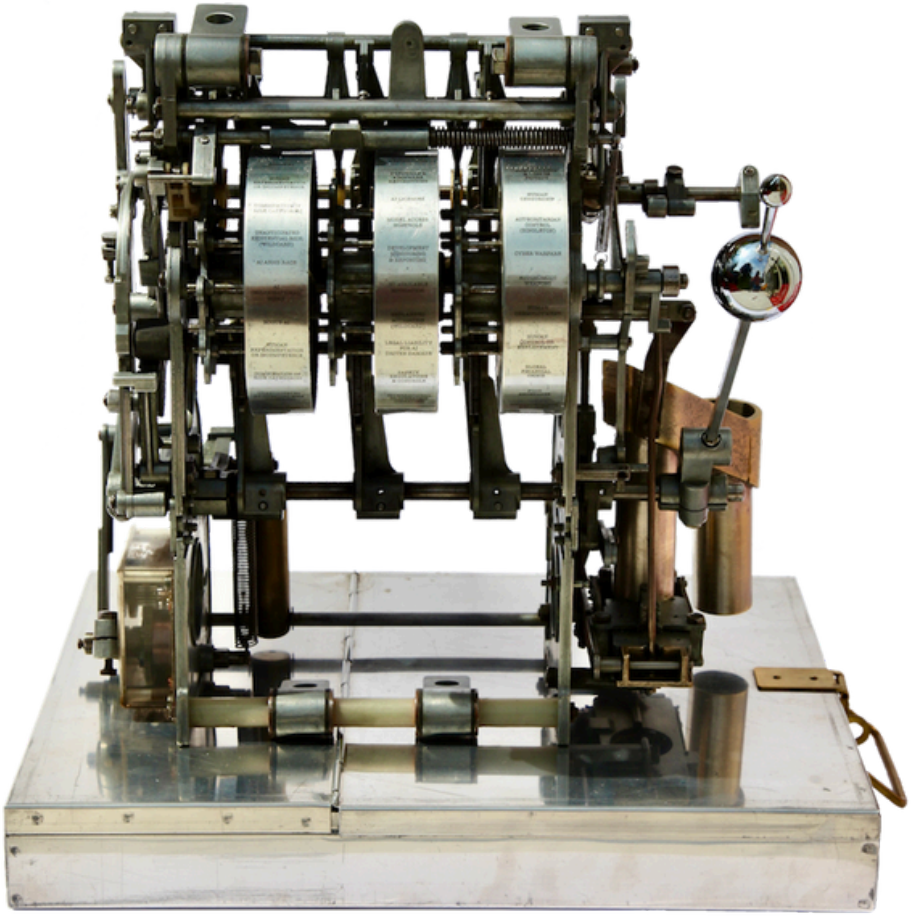
AFTER THE HUMAN
AFTER TECHNOLOGY



CURATED BY METAU ART
PRESENTED AT SILLICON VALLEY ASIAN ART CENTER IN SAN JOSE
FEB 8TH -MARCH 8TH, 2026

After the Human, After Technology **is a curated exhibition that examines how contemporary artists respond to a world increasingly shaped by technological acceleration in an era defined by artificial intelligence, automation, and digital systems.**

A F T E R T H E H U M A N ,

A F T E R T E C H N O L O G Y

One of humanity’s greatest capacities is the ability to ask questions.

Today, as technology increasingly shapes how we see, think, and act, it becomes urgent to ask: what is the role of technology in art? How does technological advancement—particularly artificial intelligence—reshape human society, ethics, and historical trajectories? How are visual perception and aesthetic judgment reshaped through technological mediation?What is the evolving role of human imagination within algorithmic systems?And what consequences does this acceleration carry for our environment?

After the Human, After Technology is a curated exhibition that examines how contemporary artists respond to a world increasingly shaped by technological acceleration. The exhibition brings together artists who approach these questions from different yet interconnected positions.

David Aston’s Oracle II, examines the ethical dimensions of artificial intelligence and questions how predictive technologies may shape human society. David Bowen’s Cloud Drawing Device operates at the intersection of art, technology, and climate, transforming real-time environmental data into drawings that ask how technological systems mediate our relationship with the natural world. Alana Balagot presents a kinetic infinity mirror sculpture that merges classical illusion with contemporary electronic materiality, collapsing boundaries between perception, machinery, and the infinite. Zelene Jiang Schlosberg’s work foregrounds imagination as a site of agency, activating speculative visions of space and futurity that demonstrate how artistic worlds continue to be constructed through human imagination.

Other artists such as Guanyi Chen, Senaida Ng and Sherman Jiang also engage with technological systems as sources of visual language and artistic method, suggesting technology not as a singular subject, but as an evolving set of tools and conditions that subtly transform artistic production and ways of seeing.

After the Human, After Technology is not solely an examination of technology and its implications for contemporary art. The exhibition also emphasizes the enduring presence of human traditions, cultural memory, and embodied knowledge. Through the works of artists such as Evren Temel, Trinley Dechen, and Paterne Dokou, the exhibition foregrounds practices that are deeply rooted in inherited forms, ritual, and cultural continuity.

Rather than offering answers, *After the Human, After Technology* invites reflection. It asks viewers to consider not only what technology can do, but what it means—and what it costs—when art, humanity, and the environment are increasingly entangled with machines. and carried forward within an evolving artistic landscape.

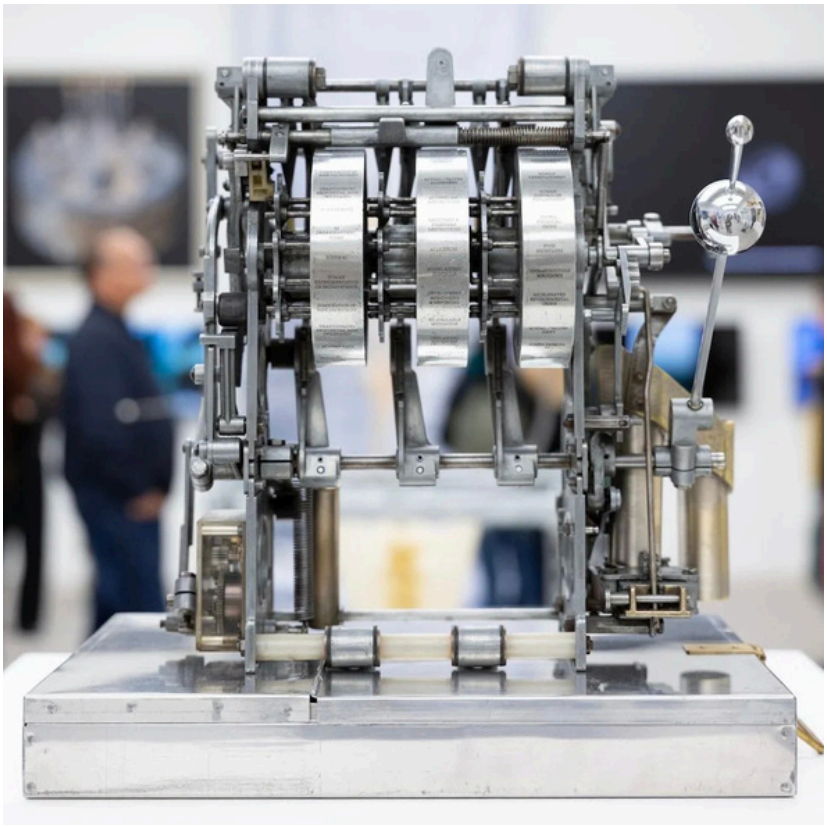
D A V I D A S T O N

...examines the ethical dimensions of artificial intelligence, interrogating predictive technologies and their influence on humanity.

Born in Edinburgh 1975 David Aston is a British artist working at the intersection of art, science and anthropology. David received his bachelors degree in Three-dimensional design from Bath Spa University and is an elected member of the Royal Society of Sculptors (MRSS).

Educated in art, history and antiquities, and working as both an artist and change consultant, David is fascinated by time and change. This fascination is reflected in his broad research-based practice, which looks at culture through a diachronic lens (through time) and asks questions about our collective humanity in our age of accelerated change.

David’s multi-disciplinary research draws upon a broad spectrum of subjects. From technological determinism, post-internet models of engagement, surveillance capitalism and Artificial Intelligence. As well as wider environmental issues concerning the Anthropocene, future of species, and the universe, space and time. Always asking what these changes mean for us as humans, his multimedia works observe our transition to an age where we need to attest our humanity to machines, fight for our rights to data, question our collective cultural legacy through acts of digital archeology, and gamify technological, AI, and scientific possibilities and future scenarios.



David Aston
Oracle II

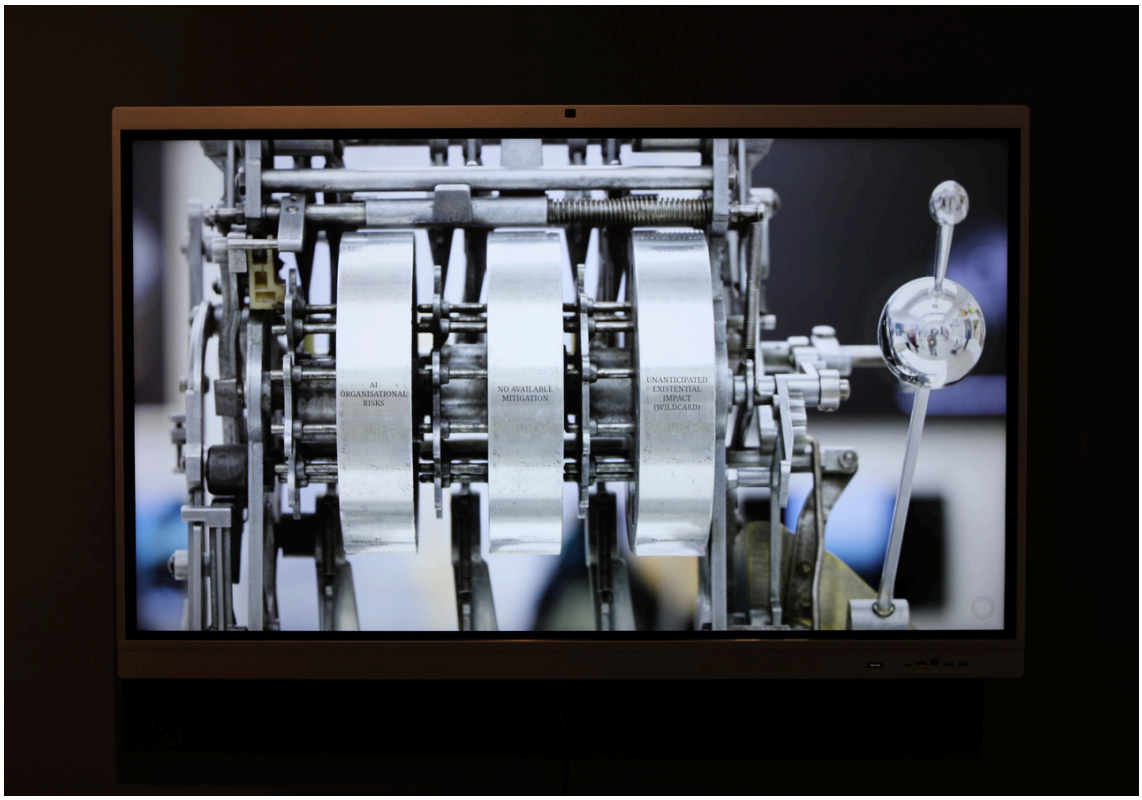
1956 one arm bandit, aluminium bank safety deposit box
38 H x 42.5 W x 29.5 D cm
2024

$ 100,000

Oracle II (Superintelligence existential risks, mitigations & outcomes), is a sculptural Artificial Intelligence (AI) Superintelligence future scenario simulator. An oracle and work of AI gamification made to simulate AI future scenarios using the latest data from research into AI existential risks, proposed mitigations and potential impacts.

It is the second in a series of sculptural and digital Oracle future prediction simulators. The first (Oracle, 2020-1) was developed in response to future progress in artificial intelligence: A survey of expert opinion by the Future of Humanity Institute, and gamified the dates for the realisation of human-level machine intelligence, super-intelligence and the outcome for humanity.

Oracle II is made from a near identical deconstructed one arm bandit made in the same year as the Dartmouth conference (1956). The machine’s elaborately cast and illuminated fittings have been removed, revealing its base metal, hand-cranked mechanical and clockwork inner workings. In this, its most functional form, the machine shares its ancestry and aesthetic with earlier 19th entry mechanical computing engines.



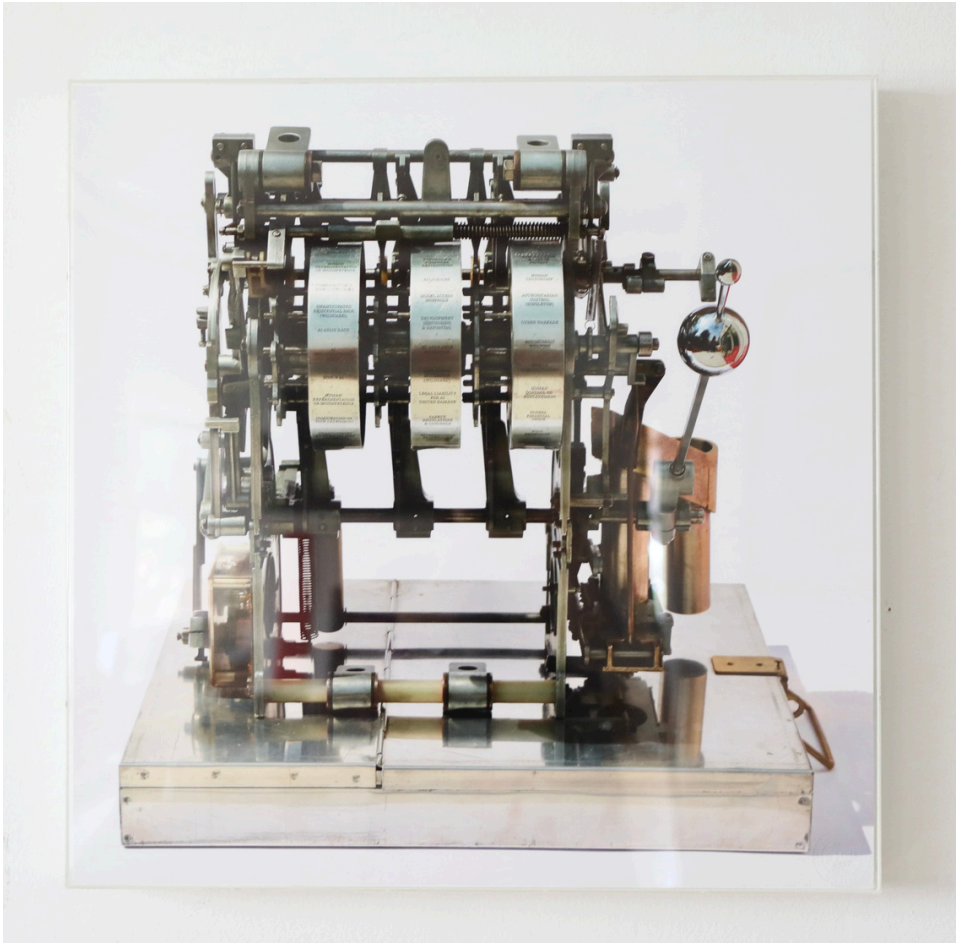
David Aston
The Oracle Digital Simulator

Interactive Installation
2025
$ 50,000

Oracle II (Superintelligence: Existential Risks, Mitigations and Outcomes) is an Artificial Intelligence (AI) Superintelligence future scenario simulator. An oracle and work of AI gamification made to simulate AI future scenarios using real data from the latest research into AI existential risks, mitigations and impacts.

It is the second in a series of sculptural and digital Oracle future prediction simulators. The first (Oracle) was developed in response to future progress in artificial intelligence: A survey of expert opinion by the Future of Humanity Institute (FHI), and the second developed in response to the latest research into AI existential risks, and future scenarios.

Press the Starter button to run a simulation scenario.
Reel 1 = Superintelligence existential risk categories Reel 2 = Superintelligence existential risk mitigations Reel 3 = Superintelligence existential risk impact



David Aston
The Oracles

Framed Giclée print
55 H x 55 W cm
2025

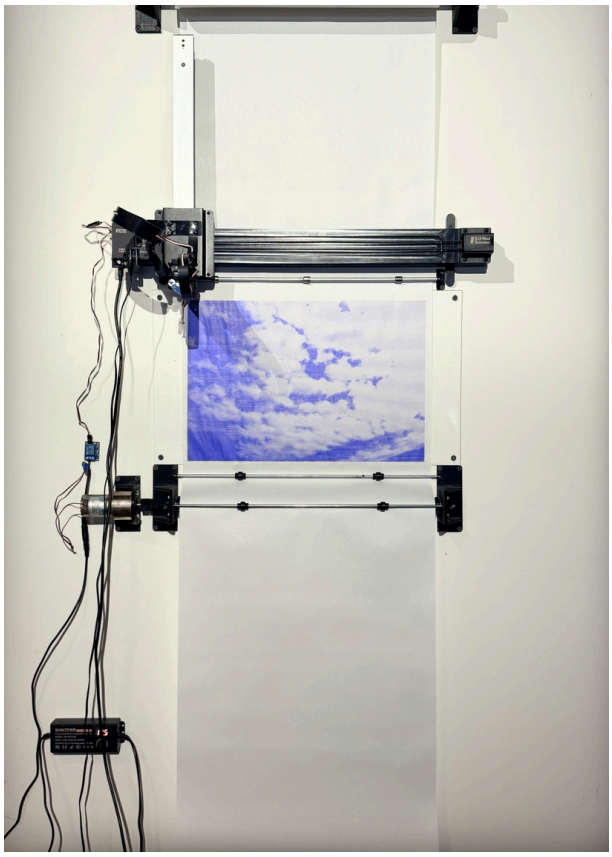
$ 7,500

D A V I D B O W E N

...situates technology within environmental discourse, translating real-time climate data into generative drawings that question how technological mediation shapes our understanding of ecological change.

David Bowen is a studio artist and educator whose work has been featured in numerous group and solo exhibitions including ZKM Karlsruhe, Fundación Telefónica Madrid, Eyebeam New York, Ars Electronica Linz, BOZAR Brussels, Science Gallery Dublin, Itau Cultural, São Paulo, Laboral Centro de Arte y Creación Industrial Gijón, The Israel Museum Jerusalem, The Cranbrook Museum of Art Detroit, Intercommunication Center Tokyo and Centre for Contemporary Culture of Barcelona. He is a two-time recipient of a McKnight Visual Artist Fellowship and has received awards such as Grand Prize, Japan Media Arts Festival; Honorary Mention, Ars Electronica; and Third Prize, Vida Art and Artificial Life international competition. Bowen has been an artist in residence at Autodesk Pier 9, The Mattress Factory Museum of Contemporary Art, The Massachusetts Museum of Contemporary Art, The Arctic Circle and has collaborated with the NASA Jet Propulsion Laboratory.

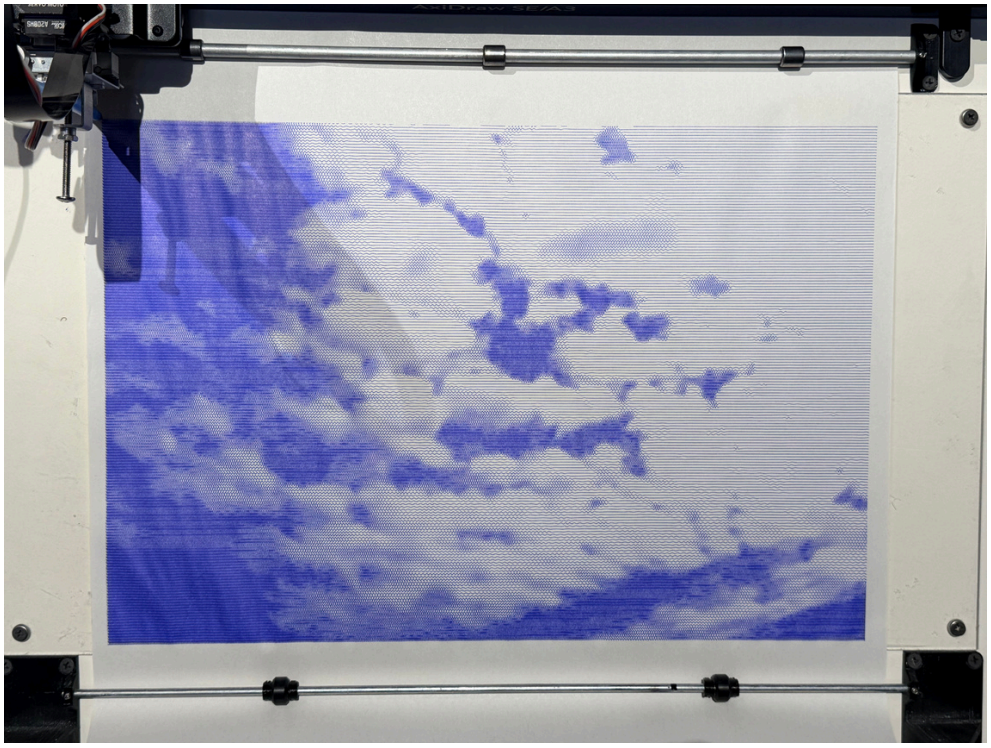
Bowen’s work is concerned with aesthetics that result from interactive, reactive and generative processes as they relate to intersections between natural and mechanical systems. He is currently an Associate Professor of Sculpture and Physical Computing at the University of Minnesota, Duluth.



David Bowen
Cloud Drawing Device

$ 18,000

This installation automatically creates a ball point pen rendering of the current cloud formations and sky conditions in the location of the gallery space. Using a camera mounted outdoors and pointed at the sky, the installation obtains an image. With custom software, the system converts this captured image into a liner vector file. A plotter mounted to the wall adjacent to the camera then creates a linear drawing of the image. The system waits 24 hours to advance a paper scroll and create a new drawing. The result is a record consisting of a series of linear ball point pen drawings showing the current sky conditions every day that the installation is running. Using a mechanical device, this installation creates one of a kind, ever-changing renderings of the daily sky conditions of the outside space it occupies.



David Bowen
Drawing from Cloud Drawing Device

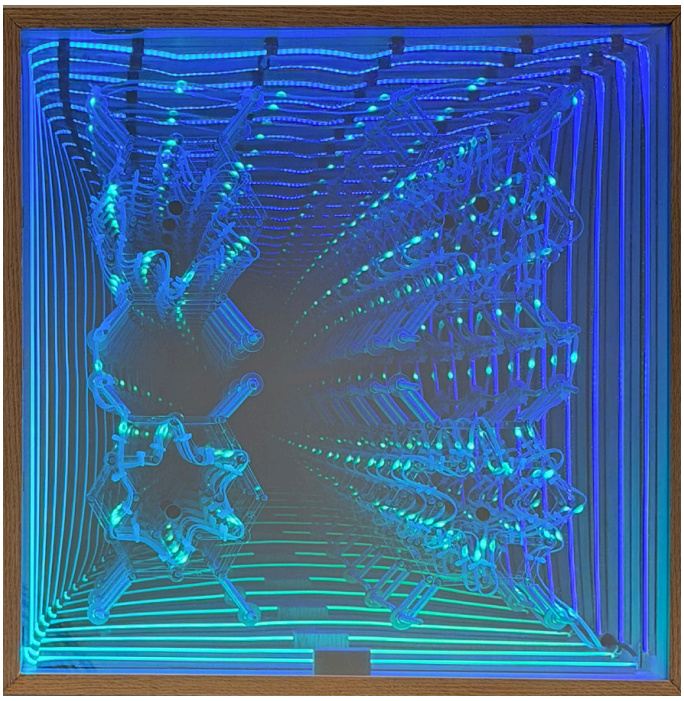
This installation will automatically creates a ball point pen rendering of the current cloud formations and sky conditions in the location of the gallery space during the exhibition. One drawing per day.

$500 per drawing

A L A N A B A L A G O T

...reflects on the transformation of aesthetics in the technological era, merging classical illusion with contemporary electronic materiality to reconsider how perception is shaped by machinic systems.

Alana Balagot is a Los Angeles–based composer, creative technologist, and visual artist whose interdisciplinary practice spans music, interactive media, and robotic kinetic sculpture. Her work explores playful and uncanny moments where machines become performers. Balagot’s kinetic sculptures are permanently installed at Los Angeles, and her music has been featured in film, television, and commercial projects.



ALANA BALAGOT
Afterimage (mockup)
kinetic infinity mirror sculpture

wood, mirror, acrylic, clear PCBs, LEDs, motors, microcontroller
24x24 in
2026

$8,600

Afterimage is a 24 in × 24 in kinetic infinity mirror sculpture that merges classical mirror-based illusion with contemporary electronic materiality. The work presents a living grid of light and motion that appears to extend infinitely inward, with hidden mechanisms that animate it using state-of-the-art clear printed circuit boards.

The piece explores perception, recursion, and transparency: what is seen, what is concealed, and how systems reflect themselves over time.

The sculpture is constructed from wood, mirror, and acrylic, forming a shallow infinity mirror enclosure. Within the enclosure, a 4×4 array of kinetic elements animates in a synchronized pulsing pattern. LED light sources on the clear PCBs recede endlessly through mirrored depth while mechanical motion disrupts and re-forms the visual field.

Z E L E N E J I A N G S C H L O S B E R G

...foregrounds imagination as a site of agency, activating speculative visions of space and futurity that demonstrate how artistic worlds are constructed through human imagination.

Zelene Jiang Schlosberg is a Chicago-based artist whose practice combines cutting, painting, stitching, and stacking canvas in relief-based works.Her work explores the tension between structure and play, control and imagination, constructing layered pictorial spaces where architectural order intersects with abstraction and human presence. Drawing from modernist visual languages—hard edges, stripes, and fractured geometry—she introduces vividly rendered, often spectral figures that disrupt rational systems and suggest heightened perception. These figures operate as intermediaries between architectural logic and intuitive, speculative realms. Informed by the compositional structures of Old Master paintings and the spatial restraint of traditional Chinese ink painting, Schlosberg’s works propose dreamlike environments that hover between cityscape, stage, and inner psychological landscape, inviting viewers to enter spaces shaped as much by imagination as by structure.



Zelene Jiang Schlosberg
Thresholds

canvas,acrylic,thread
40x40in
2025
$ 6,800

In Thresholds, intersecting planes and layered color fields construct a fragmented environment defined by transition and passage. Figures are caught mid-movement, suggesting moments of hesitation and crossing—between spaces, states of awareness, and psychological thresholds.



Zelene Jiang Schlosberg
Glide
canvas and acrylic
24x60 in
2024

$ 6,500

Glide unfolds horizontally like a continuous architectural panorama, where rhythm, color, and directional movement guide the eye across shifting planes. The figures seem to drift effortlessly through unstable structures, evoking balance achieved not through control, but through adaptation and flow.



Zelene Jiang Schlosberg
Remembrance Prophecy
canvas, acrylic, thread
30x40 inches
2024

$ 6,500

This monochromatic relief emphasizes structure, shadow, and suspension, allowing form and depth to replace color as the primary agents of tension. The restrained palette heightens the viewer’s awareness of spatial instability, as figures appear to hover within a fragile architectural framework that feels simultaneously precise and precarious.

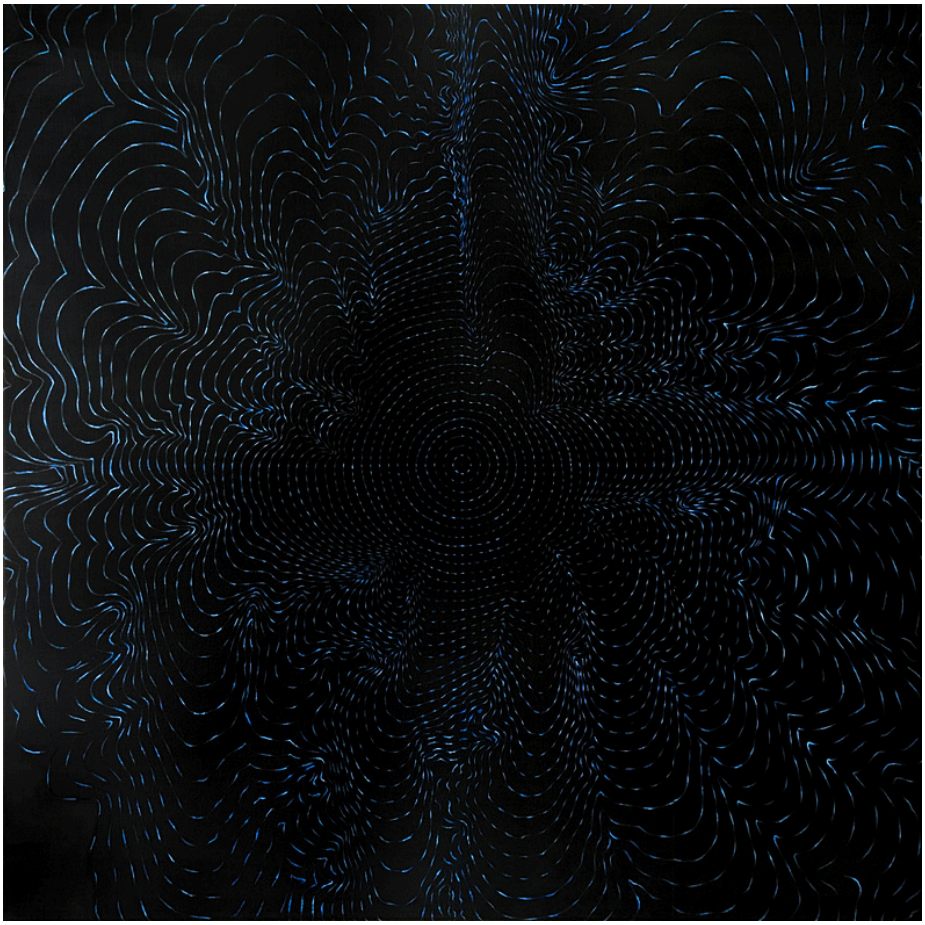
G U A N Y I C H E N

...draws from machines and game-based environments, capturing patterns, waves, and screen-based imagery generated through digital interfaces.

Guanyi Chen, b. 2001 in Shanghai, China. Now live in London, UK.

Guanyi’s work often explores how the system function(human body, machine etc), capture the rhythm and imperfection via abstract paintings.

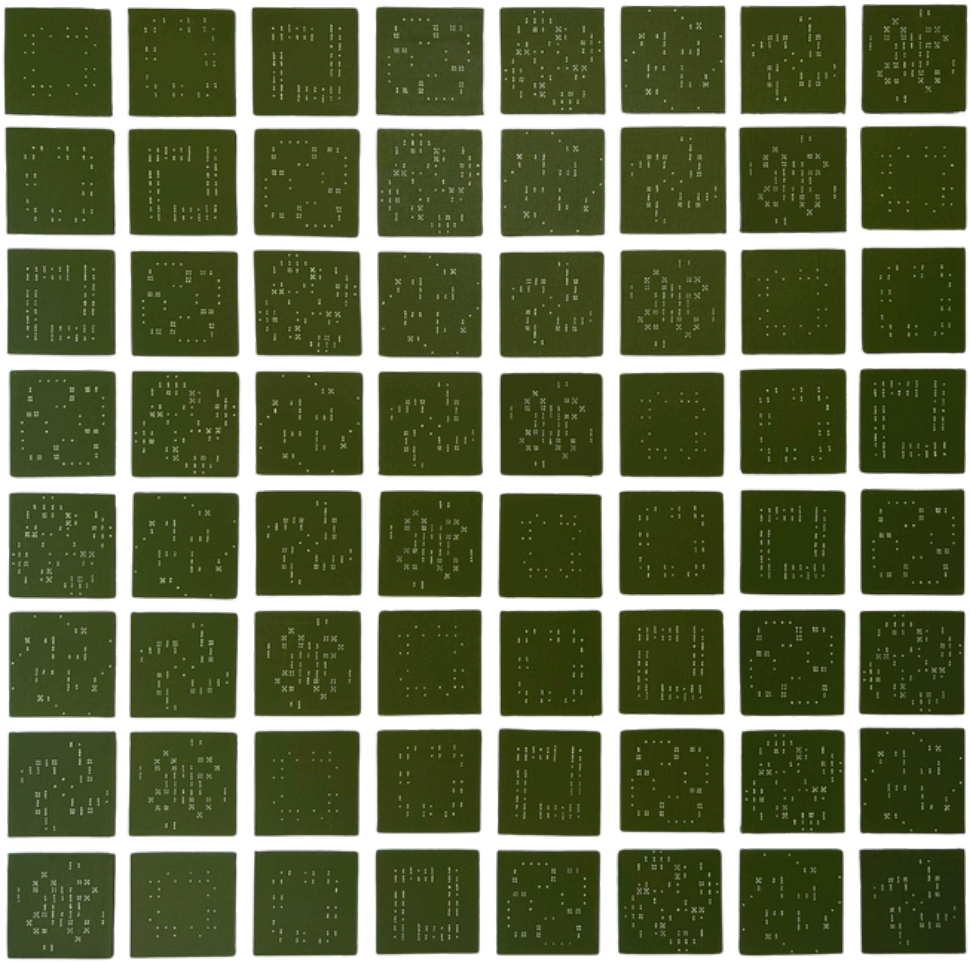
Guanyi graduated with a BA in Fine Art from the Slade in 2024. Her work has been exhibited across London (Umum, Indra Gallery, Safehouse), and at her CF salon show in January 2025.



GUANYI CHEN
Tokamak
oil on linen
100x100cm
2024

$4,200

Inspired by the industrial machine Tokamak, this work draws from the way the device contains nuclear energy through magnetic fields and operates as a self-regulating, self-disciplining system.



GUANYI CHEN
Digital Fertility
oil on board
90 x 90cm
2025

$4,200

Digital Fertility takes inspiration from Conway's Game of Life, an early computational system in which simple rules generate endlessly evolving, self-sustaining patterns. Translating this algorithmic logic into painted gesture, the work reflects on computation as a form of non-conscious knowledge—one that operates without intention yet determines growth, repetition, and decay.







GUANYI CHEN

Reflect, Converge, Diverge I, II, III
oil on linen
Reflect, Converge, Diverge I 20 x 41 cm
Reflect, Converge, Diverge II 20 x 41 cm
Reflect, Converge, Diverge III 20 x 41 cm
2024

$ 4,200 (3 pieces)

Reflect, Converge, Diverge I&II&III is inspired by the reflection of light on digital screens and the structural similarities shared across distinct systems. Mechanical, biological, and computational forms are treated as parallel modes of growth—each governed by repetition, branching, and variation.

The works draw upon unique compositions and colour orders to describe how systems emerge from a shared origin, then diverge into distinct appearances. Like species evolving at different tempos, each composition develops according to a common internal logic while producing unique visual outcomes.

Through repetitive, measured gestures, the paintings echo programmatic processes while retaining the irregularities of the hand. This tension between convergence and divergence reflects the relationship between human cognition and machine logic—systems built from the same fundamental impulses, yet incapable of fully mirroring one another.

S H E R M A N J I A N G

Sherman Jiang is a US-based conceptual artist. Born in 1977, Jiang came of age in tandem with China’s social and economic development. Her foray into avant-garde art began in 2000, just as the country’s contemporary art scene began reaching the larger world. Those seismic social shifts both guided her artistic development and became a prominent focus of her work. In 2012, she relocated to California, where she now lives and works.

As a multimedia artist, her works defy simple categorization. They span conceptual paintings, installations, videos, photography, performances, and other diverse media, showcasing astonishing technical proficiency in each. The result is that each of her series has a distinct visual style, often veering into the experimental and surreal.

Although the choice of media changes, one constant in her work is a fascination with life, in its various forms and stages. Birth and death. Body and spirit. The earthly and the ethereal. The social and the personal. Her own life provides the basis of her exploration, refracting universal human experiences through the lens of a singular life.

She has had numerous solo and group exhibitions in China and the US. Her works can be found in the Fujian Provincial Art Museum/Painting Academy in China, as well as in the private collections of individuals and institutions in the United States, Canada, the Netherlands, Australia, China, Taiwan, and Southeast Asia. The most recent museum acquisition is by Asian Art Museum, San Francisco.



Sherman Jiang
Safe and Well 平安无事

Video
2009

$18,000

The work takes the Chinese almanac as its point of departure, exploring “climate” as a metaphor for contemporary society. The almanac as the “weather forecast” and daily guide, the almanac reflected a philosophy of coexistence with nature.

The work compresses thirty years of history (1979–2009) into a few seconds of video, intertwining the artist’s own formative years with China’s Reform era.



Sherman Jiang
Safe and Well 平安无事 No.4
acrylic on canvas
200 x 145 cm
2008

Not For Sale

S E N A I D A N G

Seinada Ng, b. 2002, Canada.

Senaida is an experiential artist and researcher exploring the intersection between art, technology & transcendent collective experiences. Her work embodies a profound exploration of the intersections between sonic cyberfeminism, post-humanism, generative art, AI ethics, and sustainability.

Senaida crafts liminal collective experiences that challenge and redefine the boundaries of art and technology.

In 2024, SENAIDA graduated from New York University’s Clive Davis Institute for Recorded Music (BFA) and currently attends the Interactive Media Arts Low Residency Program (MA) at the Tisch School for the Arts. They are also the founder and former president of NYU's Gender Equality in Music (GEM) Club. SENAIDA's genre-defying installations have garnered critical acclaim, supported by numerous grants and awards, reflecting their commitment to pushing the envelope of artistic expression. SENAIDA has also delved into producing collaborative projects funded by NYU Tisch, addressing topics like sound pollution in NYC parks and the relationship between digital and physical space, sound and motion. Their explorative approach includes creating instruments, such as the color-detection paintbrush performance titled “CHROMESTHESIA,” nominated for Best Performance at the Wavy Awards in 2023.



SENAIDA NG
DEEEEEEEEP
UV resin on canvas
(comes with 3 UV lights and 3 black painted canvases)
20 × 16 in each
2024

$ 6,600

DEEEEEEEEP is a provocative series of paintings that delves into the interplay between the visible and the invisible, and the surrender of control. Utilizing unconventional mediums, the works reveal a raw and intimate exploration of what lies beneath the surface of human experience. Echoing the anti-establishment ethos of Dadaism, these paintings challenge traditional artistic norms and mediums, rejecting rationality in favor of spontaneity and instinct.



SENAIDA NG
YESTERDAY, I BECAME A CYBORG #1
HUMANOID
2024
NFT
$ 5,000

YESTERDAY, I BECAME A CYBORG (4m, 47s) is a five-part series of diary entries and analog film photography, shot by Ross Kelly, that delves into the porous and fluid boundaries between human and machine. Drawing inspiration from Donna Haraway's A Cyborg Manifesto, the work challenges the binary oppositions of human versus machine, nature versus culture, and self versus other. Weaving together intimate narratives and visual fragments, the series embodies the cyborg as both a metaphor and a lived reality, questioning the essence of identity in a post-human age – one that rejects previous attempts to establish "anthropological universals" that are imbued with anthropocentric assumptions. This project premiered at the Fugitive Sisters Film Festival at Cannes Film Festival 2024.

I. HUMANOID
II. LONELINESS
III. BECOMING
IV. TECHNOPHILIA
V. SURRENDER



SENAIDA NG

YESTERDAY, I BECAME A CYBORG #2

LONELINESS

2024

NFT

$ 5,000



SENAIDA NG

YESTERDAY, I BECAME A CYBORG #5

SURRENDER

2024

NFT

$ 5,000

Y U H A N G W U

Born in Chongqing, China, in 1994, Wu Yuhang received his MFA from the College of Experimental Art at Sichuan Fine Arts Institute in 2020. He currently lives and works in Chongqing.

His artistic practice centers on photosensitive media, through which he manipulates and intervenes in film using the perceptual and somatic potentials of the body. By engaging with subtle chemical reactions and the material decay of film, he expands the ontological language of photography. Simultaneously, the hallucinatory images that emerge from this “traumatic process” serve as a meditative vehicle for healing and spiritual reflection, revealing an abstract and fractured visuality through which he seeks the transcendent power of art.



Yuhang Wu

Lingering · Where Life Persists

Polaroid emulsion lift, plant-dyed, nanmu wood

Paper size: 8 x 8 cm

Framed size: 25 x 29 cm

2025

$ 3, 500

Lingering is a photographic series developed through material experimentation and archival reconstruction. The work uses expired and stored personal photographs collected from digital devices and physical archives over the past decade. These images are reprocessed using the Polaroid emulsion-lift technique, in which the image layer is separated in water and transferred onto hand-dyed paper. Natural plant-based dyes are applied to the paper, introducing tonal variation and chemical irregularity. Each image is then mounted in a raw wooden frame, selected for its structural and material qualities. The process emphasizes image instability, material decay, and transformation, shifting photography away from representation and toward a physical, process-driven exploration of memory and time.



Yuhang Wu

Lingering · Screaming into Silence

Polaroid emulsion lift, plant-dyed, nanmu wood

Paper size: 9.6x9.6 cm

Framed size: 38x38 cm

2025

$ 3, 500

Lingering is a photographic series developed through material experimentation and archival reconstruction. The work uses expired and stored personal photographs collected from digital devices and physical archives over the past decade. These images are reprocessed using the Polaroid emulsion-lift technique, in which the image layer is separated in water and transferred onto hand-dyed paper. Natural plant-based dyes are applied to the paper, introducing tonal variation and chemical irregularity. Each image is then mounted in a raw wooden frame, selected for its structural and material qualities. The process emphasizes image instability, material decay, and transformation, shifting photography away from representation and toward a physical, process-driven exploration of memory and time.



Yuhang Wu
Jungle habitat
Polaroid Tip Film (Pinch images)
Paper size: 10.7x8.8cm x 6
Framed size: 43.5x52.5cm
2023

$ 4,200

Extending Series

The creation of the series began by chance in the online buy expired Polaroid film. Because the paper is outdated, the photosensitive agent can't be imaged normally, and then all kinds of expired paper and the defective products are recovered from the network. A lot of manual kneading experiments are carried out with "useless" paper to obtain a series of similar images of landscape painting. While watching through the media, we are actually watching the media itself. So what is the ontology of photographic images? Is it a representation of the real world? Or a simple chemical reaction? Is it the individual, the program, or the world itself that determines the image of our creation?



Yuhang Wu
Tranquil Ridge
Polaroid Tip Film (Pinch images)
Paper size: 10.7x8.8cm x 5
Framed size: 28x71cm
2023

$ 4,200

Extending Series

The creation of the series began by chance in the online buy expired Polaroid film. Because the paper is outdated, the photosensitive agent can't be imaged normally, and then all kinds of expired paper and the defective products are recovered from the network. A lot of manual kneading experiments are carried out with "useless" paper to obtain a series of similar images of landscape painting. While watching through the media, we are actually watching the media itself. So what is the ontology of photographic images? Is it a representation of the real world? Or a simple chemical reaction? Is it the individual, the program, or the world itself that determines the image of our creation?



Yuhang Wu
Afterglow
Polaroid Tip Film (Pinch images)
Paper size: 10.7x8.8cm x 5
Framed size: 28x71cm
2023

$ 4,200

Extending Series

The creation of the series began by chance in the online buy expired Polaroid film. Because the paper is outdated, the photosensitive agent can't be imaged normally, and then all kinds of expired paper and the defective products are recovered from the network. A lot of manual kneading experiments are carried out with "useless" paper to obtain a series of similar images of landscape painting. While watching through the media, we are actually watching the media itself. So what is the ontology of photographic images? Is it a representation of the real world? Or a simple chemical reaction? Is it the individual, the program, or the world itself that determines the image of our creation?

T R I N L E Y D E C H E N



Trinley Dechen (b. 1987, Tibet), a contemporary artist living and working in Shigatse, Tibet. Trained as a Thangka painter in his early years, he later expanded his practice to oil painting in his twenties.

Hailing from the Himalayas, Dechen’s work draws inspiration from the traditional religious functions of Tibetan art, while simultaneously breaking free from their sole spiritual intent. Recognized as one of the key figures in Tibetan contemporary art, Dechen has been credited by media as a pioneer of the "New Tibetan Aesthetic."

His notable series include the Cloud Series, Self-Portrait Series, Non-Self-Portrait Series, and Animitta Series. In recent works such as Non-Self-Portraits and Animitta, Dechen reinvents classical compositions—such as the mandala—giving them new meaning and repurposed as a form of contemporary abstraction. Through this approach, Dechen both affirms Buddhist art and philosophy while also redefining tradition through a modern lens.

Dechen earned his MFA from the College of Art, Tibet University, in 2015. His recent exhibitions include a solo show in Beijing (2024), as well as group exhibitions in Lhasa, Paris, and international art fairs in Miami, Los Angeles, and San Francisco.



Trinley Dechen
Landscape No. 4

oil on canvas
27 x 35 in | 70 x 95 cm
2022

$ 7,800

The Landscape series is a portrayal of sacred Tibetan mountains and waters and the artist's reverence of nature. In the empirical life, the mountain is courageous, grounded, and upright, however, for the artist, it is still, while the water is in motion — contradicting and unifying, just like life itself. In the paintings, the landscape represent vibrancy and the desire for beauty and happiness. In Tibetan art, water ripples symbolize purity and wisdom, as well as the flow and impermanence of life.



Trinley Dechen
Landscape No. 3

oil on canvas
27 x 35 in | 70 x 90 cm
2022

$ 7,800

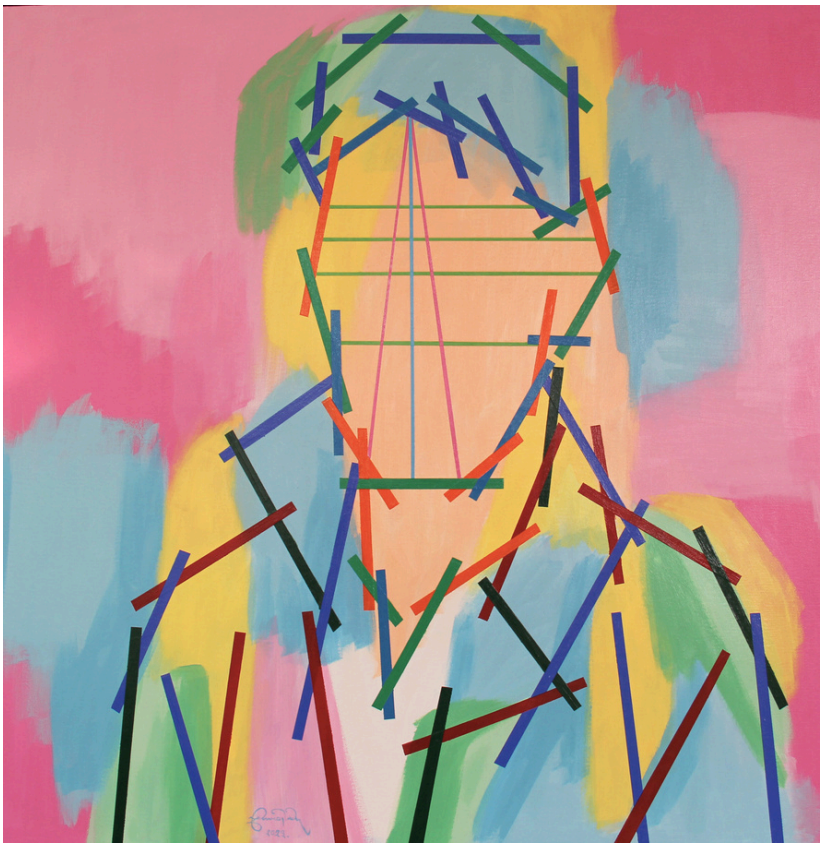


Trinley Dechen
Cloud No.6

oil on canvas
53 1/10 × 39 2/5 in / 135 × 100 cm
2014

$ 19,800

The Cloud Series is one of the artist's early works when he studied his MFA. In the Cloud Series, with a bent toward whimsy, the artist portrays his own challenging path toward spiritual development, juxtaposed against a backdrop of those who mastered mindfulness. These colorful and impactful portraits reference the mandalas of his faith, plus the symbology of clouds (commonly rendered in Buddhist art), referencing the transient nature of phenomena. Dechen's portrayal of mudras (hand gestures expressing the essence of an aspect of divinity) also are gleaned from representations of deities. A palm facing up, for example, depicted in several of Dechen's paintings, connotes fearlessness – a gesture of reassurance and safety.



Trinley Dechen
non self portrait no.1

acrylic on canvas
39 x 39 in | 100 x 100 cm
2023

$ 9,800

Trinley Dechen's Non-Self Portrait series is an abstract rethinking of the self-portrait—less a depiction of appearance than a meditation on how identity is constructed, measured, and authorized. In these works, Dechen borrows proportional systems from traditional Buddhist image-making manuals (treatises on the canonical measurements used to paint or sculpt sacred figures) and applies them to the structure of the self. By translating devotional standards into the language of portraiture, the artist shifts the self from a personal likeness to a calibrated form—one that is shaped by inherited belief systems and collective expectations.

Through this gesture, Non-Self Portrait raises a central question: By what ruler should I measure myself? Is the self to be judged by a religious standard, a social standard, or an inner, self-defined standard? The series opens a space where these frameworks overlap and contend, suggesting that identity is never fixed, but continually negotiated between tradition, society, and the individual's own evolving awareness.



Trinley Dechen
Himalayan Village No.26

oil on canvas
18 × 24 in | 45.7 × 61 cm
2022

$ 5,800



Trinley Dechen
Himalayan Village No.27

oil on canvas
18 × 24 in | 45.7 × 61 cm
2022

$ 5,800



Trinley Dechen
Himalayan Village No.24

oil on canvas
24 × 32 in | 60 x 80 cm
2022

$ 6,800

E V R E N T E M E L

Evren Temel is a contemporary artist from Istanbul, Turkey, whose passion for painting began in childhood and has continued throughout her life. Born in 1964, she studied City and Regional Planning at the Middle East Technical University in Istanbul, yet her true calling has always been in the visual arts. After years working as a city planner, she fully transitioned into professional artmaking and has worked in her own studio in Istanbul for over 15 years. Evren's art draws upon her architectural background, particularly in her use of geometric shapes, structured lines, and spatial awareness. Her primary subject is the human figure, which she deconstructs into angular forms that simultaneously convey emotion and complexity. Her work is influenced by—but not confined to—Cubism, and she is constantly developing her own visual language through experimentation and form.



EVREN TEMEL

Crowd Series, Red

nature felt wool, wet felting & needle

128 x 52 cm

2023

$ 6,800

Evren Temel works with traditional wet felting techniques, transforming wool, water, soap, and manual pressure into sculptural textile forms. Through repeated layering, agitation, and compression, her process emphasizes slowness, touch, and embodied labor, allowing material structure to emerge through physical engagement rather than mechanical control. Rooted in ancient craft traditions, wet felting in Temel's practice becomes a contemporary method for exploring form, surface, and cultural memory. Her works foreground the intelligence of the hand and the material itself, positioning textile making as both a meditative act and a resistance to accelerated, technologically driven modes of production.



EVREN TEMEL

Crowd Series, Yellow

nature felt wool, wet felting & needle

128 x 52 cm

2025

$ 6,800

L A W R E N C E K Y E R E

Lawrence Kyere (b. 1995, Ghana) currently lives and studies in the USA. Deeply rooted in African heritage and culture, he weaves narratives, traditions, and history into vibrant textile collages. Inspired by the legacy of African ancestors and overlooked aspects of collective heritage, Kyere uses his work to tell powerful stories, preserving and reinterpreting African identity through the rich medium of textile art.

L A W R E N C E K Y E R E
A R T I S T S T A T E M E N T

As a native African student in the USA, my body of works highlights and acknowledge the legacy of my ancestors and illuminate the often-overlooked aspects of our collective heritage as African or African American. My artistic practice is rooted in a deep appreciation for the oral tradition and the power of storytelling in African, African American culture. The pieces is a series portrait of some African, African American heroes who has contribute to the freedom and justice for black people.

In aligning my artistic practice with activism, I seek to dismantle uncomfortable structures, challenge stereotypes, and promote unity and empowerment. My work is a call to action, inviting individuals to engage with pressing social issues and join the collective effort towards positive change. Through the intricate and vibrant medium of textile collage, I aim to weave together the narratives, traditions, and cultural heritage of Africa, African American.

By capturing the essence of historical moments, figures, and events through various artistic mediums, I aim to honor the legacy of our ancestors and illuminate the often-overlooked aspects of our collective heritage. My artistic practice is rooted in a deep appreciation for the oral tradition and the power of storytelling in African, African American culture. I am dedicated to using art as a tool for social change and activism, emphasizing the transformative potential of creative expression in addressing pressing societal issues.



LAWRENCE KYERE

Unknown

17x11 in

Fabric collage, color pencil, foil

2025

$ 2,200



LAWRENCE KYERE

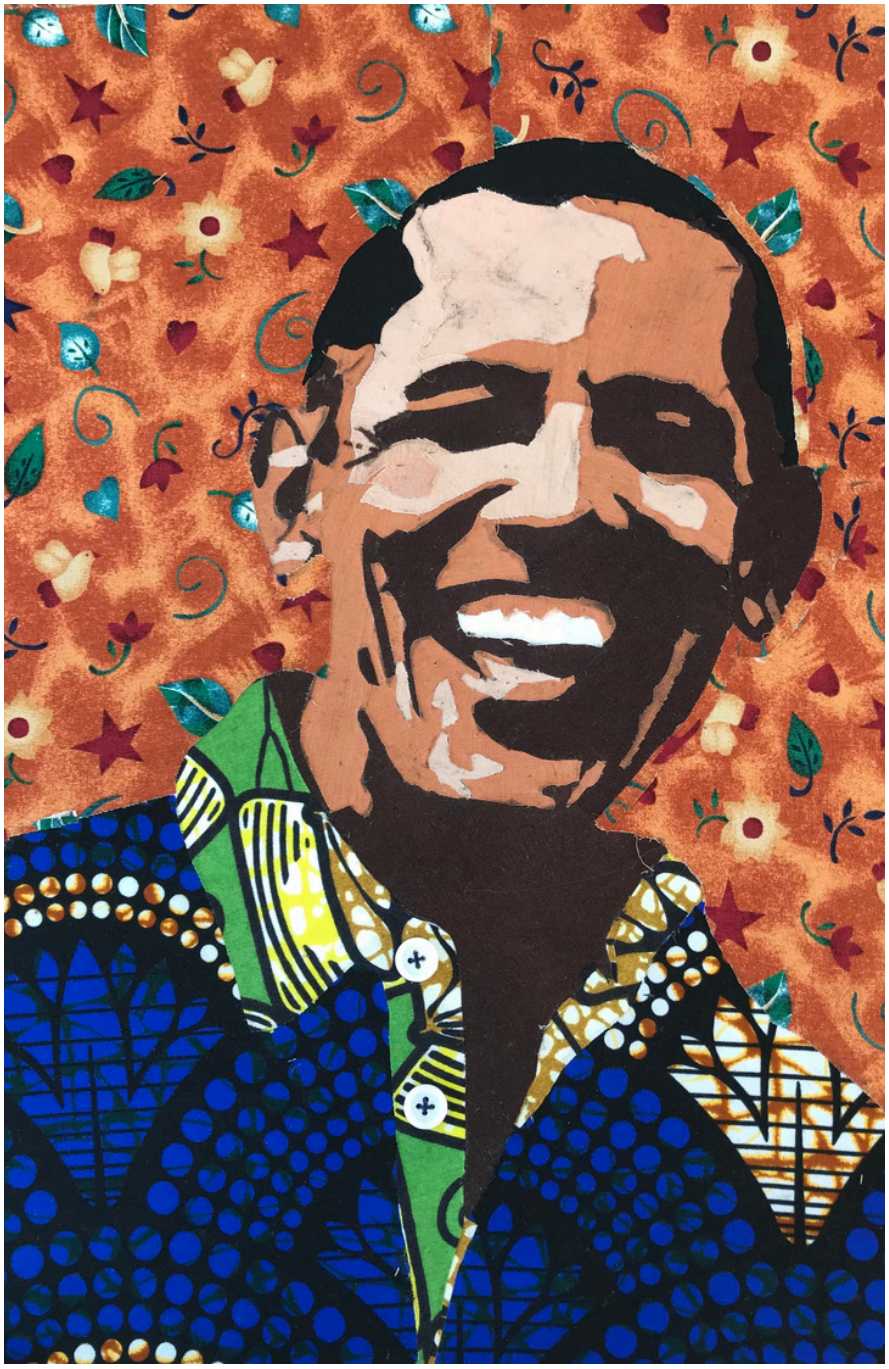
"I have standard"

17x11 in

Fabric collage, color pencil, foil

2025

$ 2,200



LAWRENCE KYERE

'Barack Obama'

17 x 11 in

Fabric collage on paper

2025

$2,200



LAWRENCE KYERE

Nelson Mandela

17 x 11 in

Fabric collage on paper

2025

$2,200

V E R A T E P L I A K O V A



Vera Tepliakova (b.2003, Russia), now lives in Georgia.

Tepliakova is a young artist whose work transforms personal experiences and emotions into compelling visual narratives. Her work invites reflection, using simple imagery to tell complex stories and spark dialogue on social issues. She uses wood, plywood, and MDF as the main media to work with.



Vera Tepliakova
Captive

oil on shaped MDF (wood)
50 x 50 x 1 cm
2025

$ 1,800

My work begins with an idea, often rooted in personal experiences and daily emotions, which then grows into a vision for the piece. I decide on the form it should take and the emotions it should evoke, striving to tell complex, nuanced stories through simple imagery. Working with unconventional surfaces like wood, plywood, and MDF, I push beyond traditional mediums to create pieces that invite deeper reflection. Each artwork aims to prompt thought and engage viewers in a dialogue on social issues, encouraging them to look beyond the surface and connect with the story within.



Vera Tepliakova
Tangle

oil on shaped MDF (wood)
60 x 48 x 1 cm
2025

$ 1,800

My work begins with an idea, often rooted in personal experiences and daily emotions, which then grows into a vision for the piece. I decide on the form it should take and the emotions it should evoke, striving to tell complex, nuanced stories through simple imagery. Working with unconventional surfaces like wood, plywood, and MDF, I push beyond traditional mediums to create pieces that invite deeper reflection. Each artwork aims to prompt thought and engage viewers in a dialogue on social issues, encouraging them to look beyond the surface and connect with the story within.

P A T E R N E D O K O U



Self-taught visual artist born in 1993 in Cotonou, Paterne was deeply affected by the loss of his mother to breast cancer. This tragedy shaped his artistic journey, leading him to discover painting during his adolescence in Ouidah. Although talented in poetry, painting remains his true passion.
His work explores the concept of "second life" for both humans and materials, drawing inspiration from his African roots. In 2019, he co-founded Afrikan Arts, a cultural association promoting African talent. Alongside his artistic career, he pursued studies in science and sociology-anthropology before joining the Master's program in Fine and Contemporary Arts at Paris8 University.

He has exhibited across Africa and Europe, notably participating in the 2024 Swiss Art Expo in Zurich. That same year, he completed an internship at the Fondation Cartier in Paris with artists William Kentridge and Bronwyn Lace. His unique "CUT and PASTE" technique use to stick rubber on burlap.



PATERNE DOKOU

ATCHÔ

2023

Rubber and acrylic on burlap

23 1/5 × 22 4/5 in

USD 8,500

Atchô is a powerful symbol of the Xwéda people, capturing their deep mythological and historical roots through its structure that mirrors the skin of a python, a sacred animal in Xwéda culture.

Atchô visually translates this sacred connection with a textured design that mimics the scales and sinuous movement of the python. Its intricate craftsmanship represents not just the Xwéda people's reverence for nature but also their timeless link to their origins.

The use of rubber, a material laden with historical pain from Africa’s exploitation, is key to the artist’s expression of African identity. The black hue and surface patterns are reminiscent of scarification traditions across Africa, symbolizing the continent's diverse ethnic groups.

Y I B E I L I U

Yibei Liu (b. 1998) is a figurative sculptor whose work explores the complexities of human conditions. Her curiosity about human behaviors and emotions serves as the driving force behind her creative process. From an early age, she questioned: Why do people do what they do? Why do they feel what they feel?

Her ceramic sculptures visualize the experience of being trapped in emotional loops, revealing the psychological undercurrents behind these recurring states. Through abstraction and figuration, she investigates how emotions take shape within the body, how they persist, and how they reflect the invisible forces that govern human experience.

Liu’s work not only captures individual emotional struggles but also examines their broader psychological and societal contexts, offering a contemplative space for introspection and connection



YIBEI LIU

Untitled 2

Ceramics

9 4/5 × 9 4/5 × 11 4/5 cm

2024

$4,200





YIBEI LIU

SIZE-S 1

Ceramics

13.5x11x21 cm

2024

$2,200





YIBEI LIU

SIZE-S 2

Ceramics

13.5x11x21 cm

2024

Not For Sale

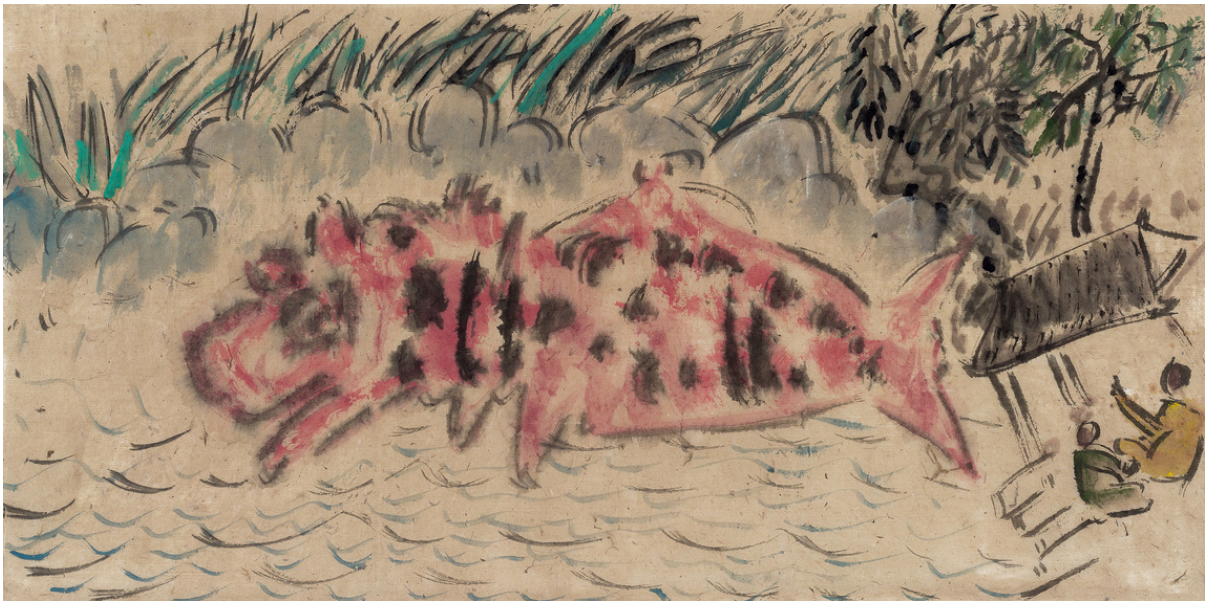
Gao Hong



Untitled no. 5
ink on paper
52.5cm x 104cm (original)
75.5cm x 140cm (with frame)
2021

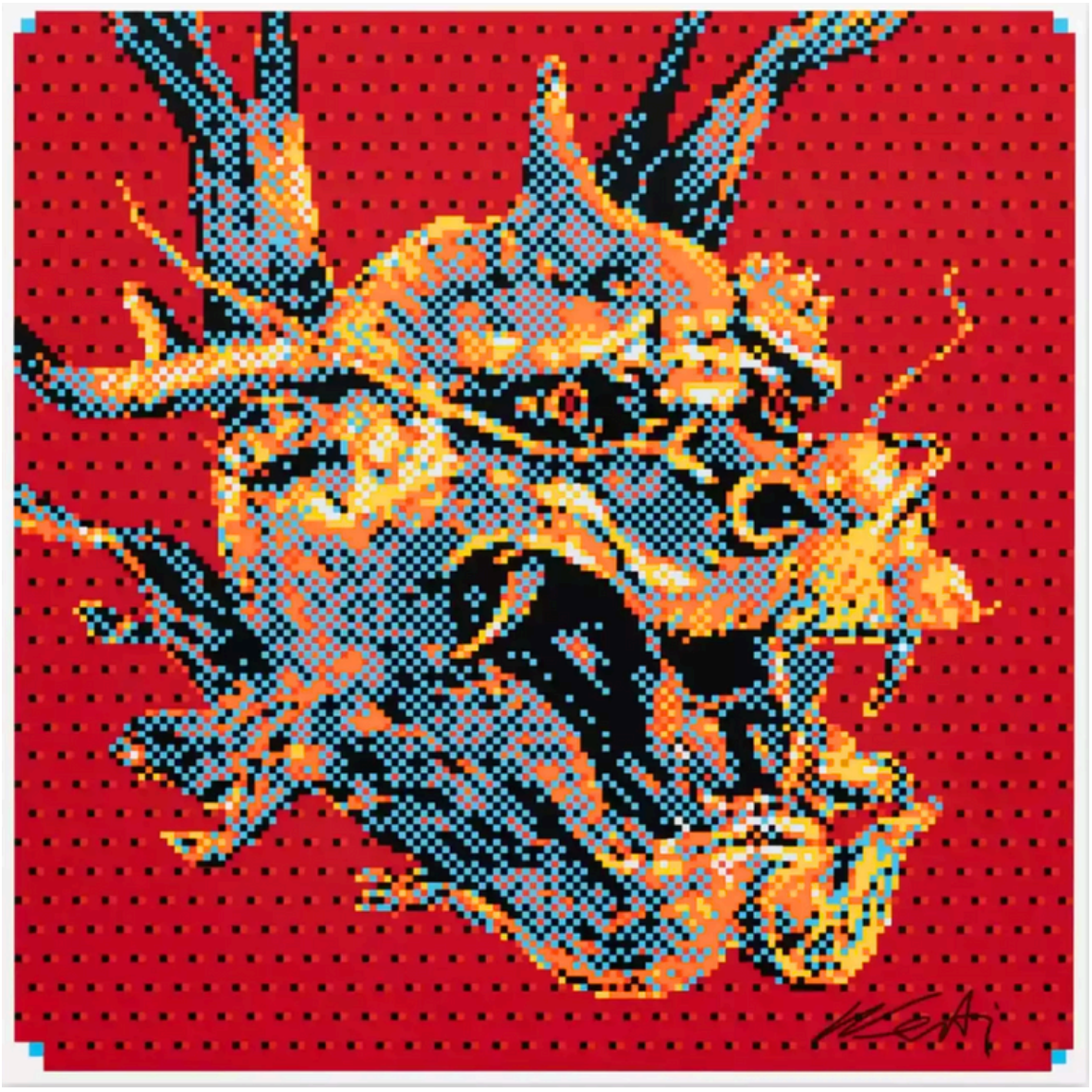
$ 6,800

Gao Hong



Untitled no. 4
ink on paper
52.5cm x 104cm (original)
75.5cm x 140cm (with frame)
2021

$ 6,800



Ai Weiwei
Everyone Is A Dragon

silkscreen print on 410gsm Somerset paper
23 3/5 × 23 3/5 in | 60 × 60 cm
2024

$ 6,800



Ai Weiwei
Middle Figure in Red

2 colour silkscreen print on 410gsm
Somerset Tub Sized Satin White paper
23 3/5 × 23 3/5 in | 60 × 60 cm
2023

$ 6,800