

```
<!DOCTYPE html>

<html lang="en">

<head>

  <meta charset="UTF-8">

  <meta name="viewport" content="width=device-width, initial-scale=1.0">

  <title>Document</title>

  <style>

    img

    {

      height: 500px;

      padding-left: 450px;;

      max-width: 100% ;

      margin: 0;

      height: auto;

      display: flex;

    }

    div{

      text-decoration: solid;

      text-align: center;

    }

    p{

      box-sizing: border-box;

      font-weight: 500;

      font-family: 'Times New Roman', Times, serif;

    }

  </style>

</head>

<body>
```

<div>

<h1>LIVING ART</h1>

<h2>Juliana Góngora Rojas (b. 1988) </h2>

<p>Juliana Góngora, a Colombian artist and educator, explores materials as a form of community knowledge exchange. Using organic materials such as soil, spider threads, salt, and stones, her work navigates the tactile and symbolic realms, exploring sculptural conditions like pressing, waiting, and suspending. Collaborating with artisans, farmers, and Indigenous communities, she emphasizes the transformative power of daily actions and advocates for a shift away from purely theoretical discourses.

“What draws me to Juliana Góngora’s work is the profound care she invests in her materials and processes,” said Jaime A. Martinez, the head of ARTBO art fair in Bogotá. “Her ability to transform simple, organic elements like soil or spider threads into something both poetic and powerful feels deeply human and incredibly moving.”</p>

</div>

<div></div>

<hr>

<div>

<h2>Janaina Tschäpe (b. 1973)</h2>

<p>German-Brazilian artist Janaina Tschäpe’s star is firmly on the rise and her works are already included in museum collections, such as the Guggenheim Museum in New York, the Centre Pompidou in Paris, and the 21st Century Museum of Contemporary Art in Kanazawa, Japan. Her major solo show at Sean Kelly in New York this fall also coincided with an extensive new monograph on the artist’s work, including an essay by art historian Joachim Pissarro.

Gladys Lin, an art consultant based between Taipei and New York describes Tschäpe’s paintings as “lyrical abstractions” that are “rich with context and open portals to ancestral landscapes.” She also noted that, Tschäpe’s works are increasingly attracting the attention of collectors outside of the Americas.

“Her recent nine-panel work, shown at Art Unlimited in Art Basel in June, was widely praised, further solidifying her reputation on the global stage,” Lin said, adding that Asian collectors have also taken note. “[Many] appreciate the flowing beauty and meditative qualities of her art, resonating with traditional Eastern aesthetics.”

Lin said that the artist’s market is showing stable growth, which is “appealing to collectors who are seeking long-term value.”</p>

</div>

<hr>

<div>

<h2>Tennant Creek Brio (formed in 2016)</h2>

<p>Tennant Creek Brio is an artist collective based on Warumungu Country, uniting contemporary artists from Northern Central Australia and Melbourne/Naarm. Founded in 2016 through an outreach program at the Anyinginyi Health Aboriginal Corporation, the Brio includes key members such as Fabian Brown Japaljarri, Lindsay Nelson Jakamarra, Rupert Betheras, and others, who work collaboratively to challenge stereotypes and reclaim cultural narratives.

In 2024, the collective presented their first major survey exhibition, “Juparnta Ngattu Minjinypa Iconocrosis,” at the Australian Centre for Contemporary Art (ACCA) in Melbourne/Naarm. “This landmark exhibition highlighted their innovative approach to reimagining cross-cultural identities and confronting post-contact histories through an audaciously punk attitude and a spirit of collaboration,” said Alexie Glass-Kantor, curator of Encounters, Art Basel Hong Kong, based in Sydney/Gadigal and former director of Artspace.

The collective’s practice spans painting, sculpture, installation, and performance, re-inscribing their experiences and cultural identity onto salvaged materials—pokie machines, car hoods, and oil barrels. Haunted by histories of intervention and mining, their work weaves ancestral knowledge with contemporary energy and “larger-than-life storytelling,” according to Glass-Kantor. “Stressing an urgent need for truth-telling, future-thinking, and collectivity, their art offers a layered social critique while celebrating resilience and cultural renewal.”</p>

</div>

<hr>

<div>

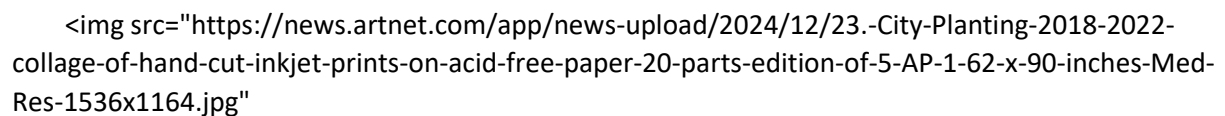
<h2>Coumba Samba (b. 2000) </h2>

 <p>Coumba Samba is an interdisciplinary artist based in London working with sculpture, painting, installation and performance. With artist Gretchen Lawrence, she is also one half of the London-based girl-pop duo called New York.

The Senegalese-American artist caught art dealer, collector, and president of the Swiss Art Trading Association Thomas Stauffer's attention earlier this year at her solo show at DREI Galerie in Cologne, where she installed an aquatic tank. "One of the artist's central interests is the deconstruction and staging of raw materials, which she expresses in the work Turtle Tank," he said. "The installation feels like a symbol of a life-creating mini oasis."

Samba's practice also explores bold colors and their meanings, particularly in flags. She examines how colors like yellow, green, and red—common in many African flags—convey social and geopolitical messages, a theme central to her Stripe and Stripe Blinds painting series. "I believe her work is particularly relevant in this very moment in time given the current discourse surrounding identity, heritage, geopolitical conflicts and equality," Stauffer said. In 2025, she will have her first institutional solo show in Germany at the renowned Kunstverein Hamburg, a solo exhibition at GTA Exhibitions (ETH Zurich) in Zurich, and a showcase at Kunsthalle Basel.

Ho Tam (b. 1962)



The Hong Kong-born Canadian artist Ho Tam is one to watch in 2025, especially following his three-month "transformative" residency at 41 Ross in San Francisco, according to Abby Chen, head of contemporary art and senior associate curator, the Asian Art Museum of San Francisco. Known for his multidisciplinary practice spanning photography, video, and artist books, Tam's work explores themes of identity, migration, queer experience, and cultural memory. "His sense of humor and journalism-inspired aesthetic set his art apart, blending sharp critique with playful visuals that engage audiences on multiple levels," Chen said.

She added that at 41 Ross, Tam connected with San Francisco's Chinatown community, creating work rooted in local histories and collective memory. The residency added a new layer of site-specificity to his practice, while reinforcing his commitment to amplifying underrepresented voices. "His art often feels like a visual editorial, combining accessible storytelling with incisive social commentary."

Tam's poignant style, as seen in works like his early classical magazine styled artist journal Hot Asian Man (2014), to the recent "Animal Kingdom" series, bridges personal narrative with broader cultural critique. "By marrying wit with serious subjects, he invites viewers to reflect on complex issues

without alienation,” Chen said. “With his ever-evolving practice and growing global visibility, Ho Tam is positioned to leave a lasting mark on contemporary art in 2025 and beyond.”</p>

</div>

<p><table border="1" cellpadding="8" cellspacing="0">

<caption>Simple table with 3 values</caption>

<tr>

<th>ARTWORK</th>

<th>MEDIUM</th>

<th>YEAR</th>

</tr>

<tr>

<td>Juliana Góngora Rojas</td>

<td>Juliana</td>

<td>1988</td>

</tr>

<tr>

<td>Tennant Creek Brio </td>

<td>Creek Brio</td>

<td>2016</td>

</tr>

<tr>

<td>Coumba Samba </td>

<td>Samba</td>

<td>2000</td>

</tr>

<tr>

<td>Ho Tam </td>

<td>Ho Tam </td>

<td>1962</td>

</tr>

<tr>

<td>Janaina Tschäpe </td>

<td>Janaina</td>

<td>1973</td>

</tr>

</table>

</p>

</body>

</html>

LIVING ART

Juliana Góngora Rojas (b. 1988)



Juliana Góngora, a Colombian artist and educator, explores materials as a form of community knowledge exchange. Using organic materials such as soil, spider threads, salt, and stones, her work navigates the tactile and symbolic realms, exploring sculptural conditions like pressing, waiting, and suspending. Collaborating with artisans, farmers, and Indigenous communities, she emphasizes the transformative power of daily actions and advocates for a shift away from purely theoretical discourses. “What draws me to Juliana Góngora’s work is the profound care she invests in her materials and processes,” said Jaime A. Martínez, the head of ARTBO art fair in Bogotá. “Her ability to transform simple, organic elements like soil or spider threads into something both poetic and powerful feels deeply human and incredibly moving.”

Janaina Tschäpe (b. 1973)



German-Brazilian artist Janaina Tschäpe’s star is firmly on the rise and her works are already included in museum collections, such as the Guggenheim Museum in New York, the Centre Pompidou in Paris, and the 21st Century Museum of Contemporary Art in Kanazawa, Japan. Her major solo show at Sean Kelly in New York this fall also coincided with an extensive new monograph on the artist’s work, including an essay by art historian Joachim Pissarro. Gladys Lin, an art consultant based between Taipei and New York describes Tschäpe’s paintings as “lyrical abstractions” that are “rich with context and open portals to ancestral landscapes.” She also noted that, Tschäpe’s works are increasingly attracting the attention of collectors outside of the Americas. “Her recent nine-panel work, shown at Art Unlimited in Art Basel in June, was widely praised, further solidifying her reputation on the global stage,” Lin said, adding that Asian collectors have also taken note. “[Many] appreciate the flowing beauty and meditative qualities of her art, resonating with traditional Eastern aesthetics.” Lin said that the artist’s market is showing stable growth, which is “appealing to collectors who are seeking long-term value.”



The Hong Kong-born Canadian artist Ho Tam is one to watch in 2025, especially following his three-month “transformative” residency at 41 Ross in San Francisco, according to Abby Chen, head of contemporary art and senior associate curator, the Asian Art Museum of San Francisco. Known for his multidisciplinary practice spanning photography, video, and artist books, Tam’s work explores themes of identity, migration, queer experience, and cultural memory. “His sense of humor and journalism-inspired aesthetic set his art apart, blending sharp critique with playful visuals that engage audiences on multiple levels,” Chen said. She added that at 41 Ross, Tam connected with San Francisco’s Chinatown community, creating work rooted in local histories and collective memory. The residency added a new layer of site-specificity to his practice, while reinforcing his commitment to amplifying underrepresented voices. “His art often feels like a visual editorial, combining accessible storytelling with incisive social commentary,” Tam’s poignant style, as seen in works like his early classical magazine styled artist journal *Hot Asian Man* (2014), to the recent “Animal Kingdom” series, bridges personal narrative with broader cultural critique. “By marrying wit with serious subjects, he invites viewers to reflect on complex issues without alienation,” Chen said. “With his ever-evolving practice and growing global visibility, Ho Tam is positioned to leave a lasting mark on contemporary art in 2025 and beyond.”

Simple table with 3 values		
ARTWORK	MEDIUM	YEAR
Juliana Góngora Rojas	Juliana	1988
Tennant Creek Brio	Creek Brio	2016
Coumba Samba	Samba	2000
Ho Tam	Ho Tam	1962
Janaina Tschäpe	Janaina	1973

Tennant Creek Brio (formed in 2016)



