

ARTY RAT



APRIL 2026, #2



Introduction

Welcome to the second issue of Arty Rat.

This edition brings together a diverse selection of artists whose works explore contemporary ideas, personal narratives, and experimental visual languages. From emerging talents to established creators, each contribution reflects a unique perspective on art and the world around us.

We hope this issue encourages you to look closer, think deeper, and enjoy the richness of contemporary artistic expression.



Oleksandr Dyvnych

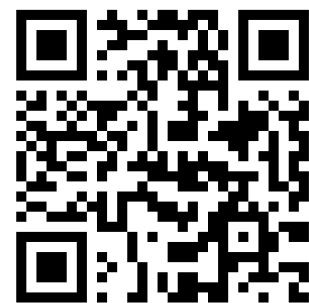
Curator of Arty Rat

Artists are invited to submit their work for publication in our magazine: <https://artyrat.com/opencall/>



Artists are invited to submit their work for participation in our upcoming international exhibition in Vienna, Austria, hosted at The Names Gallery.

Full details and application form are available at: <https://artyrat.com/exhibition-in-vienna/>



On the Front Cover:

Finnja Pepler

Everyone, Full

2024

On the Back Cover:

Anna Gibała-Łazdowska

Ewka

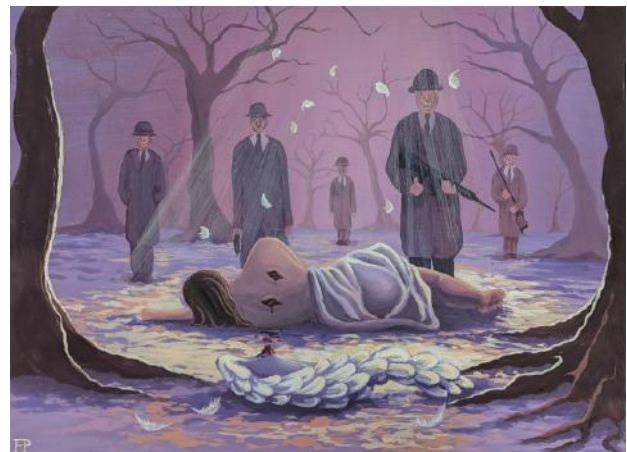
Finnja Pepler

Biography

Finnja Pepler was born in 2007 in Thuringia, Germany. Her entire life is dedicated to art: alongside her ongoing design studies, she has participated in local group and solo exhibitions, completed numerous commissions, and successfully competed in competitions. This experimental artist works with a wide variety of techniques and styles, always seeking new challenges. Her diverse works explore the course and aesthetics of life as well as profound human concerns.



Finnja Pepler | View of Graefenroda | 2024



Finnja Pepler | Fallen Peace | 2025

Statement

My goal is to capture and depict the world through my art. This can include beautiful landscapes that capture wonderful moments and the beauty of our existence. But it can also portray the problems of an entire generation and speak louder than a thousand words. It can create a world you desperately want to immerse yourself in. I think it's precisely this diversity that I love so much about art.



Finnja Pepler | Resurrection | 2025

Website: zsites.google.com/view/finnjas-kunst
Instagram: @finnjaskunst



Finnja Peppier | Everyone, Full | 2024

FP

Finnja Peppier | Bella Venezia | 2025



FP

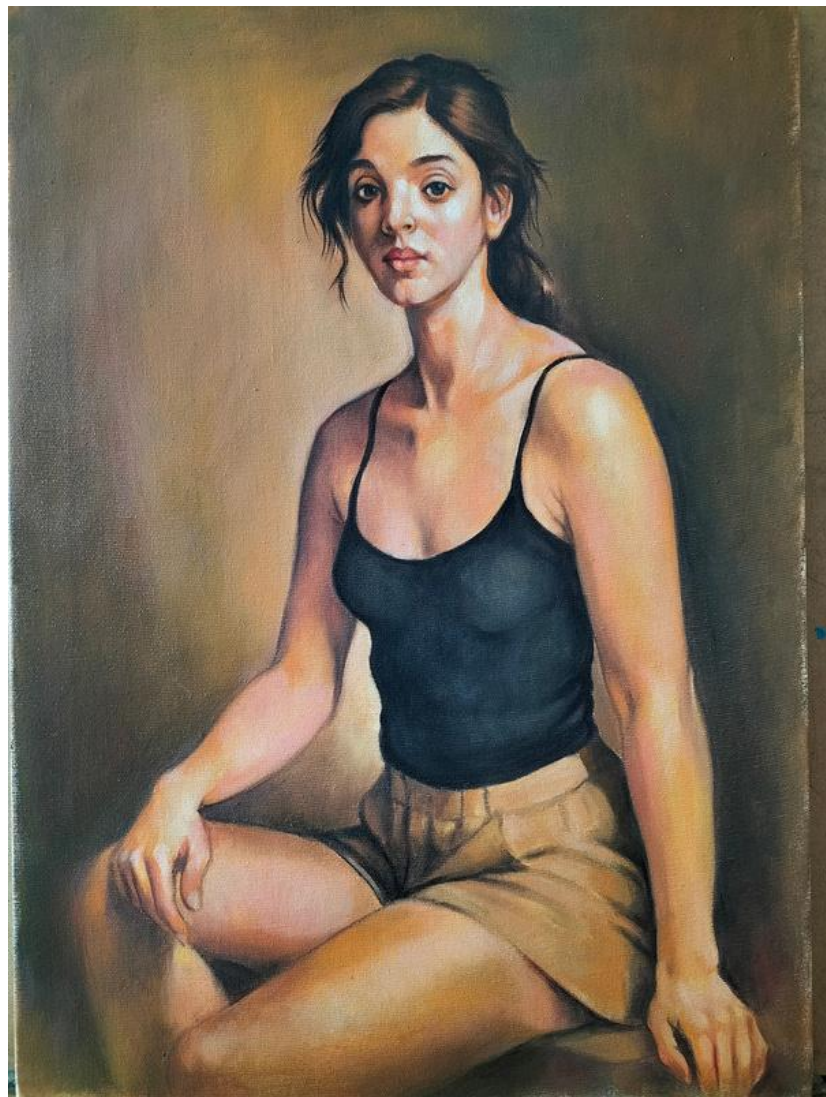
Ahmet Rüstü Doğan

Biography

After graduating from the Faculty of Painting, I worked as a teacher and then retired. I am currently working as a painter in a studio in Izmir, Turkey. The subjects of my paintings are taken from life. Color and light are the foundation of my art.



Instagram: [@ahmetrustudogann](https://www.instagram.com/ahmetrustudogann)



Guy Hivroni

Guy Hivroni | Bronze Swimmer | 2025



Biography

Guy Hivroni is a ceramic sculptor who transforms clothing into expressive, body-less forms that explore culture, memory, and identity. His meticulously crafted ceramic garments evoke presence through absence, inviting viewers to complete the narrative with their own emotions and experiences. With a background in product design and a lifelong dedication to art, primarily wood sculpture and painting, Hivroni discovered wheel-throwing ceramics nine years ago and immediately fell in love with the medium. Blending traditional techniques with intricate handwork, he creates sculptural garments that examine the deep, unspoken connection between people and what they wear. Through masterful craftsmanship and conceptual depth, Hivroni's work encourages reflection on identity, nostalgia, and human relationships. He is actively pursuing international exhibitions and collaborations.

Statement

I create ceramic sculptures that interpret culture, memory, and desire through clothing, exploring how garments convey identity, emotions, and social status without directly depicting the wearer. Each piece invites the viewer to complete a personal narrative, reflecting on the intimate connections between body and clothing.

Crafted through wheel-throwing and meticulous handwork, my sculptures create a dialogue among material, form, and meaning. Balancing presence and absence, they encourage reflection on the emotions and stories embedded in garments.

Driven by a deep love for people, my work seeks to reveal hidden memories and evoke a sense of familiarity, reminding us that sometimes, what is unseen holds the most profound meaning.



Guy Hivroni | Tight Fit | 2025

Website: www.hivroni.art/works

Instagram: [@ronitandguy](https://www.instagram.com/ronitandguy)



Guy Hivroni | Proper Fit | 2025

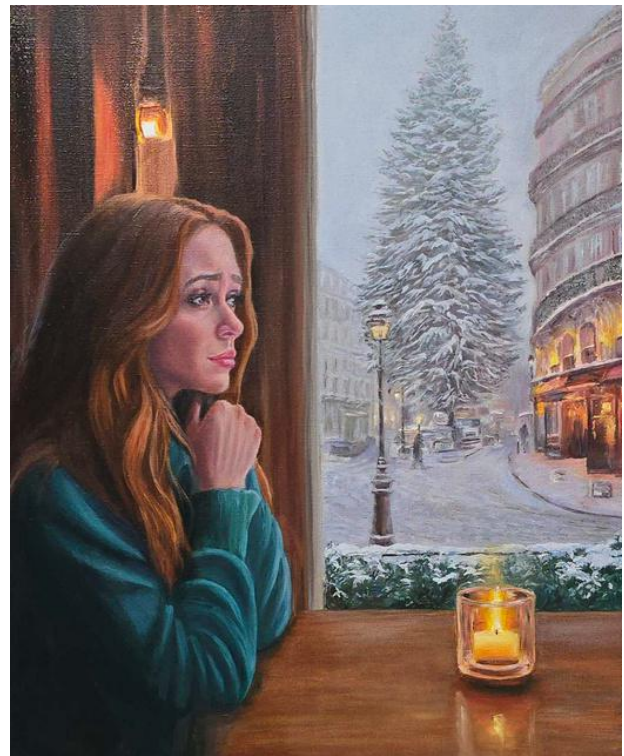


Guy Hivroni | Tiered Presence | 2025

Elena Kuzenko

Biography

I am a professional artist based in Odesa, Ukraine, with a deep-rooted passion for classical oil painting. After graduating from the Saint Petersburg school of art, I dedicated myself to mastering traditional techniques, completing specialized courses in portraiture, and colored pencil drawings. My work is a reflection of my academic background and my personal journey as a creator. To date, I have developed a diverse portfolio of over 50 oil paintings, ranging from classical copies to original floral and landscape studies. Recently, I have focused on establishing my professional presence online to share my vision and craftsmanship with a wider audience.



Elena Kuzenko | A Moment Before Sunset



Elena Kuzenko | The Breath of Montenegro



Elena Kuzenko | Eternal City on the Water

Elena Kuzenko | Silence Over the Pier



E Kuzenko

Mariia Danilenko

Statement

In my art I explore the changes that an individual undergoes throughout their life both physically and spiritually. Every series of my works has a certain connection to my personal experience and tries to answer a broad set of questions, which are familiar to anyone: What am I doing here? Who am I right now? Who do I want to be when I grow up? How do I know that I did?

The theme of finding one's place in the world is central to my art, as I am convinced that every person is the main character in that person's life. Precisely in this search many people experience loneliness. In my works I try to create a sense of understanding and warmth so that a person feels not lonely in their journey.

Maria Danilenko | Universe | 2024



Biography

Born in 1999 in Omsk, Russia. I currently live and work in Moscow. At the moment I am studying at the 6th year of the Faculty of Sculpture of the Moscow State Academic Art Institute Surikov in the workshop of A. I. Rukavishnikov. The beginning of my active exhibition activity coincided with the beginning of the coronavirus pandemic in the spring of 2020.



Maria Danilenko | Bathtub Chilling Walker | 2025

Instagram: [@your_pinky_crime](https://www.instagram.com/your_pinky_crime)



Maria Danilenko | Night Inside Out | 2025



Maria Danilenko | Pink Walker | 2025

CURATORIAL REVIEW

by Oleksandr Dyvnych

Polina Velikina

@polinavelikina.art



Polina Velikina's "DIVINE PULSE" is a series of twelve conceptual portrait works that positions itself at the intersection of portraiture, spatial psychology, and atmospheric design. The body of work reviewed here — comprising four distinct pieces — demonstrates a practiced command of visual language and a coherent conceptual ambition: to render interiority not as narrative but as environmental condition. The results are compelling in their consistency, and occasionally remarkable, though the project raises questions about the tension between its stated intellectual framework and its visual accessibility.



The first work — a dark, charcoal-toned portrait of an upturned face dissolving into a deep black field — is arguably the strongest piece in the selection. The tonal control is exceptional: Velikina manages the transition between skin and shadow with the confidence of a painter who understands chiaroscuro not as technique but as metaphor. The face barely holds itself together against the darkness, and this visual instability is precisely the point. If presence is the theme, its fragility is honestly represented here. The brushwork, whether rendered digitally or physically, preserves a convincingly haptic quality that prevents the image from feeling cold.

The second piece — a red-jacketed figure framed within a gold-and-geometric mandala — represents the series' most formally resolved work. The integration of iconographic structure (the halo, the symmetrical architecture, the fractured painterly surface) with portraiture is handled with restraint. The subject's cool, direct gaze against an almost devotional compositional logic creates a productive ambiguity: this is neither saint nor secular figure, and that indeterminacy is the work's most interesting feature. The colour palette of crimson, gold, and off-white feels considered rather than decorative.



The third work — the abstract fragmented portrait shows ambition in its layered transparency and muted palette. The dissolution of form — planes of grey, white, and ochre intersecting across a ghostly face — conveys interiority convincingly. This piece functions best as a study in restraint and is arguably the most aesthetically consistent work in the group.

The fourth image — a richly layered collage-style work featuring tropical botanics, a face with bold red lips, and textural detail — is the most maximalist of the series and the most commercially legible. Displayed on canvas with a Certificate of Authenticity (limited to 2/3), it signals a clear orientation toward the collector's market. The Certificate's presence is a notable choice: it foregrounds the work's status as object rather than concept. This is not a criticism in itself, but it sits in some tension with the artist's claim that the series functions primarily as a spatial-psychological instrument.

Velikina's work sits at the intersection of conceptual art and spatial psychology, offering a unique contribution to the dialogue on how art interacts with contemporary interiors.

The portraits in DIVINE PULSE do not shout for attention; rather, they exert a gravitational pull through "silent strength". This makes them particularly effective in architectural contexts where they function as stabilizers rather than mere decorations.

By treating portraiture as a system, Velikina moves beyond the "who" of the subject to the "how" of the presence. The works do not just represent a person; they transform the atmosphere of the space through their conceptual weight.

Conclusion

Polina Velikina proves herself to be an artist of profound conceptual clarity. DIVINE PULSE is a testament to the power of art to act as a psychological foundation within our physical structures. Through her innovative use of materials and her architectural approach to the human form, she has redefined the role of the portrait in the contemporary interior, offering images that do not just reflect reality, but stabilize it.

Joanna Wieniawa-Narkiewicz

Biography

Born in 1982 in the vibrant coastal city of Gdańsk, Poland, Joanna Wieniawa-Narkiewicz is a self-taught artist whose trajectory harmonizes professional structure with a devotion to creative expression. Currently residing in Northern Poland's serene Kashubia region, she translates her investigations into human nature into vibrant abstract paintings.

Her chapter in the Netherlands—encompassing studies in Culture, Organization, and Management at the Vrije University Amsterdam and a career in HR Management—cultivated a complexity of perspective that infuses her artwork. Though business defined her early professional life, the impulse to create remained a resonant pull. For Wieniawa-Narkiewicz, painting became an essential realm to explore color, form, and emotion beyond conventional boundaries.

Responding to the call of abstraction, she now creates deeply personal works that seek to offer a compelling space for individual interpretation. Her practice melds her intuitive understanding of human connection with the sensory inputs of her natural surroundings, inviting viewers into contemplative dialogue.

Project Statement

My artistic practice is rooted in the dynamic tension between the external structures of observation and the internal fluidity of human emotion. Drawing upon my background in HR Management—a field dedicated to understanding organizational dynamics and human behavior—my work operates as a unique interplay between systematic contemplation and intuitive expression.

I explore the "abstract spaces" where these opposing forces meet. Merging inspirations drawn from observing human connection with a reflection on the cadence of modern life, I create color fields and compositions that function as mirrors of inner investigation. My goal is to synthesize the order of logic with the chaos of feeling, offering the viewer a dedicated avenue for personal reflection and an open conversation within the modern experience.



Joanna Wieniawa-Narkiewicz | In the Crosshairs | 2026



Joanna Wieniawa-Narkiewicz | Digital Fragments | 2026

Website: www.jwnatelier.pl
Instagram: [@jwnatelier](https://www.instagram.com/jwnatelier)



Carla Gia

Biography

Carla Gia (Barcelona, 1993) is a Spanish visual artist based in United Arab Emirates.

She has been painting since the age of eight, when, through a therapeutic process, painting became her primary form of expression beyond language. This early relationship with the medium developed into an intuitive and independent practice rooted in abstraction.

Working primarily in black and white, her work explores the notion of duality through a restrained visual language, where gesture and materiality take central importance.

Her paintings are held in private collections across Europe, the Middle East, and Asia, and her work forms part of the collection of the Spanish Embassy in the United Arab Emirates.

Gia's work is centered on the tension between opposing forces, creating compositions that seek balance within contrast.

Statement

I paint the paradoxical tension that exists between opposites.

A balance that resides within human polarities.

Black and white hold, in silence, what cannot be said—a space where chaotic contrast becomes stillness.



Carla Gia | Ignis



Carla Gia | Unrushed

Website: www.carlagia.art

Instagram: @_carlagia



Carla Gia | Sin



Carla Gia | Naked & Untitled

Anna Gibała-Łazdowska

Biography

Awards:

- 2018 3th place in International Photo Festival Through Mother's & Father's Eyes
- 2018 Honorable Mention Monochrome Awards
- 2019 Honorable Mention Warsaw Photography Awards
- 2024 Honorable Mention in Fine Art Category Monovisions
- 2024 Monochrome Photography Awards 2024

Exhibitions:

- 2008 Festival of Art in Kłodzko (collective)
- 2018 Polish Library Amsterdam (collective)
- 2019 Museum of Photography in Bydgoszcz (collective)
- 2019 Club "Skandal" Warsaw (collective)
- 2019 "Palmiarnia" Zielona Góra (collective)
- 2025 "Metka" ("Label") Galeria Mała Słubice (solo exhibition)
- 2025 "Odbicia" ("Reflections") Galeria Mała Słubice (collective exhibition, curator)
- 2025 "Na granicy" (" On the Border"), Border Bridge, Słubice-Frankfurt (collective exhibition, curator)
- 2025 ImageNation Wave Paris (collective)
- 2026 "Year 2025 Through the Lens of Polish Women Photographers" Rzędów (collective)

Statement

Photographer, photography instructor, and content creator with a strong background in the creative industry. Educated as an economist, I specialize in portraiture, women's photography, and fine art. I also run photography workshops and work as a social media and visual content director. Based in Poland. Member of the Polish Women Photographers Association since 2024.



Anna Gibała-Łazdowska | Daria



Anna Gibała-Łazdowska | Daria

Website: www.annagibala.pl

Instagram: [@aniagibalalazdowska](https://www.instagram.com/aniagibalalazdowska)



Anna Gibala-Lazdowska | Ewka



Anna Gibala-Lazdowska | Natasza

Vaiva Kovieraite-Trumpe

Biography

Vaiva Kovieraite-Trumpe - an artist living and working in Šiauliai, active graphic artist known for her silk screen printing works. She has held over 15 solo exhibitions and participated in more than 50 group exhibitions in Lithuania and abroad. Through her works, the author seeks to awaken the viewer's imagination and encourage them to look at everyday, yet philosophical themes in their own way. A distinctive feature of her work is her experimentation with graphic techniques and her search for new means and methods of plastic expression. The author's work is characterized by the duality, ephemerality, and transience of images, conveyed by combining different methods of image creation.

Statement

Fragile Rough is a sensory laboratory where experimental graphics serve as a medium for observing the instability of reality. In this series, Vaiva Kovieraite-Trumpe abandons the safety of "polished" technique to engage in a raw dialogue with matter. Technological uncertainty—manifested through accidental drips, errors, and unpredictable textures—is not viewed as a failure, but as a vital "trace of reality" that allows the work to breathe.

The exhibition navigates the inherent tension between two shifting poles: the rough, interpreted as an intuitive and brutal physical touch, and the fragile, expressed through the ephemeral dissipation of the image. As the viewer's gaze deconstructs lines and planes, the representation of reality seems to evaporate, leaving behind a precarious gentleness that exists on the brink of destruction.

By integrating neon accents, aerosol strokes, and sharp geometric inserts, Kovieraite-Trumpe disrupts the slow, melancholic structure of traditional viewing. These elements act as a logical "wedge," forcing a new dimension into the creative process. Fragile Rough is an invitation to stand at the threshold where the image is just beginning to dawn, capturing a borderline state where the visible and the experienced coexist in a dynamic, unfolding harmony.



Vaiva Kovieraite-Trumpe | Bus Stop | 2026



Vaiva Kovieraite-Trumpe | Opened Doors | 2025

Website: www.vaivakovieraite.com

Instagram: [@vaivakovieraite](https://www.instagram.com/vaivakovieraite)



Vaiva Kovieraitė-Trumpe | Empty Poo | 2025



Vaiva Kovieraitė-Trumpe | Lighthouse | 2026

The Chakra Mandala Series by Divya Vinod Gilatar

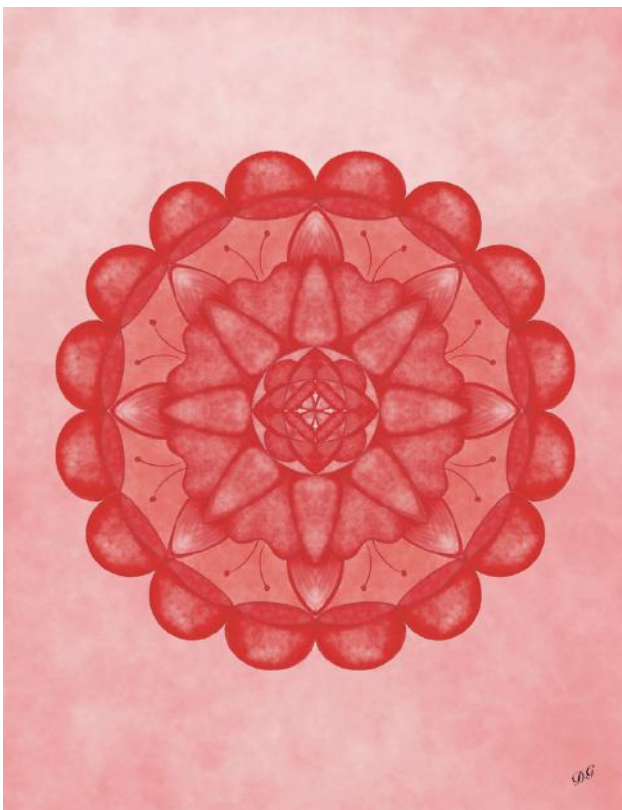
by Oleksandr Dyvnych

Divya Vinod Gilatar’s Chakra Mandala Series positions itself at the intersection of spiritual symbolism, digital abstraction, and contemporary visual culture. Rooted in the philosophical concept of Shakti—the primordial feminine energy that animates existence—the works attempt to translate metaphysical experience into visual form. The artist’s intention is clear: to create not merely aesthetic compositions, but contemplative instruments that function as portals to inner awareness and energetic balance.

At first glance, the mandalas impress through their meticulous symmetry and controlled geometry. Each composition is structured around a central axis, radiating outward in rhythmic repetitions of petal-like forms, circular frameworks, and layered textures. This precision reflects a lineage traceable to traditional yantra practices, where geometry serves as a symbolic language of cosmic order. However, Gilatar diverges from historical precedents by employing digital tools, resulting in surfaces that feel both soft and immaterial, almost atmospheric. The subtle gradients and diffused textures create a sense of vibration rather than solidity, reinforcing the artist’s claim that these works operate as “visual frequencies.”

Color plays a central conceptual and emotional role in the series. The red tones of the Muladhara (root) mandala evoke grounding, vitality, and primal force, while the orange hues of Swadhisthana suggest sensuality and creative flow. The cool blue of Vishuddhi introduces clarity and communication, and the violet spectrum of Sahasrara gestures toward transcendence and spiritual unity. This chromatic progression aligns with established chakra theory, yet Gilatar avoids literal illustration. Instead, she abstracts these associations into immersive color fields, allowing viewers to experience rather than simply recognize symbolic meaning.

Divya Vinod Gilatar – Muladhara Chakra – The Root Portal – 2022

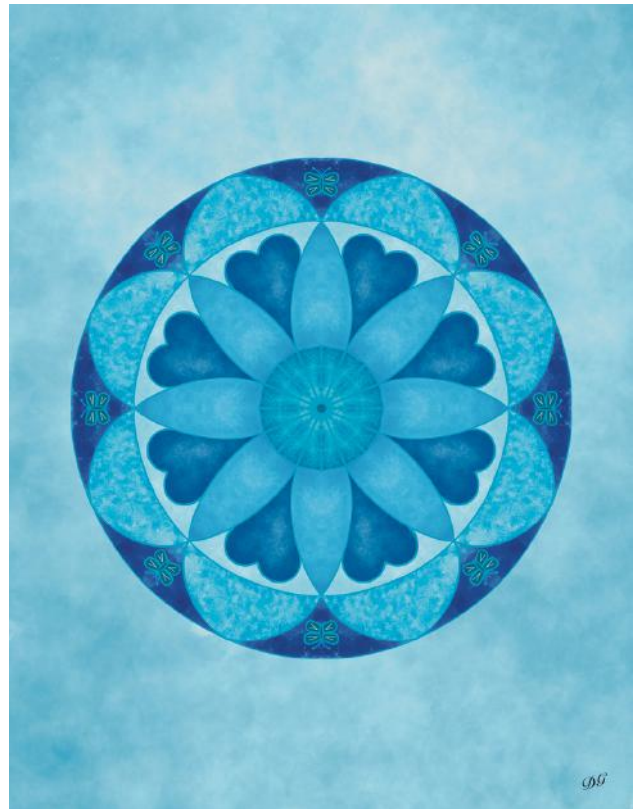


Divya Vinod Gilatar – Sahasrara Chakra – The Crown Portal – 2022





Divya Vinod Gilatar – Swadhisthana Chakra – The Womb Portal – 2022



Divya Vinod Gilatar – Vishuddhi Chakra – The Throat Portal – 2022

Despite its strengths, the work raises important critical questions. The reliance on symmetry and repetition, while meditative, risks aesthetic predictability. Each mandala follows a similar compositional logic, which may limit the sense of formal evolution across the series. Additionally, the translation of deeply rooted spiritual systems into a globalized digital aesthetic invites scrutiny. While the artist successfully bridges ancient philosophy and contemporary practice, there is a tension between authenticity and stylization—between sacred diagram and decorative object. This ambiguity, however, may also be one of the project’s most compelling aspects, reflecting the broader condition of spirituality in a digital, transnational age.

Conceptually, Gilatar’s work resonates with current artistic explorations of mindfulness, healing, and embodied experience. Yet it distinguishes itself through its disciplined visual language and commitment to process. The mandalas are not spontaneous expressions but carefully constructed systems, echoing the disciplined practices of meditation and yoga from which they draw inspiration. In this sense, the works function less as representations and more as frameworks for perception—structures that guide the viewer toward stillness and introspection.

In conclusion, Divya Vinod Gilatar’s Chakra Mandala Series offers a thoughtful and visually refined exploration of spiritual abstraction. While the series occasionally risks formal repetition and navigates complex questions of cultural translation, it succeeds in creating a cohesive body of work that is both aesthetically engaging and conceptually grounded. By merging sacred geometry with digital technique, Gilatar contributes to an evolving discourse on how ancient cosmologies can be reimaged within contemporary art, inviting viewers to engage not only with the image, but with their own inner landscape.

Furkan Depeli

Furkan Depeli | Present | 2022



Biography

He started his high school education at Ankara Fine Arts High School in 2009 and completed the painting department in 2013 with an honour certificate. After high school education, he continued his art education at Marmara University Faculty of Fine Arts, Department of Sculpture and completed his education in 2018 as the project winner with an honour certificate, and the project took its place at IMOGA Museum.

In 2015, he took part in the establishment of the Ankara Art and Society Association. In 2015, he took part in the workshop organised by the Istanbul Chamber of Architects. In 2017, he took part in many projects and worked with collective art groups in Mannheim, Germany, and Seoul, South Korea. In addition to having sculptures in countries such as Italy, Switzerland, South Korea and Germany, he took part in many national and international exhibitions, art residencies, workshops and symposiums. In 2018, he won the Akbank Contemporary Artists Award Competition. In 2020, he won the first prize in the sculpture competition organised by Asaş Art and took his place in the permanent collection of ASAŞ Art.

He continued his studies at Academia di Belle Arti di Carrara da Biennio programme in 2020. In 2021, he participated in the Aura Istanbul Academy of Architecture and Urbanism training programme. In 2021, he won the first prize in the 'Sculptura da Vivere' sculpture competition organised by the Peano Foundation in Italy and his work was permanently placed in the square of the city in Cuneo, Italy. He received the first prize in the 3rd New Discoveries in Sculpture Competition organised by Milliyet Art. In 2020, he started her master's degree programme at Anadolu University, Institute of Fine Arts, Department of Sculpture. He creates his art practice by theoretically working on ontology and its sub-concepts.

Statement

When the examination of the ontology is read as the ongoing dialogue between being and existence, the conceptual integration of the existent, rather than singularization or integration, is important in terms of comprehending contexts. Naturally, the ontology of art is inevitably placed in the gap of the dialogue between existence and being, and existence as a context, as what is revealed in this attitude, is realized through art.

This essence, which lies in the existence of human nature as a being, emerges in its form and form of manifestation with the ability to contain other things in itself without being deformed in the full sense of the thingness of a thing in the work of art. Heidegger argues that these things cannot be accepted as the sum of these things in the work of art, but should be accepted as their gathering place.

In terms of the qualities of these collected things in the art of sculpture, the issue of what and how they are in the ontological sense can only justify their existence as a result of phenomenological expansions. When these phenomenological expansions are analyzed with the concept of *tékhnē* used in the Ancient Greeks, presence, as a context, opens the veil between being and existence and allows for a reading in becoming. In this sense, can presence be interpreted as the gathering space, the square, the thing, perhaps the universal?



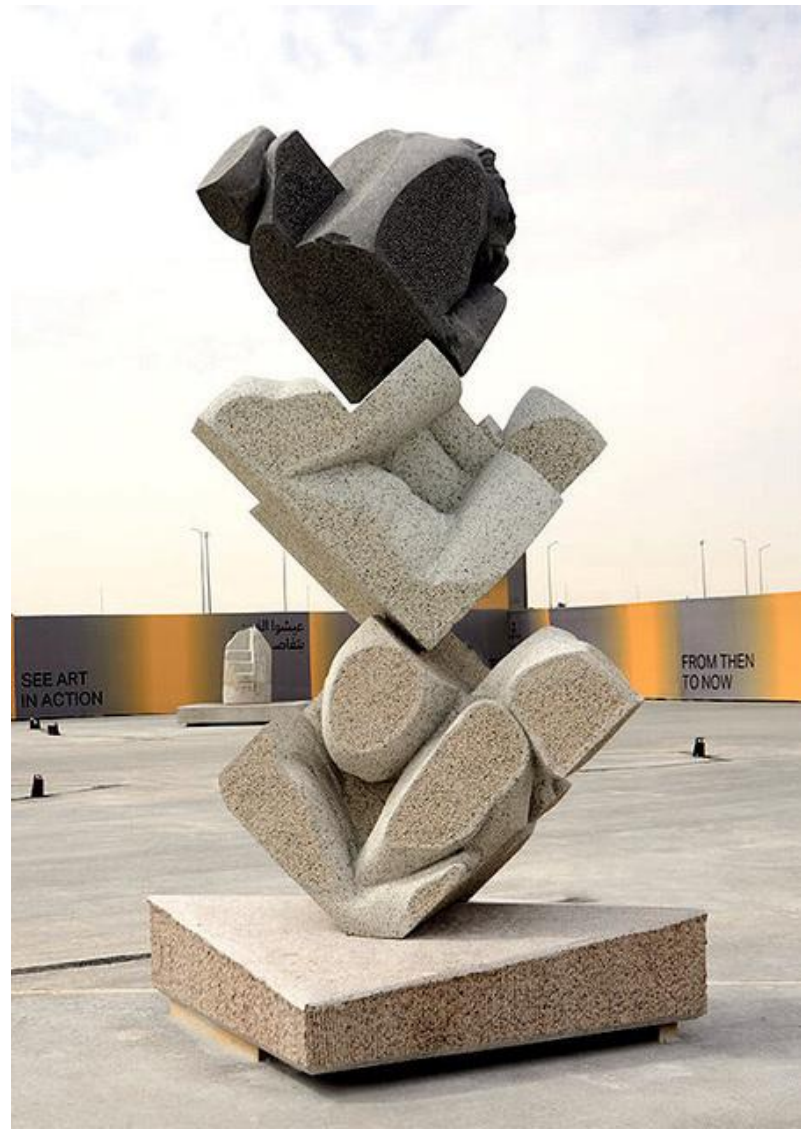
Furkan Depeli | Dikatomı | 2022

Website: www.furkandepeli.com

Instagram: [@furkandepeli](https://www.instagram.com/furkandepeli)



Furkan Depeli | Actofkairos | 2025



Furkan Depeli | Khrononfinite | 2025

Andrea Klug

Biography

2002 – present: Participation in solo and group exhibitions in galleries, art fairs, art and cultural centers, banks, medical practices, and law firms in Germany and abroad.

Since 2017: Expansion of artistic techniques and skills in the field of photography and digital art.

2013 – 2017: Studies in Art Therapy and Social Art, Bonn/Alfter.

2005 – present: Open studio and gallery KunstWerk with changing exhibitions and artistic courses.

2005 – 2017: School project work: painting, drawing, printmaking techniques, and land art.

Since 2002: Freelance visual artist, artistic director of art projects and art events.

2002 – 2003: Studies in painting, Wiesbaden.

2000 – 2002: Training in painting and stage design, Berlin.

1998 – 2000: Private studies in fine arts, Berlin.

Born in Bratislava in 1975.



Andrea Klug | Gaze | 2025

Statement

Artistic Position

My work focuses on humanity – its fragility, its strength, and the invisible stories inscribed in faces and gestures or reflected in abstract form. I primarily work with superimpositions, fragments, and layers created through photography, digital manipulation, mixed media, and painting. In this way, I develop visual worlds that simultaneously create intimacy and distance – reflections of inner states between vulnerability and resilience.

My art seeks beauty in pain, in the broken, in imperfection. It is precisely where fractures become visible that a special power emerges: an expression of authenticity, depth, and humanity. For me, each work is an invitation to see the whole in the fragment, the light in the darkness, and dignity in vulnerability.

Thus, I want to create spaces where viewers not only see images but rediscover their own feelings, memories, and inner needs, allowing them to delve into their own depths and discover connections to themselves and the world.



Andrea Klug | Wordless | 2023

Website: www.malerin.com

Instagram: @klugart1



Andrea Klug | View | 2024



Andrea Klug | Shifted | 2020

CURATORIAL REVIEW

by Oleksandr Dyvnych

Henry Demos (Real Name Mark Lentz)

@thehenrydemos



Henry Demos | Slack | 2026

Henry Demos' project Dirty Light serves as a raw, unfiltered documentation of Japan's subterranean punk subculture. In a society often characterized by a rigid adherence to structure and societal pressure, Demos utilizes his lens to carve out a space for the discordant and the unrefined. The project transcends mere music photography, functioning instead as a sociological study of resistance, capturing the precise moment where local and emerging bands find "release" within the basements and back rooms of the Japanese underground.



Henry Demos | Daisy | 2026

Demos' technical approach is inextricably linked to his DIY (Do-It-Yourself) biography. By intentionally working with expired film, broken cameras, and outdated printing processes, he rejects the clinical perfection of modern digital photography.

The reliance on expired film introduces a layer of chemical unpredictability - grain, color shifts, and artifacts - that mirrors the "grime" and "truth" of the punk scene he documents.

His self-taught background allows for a visceral, instinctive style. The images feel less like a detached observation and more like a participant's perspective, capturing the "punk ethos" through movement and low-light grit.

The project effectively utilizes high-contrast and "dirty" lighting to emphasize the isolation of these spaces, turning cramped basements into expansive theaters of emotional discharge.

The core strength of Dirty Light lies in its rejection of "image" in favor of "truth."

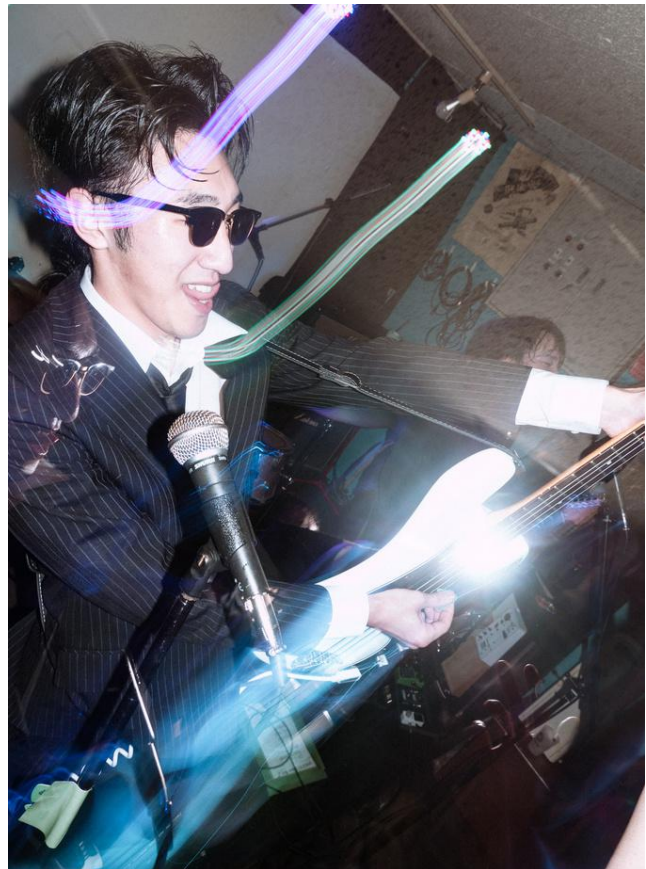
Demos successfully communicates that these subjects are not performing for a global stage, but for an immediate, personal catharsis. The focus on emerging bands provides a sense of urgency that established acts often lack.

By positioning these "back room" moments against the broader context of Japanese conformity, Demos creates a powerful tension. The photographs highlight a hidden vitality that pushes against the "expectation and restraint" of the outside world.

There is a profound appreciation for "trying anyway." The technical "imperfections" of broken gear and outdated processes act as a metaphor for the bands themselves - thriving not despite their lack of polish, but because of it.



Henry Demos | Blur | 2026



Henry Demos | Dusty | 2026

Conclusion

Henry Demos' Dirty Light is a compelling testament to the enduring power of subculture. Through his intentional embrace of flawed technology and earnest storytelling, he captures something rarely seen: the unvarnished spirit of Japanese punk. This is not just a collection of images; it is an act of preservation for a fleeting, beautiful resistance. Demos proves that in a saturated world, the most profound truths are often found in the darkest, dirtiest basements.

Sara Albegiani

Biography

I'm Sara, a young freelance photographer passionate about stories and everything that is simple, authentic, and natural.

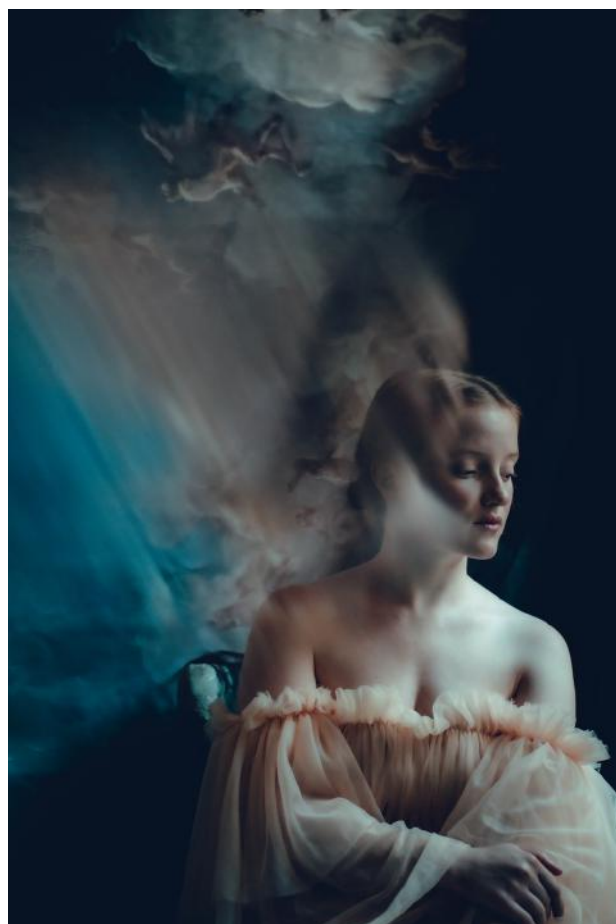
My work allows me to travel the world with my beloved camera, going wherever my services are requested. Photography has been part of my life since I was a child, with rolls of film filled with crooked and imperfect photos that nevertheless represented my inner world.

Thanks to passion and perseverance, I acquired the foundations of the craft, becoming aware of the emotions and stories I wanted to tell through my shots.

Today, photography has become a way for me to meet, discover, and tell the stories that surround me.

My experience and knowledge allow me to capture meaningful details and recreate the atmosphere and essence of what I photograph. My style is centered on spontaneity, emotion, and the simplicity of images.

I believe in the importance of capturing moments without forcing the scene or reality, allowing situations to unfold naturally and authentically.



Sara Albegiani | Soul | 2025



Sara Albegiani | Beyond the Soul | 2025

Website: www.liberadiluce.it
Instagram: @Liberadiluce



Sara Albegiani | Bird of the Soul | 2023



Sara Albegiani | Fragments | 2025

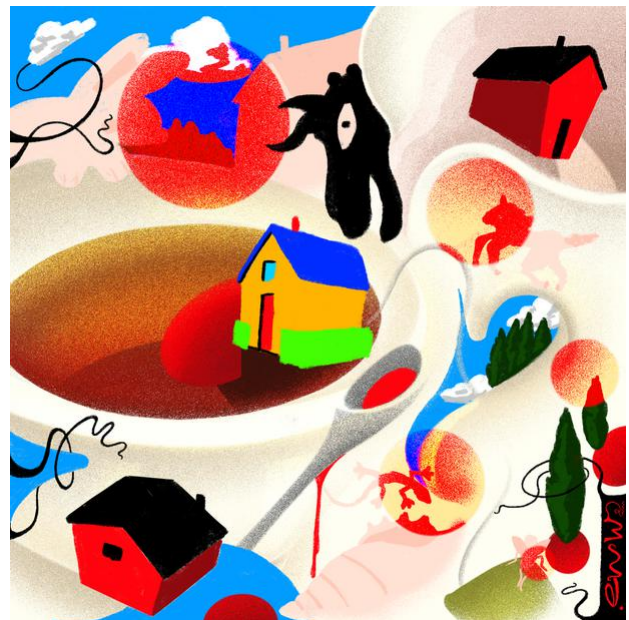
Paola Olivos Rocha

Biography

My name is Paola Olivos Rocha, a Mexican concept artist and visual storyteller. I graduated with a Bachelor's degree in Digital Animation from Universidad de las Américas Puebla in 2025. My work explores identity, surrealism, and the emotional power of images through both traditional and digital techniques. Passionate about creating worlds that blur reality and imagination, I aim to craft stories that resonate deeply and are visually captivating.



Paola Olivos | Arena | 2025



Paola Olivos | Eye | 2025

Website: readymag.website/5751066

Instagram: @olivi4sj



Paola Olivos | Baby | 2025



Paola Olivos | Sandwich | 2025

Claudia Rasunoiu

Claudia Rasunoiu | Imperfect Dress. Imperfect Woman



Statement

I try to bring joy to people through my art, and is that's not possible my art should at least fight for a cause and send a message.

Biography

Claudia Rasunoiu is a self taught artist, working with different mediums. Acrylics on canvas, romanian Naive icons on glass improved with byzantine elements, textiles.



Claudia Rasunoiu | No Dog Ever Abandoned Its Owner | 2026

Instagram: @claudai_21



Claudia Rasumoiu | Dowry | 2020



Claudia Rasumoiu | Brancusi. Eternal | 2026

Maisie Cooper

Maisie Cooper | Making and Unmaking | 2025



Statement

Focusing on process-led work, I explore traces, transformation, and change drawing from overlooked details within the natural world and engaging with Gilles Deleuze's concept of becoming. Rather than understanding repetition as the reoccurrence of the same, I approach it as renewal, a cycle of difference, where to repeat is to begin again, to question, and to refuse remaining fixed.

Material vulnerability is central. Paper burns. Ashes form. Fabric hangs, folds and absorbs. Surfaces hold evidence of exposure, to light, heat, touch or time. I work with these forces rather than against them, allowing transformation to become visible, inviting the audience into a quieter, meditative space where acceptance of transformation becomes central, increasing our awareness that images are not fixed outcomes but moments within an ongoing process. My practice considers fragility not as weakness, but as truth. Images fade. Structures burn. Forms collapse and shift. What remains is trace, evidence that something has passed, and in passing, has changed.

Biography

Maisie Cooper, 22, is a multidisciplinary artist living and working in the United Kingdom. Her practice works across drawing, cyanotype, installation and elements of performance, with a focus on process-led experimentation and material transformation. Currently in her final year studying Fine Art at Bath Spa University, Cooper's work investigates trace, repetition and temporality through vulnerable and responsive materials. By working with light, fabric, paper and ephemeral processes, she explores how images emerge, dissolve and shift over time. Her practice embraces material instability, foregrounding fragility, becoming and the quiet presence of change.



Maisie Cooper | Drifting Apparition | 2025

Instagram: [@_maisie_art_](https://www.instagram.com/_maisie_art_)



Maisie Cooper | Fading | 2025



Maisie Cooper | 2026

Olga Symonenko

Olga Symonenko | Color Splashes | 2026



Biography

Olga Symonenko is a Ukrainian artist, born in 1973. She currently lives and works in Poland, where she is an active member of the Warsaw Stowarzyszenie Plastyków (Artists Association).

Her artistic practice is immersed in a deep exploration of the fundamental capacity of the human psyche to actively discover and preserve its integrity and identity throughout life's journey, remaining true to itself amidst constant change. Olga visualizes this unseen process as an active act of inner autonomy and self-preservation.

The artist's main medium is painting on canvas, executed in acrylic technique. Olga actively pursues her artistic practice and sells her paintings worldwide.

Statement

In my artistic practice, I explore the mechanisms of resilience within the human psyche and its ability to maintain authenticity amidst constant change. The 'Awakening' series serves as a metaphor for returning to the self; I view the spring bloom not as the birth of something new, but as a triumphant manifestation of an original internal code that has survived a period of stagnation.

My visual language is built on the contrast between expressive painting and rigorous graphics. The system of dotted lines and points that permeates my canvases acts as a metaphor for the internal architecture of the personality—an invisible foundation that upholds the integrity of the form. Through the wildness of natural imagery, I reveal these deep connections, demonstrating that true identity possesses an unstoppable vital force. My work is a manifesto of life that always finds a way to grow while remaining faithful to its unique structure.



Olga Symonenko | Forest Bells | 2026

Instagram: [@arthouse.pl](https://www.instagram.com/arthouse.pl)



Olga Symonenko | Dream Garden | 2026



Olga Symonenko | Forest Pearl | 2026

Angelina Pajkovic

Biography

Born February 25th 2004, in Belgrade.

She is currently a fourth-year student at the Faculty of Fine Arts in Belgrade, enrolled in the New Media module.

Statement

The female artist Angelina Pajkovic In her artistic practice, works with performance, photography, and other mediums while exploring the intersections of personal struggle, social pressures, and self-perception within society. Her work examine bodily transformations as symbols of inner conflict and attempts to redefine personal value, while simultaneously raising questions about human ethics, feminism, consumer society, and existence itself. She aims to create visual and conceptual works that function as catalysts for reflection, encouraging audiences to confront uncomfortable truths and reconsider their own roles within social processes.

Instagram: @soiboic



Angelina Pajkovic | Vacuum Bag Display on Floor

Tatiana Platonova



Statement

Important topic in my art is idiomatic expressions. I portray the literal meaning of idiomatic phrases using combined techniques and elements of painting. My aim is to create a visual embodiment of the lexical meaning of idiomatic expressions and evoke new associations and emotions in the viewer

Biography

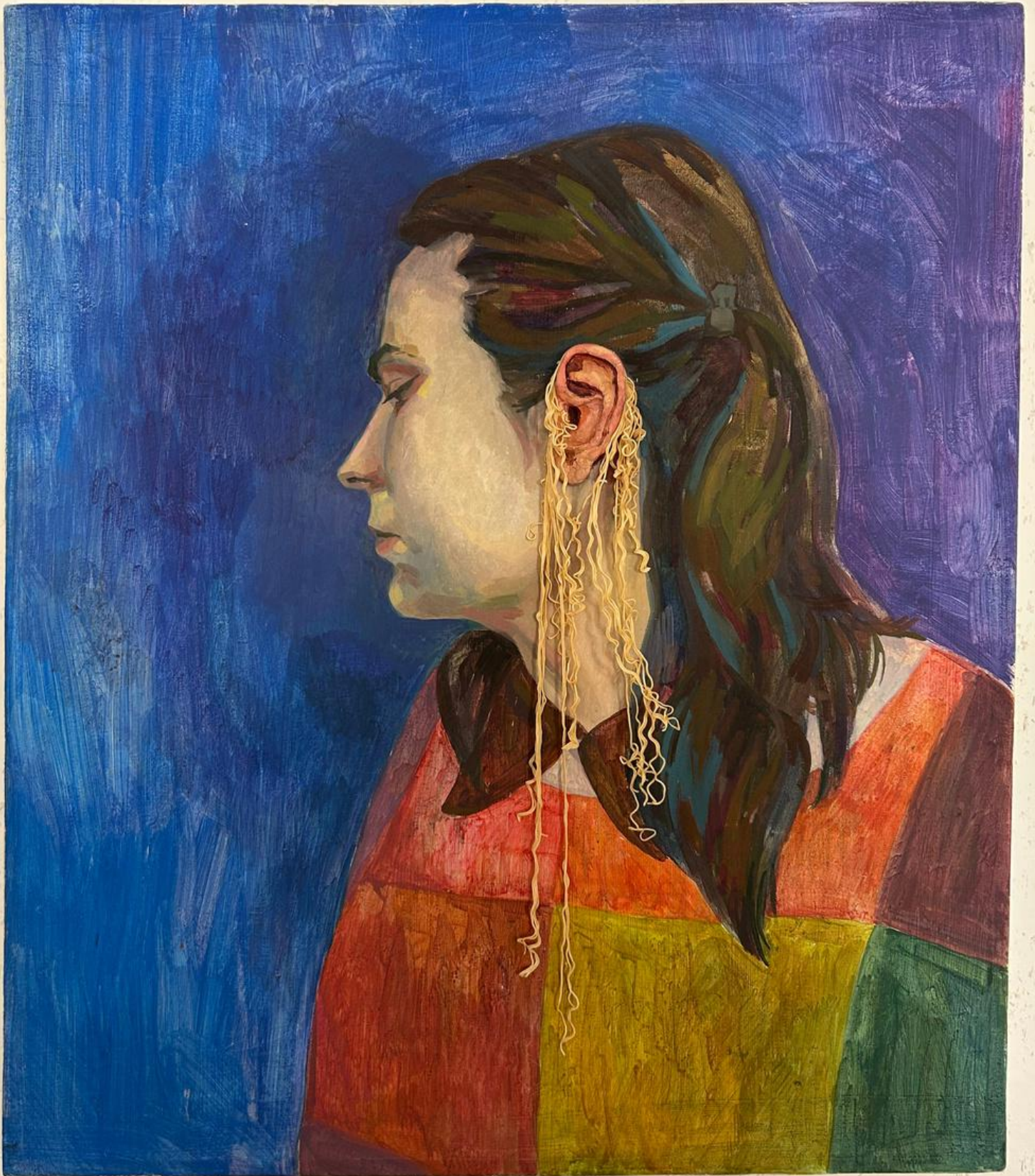
I am an artist originally from Moscow and currently living and working in the Czech Republic. My practice primarily focuses on painting, where I create vivid, color-rich compositions that often depict landscapes and genre scenes.

I received my early artistic education at the Academic Art Lyceum of the Russian Academy of Arts in Moscow. At the age of seventeen, I moved to the Czech Republic, where I continued my studies at the University of Ostrava. I completed both my Bachelor's and Master's degrees in painting in the studio of Professor Daniel Balabán.

In my work I explore themes of memory, childhood, and nostalgia. I am particularly interested in language as a carrier of culture and personal memory, as well as questions of identity and living between different cultural contexts. Through painting I examine everyday imagery and personal experience, transforming them into visual narratives.



Instagram: [@tat_platonova](https://www.instagram.com/tat_platonova)



Dana Mrushchenko (artist name Kayt)

Biography

Diana Marushchenko is a young artist of Ukrainian origin. She has been living in Vienna for the past four years, where she develops her artistic practice. The basis of her work is drawing. The artist is interested in combining different materials, using layering and application to create expressive texture and contrast in her works. Through painting, she explores her own nature as a living being – experiences, feelings, and the process of inner development. Her works focus on representing the inner world through mythological and fantasy images, exploring a kind of “inner mythology” of personal and social consciousness.

Education at the art school provided her with an academic foundation for working with various art materials and techniques, although she has always shown a penchant for experimental materials combinations.

While pursuing a bachelor's degree in journalism, publishing, and editing, she developed an interest in observing social processes, which broadened the focus of her creativity – from exploring inner experiences to comprehending external social phenomena.

After migrating to Austria in 2022, she has been actively involved in the cultural and artistic events of the Ukrainian diaspora. Her works began to explore the themes of migration and intercultural communication.



Diana Marushchenko | Sacrifice | 2025

Statement

Art has always been my way of communication and self-expression. Drawing is the core of my artistic practice. It is not only a tool of representation for me, but a way of thinking through images and forms.

My artistic practice moves between inner experience and external observation. Working mainly with painting and drawing, I use images as tools of self-reflection and visual narration, exploring perception, emotional states, and personal transformation.

I feel a strong connection to physical, traditional media. Working with different materials gives me a sense of contact with the image and opens space for experimentation. I am interested in how works grow over time through repeated return, revision, and sensory engagement with projects.

The central idea that runs through all my work is the concept of what I call a person's “inner mythology.” Throughout our lives, we are surrounded by religious, spiritual, and esoteric concepts of various kinds, which shape a specific set of mythological images in our consciousness. Just as our ancestors once invented them to describe the surrounding world, I use these images to convey inner sensations through the prism of imagination. After all, supernatural entities have always existed and flourished precisely within the human consciousness. This approach gives me plenty of room for hyperbole and artistic interpretation.

Throughout my life, I have often encountered the problem of mutual understanding. This problem became most apparent during immigration. When words fall short, a system of symbols comes to the rescue. Vivid, recognizable images allow me to capture attention and communicate on levels that words cannot reach. On the other hand, they open up space for the viewer's interpretation and prompt them to ask themselves, “What does this character mean to me? Why?”

Instagram: [@_kayt_shi_](#)

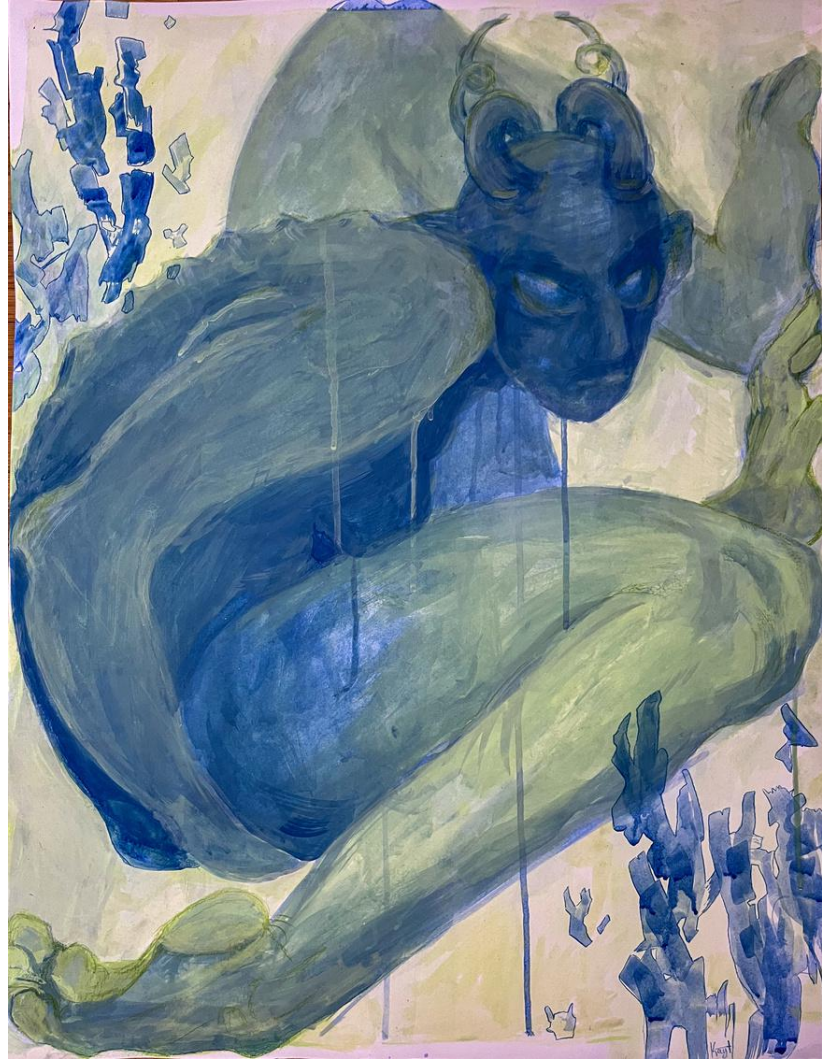
Diana Marushchenko | Fate | 2025





Diana Marushchenko | Handmade Devil | 2025

Diana Marushchenko | My Space | 2025



WirSindKunst

Biography

WirSindKunst (Betty & André Lennox) is an Austrian artist duo working at the intersection of abstraction, narrative, and interdisciplinary practice. Their work spans visual art and music, forming a connected body of expression rather than separate disciplines.

At the core of their practice lies Dual Flow Art, a dialogical method in which two artists, one neurotypical and one neurodivergent, continuously intervene in the same work. Rather than dividing authorship, they dissolve it. Layers are built, disrupted, overwritten, and reimagined in an ongoing exchange that mirrors tension, perception, and emotional contrast. Their works are characterized by dense visual languages, oscillating between control and eruption, structure and instinct. Through both visual and sonic mediums, WirSindKunst explore identity, connection, and the complexity of inner worlds not as fixed states, but as evolving negotiations.

Statement

Dual Flow Art is not collaboration in the traditional sense. It is confrontation, translation, and coexistence.

Each piece emerges from an ongoing exchange between two fundamentally different cognitive and emotional systems. One grounded in structure and linearity, the other driven by associative intensity and non-linear perception. Neither dominates. Neither resolves the other.

The canvas becomes a shared territory where control is challenged, overwritten, and redefined. What remains is a visual record of tension between order and chaos, clarity and overload, separation and connection.

Dual Flow Art does not aim to harmonize these differences. It makes them visible, showing that two fundamentally different ways of thinking can give rise to a new way of perceiving.



WirSindKunst | Fight 2



WirSindKunst | Not Guilty 2



WirSindKunst | The Quinns 2

Website: www.wirsindkunst.at
Instagram: [@wirsindkunst.at](https://www.instagram.com/wirsindkunst.at)



Nilufer Khalilova

Biography

I am an Azerbaijani artist, currently based in Dubai, UAE. I primarily work with graphite and oil paint. My recent works draw inspiration from East Asian traditional painting, particularly its stylized depictions of nature and animals, and symbolic language. Through my art, I aim to spark discussion around these symbols and encourage personal interpretation. For example, Tiger and Magpie I draws on Korean folk painting, where the tiger protects from misfortune and the magpie signals good news. Through such imagery, I invite viewers to reflect on how cultural symbols can carry layered meanings.



Nilufer Khalilova | Water Lilies | 2023



Nilufer Khalilova | Girl Looking at a Landscape | 2021

Instagram: [@nilufer.art](https://www.instagram.com/nilufer.art)



Martina McAteer

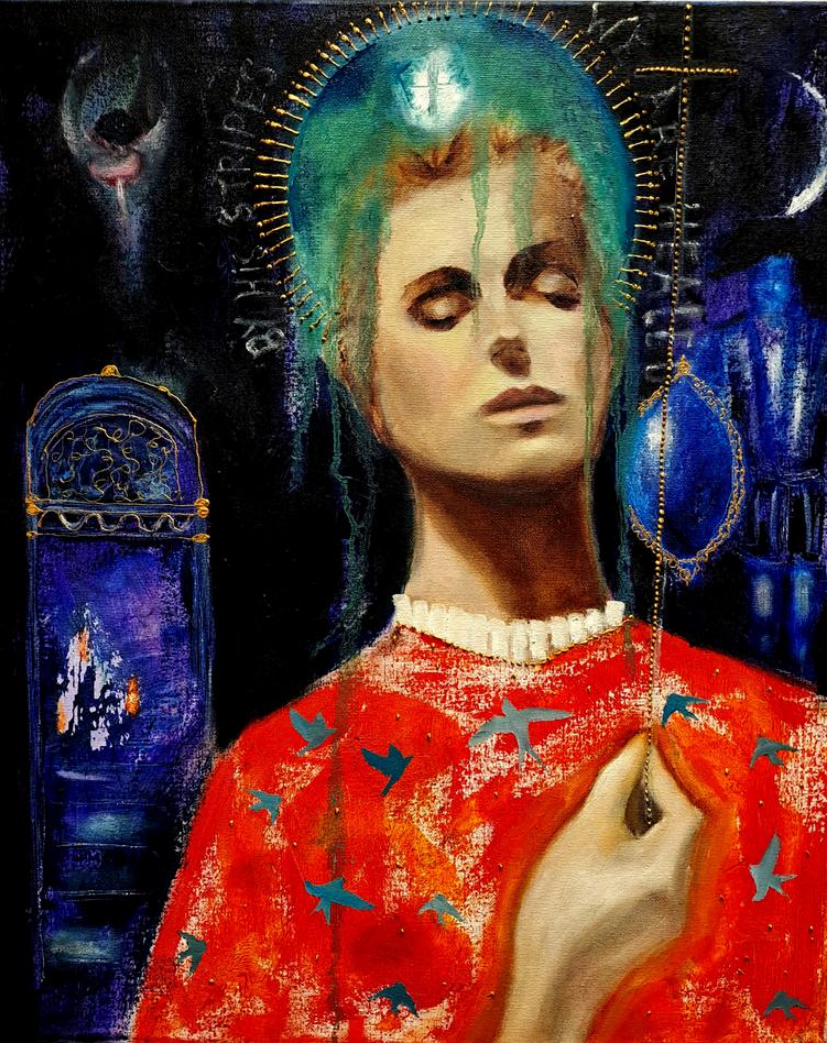


Instagram: [@martinamcateerartist](https://www.instagram.com/martinamcateerartist)

Statement

Martina McAteer is an internationally awarded Irish painter. Her work has been described by galleries as a fantasy thread of figurative surrealism. The work is a fusion of many influences—literature, philosophy, psychology, spirituality, mysticism and a flavour of ‘draíocht’ (Irish magic). She calls her own work a secret language of the heart. These oil paintings with gold leaf convey deeper messages than words ever could and transcend the limitations that separate languages have. ‘I like to remain curious in life and that sense of beauty, mystery and intrigue is in these ethereal works with imaginative dreamscapes bridging invisible realities with our present dimension. There is a sense of the Visionary in my expression. I allow the works to reveal themselves to me pre-meditating little but layering glazes of paint until I reach the eureka moment with the ultimate message of the work. A powerful work of art can reach the viewer in a way that can influence the soul.





Haruka Fuji



Statement

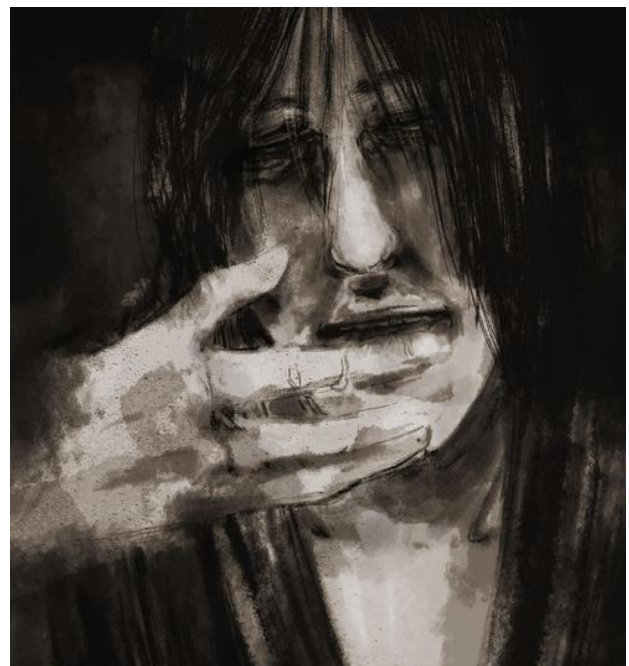
I want to express the loneliness and light that is unique to the countryside in the mountains of Japan.

It is not an individual feeling, but a common feeling, and I hope that nature will take it and wrap it up as if it is nothing.

Biography

Worked as a PR designer for traditional culture for about 10 years. Self-taught art explore the spirit.

Website: <https://harukafuji.carrd.co/>





Haruka Fuji | Hachijo-light | 2026

Nikita Lila

Statement

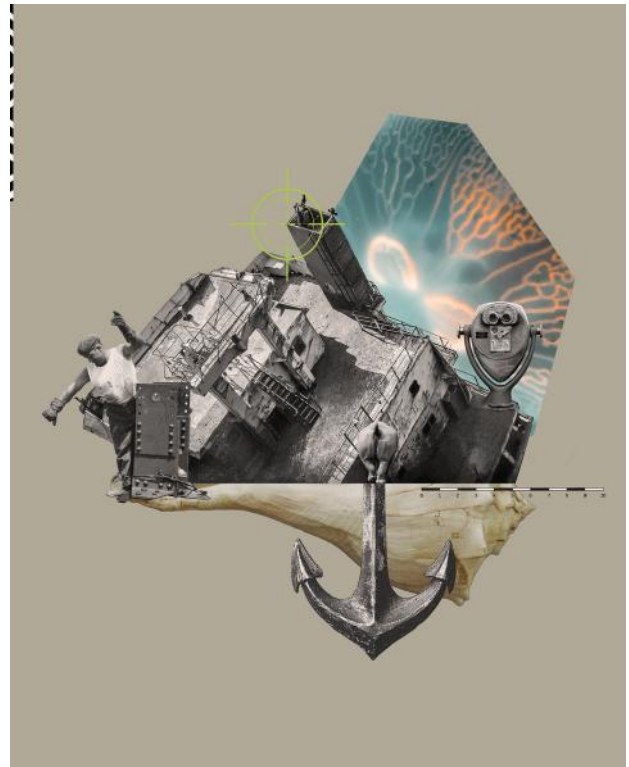
A reflection on modern society. What is real? Who am I, and where am I? Who will guide us? Do they want the best of all of us? Surveillance = protection or control? (I forgot what I needed from my past Will I live this moment again?... lyrics from my favorite band Benthos)

Nikita Lila | The Fallacy of Confusing Cause and Effect | 2025



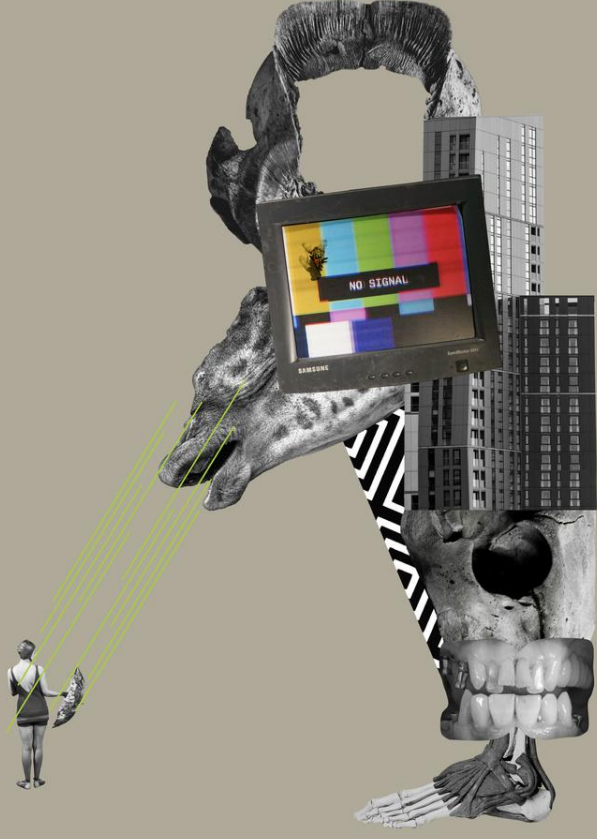
Biography

I am a German photographer and digital artist living in Italy.



Nikita Lila | Up is Down | 2026

Website: www.nikitaart.myportfolio.com
Instagram: @Nikita.lila



Nikita Lila | Information Overload | 2026

Nikita Lila | Truth Seeker | 2026



Maria Angeliki M. A. K. Karagkouni

Maggie Karagkouni | Mouse in the Machine | 2021



Biography

I'm Maggie Karagkouni, a passionate architect and artist with a keen eye for detail and a profound love for innovative design. Graduating from the University of Patras, my journey includes diverse experiences and continuous learning, shaping me into a well-rounded professional. As an artist I experiment with mixed media art, collages and interactive installations that I have presented in TAF art gallery in Athens and in TEDxAUEB Athens in 2025.

Statement

I explore humanity's transition into the Machine Age through collage and mixed media. I deconstruct image, language, and memory, transforming identity into a reproducible system. Through layering, typography, and interventions, I examine communication as noise and humanity as users within information networks.



Maggie Karagkouni | Lost Self | 2021

Instagram: @outopikazwntas

Chapitre 7

Monsieur Trounadisse était l'homme de confiance de Monsieur Père et un homme d'ordre. Monsieur Père a pensé à lui pour donner la

talk
EST



Αισθάνομαι άσχημα για αυτό;

ΕΝΕ
...μόνο παραμυθι
...όχι κρύβονταν στην
...στο θάνατο σε ηλικία
...την με τον Alain Delon
...έκανε στη συνέχεια (μ
...και το γραμματέα της
...αζόνιο. Η υγεία της ήταν
...ήταν όταν ο γιος της
...στην προσοφθειά του
...των γονιών του πατρ. ού το
...του, η Sch
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ΕΧΟΜΕΝ

ΤΙ ΑΛΛΟ
ΝΑ ΔΕΙΤΕ
ΟΙ ΕΠΙΛΟΓΕΣ ΤΟΥ ΠΑΝΟΥ

Τί είναι,

Benutzer-
handbuch

Spyros Papapetros

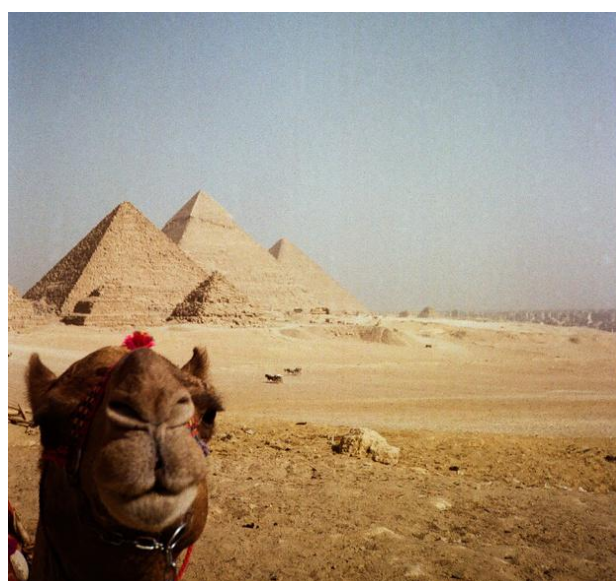


Statement

Using my analog camera, I try to capture moments in the city where the past and the present coexist, and where the future can perhaps be imagined. The streets, buildings, and people carry traces of time, creating quiet intersections between memory and everyday life. Through photography, I attempt to pause these fleeting moments and give them space to be observed again. I named the project “Before the Click” because before every click, I hesitate. Many thoughts pass through my mind as I question the value and meaning of the moment in front of me. I try to persuade myself that this fragment of time is worth preserving. Working with film makes this process slower and more deliberate, reminding me that each frame is limited and each decision matters. For me, photography is not only about documenting the city but also about understanding my own perception of it. Every photograph becomes a small dialogue between the place, the moment, and the person behind the camera. What truly makes each image unique is something I am still trying to understand. Perhaps it lies somewhere between intention and chance, between what I see and what others will eventually discover within the image.

Biography

I photograph from a young age whatever expresses me, impresses me, or what I feel the need to preserve in my memory. I approach photography as a form of storytelling, where each image equals a thousand words. Throughout my journey so far, I have gathered countless such “words”, forming a personal archive of experiences and observations. My practice is based on experimentation and adapting to the stimuli and needs of each moment. For this reason, I have not settled on a single photographic genre, I am more interested in the honest capture of a moment than in fitting into specific forms or categories. For me, photography remains an ongoing process of exploration, observation, and personal expression.



Instagram: @spyrospiros



Elif ÇELEBİ

Biography

She was born in Eskişehir in 1994. She graduated from Anadolu University, Faculty of Fine Arts, Department of Printmaking in 2020. Her works, produced using different techniques, often touch upon individual and social issues.

Exhibitions:

"Surface Tension" Atatürk Park Art Gallery, Bilecik, 2025
"Don't Forget" Craft&Co Art Gallery, Eskişehir, 2025
"Duende" The Key Art Gallery, Eskişehir, 2023
"The Magic of Perseid" BeContemporary Art Gallery, Urla, Izmir, 2023
8th Young Art: Contemporary Art Project Exhibition, CSO, Ankara, 2022
"Don't Bite Me" Art Residency Program Exhibition, Bluerhino Art Gallery, Akaretler, Istanbul, 2022
7th Art Ankara Art Fair, Ankara, 2021
"All in One" GaleriBu, Istanbul, 2021
Step Istanbul Contemporary Art Fair, Istanbul, 2020
Base Istanbul, Akaretler, Istanbul, 2019
Plato Art 2nd Route Art Competition Exhibition, Istanbul, 2019

Awards:

8th Young Art: Contemporary Art Project Exhibition: Exhibition Award, 2022
Istanbul Rotary Art Competition Exhibition Award, 2020
Plato Art 2nd Rota Art Competition, Exhibition Award, 2019
Trakya University 2nd International Printmaking Competition, 4th Place Award, 2019
Trakya University 1st International Printmaking Competition, Exhibition Award, 2018
Residency Programs and Workshops:
10th Mehmet Nuri Göçen Foundation Artist Residency, Kuşadası, 2025
Gravure Printing Techniques Workshop, Osmangazi University, Eskişehir, 2024
9th Mehmet Nuri Göçen Foundation Artist Residency, Kuşadası, 2024
Karaköy No. 1 Artist Residency Program, Datça, Muğla, 2023
"Don't Bite Me" International Artist Residency Program, Bluerhino Art Gallery, Istanbul, 2022

Statement

In creating her works, the artist focuses on concepts like "humanity and society, system and nature," which create, complement, and sometimes contradict each other. She generally associates all of these with the concept of "emptiness." This can sometimes translate to a spatial void or an emotional void within our inner worlds. She sometimes chooses abstract spaces created with ink blots, and sometimes non-existent, fictional spaces based entirely on imagination. Through collages of photographic images and a fictional reality created with abstract blots and forms, she creates surrealist compositions by connecting reality and fantasy, the definable and the undefinable. She offers a multilayered reading of an individual's social roles, internal conflicts, and the relationships they form with invisible bonds. While questioning women's relationships with social roles, judgments, and gazes, she also makes visible the "Others" who observe, evaluate, and shape them. She reflects on the effects of gender roles on the individual, invisible social codes, and the inner confrontations of individuals. It also draws attention to a paradoxical world in which the individual is both the observer and the observed.

Instagram: @elifcelebiartworks



Elif Celebi | Expect | 2023



Elif Celebi | XYZ | 2024

Eva Karaba

Biography

Born in Istanbul.

Studies:

German School Istanbul

German School Athens

Doxiadis Art School

Diploma: Grosses Sprachdiplom — for teaching the German language

Diploma: Yüksek Türkçe — for teaching the Turkish language

Work:

Teacher of German language — Deutsches Kurshaus in Athens/Voula

Teacher of Turkish — private

As a visual artist:

Participation in many group exhibitions since 2000, and two solo exhibitions:

March 2024 — Ilioupolis Municipal Exhibition Center, Athens, Greece

July 2025 — Plastico Gallery, Ermoupolis, Syros Island, Greece.

Statement

“Dreams”

Watercolor on Fabriano paper

Some visitors to my first solo exhibition said:

“Eva’s paintings are a journey into a wonderful world of color, imagination, and lightness.”

So my dreams became paintings:

with colors that express my inner world, my emotions, my optimism, and my happiness;

with free designs, without limits or rigid methods;

with themes and inspirations drawn from fairy tales, from playing with my children, cats, and dogs, and from everyday situations that motivate my playful and humorous paintings.

By expressing my feelings, I want viewers to experience my positive attitude toward life and make them smile.

My painting adventure begins with an idea and continues with shapes and colors.

I paint with watercolor on paper and let the colors flow. This gives me the flexibility to blend colors and shapes — something that challenges my imagination and helps me continue the “journey.”

I am so excited about imagining colors that this continues even in my sleep, and so I paint day after day until the “dream” is complete — the “dream” that I invite you to share with me.



Eva Karampa | A Calm Child's Face | 2024



Eva Karampa | The Beauty | 2022



Eva Karampa | The three graces | 2021

Website: evakarampa.gr

Instagram: [@evakarampa](https://www.instagram.com/evakarampa)



Eva Karampa | Which Shoes Should I Choose | 2023



Eva Karampa | Living with a Cat's Family | 2024

Ronic Alcaraz

Biography

Am a filipino expressionist, illustrator/artist who uses mixed mediums to create and share my perspective and personal thoughts about mental illnesses.

Statement

Mental illness awareness and exposure of deep emotions and thoughts through arts.



Aleksandra Simić

Aleksandra Simić | Anatomical Study | 2026



Statement

This specific collection, titled Relics of an Aesthetic Encounter, is an exercise in Aesthetic Possession, a process of bridging the physical distance between artist and muse through the meticulous act of rendering. In these works, I utilize a "Modern Sanguine" approach through monochromatic red ink to mirror the anatomical focus of the Old Masters, alongside atmospheric Tenebrism in watercolor and charcoal. My goal with this series is to move beyond simple likeness, instead seeking to "own" the subject's form by capturing infinitesimal details that preserve a fleeting, private vulnerability within a permanent, classical frame.

Biography

I am an emerging, self-taught artist whose practice is defined by a rigorous, independent study of classical techniques and their application to contemporary portraiture. My work spans a variety of traditional mediums, including watercolor, charcoal, and ink, with a particular focus on the structural and anatomical precision found in the High Renaissance and Baroque eras. Driven by a lifelong fascination with the "skeletal essence" of the human form, I have developed a style that balances raw, emotional vulnerability with technical permanence. I am currently dedicated to exploring how monochromatic studies and historical glazing techniques can be used to capture the complexity of the modern subject.



Aleksandra Simić | Portrait in Tenebrism | 2026

Instagram: @aleksandra.s994



Aleksandra Simić | Skeletal Essence | 2026

Aleksandra Simić | Unfallen | 2026



Alexia Arguelles

Alexia Arguelles | Traces of What We Are | 2026



Statement

Traces of What We Are explores the subtle marks we leave behind in the spaces and people around us.

By intervening my analog photographs with digital illustration, I create layered compositions where translucent textures, organic lines, and soft color palettes evoke a dreamlike atmosphere. The use of transparent fabrics and fluid forms suggests the fragile boundary between presence and perception.

Through this process, the work reflects on the invisible spectrum of our energy – the emotions, memories, and impressions that linger in the places we inhabit and in the people we encounter. The series proposes that who we are is not only defined by how we are perceived, but also by the traces we leave behind.

Biography

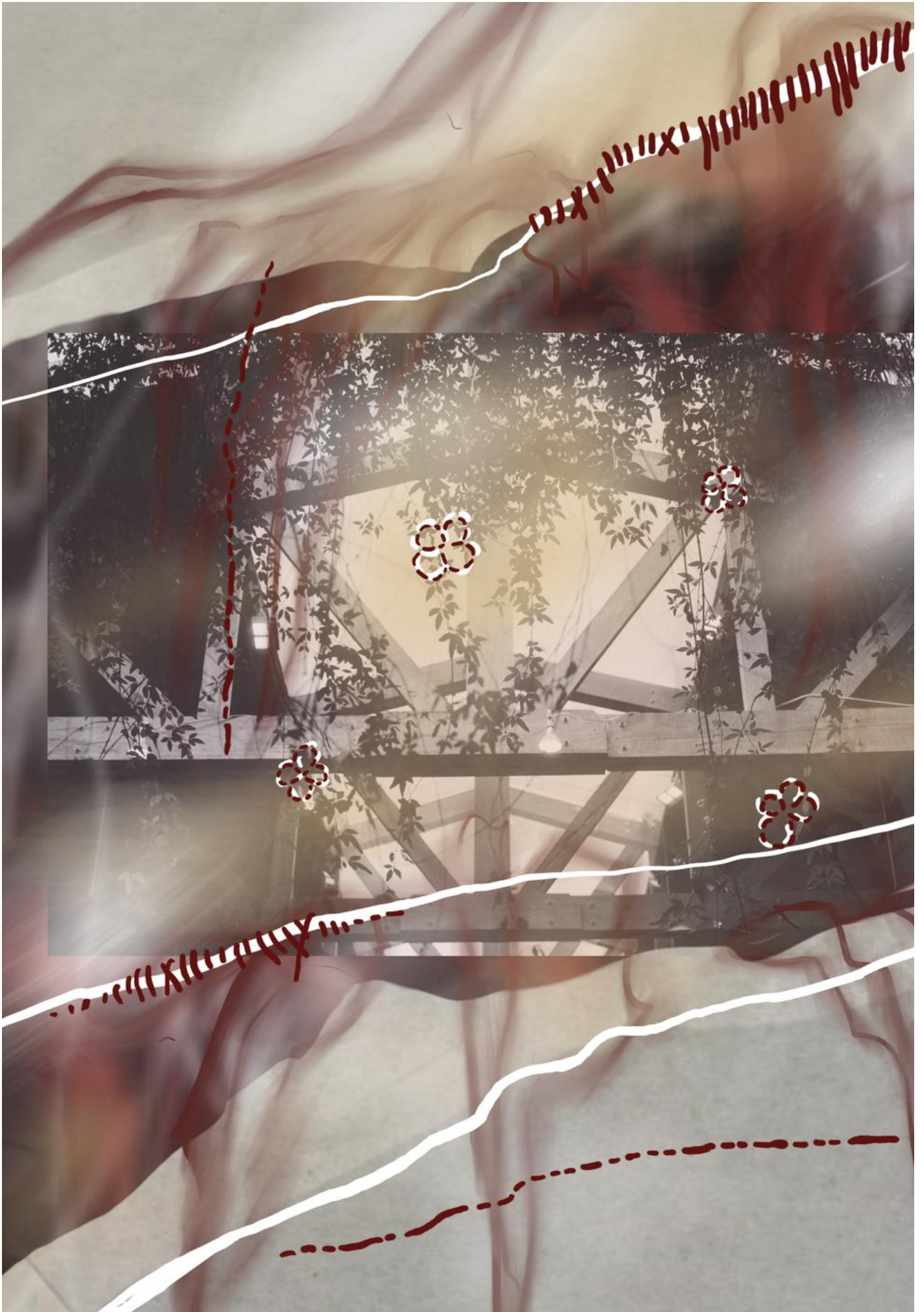
Alexia Argüelles is a Mexican visual artist and architecture student whose work explores perception, presence, and emotional memory through image-making.

Her practice combines analog photography with digital illustration, creating layered compositions where textures, organic lines, and soft color palettes interact. Through this hybrid process, she investigates the subtle ways in which spaces, people, and emotions leave traces on one another.



Alexia Arguelles | Traces of What We Are | 2026

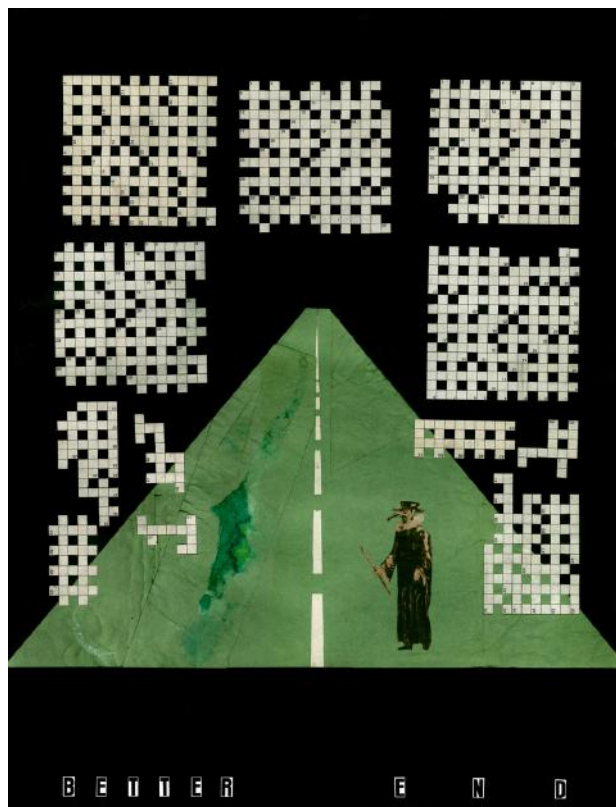
Instagram: @lexiworks_



Evelina Vasileva

Biography

Evelina Vasileva (b. 1999, Novosibirsk, Russia) is a multidisciplinary artist specializing in analog collages and graphics. Currently living and working in Turin, Italy, she has an academic background in Painting and continues her studies in Decoration. Rooted in Russian and European traditions, her practice explores the tension between structure and intuition, control and chance. Evelina combines paper cutouts with ink, tempera and acrylic, treating material qualities and accident as co-authors of the work. Through geometric compositions and surreal spatial imagery, she reflects fleeting emotions, inner states and fragile memories, balancing precision with play, irony and experimentation.



Evelina Vasileva | Better End | 2021



Evelina Vasileva | Thunderstorm | 2025

Instagram: @evelvasil



Evelina Vasileva | Nightmare | 2022



Evelina Vasileva | Pond | 2021

NEFILAND by Angie Vanezi

Biography

Angie Vanezi is a visual artist and illustrator whose work explores whimsical cosmic worlds inspired by nature, brought to life through bold, vibrant colours in both 2D and 3D dioramas. With a background in architecture and academia, Angie combines structural precision with imaginative storytelling, creating immersive visuals that transport viewers into playful, otherworldly landscapes. Their work spans gallery exhibitions, commissioned projects, and conceptual installations, blurring the line between illustration, sculpture, and experiential art.

Statement

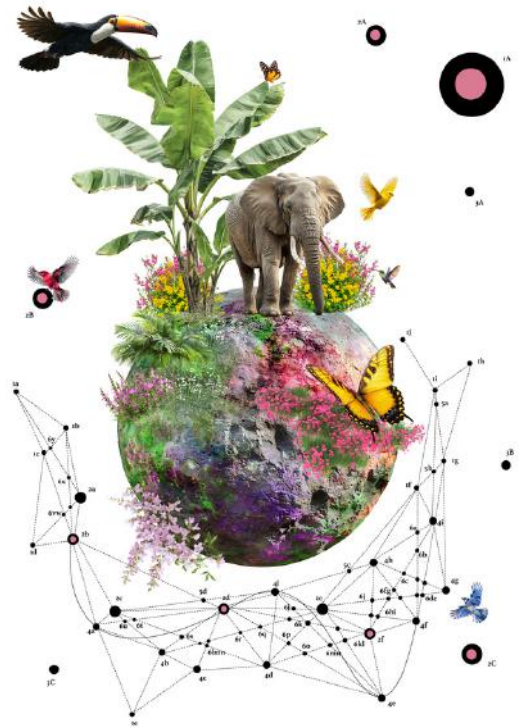
I find beauty where two worlds collide: the imagined and the aftermath, the utopic shimmer and the dystopic shadow. My work explores the possibilities of cosmic worlds uniting with nature, imagining spaces where galaxies, landscapes, and organic forms coexist.

Nature is central to my practice, not as something fragile, but as a force that continuously fights for our existence. No matter how deeply we damage our planet, nature persists, adapting and sustaining life. This resilience informs both the themes and structures within my work.

The cosmos and the natural world are my primary muses. Their patterns unfold through geometry, revealing form as a bridge between wonder and decay, chaos and clarity.

Geometry operates as both a visual and conceptual framework, holding together fragments of imagined futures and altered environments.

I work across 2D collages and 3D dioramas, using geometric forms, galactic imagery, and natural elements, to construct layered worlds that invite contemplation of scale, time, and coexistence creating immersive visual worlds that reflect both creation and collapse.



NEFILAND | Euphoric Dessert



NEFILAND | Euphoric Warmth

Instagram: [@nefiland](https://www.instagram.com/nefiland)



Anna Banasiak

Biography

Photographer from Warsaw, Poland. Participated in many collective and some individual exhibitions. My main area of interest is not only classic photography, but also mix-media collages. Last exhibition (Zieleniak'44) focuses on the subjects of transgenerational trauma related to what happened during second world war, especially the problem of war rape.



Anna Banasiak | Happy Family Album | 2025

Statement

The (Un)Happy Family Album project is about transgenerational trauma and the role of blood ties in our lives. The basis of my work is a traditional family album and old photos that are used in process of creating collages. Old photos are mixed with contemporary photographs to find hidden family's secrets and roots of the problems passing from one generation to another. In my (un) Happy Family Album I want to show real faces, passions and suffering. Behind the traditional smiles of our ancestors there are real dramas, and unexplained stories and secrets. I try to talk about things that had a significant impact on my life - even though I may not have been born yet. Transgenerational trauma is often related to war, but not necessarily. It may also result from stories that took place after in a specific reality of rebuilding the country after the damage of war and the reality of the Polish People's Republic.

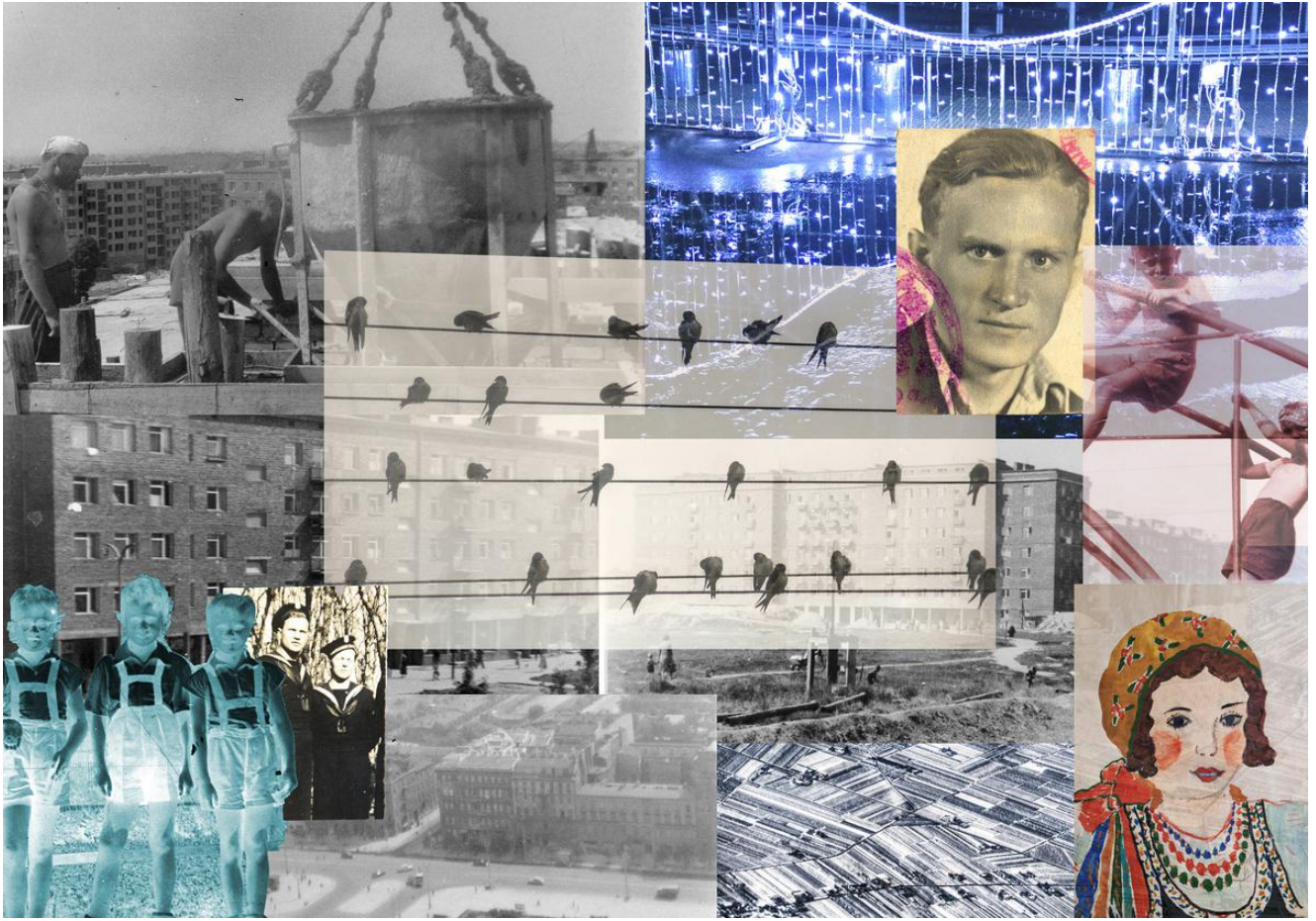


Anna Banasiak | Happy Family Album | 2025



Anna Banasiak | Happy Family Album | 2025

Website: www.zieleniak44.pl
Instagram: @natkaszczerbakaa



Anna Banasiak | Happy Family Album | 2025



Anna Banasiak | Happy Family Album | 2025

Ana-Maria Metodieva Miladinova

Biography

My name is Ana-Maria Miladinova. I am a third year student in SWU "Neofit Rilski", Blagoevgrad, Bulgaria. I study fine arts. I graduated from high school with an art major. I am an art person, I am also interested in theater. I play tennis on court and I sing in a choir. In my free time I constantly draw and create.



Ana-Maria Miladinova | Angel | 2025

Statement

I created this paintings with love. I am glad to have a chance to show them.



Ana-Maria Miladinova | The Swan Lake | 2023

Instagram: [@anamariamiladinova](https://www.instagram.com/anamariamiladinova)



Tomasz Załęski

Biography

Tomasz Załęski.

Born 1974 in Płock (PL). He takes photos using Instax, Polaroid, Lomography, 35mm/120 film and digital. He is involved in the impresany, creamy and artistic photography. He enjoys the original atmosphere, the avant-garde and horror. Creative and non-templates. He is doing his ideas mainly in the open air. A fan of alternative fashion and unconventional styling. He prefers ranges such as portrait, fashion and act.

Winner of the Corel "In the curved mirror" "Digital Photography" 2006 (PL) competition. Publication in "Mega Zine Lost & found" 2015/2017/2019 (PL), "Foto" 2000 (PL) and EYE-Photo Magazine 2018(AT), Optiko Journal - Analogue photography in print vol. 2 2020 (UK), author's exhibition 'Tomasz Załęski photographs INSTAX' 2018 (Płock, PL), collective exhibition, integration painting-photography company 2018 (Nowe Miszewo, PL) coordination Marek Konarski, international open exhibition entitled 'Self-portrait in square 2020' (Łódź, PL), collective exhibition "My Płock" 2022 (Płock, PL), Beirut Image Festival 2022 (Beirut, LB), "International Unconventional Photography Competition "Foto Odlot" 2023 (Białystok, PL) Eastern Festival of Photography 2024 (Siedlce, PL), XXIX Nationwide Competition of Photography PORTRET 2024 (Trzcianka, PL), collective exhibition "My Płock" 2026 (Płock, PL), rawgue. mag issue-4 (2026)

Statement

The "Ero Psycho" series, created under the motto "I am a man, and nothing human is alien to me"/ Homo sum; humani nihil a me alienum puto/ by the Roman comedy writer Terence, and ... a variation on "50 Shades of Grey" (a true story)... Photos taken with a digital compact camera, fully automatic, a toycamera.



Tomasz Załęski | Ero Psycho | 2025



Tomasz Załęski | Ero Psycho | 2025

Instagram: @picturesbytoki



Dara Krachunova

Biography

I've doing art for 7 years now. I'm currently studying cinematography. I'm 22 years old.



Dara Krachunova | 2026

Instagram: @dara.chaos



StuR

StuR | The Pact | 2025



Statement

In my work I explore the tension between external beauty and inner abyss. My visual language merges organic bodies, technological fragments and symbolic elements into a timeless iconography where past, present and future converge. Figures often appear transformed, fragmented or suspended between states of becoming and decay. My current series "New Flesh" depicts the transformation of a person under internal, societal and existential pressure. The series explores the moment when identity, body and psyche are reshaped- between beauty, ritual and inner conflict. The literal new skin doesn't represent biological mutation but rather psychological, spiritual and societal metamorphosis.

Biography

I'm born on the October 26th 1989 in Braunschweig, Germany.

I am a self-taught artist working under the name StuR.

Painting and drawing have been a constant presence since childhood.

After a hiatus, I began working with digital collage in 2019 but ultimately returned to painting in 2022- the medium that brings me the most joy and creative fulfillment.

My work is primarily large-scale acrylic painting on canvas, focusing on figurative compositions with symbolic depth, which I describe as part of a Neo-Symbolist visual language.

In addition to visual art, I am passionate about design in all its forms-

fashion, jewelry, interior and architecture.

As a hobby tailor, I also create unique garments without using commercial patterns and I also create perfumes since 2021.



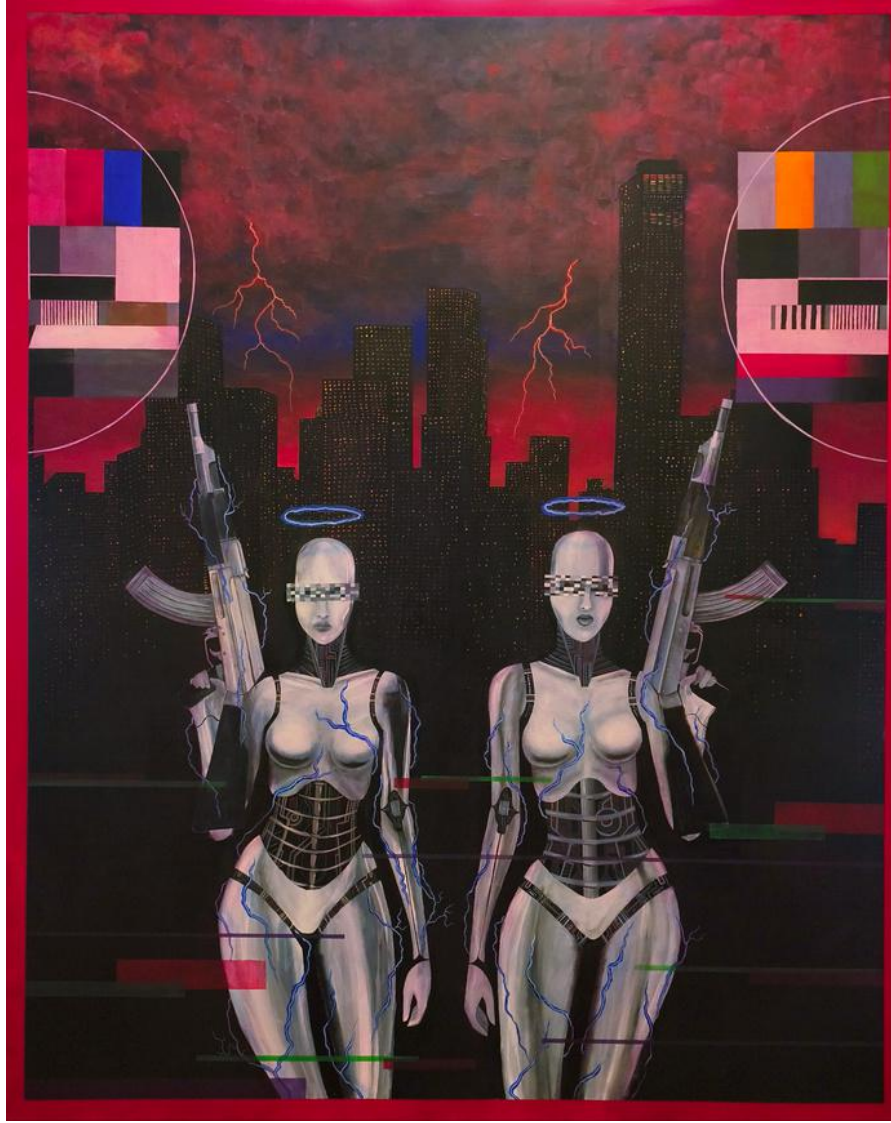
StuR | Transmutation | 2025

Instagram: @stur__art



StuR | Lithium | 2026

StuR | Synthetic Saints | 2026



Yusuf Toplu

Taking photographs is like letting people see the world through your eyes.



Sanita Kucarova

Biography

My name is Sanita Kucarova, and I am 24 years old. I graduated from the National Academy for Theatre and Film Arts “Krastyo Sarafov” in Sofia, Bulgaria, majoring in Dramaturgy - a discipline devoted to the architecture of stories. I have always been in love with storytelling in its many forms. Photography is one of the ways I choose to express myself - a captured moment that speaks in silence. To me, it is one of the many artistic paths I follow, because as a person devoted to art, I feel compelled to tell my stories through words, images, films, paintings, and music.

Statement

I love capturing moments that speak for themselves — frames that carry emotion without the need for words. I am often drawn to scenes steeped in nostalgia and quiet sorrow, to fleeting instants that remind us how brief life truly is, and how small we are within its vastness.



Sanita Kucarova | Flew Away | 2020

Instagram: [@sansy_nk](https://www.instagram.com/sansy_nk)



Melanie Perelshtein

Melanie Perelshtein | City of Lamps | 2024



Biography

Artistic Education

Yitzhak Rabin New High School — Art Track

2023 – 2026

Studies in painting, drawing, composition principles, use of various materials, and exposure to classical and contemporary artists.

Annual Art Course — Beginner Artists Studio Course

2021 – 2022

Studies in the fundamentals of art, color, light and shadow, perspective, and more, with an emphasis on painting techniques and learning about renowned and significant artists in the art world.

Selected Exhibitions & Features

Group Exhibition, Israel (3 exhibitions) — 2024, 2025

Group Exhibition, Israel — 2023, 2026

Group Exhibition, Israel (2 exhibitions) — 2024, 2025

Group Exhibitions, Israel (2 exhibitions) — 2024, 2025

Publication in Visual Art Journal — 2025

Publication in Whispering of Art — 2024

Art Family Fest Competition, Israel — 2022

Artistic Experience & Projects

Participation in the planning and preparation of stage design for IDF Memorial Day at school — 2025

Participation in a school painting exhibition, School for Nature, Environment and Society, Israel — 2023

Sale of prints at an exhibition, Israel — 2024

Participation in exhibitions across the country, primarily in the center of Israel

Statement

I am a young artist specializing in digital painting and physical works. I began my artistic journey at age 5, when I fell in love with the world of colors and creation. At 15, I decided to make art my professional path and joined an extracurricular course, where I discovered that it was not just a hobby but a true passion. I realized I wanted to pursue it in the future, and so I chose to continue into an art track in high school, where I study and create to this day.

My works are born primarily from personal emotional expression and a rich imagination. I find myself drawing new and unfamiliar worlds — places that exist only in my imagination. In my pieces, I combine many vibrant colors alongside surrealist elements, with the aim of provoking thought in the viewer — sometimes about clear themes, and sometimes simply to invite them to interpret the work in their own way, without a predetermined message.

Almost every work I create carries deep emotional value for me. Each piece is a snapshot of who I was at the moment I painted it — it reflects the thoughts, feelings, and experiences I was going through at that time. My art is a visual diary of my growth as a person and as a creator.



Melanie Perelshtein | Tie Your Soul | 2025

Instagram: @mlanyprlshtyyn



Melanie Perelshtein | Masks of Life | 2024

Melanie Perelshtein | Kingdom of Darkness | 2025



Clarise Tacadena

Biography

Clarise Tacadena is a 28-year-old, self taught artist.

Statement

The Artist's Desire.



Mátyás Tóth



Matyas Toth | Puppet Reality | 2025

Biography

My practice combines puppetry, installation, and performance and I work between Budapest and Berlin. I earned my Master's degree in puppetry. My recent practice examines radicalisation through digital and written propaganda, focusing on how autocratic language shapes collective and individual mindsets. I primarily work with recycled materials, like paper and plastic, and challenge traditional tools and media by reusing and recontextualising them in contemporary ways. I have lived and developed projects in Japan, Taiwan, and Germany, and in 2026 I will research homophobic disinformation culture in the USA, New York.

Statement

Puppet Reality explores the impact of algorithmic propaganda and radicalization of mindsets in society. The installation blends paper and video, inviting you to step inside a manipulative narrative and experience how easily perception can bend. During my research, I examined anti-LGBTQ propaganda in the 1930's and today, multiple manipulation techniques, and algorithmic dehumanization developing a visual language that informs yet deceives. In this work, I study how urgent social and political issues can be articulated through specific material processes.

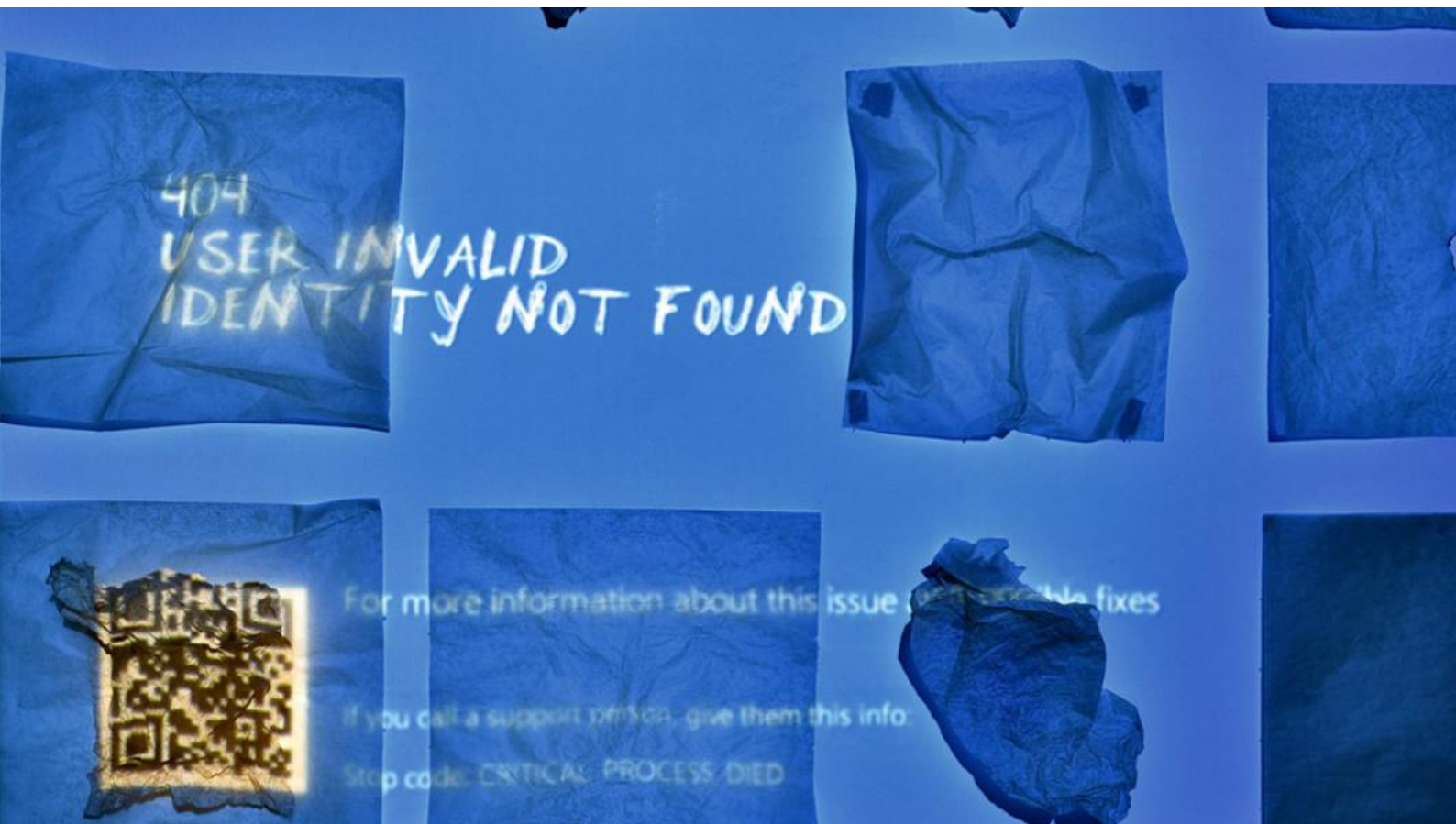
Website: www.matyastothartist.com

Instagram: @matyastoth_



Hungary bans Pride events in 2025

Matyas Toth | Puppet Reality | 2025



404
USER INVALID
IDENTITY NOT FOUND

For more information about this issue visit [possible fixes](#)

If you call a support person, give them this info:

Stop code: CRITICAL PROCESS DIED

Matyas Toth | Puppet Reality | 2025

Mihaela Stoian

Biography

Studies: "Alexandru Ioan Cuza" University of Iași Faculty of Philosophy and Social-Political Sciences.

Statement

Ethereal Metamorphosis explores the fragility of human identity at the intersection of time, memory, and transcendence. The central figure, divided between living flesh and sculptural matter, becomes a territory of transformation where reality and imagination coexist within an impossible architecture. Infinite stairways, suspended structures, and fluid clocks evoke the inner journey of consciousness through the layers of time and becoming.

Inspired by surrealist aesthetics and the tension between the ephemeral and the eternal, the composition reflects on the metamorphosis of identity in the presence of time. The figure simultaneously becomes creator and creation, body and space, suggesting that the evolution of the spirit is a continuous construction—both fragile and monumental.

Through this work, the viewer is invited to contemplate transformation not as rupture, but as a subtle passage toward a deeper form of existence.

Website: www.facebook.com/profile.php?id=61552355994003

Instagram: @mart_pouring



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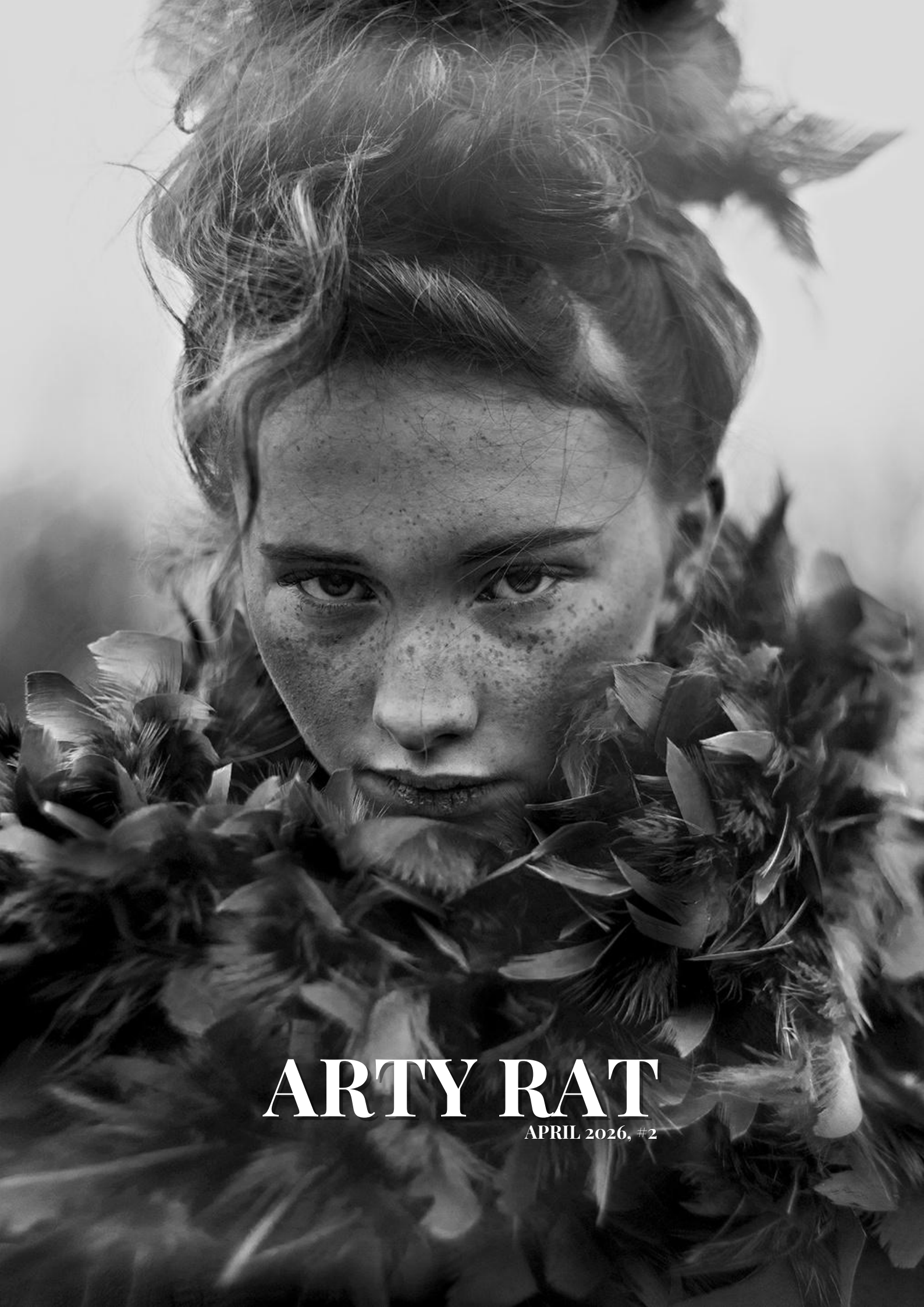
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ARTY RAT

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