

2025

Henki Art Prize

Camminare
Avanti, Camminate Sempre

 Henki Art

The 2025 Henki Art Prize is shaped by the theme *Camminare – Avanti, camminare sempre*, inspired by Pope Francis's reflection that water flourishes in motion and falters in stillness. This idea invites us to consider water as a source of resilience, renewal and the quiet momentum that carries us forward.

Artists from around the world responded with works that trace personal paths, shifting environments and the enduring nature of movement. Together, their perspectives form a thoughtful and expansive portrait of contemporary practice.

Henki Art remains committed to exploring the diverse expressions of water in contemporary art and to supporting the artists who advance this field. We extend our gratitude to all who submitted their work and to the jurors whose insight shaped this year's selection. May the spirit of walking forward continue to guide us in the year ahead.

Ko Chen

Director, Henki Art

Ben Stephenson

Brotes de Jilotes, 2025

Ice, soil, wood, seeds

Brotes de Jilotes is a time-based ice sculpture that stages maize as a living cosmology. Cast blocks of ice—tinted with mineral pigments and suspending seeds—melt over several hours into a shallow bed of local earth. As the ice liquefies, coloured meltwater feeds and stains the soil, turning transformation itself into the medium. The work reflects on cycles of cultivation, drought, and renewal in southern Mexico, while connecting contemporary sculpture to ancestral agricultural knowledge. Viewers witness a passage from water to form and back again; what remains is a residue of minerals, vegetal matter, and a darkened silhouette in the earth—an index of time, care, and ecological fragility.



Armand Diansambu

Reduced Desire, 2025

Sculptural painting and installation Acrylic and water on Dutch wax printed cotton, 105 cm x 40 cm (variable), depth 45 cm (variable)

My creative process begins with a simple gesture: unfolding a piece of Dutch wax fabric on the ground. It becomes the territory of my performance, a field of memory where I pour acrylic paint and water. In this encounter, my body does not merely create, it remembers. It acts as a bearer of Bantu ancestral memory, a living entity traversed by immaterial archives that have traveled across millennia to reach me. In Kongo mythology, water is called bakulu or bisimbi. For us, the descendants of the Kongo, it signifies passage, mystery, and the invisible. It is breath. It is presence. In this work, it becomes guide, raw matter, and spirit. Each desire that inhabits my gesture rises in resistance. It collides with the traces of neocolonialism yet finds, within the artistic ritual, a path of transformation. Thus, *Desire Reduced* is a sculptural and performative painting where water, body, and fabric meet to let a reimagined memory emerge. This intimate journey becomes, in turn, a decolonial and collective narrative, a walk toward new possibilities of identity.



Claudia Kaatziza Cortínez

Bosque de Sal, 2025

Analogue pigment gum prints on arches paper, steel structure, Each print 23" x 36", total dimensions variable

Bosque de Sal was produced in connection to the salt-altered landscape of Villa Epecuén, Argentina—a small vacation town where my family used to visit, which was submerged for 25 years beneath a saline lake and later re-emerged crystallized in white residue. The series reimagines this terrain through layered pigment and water-based process, translating geological transformation into color and surface. Rooted in the material history of the site, the work reflects on cycles of submersion, erosion, and renewal—how matter, memory, and landscape persist through continual change.

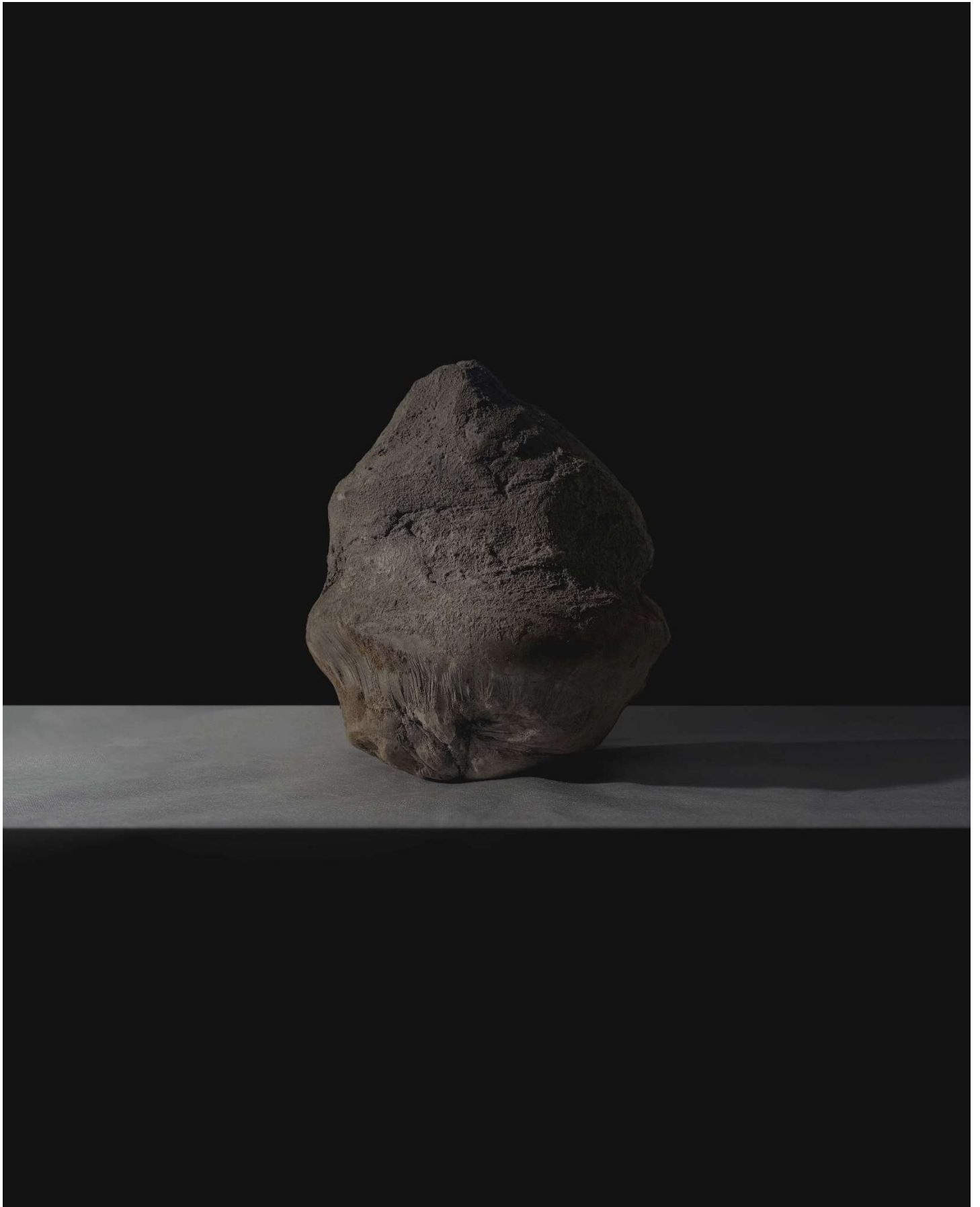


Gleb Ivany

Ascension, 2025

Silver, concrete, water, 64 × 55 × 22 mm

"Ascension" is a sculpture created and cast in the purest silver under conditions inaccessible to third parties. Later encased in a block of concrete, the work is exhibited with water dripping onto it, gradually eroding the concrete and revealing the sculpture to the world. The fundamental indeterminacy of the moment of appearance and contact—whether in decades, centuries, or never—places the work in a state of superposition, where the determining factor becomes the influence of the environment and the gradual disintegration of the material. The work "Ascension" is dedicated to all creators who were ahead of their time.



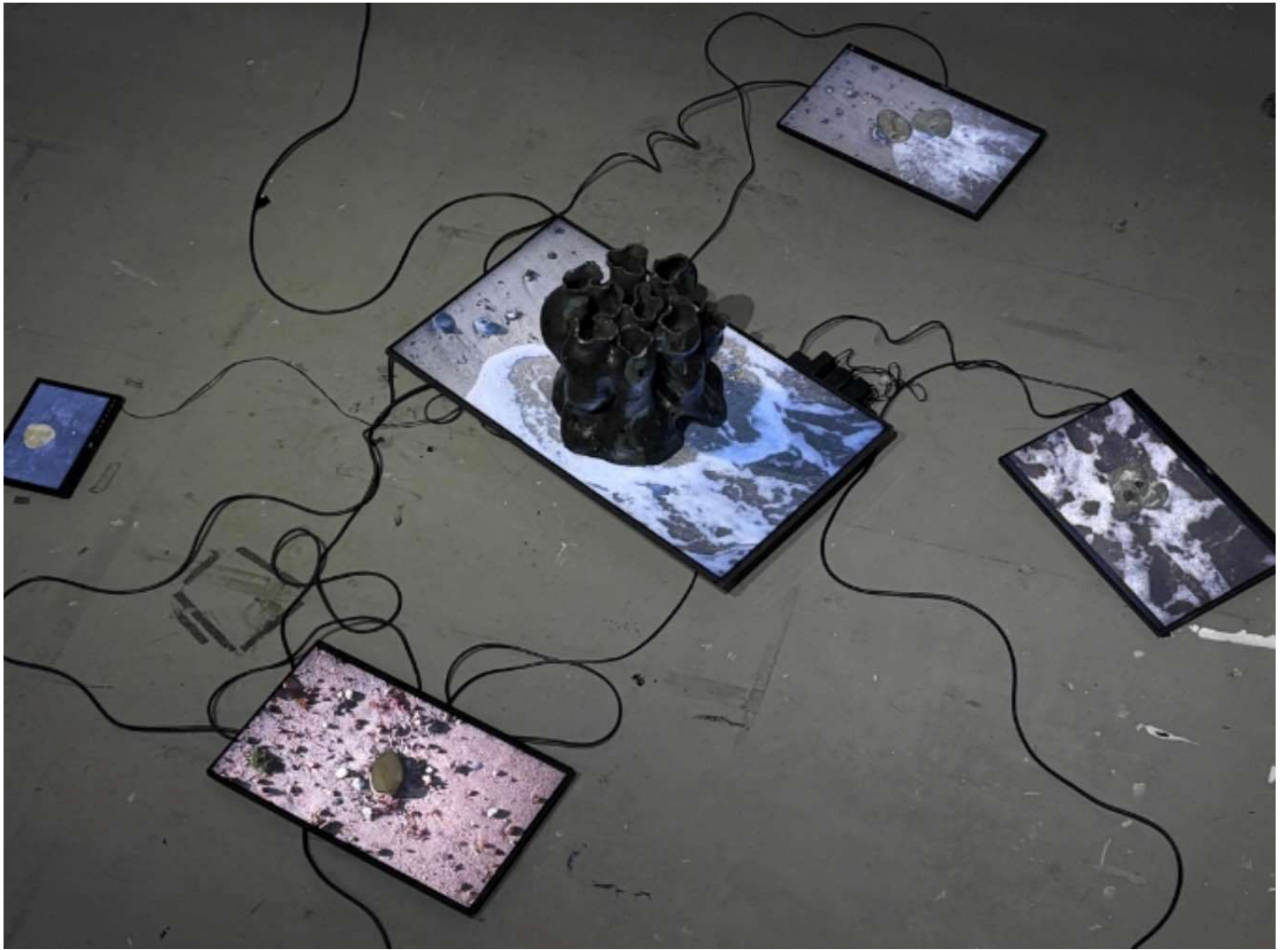
Alexander Collinson & XinYue Ma

Intertidal, 2025

Ceramic, found material, video, audio, digital screens, cables, H 40 × W 200 × D 200 cm

Intertidal is a multi-sensory installation combining ceramic, found materials, sound and digital imagery to create a transitional space where the natural and the digital flow into one another. Informed by Dark Ecology, the work reflects on the interconnection between human and nonhuman systems, expressed through a calm, meditative atmosphere that invites quiet observation and reflection. At its centre stands a ceramic form inspired by the organic structures of coral, in dialogue with a ring of softly lit screens holding small stones collected from the shoreline. The ceramic, darkened by firing and marked with water-like patterns, becomes a re-imagining of natural form — shaped by hand yet grounded in the language of the natural world. Fine cables run between elements, connecting the physical objects with the digital images that move gently across the screens. The soundscape develops slowly through the space: soft bell tones, subtle harmonics and randomly generated layers form a quiet and balanced harmony. This shifting sound environment brings together sound and image, softening the division between natural landscape and digital space. Intertidal is not a static object but an open, responsive space. Rather than presenting an image of nature to be viewed from a distance, it places the viewer within an environment where boundaries dissolve — between human and nonhuman, between sea and machine. In this setting, time feels slower. As light changes and tones move through the installation, the viewer is encouraged to pause, to experience a state of gentle, extended focus — as though carried by the rhythm of the tide, moving between stillness and motion.





Yimou Huang

Flowing Materiality, 2025

Ceramic, Plant, PVC material, Variable size

This work explores the circulation of water as both material and metaphor, drawing from Daoist cosmology, ecofeminist theory, and microscopic observations of plant cells. The ceramic sculptures—shaped after tubular cellular structures—embody the ceaseless flow of cytoplasmic and chloroplastic movement, translated into solid yet fluid ceramic forms. Glazes diffuse across surfaces like frozen streams, evoking the paradox of stillness and flow. Integrated with living plants, transparent chambers, and a self-cycling irrigation system, the installation creates a micro-ecosystem where water becomes the medium of connection, exchange, and memory. Purified water nourishes plants, circulates through soil and roots, and returns to ceramic vessels, only to begin again. The sound, sight, and humidity of flowing water invite the audience into this cycle, blurring the boundaries between human bodies and natural waters. Rooted in Taoist notions of wu wei (non-action) and the unity of heaven and humanity, as well as ecofeminist understandings of embodied “bodies of water,” *Flowing Materiality* foregrounds the interdependence of matter, time, and life. It is not only an installation but a living process: water as Tao, water as body, water as memory.





Adam Sébire

anthropoScene XII : Iceberg Care, 2024

Video, Photo, 4K HDR (Rec.2020 HLG)

This is a 5-minute version of what was a triple-screen video installation piece (approx 15 mins), with screens set atop the kick-sledge I used to get to the icebergs. (Image available at <https://www.adamsebire.info/the-works/anthroposcenes/#anthropoScene12>) It can also be displayed as, or with, still photos. Sound (of the ice 'singing' as it cracks in the extreme cold is extremely important). Lastly, the work is filmed and mastered in HDR. Whilst many screens and computers are capable of displaying this, some projectors may not be.





Muhammad Amdad Hossain

Walking Through the Water, 2024

Photography, 46.57 x 31.04 cm

A father carries his child on his shoulders as his family walks through waist-deep floodwaters in Munsirhat, Feni district, Chittagong division, Bangladesh. The severe flooding, with river water flowing 86 centimeters above the danger level, submerged roads and homes, leaving more than 200,000 people homeless and without power. Captured at the height of the flood, this image reflects the human struggle to endure and move forward amid the growing impacts of climate change. It is both a document of loss and a testament to resilience — a visual reminder that even in crisis, life continues to walk ahead.



Martin Ezequiel Carrizo

The rising of a river I, 2024

turned brick, metallurgical (welding of the structure), 71 centimeters in diameter, 4.5 centimeters deep.

The rising of a river / October 2025. The work I am submitting to the “Henki Art Prize” competition is a wall sculpture, which comes from a series that I describe technically and conceptually below. This series presents an archaeology of construction composed of excavations, form, and time. These are sculptures with a pictorial effect, that is, sculptures that harbor the possibility of the pictorial. First, because of the importance of color in them, which exhibits the tonality of ruins, their distinctive palette; second, because of their arrangement on the wall, which leads us to imagine them as paintings. In terms of form, the minimum unit of any construction is the brick, whose configuration preserves the social history of architectural practices. The brick, a material symbol of a technique (which allows us to inhabit the world and protect ourselves from the elements), is now presented without its vertices, beveled, with undulations. Iron, on the other hand, which is usually used to support a structure, reveals the circularity of nature in the final composition of the pieces, while passing through each turned brick like an axis. It so happens that, as the Earth rotates, the Moon waxes and wanes, and the tides move (an axis is, after all, the center of a rotating body).



James Johnson-Perkins

The Raft of the Brightonian, After Géricault, Brighton, UK, 2011–24, 2024

Gigatage, 6m x 1.5m

The Raft of the Brightonian, After Géricault, Brighton, UK, 6m x 1.5m, 2011–24 A vast digital montage set against Brighton's East Pier, The Raft of the Brightonian draws direct influence from Théodore Géricault's Raft of the Medusa (1818–19), recontextualising Romantic catastrophe within a contemporary frame of displacement, media saturation, and humanitarian crisis. Constructed over thirteen years, the work collages hundreds of photographs of refugees, protest banners, digital screenshots, news clippings, and art historical fragments. The pier becomes a scaffold for visual overload—crowds march, boats flounder, and fragments of text scream across the surface. It is both epic and intimate, ordered and chaotic. This teeming visual sea captures the tension between survival and representation, between lived trauma and its media echo. As Ariella Azoulay writes, such an image acts as “an archive of potential history... assembled not as a completed past but as a claim for a different future” (Azoulay, 2019, p. 41). The work holds open a space of reckoning, fragmenting time and image into a montage of exile and endurance. Théodore Géricault's own words haunt the piece: “I have to astonish, I have to disturb, I have to make people feel” (Géricault, 1983, p. 214). The Raft of the Brightonian embraces this imperative—an ethical call to witness and remember, in pixels and protest. References: Azoulay, A. (2019). Potential History: Unlearning Imperialism. London: Verso. Géricault, quoted in Eitner, L. (1983). Géricault: His Life and Work. London: Orbis Publishing, p. 214.

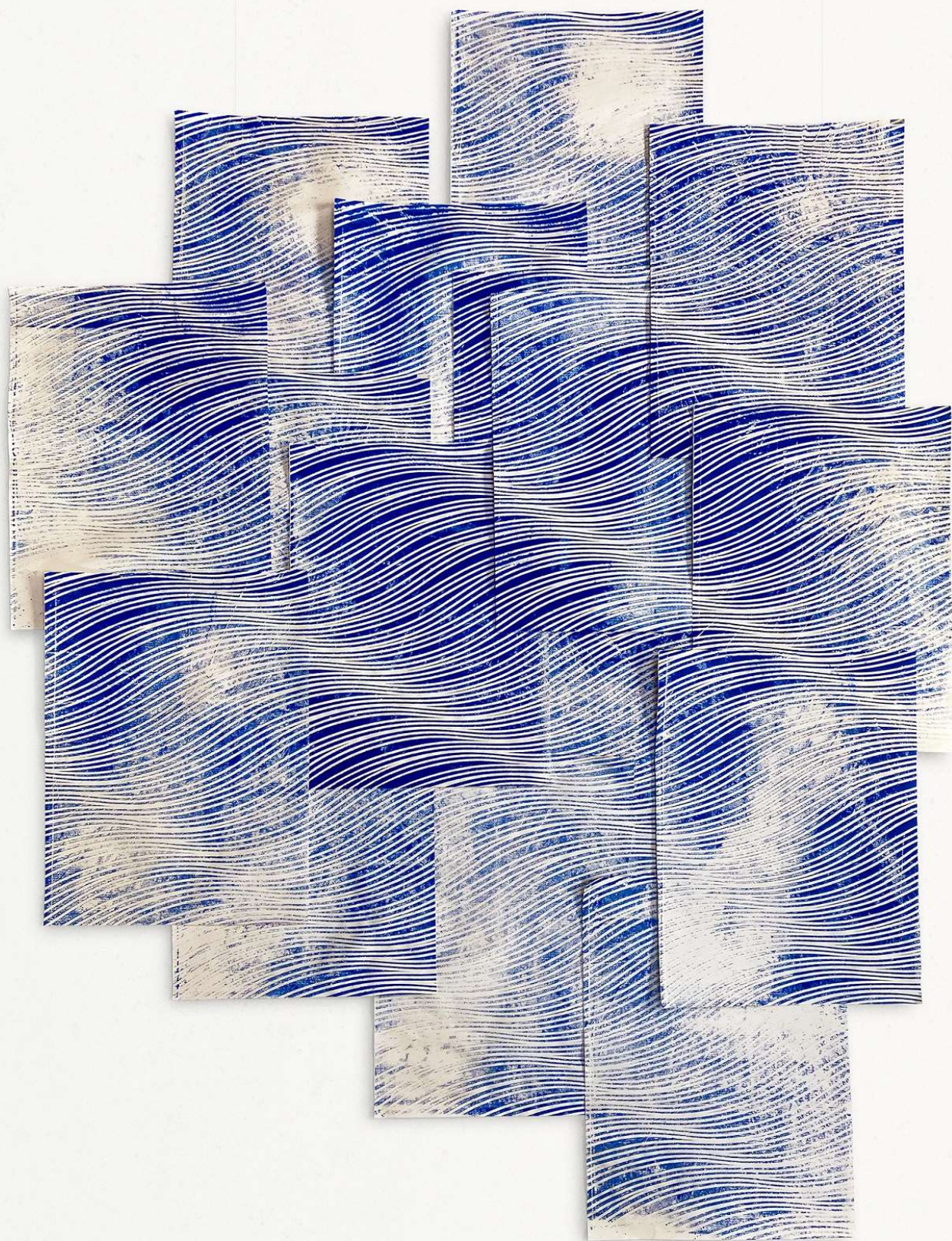


James Bristow

WE (flow), 2025

Screenprint on paper, 120cm W x 160cm H

The Seneca phrase “we are waves of the same sea” informs a recurring theme and motif in my work; addressing inequality and division and presenting an optimistic vision of something more joyful, hopeful and positive(ful). This work was created from multiple silkscreen prints of a repeating pattern, overlaid to create a flowing sea of waves, full of energy and motion. The paper is newsprint, which curls and lifts to create a three-dimensional effect, full of imperfections yet held together in unity.



Marcos Alvarado

Vejigante Cruzando (Bienvenida y Despedida) (Vejigante Crossing (Welcome & Farewell)), 2025

Acrylic on canvas, 28 x 22 inches

Vejigante Cruzando (Bienvenida y Despedida) was created in San Juan, Puerto Rico during my residency in July 2025 as part of the E.A.R.T.H. (Everything Always Returns To Home) series. This work reflects a personal narrative of migration and cultural continuity, exploring what it means to carry a piece of one's identity across borders. The central figure holds a Vejigante mask while crossing from one shore to another. Walking, taking a large confident step, symbolizing the journey into the unknown and the act of bringing heritage forward. For me, moving from Puerto Rico to the United States at the age of ten felt like leaving everything behind, except for the intangible strength of culture. The Vejigante, often misinterpreted as a demonic figure, is instead a powerful emblem of cultural identity, resilience, and resistance to oppression. In this painting, the mask becomes both shield and guide. Accompanying the figure is a loyal dog, representing companionship and grounding, while the rising sun offers direction and light. The water below carries its own duality: both the stillness of reflection and the threatening pull of drowning, offering a sense of uncertainty yet possibility in the act of crossing. Together, these elements weave a story of departure and arrival, of holding onto the past while stepping into the future. The painting was executed on hand-stretched 12oz canvas, emphasizing both craftsmanship and the enduring presence of tradition.



Benson Apah

Baptism of a Stallion, 2024

Photography (Digital Camera), 5079 × 3438 Pixels

The Baptism of a Stallion is a photo taken in 2024 of the ritual rinsing and connotative baptism of stallions at the shore of the Atlantic in the black star of Accra, Ghana. It was a transformative moment for me to witness this silent daily rite of cleansing. I watched as caregivers guided these magnificent animals into the rolling waves, their hands moving with practiced reverence as they poured seawater over powerful flanks and manes. The stallions stood patient and trusting, allowing themselves to be washed clean by both human touch and ocean current. I captured this during a time when my own life felt stuck in place, when every door seemed closed and progress felt impossible. But seeing these caregivers lead their horses into the baptismal waters each morning shifted something in me. There was something profound about watching this daily act of renewal - the way water transformed both horse and moment, washing away yesterday to make space for today. The caregivers understood what I was just learning: that sometimes you have to wade into uncertainty to find your way forward. The Atlantic here doesn't just clean; it initiates. Each stallion emerges from these waters somehow different, and I began to understand that stagnation isn't overcome by waiting for change, but by actively seeking the waters that can wash you into whatever comes next. This ritual reminded me that transformation requires both courage to enter the unknown and trust in the process of becoming.



Dani Sujin

Home, 2025

Glass, 15" Diameter x 10" H

Home is a blown glass sculpture shaped by the memory of a ceramic mountain. In its creation, glass was carefully blown over the clay form, capturing the mountain's imprint before the clay was removed, leaving only its trace within the transparent surface. This process reflects the dialogue between impermanence and presence—how memory, like the landscape of home, is preserved even when the original form is gone. Clear glass, fluid and responsive to light and environment yet solid and enduring, mirrors the tension between movement and stability, echoing the theme of *Camminare*. The mountains evoke my memories of Seoul, where the landscape shapes a sense of home and belonging. The work meditates on resilience, adaptation, and the paths we carry forward—how memory, like water, flows yet leaves lasting marks along our journey.



Duenchayphoochana Phooprasert

Traces of Field, 2025

Mixed media (Soil on Canvas), 150 x 250 x 8 cm

Between nature, time, and human labor. Using soil as both medium and memory, the work records traces of cultivation and rainfall — symbols of life's persistence and transformation. It reflects the balance between human intention and natural forces, and how memory written into the land guides us toward resilience and coexistence.



Enxi Liu

SEEP, 2024

Performance Video, Three-screen video (16:9)

SEEP begins with a question rooted in the earth: in an overlapping space-time, do trees remember the water that birthed their roots? This three-screen video work documents a ritualistic journey to answer this, where the artist's body becomes a conduit between past and present, memory and flow. Using fragile sheets of paper, I create ghostly imprints of withered trees, saturating the paper with the very silt and river water that once nurtured them. This act of tracing is a form of listening, capturing the memory of a life that has passed, of a form that has become stagnant. These paper relics, bearing the memory of stillness and decay, are then returned to the interwoven streams. They dissolve, releasing the imprints back into the current, ensuring the cycle continues. The memory of what has stopped is given back to the flow. The work is a direct meditation on Heraclitus's axiom: we can never step into the same river twice. It is a testament to Camminare, the constant, forward momentum of life. By actively participating in this cycle of imprinting and dissolving, the work argues that to endure is to flow, carrying the traces of the past not as a burden, but as a vital, ever-transforming part of the stream itself.





Anastasiia Krokheleva

Quiet № 4, 2024

Kinetic sculpture, The base of the work is 50.5 by 50.5 cm, the height is 54 cm. The diameter of the bowl with water is.

Light undoubtedly shapes space, adding accents to it, but as an independent element in art, it often escapes the viewer's attention. In this kinetic sculpture, inspired by the handmade light instruments of Russian kinetic artist Sergei Zorin, I assign a key role to the play of light on the water. Thanks to its properties, the sculpture preserves a touching memory of the sun's glimmers reflecting off the silvery surface of Lake Svetloyar in the village of Vladimirskoye in Russia, which I observed during a meditative walk around this lake. The contemplation of beauty and the slowing of time are characteristic conditions for spiritual experiences that bring us closer to the utopian dream of infinite harmony, which a person can comprehend. Even one brief moment when these conditions align is capable of restoring hope for a better future (this text is based on the work's description by curator and art historian Arina Vorobieva).





Alexis Wong

i am rooted but i flow, 2024

Mixed Media, Variable

A site-specific installation and a 2'30" short film, installed and shot in Port Meadow, Oxford.





Antje Guske

Riverside, 2023

Pastel on hardboard, 9 each 20 x 60 x 60 cm, variable installation

With my large-format object, I create an abstract, model-like representation of a place and transfer it into an enclosed space. This space reacts directly to the viewer and the surroundings. My artistic position does not produce a finished image – rather, it formulates the continuous flow of space and time and makes processes of change visible. The work 'Riverside' symbolises a river in motion, which can adapt to the exhibition space with its individual elements and change itself. The colour pastels were applied lightly. The lines are indentations that I carved with a hollow chisel. For more information, please visit: <https://galerie-sandau.de/artists/antje-guske-15b150a0/>



Avril Corroon

Liquid Breath, 2025

Medical IV bags, dehumidifier water collected from damp housing, arduino and motor dropping a sequence, metal buckets, contact mics, PA system, dimensions variable, has been shown as one single bag.

Liquid Breath is a sculptural sound installation where medical IV bags release drops of water timed to a composition sent to a motor. The water inside is dehumidifier water collected from participating homes suffering damp in Dublin and London from a previous project titled Got Damp. The receptacles vary to create different sounds and reverberances and the install is made for the acoustics and size of the space. It has been shown with one singular bag as well as many.



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