

EXHIBITION BY PAI32 ART PLATFORM

THE CITY LISTENS BACK

AMANDA BENNETTS
BILL WANG HAIBIAO

DANIEL WIDRIG

JUDY MAXWELL-MCNICOL

KIRILL BASALAEV

NICK WALTER
YUJIN JUNG
VI KALINSKI
DOT ALS

JACK JESSÉ & PAULA MOLINA

KATYA TSAREVA

MASHAI

OPENNING NIGHT:

Thursday, November 13, 6 – 9 pm

EXHIBITION DATES: November 13 – 16, 2025

LOCATION: PURIST Gallery

114 King's Cross Rd, London WC1X 9DS

*From microclimates and canal algae to ride-share data
and bio-sensing wearables, the city becomes a sentient
mesh—code like mycelium, rivers as data pipes,
bodies as antennas.
Who's listening—and to whom?*



AMANDA BENNETTS

LATENCY + LACERATIONS, 2025

DIGITAL FILM, 9 MINUTES

NFS

The film *Latency + Lacerations* traces the terrestrial path of an undersea fibre-optic internet cable from the on-land data centre on the Sunshine Coast, Australia, to the beach shore, situating a body living with illness and disability as the instrument of measure. Between flesh and data, the work summons an ontological séance where the algorithmic doppelgänger moves ahead as a predictive ghost, while the medicalised body lags in embodied time.

The filmed performance treats the city as a sentient mesh, where the body becomes an antenna within its circuitry. Camera, edit, and a digital-textured score move between drift and pulse, translating latency into a temporal practice, a crip pacing that reclaims time as material, lived, and relational. Within this choreography of delay, perception and infrastructure converge, dissolving the boundary between sensor and sensed, listening with precise tenderness: a divided body insisting on being felt, and a city that, momentarily, listens back.



BILL WANG HAIBIAO

HAVE YOU HEARD OF HER HERE?

173X40X63CM

POLYESTER, EMULSIFIED OIL, ACTIVATED CARBON, GAUZE FIBER, CHINESE LACQUER,
SOIL, STAINLESS STEEL

CONTACT info@pai32.com FOR PRICE REQUEST

My work often features strange, lifelike objects with moist, glossy skin surfaces and musculature-like organic features, often accompanied by an organic, emulsified, oily, liquid environment. In the work "Do You Know Her?" I focus on Morgellons fibrosis, a fibrosis not recognised by authorities, which is one of the reasons it piqued my interest. She is both real and invisible. She is skin-like, fragile, and exposed. This alien substance, seemingly emerging from a gestational shell, evokes associations of restriction, coercion, and unease. Rigidity and fluidity, oppression and desire, flesh and shell, instinct and violence are condensed into a multifaceted whole.



DANIEL WIDRIG

NEGATIVE, 2025

3D PRINTED UV RESIN, SPRAYPAINTED

120CM X 3CM X 120CM

CONTACT info@pai32.com FOR PRICE REQUEST

Negative belongs to a series of reliefs that map the city's surfaces, capturing its scratches and graffiti marks. These urban traces are digitized and reimagined through processes of digital translation. In this work, the artist assumes the role of scavenger, navigating the city to gather and reinterpret fragments of its material and cultural remains, transforming the residue of the urban landscape into sculptural form.

JUDY MAXWELL-MCNICOL

THE SECOND COMING OF ANN LEE

115 X 100 X 190 CM

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*There once was a lady, Ann Lee,
Who proclaimed, "I'm the vessel - God speaks through me!"
So she rocked in her chair,
Sat on hands clasped in prayer,
And cried, "Oh sweet ecstasy, the Lord will set you free!"*

*With eyes rolling back in delight,
She trembled in rapture-born light.
Those hands pressed just so,
The spirit moved rhythmically below
She swore it was a pure, sacred rite.*

*Her followers grew - gathered with awe and devotion.
She spoke in tongues with each rocking motion.
They'd whisper, "Oh Mother, you're sacred, you're pure!"
"Through your holy water, salvation is sure!"*

*The second coming of Christ, betwixt her thighs,
Her followers knelt, entranced by her sighs.
Blessed by Saint Sebald, she rocked and prayed,
Then something odd happened, she became unmade.*

*A shimmer, a glow, and a soft little hiss,
As Ann Lee, dear Mother, was transformed by bliss.
She emerged as a snail, with a shell on her back,
Her holy water now a divine, slimy track.*

*"God bless Mother!" they cried, with reverence anew,
As she slid through the temple, leaving a trail of God's truth.
"She's eternal, she's wise, in her shell we find grace;
For Ann Lee, the snail transcends all human race."*



NICK WALTER

FROM THE SERIES FACES: PAULA NO. 1

ARCHIVAL PIGMENT PRINT ON HAHNEMÜHLE PHOTO RAG ULTRA SMOOTH, UNFRAMED, 841 x 1189 MM, EDITION OF 5 + 1 AP

CONTACT info@pai32.com FOR PRICE REQUEST

Allies (2020–2025) I investigate the relational ecologies of perception that emerge in the aftermath of trauma. The work departs from portraiture yet extends beyond psychological representation: it explores how human affect, environment, and image coalesce into a responsive system — a fragile sensorium that continuously reconfigures itself.

The individuals I photograph are not portrayed as victims but as complex agents within a dense field of perceptual feedback. Trauma, here, functions less as an event than as an ongoing modulation of signal and noise: an altered mode of attainment to the world. Within this state, sensory overload and affective numbness coexist, generating subtle shifts in how bodies register light, space, and presence.

By engaging the photographic medium as an interface rather than a mere representational device, *Allies* approaches the camera as a sensor within a wider network of exchange — between interior states and external environments, memory and data, visibility and opacity.

The resulting images oscillate between documentation and abstraction, suggesting a porous boundary between human and technological perception. In the context of *THE CITY LISTENS BACK*, *Allies* can be read as a study of embodied listening: an exploration of how psychic and ecological systems mutually reverberate. The portraits become sites where the human nervous system meets the sensory infrastructures of the city — where trauma itself behaves like an ambient frequency, shaping how both organisms and environments perceive, respond, and remember.



DOT ALS

ARCHITECTURES INFLUX
170X135X70CM
INTERACTIVE INSTALLATION
NFS

Architectures Influx is an interactive installation where a screen, a re-interpreted streetlight unit, and a microphone pole form a responsive system continually fed by its environment. Ambient light in the room modulates illumination in real time inside a 3D architectural scene, while simultaneously brightening or dimming the physical light unit. Ambient sound, such as passing cars, footsteps, or voices, sets the velocity of the virtual camera, echoing the way urban surveillance increasingly reacts to their surroundings. The visual language draws on contemporary architecture materials and aesthetics, integrated into an animated piece that never settles.



YUJIN JUNG

MAPPING THE MYSTERIES

45 x 27 CM

OIL ON CANVAS

CONTACT info@pai32.com FOR PRICE REQUEST

The work visualises the sensation of navigating through fragments of memory and perception, where forms emerge and dissolve within shifting layers of colour. It reflects my ongoing exploration into how painting can trace the invisible process of sensing and remembering.



VI KALINSKI

BECAME A BAT IN MY OWN HOUSE

DIGITAL PAINTING PRINT, SPRAY PAINT, ACRYLIC PAINT, OIL PASTELS, PENS, CRAYONS ON STRETCHED CANVAS

CONTACT info@pai32.com FOR PRICE REQUEST

This painting is part of a series and project Isolation Journal. Urban situations and loneliness under oppression, and anonymity becoming isolation. These interrogate how capitalist, neoliberal cities dehumanise their inhabitants while hiding the violence they sustain elsewhere. Exploring the architecture of isolation, trauma, and resistance through art and theory. Originally created as an abstract space in a digital painting form then to be printed on canvas and allow direct, by hand intervention, creating a differential space and final landscape.

KIRILL BASALAEV



ALIMENTATION, 2025

H47XL28XW29CM

CEMENT, FILLER, SAND, EPOXY RESIN, METAL WIRE

CONTACT info@pai32.com FOR PRICE REQUEST

Suspended between formation and collapse, this biomorphic cement form evokes a body that might have been born yet remains incomplete. Neither human nor animal, it emerges from the collision between material and memory. Fractures, weight, and imperfections become traces of experience - an imprint of something that once aspired to become alive. The work resists representation, instead embodying the tension between the corporeal and the nonhuman, between becoming and decay.



MASHAI

HUNTER, 2016-25

METALL, GLOSS, OIL, D35 CM

CONTACT info@pai32.com FOR PRICE REQUEST

What we call concepts—of self, object, chimera, illusion—are merely interpretive labels affixed to material substrates, necessarily contingent and ultimately unstable. Objective reality, as such, is unknowable. A circular, found-metal panel has been enamelled to a high gloss and ringed with jagged, gear-like teeth. At its centre, a gold silhouette—rendered in the language of Greek black-figure pottery—shows a lithe hunter in a petasos-style hat, one arm braced on a spear, the other drawing a patterned cloak that reads as pelt. The classical motif sits on an industrial substrate pocked with drill holes and rust, collapsing museum antiquity into roadside detritus. The work stages a witty tension between permanence and scrap, suggesting how images circulate, erode, and are continuously remade across cultures and materials.



JACK JESSÉ & PAULA MOLINA

CAUGHT ON CCTV, 2025

2M X 1M X 0.6M

MIXED MEDIA INSTALLATION, NATURAL DYE PRINTS

CONTACT info@pai32.com FOR PRICE REQUEST

This installation reimagines how we archive botanical materials by shifting focus from the preserved specimens to their surrounding liquids - a material witness to ecological violence and historical change. Displayed across sixteen CRT monitors, unique animations, scans, and textures relate to a variety of specific specimen jars drawn from the Spirit Collection held at the Royal Botanic Gardens, Kew. Each screen acts as a digital portal into the lives of these specimens, offering glimpses into alternative historical narratives.

Visitors are invited to take away screen prints made from these digital scans, turning the archive into a participatory, living exchange. As the prints fade, they echo the entropy of both organic matter and digital files, exposing the fragility of what we choose to preserve. Moving from analogue specimen, to digital image, and back to physical print, the work challenges dominant notions of preservation - asking to consider whose stories are told, who decides what is worth keeping, and whether there can be wisdom in letting certain things disappear.



KATYA TSAREVA

{2}, 2025

WATERCOLOR ON PAPER

32X22 CM

CONTACT info@pai32.com FOR PRICE REQUEST

This series of watercolor portraits is based on brief encounters with strangers in the underground. Observing their faces and expressions, I write textual descriptions that become the basis for AI-generated portraits. I then transform these images using digital graphics and collage and recreate them in watercolor. The resulting works are layered images that exist between memory and imagination, observation and interpretation. This is my way of rethinking the watercolor portrait and capturing the impressions that remain after these fleeting meetings.

BIOGRAPHIES

AMANDA BENNETTS

Amanda Bennetts is an early-career video, new media, and installation artist based on the Sunshine Coast (Kabi Kabi Country), Queensland, working at the intersection of art, science, and technology. Living with a progressive neurological and rare muscular disease, she positions her body as a critical site for interrogating systems of care, health, and disability. Recent solo exhibitions include *Outer Space* (Brisbane, 2024), *Firstdraft* (Sydney, 2024), and *Metro Arts* (Brisbane, 2022). She won the 2025 Girra National Acquisitive Prize for Carve Crevice From Grace, commissioned by Accessible Arts and the Sydney Opera House (premiered 2024), and was a Churchie finalist (IMA, 2023). Internationally, she has presented at *Ars Electronica* (2023, 2024) and undertaken residencies with CTM Festival and the *Ars Electronica x IT:U* Founding Lab.

www.amandabennetts.art

@amanda_bennetts

BILL WANG HAIBIAO

Wang Yi (b. 1992, Shanghai) is a London-based artist and graduate of Nanjing University of the Arts. His practice investigates life forms, cross-cultural identity, liquid ecologies, and biotechnology, probing the boundaries of self through physical transformation, vital functions, and states of metamorphosis to produce alienated structures. Recent exhibitions include *Nude Lunch*, *Fussili Pot*, Shanghai (2025); *Warlock and Hound*, *Half Image*, Shanghai (2022); *Cold Flame*, *Bund BFC Art Season*, Shanghai (2021); *Strange Flash*, *West Bund Dome Art Center*, Shanghai (2021); *Fan 101 New*, *ShanghaiART & Baiziting Art Center*, Nanjing (2020); *Li Xiang*, *Cooper Art Museum*, Shanghai (2020); *Explosive Blue*, *Half Image*, Shanghai (2019); *Liangshan Project II*, *AMNUA*, Nanjing (2018); and *Che Jin*, *ShanghaiART M50*, Shanghai (2018).

@wangyi_bill

DANIEL WIDRIG

An East London-based artist, they create reliefs and sculptures mapping the city's surfaces through imprints, excavations, 3D scans, and graffiti tags, recomposed through digital translation. Acting as a scavenger of urban memory, they roam streets to gather fragments of material and cultural residue, transforming debris into charged forms. Recent exhibitions include the solo show *"Working Out"* at *Neues Museum – State Museum of Art and Design*, Nuremberg (2025); *"Body Objects,"* *Room57 Gallery*, New York (2024); and *"World of Networks,"* *Centre Pompidou*, Paris (2022). *'Working Out'* reflects the endurance of making and the fatigue of existing within the relentless urban grind.

danielwidrig.com

@danielwidrig

JUDY MAXWELL-MCNICOL

Working through a queer lens, the artist explores the human condition with humour that confronts, complicates, and reframes. Grounded in personal experience and research, their practice addresses the cultural and emotional legacies of shame—particularly around gender, sexuality, and the body. Combining ready-made objects with labour-intensive craft, they rework familiar materials into playful, subversive, and often absurd forms. Drawing on feminist and queer histories of laughter, they treat humour as a tool for disruption and transformation. Rather than resolving shame, the work activates it—inviting conversation with parody and pleasure, creating disarming experiences where discomfort loosens, laughter emerges, and joy becomes possible.

www.judymaxwellmcnicol.com

@weemoodyjudy

NICK WALTER

Nick Walter (b. 2003) is a Swiss artist based between Atelier Wellrock and ImHag Studios in Buchs. Starting at ECAL in autumn 2025, he works across photography, video, and installation, examining perception, trauma, and sensoriums. Selected exhibitions: *Aargauer Kunsthaut* (2026, 2024, 2022), *Jungkunst Winterthur* (2025), *Hungry Eyes Fair*, Amsterdam (2025), *photoSCHWEIZ* (2025), and a solo at *Aarau Stadtmuseum* (2023). Honours include *Fresh Eyes Talent* (*GUP Magazine*, 2025) and grants from the *City of Aarau*, *Godi Hertig Foundation*, and *Pro Argovia*. His series *Allies* (2020–25) treats the camera as a sensor within relational ecologies where documentation and abstraction meet.

www.nickwalter.ch

@n__walt

DOT ALS

Dot Als (b. 1990, Annecy, France) is a London-based sound and visual artist working across audio, CGI, lighting, sculpture, and graphic design. Self-taught and fully multidisciplinary, he oversees every stage of production—from concept to final execution—prioritising creative control and tight integration between media. His practice yields complex, unified audiovisual works that test the edges of solo authorship. Presented digitally, in live performance, and as installation, his pieces fuse precision engineering with affective intensity to explore perception, atmosphere, and the choreographies of light and sound.

dotals.xyz

@dot_als_

YUJIN JUNG

Yujin Jung (b. 2000, Seoul) is a painter and image-based artist exploring how perception operates in a hyper-visible, data-saturated world. Moving fluidly between painting and photography, she examines feedback loops between human and nonhuman sensing. Informed by Byung-Chul Han's critique of transparency and sensory fatigue, Jung treats the city as a listening organism where digital networks, biological textures and material surfaces interlace. Through layering, cropping and colour inversion, she translates invisible signals into tactile surfaces, merging satellite imagery, organic matter and painterly gesture. Recent works reinterpret crop-circle geometries and digital mapping as metaphors for urban communication systems—signals without senders, messages without fixed meaning.

@_yujin

VI KALINSKI

Vi Kalinski is a London-based artist whose practice spans painting and installation to examine how neoliberal systems shape space to isolate, oppress, and erase. Through deliberate material interventions—concrete, metal, brick—Kalinski confronts architectures of power where artificial beauty and capital mask violence, situating the work between mourning and resistance. Recent exhibitions include Cheeky London (LDF Partner Programme, 2025), Nobody Home and Perhaps We Should Reconsider? (Central Saint Martins, 2025), Emergence (The Koppel Project, 2025), Ascertain (Espacio Gallery, 2024) and Echos: The Art of Preservation (FUSEBOX, 2024), alongside BOHEMA Chaos Art Fair (Łódź, 2024) and Thresholds of Perception (BA Graduation Show, 2023). Earlier presentations include Galerie Prints (Permanent Display, 2022) and ArtsDepot (2021).

vikalinski.com

@vikalinski

KIRILL BASALAEV

Kirill Basalaev (b. 1988, Tomsk, Siberia) is a London-based artist working across abstract painting, sculpture, and video. Exploring memory through the urban environment, he employs construction materials—cement, filler, repair mesh, enamel—to echo the city's physical surfaces. Early works translated photographed shards, cracks, and decaying walls onto canvases; recent pieces evolve into vibrant, layered compositions, combining plaster and acrylics to shift from literal urban traces to sensory experience. Basalaev was named among InArt's top 100 young artists and has shown at the Moscow International Biennale for Young Art, the Moscow Biennale of Street Art Wave, and fairs including Blazar, Cosmocosm, and London Art Craft. He also lectures on contemporary art.

@kirill.basalaev.art

MASHAI

Mashai is a multidisciplinary artist working across video, installation, sculpture, and painting. Educated at the Moscow State Academic Art Institute named after Surikov (2012) and the ICArt (2015). Selected exhibitions include EMINENT DOMAIN, Robert Miller Gallery, New York (2018); Objectified 2018, Tsong Institute of Contemporary Art Museum, South Korea (2018); Chrom-Art, OXO Tower, London (2017). She undertook Open Studios at CSI Winzavod (2018–2019), Gyeonggi Creation Center, South Korea (2019), Cite des Arts, Paris, France (2019) and have collaborated with HBO and SMUGGLER. Her practice quotes urban materiality—marble, granite, asphalt, glass—while interrogating body, space, identity, and feminist discourse.

@mashai_art

JACK JESSÉ & PAULA MOLINA

Jack Jessé and Paula Molina are a collaborative artist-researcher duo working across art, design, and living systems. They create installations and research-led works examining human–environment relations and the entanglements of ecology and technology. Jessé's background spans multimedia, computation, and interactive installation; recent projects Framing the Seed and Herbarium Room interrogate colonial legacies in botanical archives. Molina brings expertise in biodesign, systems thinking, and sustainable material innovation as co-founder of the Biodesign Collective and COO at Low Tide Labs. Together they experiment with data visualisation, biomaterials, and interactive systems to explore preservation, transformation, and ecological memory.

@jack_jesse

@paulandreamolina

KATYA TSAREVA

Katya Tsareva (b. 1984, Krasnodar) is a London-based multidisciplinary artist. She holds an MA in Architecture and Design from Kuban State University (2006) and completed Chelsea College of Arts' Open Studio short course (2024). Tsareva's first solo exhibition and participation in the Moscow International Biennale for Young Art took place in 2012. Named among InArt's "Top 100 Young Russian Artists" in 2017, she presented a solo show at the Udmurt Republican Art Museum in 2018 and contributed to a Voices of Culture-supported exhibition at Basel Art Center (2022). In 2024, highlights include the two-part solo "The Fleeting Light on Your Folds" (London; Voskhod Gallery, Basel), the duo "Dawn on Your Skin" (London), Limburg Biennale (Marres, Maastricht), and the 1st Ground Biennale. Her work is held in museum and private collections internationally.

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IMAGE CREDITS

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Become a member of our AOM project and join PAI_32 platform. Share the stories behind your creations or explore the inspirations and techniques that drive your artistic journey. Showcase your work in our virtual gallery and connect with a global audience eager to discover the narratives woven into each masterpiece.

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