

ARTISTS:

Baoyue Zhang
Brian Castellani
Clare Schouten
Claudia Ungersbäck
Esha Malik
Hengtai Zhang
Herbert Neuwirth
Jiawei Yu
Josie Johnson
Leon Crayfish
Monika Tkaczyk
Sofia On
Vincent Corrèze

RETURN

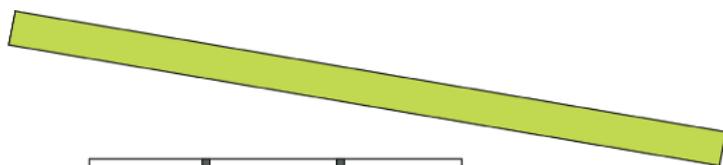
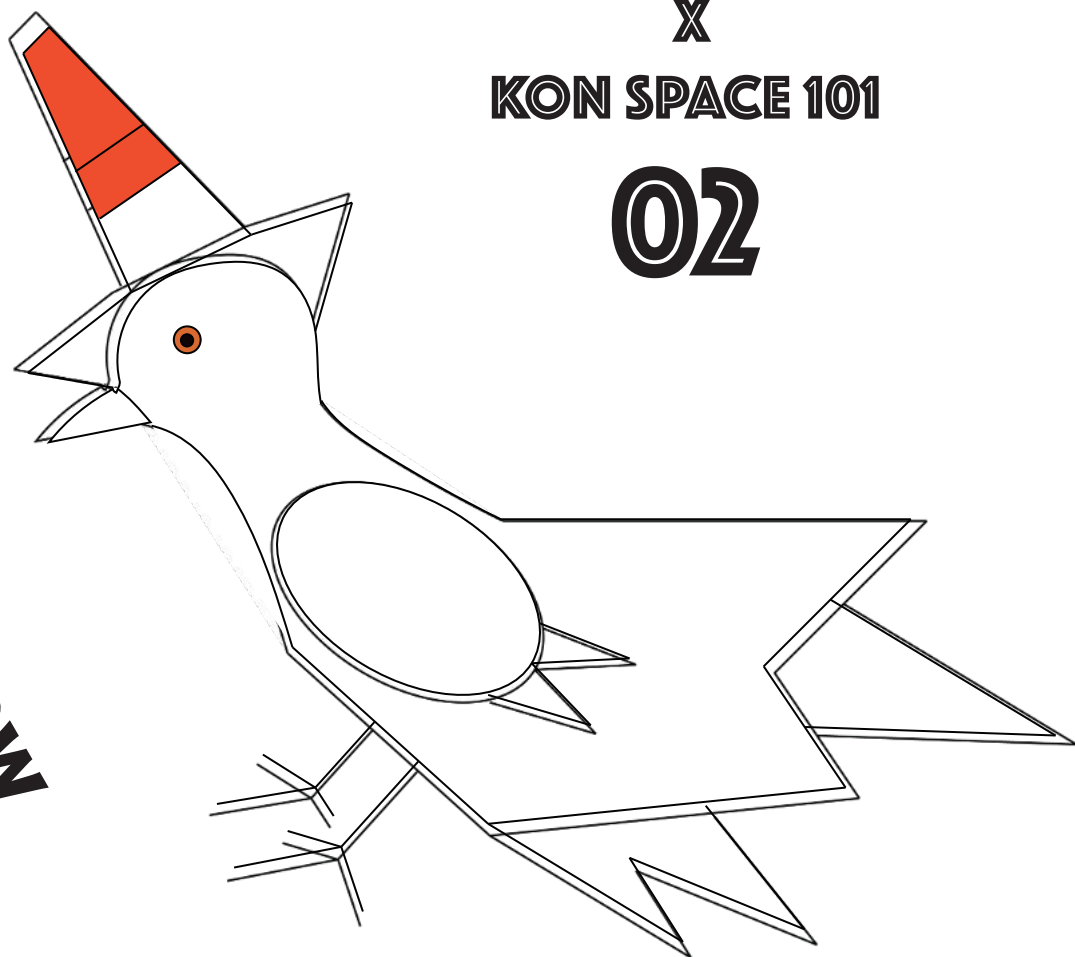
MOLEND ART

X

KON SPACE 101

02

Glasgow
Tokyo



LOCATION:

Argyle St, Glasgow
&
Nihonbashi Hakozaiki, Chuo City, Tokyo

DATE:

28-30 September 2026

Curator Bio

Bowen Wu is a Glasgow-based curator working across sound, moving image, and interdisciplinary contemporary art. His curatorial practice brings works across media into dialogue, with a focus on perception, ecology, technology, and more-than-human life. He has developed projects connecting artistic communities in Glasgow, New York, and Tokyo.

Team

Curator	Bowen Wu
Director of Curatorial Affairs	Ning Hu Yaney Tang
Assistant Curators	Ivy Wei Jiahui Huang
Publication Design	Sirui Zhang

RETURN 02

Cultural Expression Rooted in Individual Experience

Curatorial Foreword

“Return” began with an attention to individual experience. Following RETURN 01’s exploration of bodily awareness, emotion, and one’s place in the world, RETURN 02 extends this inquiry into wider cultural contexts. Language, family, place, and daily life shape how we understand the world. As we move, encounter others, or look back, familiar things acquire new meanings.

This exhibition brings together works by thirteen artists. A mother’s song carries the traces of a fading language and family history; the colours of a rainy season, train doors, and imagined reunions reveal how emotion becomes attached to place. Embroidery and textile patterns take on new forms in digital images, while bodily remains and garments hold the marks of shifting identities. Through moving images, mountains, labour, and rituals bring the textures of local culture into view. Across these different media and approaches, culture becomes something we can see, hear, and feel.

Presented simultaneously in Glasgow and Tokyo, the exhibition unfolds in two distinct settings, bringing experiences across distance into conversation. Here, return is an ongoing movement towards remembered origins and towards a self that continues to change. We invite viewers to linger with the details of each work and consider how individual experience opens onto a wider cultural life.

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Baoyue Zhang

BIOGRAPHY

Baoyue Zhang was born in 1996 in Chongqing, China, and is a contemporary artist recognized for her innovative and expressive visual language. Her works have been exhibited in countries including China, the United States, the United Kingdom, Germany, and Japan.

From June to July 27, 2026, the exhibition was held at Poly Xiamen Art Center. Baoyue Zhang was shortlisted for the Poly Xiamen Contemporary Art Award and featured in online auctions, concurrently with Poly's spring auction. Among her works, those from the "Entropy Series" focusing on female themes earned her the title of "United Nations International Cultural and Artistic Exchange Youth Ambassador," and these works were included in China's "National Cultural and Tourism Digital Database."

In November 2025, the artist held a solo exhibition titled "Entropy Series" in Chongqing, exploring themes of nature and the universe. Works from this series won the Silver Key Award at the Berlin Golden Key Competition in Germany and received extensive media coverage. Additionally, they earned a bronze award at the "Lost Vision" event organized by London Contemporary Art in London, an achievement highlighted by mainstream media in the UK, US, and China.

In 2025, the artist was awarded the People's Art Excellence Award, participated in the Beijing Art Fair Invitational Exhibition, and received the Outstanding Young Artist Award. They were also shortlisted for the Undefined Voices program at the Saatchi Gallery, exhibited in the Infinite Exhibition hosted by the Canadian Artists Association, invited to the 2025 Figure of Speech Exhibition at the Anderson Museum of Art in the United States, received the Emerging Artist Award at the New Perspectives Parallel Exhibition of the Asian Biennale, and garnered a Special Recognition Award at the American Animal Art Exhibition.



RECALLING THE FLOWING YEARS

2026

Oil on canvas

80 × 60 cm

THIS IS MACHINE ANDROID NAMED TUREN

This is the Mechanical Android Rabbit, a silicon-based. It has crystal skin adorned with pearls and gilded metal, a facial mask, and a wide array of functional modules, numerous gears, driven by solar energy, hydropower, or electric energy.

Originally created to serve humans, the Rabbit kind one day developed independent self-awareness and genuine emotions. Guided by childlike innocence, love and peace, they built their own realm—a true utopia.

Brian Castellani

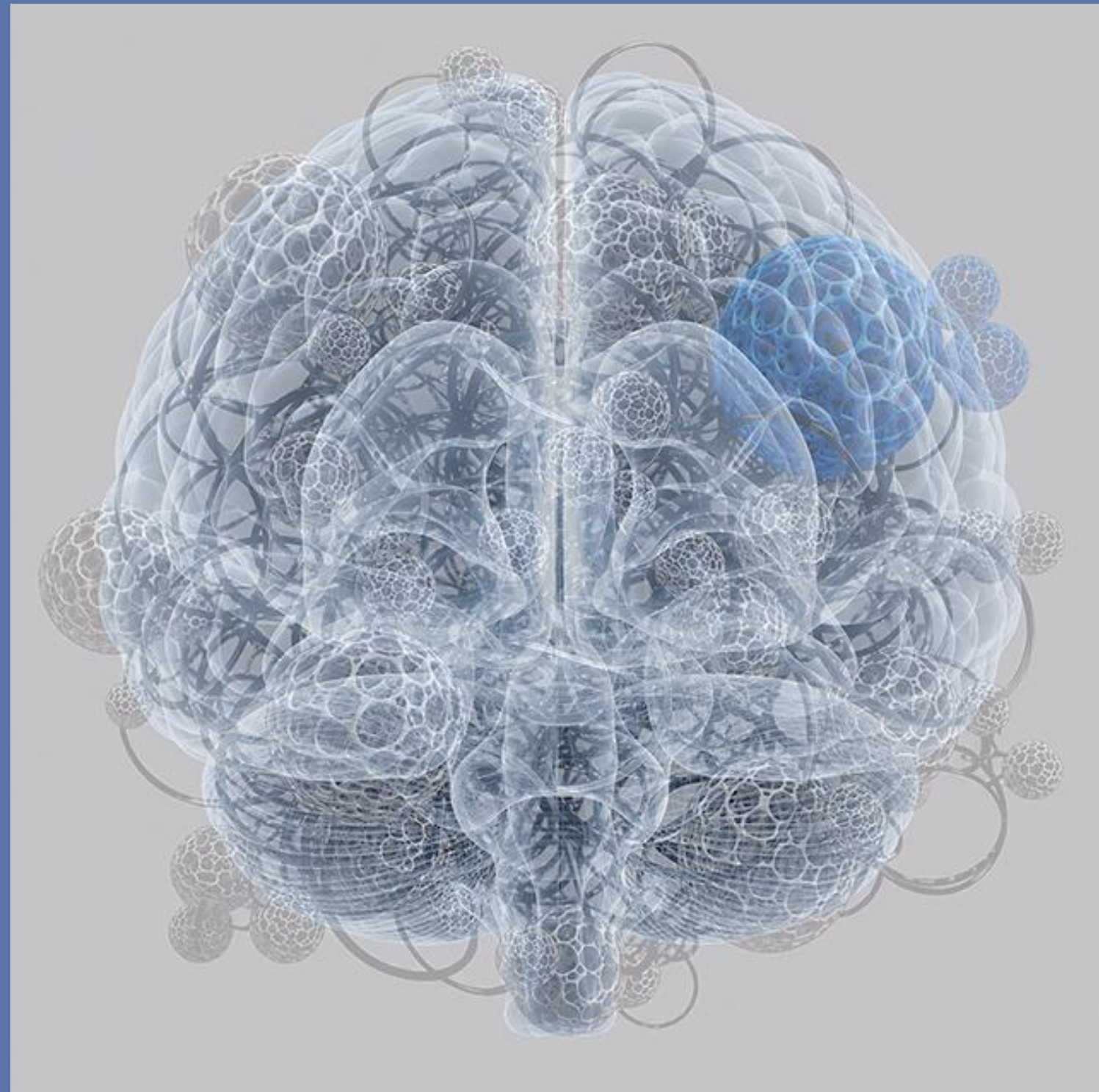
BIOGRAPHY

Brian Castellani is an American-born, UK-based interdisciplinary artist working across drawing, oil pastel, wire sculpture, assemblage, installation, and moving image. His practice explores entanglement, memory, psychological interiority, relationships, ecological crisis, and the complexities of place, examining how these dimensions of experience accumulate, fracture, reorganise, and persist over time.

He is also a complexity scientist and Professor of Sociology at Durham University. His academic background informs his visual practice, particularly his interest in complex systems, relationships, and interconnected forms. His recent work increasingly engages with speculative and autobiographical projects concerned with memory, identity, place, displacement, and lived experience.

Video link: <https://drive.google.com/file/d/17xj25lXigPqXtuWlIXfKyPQzNf6nLmQ2/view?usp=sharing>

Music: Let Night provided by mobygratis.
<https://mobygratis.com/>



ABOUT THE WORK

What is memory, self, place, language? In the final stages of my mother's dementia, everything blurred together or disappeared. Music was a way to communicate; she loved to sing. Born in the States, the daughter of immigrants from Slovakia. Me, now living in the UK, a new immigrant, caring for my mother from abroad, sorting out the distance and its fracture. On a video call at her skilled nursing facility, her singing Slovak Christmas songs, returning to a language I don't speak, and to a time and place lost to the past. My brother by her side, my daughter sitting next to me, listening, and me recording it all three thousand miles away, knowing it will all just be a memory (displaced) very soon.

Displaced Memory connects directly to Return 02 through its exploration of memory, language and family history and the instability of trying to recover them. For my mother, the Slovak songs become a form of cultural return, partial and displaced: they belong to her inherited past and to my own family history, but to a language I do not speak. Yet, now, a way to connect. Living in the UK, that earlier world is also beginning to blur for me and my family. We find ourselves telling the stories of our past again and again as our own cultural rapprochement, a way of reconciling where we came from with the life we have made in a new country. The recording preserves a trace of a moment already slipping into memory. The moving-image work reconstructs the moment through sound, portraiture and digital imagery, centred on a mind-like tangle of spheres and connections that gives visual form to language, place, and self as entangled, even as those connections shift, blur or disappear.

DISPLACED MEMORY

2026

Moving-image mixed media

Oil pastel, music, audio recording and digital art
90 seconds

Clare Schouten

BIOGRAPHY

Clare Schouten is an abstract and semi-abstract painter working primarily with landscapes and seascapes. Born in Dublin, Ireland, she developed her artistic practice during her years living in Singapore, where the tropical climate and monsoon seasons became an important source of inspiration. She later graduated with a BA in Fine Art from Goldsmiths, University of London.

Working intuitively through layering, mark-making, and tactile materials, Schouten combines oil paint, acrylic, texture gels, and pastels to create expressive surfaces shaped by colour, atmosphere, emotion, and memory. Her work draws on the landscapes and changing weather of Singapore, Dublin, and Cornwall, transforming observed environments into emotional and semi-abstract experiences.

Her recent exhibitions include *The Dark Side* at Boomer Gallery, London, and the 5th Bienal de Arte Barcelona at the European Museum of Modern Art (MEAM), Barcelona. She has also received several international art awards between 2024 and 2025.

RAIN 13

2025

Oil and acrylic on canvas

100 × 100 cm

Rain 13 reflects on the artist's formative years living in Singapore, where the monsoon seasons brought a profound sense of peace and introspection. The rhythmic, warm rains offered a space for quiet reflection and healing. Through abstracted landscapes, this piece captures the emotional essence of those monsoons—evoking themes of serenity, release, and renewal.

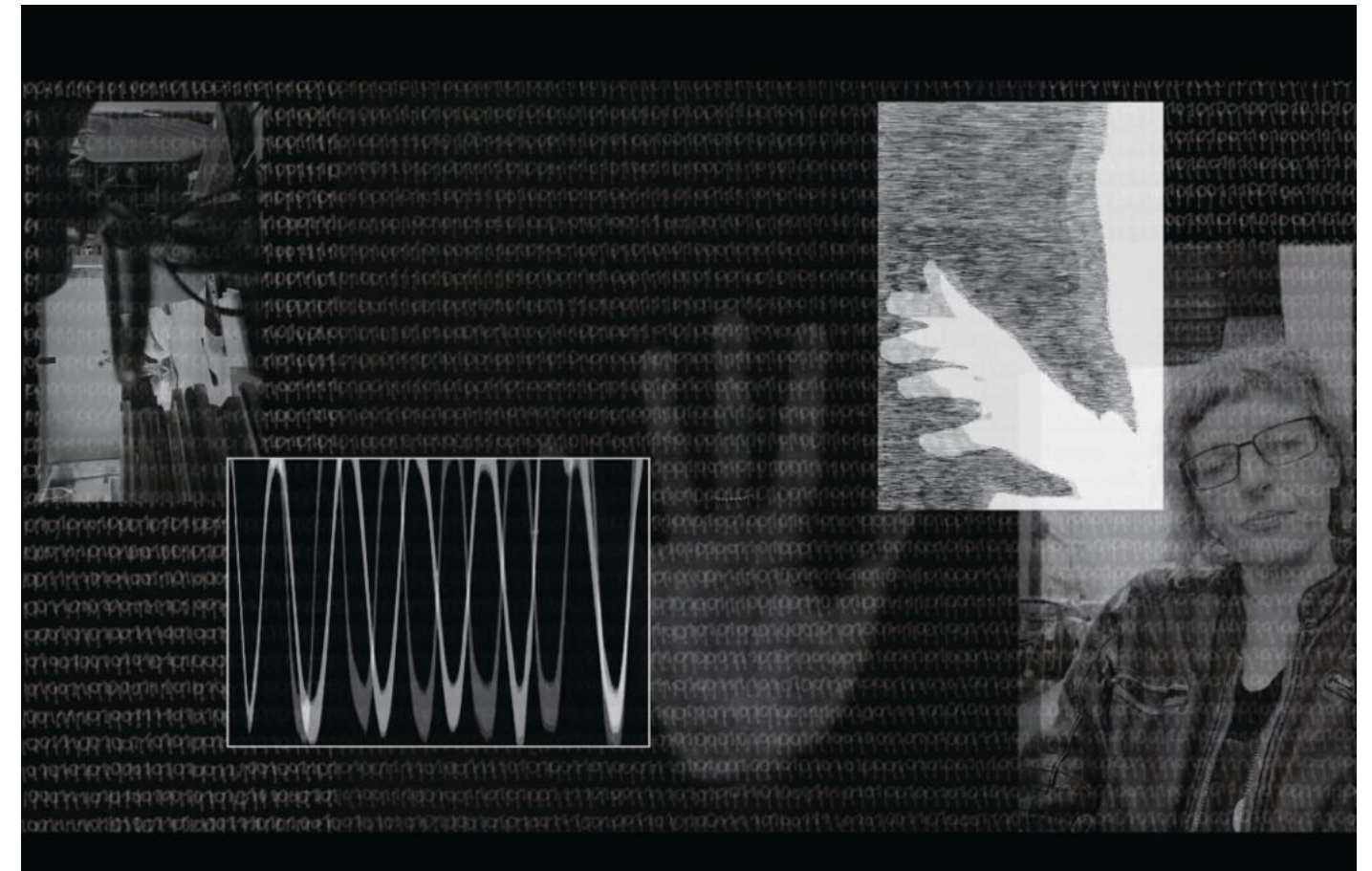
Marking a distinct shift in practice, the work embraces softness and fluidity, allowing the creative process to serve as a bridge to those comforting memories of nature during life's more challenging moments.



Claudia Ungersbäck

BIOGRAPHY

Claudia Ungersbäck studied fashion design at A-level, attended drawing classes at Trinity College Dublin, and graduated from the Vienna Art School (Wiener Kunstschule), where she studied printmaking with animation. She also attended workshops at the University of Fine Arts in Kraków and studied Philosophy at the University of Vienna. Her films and artworks have been presented at international film festivals and exhibitions.



Video link:<https://vimeo.com/1215185910> pw: ter

ABOUT THE WORK

INTER is an Interpretation of a radioplay by Antonin Artaud. I was interested in his work especially that drawing and filmmaking can be as performative as theatre. Artaud's work is based on this point of view that theatre is not a copy or representation of nature but has a reality of its own. I used techniques of shadow drawing and shadow theatre as well as recorded film with my mobile in thoughts of social media, internet, computer and real life sequences. I wanted to show an abstract thought of Artaud's work in forms of mediation and action. I changed the text a little bit to make it more global and spared the dancing scene in the text out. Trying to find a way of showing body without organs I wanted to portray the radioplay in moving pictures and a form of awareness on little things perceiving and reflecting his whole theatre of cruelty in a contemporary setting.

INTER is a personal encounter with Antonin Artaud, translated into moving image. Fragments of body, language, space and perception come together without forming a conventional narrative. The film reflects on how a cultural reference is transformed when it passes through individual experience and becomes something personal.

INTER

2023
Video art
Various dimensions



Esha Malik

BIOGRAPHY

Esha Malik is an emerging South Asian artist based in South London. Her practice explores erasure, memory, lineage, and inherited craft through the transformation of culturally specific motifs into geometric and increasingly universal forms.

Drawing from South Asian visual traditions, particularly those of the northern regions of Pakistan and India, Malik works with motifs from Phulkari embroidery, Rangoli, Mughal architecture, and early Hindu temple design. Through digital layering, repetition, masking, and geometric manipulation, she examines what remains when a specific cultural form is gradually worn down by distance, repetition, and displacement.

Her work considers cultural memory not as something fixed, but as a structure that can fracture, adapt, and persist through transformation.

REVOLUTIO

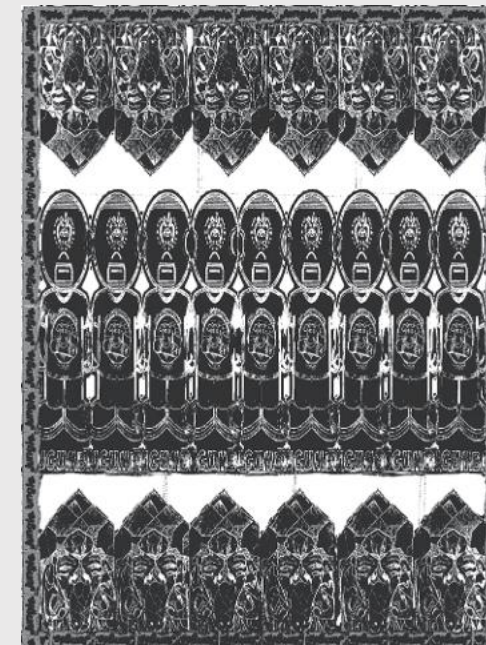
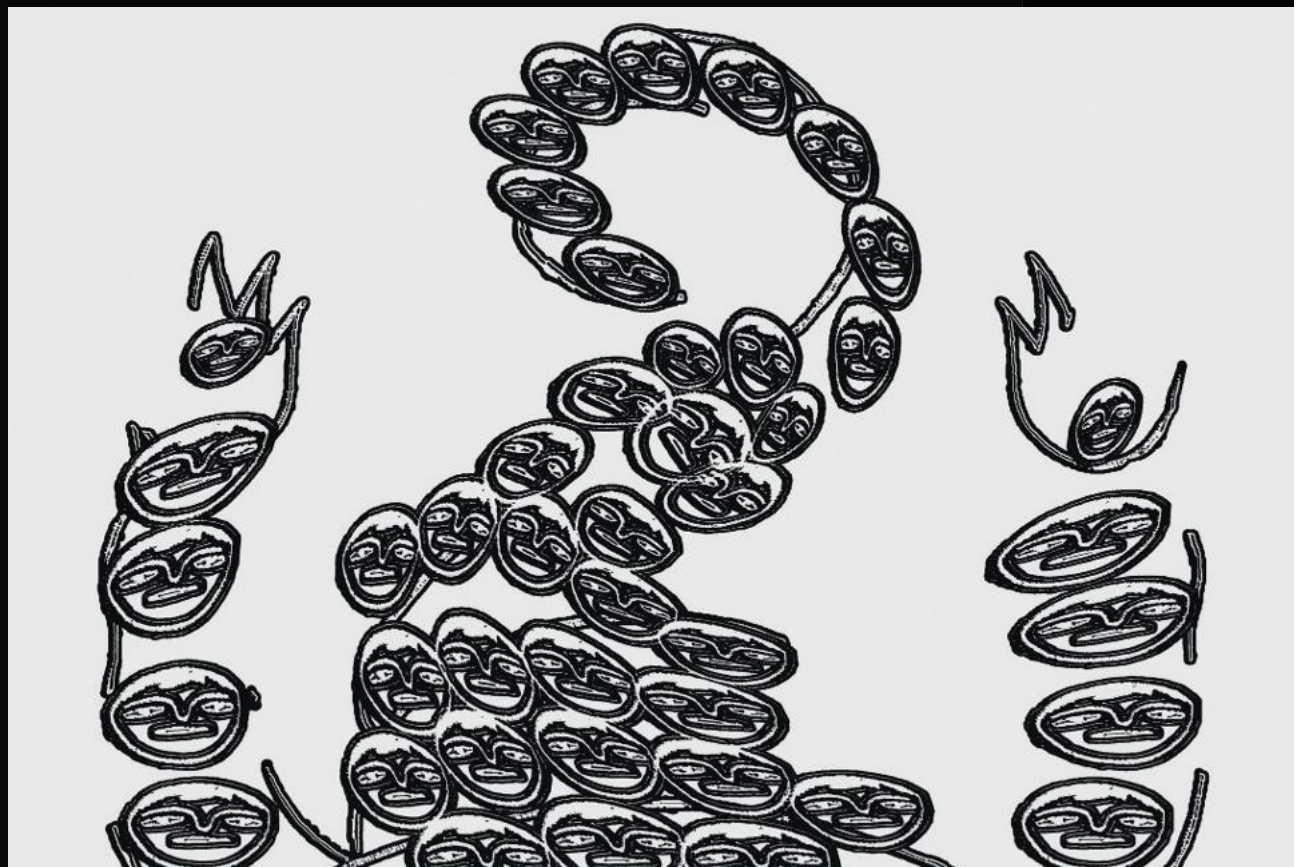
2026

Digital art

Revolutio draws from the story of Şahratun-nâr, a pre-Adam figure described in the fifteenth-century manuscript Da'vetnâme as covered in thousands of identical faces and made from fire and air. The work focuses on the moment of destruction and survival within the myth, when only two figures remain.

The figure is constructed from a tessellated field of repeated hand-drawn faces. Malik gradually fractures the structures that hold them together—the halo, shoulders, and overall outline—until the collective form collapses while the individual faces remain intact.

The work asks what survives when distance, time, and destruction have eroded the whole. Rather than requiring an entire structure to remain, memory may persist through only what is carried forward.



BALUCH

2026

Digital art

Baluch combines an image of stickers peeled from a wall in North London with the structural grammar of Baluch weaving. Retaining the traditional border, medallion field, and inscription band, the work places an inherited craft structure around fragments of contemporary urban life.

By layering and masking photographs of stickers within the repeating logic of the textile, Malik explores how cultural forms migrate across distance and acquire new meanings. Like language, craft can adapt to new places and new content while retaining the structure of its origins.

From a distance, Baluch appears as a coherent traditional pattern; only upon closer inspection does its contemporary source become visible. The tension between what a form promises and what it actually contains becomes central to the work.

SYMBIOSIS

2026

Digital art

Symbiosis draws from Phulkari, the embroidery tradition of Punjabi women, whose motifs historically incorporated elements of everyday life into textiles passed between generations. Malik combines this inherited visual language with an intrusive, foreign form, allowing the two structures to distort and transform one another.

Rather than keeping the forms separate, the artist layers and masks them digitally to create a structural fusion. Neither element is completely erased, yet neither remains unchanged.

The work considers cultural transformation across distance and generations, asking what it means to return to a version of a self or culture that has already changed. What survives through transmission is therefore not an unchanged original, but something transformed through contact.



Hengtai Zhang

BIOGRAPHY

Hengtai Zhang is a faculty member at the School of Transmedia Art, Lu Xun Academy of Fine Arts. He graduated from the Photography Department of Lu Xun Academy of Fine Arts and received a PhD in Art and Design from the University of Wales Trinity Saint David. His creative practice spans photography, documentary filmmaking, experimental moving image, and AI-generated imagery, while continuously exploring the possibilities of AI technology in experimental moving image practice. His research focuses on land narratives, place-based cultural identity, and visual expression in Northeast China. Drawing on ethnographic methods, oral history, participant observation, visual sovereignty, and storywork, his work examines the role of images in reconstructing historical memory, cultural identity, and local knowledge.

TWILIGHT OVER THE SILENT HILL

2024

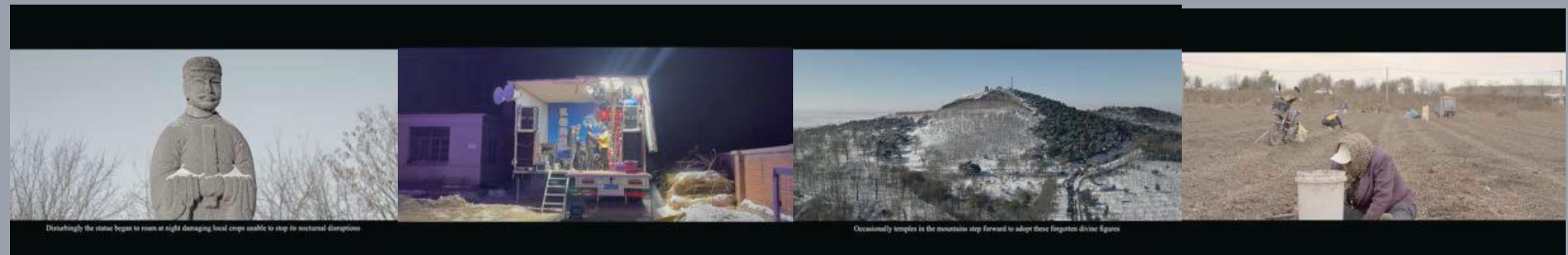
Documentary · Single-channel video

44:07

Video link: <https://www.youtube.com/watch?v=7KysywhxSVw>

Filmed across the Shifosi region using digital cameras, smartphones, and drones, *Twilight Over the Silent Hill* documents its changing natural landscapes and human activities. The film follows the Liao River and Qixing Mountain through different seasons, alongside the daily work of forest rangers, mechanised and manual autumn harvesting, seasonal fishing, traditional funeral rites, Sibe and Manchu archery competitions, and fragments of village life. Together, these images form a portrait of coexistence between people and the natural world.

The film approaches Qixing Mountain and the Liao River as spaces where indigeneity and modernity intersect. By weaving stories from the Indigenous cultures of Northeast China into its imagery, it connects rivers, mountains, forests, and human memory. Wind and snow become poetic mediators between past and present. Through its poetic visual language, the film seeks to dissolve binary divisions between nature and culture, science and myth, technology and ecology, and the human and non-human, while creating a sense of empathy between people and the more-than-human world.



Herbert Neuwirth

BIOGRAPHY

Herbert Neuwirth is a German-Swedish artist based in Stockholm, working under the name NEUART. His practice moves between photography, video, sound, and conceptual objects, often built around paradox, visual tension, and shifts in meaning.

Using everyday forms and familiar symbols, he creates works that are at once poetic, ironic, and unsettling. His projects frequently explore identity, control, vulnerability, memory, and the unstable relationship between language and perception.

With a background in journalism and media, Neuwirth is particularly interested in how public language shapes social reality and how images can expose contradictions embedded in culture and everyday life.

Recent bodies of work include STAR SHADS, Freeze Frame, and the oxymoronic object works Straitutu, Tankulance, Voodoll and Anchorocket.

Website: <https://neuart.se>



BANNED STRAITUTU

2026

Digital image / Archival pigment print

30 × 40 cm

Variable dimensions possible

Banned Straitutu is a special edition of my work Straitutu, a piece that brings together the visual language of the straitjacket and the tutu: restraint and performance, control and vulnerability, silence and expression. One main question is: Who or what holds you back?

In this version, selected words from the Trump-administrations banned-word list are woven into the fabric of the straitjacket itself, while the tutu remains untouched. I wanted the words to appear both elegant and unsettling, as if language itself had been absorbed into the mechanism of restriction.

The work reflects on what happens when words become controlled, stigmatised, or politically charged. By placing them on a garment associated with confinement, the piece turns censorship into something bodily and visible. At the same time, the softness of the tutu suggests fragility, irony, and the persistence of expression.

For Return 02, the work connects language to memory, identity, and everyday life. Words do not simply disappear when they are suppressed; they return, marked by conflict, fear, and the human need for belonging. In this sense, Banned Straitutu explores how personal and cultural realities are shaped through the words we are allowed (or not allowed) to speak.

Jiawei Yu

BIOGRAPHY

Pronouns: they/them

Jiawei Yu is an artist currently working and living in the UK. Their multidisciplinary practice spans installation, oil painting, ceramics, and independent publications. Their recent work focuses deeply on bodily vulnerability, spatial intimacy, and cultural diaspora. By reassembling ready-mades, biological remains, and geocultural symbols, she explores how materials bear the weight of absence, memory, and spiritual summoning. Their work has been showcased in multiple group exhibitions across the UK.

DEER PELVIS, WIG, CEMENT

2026

Installation

Deer pelvis, wig, cement, metal rods

40 × 110 × 20 cm

ABOUT THE WORK

Suspended in the corner of the gallery, this installation utilizes a biological remnant (deer pelvis), an extension of life's traces (wig), and a symbol of urban industrialism (cement) to closely echo the theme of "RETURN 02" regarding the individual state within shifting cultural contexts. Drawing from my roots in Yi culture, where objects hold spiritual power to summon lost souls, this work explores a philosophical inquiry: is the body merely a vessel, and where does the soul reside?

Here, this Eastern spiritual reflection is extended into a broader context of diaspora. The deer pelvis, symbolizing fertility and raw bodily experience, alongside the hanging wig carrying material traces of transformation, is violently and coldly "anchored" by rigid urban cement at the margins of architectural space.

This juxtaposition mirrors the cultural compression, displacement, and vulnerability experienced by the physical and spiritual self during cross-cultural migration. The corner functions as both a spatial boundary and a threshold between presence and absence, the human and the non-human. The strands of hair hanging from the bones create an uncanny sense of lingering intimacy—as if the work were still alive, delineating a poignant spiritual "return" of a diasporic identity seeking its psychic coordinates amidst modern societal structures.



Josie Johnson

BIOGRAPHY

Josie Johnson is a Scottish-American artist based in Glasgow and The Trossachs. My work often starts with a feeling or an impulse, a sudden urge to make a painting or a sketch, and then is followed by a process of deciphering and exploring. The things that interest me are intensely human – childhood fascinations, familial relationships, memory, fear.

I find that my most compelling work comes from places of intense emotional trial. I am interested in how families react to trauma, the disparate impacts it creates among the individual members, and how families build themselves up again, or don't. Most recently, I have been investigating my own family's reactions to my older half-sister's decision to cut ties after the birth of her first child. It has been interesting to address my own grief through the artwork, and to realise how my parents and youngest brother have been affected.



I THINK I MISSED YOU

2026

Oil paint and coloured pencil on MDF
13 × 10.5 × 2 cm

I Think I Missed You is a painted diptych of the doors of the two train lines here in Glasgow, the national ScotRail Service and the citywide subway, the Clockwork Orange. Both paintings are bordered by forget-me-nots, a floral symbol of hope, loyalty, and remembrance. The work is a reflection on my childhood fantasies about meeting my estranged half-sister again.

Through much of my adolescence and into my teenage years, I lived in Maryland, and Sarah lived in Texas – which are quite a distance away from each other. On days when I was feeling particularly angsty, I would plan out how I could cross the 1,300 miles between us and get to her. I'd imagine what I would say when she opened the door, how she would embrace me, and the words she would say as she gently, wisely counselled me to go home. In my mind, it would be like a classic coming-of-age movie, where the plot ties up neatly in the end.

I never did act on these fantasies, and eventually, we learned that she had moved to Australia. Then, later, we moved to Scotland, near where my dad grew up and not far from where her mum lives, so I began to imagine those scenes again. Even now, I sometimes think I've seen her, on the train or the subway in and out of Glasgow.

This piece, and the body of work that surrounds it, was inspired by the return of these fantasies. Through them, I've been considering how my life has been affected by the loss of my sister, how growing up under the weight of grief has impacted the life choices I make, the people I love, the art that resonates in me, and the way I travel.

Leon Crayfish

BIOGRAPHY

LEON CRAYFISH

— is an interdisciplinary artist working across painting, sculpture, and installation. At the core of his artistic practice is the individual in a state of internal transformation—a moment when familiar reference points break down before new ones have taken shape. His work explores themes of self-actualization, identity, fear, memory, and the impact of technology on human perception.

Crayfish has maintained an independent creative practice since the early 2000s. With a background in fine arts and textile design, he spent over twenty years working with form, material, and space, creating objects, costumes, and scenographic solutions for theater, cinema, and independent artistic projects. This extensive experience shaped his core artistic method, where the concept always dictates the choice of material and medium.

In the 2020s, the artist focused heavily on expanding his exhibition practice. His projects bridge traditional media and modern technology, utilizing sculpture, sound, digital modeling, and painting as distinct channels to investigate a single theme: the internal state of the human being in an era of rapid change.

Today, Leon is developing an international artistic career, working on ongoing installation series such as EGOism, Totems, and Lost Values, alongside his painterly cycles. In 2025, his first solo painting exhibition took place in Istanbul.

Future

2025

Oil on Canvas
80x70 cm

ABOUT THE WORKS

A reflection on the future and our growing detachment from reality. We try to understand what lies ahead in an age of uncertainty, when our familiar plans can no longer be predicted with confidence and reality is increasingly distorted by technology. We are forced to question the truth of what we see, hear, and learn, and to redefine the boundaries of what is real.



Monika Tkaczyk

BIOGRAPHY

Monika Tkaczyk is a contemporary glass artist based in London, specialising in kiln-fired painted glass and layered mixed-media works. Her practice explores transformation, resilience, memory, identity, movement, and the relationship between light and human experience.

She studied glass art at the Macbeth Centre in Hammersmith, where she developed her practice in painted and kiln-fired glass techniques. Her work has been presented in group exhibitions, art projects, and international publications in the UK and online, including FLUX Exhibition 2026, Spring Tide 2026, and ARCHEtypes, as well as projects with CISTA Arts and Chinwe Russell Art Gallery.

Alongside her studio practice, Monika works as a holistic healing practitioner. Her interest in consciousness, emotional transformation, and inner growth informs her conceptual approach, creating works that engage with transition, resilience, hidden realities, and the rhythms of change.



AFTER THE STORM, I ROOT AGAIN

2026 · Kiln-fired glass paint on 1.5 mm glass
18 × 18 cm

An isolated tree embodies resilience and renewal in the quiet aftermath of collapse.



BETWEEN WORLDS, I STAND

2026 · Kiln-fired glass paint on 1.5 mm glass
18 × 18 cm

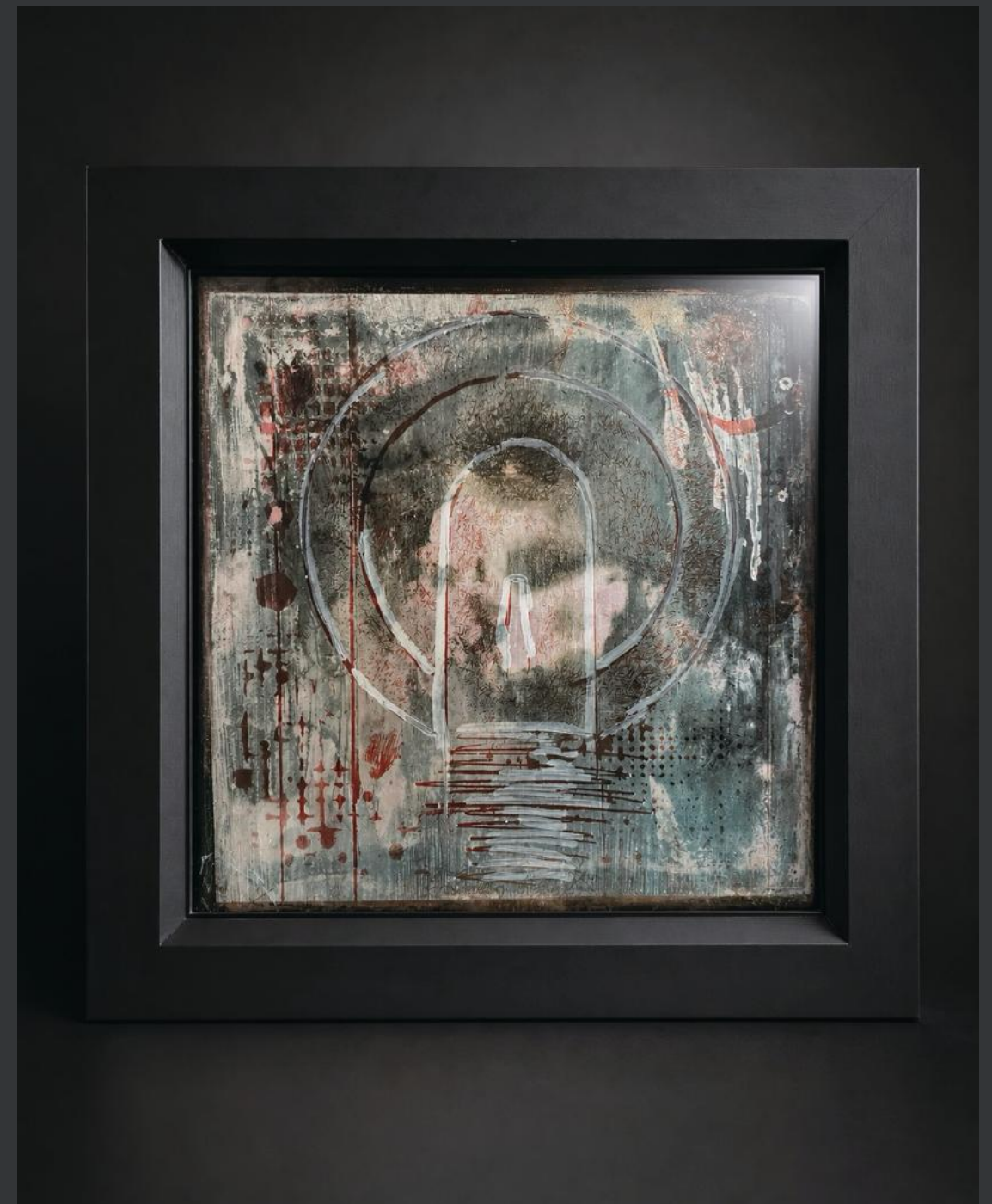
An ambiguous figure explores identity and transformation between presence and dissolution.



COURT OF SILENT MASKS

2026 · Kiln-fired glass painting
18 × 18 cm

A wandering figure and scattered masks evoke power, vulnerability and the uneasy theatre of an ancient court.



ECLIPSE OF REMEMBRANCE

2026 · Kiln-fired glass paint on 1.5 mm glass
16.5 × 16.5 cm frame / 15 × 15 cm image

An eclipse-like form explores concealment, revelation and transformation through layered glass, mineral tones and reflective surfaces.

Sofia On

BIOGRAPHY

Sofia On is a multidisciplinary artist working across intaglio printmaking, moving image, collage, and sculpture. Her practice explores the psychological life of unfinished places, where perception, memory, and imagination remain open rather than resolved. Through slow material processes, she investigates gaps, thresholds, and moments of indeterminacy, asking how ambiguity shapes our encounters with ourselves and the world.

Drawing on existential phenomenology, her work creates spaces for sustained attention rather than fixed interpretation. Instead of resolving uncertainty, it invites viewers to remain with it, allowing meaning to emerge through the encounter between material, image, time, and perception.

ABOUT THE WORK

This photogravure considers return not as a movement back toward an unchanged point of origin, but as an encounter with the instability of what remains. The image centres on a garment-like form suspended within an ambiguous interior. Detached from a body yet retaining its suggestion, it operates as a trace: evidence of a presence that can no longer be directly accessed.

The work draws on the phenomenological understanding that places and objects are not neutral containers of experience. They accumulate significance through our encounters with them, while the meaning we attribute to them continues to shift as we change. To return, therefore, is to encounter both continuity and difference simultaneously. What appears familiar is mediated by time, distance and the person we have become.

This tension is embedded in the material and visual structure of the photogravure. The image remains partially obscured, with textures that interfere with recognition and surfaces that appear to dissolve into one another. The print does not present memory as a stable record of the past, but as something reconstructed from incomplete traces. The garment is recognisable, yet its context remains uncertain. It exists between object and absence, specificity and indeterminacy.

The work is concerned with what happens when an experience persists without becoming fully available to language or resolution. Rather than attempting to restore a lost past, it holds open the gap between what is remembered and what can be recovered. In this sense, return becomes less about retrieval than re-encounter: approaching something that remains psychologically present while recognising that it can no longer be encountered in the same way.

Through the visual erosion and persistence of the photogravure process, the work reflects on how memory and identity are shaped through repetition, loss and transformation. What returns is never simply the past itself, but a changed relation to what has passed.



GHOST

2026

Intaglio

11 × 14 in

Vincent Corrèze

BIOGRAPHY

Born in 1999 in Eastern France, Vincent Corrèze lives and works in Nancy, France. His paintings investigate the human face through layered constructions that oscillate between figuration and abstraction. Totemic figures, fractured anatomies, saturated color, and dense surfaces merge into portraits where human identity dissolves into hybrid, mythic forms. Self-taught, Vincent Corrèze lived in Vienna between 2015 and 2017 where he was introduced to the work of Egon Schiele and Gustav Klimt. He then relocated to Montreal, where his artistic practice began to take shape. Returning to France in 2021, he devoted himself to painting and began working extensively with pastel, which has since become central to his practice.

In 2025, Vincent Corrèze presented the series Rituals in Paris, exploring painting as a space of symbolic transformation. The same year he began Procession, an ongoing body of work populated by enigmatic figures that blur the boundaries between portrait, mask, and myth. In 2026, Vincent Corrèze completed a month-long residency at Arteles Creative Center in Finland, where his research expanded toward quieter, more structurally complex compositions rooted in silence, awareness, and archetypal imagery. Later that year he presented his work internationally for the first time in Turin, Italy. Vincent Corrèze continues to develop a body of paintings in which portraiture becomes a site of continual construction.

LOUIS ALBERTIN

2026

Acrylic and pastel on canvas

92 × 65 cm

A lingering presence, Louis Albertin, stares lonesomely. The defiant eyes of a soldier in uniform. The work draws into a quest for identity, and an introspective look at the self. The instant when sadness becomes a fight, something shifts: pastel scars become cracks in the perfect portrait, and pigments light up the canvas. Louis Albertin stands both as a totem of pride and as a melancholic catharsis, creating the narrative of the soldier's internal fight.



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