

INTERNATIONAL DIGITAL ART CONTEST 2026



30 ACADEMY
OF FINE
ARTS
1996–2026



UNIVERSITY
OF MOSTAR

Bosnia and Herzegovina

Where Creativity Meets Digital Technology

International Digital Art Contest 2026

Where Creativity Meets Digital Technology

October 14–November 18, 2026

University Gallery, Široki Brijeg

IDAC Virtual Gallery

EXHIBITION

International Digital Art Contest 2026
Where Creativity Meets Digital Technology

October 14–November 18, 2026

University Gallery, Široki Brijeg

IDAC Virtual Gallery

Organizer

The Academy of Fine Arts, University of Mostar

Representing the Organizer

Assoc. Prof. Dr. Art. Svetislav Cvetković, Dean

Project Manager

Assoc. Prof. Dr. Art. Josip Mijić

Exhibition Curator

Assoc. Prof. Dr. Art. Josip Mijić

Exhibition Installation

Assoc. Prof. Dr. Art. Josip Mijić

Credits

- Tanja Grbešić
- Iva Gugić
- Lucija Jonek
- Pero Kraljević
- Zdravko Kutle
- Nikola Majić
- Lorena Moro
- Marija Naletilić

VIRTUAL GALLERY

Concept, design, development and realization: Assoc. Prof. Dr. Art. Josip Mijić

EXHIBITION CATALOGUE

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Assoc. Prof. Dr. Art. Josip Mijić

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Selected artists and Josip Mijić

Graphic Design

Assoc. Prof. Dr. Art. Josip Mijić

Between Possibility and Presence

Josip Mijić

Perhaps the question of whether digital art is art is no longer decisive. Yet behind that question lies something more important than the need to have digital art recognised as art. What remains is the question of what happens to the artwork when the conditions of its production change—when its materiality changes, as does the way in which it appears before the viewer.

The International Digital Art Contest 2026 emerged precisely from this question. Its purpose was neither to set digital art against other forms of artistic practice nor to offer a definitive definition of the digital artwork, but rather to open a space in which its particularities can be considered without predetermined conclusions.

One of the first issues that arises is that of materiality. Digital art is sometimes regarded as immaterial because the artwork is not necessarily an object that can be physically touched. Yet the question of whether something that is not composed of matter in the conventional sense can nevertheless possess materiality has been the subject of a broader theoretical discussion concerning digital artefacts. In *Digital Materiality? How Artifacts Without Matter, Matter*, Paul M. Leonardi challenges the reduction of materiality to physical substance alone and demonstrates that the materiality of the digital can also be understood through the ways in which it is practically realised, as well as through the effects, possibilities and limitations it entails. This point of departure is particularly significant when we speak of art. The absence of a conventional material object does not necessarily imply the absence of materiality. A digital artwork depends upon an entire range of material and technological conditions: memory, processor, graphics system, display, electrical power, data, code, file format and operating system. It exists within technology, and technology is not merely a neutral intermediary. It determines the ways in which a work can be stored, processed, displayed and experienced.

In this sense, it is more precise to speak of a different kind of materiality, a digital materiality, rather than of immateriality. A digital artwork need not possess the materiality of a physical object in order to possess its own material conditions of existence. Its materiality may reside precisely in the relationship between data, technology, process and appearance. This is important because it moves us away from the simple opposition according to which the physical is material and the digital is immaterial. The boundary is considerably more complex. A digital artwork exists through a whole range of concrete relationships between what has been recorded, what a system is capable of executing, and what ultimately appears before the viewer.

It is from this understanding of materiality that another question emerges: what do we actually mean by digital art today? Digital technologies participate in the creation of a vast number of artworks, yet their relationship to the artwork can take very different forms. In her book *Digital Art*, published in the *World of Art* series, Christiane Paul distinguishes between digital technologies used as tools in the production of what might be understood as a more traditional art object and art that is digitally born, in which digital technology becomes the medium of the artistic work itself. A digital file, for example, may serve as the starting point for a photograph or graphic work; a digital model may be realised through CNC machining or 3D printing; or a digital process may ultimately result in a physical object. In such cases, the digital is part of the process of production, while the resulting artwork may nevertheless exist independently of the digital technology through which it was produced.

There are, however, works in which the relationship between the digital and the physical is not so straightforward. In various forms of digital art, technological elements may become integral to the artwork itself: a display, projector, computer, sensors, network infrastructure or other devices may be essential to its functioning and appearance. Technology is then not merely the means through which the viewer gains access to the work; it becomes part of its structure. Such hybridity constitutes an important part of the history of digital and new media art.

INTERNATIONAL DIGITAL ART CONTEST

2026

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The International Digital Art Contest 2026 begins from a more specific and narrowly defined relationship between the artwork and technology. The works presented within the contest are not conceived in such a way that the television, display or other device on which they are shown becomes an integral part of the artwork. Here, the device functions primarily as a window through which the work becomes visible. Its role is to make the artwork accessible to perception, rather than to become one of its material elements. For this reason, within the framework of the contest, a digital artwork is not defined by the particular display on which it appears. It can be shown on different screens while remaining the same artwork. Technology is a necessary condition of its appearance, but it is not necessarily a constituent part of the work itself. At the centre, therefore, are works that have no physical equivalent and whose natural mode of existence is the digital environment. Here, the digital is not merely a method of production, nor simply a technical procedure through which another form is ultimately produced. It is the medium, but also the space in which the artwork exists. Such a work does not wait to be translated into a physical object in order to become complete. Its digital appearance is not merely documentation of another, supposedly more material form. It is its mode of existence.

For this reason, the project itself sought to remain consistent with its subject. The works remain digital. The catalogue, promotional materials, certificates of participation, exhibition and awards, as well as the other documentation, are digital. Alongside the physical exhibition with digital displays, there is also a virtual exhibition. It is important to emphasise that these spaces are not conceived as two separate worlds. They are two ways of encountering the same problem. In the gallery, the digital artwork acquires a physical context: it appears before the viewer's body, within a particular space and at a particular time. In the virtual environment, the exhibition itself becomes a digital construction, and the viewer enters it through a different form of presence. Between these two spaces, an intriguing circular relationship emerges. The digital artwork enters physical space, while the physical exhibition space enters the digital once again. Here, the digital appears not merely as a technology through which something is produced, but as a space in which an artwork can exist, be experienced and reconsidered.

This becomes particularly evident when we reflect on light. A digital artwork is not light, but it appears through light. What we see on a screen is the result of a sequence of processes that precede its appearance. In one sense, the work exists as a record, code and data; in another, it is realised as visible appearance. We might imagine it as a transition: code, process, light, artwork, experience. When the screen is switched off, the artwork ceases to be visible, but this does not necessarily mean that it ceases to exist. Its record may remain preserved, ready to appear again.

This brings us back to an old question in art theory: what does it actually mean for an artwork to be present? In reflecting on art under the conditions of technological reproducibility, Walter Benjamin opened the question of the relationship between originality, reproducibility, presence and aura. By aura, he refers to that particular quality of presence associated with an artwork's unique relation to a specific time and place and to its irreproducibility. Aura is not merely a property of a physical object; it is a relationship established between the artwork and its distance, history, location and the person who observes it. For Benjamin, technological reproduction was therefore not simply a question of the possibility of multiplying artworks. It was also a question of how reproduction transforms the way in which an artwork exists and how it is experienced. Digital technology has not simply resolved this question; it has made it even more complex. If an artwork can appear in different places, on different screens and at different moments, where, then, does its presence reside? This is precisely where we should be cautious about the idea that aura simply disappeared through digital reproduction. If aura is understood as a particular relationship between the artwork, its appearance, space, time and the viewer, then there is no reason to assume that it must disappear with a change of medium. Perhaps its location changes, while its character is transformed. In the case of a digital artwork, uniqueness no longer has to be tied exclusively to a unique physical object. It may emerge in the very relationship between possibility, technology, the moment of appearance and the viewer's

experience. The work may remain the same in its digital inscription while appearing each time within a somewhat different relationship to space, time and the person who encounters it.

Aura, from this perspective, need not disappear. It may transform. This transformation also leads us towards the question of artistic creation. In Ivan Focht's reflections on the possibility and destiny of art, the notion of possibility is particularly suggestive: before its realisation, an artwork exists as a possibility. Between what might be and what ultimately becomes lies the artistic act. Digital media make this space of possibility especially visible. An idea can precede the choice of its final material form in a particularly direct way. The artist may first conceive of a relationship, a space, a movement, an image, an algorithmic procedure or an experience, and only then find the technological means through which that idea can be realised. This does not mean, however, that technology is merely a passive executor of an idea. Like every other medium, it offers possibilities while simultaneously imposing its own conditions and limits. Code, software, resolution, display scale, aspect ratio, processing power, display technology or virtual space can alter what the artist initially imagined. There is always a relationship between an idea and its realisation, and it is precisely within this relationship that the space of artistic practice emerges.

At this point, it is important to recognise a fundamental dependency of the artwork. An idea never exists entirely independently of the human being. It emerges from human experience, thought, memory, desire, intuition and the capacity to imagine something that does not yet exist. Before becoming an artwork, it exists as a possibility within human consciousness. In this sense, art always depends upon something that precedes it: the human capacity to imagine, choose and decide to bring something into being. A digital artwork has a different, yet comparable, form of dependency. It may exist as a record, code or data, but its appearance depends upon technology. It depends upon a device, processor, memory, software, display scale, aspect ratio, display and electrical power. Without these conditions, a digital artwork may remain preserved as a possibility, but it cannot enter into visible appearance. Just as an idea does not exist independently of the human being capable of imagining it, a digital artwork does not appear independently of the technological system capable of realising it.

This may be one of the distinctive characteristics of digital art. It compels us to see more clearly dependencies that often remain concealed in other forms of art. Every artwork depends upon something: a material, a tool, a body, a space, a time or a technology. Digital art simply makes this dependency particularly visible. Its existence is not only a matter of what the artist has imagined, but also of the possibilities of the system within which that idea is realized.

For this reason, one of the important questions in digital art is precisely the question of choice. At a time when it is technically possible to produce an almost unlimited number of images, animations, spaces and visual variations, the artistic act increasingly opens onto the question: why this? In his reflections on the end of art, Donald Kuspit questioned not only the exhaustion of certain historical models of artistic practice, but also a situation in which art no longer has a single dominant direction in which it is expected to develop. When there is no longer a unified conception of what art ought to be, the artistic field becomes open to a multitude of possibilities. The end of art, in this sense, need not signify the end of artistic creation, but rather the end of a particular historical conception of art and its development.

The digital environment makes this situation even more immediate. If the production of an artwork is no longer a rare possibility but an almost unlimited technical capacity, then the focus of artistic practice may shift once again towards intention, choice, context and the reason why a particular visualisation, space or process comes into being at all. The more possibilities there are, the more important the question of choice becomes. In this sense, digital art does not confirm the end of art. Rather, it demonstrates the extent to which contemporary artistic practice has long since moved from a space governed by predetermined rules into a space of open possibilities. Artistic creation is never simply the

direct execution of an already completed idea. Between the artist and the artwork there is always a relationship with something not yet given—with something that resists, surprises, alters the initial conception or opens up a possibility that the artist had not anticipated. The artistic act is therefore not merely the realisation of what the artist has already imagined, but also an encounter with what emerges in the course of creation as something different from the initial conception. Digital technology does not eliminate this relationship. It relocates it within a different domain. The artist no longer negotiates only with the physical properties of a material, but also with the logic of a system, programming language, algorithm, interface, display and virtual space. Code, software, processing limitations or the behaviour of a particular system can produce a result that is not entirely predetermined. The digital medium, too, has its own form of resistance, its own limitations and its own possibilities. In this sense, technology is not merely a means through which the artist's idea is realised, but one of the factors with which the artist enters into a relationship.

If choice, resistance and negotiation with the medium are among the things that most profoundly shape the artistic act today, then these questions become most acute precisely where choice and resistance appear to be almost absent—in artificial intelligence. The International Digital Art Contest 2026 did not include works generated by artificial intelligence. This decision was not intended as a final judgement on what artificial intelligence is or is not in relation to art, but as a conscious delimitation of the field within which we wished to examine the artistic act. In this context, it is interesting to consider the position of Antonia Čačić, who, in her paper *The Role of Artificial Intelligence in Art*, adopts a distinctly critical stance towards the idea of artificial intelligence as the author of an artwork. Starting from questions of form, content, materiality and aura, she argues that AI-generated images may simulate the languages of other artistic media, but cannot establish the kind of relation to the other that, in her understanding, constitutes the foundation of artistic creation. From this she concludes that artificial intelligence cannot be the author or co-author of an artwork, although it may be used as a tool within the artistic process. One need not fully share this strict position on authorship in order to recognise how precisely it identifies what was crucial to the conceptual framework of this contest.

This position is particularly relevant in the context of the contest because it returns us to the question that runs throughout this text: where does the artistic act reside? If art is not merely the production of a visually convincing result, but involves intention, experience, a relation to the world, choice and the possibility of producing something new, then the question of artificial intelligence cannot be reduced to the technical capacity to generate an image. For this reason, the International Digital Art Contest 2026 placed human decision at the centre: the decision of what to make, how to make it and why to make precisely that. The exclusion of AI-generated works was therefore not an attempt to close the question, but a way of posing it more precisely.

From this perspective, the broader reason for initiating the contest becomes clear. The International Digital Art Contest 2026 was not conceived as an attempt to establish a hierarchy between digital and non-digital art, nor as a declaration that one medium has succeeded another. Its intention is simpler, but perhaps for that very reason more demanding: to enable digital art to be considered as a field of contemporary artistic thought, with its own questions, possibilities and limitations.

The contest received 505 submissions from 83 countries. Following the verification process, 440 submissions from 80 countries across all continents were deemed valid. From this body of work, 34 artists were selected to participate in the exhibition programme. These numbers are not merely statistics. They reveal the breadth of the space within which this conversation is taking place today. Different artists, cultural contexts and approaches meet within the same media field, without any need to produce a single, unified answer.

Perhaps, in the end, it is not necessary to answer the question with which we began. Perhaps it is more important to allow digital art to return that question to us in a slightly altered form:

What does the digital enable us to see anew within art itself?

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Jury – The jury of the International Digital Art Contest 2026 consists of Assoc. Prof. Dr. art. Svetislav Cvetković, Dr. Dora Derado Giljanović, Prof. Dr. Zlatan Filipović, Assoc. Prof. Renata Papišta, MFA, and Assoc. Prof. Slobodan Tomić. The jury members are presented below in alphabetical order by surname. They bring together expertise from contemporary art, art history, curatorial practice, new media, digital art, and academic education, providing the contest with a diverse and interdisciplinary perspective in the evaluation of the submitted works.

Dr. art. Svetislav Cvetković was born in 1980 in Livno, Bosnia and Herzegovina, where he completed his primary and secondary education. He graduated in Painting in 2004 from the Academy of Fine Arts, University of Mostar, under the mentorship of Professor Ante Kajinić. In 2006, he completed the postgraduate Ars Sacra programme at the same institution, earning the degree of Master of Arts. In 2017, he earned his doctoral degree from the Academy of Fine Arts, University of Mostar, defending his doctoral dissertation entitled *Existentialism in Twentieth-Century European Painting* under the supervision of Professor Josip Alebić.

He has presented fifteen solo exhibitions and participated in more than two hundred group exhibitions in Bosnia and Herzegovina and abroad. He is the author of numerous artworks created for sacred spaces throughout Bosnia and Herzegovina. He is a member of the Association of Fine Artists of Bosnia and Herzegovina (ULUBiH).

Alongside his painting practice, he has developed a distinguished body of work in fine-art photography, with a particular focus on documentary, street, and fine-art photography. His photographic works have been exhibited at numerous international exhibitions and festivals and have received recognition at prestigious international photography competitions. He is a member of the Mostar Photo Club and the Association for Fine Art Photography in Bosnia and Herzegovina (AUFBiH).

He is the recipient of national and international awards in drawing, painting, photography, and video, reflecting his artistic practice across various fields of visual art.

He is currently an Associate Professor at the Department of Painting, Academy of Fine Arts, University of Mostar, where he also serves as Dean.

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Dora Derado Giljanović, PhD, is an art historian, independent curator, and founder of DLightful Services, an art advisory and consultancy based in Split, Croatia. She earned her PhD in art history from the Faculty of Humanities and Social Sciences, University of Zagreb, in 2023, with a dissertation on appropriation strategies in contemporary art in Croatia. Her research and curatorial work centre on applying art theory and interdisciplinary insight to twentieth-century and contemporary art.

She has curated over thirty solo and group exhibitions in Croatia and abroad. She is a member of AICA (the International Association of Art Critics) and of the curatorial team of the Croatian Association of Visual Artists (HULU) in Split. Alongside curating, she works with artists as an art coach and art manager, and with galleries, museums, foundations, and collectors in an art advisory capacity. She also regularly writes scholarly and popular articles on contemporary art.

Her practice engages directly with the digital turn in the arts. Through DLightful Gallery, one of Croatia's first fully virtual commercial galleries, scheduled to launch in autumn 2026, as well as through her writing on Web 3.0 art and the democratization of art in the digital age, she examines how contemporary work moves between physical and virtual space, a question at the heart of digital art today.

Dr. Dora Derado
Giljanović



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Prof. Dr.
Zlatan Filipović



Professor Zlatan Filipović is a multidisciplinary artist, researcher, educator, and curator whose work explores the intersection of digital cultural heritage, immersive storytelling, animation, virtual and augmented reality, and interactive media.

His research and artistic practice are based on emerging technologies, including photogrammetry, 3D documentation, digital reconstruction, and the development of immersive experiences that reinterpret cultural heritage for contemporary audiences. He has exhibited and presented work internationally through exhibitions, festivals, museums, and academic conferences, while leading interdisciplinary collaborations connecting art, design, technology, and heritage.

As an educator, he has developed contemporary curricula in animation, motion design, interactive media, and immersive design, mentoring students whose work has been presented and recognized internationally. His current research investigates immersive digital narratives, virtual heritage, and creative applications of artificial intelligence and spatial computing for education, cultural preservation, and public engagement.

He is a Full Professor of Film and New Media Design at the College of Architecture, Art and Design (CAAD), American University of Sharjah (AUS), United Arab Emirates.

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Assoc. Prof.
Renata Papišta, MFA



Renata Papišta is a visual artist, born in 1981 in Sarajevo, Bosnia and Herzegovina, where she completed her undergraduate degree and postgraduate studies at the Academy of Fine Arts, Department of Printmaking.

She works across various media, including printmaking, photography, and drawing, as well as site-specific art and artist's books. She has received several awards for printmaking and drawing and has participated in more than 130 group and 30 solo exhibitions. Her work has been presented at numerous biennials, festivals, and symposiums both nationally and internationally. She has led workshops in classical and experimental printmaking at art centres and academies in Croatia, Slovenia, Bosnia and Herzegovina, North Macedonia, and Poland. In 2018, she was nominated for the prestigious Queen Sonja Printmaking Award.

Since 2010, she has worked at the Department of Printmaking of the Academy of Fine Arts, University of Sarajevo, where she teaches subjects covering intaglio, relief, experimental and digital printmaking, paper, and the relationship between printmaking and other media.

Slobodan Tomić was born in Split in 1960. He graduated in 1984 from the Academy of Fine Arts in Sarajevo, Department of Printmaking, in the class of Professor Dževad Hozo.

Since 1984, he has participated in numerous solo and group exhibitions both nationally and internationally. He has also participated in experimental and animated film festivals and has explored the fields of printmaking, animation, and new media. He has received numerous international awards for printmaking and short films.

Assoc. Prof. Tomić teaches printmaking and 3D design at the Arts Academy, University of Split.

His filmography includes: *Golden Pavilion* (2004), *Videotape* (2007), *Flag Metamorphoses* (2007), *Društvo mrtvih pjesnika* (2007), *White Noise* (2007), *Ritam zločina* (2012), *Rađanje fašizma* (2016), *Prozori straha* (2018), *Perforacije* (2018), and *Aleph* (2023).

Grand Prix—awarded to the best work in the entire competition regardless of category. The Grand Prix recognizes exceptional artistic value, conceptual clarity, innovation, and a strong visual impact within the digital medium.

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AMIR MUSLI
Bosnia and Herzegovina

Oči
2026



First Prize – Digital Still Image Artworks – awarded to the best static digital artwork created without the use of artificial intelligence tools.

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CHIH-FEN TSAI
Taiwan

Luscious Sites-2
2023



First Prize – Digital Moving Image Artworks – awarded to the best moving digital artwork created without the use of artificial intelligence tools.

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MARYAM
PEGAHRAD
Iran

Germinate
2020



Special Jury Award – awarded to a work distinguished by specific artistic quality, an innovative approach, or a significant contribution to the digital medium that has not received one of the previous awards.

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BRUNO PAVIĆ
Croatia

El Dorado
2024



Digital Still Image Artworks

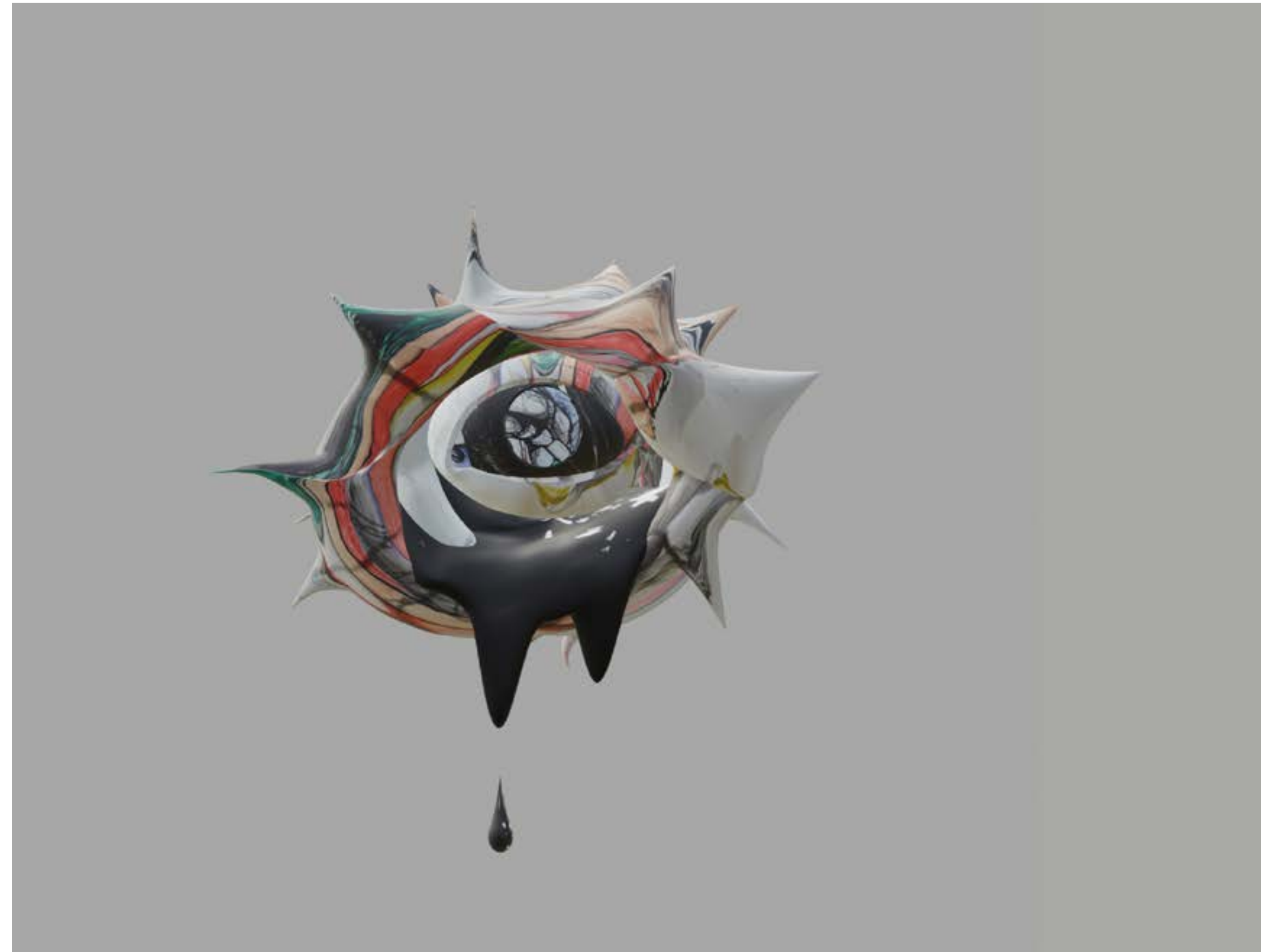
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GALINA BAKINOVA
Montenegro

Virtual Shell
2023



Virtual Shell

Please scan the QR code to view 3d
sculpture via camera,
and tap **'AR'** on the left side of the screen.



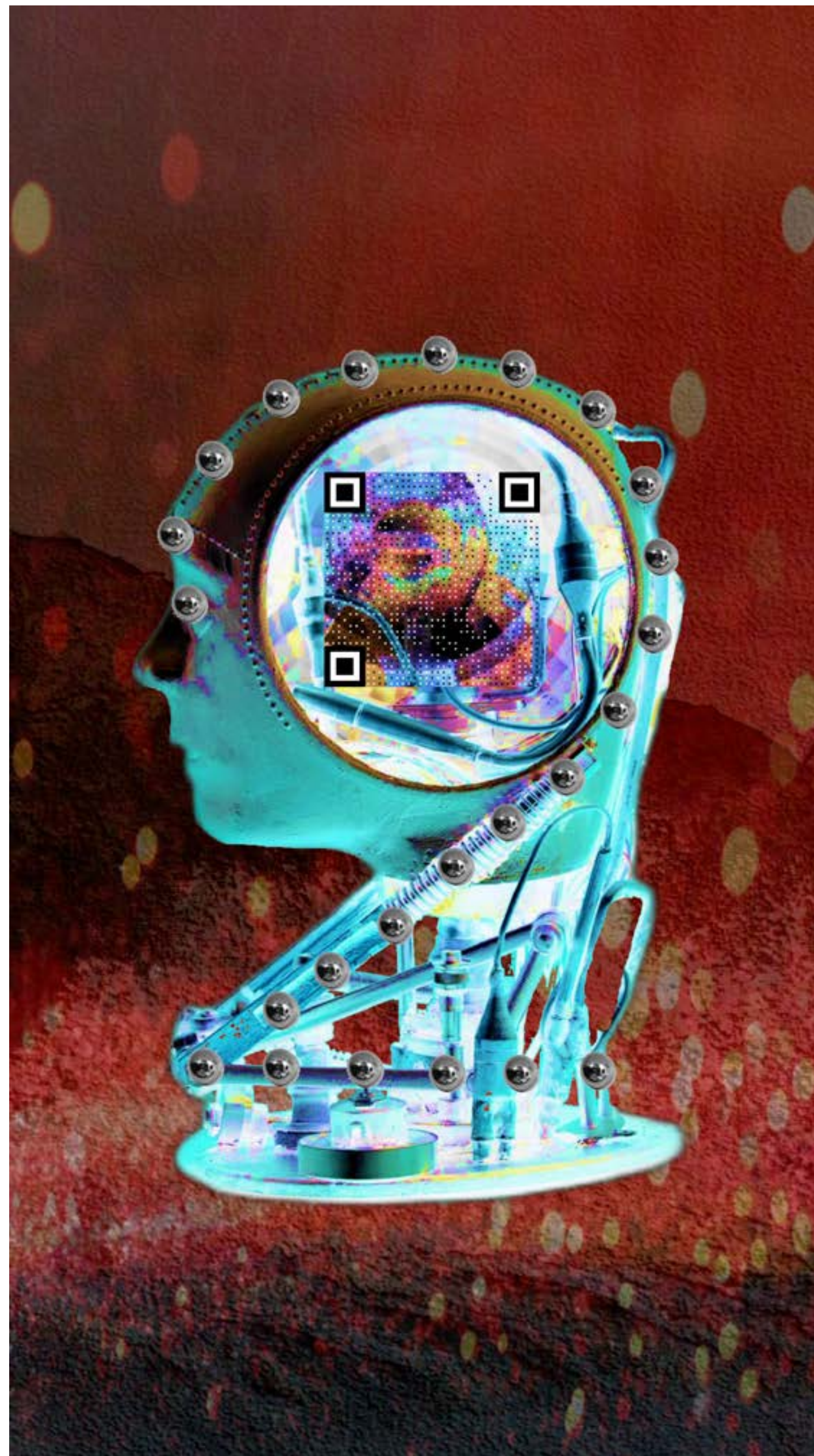
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BOBBY KIM
LING CHEN
Hong Kong

The Second Glance
2026



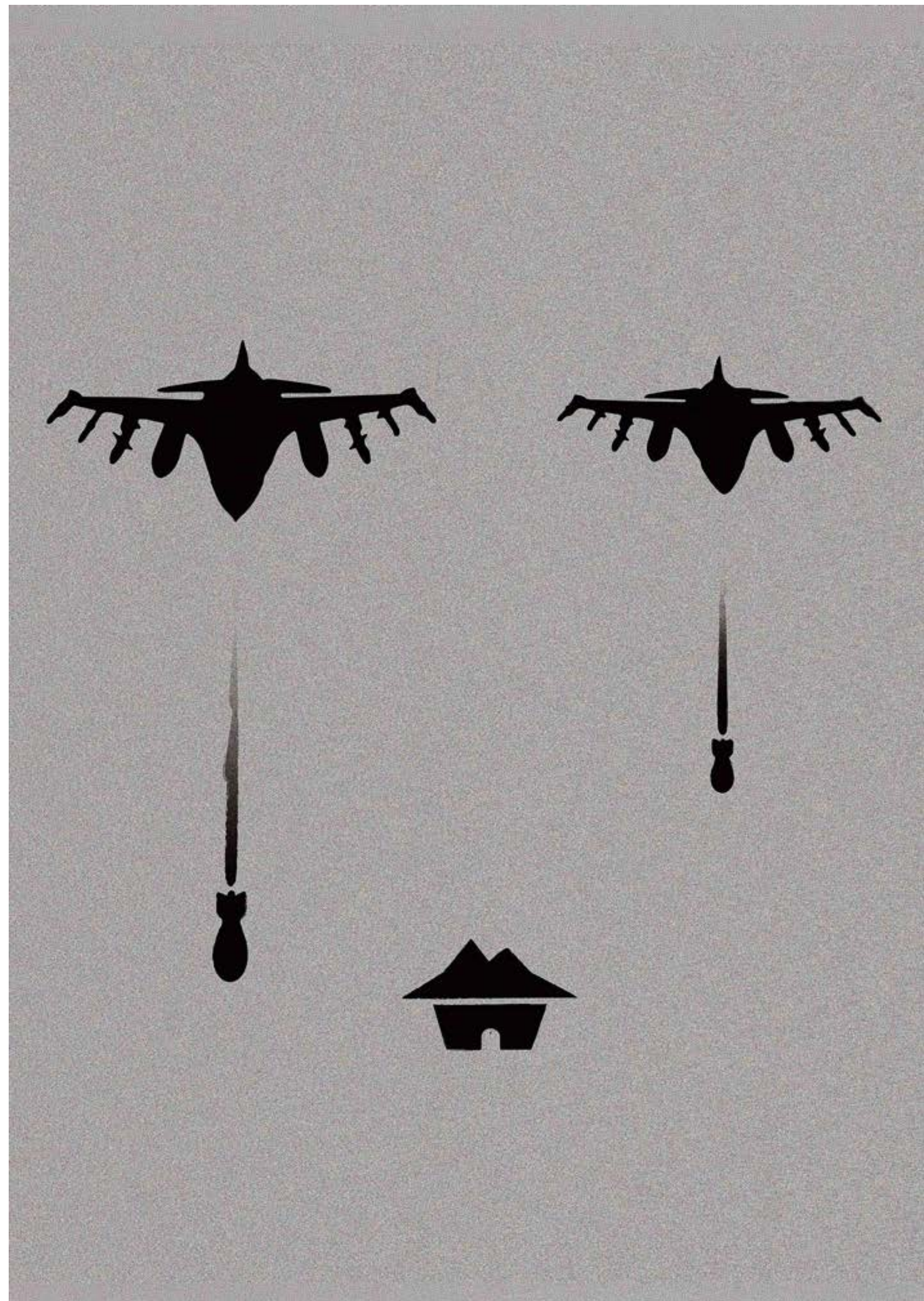
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GOYEN CHEN
Taiwan

War Only Brings Pain
2022



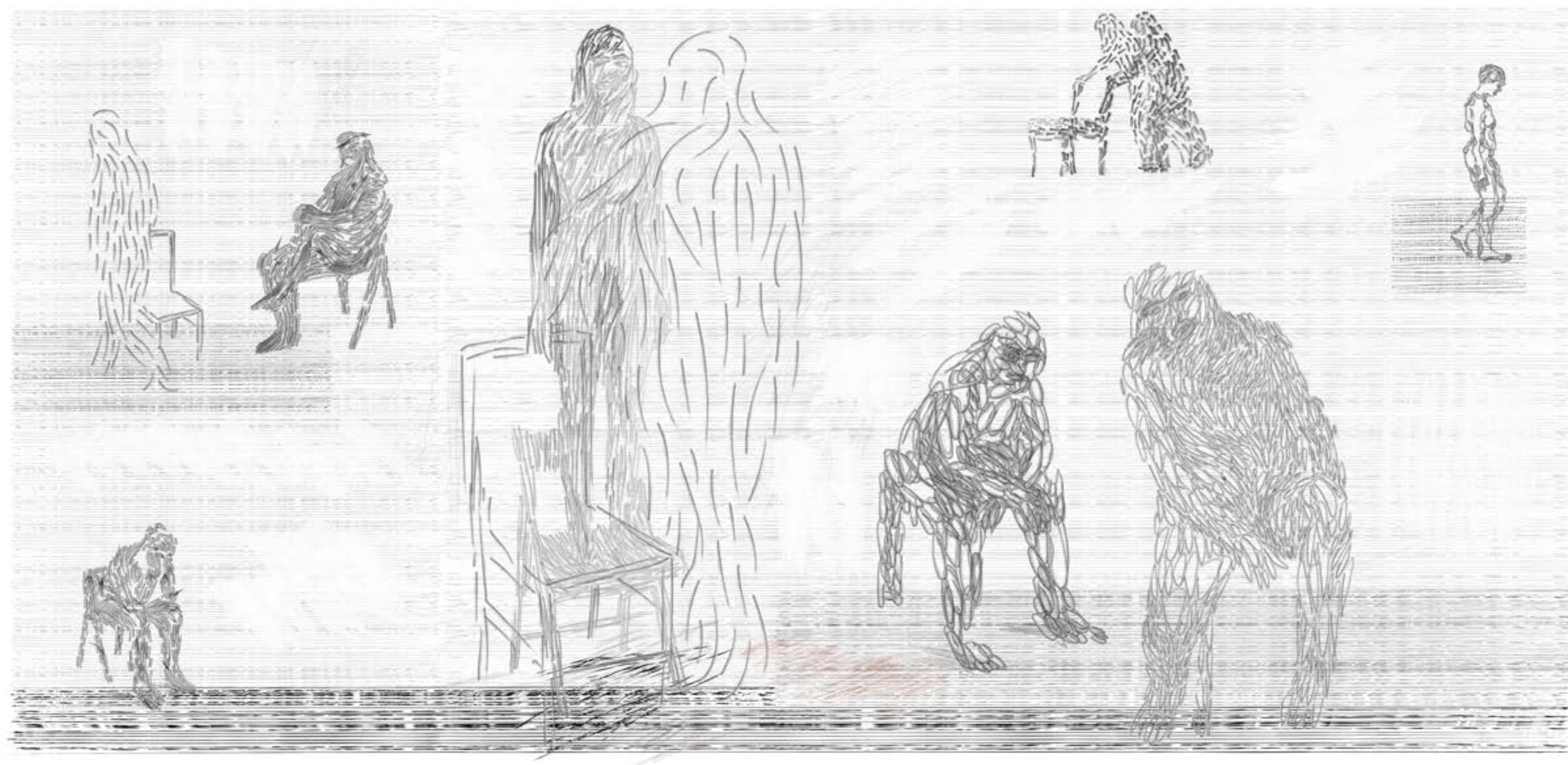
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KAROLINA DŹBIK
Poland

Nomadic Presence
2026



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JOANA FERREIRA
Portugal

Impact of War.
2026



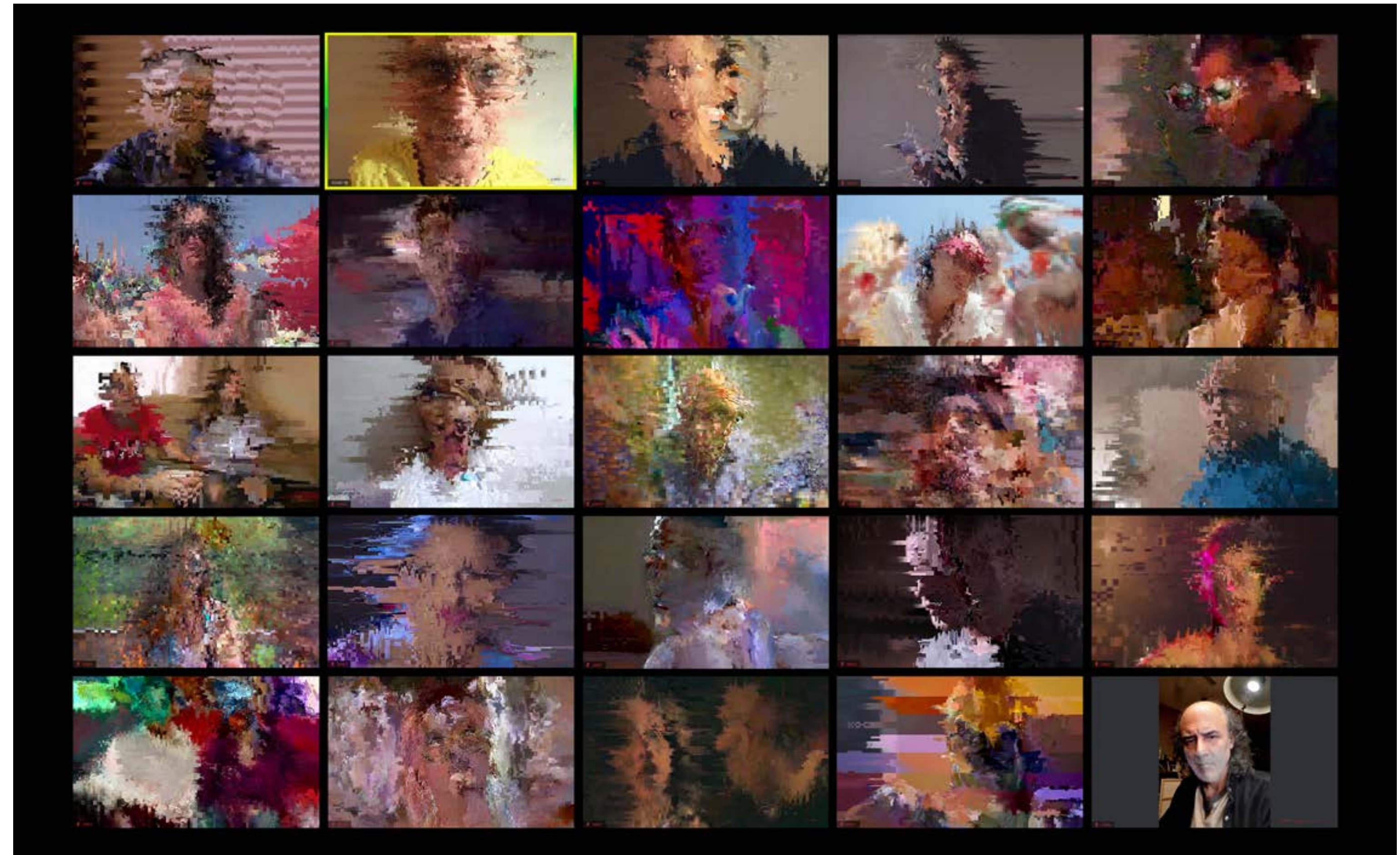
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LAVA GHAYAS
Canada

Zoom Us: Where Are
We Going?
2021



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Technology

ROBERT GRŹESKO
Poland

Just a burning memory
2026



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2026

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Technology



SHANSHAN JIANG
United Kingdom

PART
2026



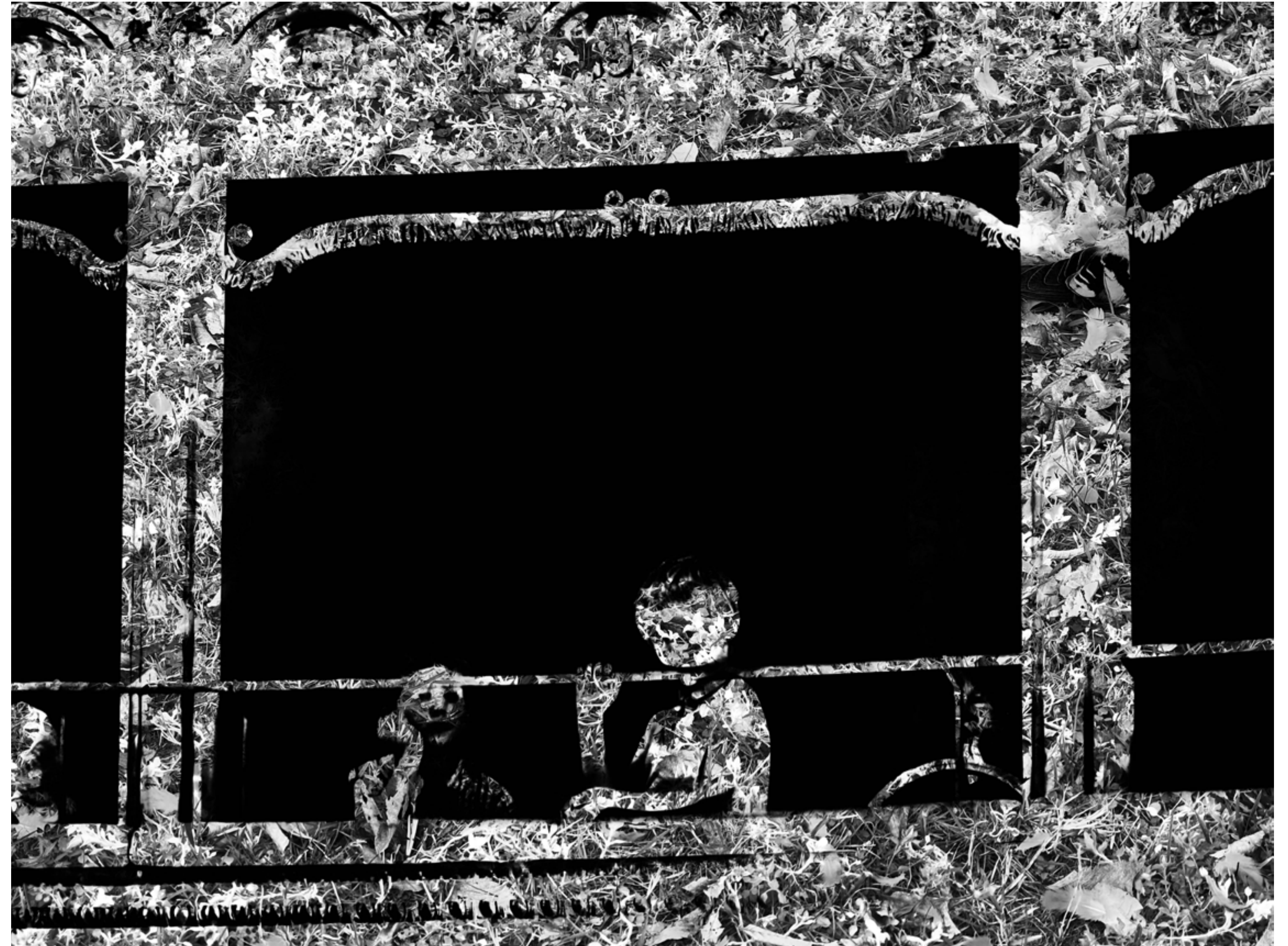
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DANIELE
LONGOBARDI
Italy

Environment and future
2026



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CONTEST

2026

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Digital
Technology

ELNAZ MASROUR
United States of America

Not yet home
2025



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CONTEST

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Digital
Technology

AMY MILL
United Kingdom

The 'A' Word
2026



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DAVID MOSS
United States of America

Garden I
2026



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Technology

DAYANI MUÑOZ
REGUERA
Spain

Delightful Island
2026



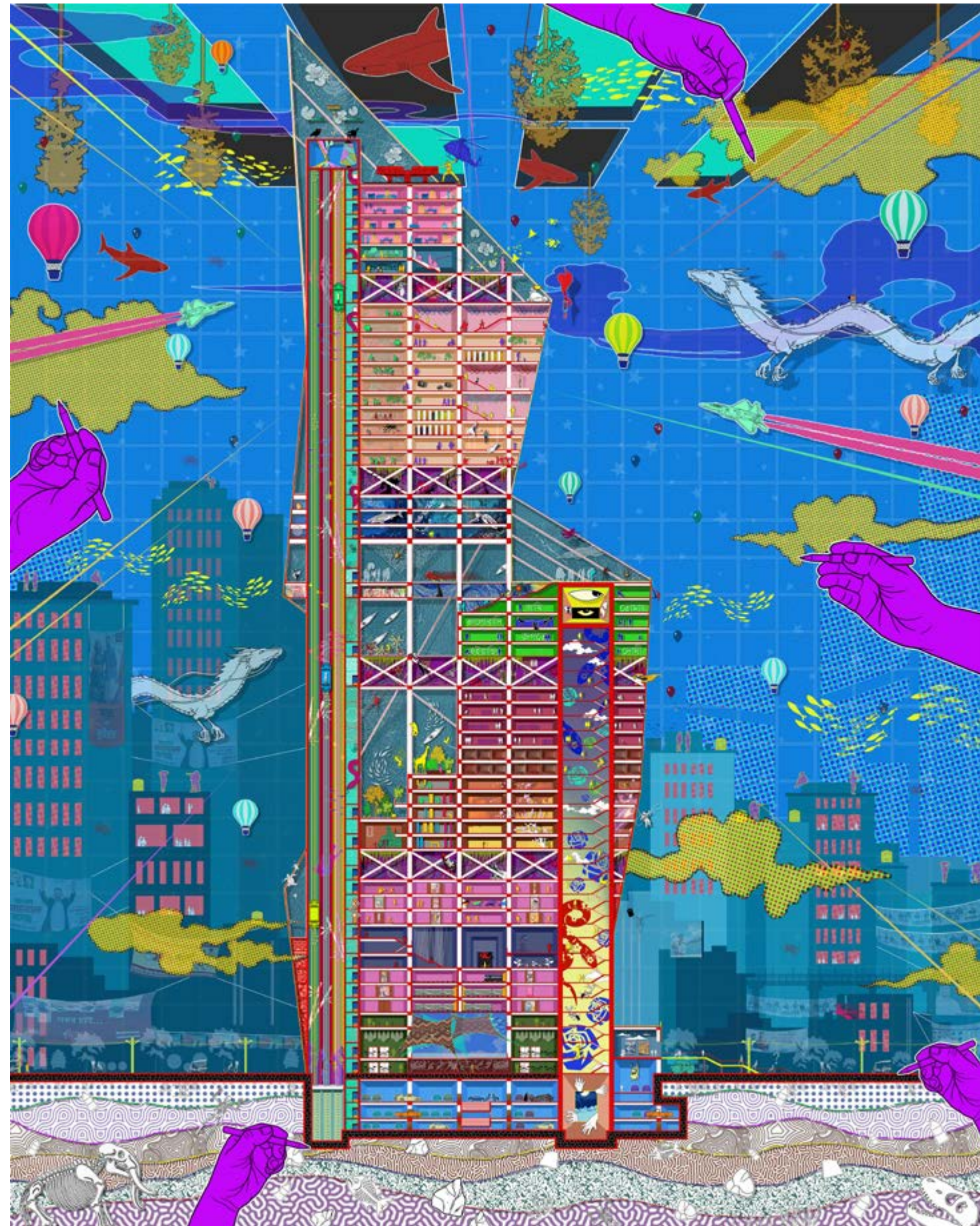
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APURBA DAS RAJ
Bangladesh

The Vertical Ark
2026



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CONTEST

2026

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Digital
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GHAREEB SULTAN
Bahrain

The Architecture of
Mourning
2026



Digital Moving Image Artworks

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Where
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Digital
Technology



ANTONELA BELI
Croatia

My Room
2025



INTERNATIONAL
DIGITAL ART
CONTEST

2026

Where
Creativity
Meets
Digital
Technology



GLORIA FRIGERIO
Italy

100 years +
2024



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DIGITAL ART
CONTEST

2026

Where
Creativity
Meets
Digital
Technology



ILDA HALILČEVIĆ
Bosnia and Herzegovina

MISS SARAJEVO: CLONED
2025



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LAURA KEŠYTĖ
Lithuania

Mexeny – Pokahonta
2026



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2026

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Creativity
Meets
Digital
Technology



YANXI LI
China

Illegal Displacement
2025



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Creativity
Meets
Digital
Technology



DAMIEN LOONEY
United Kingdom

Pavor Nocturnus
2025



INTERNATIONAL
DIGITAL ART
CONTEST

2026

Where
Creativity
Meets
Digital
Technology



OLGA NEFF
Cyprus

Between the screens
2026



INTERNATIONAL
DIGITAL ART
CONTEST

2026

Where
Creativity
Meets
Digital
Technology



ETHANN NÉON
Belgium

1 MTH/MIN
2021



INTERNATIONAL
DIGITAL ART
CONTEST

2026

Where
Creativity
Meets
Digital
Technology



BARBARA
OETTINGER
United Kingdom

The form of its absence
2026



INTERNATIONAL
DIGITAL ART
CONTEST

2026

Where
Creativity
Meets
Digital
Technology



SEUNGHYUN PARK
France

Sarah
2026



INTERNATIONAL
DIGITAL ART
CONTEST

2026

Where
Creativity
Meets
Digital
Technology



IRENA PASKALI
North Macedonia / Germany

Schnittstellen/Interfaces
2020/21



INTERNATIONAL
DIGITAL ART
CONTEST

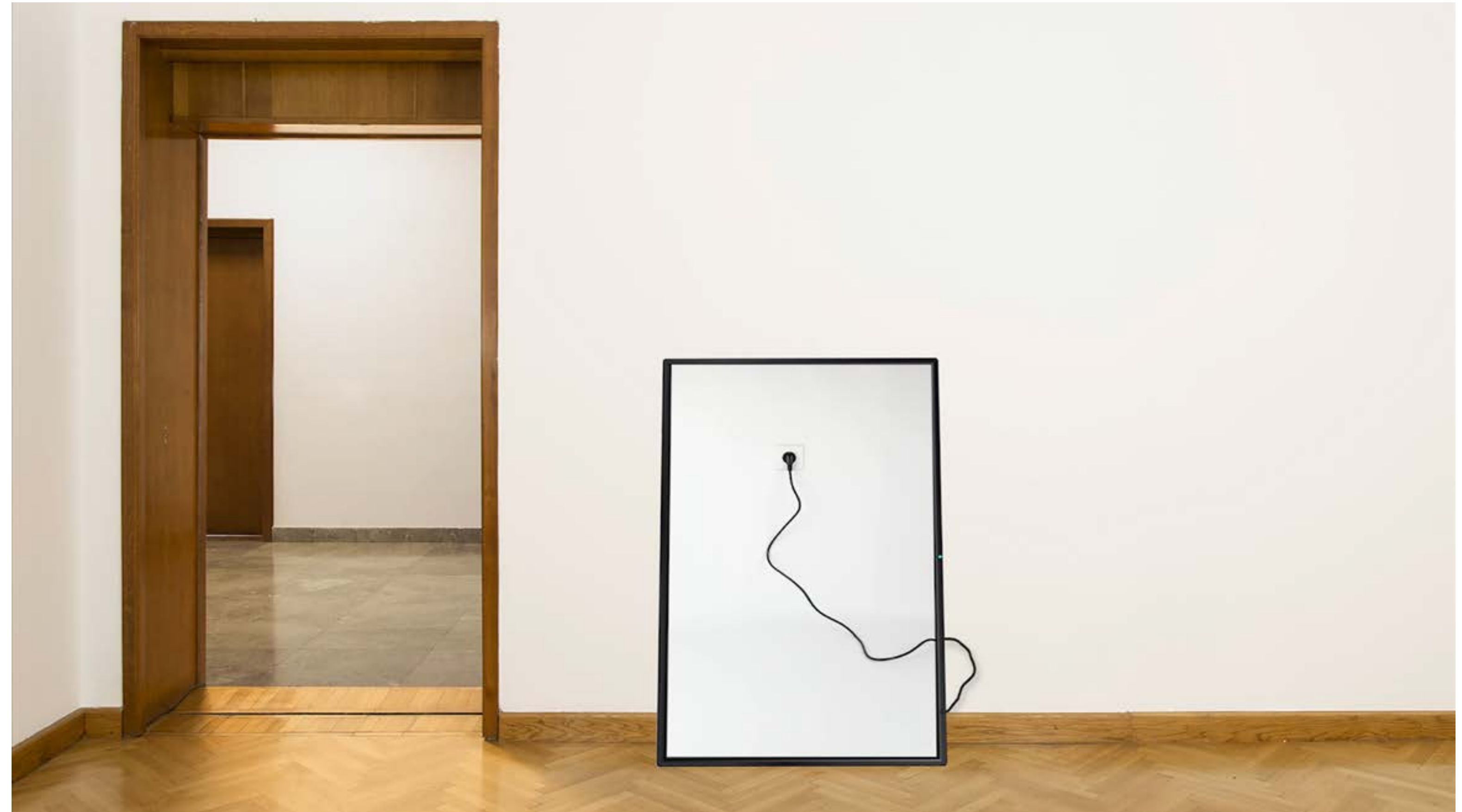
2026

Where
Creativity
Meets
Digital
Technology



ANA PETROVIĆ
Croatia

220V
2026



INTERNATIONAL
DIGITAL ART
CONTEST

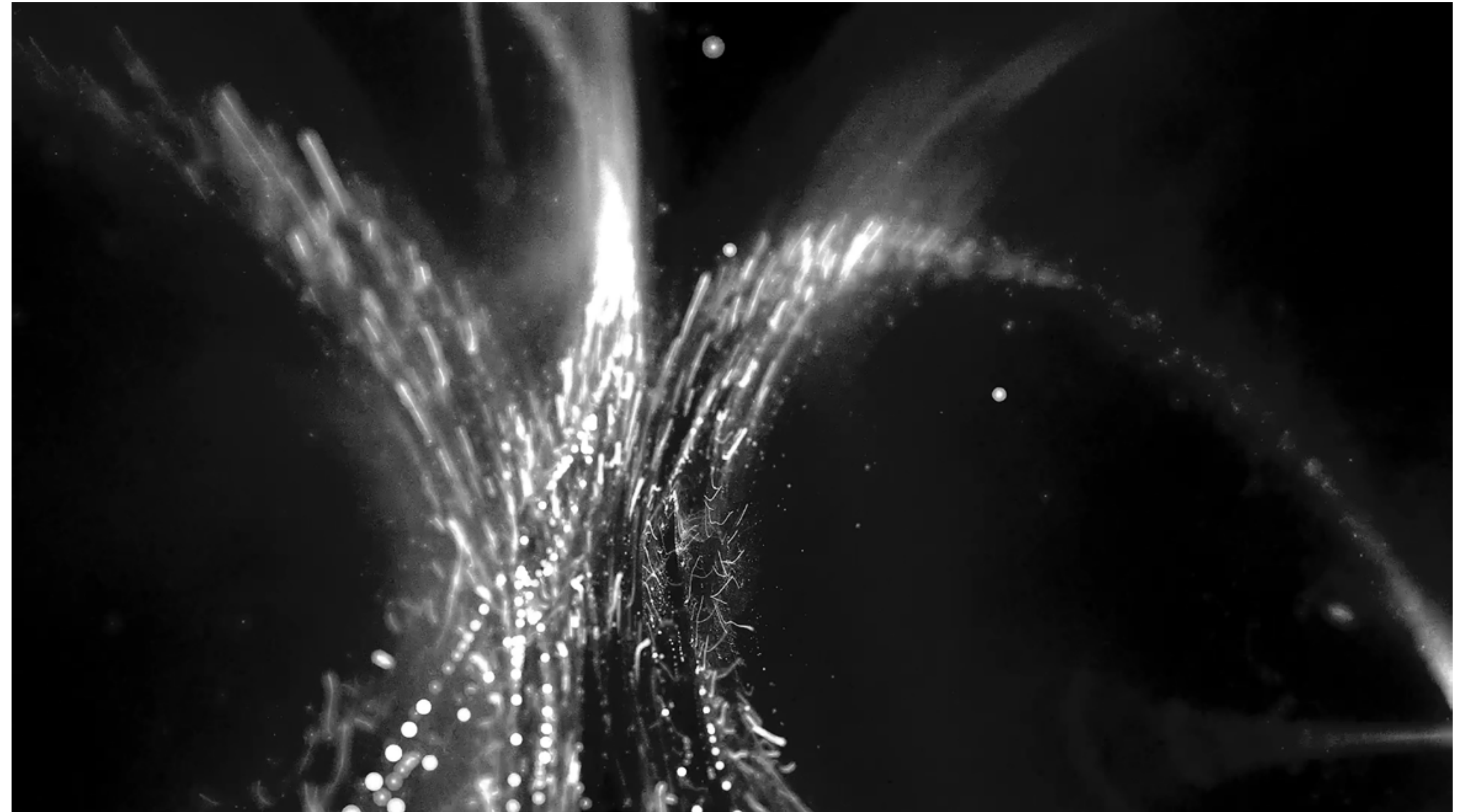
2026

Where
Creativity
Meets
Digital
Technology



MARCIN POSPIECH
United Kingdom

Entities
2026



INTERNATIONAL
DIGITAL ART
CONTEST

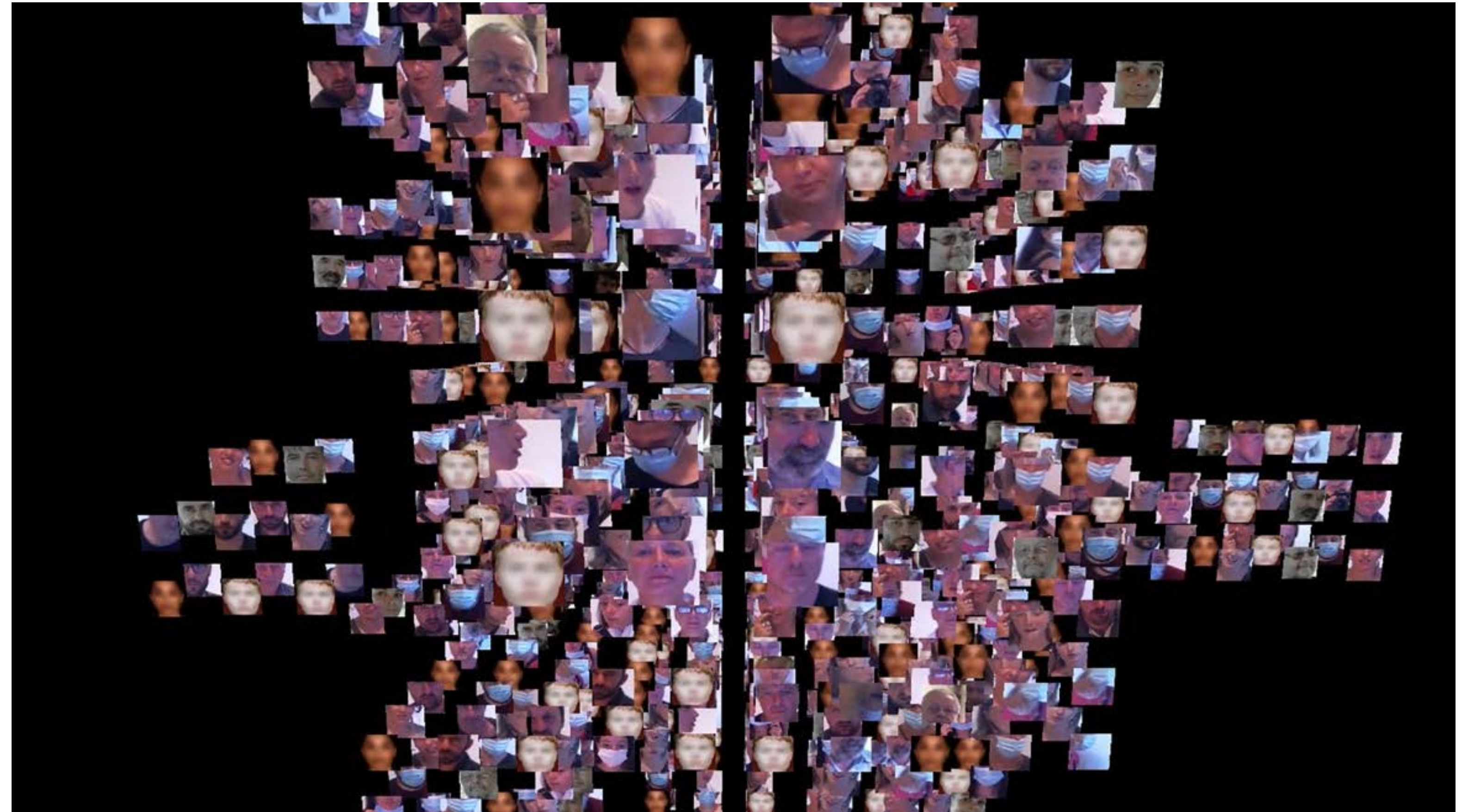
2026

Where
Creativity
Meets
Digital
Technology



TIBERIU FEKETE
Romania

Ordinator
2020



INTERNATIONAL
DIGITAL ART
CONTEST

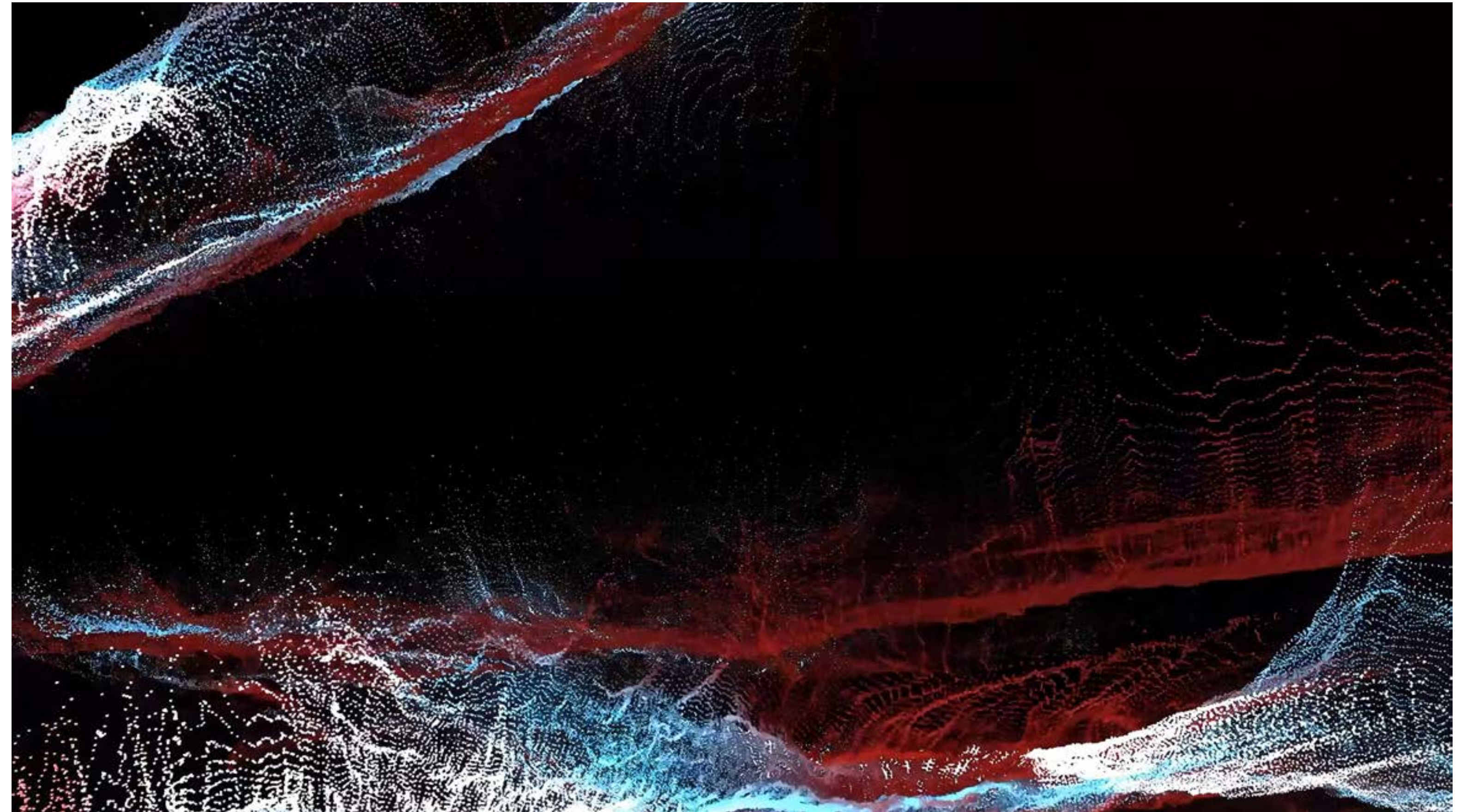
2026

Where
Creativity
Meets
Digital
Technology



ASH XU
United Kingdom

Cosmic in the Brain
2025



IDAC Virtual Gallery



Scan to visit the virtual exhibition
Available October 14–November 18, 2026

Artists

Catalogue

Help

