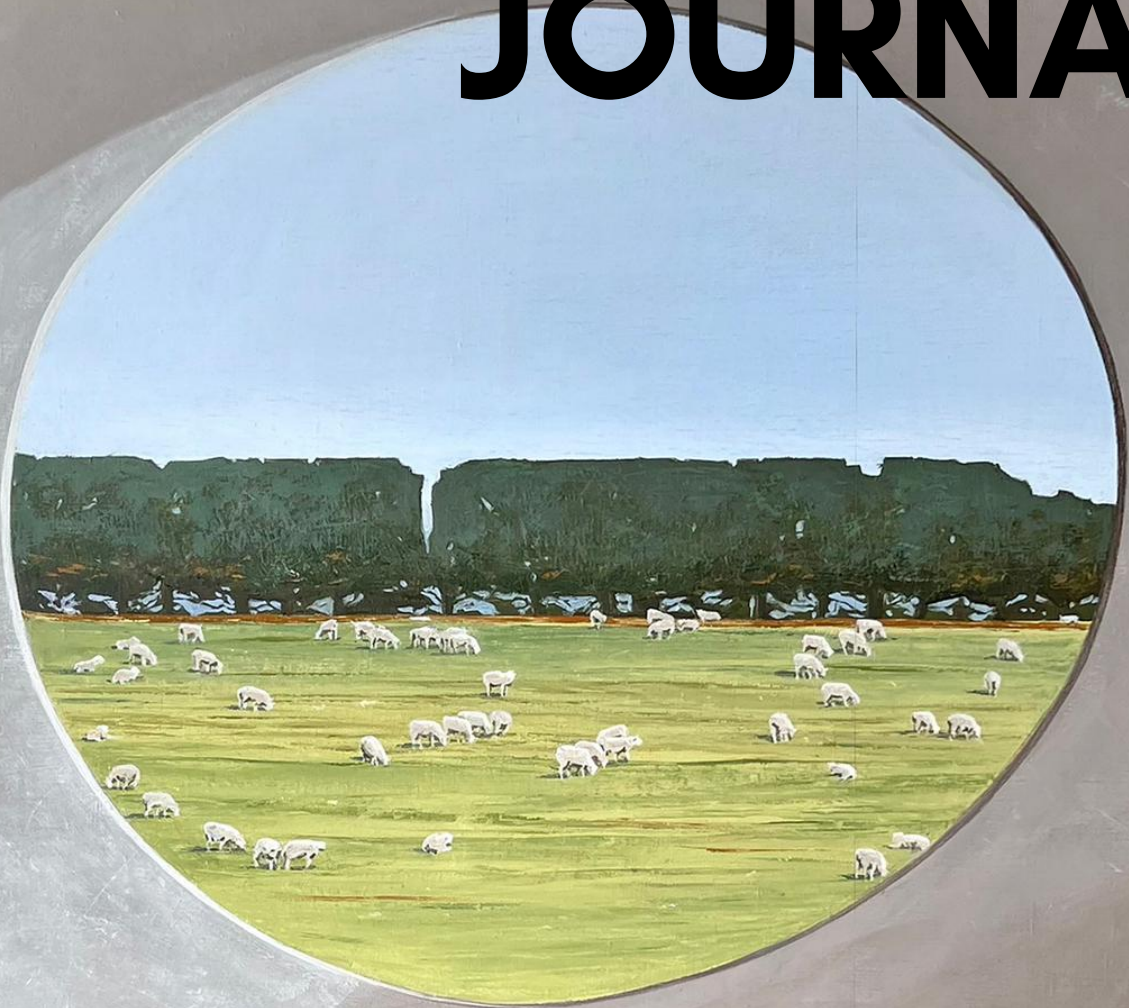


VISUALARTJOURNAL.COM

# VISUAL ART JOURNAL



NO. 13

NOVEMBER 2024



# — Intro

Hello, dear reader,

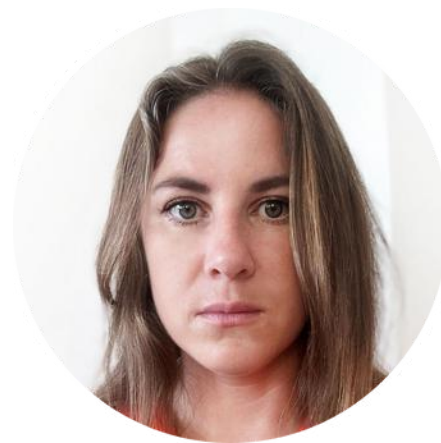
I am delighted to welcome you to the pages of the thirteenth issue of our magazine.

We bring together a multitude of artists from different countries, with diverse experiences, working in a variety of techniques. Every time we work on the magazine, we are amazed by how diverse the world of art is and how it continues to surprise us. This inspires us to keep moving forward, and I want to thank everyone who supports us on this journey.

Color, light, scent, tactile sensations — all can be enriched through art. We can look at a painting or sculpture, and even our thoughts and dreams will be captivated by it for days. This is the magic of creativity that enchants everyone: adults visiting exhibitions, those dedicating their lives to creation, and children holding their first pencil and drawing their first lines.

Ahead of you lie pages filled with creativity, life, and magic.

Happy reading!



**Anna Gvozdeva**

Curator of  
Visual Art Journal

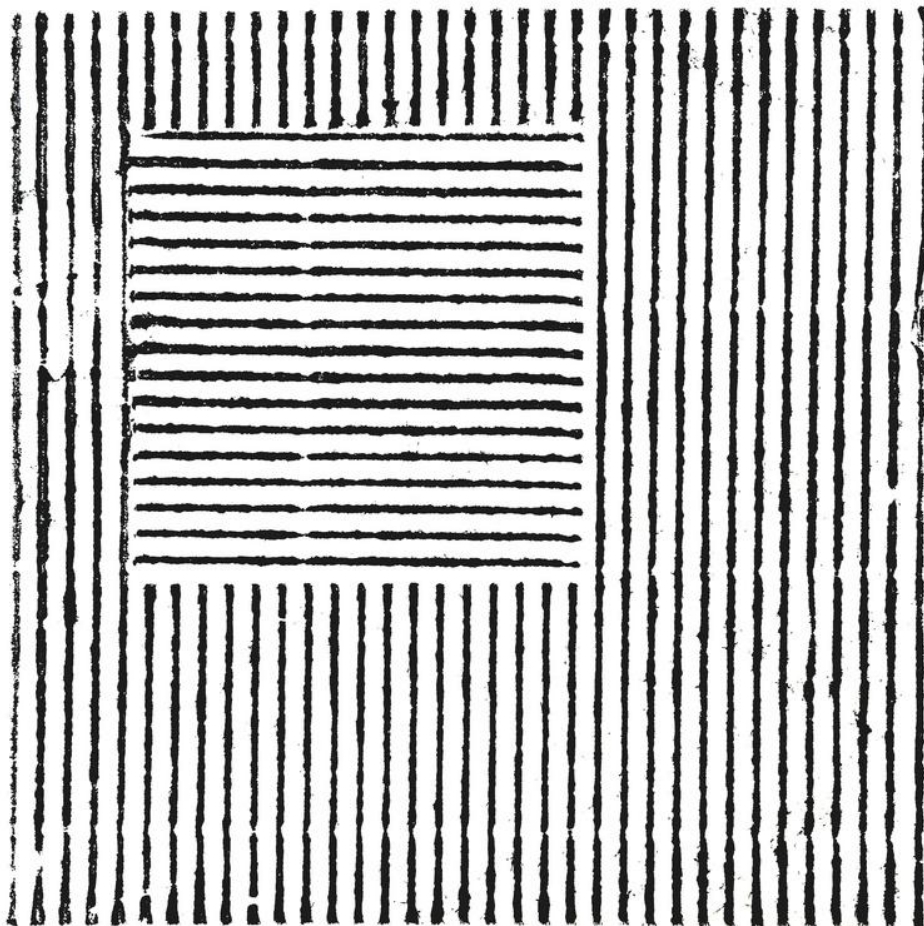
*On the Front Cover:*  
**Tatiana Abramova**  
Outside and inside № 4  
2023

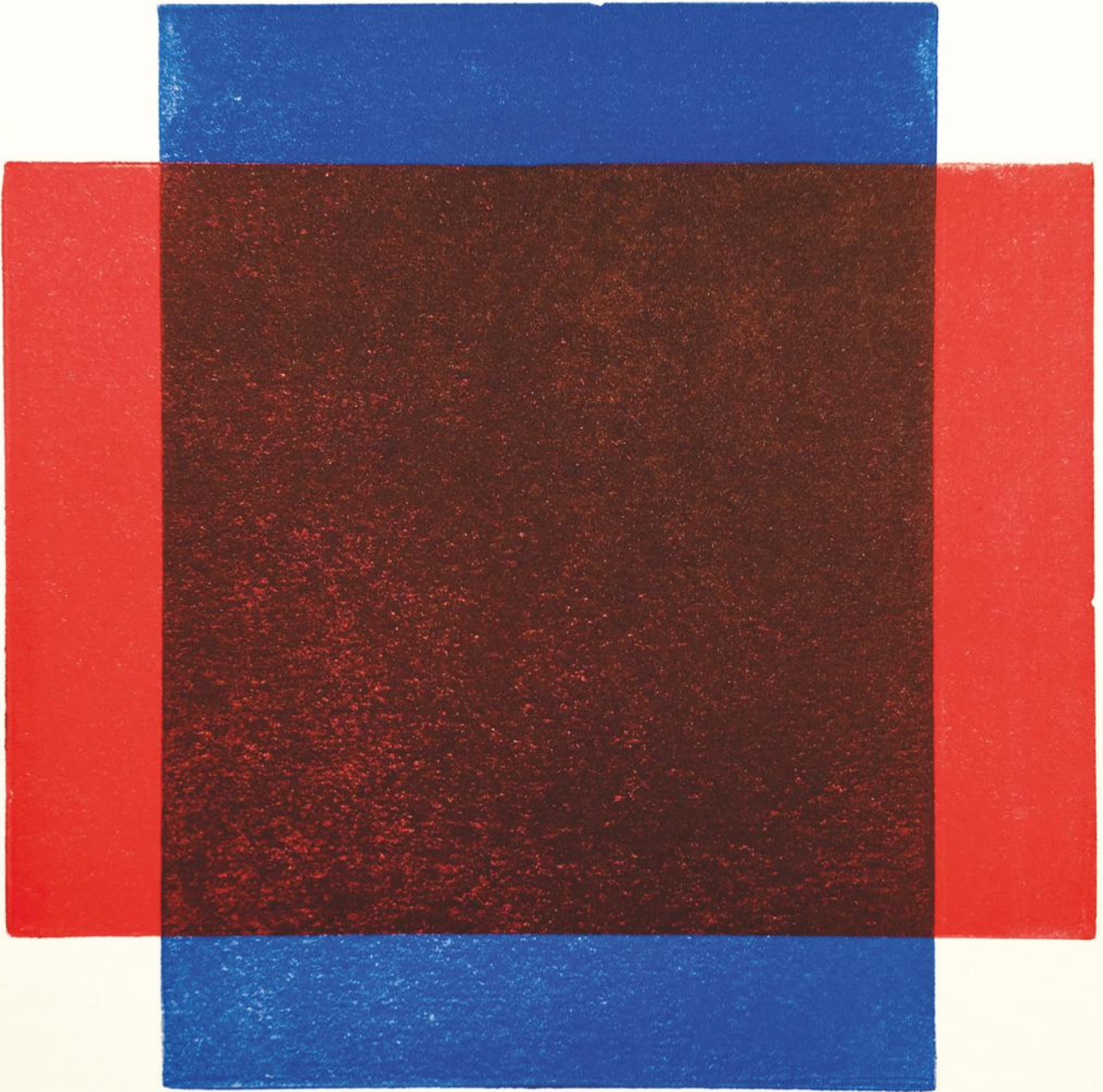
*On the Back Cover:*  
**Georgia Costanzo**

We invite artists to submit their works for publication in our magazine: <https://visualartjournal.com/call-for-artists/>

## Peter Carael

Upcoming artist living and working in Antwerp, Belgium. At the moment I'm mostly doing printmaking with the use of lino, tetra or cardboard. Images come to me after a long walk, while trying to get to sleep or waking up or even while watching a series or a film, inspiration is everywhere. The work I make is minimal abstract or even abstract expressionist because although there isn't a story or deeper meaning to it the colors and forms do come from a feeling I have. When printing and seeing the final result I feel a certain frequency or even a sound that maybe is the sound of that very resonance I'm picking up. I just took part in the Rome Art Expo in October and will be joining a group expo in Antwerp very soon. Still looking for more opportunities and exposure and of course galleries to represent me.





Peter Carael | 241011 | 2024

## — Interview

# Kathleen Ousley

**Your work incorporates elements from vintage magazines, especially reflecting on female roles. What inspired you to use these elements, and what message do you aim to convey through them?**

I think it's important to remind people how limited women's rights were in the past and how their roles have changed for the better. When I see vintage magazines with advertisements geared towards women as only housewives and mothers, it makes me appreciate how far we have come and still farther to reach to become equal. It's good to be reminded of the past so we can move forward to the future.

**You mention that nature and solitude have greatly influenced your art. Could you share how these experiences shape your creative process and the themes in your work?**



Kathleen Ousley | Pensive | 2024



When I'm in nature I feel open and clear, no confines or restrictions from others. When I think creatively, about a theme or idea for a painting I put my mind in that place of nature where I'm not thinking how others react or want but just what freely comes to my mind.

**Your style varies from abstract to representational. How do you decide which style to use for each piece, and what emotions or stories do you wish to evoke through these choices?**

Whether it is representational or abstract, I don't really decide one way or the other. I think it's just when the mood strikes. I want the viewer to feel a sense of wonder, curiosity and contentment.

**With a background in fashion, interior design, and graphic design, how have these disciplines influenced your approach to creating visual art?**

I have a degree in Fashion Design, so my background designing clothing / costumes has influenced me greatly in my art. When I make my collage / paintings I make patterns, small components, assembling together like puzzle pieces making a whole image of different textures, colors and forms. It's like designing an interior or dress.

**Many of your works are modern architectural interiors. What draws you to these subjects, and how do they relate to your overall artistic vision?**

I was exposed to modern architecture while living in Los Angeles and I was married to an architect. I grew a fondness for the simplicity and attention to detail modern / mid century architecture and art provokes. Los Angeles has been a place of forward thinking artists and architects: Neutra, Eames, Geary, Lautner, Hockney, Rauschenberg, Ruscha and many more are all present in Los Angeles. My vision is always inspired by this experience and these artists I had in Los Angeles. I have a collection of Mid Century furniture that I will never be tired of, it's timeless. Now living in Europe, I'm inspired by the different cultures and styles of architecture. There are so many beautiful ancient buildings and so much art from the Masters and beyond. My overall artistic vision is balance and harmony.



Kathleen Ousley | My Atelier | 2023

Textures, colors, light, forms all come together to create a space.

I gained experience selling artworks and know how important it is to market and advertise your work. I'm lucky to have this experience as an artist. It is a little tricky though representing yourself, it's a lot easier when someone else does it.

**If you could create a new piece with no constraints—no limitations on time, budget, or materials—what would it look like?**

Most of my work is created without constraints but when I'm forced to create with a deadline I actually like it, I love the pressure. If I would create a piece with unlimited resources I would probably do a huge colorful outdoor sculpture out of metal, a whirligig that moves with the air. I love to see large artworks outside in nature. (Sculpture parks are my most favorite place).

Kathleen Ousley | Butterflies | 2024



**Having worked as a gallery manager and curator, how has this experience impacted your perspective as an artist?**

Working in the industry has shown and taught me a lot about the art world. I have been exposed to all types of art and through the years it has inspired me subconsciously I think. Curating exhibitions is my happy place, I love to put works together to showcase the style and emotions works can evoke, the same is when I design an interior with art and furniture.



Kathleen Ousley | Orange Sherbet | 2024

**Andrea Wong** is a Peruvian-Chinese illustrator and artist working with a variety of mediums, which are often mixed in order to achieve her vision. Raised in Los Angeles, her work is heavily influenced by her own culture and the history of activism, particularly that of L.A. She has graduated from California State University, Northridge with a B.A. in art and a deep appreciation for the history of art.

### *Artist Statement*

My work heavily focuses on portraiture as a method of reclaiming space in a society in which has often been exclusionary. For my self portraits it has been crucial to reflect aspects of myself which I was taught to be ashamed of, whether that be by the impossible beauty standards of society or by the racism I experienced as a child. By replacing embarrassment with pride I hope to create a space for all people to take up space as their complete self. Similarly my non-self portrait work is intended to bring a voice to those who so often go unheard.

Andrea Wong | God must hate me







## — Interview

# Katerina Georgopoulou

**Your work often explores themes of transformation and self-acceptance. Can you share a personal experience that influenced your artistic journey and these recurring themes?**

Transformation and self-acceptance are at the heart of my life and art. Each piece I create emerges from personal experiences, from moments that forced me to look deeply within and discover new facets of myself. My art is the process through which I allow myself to embrace both my light and darkness, and each work feels like a piece of myself being released.



Katerina Georgopoulou (Tata) | Point zero | 2024



**The project statement for "Zero Point" describes a pivotal moment of emotional release. How do you approach capturing such raw intensity in your art?**

"Zero Point" represents an explosion of emotions, a moment of relief and release. To capture such raw intensity, I allow myself to fully immerse in that emotional state as I paint. I use bold colors and dynamic lines to convey the energy and passion emanating from the piece. It's like battling with the canvas to bring out the truth that lies within me.

**Eyes are a recurring motif in your works, symbolizing observation and introspection. What inspired you to use eyes in this symbolic way, and what do they represent for you?**

I believe that eyes are a mirror of the soul. From a young age, I found myself observing people around me, especially their eyes, often finding emotions they couldn't express in words.

Representing observation, introspection, and emotional depth. In my latest work, the eyes surround the central figure like silent witnesses to the inner struggle and transformation. Each eye offers a different perspective, maintaining fluidity, uncertainty, and the idea that nothing is

fixed—a reminder that everything changes. Every eye represents one of my loved ones, adding the personal touch I always bring to my work. Each piece is like a birth, a child of mine, creating an enduring connection to the experiences and people who have influenced me.

**You work across different mediums, including painting, graffiti, tattoo art, and digital creation. How does each medium allow you to express different facets of your creativity?**

Each medium I work with—painting, tattoo art, and digital creation—offers something unique. Painting allows me to express with rich colors and textures ( I realise myself when I paint ), tattoo art gives me the ability to leave a part of myself on others, and digital art is a space where I can experiment endlessly.

**As a self-taught artist, what are some challenges and advantages you've encountered in your creative journey?**

Not having formal training made me question my value as an artist, especially when facing harsh critiques. However, it also gave me the freedom to find my own voice, without following rules or conventional approaches. Self-teaching gave me



Katerina Georgopoulou (Tata) | The eyes of the soul | 2020

a sense of liberation—it made me see art as a space where I can express myself however I choose.

**"Zero Point" is described as a journey from darkness into light, symbolizing rebirth. How do you personally relate to the concept of rebirth, and how do you convey it visually?**

Rebirth is something I constantly experience as I transform through my life experiences. In "Zero Point," I wanted to convey this process of moving from darkness into light—a journey that for me marks the start of a new internal path. Visually, I depict this with contrasts between light and shadow, allowing light to serve as a symbol of acceptance and healing.

**Your expressionist approach focuses on evoking raw emotion. How do you maintain a balance between chaos and calm in your compositions?**

Expressing raw emotion requires a delicate balance. I try to maintain the chaos that comes from intense emotions but also find a sense of calm and acceptance within the canvas. This balance comes instinctively—I let the flow of emotion shape the work until it reaches a point where I can see myself within it.



Katerina Georgopoulou (Tata) | FOS (light) | 2023

## Rutger Coucke

I live in Seville, Spain, but was born in Amsterdam in the middle of the last century in a family where art had a prominent place. My mother was a visual artist and made collages, watercolours and enamels, among other things. Growing up, I had access to a huge collection of art books. That must have been formative, both my sister and I are artists. After a school career that I completed with varying degrees of success, I followed a course at the visual arts academies in The Hague, Utrecht and Leeuwarden respectively. I chose a direction of applied arts: graphic design. As a graphic designer I worked alternately as an employee and as a freelancer. Initially it was still the old manual work of cutting/pasting, darkroom, etc. When the computer was introduced in the 1980s I immediately embraced it. My great hobby is comics, especially the 'graphic novel'. Over the years I developed an illustration style that clearly refers to this. I draw with the mouse, because I have always worked with the mouse in my professional career. I love architecture, but I don't shy away from portraits, still lifes and landscapes.





## — Interview

# Tatiana Abramova

**How has your background in architecture influenced your artistic style and approach to painting?**

I can confidently say that my architectural education has significantly influenced my style and approach to painting. It has helped me develop spatial awareness and learn to work with volumes and perspective, allowing me to create harmonious and balanced compositions. This knowledge enhances the visual perception of my works and allows me to convey emotions more deeply through color and form. Furthermore, architecture has taught me to think conceptually, enriching the meaning of my paintings and adding depth to them. I also experiment with various materials, drawing inspiration from the properties of construction textures. This opens new horizons for creativity and makes my works more diverse and thoughtful.



**Your paintings often combine minimalist architecture with natural landscapes. What inspired you to explore this relationship between the man-made and the natural?**

Minimalism in architecture, with its clean lines and simple forms, creates a sense of order and harmony, allowing me to focus on the essential shapes and elements, while nature, with its diversity and endless textures, brings liveliness and dynamism. This exploration of the relationship between the two worlds enables me to create works that evoke deep emotions and reflections in viewers.

**Could you tell us about the concept of 'metaphysical refuge' and how it manifests in your work?**

Yes, the concept of metaphysical refuge in my paintings reflects the desire to create a space where the viewer can find peace and tranquility, escaping from the hustle and bustle of everyday life. This space often combines elements of minimalist architecture and natural landscapes, offering harmony and balance between the man-

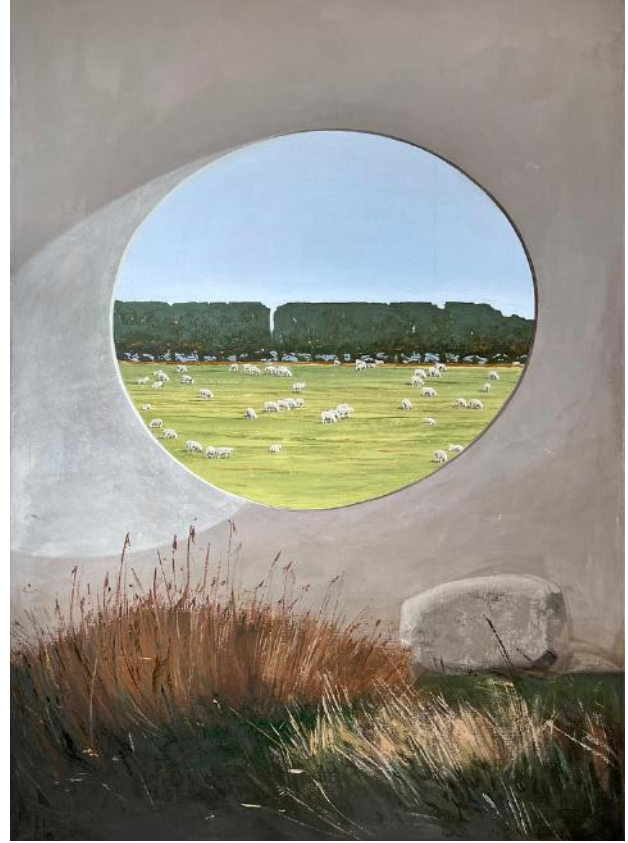


Tatiana Abramova | The Pier | 2023

made and the natural. The use of soft light and warm, natural shades contributes to an atmosphere of tranquility, while elements of nature enhance the harmony and connection with the surrounding world. The emotional depth of the paintings, achieved through the simplicity of forms and the absence of unnecessary details, allows viewers to focus on their inner experiences, and the symbolism associated with safety creates a sense of shelter. All these elements together form a unique space where the viewer can find their metaphysical refuge, immersing themselves in reflections and feelings inspired by the works.

**In your artist statement, you mention 'the homogeneity and desolation of landscapes.' Could you elaborate on what this idea means to you?**

For me, the idea of "the homogeneity and desolation of landscapes" symbolizes the pursuit of inner peace and harmony. These elements create a space free from external noise, conducive to deep reflection. Landscapes devoid of human figures emphasize the beauty of the surrounding world and allow the viewer to focus on the aesthetics of architectural lines. Homogeneity creates a sense of unity, while desolation provides an opportunity to escape from everyday life. In such works, I convey the idea of a visual refuge where one can find



Tatiana Abramova | Outside and inside № 4 | 2023

comfort and peace away from the hustle and bustle of daily life. It's not just the absence of people; it's the possibility to connect with deeper aspects of existence and feel a bond with nature.

**Escapism appears to be a theme in your work. Do you see your art as a form of escape for viewers, or do you aim for it to provoke reflection?**

I see my art as a space where viewers can find both refuge and a source of reflection simultaneously. Escapism in my works creates an opportunity for temporary withdrawal to process what is important for themselves. Here, the viewer can ponder their feelings and experiences or simply move to a safe place and think of nothing at all. It's wonderful if the art evokes deep emotions and prompts self-reflection, creating a dialogue between the external world and the internal state.

**You've transitioned from working in interior design and 3D visualization to painting. What motivated this shift in your career?**

I believe the main reason lies in the sensations that arise throughout the entire process of work—from the idea to its realization. Interior design is done for people and at their request, while art comes personally from you and follows your own rules. I enjoy inventing and realizing my own ideas.

Tatiana Abramova | Outside and inside № 1 | 2023



I am **Marion Bellaïche**, an artist who expresses authentic creativity through the transformative power of collage. My journey began at 17, turning this playful medium into a profound outlet for self-expression. With over 16 years of experience and a portfolio of more than 1000 works, I breathe new life into forgotten fragments, celebrating the beauty of reimagined materials, while integrating an ecological dimension into my creations. My collages are enriched with mixed media techniques, incorporating paints, pastels, inks, and Posca to create visually striking experiences. Each piece reflects my inner world, emerging from a process that embraces freedom and eclecticism, where every artwork becomes a mirror of my emotions. I tackle taboo subjects, using art as a powerful form of activism that sparks conversation and reflection. Alongside my artistic journey, I have conducted workshops for companies like Cdiscount and Louis Vuitton, offering a space for self-expression to children with Down syndrome through the Perce Nerge association. For me, collage transcends mere technique; it is a means of self-discovery, a way to articulate emotions, and a celebration of diversity and imagination.







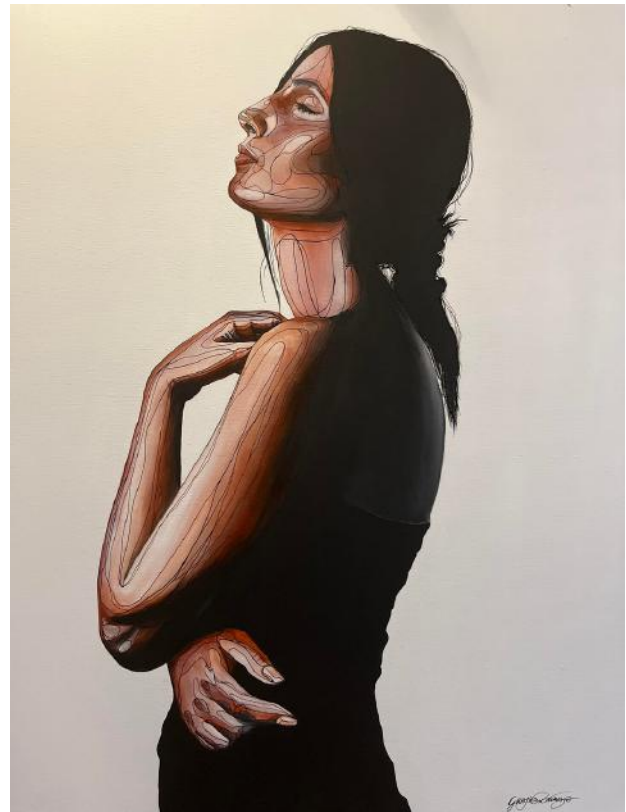
## — Interview

# Georgia Costanzo

**Could you tell us about your journey into the world of art? How did your background in communication and advertising influence your artistic style?**

I have been involved in art since childhood. I received an art education that gave me the right skills to improve. But I also wanted to learn about the field of communication and advertising. Today I'm happy because art is a powerful form of communication that allows me to express myself and dialogue with the world, but it is also important to know the tools I can use to disseminate my work.

**Your art features intricate lines and shapes that seem to emerge from the figures. What inspired you to develop this unique style?**



I like portraits, fine arts and the female world. But this is not enough to express what I want to communicate. I believe that the women I realise are more. So I looked for a technique, 'my way' of representing them.

**How do you approach the process of "breaking down figures" in your work? Is there a specific message or feeling you aim to convey through this method?**

My creations arise from the realisation that the female world is a surprising, rich, twisted and mysterious universe. Every woman may appear intact in the eyes of society, but she is full of nuances, of pieces of soul that fit together to create a single form. This is the core of my art: figures that break down and recombine, lines that emphasise shapes and colours that break out of the box for a result that verges on reality.

**You've been involved in visual merchandising and advertising campaigns, such as for "Nespresso." How does commercial art compare to personal art for you?**

They are definitely different fields that can come together. In this particular case, we put art into

commerce. The product was sponsored through drawing, painting and graphic design. With specific marketing and advertising techniques, we gave visibility to the company's new products.

**Could you share more about the role live painting sessions and watercolor drawings play in your work? How do these techniques enhance your creative expression?**

I prefer fast techniques. Acrylic on canvas and watercolour on paper. Live painting and watercolour drawings allow me immediate realisations. These are often corporate or private commissions for various events that allow me to work in the artistic field.

**Your work seems to capture a balance between abstraction and realism. How do you achieve this harmony, and what does it mean to you?**

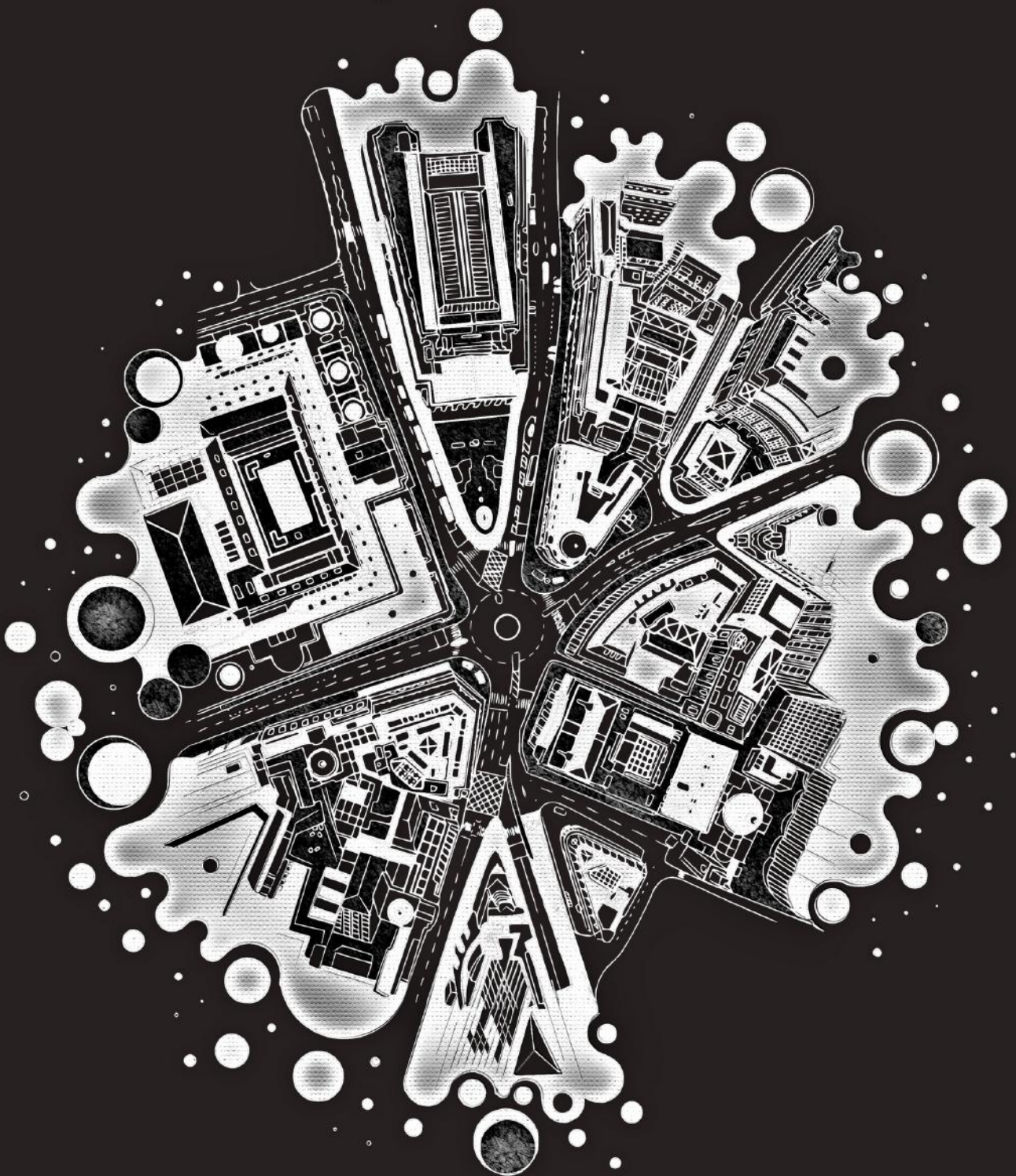
With portraits, I always start with realism and then personalise it. The result is definitely something that ultimately departs from reality. Through this process I'm able to transfer more of myself. A 'myself' that has an extreme need to go beyond and escape from reality while remaining anchored in it.

**What was the experience of presenting your solo exhibition in 2017 like? How did it impact your growth as an artist?**

The solo exhibition is an important moment in an artist's career. It is the moment when you become the protagonist of your own work. It puts you on display and creates a good opportunity for greater visibility. For the first time, I felt appreciated and started to develop the self-confidence that has built me up and allowed me to become who I'm today.



**Kadkalo Konstantin**, I paint under the pseudonym Lifar. I create paintings exclusively in black and white. These are images shaped by human consciousness. They are formed and exist solely through the process of thought. These are images captured just a moment before awareness. They lack color, and their boundaries and lines are not fully defined yet. There is only movement from the unconscious and chaotic space into the world of reality and realism.





## — Interview

# Eugenio D'Adamo

**Can you tell us more about how your artistic journey began during the Covid-19 pandemic? What inspired you to turn to art at that time?**

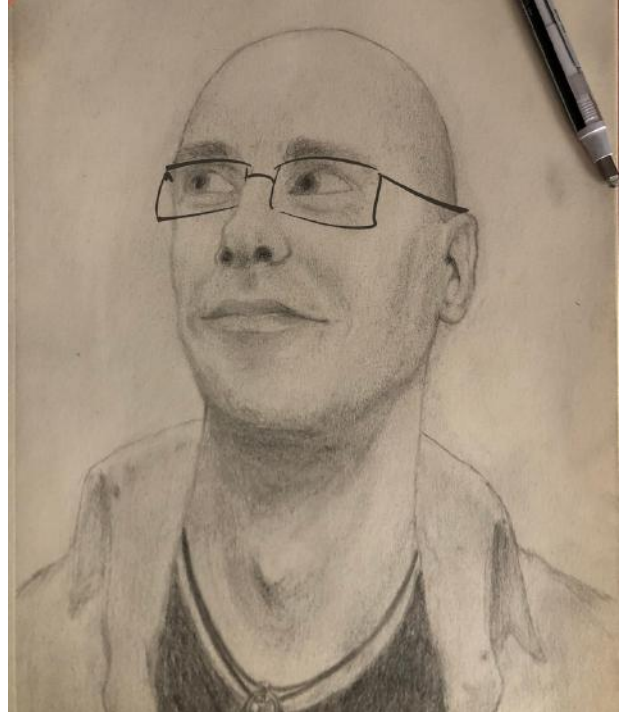
Actually, my art journey started under unforeseen circumstances. I used to work in the biotechnology field and during my years in the UK the creativity slowly woke up from hibernation after a long time. Initially I kept it as a mere hobby and carried on with my daily routine.

The true twist occurred when my plan to relocate to Italy coincided with the Covid-19 pandemic outbreak, which messed up my plans basically.

Under the former restrictions dictated by the lockdown protocol I had a lot of time to spend at home, and one day I said to myself: why don't you turn the page completely and try to embrace art in a more serious way? So here I am.

**Your art often includes a humorous and witty touch. How do you decide when to add humor to your work, and what role does humor play in your creative process?**

Humor: I would say it is one of the main spices of life, in my opinion. If used appropriately and in a timely fashion, it simply spices up every situation invaluablely. Unless a client or project requires absolute seriousness, I always prefer to include a touch of wit in every piece I create. The reason is simple: it lightens things up and adds positiveness to the mix. That said, it doesn't mean that humor must be used at all costs. As I specified above, it has to be appropriate



to the situation. For example, there are some old game-related artwork or some recently commissioned pixel art pieces that I did without any witty connotation. Humor simply did not fit for those ones and that is absolutely fine. Listen to the brief, research, and execute properly. That is the artist.

**You mention being inspired by observing daily life, like a stray cat or the tolling of a church bell. Can you share an example of a recent artwork inspired by an unexpected everyday moment?**

This can be very easy and equally hard to explain at the same time.

Sometimes there are events in daily life that trigger ideas for a new artwork in a straightforward manner whereas other times the spark that ignites the creative process has seemingly no connection with the occurrence whatsoever, it just lays the groundwork for what will be created.

An example of a recent piece of the "straightforward" type: I was thinking about trying some new cake recipe (I enjoy food and also the cooking process) while jogging. At the same time I was listening to a podcast about geographical mysteries on the planet and they were talking about a peculiar desert in America. My brain was enlightened by the combination of dessert and desert, and that is how the series "Desert of the day" was born.

**How has your experience teaching English and Japanese influenced your approach to art? Do you find any similarities between teaching languages and creating art?**

I believe the language teaching is even more intertwined with my creativity than I think.

My academic background is in Asian languages so I realised at a later stage that my desire to learn how to read and write the Japanese kanji (or characters)



Eugenio D'Adamo | Lab (out)break | 2024

strongly embodied my passion for drawing itself, because those ancient characters come from very old pictograms, which are primitive forms of illustration after all.

My approach to teaching is indeed non-standard and creative: for each student I listen to their intended goals and then focus on different aspects of the language to help them achieve the desired results. In doing so, there is an implied motivational/inspirational task involved, which I find very gratifying. There is a great sense of challenge in every language lesson as well as in every new art piece.

**You describe your work as “smart art with a touch of wit.” How do you approach balancing intellectual elements with humor in your art?**

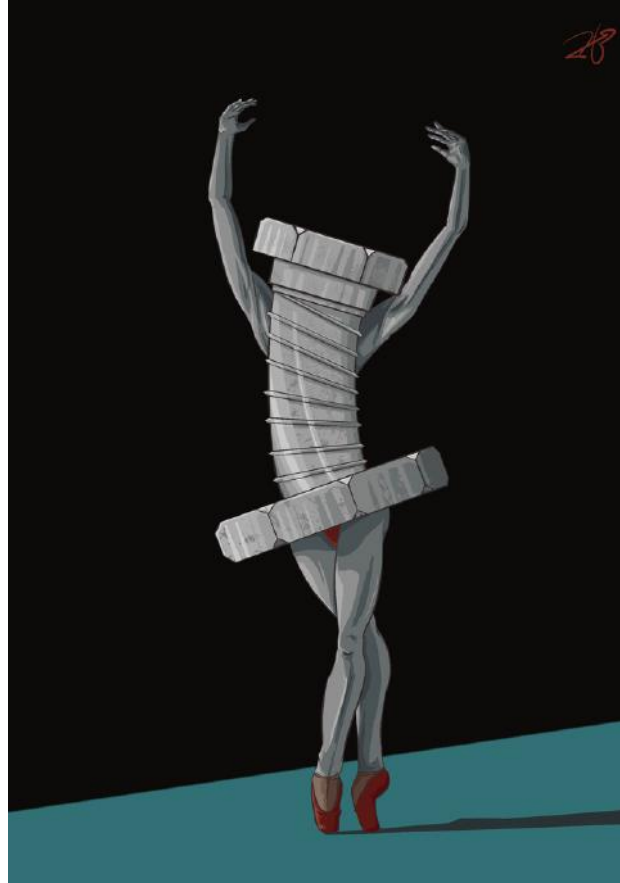
Humor can be a very effective conveyor of feelings and it manifests itself in diverse ways, let alone its different shades and degrees of subtleties.

When it comes to determining the amount of humor within an art piece first of all I decide whether it could work or not visually. If it does, then I start working on the draft itself.

The composition of the scene, the key colors, the amount of details are just some of the key factors that will define the whole artwork.

Humor-wise, I generally go for the word play - I love languages after all - and for the surrealism, which is another penchant of mine. Sometimes the illustration is about playing with certain shapes by assigning them to a different role, for example a giant bicycle wheel turning into a Ferris wheel. I like surrealism because it allows me to break such rules and rearrange them in a different way.

However, regardless of the humor involved, something vital to bear in mind is the fact that it is an



Eugenio D'Adamo | Bolterina - Spring tour | 2024

illustration first of all, therefore the aesthetics of it come first.

**What do you hope viewers take away from your work? Are there any emotions or ideas you hope to evoke in them?**

I hope viewers can feel a sense of wonder and joy when looking at my creations. Smiling, giggling, thinking about how rich and detailed the world we live in is; if some of those ideas arose in the spectators' minds I would be very glad.

In my opinion art is meant to be shared and used for something good and positive.

The world we live in is getting more and more complex and scary in a way. Art comes into play as some sort of saviour that embellishes and betters our planet. As an artist I embrace this mission and strive at best to do so.

**“Zest Gest” is a unique artist name. Can you tell us the story behind it and what it represents for you as an artist?**

Firstly I picked a letter of the alphabet, and the Z was the chosen one because I like its sound. There are not as many words beginning with the Z as to other ones such as E, S or T, just to name a few.

Then I went for "Zest" because it is an interesting one. "Zest for life" is an expression that characterizes me, and the zest of citruses is a scent that I love.

Finally, something that rhymes with it was necessary. And I opted for "Gest", which is an archaic English word for a tale of adventure or romance. And Zest Gest it is, an artistic journey full of vigour and passion.



Eugenio D'Adamo | Nature calls | 2024

## — Interview

# Almássy Krisztián

**You have a strong foundation in both medicine and art. How do these two disciplines influence each other in your work?**

In today's world, the majority of people practicing clinical medicine reject or simply do not deal with the psychological obstacles or traumas behind diseases. We forget that we are not treating the disease, but the whole person. However, the soul is inherent in all human existence. After all, the soul fills the body with "life". With the help of art, I would like to draw attention to how the web of body-soul and emotions interact.

**Art and medicine has a lot of mystery and interest in people. Your background in dentistry gives you a deep understanding of anatomy. How does this knowledge shape your artistic exploration of the human body?**

During anatomy classes, autopsy room exercises and basic theory classes, we learned everything from the cell structure to the entire human structure. However, the soul is so elusive for everyone, we know that it

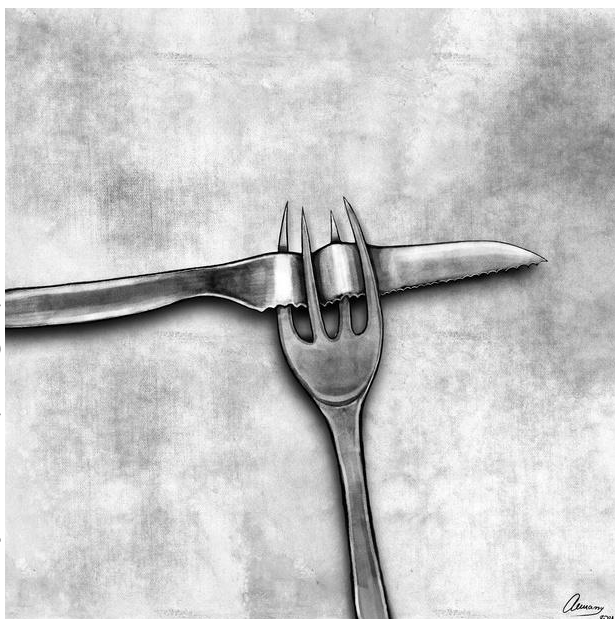


weighs 21 grams, but during my creation I wanted to form the quality of the soul, what kind of soul it is. Perhaps this is what attracted me the most.

**Your art often explores the anatomy and the fragile beauty of the human body. What initially drew you to this subject?**

What initially drew me to the human body as a subject was its complexity and inherent vulnerability. The human form is simultaneously strong and delicate—capable of extraordinary things, yet so fragile and susceptible to injury or decay. I've always been fascinated by how the body is both a vessel for expression and a symbol of our mortality. Through my work, I aim to reveal the subtle beauty and intricate mechanisms of anatomy, while also confronting the fragile nature of life itself. It's this contrast between strength and vulnerability that compels me to continue exploring the human body in my art.

**In your project statement, you mention wanting to "peel off the skin of the superficial world." Can you elaborate on how this concept is reflected in your artworks?**



Almássy Krisztián | Hunger | 2021

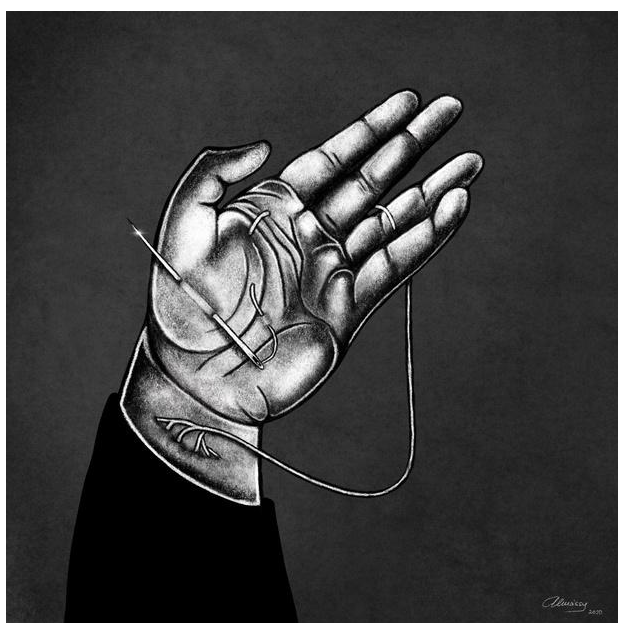


Nowadays, in the world of social media, we like to show others the better, more beautiful, perfect half of our lives. With my pictures, I want to show that deep down we all share the difficulties that we often sweep under the carpet. Our life path does not only consist of positive steps, this is what I wanted to convey with my painting of the sewing needle piercing the palm.

**Your work seems to act as a bridge between medicine and art, both of which can be quite mysterious for many people. How do you hope your art helps viewers better understand their own bodies and lives?**

I often get the comment from viewers at an exhibition that they simply feel the pain. I'm actually happy about that because they can use an image to start solving their own internal psychological obstacles, as am I. Another common comment is that they wouldn't be able to look at it all day in their living room because they don't want to go through the process of painful maturation with each look at the picture. Facing your pain everyday is hard, but necessary. I wish to help people face their deepest fears.

**In your pieces like "Generational Trauma" and "Stich my stigmas, with the tread of your veins," you reflect intense emotions and possibly personal pain. How do personal**



Almássy Krisztián  
Stich my stigmas, with the tread of you veins, again  
and again | 2020



Almássy Krisztián  
Generational trauma  
2023

**experiences influence your artistic process?**

Like most artists, I can draw a lot based on my own life and my journey of self-discovery. Countless times I sat in front of a blank piece of canvas and only managed to project a work from above the universe onto the paper, which later made me realize what was the meaning. My work is a self-healing process, I mainly work with my subconscious.

**You work in both digital and traditional mediums. What are the unique challenges and advantages of each for expressing your artistic vision?**

I started leaning towards digital painting and creations 5 years ago, mainly because during my university years I didn't have much time to sit down and paint. People think that painting is fun, but in reality, you are doing serious mental work and you can get really tired of it, so it's no wonder that you don't have the energy to create after a hard day at university. However, thanks to the Ipad Pro device, on which I wrote my university notes, I found a great program called Procreate and started to learn the processes of digital drawing. I always had my tablet with me, so it was easier to just grab it during a lunch break or draw instead in the middle of a terribly boring lecture.

## **Perrine Hernandez**

I am a collage artist, and I create worlds that are sometimes poetic, sometimes humorous, but always unique, using magazines, books, or leaflets that were destined to be thrown away.

### *Artist Statement*

Collage is much more than just an artistic technique; it is a rich and diverse means of expression that allows the artist to transcend the limits of simple fragments of materials and explore their imagination in a unique way. Through her meticulous and creative work, Perrine Hernandez creates pieces that captivate the imagination and touch the heart. She transports viewers into worlds of fantasy and emotion. Using glue and images precisely cut with a scalpel, this self-taught collage artist from Tours creates compositions that captivate and delight, inviting those who gaze upon them on a journey beyond daily reality. Her unique style, blending humor, surprise, wonder, and tenderness, reflects her artistic sensitivity and her ability to create visual worlds that deeply touch the heart and mind. Each of her works is an invitation to dream, contemplate, and discover. Her work, marked by originality and poetry, evokes wonder and offers viewers an unforgettable aesthetic experience. Her joyful daring and boundless creativity make each new piece a unique experience, where one is carried away by fantasy and good cheer.



# — Interview

## Evelyne Schuurman

**Could you tell us about the inspiration behind your performance work, "Intimacy"? How did your experiences of living abroad influence this project?**

Living abroad is exciting but comes with many challenges one must face. After the so-called 'honeymoon' face, you have to come to terms with reality. Every challenge you come across is a great opportunity to reflect on your own self and the values you carry in life. When you really involve yourself within a culture that's very different from your own, you might start to question yourself or you might feel misunderstood. For me, this led to questions such as: What am I doing here? What is it that I value most? How do I envision my future here? What is the connection with those around me? I felt a bit out of touch.

This made me put more thought and importance on relationships with others. I believe the essence of human nature lies within the ability to form connections with others. We all long for intimacy, connection and understanding. Reflections and experience over these years shaped the direction for my art making. I decided that I want to create works on a very personal level, deeply connected to how I make sense of the world and myself. It is a kind of quest of figuring things out, about my reflections and reactions. The performance work "Intimacy" was the first series I made in this direction. It was made at the time I felt the most lonely and vulnerable.

**The contrast between the warmth of an embrace and the coldness of the material in your performance is striking. What does this juxtaposition signify for you?**



Evelyne Schuurman | Intimacy | 2024

I love to implement some kind of contradiction in my works. For this performance, I opted for a cold material that not only stands in contrast to the warmth of the embrace, it also puts a clear space between the bodies. This could embody the lack of a deeper emotional connection, or represent the desire for closeness that's just a bit out of touch. As it is a very thin material, it makes us reflect on the question of how close we really are to one other, on a physical level, emotional level or even spiritual level? What is standing in between?

**How does the use of a moldable medical material enhance the themes of loneliness and belonging in your work?**

Even though the purpose was to record the physical embrace, I didn't want to just use any moldable material. The choice of material is a very conscious one, related to another time of struggle in my life. When I was diagnosed with severe scoliosis, I was made to wear a "medical corset" during my teenage years. This should have been the treatment that could have prevented a very invasive surgery. It was to be worn day and night, with it only being allowed to take off 1 hour a day. I hated it. It was a cold, hard plastic that left no space for me to breath or move. After a year, it didn't give the envisioned results, meaning that I still had to undergo the invasive surgery regardless. This was so devastating that it became some sort of symbol to me. A symbol of hardship, loneliness, of being de-attached from others, emotionally and

physically. It left a very deep impression on me. So much that I decided to not implement it in my own art creation for a long time. Which gives this performance art a double meaning for myself, it was the first time that I re-embraced this material, literally and figuratively. To come to terms with this time of my life, accepting it as part of myself.

**In "Intimacy," you explore the concept of recording bodily traces. What role does the preservation of these traces play in conveying your artistic message?**

I've always been inspired by the human body. I've made paintings recording different details of the body, different shapes and body movements starting from high school. Which is probably on some level also connected to having scoliosis, which made me more aware of my own body.

In the case of "intimacy", it has a double meaning. On one side, I wanted to visually record the bodily traces to emphasize the individual experience of both participants. The action of a hug might seem to have a singular meaning. Most people might interpret it as warm, comforting, a sign of closeness between two people. But we cannot know exactly what the other might be experiencing or thinking of. On the other hand, at the end of the performance we can only witness these bodily traces on the material. This object created through a hug is the materialized memory left of the action. It's a testament of a fleeting notion in time, and thus reflects on the fact that we have to cherish those around us.

**How do you see your cultural experiences in Belgium, China, and beyond shaping your approach to art and performance?**

I've always been interested in conceptual art and performance art. I believe my education is what shaped my approach to art the most. In Belgium, we have learned about art history through the western framework. In China, I've researched performance art of Chinese artists during the 1990's. Combined with my own personal experiences, I lean more towards a more "introverted", calm way of handling performance art. It doesn't always have to be very shocking to be powerful. I believe art is a way to show personal experiences and different worldviews, which other people might relate to.

**The performance creates a moment that is both intimate and detached. What do you hope the audience feels when they view these photographs?**

I hope the audience would be able to start to reflect on their own relationships with others. The photographs might lead the audience to think of people in their life that they got out of touch with, or with those that left. To appreciate time, memories and those around us.

**Living abroad often involves dealing with a sense of isolation. How do you personally connect with this**



Evelyne Schuurman  
Intimacy  
2024

**theme, and how does it appear in your other works?**

During these seven years in China, I've tried to build meaningful relationships with those around me, but still couldn't help feeling lonely. Even in the case of more intimate relationships, it still made me feel as if there was an unbridgeable "gap in between". This made me think of the essence of relations between human beings on a bigger scale. Living abroad can easily enlarge complicated feelings of loneliness, belongingness and isolation. But it also often tricks us, in the sense that we might start believing we won't experience these emotions back at home, which isn't the case. These are emotions that surround all of us, no matter where we are.

Through my work, I'm reflecting on these feelings but also reacting to them. I believe people should keep striving to form and maintain meaningful relations with those around them. Especially at a time where on a macro level, the distance between people seems to be growing bigger. We should not forget the things that combine and connect us all. For my next performance works, I will be experimenting more with physical touch, with communication through different languages, and understanding between people.

**Raahim Tariq** is multimedia artist blending animation, illustration, and traditional techniques like watercolour, acrylic, and pen drawing. His work merges realism with cartoon simplicity, creating lifelike portraits.

### *Artist Statement*

Inspired by the female friendships in his life, Raahim creates vibrant characters based on his companions, placing them in real-world settings that capture moments of girlhood and connections. Using a mix of traditional and digital styles, he incorporates trendy Gen-Z phrases, bringing his characters to life. This body of work celebrates the strength, beauty, and warmth of feminine bonds with youthful energy.

Raahim Tariq | Spilling The Tea | 2024





## — Interview

# Larissa Maxwell

### **What inspired you to create the "Worlds Apart, World's Together" collection, and how did the pandemic shape its themes?**

In late 2022 and early 2023, the world began to navigate life post-COVID. We all hoped for an end, but instead, we had to adapt to a "new normal" that felt anything but familiar. As we bounced between health orders, I observed significant shifts in the communities around me—people had changed. Our social skills, environmental awareness, relationship with work and pets, finances, and news intake were all evolving. Yet, in our rush to return to normal, I felt we hadn't fully processed these changes and losses. This show was created as an immersive experience to help communities reflect on and heal from the pandemic's impact—acknowledging, grieving, appreciating, and confronting what had shifted. Each theme was inspired by my personal journey and designed to resonate with viewers, encouraging them to find their own reference point. Hosted in a high-traffic public space in partnership with a prominent property developer, the exhibition was intentionally placed in a setting where, despite affluence and influence, we might not expect to see signs of struggle or suffering.

### **Can you tell us about your creative process?**

I tend to create in cycles of flow and restlessness. For months at a time, I feel a surge of creative energy, allowing me to produce whole collections with utter abandonment and freedom. During this phase, I find it essential to



Larissa Maxwell | Guarire Insieme | 2023

avoid the work of other artists, as I can be quite porous and risk engaging in mimicry, and need to focus on my own unique voice and process. However, when I least expect it, the flow state stops, and I shift into complete restlessness. The energy feels off, and my work begins to feel forced; I find myself roaming my house, frustrated and fidgety. This is the ideal time for me to step back, absorb the creative work of others, pick up art forms I don't engage in professionally (such as block printing), and rest. It's in these periods I wrestle through and refine my storytelling and conceptual frameworks for collections. I've learned to appreciate this part of my creative process and no longer fight it, but instead embrace it.

### **How do you decide on materials like mica, liquid mirror, and shellac burns?**

My work is a vivid and joyful exploration of materials that has been honed over time and requires a friendship with the unpredictable. Acrylic, in particular, is a medium with unique and sometimes volatile reactions to air, temperature, water, salt, and mica. It's a challenge to harness and direct these reactions, while also submitting to them when they occur, and I've spent years in exploration. My roots are in watercolor, and I bring those skills into my acrylic work. Over the last seven years, I've also started to explore encaustic as a medium, expanding my creative range to include heated



beeswax, demar resin, pigment, and shellac.

**In "Tra Questo Mondo e L'altro," (Italian for In Between This World and the Next) you reflect on the lives lost during the pandemic. How do you personally cope with loss, and what role does art play in that journey?**

In December 2022, we lost our family matriarch, my Nonna, Iolanda Violini. She was the central figure in my life, the one we called "grand central station," as she kept us all together and knew everything about everyone. By a measure of grace, her care home allowed us to spend her last days with her in person. Unlike many others, this loss was expected, and we had the conversations we wanted to have. However, a celebration of her life wasn't possible, and we were told that, due to the many losses, they were having difficulty locating her ashes at the crematorium.

She had gifted me my first art studio in her house, and after she passed, I was reminded of how she used to watch me paint, often for hours. She would be so quiet I would forget she was there until I would hear, "brava Larissa!". As I prepared for this show and spent countless hours in the studio, I found myself talking to her often. I hoped she would visit me and even humourously invited her to haunt me. She never did, but I had this feeling that she hadn't truly "left." It felt like she was still in a space between this world and the next, much like many others who had lost someone and never had a formal



Larissa Maxwell | Fiducia Istituzionale | 2023

ritual to celebrate that loss together. This piece reflects that experience and creates space for the viewer to process and let go of loved ones.

**In "Future of Work," you address the transformation of work post-pandemic. How has your own work routine changed, and what lessons do you think artists can take from this shift?**

In the past few years, I've integrated a more flexible schedule for myself—for example, it's okay to work on weekends, just not work both all week and weekends—and embraced AI as a helpful editor for my written work.

Some of us embrace change, while others fear it. But change is the only constant, and it's how we stay mentally young and agile. I encourage artists not to fear the future—we are the future. We bring a creative language the world needs to hear and, through the centuries and countless changes, not only survived but thrived. Let's not underestimate what we have to offer in a changing world, and remember, the world needs us to contribute what only uniquely we can.

**"Fiducia Istituzionale" raises questions about institutional trust. How do you believe art can contribute to restoring or questioning trust in society?**

Historically, art has played a powerful role in shaping, questioning, and opening up dialogue in society, and I think today is no different. We



Larissa Maxwell | Tra Questo Mondo e L'altro | 2023

creatives speak unique languages that can traverse topics in a visceral and meaningful way that brings a lot of value to society. I think it's our duty as creatives to use our voice to support our communities to engage in the world. Let our work open up hearts, expand minds, bring folks together, challenge power, and refine our collective character.

My piece *Fiducia Istituzionale* reflects on the pandemic and our shifting relationships with institutions, grounded in Dr. Jennifer Freyd's work on institutional trust, betrayal, and courage. Institutional trust refers to the confidence we place in the integrity, reliability, and effectiveness of organizations such as government, education, healthcare, businesses, and non-profits. Throughout the pandemic, in both my own life and the communities I belong to, the foundation of trust in these institutions was severely shaken. The communication and actions taken by institutions during the global health crisis were often confusing, constantly evolving, and at times based on incomplete information, all amid an atmosphere of fear. For many who trusted these institutions, questions arose about their competence and whether they could be relied upon. For others, the pandemic intensified feelings of uncertainty and disillusionment, revealing deep doubts about the ability of these institutions to guide us through the crisis. In some cases, these challenges divided families, professions, and entire communities. In retrospect, we understand that institutional responses were shaped by evolving data, leading to mixed outcomes.

As survivors, we emerged from the pandemic together, but now face the challenge of navigating fractured relationships with the institutions that shaped our experience. My work asks: How has our perception of institutional trust changed post-pandemic? Can trust in institutions that have eroded be restored? What will it take to regain our confidence? In a time when trust has been deeply tested, my work seeks to provide a space for introspection, healing, and the reimagining of a future built on renewed institutional trust.

**You have a unique combination of Italian and Scottish and Irish heritage. How do these cultural influences appear in your art, if at**

**all?**

I believe my emotional fortitude, passion, and intensity stem from both sides of my ancestry. I was primarily raised by my Italian family, and I have integrated Italian values such as vibrancy, "la dolce vita," generosity, and reciprocity into both my work and life. While I am not yet fluent, I've been growing my Italian language skills and, a few years ago, decided to name all my pieces in Italian as a way to keep the language alive. In recent years, I've connected more with my Irish and Scottish heritage, and in 2023, I had the opportunity to travel to Ireland to learn and work with some of the world's most prolific encaustic artists. This trip was incredibly powerful, as we engaged with land-based practices and materials. The insights I gained from this time have inspired a new collection for 2024, titled *Amore de la Terra*, a series of 2D encaustic landscapes currently in a public exhibition in Vancouver, BC, Canada over the fall of 2024.

**You are completing a Phd at the University of British Columbia on Ethical Storytelling. Do you consider yourself a storyteller through your work?**

Early in my career, I resisted storytelling. While there was always a story or process behind my work, I found it oddly exploitative when people asked for it. They wanted a piece of me I wasn't ready to give. This came up particularly with a piece I created about women in leadership within patriarchal structures. It was deeply personal, but I didn't want to repeatedly share my experiences with misogyny that informed the piece. I just wanted the title, *Rise Up*, to stand on its own. But viewers and collectors told me they didn't understand it. This feeling touches on larger themes of why I study ethical storytelling—who gets to tell a story? How do we share trauma-informed, truthful stories grounded in lived experiences? What does consent in storytelling look like, especially when a story escapes your control?

In 2021, something shifted. I produced a collection called *Over My Shoulder*, reflecting on my relationship with those who view my work from over my shoulder. Acknowledging that

interaction was surprisingly freeing, and I became more intentional with what I shared. I created an audio tour with stories, experiences, and family history that viewers could listen to as they explored the show. It was on my terms, and the impact was profound—viewers were deeply moved, some even to tears. This marked my first experience with intentional, consensual storytelling, where I chose to give the story, rather than feeling forced to share it. My agency and voice had shifted.

In 2023, my Worlds Apart, Worlds Together

exhibition reached its largest audience, and I wanted to create a unified story experience. I didn't want people to just look at art for a few minutes and leave. I wanted them to linger, to engage, and to connect with the pieces and their own lives. I developed another audio tour, which was listened to over 3,000 times. I was overjoyed reading emails and notes from people who shared their responses and stories with me. I now see my work as a branch of my personal storytelling and feel empowered to expand these curated experiences in the future.



Larissa Maxwell | Solitudine | 2023



Larissa Maxwell | Futuro del Lavoro | 2023



Larissa Maxwell | Nascita | 2023

**Aniima Illussiya** is a professional photographer who has ventured into the captivating world of creative AI pictures. Born with an insatiable curiosity and an inherent passion for visual storytelling, Aniima's journey has been one of relentless exploration and pushing the boundaries of imagination. Fascinated by the potential of artificial intelligence and its impact on various industries, Aniima saw an opportunity to merge her two passions. She embarked on a mission to harness the power of AI to create visually stunning and conceptually intriguing works of art. Aniima's specialization in the making of creative AI pictures opened new avenues for self-expression and innovation. She pushed the boundaries of traditional photography, using AI algorithms to generate unique and captivating images that blurred the line between reality and imagination.

### *Artist Statement*

My artistic journey has been fueled by a commitment to pushing creative boundaries and exploring new dimensions of storytelling through visual art. Each piece I create is intended to resonate on both an emotional and conceptual level, aiming to transport viewers to spaces where they can connect with deeper parts of themselves. I strive to create work that sparks curiosity and challenges conventional ways of seeing the world, often blending elements with personal narratives and universal themes. My dedication to my craft is reflected in the countless hours I put into experimenting with new techniques, materials, and mediums, always looking to bring fresh perspectives to my art. I see art as a bridge between people, a way to inspire conversations and shared experiences.





# — Interview

## Szymon Szcelc

**Could you describe the initial concept behind your graphic novel project? How did the idea come to you?**

At the very beginning, the main impetus for working on this graphic novel was preparing for my master's thesis. As part of the defense, I prepared the first chapter of this album. This was many years ago, and I've been developing the album in various directions depending on my mood and circumstances. Fragments of the album have appeared in different anthologies and zines. Aside from academic expectations, I've always been interested in themes related to the condition of organic humans in the contemporary world we live in. The science fiction setting provides an excellent context for contemplating where all of this is heading.

**How does your experience working in computer games and animated films influence your approach to storytelling in comics?**

I have certainly learned greater precision in depicting specific scenes or situations. In comics, games, and films, it's crucial for the creator to be able to maintain focus on the work for a long time. Such projects aren't created through a burst of inspiration; they require

consistency, patience, and long-term commitment. Over time, I also learned to think more about the entire project rather than just a single sequence or even one frame. Creating works like these is a process that demands focus and perseverance to ensure the overall vision is achieved.

**Your graphic novel explores existential and philosophical themes. What specific aspects of human existence do you find most compelling to portray?**

The story subtly touches on several existential issues, from fundamental ones such as the condition of the individual in relation to the condition of society, the search for meaning in everyday routine, to the alienation of individuals, especially in growing urban environments. These themes are intertwined with the development of technology, urbanization, cultural diversity, and their impact. Economic potential in relation to the humanistic value of the individual is also explored.

**The city in your graphic novel is inhabited by diverse species from across the cosmos. How do you use these characters to reflect real-world societal issues?**





The UFOs serve as a way to lightly touch upon issues of migration, as well as the challenges and anxieties associated with cultural diversity and the integration of different groups within society. We also address topics such as social stratification, the dehumanization of alien newcomers, and problems arising from overpopulation. In the later parts of the comic, we gradually reach some of the underlying causes of these situations, including expansionism, the industrialization of every habitable corner of space, and the excessive exploitation of resources.

**Cyberpunk is a central theme in your work. What aspects of the genre fascinate you, and how do you incorporate them into your visual storytelling?**

I wouldn't say that cyberpunk is a central theme in my work, but I certainly enjoy the genre and its aesthetics. The electrifying and formally as well as stylistically eclectic elements reveal a disturbing vision of humanity's development, towards which one might get the impression we are inevitably heading.

**The combination of humor and fear is a unique balance in your work. How do you navigate these**

**contrasting emotions in your narrative?**

It seems to me that in the world around us, especially in media messaging but also in interactions with other people, there are many situations so devoid of logic, reason, or goodwill that it's easy to fall into a sense of uncertainty or even fear. This happens across the full spectrum of human activity—from going shopping, where one can feel overwhelmed by the number of people, the sheer range of available choices, or interacting with self-checkout machines, to global social unrest, which might suggest we are standing on the edge of a precipice, with another abyss waiting just beyond. So, the only way to cope with it all each day is to highlight the absurdity of these situations and laugh at them.

**Having run a comic book publishing house and a comic art gallery, how did those experiences shape your current approach to creating comics?**

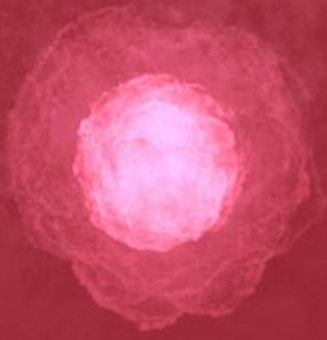
To be honest, this experience exhausted me to the point where I lost the desire to work on my graphic stories for several years. Instead, I focused on creating video games and animated films.

My name is **Svetlana Malysheva**. I am an illustrator, graphic designer and artist living in Warsaw. My experience includes 7 years of experience in creating illustrations for websites and publishing houses. Now my art is focused on empowering women and inspiring self-reflection. I'm inspired by various types of art, mythology and nature. Through bold, surreal illustrations, I explore themes of identity, self-discovery, and emotional freedom, often highlighting powerful female figures. I use vibrant colors and symbolic elements to challenge societal expectations and celebrate the beauty of authenticity.

Svetlana Malysheva | Liberation | 2023







**Wade Anthony** is an artist from Vancouver, Canada. His works explore images and scenes inspired by the beauty of classical antiquity through a contemporary lens, seeking to marry the richness of maximalism with the freshness of a form that is stripped down to its essentials.



Wade Anthony | Goddess of Light in a Sheer Dress | 2024



WA

## — Interview

# Kennedy Lee

### **Can you tell us more about how your background in mass communication influences your art?**

I think that through mass communication you can find creativity in different ways. Even if it's not always visual art, you can absolutely be creative through writing, film, radio and advertising. Both art and mass communication are similar in that you have a message or information that you want broadcasted to an audience. It absolutely influences my art by providing inspiration through books, television and movies. Particularly with reading I think it's one of the best tools for visual artists. It gives you so much practice by making you visualize and use your imagination to picture what's going on in the story and what it would like for you.

### **How did growing up in West Texas shape your artistic vision?**

Well I grew up in a little town in Oklahoma but have lived in West Texas for the last 10 years. I'm definitely inspired by both though, I think that the subject matter I like is very influenced by both. In Oklahoma, and during my childhood I was very lucky to always be around my grandparents. I remember my nana and papa always had coffee cans and were always growing plants which has inspired a few of my artworks as well as my grandma and grandpa, who always



had animals like cows and a variety of birds which show up in my paintings too. In Texas, I take a lot of inspiration from my surroundings like desert landscapes and cowboy culture.

### **What inspired you to start exploring the juxtaposition of mundane objects with surreal, bright colors?**

I really like the duality between the two. That everyday objects and mundane things should just be boring or that they should only be done with realism and instead adding their opposite. I get really inspired by finding a concept that can be looked at two ways and trying to artistically represent them both.

### **How do you choose the subjects or objects that appear in your artwork?**

I get inspiration from a variety of very different subjects and objects. A lot of the time with portraits it's usually people that are close to me or people that I find very visually intriguing and interesting. I've done a few of my husband who I am always around and see the most. With objects found in my paintings I like to include my surroundings and sometimes things I grew up

around.

**Your work combines vibrant colors with everyday themes. What emotions or messages are you hoping to convey through this contrast?**

I think that combining vibrant colors with everyday themes makes the viewer look more at the emotive colors being used as well as the subject because instead of representing realistic values it's more unexpected. I also visually like the look of more high contrast artworks in addition to adding more surreal or dream-like elements. I hope the message conveyed in my artwork is that nothing is just ordinary and that anything can be made unique and vibrant.

**Do you have any particular artists or art movements that inspire your surreal style?**

One of my favorite artists is Maggie Taylor, her

art is so interestingly layered and also beautifully constructed. She creates, finds and combines together these digital images that create such a playful and sometimes dark artwork that you always want to take a second look at. An art movement that inspires me is Fauvism. I love the strong use of color and the vibrancy of paintings created by artists like Henri Matisse.

**Since starting full-time as an artist, how has your creative process evolved?**

My creative process has evolved a lot now that I make art full time. In the beginning I would only work on one piece at a time and in the end rush myself to finish so I could start work on my next idea. Now I take my time with each artwork while keeping myself more engaged by switching from different projects. I also work more on a schedule and set aside time to plan and draw for a day or two then paint until I reach a stopping point.

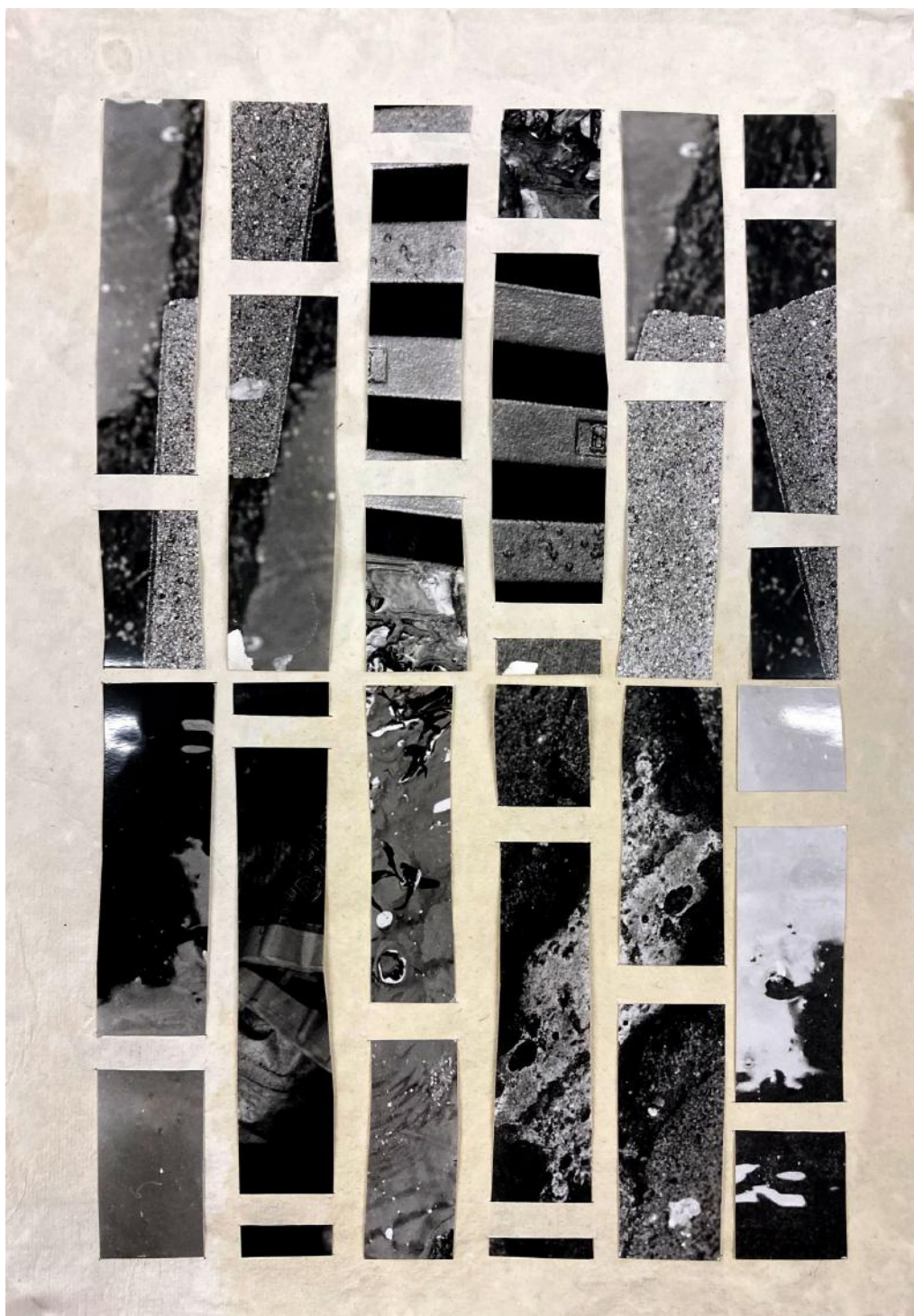
Kennedy Lee | Dreamer's Point Of View | 2023



Kennedy Lee | Past, Present, Future | 2023



**Bára Finnsdóttir** is a Berlin-based designer and artist with a Bachelor's and Master's degree in Textile and Material Design from Weißensee Academy of Art Berlin. Her work is characterized by an organic aesthetic and nature-inspired themes, reflecting her commitment to sustainable materials and practices. Bára's artistry predominantly unfolds through paper and textiles, where she employs various techniques and often colliding these materials together. Her fascination lies in exploring and recontextualizing materials, with a deep interest in the transformation between two-dimensional and three-dimensional structures. Her concepts often delve on the theme of contrasts between city surroundings and nature, highlighting it in form and materiality while also revealing what connects them together. She exhibits her work regularly in Germany and Iceland, engaging audiences with pieces that speak to the textures and forms of her surroundings. In addition to her solo practice, Bára is one-half of Atelier dittó, a Berlin-based design and art duo specializing in art direction, branding, and experimental installations.



Bára Finnsdóttir | Interweavings of some kind of nature No.1 | 2023



# — Interview

## Elena Lomas

**Your work often involves upcycling and reusing materials from your own wastepaper bin. What initially inspired you to focus on sustainable collage art?**

Analogue collage has always been a part of my professional and personal life. Two years ago, I started creating collages every day and am continuing this ritual. I have participated in regular collage workshops and masterclasses. All these activities have accumulated lots of paper offcuts. I decided to use them and started to work on the series from the wastepaper bins last year.

For the University of Southern Queensland 2024 Exhibition Telling Tales: Person-centred Narratives in Art, I produced the body of work From Paper Bin (images below) and selected my work from the past few months and from last year to exhibit. I continue my experimentation on how to upcycle and reuse materials. One day, I would love to play with old posters from the streets of Paris, Berlin and New York if I had a chance to have them in my studios. I am also open for collaboration projects and the opportunity to create with likeminded creatives.

**How does your process of cutting, arranging, and gluing influence the final story you aim to tell in each collage?**

I am introducing an element of chance for the randomness in use of collage materials, which often results in unexpected possibilities. As I cut out and



arrange different collage elements, unplanned connections and stories can emerge organically. Instead of a predetermined idea, this technique allows me to be creative on the spot. Placing different images and elements next to each other can create completely different meanings and associations. Taking images out of their original context and placing them in a new collage setting allows me to reimagine and reframe their meaning within a new visual story.

**Can you tell us more about the themes or ideas you explore through the reconfiguration of these paper fragments?**

For the Paper Bin body of work, I let the materials tell the new visual story with a minimal interruption of themes. I may have a general idea on what background colour to use. However, a slow process of creating work is very meditative. I deliberately glue each piece without estimating if this is the best place for it. This makes it possible to use visual connections to explore intricate concepts.

**As someone working on a PhD in Creative Arts, how does your academic research inform your practical collage work?**

As a Doctor of Philosophy provisional candidate, I am working towards my confirmation of candidature. I am participating in a community of practice with local and international analogue collage workshops and masterclasses as part of my academic research to



Elena Lomas | From Paper Bin Three | 2024



further develop a creative connection and expand my collage portfolio. The academic research is elevating my skills and assisting in developing new knowledge which stimulates my ongoing development as a lifelong learner and scholar.

**What role does intuition play in your creative process? Are there specific moments when you allow instinct to guide the arrangement of materials?**

I often rely on intuition when I choose collage materials. I gravitate towards images or textures that resonate with me without necessarily knowing why. The placement of elements within a collage is often guided by my intuitive sense of balance, rhythm, and visual harmony. I might follow a "gut feeling" to combine seemingly unrelated elements, leading to surprising and meaningful juxtapositions. My process of knowing when to stop, and the decision that a piece is "finished," is often based on my intuitive feelings rather than a predefined set of criteria. I do incorporate unplanned elements or "happy accidents" into my work.

**How do you feel about the current movement towards a paperless society, and what impact do you hope your work has in response to this trend?**

I accept digital technology. In my opinion, the paperless society concept has its own place in business, education, and other areas. However, in my own creative art practice, after a long day in front of computers or very early in the morning, I want to feel my materials. I want to flip through discontinued journals and magazines to select images and words and cut them out with my favourite scissors and glue them with the best glue stick in my journal or on colour background paper.



Elena Lomas | From Paper Bin Two | 2024

Without glamorising the handmade/analogue approach or minimizing the role of digital technology, I want to remind myself of how important it is to create/produce something with my own hands. As humans, we are connected via our senses. This is why I am not using digital creative technology in my art practice and favour analogue/handmade collages for developing the body of work.

**Could you share more about the significance of colour and composition in your collages, and how they contribute to the emotional impact of your pieces?**

I love to bring positive energy of colours into my life and into my art. The interplay between colours and composition can greatly impact the emotional resonance and meaning of my collages. I do consider the colours and compositional aspects of my artwork, which communicate positive intended ideas and potentially evoke specific responses from the viewers.

Elena Lomas | From Paper Bin Four | 2024

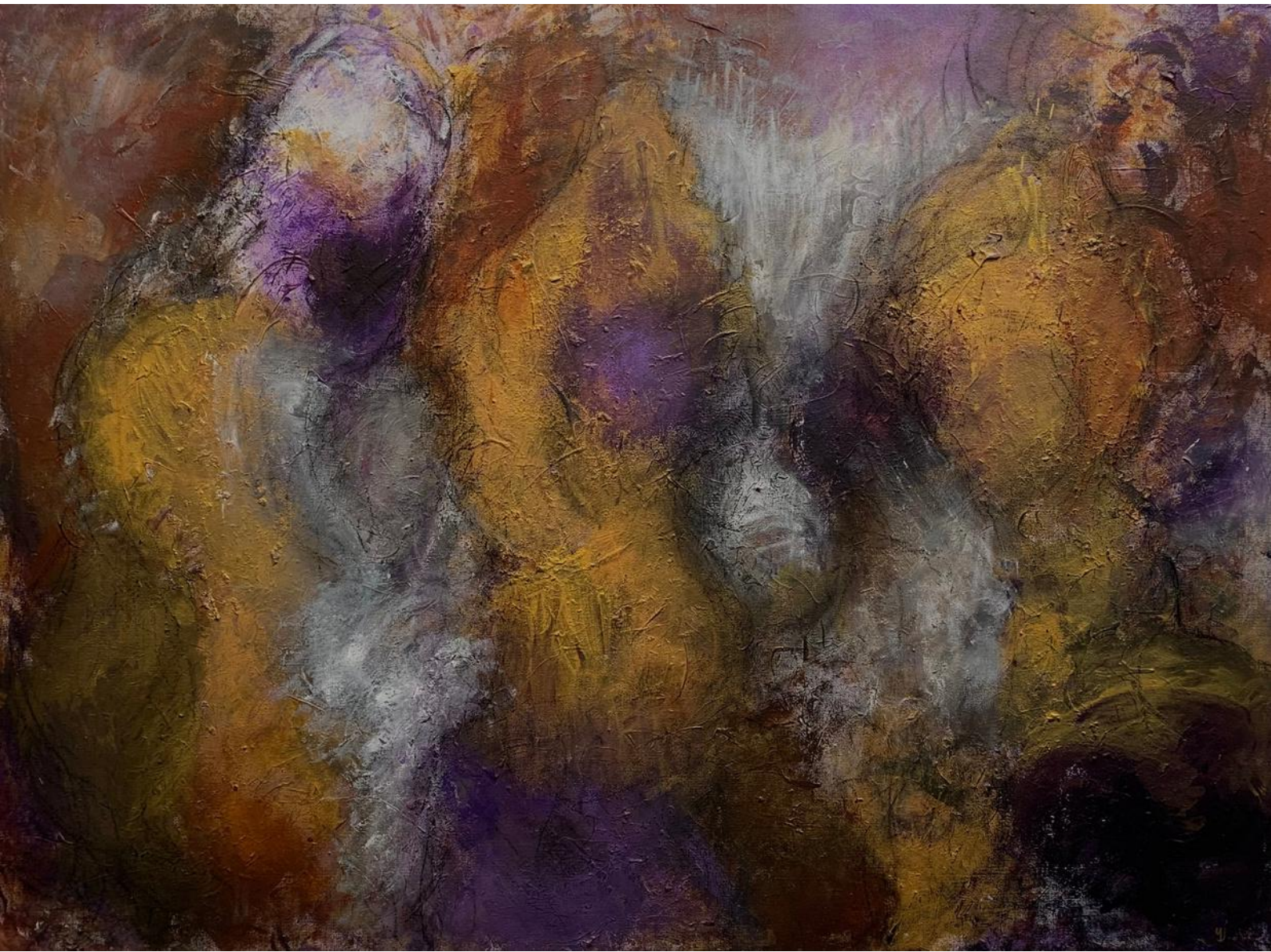


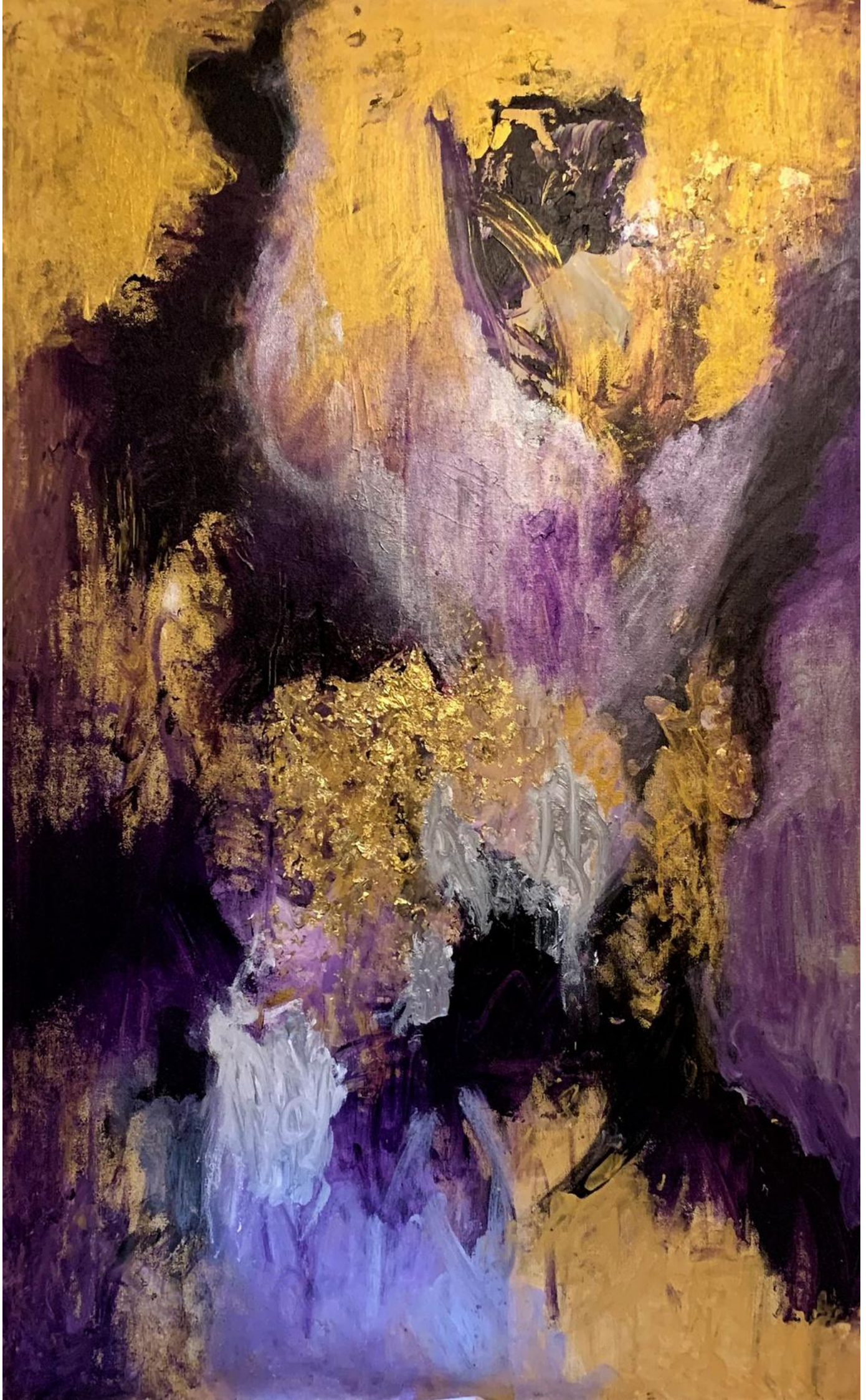
**Yasmin Bussiere's** work as a mixed-media artist began later in life. She grew up in Chicago listening to stories of cultural and plotical upheavals spanning from Europe to Asia. Traveling to faraway places became a driving force. This became a reality after studying Interior Design and moving to France. Her work experience there and in other countries was varied. But a journey began into a new world of cultures, panoramic scenery, and architectural wonders. Upon returning to the States after a long absence Yasmin started expressing reflections on paper. Her pieces inspired by the Middle East were part of a show in 2016 in Virginia. A break in creativity occurred soon after for a job opportunity in China. Upon returning to the States she picked up her creative process again. Her solo show "Eastern Light" in July 2021 at the Art League Gallery, Torpedo Factory in Alexandria, VA ( subject of an article in the Washington Post) was followed by a group show "Interconnecting Lines" at The Artio Gallery in New York in 2023. After moving back to France last year she then participated in a show at The Holy Art Gallery in Paris.

### *Artist Statement*

Art is telling stories of personal experiences, reflections, and legends. Alchemy, the science and philosophical movement searching to transform base metals into gold inspired my recent pieces. This practice when began in the 8th century spread to Asian and European worlds. The blending and clashing of natural elements and mystical figures move through space. Gold leaf, metallic paints and pens, and the use of purple reflecting spirituality all come together.

Yasmin Bussiere | The Awakening | 2023





Yasmin Bussiere | Fabulous Beast | 2022

## **Hatice Serce**

I am a Turkish artist and a graduate of Pamukkale University's Faculty of Fine Arts. I work in various fields of art and have had the opportunity to study different cultural arts while living in Myanmar, Thailand, Vietnam, and Romania. I actively engage in personal art projects as well as volunteer art initiatives.



## — Interview

# Michalina Pasierbska

**Your diploma project, "Is that what we see is what we truly believe?" combines textile art with LED light. What inspired you to use these materials, and how do they contribute to the message of the piece?**

I decided to work with textile art because it conjured up my memories from childhood, when I had a little loom and my mum taught me to crochet. I wanted to dive into the field of textiles. LED's smooth, artificial surface is a contrast to soft structures of textiles. The textile body is inspired by nature, the LED is something from a different world, but together they create an artwork which goes beyond the tradition of textile art. I titled my work with a question because during creative process, people approached me and asked: what is this? When I answered them, they were disagreeing. Every person saw something different, so I decided that this work is about our innate thoughts, what we have in our minds and what we see, but is it actually true?

**You quoted Zbigniew Herbert's poem for your work "The most beautiful is the object which does not exist." How does Herbert's philosophy influence your art?**

Zbigniew Herbert's quote gives a powerful meaning to a simple object, an original NYC postcard from 1997. This work is about noticing changes, small and dramatic ones, such as 9/11. My ready made states, that the world has never been the same ever since. Everyone, who lived then, remembers in details what they had done on this day, which is also an interesting aspect for a person, who only knows 9/11 from history, a tragic one.



Michalina Pasierbska  
Is that what we see is what we truly believe  
2024

**In your piece "What it takes to see 24 milliseconds?", you transformed a sound wave into a 3D model. Could you share more about the process and the idea behind this transformation?**

"My wave" as I call it, responds to a theme "Packaging made not obvious". Music has been an important part of my life, so I wanted to make a packaging for a sound. Sound can be only visible on a diagram and sound waves take space, so it's like a already existing invisible sculpture.

**You've recently organized workshops for elderly people. What impact did this experience have on you, and how does intergenerational dialogue influence your art?**

This experience has made me realise something about myself, that I enjoy explaining art to others and show it from a different perspective. Making art is about confidence, then you can do anything because when you know everything is possible. This what I was trying to pass on elderly people, that they can also be creatives.

**You are also involved in the art festival "Sztuka6." What was your goal with this event, and how do you see your role as both an artist and organizer?**

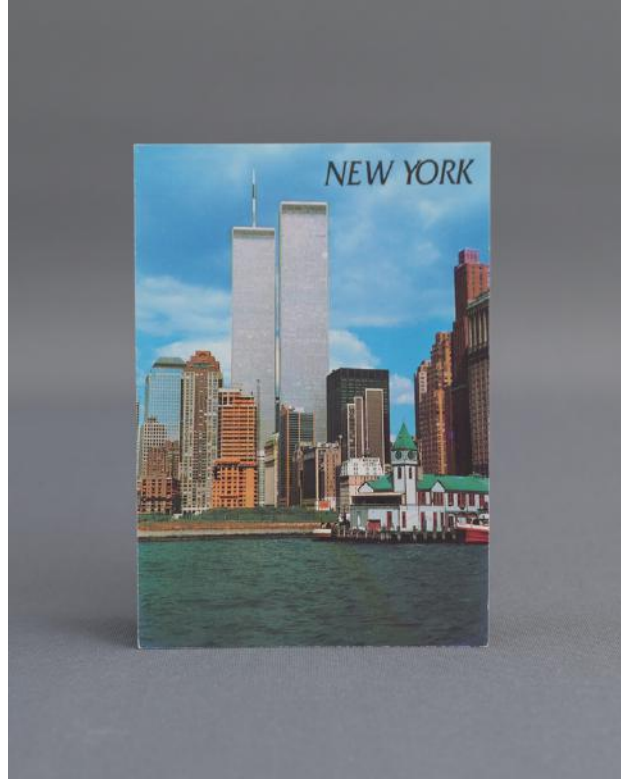
My main goal was to revive our high school's tradition after covid pandemic. Our last year's success, has led to a big event this year. Being an artist and an organizer is actually an interesting experience. I enjoy being a manager, creating an exhibition from others artworks and organizing lectures and meetings with creative people is an interesting experience and mind opening.

**How has studying at the Academy of Fine Arts influenced your creative approach, especially in the field of sculpture and installation?**

I'm during my first year at Academy of Fine Arts, so I just started, but besides that, I think it gives me opportunities to experiment with installation, sculpture and moreover, meet new people.

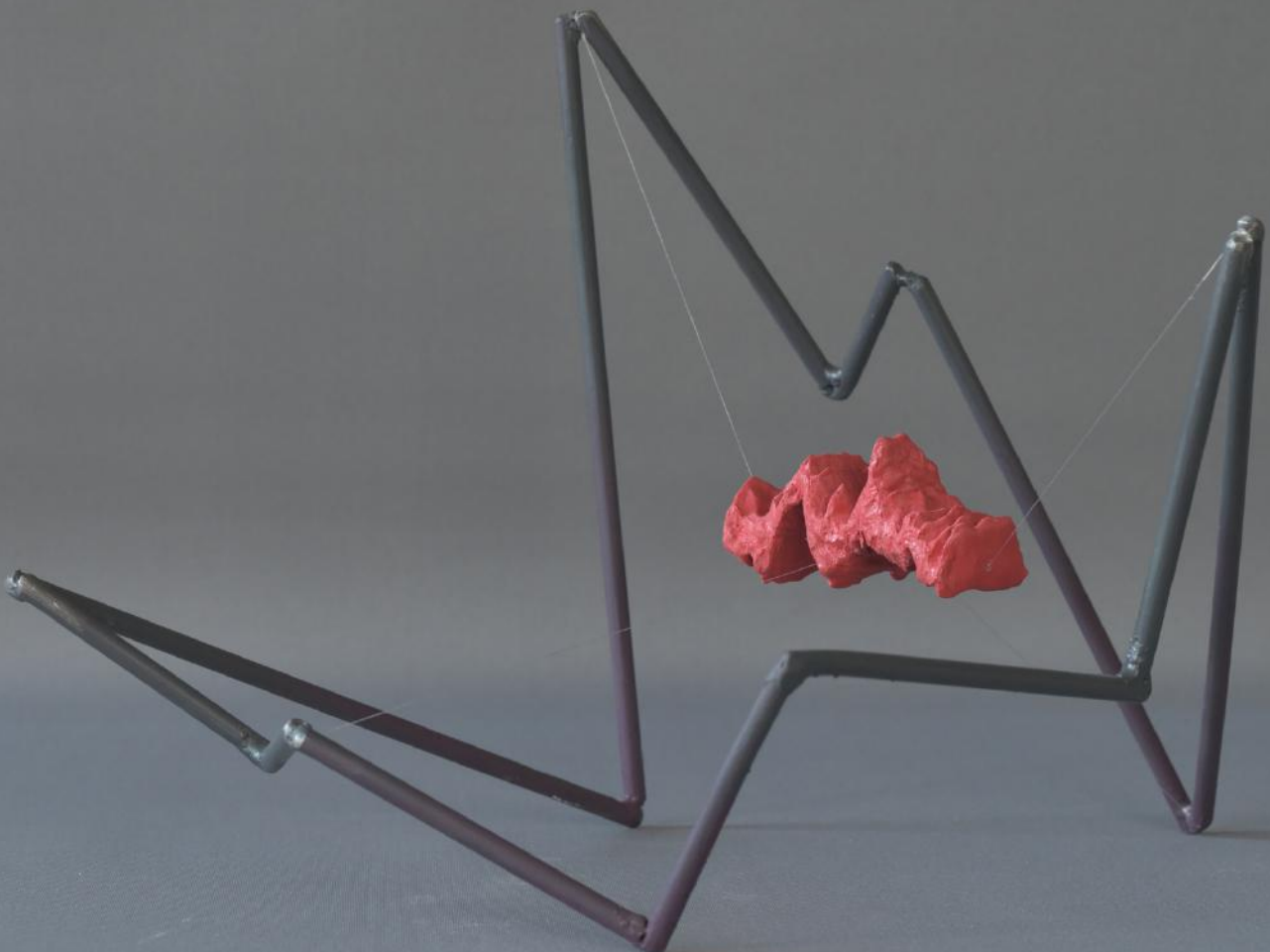
**You work across various media, including textiles, sculpture, and video. What motivates you to explore such a range of artistic forms, and how do you choose which medium to use for each idea?**

Sculpture, video and textiles are indeed various media,



but for me what they all gave in common are their spatial forms. All of them need light, space and composition to start being an artwork. I don't particularly choose which medium I will use for each idea, I just think about what I desire to say and how am I going to do it. Whether it's a film, what story I want to talk about, sculpture and textiles - what do I want to explore in materials and what message I convey.

Michalina Pasierbska | What it takes to see 24 milliseconds | 2023



London and Valencia-based artist **J. Kesin** was born in Hamburg, Germany, where he lived until 1999. During the 1990s, he spent significant time in Russia and Central Asia, experiences that deeply influenced his artistic vision. Kesin holds an MA in Applied Cultural Studies from the University of Lueneburg, Germany, and further refined his practice through three years of painting studies with artist and lecturer Sibylle Werkmeister in Valencia, Spain. Primarily working in oil and acrylic, Kesin creates abstract and associative works that span subjects from the autobiographical to literature, sociopolitical themes, and current events. Influenced by the concept of simultaneity in Analytical Cubism, he uses sequential layering to build narratives that evolve over time, weaving together diverse points in time, protagonists, emotions, and elements of the physical world. This dynamic approach invites viewers into a layered interplay of form and meaning.

#### Artist Statement

In my work, I explore the complexity and depth of subjects through layered compositions, with each layer representing a distinct facet or moment in time. My artistic journey is inspired by Analytical Cubism's principles of deconstructing objects to present multiple perspectives at once. However, while Analytical Cubism aimed to reveal the objective truth of physical forms, my approach is subjective, extending to non-physical dimensions of experience and meaning. In my Mediterranean series from 2024, I examine transformations and movements in the region. Each piece was developed simultaneously with others in the series, creating an interconnected body of work that offers multiple, layered perspectives on a shared theme. Through sequential layering, I build narratives that unfold gradually, capturing evolving thoughts, emotions, and perspectives. This approach highlights the rich tapestry of subjective experiences, emphasizing ideas and connections over aesthetics, in line with conceptual art principles.



J. Kesin | Cadmium Crossings | 2024





**Ana Pinho Vargas** is a Portuguese artist, photographer and painter based in Vila Nova de Gaia, Porto. She has a master's degree in photography from the School of Arts of Portuguese Catholic University in Porto in 2022 and a bachelor's degree in photography and visual culture from the Faculty of Design, Technology and Communication in IADE European University in Lisbon in 2019. Ana comes from a family of musicians, her father a pianist and composer and her mother a harpsichordist and music teacher. Also, her twin brother, a double bass player in Hamburg Symphony Orchestra. She studied music from a young age, starting with violin and then the piano and harpsichord.





Ana Pinho Vargas | Silêncio | 2018

## **"Silêncio"**

"Look at everything. Don't close your eyes to the world around you. Look and become curious and interested in what there is to see."

John Cage - "Silence - Lectures and Writings"

This series of images is a reinterpretation of a musical archive, capturing an intimate visual language. A nostalgic look emerges from the shapes and textures of the paper, reconstructing reflections of memories. I think about the image musically, trying to create times, rhythms and even harmonies from it. The search for different melodic forms acts as a means of abstract self-representation, where I record my reality. In order to provoke the curiosity of those who come across these works, I leave the music present within these scores unrevealed as well as their rhythms and melodies. The intrinsic and close connection with music, an evocation of memories in my family environment and a fascination with musical scores and writing make this series a set of fragments that I think are part of my own identity. This work was exhibited in X`18 Exhibition, Mute Gallery in Lisboa, 2018 and will be exhibited with Leonardo Collective, at Matiz Art Gallery in Barcelona in November.

## — Interview

# George Oates

**Can you describe your approach to layering in your work? How does it relate to the themes of communication and expression?**

I think my interest in layering comes from the ways that we as people interact in the world. I think communication, for a start, works on so many different levels simultaneously, apart from just the words that are coming out of our mouths. Our insecurities cause us to react and colour our communication in ways we are not even always conscious of in the moment; we communicate with body language, with inference, with subtext. Even knowing yourself is a lifelong journey that will never completely be answered. I think layers are intrinsic to every aspect of being human, I suppose. I think we often default to simplistic readings of people, whereas in reality we are incredibly complex.

**How has your background and childhood influenced the themes you explore in your art, particularly the indirect forms of communication?**

I was raised in the Anglo-influenced side of New Zealand culture and I think the particulars of this culture have had a lasting effect on my life. I've always said that communication in Anglo culture, both in Britain and in the colonies, is the art of talking about everything except the thing you're trying to say. People don't die - they "pass away", you don't ask someone to pass the salt, you ask "if they wouldn't mind". It's a way of avoiding feelings, a faux-politeness in the place of genuine and authentic interactions. I grew up in a house



where nothing was said explicitly, rather communicated through shame and unwritten rules. Disapproval was the biggest teacher, much more potent when wordless than being verbally told off. This subject is definitely one of the most tangible connections from my personal life to the layers I use in my artwork and it's one I find endlessly fascinating.

**What role do words play in your paintings, especially when they are partially obscured or crossed out?**

Text for me is primarily a visual element, a visual aspect of the painting, rather than the focus necessarily being on the meaning of the words themselves. That being said, I am of course aware that by including text in my paintings, it's also going to be read. The words are often my thoughts at that exact moment in time, added while painting, rather than pre-planned or taken from another source. Sometimes I comment on the painting I'm currently making, a line, a colour, a feeling. I obscure or cross out words when I feel they aren't working, or are no longer relevant to what the painting has become.

**In your paintings, some elements appear and**

**disappear. Do these visual shifts represent specific moments or emotions in your life?**

I paint very intuitively, I don't plan what is going to appear or where I'm going to go, I discover these things in the process of working. Visual elements of my paintings don't generally refer to specific moments or emotions, at least not intentionally.

**How do you feel about the interaction between textures and words in your paintings? Do you aim for harmony or tension between these elements?**

I think how I feel about this is actually already present in your question - I think the balance between a kind of harmony and tension is actually a key element in all facets of my work. I think the thing I constantly search for while I work is the perfect balance between all the different elements, words and textures being two of those elements. I try to find what I think the painting needs at that moment.

**How does living and working in Berlin influence your art? Have you noticed any changes in your style or themes since moving here?**

I think it's influenced my art in the sense that it's let me make it, ha... Ten years ago I lived in London, which I loved, it was so creatively

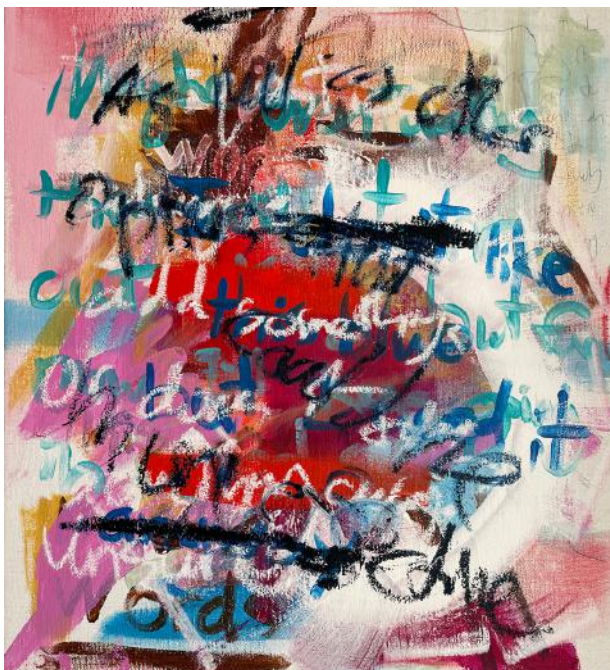


George Oates | Pink Purple Black | 2024

stimulating, but it was impossible for me to be an artist, I only had time to work a job. I had no time or money to paint. Berlin is more expensive than it was but is, I think, still a completely different experience than trying to be an artist in Paris, London or Milan, for example. New Zealand can also be socially conservative and provincial in a lot of ways, people don't think being an artist is a "real job" (whatever that means), rather something for eccentrics and outcasts, so having art be something that's considered a valued and normal part of society here is definitely refreshing. I don't know if Berlin has really influenced my style or themes per se, but being here has allowed me to work regularly and thoroughly develop bodies of work to a point I wouldn't have been able to otherwise.

**Can you elaborate on your choice of colors, particularly your use of blue and red in many of your works? Do these colors hold specific meanings for you?**

My use of colour is something I do very intuitively. I can't say exactly where it came from, but it's been a constant feature of my work for as long as I've been painting, regardless of the subject matter. I think I find colour very expressive, it's just something I'm drawn to. The colours don't have specific meanings or symbolism for me, rather they just fit with the painting that I'm working on. I often start paintings with a colour, rather than an idea or concept, and work from there. I don't consciously plan out specific colours for paintings, rather see where the painting takes me, what I feel like it needs to keep going.



George Oates | Dont Like This Blue | 2024

## **Viola Wright**

Viola's art depicts natural forms from within our world and beyond, ranging from delicate water droplets to the shining stars. In particular, she is deeply interested in the human and spiritual connection to the night sky. She loves to think about how we came to be and how beliefs relating to celestial life forms have evolved throughout time. Viola has spent time contemplating the movement between soul-and-being as well as our relationship to space. She explores her ideas through painting, drawing and digital art mediums. From the Mornington Peninsula, Victoria, Australia, Viola is keen to continue using the land and sky as inspiration for her pieces.

### *Artist Statement*

Her series of stylistic dancers delve into the world of human figures - the wiring of the body. This one in particular demonstrates the poetic spirituality of the female poise. Pink is a colour of softness but also strength, reflecting on and changing the perception of femininity.



# — Interview

## Agnes Durbet

**Can you describe your journey as an artist and how your family background has influenced your work?**

I was lucky enough to be exposed to art at an early age by my mother. Her own father was a respected writer and lover of the art. My father was more on the scientific side. We had an extensive library at home and when you are too young to read you absorb knowledge by looking. Visual art is a start and it captivated me. Mythology which I never really differentiated from religion intertwined into philosophy while at school and literature while at home. I loved stories and feelings. Reality was a fairytale and vice & versa. I dived into color like they were dramas.

We didn't go often to the capital (Paris) but when we did my mother made sure we visited new galleries, museums or exhibits, sometimes theater. It was the only thing I appreciated from this city who was so gray and sad.

My senses were always alert even if I didn't show it and I feasted on thoughts, stories, movement in 2 D, 3 D or in writing.

**You mention a resistance to conventional education; how has that shaped your artistic style?**

I absolutely hated teachers and school. School was for me where you die. I was bored, ostracized, diminished



Agnes Durbet | Balade 9



Agnes Durbet | Vanity Fair

and put down constantly. I had no time to waste and school was a waste of time. I can't recall anything I learned at school. Year after years the gap was insurmountable.

I started to create images very late in life because before the age of 46 I was too unsure and my self-esteem too damaged by education. As a woman, I think it is hard also to detach yourself from the need to please others. In art you have to not be hurt by what others dislike about you. It takes time...a lot of time (the same one which was wasted in school).

**How do you define beauty in your work, and what role does it play in your creative process?**

Beauty is a feeling, nothing else. I love paradoxes and storytelling and I try my best to translate them in my images. Art is a mirror, what you like or don't like is very much linked to what you enjoy or reject from yourself. The story may not please you sometimes and beauty in general isn't art.

**Your art intertwines surrealism and neoclassicism. How do these movements inform your compositions?**

The surrealism is the storytelling part, a message in a bottle, the neo classicism is more about the flow,



elegance and the harmony.

**Can you explain your creative process when capturing fleeting moments in your photographs?**

My first photographs were from industrial sites because I felt a feminine tragic presence in the underground city of Sydney. It is a place where men work. I was working with men there and I never saw a woman underground. I needed the contrast, I was following a ghost and I enjoyed every bits of it.

I live now in a natural paradise without gender. It is empty and beautiful so I am trying to go beyond the beauty. Photographs are not for me limited to be the official witness of what our eyes can see, they need to go further. Further than the postcard. Journalism is a good example even if my images cannot be further away from journalism. In journalism photographs try to tell a story by emphasizing on feeling and playing with light. I play with dreams and over impose them on sceneries.

Agnes Durbet | Balade 1

**What inspired you to explore mixed media alongside photography and painting?**

I started painting this year. I like to play with rough textures so I use mix media on my canvas. As a child I was fascinated by the concept of "non finito", a sculpting technique meaning that the work is unfinished. I always liked the result more than when the sculpture was complete. I tried this on my painting. It blurs the gap between reality and imagination like in my photos.

I am also exploring mixing photographs and painting.

**How does living and working in both Australia and France impact your artistic perspective?**

I live in Australia. It is a beautiful country but very challenging for artists more so than Europe. Even if I was born and raised in France I immigrated twice in my life. I first went to Canada for 26 years after post-secondary education and immigrated to Australia 12 years ago. Canada was an easy integration, Australia was more difficult for personal reasons. The Australian challenge pushed me to create and I finally did.



**Carlotta Schiavio** aka **YaTii Talisman** is an innovative mind in contemporary multimedia arts. Born in Bologna, Italy, and raised in Addis Ababa Ethiopia her works explore themes of identity, transformation, and the intersection of nature and technology. She creates immersive experiences that invite the audience into her visionary world. Carlotta's work has graced galleries and cultural institutions across Europe, Africa and the US. She has honed her skills across multiple disciplines, including painting, jewellery design, fashion, installations, and more recently, visual storytelling.

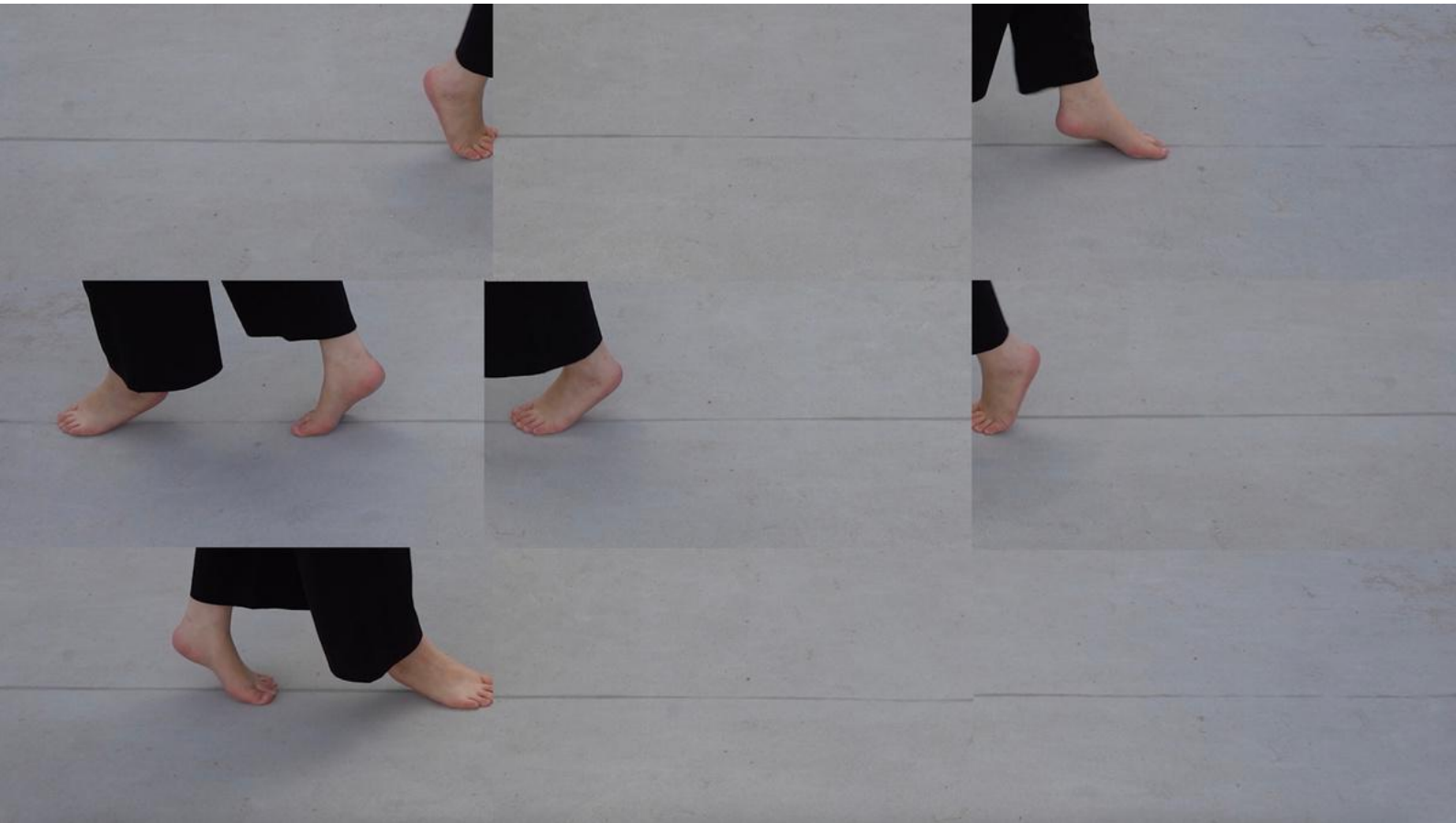


Carlotta Schiavio | Bugibatuki Habibi



Carlotta Schiavio | Bugibatuki Mshangao

**Enxi Liu** (b. 2001) holds a master's degree in MRes from the Royal College of Art in the UK and graduated with a bachelor's degree from the Experimental Art Department of Xi'an Academy of Fine Arts in China. She often poetically explores the various possibilities of sensory time combined with the body through performance, photography, and video. In her work, the connection of personal bodily experiences and self-reflective practices intertwines with a prolonged sense of time, embedding elements such as identity, memory, perception, and traces into a slow and subtle cycle of existence.



### **Walking With Water, 2023**

Walking slowly back and forth across the screens and along the long stretches of the waterline, sometimes overlapping, sometimes staggering; the waterline also shows fading traces of different flow speeds until it tends towards nothingness.



## **Loom, 2023**

A candle, dual shadows, three low stools, four instances of hazy dreams. The candlelight, like flame, vanishing, prayer, and also sacrifice. It represents reality, and it manifests as illusion. Walking through the white theater, praying alongside the candle, bodies casting shadows, shadows reflecting contours, the dislocation of time still echoing persistently. How to transcend the material? Flickering between light and darkness, overlapping between truth and falsehood, falling asleep in Plato's cave, immersed in nebulous dreams.

## — Interview

# Julia Gessner

**What first inspired you to focus on Old Hollywood as the main theme in your art?**

I have always been into the aesthetic of the older styles of doing makeup and the kinds of fashions of the era. When I was in my teens and my 20s, I used to make an effort to dress well and wear my winged eyeliner everyday. Since then, and as I have moved into my 30s during the pandemic, I've been more invested in creating art that works well in my living spaces. It made sense to me to make a home more comfortable and more inviting since that is where we spend most of our time, so I feel like it was a natural move to focus on creating interior decoration that emphasises the more dramatic and fluid lines of the Old Hollywood aesthetic. The celebrities, figures, and glamour from that era to me represent a timeless artistry and femininity (as the majority of my art showcases a feminine beauty), and I wanted to explore how to make them feel relevant and alive to a contemporary audience, and for myself.

**How do you choose which iconic**



**photographs to reimagine and transform with color?**

My decision typically depends on a mixture of two things: what canvas shape and size am I using, and what do I really want to focus on in my latest piece. In terms of canvases, I recently did a small series on small, black, round canvases, so I mostly looked for faces with very specific shapes and light and shadow combinations that I believed would look striking and be complemented by the black canvas. To my second point, I like to browse through old photographs online for some personal favourites (I think Myrna Loy has one of the most beautiful side profiles I have ever seen), and then I expand my search depending on a fashion (do I want to do something that features a headpiece, for example), or a very specific physical feature (do I want to work on a face that features the way

an eye is tilted, or their hair is styled).

**Can you walk us through your creative process? How do you go from a black-and-white image to a vibrant, contemporary piece?**

Once I have selected a photograph, I sketch it out onto the canvas. It's not a complex sketch; to me, it's more about capturing the glamour of the features and the figure rather than concentrating on the smaller details.

In selecting colours, one thing I gravitate towards is using browns. I select browns for skin tones and darker tones, and from there, I choose a second colour like a blue, or a green, or a pink, which will inform the other prominent colour to be used in the shading. I don't like to be too complex in the number of colours I use; I only use about three colours in the majority of my portraits.

From there, I just have fun



Julia Gessner | Old Hollywood Glamour in Brown and Green | 2022



Julia Gessner | Inspired by Carole Lombard | 2024

experimenting as I am painting. I'm not too focused on capturing the essence of the person exactly, but rather the whole look and feel for my end product. If I don't feel like the person's hairstyle or clothing piece is necessarily "working" in the context of what I am creating, I have no qualms about changing it to suit the mood.

**How do you feel about the role of nostalgia in art? Why is it important to revisit and reinterpret images from the past?**

This is an excellent question. Nostalgia is an interesting phenomenon, because often it clouds our judgment. To me, it's a double-edged sword: it makes us happy because it makes us think of a time when we were younger, but it also makes us angry or sad because we wish things could be how they were. It's no different when it comes to art. We like to

see old motifs or styles, but some people get angry because it wasn't replicated in a way that feels authentic to them, or wasn't done "properly".

I think everything that has come before the present, especially in the art world, is fair game. We can keep challenging norms and styles and "the proper way to do things" because our world is always changing. Of course you can revisit and reinterpret old styles, and you should, whether it's to convey a message, or you want to create something that simply makes you happy. I think some of the best works of art has come from a place of irreverence.

**What emotions or reactions do you hope to evoke in viewers when they see your work?**

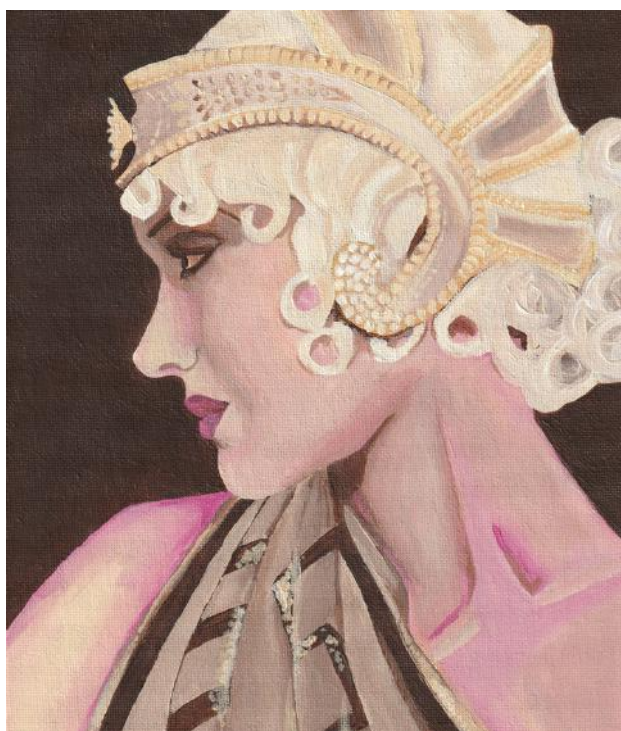
I want people to feel a sense of happiness, or a comfort when they look at my work in the context of their own home. I'd love for people to feel a connection with the past, and have an

admiration for older fashions and looks. At the same time, I want the work to feel vibrant and engaging on its own terms. In a more practical sense and maybe this is my own sly, personal goal, is I wish people could feel comfortable dressing up as much as people like to dress down in our own pocket of time. When the average person makes an effort, it may seem like theatre to others, and I don't want people to feel self-conscious because they are making an effort to look and feel good about themselves.

**Have you faced any challenges in transforming historical black-and-white images into colorized artwork?**

I think the most obvious answer here is imagining the colours I want to use, but it is true. Sometimes the result might look a little flat to me because I don't have the full scope of colours readily available to replicate, and I am making it up as I go along. Its this challenge which ultimately makes it fun, and navigating this issue often turns out the most rewarding part of my creative process. Colour experimentation can also mean that maybe a colour is too vibrant (or dull) for the mood I want to achieve. In this case, it's about figuring out what I think is the most appropriate way of colouring that suits the tone. For example, I like to use dashes of gold to make an item of clothing or a decoration, or something in the background stand out, but it can also feel like I am taking away from the vintage aspect, so I am always making sure there is a balance between the old look and the modern style of painting.

Julia Gessner | Old Hollywood Glamour, in Pink and Brown | 2022







## Mahrk Gotié

I am an artist who lives in the South of France. I write novels, I play guitar in a rockband and off course, I paint! Art is a way to express my feelings and my trauma, and to endure life!

### *A Boat on the Sea*

This painting has nothing to do with anything I've created so far. This is a new serie that I have just started and that will address much more accessible and mainstream themes. The painting contains references to the Viking culture that is part of my origins and that fascinates me (the protective rune located at the stern of the boat and the lightning bolts). This work is an invitation to escape and I hope it will take you on a journey!

### *My Blue-Haired Queen*

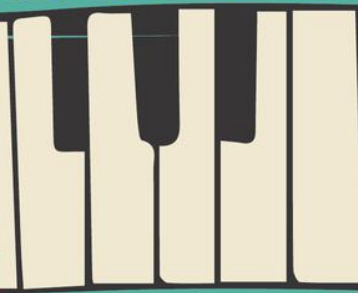
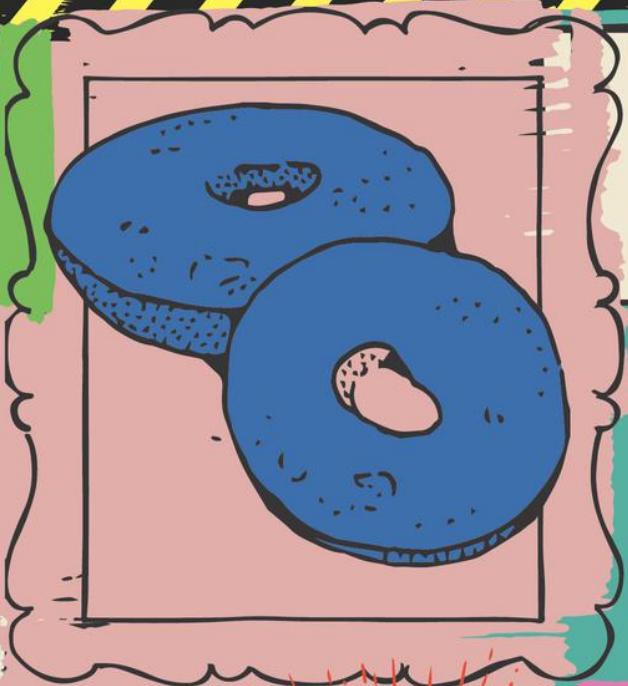
This very pop painting represents my colorful style well. I had in mind the famous quote from Leonardo da Vinci while I was painting it: "simplicity is the supreme sophistication". I like to vary the techniques in my different paintings but this artwork is one of my favorites because it goes straight to the point and straight to the heart!



Mahrk Gotie | My Blue Haired Queen | 2023







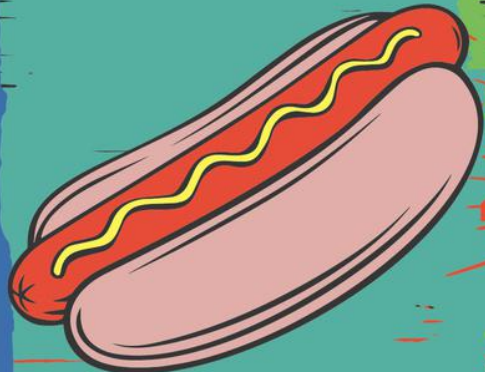
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## — Interview

# Giulia Guasta

**Could you share what initially inspired you to explore the intersection of technology and environmental ethics in your art?**

My exploration of the intersection between technology and environmental ethics in my art began as an extension of my involvement in social activism, where I initially engaged with broader ethical considerations. My journey started as an attempt to map the forces at play within the technological sphere, which, by its nature, is inextricably tied to economic and political power structures. This endeavor opened my eyes to a reality vastly different from the dominant narrative of a seamlessly connected world. Challenging the unethical practices of corporations and governments, especially regarding surveillance, was my first step toward examining the environmental impact of technology and the internet. The art I try to create is openly political, grounded in a commitment to ethics—a pursuit that often finds itself at odds with the concept of development. In fact, a truly ethical approach might require us to embrace an almost unimaginable de-



Giulia Guasta Guarnaccia | Server the planet | 2024

growth, as it would demand the dismantling of power structures and privileges. As an artist who uses technologies to talk about technologies and their impact, I make sure to use recycled or obsolete materials. For web projects, for example, I choose ethical and low-impact web hosting such as companies that use sustainable energy to power data centers. Being an activist, an artist, and a hacker, the link between technology and environmental impact became glaringly evident to me. Equally clear is the fact that these systems are part of broader structures of dominance and exploitation, encompassing everything that can be exploited, including the biosphere itself.

**Your works challenge the perception of technology as “invisible” or “immaterial.” How do you approach this concept artistically?**

What I try to do with my works is to deconstruct the immaterial narrative of the network and technologies, so I

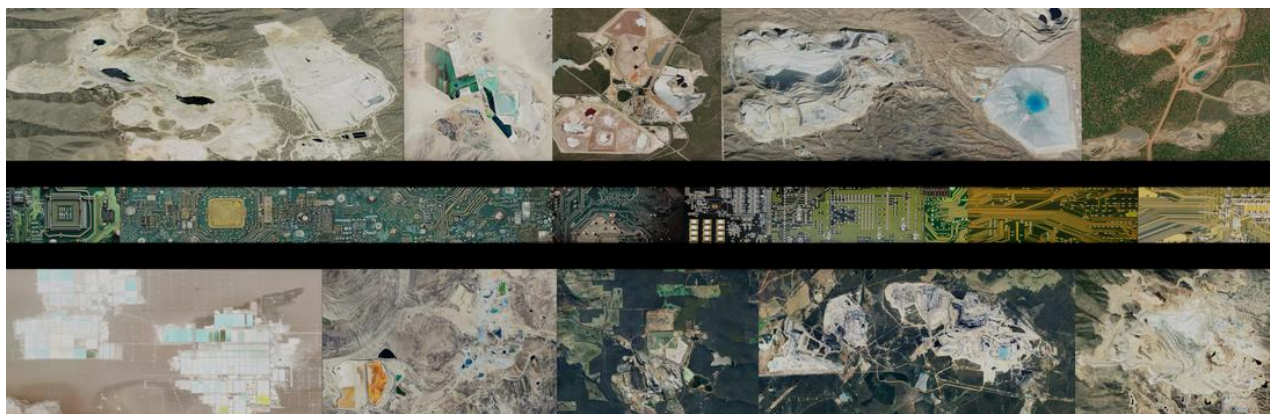
highlight the material aspect and the relationships that govern the narratives. Technologies are in danger of becoming black boxes, like the AIs we talk about all the time and always in an ephemeral way and not at all responsible and lucid. There is always in my installations and online projects a symbiotic or conflicting connection between inorganic and natural organic elements. Many users, especially those who come from highly technologized places, are used to spaces that tend toward the dystopian and cyberpunk. I try to re-introduce the natural aspect from which we have detached ourselves. The presence of plants and natural elements in an exhibition space greatly relaxes those who enter, and this predisposes them to stay in that space even if the themes discussed are strong.

**In “Data Center[ed],” you highlight the geopolitical and environmental impacts of network infrastructure. What are the most surprising findings from this project?**

Data Center[ed] is my most extensive and multidisciplinary project, especially in terms of the artistic approaches involved. One of the first insights I

uncovered is that over 99% of the infrastructure powering the internet is privately owned, primarily by multinational corporations. This means that even governmental data often falls under corporate control, which I believe is crucial in conversations around surveillance and privacy. I also discovered a stark inequality in infrastructure distribution: while undersea cables and data centers are concentrated in the Global North, mineral resources are largely extracted in the Global South, shaped by geological and economic factors. The rise in extractivism is directly linked to the growing demand for data storage, highlighting disparities in privilege and marginalization. One surprising aspect is that mining locations are kept far more secretive than data center locations, which may stem from a global bias: society more readily accepts massive data centers as normalized structures, while mining sites remain less visible, even though we all know the raw materials for our devices come from these places.

**The use of satellite imagery in “Climate Evidences” adds a unique visual perspective on ecocide. How do**



Giulia Guasta Guarnaccia | Climate Evidences | 2024

## **you think these visuals impact viewers' understanding of environmental issues?**

Climate Evidences emerged as a focused exploration of the environmental impact of technology, building on themes from Data Center[ed]. Using satellite imagery—a privileged vantage point that reveals what we cannot see from the ground—was crucial for challenging the notion of technological neutrality. Satellites today serve many purposes, from research and meteorology to, most famously, geolocation. While most people associate geolocation with navigation systems in daily life, this technology has a wide array of applications, including military uses. Repurposing satellite imagery to reveal hidden realities—things present yet seldom scrutinized—is an intentional way to activate a non-neutral technology. In this case, showing images of mining sites became the most direct way for me to expose a continuous assault on the Earth, a stark depiction of the violence of extractivism worldwide. The connection to technology is underscored by a strip of recycled components like CPUs and motherboards placed between images, providing a visual link that ties these components back to the images of environmental impact.

## **“Server the Planet” seems to blend elements of the sacred with the technological. Can you elaborate on this choice and its intended message?**

In this case, the rack structure becomes a monolith, an architectural element that

encompasses several meanings. First, the usual discourse of exploiting natural elements for the sustenance of data storage emerges. Second, there is a reading of a future in which nature has taken back its own space, creating a symbiotic environment with the high-tech surfaces of the now disused servers. In this last reading, it is hoped that more sustainable alternatives to current data storage have been found. Combining inorganic surfaces with organic elements allows us to rediscover the ancient connection between the objects we produce in the capitalist system and their natural origin. The rack, losing its original function and losing its electrical and electronic life, together with plants generates another aesthetic, a less stressful perception. Some people hail technology—I know of engineers who would live inside server rooms and scientists who would never question the calculations of algorithms. At that point, it becomes ideology, an untouchable dogma, but thermodynamics itself teaches us that non-reversibility exists and is waiting for us to come.

## **Your works are not only visually impactful but also deeply critical. How do you balance aesthetics with activism in your practice?**

I see balancing as a strong word for what I do; it's more of a constant attempt, a risk, a willingness to push boundaries. For me, activism and art overlap; I can't imagine art today that isn't, at least in intent, social and political. However, the art world remains extremely elitist and not always inclusive toward themes that

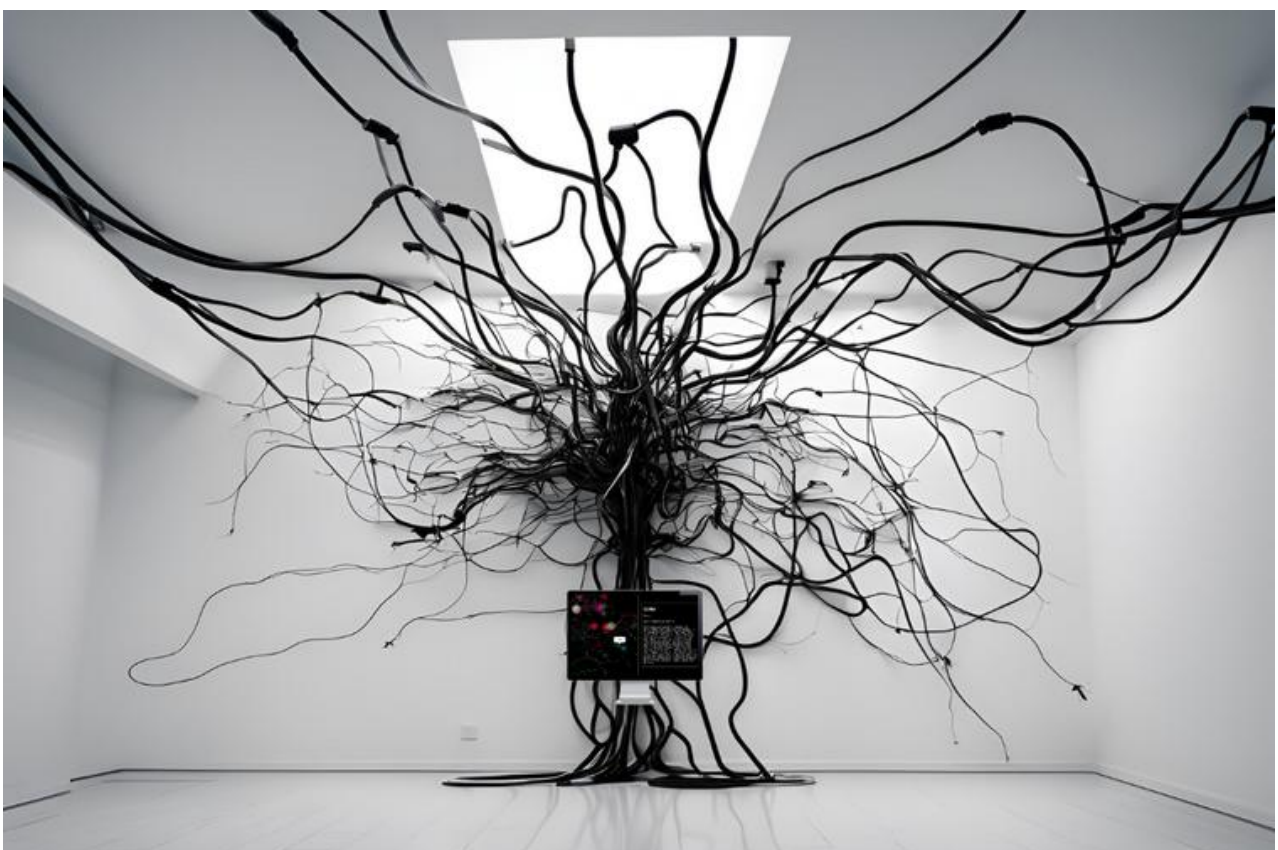


are still seen as too controversial. After years of protests and assemblies on issues like climate change, I felt the need to express this dissent in new ways, using art as a platform and amplifier. I'm now developing projects that are more educational, collaborative, and dialogic to encourage people to discuss these issues openly, without shame or feeling inadequate. In this sense, art for me is not only visual but pedagogical.

**How do you see the role of artists in addressing the ethical and environmental impacts of technology?**

Artists certainly have the freedom to explore any subject they choose, but our role shouldn't be taken lightly—we carry a great responsibility, and it makes sense to use this platform to convey

meaningful, thought-provoking content. In one way or another, artists are inevitably drawn to consider ethics, ideally leading them to act ethically as well. While it's possible to focus on other themes, technology increasingly permeates our lives and is reshaping society as we know it. The same goes for climate change and the environmental impact of technology; it's a topic we can choose to ignore, but it seems unwise. In addition, producing artwork is extremely non-ecological and unsustainable; just think of large contemporary art events and how much waste there is. With this in mind, artists today should try to use other materials, take advantage of recycling and recovery as active actions for ethical art. Without a planet, there will be no art, and that's the source of the urgency I feel.



Giulia Guasta Guarnaccia | Data Center[ed] | 2024

## Ewa Dzierżyńska "Eve Edd"

I've started making art at the end of 2014. I'm a polish self-taught artist. Usually I am using acrylic paints, watercolours, pens, charcoal and pencils. I also paint on shoes and clothes, sometimes I dip my toe in bodypainting and digital art. From learning how to draw with online tutorials and few classes with a friendly artist in my home country I've moved to my own experimentations. I've finally learned how to use art mediums to present my own thoughts, ideas or whatever I see around visually. I'm still learning everyday and developing my own style. Most of my recent creations consist of surreal art. Also my artistic nickname came from my initials EDD, but also got inspired with a childhood cartoon "Ed,Edd and Eddy", that I've watched with my brother once upon a time.

### *Artist Statement*

My art is an experiment. I try out a lot of mediums: painting, drawing, digital art. I like to paint on clothes and shoes as well, because I want to bring art to people who might not usually understand it. I think wearing art means something. I notice beauty and intrigue in the most unusual places. I've always been a strong believer of equal rights for everyone. I've always fought in any way could to advocate the idea of "living and letting others (whether human or an animal, nature) to live the way they want to. I'm more interested in emotions rather than how things look like in reality. I am not an elaborate speaker whether it's in my native polish, english or any other language. It's easier for me to visualize my thoughts, ideas and my view of the world at large by using art as a language.



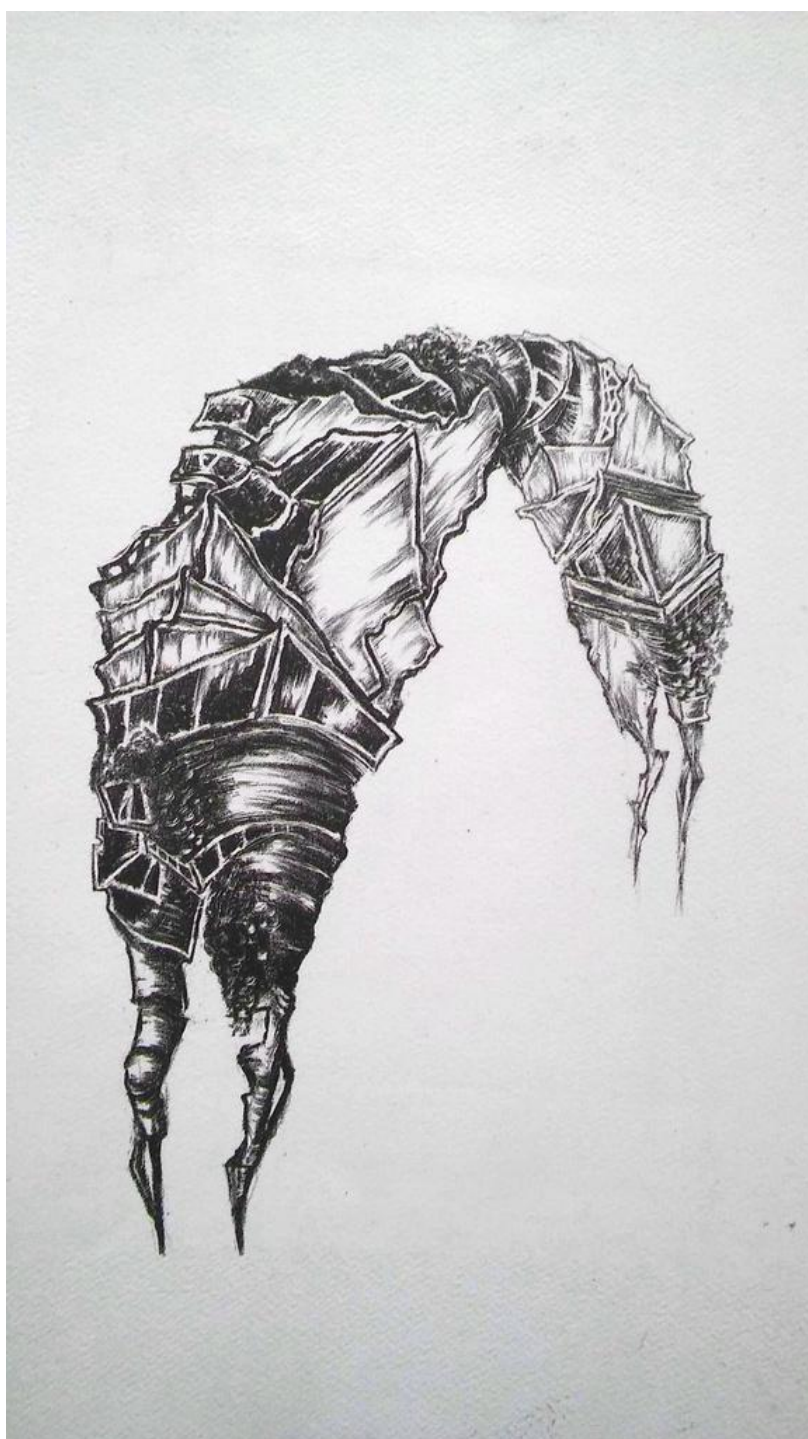
Ewa Dzierżyńska | In a glassbox | 2018



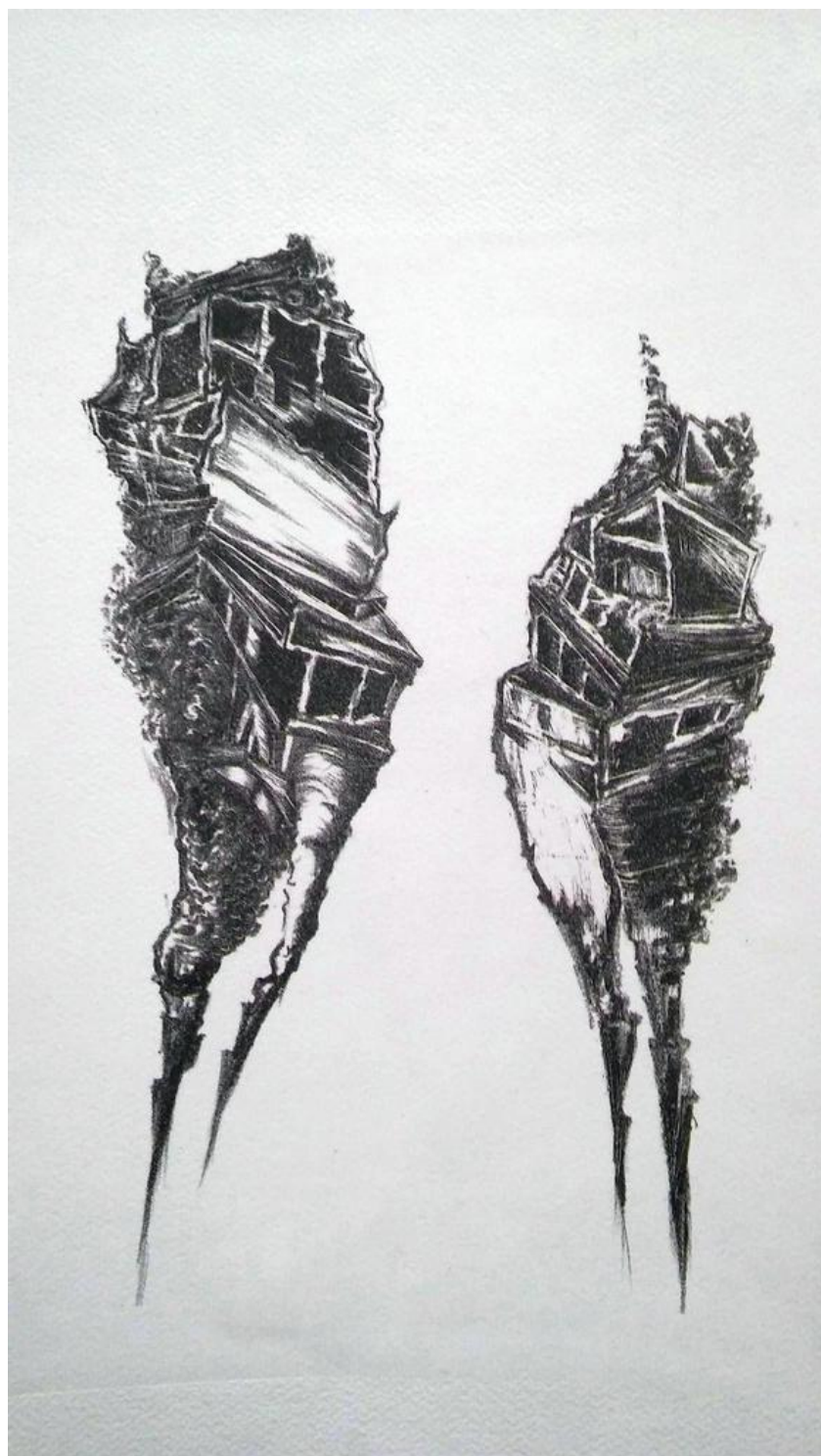
edd  
[signature]

## Kovács Csilla

During my studies I tried to master various traditional graphic techniques, I participated in several group exhibitions. In addition to figural representation, I mainly study ancient written memories, the dynamics of writing itself interests me.



Kovács Csilla | 2024 | Halfofoursins Lithography



Kovács Csilla | 2024 | Halfofoursins Lithography

## — Interview

# Maria Fe Miranda

**How did your childhood experiences, like traveling to Camotes Island, shape your artistic vision today?**

I did not realize until today that most of my personal projects always relate to events in my life either something that happened in the past or my hopes for the future. And as for that, it's truly simple, Camotes Island is beautiful and during my childhood years, its untouched nature was captivating and refreshing because I have always been drawn to the mountains and the lush green grass and tall forest trees. However, the price that I always have to pay to see it is the fear of traveling in the deep waters and somehow I wanted to incorporate showing fears and beauty in one picture and that recent art vision just suits the emotional context.

**How has being a mother influenced your creativity and the themes in your art?**

It changed everything. I was surprised myself. I used to create artworks through my interest in fashion design showcasing patterns and visual texture from nature and everyday object encounters but in motherhood, I lost that part. I mean, I let go of it. I suddenly didn't think it's worth it and have to search something that embodies a meaningful output, something that sparks joy, curiosity and inspiration to my kids. Flora and fauna are always the best forms for kids. I think I'm closer to knowing myself better because of my children's pure tenderness and though it doesn't feel like that some days, I'm grateful to be where I am with my family and for the various art themes that I have yet to discover as life growth continues.

**Your project describes transforming childhood**



**fears into something therapeutic. Can you share more about how art has helped you heal emotionally?**

Most of the time, I easily get overstimulated and overwhelmed from other people and societal norms. And growing up, I've always wanted a place in art school but not everything can just easily go my way so from the early childhood school days with drawing as my form of escape up to college years where I sat in classes at the College of Architecture and Fine Arts building at my university in Cebu to running away once or twice during my international study in New South Wales, arts and literature has always been my reason both for healing and sometimes along the rough path, cause of struggles. What I mean is, for an artist to be deprived of creative pursuits is like catching a fish only to place it in the aquarium, what a small world that is. I feel breathless from the thought. But when I'm at liberty to be in my creative space, I feel like no matter how bad things are, everything will be Okay. And if it doesn't feel so, then maybe because I need more art time.

**Can you walk us through your process of creating the artwork inspired by Camotes Island? How did you decide on the colors, textures, and mood?**

It all started when I miss going back there for a nice time at the beaches. A sudden thought came how before one reaches the amazing shores, those rocky cliffs had to be faced first. And while it's true that I love mountains in my artworks, the one in Camotes island is just different because fear is attached to it. So, I decided it would be a great challenge to pull out a semi-realistic view of what was in my head. During sketching, I chose bright colors as though the sunny light is everywhere hitting the edges of rocks to highlight the forms, patterns and details. But along the way, it turned out I wanted it gloomy to commemorate the feelings of how it was like for me then.

**You mentioned starting with mandalas, clay sculpting, and digital stickers. How has your artistic style evolved over the years?**

During those times, I was exploring different mediums because I have seen various mixed media pieces while I was in Sydney and I was amazed that I also tried mandalas inspired by the intricate designs of the Aboriginal people. And I have always had an obsession for baking thus, I got involved in clay sculpting because of fondant making characters, objects and especially rose petals. But the shift was difficult because fondant is more manageable and clay like dough needs thorough kneading to use it accordingly. As an artist, my creativity and artistic style will continue to evolve as I'm open to positive influences that helps art projects look even more attractive and purposeful. Besides being a wife and mother keeps bequeathing me a rollercoaster ride of sentiments and deeds that most of the time has the biggest impact on my decisions whether in art or in life.

**What are your aspirations for your art, and how do you envision sharing your creative journey with your daughter?**

Maria Fe Miranda | Out of place | 2024



Maria Fe Miranda | Still here | 2024

Art has made a huge impression in my life and character and beginning last year, I have this strong desire to open an art studio dedicated for kids and those who want to venture in this mesmerizing world of endless creation here in our beautiful city. I have been planning for it and my daughter keeps inspiring me to one day make it happen because it can greatly assist her in the journey. She has always wanted a freeform of art where everything comes from her unique mind and interests and not dictation. I guess it's safe to say I want to impart personal learnings to young and aspiring children by being an art teacher. It's truly a dream to have a dedicated space where my daughter and I can call it our own, an innovative place where we can both develop and be fond of.

**As a mother and artist, how do you balance the demands of family life with your creative pursuits?**

I have watched a video clip somewhere about a successful CEO woman who said there's no such thing as balance especially for a working Mom. I can only imagine the pros and cons because even I as a full-time SAHM thanks to my supportive husband, barely completes daily tasks without going insane or breaking down. Since my husband works in a ship overseas, the many roles that I had to play for the kids is for a lack of better term "crazy". However, no matter how the day went, when my children are nicely tucked in bed and sleeping, I get up and start recharging myself by getting this much needed 'me' time either by sketching foods I ate during the day, to illustrating another idea in the ipad or painting in the canvas. At the end of the day, I commit myself to a few minutes to hours of creative moments even at 2am and just thank God for allowing it. This way, I can be present for my family and still continue being me.

## **Marc Allgaier** – Artist and Curator

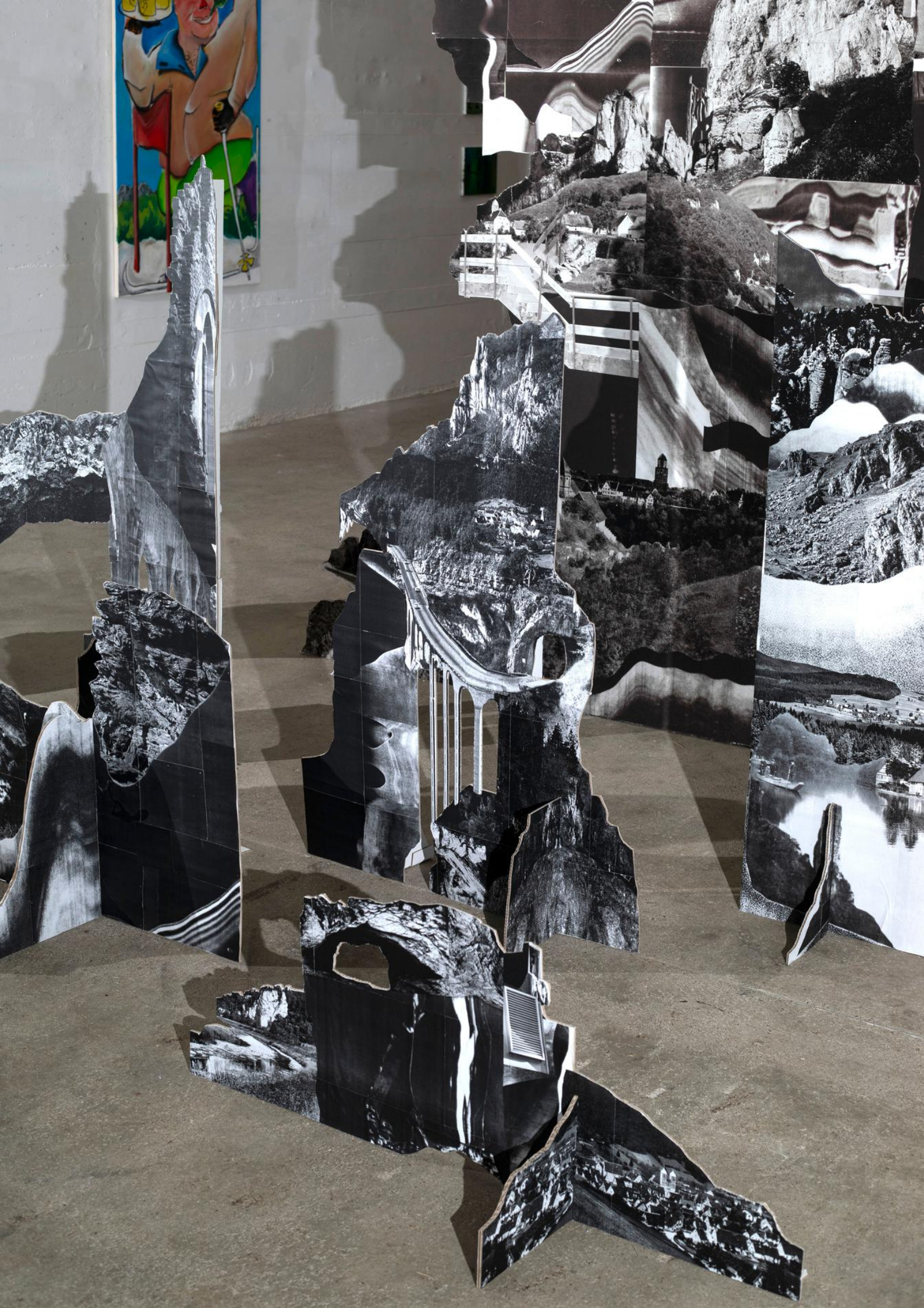
Born in 1993 in Kirchheim/Teck and currently based in Stuttgart, Marc Allgaier is an artist and curator who combines collage elements with three-dimensional installations. With a background in communication design, he has developed a unique artistic approach over the years, creatively using everyday materials like corrugated cardboard. His work explores themes such as the interaction between humans and nature, as well as the boundaries of reality and perception. Allgaier's Raumcollages invite viewers to engage deeply with these issues by immersing them in abstracted landscapes and environments. In addition to his artistic practice, Allgaier is active as a curator, organizing projects that highlight socially relevant and contemporary themes through artistic interpretation.

### *Artist Statement*

In my work, I explore the layered nature of reality and the role that humans play within their environment. My current focus is on three-dimensional collages created from layered corrugated cardboard, allowing viewers to enter into spatial compositions. My recent Raumcollage, "Berg- und Talfahrt," uses this material to form an abstract landscape, symbolizing the highs and lows of our shared reality and balancing the familiar with the unfamiliar. I consciously use recycled materials in my work to reflect on the fragility and potential of sustainability and to prompt reflection on humanity's role in its environment. Viewer interaction with the work is essential: by moving around and experiencing the piece from different angles, viewers are invited to engage with social and ecological questions from new perspectives. My installations encourage viewers to reconsider their perceptions of reality and to connect with the environment on a deeper level.







# — Interview

## Robert Claus

**Your journey into photography started with a childhood love for the medium, but you later returned to it after attending a David Hockney retrospective. Can you share what it was about Hockney's work that reignited your passion for photography?**

I went up to the De Young in San Francisco to see this show, which was absolutely staggering. It showed works in practically every medium, from traditional drawings to digital paintings done on iPad. What captivated me most were two works in particular: a video installation which placed the visitor in the middle of four huge screens arranged in a square. Each screen showed footage of a clearing in summer, fall, winter, and spring at the same time. I had never experienced anything like it!

And then there were these charcoal drawings he had done of a path in the same wood, again showing the same location throughout the seasons. They were drawn so perfectly that I thought they were photographs at first. But what really resonated with me was that he had slowed right down, chosen one location, and decided to return and portray it over and over again.

It was an absolute revelation for me! It took a few years before I felt ready to put that into practice myself, but was very glad when I finally did. It led to many projects like Stevens Creek Reservoir, for which I shot a local lake using only a smartphone, and working only in black and white. Learning to slow down taught me so much—from learning how to see, to reading and evaluating possible compositions to framing up the shot, and post-processing. This principle influences my practice to this day.



Robert Claus | Three Triptychs, Combined | 2024

**You have a background in translation, music, and theater. How do these experiences influence your approach to photography and your artistic vision?**

Photography, like translation, relies heavily on context. Words can have many meanings that are not clear until we see how that word is being used—until we see it in the intended context. Even simple words like “home” can have different meanings: a residential structure, a feeling, or perhaps a care facility of some kind. “Home” can also be used as a verb, as in “to home in” on something. Without the right context, I can’t understand, or translate that word.

The same holds true for music: I can play a particular chord, but unless I play one before and after, it has no real meaning—it doesn’t come from anywhere, and doesn’t go anywhere. In theater, what a character says or does only really makes sense when seen in the broader context of what happened before, and the action that will follow.

But photography as an art form—like drawing and painting—relies even more on context, because a photographer needs to decide what to exclude from the frame. The composition is defined just as much by what’s been left out of the image, as what is shown, because that omission is a conscious decision. And finally, photography translates a subject from a three-

dimensional into a two-dimensional form.

During a class on serial photography I took earlier this year, I had to select and sequence a set of images into a series. So I took a bunch of macro shots I had taken of an old baking tray, and cropped them into circles—and suddenly, the pitted and scratched metal surfaces were gone, transformed into nine moons of Saturn instead, just by the way the images were framed!

**You mentioned creating polyptychs as a way to delve deeper into your subjects. What do you think this technique adds to your work compared to presenting a single, standalone image?**

This is a new direction for me, that I began to explore recently, while I was taking that evening class I just mentioned. I think my basic philosophy here is that our perceptions are always partial, limited, and often faulty. For example, if I walk into a room, I will not see it all at once, it will reveal itself to me little by little, depending on where I look. And no matter how often I visit that space, I will never know it fully. So by taking “slices” of a scene or composition, and arranging them on top of blank, empty space, I’m trying to reflect that experience, as if to say “yes, there is something in this space, and it is part of this picture—we just can’t see it.” Obviously there are countless ways of playing

with this, and I’m very excited about what lies ahead—not least because it allows me to work at much larger scales than I could with just prints alone. Plus, it allows me to build entirely new narratives.

**In your recent projects, you've explored still life, landscapes, and abstract compositions. Do you find yourself drawn more to one genre over the others, or do they each satisfy different creative needs?**

That’s a great question! I will say that certain subjects and moods attract me more than others. I’ll take my camera with me when I go for a walk, because I might find something interesting to photograph along the way: that could be the color or shape of a building in a certain light, a mushroom somewhere in the park, or a piece of trash on a dried-up lakebed.

What troubles me, are artificial distinctions imposed by a rigid taxonomy of genres—I’m much more interested in where the landscape ends, and the still life begins! Isn’t a photograph of a building just an over-sized still-life? I could shoot that mushroom to create a very non-representational image—would we be looking at an abstract or a still life, then? Maybe “abstract still-life” would be a more accurate moniker? One fan’s rock song is another listener’s pop hit. I think old Linnaeus has a lot to answer for...



Robert Claus | Sonic Landscape | 2024

**You describe using photography to transition into graphic design by layering and positioning images. How do you decide when an image should remain a photograph and when it should be further developed into a graphic composition?**

As with polyptychs, this technique is new to me, and I'm continually exploring and developing it. It plays into key themes like context, genres, and influences from other art forms we've just looked at. The transition between "regular" photography and using photographs to create graphic compositions is very fluid—I think about it more in terms of a compositional technique that helps me build up an image and tell a story.

In general, when I go out to photograph, I already have some ultimate purpose in mind, like a series or book project I want to create, for instance. So if I'm interested in making a collage or polyptych, the decision gets made before I even set out, and I'll usually concentrate on shooting subjects that might lend themselves well to such a graphic treatment. That said, I might also revisit existing images and see whether they might look good cut-up and reassembled into a very different composition altogether.

**Can you discuss your experience learning from renowned photographers such as Ed Kashi and Gina Militia? How did these encounters shape your photographic style?**

When I got back into photography, I needed a structured way of learning—and that's what Gina provided most of all. She was an absolute pro, had a podcast, and taught an online community of photographers of all stripes and levels of experience. She really looked after us. She taught me how to shoot in manual, and always gave me the confidence to continue whenever I was ready to quit. I stayed with that group for three or four years, which really shaped the way I work to this day. But Gina's thing was portrait and life-style work, so when I began to focus more on still-life, I left to pursue that. The other day I had a question, and thought "Gina would know the answer!" So I tried to get in touch—only to discover that she had passed away two years earlier. I was absolutely gutted, I couldn't believe that she was gone! That experience made me treasure everything she had taught me even more. Gina had certain expressions like a "dook" of light, which meant just a touch of light, and when I work in Lightroom now, I can literally hear her in my head! :)

When I took a workshop with Ed Kashi at Stanford, that was a very different experience, because it was much shorter, of course, but very intensive and equally formative. Ed taught me the importance of editing, and he was very emphatic about the use of that term. He insisted (and I totally agree with him) that editing is not about post-processing images in Lightroom or wherever, but about making a selection. It's



Robert Claus | Two Views of the Dam, Stevens Creek Reservoir | 2024

about finding and identifying the strongest images by removing all the others. As every songwriter, poet, and photographer knows, this is incredibly hard—but it takes their work to the next level. I think taking great care to edit their work shows that artists are serious about their craft. “You’ve got to kill your babies” was Ed’s mantra, and although it sounds horrible, he was totally right. It is something I constantly remind myself of, and an absolutely vital part of my learning journey.

**Many of your works evoke a sense of solitude and stillness. Is this a deliberate theme in your work, or does it arise naturally from your choice of subject matter?**

Yes, absolutely!!! If viewers get that feeling of quietude from my images, I’ve done my job! :) For me, art is all about the interaction between the work and the audience, and that is always a solitary, one-on-one experience, even if I’m standing in a crowded museum space, or I’m in the audience of a sold-out show. Naturally, subjects like landscapes and still-lives lend

themselves to a more contemplative, down-tempo way of experiencing them, but I would say that’s more of a by-product in my work. I try to find subjects that captivate me and draw me in, that demand questions rather than answers, if that makes sense. It’s more about being intrigued, engaged, and wanting to discover more than being given a statement.

Art is that intangible experience that happens when I make my images, and when someone looks at them. In between, they are just files or prints—totally latent, and worthless. A painting that isn’t being shown is just a dirty canvas. It’s not until someone actually looks at and engages with it that the piece becomes something more, something special, something that imparts a little bit of itself—and its maker—to the viewer. The same holds true of music, of theater, sculpture—any art form, really. So yes, I create my pictures on my own, and any viewer will see them on their own, so there is a certain solitude baked into the creative act and its consumption by definition. The fact that the subjects I shoot often feed that experience is just icing on the cake :)



Robert Claus | Studies of Debris, Stevens Creek Reservoir | 2023

## Kenneth Henckel

I am a 59-year-old artist living in Copenhagen, I have previously worked with video and photo art, graphic design. I took up painting seriously about 15 years ago and it has now become my biggest passion. Another great passion is music. I am a songwriter, guitarist/bassist and then I sing. Over the years I have been in quite a few bands, but now I prefer to sit in my home studio and make my music. Ambitions are not so high anymore when it comes to music. It is instead the painting that I am betting more on today and hope it will arouse an interest.

### Artist Statement

My paintings contain equal parts of thought, states of mind, a reflection on the world around, then there is often a humorous angle attached to my pictures. I recently became curious about artificial intelligence, having been introduced to it by an artist friend who uses it as inspiration. I have adopted this as my preferred way of finding new ideas, as well as sketches for my paintings and drawings. I like that it looks like pure anarchy in the way it assembles pictures and creates a unique image. I have exhibited at galleries in Denmark. But recently I have invested more abroad as I feel the interest is greater there. Has exhibited at virtual exhibitions and has also contributed to various art magazines with interviews and paintings.

Kenneth Henckel | The horn blowers





**Nicole Fournier's** interest in photography ignited during a fourth-grade class trip to Washington D.C., where she photographed an image of a spiral staircase that she found fascinating. This moment began a lifelong journey, with Nicole obtaining a Bachelor of Fine Arts degree with honors. Her passion for photography evolved into a flourishing career in the realm of fine arts. Through her art, Nicole Fournier communicates themes of personal growth and awareness, emphasizing the importance of preserving our external environment and nurturing our inner selves.

### *Artist Statement*

Nicole Fournier's creative process begins with her own photography, which she transfers directly into an encaustic (wax) medium. Through her art, she seeks to evoke themes of growth, self-awareness, and environmental preservation. Each piece captures a moment in time while encouraging a mindful connection between the viewer and their surroundings—both within and without. Her imagery and technique invite viewers to explore not only the visible world but also the internal landscapes shaped by their own experiences, inspiring a deeper psychological journey. Nicole's work encourages viewers to look within, fostering personal growth and a renewed commitment to self-discovery and betterment.

Nicole Fournier | Enter | 2023







Choose your garden style

CAPITAL



## — Interview

# Preet Chugh

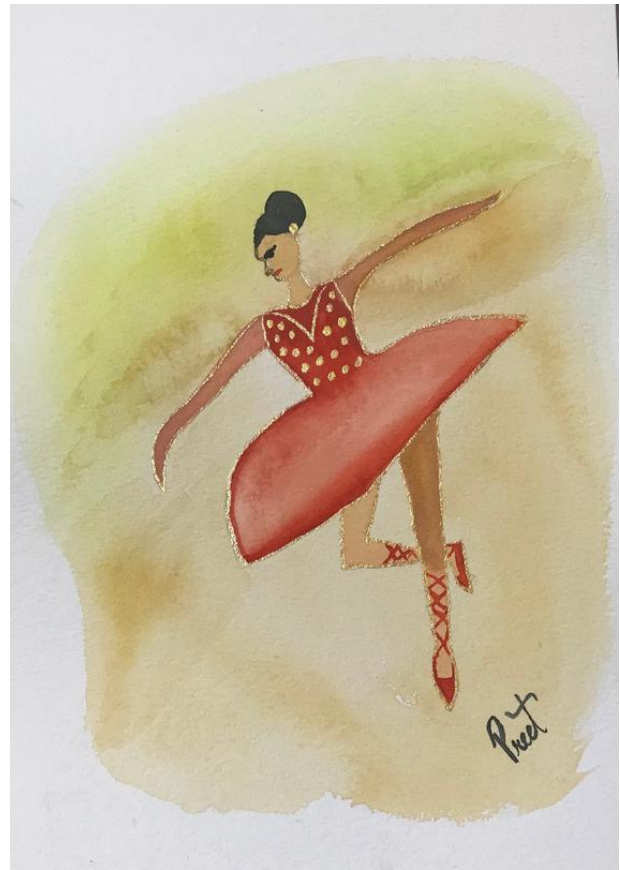
### **What inspired you to make the shift from a career in accounting to pursuing art full-time?**

I was on a promising path to a successful career in accounting, diligently working towards my CPA, when I faced a significant breakdown that resulted in six hospitalizations. In recognizing my need for healing, I discovered a powerful new direction through Art. My art teacher, who herself transitioned from medicine to Art after confronting a similar struggle, inspired me to embrace this journey. She encouraged me to view Art not only as a therapeutic outlet but also as a viable career option. I am now wholeheartedly committed to this transformative path.

### **How has your personal journey influenced the themes of faith, hope, and love in your artwork?**

In my journey of healing from breakdown, I've discovered the transformative power of faith and hope in life's greater plan. Embracing love and kindness for myself and others has been essential to this process. I express this message through my art, painting vibrant florals and landscapes to inspire and uplift those around me.

### **Your work often features nature's flora and fauna. What draws you to these subjects, and how do you choose specific elements to depict?**



Preet Chugh | Ballerina's Red Dreams | 2023

Nature serves as a profound healer. Immersed in its beauty, one discovers a deep sense of relaxation and happiness. This inspires me to bring the essence of the great outdoors to life through my paintings of florals and landscapes, capturing the uplifting spirit of nature on paper.

### **How did studying at the Toronto School of Art and the Nova Scotia College of Art and Design shape your approach to art?**

I was inspired to pursue my passion at the Toronto School of Art and the Nova Scotia College of Design. Through my continuous healing journey, I immersed myself in online classes that profoundly enriched my artistic practice. The experiences and skills I gained from studying watercolours at TSA and NSCAD have provided me with a well-rounded and introspective approach to art. I now embrace a strong emphasis on both technical skill and personal expression, nurturing a deep appreciation for the inherent beauty of the medium.

**Your art has been showcased in various exhibitions, from Manhattan to the UK. How has this exposure impacted your artistic journey?**

My global reach and accessibility have dramatically expanded, illuminating my art like never before. The invaluable feedback and engagement I receive have profoundly influenced my work, and I've cultivated a vibrant network and community around it.

**You mention that art became a refuge for you during a personal crisis. How has art helped you heal, and do you believe it can offer similar healing to others?**

I'm feeling better now! I thank God for that. Art has become my ultimate sanctuary during tough times—it's like pure self-love wrapped in creativity! When we unleash our deepest thoughts and emotions that we've tucked away in the corners of our minds, it's incredibly freeing—it's like shedding a heavy cloak and feeling the warm sunlight on our skin! It's such a dynamic way to connect with



Preet Chugh | Nature's Quiet Observer | 2023

our true selves, and I wholeheartedly believe it can ignite a spark of healing in others too. Think of it as a meditation that transforms chaos into colour! The magic that happens when art and mindfulness collide is truly exhilarating!

**What role do vibrant colors play in conveying emotions within your work?**

Vibrant colors are essential in conveying emotions in my watercolour work. They trigger immediate emotional responses: warm hues like reds and oranges radiate energy and passion, while cool tones such as blues and greens exude calmness and introspection. The intensity of these colours not only sets the mood but also creates a dynamic visual experience that captivates the viewer. Furthermore, the fluidity of watercolour allows colours to blend and interact beautifully, enriching the emotional depth of each piece. In essence, vibrant colours serve as a powerful language, forging a strong connection between viewers and the profound feelings and themes present in my art.



Preet Chugh | Bold Blooms | 2023

## Sevda

Being of Lezgian descent, I was born and raised in Siberia, where I studied at an art school. After moving to Moscow, I graduated from an institute with a degree in fashion design. However, my artistic practice was more connected to graphic design. After a long creative break due to starting my large family, I returned to art by publishing my original thematic book, Muslim Doll. In 2023, I began painting.





## ***Artist Statement***

My artistic path is defined by a conceptual and constructive approach. Creativity has become a means for me to manifest spiritual beauty into socially significant value. The idea is to be the change I want to see in the world. I use abstraction as a means to express my sacred ideas and images, with acrylic and gold leaf as my chosen materials.

## — Interview

# Fidan Fakhraddin

### Can you tell us about your journey as an artist?

I became fascinated with drawing when I was six years old. I remember my very first drawing was inspired by a book called *\*Golden Tales\**, specifically the story about the adventures of a hobbit, my favorite tale.

My first solo exhibition happened thanks to a kind woman. If it weren't for her persistence, a new path into the world of art might never have opened up for me. After that, I began participating in various competitions and exhibitions, and not much has changed since then.

No matter what happens in my life, one thing I know for sure: I have always returned to art, and I always will.

### Your work often reflects societal issues and internal conflicts. How do you choose the themes you explore, and what inspires you to address these particular issues?

Everything starts with the individual. First and foremost, I rely on my own feelings and emotions—how I react to situations. Once I've come to understand and accept them, I begin to capture them on canvas. The same process happens with others. I listen and try to understand. Sometimes, people hold so much inside themselves—whether it's anger or joy—it all accumulates and leads to a point where they simply can't bear it anymore. Imagine a balloon. You keep inflating it more and more, unsure of how long it can hold, but you don't stop. Eventually, the balloon inflates so much that it bursts—loudly and unpleasantly. The same thing happens to a person. We can't handle everything indefinitely. We must find a way out of situations before we're left in pieces, like a popped balloon. This is what inspires and drives me to reflect these



experiences in my paintings. I aim to convey the message that people should listen to one another and take the right steps to prevent such moments.

### You mentioned that art is not just entertainment for you but a part of life. How has art influenced or changed your perspective on life and society?

Most likely, society has had a significant influence on my worldview and attitude towards it. If I compare my 18-year-old self to who I am now at 26, the difference is immense. At 18, I began studying sociology, and gradually, I started uncovering different facets of society and people. With each new discovery, my understanding of the world around me became clearer and sharper. Thanks to this journey, my thoughts and perspectives have become more defined and precise, and my positions—stronger. At the same time, I understand that the world changes, and so do I. This constant evolution inevitably finds its way into my art. For me as a child, art was just a form of entertainment. But now, it has become a tool to help me express and explain my positions.

### In your artist statement, you talk about the influence of societal stereotypes on our personal goals and happiness. Could you expand on how this theme appears in your artwork?

Yes, I believe stereotypes are a major obstacle in people's lives. As I always say, stereotypes are fairy tales for adults. They control our thoughts, perspectives, and even emotions, all on a subconscious level because they are instilled in us

from childhood. However, it's important to note that there are those who boldly ignore stereotypes and live according to their own rules (within reasonable boundaries, of course).

I'll use my painting \*Big City\* as an example. This piece reflects the loneliness that is often more prevalent in large urban areas compared to smaller towns or villages. Sometimes, people become so focused on acquiring material possessions or seeking the approval of others that they forget what it truly means to be happy and to enjoy life. At some point, when we look back, we realize that this wasn't what we wanted or longed for at all. The approval we worked so hard to gain turns out to be meaningless. A person, first and foremost, needs to gain self-approval. They need to understand that their efforts should be for themselves, not for others. Only with this realization can true harmony be achieved.

**How do you balance between expressing personal struggles and societal issues in your paintings? Are there any specific techniques you use to capture this duality?**

Each of us faces various challenges, such as misunderstandings or the hesitation to voice our opinions. In drawing, I found a way to communicate. It not only helps me develop my artistic skills but also allows me to find a compromise with the world and with myself. The



Fidan Fakhreddin | Imprints

balance lies in the fact that it's not always necessary to speak to express thoughts—you can convey them through paintings. After all, paintings have their own way of communicating too.

**Do you think art has the power to create change in society? If so, how do you hope your artwork will impact viewers?**

Of course, I believe that art has the power to change the world. And I am confident that my paintings will find their way into people's hearts. They not only reflect problems and emotions but also offer hope for understanding and acceptance.

**Are there any artists, philosophers, or sociologists who have influenced your views on society and your approach to art?**

There definitely are influences, but I wouldn't say I have favorite artists, sociologists, or philosophers. When studying theories by thinkers like Marx, Weber, Berne, or Freud, I draw my own conclusions. And you know what's most interesting? I can apply those conclusions in practice. Naturally, this helps both in making life decisions and in creating my paintings. The key is finding that delicate balance between them.



Fidan Fakhreddin | The world through one's own eyes

## Ji LiHua

Working and living in Shanghai, China.

Graduated from the School of Fine Arts at Shanghai Normal University, pursued further studies in oil painting at the School of Fine Arts at Tsinghua University, and pursued further studies in oil painting at the Master Miguyada.

Member of the French Chinese Art Exchange Association and the Art Committee of the European Chinese Science and Technology Economic and Trade Federation.







Ji LiHua | Lily | 2024

## — Interview

# Katherine Barbieri

### **How did you first become interested in photography, and what made you decide to focus on fine art and portrait photography?**

In high school I took a photography class for extra credit and immediately fell in love. It became an escape to be my most creative self and express what I could not form into words. I digitally manipulated a photo I took of this terrifying doll in my closet which went on to win an award, which really encouraged me to continue. I knew it could be more than just an extracurricular activity.

I got into portraiture when photographing for the Boys and Girls club as part of their photography club and for events. I spent most of my after-school hours there - it became a safe haven for my creativity.

The summer before senior year of high school, I attended the Pre-college program at Ringling College of Art and Design. I continued refining portrait photography and began more technical training with lighting. Being surrounded by others eager to learn and create really motivated me.

It really started taking off once I started my Bachelor of Fine Arts in Photography at Ringling College of Art and Design. The beginning classes give you the fundamentals of lighting and portraiture. I feel like I mostly did portrait photography up until my junior year of undergrad.

I will never forget the moment that I fell in love with creating fine art photographs. I took an alternative process class with Sally Pettibon, who really pushed me to think about material and concept. I never thought beyond portraiture until then. I started to think about what my work is saying.

I have refined my position as a fine art photographer since starting my Masters at Savannah College of Art and Design. It has taken the meaning of being a fine artist to a different level. My peers I am next to every day are full of innovative ideas and seeing them pushes me to grow and innovate in my own work.



### **Your work often revolves around themes of intimacy and personal connection. How do you build that sense of trust and closeness with your subjects?**

My biggest aim when photographing anyone is that they are as comfortable as possible. When photographing those close to me I have a leg up as trust is already established - but the core principle of ongoing communication is integral with any subject, no matter how familiar we are.

### **You enjoy working with both digital imaging and 35mm film. How does your approach differ when using these two mediums, and what do you find most rewarding about each?**

Both mediums have their strengths and weaknesses. I love the feel of film just because you never know what you are going to get. On the other hand, a defining aspect of digital for me is seeing the outcome right away. It makes it easy to make adjustments on the fly, whereas with 35mm film there's anticipation of seeing if it comes out the way you thought it would.

The approach for each medium differs. With digital I tend to take many shots of the same subject and area, whereas with film I stay moving and spend a shorter time with each space. That is what makes shooting 35mm film so exhilarating for me: the smaller amount of time you can shoot before your roll is complete.

**The couples you photograph are people who are close to you. How does your personal relationship with your subjects influence the final images?**

I honestly think it brings us all closer. Being able to include those I love in my work brings joy all around and it shows in the imagery. It makes the images easier to create overall. A good example of that is my fiancé Austin. He is my biggest inspiration and was a big influence for the work. This current body of work stemmed from a series I started to develop specifically about Austin and I. I think the fact I branched it out to other couples around me made it develop into something stronger.

**What inspired you to pursue a Masters of Fine Arts in Photography, and how do you think your studies will impact your future work?**

I pursued a Masters of Fine Art to continue my ultimate goal of becoming a university professor as well as to continue to grow as a fine artist. My time at SCAD has been one of growth not only as an artist but as a person. Outstanding teachers who push my limits along with critical but constructive environments have pushed me to be the best artist I can be. Without Professor Rebecca Nolan I would not have pushed myself much harder than I was earlier in the graduate program. She is one of the most honest, hardworking professors I have had. She is one of my biggest inspirations and being in her classes has not only pushed me to my limits. Her influence has improved my work habits and progressed my style. Another professor that has really impacted my journey is Dillon McDaniel. He has helped guide me to see my own work differently as he asks all of the hard questions during critique, making me look at critique itself in a new light. McDaniel has an incredible way with picking readings that challenge the mind and push his students to think more critically - not only



about photography but current events and developments in the field such as artificial intelligence. Moving forward after graduate school, I will take all they have both taught me and help shape others to be the best artist they can be. The push for evolution in work habits and shooting habits and learning how other professors develop curriculum for classes will help benefit me as an artist and educator in the future.

**You've mentioned that you enjoy narrative storytelling in your work. Could you share how you approach creating a narrative in a still image?**

I focus on how the space makes me feel and how I can convey what I find interesting about it to the audience. Finding what stood out that made me want to photograph it, and photographing as if I was the viewer of the work rather than the creator. I like to think that it keeps me grounded.

**How do you navigate the balance between documenting someone's personal life and respecting their privacy?**

Honestly, it's all in the communication throughout. Checking in at different points to make sure they are still comfortable and open.



**Judita Klemen** is a self-taught painter, born in 1984 in Ljubljana, Slovenia, and is currently based in Kamnik, Slovenia. She discovered her passion for painting in the adulthood, as one of the means to relax. Her work is influenced by her love for nature. Her artwork mostly focuses on landscapes, mountains and nature in general, and primarily she paints in acrylics. She currently paints in her spare time, but has a dream that painting would become a bigger part of her life.

### *Artist Statement*

My work represents my search to find my inner peace. I rarely find that elsewhere than in nature. I always wait for a scene to call me to paint it, and so far it's always been a nature, especially mountains.



Judita Klemen | Spring meadow | 2024



**Graziana Carano**, aka Giuda. She is an art history graduate with a master's degree in art direction. With over 10 years of experience working in a design studio, she founded a concept store featuring an extensive dedicated section for prints and illustrations. The diverse realms in which she operates make her work both visionary and versatile. Her expertise includes illustration, graphics, brand identity, design, and animation.



Graziana Carano | Head in the sky



## — Interview

# Katelyn Dawson Exheres



Katelyn Dawson Exheres | CD Mountainscapes Painted Northernlights

### **What drew you to the art of scrollsawing, and what keeps you passionate about it?**

I always had an interest in working with my hands. I loved art growing up but there were certain aspects of it that I never really felt proficient like freehand drawing. Same with doing woodworking; I loved building stuff or making things but I really didn't like building for the sake of function. The scrollsaw was unique in that it could marry two interests, woodworking and art. What really got things started was when a former friend gave me a book on scrollsaw. I read it, saw a design, and adapted it for my own personal interests and did the project. Prior to that I'd only used a scrollsaw once and it wasn't even the correct way. I tried cutting a piece of construction plywood on the thinnest blade on a scrollsaw. Amusing to consider now how foolish I was.

### **How has your style or approach to scrollsaw art evolved since you started in 2010?**

When I first started, I was very much project oriented. I did projects to say I did them and completed them. I also called myself a crafts person as I didn't really consider what I did as art. The projects were small and ornamental in nature. As time progressed I started working on wooden jewelry, charms for pendants, bracelets, and earrings. This phase was unique because while I still didn't consider myself a true artist, I learned how to cut small and do fine details. This

acquired skill is what has made my ability to cut intricate fretwork possible. It has been in the last two years that my style and approach has changed the most. I am now looking at my scroll work as a part of art and not just a 'finished project'. Being done cutting doesn't mean the piece is done. Now, against a lot of the more traditional minded scrollers, I'm adding paint or even exploring non-traditional subject matters to use in my art.

### **Can you describe your creative process when working on a new piece? How do you choose your designs?**

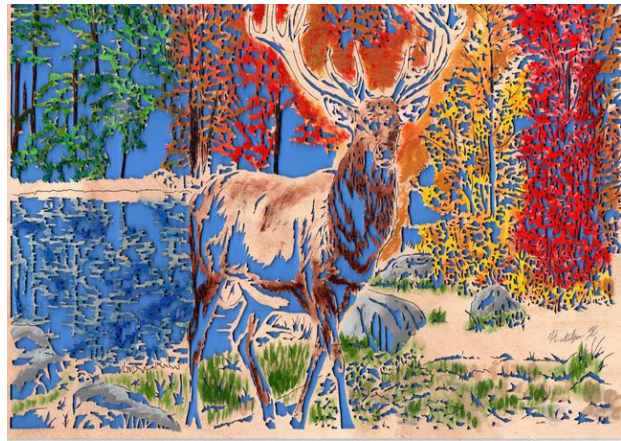
So choosing a design is important to me. I am to the point where I want to stand apart from other scrollers. Traditional scrollsaw art is very design based. It has also been derided by some as not true art because these designs are often sold to others and can be used to create the same piece. Enter the reason I want to stand apart. If a design or a concept has been designed and cut by hundreds of other scrollers, how does one stand apart? Answer: by the non-Traditional scrollsaw approach of adding color to the finished product. Another way would be by choosing designs no one else would view as scrollsaw worthy like a maze. Rather than cutting a piece and apply a black backer like everyone else, I want to tell a story. I want to take the piece and find a unique and previously untold story with my work. Sometimes that's adding a lot of paint or a little. Sometimes that's using fairy lights to light up the



project from behind. Sometimes it is mixing spray paint to create truly unique finishes. The key is let the piece tell me how it needs to be finished. Sometimes I know what the end will be when I start cutting. Sometimes it takes 2 weeks after I'm done before inspiration hits. The key is not to rush but let the art unfold in the way it needs to be told.

### **What challenges have you faced as a scrollsaw artist, and how have you overcome them?**

There are really two primary challenge into scrollsaw art, external recognition that scrollsaw art is actually art and internal push back from other scrollers that painting or other ideas are not good approaches. The internal push back is actually the easiest for me to overcome. As a woman under the age of 40, I'm already an outlier in scrolling circles. Most scrollers are older and/or retired men. They approach the scrollsaw much like others have: this is the way to do things so let's do it this way. As I previously said, I want to stand out and be viewed as an artist which means rejecting this mindset of traditional approaches and designs comes easily to me. Rather than viewing the project's outcome as it's final form, I am constantly looking at ways to tell a story and often times that story isn't complete upon the end of cutting. So the saw is more becoming an avenue that I travel down to reach the finished art piece. But often that is but one avenue that I go down to do my art, a crucial one as it makes my art unique to me, but still not the only way. This is what sets me apart from my peers which has not always been greeted with warm regards to what I'm doing. As for the

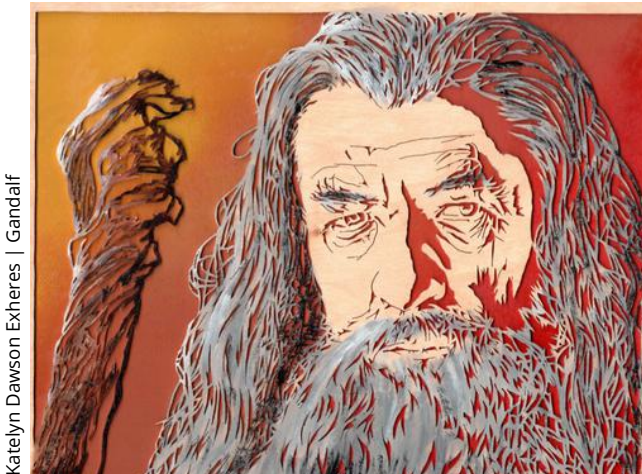


Katelyn Dawson Exheres | CD Deerwoods Painted

external, that is a more recent hurdle for me to overcome. Most people, the percentage seemingly as high as 9 out of 10, don't know what a scrollsaw is. My work gets mistaken as lazer cut or CnC routinely so explaining it is routine. Then when people here premade designs are in play, their reaction is: not art. The reaction is quick, without looking closely at what I've done. I'm painting my projects. I'm scanning them into a digital format. I'm starting to use digital means to manipulate or combine pieces cut on the saw thru Photoshop to create new purely digital art. But while this is what I'm doing, being recognized as art is a struggle I'm facing. Being misidentified as something else or overlooked as a gimmick is a an ongoing struggle that until better information is accepted by the public will be an ongoing battle for me.

### **Can you tell us how you balance working on smaller projects versus larger ones?**

So from 2017-2019, I ran a small crafts vendor business with my then partner. The focus was on wooden jewelry. While doing small intricate designs helped my skills improve it wasn't very rewarding. Actually it was quite the opposite. I went to arts and craft show and there were times where if I sold an item it was a good show. It was hard to compete with the manufactured cheap jewelry with the stuff I can make on my scrollsaw. I would love to say I had better stuff, better jewelry then my competitors. Unfortunately what I can say is my stuff took time to make and were priced higher. This being my second foray into a vendor business my focus is trying to build something where there is no true competition in my local market. To do this, my focus has been on large scale projects for the wow factor. I can



Katelyn Dawson Exheres | Gandalf

set up amazingly cut pieces for display to catch people's eye and draw them in. As my portfolio of these large projects has grown, I have been able to step back from the need to create things like this and focus on what I view as more fun and rewarding things but will not be the eye-catcher a 70 hour project is. It's a balance at this point, to wow people but also to show the variety and range that is capable with a scrollsaw. Is it going to be successful long-term is an unknown but it's generating interest and that's how I want to get started with interest rather than being overlooked due to over-saturation in the market.

### **How do you approach size differences in your projects?**

Honestly this is a hard one to answer as I'm restarting things again. My personal belief is that the larger projects will generate interest but it'll be the small scale stuff that will determine long-term success. An average person isn't going to be able to afford a \$300-700+ large scale art piece from me. So while not revolutionary to the art world, I'm stepping into doing art prints of my pieces by scanning into my computer. My personal preference though is working on larger projects. I find them more rewarding and satisfying upon completion.

### **Can you describe what it's like to run an Etsy shop?**

Running an Etsy shop is a challenge. Your dealing with trying to find the right items to sell to people and trying to advertise your items. The downside, at least in my experience, is the stuff that I have been able to sell on Etsy is more manufactured items or I guess stuff that I can easily recreate. It's kind of disappointing because it takes focus away from creating true art or one of a kind pieces and places my focus on trying to find stuff that sells in high volume. Personally I don't like that.

### **How would you describe your experience connecting with your audience on social media?**



Katelyn Dawson Exheres | Built for speed

Ok so this is an interesting question. I actually don't like doing social media. I'd prefer to cut or paint. However I realized in the modern world, the best way to be successful is by social media and building a web presence. It's not easy personally. I don't like being in front of crowds so doing videos are hard. I'm also very much a perfectionist so every one video I make I usually have 8+ attempts that I dislike and discarded. But stepping aside from my personal perspective, social media is something that isn't utilized much by other scrollers. Most of the other scrollers are older so technology isn't a go to. Plus a scrollsaw isn't cutting edge technology so it caters to either older or a more niche group that cut. The reality is, for scroll work to survive, approaches to advertising or demonstrating it needs to change and the best way now is thru social media whether i like ot or not. Adaptation is the way to survive.

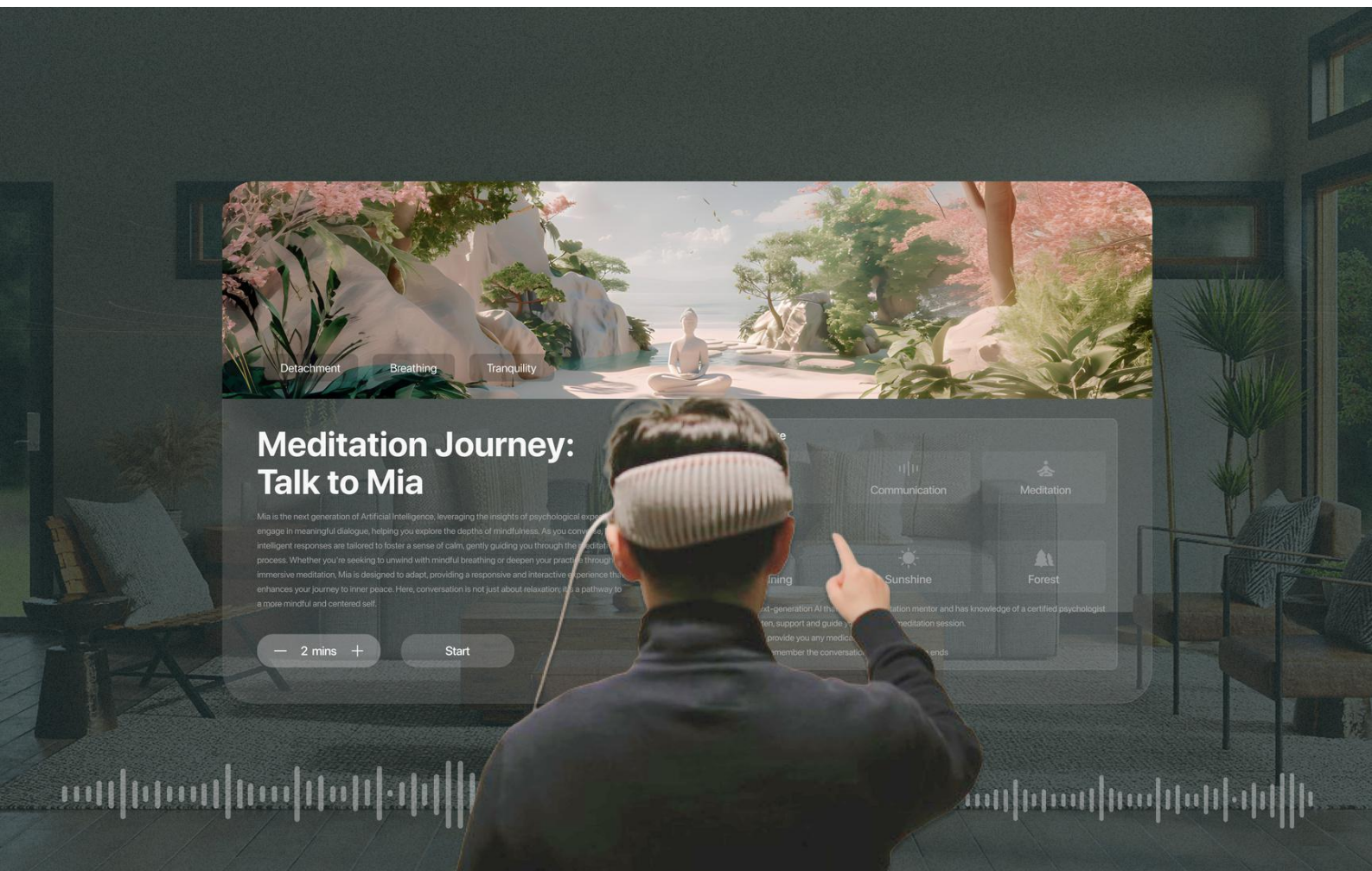
### **What advice would you give to someone interested in starting with scrollsaw art?**

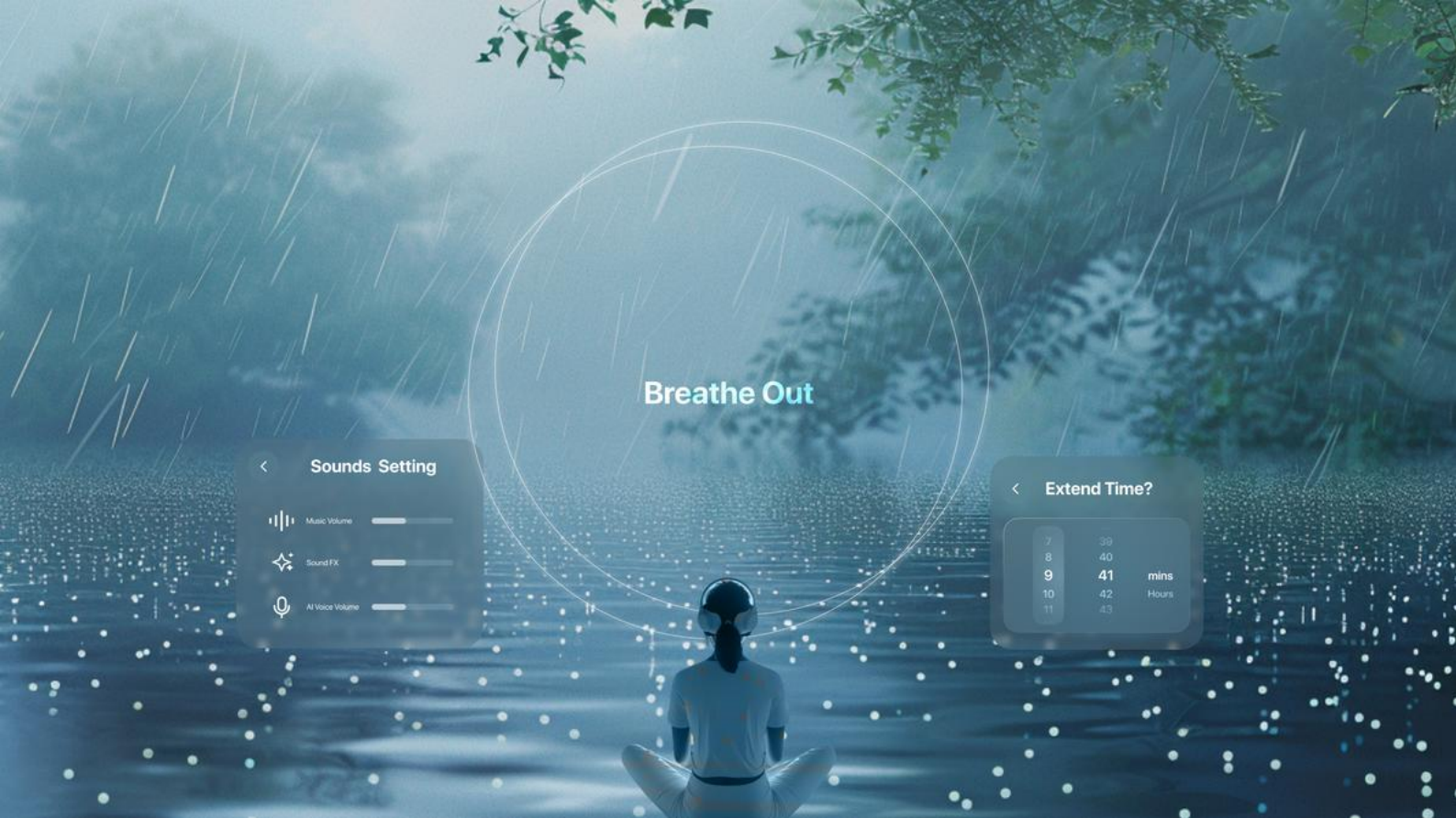
Be unique. Don't follow in other people's footsteps. Avoid certain 'trap designs' as it were. (Trap designs being something that looks like it should be popular like religious or patriotic themes only to have that already flooded by designs). Think outside convention and don't be afraid to experiment with what you cut on the saw. Also if you create your own designs (highly recommended) don't sell them. Protect your work and legacy as the only one that did something.



Katelyn Dawson Exheres | Red fiveknot

**Shanshan Yuan**, a multidisciplinary UX/UI designer, merges technical precision with human-centered creativity to craft intuitive digital experiences. Her work, deeply rooted in thoughtful design, bridges the gap between advanced technology and everyday users. As an award-winning designer, Shanshan's innovative solutions not only enhance usability but also push the boundaries of user experience across industries like professional construction, medical etc.





## *Project Statement*

I want to introduce MindEase, an award-winning design crafted to redefine meditation through the lens of Virtual Reality. The interface design captures a serene, otherworldly aesthetic, inviting users to engage deeply with their mental health in a setting that feels both personal and expansive. From flowing gradients to subtle, calming animations—works together to create an environment that guides the mind toward relaxation. MindEase offers users many choices of immersive environments tailored to their meditative experience. Within the VR interface, users can effortlessly shift between serene landscapes—whether it's a tranquil beach, a misty forest, or an open star-lit sky—each designed to evoke a distinct sense of calm and focus. This design approach combines the latest in immersive technology with a thoughtful visual language, encouraging users to release tension and achieve focus within an enveloping virtual space.

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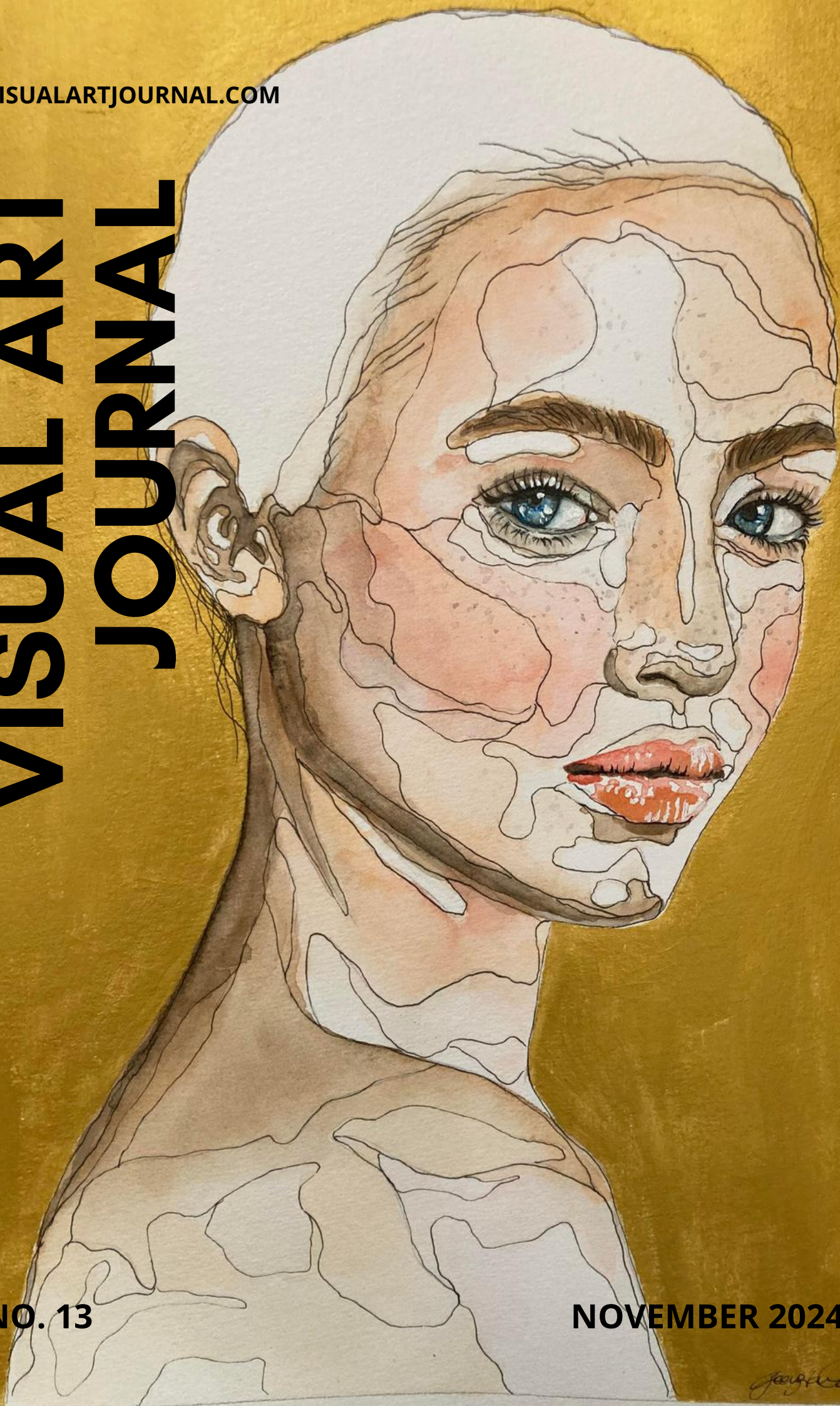


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