

MARCH 2026, #1

# ARTY RAT



# Introduction

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

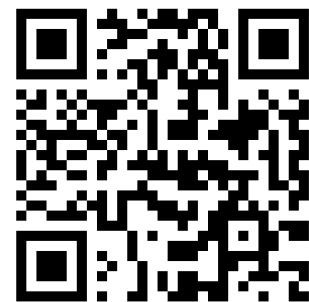
We hope this issue encourages you to look closer, think deeper, and enjoy the richness of contemporary artistic expression.



**Oleksandr Dyvnich**

Curator of Arty Rat

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



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

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

*On the Front Cover:*  
**Nataliia Savchenko**

*On the Back Cover:*  
**Sergio Giannotta**  
Odysseia

# Sergio Giannotta

## Biography

Sergio Giannotta was born in Catania. He graduated from the Liceo Artistico Statale of Catania and subsequently earned a diploma in Painting from the Academy of Fine Arts of the same city. After initial experiences in photography, he returned to painting, developing a personal and minimalist visual language in which technique and memory merge, giving rise to visions imbued with spiritual resonance. His artistic practice is rooted in an essential painterly process, characterized by the use of simple materials and monochromatic palettes. Giannotta's work seeks to distill visual language to its purest form, balancing structural precision with poetic tension. Through a deliberate focus on reduction, his works investigate the dynamic interaction between emptiness and form, silence and meaning. He has exhibited both in public institutions and private venues, participating in projects that intertwine art, conceptual research, and critical engagement with contemporaneity. He currently lives and works in Catania.



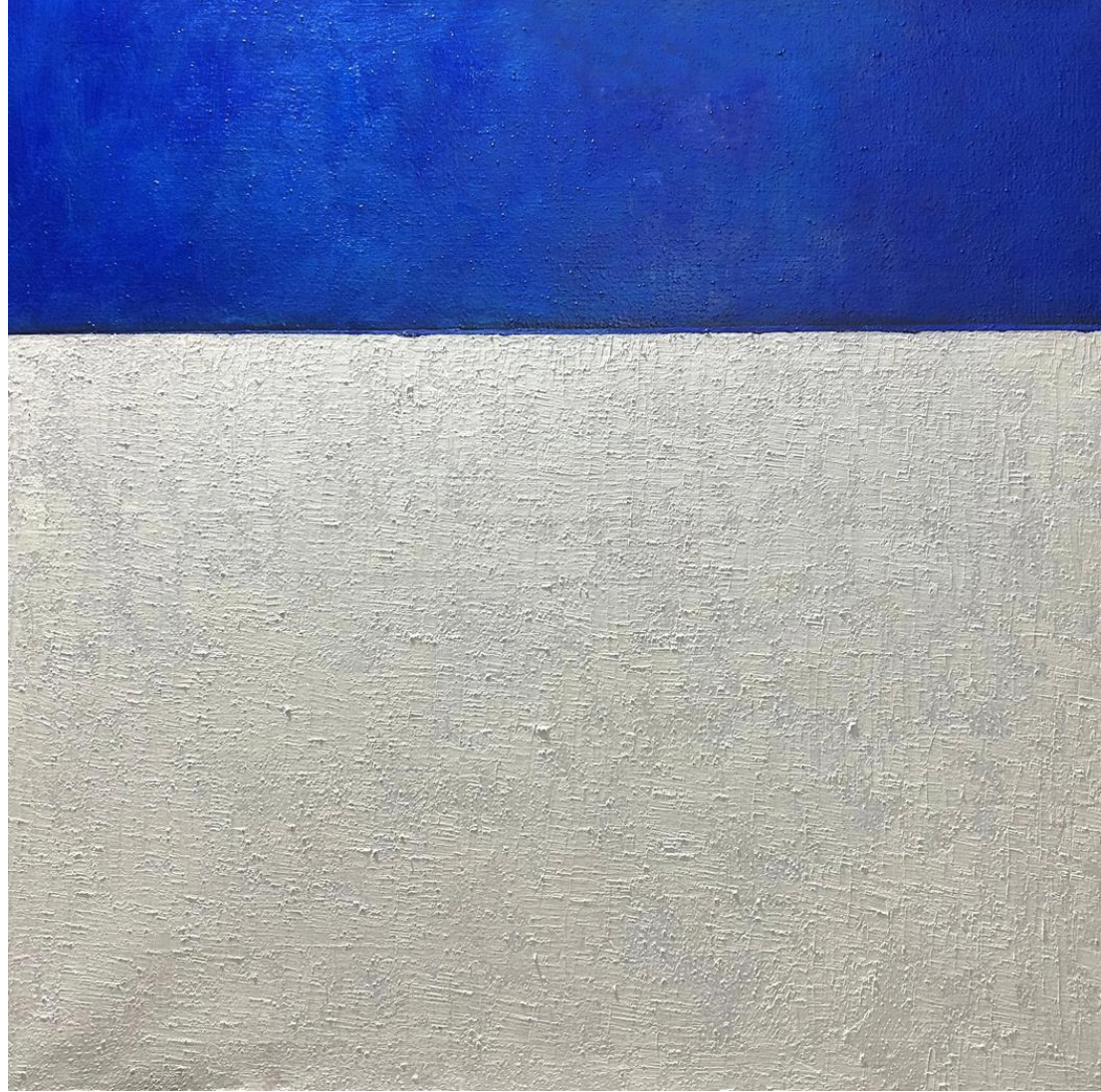
Sergio Giannotta | Odyssea



Sergio Giannotta | Odyssea



Sergio Giannotta | Odyssea



Sergio Giannotta | Odyssea

# Mariangel Ordaz Spence



Mariangel Ordaz | I Don't Want to See the World on Fire | 2025

## Statement

This is my collection of small cabins, abandoned by misterious reazons, capturing a nostalgic spirit keeping the memory of past times. I found a way to capture their lovely aesthetics for a moment i'm these pictures.

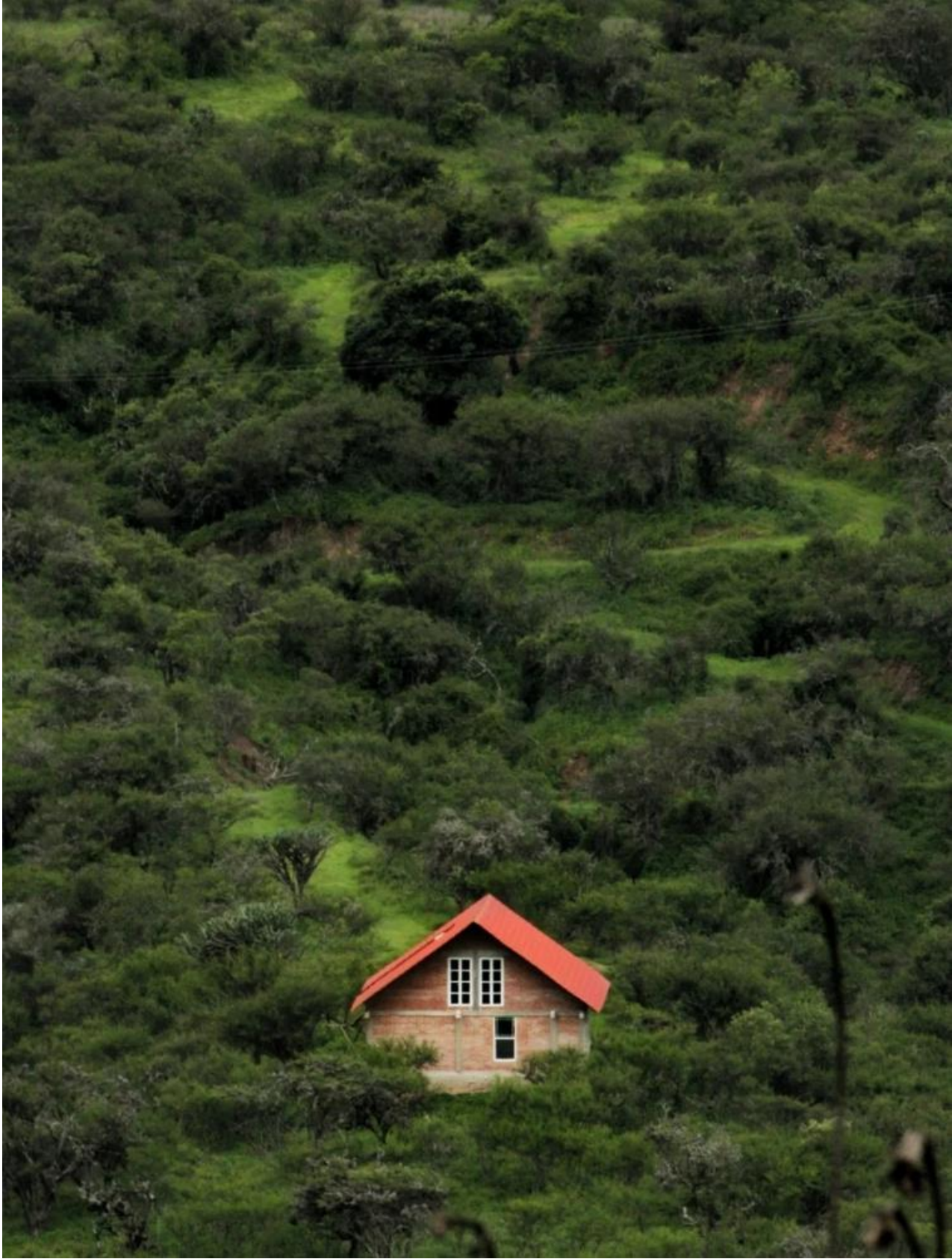
Mariangel Ordaz | The World We Knew | 2025



## Biography

I am Mariangel Ordaz, a mexican photographer, university student. I am 19. I have been learning photography the past 5 years, capturing lifetime memories.

Instagram: [@os\\_mariangelo1](#)



Mariangel Ordaz | Dance Me to the End of the End of Love | 2025

# Nataliia Savchenko

## Biography

The artist, Nataliia Savchenko (born November 22, 1995, in Kharkiv, Ukraine), is a contemporary painter based in Valencia, Spain. Deeply inspired by the natural world, she loves to create landscapes and floral compositions that reflect her admiration for nature's harmony. Her passion for travel nourishes her art – every new place she visits and every beauty she encounters in the world becomes a source of inspiration.

Nataliia has been devoted to art since childhood, studying at the Kharkiv Lyceum of Arts and later earning a Master's degree in Interior Design from the Kharkiv National University of Construction and Architecture. Surrounded by art from an early age – both her parents are artists – she developed a deep appreciation for beauty and form. After working as an interior designer and later as a front-end developer in IT, she returned to her true passion: painting.

Today, Nataliia channels her creativity into emotive artworks that explore the bond between emotion and expression. For her, art is more than a profession – it is a life force that brings meaning, depth, and light to existence.

## Statement

My work explores the emotional atmosphere of landscape – forests, water, mist, and open skies that hold silence and depth. I paint not specific places, but feelings: the stillness before dusk, the softness of morning light, the quiet space between moments. Before becoming an artist, I worked as a front-end developer, building precise digital environments. Leaving that career was a conscious choice to follow a long-held dream and return to something more organic and intuitive.

Through layered brushstrokes, fluid drips, and a balance of realism and abstraction, I create immersive spaces that invite pause – a quiet counterpoint to the fast, structured world I once helped design.



Instagram: [@art\\_natasha\\_savchenko](https://www.instagram.com/art_natasha_savchenko)



# Millie Wood



Millie Wood | Shadow Puppet | 2026



Millie Wood | Shucks! | 2026



Millie Wood | The Tellers | 2025

**Instagram: @Milliew\_art**

## Biography

Millie Wood is a 22-year-old painter studying in her final year of Fine Art at Bath Spa University. Her work explores myth, ambiguity and the shifting narratives we use to understand ourselves. She has exhibited in London and Bath and was featured in Emerging Women Artists 2025. She lives and works in the UK.

## Statement

I think of painting as a kind of visual storytelling. Humans learn through stories, and I'm interested in how that shapes the way we read images of women. My work pulls from folklore, tarot-like symbols, and English stories about beasts and warnings, but I use them in a contemporary way, centred on the female figure.

A lot of my research looks at stereotypes attached to women—things like gossiping or being “too intuitive.” I'm interested in how these traits were framed negatively, and how they can actually be understood as survival instincts or ways of passing information. Storytelling and gossip overlap for me; both are ways women have shared knowledge. I also think about how male-dominated narratives enter female spaces—birth, protection, domesticity—and how those spaces shift when the story is told from a different point of view. The body appears often in my work, sometimes nude, sometimes elongated or uncanny. If it's read as sexual, I want the viewer to notice that reaction and question where it comes from. I'm interested in nudity that belongs to the figure herself, not to the gaze placed on her.

Materially, I work with oil paint to build slightly strange, layered scenes: loose brush strokes, stretched limbs, surfaces that sit between the familiar and the uncanny. The paintings don't offer a fixed meaning. They're a way of presenting stories—personal, historical, and imagined—and letting the viewer find their own way through them.



THE

TELLERS



THE

TAMER



THE

DREAMER



THE

GUARDIAN



THE

LOVER



THE

PROTECTOR



THE

TRAVELLER



THE

DANGERS



THE

TRICKSTER



THE

HERMIT

# Anda-Valentina Frunza



Anda-Valentina Frunza | The Quiet Part of the End. The Bird | 2025

## Biography

My name is Valentina Anda Frunza. I was born on Valentine's Day in 2001, on a Wednesday morning, in Iași, Romania. I moved to Italy at the age of four and stayed there until I was fifteen.

I lived in a partially isolated countryside area, having as friends a black cat, who gave me three to five new friends every year, and two small dogs. Not being able to integrate with my classmates, who lived in their own bubble of influence, surrounded by parents who knew each other and numerous relatives living nearby, I began to take an interest in anime. From there, my passion for drawing was born, and it gradually evolved into my very essence.

At fifteen, I moved back to Romania, where I had to start over from scratch, not only with people and culture, but also with the language. I managed. I chose the path of architecture, never giving up my art, and I finished university last September.

**Instagram: @exspiravit.art**

## Statement

The project consists of six illustrations made with gouache on A5 paper. Each piece features a different animal, positioned at the center of the composition against a pastel and vibrant background.

Although the animals may appear to be simply sleeping or captured in the middle of a wide movement, such as running, they are in fact lifeless. The reference images used for the paintings portrayed real deceased animals. The idea behind the project can be described as a search for beauty in something that once lived, breathed, and moved. At the same time, it reflects the contrast between the tragedy of reality and the presence of vivid, lively elements, such as the bright pastel colors used in the backgrounds, symbolizing the way these opposites complete one another.

Death is tragic, gloomy, and uncomfortable, yet it is an essential part of life itself. Without it, there would be no balance. Death is what ultimately makes life beautiful.

The stillness of the image further suggests the total silence that dominates the atmosphere surrounding the animals' bodies, the quietness that comes after a continuous struggle for survival.

Anda-Valentina Frunza | The Quiet Part of the End. The Fawn | 2025





Anda-Valentina Frunza | The Quiet Part of the End. The Fox | 2025



Anda-Valentina Frunza | The Quiet Part of the End. The Mouse | 2025



Anda-Valentina Frunza | The Quiet Part of the End. The Rabbit | 2025



Anda-Valentina Frunza | The Quiet Part of the End. The Squirrel | 2025

# Bruno Lebon



Bruno Lebon | Alberto the Wise Man and the Cigarette

## Statement

I have a great fascination for the Image: fixed, animated, printed, mental, advertising... Moreover, we live under a continuous bombardment of images. Intrusive digital networks make us enter an "augmented," "cluttered" reality as our imaginations are constantly solicited, even affecting our perception of reality.

Painting, then, becomes a struggle to assert the profoundly human dimension of this practice. The use of ancient pictorial techniques helps me: they impose a slowness, a process conducive to short-circuiting this frenetic pace... Freeze frame...

Each of my paintings represents a bet to be won. Nothing is really established in advance, except for a succession of mental collages, superimpositions executed spontaneously in an iterative manner, somewhat like a computer algorithm. It is, among other things, about accounting for this mental "gorging," surpassing it, and proposing a pictorial image aiming for "resilient" beauty.

My iconographic repertoire consists of heterogeneous elements. Memories, characters, recurring motifs, worn objects, fragments of elements emerge from very complex compositions without concern for homogeneity: the viewer must be jostled, brought out of a form of apathy.

To illustrate my work, I readily quote the American painter Philip Guston (1913–1980): "Often, when one is ready to give up, one plays their last cards. One adds a few touches, accesses a new type of consciousness, and works from that click".

## Biography

Born in 1967, he belongs to a generation that experienced the end of the Cold War, grew up with the explosion of mass media, and witnessed the advent of the internet. His universe naturally draws from television, comic books, cartoons, and other TV series, movies, advertising, etc.

After studying Painting at the Beaux-Arts, he chose to cease all pictorial practices to devote himself to computer graphics, his "demon," and worked for about fifteen years in the fields of print and WEB.

Following an inner "necessity," Bruno Lebon later returned to painting, fueled by the operational modes of digital imagery which he re-injects into the process of creating his paintings.

One hemisphere of the brain "digital" and the other "pictorial," jokes the artist...



Bruno Lebon | Asnake Appears

**Website:** [www.brunolebon.fr](http://www.brunolebon.fr)

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



Bruno Lebon | The Mambaire Case

# Vanessa Zelazna

## Biography

Vanessa Zelazna was born in Apsheronk in 22nd of August, 2000. In 2020 she graduated from the Wojciech Gerson State Secondary School of Fine Arts in Warsaw with a specialization in intermedia arts. She is currently studying painting at the Academy of Fine Arts in Warsaw. Her work focuses on personal experiences of migration, violence, family relationships and visibility in a society where otherness is alienating and undesirable.

Vanessa Zelazna | Safety | 2026



Instagram: @vaniazelazna



Vanessa Zelazna | 2024

# Rumy



Rumeysa Yemsel | Under the Sky, Upon the Earth | 2025

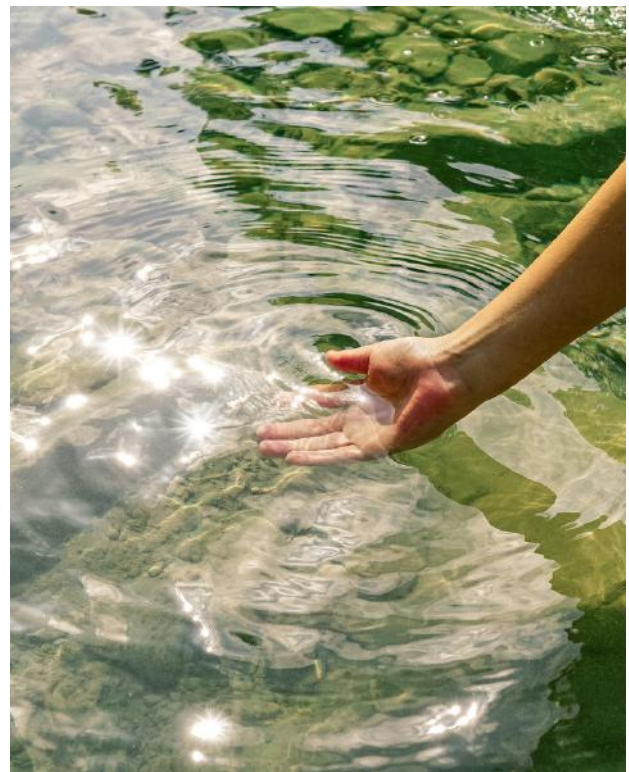
## Statement

Under the Sky, Upon the Earth is a photographic work shaped by an existential questioning. It approaches the landscape not as scenery, but as a space where one becomes aware of being present. The work consists of three images: sky, ground, and the space between them. This in-between marks where the human stands. It is a place of pause, where presence is certain, but meaning remains unresolved. Rather than asking where one comes from or where one is going, the work stays with the fact of being here. The title offers a simple statement of location: under the sky, above the ground. It does not explain or resolve, but points to a condition of existence that is both obvious and unresolved.

## Biography

Rumy is an Istanbul-based photographer whose work moves between experimental, poetic, and documentary approaches. Her practice is rooted in observing what often goes unnoticed: the traces of nature, memory, and existence woven into daily life and changing environments. Nature is not a backdrop in her work, but a living presence, a subject that shapes how we see and feel.

She works across digital, film, and alternative processes, drawn to photography's material and emotional possibilities. Some of her images speak quietly, asking the viewer to think; others hold a more intimate, felt response. After studying economics, she chose to follow her true passion and build a life in photography. She finished BFA in Photography in 2025. She currently works full-time as an advertising photographer, while continuing her personal artistic practice.



Rumeysa Yemsel | Under the Sky, Upon the Earth | 2025

**Website:** [www.rumy.me](http://www.rumy.me)

**Instagram:** [@rumy.me](https://www.instagram.com/rumy.me)



# Edyta Kurzątek

Edyta Kurzątek | Self-Portrait | 2025



## Statement

My artistic work focuses on exploring intimate, often dark and disturbing realms of the imagination. I move on the border between illusion and reality, exploring spaces marked by fear and understatement. In my work, I primarily use digital photography, collage, and video forms, constantly experimenting in search of new means of expression. My photographs deliberately throw the viewer off balance, evoking intense emotional states, activating the imagination, and inviting the viewer to co-create meanings.

## Biography

### Group exhibitions:

2025 "Reflections," SMOK, Słubice  
2025 "Without Borders," Frankfurt (Oder)/Słubice  
2025 "Confluence. Where arts meet," Paris  
2025 Post-competition exhibition of the 13th edition of the international photography competition "True Portrait," Nowy Tomyśl

### Honorable mentions:

2025 Honorable mention in the 13th edition of the international photography competition "True Portrait" in Nowy Tomyśl for the photograph "Immersion into silence."  
2026 Monochrome Photography Awards 2025 - Honorable mention in the "Portrait (amateur)" category for the photograph "Silence. Self-portrait."



Edyta Kurzątek | Self-Portrait | 2025

**Instagram: @eddykurzatek**



# Julia Saif

Julia Saif | In Moons | 2024



## Statement

A Canadian-based photographer who is passionate about astrophotography, aerospace photography, and nature photography: Julia's goal through her photography is to show the beauty of the world from her perspective in hopes of inspiring others to preserve that beauty.

## Biography

A Canadian-based photographer passionate about astrophotography, aerospace photography, and nature photography, Julia's goal through her photography is to show the beauty of the world from her perspective, inspiring others to preserve that beauty. She works mainly around the Durham Region in Ontario and has 6 years of experience in her field. She's been featured in Magazines, art galleries, and she often competes on Photocrowd, achieving many awards.

Julia Saif | Winter Waves | 2023



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



Julia Saif | Pink Chrysanthemums | 2025



Julia Saif | Birkdale Ravine Cherry Blossoms | 2022

# Iván Estrada Pérez

## Biography

Iván Estrada Pérez, Mexico City, June 3, 1989. Trained as a psychologist, he has been a self-taught collagist by destruction since 2016. He has managed to combine his musical tastes, hobbies, surrealism, and profession in his work as a collagist.

Throughout his career, he has participated in several exhibitions both inside and outside the country, as well as collaborations and commissions for book covers.

## Statement

Collage has become an essential bridge between my passions and my feelings. Thanks to the dreamlike language of surrealism, I find in its symbolism and metaphors the power to share everything that shakes my future.

Themes such as eroticism, love in its various forms, death, the darkness inherent in the human condition, or imaginative terrors, as well as the energy of 80s hard rock, the poetic sensibility and musical landscapes of Gustavo Cerati or Jorge Fratta, video games (both their music and their settings and plots), and the aesthetic nostalgia of vaporwave, are the cream of the crop of my art.

In essence, my artistic work can be summed up as: "Everything serves me, nothing is lost. I transform it," put at the service and dissemination as a cathartic tool (from my humble trench) of collage.

**Website:** [www.bio.link/erotic\\_hollow](http://www.bio.link/erotic_hollow)

**Instagram:** @erotic\_hollow



Iván Estrada | Concrete | 2026



Iván Estrada | Mounds Detected | 2025



# Stanislav Bojankov

## Biography

BORN; 1966 in Bulgaria.

EDUCATION; MFA in Printmaking-1995, at the Academy of Fine Arts-Cracow, Poland, in the Studio of Prof. Andrzej Pietsch. Works in the areas of Painting, Drawing and Graphic Art.

IMPORTANT INTERNATIONAL EXHIBITIONS, BIENNIALS, TRIENNIALS AND OTHER SHOWS. Selected; Nearly 400 exhibitions around the world; Maastricht, Varna, Toronto, Taipei, Majdanek, Cracow, Wimbledon, Ibiza, Lubin, Philadelphia, Kanagawa, Lodz, Plovdiv, Sofia, Beograd, Ljubljana, Cairo, Busan, Livorno, Torun, Kyiv, Oldenburg, Moscow, Evora, Timisoara, Istanbul, Ellassona, Milano, Guanlan, New York, Guangzhou, Luxembourg, Tuzla, Seoul, London etc.

WORKS IN OVER 50 PUBLIC COLLECTIONS AND MUSEUMS.

Selected;

The Majdanek State Museum, Lublin - Poland, The Museum of Graphic Arts, Cairo - Egypt, The National Taiwan Museum of Fine Arts - Taiwan, The IMOGA - Istanbul Museum of Graphic Arts - Turkey, The MAPP, Museum of Art Paolo Pini, Milano - Italy, The China Printmaking Museum, Guanlan - China, The Liaohe Art Museum, Panjin - China, MIG Museo Internazionale della Grafica - Biblioteca Comunale A. Appella, Castronuovo di Sant'Andrea - Italy, Fantapia (Chang Kil-Hwan) Art Museum - Korea, The collections of the City Galleries in Kyustendil, Pleven, Pazardjik, Vratsa, Montana, Sliven

Works sold to private collectors around the world; United States, Australia, China, Singapore, Malaysia, United Kingdom, Italy, Spain, France, Germany, Belgium, Austria, etc.



Stanislav Bojankov | Abstract Forest | 2025

Website: [www.facebook.com/profile.php?id=100009438734315](https://www.facebook.com/profile.php?id=100009438734315)

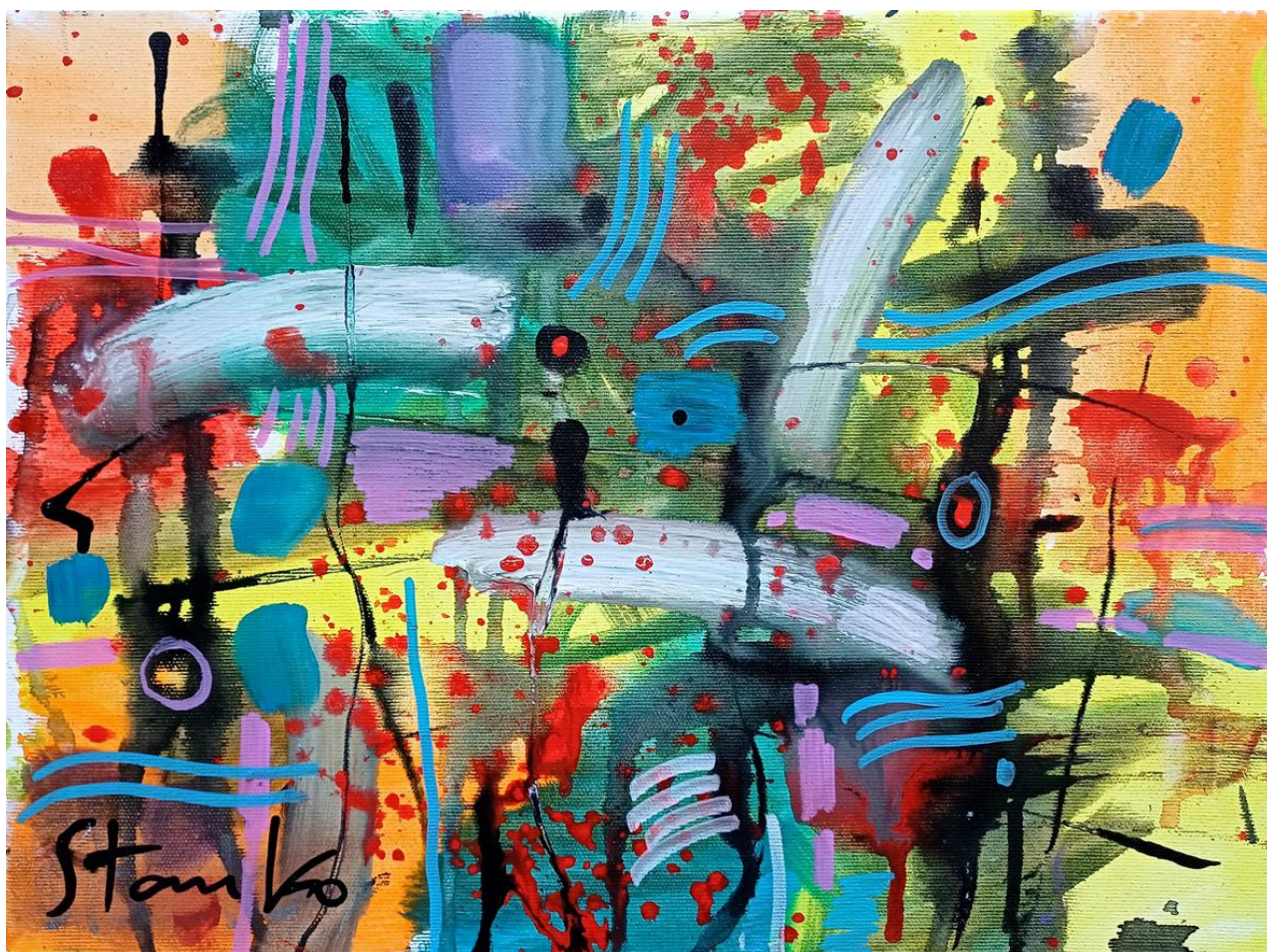
Instagram: @sbojankov

## Statement

Art has always been at the top of the value pyramid of values. The artifacts left by countless creative generations, carrying all the love, emotions, and meaning for themselves, are at the core of our value accumulations. I am inspired by everything – philosophy, music, nature, mythologies, beauty and ugliness, good and bad – such as our lives – a symbiosis, a kaleidoscope of all this, a "game of glass beads" (according to Hermann Hesse), a utopia, "Puzzle-installation", which we call "life" for short. Art is the direct proof that there is real life on our suffering planet. And in this aspect are my attempts, in search of the universal codes of modern man, in defining his global presentiments and hypotheses, in the direction of the high and beautiful flights of the imagination.

I live in a beautiful province south of Sofia. Bulgaria is very gifted with natural resources and beauty – with mountains and sea. Throughout its history, it has been at the crossroads of various civilizations, from primitive societies, cave art and the Neolithic, through the ancient Greek and Thracian civilizations, the Roman Empire, orthodox Byzantium, Ottoman civilization and the Orient. Thanks to these cultures, a historical, intellectual, religious and mythological background of unique archetypes has been created, which is unique in terms of broadcasting and messages. My attempts are to give an understanding, to be in modernity, using the codes of my traditional cultural layers and roots, as well as my personal cultural DNA, and through them to be "contemporary" and relevant in my messages globally. The current state of visual forms is characterized by a special "hybridity" that cannot be defined – without dominant styles, without trends, with many different technological techniques, multimedia, basic conceptuality – a huge vast ocean of values and pseudo values in which the artist can very easily drown if he is not as sure as in his messages, so in the depths of his own cultural layers, and his existential reasons to look right there – "with himself" his inspirations and meaning as an artist. This is the honest way. And through this personal filter to be global in our common "puzzle" of values .

Our main work as artists is with ourselves – self-knowledge in the process of creation, ennobled by good energies, which are the most important tool of the artist. "Making" art is a special and difficult activity associated with the most intimate mental and intellectual vibrations, and requires special dedication and conviction. It gives, in its specific way, a kind of personal freedom to people who are dedicated to creating. An area in which one cannot afford to be dishonest, dishonest, one cannot be bad, to lie and speculate on emotions and ideas. This is always visible and transparent through form and analysis, no matter how well disguised.



Stanislav Bojankov | Sunny Sea | 2025

# Nikola Marković

## Biography

### SECONDARY SCHOOL, 1996–2000

Secondary School of Art, Niš — Painting Department I ranked second out of 250 candidates in the entrance exam. In the painting class, I was one of only 10 students admitted from the entire southern region of Serbia. I graduated with excellent results, achieving a grade point average of 4.95. This period was marked by a high level of education, outstanding professors, and an inspiring, intensive learning environment. After completing secondary school, I continued my education at the Academy of Arts.

### FACULTY OF FINE ARTS, 2000–2005

Faculty of Fine Arts, Priština — Painting After passing the entrance exam as the top-ranked candidate, I pursued my studies with great dedication. As one of the best students in the country, I was awarded a scholarship from the Royal Norwegian Embassy, as well as a scholarship for the ten best students from Leskovac. During my studies, I represented the faculty at two international exhibitions. I graduated with a grade point average of 9.56, and my professors entrusted me with the role of teaching assistant and mentor to other students. The curriculum covered a wide range of disciplines, including painting, graphic design, anatomy, art history, philosophy, and other subjects. After graduating, I continued my education in the master's program.

### MASTER STUDIES, 2005–2008

Faculty of Fine Arts, Priština — Painting I was one of only six students admitted to the master's program, with painting as my main field of focus. I defended my master's thesis entitled "The Poetics of Achromatic Painting" with a final grade average of 10.

### EXHIBITIONS AND PROJECTS

Throughout my career, I have had the privilege of participating in numerous solo and group exhibitions in Serbia and abroad. The most significant projects include: Group illustration for a permanent museum exhibition – A magnificent panoramic work consisting of five large panels with over 30 studies of the human body and its environment, depicting the evolution of human form from prehistory to the Ottoman period.



Instagram: @artnikolam



# Alexander Radtke

Alexander Radtke | Different Pulses



## Statement

My artistic practice explores the relationship between formlessness, material, and inner perception. I see painting not only as a visual object, but as a space where silence, presence, and emotional awareness emerge. Through abstraction, I aim to move beyond representation and invite the viewer into a direct, intuitive experience.

Working primarily with oil and mixed media, I focus on gesture, texture, and the physicality of paint. These elements become tools to express states that cannot be defined by form alone: emptiness, stillness, breath, and inner movement. My work is not concerned with depicting the external world, but with revealing internal landscapes shaped by emotion and consciousness.

I do not approach art as a form of instruction, but as an open dialogue. Each painting is an invitation to slow down, to sense space rather than interpret it, and to reconnect with an awareness that exists beneath personality and narrative. For me, art functions as a bridge between the material and the immaterial, a visual field where presence can be felt rather than explained.

## Biography

Alexander Radtke (b. 1989) is a contemporary artist based in Cyprus. Originally trained in IT, he left a corporate career to fully dedicate himself to art. Self-taught in painting and drawing, he has been working primarily with oil since 2013, gradually moving from realism toward abstraction.

A turning point in his practice came after participating in international art events in Europe, which deepened his engagement with abstraction and emotional expression. Influenced by philosophical and spiritual concepts, his work focuses on presence, materiality, and inner states.

Radtke has exhibited internationally, including projects in Moscow and New York. Alongside his studio practice, he develops interdisciplinary projects and curatorial initiatives. His recent series explore abstract landscapes as emotional and perceptual spaces rather than physical environments.



Alexander Radtke | Water Depravity

Instagram: [@alexander\\_radtke](https://www.instagram.com/alexander_radtke)



Alexander Radtke | Air & Fire



Alexander Radtke | Arriving

# Daniel Cleal

## Biography

I am a Caribbean English Graphic Artist from North London. Who's art is a journey of taking chaos by the hand and shaping it into something that can inspire, offer enlightenment, or change a person's view on life. My main works are abstract contemporary expressionism, but I do portraits mixed with tribal lines. I also work on tattoo designs, illustrations, and photography, depending on where life takes me.

My work has been exhibited in various digital & physical exhibition in the United States, Europe and London.

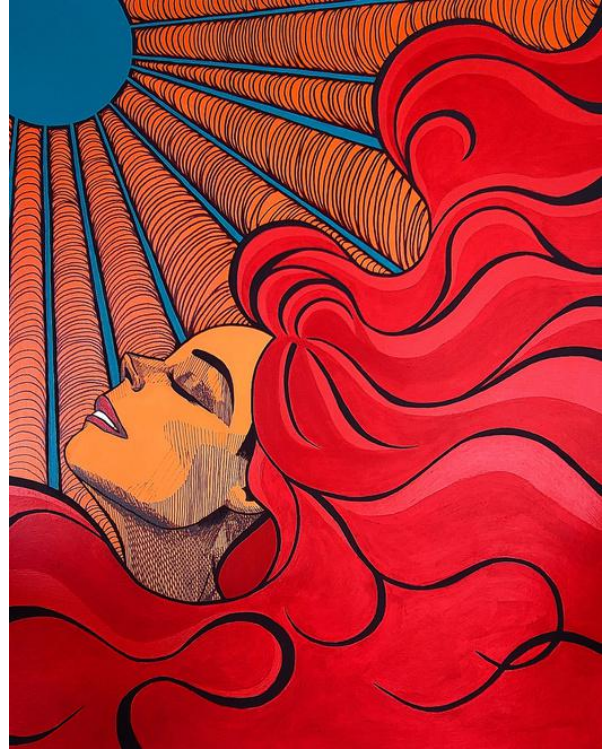
My work has also been sold in London, United States and Europe.

## Statement

My principle theme of my paintings is an exploration of colour theory and abstract expressionism.

I'd describe my art style as an abstract chaotic enlightenment. Through the use of various techniques and colours. I explore and capture these experiences, environments, emotions in that moment and translate them into beautiful visual media.

Whether bright, vibrant and playful or dark, traumatic or chaotic. These emotions or situations can offer nothing in the moment or a form of awakening, inspiration or enlightenment over time.



Daniel Cleal | Solar Groove



Daniel Cleal | St. Peter's Sunset

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



Daniel Cleal | Passionhood



Daniel Cleal | Silloquy of Passion

# Dorđe Božić



Dorđe Božić | Gita | 2024

## Statement

Through my multidisciplinary practice, I explore the intersections of nature, identity, dreams, personality psychology, and the role of the artist. My work seeks to create a visual dialogue that reflects on human experience and our connection to the natural world.

Dorđe Božić | Moon | 2024



## Biography

I was born in Bosnia and Herzegovina, and after completing high school, I moved to Slovenia, where I graduated from the Academy of Fine Arts and Design. I am currently a student in the master's program in Illustration at the same academy. Throughout my work, I have led numerous creative projects and workshops aimed at educating both young people and adults in the field of visual arts and creative expression in general. I have also worked as a teaching assistant at the faculty, instructing the courses Illustration and Graphic Techniques. In my work, I combine multidisciplinary, merging different fields into a unified visual expression.

Instagram: [@georg2.22](#)

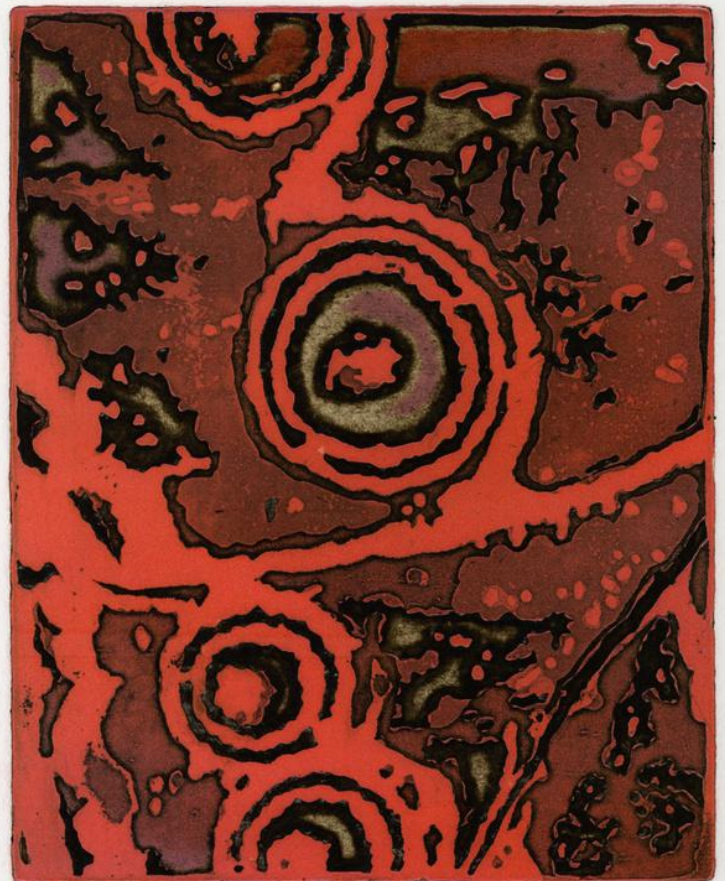


E/A 2/2 barva jedkanica "Metulj"

D. Božić  
2024

Dorde Božić | Butterfly | 2025

Dorde Božić | Butterfly | 2025



E/A 2/2 barva jedkanica "Metulj"

D. Božić  
2024

# Yana Bila



Yana Bila | Warm Sun | 2026

## Biography

The contemporary artist was born in 1986 in the Ukrainian city of Mykolaiv, surrounded by two rivers and picturesque nature. She studied art and art history at school and university. In 2022, she moved to Austria due to the war. She had a passion for drawing since childhood and studied it, but found her true passion when she discovered watercolor as an adult. This technique captivated her with its fluidity and unpredictability, reminiscent of nature itself – eternal, changeable, and harmonious. In her works, she explores the interconnectedness of people, animals, and plants, conveying the movement of life and the miracle of birth. Her paintings invite you to look deeper: first impressions can be deceiving, but if you hold your gaze, new, unexpected details will unfold.

## Statement

At the core of my practice lies an exploration of the human inner state and its inseparable connection with nature. Watercolor becomes a conduit for this exploration: the water flows freely, creating unpredictable shapes and details, much like life itself introduces its own corrections and guides our movement.

Through the fluidity of watercolor, I examine themes of growth, development, and transformation. Nature serves not only as inspiration but also as a mirror reflecting emotional processes and the path toward inner harmony. My work seeks to capture this dialogue – the interplay between control and spontaneity, between the inner world and the surrounding environment – where everything is interconnected and indivisible.

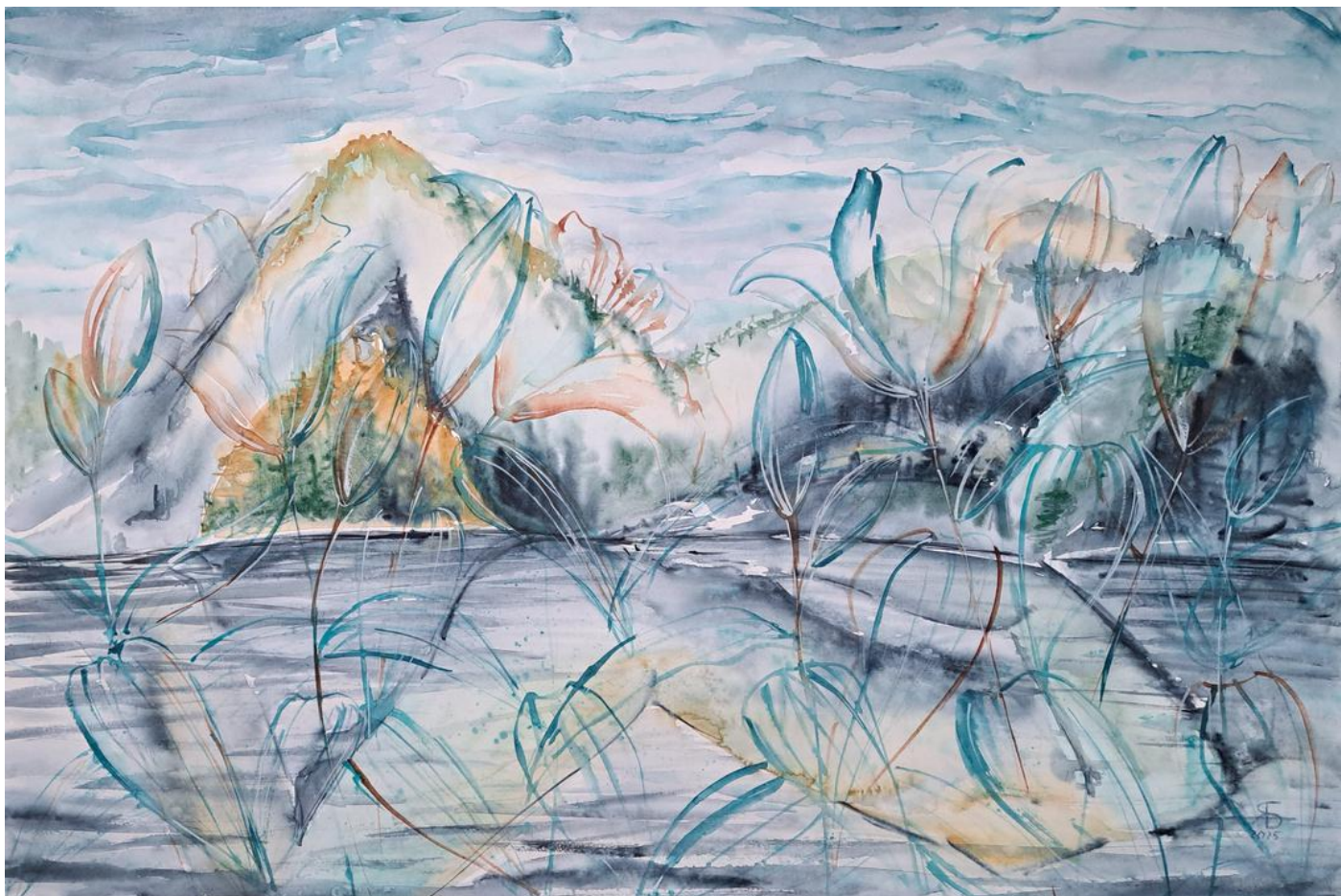
### Bloom

This series explores the themes of femininity and the journey of embracing oneself as a woman. Each piece reveals the human being as an integral part of nature and the world in which she lives, grows, and evolves. These works reflect how, while adapting to an ever-changing environment, one can discover an inner light, unfold one's potential, and allow oneself to bloom.

It is a path from a hidden bud to full blossoming – a moment when a woman accepts all her features and differences, finds harmony within, and begins to shine with her unique beauty. Every piece in the series symbolizes this transformation, adding color and enriching the world around us.



Yana Bila | Light Inside | 2026



Yana Bila | To Be a Part | 2025



Yana Bila | Among the Flowers | 2025

# Berat Parmaksız

## Biography

Hello, im Berat. My age is 24 and im Turkish. I interested arts since i was 10. At the first my mom did not allowed me to go art school at high school. After my graduation like expected, want to go to art school. I wanted graphic design at the first but i met ceramics. So wanted to study ceramics and glass. Now im 3rd grade and done my internship this summer at Novotny Glass Studio-Czech Republic. So here i am making ceramic sculptures and always trying to improve myself and my art.

## Statement

Project name is: Parasyte

This work documents the defense mechanism gradually developed, and the inevitable withdrawal, of an individual whose emotions and thoughts are systematically “disregarded.”

The dismissal of emotions, thoughts, and ideas begins to eat away at the individual from within like a parasite over time. It pulls them downward as if into a swamp; struggling, rather than saving them, only accelerates the process. The melting and collapse in the form of my work convey the destruction caused by this parasite and the moment of hitting bottom.

Hitting bottom is not an end; it is the beginning of a radical closure and protection. The individual builds an impermeable wall against external harm. The volcanic textures and coral-like structures on the surface of the piece symbolize this process of becoming overgrown. No emotion is expressed outward anymore; everything is lived within this thick and silent shell, in its own cycle.

From the outside, this state of withdrawal and the frozen smile on the face can be seen. This smile may appear eerie or unsettling to the viewer. However, this expression is the very barrier the individual has drawn against the outside world. Behind that wall lies a spirit far more peaceful, far more protected, and happier than its previously disregarded state. The chaos outside can no longer seep through these moss-covered walls.

This moss-covered and worn appearance should not mislead anyone. Even the ships that have suffered the heaviest damage and sunk the deepest, when brought out of the water, can be displayed not as wreckage but as masterpieces imbued with the value of lived experience. Sometimes a sunken ship tells a far more valuable story than a vessel still afloat.



Instagram: @beratpms



# Lukasz Spychala

## Biography

My name is Lukasz Spychala, I am 31 years old, live in Poland, and my artistic pseudonym is "Koneser". I have a master's degree in computer science and work as a programmer, but analog photography is taking up more and more of my life, both as a form of artistic expression and a way of life.

Since 2015, I have been a member of the Association of Para-Artistic Photography, the Cultural Agenda of the Wroclaw University of Technology, and in 2024 I became a full member of the Association of Polish Art Photographers.

I photograph with a traditional Japanese medium format Mamiya RB67 Pro-S camera, using black and white, color, and slide film. My favorite types of photography are female portraits and nude photography, which I specialize in. My portfolio also includes works in the genres of fine art, cinematographic, conceptual, and narrative photography.

I consciously chose traditional photography as my medium because it allows me to create fully thought-out, refined frames. I create collector's prints and photographs for music album covers and publications. I also run my own photography workshops, during which I share my knowledge and approach to working with film. I am a partner of brands such as Prism Lens FX and Retouch4me. My greatest achievement is the title of "Professional Analog / Film Photographer of the Year" in the International Photography Awards 2022 competition. In 2024, I received the title "Nude Photographer of the Year 2023" in the Monochrome Photography Awards 2023 competition, "Amateur Fine Art Photographer of the Year" in the 10th Fine Art Photography Awards, and "Technique Photographer of the Year" in the Analog Sparks International Film Photography Awards 2024. In the reFocus Awards - World Photo Annual 2025, in the "Film/Analog" category, I won the "People's Vote Award" and the title of "Photographer of the Year".



Lukasz Spychala | Another World | 2021



Lukasz Spychala | Solar | 2022

**Website:** [www.lukaszspychala.pl](http://www.lukaszspychala.pl)  
**Instagram:** @koneser\_fotografii

## Statement

"The Last Scene" is a photographic series constituting a visual essay on suspended time, introspection, and the theatricality of everyday life—where, between light and shadow, between presence and absence, a deeper dimension of experience is constructed.

Light plays an equal role in the characters and the place – it not only illuminates, but also creates a space of meanings: neon glow, warm lamplight, cold reflections – every ray, every spot of light indicates the direction of emotion. Color, in turn, becomes a language: intense reds signal fear, desire, boundaries; cool blues distance, suggest sleep or withdrawal; green – subtle or aggressive – echoes hope or toxicity.

The spaces captured in the frames are both physical and mental – interiors that may be familiar, yet strange and disturbing. They show moments "before" / "after," of suspension, when the camera has slowly faded out and the actress is still standing on stage. The last scene does not have to be the end—it can be a turning point, when everything holds its breath.

The project poses questions: What happens right after the final curtain call? When does space cease to be a backdrop and become a co-protagonist? How does the body react when it becomes a stage? And what is our role—as viewers—in this silence, this chiaroscuro? The series invites the viewer to pause, enter a moment of suspension, and recognize their own – often unconscious – inner scenes.



# Kama Rosinska



Kama Rosinska | Niger | 2022

## Biography

Kama Rosinska is a Polish contemporary artist working in the realm of mystery, shadow and the hidden in various media. She holds BFA in Photography (2004) from the Academy of Fine Arts in Gdansk, Poland, and an MFA in Photography (2006) from the University of Arts in Poznan, Poland. Rosinska has presented work at Dakar Biennale OFF, Senegal; the 10th Florence Biennial of Contemporary Art, Italy; and the 6th Piotrkow Trybunalski Biennial, Poland, among others. She was the Grand Prix recipient at CYBERFOTO International Digital Photocreation Competition, Czestochowa, Poland, in 2020 and 2022, as well as at 2nd Dissociated Photography Competition organised by the Polish Association of Fine Art Photographers in the Silesian Region, Poland, in 2024.

## Statement

Mystery and shadow, things hidden, fascinate me. They serve as starting points and end goals for my work - shadowy spheres of the psyche and reality, less known and often considered weird, dangerous, or eerie. In my creative practice, I principally draw on depth psychology and, what follows, world mythologies, the occult and alchemical symbolism, the natural world, and equally important, ecstatic spiritual traditions, music, and dance. The fundamental process is akin to C.G. Jung's active imagination technique: I work with images and ideas emerging in response to an initial theme or form, or as a specific "gut feeling" - following them as my guides into the unknown. Through images from the depth I feel I can connect to archetypal energies at play: to glance the mystery. My media of choice are photography (in a technique of my own design based on darkroom processes), painting, drawing, and anything in-between. I believe in non-intellectual reception of art and the idea that any true artistic expression starts from within. My approach can be summed up by de Chirico's "What shall I love if not the enigma".



Kama Rosinska | As Above, So Below | 2021

**Website:** [www.kamarosinska.art](http://www.kamarosinska.art)  
**Instagram:** [@rosinska.art](https://www.instagram.com/rosinska.art)



Kama Rosinska | New Pompeii | 2022



Kama Rosinska | As Above, So Below | 2021

Kama Rosinska | As Above, So Below | 2021



# Yelyzaveta Hrebeniuk

## Biography

Yelyzaveta Hrebeniuk, 22 years old, is an artist born in the city of Sumy, Ukraine. She works with themes of the illusion of cyclicity and balance, memory, and the sensorial experience of life. Her primary mediums are textile and land art.

## Statement

This textile series explores memory and the experience of self as a cyclical and shared process. Drawing on personal recollections and collective exchange, the works reflect remembering not as a linear narrative, but as an ongoing act of return, transformation, and emotional processing. They investigate the interplay between loss, renewal, and balance, highlighting the subtle rhythms and cycles inherent in life.

Natural and tactile materials are central to the work, functioning both as medium and metaphor. Through layering, repetition, and gestural manipulation of fibers, the textiles absorb traces of time, emotion, and lived experience. The act of translating memory and sensation into fabric becomes a reflective, almost therapeutic practice—holding, reshaping, and giving form to the ephemeral qualities of personal and collective experience.

By working with organic fibers, textures, and land-inspired processes, the series emphasizes the intimate connection between the body, memory, and the material world, inviting viewers into a sensorial space where cycles of presence, absence, and regeneration are felt as tangible and shared.



Yelyzaveta Hrebeniuk | The Last House on Independence Street | 2025

Instagram: @liskakamp



Yelyzaveta Hrebenuk | Korda | 2025

# Veronika Ageeva Gulen

Veronika Ageeva Gulen | The Light of Freedom | 2025



## Statement

### "Nobility in Every Movement"

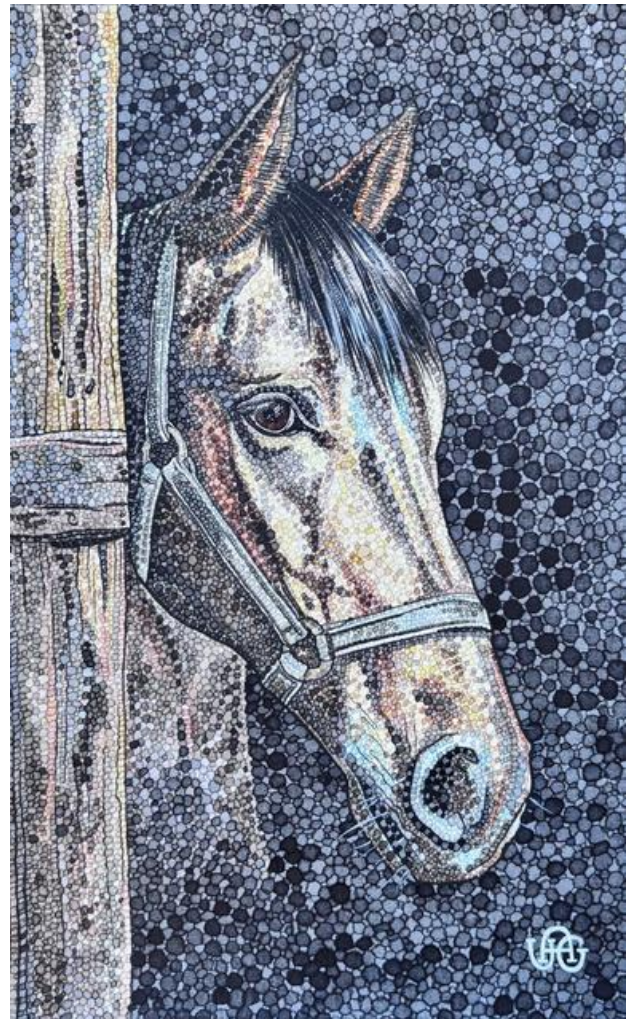
This series is a tribute to the horse as the ultimate embodiment of strength and tenderness, freedom and loyalty. Their gaze reflects an ancient natural wisdom and a profound sincerity of emotion. Through this work, I seek to capture the inner essence of these animals – their tranquility, dignity, and inherent nobility. The series is executed in the pointillism technique. By applying countless tiny dots, I allow the images to emerge gradually, mirroring the rhythmic "breath of nature." This meticulous process emphasizes the delicate balance between the power of the subject and the fragility of the medium.

Since May 2025, I have focused on this collection to explore the horse as a universal symbol of inner strength and spiritual freedom.

## Biography

### Veronika Ageeva Gulen

Born in Tashkent, Uzbekistan, and currently based in the heart of Cappadocia (Nevşehir, Turkey), Veronika creates vibrant works that bridge the light of the East with the mystical landscapes of her current home. Her artistic journey began in early childhood as a way to translate her inner world into visual form. Over time, she mastered pointillism – a technique that allows her to harmonize color, precision, and the "breath of light." Although trained as an Industrial Designer at Tashkent State Technical University (2011–2015), painting remained her true calling. Since 2015, she has dedicated herself to an independent artistic path, focusing on nature, light, and historical resonance. Her work has been recognized in international festivals and competitions across Uzbekistan, Russia, and Nepal.



Veronika Ageeva Gulen | Waiting for the Wind | 2025

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



LAG

# Nicola Peruzzi

## Biography

Kowalski is the artistic pseudonym of Italian artist Nicola Peruzzi. His practice operates within contemporary figurative art, developing a symbolic visual language centered on the recurring image of the plastic toy soldier. Through this minimal yet powerful figure, Peruzzi reflects on themes of memory, childhood, responsibility, and collective identity.

His work often reinterprets historical photographs and iconic artworks, translating them into a reduced, monochromatic aesthetic that shifts the focus from narrative detail to emotional and conceptual resonance. By combining traditional artistic sensibility with contemporary digital processes, including the use of artificial intelligence as a creative tool, he constructs images that balance simplicity and symbolic depth.

Alongside his visual art practice, Peruzzi also creates children's books, integrating storytelling and imagery with the same sensitivity and reflective approach that characterizes his artistic research. He lives and works in Italy.



Kowalski Art | Cupid | 2026



Kowalski Art | Hayez Kiss | 2026

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

## Statement

My work explores how simple, familiar forms can hold complex emotional and collective meanings. I am particularly drawn to the image of the plastic toy soldier—an object suspended between childhood and conflict, innocence and discipline. By removing it from its original function and placing it in intimate, everyday, or historically charged contexts, I transform it into a symbolic figure that reflects vulnerability, responsibility, and inherited memory.

Through monochromatic color and simplified form, the soldier becomes an archetype rather than an individual character. It can represent a father, a child, a citizen, or a fragment of collective identity. The apparent stillness of my compositions is intentional: I aim to create suspended moments where viewers are invited to project their own experiences and emotional narratives.

Part of my research involves reinterpreting historical photographs and iconic artworks, reconstructing them through this minimal symbolic language. This shift generates a subtle estrangement that questions how images shape memory and how collective history is visually constructed.

I incorporate artificial intelligence as a generative tool within a controlled artistic process. Technology supports the exploration, but the conceptual direction, narrative intention, and final decisions remain entirely human. My practice seeks to balance formal simplicity with symbolic depth, creating images that appear quiet yet resonate with layered meaning.



Kowalski Art | Kiss by Durand | 2026



Kowalski Art | Puccini | 2025

# Jovan Vesković



Jovan Veskovic | From the series Mejjak | 2025

## Statement

By opting for black and white photography, I try to highlight the texture and dramatic contrasts of light and shadow.

Jovan Veskovic | Lookout | 2026



## Biography

Jovan Vesković, born in 2001 in Belgrade. Currently a fourth-year student at the Faculty of Contemporary Arts in Belgrade. I have been a faculty scholarship holder for two years in a row, and this year I was selected as a part-time teaching assistant.

Instagram: [@spicy\\_nudeln](https://www.instagram.com/spicy_nudeln)

Jovan Vesković | From the series Birds | 2025



Jovan Vesković | From the series Corfu | 2025

# Nikita Evsuk



Nikita Evsuk | Gateway | 2025

## Biography

Based in Istanbul, Nikita Evsuk bridges the technical and creative worlds. Trained in engineering, he spent years anchoring his career in the IT sector. Outside of technology, he is a passionate natural perfumer and an enthusiastic analog photographer. His visual work is primarily captured on film, utilizing both 35mm and 120mm formats.

## Statement

4 images from the ongoing series 'Pillars' exploring painful relationships between humans and trees.



Nikita Evsuk | Two Pillars | 2025

Website: [www.the-dose.com](http://www.the-dose.com)

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



# Aleksandra Chmielowiec-Drobisz

## Biography

By profession, I am a psychotherapist, where I explore the depths of human emotion, memory, and inner worlds. Painting became my own path to expression— a way to give form to feelings that words sometimes cannot reach. Through oil on canvas, I capture fleeting moments of vulnerability, joy, and wonder, infusing them with a dreamlike quality that blurs the line between reality and imagination. Self-taught and emerging as an artist after only five months of dedicated practice, I approach each piece with the same attentiveness I bring to therapy: observing closely, listening intuitively, and allowing hidden layers to surface. My work often centers on children— innocent yet profound figures—who embody pure emotion and unspoken stories. Recently, my self-portrait won a competition in Berlin, marking a meaningful milestone. This piece will be featured in my first group exhibition, opening the door to share these intimate, dream-infused visions with a wider audience. I continue to paint as both a personal practice and a bridge between my two worlds— psychology and art—believing that creating images can heal, reveal, and connect us in ways that resonate far beyond the canvas.



Instagram: @aleks.chd



# Francisco Marroquín Amézquita



## Statement

I work from realism as a technical and conceptual foundation, understanding representation as a means to explore perception, memory, and visual experience. My practice is grounded in academic drawing and the study of chiaroscuro, but it is oriented toward an investigation of color as a sensitive agent capable of transforming the image and generating states of contemplation.

I am interested in the tension between observation and interpretation: how light, tone, and atmosphere alter the reading of the everyday and turn it into an ambiguous, introspective space. Through portraiture and figurative painting, I seek to construct images in which technical fidelity coexists with a subjective dimension, where painting does not merely describe but suggests and holds the viewer's gaze.

My process combines traditional methods of drawing and painting with an intuitive exploration of color and composition. I understand painting as a continuous field of study, where technique is not an end in itself but a tool for thinking about the image and its poetic possibilities.

I aspire to develop a pictorial language that dialogues with the tradition of realism without being confined by it, positioning painting as a space for visual and sensory reflection, where the viewer can experience a pause before the image and reconsider their relationship with the represented reality.

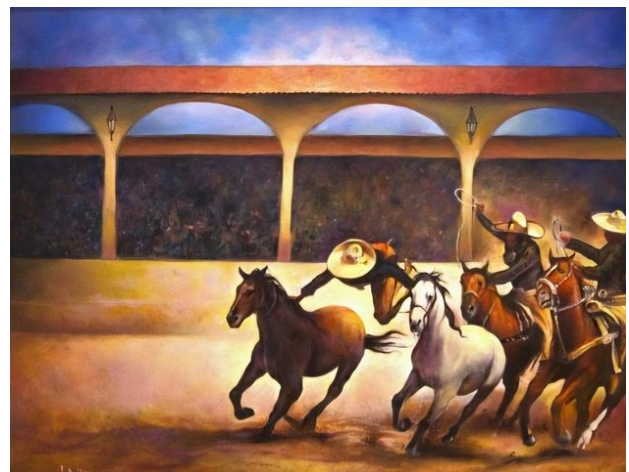
## Biography

Francisco Marroquín is a Mexican painter whose practice is grounded in academic drawing and the tradition of realism, understood not as an end in itself but as a point of departure for a personal exploration of perception, color, and visual experience. He trained under the guidance of master Alejandro Creel, where he developed technical mastery of drawing, chiaroscuro, and hatching, as well as a rigorous approach to the study of figure and composition.

His work focuses on figurative painting and portraiture, approaching representation as a space of tension between observation and interpretation. Through an ongoing investigation of color and pictorial atmosphere, he seeks to transform the everyday into an introspective experience, where technical fidelity coexists with a subjective and poetic dimension.

He has participated in the group exhibitions *Senderos Bifurcados* and *Resonancias Latentes* at Galería Covarrubias, as well as *Raíces y Horizontes* at JCarrasco Gallery. He is part of the *Babel* project, based in San Miguel de Allende, which promotes dialogue among contemporary artistic practices. He has also held solo exhibitions at Galería Ricardo Garibay and at the Presidential Palace of Tulancingo de Bravo, Capital Cultural of the State of Hidalgo.

Marroquín conceives painting as a continuous field of study and a tool for visual reflection. His work dialogues with the classical tradition of realism while exploring contemporary possibilities of the pictorial language, positioning the image as a space of contemplation and pause within the accelerated experience of looking.



Instagram: [@francisco\\_marroquin\\_art](https://www.instagram.com/francisco_marroquin_art)



# Devid Biscontini



## Biography

Devid Biscontini (Gualdo Tadino, 1980) is an artist who explores the expressive potential of plastic through a unique thermoforming process in the contemporary art world. Using coextruded plastic films, Biscontini shapes his sculptures with heat, generating complex, textured surfaces characterized by melting, lacerations, and chromatic stratifications.

His work straddles the boundary between painting and sculpture, creating a "false trompe-l'oeil" where industrial materials take on an organic, almost painterly appearance. This tension between artifice and naturalness invites the viewer to reflect on the relationship between matter, form, and perception. A prominent figure at events such as Milano Scultura, Biscontini proposes a sculptural language that blends technical rigor and gestural spontaneity. His works are metaphors of metamorphosis, transforming an everyday material into a poetic and visual sign, expanding the boundaries of contemporary sculpture.

## Statement

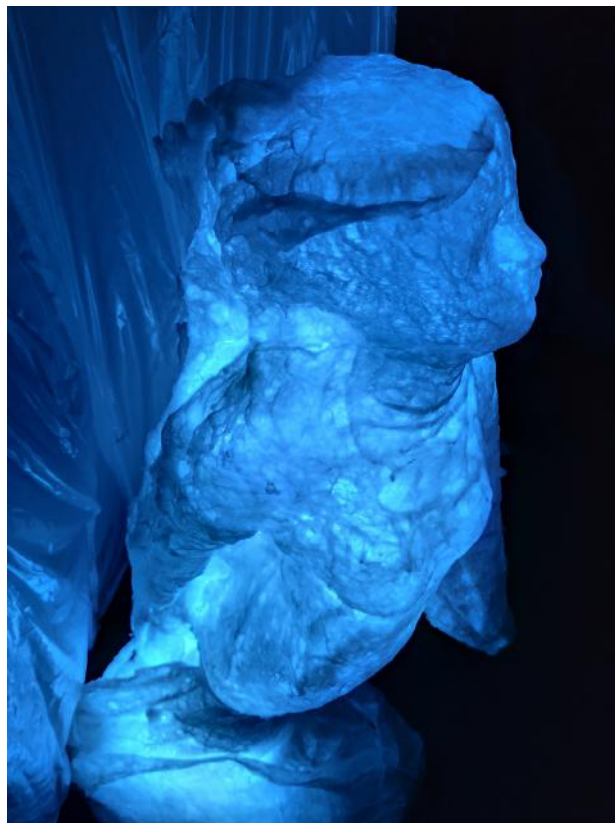
Devid Biscontini is a visual artist whose research focuses on sculpture as a process of transformation of matter and the human figure.

Through the use of plastic layering, membranes, and gestural interventions, he investigates the body as an unstable presence, suspended between emergence and dissolution.

His works explore the relationship between vulnerability, identity, and the memory of making, favoring surfaces marked by tension, compression, and traces of action.

The work is part of a contemporary dialogue between figuration and abstraction, where form does not represent the body but records its evolution.

He lives and works in Italy, developing exhibition projects in which matter becomes a critical space of perception and experience.



**Website:** [www.devidbiscontini.simdif.com](http://www.devidbiscontini.simdif.com)

**Instagram:** [@devid.artplast](https://www.instagram.com/devid.artplast)

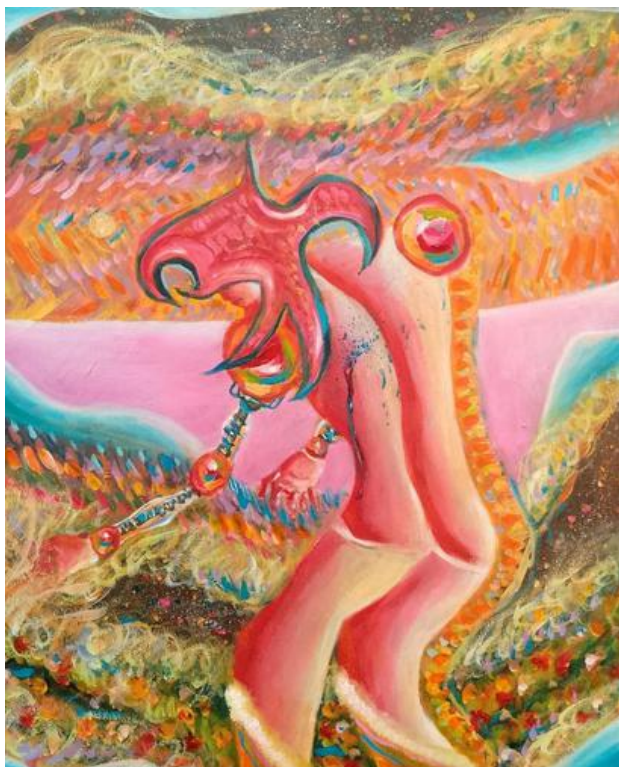






# Andriy Bobrov

Andriy Bobrov | Reassembly



## Statement

A contemporary Ukrainian artist from Chornomorsk on the shores of the Black Sea. Painting is an expression of my inner state, values, love. My works intertwine contrasts and unique themes. I love combining the incompatible, boldly using elements of impressionism and merging philosophical meanings with modern techniques. My mission is for everyone who looks at my artworks to turn their gaze inward, ignite the fire of their existence and remember that none of us are here by accident.

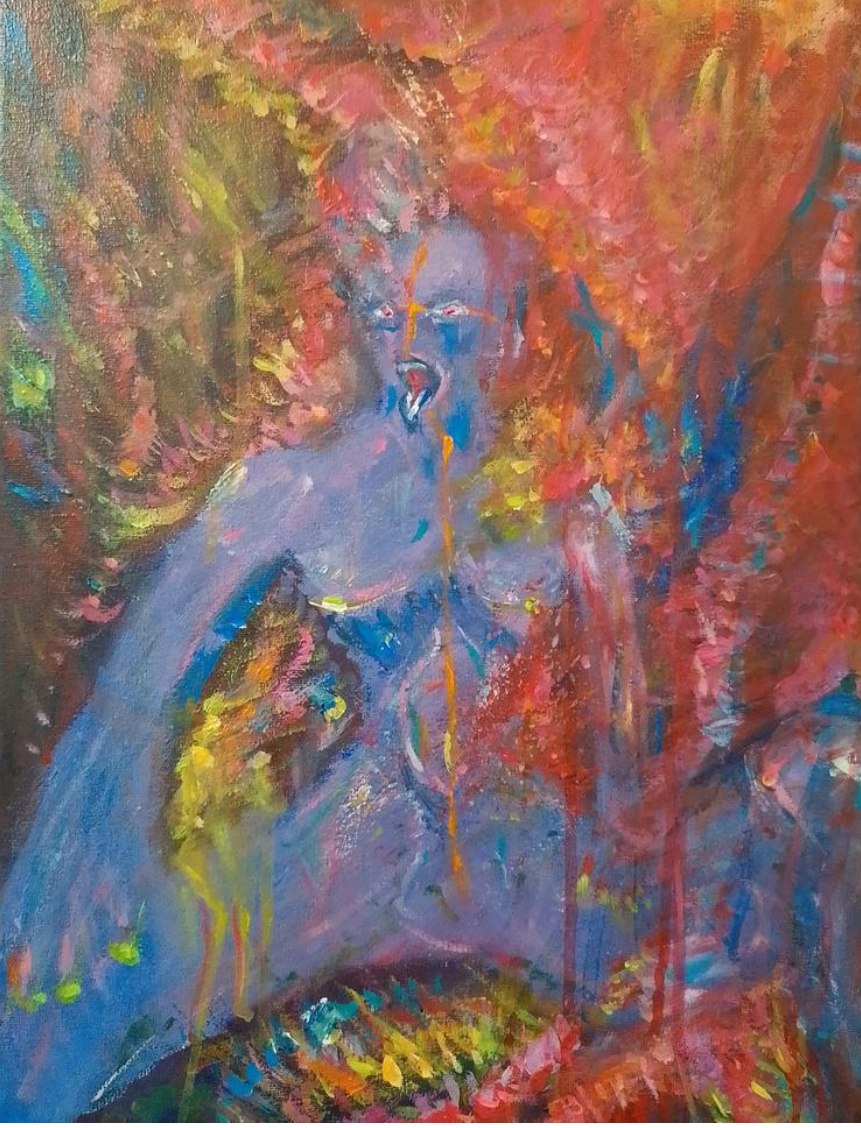
## Biography

I have been engaged in fine arts since the age of 9, studying in an art studio since 2018. I participate in collective art exhibitions, Ukrainian and international competitions, and paint portraits from photos to order. In 2025, I participated in 12 art exhibitions in three cities of Ukraine and in 6 exhibitions this year. Now I am planning my personal exhibitions in my hometown of Chornomorsk and Odessa.



Andriy Bobrov | The First Spark

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



Andriy Bobrov | Hopelessness

Andriy Bobrov | Lightness Beneath the Weight



# Sotiris Iliadis

## Biography

Sotiris Iliadis was born in Athens, where he studied Business Administration and continued his studies at the University of Birmingham in England.

The need for artistic expression led him to painting, which he has been involved with in recent years.

He experiments with colors and materials. His paintings are mainly anthropocentric with the dominant element being the female figure. He mainly uses acrylic colors and techniques with the aim of rendering the color gradations and emphasizing the texture of his work.

He has taken part in several group exhibitions. His first solo exhibition entitled “Where do our souls reside?” was in Shedia In Athens (2022).



Sotiris Iliadis | The Look



Sotiris Iliadis | The Girl Under the Red Moon

Instagram: [@sotiris\\_eliadis](https://www.instagram.com/sotiris_eliadis)



Sotiris Iliadis | Last Cigarette

# Mari Momozaki



## Biography

Mari Momozaki (b. 1991, Japan) is a Japanese contemporary artist whose practice centers on memory, absence, and the physical traces of emotion. She has held two solo exhibitions in Japan and participated in group exhibitions in Tokyo and Los Angeles. Her work was featured in *Visual Art Journal* Issue 47, and her artist book is archived at Sticky Institute in Australia. In addition, her visual design was adopted and commercialized by the Japanese brand CALMIA. Based in Japan, Momozaki continues to explore the invisible remnants of what once certainly existed through painting and mixed media.



Website: [www.medium.com/@momozaki.mari.0518](https://www.medium.com/@momozaki.mari.0518)  
Instagram: @mari\_momozaki

# Ori Aviram

## Biography

Born in 1965 in Jerusalem. After a short career as a producer and editor in television and the advertising world, he decided to dedicate himself to art.

As an artist, he has worked over the years with various types of media – sculpture, assemblage, collage, drawing and painting. Today, his work is characterized by large formats in oil paints, with the paintings moving from figurative to expressive abstract. Alongside these, there are also series of paintings on book pages, scriptures, bills and more, so that their past becomes an inseparable part of the creation of new art.

Cultural connections, including Biblical stories and local and Western art history, recur repeatedly in his work and correspond with his rich emotional world. Aviram presents solo exhibitions and participates in group exhibitions in museums, galleries and alternative spaces. His works and interviews with him have been published in a variety of international magazines and his works appear in collections in Israel and abroad.



Ori Aviram | Heaven | 2002



Ori Aviram | Leviathan | 2002



Ori Aviram | Heaven | 2024

Website: [www.oriaviramart.com](http://www.oriaviramart.com)

Instagram: [@oriaviram5](https://www.instagram.com/oriaviram5)

## Statement

Color, oil paint, is the main issue in my art. Color as a matter that can be sculpted, shaped, engraved and shoveled. In most of my paintings color is strong and dominant, while line and composition – though not neglected – are secondary.

In addition to canvas, I often paint on old books, bibles, art books, monetary notes, accountbooks, comics, etc. I'm intrigued by text, print and painting relations. Perhaps because I was a bookworm as a child, I enjoy erasing words with paint. A kind of renewed self-definition.

Being a 20th century product, realism, modernism, and abstract are my points of reference, and the periods that influenced and shaped me. I create from an internal place, but the traditions of art and their history are familiar to me and presence clearly in my background. Art cannot be created in a vacuum.

At first, my paintings were figurative. The bible and mythology were the subjects that interested me the most. Furthermore, I drew from observation. In the past few years, I've become more absorbed in the abstract. Basic forms intrigue me, I keep reverting to them obsessively and never quench. The free play and the relations between shapes and colors are what I relish. Nevertheless, I never really stopped figurative practice.

I enjoy creating series. They release me from the need to decide What to draw and let me concentrate and work solely on the How. I go back again and again to a certain form or composition and explore it thoroughly.

When I work, I'm surprised by the gap between intention and outcome, the produce of the matter's will, objection and point of view. In some moments, when the action streams off effortlessly, I feel myself become a mere instrument; I'm only a tube, or an insignificant mediator. These are rare moments of exaltation.



Ori Aviram | Consciousness in Orange | 2016

# Mariia Leonenko

## Biography

I have always loved art in all its forms — painting, music, writing — and photography has become one of my truest ways to express myself. I am drawn to capturing life as it is: moments unposed, unfiltered, and honest. Through my lens, I aim to reveal the small, often unnoticed details of the world, whether in people, objects, or nature, showing their quiet significance. Photography allows me to explore perspective, light, and emotion while preserving fleeting moments that might otherwise go unnoticed. My work is not about changing the world, but about inviting viewers to pause, reflect, and connect with what is often overlooked.

## Statement

My series of photographs explores a very important yet often unseen part of our lives — creatures that are no less significant simply because we tend to ignore them. “Do We Even See Them?” focuses on small animals that are rarely considered beautiful, except perhaps butterflies, which we usually admire. Yet all of these creatures play vital roles in shaping the world around us: they care for plants, and even when they feed on them, it is not destruction but part of a natural cycle, where the loss of even one piece can affect the entire system. The aim of this series is to remind us of the subtle beauty of these small beings and to invite viewers to reflect on their role in nature. Without understanding their lives, we cannot truly appreciate their importance — yet we can still choose to treat them with respect and care.

Mariia Leonenko | We Even See Them-Slowness | 2023



Website: [www.ukrculture.lu/mariia-leonenko](http://www.ukrculture.lu/mariia-leonenko)  
Instagram: [@\\_sister\\_of\\_september\\_](https://www.instagram.com/_sister_of_september_)



# Makedonka Krsteva Todorovski

Makedonka Krsteva Todorovski | Butterfly of Happiness



## Statement

My work is handcrafted filigree with gilt thread in 3D technique, merging tradition with contemporary symbolism. Each thread tells the story of the delicate balance between form and emotion.



Makedonka Krsteva Todorovski | Filigree Brooch

## Biography

Makedonka Krsteva Todorovski, born in Macedonia and based in Zurich, Switzerland, is a filigree artist specializing in silver and gilt thread. Her handcrafted works blend traditional techniques with contemporary symbolism, creating a dialogue between heritage and modernity. She has exhibited internationally and received awards, including the Certificate for Artistic Work in Venice (2025).

Instagram: [@donna\\_filigreesoulart](https://www.instagram.com/donna_filigreesoulart)



# Stefano Monteleone

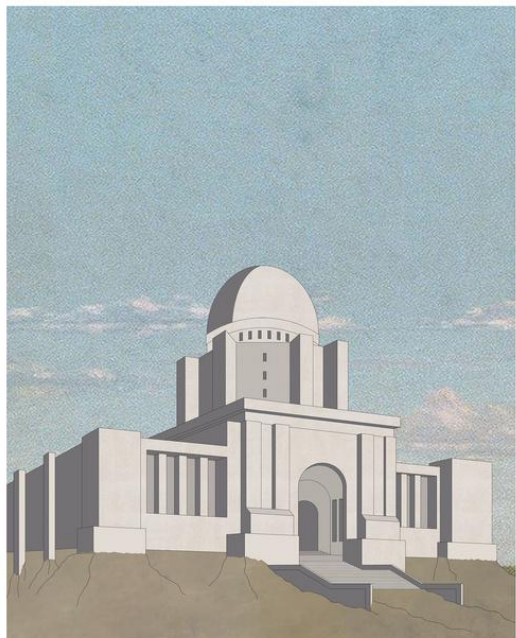
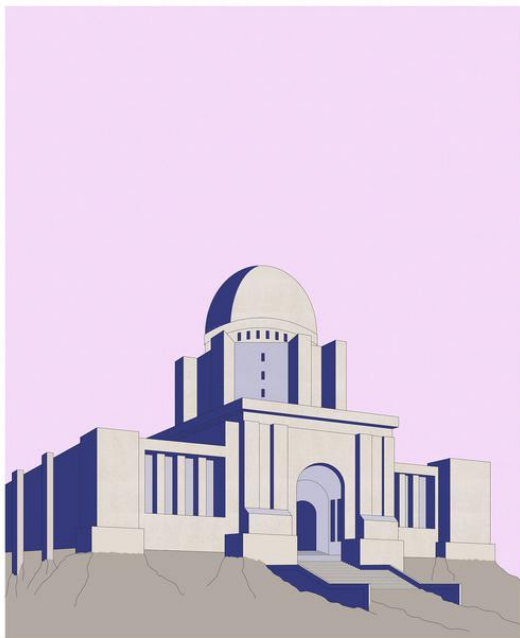
## Biography

Stefano Monteleone is a visual artist and architect who investigates the mechanisms of power, institutional dynamics, and the ambiguities of political representation through a pared-down and conceptual pictorial language. His research focuses on repetition, chromatic variation, and the relationship between form and meaning, questioning the stability of structures and the rhetoric of surfaces. Through architectural images and serial devices, his work offers a critical reflection on the apparent transformations and invisible permanences of contemporary life. He lives and works in Palermo.

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

## Statement

The work *Color Correction* explores the chameleon-like nature of power through the serial repetition of an institutional structure, which remains identical in form but shifts in color. The color variations evoke plurality and change, but also stark contrasts between different ideological positions, while maintaining the structure and the machinery that houses them unchanged. This chromatic tension suggests how certain mechanisms operate only hypocritically and opportunistically. Behind declared affiliations often lies a common self-interest and a transformative interest in maintaining personal power, riding the wave of popular conflicts. While ideologies outside change, power remains static.



Stefano Monteleone | Color Correction | 2026

# Moni Ching

## Biography

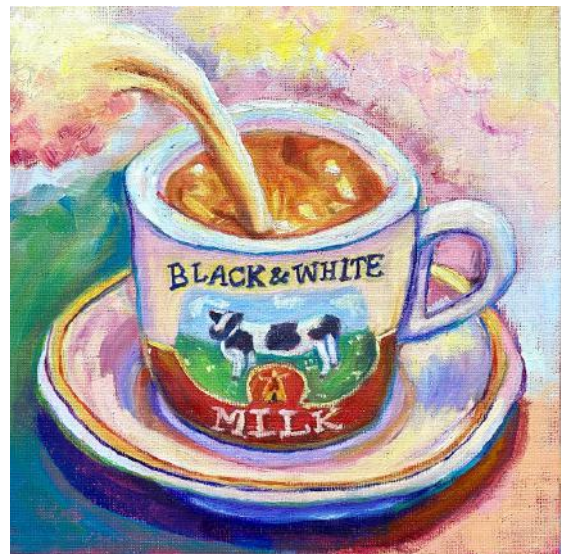
I am a self-taught artist focusing mainly on oil painting and colored pencil works. My creative journey is guided by curiosity and continuous learning. Recently, I have begun exploring watercolor as a new challenge, enjoying the process of experimenting with color, texture, and light to create expressive and meaningful artworks.



Moni Ching | Hungry Monster | 2022



Moni Ching | Big Bro | 2023



Moni Ching | Hong Kong Milk Tea | 2025

Instagram: @monionart



Moni  
Ching

Moni Ching | Crime Scene | 2022

# Beata Smutniak

## Biography

My name is Beata Smutniak, I live and create in Cracow, Poland. I'm a financial analyst, who's passion is painting. I work mainly with watercolor and acrylics. Through my art I explore the subject of human world seen through the eyes of our pets, as well as importance and value of their companionship in our lives and culture. My creative process often begins with an amateur picture of my pets, which inspires me to paint their personified image, sometimes with classical art motives.



Beata Smutniak | A Kitty with a Dog | 2025

Instagram: @zzielonizowana



Beata Smutniak | Autumn Walk | 2026

# Andrea Pruneda

## Biography

Andrea Pruneda (37y0) from San Luis Potosí, Mexico. Trained at the Center for the Arts at 2018, where I've developed work in oil painting, acrylic, and dry media techniques. My practice expands into thread painting and embroidery, integrating textile processes into the pictorial field. Have had participated in group exhibitions in San Luis Potosí at Centro de las Artes, Francisco Cossio Museum, Strada and W850 Cultural House, as well as in Guadalajara and Querétaro. Currently with an active exhibition in W850 Cultural House.

## Statement

My work is shaped by a deep passion for empowerment, nostalgia, and the experience of traveling within, understood as catalysts for memory and transformation. Through the use of pigment and materiality, I construct visual narratives that seek to tell intimate and collective stories, where color and texture function as vehicles of meaning within those stories.



Andrea Pruneda | Autopsy of Resilience | 2023

# Hava Zilbershtein

## Biography

Born and live in Tel Aviv 1953. I have been involved in printmaking for 30 years. I have exhibited in solo and group exhibitions. I was an art teacher for 20 years.

## Statement

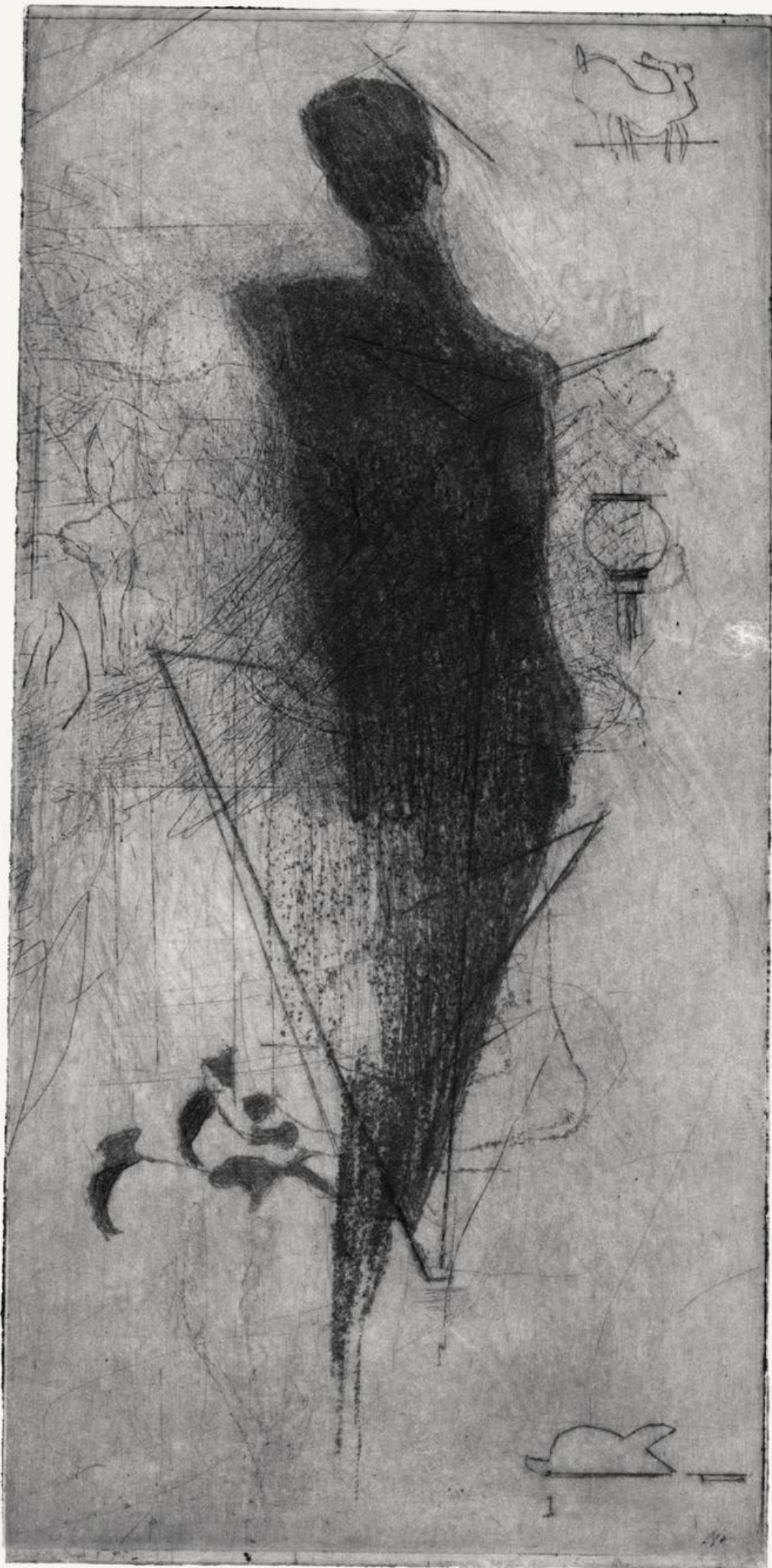
After twenty years of art teaching I preferred to devote myself to art only.

In the last fifteen years I create my works by etching on zinc and aluminum plates. This technique is the most suitable to express myself because of the character of the textures.

In my works I use figures made of lines and stains, situated in abstract and vague environment.

Website: [havazil.wixsite.com](http://havazil.wixsite.com)

Instagram: [@hava\\_the\\_printmaker](https://www.instagram.com/hava_the_printmaker)



# Weronika Szczepaniak

Weronika Szczepaniak | Icebreaker | 2026



## Statement

This photographic self-portrait was shot at  $-15^{\circ}\text{C}$  on a frozen lake in my hometown. It is an attempt to return to childhood dreams and creativity.

Weronika Szczepaniak | Icebreaker | 2026



## Biography

A student at the Władysław Strzemiński Academy of Fine Arts in Łódź, majoring in Jewelry. She focuses primarily on small sculptural forms, but also willingly works within painting, graphic arts, and photography. Her inspiration comes from nature and from what is discarded, unobvious, and often overlooked.

Instagram: @nikita\_wrona



Weronika Szczepaniak | Icebreaker | 2026

Weronika Szczepaniak | Icebreaker | 2026



# Anna Severchuk

## Biography

Anna Severchuk is a pseudonym of an amateur writer and photographer from Odesa. She is also known for her online creativity under the pseudonym Lizuz, where she shares her photos, drawings, music, animated films, and handmade creations. Anna Severchuk writes short stories, children's books, and poems. Her works reflect her deep understanding of human nature and the pursuit of beauty in simplicity. Lizuz is not just a nickname, but also a reflection of Anna's creative spirit, which is embraced by a love of art in all its forms.

## Statement

Stay in touch with your inner child.



Anna Severchuk | Acorn | 2024



Anna Severchuk | Leaves | 2025

Website: [lizuz-anna-severchuk.jimdosite.com](http://lizuz-anna-severchuk.jimdosite.com)  
Instagram: @olizuzao



Anna Severchuk | Lightning | 2024

# Fábián Emőke



Emoke Fabian | Sample

## Biography

Fábián Emőke (b. 1990, Târgu-Mureș, Romania) earned her MFA in Painting from the University of Art and Design Cluj, in 2014. Her paintings deal with the tensions between natural and artificial environments. Her journey started with imaginary landscapes and plein air painting, and lately she has been focusing on the contrast between natural spaces and urban spaces. In 2024, she had a solo show in Tokacsli Gallery Szentes, Hungary and in Galeria 5 Timisoara, Romania. She participated in the “Déjà vu – Contemporary young artist from Transilvania” exhibition in EMŰK, Sfântu Gheorghe, Romania and at the “Intersections” exhibition in Limes Gallery in Komarno, Slovakia in 2022. She was one of the chosen artists for the 2024 edition of the Crama Oprisor prize for Contemporary Drawing and her works were exhibited at MNAC in Bucharest. The quality of her art was acknowledged by professional bursaries and prizes, like the #Fresh prize for young artists by Elite Art Gallery Bucharest or the Katona Kiss Ferenc and Túri Júlia Foundation prize of the town of Szentes, in 2024, the Barcsay prize in 2016 and the Communitas Fellowship in 2014 and 2018. She lives and works in Oradea, Romania.

## Statement

The consequence of the transition from industrial to technological revolution is the narrowing of space and the increasing distance between man and nature. The virtual space experienced as infinity seems to be the resolution, which instead lends the individual to a new kind of confinement: it offers the illusion of social contact, but we find ourselves isolated. Therefore, the new technologies don't increase the possibility of freedom, but reduce it, increasing the distance between these individuals. The technology, which provided an unprecedented level of information access, did not fulfill its promise: the freedom of the human body and soul wasn't realized, the masses became addicted to technology, locked up in separate parts of the infinite virtual space. While focusing our attention on screens, we forget to look up at the sky, even though this kind of perception of infinite space can create an experience of freedom and belonging. Another interaction with nature, one which allows the viewer to focus on details in order to experience the complicated beauty of natural structures. I paint details of the bark of the trees or rocks, or other fragments on small scale canvases, like they were cut out of nature and transferred on the white wall to be looked at. These paintings become artistic objects, which remind us to get out of our artificially created virtual world and immerse ourselves in the real world.

**Website:** [www.fabianemoke.weebly.com/paintings.html](http://www.fabianemoke.weebly.com/paintings.html)

**Instagram:** @aemoke\_fbn



Emoke Fabian | Sample



Emoke Fabian | Sample

# Slaven Lunar Kosanovic

## Biography

- Born 1975
- Took part in projects across 40 countries, 100+ cities and 120+ exhibitions across 6 continents
- 2019 published 'From Zagreb with Love', a 300+ pages hardcover book, describing first 3 decades of my work

Website: [www.lunar75.com](http://www.lunar75.com)

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

Slaven Lunar Kosanovic | Mano & Lunar - We Know We Will Be Ghosts Again | 2023





Slaven Lunar Kosanovic | Kiss the Frog (w. Dorotea Mrinjek) | 2023

# Mirela Staicu

## Biography

Whenever i am asked to write or speak about myself i find it difficult to choose between what i can say about me. But i can say, for sure, that i am a person who loves shooting photos. It has been my passion since I was little, but i have never given it a chance. Instead, i became a teacher, a pursued a PhD studying the Native North Americans and afterwards bought a film camera and started shooting. Been happy ever since. I hope to give the others the emotion that i have when i capture whatever i see on frame. That is my sole purpose - to trigger an emotion in the watcher`s heart.

## Statement

I search for life and life finds me in the most unexpected places or moments. Pieces of us or of our souls tend to blend into a roll of film in order to give a purpose to an art that says the most without saying a thing. Photography has the ability to stop time and frame it into unforgettable pieces that form, like in a puzzle, the dazzling life.

Mirela Staicu | Joy | 2026



Instagram: @313.frames



# VideoVoodoo (TV)



VideoVoodoo (TV) | Safety Still

## Biography

### “With Your Own Eyes”

About the work of VideoVoodoo (TV)

VideoVoodoo is the name of a collective that worked together, ideas into picturesque visuals, a duo that was merged into a kind of art lab and think tank, with VideoVoodoo (TV) in the meantime as a soloist taking further steps. His trajectory is one in which he keeps his own person rather in the background and uses different designations for different expressions. For example, Tony (video)© of Man Behind The Curtain Productions is best known in the art and museum world for his work behind the scenes, where he has been supporting visual artists in producing and presenting their video works since 1999. His knowledge of audiovisual and multimedia installations, assemblies and productions is respected worldwide, while he himself also expresses his appreciation for the work of artists such as Bill Viola, Dara Birnbaum, Sarah Westphal, Sala Tykka or Pieter Geenen. Each of them has somehow also left an impression in developing his own video creations and sculptural installations, which he has been working on as VideoVoodoo (TV) since 2004 and has recently put out. His background in graphic design and his performances as a musician also have an impact on his video art. It's that mix of influences, that meltdown of noise, performance, moving image and his interest in the obscure, unprecedented and occult, that triggers him to build his own work. And in his work “the human” is addressed but it does not concern the physical presence of a person of flesh and blood, his or her identity, own conditions, feelings and thoughts, but above all about various aspects that can be interpreted as opposing principles and unite rather complementary forces. VideoVoodoo (TV) seems to want to unite masculinity and femininity, light and darkness, the translucent and impenetrable into a moving image, which in successive sequences transforms the individual into the universal. This sequence of slow movements of the characters touches the presence of a cosmic duality, to which he relates himself as the creator. They are figurative reflections on his own introspections, in which contrasts disappear and appear, but mostly show that white and black do not have to exist as contradictions, but rather can penetrate each other.

For example, in “(G)HOST (Into The Black)” the viewer is encouraged to act actively by literally getting closer and allowing himself to be surrounded by the soundscapes for a long time. A male figure dressed in a monk's pie looks straight at you and at the same time turns his back to you. He sucks you into his world, which is close and distant, which takes you through a tunnel, through a stream of consciousness, from one side to another, which may accompany you, between life and death. The figure is a host, but also a ghost image: roles change and expectations shift. Also in the film “Apocalyps” where small figures in an endless frame challenge time, you wander your gaze along the rays of the sun and movements, which are continually shifting from left to right to left. One of them seems to be able to escape the fate of the repetition, disappears from the picture, falls from the screen or flee away for a new opportunity.

Also in his series of portraits, such as “WHITE (G)HOST” or “BLACK (G)HOST”, the creator is connected with the viewer, the characters become vivid and present, while they wait doubtfully, whisper, move their lips or look straight into the lens. In one of the video installations “Twirl” gently danced on an edited version of the ballet “Boléro” by Maurice Ravel. The girl touches the boundaries of the frame by dancing, she cheers and turns, she doubles and subtly distorts her movements into shocking shadows and twisting limbs. She seems to disappear in her own canvas, wringing herself into an essence, turning her dress with buttons into a black rectangle. The intimate and personal transforms into an abstract rhythm. She reaches to the sky, gets blushes on her white cheeks, curls herself in hugs and does not bow to the chaos that she evokes, looks at and makes visible.

Large existential themes, such as life and death, dream and sleep, transformation and initiation, farewell and encounter, play a role in Videovoodoo (TV)'s work. He is inspired by events in his life and his environment, and lets these personal subjects be raised above himself. His work is both technologically and aesthetically the result of an imaging, musical and graphical process, and by focusing on a harmonious visual language, it immediately speaks to the imagination. Not only does he let us look, he also tries to let the viewer see it.

Els Wuyts December 2018

**Website:** [www.Videovoodootv.info](http://www.Videovoodootv.info)

**Instagram:** [@Videovoodoo\\_tv](https://www.instagram.com/Videovoodoo_tv)

## Statement

My work starts from the need to question the time in which we live. Ecologically, economically, spiritually, socially. These are not separate themes, but interwoven realities that penetrate into the image. As an artist, I feel the responsibility to do something with that. To not only show what is, but to suggest what could be different. I want to create images that challenge, surprise and seduce. That are not only viewed, but set you as a viewer in motion. My video and sculptural installations leave space. They do not explain anything. They invite. To slowness. To interpretation. To attention for what does not impose itself, but slowly becomes visible. Movement is never optional for me. The appearance or disappearance of a figure, the folds of a body, a gaze that lingers: every image carries meaning. Not as an illustration of an idea, but as a necessary imagination. The viewer needs the stillness and introspection, in order to really feel that. I don't look for answers, but for openings. For me, art is a place where thinking is stretched. Where imagination arises. Where we are given the space to learn to see again.



VideoVoodoo (TV) | Darnocles

# Nicolas Claudia-Maria

## Biography

My name is Claudia Nicolaş and I paint out of a desire to express what I cannot put into words. For me, art is a way to discover myself and understand the emotions that I sometimes keep hidden. Each work starts from a real state, from a personal story or from a feeling that I feel deeply.

I like to explore identity, vulnerability and the unseen side of man. My style is intuitive and sincere, and each painting becomes a part of me. Through what I create, I want people to find themselves and feel that they are not alone in their experiences.

## Statement

"Beyond Words" is an exploration of the unseen inner space – emotions, experiences and identities that cannot be explained through language. The work speaks of what we feel but fail to say, of fragility, depth and the truth hidden behind appearances.



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