

CONTEMPORARY IDENTITIES

International Art Magazine

Amina Agueznay | Azza Al Qubaisi | Hediyyeh Bazayani | Samia Halaby | Stéphanie Labé | Miha Majes
Adrian Pepe | Pablo Robertson de Unamuno | Maryam Salour | Alfred Tarazi | Nika Oblak & Primož Novak | Alberto Puliafito



ISSUE #25 March 2025

"Art is a form of expression and a means to explore the complexities of our world. It is the bridge between our internal selves and the outside world

Cai Guo-Qiang

THE UNSEEN EXHIBITION

CONTEMPORARY IDENTITIES
ANNIVERSARY

15
MARCH
2025

OPENING:
4:00 PM CET

IN THE
METAVERSE

**FEATURED
ARTISTS:**

Akos Bánki - Sara Berti - Izmer Bin Ahmad - Jalal Bin Thaneya
Stefano Favaretto - Fabio Gamberini - Shams Ul Arfeen Hashmi
Soheil Hosseini - Nasim Pachi - Elham Shafaei - Jerome Symons
Anna Tihanyi

SCAN TO ENTER



CONTEMPORARY
IDENTITIES



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Nika Oblak & Primož Novak, Reality is Out,
2012, kinetic video installation

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Emad Pournasiri

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EDITORS' NOTE

As we mark the anniversary of ContemporaryIdentities Online Art Magazine, we find ourselves reflecting on a year of transformation and growth. Despite the challenges and uncertainties that shaped our journey, we have remained steadfast in our mission to celebrate and showcase the profound impact of art. The world around us may have shifted, but the power of creativity and expression continues to thrive within our pages.

This year, we have had the privilege of presenting a wide array of artists and artworks, each offering distinct perspectives that remind us of the diversity and vibrancy of the global art scene. From compelling installations to breathtaking paintings, we've endeavored to bring you the finest examples of contemporary art, exploring the many ways in which artists shape and question our world.

In this special anniversary issue, we are pleased to feature an interview with Nika Oblak & Primož Novak. They have been working as a collective since 2003. They are based in Ljubljana. They have exhibited worldwide, in venues like the Sharjah Biennial (UAE), Japan Media Arts Festival, Tokyo (JP), Istanbul Biennial (TR), Transmediale Berlin (DE), FILE Sao Paulo (BR)... Oblak & Novak received numerous grants and awards, including the CYNERTART Award (DE), an honorary mention at Biennale WRO (PL), White Aphroid Award by MMC KIBLA (SI) and Rihard Jakopic honorable mention, highest national award for visual arts (SI).

As part of ContemporaryIdentities' anniversary celebrations, we are excited to announce the group exhibition 'The Unseen', held in Metaverse. With the expert guidance of Stefano Favaretto, our Metaverse Arts Manager, this exhibition brings together a diverse collection of works in a digital space, pushing the boundaries of how art is experienced and interacted within the virtual realm.

We would also like to extend our deepest gratitude to the exceptional artists and writers whose contributions continue to inspire and elevate our publication. A special thank you is due to our dedicated board member, Zoltán Somhegyi (Hungary), whose insightful input has significantly enriched the magazine's content, and to our esteemed international art critics: Clive Barstow (Australia), Maryam Esfandiary (Iran), Sophie Kazan (UK) and Brajan Vojinovic (Serbia).

Our gratitude also goes to Fabio Gamberini, our editor for the Artificial Intelligence section, who conducted an insightful interview with Alberto Puliafito. He is the editor-in-chief and co-founder of Slow News. Puliafito participated in the IVLP for Responsible Journalism in 2019 in the US and served as a Cátedra Europa professor in 2024 in Colombia. In addition to his work as a director, he is a journalist, digital consultant, and digital strategist. Currently, he focuses on covering and investigating topics related to urban transformations, emergencies and their exploitation, surveillance, artificial intelligence, poverty, and the intersection of technology and social issues.

As we celebrate this milestone, we look forward to the continued journey of discovery, dialogue, and artistic exploration.

Best wishes,
Sara Berti & Elham Shafaei

Amina Agueznay

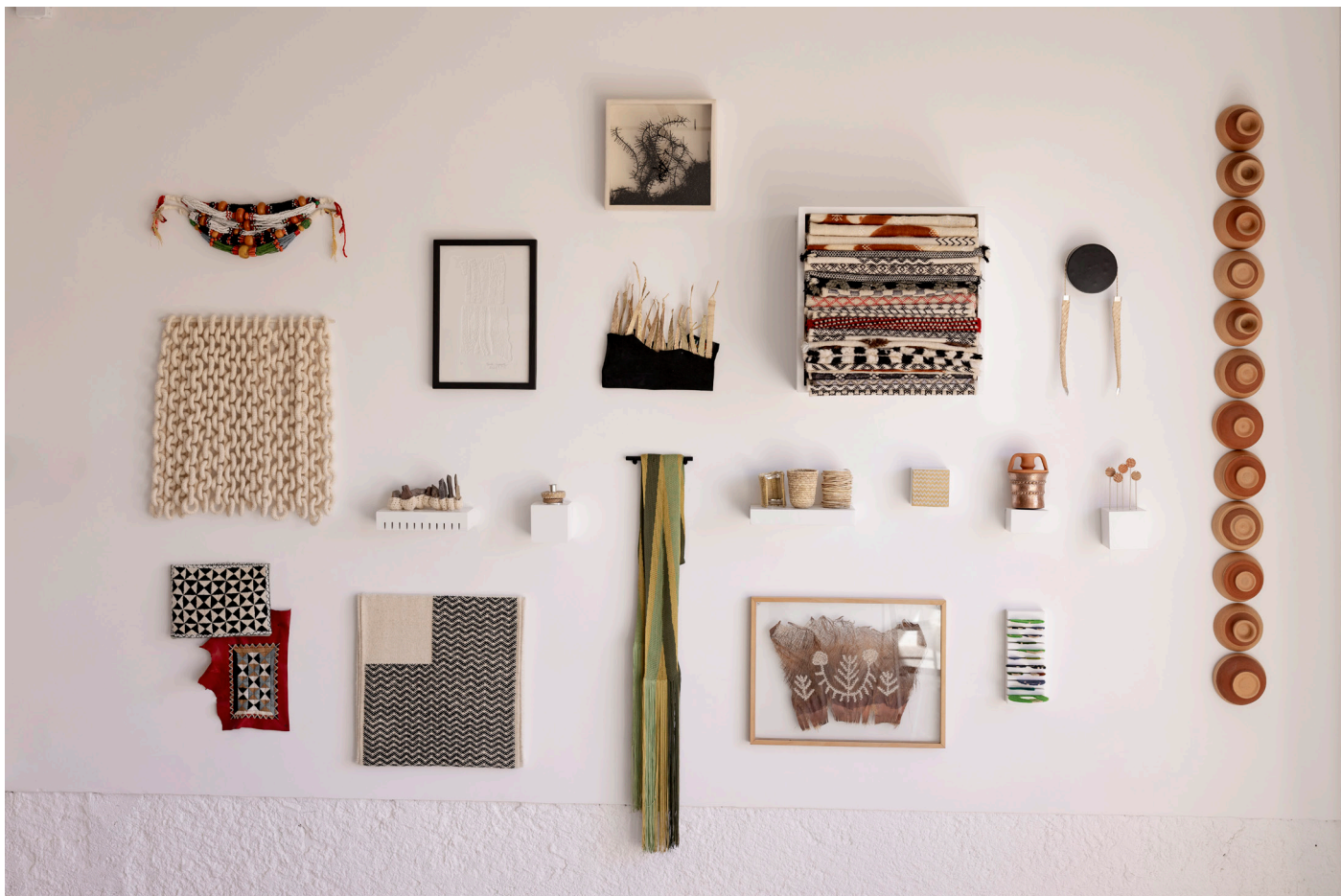
Morocco

Clive
Barstow



Fieldworks' exhibition view, 2024, Courtesy of Loft Art Gallery and Amina Agueznay, Photo credit: Ayoub El Bardii Marrakech, Morocco

Amina Agueznay's work builds on her architectural training to create unique interactions between the rich symbolic heritage of Moroccan culture and those that underpin her personal focus on the power of community and social wellbeing. Through her tapestries and installations, Amina presents a fluent transition between image and object to extend our emotional experience of the spatial qualities inherent in the work. This is accentuated by a shift in scale that enables the audience to experience the journey from a formal rendering of recurrent tropes toward a more physical embodiment of histories, influences and cultural iconographies that playfully engage with contemporary dialogic theories surrounding the aesthetics of human understanding. Her work establishes a space between art and craft as a celebration of a borderless encounter, a space that offers freedom and accessibility for the viewer but one veiled within a complex and carefully constructed material language that is highly personal.



Fieldworks' exhibition view, 2024, Courtesy of Loft Art Gallery and Amina Agueznay, Photo credit: Ayoub El Bardii Marrakech, Morocco



Fieldworks' exhibition view, 2024, Courtesy of Loft Art Gallery and Amina Agueznay, Photo credit: Ayoub El Bardii Marrakech, Morocco



Identity, Group A: Identity Section, 2019, Stainless steel, MDF, Blue materials, 400x600 cm

Azza Al Qubaisi is an artist who is an inspiration for contemporary art. Her Crafts, Sculptures, Installations, and Jewelries are rooted in Arab culture and combined with modern aesthetics that are seen as a nature's children. Al Qubaisi was born in Abu Dhabi and educated in London. She holds an MA in Cultural and creative industries from HCT-CERT. She presented the UAE in "A 1001 steps Festival" in Helsinki, Finland 2004 and the first artist to exhibit in DIFC in 2005, Expo Milan 2015, "Portrait of Nation" by ADMAF in Abu Dhabi 2016, Berlin 2017, and many other solo and group exhibitions.

Al Qubaisi has won many awards in art, literature, and culture as an advocate of all familiar ideas that are grown locally and innovatively. She is known for having a vision for a sustainable future for Emirati heritage, using simple materials that were an important part of the Emirati heritage as homeland before the oil.



Dune 2, Group B: Art METAPHOR, 2022, Mild steel and stainless steel, 32x 25x25 cm



Dune 1, Group B: Art METAPHOR, 2021, Mild steel and stainless steel, 70x40x40 cm



Fade to sleep, 2022, Fine art photography

At first sight there is nothing particular appearing on the works by Hedie Bazyani. On the contrary: the black and white photographs seem to show scenes and sights that accentuate the ordinariness, the everyday, what's more, the unnoticeable and even forgotten. These views, urban spaces, public areas or personal rooms, details of homes or private corners all share the same atmosphere of arriving at the edge of being and becoming forgotten. As the artist wrote in a statement, these are like "nameless strangers – too familiar to be noticed, too stripped of meaning to be remembered." However, it is precisely this aspect that inspired Hedie Bazyani to nevertheless work with them and through them. The challenge for the artist is thus to convert them, through photographic representations, into something that commemorates them, that saves them from complete disappearance by re-presenting them. In this way she is making their everyday presence felt more and manages to create new significance to these seemingly insignificant details.



Fade to sleep, 2022, Fine art photography

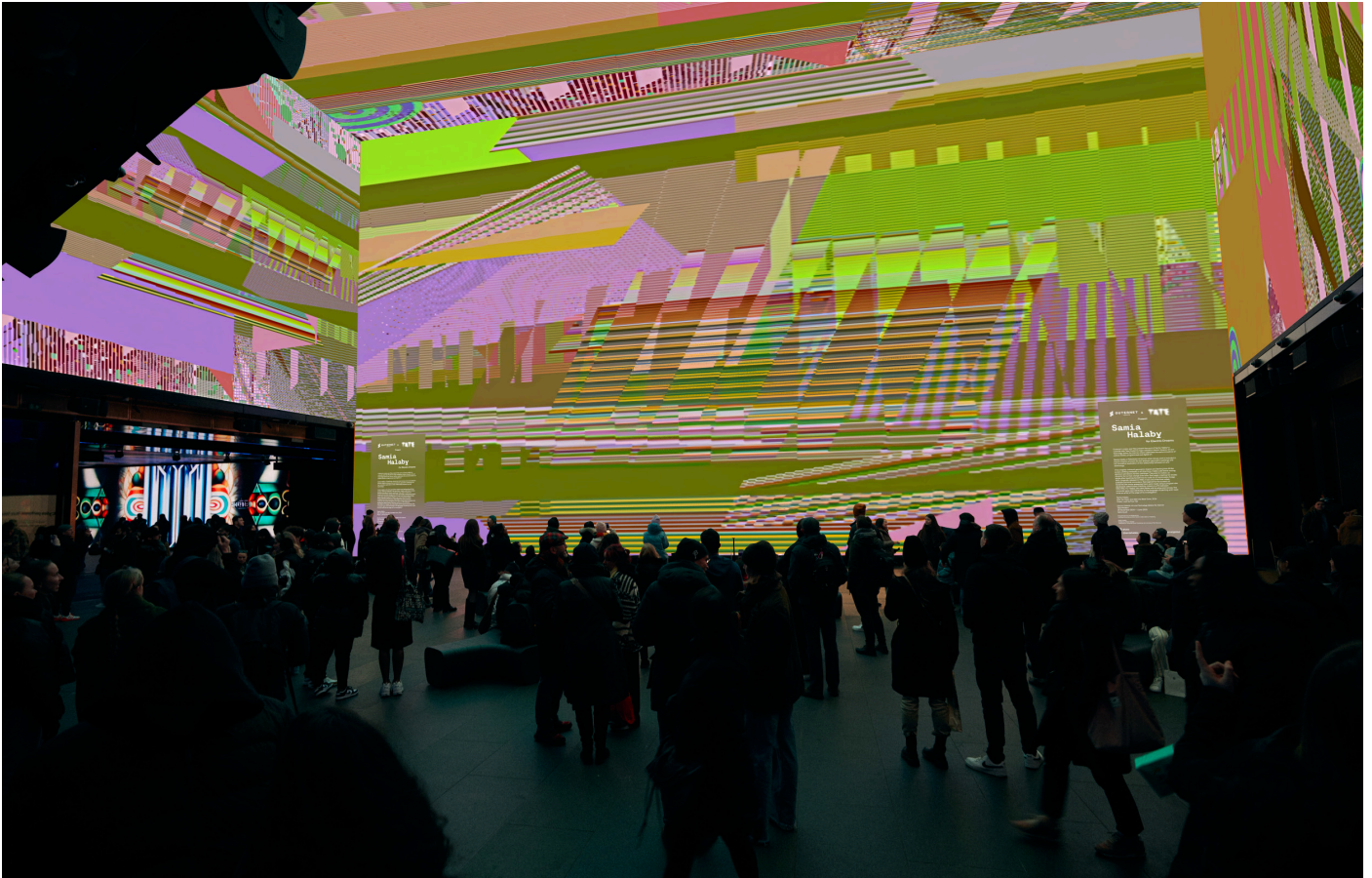


Fade to sleep, 2022, Fine art photography

Samia Halaby

Palestine-USA

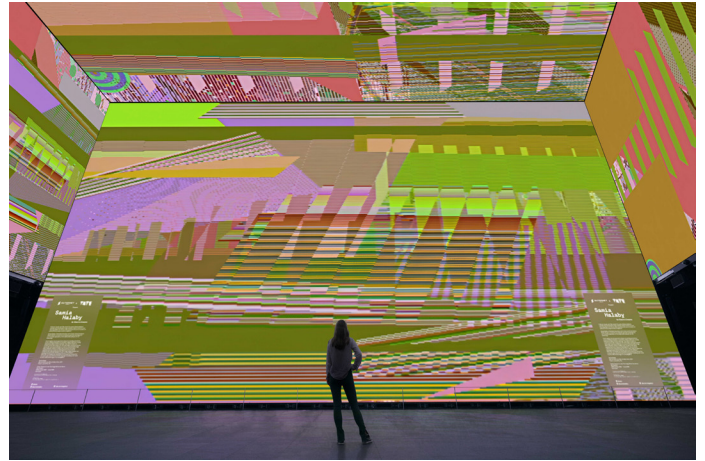
Sophie
Kazan



Installation view of Samia Halaby *After the Green and After the Black Dune 2024* at Outernet London, 14 November 2024 – 2 February 2025, Presented by Outernet and Tate for Electric Dreams

Samia Halaby is a Palestinian American artist, educator and activist, born in Jerusalem in 1936 and based in the United States. As a practising artist and art educator, Halaby decided that to be an artist of her time, she needed to use materials of her time. As a result, she purchased a Commodore Amiga desktop computer and began to create computer-generated 'kinetic paintings' that could incorporate movement and layered sound. In the 1990s, Halaby began to 'perform' her art or kinetic painting with musicians and percussionists under the title, the Kinetic Painting Group, in off-broadway locations.

Recently, Halaby had two solo exhibition, *Lasting Impressions* at Sharjah Art Museum (September 2023 to January 2024) and *Eye Witness* at MSU Broad Art Museum, (June – December 2024) has been in the group exhibition, *Electric Dreams: Art and Technology Before the Internet* at Tate Modern in London (Nov 2024 – June 2025) and an immersive display at London's Outernet location (see photographs).



Installation view of Samia Halaby Tottenham Court Road 2024 at Outernet London, 14 November 2024 – 2 February 2025, Presented by Outernet and Tate for Electric Dreams

Installation view of Samia Halaby After the Green and After the Black Dune 2024 at Outernet London, 14 November 2024 – 2 February 2025, Presented by Outernet and Tate for Electric Dreams

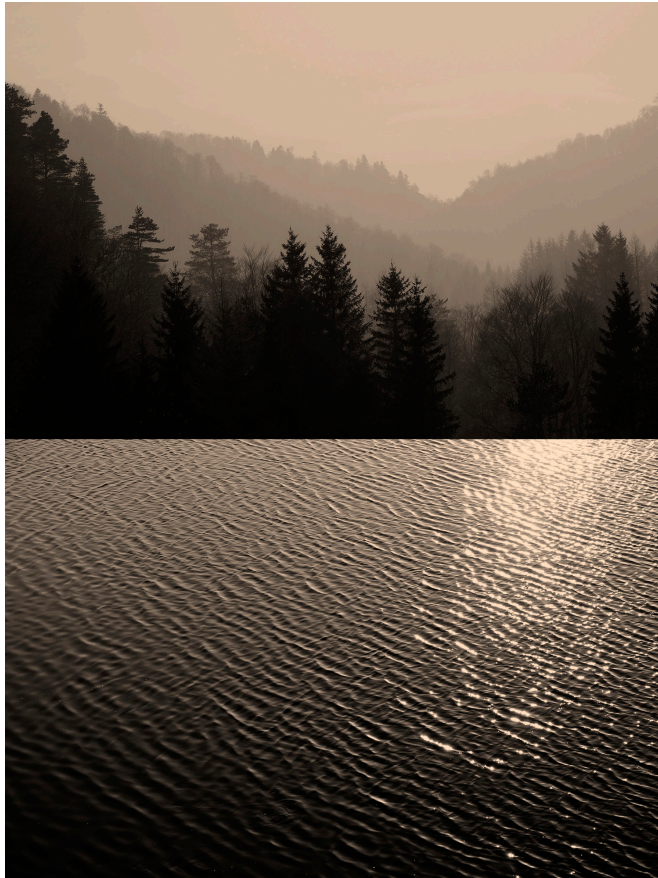


Installation view of Samia Halaby Tottenham Court Road 2024 at Outernet London, 14 November 2024 – 2 February 2025, Presented by Outernet and Tate for Electric Dreams



Inner worlds No.1, 2024, Digital photography

The first aspect that strikes the observer on the pieces by Stéphanie Labé is the juxtaposition of two separate images that nevertheless form a harmonious ensemble. The calmness of water and of the forest, the flight of birds in the sky and the tranquil motion of the waves on the shore, the light dispersed on great surfaces of water and the strong emergence of the Moon's light from the dark night sky – these are all captivating views already in themselves that describe certain aspects of the natural world and of our universe. However, when put together, in pairs, they manage to create novel associations, to stimulate new emotions, to refer to further meanings and to make the viewer think of what might be beyond the immediate sight. The artist once compared them to haikus, and we can agree with this observation. The limited motifs, the large empty spaces and calm scenes all contribute to the final effect of the works that help the viewer slow down and immerse in the interior world (as the title of the series suggests) through the visual elements of our external world.



Inner worlds No.2, 2024, Digital photography



Inner worlds No.5, 2024, Digital photography



Discomfort Crocs - Pizza Hut (Infront), 2024, Plastic, enamel paint

In today's influenced economy, the ideas of Pop Art are easy to engage with. Drawing from factory-style production, Miha takes this cycle to a new extreme, where factory-produced materials become a non-objective medium. By blending symbolic and exact meanings, Miha pushes his authentic expression to a point of simple acceptance within an overcluttered and complex amalgam of assumptions. By repurposing materials, he also establishes multiple layers of meaning in the objects he works with, whether empty plastic bottles or toys. He creates a "totem" of late-stage capitalism, serving as both a statement of surrender and a source of wonder.

Miha's work provides a space for negotiation between art and object, acting as a connective tissue in the broader context of artwork as a product. In his hybrid objects, Miha skillfully engages with the aesthetics of overstimulation.



Gaming chair (prototype), 2023, Plastic, PU foam, textile, enamel paint



Superheroes Lab 10921, 2024, plasticine on canvas, 25x40 cm



A Shroud is a Cloth, 2025, Exhibition View, Courtesy of NIKA Project Space, Dubai, UAE

Adrian Pepe presents a highly personalized array of memories and experiences that through careful aggregation offer a deep dive into the lifespan of destruction and repair. Through a sensitive and tactile approach to making, his work re-presents histories past while provoking new stories yet to be told. Utilizing wool as a primary medium, he manipulates and recontextualizes the softness and warmth of this natural living material from the origins of the ancient legends of Babylon, opening a new door to an evocative and almost sybaritic experience that places the work both spiritually and sensually in the present. These works listen to the land and through the process of extraction and re-assemblage highlight the ritual labours that have through time maintained a delicate and commensurate balance between humans and nature, while his large-scale shrouds suggest a decaying shadow, a poignant reminder perhaps of our own insignificant and immaterial trace on this life.



Adrian Pepe, 2022, Photo courtesy of the artist



A Shroud is a Cloth, 2025, Exhibition View, Courtesy of NIKA Project Space, Dubai, UAE



BONE KINK, 2024, Still from video art, 5.03 Mins, HD, Available at: www.pabl robertson.com

"Simple life without fear or envy? – as it goes in Robertson's "Bone Kink", which raises questions about individual existence in a large urban habitat. His protagonist moves aimlessly in different directions like an NPC, getting kicked around and climbing a few stairs only to meet a solid wall, while rhythmic vocal stimuli remind us of the everyday inner struggle. In this mixture of fictional and real movement, on which the individual stumbles, there's no possibility of articulated progress. It's an overwhelming metaphor for reaching the dead end of a global economic and societal paradigm. The ambiguous relationship between personal and public spaces in Pablo's work prompts us to reflect on how we perceive inner and outer cycles. How does the individual cope with the vast unknown ahead? Should people serve the big city, or should it serve them? With the many daily challenges, mental health is vulnerable due to the precarious fulfillment of basic biological needs. Our chaotic society demands so much energy and focus that fundamental mental well-being is often neglected. The question of individuality emerges in Pablo's work as his protagonist invites us to explore the relationship between the body and public space.



BONE KINK, 2024, Still from video art, 5.03 Mins, HD, Available at: www.pablorobertson.com



BONE KINK, 2024, Still from video art, 5.03 Mins, HD, Available at: www.pablorobertson.com

Maryam Salour

Iran | Maryam
Esfandiary



The gem of the night Aphrodite, 2025, Installation, Drop of mirror in space, 320x360x12 cm

Maryam Salour is one of the prominent artists in Iran. She was born in Tehran in 1954 and has had more than a dozen international exhibitions. Although she is best known for her pottery and ceramics, this artist is now also creating other media artworks like paintings, sculptures, and installation.

The visual compositional structure of her art pieces is a completely feminine, cubist, delicate and personal experience that refuses the dominant male flow of art to whisper her conceptual narratives to the audience. The primary elements of her paintings, with their conceptual purity, have references to female corporeality, just like her volumetric works. The flowers, the body and the non-Euclidean geometry used in her collections are the reason why she is introduced as a female artist who affects the audience with a seductive power. The color red is prominent in most of the collections, displaying an unparalleled genesis of the artistic realm, eternal and radiant. Perhaps her works can also be recognized by the identity of Femmage, which combines collage with a feminine spirit.



Sarvenaz, 2025, Mixed media, 250x90 cm



Installation, 2025, Mirror, 120x300x320 cm



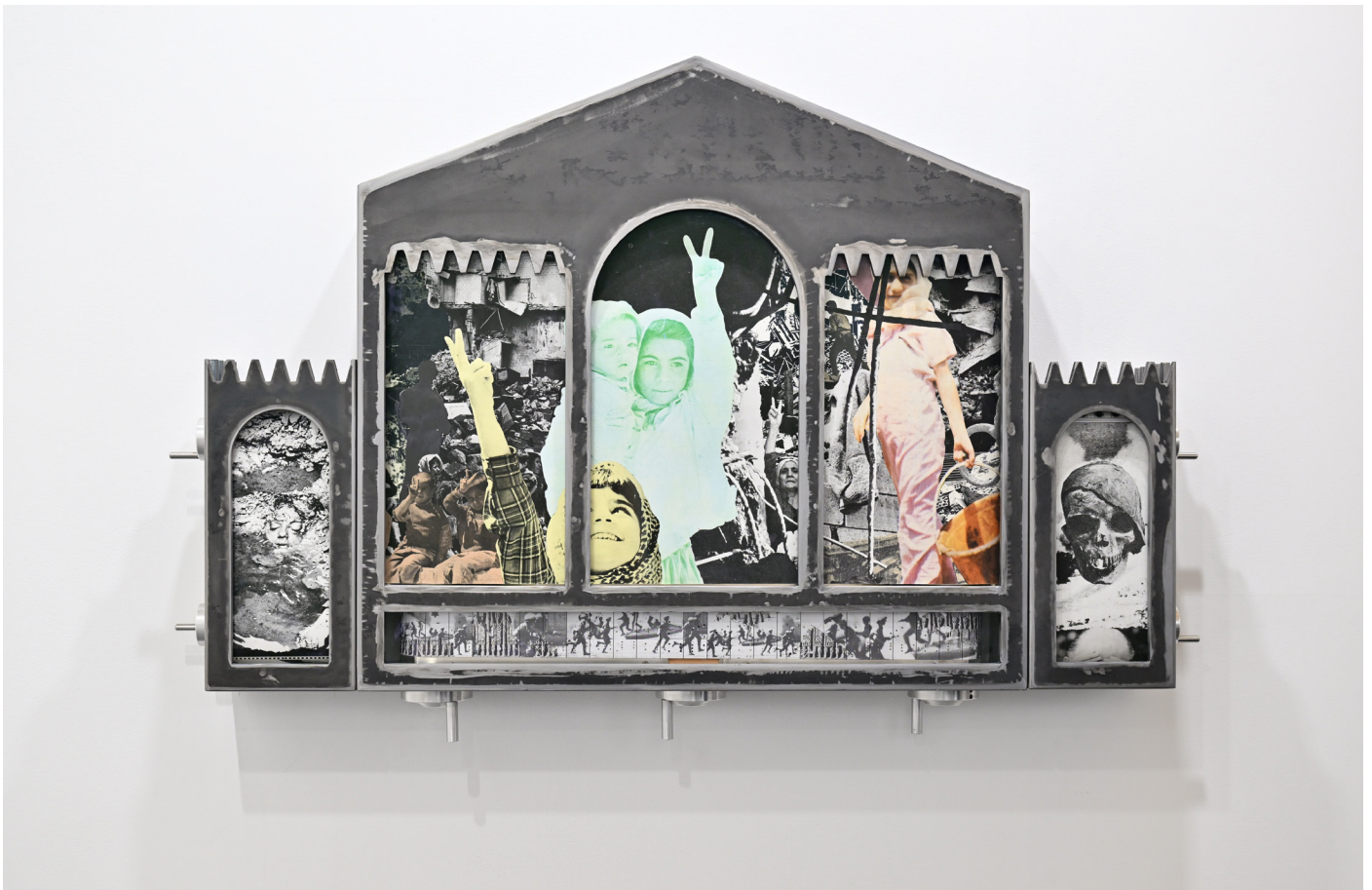
Hymn a l'Amour, 2024, Installation, Photo credit to Mohamed Rifai

Alfred Tarazi's practice focusses on the legacy of Lebanon's Civil War (1975-1990). With sensitivity and skill, he explores the bloody conflict's intimate and human themes. For example, *The Song of Ruins* is a stainless-steel box frame resembling a classical temple, such as those found in Northeast Lebanon. It frames archival images of loss and mourning taken from the invasion of Beirut in 1982 and biblical references to the sack of Jericho.

Hymn a l'Amour, is an experiential journey commissioned for the 2024 opening of the Nuhad Es-Said Pavilion, of the Beirut National Museum. Visitors are guided through this massive installation of over fifty ornate archways, each attributed to a different memory of the artist's parents. Artefacts and handwritten stories relate childhood memories and family history express filial, parental and romantic love and of course the enduring love shared by so many Lebanese for their war-torn country.



Hymn a l'Amour, 2024, Installation, Photo credit to Mohamed Rifai



The song of ruins, 2024, Giclee print on canvas, wooden box, steel jacket, stainless steel, glass, 90x130x20 cm

Nika Oblak & Primož Novak



Where Do We Come From? What Are We? Where Are We Going?, 2019, kinetic video installation, production shot

CI: Please introduce yourself.

NO & PN: We are Nika Oblak & Primož Novak, a Slovenian artist duo collaborating since 2003. Our work spans various mediums, including photography, video, installations, performances, and spatial interventions. We explore contemporary society, particularly the influences of media and capitalism, often placing ourselves at the center of our pieces.

CI: Can you tell us about your early influences?

NO & PN: We grew up in socialist Yugoslavia, witnessing its collapse during our teens and the shift to neoliberal Slovenia. This rapid transformation, alongside globalization and the technological shift from analog to digital, deeply influenced our work. We explore universal themes, examining how media and capitalist structures shape individual identity and societal norms, connecting generations and cultures in an attempt to understand our rapidly changing realities. Our early influences stem from these personal experiences, driving us to investigate the complex relationship between reality and media-constructed perceptions.

CI: What art do you identify with most?

NO & PN: We identify with contemporary art that critically examines societal constructs. Our work aligns with practices that dissect the visual and linguistic structures of contemporary media and capitalism, often through a lens of irony and self-reflection. We are particularly drawn to art that challenges viewers to question the status quo and reflect on their roles within these systems.

CI: Tell us about your current practice.

NO & PN: Currently, we are working on an upcoming exhibition at Gallery Kresija, in Ljubljana, where we will present a selection of new works. Our practice continues to explore the intersections of media, technology, and society through kinetic video installations, spatial interventions, and other forms of artistic expression.

CI: What does your work aim to say?

NO & PN: Our work aims to critique and dissect the pervasive influence of media and capitalist ideologies on society. Through our art, we strive to reveal the often-invisible structures that govern contemporary life, encouraging viewers to reflect on their own positions within these frameworks.

We are interested in how the idea of mechanical efficiency has spread out into the screen-based reality, in an attempt to control the eye and the mind. We use technology as a tool for self-reflection, constructing complex machines that bridge the physical and virtual worlds, ultimately questioning the nature of reality and the human condition in the digital age.



Where Do We Come From? What Are We? Where Are We Going?, 2019, kinetic video installation



Tick Tock, 2023, kinetic video installation, production shot



Self Portrait (2061), from series Untitled, 2010 - 2020, Photography



Tick Tock, 2023, kinetic video installation



Fountain, after Duchamp, Nauman, Signer and many others, from series
Untitled, 2010 - 2020, photograph

Interviewed with Alberto Puliafito

By: Fabio Gamberini



Atipiche #004 - A series of images imagined by the editorial staff of Atipiche and created with Midjourney.

FG: In his famous test, Alan Turing suggested that a machine would be considered intelligent if it could simulate human behavior to the point of being indistinguishable. Today, when we read an article generated by AI, what signals still allow us to distinguish it from one written by a human? And, given the recent developments, does it still make sense to ask this question?

AP: The question remains relevant, but only if we assume AI is being used as is, without personalization. If you work with off-the-shelf models, you'll notice traces of their statistical nature—formulaic structures, generic phrasing, a tendency to default to a bland “median” tone. But that's only true unless you approach AI in the only way that really makes sense: by personalizing it.

If you fine-tune AI models with dozens of your own writings—your tone, your stylistic choices—you shift their “median” quality toward your unique style. At that point, distinguishing between AI-assisted and purely human writing becomes impossible, because you're removing all preset templates and clichés. Unless, of course, your own writing follows formulaic patterns or clichés! In fact, traditional writing manuals or standardized industry texts written by humans often sound AI-generated today—because they embody an established average, a rigid way of writing that AI naturally reproduces.

So, the real issue isn't “Can we tell AI apart?” but rather “Are we using AI in a way that amplifies or flattens creativity?”

FG: In a context where artificial intelligence is playing an increasingly central role in artistic creation, how essential is it for artists to train their own Large Vision-Language Models (LVLMs) and generative image models, like those similar to Midjourney, in order to maintain an authentic and independent creative identity?

AP: It's a must. I do this with words—my primary creative field—but I'm also gradually doing it with visual mood boards to develop coherent aesthetics for my projects (such as Atipiche) and as a foundation for my video experiments. I believe strongly in the cross-pollination between AI and human creativity.

More than that, I see AI as a tool for exploring latent spaces, those uncharted areas between randomness and structure. When you mix AI "hallucinations" with human intent, the results can be stunning. Mistakes and unpredictability, when used deliberately, become part of the creative process. AI isn't just an assistant—it's a partner in controlled serendipity.

FG: In journalism, AI is becoming an ally for analyzing data and producing content. How do you see the impact of these technologies in art journalism and criticism, where subjectivity and opinion are essential? Do you think AI can truly enrich critical discourse, or will it end up normalizing it in ways that escape human control?

AP: AI can assist in all those aspects precisely to free up time for what is most uniquely human: interpretation, argumentation, subjectivity. If AI handles data processing, trend analysis, or content structuring, it allows journalists and critics to focus on deeper intellectual engagement.

The risk, of course, is homogenization—especially if AI-generated content is used indiscriminately, reinforcing mainstream narratives rather than challenging them. But this



Atipiche #005 - A series of images imagined by the editorial staff of Atipiche and created with Midjourney.

isn't an AI issue: it's a human editorial choice. If AI is used with intention, it can expand critical discourse rather than dilute it. The key is to ensure that human values, dissent, nuance, contradiction—remain at the center of journalistic and artistic critique.

FG: With the rapid development of technologies like Deep Seek, which demonstrates how quickly artificial intelligence evolves, how can governments implement educational programs that keep up with such changes? In a context where technology advances continuously, how can educational systems ensure that curricula don't become obsolete before they are fully integrated?

AP: First, AI literacy should be universal—not just for students but for policymakers, who are often making decisions about technologies they barely understand. Multidisciplinary is essential: AI should not be confined to engineering or computer science but should be integrated into humanities, ethics, and creative fields.

Second, we need to move beyond the obsession with standardized testing and rigid numerical assessment. Alternative evaluation methods already exist—descriptive feedback, project-based assessments, and competency-based learning. AI can be an incredible assistant for education, but only if we use it wisely to foster critical thinking rather than automate outdated models of assessment. Governments must also recognize that education can't be static. Curricula need to be modular, adaptable, and continuously updated in collaboration with AI practitioners and researchers. Otherwise, we'll always be teaching yesterday's world to tomorrow's students. The problem is that traditional education moves on timescales that are completely mismatched with the speed of technological evolution. Governments tend to update curricula in years or decades, while AI progresses in months.

FG: Speaking of Deep Seek, you recently wrote a book about it. Do you have any insights to share with our readers?

AP: E poi arrivò DeepSeek is an antidote to all the hype, fearmongering, and misinformation about AI. It follows up on in principio era ChatGPT by analyzing what has changed (and what hasn't) in the past two years.

The book covers geopolitics, AI governance, tool selection, and—crucially—how to personalize AI rather than passively adopting it. It's also about protecting ourselves from both extremes: catastrophic fear and blind techno-optimism. Mafe de Baggis and I wrote it to be a long-lasting, not disposable commentary on AI's latest trends. It's meant to remain relevant, whether you read it in print or as an eBook—because AI literacy should be built to last, not just react to the latest headlines.

FG: The concept of "AI literacy" is gaining traction in the art world, emphasizing the importance of artists training their own Large Language Models (LLMs) and Large Vision-Language Models (LVLMs) to preserve a distinctive expressive identity. Should the ability to fine-tune these models become a fundamental part of contemporary artistic education?

AP: Absolutely. But we also need to recognize that, right now, this ability is restricted to a privileged few. The cost of hardware, computational power, and expertise creates significant barriers to entry. That's why AI literacy must go hand in hand with democratization—breaking down access barriers, including financial ones.

Artists shouldn't just learn how to use AI; they should learn how to shape it. This means understanding not just the output but also the underlying structures, what data these models are trained on, what biases they inherit, and how to work around them. AI should be an artistic medium, not just a tool.

FG: Looking ahead, what do you think will be the main geopolitical and social implications of artificial

intelligence? We are witnessing increasing competition between states and corporations for control over these technologies. How do you see this affecting access, regulation, and AI development?

AP: I'm not optimistic. But not because of AI itself—because of the broader political landscape. Nationalist and supremacist retrenchments are happening everywhere. The real problem isn't AI; it's the toxic combination of profit-driven monopolies and reactionary nationalism.

AI transcends national borders, yet policymakers cling to outdated, static boundaries. What we need are global governance models, open-source AI initiatives, and an immediate moratorium on AI for military and surveillance applications. But given current political trends, achieving that will be an uphill battle.

FG: What do you think will be the next big breakthrough in the world of AI?

AP: The shift from generative AI to adaptive AI—systems that not only generate content but continuously evolve based on user interactions and real-world feedback. Direct access to unmediated data and the rise of diffusion-based large language models (DLMs). Also, a warning: predictions always end badly—so the best thing to do is to keep studying.

FG: If you could give one key piece of advice to a young artist developing their own aesthetic in the age of AI, what would it be?

AP: Play and experiment. These tools can expand creativity and give you superpowers—but whether they flatten or elevate your work is a human choice, not a machine's consequence. Don't be afraid to push AI to its limits. The most interesting art will come from those who see AI not just as a tool, but as a playground for radical creative exploration.



Atipiche #006 - A series of images imagined by the editorial staff of Atipiche and created with Midjourney.



Atipiche #007 - A series of images imagined by the editorial staff of Atipiche and created with Midjourney.



Atipiche #008 - A series of images imagined by the editorial staff of Atipiche and created with Midjourney.



CALL

FOR ARTIST

Artist
In
Residence

Apply by 20th April 2025

www.nexusartspace.com

Email to: info@nexusartspace.com

Theme: "Invisible Connection."

Nexus Art space, in collaboration with i.e. Art Projects Online Art Foundation, is thrilled to announce an international virtual artist residency with the theme "Invisible Connection." We invite artists from diverse disciplines and mediums to explore the complex and multifaceted nature of connection.

This residency invites artists to explore the concept of Invisible Connections, those unseen bonds that link people, places, emotions, and ideas across time and space. Through this theme, participants are encouraged to creatively investigate the invisible forces that shape our relationships, shared histories, and collective consciousness, offering a fresh perspective on how these intangible connections influence our present lives.

During this unique program, we'll host several virtual meetings, with some taking place in the Metaverse—a space offering extraordinary possibilities for artists.

Artists will learn about a Spatial platform where users can design and engage in virtual environments, positioning it within the larger Metaverse ecosystem. Spatial provides artists with tools to create their own spaces, host events, and showcase their art in immersive, digital formats. Additionally, there will be networking opportunities and the potential to build a vibrant community, attracting artists, art enthusiasts, and collectors.

Duration: The residency spans one month, from 1st to 31st May 2025, with virtual meetings scheduled twice a week throughout the duration.

Exhibition: The residency will culminate in a virtual group exhibition, showcasing the creative journey and final works of participating artists. Although we are physically apart, this virtual exhibition aims to unite artists and audiences in a shared experience that reflects our collective humanity and community spirit.

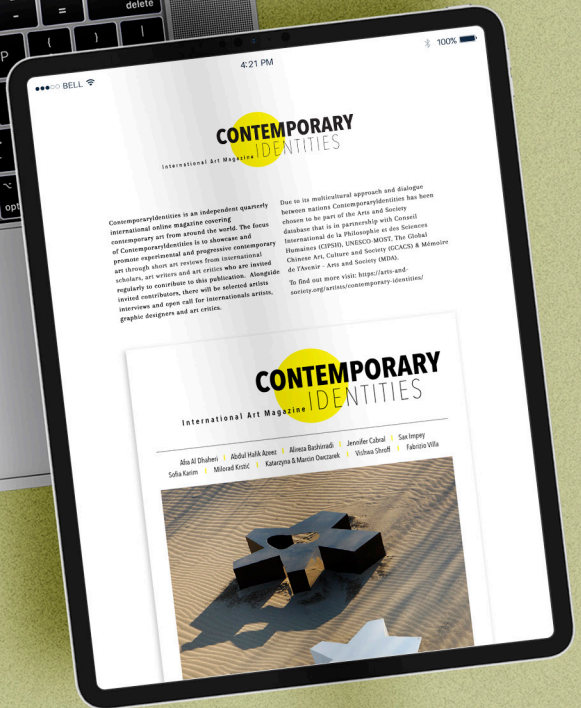
Exhibition Venue: The group exhibition will be hosted virtually in the Nexus ArtSpace Gallery within the Metaverse.

Submission Guidelines: There is no charge for submission. Please submit a portfolio of 10–5 recent artworks, along with your CV, Bio and Artist Statement to: info@nexusartspace.com

This call is open to visual artists, sound artists, video artists and photographers.

Residency Fee: A fee of 300\$ USD is required for participation. Payment details will be provided to the selected artists for the residency.

Submission deadline: 20th April 12:00) 2025 AM CET)



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