

EXHIBIT XIII

Insight into the creative mind: carte blanche to 13 contemporary artists

Carlín Díaz, Célia Boulesteix, Kelli Connell, Kathia St. Hilaire, Jongsuk Yoon, Angalis Field, Gray Wielebinski, Blake Daniels, András Ladocsi, Aglaé Bassens, Israfil Ridhwan, Arman Galstyan, Juliusz Lewandowski

Curated by SHADOWPLAY curatorial team



Name: **Carlín Díaz** Age: 34 Birthplace: Caracas, Venezuela
Home: Brussels, Belgium Practices: Painting, video, sculpture

What's your earliest memory of art?

During a visit to the Museo de Arte Contemporáneo de Caracas, I came across a lithography series of Picasso's simplification of The Bull. I'm surprised this memory came to my mind today. I think I was attracted by its directness. I interpret it as a visual explanation of how he chose to leave behind what is not necessary, to concentrate on the essence of the thing.

Where does your creative process start, and where does it end?

In front of my bed, there's an empty white wall. When I wake up, I start imagining a painting on there, and when I'm going to bed, I continue thinking about the work I left in the studio. I hope the creative process will last for at least 70 more years.

What's your uniform?

My uniform is a routine: exercise in the morning, coffee at ten with You-Tube, arriving at the studio impatient to see what I left there the night before, having dinner with my girlfriend...

What would be your dream set for presenting your work?

Venezuela Pavilion.

What are you scared of?

Not achieving my goals, or achieving them alone.

What are you hopeful for?

I'm hopeful for humanity to thrive, for the money that we spend on weapons to be spent on museums.



3 Trees, 2025, Acrylic, pigment, aquarellable pencil and woodust on linen, courtesy of the artist
Fishing, 2025, Acrylic, pigment, aquarellable pencil and woodust on linen, courtesy of the artist

@carlindiaz

Name: **Célia Boulesteix** Age: 29 Birthplace: Limoges, France
Home: Paris, France Practices: Photography, sculpture, installation

What's your earliest memory of art?

I have a blurry memory of being bored in front of religious paintings somewhere in France while visiting as a tourist with my parents, but also of being amazed by little stones and shiny papers in the playground.

Where does your creative process start, and where does it end?

It starts by walking through my daily environment and taking pictures. It ends in the studio, when nothing seems to need to be added to or removed from the piece.

What's your uniform?

A large pair of jeans with stitched-up sides, layers of T-shirts, and comfortable vintage leather shoes.

What would be your dream set for presenting your work?

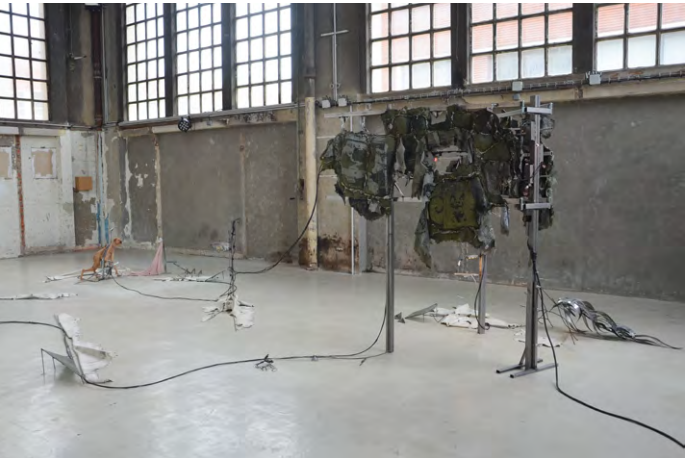
Space and time.

What are you scared of?

I am too scared to talk about it. [Laughs]

What are you hopeful for?

I guess, like everyone, a better world. I could start with more solidarity.



Top: Flashes to ashes, 2022, latex, ripstop, acrylic painting, photography on recycled paper
Bottom left: «DUE» (make a film), 2023-2024, steel, latex, silkscreen, acrylic and aerosol painting, mirror polished steel, sublimation printed fabric, armed glass, silicone, cotton, 3D print, alcantara, a programmed lighting system
Exhibition view : The logic of spaces, Fondation Fiminc, April-June 2024, Curated by Elodie Royer
Bottom right: I am going for a walk (time), 2024, details, latex, polyester fabric, recycled paper, ripstop, acrylic paint, walnut stain, spray paint, curtain lead, brake piece, bronze

@celiaboulesteix

Name: **Kelli Connell** Age: 51 Birthplace: Oklahoma City, OK, USA
Home: Chicago, USA Practices: Photography, writing, video, sound



What's your earliest memory of art?
I remember directing my brother in music videos, choreographing our outfits and movements.

Where does your creative process start, and where does it end?
I believe that art and life are intertwined. My work often explores how we define ourselves through our relationships. I find endless inspiration in watching couples in public, reading non-fiction, or watching arthouse cinema. What is happening in my own life, of course, influences the art I create. Often, I start by jotting down ideas in a notebook, which I then develop through writing or photography. Sometimes, I record field sounds and use them for sound pieces or writing. There's no end to my process; I consider it to be an essential part of my daily routine.

What's your uniform?
Lately, in the studio I've been wearing red fingernail polish, a maroon sweater, black stud earrings, black pants, black tennis shoes and a spritz of TEARS by Regime des Fleurs.

What would be your dream set for presenting your work?
I am working on a sound and video piece now. I would love to work in a large space designed to support a multi-channel video with excellent sound and cosy seating for visitors to experience the work.

What are you scared of?
I am scared about us, as a society, losing interest in tangible, physical things. We are overwhelmed by images daily, and I am afraid that we are losing interest in the photograph as an important object in our lives.

What are you hopeful for?
I am hopeful that we can re-orient ourselves to find beauty through grief and comfort through pain by paying attention to things like changing leaves in the fall, the glint of water off the waves at sunrise, or how a friend moves their body in space. And even the beauty of a tall rose in a vase, even though it's fleeting.



Top: *Two Sapphics*, 2026, archival pigment print
Bottom: *This Room is Full of Clocks*, 2026, archival pigment print

@kelli_connell

Name: **Kathia St. Hilaire** Age: 30 Birthplace: West Palm Beach, FL, USA
Home: Brooklyn, NY / West Palm Beach, FL, USA
Practices: Painting, printmaking, sculpture



What's your earliest memory of art?
Essentially, I have been working with my hands from a very young age. Everyone in my family is a maker of some kind. I was raised around craftsmen, making chairs, building homes, clay modelling, weaving baskets, and braiding hair into intricate patterns. These techniques have influenced my practice and the way I work.

Where does your creative process start, and where does it end?
My process starts with me being very interested in looking back into history. It begins with my historical research, particularly into Latin American and US histories, and how they are interwoven. Also, I am constantly gathering materials for my works, collecting different types of beauty products or interesting metals. I don't think my process ever ends; my material collecting continues to inspire me.

What's your uniform?
I mostly stick to what is comfortable and appropriate for the moment. Usually in the studio, I wear athleisure.

What would be your dream set for presenting your work?
I would love to show my work in an industrial setting, or even outside, surrounded by a desert, like Noah Purifoy's installation in Joshua Tree, which I found so beautiful. I am really interested in non-traditional spaces and outdoor settings. Similarly, Kara Walker's installation at the Domino Sugar Factory fascinated me. I am interested in showing my work in places that have a sense of their own history, and I think the ruggedness of them would complement the ruggedness in my own work.

What are you scared of?
I'm an anxious person; I always have something to be scared about.

What are you hopeful for?
It has been harder to be hopeful these days, but I am always hopeful to create new bodies of work. I am hopeful to see new things, have new experiences, and collaborate with people on new works and ideas.



Top: *Untitled*, 2025, Oil based relief on canvas collage with barbed wire, courtesy of the artist and Perrotin, photo by Charles Benton
Bottom: *Guantánamo Bay*, 2025, Oil based relief on canvas collage with barbed wire, courtesy of the artist and Perrotin, photo by Guillaume Ziccarelli

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Name: **Jongsuk Yoon** Age: 60 Birthplace: Onyang, South Korea
Home: Düsseldorf, Germany Practice: Painting

What's your earliest memory of art?

My earliest vivid memory of art goes back to 1989, when I visited an exhibition in Seoul devoted to German Expressionism. It featured artists such as Georg Baselitz, Rosemarie Trockel, and Anselm Kiefer. It was the first time I encountered art in such a serious, concentrated way. The works felt startlingly fresh, and I remember being shocked by the sheer possibilities of contemporary expression. That visit changed everything: soon after, I travelled to Europe to see more art and eventually decided to study art there.

Where does your creative process start, and where does it end?

The beginning is always different. Sometimes the first stroke is almost arbitrary. Thoughts and images appear in my mind, and when something takes hold, I start. A work comes to an end when there are no more questions for me. The process is slow and intuitive: I observe, act, and wait, and eventually, the painting tells me.

What's your uniform?

I tend to keep things simple. A T-shirt, sweatpants, and sneakers are my daily uniform. They make me feel comfortable and unrestrained – perfect for moving between the studio and everyday life.

What would be your dream set for presenting your work?

I'm drawn to white cube exhibition spaces – white walls, high ceilings, and that classic, neutral gallery atmosphere. Because my paintings are often large, this minimalist environment allows them to breathe and become the sole focus of attention. I imagine viewers standing before a painting, able to fully concentrate on the work while everything else recedes from their awareness.

What are you scared of?

I'm scared of losing my creativity as I age. I want to stay creative until the end of my days, and I believe that requires keeping my mind open and fresh while maintaining good health.

What are you hopeful for?

I'm hopeful that my inspiration will keep evolving as I get older and go through new experiences. With time, I want the gestures in my work to speak louder than the forms. I also hope my landscapes will become places one can enter.

Name: **Angalis Field** Age: 31 Birthplace: Portland, OR, USA
Home: Brooklyn, NY, USA Practice: Film, photography

What's your earliest memory of art?

Tie-dyeing my dad's old T-shirts, fingerpainting, basketweaving, and learning to throw clay at a hippy Portland summer camp called Wil-lowbrook.

Where does your creative process start, and where does it end?

My process starts from an unconscious place and arrives hopefully somewhere more real, but still enigmatic.

What's your uniform?

No uniform!!

What would be your dream set for presenting your work?

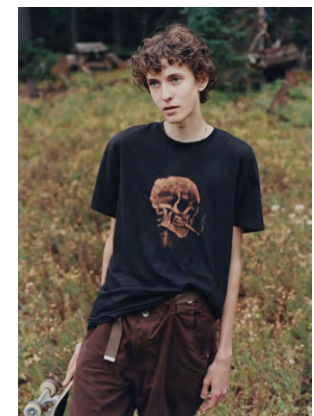
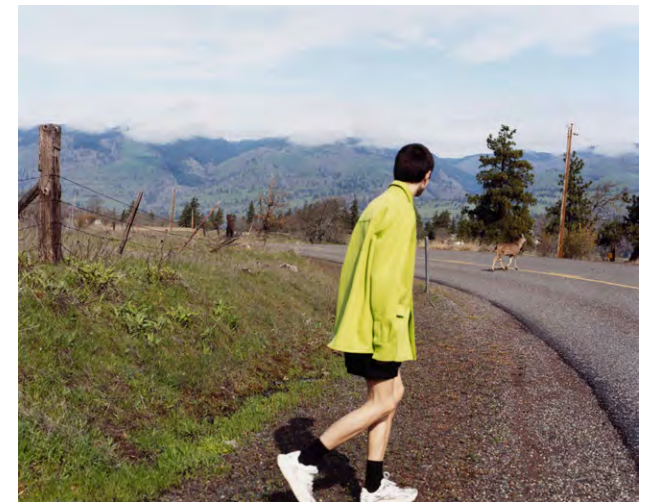
Anywhere but Instagram. (The movie theatre!)

What are you scared of?

I'm scared about our country's movement into a fascist state. I'm scared to be complacent. I'm scared about the things I don't want to know. The list goes on...

What are you hopeful for?

I'm hopeful that people are waking to the life they want – that things can be different! And that it is still possible to make great independent cinema.



Top: *Adam*, Oregon, 2024

Bottom: *Tate*, Oregon, 2025

Top: *Archie*, Oregon, 2025

Bottom left: *Asher*, Oregon, 2023

Bottom right: *Ellie*, Oregon, 2023

Name: **Blake Daniels** Age: 35 Birthplace: Cincinnati, OH, USA
Home: Paris, France Practice: Painting



Left: *Two Campers in Paradise*, 2025, oil on linen, courtesy of Bremond Capela and the artist
Right: *Full Pool*, 2025, oil on linen, courtesy of Bremond Capela and the artist

What's your earliest memory of art?

A kind of mashup between *Kingdom Hearts*, *The Lord of the Rings* books and the bible. Each created a universe that really consumed me and gave me an outlet to believe that the world was larger than Northern Kentucky and the Cincinnati area. I would draw characters and settings from each, creating alternative realities in which I could explore the aspects of myself that weren't allowed to be externalised under the relatively conservative society I grew up in.

Where does your creative process start, and where does it end?

Pragmatically, it starts with drawing and writing, and usually ends with painting and specifically, within the painting, it ends with establishing a colour palette which confounds and excites me. In a more poetic sense, it's an Ouroboros eating itself, and usually I am somewhere moving along that cycle, long forgotten where it was birthed or intending to finish.

What's your uniform?

Green. I'm not fussy with clothes, especially in the studio, but I am a very red and pink person, so mostly green to complement and balance.

What would be your dream setting for presenting your work?

After visiting Chapelle Notre-Dame-de-Jérusalem, one of the last works by the French poet Jean Cocteau, outside of Fréjus in the south of France, I have realised that this, above all other spaces or formats, is my dream setting to embody my work. Not just a setting to present it within, but to have the ability to create a chapel, functioning, would be profound for me and a direct address of my religious upbringing. I loved how modest and forgotten Cocteau's chapel was, yet poignant in its existence outside of being an object for museums or a private art collection.

What are you scared of?

Complete and utter disconnect; from oneself, one's body, others, empathy, humanity, love, the earth, etc.

What are you hopeful for?

The moments when I get to stand witness to the brilliance, imagination and artistry of both my dear friends, but also those other artists who share their perspective, skill and worlds. It really shakes me and shifts my point of view, seeing my friend Tshepo Morapodi work fabric into the most beautiful otherworldly garment, hearing the voice of Grand Soir matching my heartbeat during cabaret or looking upon the colours that mark the canvas of Katherina Olschbaur's work each day when we shared a studio for a month last year. These moments are profound, and they give me hope in the face of an unquestionable violence that thrives in our apathy when that hope is squelched.



@blake.a.daniels

Name: **Gray Wielebinski** Birthplace: Dallas, Texas, USA
Home: London, UK Practices: Mixed media, sculpture, installation, drawing, printmaking, video, performance

What's your earliest memory of art?

I was always drawing as a kid. In particular, I was always drawing different types of very muscly men in various forms of dress and undress that I specifically made to give to my mom for some reason. I guess some things never change.

Where does your creative process start, and where does it end?

It's really hard to tell. I think, ultimately, it really does just seep into almost everything all the time, and it's hard to know or delineate where it starts and ends – everything informs itself. I hope that lasts for the rest of my life.

What's your uniform?

I go through phases with what I like to wear. At the moment, I've been wearing the same 3-4 pretty much identical black sweaters every day for the past 4 months, which is very Steve Jobs of me, unfortunately. Humbling and relieving to witness in real time that people really do not pay attention to you as much as you like to think!



Left: *Fratricide*, 2023, wood, paint, paper, lacquer, courtesy of the artist and Anat Ebgi Gallery
Right: *Body Double*, 2023, wood, paint, paper, lacquer, vinyl, duct tape, paper bag, cotton, courtesy of the artist and Anat Ebgi Gallery

What would be your dream set for presenting your work?

Airport, pretty much any bathroom, jumbotron, cover art for a book/author I love, professional sports team uniform, coffin/gravestone, fraternity house, permanent sculpture in a public park, my psychoanalyst's office, something with the huge chimney at Tate Modern, side of a bus, side of a blimp, set design for a ballet or opera, set design for a fashion show, dog park, teenager's bedroom, children's book.

What are you scared of?

There's an overwhelming amount of cruelty and violence happening daily that is difficult and terrifying to witness, navigate, and make any sense of. I'm scared of this capacity and seeming thirst for violence and destruction alongside the moral apathy that it requires to not only enact but enable it.

What are you hopeful for?

I am ultimately hopeful about people and our potential and capacity to put a spanner in the works of various forms of violence. Collective and direct action, collaboration and coalition, seeing outside ourselves, rejecting moral apathy and extreme individualism, intimacy and connection, being willing and excited to cut up the world and see it anew.



@gray_wielebinski



Name: **András Ladocsi** Age: 33 Birthplace: Budapest, Hungary
Home: Paris, France Practices: Film, photography



What's your earliest memory of art?
When my grandfather first hid a coin behind my ear and said, “Oh, look what I found here,” and showed it to me.

Where does your creative process start, and where does it end?
I am not sure if it ever started, but I truly hope it's never going to end either. It feels like a continuous surrounding which is fortunately not overwhelming and sometimes stronger, sometimes more silent, but it's always there, even when we sleep, no?

What's your uniform?
Nowadays, I wear sailing pants because they protect me from the rain and I can be super free in them. But most of the time, it's shorts with an old tight-neck second-hand T-shirt (hard to find good ones in Paris for some reason). I like colour.

What would be your dream set for presenting your work?
Now my dream is to present my work in any form at the Centre Pompidou when it gets ready after the renovation. Besides, I would love to be the cinematographer in a feature film, so then the dream set would be the Festival de Cannes.

What are you scared of?
I am scared to jump off from high places, but it's super exciting at the same time, so I often convince myself to do it. Sometimes I walk away, though. It's scary to fully open up to another person as well, but it's amazing once I do it.

What are you hopeful for?
Hopefully, it's not going to, but if our society collapses and chaos rises over our heads, music is going to be even greater than today. And actually, my friends who are in their 20s are amazing people, so I am hopeful that there is an amazing new generation.



Opposite page: *Beach*, 2021
Top: *Bagi*, 2018
Bottom: *Sarah*, 2021

Name: **Aglaé Bassens** Age: 39 Birthplace: Mons, Belgium
Home: Brooklyn, NY, USA Practice: Painting

What’s your earliest memory of art?

I recall going to the museum as an 8-year-old with my parents, at a time when we lived in Sweden. I was drawn to snow paintings by Bruno Lilje-fors in particular, and wondered how and why it worked that something white could be painted in blue.

Where does your creative process start, and where does it end?

It usually starts by noticing something in real life, an ordinary sight that suddenly feels significant. The next step involves photography: seeing if I can frame that moment and give it weight by cropping it in an unusually close-up manner. If that works, it is usually confirmation that there is something there, an emotional potential in that ordinary thing. I will then paint it in one sitting, combining the qualities of the photograph with my real-life observation.

What’s your uniform?

I paint in my normal clothes. I do not have an apron or overalls. I am quite a tidy painter and almost never get paint on myself or my hands. My studio is fairly organised, and everything has its place. I try not to hoard clutter and regularly clear out old work, reassessing what is worth holding on to.



What would be your dream set for presenting your work?

I love making work in reaction to a space, thinking about how to use its particularities to my advantage. For instance, I am interested in set-ting up unexpected moments of encounter with the work in awkward spaces. For that reason, I would love to show my work in atypical ve-nues such as an empty storefront, a living room, or gallery spaces with interesting structural qualities.

What are you scared of?

Not being able to paint and create in some way. The older I get, the more I realise my happiness depends on it. I feel restless and sad without it.

What are you hopeful for?

I am hopeful for more time! Time to experiment, and even time to just look and think, without feeling rushed to pick up the brush. It can be difficult to try something without the expectation of a specific outcome or measure of success. I am currently trying out monotype printing for the first time. It’s hard and frustrating, but it stretches creative muscles I didn’t know I had, broadening my language and my appreciation of other artists.



Top left: *Dinner plate*, 2025, oil on canvas, courtesy of the artist and HESSE FLATOW, New York, photo by Jenny Gorman
Right: *Deflated*, 2025, oil on canvas, courtesy of the artist and HESSE FLATOW, New York, photo by Jenny Gorman
Bottom left: *Idling*, 2025, oil on canvas, courtesy of the artist and HESSE FLATOW, New York, photo by Jenny Gorman

@aglae_bassens

Name: **Israfil Ridhwan** Age: 26 Birthplace: Singapore
Home: Singapore Practice: Painting



Top left: *Epilogue*, 2025, oil on canvas
Left bellow: *A series of unfortunate events*, 2024, oil on canvas
Right bellow: *Card player*, 2025, oil on canvas
Bottom right: *Maghrib*, 2025, oil on canvas

What's your earliest memory of art?

My mother was a kindergarten teacher, so she’d always have art mate-rials around her. As a child, the accessibility of having all the markers and colour pencils at home pushed me to start drawing. Seeing her prepare lessons by tracing and drawing, and being creative with her teaching materials, definitely sparked something in me.

Where does your creative process start, and where does it end?

It starts from very rough sketches of random concepts and thoughts in my sketchbook. Afterwards, I’ll scour the internet for reference images, and then, I’ll fine-tune it in Procreate. I’d paint till I think it’s complete, but most of the time the sketch looks so different from the final outcome, which I enjoy.

What's your uniform?

In the studio, I’d wear whatever T-shirt I came in paired with a pair of green pants that’ve been my painting pants for years. Outside the studio, I usually opt for a loose shirt with straight fit jeans.

What would be your dream set for presenting your work?

The Gaudí house in Barcelona. Crazy colours and patterns, crazy ar-chitecture. I really love it when a space amplifies and complements an artwork. Or maybe a replica of Frida Kahlo’s house. Anything with colour.

What are you scared of?

I’m scared of being left behind. The world consumes content rapidly; people get over things so quickly. It’s tough trying to find your footing in such a fast-paced environment.

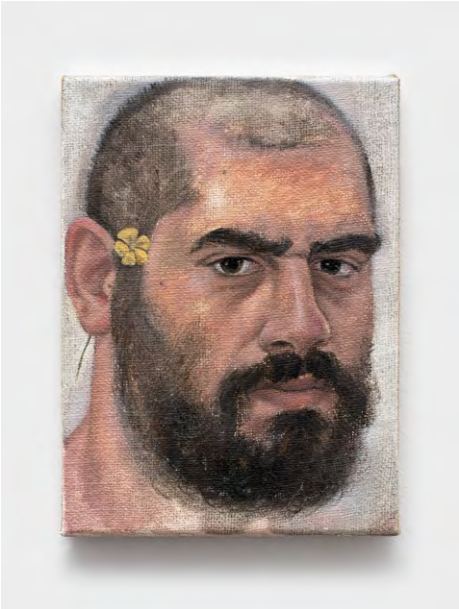
What are you hopeful for?

I am hopeful for a day when people unite for a greater cause. There is so much division and heaviness in the air, especially with the current politi-cal climate. I’m also hopeful for more opportunities to exhibit overseas!



@issrafill

Name: **Arman Galstyan** Age: 31 Birthplace: Warsaw, Poland
Home: Warsaw, Poland Practices: Painting, sculpture



Left top: *Self-portrait*, 2025, oil on jute
Left bottom: *Self-portrait*, 2025, oil on jute
Right: *Quick Shower*, 2025, oil on canvas

What's your earliest memory of art?
My dad and I used to set up my Hot Wheels on the table, not to play with them, but to sketch them.

Where does your creative process start, and where does it end?
When I wake up and when I fall asleep.

What's your uniform?
I usually wear a big hoodie and my favourite pants. I often get so excited about work that I forget to change, so all my clothes become my uniform.

What would be your dream set for presenting your work?
Subway car.

What are you scared of?
Fleetingness of life.

What are you hopeful for?
That I will live by the sea.



@armangalstyanstudio

Name: **Juliusz Lewandowski** Age: 48 Birthplace: Warsaw, Poland
Home: Radom, Poland Practice: Painting



Top left: *Blue Lovers*, 2016, acrylic on canvas
Top right: *In the cafe*, 2016, acrylic on canvas
Bottom right: *Nude on blue sofa*, 2018, acrylic on canvas

What's your earliest memory of art?
At the age of two, I went to the opera for the first time to see Bizet's Carmen. I was more interested in chewing gum balls than in the opera – I saw them for sale at the bar during intermission, so I kept thinking about them and couldn't concentrate on the music.

Where does your creative process start, and where does it end?
First, I make an egg paste (ostrich eggs are best). I spread the egg mixture on the canvas and wait two weeks for it to dry (during which time I do crossword puzzles). Then I pour a glass of red vermouth over the entire canvas and finish the painting with a few brushstrokes.

What's your uniform?
I usually paint in a diving suit, which helps me achieve proper concentration. In the final phase of painting, I change into an 18th-century marshal's uniform, attach medals to my chest, and strap on a sabre inherited from my uncle.

What would be your dream set for presenting your work?
I would like the crowd to await my arrival, when, at the right moment, I will parachute out of the plane and crash through the glass window in the ceiling, shouting anti-government slogans at the same time. Meanwhile, the audience chants my name and makes the sign of Satan with their hands.

What are you scared of?
My greatest fear is the return of the Ice Age.

What are you hopeful for?
I hope for the global triumph of ignorance.



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