

Clouds 2026
CICA Museum
September 30 - October 18, 2026
2026.9.30. - 10.18.

Featured Artists 참여 작가: Emeline Beltran, Loránd Bögös, Ying Kit Chan, Danielle Glovin, Leo Hainzl, Angel Karagiozov, Minami Kinto, Valeria Ocean, Séraphine, Veronika Trubnikova, Agnieszka Zawisza, ZHURZH (Ekaterina Zhuravleva)

The exhibition explores internet and social media phenomena; the sharing and dissemination of information amid changing concepts and technologies; online and mobile cultures; and post-humanism. It features photography, 2D digital art, video art, performance art, web art, interactive art, sculpture, painting, and installation art.

본 전시는 인터넷과 소셜 미디어 현상, 변화하는 개념과 기술적 맥락에서의 정보의 공유와 확산, 온라인 및 모바일 문화, 또는 포스트휴머니즘을 주제로 하는 사진, 2D 디지털 아트, 회화, 비디오 아트, 인터랙트 아트, 퍼포먼스 아트, 설치 작품을 소개합니다.

Emeline Beltran



“Electric Petals Archive” (2023)

This piece, titled *Archive of Electric Petals*, is a light portrait photo of fireworks on Coronado Island. This work explores the transformation of fleeting physical experiences through digital image-making. Fireworks, typically perceived as brief and ephemeral, are reinterpreted through long-exposure photography, allowing their motion to be extended, layered, and preserved. Through this process, the bursts of light shift into organic, almost floral forms, resembling blooms suspended in the night sky. What is normally experienced in seconds becomes a sustained visual field, revealing patterns and traces otherwise invisible to the human eye. Within the context of networked and image-based culture, the work reflects on how transient moments are continuously captured, altered, and redistributed through digital technologies. The image functions as both documentation and transformation, emphasizing the role of mediation in shaping perception. In preserving a moment of celebration, the work questions how digital processes reframe memory, duration, and experience.

Emeline Beltran is a Filipino American artist based in San Diego, California, USA. Raised in the San Gabriel Valley within a vibrant Asian diasporic community, her upbringing informs a practice that explores access, identity, and visibility within shared environments. She earned a Bachelor of Arts in Design Communications from California State University, Fullerton, and a Master of Arts in Health Communication, graduating with honors in both programs. Her academic training shapes her approach to visual storytelling, translating complex social narratives into compositions grounded in clarity, atmosphere, and spatial awareness. Emeline creates landscape-driven works that center stillness, space, and the right to occupy them. Her work reflects an ongoing inquiry into who is allowed to move freely, bloom fully, and exist visibly within contemporary environments.

Loránd Bögös



“szobatudos.hu” (2026)

Three years ago, I was still working in my grandfather's house, in a small rural town. For many years, I practiced self-observation within that space, and my method was work itself. I answered each of my questions with objects, and those objects, in turn, enabled me to ask new ones. In every instance, these material propositions led me back into interior spaces, where over the course of several years I gradually displaced myself from my own home and eventually moved away. After leaving, I wanted to create a new home for the works that had accumulated in the house. This led me to think about a digital continuation and a new form of practice. The website is a kind of digital dwelling that encompasses the experimental work of the past twelve years and makes it navigable. It attempts to answer what the image of a movable home might be — a home animated by longing for home itself — and what it means to experience digital spaces as a kind of wandering through a Platonic realm of ideas.

Loránd Bögös (1986, Debrecen, Hungary) Sculptor and artist researcher, Lorand was a student on a DLA programme at the University of Fine Arts, Budapest. His work is characterized by large scale installations of fibreboard and multimedia elements. In 2019 he was a fellow at the International Artists' Camp Debrecen organized by MODEM, in 2020 he was featured in the video series *Fuga Microcosmos*. His installation "I have been replaced by my objects" and a short film "Still life" about Bögös's art directed by József Tasnádi were presented at Gallery MODEM Re:re exhibition in 2023. The same year, he participated in the Documenta AIR programme, and as part of the residency the following year he made an intervention titled "Own Mill" next to the Danube in Regensburg. Since 2023 he has been continuously developing as a digital labyrinth of his media artwork based on the interior spaces of his house.

Ying Kit Chan



"Peace #8" (2024)

"Peace #9" (2024)

Clouds can appear beautiful and peaceful, but may also be a sign of danger. Dark clouds are often associated with storms. A mushroom cloud is a symbol of a nuclear explosion, which poses a serious threat to humanity. Amid ongoing global conflict and uncertainty, I created this series of artworks titled *Peace*. These two digital flower drawings from the series symbolize hope, renewal, sustainability, and our desire for peace.

Ying Kit Chan is a Chinese American artist and a professor of art at the University of Louisville. His work explores environmental ethics and the relationship between humans and nature. For over forty years, the philosophy of harmony, interconnectivity, and peace deeply influences his artistic practice. He has presented his work in over 250 exhibitions worldwide, spanning countries such as Korea, Japan, Taiwan, Hong Kong, Ecuador, Colombia, Australia, Canada, Portugal, Poland, Italy, Germany, Switzerland, and the United Kingdom.

Danielle Glovin



"Where I Post From" (2025)

Where I Post From reimagines the postcard in an era of digital spectatorship. Visits to New York's public live-streaming webcams transform fleeting broadcasts into personal mementos. Appearing both on-site and in-stream, presence becomes fragmented. Self-surveillance prioritizes appearance over authenticity. The medium of the postcard, an early form of social media, established the circulation of images that enable experiences to be shared. The ubiquity of live-streaming today demonstrates the desire to be witnessed and the enduring value of views.

Danielle Glovin (b. 1993) is a New York-based visual artist working between conceptual and documentary photography. Her practice materializes tech-mediated imagery in paper and ceramic through traditional and alternative photographic processes. She separates images from their original contexts to investigate how they circulate, degrade, and function as both evidence and entertainment.

Leo Hainzl



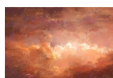
"Connector" (2026)

Connector presents a luminous interplay of interlocking ring forms suspended in a soft, atmospheric field of turquoise and aqua. Dominating the composition is a large, pale pink oval ring positioned centrally, anchoring the viewer's eye. Around it, smaller rings in blush pink, lavender, and powder blue overlap and weave through one another, creating a sense of buoyant movement and spatial layering. The surfaces of the rings appear subtly textured, with visible painterly marks that give them a tactile, almost

sculptural quality. Behind and between these matte, pastel forms, shimmering crystalline accents in icy blues and silvery tones catch the light, adding depth and a gentle iridescence. This contrast between the soft opacity of the rings and the sparkling background elements enhances the feeling of dimensionality. The composition suggests themes of connection and continuity: each ring intersects or aligns with another, forming a network of linked shapes that feel both structured and fluid.

Leo Hainzl was born on 6 January 1968 in Bruck/Mur (Austria). His mother originally came from Yugoslavia. Between 1987 and 1993 he had stays abroad in Italy, Iceland and Israel. From 1994 to 1999 he studied painting and graphics at the University of Applied Arts Vienna. After graduating in autumn 1999, the first solo exhibition "Interregional Aspects and Visual References" was in the Kunsthau Muerz Gallery. Since 2000 participations at numerous group exhibitions in galleries and museums in Asia, Europe and America. Paintings can be found in the art collections of the City of Vienna, the Universal Museum Joanneum (Graz / Austria), the Faro Cabo Mayor Art Center (Santander / Spain) and the Ruse Art Gallery (Ruse / Bulgaria). In 2011, the previous formal and thematic production was mentioned in the General Artists Encyclopedia (De Gruyter Publishing House, Munich). From 2011 to 2013 he took courses in art and cultural studies at the University of Applied Arts Vienna. At the same time in 2012 to 2013 he was in two semesters of integral studies at the Faculty for Interdisciplinary Research and Education (IFF) with a final certificate on the project topic "Titian's body depictions between life, pain and death". In 2024, Leo Hainzl took part in the group exhibition "Postcards from the Edge—26th Edition" at the Berry Campbell Gallery (NYC) and in "Big Names, Small Art" at the Crocker Art Museum (Sacramento / California). 2025 was another important year for him so far: After participating in "Postcards from the Edge-27th Edition" in New York City in January, in March he was invited by Art Circle Slovenia for an artist in residence project as part of the European Capital of Culture 2025 Nova Gorica / Gorizia. In September, the Museo d'Arte Contemporanea Alcamo (Italy) presented his solo exhibition "Lezor: The Clemency of the Moment". In March 2026, his project "Ativ" was shortlisted by the Jury for Creaopen in Venice (Italy) among more than 4000 submissions from 110 countries. Leo Hainzl explores in his work processes symbols and an expanded visual language. He questions tensions and fractures in democratic societies and his own role as an autonomous artist in an unpredictable reality.

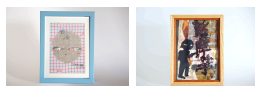
Angel Karagiozov



"Cloud Study #5" (2025)

Established in 1999 by artist **Angel Karagiozov**, Atelier Angel Karagiozov reconceptualizes the tradition of Old Masters' workshops within a contemporary digital framework. Operating as a creative laboratory, the studio synthesizes classical artistic principles with advanced technological methodologies, emphasizing research and innovation in digital processes, including computer graphics and other digital applications within fine-art practice. The atelier's mission centers on the exploration and development of novel artistic methodologies that expand the parameters of contemporary image-making.

Minami Kinto



"Head" (2025)

"Satsumaimo" (2025)

Head : I use "sewing" as a "way of living". For me, sewing is more than just fixing clothes. It is a way to repair our broken hearts and social roles, and change them into something new.

This work is like a diary. I made a child's face using many pieces of old children's clothes. The "scars" on the face show the real pain and feelings we have everyday. By sewing these pieces together, I want to show how we live, grow, and heal.

Satsumaimo : The Japanese characters for "Satsumaimo (Sweet Potato)" are meticulously stitched onto the surface. This work explores the persistence of memory and the tactile history of Ome, my own community. The piece is crafted from upcycled textiles, including children's wear and "Ome Yagui"—a vintage futon fabric woven in Ome during the early 20th century that once colored the intimate, everyday lives of local people. Historically, the weavers of these fabrics often enjoyed sweet potatoes as their daily snack.

Minami Kinto is a visual artist based in Ome, Tokyo, specializing in fiber art and embroidery. Born in 1988 in rural Tokushima, her practice is rooted in a life philosophy of "making with one's own hands"—a value passed down to her by her grandmother, a professional seamstress. Kinto uses "sewing" as a way of living. For her, sewing is more than repairing clothes—it is a practice of mending fragmented identities and fractured social roles, and transforming them into something new. Her works often include

performance snapshots, which document the ritualistic process of her creations and the physical engagement with her materials. She holds an MFA from Tama Art University (2013) and furthered her perspective as an exchange student at Hongik University in Seoul (2011). She was awarded the Katzman Scholarship from the Art Students League of New York (2015). Her major exhibitions include "Notation Festival '26", The National Gallery of Armenia, Yerevan, Armenia(2026), "VOCA 2023" at The Ueno Royal Museum of Art, the "Nature Art Cube Exhibition" at the Geumgang Nature Art Biennale, Korea (2025), the 37th Imadate Contemporary Art Paper Exhibition, Udatsu Paper & Craft Museum, Echizen City, Fukui, Japan, and Hirono Artist In Residence "Pinetree of Sunrise" Exhibition, Hirono Miraikan, Hirono, Japan(2025).

Valeria Ocean



"Dreaming" (2025)

Dreaming explores a state of suspended perception, where form begins to dissolve and boundaries lose their clarity. Fluid structures unfold across the surface, shifting between visibility and disappearance, creating a space that feels both internal and atmospheric.

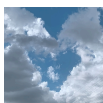
The work reflects a condition similar to clouds, where shapes are never fixed and meaning remains unstable. Forms emerge, overlap, and fade, suggesting a continuous transformation rather than a defined image. This instability becomes a central element, allowing the viewer to experience perception as something fluid and constantly changing.

Through layered textures and soft transitions, *Dreaming* constructs an environment that exists between reality and imagination. It captures a moment in which thought, memory, and sensation blend together, forming a landscape that cannot be fully grasped or repeated.

The work is part of an ongoing exploration of transformation and the gap between what we perceive and what we understand. Like clouds, the image resists permanence, inviting the viewer to engage with a state rather than a fixed form.

Valeria Ocean is a contemporary marine artist born in Russia and currently based in Da Nang, Vietnam. Her work is rooted in a deep fascination with water and the emotional worlds reflected in its movement. Through atmospheric seascapes and close studies of light, color and flow, she explores how shifting tides mirror the fluidity of human feeling. Her practice focuses on the subtle transitions between calmness and intensity, stillness and motion, clarity and depth. Water is more than a subject; it is a symbolic language that expresses renewal, emotional clarity, and the ever-changing rhythm of life.

S raphine



"EMBRACING A LOVED ONE" (2026)

While waiting in my car to turn left onto a busy street near my home I observed beautiful cloud formations. I was captured by an image that would disappear within seconds which was above where I lived. I knew at once this was a once in a lifetime natural phenomenon

I never considered painting from that photo, questioning whether others would believe the shapes I witnessed—hands and heart embracing what could be perceived as the image of an embryo. I, also, never anticipated that this photograph would attract the public attention it has.

After dedicating five years of intense study of the Korean language and making two visits to Korea, exhibiting at a museum in the country became a significant goal within my artistic career. While not one of my paintings, it is still my moment in time and my artistic statement.

Truly, Art IS Where One Finds It!

Don't just pass it by in a nano-second ...

Stop of a moment and absorb it.

S raphine's vitae of awards and accolades are extensive. Her paintings have hung internationally in private collections, 27 museums, and 202 galleries. She is a recognized teacher at colleges and universities, privately in her studio, and with many youth enrichment programs. One sees her innate talent to visually communicate her love of the regenerative power of nature, when she is painting. Her focus is on a deep relationship with Mother Earth, the ancestor of us all. Her art work ask the viewer to breathe, to remember, to return to their roots, and feel their connection to All That Is.

Veronika Trubnikova



“Rock Paper Scissors 1” (2025)

“Rock Paper Scissors 2” (2025)

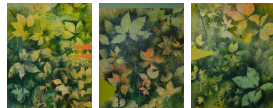
“Rock Paper Scissors 3” (2025)

In this project, the author is completing a reality where a dialogue between she-now and she-before, as well as between different generations of the family at different points in time, is possible, realized and can be seen by the viewer. Visually, these are threads from correspondence, where the title message is her thoughts when analyzing mother's archive, after her passing away, and family members and herself participate in the discussion.

Veronika Trubnikova is a Moscow based artist, mentor, and photobooks author born in 1980 in Novosibirsk, Siberia.

She often turns to the topic of boundaries – physical and mental: dividing communities, individuals, personal and public, past and present, possible and impossible. She is also interested in what it means to live without belonging to any of the parties separated by the border.

Agnieszka Zawisza



“Unfashionable Poems About the Garden I” (2024)

“Unfashionable Poems About the Garden II” (2024)

“Unfashionable Poems About the Garden III” (2024)

Zawisza's painting practice centers on landscape as both a visual motif and a conceptual field of exploration. Drawing from travel and direct encounters with nature, she transforms observed environments into evocative compositions shaped by memory, sensation, and imagination. Her works do not depict specific places; rather, they reconstruct the emotional and perceptual experience of being within a landscape.

For the group exhibition *Clouds* at CICA Museum in Korea, the artist presents a triptych that may be interpreted as a commentary on the contemporary world through the lens of landscape and references to nature. The works juxtapose organic and constructed elements: on the one hand, botanical forms evoke lush vegetation and the leaves of ornamental vines climbing in a garden; on the other, the painterly surface is disrupted by foreign interventions.

Sharp geometric shapes introduce a visual disturbance, an intrusion of lines that seem not to belong to the painting. These elements suggest a contamination of perception, reflecting how we experience the world today not directly, but through the mediating and fragmenting filter of technology.

Despite this tension, nature remains a resilient force within the works. It is threatened, yet enduring, imbued with the strength and potential to regenerate and renew itself. Through the interplay of color, texture, and form, Zawisza constructs a layered visual language that invites reflection on fragility, disruption, and persistence.

Agnieszka Zawisza is a painter and graduate of the Academy of Fine Arts in Warsaw, where she received her diploma with distinction in 2000 from the painting studio of Professor Rajmund Ziemiński. In 2017, she completed her doctoral studies at the Academy of Fine Arts in Łódź, and in 2019 obtained a PhD under the supervision of Professor Aleksandra Gieraga. She was awarded First Prize at the International Painting Biennale in Moldova in 2017, and her work has been presented in numerous solo and group exhibitions in Poland and internationally.

ZHURZH (Ekaterina Zhuravleva)



“Cloud Identities” (2026)

This digital artwork explores the fluidity of identity within contemporary digital culture. The composition presents a young girl illuminated by a red smartphone, surrounded by multiple floating masks resembling variations of her own face, symbolizing the multiplicity of personas individuals adopt in online environments.

Through a restrained palette of deep blues and contrasting reds, the work creates a contemplative atmosphere while addressing the gradual dissolution of boundaries between the authentic self and its digital projections. Rather than offering a direct critique, the piece invites reflection on how immersive digital spaces reshape personal identity and perception.

ZHURZH is a digital artist currently based in Bali, Indonesia, originally from Yekaterinburg, Russia. With a background in environmental graphic design and art education, she has been engaged in artistic practice since early childhood and has developed an independent artistic voice over the past several years. Her work primarily explores fantasy, nature, and mythological imagery, focusing on atmospheric storytelling and emotional depth. Working mainly in digital media while maintaining a connection to traditional drawing practices, she creates visually rich compositions recognized for their color sensitivity, anatomical precision, and immersive quality. In recent years, she has actively participated in international competitions and exhibitions, including being a winner of the Art Illustration Awards 2026, while also developing her ongoing webcomic *The Story of Altumar*. Her practice emphasizes emotional authenticity and the importance of human expression in the context of rapidly evolving digital technologies.