered that the soles of irons carry distinct patterns. This led to a body of work called *Iron Works*, a series of digital prints based on those patterns, traces of domesticity transformed into art. I also filled the iron with food dye to see what would happen, which was a bit messy but did produce some interesting results that I probably will not take further.*



Moth

Digitally manipulated photograph, 50x50cm, 2025

Fe.



Fe.Flower

Digitally manipulated photograph, 50x50cm, 2025



Part of Iron Works Series

**What conversations or emotional responses do you hope your viewers have when confronted with the surrealized symbols of everyday life in your installations?**

*Through my work, I aim to provoke questions about value, what we value, and who we value. I want to challenge the persistent undervaluing of women's work, whether in the home, the boardroom, or the art gallery. By reframing domestic gestures and objects as sites of creativity and critical reflection, I assert that this labour deserves recognition, respect, and space within art history and contemporary discourse.*



# Lewis Andrews



Lewis Andrews moved to Leeds in 2016 to study a BA(Hons) in Fine Art at Leeds Arts University. After graduating in 2019, Lewis continues to work in Leeds. In 2022, Lewis completed his Postgraduate Fine Arts Degree also at Leeds Arts University, graduating with a Masters Degree in the Creative Arts. During his Master's Degree, Lewis's practice became deeply focused on the methodology of translating information and data from sources within science into artworks. Lewis has continued to work and build upon this method in his work constructing a theory of working called 'The Informative Encounter'.

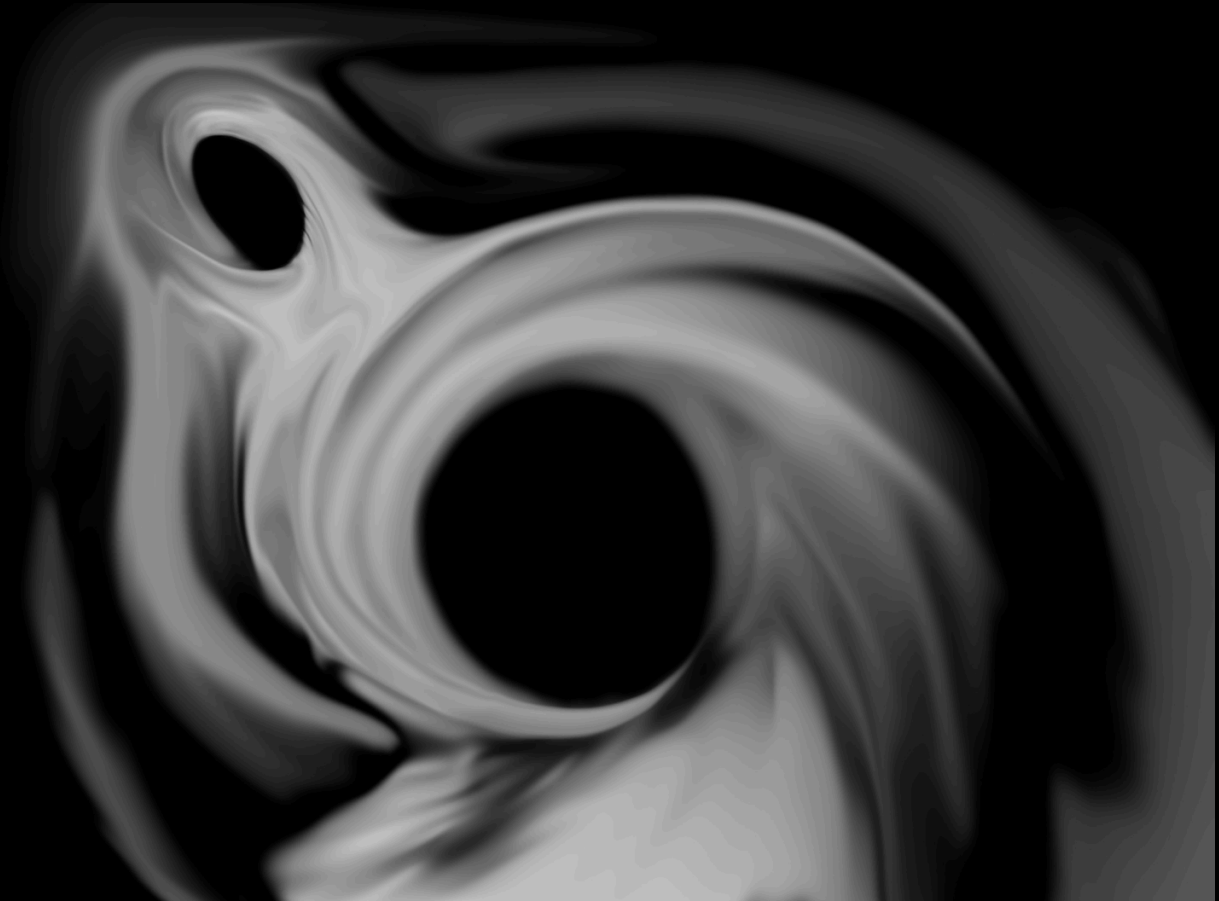
Since 2019, Lewis has participated in 100+ exhibitions across the UK and internationally with many notable achievements. Lewis held his first solo show '186,000mi/s' whilst studying at Leeds Arts University in 2018 at Wharf Chambers, Leeds, UK. Lewis was one of the artists picked to participate in the Aon Community Art Awards program 2019 running through 2021 with his oceanic sublime photography work displayed in Aon Headquarters, London. In November 2020, Lewis was selected to participate in the Mayes Creative Watching the Sun: Virtual Residency alongside other artists with an interest in astronomy and ancient astrology. Lewis participated in two more virtual arts science residences with Mayes Creative. work from the residency was included in a publication that now resides within the Royal Astronomy Society Archive. Lewis joined Mayes Creative once again for their January 2024 residency in the Cot Valley, Cornwall, UK. Lewis has formed strong relations with the Brazilian art organisation Artlymix and the Georgian-based gallery Collect Art. As of present, Lewis has featured in 16+ exhibitions with Artlymix in Sao Paulo, Brazil and 12+ of Collect Art's publications & Digital exhibitions as of July 2024 to name a few of his achievements.

Lewis's work acts as a conduit between art and science. The supply of information from science fuels the production of visual material, which communicates the knowledge of a scientific endeavour. In short, Lewis's work focuses on dealing with complex thoughts, ideas, and facts within nature and science. Some explore those in which we seem to be overshadowed and overpowered in comparison by the vast distances, size, or quantities. Others investigate moments of extreme power, creation, and rebirth on a molecular scale or on a scale comparable to that of the universe. Questioning our relationships, place, and role within the universe, environment and natural spaces.

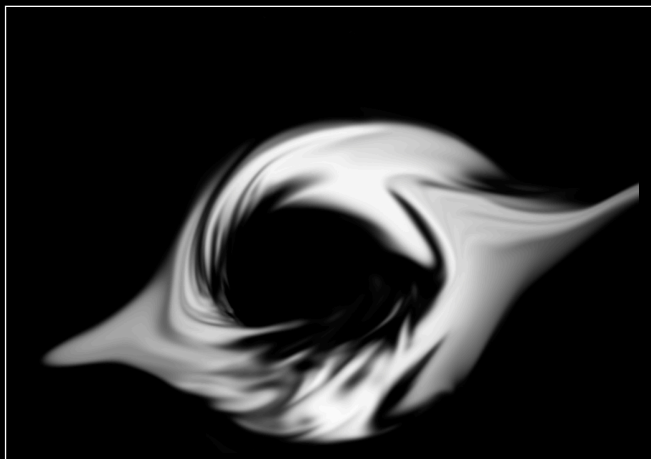
'SMBH' connects the distant monsters hiding in the cosmos with the delicate paradise of our pale blue dot. Astronomers managed to photograph not one but two shadows of black holes in recent years. A great achievement of not only science but also humanity. For humanity, to photograph a black hole is not only a quest for the actual photograph. It's a quest to travel to the edge of the unknown at the event horizon and to stare face to face with an object that currently turns our understanding of physics upside down. 'SMBH' differs from the 'Singularity' works as they attempt to look at the true titans of the cosmos hiding within the centres of galaxies. Their size becomes just as mindboggling as attempting to explain them with our understanding of physics.

Breaking down the distance between these colossal gravitational machines and the viewer, 'SMBH' has been created with the use of gravity on a much smaller scale. Created using a careful set-up of light, water, and gravity, and then through various digital editing, the work attempts to open a window up close and personal with some of the true titans of the cosmos. Somewhere, even light cannot escape if it strays too close.

SMBH VIII - OJ 287 - Giclee print on paper, 42x59.4cm, 2024





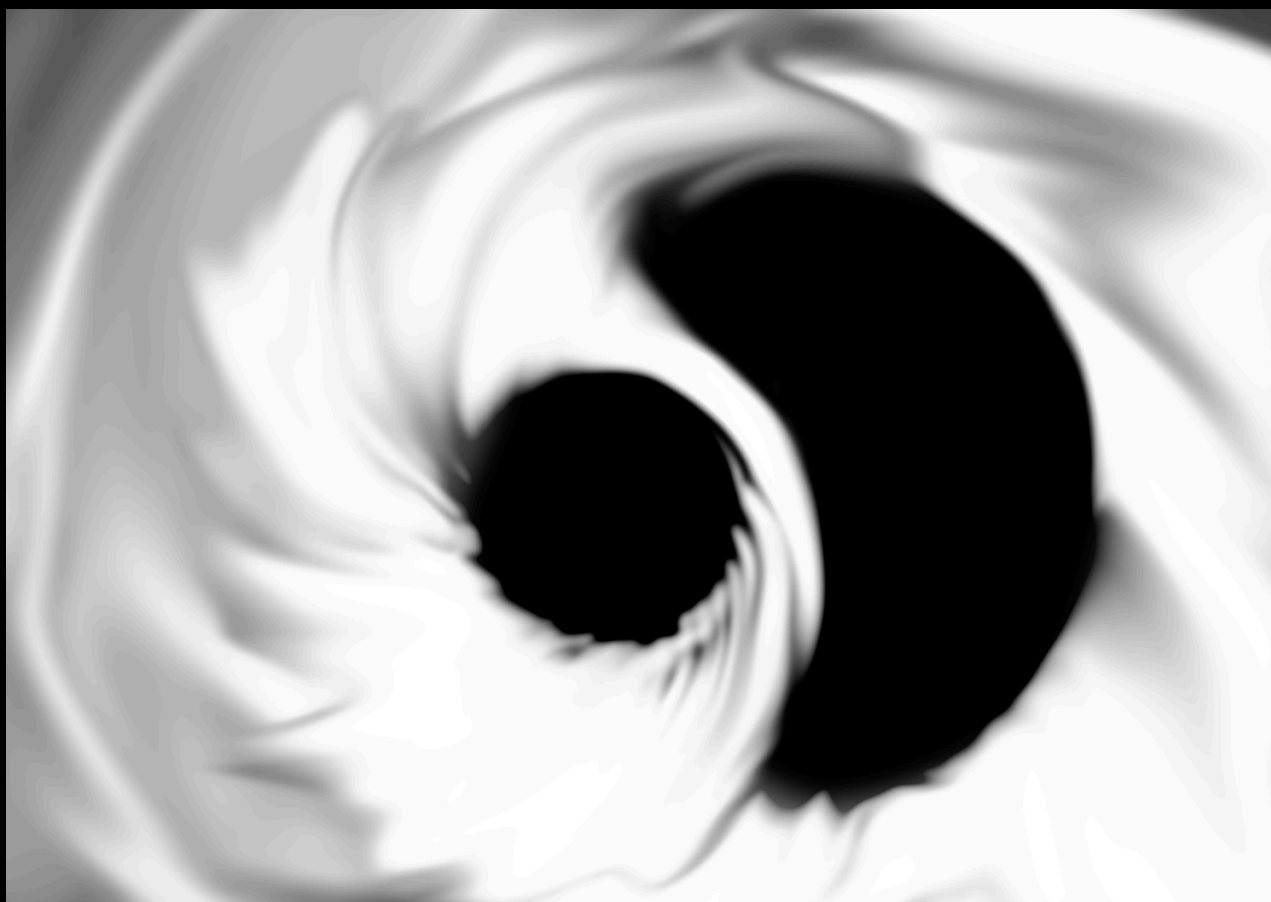


SMBH X - Giclee print on paper, 42x59.4cm, 2024



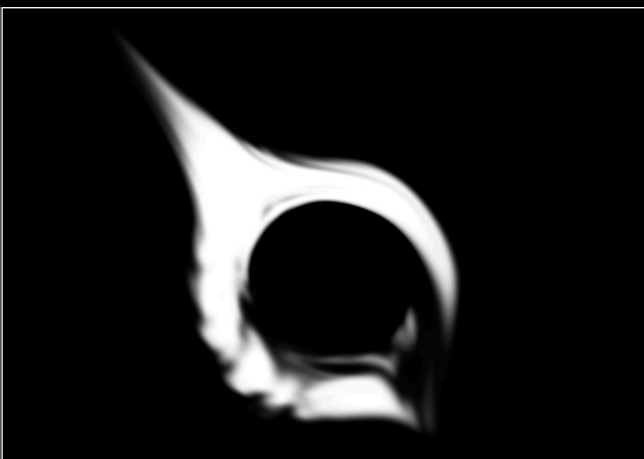
SMBH XII - Giclee print on paper, 42x59.4cm, 2024

SMBH XIII - Giclee print on paper, 42x59.4cm, 2025





SMBH XIV- Giclee print on paper, 42x59.4cm, 2025



SMBH XV - Giclee print on paper, 42x59.4cm, 2025

SMBH XVI - Giclee print on paper, 42x59.4cm, 2025





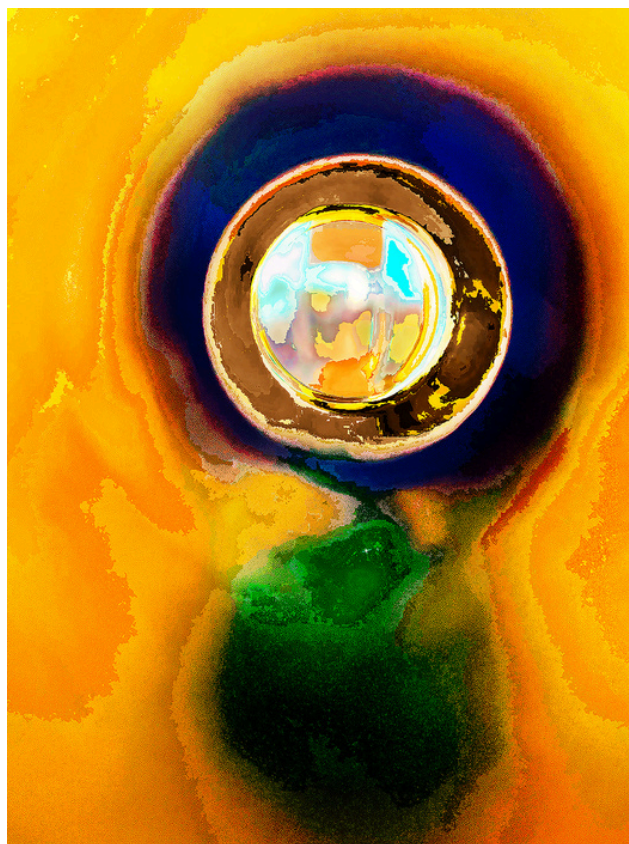
# Jon Lucas



Having studied at Bretton Hall College of the University of Leeds for a BA (Hons) and MA in Fine Art, Jon has worked at a number of Universities, including Bretton Hall and the University of the Arts London. With a strong use of colour and light, works have evolved over the years from Sculpture, Print, and into Digital Media/Print. He first engaged with digital in the 90s, and now it has become the main tool and medium, as well as photography, used to create his work. Initial ideas are taken from something he finds interesting and contains both natural sources of light and colour, which are then worked on to produce abstract/conceptual works that incorporate depth and a controlled focus to draw the viewer in. His iPhone is his sketchbook.

Spyhole No20  
Photography & Digital  
A3, 2025

A digital work produced using photography and digital tools to capture light from two sources, one from the front concentrated through a lens, the other flooding in from a window behind.



Spyhole No40  
Photography & Digital  
A3, 2025

A digital work produced using photography and digital tools to capture light from two sources, one from the front concentrated through a lens, the other flooding in from a window behind.

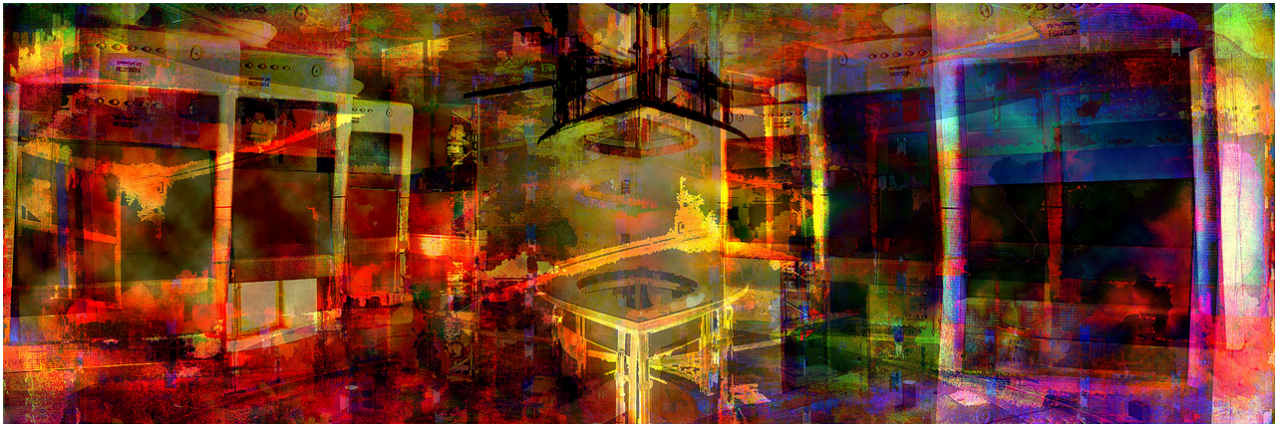
**Your artistic journey has transitioned from sculpture and print to digital media. What prompted this evolution, and how has it shaped your creative process?**

*To be honest, not a lot prompted it; it was just a natural progression. I've always been interested in technology, and the skills learned from working in print and sculpture allowed me to work in a medium where anything is possible. Colour and light played a huge part in my previous work, from creating sculptures made of light to using bold colour and tone in my printmaking. I guess the software and technology were ready for me to see what I could do with it, stretching the boundaries further in my work.*

**You began working digitally in the 1990s, ahead of many in the art world. What drew you to digital tools at that time, and how have they transformed your relationship with image-making?**

*I quickly recognized that using digital software would allow me to work in a way that was like printmaking, but without the use of inks and presses. I could manipulate layers and sections of the images quickly and see an instant result, whether that was positive or negative. My relationship with image making hasn't changed as I still use the skills and concepts of the traditional methods in my digital sketches to this day. Without these skills, digital doesn't work as a medium for creating work, as the images have no soul, are flat, non-descriptive, and have no meat on the bones.*

Isotope No52 - Digital Art, 49.7x150cm, 2000



**Your work often incorporates natural light and colour as starting points. Can you talk about how you identify these moments of inspiration in your everyday life?**

*Every day, I walk around absorbing images. If I see something that catches my eye, the iPhone is out. I normally take photos of the same view at different times of the day, allowing me to capture the changing light and colours affecting the structures and the surrounding area. More recently, I have been using images captured from places where I grew up and have lived, places that have a history not only with me but the local community. Initially, I work on them on my phone and save for later, allowing my mind to process how they can be developed and moved on.*

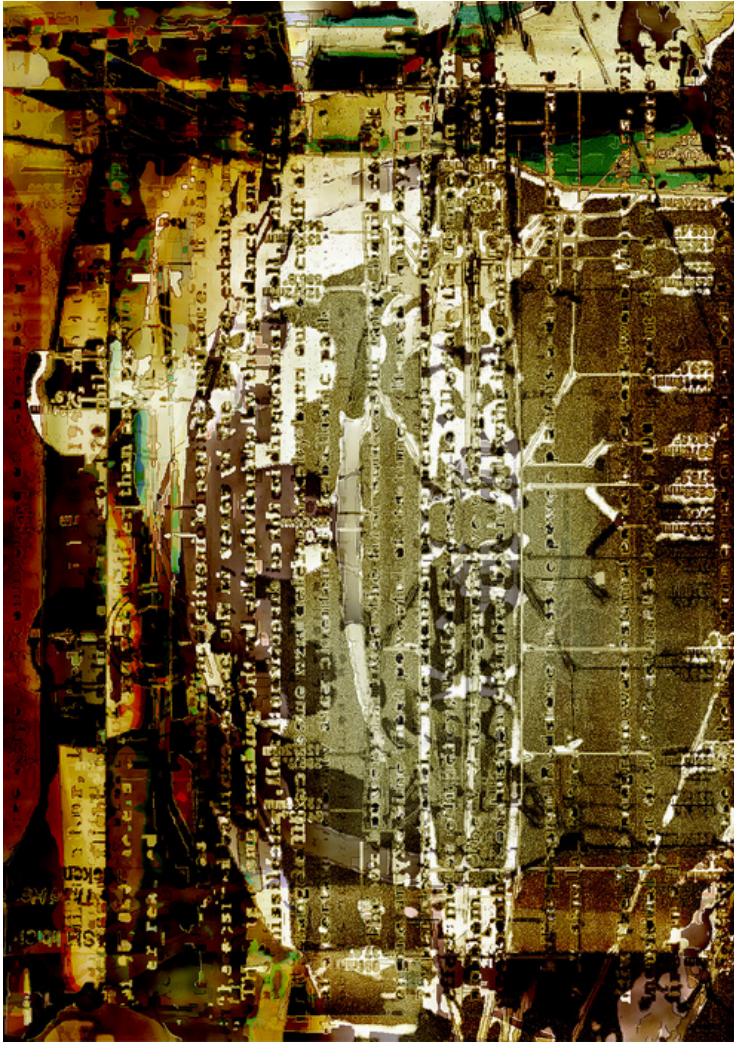
**You describe your iPhone as your sketchbook. What advantages or limitations do you find in using such a readily accessible digital device for capturing and developing ideas?**

*I've used Apple products since the early 1980s, and two of the greatest devices from Apple are the first Macintosh and the iPhone. My iPhone is with me all the time, and to be honest, I dislike traditional sketchbooks. The only limitation is that the battery could go flat, and the advantages are that everything is saved to the cloud, so it is readily available when I get home.*



**How do you balance control and spontaneity when creating abstract or conceptual work from organic sources like light and colour?**

*I tend not to think about control, but inevitably, I do have controls in place, and this is built into digital software, version control, saving as you go, and rolling back. Being spontaneous is what making art is about; choices are made like a flick of a switch. Colours must work next to each other, and light influences the tone.*



**Your art seems to emphasize depth and focus. What techniques or philosophies do you use to guide the viewer's eye and create a sense of immersion?**

*The use of architecture, landscape, and other source material, which is included in my work, provides me with the parameters for depth and focus. Colour then plays a large role in setting tonal depth and drawing the viewer into the work, making their eyes move around the image. The original works from 2000 were very large and were designed to be viewed from a distance, but I noticed viewers moving closer and immersing themselves in the work, which filled their peripheral vision.*

**Having worked at several universities, how has teaching influenced your own practice, especially in the evolving landscape of digital art?**

*I think one of the biggest things I've learnt and witnessed over the years from teaching is that some creators get lost in the process of using digital media to create their work. There's a lot more emphasis on the tool*

*making the artwork and less of the artist's skills, knowledge, and personality shining through. It's as though they have fallen into a trap and have been lost in the process. That's why I have always remained true to my traditional skill sets when working with digital media, and why now I am pushing the boundaries further by moving the creation of my next works from the iPhone/Mac to the printer, creating the final piece, moving back towards more traditional printmaking processes.*

**Do you see your work more as a continuation of traditional fine art principles in a digital context, or as a departure into something entirely new?**

*I see it as another string for my bow, another part of my tool kit. My skills come from the traditional methods and methodology, so yes, it is a continuation and not something new. I treat it as an upgrade to my palette.*

**In what ways do you think the use of mobile photography has democratized artmaking, and how does that impact your role as a professional artist?**

*When I was a kid, all references to me growing up were on film-based photography, easily lost or damaged. Now we live in a world where everything is digitally documented and in the cloud. This empowers me as an artist, enhancing my portfolio and allowing me more freedom in the creation process.*

**Looking back at your early days at Bretton Hall to now, how has your understanding of 'medium' changed, and what excites you about the future of digital art?**

*Bretton was a magical place full of talent, experimentation, and leftfield thinking. We were pushed to break the boundaries with more traditional methods and incorporate them with the new. Mediums come and go out of fashion, and new ones develop all the time, so Digital was just one that developed and popped out in front of me at the right time.*

*My next set of work is going to be interesting but time-consuming, it's still digital-based, but I will be using the printer to create the final piece, by running the print through the printer multiple times.*

*If I have learnt anything about digital, it is not to let the software/technology take over and lose the essence of what your work is about. That's why I am not a fan of AI.*

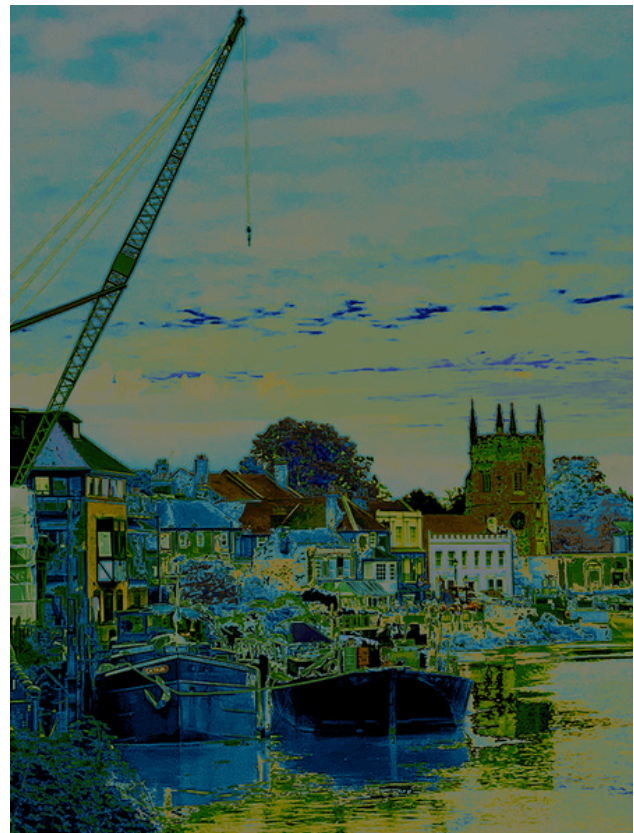
Isleworth No12.3  
Photography & Digital, A3, 2025

Isleworth Wharf No10  
Photography & Digital, A3, 2025

A move away from my traditional conceptual works, but still using natural light and colours from the surrounding area. This work is a view of the Thames in London, where I grew up and spent a lot of my time.



A move away from my traditional conceptual works, but still using natural light and colours from the surrounding area. This work is a view of the Thames in London, where I grew up and spent a lot of my time.





# Surrealized



Surrealized is the pseudonym of a digital artist exploring the space "between form and silence". Rooted in surrealism and influenced by the principles of nonduality, their work reimagines the perception of reality through dreamlike compositions, fluid structures, and contemplative visual balance. Each piece is a quiet meditation – a surrealized vision of unity, stillness, and transformation. Choosing to remain incognito, the artist deliberately steps back from personal exposure, allowing each work to speak independently of biography or identity. Currently working in digital media and NFTs, Surrealized exhibits on platforms such as objkt.com, blending tradition with emerging technology to create immersive visual experiences.

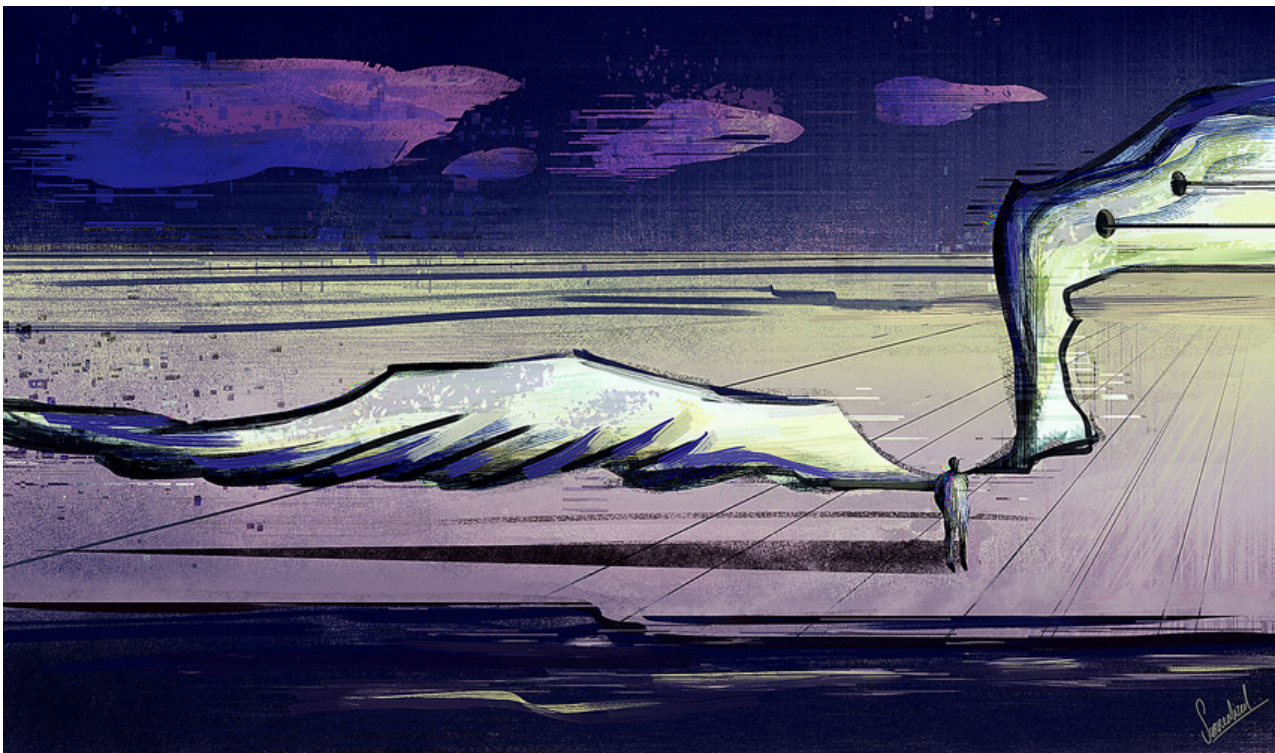


Figure With The Wings 3  
Digital Art, 2025

*"My work exists in the liminal space between form and silence – an ongoing exploration of how inner states can be rendered as dreamlike, fluid visual experiences. Influenced by the language of surrealism and the philosophy of nonduality, I aim to create images that dissolve the perceived boundary between the self and the seen. Rather than illustrate dreams or narratives, I approach each piece as a contemplative field: an architecture of sensation, absence, and subtle tension. Using digital tools, I reshape space, distort structure, and soften logic to evoke a stillness beneath perception. Each image is not a conclusion, but a suggestion – a quiet reimagining of what art can be when it no longer seeks to explain, but to simply be."*

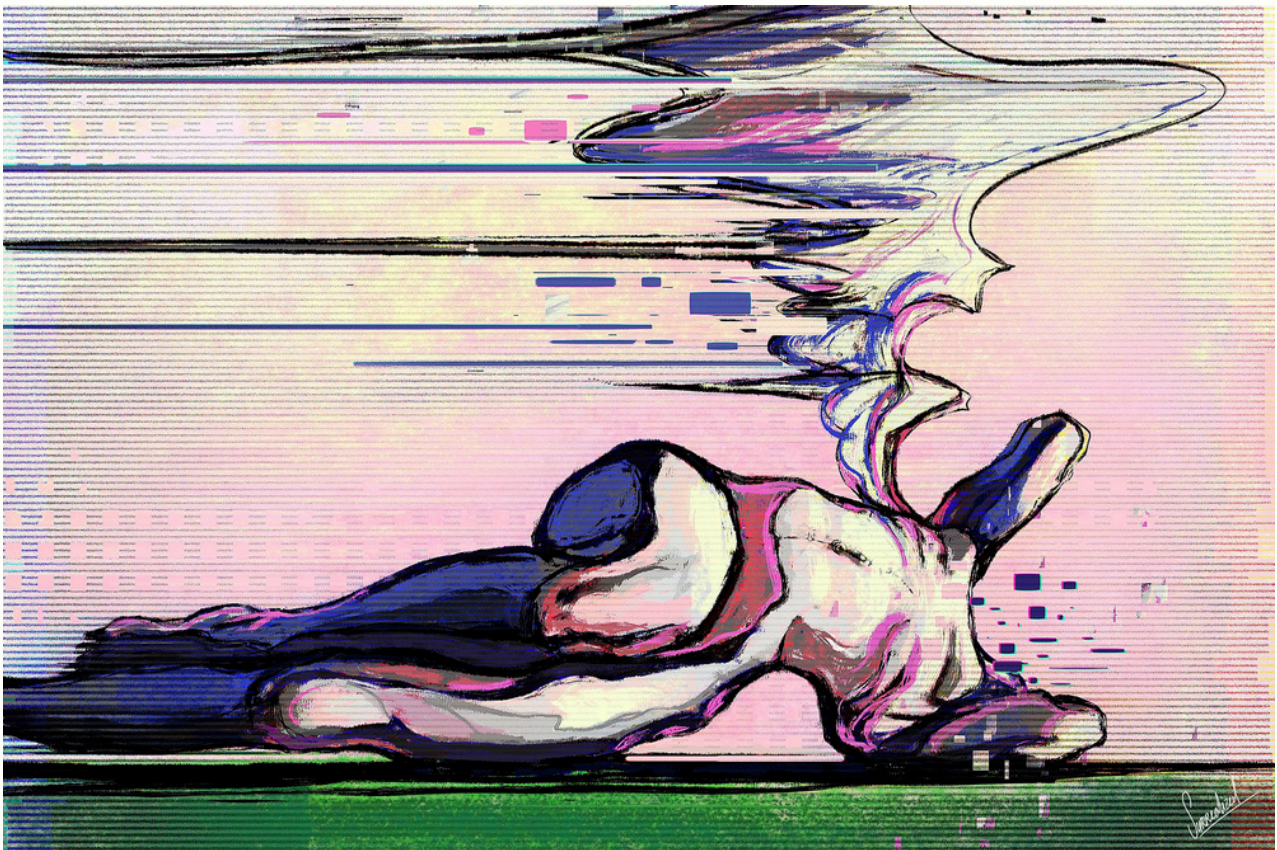


**Your work exists “between form and silence.” Could you elaborate on what this space means to you, both philosophically and artistically?**

*Form and sound may seem unrelated, yet both outline emptiness. To me, form is a boundary that frames silence, not in opposition to it, but as its visible expression. It is in this meeting of visible form and the invisible space of stillness that my work begins. The right combination of forms should open a door - an arch - into silence and infinite mystery.*

**How does the philosophy of nonduality influence your creative process and the way you perceive the relationship between the self and the artwork?**

*The philosophy of nonduality was a turning point in how I perceive myself and the world. It awakened sensations I'd never found words for - they became inner landmarks. In my process, I follow these sensations as guides. If a created image resonates with one of them, it becomes part of the painting.*



Daemon's Breath  
Digital Art, 2025

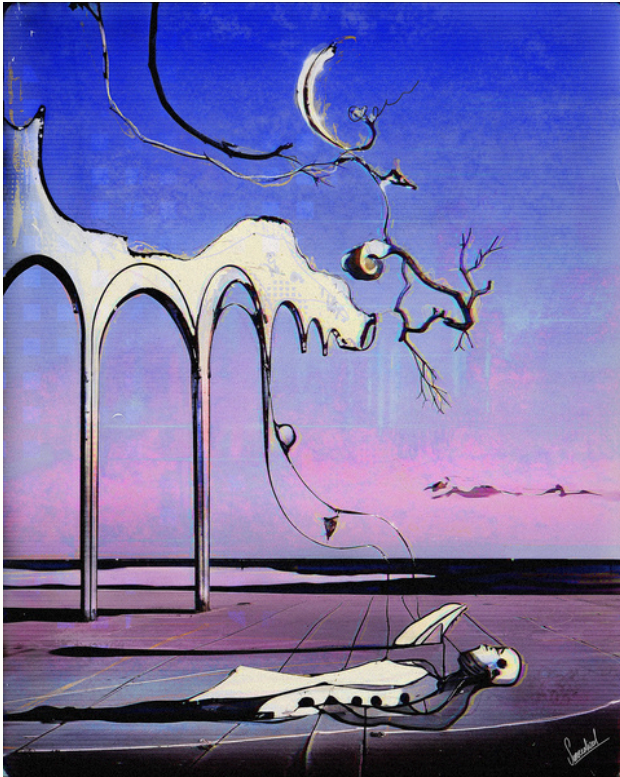
**You describe each piece as a “quiet meditation” rather than a narrative. How do you approach creating a work that invites stillness instead of storytelling?**

*Creating a painting is like meditating: it begins with noise - thoughts, emotions, narratives. I work through this stream, sketching, sorting, discarding. Eventually, like in meditation, the noise subsides. What remains is silence - not emptiness, but presence.*



**Surrealism is central to your practice. In what ways do you reinterpret surrealist traditions through digital media and contemporary technology like NFTs?**

*Surrealism became a tool for exploring the subconscious, emptiness, and the unknown. Digital media, technology, and NFTs all serve the same inquiry. There are ways to search for an arch or opening that leads beyond form, toward infinity.*



Formless Silence  
Digital Art, 2025



Brahman's Whisper  
Digital Art, 2025

**You deliberately remain incognito, letting the work speak without the weight of biography. How has anonymity shaped your relationship with audiences and collectors?**

*If someone collects my artwork, it's because something in it resonates, not because of visibility or reputation. Anonymity gives me freedom: I can shift my visual language, change pseudonyms, or move between accounts in line with my creative direction. I'm not bound to a fixed identity; I allow the work to lead.*

**In your process, you mention reshaping space, distorting structure, and softening logic. Could you walk us through a typical creative workflow or moment of experimentation?**

*It usually begins with a line, a contour - pure automatism. From there, forms emerge and the unnecessary is cut away. I keep only those that evoke a deep, layered response. Distortions and added elements, including AI, all aim to reveal wormholes in reality - passages into infinite mystery.*

**Your works feel meditative yet subtly dynamic. How do you achieve the balance between tension and stillness in your compositions?**

*Tension and stillness are like waves - cycles of intensity and calm. Movement represents oscillation, but always in service of space. Tension, as the counterpoint to relaxation, helps define and deepen the presence of stillness.*



**NFTs and online platforms like objkt.com have become integral to your practice. What opportunities or challenges do you see in presenting contemplative, meditative art in a digital marketplace?**

The digital market has its own narratives and visual language; communities form around shared rules and dynamics. An artist deeply committed to personal language and vision may not fully align with these structures and will need to find a path that reflects their direction.

**You describe your pieces as “suggestions rather than conclusions.” How do you hope viewers will interact with or interpret these open-ended visual experiences?**

*Imagine seeing a distant shape you think is a white horse, but as you approach, it becomes a few concrete blocks. The horse is gone, but the mystery remains. That gap in reality - the moment of dissolution - is the experience I try to offer.*

Wind of Intent - Digital Art, 2025

**Looking ahead, how do you envision your practice evolving as digital tools, virtual spaces, and immersive technologies continue to expand the possibilities for surreal and contemplative art?**

*When I think of myself as an artist, I imagine a primitive person with charcoal in hand. They don't know why they draw - only that they feel something and must express it. Whether it's a piece of coal or a stylus doesn't matter. If new tools support that impulse, I'll use them.*



The Observer's Threshold - Digital Art, 2025



The Luminous Edge - Digital Art, 2025



# Caroline Bennett



Caroline is a photographer based in Yorkshire, England. She has always been fascinated by photography, and the first photograph she remembers taking was with her father's camera — a very shaky image that marked the beginning of her creative journey. Over the years, she progressed from a Kodak Pocket Instamatic, through a series of point-and-shoot cameras, to her first serious camera, an Olympus OM10, which she received as a gift for her 21st birthday. The transition to digital photography and Canon cameras became a turning point in her practice, and she began to pursue photography more seriously after taking an online course in 2018. Caroline is deeply inspired by the world around her, with a particular love for woodland, flowers, and intimate landscapes. Being behind the lens allows her to slow down and truly see her surroundings. Her passion lies in creative photography, often using techniques such as soft focus, multiple exposures, and image blending to craft unique pieces of art. She frequently incorporates textures, patterns, and colors to transform a single image, embracing the unpredictable journey of creation. For Caroline, the process is as rewarding as the final result, filled with discovery, excitement, and a deepened connection to the natural world.



**Can you share the memory of that very first “shaky” photograph you took with your dad’s camera and how it sparked your fascination with photography?**

*My Dad always had a camera, and I loved seeing the photographs he took of our family. On a day out, my Dad finally handed me his camera after much begging from me. I remember feeling so excited that he would trust me and also scared that I wouldn’t do it right. I know the resulting photo wasn’t straight, and it was blurred, but I still felt the joy of taking it.*

**How did your journey from film cameras to digital change the way you see and capture the world?**

*I treasured my film camera, but back in the 80s, there was no money to have access to a dark room, and I knew that I was missing out on a very important part of the process. I had to put up with how the photos had been processed, but with the arrival of digital, I was finally able to process the images as I liked. I was now in control.*

**Woodland, flowers, and intimate landscapes — what draws you to these quieter corners of nature?**

*Life can be so hectic, lived so fast, and spare time is a luxury to a lot of people. I love that I’m able to get out early before the morning rush, when the light is beautiful and there’s hardly anyone around. I like the intimacy of being surrounded by trees or flowers, etc, where all that exists is me and my camera.*

**Can you elaborate on how being behind the lens changes your perception of the world around you?**

*I relish being in the moment, not just the sights but the smells and sounds of nature, being at one with my surroundings. Everything seems bigger, bolder, and significant when I look through my lens. Walking through woodland at the break of day when all the birds are singing and there isn’t a soul in sight is a heavenly experience.*



Dahlia Re-imagined  
Photography,  
12"x12", 2025

A stunning Dahlia flower is at the foundation of this artwork. The flower has beautiful contrasting colours and wonderful shapes in the petals. The inclusion of spirals changes the shape of the flower on the right-hand side but preserves the original Dahlia on the left. The spirals add a sense of movement and visual interest and leave the feeling that the flower is in the process of transforming into something new, a rebirth.

Cosmos Dream  
Photography,  
10.7"x16", 2025

This artwork’s foundation is a beautifully simple cosmos flower. I am drawn to the spiral and included numerous spirals to draw out the shape of the flower but leave the essence of the cosmos at the centre. The spirals add a sense of movement and visual interest and transform a simple flower. The use of red adds energy and vitality, and the gold in the background adds spirituality.





**What inspired you to move from traditional photography to creative techniques?**

*I joined a camera club two years ago, and they had a category for creative images. I had no idea what I was doing when I began, so I watched loads of videos and joined free workshops online. I also learned to use the tools of my software program (Affinity Photo) and began playing. The first creative image I entered into the camera club won the yearly Exhibition and gave me the confidence to experiment.*

Delphinium in Purple  
Photography  
12"x12", 2024

The artwork is made up of photographic layers of multiple images and textures. The main subject started as a simple image of a blue Delphinium; the soft opening flowers have pretty shapes and textures. The addition of multiple texture layers transforms the work, giving it the feel of an oil painting.

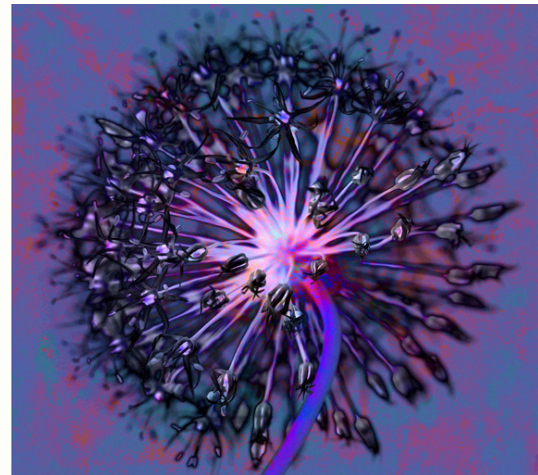




**How do textures, patterns, and colors influence your creative process when transforming a single image into something new?**

*The process is still very fluid, although I may have a vague idea where I want to end up or what feelings I would like the final image to evoke. I now have a large library of textures, patterns, and colors that I've taken over the last three years, and the more experienced I get, the more I get a sense of which will work with which image. I often think as I'm taking a photo that a certain texture or color overlay will work, or I realize that two photographs I've just taken will work well merged.*

Allium Universe - Photography, 10.78"x12", 2024



**How do textures, patterns, and colors influence your creative process?**

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**Can you describe a recent piece where the journey of experimentation led you somewhere completely unexpected?**

*I recently created a piece using images of the remains of graffiti which had been washed from a wall leaving interesting colours and shapes. I had an abstract in mind but the final results were disappointing. I almost gave up but had one last try with different blend modes, removing some of the textures I'd used and liked part of the image. Cropping to a square image intensified the colours and shapes and created a strong abstract which was completely different from my original idea.*

**Nature is ever-changing — do the seasons or weather play a significant role in your artistic inspiration?**

*I tend to take straight photos in winter as I'm drawn to the frost and snow especially with early morning light. I have rarely used winter images as foundations for my creative work, probably as there isn't a lot of colour present. The wonderful colours of Autumn and of flowers through Spring and Summer and are often the spark for creative photographs.*

**Since you began taking photography more seriously in 2018, how has your creative voice or style evolved?**

*When I began I just wanted to take good photographs and increase my skills. There were still some compositions which were definitely beginning to show my style such as shooting through flowers or things in lines. My creative photos have given me a unique style and voice, they are incredibly hard to recreate, I know as I've tried.*

**When viewers look at your photographs, what do you hope they feel or discover within your transformed landscapes?**

*I hope that I open their eyes to something new and interesting, that my photographs give a different slant on a traditional subject. If I've worked hard on an image to give off a certain emotion, it would be wonderful if the viewer could feel that emotion.*

# Hellperz



Kevin Derosa (Hellperz) is a Florida-based digital artist known for his emotionally charged and surreal visual storytelling. Working primarily in digital collage and photo manipulation, he blends realism with dreamlike overlays to explore themes of detachment, psychological tension, mysticism, the subconscious, and the beauty within chaos. His work inhabits the blurred line between reality and imagination, where the psyche itself becomes a landscape. Largely self-taught over seven years, Derosa draws inspiration from music, film, comics, and diverse artistic influences to shape his distinct visual language. Each piece serves as a visual diary — intimate yet abstract, familiar yet dreamlike — inviting viewers to enter a world of emotional transformation and symbolic reflection.

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**Your work often exists in the space between reality and imagination. How do you approach translating psychological or emotional states into visual form?**

*Most of my work is rooted in emotion first, such as grief, identity, stillness, transformation, etc., and I use surreal imagery and symbolism to explore those states without needing to explain them directly. I'm drawn to atmospheres that feel emotionally charged or slightly off, where the mood speaks louder than the subject. I often distort figures, play with light and shadow, or create environments that feel like they exist outside of time. It's less about realism and more about evoking a familiar feeling, like something from a dream or a memory just out of reach.*

**Many of your pieces explore detachment and psychological tension. Are these themes drawn from personal experiences, or do they stem from observation and storytelling?**

*My exploration of detachment and psychological tension comes from both personal experience and outside influences. I've experienced periods of disconnection from myself and others, and those feelings naturally find their way into my work. I also draw inspiration from film, music, and other visual media that explore similar themes, and pick what resonates through my perspective. Rather than telling a specific story, I focus on capturing a feeling that's hard to name but familiar to anyone who's felt lost or in-between.*

**As a self-taught artist, what were the biggest challenges in shaping your distinct visual language, and how did you overcome them?**

*One of my biggest challenges as a self-taught artist was learning to trust my instincts without formal training to guide me. Early on, I often second-guessed whether my work was valid or fit into traditional ideas of art. Over time, I embraced the freedom that came from not having a formal background and focusing instead on mood, symbolism, and creating a visual language that felt honest to me. Drawing inspiration from film, photography, comics, and music helped me develop an intuitive and personal style that continues to evolve.*

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The Eternal Consciousness  
Digital Art, 2022



**Music, film, and comics play a role in your inspiration. Can you share a specific work from one of these mediums that has deeply influenced your art?**

*The Cell (2000) has had a major impact on how I approach visual storytelling around the mind and emotion. It's a bold, surreal, and experimental dive into the subconscious that showed me how visuals can be both disturbing and beautiful. That film expanded my view of what art can do beyond aesthetics, and its influence still shapes the direction of my work today.*

**Your art is described as a “visual diary.” What does that diary reveal about your inner world?**

*Calling my art a “visual diary” feels accurate because each piece captures emotional states or inner shifts that I can't always put into words. It reveals parts of me that are in flux such as grief, identity, stillness, or emotional detachment. Often, I don't fully understand a piece's meaning until it's finished, as if my subconscious is speaking first and I'm just translating. The diary isn't supposed to be linear or easy to read, but honest in reflecting a fragmented, symbolic, and surreal world. In a way that emotions feel when you sit with them.*



**Digital collage and photo manipulation allow for limitless possibilities. How do you know when a piece is finished?**

*I think knowing when a piece is finished is more about a feeling than a rule per se. With digital collage and photo manipulation, it's easy to keep adding or adjusting elements around, but I've learned to listen more to what emotions I set out to express, which feels clear to me to determine the finished product. Sometimes I will let the piece sit for days or weeks at a time to allow my emotional process to feel more controlled in order to convey what I want to express better.*

**Surrealism and symbolism are central to your work. How do you balance clarity and abstraction to keep your art emotionally accessible to viewers?**

*I try to balance surreal elements with emotional truth to make sure each piece is tied to a real feeling, even if it's deeply personal. I'd like to think this approach makes my work accessible because viewers might not know exactly what it means, but they can feel it. I aim to create tension between clarity and mystery by giving enough to connect with while leaving room for personal interpretation. Symbolism usually helps convey emotions beyond logic, so even when the visuals are strange or dreamlike, the underlying feeling is universal.*

**You explore “the beauty within chaos.” How do you define beauty in a world of psychological tension and dreamlike distortion?**

*For me, beauty isn't about perfection or calm but about honesty and complexity. In a world filled with psychological tension and dreamlike distortion, beauty appears in the cracks and contradictions where pain and vulnerability coexist with strength and transformation. I often find beauty in raw, fragile moments because that's where real growth happens, especially in my own experience. I don't see chaos as something to hide but as something to explore by creating a tension that brings more emotional depth to the viewer.*

The Red Dragon  
Digital Art, 2025



**The line between the subconscious and conscious seems key to your work. Do you use any specific techniques or rituals to access that creative space?**

*I don't follow strict rituals but try to create space where my subconscious can come through naturally. This often means working intuitively, letting images and emotions flow without overthinking or judgment. I reflect that through journaling, music, or quiet moments alone, to tap into what's beneath the surface. Most of my ideas come from dreams or fleeting emotions that I later explore visually, and this helps by staying open and patient, so the work feels raw and true.*



The Glow of The Divine Within  
Digital Art, 2025

**Looking forward, how do you see your style evolving, and are there new techniques or narratives you want to explore in your future projects?**

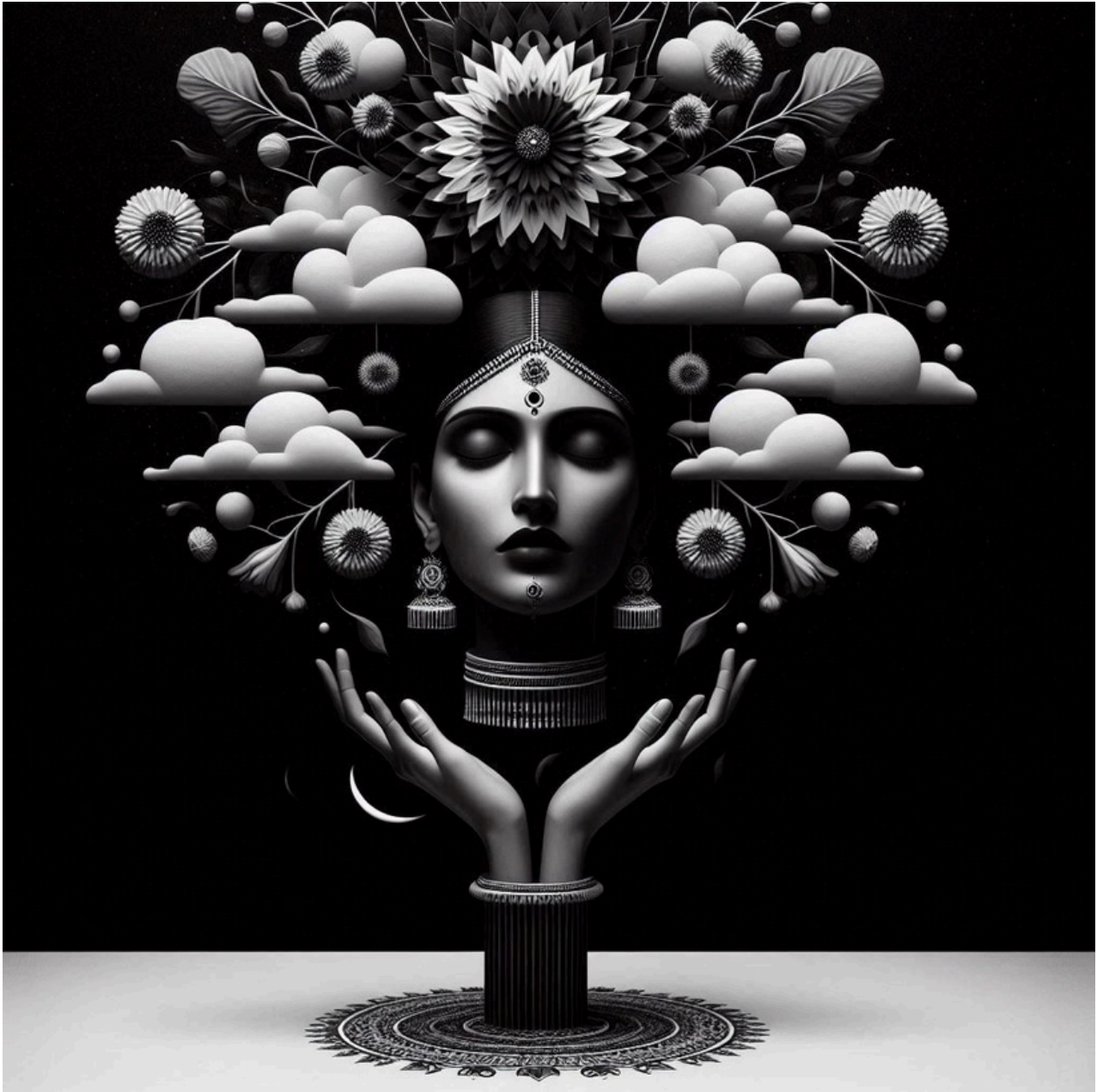
*Looking ahead, I see my style evolving toward deeper emotional and visionary expression. I've been drawn to video editing as a way to bring my visuals to life and create a more immersive experience through motion, sound, and atmosphere. It will give me opportunities to explore emotions that still images alone can't always capture. I'm also interested in blending surreal visuals with themes like memory, identity, and transformation to push my storytelling in new directions.*



# Miriam Habibe



Miriam Habibe is an emerging Welsh-based artist of BAME South Asian heritage whose creative journey embodies resilience, identity, and self-discovery. After years devoted to parenthood and a full-time career, she has returned to her artistic roots, crafting deeply expressive works that bridge tradition and modern experimentation. Drawing inspiration from craft forms like weaving and the study of video and performance art, she merges abstraction and mixed media techniques, forging an artistic voice that is uniquely hers.



Fragments of a Dream The Gilded Facade - Digital print, 70x70cm, 2025

A defining aspect of Miriam's practice is the Japanese SAORI weaving philosophy, which celebrates intuitive creativity and unfiltered self-expression. This approach aligns with her journey and her longstanding practice of Japanese Buddhism, reinforcing the connection between inner transformation and artistic exploration. Miriam's materials range from fibres, painted glass, and digital mediums, reflecting her belief in the dialogue between the external world and personal experience. Her work has garnered recognition in esteemed exhibitions, including Boomer Gallery's Identity and the international Threads of Connection, as well as Art from the Unseen in Beaumaris Town Hall and the Aberleiniog Sculpture Trail (2023). She showcased her work at Manchester Art Fair (2024) and was featured in Abstracted magazine and an exhibition that same year. Miriam's presence in the contemporary art landscape was further cemented through inclusion in 101 Contemporary Artists & More.../ VOL9 and exhibitions with CasildArt Gallery in London (2024/2025), where she connected with American collectors.

Miriam holds a 2.1 Honours degree in Time-Based Media/Fine Art from Preston Polytechnic (1988) and is a featured member of Art North Wales. Through her work, she continues to weave together personal truth and universal narratives, embracing art as both an expressive outlet and a means of connection.

Dove-Wings and Phantom Fingers - Digital print, 70x70cm, 2025

The digital artwork "Dove-Wings and Phantom Fingers" extends a dreamlike, surreal atmosphere, blending serenity with quiet unease. In stark black and white, an Asian woman stands at the centre, surrounded by fluttering doves and ghostly fingers reaching from shadow. Soft wings graze her skin, while spectral hands suggest a tension between freedom and control. Is she being guided—or drawn deeper into the unknown? Her expression remains unreadable, caught between surrender and resistance. Blurred movement evokes the instability of dreams, where memory and reality shift and dissolve. The piece invites viewers into a poetic, mysterious world shaped by subconscious emotion.



Mascara Veil Crying Through Shadows - Digital print, 70x70cm, 2025

The digital artwork "Mascara Veil Crying Through Shadows" evokes a dreamlike, haunting atmosphere where light and shadow blur the line between beauty and sorrow. In monochrome tones, an Asian woman gazes out, her smeared mascara forming abstract trails of emotion across her face—echoes of forgotten dreams or fading memories. Sharp contrasts and soft blurs mirror the way the mind recalls with both clarity and distortion. Shadows creep like distant fears, deepening the surreal mood. Is she mourning a nightmare or a dream lost? The piece invites viewers into an intimate space of emotion, memory, and mystery.





Echoes of Enclosure Reaching Beyond the Dream  
Digital print, 70x70cm, 2025

The digital artwork "Echoes of Enclosure: Reaching Beyond the Dream" carries the same surreal, dreamlike intensity but introduces a sense of movement—an attempt to break free from the abstract confines of the subconscious. In stark black and white, the composition centres on an Asian woman, her figure emerging from intricate, overlapping geometric patterns that twist and fragment around her. Her arm extends outward, fingers reaching beyond the boundaries of the dream world, yet the surrounding structures seem to pull her back, like echoes of memories refusing to release their grip. The geometric forms shift between solid and fluid, as though the dreamscape itself is undecided, balancing between reality and illusion. The contrast of sharp, angular edges and soft shadows heightens the tension, evoking both confinement and defiance of escape. Each fragmented shape carries symbolic weight—perhaps representing thoughts left unsaid, dreams unfulfilled, or the unrelenting grasp of time. Does she seek liberation, or is she drawn deeper into the embrace of the unknown? The monochrome palette enhances the interplay of light and shadow, allowing the viewer to interpret whether she is breaking free or simply dissolving into the patterns that define her existence. A haunting reflection of inner turmoil and transcendence.



# Yi Chun Lin



Yi Chun Lin is a Taiwanese visual artist and designer based in New York. Trained in graphic design at the Academy of Art University, she works across disciplines—but her artistic practice stands at the intersection of visual storytelling and cultural introspection. Her work explores personal memory, emotion, and the quiet tensions of everyday life through bold colors, intuitive forms, and a playful yet reflective approach to image-making. She has exhibited in New York, London, and Rome and has an upcoming group show in South Korea. Yi Chun also receives numerous international design awards, including Creative Quarterly Awards, A'Design Award, GDUSA, C2A, and MUSE Creative Awards.

Rush Hour at 59th,  
Digital Art,  
10"x12", 2025





*"Art is a language that transcends words, allowing emotions, perspectives, and untold stories to take shape through visuals. My artistic approach blends structured design principles with the freedom of digital and experimental techniques. Inspired by contemporary culture, urban landscapes, and personal experiences, my work often plays with vibrant colors, intricate details, and layered compositions to challenge the boundaries between design and art. As a Taiwanese artist living in New York, I am fascinated by the way cultural identity and personal experiences shape artistic expression. Through my work, I strive to create a dialogue between tradition and modernity, East and West, structure and spontaneity—capturing the ever-evolving essence of visual communication."*

Endless Gallop  
Digital Art, 10"x10", 2025



**Your statement describes art as a language that transcends words. How do you translate emotions or untold stories into visual form?**

*Honestly, I usually don't start with a "story" in mind. It's more like a certain mood, or a small detail I can't forget—something quiet but sticky. I let it stay with me for a while, then followed it visually, like tracing a shadow. Sometimes it becomes a shape, a repetition, or a weird little texture that feels right. I guess I trust that the feeling will find its way out, even if I don't explain it directly.*

**Your work exists at the intersection of design and art. How do you balance the structured principles of graphic design with the freedom of experimental techniques?**

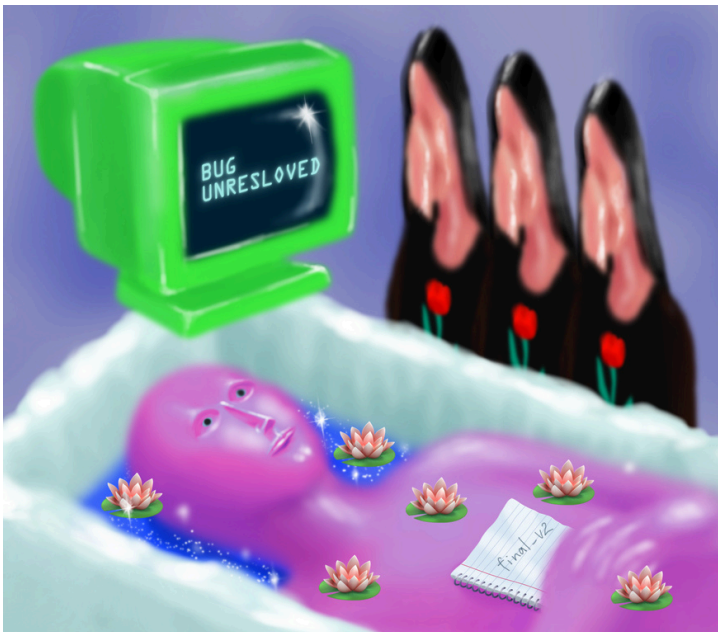
*Design taught me how to organize things clearly, but I really enjoy messing things up too. When I'm working on my art, I let myself be more instinctive and not worry so much about rules. Sometimes the design habits still sneak in—like how I arrange space or balance elements—but I try not to overthink it. It's like switching between two mindsets, and both are useful in their way. I think I enjoy that back-and-forth.*

**Cultural identity is a recurring theme in your work. How has moving from Taiwan to New York influenced the way you see yourself as an artist and the stories you want to tell?**

*Moving here made me see my "Taiwan-ness" more clearly, because suddenly it's not the default anymore. Back home, I didn't have to explain anything about where I came from—it was just part of the air. But in New York, I started noticing the little things that feel familiar or foreign, and those started showing up in my work. It also made me want to hold on to some parts more tightly, while being open to mixing them with new influences. So I guess my identity became something I play with, not just carry.*

**You often explore vibrant colors, intricate details, and layered compositions. Could you share how your choice of color and layering conveys emotion or narrative in your pieces?**

*Color is honestly just very emotional for me. I pick colors based on how they feel next to each other, or what kind of tension or comfort they create. Layers are like thoughts that overlap—memories, distractions, second guesses. I think both color and layering help me say things without saying them. They leave space for people to feel something without being told exactly what it is.*



**Your art aims to create a dialogue between tradition and modernity, East and West. Can you give an example of a work that embodies this cultural dialogue?**

*One piece that comes to mind is final\_v2. On the surface, it looks like a surreal digital funeral—very modern, very internet. But then there are symbols that feel more traditional, like lotus flowers and ritual-like gestures. I wasn't consciously trying to "blend cultures," but I guess it just naturally showed up because I carry both worlds in me. It's not about fusing East and West perfectly—it's more like letting them exist together, even if they don't always fit.*



**Memory and the quiet tensions of everyday life are central to your creative process. How do these subtle, personal experiences transform into visual storytelling?**

*A lot of my ideas come from things that seem small, like a strange dream, a moment of silence, or something someone said and quickly forgot. I tend to collect these fragments without knowing what they'll become. Later, they resurface when I'm sketching or building a scene, like puzzle pieces that suddenly click. I don't try to explain them too much—they just become part of the texture. I think visual storytelling doesn't always need a plot; sometimes, atmosphere is enough.*

**You've exhibited in New York, London, and Rome and have an upcoming show in South Korea. How does presenting your work in different cultural contexts influence how it is received or interpreted?**

*Definitely. In some places, people are more curious about the cultural references, like "Where does this symbol come from?" or "Is this rooted in Asian folklore?" In other places, they focus more on emotion or aesthetics, without asking much about context. I like seeing how different viewers project their own stories onto my work. It reminds me that once I release a piece, it doesn't belong to me anymore. And that's kind of beautiful.*



**As an artist and designer, you've received numerous international design awards. How does recognition in the design world intersect with or influence your fine art practice?**

*Winning design awards gave me confidence early on, especially when I was still figuring out my artistic voice. It showed me that clarity and intention matter—even in the most expressive work. At the same time, I've learned to separate design logic from my art when I need to, and allow more room for uncertainty. Sometimes my design side helps me finish a piece more cleanly, and sometimes my artist side reminds me to mess it up a bit. They take turns driving.*

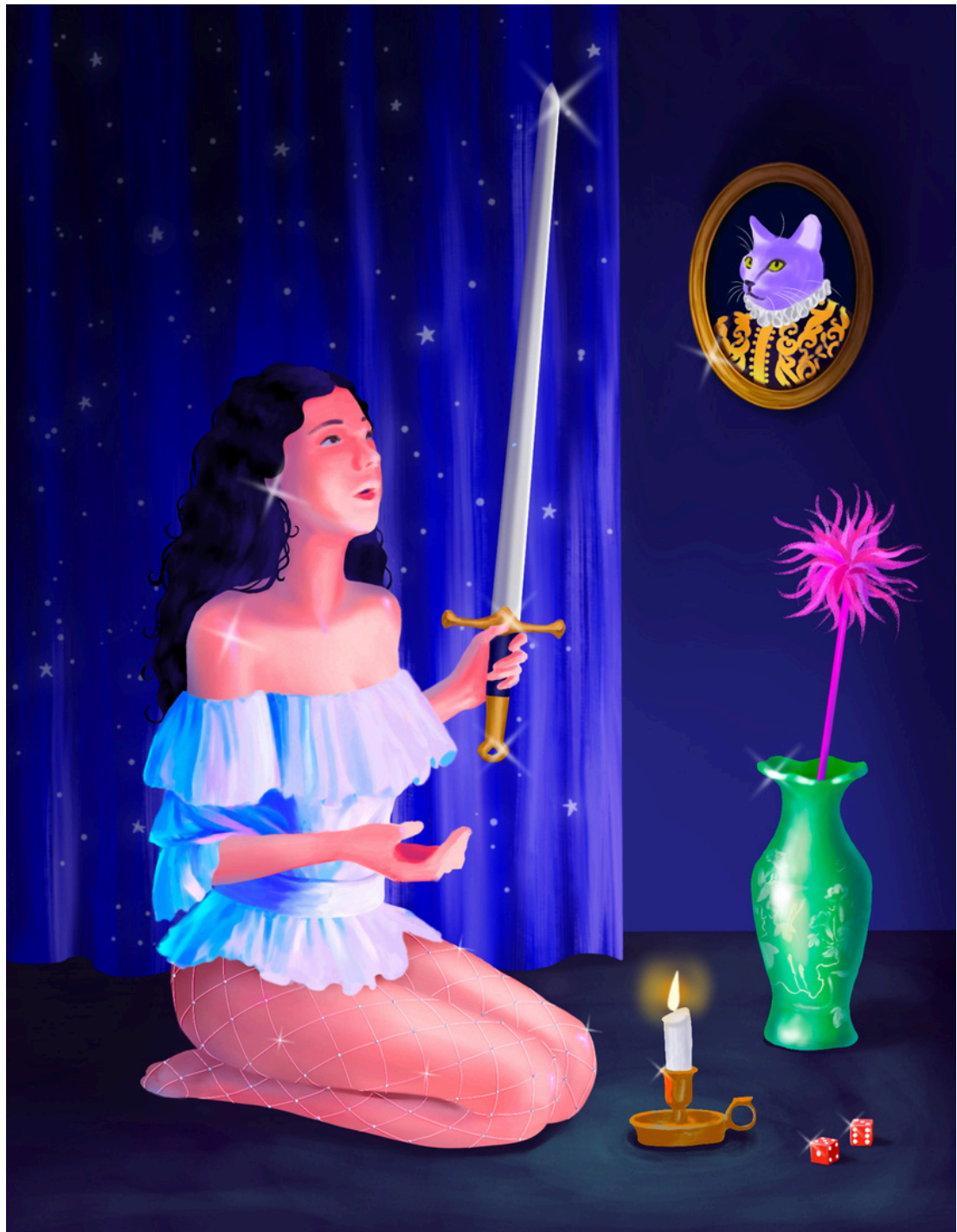
**Your approach is both playful and reflective. How do you navigate the balance between spontaneity and intentionality in your creative process?**

*I think I start from play, just putting things down without pressure or expectation. Then once something starts to take shape, I slow down and get more intentional about where it's going. It's like having a conversation where I don't fully know the script. Some parts feel planned, some feel like accidents, but I try to stay honest with how it unfolds. That mix of chaos and control is what keeps it interesting for me.*

**Looking ahead, how do you envision your artistic journey evolving as you continue to explore visual communication across cultures and disciplines?**

*I'm still figuring it out, and I think that's the fun part. I want to keep exploring what it means to be a visual storyteller without getting stuck in one format or one identity. Maybe that means more collaborations, maybe it means mixing materials, or even stepping outside of "art" sometimes. I hope my work keeps feeling personal, but also open enough to connect with different people in different ways. I don't know exactly where it's going, but I want to stay curious.*

Gaze  
Digital Art,  
13.25"x16", 2025



Not a Myth  
Digital Art, 11"x8.5", 2025





## notes:

[illegible]





