

Morgane Ely's work is composed of a myriad of images gleaned from films and social networks, the kind that capture your attention, imprint on your retinas, and trigger an immediate emotion. Ely reclaims these images, largely of feminine figures, and elevates them as feminist icons. She repurposes the technique of traditional Japanese printmaking by displaying carved and inked wooden blocks, originally intended for multiple prints but here presented as unique works. This traditionally rigorous and codified practice, both in gesture and subject matter, is reclaimed by Ely.

By manually engraving her plywood board, the artist reverses the temporality of her subjects. The image transitions from the notion of instant consumption, of immediate dissemination, to the status of a unique piece, an object destined to anchor itself in a space. The pixel transforms into a texture, the photographic blur into artisanal craftsmanship.

Morgane Ely (b. 1995) lives and works in Paris, France. She graduated from the Beaux-Arts of Nancy and later from the Beaux-Arts of Paris, where she learned screen printing. She spent six months at Musashino Art University in Tokyo, where she was trained in woodblock printing and engraving by masters Akira Suzuki and Tsuyoshi Hirai. Recent solo shows include *Cry, Baby* at Chilli, London (2025) and *It's Raining on Prom Night* at PARIS-B, Paris (2024). She has also participated in group shows at Chilli, London and Espace Voltaire, Paris. Ely won the 42nd Takifuji Art Award and the Printmaking Prize at the Sarcelles Biennale in 2021, the Rose Taupin – Dora Bianka Prize in 2022, and most recently, the Villa Noailles Prize at the latest Emerige Revelations. This was followed by a residency at Villa Noailles, where she will have a solo exhibition at the Ancien Evêché (the Old Bishopric) in Toulon in 2025.

Juan Manuel Salas Valdivia's work centres on the transformation of overlooked, ephemeral images into rich, layered paintings that explore the tension between memory, materiality, and time. Exploring pictorial phenomena and its possible bonds with contemporary images, Salas Valdivia begins with found photographs and videos - often sourced from obsolete books, online archives or forgotten public sources. Engaging in a ritualistic process of painting, Salas Valdivia gives these images new life by breaking them down. What was once banal or symbolically poor becomes something incarnate, tangible and haunted.

Salas Valdivia approaches painting as a fluid, intuitive system of signs free from surveillance. Moving between figuration and abstraction, photography and video, he engages with found images, working into and over them to simulate decay and obscure their original meaning. His works resist clarity, functioning as simulacra - fabricated relics that explore the instability of meaning and the mutability of images over time. For Salas Valdivia, painting becomes an act of concealment and transformation, inviting reflection and speculation through the slow, layered unfolding of visual memory.

Juan Manuel Salas Valdivia (b. 1992) lives and works in Guadalajara, Mexico. He graduated with a BA in Visual Arts from University of Guadalajara in 2014. Recent solo exhibitions include *Sopa de Anguilas* at Galería Curro, Guadalajara (2023); *Fuerzas Vivas* at SINDICATO, Guadalajara (2021) and *This Wild Darkness* at MASIN (Museum of the Arts of Sinaloa), Sinaloa (2020). Recent duo exhibitions include *Material History* with Jackson Owen at Chilli, London and *Instant Gratification* with Nadia Leonhard at Cuadro 22, Chür. Salas Valdivia has also previously exhibited in group shows with Galería Curro, Guadalajara; Maison Visinand, Montreux; Cuadro 22, Chür; *Material Fair*, Guadalajara and at Independent Art Fair with Galería Curro, Guadalajara.