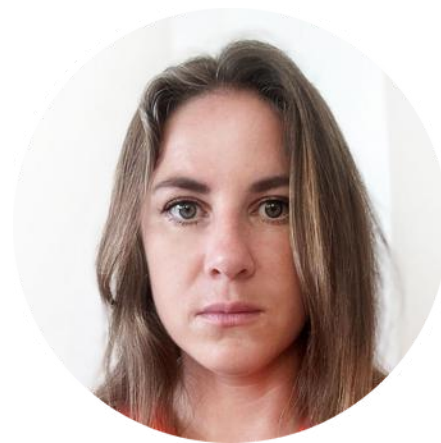


VISUAL ART JOURNAL





— Intro



Anna Gvozdeva

Curator of
Visual Art Journal

Hello, dear reader!

I am delighted to welcome you to the 21st issue of our magazine. It feels like we just launched this project, and yet 20 issues are already behind us. Along the way, we have had the pleasure of discovering and introducing hundreds of incredibly talented artists.

While working on this magazine, we have explored countless facets of creativity. Take visual art, for example—an artist can express emotions through an endless variety of tools, from paint to photo collage, from clay and metal to wood.

We are thrilled to see our community grow, offering support to emerging artists, encouraging those who have been on this path for a long time, and inspiring those who are just considering a creative journey.

Thank you for being with us! Ahead, as always, are more than 100 pages of visual delight. Enjoy!

On the Front Cover:

Arwen Dps

Dali
2023

On the Back Cover:

Anfisa Chulkova

Before the Class
2025

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

— Interview

Lisette Raap-Buter

How did your journey as a self-taught artist begin, and what motivated you to pursue painting?

I have always loved to draw and colour. However, I have an older sister, who was always better in it than I was. That is why my parents got me into painting, something she did not do. That way I could do something without having to compare it to my sisters' work. At first, I made painted by numbers. After practicing quite a bit, I wanted to try without the numbers and made my first own painting on white canvas at my now best friends' home. She had some experience painting as well, and enjoyed teaching me the ropes. After seeing the encouragement of the people around me I believed I could make some nice paintings. My first few paintings I made together with my father. I have very fond memories of us sitting together and working on paintings. Seeing examples around me, I got very motivated to get as good: I started studying videos and paintings from artists I admired. Around the age of 11 is when people started to notice that I was quite good for my age. I got asked to make paintings for friends and classmates. At age 13 I was allowed to make money off of it, which I tried. I asked one of the horse owners I knew if I could paint her horse, which started my commissions work. Since then, I have always had a waiting list of up to a year and a half.

You mention that your passion for painting and horses go hand in hand. How has your experience with horses influenced your work?

Around the same time as I started painting, I got into riding horses. This made most of my network being in the horse industry. Through word of mouth, I got my majority of commissions from horse owners or people who are in that industry.



Working with horses myself, I learned all I could about their behaviour, physiology, biomechanics and exterior. For me it is not just my love for horses, but also the beauty, power, serenity and honest but forgiving nature and mirror horses hold up when you work with them. It is an escape from a busy mind when I am working with them. It is a connection without words, a connection so clear but fragile – an average one is 600kg that could seriously hurt you. Even so you can direct them with just the slightest change in energy. There is so much in those moments I experienced that I try to show a glimpse of it in my paintings.

Can you share how you approach the process of studying a subject in such detail before creating your paintings?

Before I put my brush to the canvas, I work out a concept. Typically, I work with photos through photoshop and digital drawing apps. I add, adjust and take away until it embodies the image I have in mind. Sometimes it is a difference of millimetres whether something works or not. Working with the reference material beforehand gives me a chance to study colours, shapes and characteristics. Usually, one of these three grabbed my attention in the first place. If the drawing is not working or not portraying what I want, it most often is something wrong with one or more of these things. After that I try to figure out what is important to direct attention to. Finding what that is and fixing it enhances the painting to something truly captivating.

After your hand injury, you switched to painting with your left hand. What did that experience teach you about yourself and your creative process?

Before I got my hand injury, I used to work for hours on end completely forgetting the world around me. Due to my hand injury, I was no longer able to do so. Instead, I had to take breaks every 10-20 minutes. It taught me to work according to a schedule and that I am more efficient when I am disciplined in taking said breaks. It boosted my creative process. Ideas come flowing when I take the space and time to let them in. Also it confirmed for me that I would rather do things the hard way than not at all and that I welcome a challenge. I learned that creativity can come in a lot of different ways, as for me by painting with my non-dominant hand to find a workaround.

You've been working on an equine collection for an upcoming exhibition. What themes or emotions are you hoping to convey in this collection?

Early 2026 my equine collection will be showing at Kunsthaus Weiz in Austria. "The project is organized by Pashmin Art Consortia." In my collection I try to let the viewer experience a variety of emotions: the feeling of looking at a beautiful sunset, the beauty, power, serenity and liberation horses can portray, all the way to what it looks like when all that is broken down. All this while showing talent, skill and craftsmanship in extremely realistic paintings. I feel truly accomplished when viewers are moved or amazed with my work.



Lisette Raap-Buter | Seanoth | 2025



Lisette Raap-Buter | Drip | 2024

You use a combination of texture, color theory, and detailed lines in your paintings. How do you decide when to add texture or use fine details?

Everything on my paintings is very deliberate and has a purpose. Areas that I want to come to the forefront get more texture, sharper lines, details and some warmer tones. An almost undetectable line of a complimentary colour can really make something pop. White is not white and black is not black, I use subtle differences in tone to create a living painting. Our own eyes deceive us, which I use within my paintings as well. To me, it is all about perception. I try to use all these small intricacies to my advantage.

How do you balance realism and creativity in your work, especially when trying to capture the essence of a subject rather than just copying a reference photo?

There is an unlimited amount of reference photos. Finding the right start is already deeper than just a photo: Something in it speaks to me, creating a feeling of how I perceive the image. A subconscious version of the final work, to say it that way. I let my creativity flow and speak to me on how to enhance the parts of the painting that make me stop and look at the photo. To me the creativity comes to fruition in creating the right concept that not only embodies the essence of the picture, but elevates it to both enjoyers of art as well as random people seeing my painting.



Estelle Tran

Born in Paris in 1996, Estelle is now based in Amsterdam. Her work explores the interplay between imagination, nature, and movement. Through abstraction, she creates intimate experiences that invite the viewer to engage with their own perceptions. Deeply influenced by nature and cinema, her art captures a sense of fluidity and wonder.

Estelle Tran | The Alpinist | 2025



— Interview

Ren Moen

Your work spans across various mediums like digital illustration, character design, and animation. How do you approach a new project, and does your process differ depending on the medium you're working with?

When beginning a new project, I always take the time to do the mental work before sketching out anything. No matter what medium I am working in, I find it crucial to understand the intended audience and create a strong concept first. Illustrations and animations can be highly rendered and polished, but without a clear concept and direction, the message gets lost. After that, I'll complete a series of thumbnails and color tests until I find the composition that best supports my goal for that piece. My process remains the same overall no matter the medium; of course, with animation, storyboards are essential to find what movement is most dynamic.



Ren Moen | Deforestation #2 | 2025



Ren Moen | Deforestation #1 | 2025

Whimsical and conceptual themes are central to your work. What is it about these themes that draws you in and inspires you to explore them in your art?

In my work, I am especially inspired by childlike wonder and imagination. Often this reflects in my work through whimsical themes and conceptual subjects rather than a narrative. I believe fostering an inner child allows you to view the world through a more colorful lens and find wonder in everyday life. Creating illustrations that explore vivid hues and fun characters is my method of keeping my inner child alive. I hope that those who view my art are also inspired to slow down and look at their environment through a more youthful lens.

The use of vibrant colors seems to be a distinctive feature in your pieces. How do you choose the color palette for a piece, and what role do colors play in conveying the message of your artwork?

I love color, and always have. When ideating for a new piece, I'll create several different sketches with different color palettes. I tend to lean towards complementary colors- such as orange and blue, as I find the contrast helps create

emphasis for the subject. Most of the time, the most essential element of my artwork- or the element that communicates the message strongest- is done in warm, saturated colors while the background and supporting details remain cooler.

Your work often has a surreal, dreamlike quality. How do you balance the fantastical and imaginative elements in your artwork with a sense of reality or emotional resonance?

The juxtaposition of the fantastical and realistic is something I enjoy experimenting with. Many of my illustrations and animations are intended for children's media and publication- therefore leaning into the whimsical appeals to children's active imaginations. However, there will always be elements of the "real" incorporated into a scene in order to make the artwork feel familiar, relatable, and grounded.

As an artist working with digital mediums, do you find any unique challenges or advantages in creating artwork this way compared to traditional methods?

For me, the biggest advantage I've found for working with digital mediums is the ability to add movement through animation. So much of today's digital landscape includes movement to draw in an audience- you see it in advertising, social media, and editorials. Working digitally allows me to really bring a piece to life through motion. However, when working digitally, it is possible to lose some of that handcrafted charm that traditional art has. I like to use brushes that add traditional-inspired texture and linework to my illustrations to replicate that feeling.



Ren Moen | Ramen Tiger | 2025



Ren Moen | Apple Eater | 2023

What themes or concepts are you most passionate about exploring in your art, and how do you see your work evolving in the future?

I am most passionate about exploring feelings of wonder and curiosity. When looking towards the future, I hope to continue infusing my work with these themes but apply them to a variety of situations. I'm interested in using my illustrations, often geared for children, to bring awareness to current struggles and issues in an approachable way. It's so important that the next generation is educated on these topics, and art is one of the most communicative tools that can be utilized.

You've worked on a variety of projects that explore imaginative worlds and creatures. How do you develop and build the characters in your pieces, and where do you draw inspiration for them?

Concept and visual development has always been a passion of mine. I draw a lot of inspiration for my environments and creatures from the natural world. Through my process, I test out combining these natural components with strong shape language and vibrant colors to simplify them and infuse them with personality. I find that it also helps to write out a story, even if it's only a few sentences. Having a story or background for a character will make it feel so much more alive in an illustration.

Born in 1986, **Linda á Heyggi** is a talented Faroese artist celebrated for her ability to evoke a profound sense of serenity, atmosphere, and soothing touch through her paintings. Drawing inspiration from the breathtaking beauty of nature and the intricacies of life, Linda's artwork resonates with viewers and invites them to explore the world around them with a mindful perspective. Throughout her career, Linda has sought to inspire individuals to slow down, take their time, and fully experience the present moment. Her paintings serve as a gentle reminder to breathe, observe, and appreciate the subtleties in the environment. With each brushstroke, Linda crafts a visual narrative that reflects her deep connection to the natural world, encouraging others to find tranquility in their own lives. Linda is not represented by one specific gallery and is often the sender of exhibitions herself.





Virginie Dupuis, known artistically as **Arwen DPS**, was born in 1980 in Allier, in the heart of France. She discovered her passion for drawing and painting at an early age. A self-taught artist, she learned artistic techniques on her own, as her parents did not wish for her to pursue studies in this field. However, her love for art never waned. Determined, she refined her style over the years, ultimately defining her artistic signature in 2023: working with OSB wood.

Her choice of this raw, eco-friendly material goes far beyond a mere support. In her creations, OSB becomes an integral element, incorporating its natural textures and essence into the artwork. Each painting emerges from the dialogue between material and artist, where the wood, with its contrasts and imperfections, tells its own story and interacts with Arwen DPS's colors and lines.

The themes explored in her work reflect values that are deeply important to her: the beauty and resilience of nature, the elegance and strength of animals, and the depth of human gazes. Through figurative and contemporary art, each piece serves as a tribute to life, expressed in all its complexity and richness. Her portraits of men, women, and animals captivate with their intensity and symbolism, inviting the viewer to a deeply personal yet universal reflection.

Determined to convey authentic emotions, she merges realism and symbolism, employing diverse techniques such as acrylic painting and charcoal.

"Art is a bridge between beings, an invitation to observe, feel, and reconnect with the essential."

Arwen DPS is actively involved in humanitarian and charitable causes. She donates some of her works for auctions benefiting organizations dedicated to the well-being of sick children and the protection of animals. She sees art as a powerful tool to raise awareness and mobilize consciousness in response to current global issues.

Since 2024, her exhibitions have been met with great success, attracting attention from both critics and the general public. In February 2025, she was awarded the First Press Prize at Galerie Thuillier, a prestigious recognition highlighting the impact of her artistic and socially engaged work.

Her artworks, protected by copyright worldwide, captivate with their intensity and uniqueness, testifying to the richness and depth of her artistic universe.

The journey of Arwen DPS is that of a passionate artist who has transformed challenges into opportunities while remaining true to her convictions. Each creation is a story, an emotion engraved in wood, a surge of humanity meant to touch hearts and awaken consciousness.

Artist Statement

Arwen DPS has not limited herself to painting. Her artistic journey has also led her to explore pencil drawing, black stone, and charcoal—techniques that allow her to express subtle nuances and a particular depth in her works.

As a self-taught artist, she adopts an eco-conscious approach in her work, using OSB wood (Oriented Strand Board) as her primary support. This recycled material provides a unique texture to her pieces and reflects her commitment to environmental sustainability.

Arwen carefully selects her OSB panels for their texture and aesthetic potential. After applying a primer, she sketches her compositions in charcoal, drawing inspiration from nature and the human figure. She then layers acrylic paint and charcoal to enhance contrasts and details. A final coat of varnish or epoxy resin protects and highlights the artwork, ensuring its durability.

Her work merges commitment and aesthetics, emphasizing the importance of recycling and sustainability in contemporary art.



P. Owen DRS

— Interview

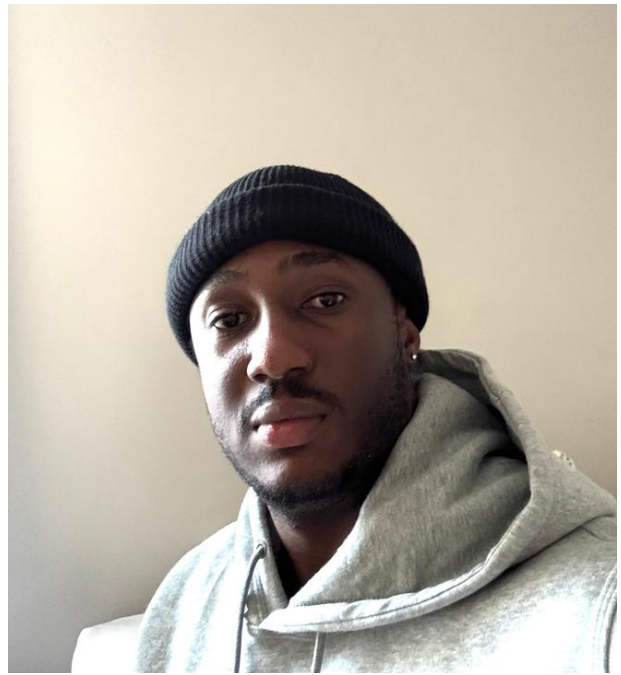
Edward Kwaku Boateng

Your sculptures often focus on the struggles of marginalized communities. Can you describe the specific stories or experiences you aim to highlight through your art?

My sculptures are deeply rooted in the struggles of marginalized individuals in different communities, focusing on themes of powerlessness, oppression, and resilience. I aim to highlight the experiences of those who lack political and social power, individuals caught in systemic conflicts, victims of violence, and those who suffer under corruption and human rights abuses. I perceive my works as a monument to these individuals, preserving their narratives and challenging viewers to confront the realities of social injustice.

How do you choose the materials you work with, and how do they relate to the themes of power and inequality in your work?

Each material I use and how I use them carries a symbolic weight that reflects the themes of power and inequality. I see ceramics as very fragile but



with an enduring nature, representing the resilience of marginalized communities despite their vulnerability. The use of scrap metal and recycled materials speaks to issues of displacement and resourcefulness, mirroring the way oppressed people and communities repurpose what little they have yet must survive. Raised in Ghana, Africa, wood and wood dust play a crucial role. I associate this material with my tradition and history to reinforce the cultural continuity that persists despite external forces trying to erase it.

Your work blends traditional and contemporary techniques. Could you explain how you fuse these two approaches in your creative process?

My creative process merges traditional art forms with contemporary methods to create a dialogue between past and present. I draw inspiration from indigenous carving techniques, traditional pit firing techniques, textile traditions, and symbolic motifs while integrating modern sculptural methods such as digital fabrication, laser cutting, and 3D modeling. This fusion allows me to reinterpret cultural symbols within a contemporary framework, ensuring that the voices of the past continue to resonate in the present.

Can you share the symbolism behind the use of ceramics and other materials in your sculptures?

Ceramics holds deep significance in my work. It is both fragile and enduring, an apt metaphor for the



precarious yet persistent existence of marginalized people. The process of firing clay, where raw material is subjected to intense heat to achieve permanence, reflects the transformative struggle of oppressed communities. Similarly, my use of recycled and found objects speaks to the resilience and adaptability of those who are forced to create from what society discards.

Power imbalances are central to your work. How do you hope your sculptures inspire change or reflection on these issues in society?

Power imbalances are at the heart of my work, and I strive to create pieces that provoke thought and inspire dialogue. My sculptures are not passive objects; they demand engagement. By representing the struggles of marginalized people through material and form, I hope to evoke empathy and encourage viewers to reconsider their own positions within systems of power. Ultimately, my goal is to challenge the narratives that sustain inequality and inspire a collective responsibility for change.

Could you tell us about your recent piece, "Scarification," and what it represents in the context of your broader artistic practice?

Scarification explores the cultural and political dimensions of bodily marking. Scarification has historically been a signifier of identity, status, and belonging, yet in contemporary contexts, it can also symbolize wounds inflicted by oppression. In this piece, I drew inspiration from my own Ghanaian culture, the Moshi-Dagomba ethnic group. I



Edward Boateng | Void | 2024

mimicked the process of scarification on my ceramic mask, crowning the piece with a fragmented metal plinth that suggests both protection and injury. Scarification embodies the duality of suffering and strength, speaking to how marginalized communities carry their histories both as marks of trauma and badges of resilience.

How do you approach the challenge of making art that speaks to political issues while maintaining its artistic integrity and emotional impact?

Creating politically charged art requires a careful balance between message and form. I ensure that my work remains emotionally compelling by grounding it in personal and collective histories rather than overt didacticism. I do not aim to dictate a singular interpretation but rather to create space for reflection, allowing viewers to engage with the work on their own terms. Art has the power to transcend rhetoric, and by embedding political themes within evocative material and form, I seek to create sculptures that move people to think, feel, and act.



Edward Boateng | Seeds | 2024

My name is **Michael Avi** i'm a 24-year-old graphic design student based in Montreal, QC, originally from Côte d'Ivoire. I moved to Canada at the age of 9 due to the looming threat of war. My passion for art has remained constant throughout My life. Drawing has always been an integral part of my journey, and today, as a student of graphic design, I'm trying to channels that passion into my work. I shares many of my creations on Instagram, where I'm growing a portfolio. One of my notable achievements includes winning a school project competition for the design of a novel cover, which will feature my name in the book's credits upon publication. Additionally, I have designed a banner for a church anniversary but over the years, i have taken on various paid commissions and customizations, gaining valuable experience and building a solid foundation for my future endeavors. i also harbor a business idea for a clothing apparel line, looking to merge creativity with fashion. For me, art is more than just a hobby it's a way to leave a lasting mark on the world. My motto is simple yet powerful: "To be able to leave my mark" so every piece of art I create is special toi me because it represents my unique mark on Earth.

Artist Statement

My work is rooted in the belief that something big can emerge from something small. Every intricate line, every detail within my pieces, is a reflection of how dreams take shape—one step at a time. Too often, people, including myself, hesitate to pursue their aspirations because they seem too large or unattainable. But by starting small, we create the foundation for something greater. This philosophy is deeply embedded in my line art, where complex figures emerge from countless individual strokes—each one essential to the whole. A similar theme carries into my Chimerism series, where I merge features from different ethnic and age groups into a singular face. The goal is to highlight our shared humanity—how, despite our differences, we all exist within human bodies. This series also embraces the idea of the singular line, reinforcing that every distinct element contributes to unity. My inspiration comes from the world around me rather than direct influences from other artists. However, my Anime series is undeniably shaped by the anime I've watched since childhood, drawing from its otherworldly nature. Across all my work, the human face remains a focal point— it's the most expressive part of the body and the most direct way to connect with viewers. My art also serves as a celebration of Black identity, particularly through my Shape of Lines and Chimerism collections, where Black women are prominently featured. As an African artist surrounded by African culture, it is natural for me to reflect this in my work. Black people have endured so much, and I see a rising sense of pride and self-worth within our communities. I want my art to amplify that. If someone—especially a young Black child—sees themselves represented in a regal, powerful way, adorned with gold and rich tones, it can shift their self-perception. Representation matters, and I aim to contribute to a more affirming and empowering visual landscape.





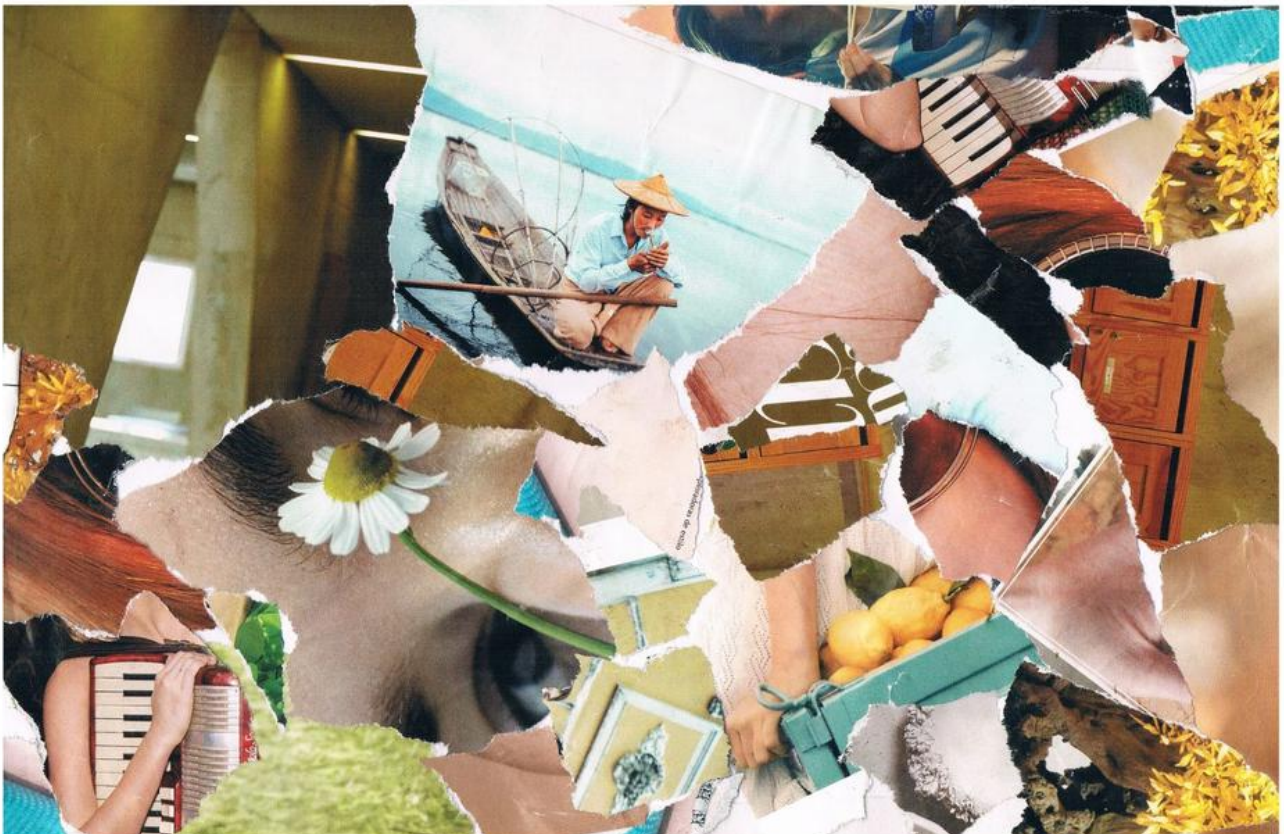
Nora Mincheva - NoomRa is a Bulgarian interdisciplinary artist (currently based in the Netherlands), whose work explores the fields of stage arts and visual arts with music being a strong focal point. As a multi-genre singer/songwriter/MC/producer Nora has created and performed music with artists from various countries at diverse venues, from underground cultural spaces (Anjos 70, Lisbon, Portugal and 'Pop'n'Art', Łódź, Poland) to popular clubs (Dusseldorf's 'Cube' and 'Ratinger Hoff'), urban festivals ('Skylab' in Sofia) and even churches (the Evangelic churches in Neuss and Mönchengladbach). Her music has garnered the support of a number of magazines worldwide such as the German FAZE MAG; the French IGGY MAG; the US THE LUNA COLLECTIVE and the Brazilian BEAT for BEAT, among others. She has taken part in alternative theatre plays, musicals, art exhibitions (eg 'Assembly of Shame', organized by world-renowned interdisciplinary artist Ivo Dimchev). In the field of performance art, she has presented her work during 'Sofia Underground Performance Art Festival' and Fusion Art Fest'. She has also contributed to the sound design of the contemporary dance piece CELL by renowned Chinese choreographer Hou Ying (state theatre of Kassel, Germany). In addition, she has facilitated creative workshops (in Poland and the Netherlands), exploring art as a therapeutic tool and means of self-exploration.

Artist Statement

An artist is a bridge between two realms: the physical world and the ethereal world, channelling directly from the Source of all Being. My mission is to transform my experiences and the energy generated by them, as well as the energy I absorb from the surrounding environment and give them a new shape. I'm nothing but a translator, turning the intense stream of thoughts, feelings and ideas into something tangible, something that lasts. My art is my legacy. I hope that it inspires, awakens, heals and nourishes.

Project Statement

My collages represent the complex, flabbergasting tapestry of existence. They celebrate the puzzle of life, inviting the viewer to find meaning and purpose even in the most surrealistic scenarios.





— Interview

Karina Savina (Dilan)

Your art explores the delicate interaction between human feelings, nature, and abstract expression. Could you tell us more about how you find inspiration in these themes?

I truly believe that feelings and states of being are what unite us. They exist within each of us! If we remove reflection, set aside experiences and events, what remains are feelings. And when we share them, they become unconditional. It is like experiencing a moment, making a discovery, stripping away unnecessary layers to reveal the pure and sincere core—a feeling. And everyone can sense it! Each in their own way, with unique shades, yet always deeply and genuinely. This process is not about reflection; it is about exploration. And perhaps, to create such states, one must be inspired by Life itself. To love exploring it, to dive into the inner world, and to discover emotional treasures—each time finding something new!

I see this path as follows: inspiration comes from life and what you do. Imagine: what am I feeling? What do I want to feel? How do I see it? What can I unconditionally and truly share with others? And that is where a new exploration and a new artwork begin.

In your works, you combine watercolor and digital graphics. How do you approach merging traditional and digital media to create harmony in your pieces?

I discovered this technique not long ago, but it became the answer to how I could combine abstraction with vibrant,



expressive imagery. After all, harmony is something whole, where the lightness of a living material like watercolor meets precise, delicate lines. Watercolor allows for the creation of a dreamlike space through fluid transitions, splashes, and organic flows, while digital graphics add structure and accents.

Harmony is also achieved by allowing the viewer to immerse themselves in the artwork through color, form, and recognizable imagery that embodies feelings and symbolism. This is especially evident in my piece "Will": the gaze in the painting is intense, deep, and alive, while the watercolor and its depth of color evoke the sensation of a summer storm—both turbulent and peaceful, filled with the force of nature. The creative process itself is always an unpredictable journey. It starts as a dance with watercolor, without expectations, simply enjoying the fluidity of the medium. Then comes the immersion in lines, the search for an image within oneself that naturally extends the watercolor abstraction. Each time, it is an exploration with an unknown destination!

The theme of unity is central in your work "Unity", where the pomegranate symbolizes this concept. Why did you choose the pomegranate as a symbol?

For me, the pomegranate is a vivid embodiment of unity, and I believe everyone can feel it. Imagine: we are all like its seeds! Each of us is unique, one-of-a-kind, yet closely connected, even when separated by the illusion of time, space, or roles.

The pomegranate conveys a sense of juicy closeness, community, and interconnectedness. And, most importantly, we all share the same tree.

You mention experimenting with unconventional materials. What new techniques or materials are you currently exploring, and how do they influence your art?

It has always been difficult for me to focus on just one



Karina Savina | Unity | 2025

direction because if you are passionate about art, it is impossible not to try something new! At one point, I tried to limit myself—to create only paintings or only illustrations, to settle on a single style... But now I allow myself to explore and combine different materials and techniques, creating paintings, illustrations, and even photography—which often becomes a canvas for graphic elements and a way to express ideas.

For example, in painting, I have started using napkins and dried plants, experimenting with combinations of watercolor, acrylic, and oil. Sometimes I create clay objects and paint on them. In all these areas, digital graphics serve as a complementary tool—helping to unify styles, add details, and create accents.

And I want to tell all artists: don't be afraid to try new things! It doesn't matter if you don't have one fixed style—art exists for exploration! This is the true spirit of discovery, and it is invaluable. Where else but in creativity can we allow ourselves the freedom of expression, the joy of discovering something new, and the ability to share it with others?

In your work "New World", you ask: "What if flowers bloomed underwater? What if fish could fly?" How do these "what if" questions relate to your creative process?

These questions are where the journey to a new work begins! What if I try to convey the feeling of joyful inspiration and the image of a new world? Will others be able to feel and experience it? What if I start creating visual representations of my ideas about the future? What if I create states in which people will create and communicate from their inner worlds, as if their souls were interacting?

Sometimes, these questions may seem chaotic, but they are what allow us to break free from the familiar. Again and again, they dismantle old patterns, open new perspectives, and offer a fresh way to see ourselves, the world, and creativity. Questions serve as a bridge between the image and the viewer, an invitation to interact and explore. And, of course, they are the way to begin.

Art is often described as a form of communication. How do you want your works to "speak" to the audience, and what emotions do you hope to evoke?

My aspiration is to share images from my inner world with those who are ready to receive them. With those who can



Karina Savina | Gentle strength | 2025

feel them from within, immerse themselves in the created atmosphere, and find something familiar, something deeply personal.

It is like the feeling of home—when you encounter an artwork, you recognize it, yet you also discover it from a new perspective. This moment of connection is priceless. If, after experiencing the work, a person feels different—if something within them has shifted, sparked interest, or led them to self-exploration—then that is the most valuable outcome. Perhaps this interaction will even inspire action, a new experience!

Words are not always necessary. The process of discovery is endless, and life is present where there is continuous novelty. The living gives birth to the living—when you uncover something within yourself, you inevitably pass it on to others. I strive to convey states of Harmony and Freedom—two of the most valuable and inspiring feelings. They awaken the desire to create. And when creative interaction is alive, the process becomes infinite!

Your exhibitions, such as "Living Exhibition" and "Body Language", explore sensory communication. How do you engage the audience beyond traditional visual art?

For me, it is essential to evoke sensations that can be felt with the body.

For example, through the dynamics and fluidity of forms—the kind that the body instinctively recognizes and wants to experience. Or through color combinations that create an atmosphere one wants to stay in.

We rarely ask ourselves: what do I want to feel? What kind of atmosphere do I want to live in? But this is an important exploration! And the most exciting part begins when we stop waiting for circumstances to shape our experience and start consciously creating it for ourselves.

With my works, I want to say: everything is possible! Imagine, feel! Organic motifs, fluid forms, human movement—all of these are things we intuitively recognize and wish to embody. They bring us back to our natural state, awakening imagination and inspiration.

This is why exhibitions and projects are like air for an artist and their works. Art truly comes to life when it interacts with people and spaces, when it sparks a process of sensory communication—a conversation through bodily sensations and deep, intuitive recognition. And isn't that the most important thing? 😊

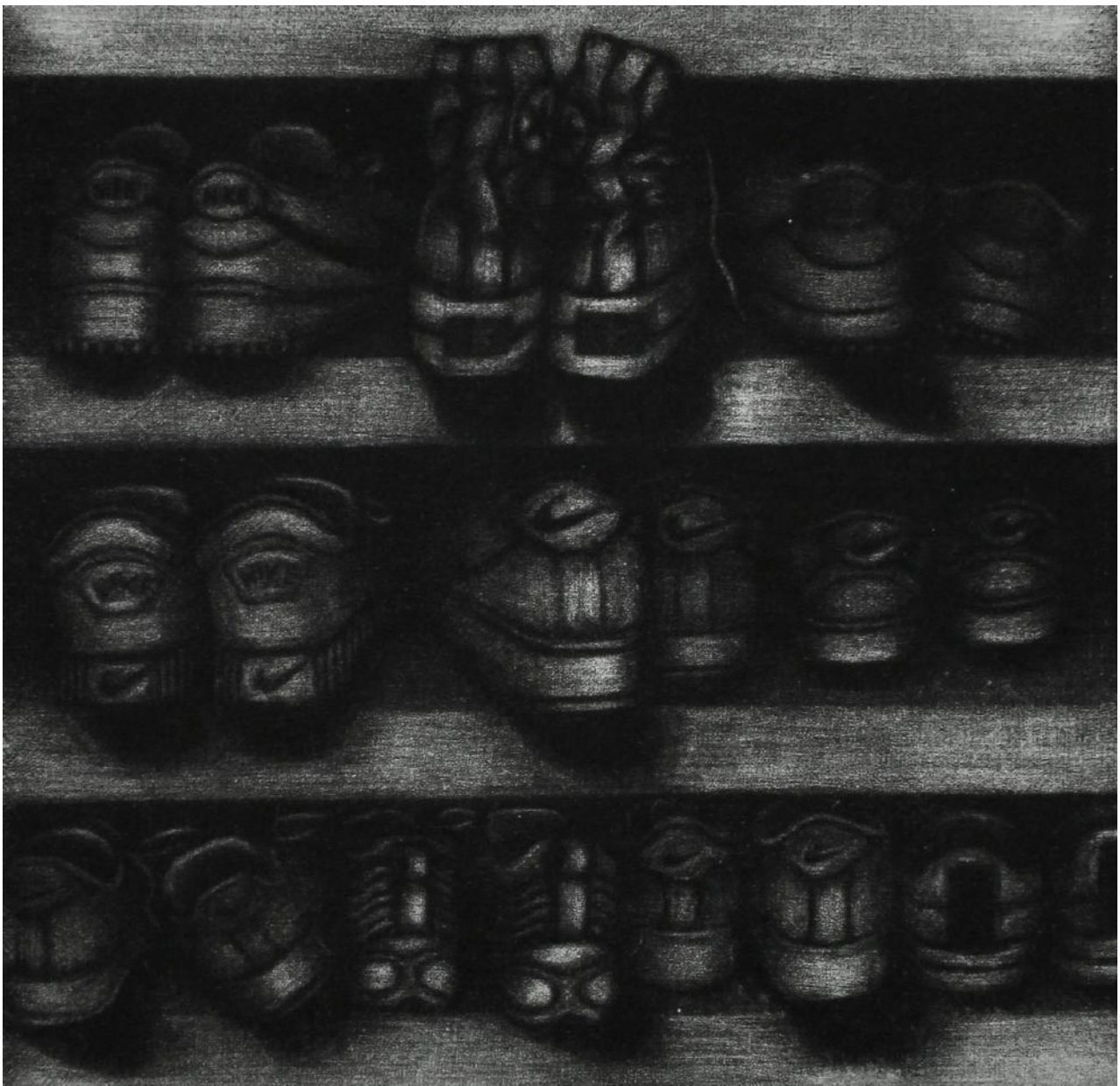


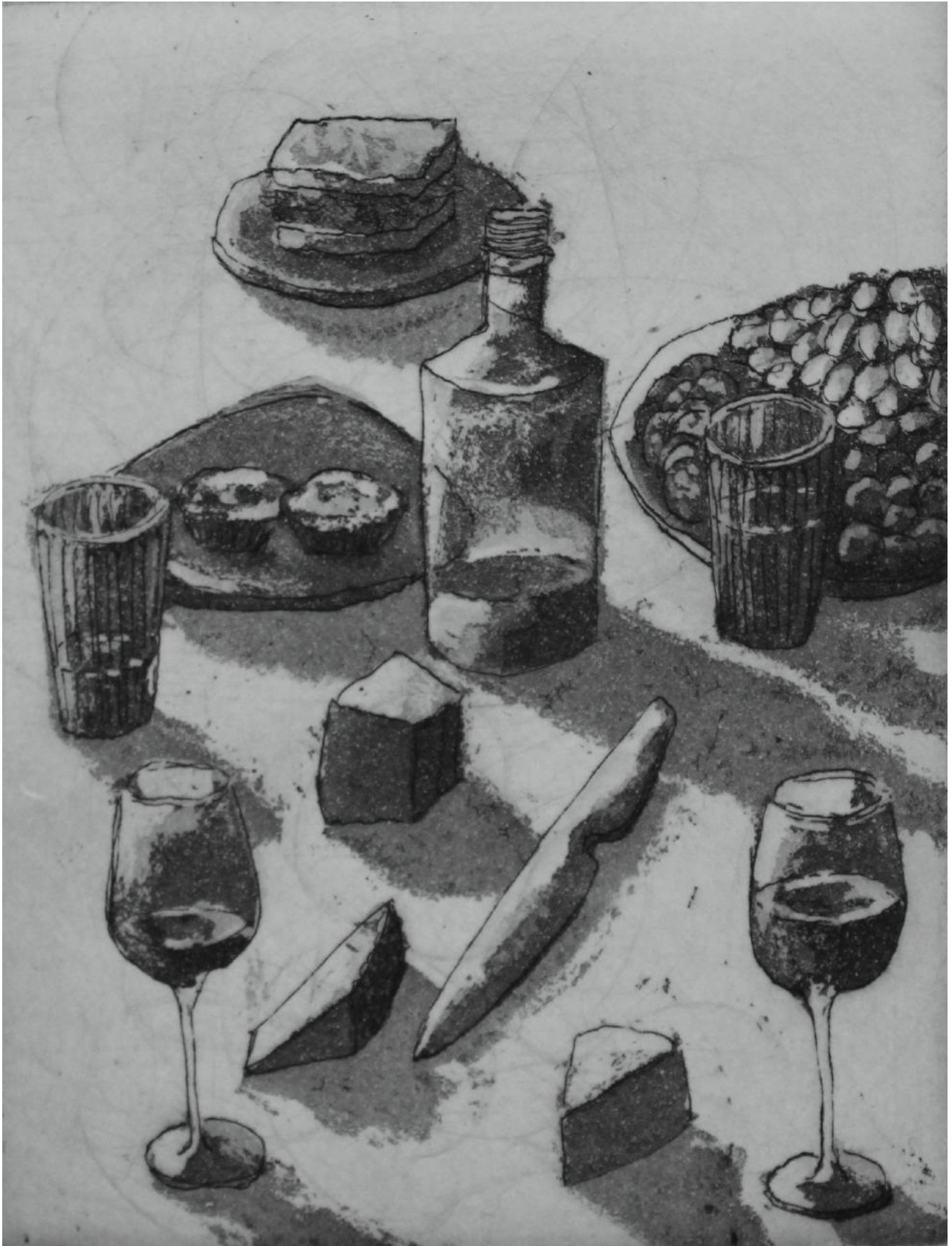
Karina Savina | Happiness | 2025

I am **Ilona Rinne**, a Belgium-based artist originally coming from Finland. I am currently focusing on printmaking as my primary art medium, especially aquatint and mezzotint but also exploring with drawing, painting and textile. I was always interested in creating and at a young age started working with textiles - knitting, crocheting and sewing. I went to an art school when growing up but eventually felt more limited and discouraged than inspired by the predefined themes. Those years did however give me a good base in art through exploring and experimenting with different techniques. During the pandemic my passion for creating art was restarted as I received a set of aquarelle paints as a gift and have been actively building on her art practice since then. I have a Master's degree in Economics from University of Turku and am currently studying printmaking at Academie Berchem on my second last year. My art is a way to express myself and also capture the life I live. My memories become my works and my works become my memories - my work is a way for me to encapsulate a feeling in a visual reference. Through my practice I can process the things I see and feel.

Artist Statement

Ilona is a storyteller through her art. Her illustrative work leaves room for interpretation and imagination. Therefore, the story behind each piece might be different for everyone. She gets inspired by everyday things like plants, animals, people and the camera roll of her phone and her work has become a way for her to record and process the things around her. Her work usually starts with a seemingly purposeless or insignificant object and the story evolves throughout the process. She likes to explore different techniques and draws further inspiration from her experimentation. Ilona is currently focusing on printmaking, especially aquatint and mezzotint. Her works have a moody feel and they create a glimpse into a moment that could be just mundane or more pivotal depending on the story of the viewer creates for it.





Ilona Rinne | Food Is My Love Language | 2024

Anfisa Chulkova

I'm an amateur artist from Saint-Petersburg, Russia. I am 31, I used to go to art school as a kid but I quit after 1 year of studying and this is the only education I got in this area. I love traditional styles of art because I love the beauty of working with materials. I love visual art in particular because it is the way of communicating with the world without using words, it appeals to some deeper levels of our psyche hitting the subliminal parts of our brain.





— Interview

Jameel Haiat

Your art reflects deeply personal themes of trauma, violence, and recovery. How does your experience as a cancer survivor shape your creative process?

When you first hear the words, “You have cancer”, it truly forces you to face your own mortality. That experience and the vulnerability that comes with wondering if you will be here tomorrow have shown me what is most important in life, which is time. So with that in mind, I wake up daily, around 4:30 or 5am, to start my day living life the way I want to, which is to create something every single day. It has opened me to new ideas, helped me to create a new art vocabulary and driven me towards a whole new series of work, which I’ve aptly titled the “Black” series.

Being creative has always been part of who I am, but now as a cancer survivor, it is like breathing, required and keeping me alive.

You describe the act of tearing paper and cardboard as both deconstructive and violent. How do you see this duality in your work—what does it represent for you on a personal level?

I feel that this process, specifically the tearing aspect, is a way to purge and release some of the emotional memory from my past, specifically from my youth and the abuse and trauma I went through. It’s a way to breakdown what was, through an artistic ritual that is only meant for me. Although the physical act is one of deconstruction, in



reality it’s an abstraction of violence such as chiseling a block of stone or carving a piece of wood might be. I believe that fabricating something from nothing is incredibly creative, but can also be a somewhat violent act just by nature. It’s almost like giving birth. There’s pain, there’s blood, but then there’s life.

In contrast, once I reassemble and reconstruct the torn bits into an assembly, it’s a way to rebuild from that darkness and create something beautiful that represents healing and survival.

Your creative process involves both conscious decision-making and unconscious actions. How do you balance these two elements in your work, and do you ever feel that the process takes control of you?

I actually work on trying to focus on what is occurring at that moment. Whatever decisions of creativity are made, I welcome them and they can come about organically whether I have much input consciously or not. I love to become so mesmerized by the physical act of tearing that I forget where I am, and for how long I’ve been doing it. Letting go of control to my inner self, to that secret voice that takes over my hands, my eyes, my vision is the most liberating and incredibly joyful experience you can imagine. It’s like when I stand in a vibrant rice field here where I live, while gazing out onto the land and mountains, it’s beautiful and overwhelming.

In your work, you explore the themes of pain, trauma, and their impact on others. Can you elaborate on how these themes have been influenced by your cultural heritage, growing up in Los Angeles with a Pakistani father and Mexican/American mother?

Jameel Haiat | Cascade | 2025



Being a product of two different cultures, my parents were quite liberal, yet could be incredibly violent and explosive. The end of a bad day at work could end with physical abuse that landed painfully upon myself and by brothers. It was a difficult childhood and youth. But as an artist, I believe experiences such as these mold us and give us vision if we open ourselves up to that idea. The trauma of the abuse I went through, including being bullied throughout my youth impacted me deeply, but I was able to take that pain and turn it into something visual, something beautiful. I didn't allow it to fester or turn into hate, although of course there were challenges addressing my emotions through the years. So now I speak openly about my traumatic childhood and the abuse so that I can hopefully, either be a voice for those that need a voice, or educate others on what not to do. Realizing one's impact on others can be applied to not only abuse, but also war and other forms of violence that create tragedy and mayhem in all peoples lives.

The medium you work with—mixed media and torn materials—seems to have a rawness and immediacy. How does the physicality of the materials you use influence the emotional and conceptual depth of your pieces?

I love texture and exploring boundaries of shape, and do believe that one of the reasons I choose paper and cardboard as my main medium is because the torn edges remind me of raw emotions and physical damage. I also love that these materials can be used easily and quickly to forge such an emotional connection between my process and the completed work. I also believe that using paper brings a certain physical "light" to contrast some of the "dark" concepts and issues that I usually express in my work. To add even further contrast, I also implement nails into my pieces as an aesthetic reminder that violence and pain are just there, right at the surface ready to be felt. Lastly, I believe that the use of these mostly recycled materials connect with the viewer as they see these materials daily and use them in their own lives regularly.

What role do your travels and experiences abroad play in shaping your artwork? Can you share any specific moments or locations that had a profound impact on your creative vision?

There's no doubt that travel and living abroad has played



a big part in my work. I feel that there's no better way to gain great perspective on self and others than to travel. I specifically have been lucky enough to travel to places that tend to be more grounded, such as Cuba, Laos, Cambodia, Myanmar, amongst others, and it's in these places that I've met incredible people and experienced amazing culture. These types of countries where life can be more difficult and the people have less material wealth, versus Western countries, have such incredible stories to share, both tragic and triumphant. Although all the places I've visited have influenced me deeply, my trip to Myanmar a few years back, in between the civil war and junta, was incredibly eye opening. There I saw the difficulty of how daily life can be in such a complex place and how it's people share community even during suffering through regime. Cambodia also influenced me as I saw the first hand results of war on people. Even with missing limbs, people there with their strength, resolution and smiles trying to scratch out a living were ingrained in my mind. All of these places are now part of my art vocabulary and represented within my work as well. I am especially guided and driven by all of the difficulties and hardships that people within these countries have endured. Even now, one of my newest series, "Chiang Mai, Change Me" is about how my current home of Chiang Mai, Thailand has altered me and continues to mold me as not just an artist, but as a human being.

How does your identity as a product of two cultures influence your artistic voice and perspective on the world?

Growing up multicultural, wasn't so influential as much as the location of where we lived, East Los Angeles, where there was plenty of street violence. My own family, all my Uncles in fact, participated in this criminal way of life their entire lives and seeing that and living around that greatly influenced me. At that time, as an introvert, it drove me to actually stay off the streets more, thus guiding me to be more creative inside my home. All that violence, including at home, still directly influences my work. Now I feel that I must be as much of an advocate as possible on issues that I experienced and witnessed in my youth so that others may connect and feel heard that are still living these lives.



Marie Augeai is a graphic designer by profession. She was attracted to collage from an early age, fascinated by the idea of creating a new reality from existing images. Today, she continues to explore this technique to create unusual landscapes, which she exhibits at cultural events and offers for sale.

Artist Statement

Marie Augeai creates unusual landscapes in which she would like to wander. Inspired by the surrealist movement, these landscapes are closely linked to her dreams, or unconscious desires. Nature and modernity coexist in her works.





— Interview

Fan Li

Your work is often compared to Impressionist painting. How would you describe the relationship between photography and painting in your artistic vision?

As a fine art photographer, I view drawing as the master of photography. In the realm of art, paintings, especially Impressionist works, are my primary sources of inspiration. Historically, drawing has evolved from being a tool for documentation to a means of expression, and eventually to abstraction. This journey mirrors my own approach to photography, where I seek to blend the expressive qualities of painting with the precision of the photographic medium.

What inspired you to use long exposures and minimal post-processing in your work? How does this approach contribute to your unique style?

In 2017, during a walk in the park of Saint-Cloud, I came across a tree that reminded me of a painting by Renoir. This moment inspired a question: is it possible to create a photograph in the same way one paints a painting? That question led to a year of trials and errors. By 2018, I had finally developed my technique. Using long exposure, I take the time to recreate



Fan Li | Couleurs de mai Sicile | 2023



the effect of brushstrokes, with my camera becoming my brush. I rely on minimal post-processing, meaning very little editing, because the results I achieve during the shoot are already captivating. For me, the creative process is far more engaging when it happens in the moment of capture, rather than during post-production. This approach not only evokes the essence of Impressionist painting in my work but also allows me to develop a distinctive style, characterized by traces reminiscent of brushstrokes..

You've lived in both Beijing and France—how do the landscapes of these two places influence your photography?

I was born and raised in Beijing, a large city rich in history. It combines historical districts with very modern ones. Perhaps this is why I have a passion for architecture, especially historical architecture. Since 2004, I have been living in France, a country also rich in history and diverse landscapes. These elements have become the main subjects of my photographs. Some people say they sense a touch of Asian influence in my images, through the compositions and colors. I'm not sure if that's true, as it feels completely natural to me.

Your photos are filled with light and motion. How do you capture the fleeting nature of light, and what emotions do you hope to evoke through this technique?

«Objects must be rendered with their own

texture, and above all, they must be enveloped in light, as they are in nature.» This is a quote by Sisley. Like the Impressionist painters, I chase the light when I take my photos. The only difference is that instead of using real brushes, I use my camera, which has become my brush. I must be both very quick before the light changes and very slow to carefully draw the traces of light. It's a fascinating process, and it makes each image unique. When I capture the echo of nature or images inspired by Impressionist paintings, I preserve them in my photographs. I believe that some may also feel this same sensation. I would also be very pleased if one can find their own memories and imagination in my work.

Your projects seem to explore both nature and architecture. What draws you to these themes, and how do they intertwine in your work?

Indeed, I don't limit myself to specific subjects when I photograph. I often choose outdoor subjects, much like the Impressionist painters. What is most important to me is finding the moment when light and colors evoke strong emotions or imagery. Through the movements I make during the shoot, the modern aspects of architecture are softened. With the surrounding plants, it creates a true photographic composition.

How does your background in photojournalism, guided by your father, influence your approach to fine art photography today?

What I've learned a lot from my father are the basic techniques of photography. My works are often appreciated for their brushstroke-like touches and the traces that raise many questions about how they are made. But before that, it's important to remember that to photograph «Les

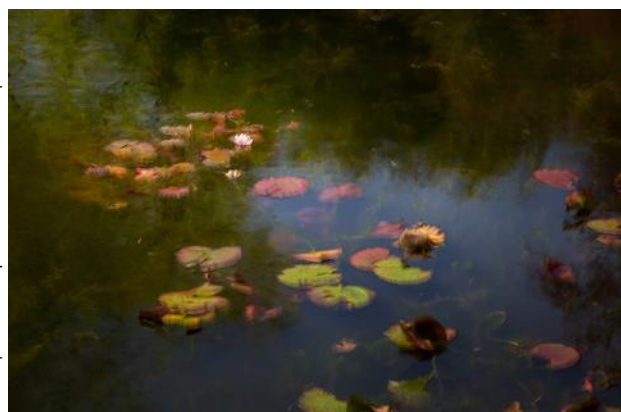


Fan Li | Toits de Paris | 2022

coquelicots» (poppies), one must first find the fields and walk through them. To photograph «La mer avant la tempête» (The Sea Before the Storm), one must go to the shore and wait until the storm arrives. Before applying my touch, it can already be a beautiful image. The principle of "F8, be there" is always essential. I've simply slowed down the time of my work.

Can you tell us about your creative process when approaching a new location or scene? Do you have a particular ritual or method that guides you?

I have two very different processes. The first one is that before I get there, I explore the location on Google Maps. With Street View, I already know exactly where I will take the photo, from which angle, and whether it will be in the morning or in the evening. Sometimes, I even rent a room to capture the view from its window. So, the image is already formed in my mind before I even arrive. Once I'm there, it's simple. I just need to do what I had in mind, while of course applying my Impressionist style. The second process is quite different: I let myself get lost in a new place, without a map, without a phone, without anything. When you're less familiar with the environment, you become more sensitive to what you see and hear. I walk slowly, discovering things step by step. I prefer to miss new views than to rush. And when you take your time, nature begins to reveal itself. You feel the sunlight filtering through the leaves, the wind moving the flowers. The great master painters also start to speak to me in my mind: Monet invites me to look through the branches, Pissarro asks me to wait for characters to appear, Cézanne advises me to climb up to see the panoramic view of the landscape... Their paintings pass through my head. It's at that moment that I raise my camera. And I often have pleasant surprises.



Fan Li | Les nénuphars effet du soleil | 2024

Pauline Wang is a Dutch-born Chinese hobby photographer with a passion for both digital and analog photography. Inspired by her travels, she seeks to provide a lens into new worlds, sharing visual stories that feel like digital postcards. From breathtaking landscapes to the quiet beauty of everyday life, she captures anything that draws her attention, preserving fleeting moments with an open and curious eye.



Pauline Wang | Euljiro, Seoul | 2024



— Interview

Abigail Garcia

Your work is deeply influenced by your Filipino heritage. Could you elaborate on how you blend these cultural influences into your art?

My Filipino heritage is an integral part of my artistic identity. I often incorporate traditional motifs, historical symbols, and indigenous craftsmanship into my work. One example is my enameled hand jewelry and earring set, which was inspired by traditional Filipino tattoo patterns. I see my art as a way to honor and preserve aspects of my culture, especially those that have been overshadowed by colonial influences. By weaving elements of history with contemporary design, I aim to create pieces that resonate with both personal identity and collective memory.



You explore themes of identity and human connection. What does belonging mean to you, and how do you visually express this in your work?

Belonging, to me, is the intersection of personal history and shared experience. I often depict themes of connection through the physicality of touch, intertwined forms, or layered compositions that mimic the complexity of identity. Whether through intimate portraiture, symbolic jewelry, or abstracted figures, I strive to capture the feeling of searching for—or reclaiming—a place in the world.

How do you navigate between different mediums like printmaking, painting, and jewelry design? What does each medium allow you to express differently?

Each medium serves like a different language for my ideas. For me, printmaking allows for repetition and storytelling, creating layered narratives. Painting offers an expressive, fluid way to capture emotion and movement. Jewelry design, on the other hand, is tactile and intimate—it turns art into something wearable and deeply personal. Switching between these



Abigail Garcia | Between Freedom and Fear | 2025

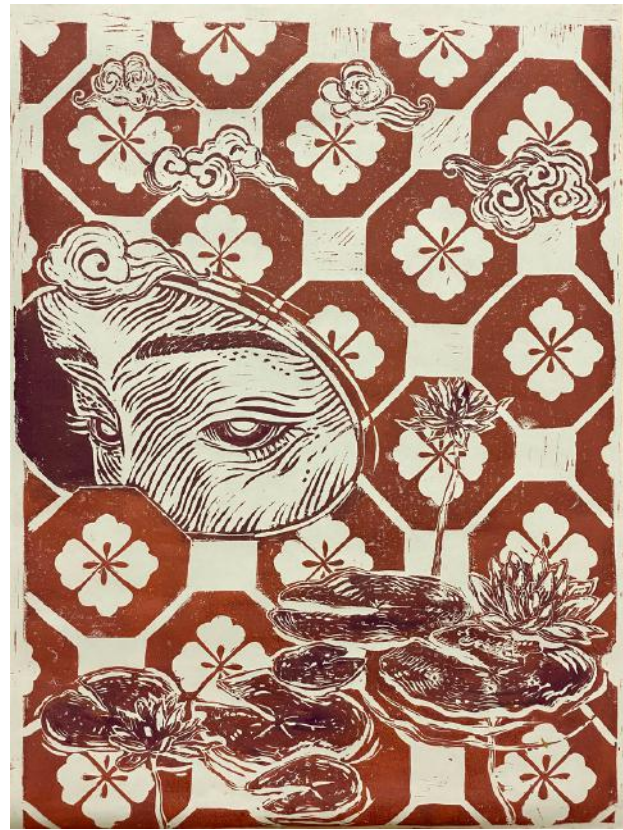
mediums keeps my creativity flexible and helps me explore different aspects of my concepts.

The vibrant energy of urban life seems to inspire much of your work. How does your environment shape the ideas you explore in your art?

Being in an urban environment has made me hyper-aware of fleeting moments—crowded streets, shifting lights, human interactions. I'm drawn to overlooked details, like the way shadows move across buildings or how people occupy shared spaces. This translates into my work through layered compositions, contrasting textures, and dynamic color palettes that reflect the movement and beat of city life.

You mention pushing the boundaries of your creativity. Can you share a recent example where you stepped outside your comfort zone and experimented with a new technique?

Recently, I challenged myself with speed figure drawing, moving away from my usual meticulous approach. This forced me to focus on gesture and energy rather than perfection. I also experimented with combining printmaking techniques with painting, layering textures in a way I hadn't before. Both experiences reminded me that growth happens in discomfort, and stepping outside my comfort zone has led to exciting new directions in my work.



Abigail Garcia | Someone I Don't Know | 2023

As a young artist at Wayne State University, how has your education influenced your artistic development so far?

Wayne State has exposed me to new techniques and perspectives that have pushed my practice further. The industrial design program has encouraged me to think about functionality and form in a way I hadn't before, while my art minor keeps me grounded in expressive and conceptual work. Balancing both disciplines has helped me refine my creative voice and given me the confidence to experiment beyond traditional boundaries.

You've mentioned a fresh perspective on everyday moments. Can you explain how you capture beauty in the seemingly mundane?

I find beauty in small, quiet moments—light reflecting off a window, the way people interact in passing, the textures of worn-down surfaces. These details may seem ordinary, but when framed through an artistic lens, they tell stories of time, presence, and change. In my work, I choose to highlight these subtleties through composition and color choices, inviting viewers to pause and see familiar things in a new way.



Abigail Garcia | Ode of Thorns and Ink | 2024

Nadia Krashevska is a self-taught artist born in St. Petersburg, currently lives and creates in the vibrant city of Buenos Aires, Argentina, where she also studies graphic design at the University of Buenos Aires. Her journey into art has been anything but straightforward: as a child, she dreamed of becoming an artist, but life took her in a different direction—linguistics, banking, sales. After years without painting, she returned to art in 2021, making a bold decision to change her life entirely. Exploring various techniques, she developed a deep appreciation for the Japanese ink painting technique, *sumi-e*, which remains one of her favorite artistic practices. Today, she works primarily with acrylics, creating surreal portraits of women inspired by the cultures and mythologies of different countries, particularly Japanese mythology. Her paintings weave reality with fantasy, portraying female figures imbued with symbolism and inner strength.

Artist Statement

My work is an exploration of emotions, a dive into the world of subtle experiences that are difficult to express in words. I create imagery that balances between the real and the mystical, evoking powerful and captivating emotions. In my paintings, I explore inner strength, vulnerability, and transformation. Bold contrasts, rich textures, and symbolism help me convey complex emotional states. I am drawn to moments where beauty meets darkness, where chaos gives birth to harmony. I take inspiration from nature, culture, and philosophy, but most of all—from deep personal experiences and the stories behind each character on the canvas. Every piece I create is an invitation for the viewer to engage in a silent dialogue, to step into a world where emotions take form, and symbols tell their own tales.



Nadia Krashevsk | The dream



— Interview

Leszy

What first drew you to animals as a subject for your art?

I am huge fan of animals, and it brings me joy to capture their goofy side.

Can you tell us about the creative process behind your animal illustrations?

Honestly, most of the time, there is no process. I just sit down and illustrate the first idea that comes to my mind, often starting with sketches and then choosing the best one. Though I often



end up starting new sketch, admist illustrating, because something doesn't sit right. My most recent works were created for the 30 days of animals challenge I did for myself, each day I would get different prompt I wrote for myself and few times I ended up redrawing the same animal I finished hours or minutes before.

How do you decide whether to create a more detailed drawing or a playful, silly doodle?

As for works I'm doing for myself, it depends on my mood, but I often go with the silliest doodles, because ability to show animals in playful settings brings me the most joy. Of course, sometimes I challenge myself to create the most detailed illustration I can at the moment, but I don't like to pressure myself, when I don't feel it.

How do animals, and their expressions or gestures, influence the emotions you aim to convey in your work?

I focus on their behavior and exaggerate it in my works, hence the creation of "Singing doggo". If the dog barks or howl, why not see it as singing? Basically I pick an animal, I exaggerate its behaviour, I draw a silly doodle and at the end you laugh looking at it.

How do you believe art, specifically your animal illustrations, can impact someone's day or mood?



Leszy | Doggo in Boots | 2024

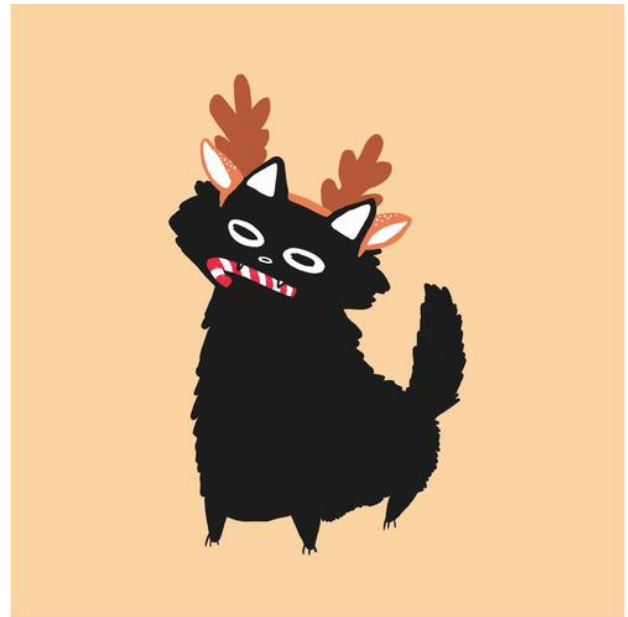
I use colors that can be mostly associated with positive emotions, sometimes all someone needs is to see red dog showing off his blue boots and his day is already better.

You mention needing at least 10 coffees before starting your work – do you have a specific ritual or routine to help you get into the creative flow?

I like to start day by drinking coffee and whenever I have to work on something I drink second one, it helps me focus. I can hardly sit in silence, so I always listen to something in the background, be it podcast or music.

Which animal has been the most fun for you to illustrate, and why?

That's a tough question, because all animals are fun to illustrate, but the most fun is...shark. I



Leszy | Christmas Cat | 2024

personally love them and they are so different to draw than more common animals and it lets me explore unique settings for them.

Leszy | Come On, Human! | 2024



Mario Breda was born in Milan in 1962 and now lives and works in Bologna. He is an established graphic designer, illustrator, and cartoonist recognized in the Italian art scene. Since 2013, he has been teaching scenography in the animation courses at the Comics School of Reggio Emilia. He has collaborated on several TV series, including Ratman, Rahan, Red Caps, Teen Days, and Tea Sister. He also created the images for the animations in the documentary Art Backstage for Si Produzioni and Maxman Coop, which was presented at the Biografilm Festival in Bologna. As an illustrator, he has worked with various brands, including Tim, Siemens, Unipol, Lipton, Colomer Italy, and has published numerous book covers worldwide. In recent years, he has begun creating a series of works depicting views of his city, with streets full of people and movement, and faces of both known and unknown individuals. His personal style departs from the classic use of watercolor, with which he made his debut this year at the Art City Bologna 2025 exhibition.

Mario Breda | Face





I am **Magdalena Kaczmarczyk**, a budding artist fueled by strong ambition and self-confidence. My passion lies primarily in the realm of photography, especially as it intersects with cutting-edge digital graphic arts techniques. What truly inspires me is the transformation of digitally processed photographs into compositions that resemble paintings, allowing me to explore the boundaries between traditional and modern art forms. In my work, I utilize a visual language rich in shape, form, color, and line to create compositions that, while they may draw upon the visual references of the world, possess a significant degree of independence. This allows the viewer to engage with my pieces on a deeper level, finding meaning beyond the surface. One of the hallmarks of my art is emotional expression, with the human experience as the central theme. My art reflects a perpetual quest to understand what lies within us, a journey that I approach with subtlety and respect. Through the abstract forms and vibrant colors—often echoing the rich hues of maroon, dark red, and purple evident in my other works—I strive to create my own unique world. My creations resonate with my personal experiences, deeply rooted in my life's journey and influenced by the myriad emotions we all encounter. For me, abstract art represents an endless madness, a boundless realm where I find no limitations in expressing myself. The potential for discovery and exploration within this medium excites me. I hold dear the words of Andy Warhol: "Don't think about making art, just get it done. Let everyone decide it's good or bad, whether they love it or hate it; while they are deciding, make even more art." This philosophy embodies my approach to creating art. I believe in the importance of continuous creation, allowing my process to unfold organically rather than getting bogged down by overthinking. Beyond my artistic pursuits, I am a devoted lover of classical music. My collection boasts over a thousand CDs, each representing a piece of my journey through sound and emotion. I also enjoy indie and alternative music, creating a soundscape that complements my life and work. Every day starts with the refreshing taste of sun-gold kiwifruit, which serves as a delightful and energizing ritual. Despite my artistic endeavors, I consider myself a modest and friendly individual. Power, money, and social status hold little value for me; instead, I prioritize genuine connections and the beauty of creativity. I aspire to share my unique vision with the world, inviting others to join me on this journey of exploration, expression, and discovery through my art.

Artist Statement

Utilize a visual language rich in shape, form, color, and line to create independent compositions. Infuse abstract forms and vibrant hues—especially maroon, dark red, and purple—into emotionally expressive pieces. Focus on the human experience as a central theme, creating art that resonates with personal and collective emotions... Embrace AI as a creative tool, using original artwork as input and refining results with advanced graphic applications. Follow Andy Warhol's philosophy of continuous creation, allowing the art-making process to evolve organically. Recently, I discovered a marketplace that feels like the right place to sell my art as NFTs. It was an exciting breakthrough, giving me hope that I could finally reach the right audience and gain the recognition I've been working toward for so long.



— Interview

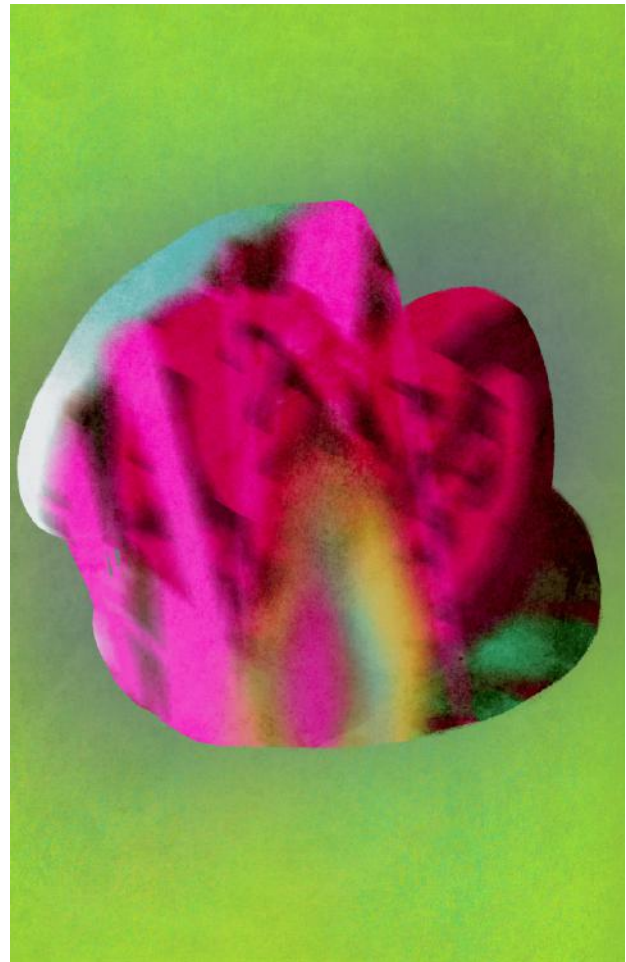
Qintong Yu

Can you tell us more about your background in graphic communication design and creative computing, and how these disciplines influence your art today?

My foundation in graphic communication design is built on visual storytelling—how to translate complex concepts, emotions, and ideas into images. The emphasis on clarity, structure, and narrative taught me how to effectively communicate through color, typography, and layout. As I moved into creative computing, I embraced digital technologies that expanded my creative possibilities. These tools allowed me to break free from the confines of traditional design and explore new ways of manipulating shapes, color, and texture. What excites me about this fusion is the freedom it provides. Graphic design gives me precision, while creative computing lets me explore the unknown. The balance between structured design principles and the fluidity of digital art has shaped my approach to art—creating visuals that are both thoughtful and experimental. Today, I use these influences to create work that feels alive, layered, and reflective of the digital age, exploring themes of identity, emotional complexity, and the tension between what's seen and unseen.

Your work often explores the theme of emotional complexity in a hyper-connected world. How do you think digital technologies impact our understanding and expression of emotions?

Digital technologies have transformed how we express and process emotions, but they've also complicated our understanding of them. On the one hand, social media, instant messaging, and digital platforms allow us to instantly share our feelings. But these technologies



Qintong Yu | Blurred Bloom | 2025

also introduce filters, edits, and performative aspects—our emotions are often shaped by what's acceptable or desirable in the digital world. This hyper-connectivity creates both a sense of closeness and a deep sense of disconnection, as real emotions get lost in the noise. In my work, I try to express this duality. By using bold colors and distorted shapes, I highlight the contrast between raw, internal emotions and the curated versions we present online. The digital tools I use enable me to reflect how emotions today are often fragmented and inauthentic yet can feel more heightened and intense than ever. It's this tension that drives my work—how technology has changed the landscape of emotional expression, often blurring the lines between genuine connection and superficial performance.

In 'Synthetic Emotions,' you use bold colors and distorted shapes to depict internal feelings. What inspired your choice of these visual elements, and how do they reflect your exploration of the contrast between inner emotions and outward appearances?

In *Synthetic Emotions*, the use of bold colors and distorted shapes was born out of my desire to express the intensity and unpredictability of emotions. When we feel deeply—whether it's joy, anger, fear, or confusion—those emotions are often chaotic and difficult to convey clearly. The bold colors like red, blue, and purple were chosen for their ability to immediately evoke strong feelings. The distorted shapes reflect how we often

struggle to communicate these raw emotions in a world that expects neatness and control. We've all been in moments where our true emotions are more complex than the smile we put on, more fragmented than what we share with others. In this work, the disjointed, fractured visuals mirror that internal fragmentation, the way we feel one thing yet are often forced to appear another. It's about the conflict between raw, unfiltered feelings and the socially acceptable facades we put on.

'Blurred Bloom' delves into themes of transformation and impermanence. Could you explain the symbolism behind the shifting identities, emotions, and memories in your work?

Blurred Bloom is centered around the idea of constant transformation and impermanence. The shifting identities represent how we are never truly fixed—our sense of self is constantly changing, evolving with experiences, growth, and loss. The flower in the piece is a symbol of growth and decay—it blooms and wilts in the same moment. This speaks to the way emotions and identities transform over time, how memories fade or shift into something new, and how even the most intense feelings are temporary. I chose to blur the edges of the piece to symbolize how these aspects of life are elusive, hard to hold onto. We can't truly grasp or preserve them; they slip through our fingers like sand.

How do you approach the concept of impermanence in your illustrations, and why do you find it important to explore this idea visually?

Impermanence is a central theme in my work because it's one of the few constants in life—everything changes. Emotions, memories, identities—nothing stays fixed. I embrace this fluidity in my illustrations by using blurring, fading, and dissolving elements to capture that sense of change. These techniques reflect how we can never hold onto one moment forever. Whether it's a fleeting emotion, a shifting memory, or an evolving sense of self, the impermanence of these things is both a challenge and a beauty of life. I explore this concept visually because it speaks to something universal—we all face the inevitable flow of time, the ebb and change of everything we experience. Representing impermanence in my art is my way of confronting this reality, acknowledging that nothing is permanent but that this transient nature is part of what makes life meaningful.

How do you navigate the balance between abstraction and representational elements in your work?

I find the balance between abstraction and representation crucial for conveying the full emotional depth of a subject. Abstract shapes allow me to express feelings and concepts that are difficult to capture in a literal way, like internal conflict, confusion, or the depth of a fleeting memory. These abstract elements feel like



Qintong Yu | Synthetic Emotions | 2025

the heart of the emotion, raw and unrefined. On the other hand, representational elements—whether a figure or a familiar object—help ground the piece and make it relatable to the viewer. They serve as an anchor, allowing the viewer to connect emotionally while still being open to interpretation. In Synthetic Emotions, the distorted faces and shapes represent the chaos of internal feelings, but the fragmented human form keeps the piece tied to reality. The balance between the two creates a tension that mirrors real life—our emotions can be abstract and messy, but they always stem from something real, something we experience. By blending both, I can create a space for reflection, where viewers can relate to the emotions while being encouraged to dive deeper into the abstract.

What role do color and shape play in communicating the emotional landscape you want to portray in your art?

Color and shape are central to how I express emotions in my art. Colors have an immediate emotional impact. In Synthetic Emotions, I use these colors to represent the intensity and range of emotional states. Shape plays an equally important role. Sharp, jagged shapes convey tension, fragmentation, or internal conflict, while soft, rounded forms suggest calm, comfort, or fluidity. The combination of these elements allows me to translate complex emotions into something visual. I often use color to set the tone and shape to express how those emotions feel in space—whether they're restrained or bursting.

Monira Sophan de Cuadra

Award-winning Creative Director/Art with an international Communication background, I graduated at the University of the Arts London (UAL) and I've been working for 2 decades with big name agencies and famous brands between Paris and NYC. Armed with this artistic multi-cultural heritage, I explore my creativity limitlessly and express my ideas boldly. Thus, I became a Writer of satirical short stories with a publication of 2 books: "J'ai cassé ma biscotte." written with a straightforward & incisive tone (original published in 2020 and illustrated in 2022), where Freedom of expression reaches its peak... but above all I've been an Artist for over 20 years. I actually use my conceptual and graphic skills to point out topics and defend causes dear to my heart: injustices, Human Rights violation, Feminism, Ecology, but also Art and History in all forms against censorship and obscurantism. Since March 2024, I started a new adventure as an Artist which is the perfect outcome, and undoubtedly the consecration of my work as a Creative thinker & Visual Activist. Now I can share these values and this worldview through an exhibition of "CHOC & CHIC" committed artworks named "ARTUNG bitch!". Besides, these creations have been selected to be showcased in various beautiful venues in Paris like the Galerie Vivienne & the Grand Palais, but they are also available in limited edition or sur mesure unique piece (on demand) worldwide.

Artist Statement

As an Artist, all my work have a purposeful engagement and a creative concept behind the design. I chose to submit various themes that particularly inspired me: Feminism, Ecology, Outsiders, Equality, Diversity.





NSC

Monira Sophan de Cuadra | Just Equal | 2013

Anna Likhina

I was born in 2003 in Dnipro, Ukraine, and I am currently completing my bachelor's degree remotely at the Ukrainian Academy of Printing. Since 2022, I have lived in Prague, Czech Republic, and I am now based in Madrid, Spain. I primarily work with oil painting techniques, although I also engage in graphic design and digital illustration. I find inspiration in Frida Kahlo, Joaquín Sorolla, Paul Gauguin, and Henri Matisse. I began my journey with classical academic painting, but now I give myself complete freedom, striving to develop my own style and approach to art. In general, my artworks are a reflection of my life journey— the conflict between homesickness and the thirst to conquer new horizons, the search for inner and external peace, and the desire to return to the origins of one's own consciousness.

Artist Statement

I dedicate my art to the naturalness and excellence of the human essence. I love portraying my characters in everyday scenes or in nature, capturing their most intimate and private moments. In doing so, I aim to emphasize their original simplicity—a wild benevolence, free from the modesty and judgment imposed by modern societal norms. Since nothing in the world is perfect, I like to find beauty in what is newly created, in the "raw" and pure form of a person who, in the image, is stripped of the roles, prohibitions, paradigms, and standards that society has assigned to them. With every brushstroke, I try to convey a sense of peace, sincerity, and spontaneity. Through an expressive and vibrant color scheme, I strive to make everything look like a dream or a fantasy that could be real.

Anna Likhina | Persimmons | 2023





— Interview

Sam Roth

Your work is filled with vibrant colors, how do you decide on the color palettes you use in your pieces?

I tend to limit myself to different hues of the primary colors (+white of course) in my personal work outside of school. I can mix almost any color I need from those four, and it also helps my composition have cohesion in its color and value.

You mention that you experiment with various materials. How do you choose what to incorporate into a piece, especially when using unconventional materials like colorful trash?

I love to medium hop! In my opinion, it is important as an artist to try as many mediums as possible, it helps strengthen your skill set and also helps avoid burnout. If I'm getting tired of something I'm already well versed in, I'll pick up something new that I don't have as much experience with. As for choosing a material for a certain composition - I think I see the materials first and then start having ideas for them, rather than having a goal image in my head first then choosing how to go about it. For my trash fish, I had already been collecting small items and odd trash for a while, and noticed that things like broken glass and can tabs resemble scales and bottle lids look like eyes.

Can you tell us about the process behind your series, particularly "Trash Fish"? How did you



come to create art with found objects, and what does it represent for you?

I've always been the type of person to pick up cool objects/trash like bottle caps and colorful broken glass when I see it. They just seem too cool to get forgotten. I care a lot about the environment, especially now with everything going on, and I love seeing different creative ways help the issue. For "Trash Fish", I wanted to share how easy it is to turn single use items into long lasting art, and how beautiful giving those materials a second life can be.

As an aspiring art therapist, do you feel that your personal experiences or emotions are integrated into your work? How do you think your art might impact someone going through difficult times?

I would say that my personal experiences and emotions definitely find their way into my work. Sometimes it is intentional; recently I have been working on a larger painting of me and my older brothers that reflect the nostalgia of growing up. Most of the time, though, I think those

sentiments come through my work on accident. I don't typically go into a piece with an idea of what I want it to say or mean, the meaning seems to come afterwards.

I think my work might impact someone going through a difficult time by inspiring them to get up and make something cool and colorful. Being able to get up and push myself to make something cool always helps me get out of a funk.

The theme of seeing life through a colorful lens is central to your art. How do you see this perspective helping others find beauty or positivity in their own lives?

I know that life can seem really dull at times. Sometimes things really do just seem pointless, and that all there is to do is wait for tomorrow and hope it's better. I enjoy making my art really colorful and saturated because it pulls me out of those funks that make everything feel colorless. I hope that sharing my work can help pull people out of their funks, too. The truth is, even on the worst days there is still color everywhere, it's just a little harder to see.

In your statement, you mention using art to



Sam Roth | Paint-ception | 2024



Sam Roth | Snow Day | 2024

give others a new perspective on life. How do you think your work achieves that, and what do you hope viewers take away from it?

I hope that my art can kind of serve as a window for people to see the color around them. Like I said before, it can be hard to find the color in life sometimes, and I want to help people find it. Boring things can be fun and bright and saturated, you just have to learn to see it that way.

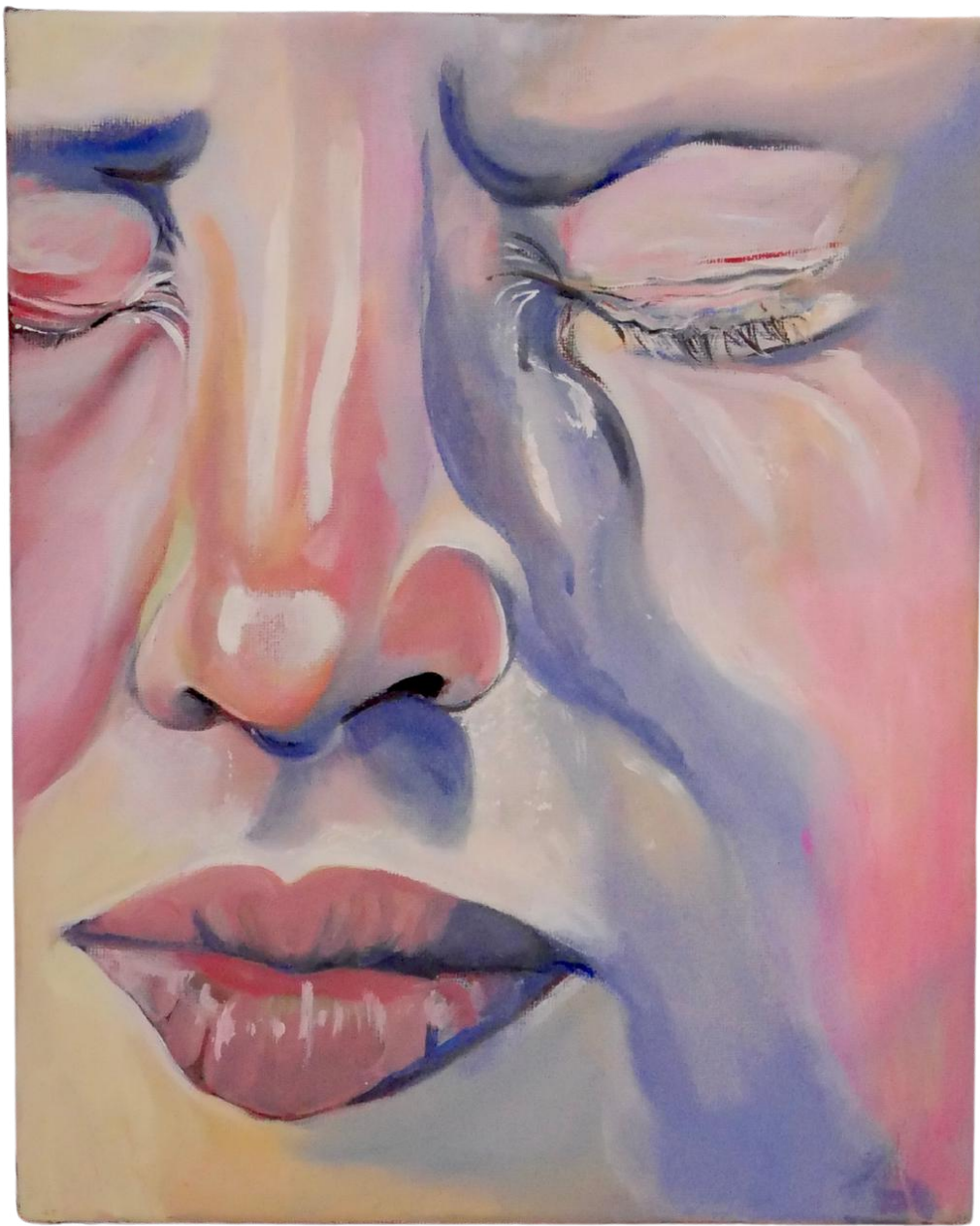
What role does experimentation play in your creative process? Do you often work with new materials or try new techniques?

I experiment with mediums and techniques as much as I can. I feel like it is the most important way to develop as an artist both in your skill and creative intuition. I've made work with a long list of materials from oil paint to clay to even cardboard. I learn something different with everything I try, and they have all helped me develop in different aspects of being an artist.

Lauranne Audifax is a painter whose work explores identity, memory, and the place of women in contemporary society. Through self-portraits and vibrant compositions, she questions the tension between the personal and the collective, heritage and emancipation, while drawing inspiration from the colors of the sky and nature. Rooted in Marseille, her artistic journey stems from a deep need for self-reconciliation and meaning beyond societal expectations of success. Trained as an engineer, she initially pursued a career far from art before making the radical choice to fully dedicate herself to painting, transforming introspection into a powerful visual language. Her work is a dialogue between light and skin, the materiality of the body and the immateriality of memory. Blending figuration and abstraction, her bold, fauvist-inspired portraits capture fleeting emotions, questioning identity in perpetual metamorphosis. Lauranne Audifax also challenges the representation of women in art and society, depicting figures that defy passivity and assert their presence. Her work creates a space of freedom and confrontation, inviting the viewer to reflect on their own relationship to the body and identity.

Artist Statement

Paint to heal. To untangle the knots of memory, to give form to the invisible, to make peace with the past. Each canvas is a confrontation—a dialogue between what I carry within me and what I choose to reveal to the world. My self-portraits are not just likenesses; they are spaces of metamorphosis, where identity dissolves and reforms, fragmented yet whole.





— Interview

Nadezhda Bedei

What inspired you to start working with soft pastels, and what draws you to this medium specifically?

I originally started my artistic journey working mostly with oil paints, captivated by their depth and richness. But over time, I found myself drawn more and more to dry materials, and soft pastels quickly became my favorite.

What I love most about pastels is their tactile nature—there’s something special about working directly with the pigment, feeling the texture of the surface, and blending colors with just my hands. There’s no need for brushes or waiting for layers to dry; everything happens instantly, making the process incredibly expressive and intuitive. Pastels also offer a wonderful freedom—they can be used in so many ways! From soft, delicate transitions to bold, textured strokes, from smooth blending to layering vibrant hues, the possibilities are endless. This versatility and immediacy keep me constantly inspired, allowing me to experiment and push my work in new directions while staying true to the emotions and atmosphere I want to create.



Nadezhda Bedei | The Dance of Light and Water | 2025



Nadezhda Bedei | Eternal Ice of Patagonia

Can you describe your creative process? How do you begin a new piece, and how does it evolve over time?

Every piece begins with a feeling—a fleeting moment of light, a landscape that lingers in my mind, or an emotion I want to translate into color. Sometimes, I start with a clear idea, and other times, I simply let intuition take the lead. I begin with an underpainting, often using watercolor or a wet pastel wash to set the foundation. This helps me establish the composition, values, and overall mood before I start layering dry pastel. From there I build up textures, refine details, and adjust contrasts, always looking for that perfect balance between structure and spontaneity.

The process can be completely immersive, to the point where time ceases to exist. More than once, I’ve started a painting in the evening, only to look up and realize the sun is rising—the world outside has moved forward, but I’ve been completely lost in

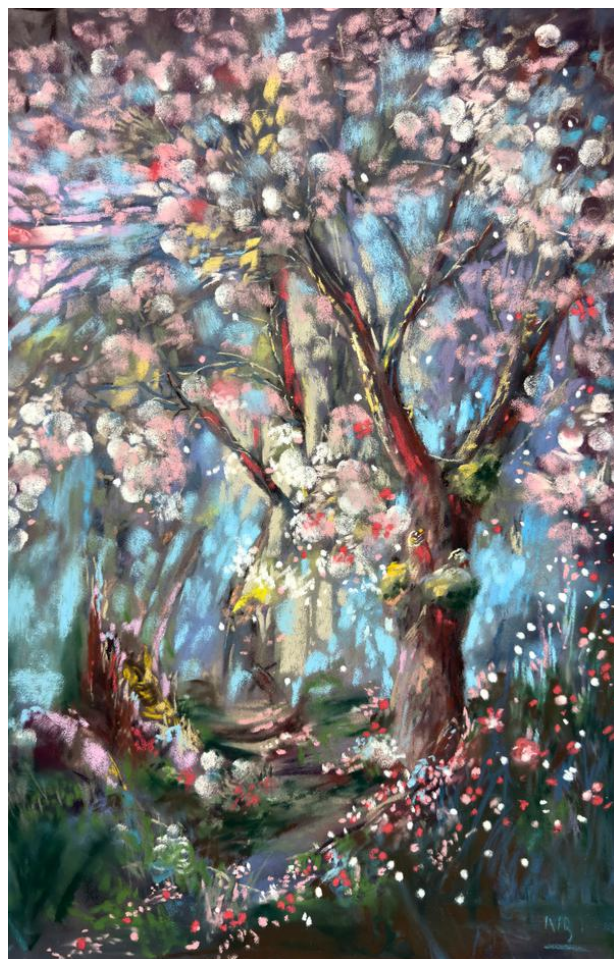
color, light, and movement.

I know a piece is finished when it feels alive—when the atmosphere is present, the light is right, and the emotions I wanted to capture are fully realized. But I always step away for a while, letting the work sit, before making those final touches that truly complete it.

How does your environment, particularly your current location in Argentina, influence your work?

Argentina is a place of incredible contrasts, and that diversity has had a huge impact on my work. From the vast, open landscapes of the Pampas to the dramatic peaks of the Andes and the ever-changing light over Buenos Aires, there's endless inspiration everywhere I look.

Beyond the landscapes, the cultural energy of Argentina is something I deeply admire. There's a passion in everything—art, music, daily life—and that sense of movement and emotion naturally finds its way into my work. Being surrounded by such a rich artistic and cultural environment encourages me to experiment more, to explore new techniques, and to push my work in directions I might not have considered before. Living here has also deepened my connection to nature—how it changes, how it breathes, how it holds stories. Whether it's the glow of a sunset over



the mountains or the quiet stillness of a misty morning, Argentina constantly reminds me why I paint—to capture those fleeting moments and share their emotion with others.

Your art seems to beautifully capture the light and color in nature. How do you approach the challenge of translating natural light into your pastel works?

Thank you so much for noticing! Light is what brings a painting to life—it's the soul of a landscape, the element that defines mood, atmosphere, and emotion. Capturing it is always a challenge, but also the most exciting part of my process.

I don't just try to replicate what I see; I focus on how the light feels—its warmth, its movement, the way it transforms a place in a matter of moments. Some days, it's soft and diffused, creating a sense of stillness; other times, it's dramatic and full of energy. I love translating those shifting moments into my work, letting color and contrast guide the story.

Nature never repeats itself—every sunrise, every reflection, every shadow is unique. That's what makes painting light so fascinating. It's never about chasing perfection, but about capturing an



Nadezhda Bedei | Heart of the Volcano

impression, a fleeting emotion, something that resonates beyond the image itself. I want a viewer to see that connection.

What themes do you explore in your artwork, and why are they significant to you personally?

My work revolves around themes of nature, light, memory, and transformation—all things that constantly change yet leave a lasting impression. Nature, for me, is more than just scenery; it's a living, breathing force that reflects emotions and stories. Light plays a huge role in my paintings, not just as a visual element but as a way to express mood—whether it's the gentle glow of dawn or the last golden rays of sunset. Memory is another theme that finds its way into my work. I don't aim for strict realism but rather for a feeling—how we remember places, how colors seem richer in our minds, how certain landscapes feel familiar even if we've never been there before. And then there's transformation—the way light shifts, the way landscapes evolve, and the way we, as people, change along with them. Painting allows me to capture these moments and share them with others, inviting viewers to find their own connections and emotions within the scene.

You've mentioned cultural traditions as a source of inspiration. Can you tell us more about how your travels and cultural experiences have shaped your art?

Traveling is not just about seeing new places—it's about understanding their essence, and that's what I try to reflect in my work. Each culture has its own nature, color, and stories, and I love incorporating those elements into my paintings. I often research local myths, legends, and traditions, using them to add deeper meaning to my landscapes. A mountain isn't just a mountain; it might be a sacred place in folklore, a symbol of resilience, or a guardian of untold stories. The way people perceive their surroundings—whether through ancient tales or modern-day rituals—enriches my understanding of a place and allows me to paint not just what I see, but the layers of meaning that exist within it. At the heart of it all, my goal is to capture not just what I see, but what I feel—the emotion of a place, its energy, its unique sense of time. Traveling has taught me that no two landscapes, no two cultures, and no two moments are ever the same—and that's exactly what makes painting them so exciting!



Nadezhda Bedel | Iguazu Beyond the Silence | 2024

How do you see the connection between nature, humans, and inner emotions in your artwork?

For me, nature is not just a background—it's a living, breathing presence that reflects our emotions and experiences. Just like people, landscapes change constantly. A quiet misty morning can feel introspective, while a golden sunset might evoke warmth and nostalgia. Light, color, and movement in nature all have an emotional depth that speaks to something within us. I see a strong connection between how we feel and how we experience the world around us. Sometimes, a vast open landscape can symbolize freedom, while a winding forest path might feel like a journey into the unknown. I love exploring these subtle parallels between nature and human emotions, creating paintings that invite viewers to find their own meaning in them. Ultimately, my goal is to create a space where nature, memory, and emotion intertwine—where the viewer can step into the scene, not just as an observer, but as someone who feels connected to the light, the atmosphere, and the story within the painting.



Eric Giraldo Is A Self Taught Digital Artist, Obsessed With Using Modern Architecture As A Canvas For His Vision Of The Future. Hes 21 And Based In New York City.

Project Statement

CIRESFIREE is a projection of a possible future—a dance between color and modern architecture. It reimagines urban landscapes through vibrant hues, transforming the familiar into the surreal.





— Interview

Alena Rezanova

Your artistic journey spans multiple disciplines, from photography to digital retouching, and now painting. How did this evolution come about, and what does painting represent for you as a medium of self-expression?

My art is always a search—a search for meaning, balance, and a new visual reality. My creative journey began with photography, then deepened into retouching. At some point, I realized that I wanted to go beyond commercial visuals and find my own language. Painting became that language for me. As the complete opposite of photography and retouching, where much of the focus is on interfaces, pixels, and technique, here I interact with paint directly, allowing the process to be alive, sensory, and physically tangible. I paint with oil using my hands and fingers, feeling the material tactually, without the intermediary of brushes. For me, painting is not just a visual language but a way to reconstruct reality, to find a balance between abstraction and form, emotion and structure. It is my way of being honest with myself. Artificial intelligence has also become part of this search. I use it not as a replacement for creativity but as a tool for exploring new combinations of forms, textures, and ideas. It helps me visualize what is hidden in the unconscious.

You've mentioned that your art serves as a point of stillness in a chaotic world. Can you elaborate on how your work creates this sense of calm, and what tools or techniques you use to achieve this?

The world is fast-paced, chaotic, and filled with an endless race for goals. In this rhythm, it's easy to lose yourself. My art is a point of grounding—a space where one can slow down, dissolve into color, and feel harmony. I create fluid forms, avoiding sharp angles. Our subconscious perceives smooth lines as safe, natural, and calming. The color transitions in my work are soft, gradient, and harmoniously contrasted. My paintings are vivid and alive, yet they don't shout—they draw you inward, inviting contemplation. I paint with oil using my hands, without brushes. This allows the colors to flow, merge, and blend naturally. While I have digital references, I always choose colors intuitively—the process itself guides me. My works are an invitation to dialogue, to reflection, to an inner journey. There are no right or wrong interpretations—only the experience of immersing yourself and feeling. In my new series, DreamScapes, I create imaginary landscapes of the inner world. These are realms where one retreats to explore oneself, to find balance, to realize that life is not just an



endless pursuit of goals but also a fascinating journey toward the absolute. I do not offer solutions or provide ready-made answers. Instead, I create a space where the viewer can immerse themselves and explore. They may see only my vision or enrich it with their own meanings. It's like a set of metaphorical maps—each person finds something uniquely their own.

How does your background in advertising and marketing influence the way you approach your art today, especially in terms of visual composition and aesthetic choices?

My experience in advertising and marketing has given me a fundamental understanding of the psychology of perception. I have studied in depth how people react to visual imagery and how personality archetypes resonate on a subconscious level. Working with major brands, I analyzed advertising campaigns—how composition is structured, how colors interact, and how meaning is conveyed through visuals. This gave me a trained eye and an understanding of how to influence the viewer's perception. But in advertising, there is always a clear message: problem—solution. People are offered access to an illusion of happiness through consumption. In art, I take the opposite approach—I don't provide ready-made answers but create space for reflection. I want the viewer to slow down, to think about themselves—who they are, what they desire, where they are headed. To see their own inner beauty, because that is what shapes how we perceive the world. If there is harmony, beauty, and love within, then the surrounding reality becomes less aggressive. In 2019, while working in advertising photography, I realized that I was bringing other people's ideas to life, with little room

for my own voice. I lacked depth and meaning. I wanted every encounter with my work—whether visual or verbal—to leave people with something to reflect on, new insights that could shift their perspective, perhaps even change their lives. That was when I understood it was time to step into pure art, where meaning emerges from the process itself rather than being imposed from the outside.

You integrate artificial intelligence into your creative process. Can you walk us through how AI helps you explore new forms, textures, and ideas within your artwork?

For me, artificial intelligence is a tool that allows me to explore the new. I use it in the reference creation stage to combine the incompatible, discover unexpected forms and textures. It helps me visualize what is hidden in the subconscious, bringing to life images I sense but cannot immediately articulate. I don't give AI control over the art—it's not about replacing the artist but about expanding creative boundaries. I take ideas generated by algorithms and then transform them by hand, filtering them through my own perception. In the end, each piece is something entirely new, born at the intersection of technology and human intuition.

The Russian and European avant-garde movements are a source of inspiration for you. In what ways do their boldness and drive to create order from chaos reflect in your current work?

What inspires me in Russian and European avant-garde movements is their boldness—they were unafraid to experiment, explore the new, and break outdated forms. They placed ideas above academic technique, and this principle resonates deeply with me. I, too, am an explorer and experimenter, drawn to discovering fresh perspectives on the familiar. Vasily Kandinsky is especially close to me—his approach to color and form as carriers of emotion, his idea of “painting music,” and creating visual rhythm. He showed that painting can be more than just a representation of reality, which aligns with my own method. I also strive to convey emotional states through color, fluid forms, and the balance between chaos and order. Marcel Duchamp's concept of the “infra-thin”—the barely perceptible boundary between an object and its idea, between the material and the conceptual—also inspires me. This idea speaks to my own work, as I exist at the intersection of traditional painting and digital technologies, constantly questioning where the boundary lies between the artificial and the living, between what is consciously created and what emerges by chance. And, of course, Pablo Picasso—his fearless deconstruction of form, experiments with perspective, and multilayered imagery. In my own art, I also strive for a new reading of the familiar, for a dialogue between chaos and harmony, structure and intuition. My work exists at the crossroads of timeless values and modern technology. I explore questions that are relevant in any era but express them in the language of today. My collaboration with artificial intelligence is an element of provocation. Art has always been considered something purely human, created by the artist “from the mind.” But I see it differently. We all draw ideas from the collective unconscious, and for me, AI is its conscious extension—a repository of knowledge that we ourselves have filled. By using AI in my practice, I explore how technology can become



Alena Rezanova | Dream Scapes

a tool for dialogue with our inner world and the deeper layers of perception. Avant-garde artists sought a new order within chaos, and I am doing the same—only on a new level, using the possibilities of the digital age.

In your artist statement, you talk about seeking harmony in contrasts. How do you balance abstraction and figuration in your art, and what role does this play in the messages you aim to convey?

In my “DreamScapes” series, I balance between abstraction and figurative art, using recognizable natural forms—the sea, rocks, deserts. The viewer identifies them, finds a point of reference, yet the colors are far from natural. They are dreamlike, illusory, creating the sensation of a dreamscape. This series plays with the interaction between the conscious and the subconscious. The mind clings to familiar shapes, but the color disrupts conventional perception, transforming the landscape into a flow, into movement. It mirrors the way our thoughts work—we try to structure chaos, yet it always remains fluid. This balance is essential to my art because it reflects the very nature of perception. We exist on the edge of the real and the subjective, between what we see and what we feel. I want the viewer not just to look at the painting but to feel it, to immerse themselves in this dialogue between form and emotion.

You describe your art as a portal inward, a space for personal reflection. How do you hope viewers engage with your work, and what do you want them to take away from the experience?

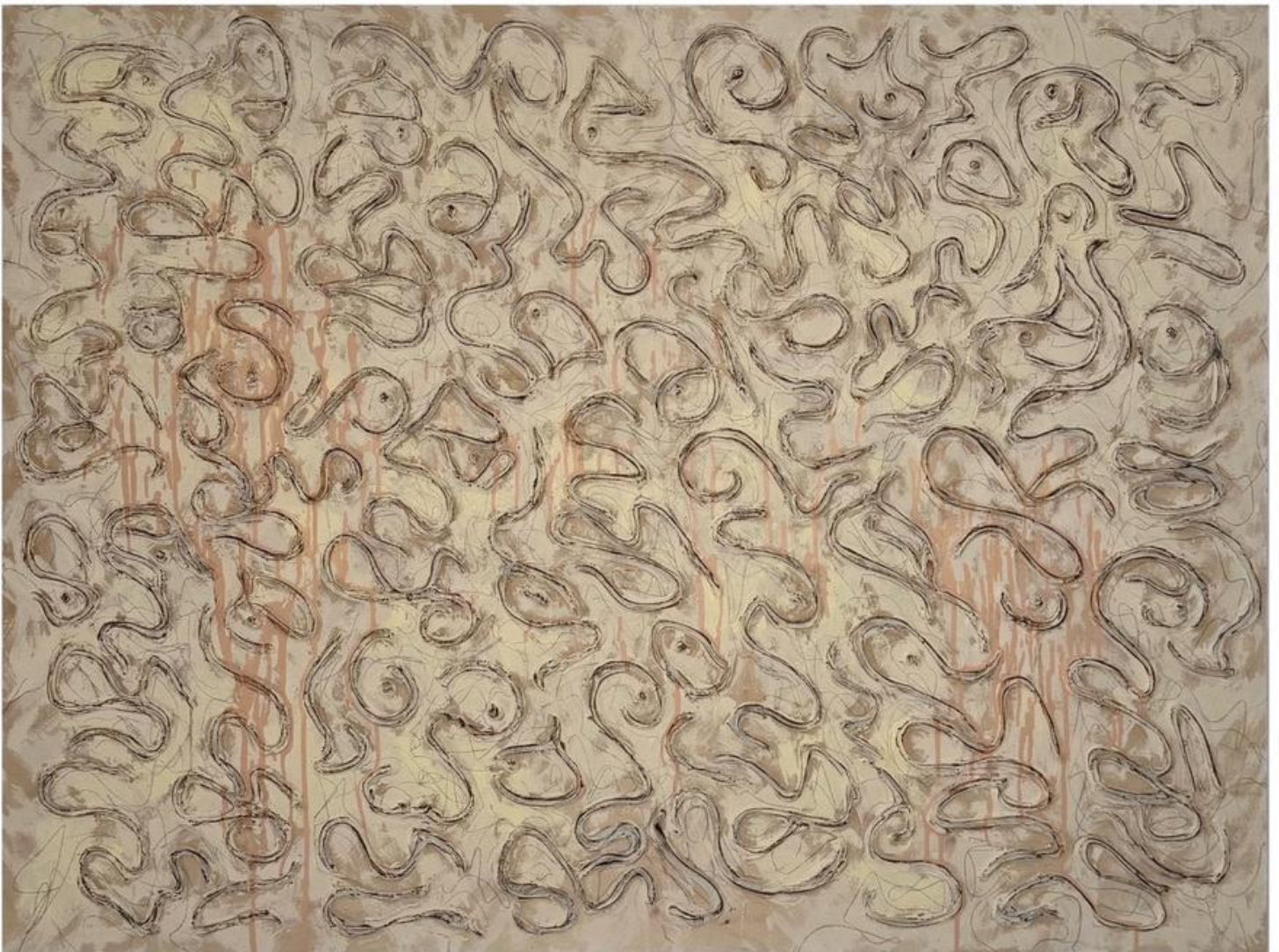
My paintings are a portal inward, a space for exploration. “DreamScapes” is an opportunity to pause, slow down, and truly feel the moment. For me, these works evoke a sense of fulfillment. In life, we rarely experience it—it is ephemeral, fleeting, quickly replaced by a new pursuit. But through color, form, and fluid lines, I create a space one can return to in order to reconnect with that feeling. I don't offer the viewer ready-made answers, but I want my paintings to spark a process of introspection. “What does my inner world look like? Where is its center? Where is my point of balance that brings me harmony?” Most often, people respond with a sense of awe. They say something has resonated with them, yet they can't quite explain what it is. And that is the magic—because art doesn't work through logic, but through feelings, which cannot always be put into words.

Vergo Vanelle (Logan Wong)

My name is Logan Wong. I am an artist based in Medicine Hat Alberta. I go by the name Vergo Vanelle in the the art community because originally I was a respected graffiti artist that later moved my focus towards fine art. I started creating in many different mediums at a young age and was later educated in the Art & Design program at the Medicine Hat collage where I learned about Art History, fundamentals and visual design, experimenting in many different mediums from painting, sculpting, serigraphy and typography.

Artist Statement

My work is originally inspired by Egyptian Hieroglyphs, Hebrew & Arabic calligraphy. I create what I like to call abstract language which is a group of lines that create a textured symbol that represents past memories, feelings, thoughts or specific people. These symbols are usually created very close together in a textured abstract form.





Logan Wong | Gods Favourite

— Interview

Koichi

Can you tell us more about the creation of your character, Sumo Kō? How did you come up with the concept of combining sumo wrestling with ballet, and what does this juxtaposition represent for you?

Sumo Kō was born from my fascination with contrasts—how two seemingly opposite things can exist in harmony. Sumo wrestling is often associated with raw strength, discipline, and tradition, while ballet embodies grace, fluidity, and elegance. By merging the two, I wanted to challenge rigid perceptions of movement, body image, and identity. Sumo Kō is a celebration of duality—strength and softness, discipline and freedom, tradition and transformation. This character represents the idea that no one is confined to a single identity; we are all evolving, multifaceted beings.

Your work often challenges traditional ideas of masculinity and femininity. How do you see your art contributing to the conversation about gender norms and body positivity?



Koichi | Spring dance



Through Sumo Kō, I aim to dismantle the notion that certain forms, movements, or expressions are inherently “masculine” or “feminine.” In sumo culture, power is celebrated, but in ballet, control and grace are equally powerful. By blending these, I hope to redefine what strength looks like—beyond gendered expectations. My work embraces body positivity by portraying bodies that are full, dynamic, and expressive, showing that beauty isn’t about fitting a norm but about embracing one’s presence in the world.

In your series “Sumo Kō,” there’s a strong fusion of tradition and modernity. How do you balance these elements in your work, and what does this fusion represent?

I respect tradition, but I also believe that culture is fluid—it evolves with time and perspective. In my work, I take sumo wrestling, a highly traditional and ritualistic practice, and reimagine it within a modern, playful, and inclusive context. I use lenticular techniques, neon installations, and digital imaging to bring an ancient discipline into contemporary visual language. This fusion represents how we carry history with us, but we

are not bound by it—we reinterpret and reshape it into something that speaks to today's world.

Your practice involves a wide range of media, from lenticular art and neon installations to sculpture and digital imagery. How do you decide which medium is most appropriate for each piece?

Each concept dictates its own form. If I want to capture movement and transformation, lenticular works are the perfect medium because they change with the viewer's perspective. For something more tactile and playful, sculptures or art toys allow for physical interaction. Neon installations help me convey energy and presence, giving a sense of movement even in stillness. My process is about choosing the right language for each story—whether it's light, motion, or materiality.

You've mentioned that your work invites viewers to see beauty in movement, imperfection, and diversity. How do you aim to communicate these concepts through your art?

I embrace distortion, transformation, and interaction in my work. Movement is embedded in the lenticular shifts, the way a sculpture captures dynamic motion, or how a toy figure expresses balance between power and play. Imperfection is something I celebrate—Sumo Kō is chubby, joyful, and unafraid, showing that self-



Koichi | Underwater

expression isn't about perfection but about confidence in one's uniqueness. Diversity is key in my practice, from the themes I explore to the range of bodies and identities I represent.

How does the theme of fluidity appear in your work, and what does it mean to you to explore identity and expression as something that is constantly changing?

Fluidity is at the core of my art. It's reflected in the materials I use, like lenticular sheets that shift depending on where you stand, and in the themes I explore—blurring boundaries between masculinity and femininity, tradition and modernity, seriousness and play. To me, identity isn't fixed; it evolves, just like movement in a dance or transformation in a sumo match. My work is an invitation to embrace the ever-changing nature of self-expression.

What role does playfulness and joy have in your artistic process? Do you find that these elements help break down barriers between the audience and the work itself?

Playfulness is essential. Art doesn't have to be rigid or overly intellectual to be meaningful. Joy is a powerful form of resistance—it disrupts expectations, makes people feel comfortable, and invites them to engage rather than just observe. Through humor, whimsy, and bold visuals, I create work that is approachable yet layered with deeper meaning. When people smile at Sumo Kō, they're already connecting with it, and that emotional response opens the door for them to explore the bigger themes within my art.



Koichi | In the jungle

Carin Kulb Dangot is a Brazilian abstract painter and sculptor exhibiting in the U.S. and Brazil. A former food engineer and sought-after food designer for media, she brings her love of mixing and inventing new forms to the world of paint. Dangot's artwork emphasizes materiality and plasticity of materials via experimentation and intuitive processes. In 2012, she received the Leonard Rosenfeld Merit Scholarship and Lloyd Sherwood Grant from the Art Students League. She was recently accepted into the 2020 NYFA Immigrant Artist Mentoring Program. Dangot's work has been exhibited in NYC fine arts venues NY Live Arts, Christie's, The Cluster Gallery, Deanna Evans Project, ChaShaMa, Governors Island (GIAF), Phyllis Harriman Mason Gallery, Soho20, and in Amherst, MA at Augusta Savage Gallery. She has also exhibited in her home country at the Brazilian Museum of Sculpture and Casa Galeria in São Paulo. Dangot currently lives and works out of New York City since 2010.

Project Statement

The "Whimsical Garden" series is a collection of paintings that depict imaginary spaces of abundant flora. The allure of flora as a subject for painting is undeniable. It has been deeply woven into the fabric of storytelling and mythology throughout history. This is evident in tales such as Pyramus and Thisbe's rendezvous under the mulberry tree, Hippomenes' receipt of golden apples from Aphrodite, and Proserpina's gathering of violets and daffodils before her abduction by Hades. The cyclical journey of flora, from life to death and back again, mirrors the resilience of human nature. They endure harsh winters only to regenerate in the spring, serving as a potent metaphor for our capacity to heal and renew. Each piece in the Gardens series is a testament to the enduring bond between nature and humanity.



Carin Kulb Dangot | Blossom II | 2021



Carin Kulb Dangot | Grape | 2021

— Interview

Gordon Massman

Your background in poetry and writing seems to heavily influence your visual art. Can you describe how your experience as a poet translates into your painting process?

Before poetry, before language, before art: the raw baby wailing in the vast, disoriented, subglottal, ego a slithering fireball. It tilts Earth like a goblet, sucks it down. It strides in naked uniform, like Napoleon. It swallows approval, like Niagara. Without validation it suffocates.

Follow the genres down the V to the vertex, the root. There, discover the universal language: fire, the unsophisticated eternal creative conflagration devoid of dictionaries and pigment paint. One painted with mud, blood, and spit. One animal-grunted song. I do not distinguish the artforms from each other—these are mere costumes one dresses over internal fire—nor one genre's influence on another genre. Desperation, rage, hunger, despotism create great art. I clothed my flames with words, then I clothed my flames with paint. The elemental flame makes art, not the jewelry.

You ask a fair question which requires a fair answer. Materials serve the primitive. The primitive invents the materials. One's message burns with equal intensity regardless the accessories—and wants, like the baby, constant external approval.

You've spoken about embracing primality in your work. How does this connection to raw emotion inform your use of color, form, and texture in your paintings?

I am unsophisticated, sloppy, messy, nicked, vulgar, and urine stained. I burst from the nurturing ooze, like a throbbing blood clot, and began devouring both scraps of food and my parents' souls. I distrust sophisticates and intellectuals; I am anti-meticulous. Humans create neat, clean, almost clinical showrooms, emporiums, offices, neighborhoods, and metropolises to cauterize the slaughtering wars within the human heart. The wars captivate me. I have survived five marriages, three abortions, a psychological crack-up,



Gordon Massman | The Dubious Angel

raging OCD, cancer, substance abuse, an MFA program, and two, shall we say, suffering parents. Raw emotion chooses color, form, composition, texture. I subscribe to Allen Ginsberg's edict, "first thought, best thought". That is, for me the subconscious, the primal instinct creates art. I rely on no reason, law, restriction, or critical stricture. I am uninhibited force which rejects all caution. I am unedited. Whatever color, form, and texture appears in my work, be it literature or art, derives from pure animal instinct, from urgency, impulse, and opportunity. Sometimes I shut eyes and paint in the afterimages inside my eyelids. I trust primality that much.

I do not subscribe to the mind/heart dichotomy. The same essence generates both love and fear, respect and destruction. Your question implies this—to me—false dichotomy. The only information I employ in the creative act is concentrated impulse.

You mentioned that you are influenced by artists like Jackson Pollock and Lee Krasner, but you also emphasize your unique voice. How do you ensure that your work remains distinct from these artists' legacies while still drawing from their impact?

The genetically unrelated, independent, tortured artists collectively known as "The Irascibles" found strength in numbers. They could not thrive alone. Gorky would be marginal without de Kooning, Pollock interesting without Rothko, Gottlieb curious without Krasner. MoMA's early rejection of these painters inadvertently endowed them with superlative influence, like metal fragments slammed into the magnet. Important to understand, though, was their individuality in all things emotional, intellectual, and historical. They were not one but many. They painted not collectively but singularly in the thrall of their unique lives.

As I love The Confessional poets—Berryman, Plath,

Sexton, Hughes, Lowell, Snodgrass--for their self-immolating courage in unearthing and celebrating their suppressed demons, I love the Abstract Expressionists for the same. Since my aforementioned crack-up earthquake at age 34, ruthlessly I have hunted my most injurious inner denizens. Those with needle teeth, claws, gristle, immorality. I am not a movement but a single earth screw drilling downward, tirelessly, proudly, and fearlessly. I honor my predecessors by taking their tenacity to the next level, but within the mansion of my own unduplicable psyche. My troubles are not their troubles. My conflicts not theirs. My monsters speak an original dialect that only I can translate.

(It is significant that Berryman, Plath, Rothko, Gorky, Sexton, and likely the sculptor David Smith committed suicide. I understand the dangers of pulling through the mouth the hanging clothesline of one's viscera.)

The scale of your paintings is remarkable. What is the significance of working in such large formats, and how do you manage the physical and emotional demands of creating on this scale?

From just finishing a 300 lb. sculpture, I type this interview with bruised left ribs from studio fall number one, and swollen left ankle from studio fall number two, plus, by cursory count, seventeen slashes through my hand flesh. Like a thin slice of sandwich meat, I have thrice been buried under the poplar loaves of fallen paintings. This is not sour but sweet. It's small

price. Unleashed emotion requires big canvases, like schooner sails designed for wind. I cannot capture with small. I paint with the full circumference of my arms, with my hairless calves and thighs, with my torso, and with my dick. I assault, mug, and smite. So as not to gash the canvas, I staple it against a hard wall. Such physical engagement taxes at seventy-five. Those who are not septuagenarians may not understand the spirit's ageless tenacity. Old men still want to fuck all women. Old men still want to conquer. Old women still want to knock 'em dead.

You've stated that you paint "without inhibition." How do you navigate the tension between artistic freedom and the need for structure or intention in your work?

I have no fantasies of structure or premeditated intention in my work. Elysian fields do not exist. Purity is fallacious. Trusted technique produces imitation--I am not representational. I detest the intolerance league of enforced order. I refuse to be shamed by non-adherence to the ten commandments of effective painting. To me "without inhibition" means "without obedience," "without indoctrination," "without knowledge". Only babes of the wood embody true freedom, where an insect equals in importance an ancient cedar. Where clam commands the rapture of ocean. No hierarchy clouds value. Big and little do not exist. Structure and intention foreshadow mediocrity. Fixed intention asphyxiates wild freedom. I have no

Gordon Massman | Two Monsters and Their KDZ





Gordon Massman | Messages From a Lavatory

architectural brain, nor blueprinting instruments with which to preordain a preconceived work. Rather I grant an overriding emotion complete traction to swipe where it will. If that emotion be rage, then rage, like a released goat, paints the painting through me. If that emotion be Joy, then Joy slips me on like a fleece coat. Animal instinct obliterates whatever mist of intention may fill my brain. The thing never evolves predictably, and ultimately invariably forms itself into an unrecognizable beast.

Your art has been featured in various international publications. How has the reception of your work in different cultural contexts influenced the way you view your own art practice?

I suffer from self-loathing grandiosity. Simultaneously I fantasize receiving world recognition while hating myself. I imagine stopping in tracks museum patrons throughout the world. I imagine Phaidon Publishers releasing Gordon Massman: Unlikely Genius. This is delusion.

I do not paint for regions, schools, or factional categories of thought. Underlying the comforting layers of intellectualism lies the primal animal root system connecting the human species to itself: survival, hunger, procreation, insecurity, power, dominance--all fragilities of the blood. Stripped down to the jungle floor lies the raw force of similarity. Subtract nation states, boundaries, cultures,

civilizations and you have the naked terrified human. From wherever they hale, I paint for that. In this perspective cultural contexts have no authority over my work. I invariably strive to touch the deepest humanity-to-humanity connecting chord.

In your artist statement, you express an intense focus on emotional honesty. How do you stay true to this unfiltered honesty while still engaging with the public through your art?

In 1983 Death spoke to me, "Know Thyself or Die." Death meant this literally, like a man with a razor. He saw a fool, philanderer, player, frat boy expiring from repression on a filthy rug with a baby boy and a frigid wife. I was wood-constructed, blind, stupid, and dying. Death said, reach shoulder length down your throat, grab entrails with fist, and fucking yank. Dump organs on the floor and bathe yourself in blood. Death spoke iron words. I walked like a weathered clothespin into the eternal thicket of self-examination. Forty-two years later meet skinless Gordon, worm, slug, baby turtle protected by no subterfuge or dodge. Inchoate guileless fetus. Air hurts, sun sears, bedsheets scrape. I cannot engage with the public but with truth. Accept it or bolt.

You mention what might be called a bedrock reality deep in the species connecting all humanity to itself resulting in what might be called an

oceanic saturation of empathy. What is that reality and have you ever captured it in your art?

We all burst from the womb invincible, like superman or woman crashing through brick walls into the den of evil. Chests thrust forward, cape fluttering, fists bared. Then data floods the brain: knives make us bleed, car doors smash fingers, branches cut heads, knobs bruise ribs, ankles twist, ribs break, toes stub, concrete scrapes knees. Then shortly after we destroy our 20s with ignorance, delusion, stupidity, and blindness a poison slants down upon us from an ominous sky. We name it Death. Indomitable Death. Inescapable Death. Nothingness breeding fear, rage, fragility, insanity. The awareness of Death connects us all. Death-consciousness is that bedrock reality. Death unites us, like a Pando of Aspens.

Art cannot capture this or salve this or vanquish this. Art is impotent against this adversary. Most certainly I of mere labile flesh have never, and never will with sticks and pretty colors, with duck cloth and polyethylene resin, with savage ego and gelatine nails- certainly I have never captured Death.



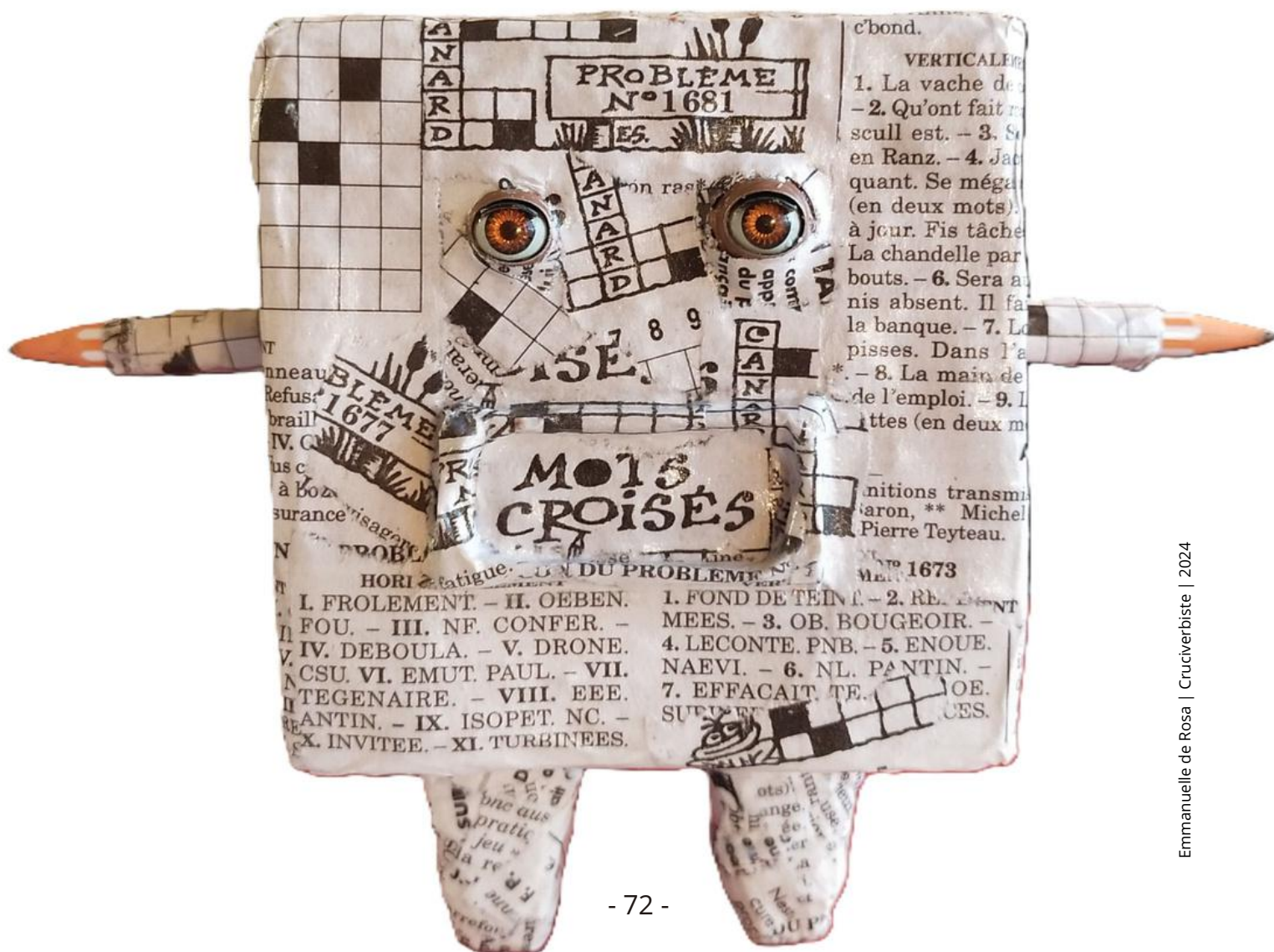
Gordon Massman | Bluebird Drowning



Gordon Massman | Orbiting Neptune

Emmanuelle de Rosa

Detour, accumulations, collages, assemblages and upcycling: I mainly use these techniques to try and translate my questioning of contemporary Western society. Self-taught, my work is part of the outsider or singular art movement. Although my artistic research is protean, certain constants remain: to narrate my vision of the contemporary Western world, I draw inspiration from the philosophy and aesthetics of the curiosity cabinets of the 18th and 19th centuries. These exhibitions of "rare and singular things" were as much about discovering the world as they were about confirming certain beliefs and legends. I use salvaged or second-hand materials that underline the fact that our society has moved into an era of disposability and hyper-consumption. I use accumulations of old dolls' eyes, I give new life to animal skeletons, I divert old devotional objects to illustrate my point: we have inherited Gallo-Roman vestiges, Celtic treasures, stone lace cathedrals, but we will bequeath Claude François posters, plastic Goldoraks and a few concrete ruins. Laugh it up.





Ibrahim is a visual artist and designer exploring the connection between identity, memory, and cultural narratives. His work blends digital media with traditional techniques to create thought-provoking compositions. Through layering and abstraction, he transforms personal experiences into universal themes. He aims to evoke emotion and reflection, inviting viewers to engage with his visual storytelling.

Artist Statement

Collage enables me to express my freedom of thought. I am inspired by the life experiences of various ethnicities. I conduct surveys among international students to gain insights into what may be causing them distress or unease. Their stories help me cultivate ideas. I visualize these thoughts in my designs by intersecting traditional cultural references with modern expression. I create digital collages by integrating photos and illustrations. I also include Urdu calligraphy to emphasize the message. I use hand-scripted Urdu calligraphy as it is my native language from Pakistan. It helps establish a unifying identity in my designs. I begin my collages by exploring several ideas. These ideas are based on thoughts that I visualize to describe a message or highlight a story. I experiment with visuals through the design process to develop the story. Through collage, my goal is to bring awareness to the people around me. I want to shed light on the situations of people in the world. In an unstable world, there are many stories to be told from many parts of the world. In my art, I emphasize those stories through collage, which, for me, becomes a way of understanding. I aspire to open a dialogue that raises awareness around mental concerns, prioritizing them as a vital aspect of our society.





سازمان



استفاده از فناوری اطلاعات
در سازمان
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— Interview

Gavin Kim

Can you tell us more about your journey from the structured world of IT to the creative realm of analog photography? How does your professional background influence your artistic practice?

My first encounter to film photography was quite simple. A friend of mine showed me the new film camera, and it reminded me that there was a vintage one at home, passed down from my parents. That's how I first started. However, what truly pushed me to actively capture moments through film was my desire to preserve memories with my grandmother, who has since passed away. While I could take countless digital photos and videos on my smartphone, I found myself wanting something more irreplaceable — a tangible way to hold onto the moments we shared.

Working in the IT industry means keeping up with constantly evolving trends, summarizing news, and analyzing business performances — all tasks rooted in efficiency, speed, and data-driven decision-making. It's a field where being practical and staying ahead of rapid technological shifts is essential. But when it comes to the things I personally value — moments, relationships, and emotions — I choose a different approach. Through analog photography, I intentionally embrace slowness and imperfection, allowing time to unfold naturally. This contrast between my structured, fast-paced professional life and the thoughtful, deliberate process of film photography shapes my artistic practice. It's a way of balancing two worlds — using technology to push forward, while using art to hold onto what matters.

Your project is called 'Ephemeral Moment of Happiness.' How do you define 'ephemeral' moments in your life, and how do you capture them through your camera?

"Ephemeral moments", to me, are those brief, passing instances that hold emotional weight—like a subtle glance, a fleeting smile, or a shift in light that lasts only for a second. These moments are significant because they



often go unnoticed, yet they carry a sense of authenticity and spontaneity. Through photography, I aim to capture these moments by being fully present and observant, anticipating the instant when emotions surface naturally. My work focuses on preserving these temporary flashes of time—not to freeze them, but to highlight their existence and emotional depth. Ultimately, 'Ephemeral Moment of Happiness' is about documenting the raw, unscripted side of life, allowing viewers to feel the intensity of a moment that has already passed.

You mention using film and Polaroid cameras during your travels. What does it mean to you to preserve these raw, unaltered moments in a world of constant digital manipulation?

Unlike digital cameras or smartphones, which allow unlimited shots and instant duplication, photos captured with film or Polaroid cameras feel more meaningful to me — a fleeting moment frozen in time, becoming eternal. With film, there's a unique anticipation and uncertainty, as you can't immediately see the results. The process of waiting — from capturing the image to developing the film — adds a sense of excitement and care. This delay encourages me to assign greater significance to each moment and fosters a deeper emotional connection to the photographs.

Of course, there are times when I catch myself becoming overly pragmatic or cynical, making calculated choices to navigate life efficiently. But through film and Polaroid photography, I strive to preserve the transient beauty of a single moment — not just for myself, but to share that sense of wonder with others. It's my way of holding onto these raw, unaltered slices of life and reminding myself that some moments deserve to linger a little longer in our hearts.

Your photographs convey a sense of warmth and tenderness. How do you choose your subjects and settings to reflect these emotions?

Rather than seeking out special subjects or dramatic settings, I focus on discovering warmth and tenderness in everyday life. Our lives are intricately woven with countless connections and moments of kindness, yet we often become so consumed by the weight of our daily struggles that we overlook these small but meaningful interactions.

My approach to photography isn't about staging or crafting a perfect scene — it's about capturing the quiet beauty of ordinary moments that might otherwise go unnoticed. Through my work, I hope to remind people that there is softness and sincerity all around us, even in the most unremarkable moments. By documenting these fragments of everyday tenderness, I want to evoke a sense of warmth — not just in what's seen, but in what's felt.

What is the role of light and color in your work, and how do you manipulate these elements to evoke specific feelings in the viewer?

Light is the most crucial element in my photography —not artificial lighting, but natural light. It's an uncontrollable force, ever-changing in its direction, intensity, and tone, shaped entirely by nature's rhythm. What draws me to natural light is its unpredictability. While I can't manipulate it, I can embrace it — allowing it to softly dictate the mood and color of each frame. Sometimes it's a gentle, golden hue that adds warmth to a fleeting moment; other times, it's a cooler, diffused glow that lends a quiet stillness to a scene.

Rather than forcing a perfect composition, I let the light guide the emotional tone of the photograph. My hope is that this sincerity comes through — that viewers don't just see the image, but feel the happiness or serenity embedded within it. Light, in this sense, becomes more than an aesthetic choice; it becomes a silent storyteller.

In your statement, you refer to the beauty of fleeting moments. What role do you think capturing these moments plays in our understanding of life and happiness?



Gavin Kim | Kamo River, Kyoto | 2023

I believe everyone should live life as if they are swimming through it, enjoying each moment. This is something I remind myself on a daily basis and strive to put into practice. Even when the world feels overwhelming due to practical concerns, I hope that each person can find happiness anywhere. Rather than constantly raising the threshold for happiness, I wish we could lower it, allowing us to find joy in simple, everyday things. That's why I'm passionate about capturing fleeting moments and the beauty of ordinary life through my photography. By reflecting on these images, I hope people will realize that even the most mundane, transient moments were, in fact, beautiful. My goal is for everyone to cherish each moment, seeing it as precious and worth remembering.

Do you ever plan to explore digital photography, or do you see yourself exclusively working with analog techniques?

I do take photos with my smartphone as well, but I don't actively manage or share them through social media or other platforms. While I believe it could be interesting to explore creative projects that blend analog and digital techniques, for now, my focus remains on analog photography.

Despite the time and effort it requires, I find value in the hands-on process — from carefully composing a shot to developing the film. There's something deeply personal and intentional about analog photography that I want to preserve as I continue my artistic journey.



Gavin Kim | Biei, Hokkaido | 2020

I am **Fabio Marsala**, an amateur landscape photographer based in Florence, Italy. I study Communication at University of Florence. I love nature, wilderness, and I also love art. My models are Ansel Adams, Michael Kenna, Sebastiao Salgado and Galen Rowell. From this masters I have learnt that photography is the expression of your own unique vision and that you have to follow your feeling related to something significant to you. I would like to become a fine art landscape and discover and explore the world, because there is so much in it and in ourselves.

Artist Statement

In this images I would like to portrait one of the wildest place in South Tyrol, Italy. This is Ahrntal, the valley of Ahrn river, a place where traditions and Nature blend. With my shoots, I would like to convey its spirit, wich is changeable in its development but eternal in its magnificence.





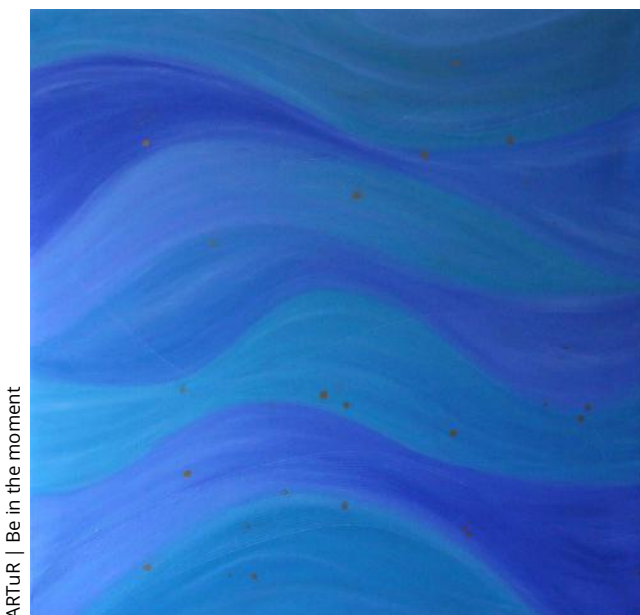
— Interview

ARTuR

Your statement mentions the connection between creative flow and the development of modern civilization. Could you elaborate on how you see art playing a role in this flow?

Art is the pinnacle of human perfection in any aspect of its activity - in the architecture of buildings and bridges, in fashion, in cooking, in the design of parks and gardens, etc. There is just a house, and there is a house as a work of art, in which the laws of mathematics and beauty are embedded. As an artist, I have reflected only the creative flow itself in my work "Creative Flow", access to which is available to any person who is able to see, love and feel this world in all its diversity.

How does your travel and experiences in different places influence your artwork? Does your view of the world change when you're in different environments?



Yes, of course. We all influence each other when communicating. Our worldview changes when meeting with another culture and traditions. At the same time, there comes an understanding that this world is fragile and illusory, at the same time that this world is beautiful in all its diversity. Illusoryness is in people's ideas about the norms of beauty and behavior, etc.

Your paintings often have a sense of movement and energy. How do you aim to evoke emotions through your brushstrokes and use of color?

If you look at this world from the point of view of the laws of physics - then everything is energy, the movement of energy and the transition of energy from one state to another. If you look at the picture "Be in the Moment" - it takes effort from a person to be in the moment - like monitoring the balance of the body on the water and watching the appearance and disappearance of bubbles. How to monitor the energies of the sun, wind, earth and water around you. If a person is in his thoughts, he will not see any change in the color of the waves, or bubbles on the water, or a change in the direction of the wind. Regarding the choice of colors, I always rely on my intuition during the creative flow, since "Intuition is a sacred gift. Reason is an obedient servant" (A. Einstein)

Can you share more about how you balance abstraction and representational elements in your work? How do you decide when to incorporate a more abstract or concrete form?

The birth of a painting occurs in several stages. The first stage is the appearance of insight in my life or thoughts on some dialectical question. The second stage - I look with my inner gaze at this abstract essence of insight or the result of thoughts. I finish and rewrite the image that appeared in my head many times over several months until I come to some satisfactory result. The third stage is to transfer the picture from my head to the canvas. Honestly, it often happens that the picture in my head and on the canvas are very different. Because when in a creative flow, spontaneous changes are made.

You describe yourself as a "traveler through time and space." How does this perspective influence the way you create art and engage with your audience?

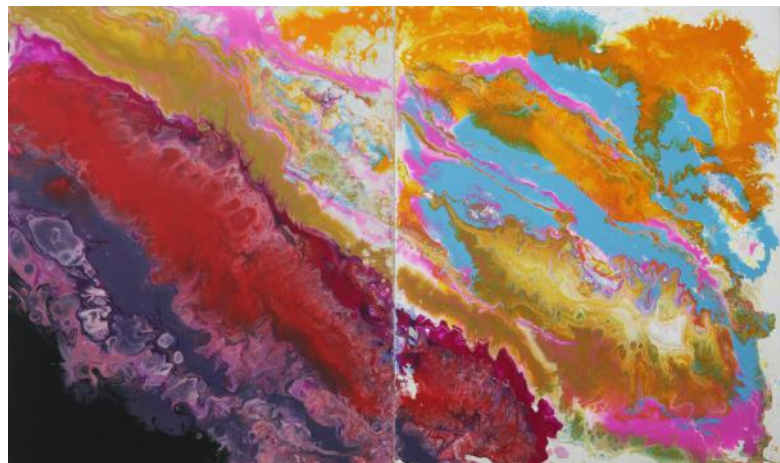
Since I travel through time and space, I paint pictures that would make people think that this world is created perfectly in all its aspects and people need to learn to be happy. How to do this? Learn to be in the moment, be able to enter the creative flow in our work, understand and use the non-linearity of time to change our future and not get upset that something in life is not going according to our plan, but simply learn to accept and love everything.

Your project "Colors of Life" seems to emphasize the choices we make daily. How do you think our choices in life shape the colors of our existence, both literally and metaphorically?

You have correctly noted the pattern of color selection and its influence on people. The



ARTuR | Colors of life



ARTuR
Choice - Grounding and Liberation

reverse pattern can also be traced - in different states of mind, people choose different colors. Established expressions such as "light in the soul", "black heart", "dark and light worlds" are used by people precisely for this reason. Human choice every day determines which path a person takes. I will give an excerpt from my poem:

We came into this world to play our game,
To choose the path of darkness or of light.
All else we take is only for a frame,
And nothing truly ever holds us tight.

I also have a work called "Choice: Grounding and Liberation". This is a work in two parts, which clearly displays the colors of departure into dark worlds and the colors of liberation from suffering.

What do you hope people take away from your art when they experience it? Is there a specific message or feeling you want to convey through each piece?

My paintings are my path of choice and liberation from suffering, an exit from a state of deep depression to a state of inner joy and peace. This is a desire to share these insights with other people and convey to viewers that we came to this world to change only ourselves in order to become happy. The world created by God is already perfect. And happiness and love are inside us, not outside. In a state of inner light, a person is able to understand all the laws of this universe, its harmony and beauty in full.

Seemil Chaudhry is a Pakistani-Canadian visual artist and researcher. Her creative and research practices are inspired by her curiosity and journey in navigating the realms of identity, heritage, memories, and culture. Seemil engages with photography, mixed-media art, illustrations, and poetry. Her work mingles with themes of nostalgia, aesthetics, narrative, diaspora, feminism, and belonging.

The Unsevered Cord Statement: The bond between mother and daughter is one of deep love, devotion, and at times, unspoken tensions. The Unsevered Cord explores this intimate yet complicated relationship, portraying its beauty and burdens through the visual language of South Asian artistic traditions. Inspired by the rich, vibrant aesthetic of Pakistani truck art and Mughal-era motifs, this piece reflects the inextricable connection between generations of women. The entwined rose vines that envelop the figures symbolize the umbilical cord—an enduring tether that, though unseen, continues to bind mother and daughter beyond birth. The roses, with their delicate petals and sharp thorns, embody both the tenderness and pain embedded in this relationship. They speak to the duality of nurture and constraint, of love and unintentional harm. These vines are not merely organic forms but represent the transmission of intergenerational trauma, wounds, and projections, shaped by cultural and societal expectations of gender and duty. Encircling the composition, Urdu script repeatedly states, "mother and daughter" and "the umbilical cord was never cut." The mirrored placement of the text echoes how daughters inevitably reflect their mothers—carrying their wisdom, their resilience, but also their unhealed wounds. This repetition underscores the cyclical nature of generational experiences, where histories, roles, and expectations are both inherited and reimagined. Drawing upon South Asian artistic traditions, this work serves as both homage and critique. The Mughal-inspired figures root the piece in a shared cultural past, while the truck art aesthetic—a style known for its bold, almost overwhelming vibrancy—symbolizes the ways in which these relationships can be both overwhelming and deeply formative. Ultimately, The Unsevered Cord invites viewers to reflect on the beauty and complexity of mother-daughter ties. It is a recognition of the love that nourishes, the expectations that weigh, and the resilience that transforms.

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Mother.
Daughter.

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— Interview

Llia Yu

Can you tell us more about your journey from China to the United States? How has this experience influenced your art?

I was born in China. My hometown is Nanjing, a prosperous city very close to Shanghai. I have loved watching Japanese anime since junior high school. My dream was to go to Japan to work in anime. When I was in high school, we often bought some American game and movie setting collections in China. Once I saw the concept design collection of Star Wars, and I felt that there was a broader sky and more exaggerated designs in the field of American movies and games. So when I graduated from high school, I applied to American universities. The university I attended in the United States was the entertainment design major of Art Center College of Design. This major ranks first in the United States. A large number of excellent designers graduated from this major and are active in the industry. During college, in 2015, I was fortunate to be recommended by alumni to do a summer internship at Riot Games. This internship experience was very valuable to me. My boss at the time was Charle Wen, who had just jumped from Marvel to Riot Games. He was the art director of Guardian of the Galaxy. He directed many excellent movies at Marvel, including Thor, Avengers, etc. Working with him taught me a lot and gave me a better understanding of this industry. From this time on, I became more clear about my goal: I want to be a storyteller and use pictures to describe the universe in my heart.



How did your time working at Riot Games and Blizzard shape your approach to design and concept art?

When I worked at Riot Games, it was a brand new experience for me in this industry. This job helped me to determine my inner goal and to make sure that I wanted to work in this industry and that I loved this industry. When I graduated in 2017, I came to Blizzard and worked in the Overwatch project team. At that time, the style of this game was very novel. I could combine some elements of Japanese anime that I loved since childhood with the style of American comics. I really liked this very stylized style.

Overwatch 2 is such a huge project. What was your role in its development, and what part of the process did you enjoy the most?

When I was working on the Overwatch project, I was mainly responsible for the concept design of the scenes. Every time we were going to release a new map, I would be responsible for determining the overall direction at the beginning. I would draw a mood painting, and then determine the style of the map and the

approximate proportion of technology. Then I would sort out the requirements and outsource them to our outsourcing team. Because the entire map is very large, it is impossible for me to complete it alone. This map includes buildings, some sign designs, and some NPC designs. Some of our outsourcing teams are in Poland, some in South Korea, and some in China. Then I would connect with these outsourcing teams, give them some feedback and modifications for their designs, and then I would hand over the completed part of our concept design to the 3D department. The 3D department also has a person in charge like me who will work with the outsourcing team to make our design draft into a 3D model, and finally we will present it in this game together.

Your works often explore fantasy and unknown future worlds. What draws you to these themes?

Since I was a child, I have had a special liking for science fiction movies such as "Star Wars". They seem to open a door to another world for me. The vast universe, deep and mysterious, always stirs up endless reverie in my heart. I firmly believe that in this vast starry sky, there must be the secrets of alien civilizations hidden. It is this firm belief that drives me to devote myself to the ocean of science fiction art creation. I use my brush to touch the unreachable but extremely fascinating unknown field, trying to let more people feel the charm of science fiction. Every time I finish a work, I feel a heartfelt joy, as if I have traveled to that distant and unknown

world and experienced an experience completely different from real life.

How do you approach creating a new fantasy universe? What are the key elements you focus on in world-building?

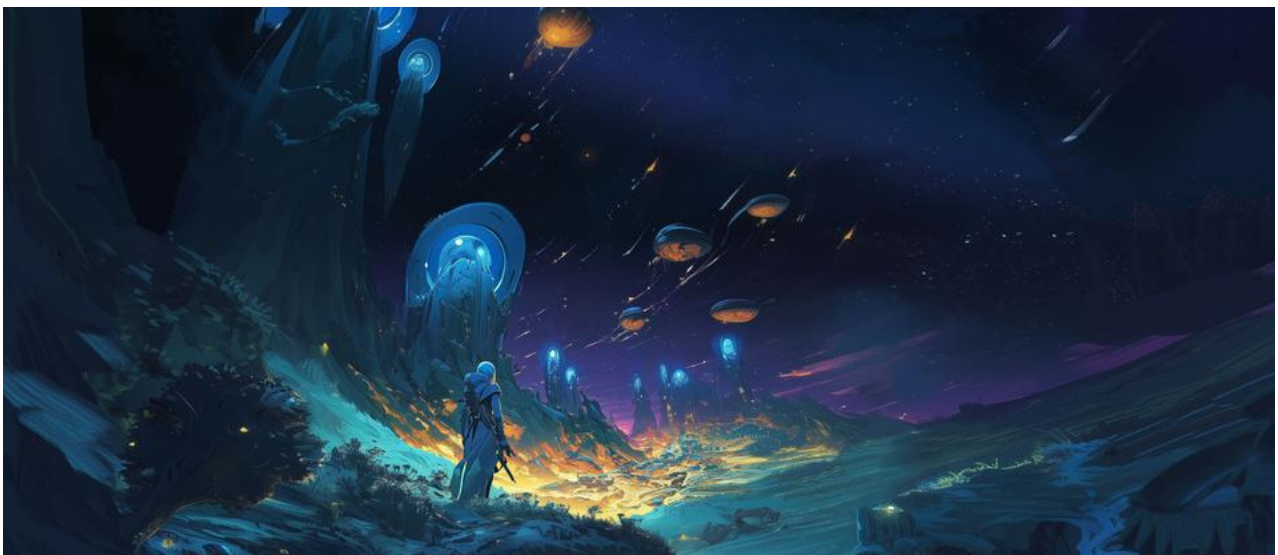
Every time I imagine a new world, I don't see a simple future, but a colorful universe full of infinite possibilities. In this universe, some worlds are surrounded by magical elements, and the lives of the residents are full of mystery and miracles. Their civilization is based on the understanding and respect of natural forces. These elements not only give the world a unique charm, but also become the core of the spiritual worship of the residents.

The construction of another world is completely different. People here regard the development of science and technology as the engine that drives the progress of civilization. In this world, the products of high technology are as bright as stars, and the huge city centers are full of high-tech facilities.

In the third type of world, the development of spirit and technology has reached a perfect balance. Here, technology is not only a tool, but also a manifestation of spiritual pursuit. People explore the mysteries of the universe through technology, and also enhance their inner strength through spiritual practice.

Then, I will think deeply about where the residents of this world come from? How do they adapt to the environment of this planet, how do they survive natural disasters and foreign invasions? Has this planet ever experienced cruel

Lilia Yu | A journey across the stars



wars and devastating destruction?
Through such thinking, I gradually outline a vivid outline for this world, making it more three-dimensional and real.

In your opinion, how does your art challenge or expand upon traditional fantasy themes seen in games and media?

I think no sci-fi world can be fabricated out of thin air. All designs are derived from life. As a player and reader, I like to play sci-fi computer games and read sci-fi novels. These provide a lot of inspiration for my sci-fi artworks. As an artist, I know that the core of creation is not only to pursue novelty and uniqueness. My goal is to create a sci-fi world that the audience can truly immerse in. In this world, I hope that the audience can feel the seamless connection between fantasy and reality, as if they are really in that unknown world. In order to achieve this goal, I will dig deep into the scientific principles behind the sci-fi elements when creating, carefully design each scene and character, and try to make every detail touch the audience's emotions, so that they can feel the beauty of the blend of fantasy and reality in the wonderful journey of experiencing sci-fi.

What do you hope to communicate to viewers through your art, especially when creating fantastical worlds?

I like fantasy works such as The Lord of the Rings and A Song of Ice and Fire. The reference to Norse mythology in The Lord of the Rings not only adds mystery to the background of the story, but also makes the characters more three-dimensional and full. For example, the settings of different races such as elves, dwarves and humans are all inspired by Norse mythology. And A Song of Ice and Fire cleverly incorporates the story prototype of the War of the Roses into it, showing the interweaving of family disputes and national destiny. These meaningful legends and stories have become a solid foundation for the work.

After absorbing the nutrients of these legends and stories, I delved into the details and further enriched my creation. I tried to seek innovation in the traditional narrative structure. By reinterpreting history and legends, I constructed a world full of miracles and fantasies. This world and the audience have thus established a link of tacit knowledge, allowing them to feel the weight and depth of history while immersing themselves in the fantasy world.

Lijia Yu | Farewell at the Spacetime Station





Catherine-Valerie Voithofer

Born in 2002 in Lomé, I am a self-taught artist and medical student currently living in Innsbruck. Art has been an essential part of my life for as long as I can remember. While I never pursued formal training, I have continuously developed my style through experimentation and passion. My work often explores emotional landscapes, personal reflection, and the complexities of growing up. Using a mix of acrylics, oil pastels, and collage elements, I create layered compositions that blend intuition with storytelling. Over the past years, I have sold artworks to private collectors and I haven't exhibited any artwork so far, but it is my goal to share my work with the public in the near future.

Artist Statement

I pour every free moment into painting. Creativity has always been a vital thread in my life, but now, more than ever, I deeply value the artistic escape it gives me. I often find inspiration in my own emotional landscape, whether in quiet reflection with my therapist or in deep conversations with friends about the bittersweet journey of growing up. For my paintings, I usually start by sketching and creating mood boards on my iPad before diving into magazines, rummaging through pages for inspiration. From there, I let my instincts take over, layering and arranging colors on the canvas, letting intuition and emotion guide me.





— Interview

Zipei Zhang

How did your background in animation at the School of Visual Arts influence your creative journey, particularly your approach to motion design and character animation?

SVA constantly adapts to industry trends, ensuring that its curriculum remains relevant with the latest tools and techniques. Beyond foundational animation courses, I was always exposed to emerging technologies, which broadened my technical skill set. This ever-evolving learning environment shaped me into an artist who sees technology as a means to an end rather than a limitation. For me, every tool is an extension of storytelling—whether it's 2D, 3D, or experimental techniques. I embrace new technologies without hesitation because they enhance my ability to bring stories to life in a more compelling and immersive way.

Can you walk us through your process when creating a new piece? How do you blend 2D, 3D, and collage techniques into your work?

I approach creation with a balance of logic and emotion. While inspiration often comes from personal experiences or observations, I like to deconstruct ideas systematically. Once I identify a central theme, I break it down into sub-elements, research their nuances, and assign a distinct artistic style to each one. This structured approach allows me to craft a cohesive yet dynamic visual language. Before production, I meticulously plan every detail—storyboarding, designing style frames, and ensuring a clear artistic direction. My choice of medium, whether 2D, 3D, or collage, is dictated by the story's essence. For



example, when creating *Hug in Love is Here*, I wanted to capture the abstract, intangible warmth of romance. Since love is more about feeling than physical reality, using realistic 3D elements or collages of real images didn't fit. Instead, I leaned into 2D animation, where expressive color choices and fluid motion could better convey the emotional depth I was aiming for.

Love is Here seems to be a project that combines various artistic styles. What inspired you to explore different visual styles, and how did you approach this project conceptually?

Love is here is a series of works centered on the idea that love is a universal and unwavering force. Regardless of culture, background, or circumstance, love compels people to act beyond logic—whether it's forgiveness, persistence, or courage. To highlight this consistency, I used three distinct artistic styles, each representing different emotional and cultural contexts. Despite these stylistic differences, all the pieces ultimately converge on the same theme: love transcends boundaries. For example, in *Bridge of Love is Here*, I drew inspiration from the Chinese folktale of the magpie bridge. Two magpies endure hardships, crossing vast mountains and seas, yet their devotion remains steadfast. Their journey symbolizes love's resilience—the belief that no obstacle is too great when two hearts are destined to meet. Meanwhile, *Collision* visualizes love's intensity through two ice spheres drawn together by an invisible force. Their collision leaves cracks, but instead of breaking them apart, love binds them closer. The ice melts, revealing fiery hearts beneath, symbolizing how love, even through struggles, ultimately strengthens bonds. By exploring love through different styles and metaphors,



I aimed to give audiences a multifaceted experience—allowing them to relate to love from different perspectives while reinforcing its universal nature.

How do you maintain emotional resonance and storytelling quality in your animations while also pushing the boundaries of design and motion?

For me, visual storytelling isn't just about aesthetics—it's about symbolism. Every design choice should have a deeper meaning that connects with the audience on an emotional level. If a piece is purely visually striking without that underlying resonance, it lacks impact. For example, in my current project depicting a "crazy brainstorm," I wanted to immerse the audience in the overwhelming rush of inspiration. To achieve this, I used rapid visual shifts—seventy different styles in three seconds—to simulate the chaotic and electrifying nature of creativity. By aligning motion design with emotional intent, I ensure that my work isn't just engaging but also meaningful.

You've been part of several film festivals. How have these experiences shaped your approach to animation and motion design?

Participating in film festivals has been incredibly rewarding. Seeing my work resonate with audiences across different cultures and backgrounds reaffirms the power of animation as a universal language. I love storytelling, but what excites me even more is the dialogue that emerges between my work and the audience. Each screening is an opportunity to witness firsthand how people interpret my stories, and their reactions often inspire new creative directions. These experiences have reinforced my belief that animation is not just about technical execution but about forging emotional connections.

With your proficiency in tools like Adobe Creative Suite, Cinema 4D, and Maya, do you have a preferred tool or combination of tools that best complements your style?

I don't have a single preferred tool because I see software as a means to an end rather than a defining factor of my style. My choice of software is always dictated by what best serves the story. Some projects call for the fluidity of 2D animation, while others require the depth and realism of 3D. By staying adaptable and open to learning, I ensure that my artistic vision is never constrained by technical limitations.

Can you describe any challenges you've faced transitioning from 2D animation to 3D, and how you've overcome them in your projects?

The fundamental logic of 2D and 3D animation is vastly different. In 2D, exaggeration is limitless—you can stretch a character into spaghetti without constraints. In 3D, however, achieving such extreme deformations requires complex rigging techniques, making it nearly impossible in most cases. This lack of visual exaggeration posed a major challenge for me: without those expressive exaggerate, how could 3D animation still feel alive? To tackle this, I immersed myself in studying 3D animation principles. I would split my screen between reference animations and my own work, carefully analyzing and recording the nuances of movement. One of my biggest realizations was that 3D characters should never be completely still—subtle secondary movements, like micro-expressions and breathing, are crucial for realism. Understanding these details helped me bridge the gap between the expressive freedom of 2D and the structural constraints of 3D, allowing me to refine my approach and bring more life into my 3D character animations.



Zipei Zhang | | GETTY TINO YOU DON'T | 2025

Chiara Nicola is an artist (she exhibited in a group show at Contemporary Spaces gallery in Turin), a writer (her children's novel 8+, published by Giunti Editore, will be released on March 26), a screenwriter (Winner of: Premio Solinas 2010, five-time Globi D'Oro finalist 2016, five-time Nastri d'Argento finalist 2014, Mostra del Cinema di Venezia - Giovani Autori Italiani 2016) and an actress (she has worked with the BBC, as well as many Italian productions, and won the Annecy Film Festival as best actress with the film "Ma che ci faccio qui!").

Chiara Nicola | The usual eggs laid | 2024





Chiara Nicola | Migrations | 2024

— Interview

Kuan-Yu Chou (Cathy Chou)

Can you share with us the inspiration behind your current body of work? How does your experience with illness shape your artistic expression?

The inspiration for my work largely comes from my personal feelings and life experiences. Recently, a close friend passed away due to cancer, which has been a significant trigger for me. It brought forth emotions and states that are difficult to describe in words, leading to deep reflections on life. When certain feelings or states are hard to articulate, I often turn to my creative practice to record and engage with them. My art has always been a form of self-dialogue and a record of my emotional state. My experiences with illness have constantly influenced my physical condition, perception of the world, my connection to it, and my sense of self. Each illness forces me to reexamine my existence, my relationships with the world and others, and these reflections inevitably tie into my artistic process. From the colors and materials used in my work to the sense of time that illness brings, and how different illnesses affect my perception of the world, they all shape the way I express myself through different mediums and visual language.

In your artist statement, you mention turning private emotions into shared experiences. Could you elaborate on how you achieve this through your paintings, performance, and video art?

Many of the feelings or states I explore are universal experiences that reappear in various stages of life. These experiences, though personal, are universal emotions that reappear at different stages of life. For example, welcoming a new life, witnessing aging, encountering death, losing loved ones, these are personal feelings but also universal challenges everyone faces. Through different media and forms, I transform my personal experiences into something universal and shared. These mediums allow me to break through personal boundaries and present my inner emotions in a way that resonates with the viewer. Through these forms of expression, I can



convey my private emotions and experiences in an artistic way, enabling the audience to see themselves reflected in my work and connect with their own emotions. In this way, I invite the viewer not just to observe, but to feel a sense of shared experience.

How do you see the relationship between your emotional experiences and the physicality of your paintings? How do you incorporate the body into your work?

I view my body as a medium, through my physical senses and emotions, I experience the world and create. Emotion has always been an essential element in my work; it serves as a catalyst, my instinct, and something intrinsic to being human, whether it's feelings of frustration, anger, passion, or tranquility. These emotions influence the energy, texture, and brushstrokes in my artwork. In other words, my emotional experiences are embodied through the materiality of my paintings, such as brushwork and texture, expressing the intensity or subtlety of these feelings. The body's role in my work is especially important, as it is both the container for emotional expression and the medium of the creative process. Whether intentional or impulsive, every movement of the body is an extension of the emotion. I incorporate the body into my work to create a visceral experience for the viewer, inviting them to not only perceive the visual aspects but also feel the emotional and physical intensity that went into the creation process. My work becomes an invitation for the viewer to join me in this dance of creation.

You describe art as a form of faith. Can you explain what this means to you and how it influences your creative process?

Art, for me, is a form of faith, deeply rooted in my experiences with illness. Through countless struggles with illness, I've often felt despair and helplessness, and each

time, art has been the force that pulls me back. For me, art is not just a way of expression or a tool, but the very essence of my life. It supports me, guides me, and challenges me, it exists in a tangible form within my life, offering comfort and space for me to ask questions or find answers. Art is my lover, my friend, my family, my refuge. It also allows me to connect with the world and others on a spiritual level, creating emotional and intellectual connections between people. Art, therefore, is not only a personal expression but a shared experience with the audience. This faith in art gives me a place to rest, to express those chaotic, ambiguous, and uncertain states, and helps me believe that every act of creation leads to a deeper understanding of myself. Even in the face of uncertainty and challenges in the creative process, art gives me the strength to keep going.

Your works often engage with themes of suffering and survival. How do you maintain a sense of hope in your art while exploring such heavy subjects?

Perhaps this is why I continue to create—life presents so many challenges, so much suffering, but also so much beauty. There are moments when survival is all we can focus on. When exploring suffering and survival, I don't see them as purely negative experiences, but as unavoidable aspects of life. These heavy themes often reflect the inner struggles and pain, but they also reveal the fragility and resilience of human life. As I mentioned before, art is my faith, it saves me time and time again. During these difficult times, I believe art continues to support and accompany me. In every act of creation, art teaches me how to rediscover my passion for life, to find strength again to keep living, and to see the beauty in the world that might otherwise be overlooked. This becomes part of the exploration, not the endpoint. Hope is not about escaping suffering, but presenting the complexities of life truthfully. I also feel a kind of mission to address these heavy themes because I know not everyone is willing to face them. I want to create works that speak to this era and reflect these topics; I believe this is powerful and worth leaving behind.

Can you talk about the role of color in your work? How does it relate to the emotions or experiences you're exploring in your pieces?

For me, color is very intuitive. It may represent the layers and subtle changes of my inner world, deeply connected to the experiences and emotions I explore in my work. But more than that, it's an unknown dialogue and emotional tension, it's like dancing with a partner whose face is hidden. We're still in the process of getting to know each other, but each conversation sparks more exploration and experiments. Perhaps I cannot yet fully articulate what that is, but I believe the intensity and depth of color help me express the level of emotional energy, from its most intense moments to its subtle shifts. This allows the viewer to feel the internal fluctuations of my emotions. Color, in this way, helps to



communicate those emotional states and brings the viewer into a more intimate connection with the work.

Your exhibitions have spanned multiple countries. How do you feel your work is received in different cultural contexts? Are there differences in the way your themes of illness and vulnerability are interpreted?

I've noticed that audiences from different cultural backgrounds respond to my work in unique ways, associating it with different imagery. Some have shared with me that certain visuals in my work remind them of war, landscapes from various places, natural sceneries, or even specific figures I had never considered, sometimes even animals. These responses are fascinating, revealing not just cultural differences but also the influence of individual life experiences and professional backgrounds. I believe that each viewer sees something different, and their associations and level of acceptance vary accordingly. However, when it comes to themes of illness and vulnerability, I think these are universal human experiences that transcend cultural boundaries. They evoke a fundamental emotional resonance. In some places, audiences interpret my work in a deeply personal way, connecting it to their own experiences with the body, pain, or loss. Regardless of cultural differences, people seem to recognize vulnerability as an intrinsic part of the human condition. Even if the ways of interpretation differ, the emotional core of the work remains intact, allowing it to resonate across cultures.

Additionally, some viewers have drawn connections between my work and traditional Chinese landscape painting, though my intention is not to create landscapes. Others have associated certain elements with feminine presence or experience, which adds another layer of interpretation.

Vanessa Chianucci

Italian-Australian artist currently living in Italy after having done courses in drawing and sculpture at the Accademia Bianca Cappello in Florence. Vanessa is a sculptor, painter and drawer but her main projects in life these days are her sculptures which she makes from plaster. Once dry they are painted with acrylics and spray paint and then decorated with recycled materials the artist has collected over time. Vanessa sells her work in artisan shops around the city of Florence and will be collaborating with a bar for an upcoming exhibition in the city centre.

Artist Statement

My work explores a mix of themes from punk rock culture and music, ethnic and tribal cultures of the world, in a street art style, sometimes caotic which reflects the never ending activity of the mind which continuously races and can in times be so difficult to quite down and simplify. My work is a raw expression of myself without any limitations or restrictions placed on me as a human being in this complicated society and world. I find freedom only in this expression, through my artwork.





— Interview

April Surac

Your work integrates a combination of traditional craftsmanship and modern technology. How do you approach this balance when creating your pieces?

I approach the balance between traditional craftsmanship and modern technology by letting the material guide the process. Growing up around my family's furniture shop, I learned how hands-on techniques can shape both form and meaning. Now, I combine that with modern tools—like embedding conductive threads into textiles or using sensory-responsive materials—to create pieces that aren't just seen but experienced. It's less about replacing tradition and more about expanding what it can do.

Can you tell us more about the NeuraSensa project and how it merges art with neurotechnology to support neurodiverse individuals?

I started NeuraSensa to explore how multisensory art can support cognitive health, especially for neurodiverse individuals, who often experience sensory environments as either overwhelming or under-stimulating. I'm currently working on a monograph set for publication this summer, focusing on how,



engaging sight, touch and sound can ground focus, ease anxiety, and support memory retention. Alongside this, I'm developing a patent-pending product designed for dementia patients, using controlled sensory stimulation to promote cognitive engagement. Collaborating with neuroscientists and artists has been key, not just for refining my work but for opening up conversations on how art and health can go hand-in-hand.

Your photography often highlights themes of identity and community. What do these themes mean to you personally, and how do you explore them through your work?

I believe it's the art of being human and what we create for ourselves—the lives we build, the stories we carry. I love the realness of it, whether it's felt through our senses, shaped by where we come from, or driven by what we care about. That's what drives my work: showing how incredible we already are, without sugarcoating it, and hoping it reminds us to see that in each other more often.

What inspired you to create Surac Studios, and how does the studio reflect your artistic values and vision?

I started Surac Studios to build something lasting under my family name. It began with the idea of creating a brand for my family's furniture shop, but it's grown into a space for exploring how art and technology can intersect. The studio reflects how I approach my own projects—always experimenting, refining, and pushing ideas until they work. Whether it's interactive installations, sensory-based designs, or mixed-media pieces, each project builds toward a larger vision: creating work that doesn't just sit in a gallery but actively shapes how people experience the world.

As an award-winning interdisciplinary artist, how do you continue to challenge yourself creatively in your ongoing projects?

I challenge myself by staying engaged with art every single day. As a student balancing STEM and creative work, it's not always easy to make time, but I've learned that creativity isn't something that just happens—it's something you have to feed. That means going to galleries, watching films, reading stories, and most importantly, ideating every day. I write down every idea, no matter how incomplete or impractical, because the goal isn't perfection—it's momentum. The more I create, the more I understand what works and what doesn't. It's really a numbers game: if I generate enough ideas and follow through on them, something is bound to click. That process of constant experimentation keeps my work evolving and keeps me excited about what's next.

How do you decide on the materials and mediums you use for a particular project, and what drives your creative decisions?



April Surac | Nawpaq pacha | 2024

Being showcased recently at CityArts in Orlando has been fantastic. They've supported my work before when I was a younger artist, so having my pieces displayed there again felt like coming full circle. What really stands out about CityArts is how they create interactive art spaces, encouraging people to engage with the work in more creative ways. It's not just about looking at art but experiencing it, which makes showing my photography there even more meaningful.

Your work has been showcased in various exhibitions. What has been the most impactful exhibition for you and why?

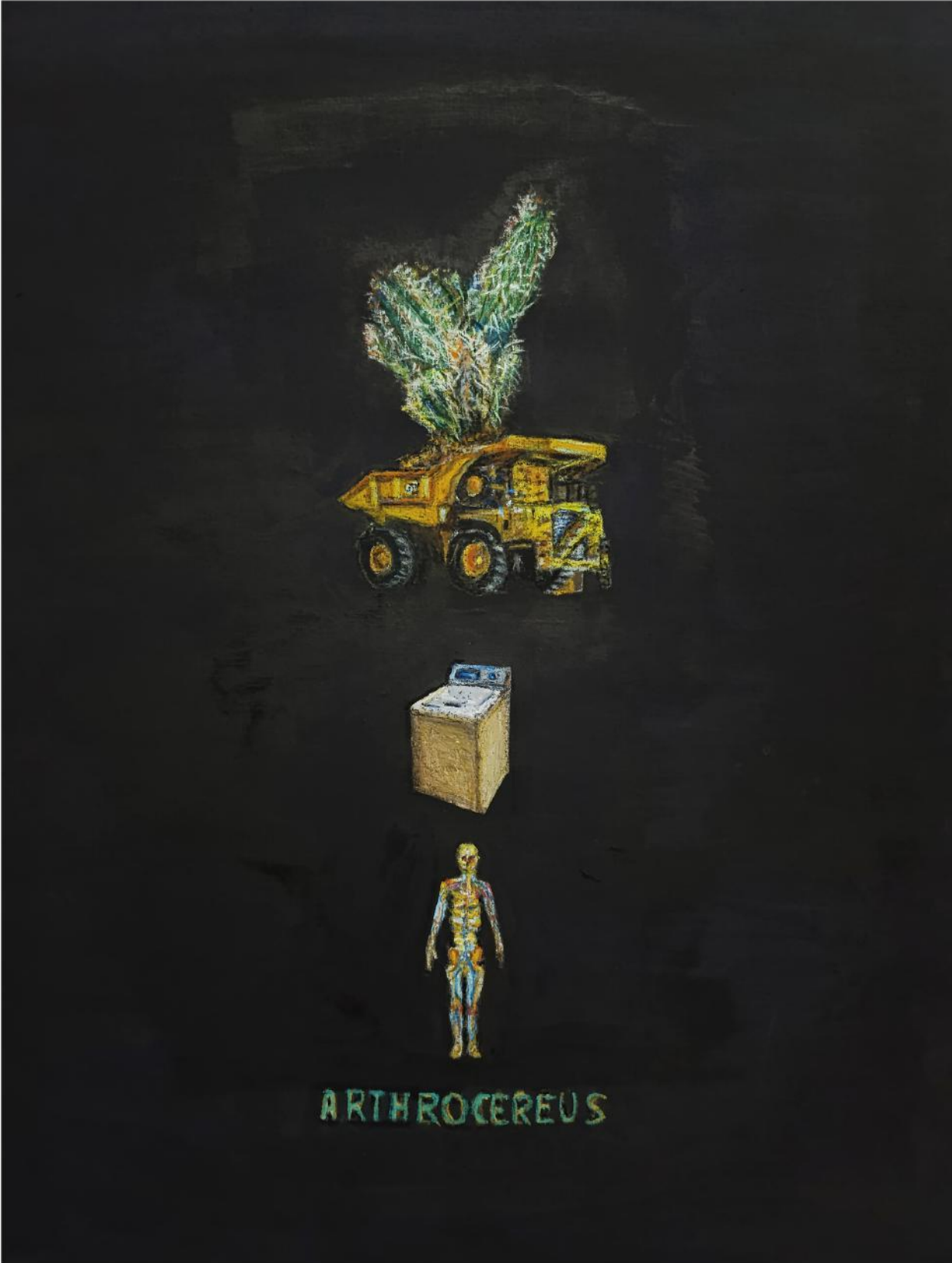
The materials and mediums I choose depend on how I want the viewer to experience the work. Photography is often my starting point because it captures a moment as it is, but I like to push that further—sometimes through digital layering, fabric prints, or mixed-media installations. The choice usually comes from the story I'm trying to tell. If a project explores memory, I might use textures that feel aged or fragmented. If it's about connection, I lean toward interactive elements that invite people to engage, not just observe. My creative decisions are driven by that balance between what I see and how I want others to feel when they see it too.

Luiz Oliveira is a multidisciplinary artist-researcher. He holds a Master's degree in Arts from the Postgraduate Programme in Arts (PPGARTES/UEMG), a Bachelor's degree in Fine Arts from the Guignard School (UEMG) and a degree in Communication and Arts from the Pontifical Catholic University (PUC). He is a member of the Laboratory of Border Poetics (LabFront) and is currently studying for a PhD in the Built Environment and Sustainable Heritage programme at the Federal University of Minas Gerais (UFMG). His transdisciplinary background has had a strong influence on his artistic production, creating dialogues between the fields in which he works. Working with different media, he seeks to establish, through conflict and contrast, the multiple possibilities of the contemporary in the social creation of realities: the narrative of images and bodies, thus seeking an attempt to overcome everyday life.

Project Statement

"Arthrocerus Glaziovii: Brief Relationships" is a diptych in oil pastel and acrylic on canvas, measuring 60x75 cm, created in 2025. In it, I seek to discuss issues of the diverse relationships developed by the Arthrocerus Glaziovii cactus, threatened with extinction by mining. Brief, fleeting relationships that cannot be captured but remain in constant dialogue. By confronting the cactus with industrial machines, domestic objects and human figures, I try to reflect on the delicate coexistence between bodies, even if they are separated between the organic and the artificial, the natural and the constructed. Through this work I propose an attentive look at life and reality in a system (or ecosystem) in constant transformation and dialogue.





My name is **Jay "Space Cadet" Lopez**. I am a visual artist, filmmaker and musician based in Long Island, New York. Years ago, when my mental health took a turn, I deeply questioned my place in the world. I decided to try art therapy as I was exploring new ways to express my emotions and inner thoughts. This was when I realized I could express my passion for visual art through paint. Other than the guidance and mentorship from my therapist, I am self-taught. I have always had intense interests in extraterrestrials, liquid paints, and the arts. Later in life, I realized that this behavior is explained by an autistic aspect of my personality, and that these fixations are called "special interests." One of my major influences is the film "Fantastic Planet," which explores the interaction between humans and aliens in a surrealist art setting. It is a part of the French magical realist "Fantastique" genre. The primary colors, strange plants, animals, and the role of extraterrestrials as civilization builders, inform many of the decisions I make in my art. I also base my landscapes on speculative theories surrounding astrobiology. For example, one of my pieces is based on The Kardashev Scale, which is a theory that categorizes civilizations based on the amount of energy used and generated by alien societies. I make use of patterns that repeat in nature because these visual patterns may also be present across the universe. My favorite shape that I use is the fractal. Tress, rivers, and fungi are natural examples of this shape in action. I believe that if we just look around earth, there is inspiration to be found in the skies, in the seas, and in the trees.

Artist Statement

As an Autistic person, it is difficult for me to put my feelings into words. Colors and images are more descriptive, which makes art my primary form of expression. My work focuses on my escape from a world that often misunderstands me, finding a community, and it honors my special interest in astrobiology. I often feel socially rejected, aloof, and confused. I crave a place where I can be myself. In this universe, I physically take the place of an alien looking out onto their world. I validate myself in how much I've felt like an "alien" my whole life. I also take the opportunity to share this feeling with neurotypicals. In my piece, "The Strange Visitor," a human appears before giant, faceless beings. We don't know their intentions. Are the beings threatening? Are they curious? They are unpredictable, so the visitor must be brave when he steps forward to meet them. The judgments I make on each of my pieces are based on whims. I start with one color, perhaps a gradient of two colors. Then, I add shapes (fractals, usually) until I feel that I can find a theme, a theory, or a message I want to convey. Once I've made sure the elements feel balanced and the colors are harmonious, I begin to imagine how an alien society could work. For example, in my piece "Travel Log #3," I imagined that an alien underwater society found rocks which have floated up to the surface and produce edible plants on their sun-facing side. As a result, they've made their own large rock structures where their crops are readily available. It is an alien "neolithic" era. Like us humans, they have settled around what we would consider to be farms. A goal I have in my artistic career is to collaborate with astrobiologists to create more realistic extraterrestrial landscapes and societies. This piece relates to my need to escape human society at times and imagines a reality where everyone in each community is equal and belongs. Primary colors are an important part of my work. I use fundamental colors to reference fundamental properties of nature, and I use shapes that are common throughout nature to portray that sentiment as well. These elements are present while the entire painting looks alien and foreign to the viewer. Here, I compare humanity with possible alien life. We share the ability to experience life, but we are different in the way we have structured our societies, and possibly in our biological components. My art also touches on the human condition, and questions what it means to share life with each other on this marvelous oasis called Earth. Where did life come from? Why are we here together? When I imagine myself far away from Earth, as Carl Sagan did in his famous "Pale Blue Dot" speech, I am reminded of how precious and fragile life is. I am humbled to share Earth in community with all the life we've ever known.



— Interview

Marie-Thérèse Drelon

What initially inspired you to start creating collages, and how did you know that it was your true artistic path?

I went to an exhibition of a friend of mine, where there was painting, watercolor and collages. When I saw the collage, I said myself it's exactly what I wanted to do. It is my true artistic path because I found that it was the better way to show the absurdity, without logic.

How does collage allow you to break free from the constraints of traditional painting techniques?

In collage, 3-dimensional effect, depth of field, are not important. On the contrary, the less you respect the constraints, better it will be. That is what I like. Break the rules. It's nonconformist.



Can you explain the role of chance in your creative process? How does it influence the final composition of your works?

Chance is very important in my creative process. I don't premeditate my paintings. It's an association of ideas. I don't never know which painting I am going to do. It's a question of inspiration.

The chance is about 90% of my art. It's very spontaneous. That gives a lot of freshness.

You mentioned that your universe is surrealism. How do you define surrealism in your own artistic practice?

Surrealism is the imagination without limit. To put together things without relation between them, to shock the mind. That doesn't let indifferent.

What is your process for selecting visuals from magazines and other sources for your collages?

It's instinctive. When I see a visual, I know immediately if I will be able to use it or not.

How do you balance your imagination with the materials you work with, especially when using everyday objects and discarded materials?

Things get done by doing. I try different things, and, at the end, I found the good idea.

How has your experience with watercolor and acrylic painting influenced your collage work, if at all?

Not at all. None influence, may be the color. I have more the sense of color. I am careful with the color, to have a good work.



Evander Banks, a 34-year-old Black, Queer, Southern, disabled artist, engages with the complexities of semiotics to challenge viewers' understanding of visual communication. His process-driven practice, encompassing drawing, painting, printmaking, and assemblage, investigates the pervasive influence of pictograms and symbols. This approach facilitates a re-evaluation of the visual language that shapes perceptions, offering a commentary on representation and interpretation. BFA from Welch School of Art and Design GSU.

Artist Statement

My work delves into the fascinating world of human communication through pictographic images, examining their impact on both individual and societal levels. By exploring semiotics, I aim to provide audiences with a fresh perspective on how signs and symbols shape our understanding of the world. Throughout my artistic journey, I have employed a variety of media, including drawing, painting, and printmaking. Recently, I have expanded my practice to incorporate assemblage and found objects, allowing me to explore new dimensions of visual expression. I believe that by understanding the underlying messages and meanings conveyed through visual language, we can gain a deeper understanding of ourselves and the world around us.





— Interview

Bia de Sousa Costa

Your work focuses on social activism and the role of female artists throughout history. Can you talk about how these themes influence your practice and the choices you make as an artist?

Well, I don't think we ever stop being citizens while doing our jobs. We might not always be active citizens when we choose not to bring this voice into other duties and responsibilities of our lives – some constraints and hardships can defy our morals. For example, I can't expect a single mother on a low salary to go on strike for a few days, knowing that money is going to decide who gets dinner between her children. This is unfair, but I think the fundamental learning is to educate people on their rights and secure better living conditions for current and next generations, aside from the direct accountability asked to those who neglect them. Again, to influence that woman, mother and breadwinner to go on strike means to have the right collective support that reimburses her in other ways. This conflict happens in rhetoric discourses for artists, too. Without close relationships to introduce them to art spaces and funding, there is a tendency to limit how to represent their work. Thus, navigating the art industry will define how we want to be represented, and so, I am interested in analysing the female art-making experience and how history has been portraying their accomplishments. As an artist, gaining influence and influencing my local environment is what I aim to be part of. Creating larger spaces for female artists to collaborate, connect and bring a community in – new possibilities for integrating female art makers and collectives.

In your project 'The Handbook,' you explore the historical representation of women in art. How do you approach the balance between history and contemporary artistic expression?

Manipulation is my favourite process. I like to believe that we are more often persuaded by something lacking rigidity, which doesn't impose behaving in a certain way. The Handbook is about appropriating paintings of pivotal women artists as a bait to uncover paradigms that keep on happening nowadays for female artists. This old conversation we first read in books, watch in films and then feel in our skin, on being the muse vs. the artist or the lack of equal pay for females. Despite still feeling bothered by these generational operations, at some point, I think I have to laugh at all this. When you enjoy the joke, you don't assimilate the shame, but you do look at the display with new eyes - this is



how I want my audience to engage. When allowing on-site learning and the use of memory, the public will have a bittersweet, enjoyable and unexpected experience. Consequently, this strategy in facilitating interactions balances contemporary artistic expressions with subtle tricks to retake power in directing and honouring the history presented.

You mention that your work is often shaped by your surroundings and through research. How do you choose which aspects of history or society to address in your work?

It is very easy for me as I start working with my intuition as a guide to grasp the tiny details that I am interested in a scene or story. If you are like me, you always want to know more about the beginning of the unknown, which comes to you through spontaneous suggestions. For example, I don't own a car, but I live and work in the same area, so I walk a lot. This way, I have time to look around and observe the day passing by and the movement or sounds I can hear. It feels like listening to a radio station, except that I cannot move channels, and yet, I can spot the wally in every situation. My immediate surroundings allow me to reflect on the state of the world while evaluating my connection to the community. They spill my unsettled answers about issues I care about, whereas my research is a hunt for an explanation about these situations I witness. As we have extensive access to different forms of literary arguments, it is also important to separate the line between them and general opinions, especially online. Overall, I let the work be an exchange of evidence (research) and critique (impressions) of the topic chosen, but never a final agreement on how it must be seen

in my work.

Can you describe the process behind your current video installation and the immersive experience you're creating for the audience? What emotions or thoughts do you want to evoke through this work?

The current video installation that I'm working on follows the body as a performance in a specific site and routine. In this context, the notion of time breaks as the character is seen stuck in that role. I think this is quite an interesting point to use when producing a ten-minute film and encouraging visitors to stay until the end. How do I make it interesting enough so they can lean on the emotions and thoughts that I evoke? Post-production is my answer. I am such a fan of odd and experimental films that keep the audience guessing about what is happening and what will come next. In some ways, the process behind it reflects *The Handbook* in the voices entering the space like strangers, without a linear script. As in previous works, I am challenging myself, but now, ironically, I am more judgmental about my body's capacity to express this visual language. Since the original plan for the installation has changed due to lack of space and later brief adjustments, I am currently adjusting the work's installation. After all, this constraint gives me options on how to create multiple versions for immersive experience within the same work. However, my non-negotiable is that I'm looking to offer an intimate connection through the voice heard, while the audience keeps a scrutinising eye on the person performing.

As a multidisciplinary artist, you use both sculptures and video installations in your work. How do you decide which medium to use for specific concepts or themes?

Since I have worked with different mediums before, now, I tend to choose based on the best result for the concept I want to explore. I like making quick sketches to understand the space/time it takes and then being clear about the non-negotiable aspects I can't afford to lose. Can the theme still shine under new restrictions? For me, the concept can always evolve but not to the point of sacrificing the theme. Recently, I found a love for materials, which makes me navigate budgets in such an exciting way. So, I am putting money first into printing pieces, and the rest is about using cheaper / recyclable materials for the structural aspects of my work.

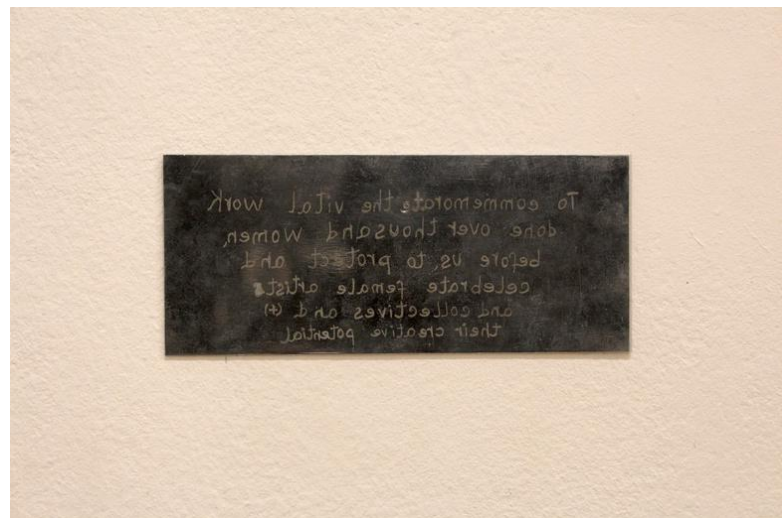
How has your experience with the educational institutions, like UAL, influenced your art? Do you feel your relationship with the studio and institution has impacted your artistic journey?

Another aspect I can't dissociate, as an artist now, is my relationship with UAL. Currently, I'm on my fifth year in this institution as a student (including occasional paid work), and I constantly reflect on the changes in my practice. Before enrolling at UAL, I had no formal arts education and here, I opened my eyes as a maker instead of an art historian. It is called fine art: drawing and little relation has to traditional drawing. Instead, it tries to emulate drawing as an architecture of ideas, but I have a hard time explaining exactly what we do. At least, we are being trained to become artists, aligned with our work and knowing how best to articulate it. This year, I've had the best resources available so far, with consistent artists' lectures, more drawing workshops

and tutors in the studios. However, UAL is spread throughout the city, across six different campuses, which makes it hard to push boundaries for the things that students need. As often said, big institutions confine lots of people to a few members making decisions. The studio space can sometimes feel tight for everyone and I would wish to have more of that trial-and-error studio research during the holidays, when it is closed.

In your statement, you discuss the impact of female artists in art and society. How do you think contemporary art can contribute to changing the societal views on gender and art?

I'm very careful when using the word 'gender' as I don't think it carries much respect for all of us. In my opinion, it separates lines about the quality of work as it classifies an artist's success based on gender. Nevertheless, there's a need for amplifying female artists as a community, based on a long journey of artists/collectives over thousands of generations. I think contemporary art can feel, sometimes, very distant and impersonal when it highlights the form without speaking much about the subject/history of the object. Perhaps it is less subjective to question the artist's identity behind it, but without contextualising the process, the artwork won't have a deeper representation on further references. Also, I think contemporary art is an ambivalent concept and makes the audience question it. As artists, we frequently spend a lot of time designing, writing and creating structures that can facilitate discussions about the shape of our lives. So, how is the state of our lives seen by those who consume contemporary art? I don't know; I'm biased here since I also produce work in this field. Still, what matters is how others feel about female artists showcasing interdisciplinary layers of attachment with a designated site, preferring experimental and 'sterile' encounters (contemporary art). Overall, it reframes how these artists take space and use collective voices, which impact societal views within communities through education for young girls living in post-exhibition worlds. Ultimately, I hope it shapes cultural spaces, accessibility and bigger dreams.



Fabienne Duveau

Born in 1969, lives and works in the Lyon region.

Graduated in Sociology.

Employed since 1992: Consulting, Assistance, Customer relations, Secretarial work.

Self-taught artist for 25 years.

Passionate about reading and writing.

Interests: Reading – Writing – Artistic Creations – Interior Decoration.

Artistic research: To enlighten, make the world simpler and more colorful.

To illuminate and make the audience dream.

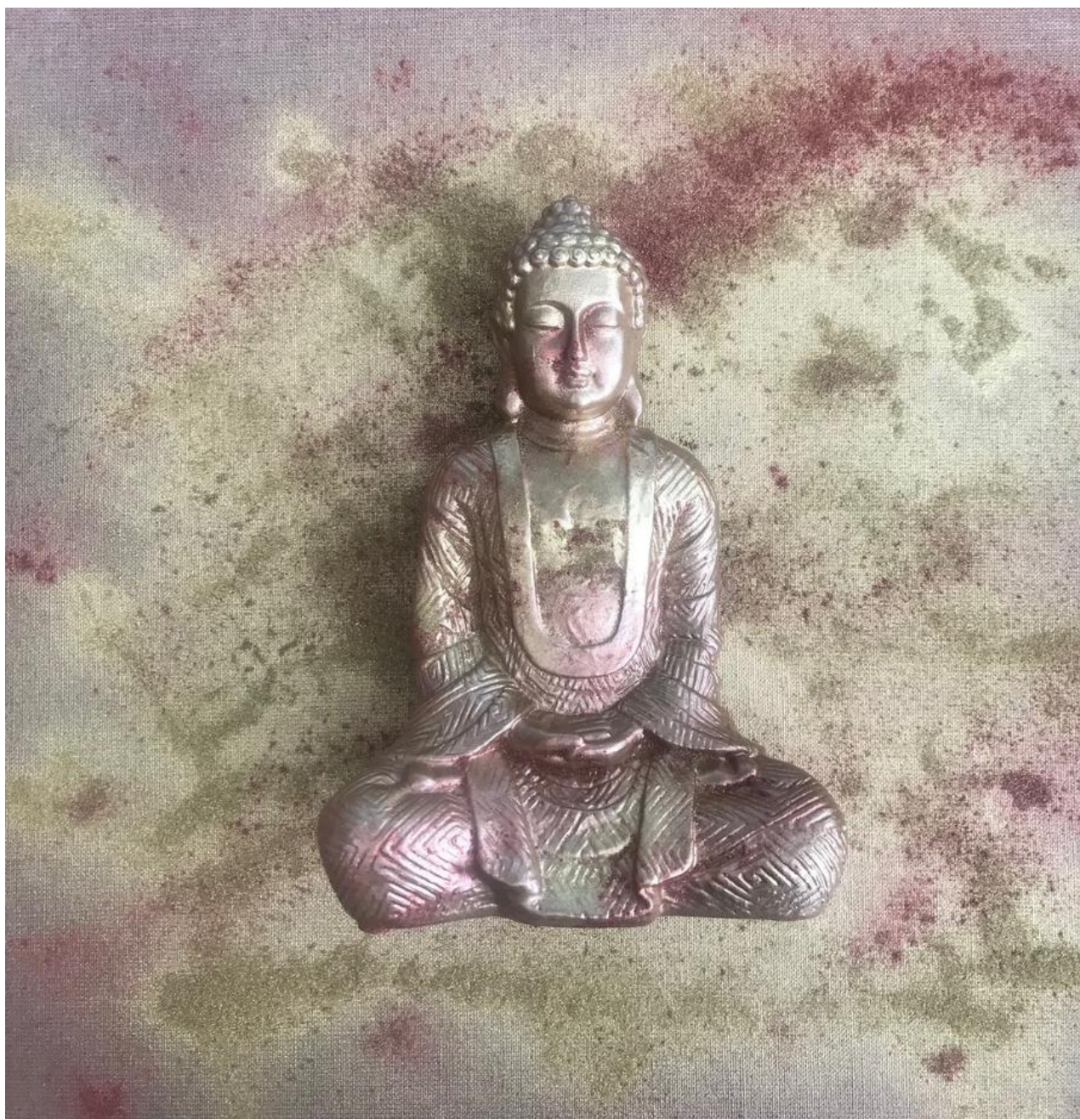
To open a window on art and creation.

Each creation is a journey.

Artist Statement:

In her practice, she uses canvases on stretchers with objects painted and glued around various themes focused on the question and powers of relief.

Questions about the place of art in today's and tomorrow's society: Does it have limits? Constraints? What is its role? Does it make us dream? Does it have rights? Duties? Obligations? Must it claim something? Can it afford to be unfinished? Provocative, even irresponsible? Is art a question or an answer?





Fabienne Duveau | Masques

— Interview

Eilo Zou

In your exploration of the human psyche, do you see your art as a form of personal catharsis, or do you intend for it to serve as a reflection of broader societal issues?

I initially turned to art as a means of personal catharsis. Writing poetry was never enough to contain my emotions, and sculpture and installation provided a tangible way to release them. These mediums became both an emotional outlet and a way to engage in dialogue with the world. However, as I delved deeper into my practice, I realized that my emotions were not solely personal; they were deeply intertwined with the broader social environment. My experiences—feelings of anxiety, suppression, and fragmentation—were often reflections of larger systemic issues. As I explored themes of identity and marginalization, my work naturally evolved into a response to societal conditions.

My current projects mark a transition from pure self-expression to a more expansive discussion of social realities. While my work remains rooted in personal experience, I aim



Eilo Zou | Rickey

to create a space where individual emotions intersect with collective concerns, encouraging broader reflection and engagement.

Could you tell us more about the symbolic meaning behind the materials you use, such as asphalt and iron? How do they relate to the themes of transformation and the destruction of self?

My use of asphalt and iron is not just about their physical properties but also their historical and symbolic weight. Asphalt is an aggressive material—it blankets the earth, sealing the land beneath it, making it impermeable. It represents industrialization and urbanization, yet it also signifies suppression and erasure. In its molten state, asphalt is fluid and chaotic, but as it solidifies, it becomes rigid and unyielding. This transformation resonates with how individuals are shaped, constrained, and ultimately fixed within societal structures.

Iron, on the other hand, is a material that has shaped the modern world—building cities, machines, and infrastructures. It symbolizes power, permanence, and control. Yet, iron is also inherently unstable—it rusts, decays, and fractures over time. This duality fascinates me because it speaks to the illusion of stability. What seems indestructible is, in reality, fragile.

In my work, these materials are not just mediums but metaphors. Asphalt consumes, suffocates, and isolates, while iron supports yet deteriorates. Together, they illustrate the paradox of progress—the way industrial advancements create both order and destruction. I use them to question the structures we exist within and to highlight the tension between transformation and disintegration, control and collapse.



Eilo Zou | Michel

In your series, "A Black River Disappears Me," you explore the fragility and destructive potential of the human psyche. Could you share more about how you translate these psychological concepts into your sculptural and installation work?

This series stems from an imagined black, viscous substance—something that engulfs and obliterates everything instantly. I wanted to capture this overwhelming sensation of being swallowed by an uncontrollable force, something that mirrors both psychological turmoil and the broader societal forces that consume individuals.

I work with materials like asphalt, iron, and industrial debris to create an unstable, collapsing presence within space. I want the works to feel heavy, precarious, and inescapable—both physically and emotionally. The blackness of asphalt suggests an abyss, a void, or an untraceable disappearance. Rusted iron suggests decay, inevitability, and the passage of time.

Through these materials, I aim to create an immersive psychological experience—one that is oppressive yet eerily seductive. I want viewers to feel the weight of destruction, to sense the tension between control and chaos, and to confront the fragility of their own existence within larger, indifferent systems.

How does your background in sculpture inform your approach to installation art? Are there any particular challenges or synergies between these two mediums in your practice?

Sculpture taught me to engage with materiality, while installation forced me to think about space, perception, and bodily experience. My work exists at the intersection of these two practices—sculpture gives form to my ideas, while installation expands them into an immersive environment. The challenge lies in how to merge physical materiality with psychological impact. A sculpture can exist as an isolated object, but an installation demands interaction—it requires the viewer's body to be present within it. I am always negotiating how to make my materials not just visually compelling but also spatially and emotionally charged. I see these two approaches as inseparable. My sculptures often extend beyond their physical boundaries, influencing the surrounding space, while my installations retain the density and presence of sculptural objects. The interplay between the two allows me to create works that are both materially grounded and experientially unsettling.

What is the significance of your ongoing study in Sculpture at the Royal College of Art, and how has it shaped the way you approach your work now compared to when you started?



Eilo Zou | Joey | 2025



Eilo Zou | Hand in hand

Studying at RCA has profoundly influenced my approach to sculpture and installation. It has pushed me to question the boundaries of my practice and to think critically about how materials, space, and concepts intersect.

When I first started, my work was primarily driven by personal emotion, focused on material experimentation without necessarily considering its broader implications. Now, I am more intentional about how my work functions beyond myself—how it engages with viewers, how it operates in a cultural and social context, and how it can provoke deeper dialogue.

RCA has provided me with an environment where I can challenge my assumptions, take risks, and refine my ideas. It has also expanded my understanding of sculpture as more than just object-making—it is about constructing experiences, questioning realities, and reshaping perceptions.

How do you see your work evolving in the future, especially in the context of your ongoing series and your exploration of identity?

I see my work continuing to expand beyond static forms, incorporating more dynamic, immersive elements that heighten the viewer's sense of instability and unease. I am particularly interested in how my materials—especially asphalt and iron—can be pushed further, not just as physical substances but as psychological agents.

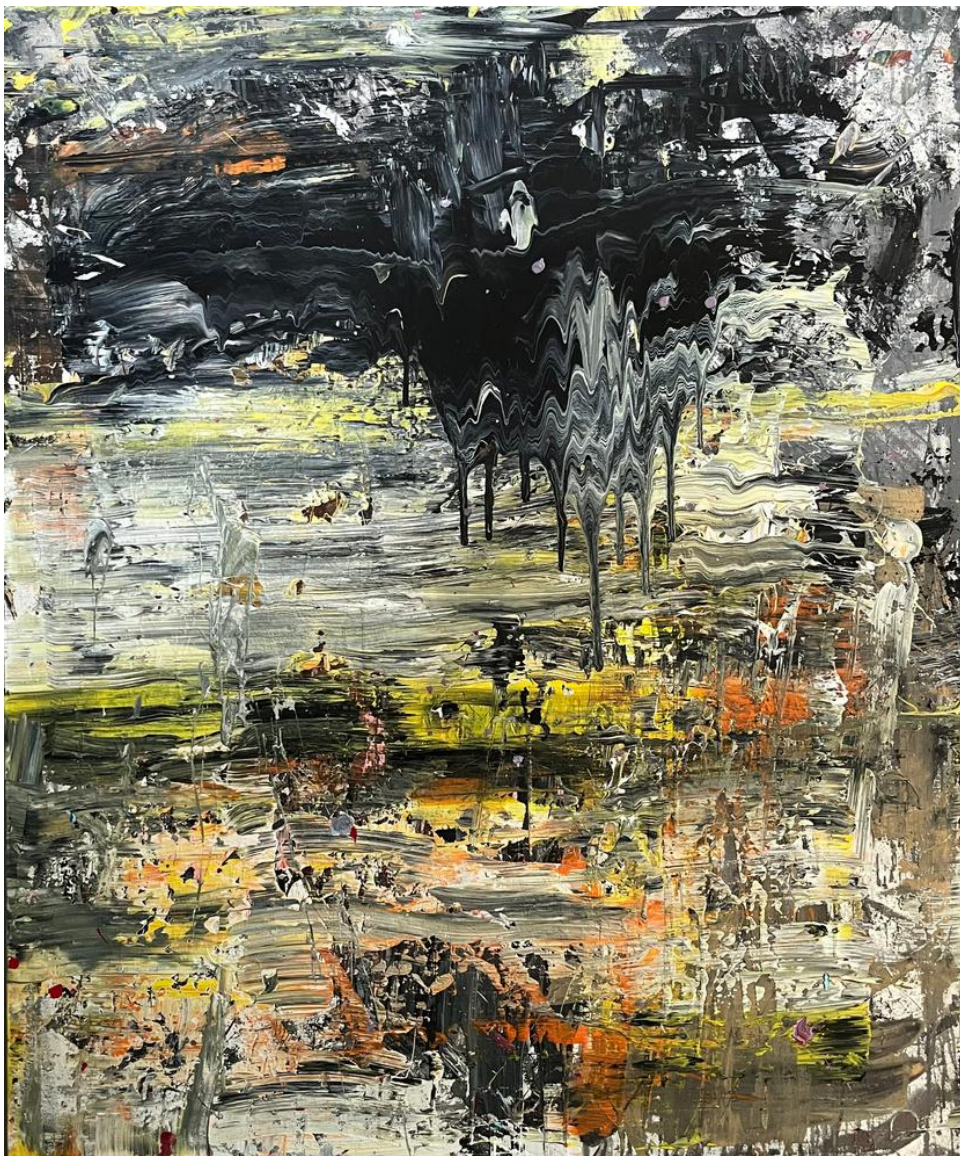
In terms of identity, I want to move beyond personal narratives and explore how identity functions within power structures—how it is shaped, controlled, and sometimes erased. I want my work to engage more directly with the tension between presence and disappearance, resilience and vulnerability.

I also see myself exploring performance and time-based elements, integrating movement, decay, and transformation into my practice. Ultimately, my goal is to create work that remains unsettling—something that lingers, resists resolution, and demands confrontation.

Jason Fairchild is an international fine artist based in Youngstown, OH, USA, known for his dynamic large-scale abstract paintings. His work bursts with bold colors and expressive brushstrokes, creating immersive compositions that evoke movement, energy, and emotion. Drawing inspiration from the raw spontaneity of abstract expressionism, Fairchild uses sweeping gestures and layered textures to bring his canvases to life. His pieces reflect a deep exploration of color theory and form, often blurring the line between chaos and harmony. Fairchild's work has been exhibited in galleries across the U.S. and internationally, gaining recognition for its vibrant intensity and emotional depth. His paintings have been featured in various art publications and collections, attracting collectors and art enthusiasts alike. Currently, Fairchild continues to push the boundaries of abstraction, experimenting with new techniques and scale to further amplify the visual impact of his work.

Artist Statement

Jason Fairchild As an international artist based in the US, my work is a dynamic exploration of color, texture, and form, reflecting the ever-evolving nature of human experience. Through abstraction, I seek to capture emotions, memories, and the subtle interplay between chaos and harmony. Each piece is a visual dialogue, inviting the viewer to find their own meaning within the layers of movement and expression. Inspired by diverse cultural influences and personal experiences, my creative process is intuitive, allowing spontaneity to shape the outcome. I embrace the unpredictable, using color and composition to evoke a sense of depth, energy, and transformation. My work is not just about what is seen, but what is felt—a bridge between the tangible and the intangible. Art, to me, is a universal language, and my goal is to create work that resonates across borders, sparking connection and introspection.



Jason Fairchild | Turbulent Serenity



Jessica Cannon

I was born into a family of artists, both my grandma and my mother are and have always been artists. I learned how to express my creativity young, and have grown my own style as I've grown up. I'm only 20 years old, and I'm excited to share my art as I continue to grow.

Jessica Cannon | Returned | 2023



Jessica Cannon 5/27/23



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