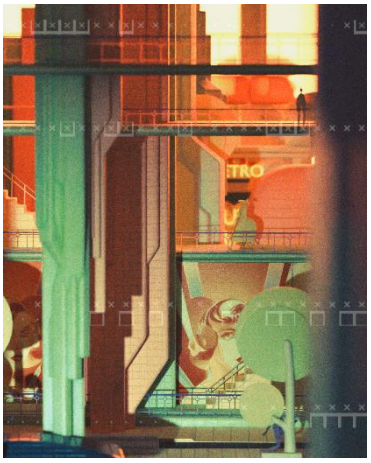
Julius Bär

Annex I

The Julius Baer Next Generation Art Prize 2023 – Winners' Artworks
**Listed alphabetically by First Name*

André Wee (Singapore)
Artwork: ***Future Retro Future***
Inspired by Julius Baer Next Generation Investment Theme: **Future Cities**



"Future Retro Future' re-envisions a new retro-future as it draws upon nostalgia, offering a counterbalance to technological overload while promoting sustainability, preserving cultural heritage, enabling alternative visions of the future and providing a platform for creative expression. It allows us to reflect on the past, engage with the present, and shape a more thoughtful and inclusive future. My art is focused on stylised scenes of this reimagined future and explores what life could be or look like in these alternative realities, hoping to inspire our path forward.

About the Artist



André Wee (b. 1989) is an experimental illustrator who jumps between the virtual and physical worlds when creating his craft. André's work blends technology with art as he discovers newer ways of engaging with his viewers through creative storytelling and imagery. Aside from putting pencil to paper and pushing digital paint across a virtual canvas, André also works with animated layers hidden within the physical world through augmented reality, where he embeds narratives within his illustrations.
Originally from Singapore, he graduated with a Bachelor of Fine Arts in Illustration at the Rhode Island School of Design in the USA. He was based in Singapore, where he started his company, Studio André Wee (SAW). At SAW, André takes on projects from notable clients such as Apple, Adobe, Google, VICE, Meta's Oculus Rift, The UN, Singapore Airlines and the New York Times. André is also frequently involved with educational initiatives and has taught at the National University of Singapore and other local schools. The Mulan Gallery and TheArtling represent his works, and he has been exhibited locally and internationally throughout his career.
Aside from making Art, André enjoys retrofitting old Gameboys and iPods with upgrades while sipping a good cup of coffee.

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Carla Chan (Hong Kong)
Artwork: ***Traces of Space Beyond***
Inspired by Julius Baer's Next Generation Investment Theme: **Sustainability**



As the plane gracefully glided across the sky, leaving behind a trail of artificial clouds, my heart swelled with a bittersweet mix of awe and sorrow. Nature itself serves as a profound inspiration to me, with its captivating beauty and intricate ways with humans. The symbolism of artificial nature underscores our ephemeral existence on Earth and the profound impact we have upon it.

'Traces of Space Beyond' is an ever-evolving visual journey, propelled in real-time by Zurich's weather, population, and flight data. It manifests as an artwork composed of an ever-changing sky, reminiscent of a spatial expanse adorned with a trail of artificial clouds. It portrays the interconnectedness of earthly events and human influence, calling for careful observation and balance between progress and sustainability. Within this immersive experience, it creates a contemplative space that intertwines our world, reminding us of the delicate equilibrium that exists between life and nature.

About the Artist



Carla Chan (b. 1989) works with various media, including print, video, installation, animation, interactive media, virtual and augmented reality, of which the time-based experience through computational processes is central to her practice. Much like the never-ending development of new technologies, her approach to media art challenges the conventional perception of new media interfaces with ever-evolving possibilities for artistic expression. Minimal in style, Carla's works blend physical and digital elements in a hybrid form of materiality, blurring boundaries between reality and illusion, figure and abstraction. Her most recent works focus on the digital representation of nature through computational processes and new technologies. Fusing poetics found in nature and digital technologies, her work is consolidated with a cohesive dynamic between form, means and content.
Carla Chan has exhibited at Art Basel (Hong Kong), Frieze NY (USA), Hong Kong Museum of Art, ZKM Museum of Contemporary Art (Germany), Asia Society Hong Kong, Today Art Museum (China), and more. Her accolades include the Toy Berlin Masters Award (Germany) and Young Artist Award in Media Arts from the Hong Kong Arts Development Awards. Her work is in the collection of M+ Museum (Hong Kong) and the Burger Collection (China/Hong Kong). She holds a Bachelor of Arts from the School of Creative Media, City University of Hong Kong.

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Jamela Law (Hong Kong)
Artwork: ***Scars, Skins and Styles: Metamorphosis in the Metaverse***
Inspired by Julius Baer's Next Generation Investment Theme: **Digital Disruption**



'Scars, Skins and Styles: Metamorphosis in the Metaverse' celebrates under-represented individuals who have emerged from life-changing experiences. It aims to foster dialogue among artists, participants, and observing audiences on pressing mental health issues by using digital technologies and fashion co-designing as tools for art mediation, a growing practice involving communities to promote empathy and healing. By sharing human experiences and utilising the magic of creativity, the artist hopes to create a warm-hearted, celebratory space that closes the distance amongst us, one metamorphosis at a time.

To accomplish this, the artist proposes to harness the power of Enclothed Cognition to manifest a radical, open, and optimistic future. Digital Fashion will be the medium used to facilitate our creative process, which involves emotional codesigning by mixing humanism, spiritualism and science and technology. By opening a window that allows audiences to witness participants' power and fortitude, we can begin deconstructing social stigmas and help build safer, inclusive spaces together.

About the Artist



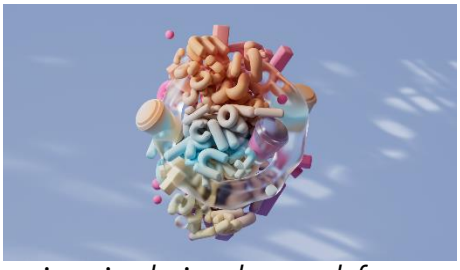
(b. 1992) Jamela Law's transdisciplinary practice often revolves around themes of culture, social justice, and the environment. As an outsider in many ways, Jamela hopes to redefine social constructs through her creative outputs by casting light on issues related to connectivity and cultivating empathy in her adopted communities. Her retrospective, reflective works are often executed with state-of-the-art technology and self-developed making processes. Jamela is currently exploring computational generative systems for creating innovative visions and new aesthetics. She is determined to make algorithmic botany and organic simulations her new tongue and the growths of nature her appendages. Ever curious and experimental, she thrives on setting precedents in the Fashion Tech field by adapting previously unseen practices, different ways of thinking, working and making, interpretation and preservation. Jamela believes it is important for fashion artists to hold multiple identities, from being a toolmaker, trendsetter, educator or/and game-changer. This allows us to create more robust and empowering narratives while pushing technological boundaries.

Jamela Law holds a BA(Hons) accredited by Goldsmiths' College, University of London. As an Artivist, she was awarded the Inkluvision Human Rights Art Prize (organised by Justice Centre and Goethe-Institut Hong Kong, 2021) and a top prize at the Art of Life showcase (organised by Pulse Gallery Bangkok, 2021).

Furthermore, being a fervent fashion technologist, she was part of the exhibitions 'DigiMuse' under the Singapore National Museum in 2018, 'Future TechStyle' under The Mills Hong Kong in 2019 and '#SGFASHIONNOW' under Asian Civilizations Museum in 2021. Her work is part of the National Collection under the Singapore Heritage Board. Notable collaborators at her co-founded company, Baëlf Design, include Glenfiddich SEA and Vogue Singapore.

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Natalie Yen Ye Wong (Hong Kong)
Artwork: ***Algorithm Actually***
Inspired by Julius Baer's Next Generation Investment Theme: **Digital Disruption**



'Algorithm Actually' is a digital artwork that uses an individual's dating app data to generate a 3D motion dynamic artwork, visualising expressions of human connections. Using data from an individual that met their partner on a dating app, the most commonly used words adopted by the couple during their conversations were analysed and then used to generate the artwork.
The work explores the role of language in order to find emotional reciprocity during the search for a partner. The soft body words are first generated – signifying the initial conversation. Next, the individual letters rise up and intermingle, expressing the energy of motion in dialogue and excitement. Individual letters merge and connect with each other in the form of wordplay, implying a sense of fun and emotional intimacy. As time passes, the letters form an entirely new configuration. The conversation between two people has transformed abstract words into a uniquely co-created entity of meaning and significance – the rare human spark of finding meaning and connection with another person within our digital landscape.

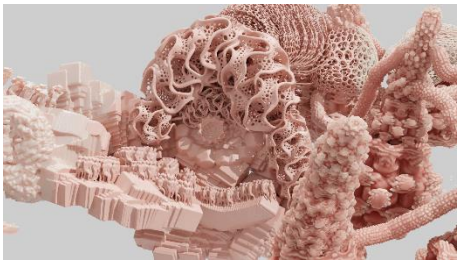
About the Artist



Natalie Yen Ye Wong (b. 1987) is a mixed-media artist whose creative practice focuses on the vivid and colourful exploration of popular culture with contemporary urban themes. She enjoys creating interactive digital art that provides auditory and visual stimuli to the audience, using mediums that explore the impact of technology on modern culture and interpersonal relationships for individual expression and discussion.
Wong is best known for her project "100 Paper Sneakers", which explored themes of modern consumption, identity and sneaker culture. Passionate about contemporary street culture and art, her first solo exhibition, 'Neon Rap Portraits' (2018), paid tribute to Hip Hop heroes and neon signs, an inherent part of Hong Kong's cultural heritage. In Playloop (2019), a sound and light installation created in collaboration with HART HAUS, 1,000 LEDs and motion-activated sensors interacted with audience movements to create distinct auditory loops in an interactive soundscape. This was followed by 'Futureverse Fashion' (2022), an NFT art project for Swire Properties that framed concepts of 'future' versus 'fashion' through digital sculptures of classical Chinese porcelain sneakers and absurdist, futuristic clothing.
Wong completed her LLB and LLM in Law at King's College London, leaving the profession to pursue her creative practice in 2017. The artist currently divides her time between Hong Kong and London, working on her own projects and commercial collaborations with global clients such as Nike, adidas, Coca-Cola, KFC and Victoria's Secret.

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Viraag Desai (India)
Artwork: ***Pathfinder***
Inspired by Julius Baer's Next Generation Investment Theme: **Digital Disruption**



'Pathfinder' is a digital re-envisioning of the traditional relief focusing on the craftsperson. A constantly changing narrative told in intricate geometry, exploring the contrasts between man and nature, prehistory and the Anthropocene. The project draws from the history of sculpture and tells stories of society and its evolution through 'making', with interactive multiple-choice elements that encourage repeat viewing. Each choice focuses on a particular material and takes the viewer through the fabrication process to civilisation in each section. The scenes have been sculpted in VR using voxel tools and generative geometry and are inspired by muralists and craftspeople of the past.

About the Artist



Viraag Desai (b. 1986) is a multimedia artist whose practice has veered from graphic and art direction in stage and film design towards new media art and technology. His foray into technology-based installations began with 'Emissions' (2018) at the Serendipity Arts Festival in Goa, a synesthetic experience explored through sound to reveal the gradients and effects of electromagnetic radiation. The pandemic later brought Desai back to his hometown in Kolkata, where he launched his solo show, 'A Mechanical Eye' (2020), which leveraged new digital tools and platforms. Further exploration of tools such as VR sculpting, procedural modelling and 3-D printing has culminated in showings at The India Story (Kolkata, 2022) and the India Art Fair (Delhi, 2023). Desai is currently exploring forms that are 'generative' or produced through computer algorithms, given to intensely complex geometries that are oft experienced in digital spaces. The seeming immateriality of these compositions contrasts with exploratory stereolithography 3D printing and hi-resolution 3D scans, which bridge the gap between digital and physical to tether the compositions to reality. He is fascinated by the 'Anthropocene', or the geological epoch of significant human impact, and the blurred lines between human and natural activity. In his work, he explores how organic forms entangle and absorb the mechanical to create a new sort of 'breed'.
Viraag Desai has a B.F.A from The School of the Art Institute of Chicago. He lives and works in Kolkata and Mumbai and has held several art residencies, including Piramal Art Foundation (India), Linea De Costa at Nielson Gallery (Spain), and URONTO (Bangladesh).

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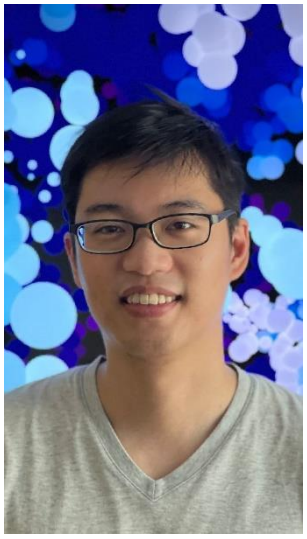
Chan Wan Kyn (Singapore)
Artwork: ***City in Aether***
Inspired by Julius Baer's Next Generation Investment Theme: **Future Cities**





Future cities will have a fast-paced nature and constant flux. They are not merely physical spaces but also reflections of collective cultures and values. Amidst the unprecedented expansion of cities, we often overlook the need to pause, observe, and reflect on the perpetual changes occurring within them.
'City in Aether' delves into the significance of these symbolic representations of culture and values. It emphasises the necessity to take a moment to appreciate and contemplate these ongoing transformations, stressing that the development of cities is a collective effort influenced by factors such as feedback and data collection. This artwork embodies an ever-growing cityscape, forever evolving, chaotic, uncertain and derived from personal and communal data. Its purpose is to stimulate contemplation regarding the role of technology and urban planning in shaping the cities of tomorrow. By challenging existing perceptions, 'City in Aether' aims to ignite conversations about the immense possibilities of collaborative co-creation.

About the Artist



Chan Wan Kyn (b. 1994) is an artist and engineer from Singapore. He draws inspiration from the intangible elements of his surroundings, such as negative space, light, and human connection, and from exploring familiar and unfamiliar environments. Expressing his concepts through various mediums, multidisciplinary practices, and methodologies, his works manifest in myriad ways, from sculptural forms and immersive installations to digitally curated and generated works. With each iteration, he allows his pieces to evolve, exploring different methods and processes to propose new paradigms and perspectives that may inspire a greater sensitivity to the literal and figurative surroundings of his audience.

Wan Kyn was a member of the pioneer class of the School of the Arts, Singapore (SOTA), and has exhibited in shows at Singapore Art Museum: 8Q and iLight Marina Bay 2012. He pursued studies in Mechanical Engineering with the goal of drawing from and combining the arts and STEM fields. He graduated with a Bachelor of Science (2019) and a Master of Science (2021) in Mechanical Engineering from Purdue University, where he actively conducted and published research for novel creative applications and was commissioned to produce two immersive installations for the university's Boiler Gold Rush 2022 orientation program. He has recently exhibited at INSTINC Gallery, SeongSu NFT Festival, and Singapore Art Week's Urban Screens. Wan Kyn's art-making process is ongoing, adapting as his practice evolves. He hopes to inspire and influence his audience with his concepts, with each piece bringing him closer to grappling with the intangible and finding himself through them.
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