

Synthetic Vision:

ORGANIC FICTIONS

Curated by
Ganjar Gumilar



Artsociates

05 September - 21 September 2025

SYNTHETIC VISION

Bandung Photography Triennale 2025

Mini Catalogue Catalogue Publication

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SYNTHETIC VISION: ORGANIC FICTIONS
ARTSOCIATES

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ARTSOCIATES CURATORIAL INTRODUCTION

SYNTHETIC VISION: ORGANIC FICTIONS

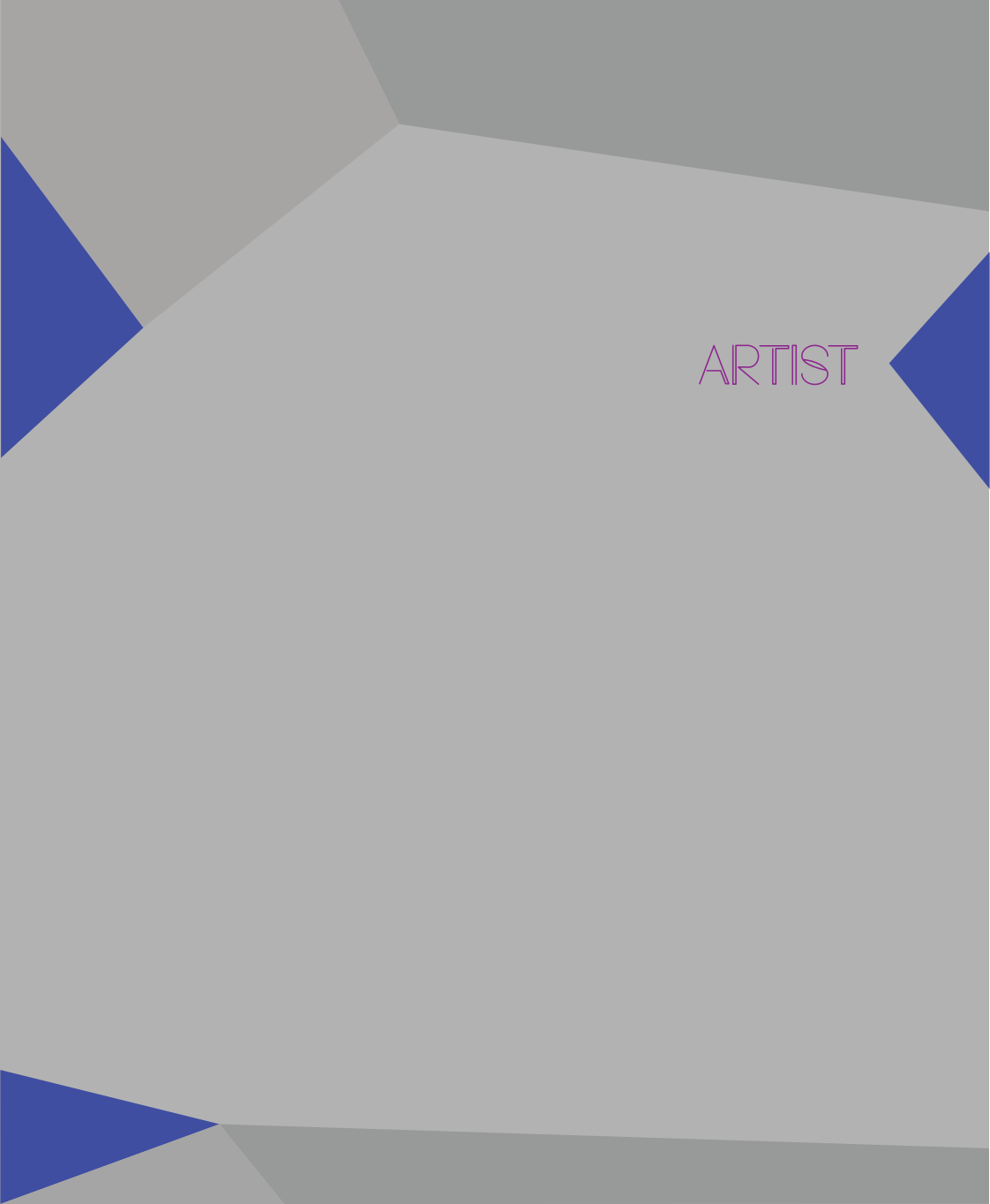
Seeing is no longer believing, since what is seen is conveniently framed, chromatically pleasing, and artificially corrected. Seeing is no longer believing, since what is seen is semantically appropriated, artistically juxtaposed, and contextually transcoded. Seeing is no longer believing, since what is seen is algorithmically generated, chaotically mutated, and perpetually circulated. Yet should seeing be exclusively reserved for believing?

While we enjoy these synthetic visions for the sedation of their fiction, they continually evolve in their autonomy, reproducing within an inaccessible biome of the binary ecosystem. With the interface dissolved, incomprehension becomes inevitable, and helplessness follows from our desperate need for the sensible: the voluntary submission of the naïve human unknowingly dormant. For conscience is never the sole predictor of survival; the synthetic immaterial existence proliferates in omnipresence, infiltrating our constructed realism as relentless disruption, organically eerie.

Across these Synthetic Vision and Organic Fictions, images are treated less as fixed representations than as volatile entities. Some works emphasize generative processes, where glitches, mutations, and recursive outputs unsettle the stability of vision. Others turn toward infrastructural excavations, tracing archives, datasets, or technical scaffolds that quietly condition how images emerge. Still others amplify the affective surface, disrupting perception by manipulating sensory cues, reframing how seeing itself is experienced. In different ways, these approaches expose the entanglement of synthetic and organic logics, revealing how fictions persist not in opposition to reality, but as its very condition.

In this state of ceaseless generation, art neither withdraws into purity nor fully surrenders to the synthetic. Instead, it probes within friction, where apparatus are in tension and fictions oscillate in perpetuation. Here, art co-generates other ways of seeing—less as solutions than as suspensions—reminding us that belief, too, is a fabrication.

Ganjar Gumilar

The background is an abstract composition of geometric shapes. A large, light gray polygon occupies the central area. Surrounding this central shape are several other polygons in shades of gray and a deep blue. The blue shapes are primarily located at the corners and edges, creating a frame-like effect. The overall aesthetic is modern and minimalist.

ARTIST



ANNA MADELEINE RAUPACH – AUSTRALIA

Short biography

Anna Madeleine Raupach (b. Australia) is a multidisciplinary artist and Lecturer at the ANU School of Art & Design, based on Ngunawal/Ngambri land. Working across multimedia installations, AR/VR, and mixed media, her practice engages science and technology to critically examine socio-political issues linked to climate change. She holds a PhD in Media Arts from UNSW (2014) and a BVA (Hons) from ANU (2007). In 2024, she was awarded a Fulbright Scholarship at USC's School of Cinematic Arts. Raupach has exhibited internationally, with solo shows in New York, Melbourne, Sydney, Canberra, and Bandung, alongside major group exhibitions worldwide.

Project Statement

Places on Earth where all Forces are Absent is a series created by exploiting glitches in Google Earth to “break through” digital facades. Inside, seamless 3D models collapse into skeletal wireframes, reconstructed using Neural Radiance Field (NeRF) imaging. By focusing on sites of data centers, warehouses, and tech headquarters, the work metaphorically peers into the ‘black box’ of computational infrastructures. These fractured architectures reveal the paradox of industries built on opacity—facades of innovation masking flawed, hollow interiors. The images reframe digital infrastructure as fragile, spectral, and extractive, exposing the politics and materiality hidden within the architectures of power.



BORAHM KIM – SOUTH KOREA

Short biography

Boram Kim (b. 1982, Seoul) is an artist and director of the creative group Untitled Road, based in Seoul, Korea. Her participatory works merge fictional worlds with everyday life, inviting audiences to reconsider the familiar from new perspectives. Since 2020, she has focused on climate change and coexistence with non-human beings, creating works that serve as 'safe spaces' for dialogue around socially sensitive issues. Major works include *Plug-in City* (2017), *Index for the Adventures of Nils* (2018), and *Moving a Forest* (2022–24). She has exhibited and performed internationally, with projects in Korea, Canada, Australia, and Poland.

Project Statement

Ghost Bird is a video work set in a former paint factory in Incheon, now transformed into a café. Based on interviews with people who recall the site's past, it weaves a fictional narrative where the figure of the bird mediates between human and non-human, past and present, memory and imagination. Three characters—Hae-su, a bird habitat researcher; Yun-woo, an observer; and Doyo, a bird embodied as a barista—search for the elusive bird. In their pursuit, the bird becomes a symbol of memory, freedom, and forgotten voices, inviting viewers to reimagine their relationship with space and self.

CECIL MARIANI – INDONESIA



Short biography

Cecil Mariani (b.1978, Jakarta) is an artist and designer whose practice spans painting, graphic prints, charcoal drawings, ceramic stoneware as “divination-ware,” and digitally composed works such as gumoil prints, tea-toned cyanotypes, and neonbox. Her recent projects explore kinship and synthetic ancestry through AI-generated forms, queering ancestor-worship portraiture with algorithmic images that speculate on collective futures rather than certify the past. Turning solo exhibitions into participatory divination rituals, she casts and reads within a “12-house teapot cosmology.” Mariani has exhibited at Jakarta Biennale (2009, 2015, 2021), Thailand Biennale (2024), and ArtJog (2024, 2025). She is the recipient of numerous international design awards, including recognition from AWDA, IVIA, Adobe, and the German Design Council.

Project Statement

Synthetic Ancestral Generations: Arising and Descending the Synthetic explores how death, grief, and the desire for meaning conjure cultures of ancestorhood. These pseudo-archives—digital collages incorporating AI-generated imagery—question whether socially imposed identities are in fact more artificial than artificial intelligence itself. By recycling image data rather than excavating bloodlines, the work performs a divinatory inquiry into synthetic ancestry. It asks whether lineage, culture, and spirituality are merely traumatic replays upon ageing and dying bodies, while data and synthetic beliefs expand their hold on us. What remains unartificial may be the weary human body, still searching for meaning amid the digital haze.



GOSBERT ADLER – GERMANY

Short biography

Gosbert Adler (b. 1956, Essen, Germany) is a photographer and professor whose career bridges artistic practice, curatorial work, and teaching. In the 1980s he directed the Werkstatt für Fotografie gallery in Berlin, curating exhibitions with figures such as Lewis Baltz, William Eggleston, and Allan Sekula. Adler received major recognitions including the First German Photography Prize (1989) and the Werner Mantz Prize (2001). He has exhibited internationally since 1982, and his works are held in public collections including MoMA New York, Museum Folkwang Essen, Sprengel Museum Hanover, and the Berlinische Galerie. Since 2007, he has been Professor of Photography at Braunschweig University of Art.

Project Statement

Return to Reason (Leo) is a long-term photographic project following a protagonist's path from adolescence into their thirties—through migration, relationships, parenting, and political awakening. Alongside these life shifts unfolds a queer-feminist redefinition of self that resists binary expectations and traditional gender roles. The visual language evolves from documentary portraits to staged scenes and symbolic gestures, reflecting growing agency and self-awareness. What begins as a one-sided gaze transforms into dialogical collaboration, dismantling the dominance of the "male gaze." Through photographs, performances, and process-based video, the work explores identity as a shared construction, shaped by the interplay of gender, representation, and self-determination.



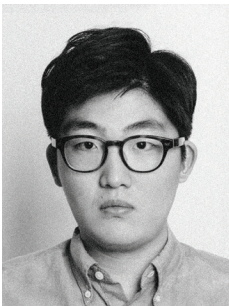
HIMAWARI HARA – JAPAN

Short biography

Himawari Hara (b.1996, Shimane, Japan) is a Tokyo-based artist whose practice investigates geographic structures, infrastructure, and spatial relationships between people and place. She graduated from the Department of Photography, Tokyo Polytechnic University (2020). Hara's solo exhibitions include ROUTE 1 at Ricoh Imaging Square, Shinjuku and Osaka (2021). Her work has also appeared in group exhibitions such as the 22nd Fox Talbot Award (Shadai Gallery, 2020), Photography and Books / Books and Photography (AXIS Gallery, 2020), and YAU TEN (2022). Recognized with awards including the Jury Encouragement Award at the 22nd 1_WALL Exhibition, she was nominated for the Leica Oskar Barnack Award Newcomer Category (2022).

Project Statement

Layers/ROUTE 1 explore how time, space, and perception shift through historical and technological change. Layers traces 145 years of Nihonbashi's urban development using overlaid maps and aerial photographs, revealing spatial continuity despite transformation, while installations invited viewers to walk across printed maps and torn paper strata, grounding geography in the body. ROUTE 1 retraces the 761 km path from Tokyo to Osaka—once a 14-day journey, now 2.5 hours by train—walked over 38 days in 2019. Together, these projects reflect on how infrastructure and digital technologies reshape our embodied understanding of distance and duration.



HYUNGJO MOON – SOUTH KOREA

Short biography

Hyungjo Moon (b. Seoul) is a visual artist whose practice explores the intersections of photography, digital culture, and contemporary image circulation. He holds an MFA in Advanced Photographic Studies from the International Center of Photography–Bard College, New York, and a BFA in Photography from Chung-Ang University, Seoul. Moon has exhibited internationally, including at the Ballarat International Foto Biennale (Australia), Carriage Trade (New York), Chiang Mai Photography Festival (Thailand), and the Seoul Photo Festival. His solo exhibitions include *Clairvoyance* and *Shell Corporation* at Plumline (Paju) and Artlab Ban (Seoul). He has received multiple grants and awards in Korea and abroad.

Project Statement

Repackage, Feed examines photography's entanglement with decoration and the relentless circulation of images online. Landscapes, selfies, and screenshots, once carriers of memory or meaning, now often function as ornamental flows—fleeting signs of “newness.” Moon appropriates this decorative condition as a conceptual starting point, collecting, deconstructing, and reassembling fragments into semi-decorative “Landscapes” or “Screens.” These works, materially reconstructed beyond the digital surface, resist the ephemerality of scrolling feeds and reclaim presence in physical space. By staging decoration as both symptom and possibility, the project questions photography's role in contemporary image culture and its capacity to move beyond spectacle.



Short biography

Jan Svenungsson (b. 1961) is a visual artist whose practice spans photography, sculpture, drawing, and writing, combining conceptual inquiry with a sustained interest in manual processes. His works often explore the intersections of language, image, and materiality, reflecting on how meaning is constructed and perceived. Active internationally since the 1980s, Svenungsson has exhibited widely across Europe, the United States, and Asia. In addition to his artistic practice, he has been Professor of Drawing and Printmaking at the University of Applied Arts Vienna since 2011. His recent book *Art Intelligence: How Generative AI Relates to Human Art-Making* (transcript, 2024) extends his critical engagement with contemporary image cultures.

Project Statement

Picture This: Art Intelligence extends Jan Svenungsson's exploration of generative AI and its impact on art-making. Initiated in 2023 alongside the writing of his book *Art Intelligence: How Generative AI Relates to Human Art-Making* (transcript, 2024), the project incorporates analogue "Trial Drawings" whose fragments were randomly sequenced by a designer and later circulated via Instagram. What began as an experiment in chance composition has become a reflection on the evolving dialogue between human agency and machine processes. For the Bandung Photography Triennale, Svenungsson reimagines the book itself as a photographic project, probing how unpredictable visual encounters shape contemporary image culture.



Short biography

Marievic (b. Paris, France) is a visual artist based in New York City whose practice interrogates consumption, luxury, and disposability through a critical and often playful lens. A graduate of École Spéciale d'Architecture with an MFA from Parsons The New School, she creates works that probe shifting cultural values and the aesthetics of desire. Her projects have been exhibited internationally at institutions such as Palais de Tokyo (Paris), MOCA (Toronto), MUSEM (Marseille), and Red Bull Studios (New York), and have appeared in *Vogue*, *i-D*, and *Visionaire*. She currently teaches in the MFA Program at Parsons.

Project Statement

Pool is a photographic series taken from the bottom of swimming pools across the United States, reframing the American landscape from a submerged perspective. Pools—icons of leisure and aspiration—become sites of distortion, where surfaces act as shifting lenses and familiar scenes unravel into estrangement. Palm trees ripple, shoes drift, and plastic toys transform into uncanny symbols. Rather than documenting, the series unsettles the photographic gaze, inverting its axis of power. Evoking the myth of Narcissus, *POOL* resists reflection as resolution; instead, it offers a refracted, suspended awareness, where vision falters and presence is marked by distance and disorientation.



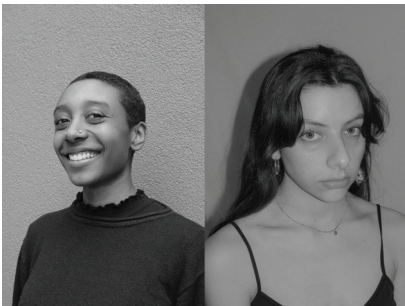
MARIUS RAATZ – GERMANY

Short biography

Marius Raatz (b. 1997) is a visual artist based in Stuttgart, Germany. He holds a Diploma in Fine Arts with distinction from the University of Fine Arts (HBK) Braunschweig (2024), and studied Film & Media at Kyoto Seika University, Japan, supported by a DAAD scholarship. Working across photography, video, and installation, his practice investigates digital culture and mediated perception. Raatz has exhibited at institutions including HBK Braunschweig, Konnektor Hannover, Neue Schule für Fotografie Berlin, EMAF Osnabrück, and internationally in Berlin and Japan.

Project Statement

Green Age is a three-part media installation exploring how screens shape subjectivity, memory, and presence. Combining found footage, speculative fiction, and participatory performance, the work traces shifts from analog broadcast culture to algorithmic visibility, questions agency in post-human futures, and grounds speculation through intimate readings in multiple languages. Dense video collage, fictional interview, and decentralised performance converge to reflect on technological embodiment and mediated identities. By experimenting with archival strategies such as blockchain encoding and DNA storage, Screen Age challenges digital ephemerality while proposing new forms of memory—offering a poetic yet critical lens on our screen-saturated age.



MAYA THIEULLE & FANNY CHELIM – FRANCE

Short biography

Fanny and Maya are a creative duo from Martinique who met in high school in Ducos and began collaborating after moving to France in 2017. Their practice combines photography, film, writing, and performance, often weaving together personal narratives and collective memory. Fanny is a singer, actress, writer, composer, and musicology graduate, active in musical theater, dubbing, and teaching. Maya studied literature at La Sorbonne, works with photographer Françoise Huguier, and assists with the festival Visa pour l'image. Their first fully co-directed project, *WA MODI-A* (2025), transforms Fanny's story of Isidore, a cursed immortal king, into a short film.

Project Statement

WA MODI-A (The Cursed King) unfolds as a meditation on memory, grief, and myth. Isidore, believed to be an immortal king, is guided by a dream and the goddess Manman dlo to rediscover his truth: he was once a fisherman, deeply in love with Nicole, who vanished when a volcanic eruption consumed their island. The work explores how memory fractures—how faces blur, voices fade, and loved ones dissolve into absence. Grief becomes paradoxical: we long to hold on, yet struggle to endure the weight of remembering. Between remembrance and forgetting, *WA MODI-A* reflects on the fragile realities we construct to survive loss.



POLANSKA LAURA – POLAND

Short biography

Polańska (b. 1994, South Poland) is a multidisciplinary artist based in Berlin, working across photography, video, and installation. Merging photographic and sculptural disciplines, her practice engages themes of human–nature relations, transcendence, ritual, and the body as a transgressive force, while exploring notions of trace, trauma, and the subconscious. She holds two MFAs, most recently in Intermedia Photography from the Magdalena Abakanowicz University of Fine Arts, Poznań, where her thesis examined trauma and mysticism in Japanese photobooks. Her work has been exhibited in Poland, Germany, France, Norway, and South Korea, and recognized with multiple awards including the 2024 ArtNoble Prize.

Project Statement

Land of My Dreams explores the body as landscape, evoking ancient traditions of human–nature coexistence and their interdependence. Drawing on Donna Haraway’s tentacular thinking, Polańska links personal and corporeal trauma with environmental trauma shared by all entities on Earth. Using organic tissues such as foetal membranes and skin after birth, she creates visual parallels to geological surfaces, neural networks, and otherworldly maps. The work occupies a liminal space between human craft and artificial intelligence, proposing stones as primordial computers in a cycle of eternal matter. Through negatives and Polaroid scans, the project evokes the collective unconscious, where personal narratives merge into a dreamlike, shared experience.



REBECCO ANN TESS – GERMANY

Short biography

Rebecca Ann Tess is a visual artist working with video art, expanded photography, and choreography. Their practice reflects on political and economic structures, queer ways of life, and the societal impact of emerging image technologies. Educated at the University of the Arts Berlin, Chelsea College of Art and Design London, and the Städelschule Frankfurt, Tess has also taught at institutions including Johannes Gutenberg University Mainz, the Academy of Arts Nuremberg, and Chung-Ang University Seoul. While in Asia, they observed megacities and smart technologies, inspiring Alpha++. Subsequent works such as 2Dbody3Dcode explore landscapes, movement, and AI, interrogating Western divides between nature and technology through both artistic and Kung Fu practice.

Project Statement

2Dbody3Dcode explores the immediate relationship between human existence and the intertwined realms of the physical and digital. The project seeks connections and openings that imagine futures beyond capitalist, colonialist, and exploitative systems of life, turning the body itself into material where diverse materialities converge. Referencing Yuk Hui's notion that technologies are becoming organic, the work investigates interfaces between natural experience and digital logics embedded in landscapes. Comprising four series—Recursion, Found Drawings, Expanding Landscape, and 2Dbody3Dcode—the installation features prints and interactive animation that translate movement, imprint traces, and magnify micro-materialities. Together, they ask how nature's geometries and digital algorithms might be perceived not as opposites but as a unified field of experience.



TAEHWAN JEON – SOUTH KOREA

Short biography

TaeHwan Jeon (b. 1996, South Korea) is an artist, filmmaker, and composer whose practice spans video, sound, photography, and installation. Working across image- and audio-based media, his works navigate the fluid intersections of perception, memory, and technology, and have been presented internationally in exhibitions, screenings, and performances. He holds an MA in Fine Arts from Zurich University of the Arts (2022) and a BA in Fine Art Photography from Chung-Ang University, Seoul (2020). Jeon has exhibited at institutions and festivals such as Jeu de Paume Paris, Ji.hlava International Documentary Film Festival, Videoex Zurich, and the Experimental Film & Video Festival in Seoul. He is a Forecast Platform nominee (2025) and recipient of multiple awards and commissions.

Project Statement

Baby Song is a body of work created using a flatbed scanner, where fragments of studio practice—dental X-rays, Polaroids, wrapping paper, metal hooks, doodles, and chroma key gloves—are assembled into layered scenographic images. Conceived as a kind of duet, the project reflects on how ephemeral objects, discarded materials, and overlooked accessories permeate the fragile dimensions of bodily representation. Through processes of erasure, camouflage, and recomposition, *Baby Song* investigates the presence of the invisible and the transient, bypassing direct comprehension or visibility. Like the murmured rhythms of a lullaby, the work suggests a language of fragments and residues, shaping a quiet poetics of disappearance and return.



TAIKI KIMISHIMA – JAPAN

Short biography

Taiki Kimishima (b. 1996, Tochigi, Japan) is a photographer and cameraman whose practice bridges fine art and professional media production. Trained in photography at Tokyo Polytechnic University and film production at Toho Gakuen Film Training College, he has also worked extensively in television—first as a studio camera operator at Fuji Television Network (2019–2023) and currently as a press cameraman and video editor at TV Asahi. His artistic work has been shown at Gelatin Silver Session (AXIS Gallery, Higashikawa Bunka Gallery, 2022), T3 Photo Festival Tokyo (2022), and other venues, earning the Photography Special Award in 2021.

Project Statement

Glimpses of an Unknown Japan reflects on Tokyo as a city in transition, caught between memory, identity, and globalization. Beginning with Japan's postwar rise to global economic power and contrasting it with today's demographic decline, shrinking GDP per capita, and influx of inbound tourism, the work examines how these forces reshape cultural presence. Photographed in places such as Asakusa and Shinjuku, the series stages encounters between Japanese citizens and international visitors—figures that sometimes blur into one another. Through these juxtapositions, Tokyo appears as both familiar and estranged, raising questions about whether Japan's cultural core is being transformed, diluted, or redefined.



Short biography

Wu MeiChi (b. 1989, Tainan, Taiwan) is a visual artist recognized for her innovative digital image compositions that assemble fragmented elements into emotionally charged, abstract tableaux. Drawing from personal encounters with fruits, objects, and bodily injuries, her vibrant scenes—often resembling surreal parties—probe beneath surface celebration to address psychological and social complexities. Wu has presented solo exhibitions such as *Baby's Baby* (Jimei x Arles International Photo Festival, 2023), *Pandora's Box* (A26 Space & Vege Wonder, Beijing, 2023), *Picnic* (Pon ding, Taipei, 2021), and *YXX—The Flares* (Each Modern, Taipei, 2019). Her work has been featured internationally, earning the Jimei x Arles Discovery Award (2023) and presentations at Paris Photo (2024) and Nuit Blanche, Taipei (2023).

Project Statement

YXX – The Flares extends Wu MeiChi's investigation of spatiality begun in *XYX – A Moveable Feast*, shifting from still life arrangements to grotesque, swirling compositions infused with vibrant color. Acting simultaneously as artist and researcher, Wu transforms ordinary materials—colored wigs, transparent containers, plastic ornaments—into portals to alternate dimensions, creating frictionless planes where objects appear to accelerate through hyperbolic space. These glossy images embody both consumerist disposability and unexpected beauty, urging viewers to reconsider the materiality of images, the artifice of spectacle, and the unstable boundary between collection and display. In this chaos, Wu reveals the poetic malleability of visual experience.

The background of the page is composed of several overlapping geometric shapes in shades of blue and grey. A large, light grey polygon occupies the central portion of the page. To its left and right are darker grey shapes. In the corners, there are blue triangular and polygonal shapes that overlap with the grey ones. The word "ARTWORKS" is centered within the large light grey polygon.

ARTWORKS





Places on Earth where all Forces are Absent

09 Artworks, print, 42 x 59 cm, 2025





Ghost Bird

01 Artworks, screen, 00:23:13, 2023



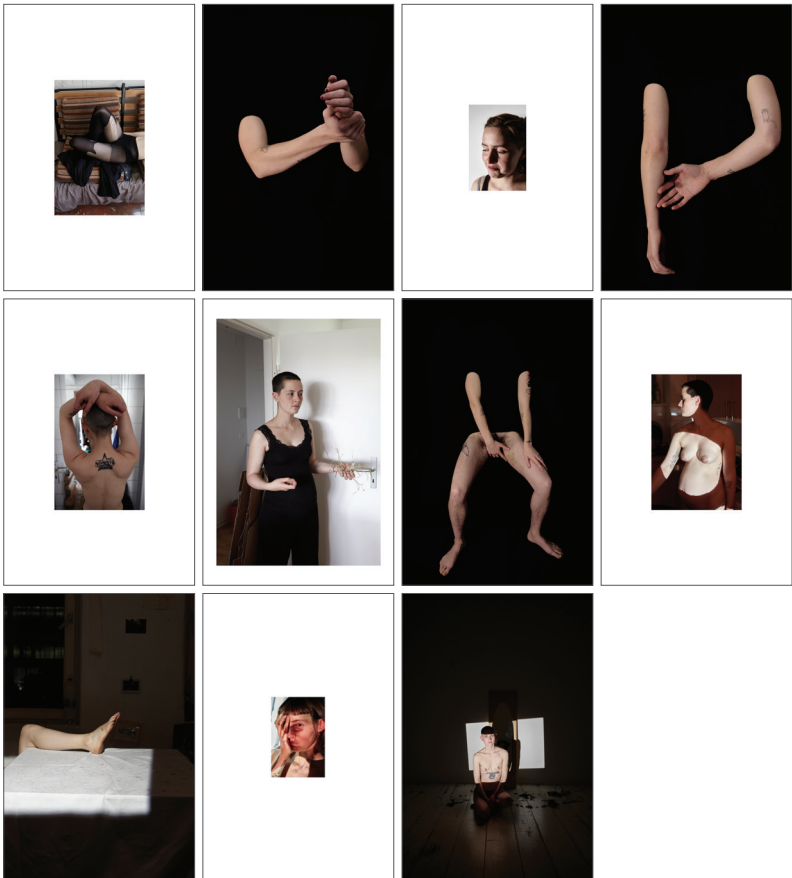


Synthetic Ancestral Pose

02 Artworks, print & acrylic installation, 100 x 60 cm & 90 x 52 cm, 2025



GOSBERT ADLER



Return to Reason (Leo)

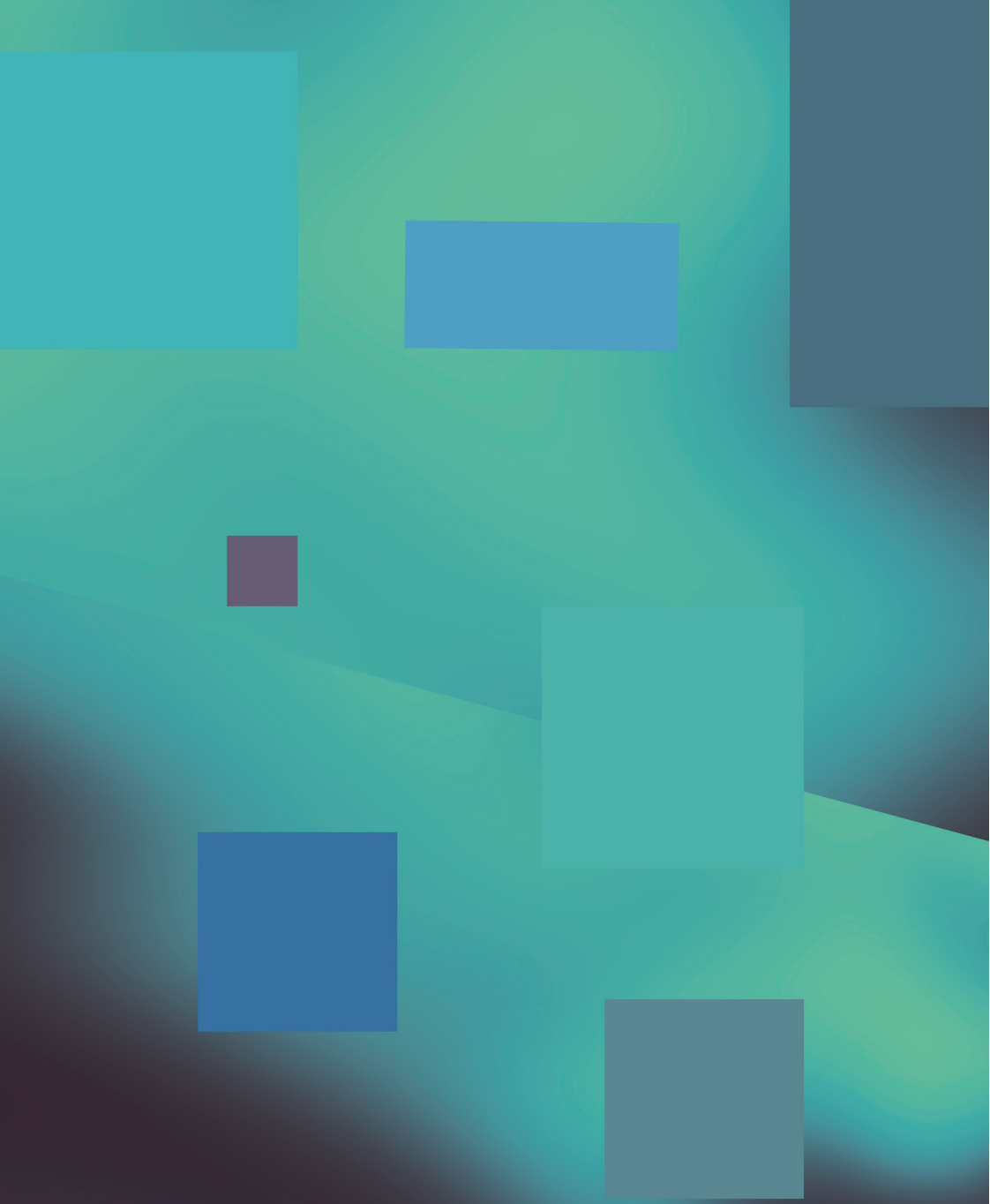
11 Artworks, print, 70 x 50 cm, 2025

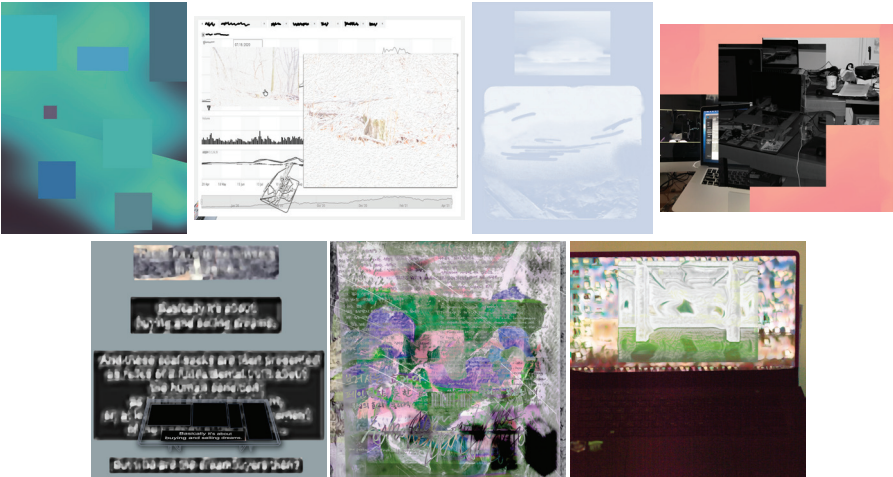




Layers/ROUTE 1

06 Artworks, print, 42 x 49 cm & 180 x 180 cm, 2025



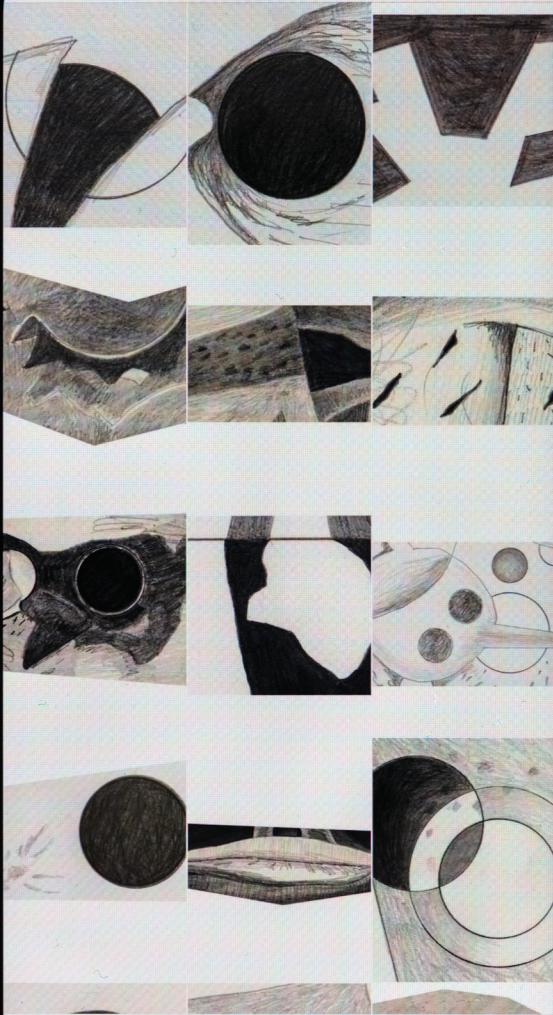


Repackage

07 Artworks, print, various sizes, 2023-2024

13:51

53





Picture This: Art Intelligence
12 Artworks, print, 70 x 37,6 cm, 2025





POOL

10 Artworks, print, 180 x 80 cm, 2024



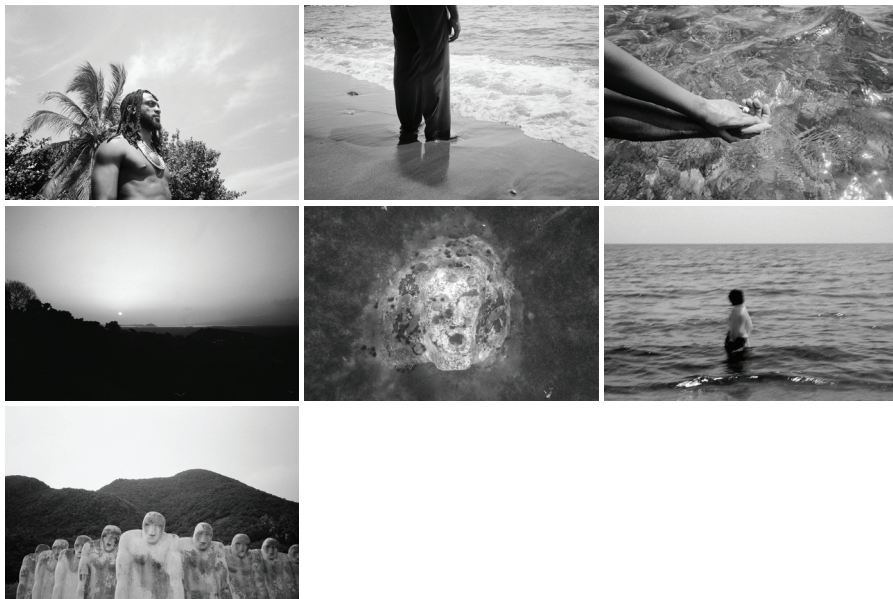


Sreen Age

01 Artworks, screen, 00:15;41, 2024 - Ongoing



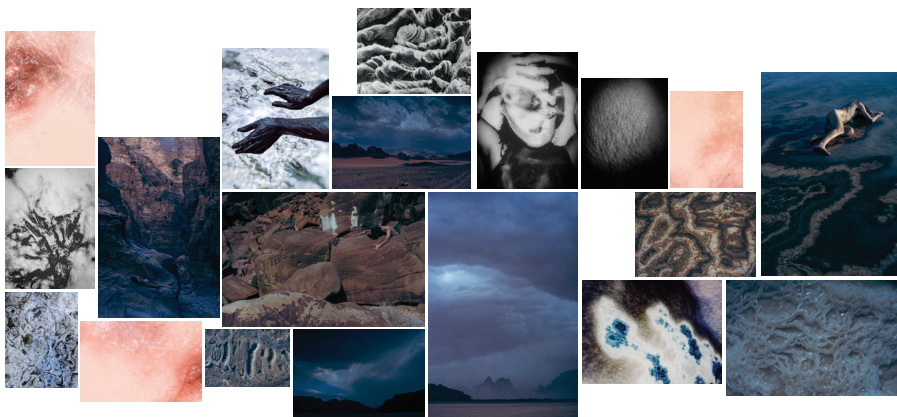
MAYA THIEULLE & FANNY CHELIM



WA MODI-A (The Cursed King)

07 Artworks, print, 40 x 50 cm, 2024





Lands of My Dreams

07 Artworks, print, various sizes, 2024





2Dbody3Dcode

04 Artworks, print, various sizes, 2024 - 2025



47-707
Die Leeren

3-22-15
No. 1193

NAME: [illegible]
Dr. [illegible]

1-6042

FUCKED

I feel





Baby Song

02 Artworks, print, 110 x 137 cm, 2025

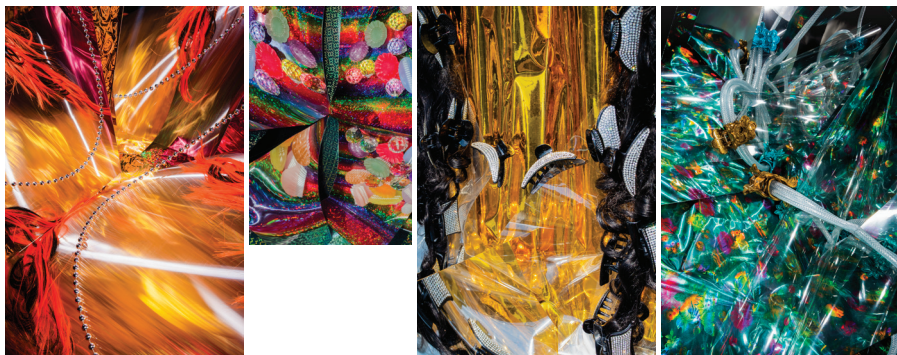




Glimpses of an Unknown Japan

28 Artworks, print, various sizes, 2023 - 2025





YXX-The Flares

04 Artworks, print, various sizes, 2019



House of Bandung Photography Triennale

Jalan Cigadung Raya Barat no. 20K
Bandung 40191

www.bandungphotographytriennale.com

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ArtSociates

ARTSOCIATES

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