| # | **Artist** | **Artwork’s Title** | **Year** | **Concept/Statement** | **Medium Type** | **Medium/Materials** | **Size / Dimensions** | **Equipments** | **Spatial Needs** | **Status** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 0 | Name | Titles in original languages with the English translation in parenthesis ( ). | You may enter an exact date, a date range, or indicate “circa.” This will be displayed as “ca. [year].” | [Every work must have a Concept/Statement that provides context and insight into the artwork. It's essentially one of the ways for you as an artist to communicate with viewers about your intentions, inspirations, and processes behind the creation of the art. This will later appear on the floor plan.](https://docs.google.com/document/d/1BCMRd1i1gBC3QLQRgUbdr2NovkSM8K0xoJLwaWkVamc/edit#heading=h.x2trjsku226f)  [Below the table, you can find some helpful information to guide you at this point.](https://docs.google.com/document/d/1BCMRd1i1gBC3QLQRgUbdr2NovkSM8K0xoJLwaWkVamc/edit#heading=h.x2trjsku226f) | Every work must have a Medium Type in addition such as “Print”, “Painting”, “Video Art”, “Performance”, “Photography” etc. Select the most specific category. For prints, please use “Print”, not “Drawing, Collage, or Other Work on Paper.” If multiple categories may apply, use “Mixed Media.” | Provide specific information about materials and techniques (i.e. “Oil on canvas”, “Plastic bottles, driftwood and fishing line”). If the work is a “Film/Video/Animation”, please enter the number of video channels, resolution (i.e. “SD”, “HD”), color/B&W, subtitles (yes/no), sound/silent, number of audio channels, duration | Enter dimensions as height, width, and depth (H, W, D). To demonstrate that an artwork has variable dimensions, add the dimensions either for the biggest part or the smallest part of the group. | Equipments | - dark room?  - sound? |  |
| 1 | *✅︎ Timm Albers* | To Regulate the Noise | 2024 | *To Regulate the Noise investigates the relation between modes of interaction and technological media, as well as cognitive and technical processing. The sound installation consists of six objects hanging from the ceiling, which echo their sonic environment. For this, they record, transform and play back, while attempting to steer the soundscape by means of their inherent control logic. Since the output of each object influences its input, the installation creates audible feedback. The objects' agenda is to keep the level in the room at a specified value, which causes them to amplify or attenuate, depending on the input level.* | Sound Installation | Speakers, microphones, micro controllers, aluminum tube, wire rope, 3d printed parts | 20cm, 6cm, 6cm |  |  |  |
| 2 | Zenobio de Almeida |  |  |  |  |  |  |  |  |  |
| 3 | Ygor Anario | Temp. Obj. I | 2023 | A temporal object catches glimpses of a camera seeing through someone else's eye. In Bremen, a pipeline near the Stadtwaldsee was photographed using a Chinese smartphone purchased two years ago from an Alibaba Group website. "A.I. as a function" was being used to shoot it, creating an image out of noise, discerning a fragment of infrastructure out of supposedly sensible digital data. Often overlooked or taken for granted, infrastructure encompasses systems and structures that enable the functioning of our cities and communities, from roads, bridges, power grids and heating, to art history, governance, logistics and communication networks. | Video Installation | Single-channel digital video, HD, color, silent, 5'35''. |  |  |  |  |
| 4 | Alina Bardavid | playground | 2024 | Assembled from obsolete electronic components and everyday detritus, these ‘sacha1 toys’ are reimagined to question the essence of their existence and provoke dialogue about the ephemeral nature of identity and value. Now, these transformed objects serve as instruments of destruction, juxtaposing the physical deformation of currency with its conceptual worth, reflecting the constant flux that defines both the material world and our own sense of self.  1 In Argentina, 'sacha' is commonly used informally to describe something as fake, similar to 'pseudo-' or 'quasi-' in English. This colloquial usage indicates a less authentic or lower-quality imitation of the original; however, the term actually originates from Quechua, where it typically refers to something wild. | Installation | Melted glue, clay, wire, tape, blades, discarded electronic materials, toys, batteries, servo motors, dc motors, etc. |  |  |  |  |
| 5 | Miguel Chaparro | Seeds Boom | -- | Based on the Aerocene project that proposes a change of life philosophies to overcome the Anthropocene. The installation explores the modern air and its sonorous particularities as a mechanism of dialogue on the confrontation of climate change, the deconstruction of geopolitical boundaries and an epistemological revision of the relationship between man and nature. To this end, different aspects converge to drive a mechanism that drops a seed inviting us to question our environments and future perspectives. | Installation | Speaker, ropes, microphone, radio, microcontroller, video projector, seeds, plastic balloon | -- |  |  |  |
| 6 | Youngji Cho | The Privileged Land (v1.0) | 2024 | War, genocide, colonisation, division, death, intergenerational trauma, privilege, and insomnia. The Privileged Land (v1.0) is an ongoing multimedia practice of translating the status quo of living in Germany as a South Korean woman in the current times - in the form of a presentable artwork.  Youngji Cho has been struggled to fall asleep since the beginning of October 2023. The ongoing genocide triggered her intergenerational trauma of war, death, colonisation, and division. She sometimes regretted her decision to move to Germany, frustrated, suffering, stuck, feeling privileged, and also ashamed to live in this country. There are many irrational, illogical, and inhumane things happening here and elswhere, and she was unable to produce any works for a while. Then she began to write down some words, sentences, and paragraphs that remained in her mind when she woke up. After writing, she closed her notes and opened her phone to record her voice with her thoughts, feelings, random sounds, and songs that came naturally to her after writing, which was often emotional. The audio of this work is a selection of a few pieces from over 90 recordings over 73 days from December 2023 to February 2024.  The complete work of The Privileged Land (v1.0) is presented as an audiovisual installation on a portrait view of a 4K screen, where a video of a closed flame is played together with an audio collage. The audience may not be sure what the image is when the video starts to play, but as the angle of the video begins to zoom out, they may slowly notice the flame.  Fire, is artificial, yet, primitive.  Fire, may mean the life, the lives, and the light in this universe, where it's common to be dead and dark.  Fire, may show anger, which may motivate some people to survive.  Fire, may warm up some people, and keep them alive.  Fire, which may be the oldest television, may entertain me, you, her, him, and them, the privileged. | Mixed media installation | Single-channel video, 4K, color, stereo sound, 9’11” loop.  ceramics, candles, lights |  |  |  |  |
| 7 | Haram Choi | counter | 2024 | This machine counts, in binary, starting from 0 up to 4,294,967,295 that is 2³²-1. A reasonably modern computer will need only a few seconds to count that amount of numbers(approx. 4.2 billion). By using a mechanism called Linear Feedback Shift Register, it may take more, but not more than a few minutes, depending on the power of the processing unit. If, say, I count one in every second with no pause, it will take 136.192519533 years. And now, have a look at this machine and count in seconds. How many seconds does it need for a single count? Since this machine depends on electricity, in order to prevent any misfortune of forgetting the current count in cases such as power loss, it creates another dependency on the physical realm, by storing every bit of its count in 32 independent toggle switches. And so does the machine tries to bridge between binary and physical, by the incarnation of a purely logical binary information. Light turns on, only after the last bit. | Installation | Aluminum profile, Acrylics, Custom electronics, Step motor, Toggle switch |  |  |  |  |
| 8 | Vanessa Ehmann | conspiracy overflow | 2023 | "Conspiracy overflow" is a media art installation that explores the conspiracy theories surrounding Covid and the Covid vaccine. It plays with the stereotypes and provokes using symbols like sheep, gnomes and spiky front gardens. Also it tracks your bluetooth devices which fuel this artwork.  The transmission of information by humans is never that accurate or correct, we are all biased by our own beliefs and perceptions; and on top of that we are overwhelmed by information overload. Does a GPS tracker really fit in a vaccination needle? And aren't we already being analysed and tracked by our phones, by location services or by algorithms that record our usage patterns and sell them on to third parties? | Installation | 4 wooden pedestals, 4 containers, water, electronics, grass carpet, small figures, pipes, lights (from this light person?), | x 1,50m x 2m |  |  |  |
| 9 | Alberto Harres | Untitled | 2024 | Emerging from sediments of clay brought from Vale do Cuiabá - Brazil, a writing system is developed to in an attempt to reflect and translate the memories of the January 11th 2011 floods and mudslides. | Installation | Clay, Light, AxisDraw Machine | 42cm x 59cm |  |  |  |
| 10 | Clemens Hornemann | AUTOMATED RITUAL NO.1 | 2023 | Automated Ritual no.1 is a dystopic, mechanical orchestra, sonifying modern stock market data of commodities. The archaic and raw instruments in this orchestra are replicas of Stone Age instruments that were found across Europe and are harnessed and played by contrasting machines and motors. Rituals and the hunt in which the instruments might have been used 7-40 thousand years ago, were replaced by a complex dirty machinery of modern forecast systems and stock market speculations. The goods, the concerned commodities we trade on the other hand, that we deal with and need to survive, haven’t changed a lot. | Kinetic Installation | *Stone Age Instruments, electronics, different motors and compressors, server parts* | 3m x 3m |  |  |  |
| 11 | Hsun Hsiang Hsu | narrative of matters | 2024 |  | Video installation | Projector, Speaker |  |  |  |  |
| 12 | Uladzislau Karotki, Nikita Glechikov | Huh? | 2023 | Border, limit, frontier, limit, edge — all of those words express belarusian «miaža» — a concept that has devalued itself in recent times. We (the authors of this video) met Russia's full-scale invasion of Ukraine in Minsk. A smattering of anti-war rallies, growing atomisation and alienation of communities, an effort not to relive the guilt of the ensuing catastrophe in an escape from reality — all of which prompted us to write absurdist dialogue and film using an intricate system of reflections.  The subtle, almost tearing space of disrupted communication is superimposed one on one, urging the question: Huh? All that remains for the viewer is to observe the dialog itself and the fabric of interaction. It is not meant to be understood, but only to fill a void. | Video Installation | Projector, Speaker |  |  |  |  |
| 13 | ✅︎ Sangbong Lee | Hidden dependency | 2024 | Hidden dependency is an artistic research and experiment about the idea called dependant origination.  According to this notion, a particular event or being reflects only a fragment of the whole world and time. By reassembling pieces of the whole, we can approximate a closer picture of the complex interconnection between every entity and its dependency at that moment.  Laser projection triggered by the voice reveals other laser patterns on the wall that are generated by imperceptible but surely existing signals that construct the moment in the area. | Laser projection | Speakers, Lasers, Rubber membrane,  Micro-controllers, Microphone stands, Brass ring | 2m x 2m x 1.5m |  |  |  |
| 14 | Ziyi Li | initial voice | 2024 | This work explores the origins of human voice, connecting practical applications in biology and engineering to the aesthetic and functional aspects of voice. It examines the significance of voice for humans developing, exploring its transformation into tangible matter and its attachment to a material medium that continuously perceives the world. As well as associating autonomous speech generation for artificial intelligence, and revealing connections between LLM, language learning, and people with dysarthria. | Mixed Media & Sound Installation | Porcelain, air pumps, rubber hoses, silicon, arduino, painting, wood, metal, imitation tiles | 150mm x 50mm x 50mm |  |  |  |
| 15 | Juan Luque | while: Hope | 2024 |  | Sculpture | A contained object made of aluminium profile, motors, microcontroller, 3d printed parts and laser cutter acryl sheets. | 340mm x 500mm x 440mm |  |  |  |
| 16 | Aleksandra Mitrovic | Come on baby light my fire | 2023 | “Come on baby light my fire” is an installation that deconstructs internet interaction through a live video chatting platform, transforming it into a tangible experience, employing a web camera, an infrared heat lamp and an embodied sound chair(chair with a built-in speaker) to symbolise the presence of “the other person”. To achieve this, a deep learning object detection model is utilised to recognise several categories on the popular site for random anonymous video interaction, commonly associated with exhibitionism and sexualised content. The system translates the values assigned to these categories into heat and red light, signalling the presence of nudity as highest. | Mixed media | Heat lamp, sound chair(Pretty chair from 2.11.100), web camera | 2,5m x 2,5m x 2m |  |  |  |
| 17 | Alethia Pinzón Rodríguez | .❀。°girl logging₊°。 ❀°。 | 2023 | A log, an hypervigilant process on existing as a girl online. "  .❀。°girl logging₊°。 ❀°。" is an audiovisual installation about performing girlhood, rejecting and embracing the grotesque monstrosity that comes with being a woman existing against all odds. | Mixed Media / Audiovisual Installation | Hair installation and Audiovisual Projection |  |  |  |  |
| 18 | Milton Raggi Vinueza | The Requiem of Ulam | 2024 | *“The Requiem of Ulam” is a sound installation with a high performative component based on a system of controlled explosions of hydrogen bubbles. The project embodies a criticism of nationalism and questions, from the artistic gesture, the power structures that inhabit concepts such as Homeland or Nation.*  *In its materiality, the work is made up of three important physical parts: a hydrogen producing cell, a conveyor belt and an interactive video system.*  *The hydrogen cell uses electrolysis to break down and separate water into their essential parts: Hydrogen and Oxygen. From this process I grow Hydroxy, a highly flammable gas that, combined with soap and glycerin, I use to create bubbles.*  *Calmly, on the conveyor belt I deposit each bubble in a specific order. Once the drawing is finished, I make the conveyor belt drive the entire score to one of its ends, where a red-hot Nichrome wire will make it explode. By regulating the amount of Hydroxy gas injected and the cadence of the explosions, I can cover a wide spectrum of tones and, thanks to an integrated microphone circuit, amplify, modify and spatialize the sound signal.*  *The explosion of each sequence sings a national anthem in fire and with each verse an interactive video software is fed. The program iterates through a database composed of images and video fragments of the hands of dignitaries, rulers and dictators. With each tune the system advances, changing hand gestures according to the sound.*  *Once the sound sequence has concluded, the process is repeated with the next anthem and so on until the recognized countries that have military potential are covered. The performative gesture in this work is based on the implementation of the entire system, the piece as a whole is an instrument and my role is to make it sound. The audience will contemplate each part of the process and will be surrounded by the sound of the explosions, at the mercy of the tunes.*  *The name of the work refers to the figure of the important Polish mathematician Stanisław Marcin Ulam, creator of the Teller-Ulam method from which it was possible to develop the hydrogen bomb; the greatest destructive power in the modern world.*  *Drawing inspiration from the intricate mechanics of sound devices and the intricate dance of electrochemical processes, this piece delves into the enigmatic realms of control and power doctrines. It ventures to unravel the intricate web where the order of our thoughts is ensnared by the pervasive influence of the State, shaping our very perception of reality. Amidst the tapestry of ideologies—Patriotisms, Nationalisms, Regionalisms—we find ourselves navigating daily, assuming roles and affiliations as social beings. Often, we find ourselves echoing historical hymns and mirroring the ideals of others, neglecting to explore our own convictions. We seek refuge in flags, speak of freedom without truly experiencing it, and ardently defend the arbitrary lines of demarcation we call borders. "The Requiem of Ulam" emerges as a testament to the marriage of science and art, echoing the transformative symphony of water igniting into flame.* | Electromechanical Sound Performance | Hidroxy Generator, Conveyor Belt, Speakers, TV, Mac Pro | 1.30m x 4m x 30cm |  |  |  |
| 19 | Slava Romanov | PNCTM | 2024 | PNCTM converges the past and present through the intimate lens of personal memory and perception. It weaves the complex dialogue between historical diaslides and contemporary digital emanations.  The medium of collectible, archival, and simply discarded transparencies is disconnected from its original contexts. PNCTM reanimates these fragments by engaging AI and generative tools to expand, distort, reimagine and highlight the static images. This process mirrors the fluidity and transcience of memory, as it fades, transforms and distorts over time. The intermedial dialogue embodies the idea of the plurality of perception.  Each object in the installation invites the viewer to make a personal connection with the imagery through a literal lens. A magnifying glass intensifies the viewing experience, seeking an ASMR effect, and concentrating the attention on the micro-movements and shifts in the narratives unfolding through the overlays.  Inspired by Roland Barthes' notion of the 'punctum' in 'Camera Lucida', the installation seeks to evoke the unexpected, poignant moment of personal resonance within each viewer. Drawing on David Le Breton's perspectives on perception and Susan Sontag's critical exploration of photography and memory, the installation challenges viewers to consider how memories are constructed and reconstructed — shaped by individual subjective lenses and the collective memory of society.  By combining tactile historical media with fluid digital interactions, PNCTM aims to evoke a reflective dialogue about the impermanence and malleability of memory. It invites viewers to discover their own perceptions, and their unique punctums, and to engage in a deeper conversation about the manipulation of historical narratives through contemporary lenses. | Multimedia Installation | 3 multimedia objects on stands, each with an encapsulated diaslide, a 1080 3’00” animation, a subtle noise sound, and a magnifying glass on the top. | 300mm x 220 mm x 1200mm (one object)  3m x 3m total |  |  |  |
| 20 | Nicolás Sánchez Noa |  | 2024 |  |  |  |  |  |  |  |
| 21 | Francesco Scheffczyk | knowledge spaces | 2023 | Recent developments in the field of AI have led to a large number of newly released tools based on large language models, such as ChatGPT, Bing or Bard. While these models are quite impressive, it has become increasingly clear that they don’t know everything. This raises questions about AI’s knowledge boundaries, the nature of latent spaces, and their accessibility.  knowledge spaces makes it possible to explore the embedded knowledge of AI models through an interface that provides the spectator with a platform to explore and search high-dimensional vector embeddings, visualised on a two-dimensional surface. Each high-dimensional vector embedding will be represented as a point in the visualisation, and each search will generate a new point on the surface, drawing connections between similar pieces of data in the embedding space. The resulting network of interconnected information will be visually similar to a map of an underground railway network, following recent studies that suggest knowledge is best represented as rich, interconnected networks rather than linear trees. | Interactive Projection | PC, Projector, Pedestal, Website |  |  |  |  |
| 22 | Rafael Soto Acebal | 001 | 2024 |  | Light Installation | Acrylic, TPU, Aluminium profile,  Polarization Filters,Light Panels | 600x600x185cm |  |  |  |
| 23 | *✅︎ Katja Striedelmeyer* | Rehydrating Sphagnum Moss | 2024 | Sphagnum moss certainly has a relationship with living and dying that is not comparable to the human experience. It can dry out, but once it is rehydrated, it may come back to life.  Rehydrating Sphagnum Moss is a speculation about reviving dried mosses that are stored in numerous archives for scientific research. An analog projector called episcope serves as an magnification device to be able to observe the process of rehydration closely. | Installation + Performance | modified refurbished episcope projector, Sphagnum moss, paper, petri dishes, grow light, water | 50x50x50cm |  |  |  |
| 24 | Julia Vollmer | goal seeking | 2024 | Goal Seeking consists of small simple robots with a vibration motor that are only powered through a solar panel and external artificial light sources. In a space to their own, the small, simple robots move around. Their energy cycle is wasteful, the space is confined and the movements of the robots are seemingly irrelevant, but through their number and the boundaries bringing the robots together, collective behavior emerges. The robots are unknowingly (due to the lack of sensing) working together towards an unknown and unspecified goal. Without a defined goal, the seeking continues. Once the light turns off, all the movement stops. | Installation | solar panels, vibration motor, lamps, rubber, plexiglas, metal | 50mmx50mmx1100mm |  |  |  |
| 25 | Donghan Wang |  | 2024 | We are just one form of life on Earth. From the perspective of the entire planet, plants are the main inhabitants, while humans are a very minor presence. In any urban space, there are wild grasses, microorganisms, etc., but our living spaces are extremely exclusive. Humans only allow people and a few other species into these spaces, leaving many beings, such as invisible microorganisms like bacteria and viruses, excluded. According to Michael Pollan's viewpoint, only certain species that satisfy human needs become dominant on a global scale. Although the International Commission on Stratigraphy (ICS) has not officially recognized the Anthropocene as a geological epoch, our actions and ways of seeing things have already created a new geological era. Future beings or humans examining the geological period of our current existence will find it distinct from others. Amid the currents of era and technological advancement, humans have gradually evolved into beings that require technological intermediation. Thus, for posthumanists, "human" now resembles a bizarre animal robot.  In this work, I utilize Arduino to receive biological signals from plants and transmit these signals into 18 nodes. When these nodes are activated, 18 corresponding electrodes inside the mouth output electrical stimulations ranging from 1 to 5 volts to the wearer's tongue according to the plant's signals, inviting viewers to perceive the plant and its environment through their tongues. The mouth is a highly sensitive personal space. Through this interface, I aim to break down the boundaries between the body and the environment, emphasizing the complex interweaving and entanglement among humans, non-humans, and technology. It suggests the dissolution of self/other, human/non-human boundaries, urging participants to internalize their connection with the plant world. It also deconstructs the artificial separation between humans and other animals, highlighting the continuity and common vulnerability among different species. This interaction with "animality" sparks reflection on the primal, instinctual aspects of human interaction with the natural world and establishes species-shared connections, communication, and care through "kissing." This intimate act symbolizes not only a union with nature but also a tangible, bodily connection. As Donna Haraway proposes in "A Cyborg Manifesto," the concept of the Cyborg—a hybrid of machine and organism—represents a biological entity in social reality that transcends traditional boundaries of gender, species, and identity. The wearable device in this work embodies this intersection of cyborg, merging human biological processes with technological interventions to promote a form of communication that surpasses human sensory organs. | Installation | Arduino, custom PCB, silicon | 15cm\*15cm\*10cm |  |  |  |
| 26 | Zhimin Wang | Funeral Delivery | 2024 | Storyboard: Because I can die on another land, they want me to package my father's funeral to shame me.  This is a simulation of a funeral delivery, telling the story of a group of Chinese people planning to immigrate illegally to the United States. Unable to obtain U.S. visas, these individuals resort to unconventional methods by first traveling to South America and then heading north across the U.S. border. They attempt to escape their current living conditions in search of a better life, but face skepticism from their fellow countrymen. Their homeland can no longer accommodate them, forcing them to take everything with them, including funerals. | Video Installation | multiple small screens, mini Beamer, speaker |  |  |  |  |
| 27 | Jiawen Yao | let yourself l̴͓̥̠̼̏̑̃̂̂͘ḛ̷̺̟͓͈̜̓̋̍̄̆ä̸̞̝̳́̾̓̈̾k̷͎̰̓̒͘ a little | 2024 | In this video essay, leak in the promiscuous machines and prurient governing entities is brought to the forefront as systemic vulnerabilities. A message you send out to your loved one over the TCP/IP protocol is slutty. Audio and video signal cables are constantly radiating RF emanations. Buffer overflows when data overwrites, memory leaks when the old memory is not released, software ages, like human beings, aging leads to more leaks. In addition to that, our faces are reduced to facial features for machine learning, personal medical records end as image embedding in a training dataset. We, as users and as citizens, are encouraged by the big tech and governments to leak, while the large language models trained from the data we leaked, refuse to “participate in or encourage any illegal activities, including leaking.”  let yourself l̴͓̥̠̼̏̑̃̂̂͘ḛ̷̺̟͓͈̜̓̋̍̄̆ä̸̞̝̳́̾̓̈̾k̷͎̰̓̒͘ a little leaks through the cracks on the leaking gas pipe, the space station, the express warehouse, into the leaking signals, leaky compression algorithms, leaky network packets, leaking categories, leaked tiny face and tiny activity dataset, to ask who is making it’s not ok to leak, who is capturing leak, how leak is weaponized and who is killing leak to stop solidarity from happening. | Video Installation | Single-channel digital video, HD, color, sound, subtitled, 7'49''. |  |  |  |  |
| 28 | Alevtina Senik | earths | 2024 | how often do we pay attention to sounds? close, detailed, and focused attention to everything we hear around us. in ecological terms, sounds form a co-dependent relationship, they are all connected. in prevailing urbanistic living, this connection is often lost. sounds are sensational and provide information about our surroundings. they do not exist freely, they are essential for survival. the current installation, inspired by soundscape ecology research, aims to articulate the sounds within a locality. through the imaginary landscape, installation invites to delve into the notion of sonic relationships between objects, textures, touches, and their interlacements. | Sound Installation | porcelain, piezoelectric sensors, sound system (speakers and mixer), natural elements |  |  |  | Out |
| 29 | Gabriela Valdespino |  |  |  |  |  |  |  |  | Out |

*If the information you have provided here is finalised and available for use in the exhibition floor plan and flyer, copy and paste the following symbol ✅︎ in front of your name in the table.*

# TIPS FOR THE CONCEPT/STATEMENT

Here are some key points about artist and artwork statements:

* **Purpose:** To offer a deeper understanding of your artwork and enhance the viewer's experience.
* **Content:** It can discuss your inspirations, themes you explored, techniques you used, and overall your artistic philosophy.
* **Length:** Keep concise and focused on the specific artwork or your current body of work. For the *Studies of Change* exhibition’s floorplan, we defined a limit of 500 words.

Here are some nurturing questions regarding Content and Purpose:

**Content:**

* **What are the recurring themes or ideas that emerge in my work?**

*This can help you identify the core message you want to convey.*

* **What experiences, emotions, or ideas inspire me to create?**

*Understanding your motivations can provide depth to your statement.*

* **What specific materials or techniques do I use and why?**

*Discuss how your choices contribute to the meaning or impact of the art.*

* **Who are the artists or movements that influence my work?**

*Acknowledging influences can show your artistic lineage and context.*

**Purpose:**

* **What reaction or experience do I hope to evoke in viewers?**

*Do you want them to think, feel, question, or simply appreciate the aesthetics?*

* **What kind of conversation do I want to start with my artwork?**

*Consider how your art can spark dialogue or connect with viewers on a deeper level.*

* **Is there a specific message or social commentary I want to convey?**

*If your art addresses social issues, explain your perspective.*