

ARTY RAT

MAY 2026, #3





Introduction

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

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



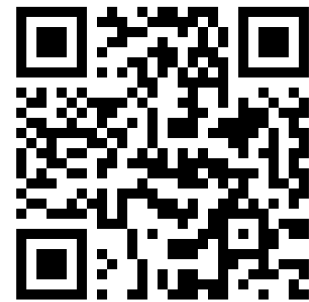
Oleksandr Dyvnych

Curator of Arty Rat

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



Artists are invited to submit their work for participation in our upcoming international exhibition in Vienna, Austria, hosted at The Names Gallery. Full details and application form are available at: <https://artyrat.com/exhibition-in-vienna/>



On the Front Cover:

Diana Bell

Chips & Ketchup

On the Back Cover:

Frank Werner

A Strategy for Happiness
2026

Serdar Akdeniz

Serdar Akdeniz | Standing | 2026



Statement

Minimal Poise is not concerned with making images, but with recognizing them. The work investigates surface as a living record of time. Erosion, decay, and transformation are not treated as damage, but as the visible language of becoming. Each piece stands between emergence and disappearance, where the image is not imposed, but allowed to appear. Digital and physical processes are used interchangeably, as tools to engage with the same question: what does time do to form? The intention is not expression, but attention.

Biography

Serdar Akdeniz is a multidisciplinary artist working between digital and physical processes. His work focuses on surface, time, and transformation, treating materials not as static objects but as evolving records. Through Minimal Poise, he develops a body of work where images are not constructed but allowed to emerge, revealing the subtle effects of time, erosion, and presence.



Website: www.minimalpoise.com

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



Frank Werner

Frank Werner | Exit the Dream | 2025



Statement

Werner's artwork comes from a poetry that allows images to be created by means of a confection of synthetic forms. Having the conviction that the current world is in desperate need of new images that allow new languages and ways to better grasp and comprehend the equilibrium in the way things all around us work, the artist presents landscapes, spaces and characters that serve as 'companionship' and a vehicle for those who want to meditate about the sense of that which shapes our lives.

Biography

Frank Werner was born in Mexico City on 27 March 1989. Being raised in a family where art had a strong importance he always was able to discover new artists and disciplines from a wide spectrum. First he studied music and when finished his studies he submerged himself in composition and electronic music. After some years of being active mainly as a composer he decided to explore other means of expression and started to paint. Since then he has been developing his on style and experimenting with new media and formats. He considers his most important influences painters as Paul Klee, Yves Tanguy, Joan Miró among others.



Frank Werner | A Strategy for Happiness | 2026

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



Frank Werner | The Silent Machinery of an Echo from a Distant Time | 2025



Frank Werner | Suspended Ashes | 2025

CURATORIAL REVIEW

by Oleksandr Dyvnych

Kenji Kiyama

@kenji_kiyama_art



Kenji Kiyama's body of work represents a sophisticated dialogue between the polished precision of the design industry and the visceral, often chaotic impulses of contemporary fine art. With a career spanning over two decades as an art director and designer, Kiyama utilizes his technical mastery to create "gateways"—visual entry points marked by impact, humor, or discomfort—that lead the viewer toward deeper, repressed emotional states. His transition from commercial CD cover design to sculptural objects and conceptual painting has resulted in a unique visual language that is both playfully pop and sharply critical.



Kenji Kiyama | Bonsai Inside USA | 2024



Kenji Kiyama | Bento Box | 2025

In works like *BONSAI INSIDE USA* and *BENTO BOX*, Kiyama elevates "junk parts" and everyday objects into high-art icons. These sculptures embody a "Life Noise"—a term that perfectly captures the frantic, textured energy of contemporary existence.

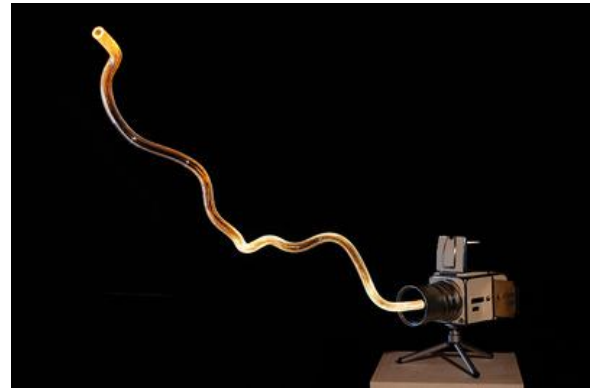
Bonsai Inside USA (2024) — a shipping crate on industrial casters with a tangle of found hardware erupting from its top — is Kiyama's most overtly autobiographical piece. The bonsai, a Japanese art form demanding patience and radical reduction, is here represented by its opposite: chaotic accumulation. The word *BONSAI* stenciled on clean plywood becomes a punch line, a lament, and a declaration simultaneously. It is the work that most convincingly demonstrates what this artist can do when cultural biography and formal invention are allowed to collide.

Life Noise (2026) is more intimate in scale, a wheeled platform carrying a gramophone horn, rubber bumpers, blue knobs labeled LIFE and LOVE, and a small open book bearing the text 'the sound of life sounds like love / the sound of love sounds like noise.' The sentiment is genuine but exposed — the literary device too neat, the poetry straining under its own weight. It is the one piece where Kiyama's instinct to explain overcomes his instinct to show.

500 Light Years From You (2024) is the most formally elegant work: a vintage medium-format camera on a tripod emits a glowing, serpentine acrylic tube that dissolves into black void. The piece captures light as a physical, impermanent thing — simultaneously a beam of vision and a tangled nervous system. Against a pure black background it achieves a stillness rare in Kiyama's otherwise busy vocabulary. It is a reminder that his design background gives him genuine control of negative space when he trusts it.



Kenji Kiyama | Life Noise | 2026



Kenji Kiyama | 500 Light Years From You | 2024

The comic-eye painting Love Is Calling (2023) is the most legible work and, consequently, the least interesting. A monumental black form on white — part open mouth, part cartoon pupil — cites Lichtenstein and street art without fully committing to either lineage. The vintage telephone on a pedestal beside it literalizes the title in a way the painting's scale does not require. The series has commercial appeal; whether it deepens over time remains to be seen. My Foot (2026) applies a similar logic to a cobbler's last — the anonymous wooden foot form used to shape shoes — grafting onto it a clock mechanism, a vacuum tube, a caster wheel, a neon safety strap, and a slender fishing rod crowned with a brass funnel. The result is quietly absurdist: a foot going nowhere, bristling with measurement and potential energy, elevated on a Saarinen tulip stand as if on a pedestal of mid-century optimism. The Foot is Kiyama at his most formally disciplined; every element earns its place.



Kenji Kiyama | Love Is Calling | 2023



Kenji Kiyama | My Foot | 2026

Conclusion

Kenji Kiyama is a "perpetual student" of the human condition whose work successfully bridges the gap between high-end design and conceptual depth. Through his masterful use of impact and irony, he creates art that is as aesthetically pleasing as it is psychologically demanding. Kiyama does not merely create objects; he constructs emotional experiences that remain with the viewer long after they have left the gallery, proving that the most profound truths are often found hidden behind a mask of playfulness.

Josué Daniel Camacho Herrera

Josué Daniel Camacho Herrera | In the Bottle



Statement

My artistic creation isn't meant to be etched in the collective memory. I create art because I love seeing the canvas take shape, color, and meaning for me. And if it has meaning for me, perhaps it will for you. I want my works to please me, to look as I imagined them, and to convey the message I haven't been able to express in words. And if others happen to like them, it means I've done something right. Whether through a digital canvas or a sheet of paper filled with color and fingerprints, I strive to be honest with my tastes and reinterpret the world we share. When people see my work, I want them to remember me as what I've always been and hope to continue being until the end of my days: an artist on the path to being a good person, someone who draws what he loves and who adores orange juice.

Recent Exhibitions:

"Movement" Exhibition with ArtWeek Querétaro, Arte Berraco, Querétaro, 2026. Tejeda Cultural Center, Querétaro; Portrait Exhibition, 2025.

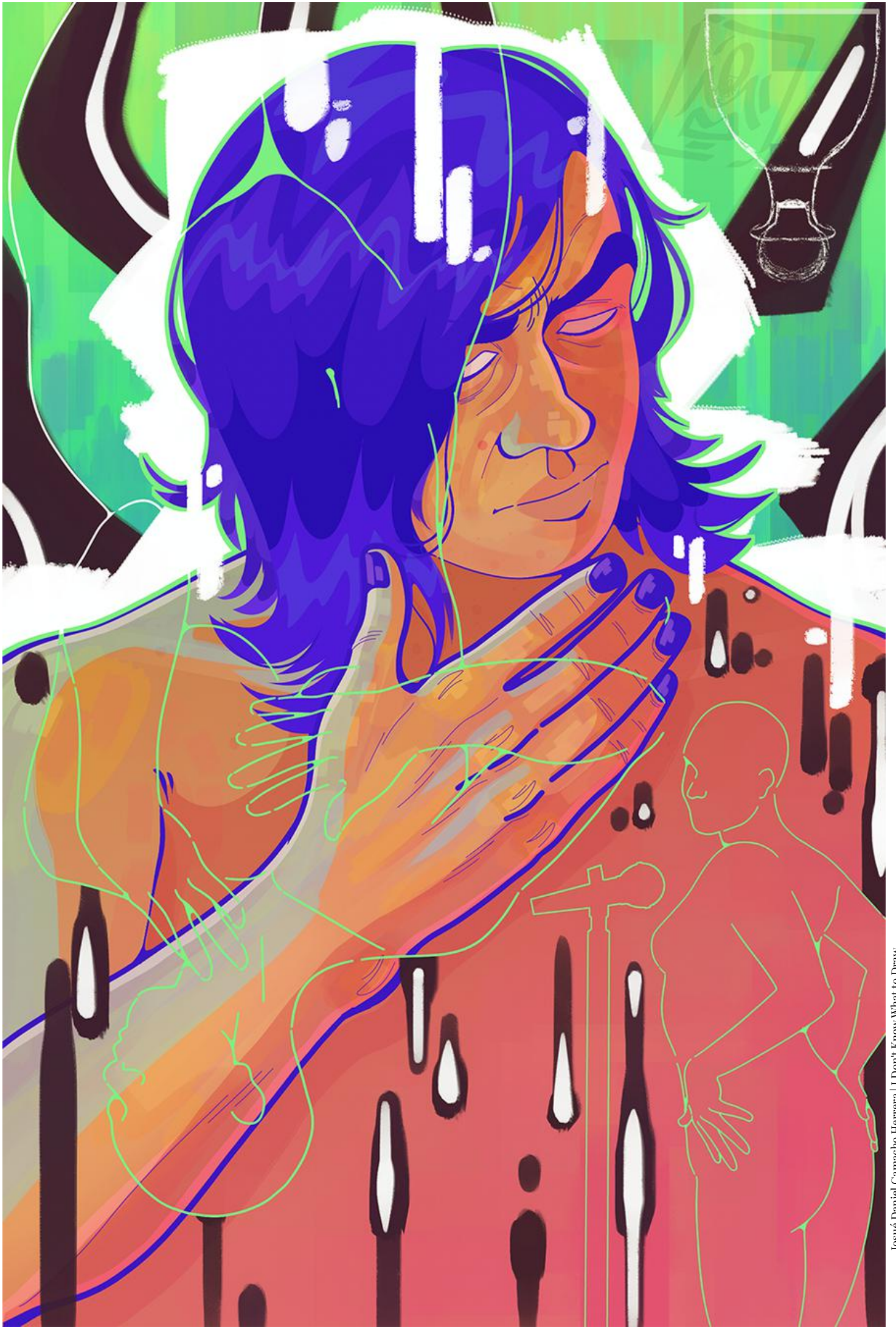
Biography

My name is Josué, I'm from Querétaro, Mexico, I'm about to turn 23, and I'm an emerging artist looking to make my way in the wonderful world of art. I excel at digital drawing using Clip Studio Paint, and I dedicate myself to illustrating self-portraits, portraits of people close to me, or reinterpreting fictional characters from any medium I like. I'm currently a university student and have already exhibited at the Tejeda Cultural Center with a self-portrait, at the Puerta La Victoria Shopping Center, and recently, I participated in the "Movimiento" group exhibition with the "ArtWeek Querétaro" organization, showcasing my work "Ella me sigue observando" (She's Still Watching Me). I'm currently focused on improving my technique and learning as much as I can from my teachers.



Josué Daniel Camacho Herrera | She Keeps Watching Me

Instagram: @mocyb



Miranda Celeste García Rosas

Biography

Miranda Celeste García Rosas has been learning and experimenting in the field of visual arts for 10 years, beginning her career as an apprentice in a workshop in the artists' quarter of the city of Puebla (Mexico). Continuing her training, she studied fine arts and, thanks to an illustrated book project, obtained a scholarship to study abroad at the University of Castilla-La Mancha in Spain. She is fascinated by storytelling through images and believes that study and its subsequent dissemination have unlimited power to generate knowledge. Therefore, she has never left the educational field, which has led her to complete a master's degree in Hispanic American literature in 2025 (BUAP).

Her topics of interest revolve around the connections between nature and human beings, studying them through interactions with the plant and/or animal world, not only visually, but also through research.

She works mainly with watercolor, gouache, colored pencils, and oil, processes that are completed with drawing and digital editing, allowing her to have all the richness of traditional techniques and the flexibility of digital ones.



Miranda Rosas | Chrysanthemums All Year Round | 2024



Miranda Rosas | At the Peak of a Dream | 2025

Instagram: @mirandadelasrosas



Miranda Rosas | Floral Whispers | 2025

Leanne Stones



Biography

Leanne is a Melbourne-based artist whose work bridges realism, abstraction and the ethereal. Working across oils, acrylics, pastels and mixed media, she creates expressive artworks that explore emotion, memory, dreams and the beauty found within everyday life. Drawing inspiration from artists such as Frida Kahlo and Gustav Klimt, Leanne combines traditional painting techniques with contemporary mixed-media elements including gold leaf, collage, ink, modelling paste and textured surfaces. Her work often features portraits, animals, florals and symbolic imagery, blending realism with imaginative and dreamlike qualities.

A self-driven artist with a passion for continual learning and experimentation, Leanne enjoys working intuitively, allowing each piece to evolve through layers of colour, texture and emotion. Her artworks seek to capture not only the physical likeness of a subject but also its spirit and story.

Leanne's work has been exhibited in local cafés and has received recognition through exhibitions and awards, including certificates from the Royal Melbourne Show, the Malvern Artists Society, the Light Space & Time Art Gallery and appearing in the Arts to heart project Dogs edition coffee table book. Her artwork has also been featured in published art collections and community exhibitions.

Alongside her artistic practice, Leanne works in healthcare, bringing the same compassion, empathy and dedication to her creative work that she brings to caring for others. Through her art, she hopes to inspire connection, reflection and a sense of wonder.

Creating under the name Artiststones Studio, Leanne continues to develop a distinctive visual language that celebrates emotion, resilience and the beauty of the human experience.

Statement

Art is where emotion, memory and imagination meet. As a Melbourne-based artist working across oils, acrylics, pastels and mixed media, I create works that explore the spaces between reality and dreams. My paintings often blend elements of realism with ethereal, abstract and symbolic imagery, allowing me to express feelings that are difficult to put into words.

Inspired by artists such as Frida Kahlo and Gustav Klimt, I incorporate rich textures, collage, gold leaf, ink and layered mark-making to create works that feel both intimate and timeless. Themes of transformation, resilience, femininity, spirituality, nostalgia and human connection frequently emerge throughout my practice. Whether painting a beloved animal, an expressive portrait, or a dreamlike mixed-media piece, I aim to capture not only the appearance of my subject but also its essence. Each artwork is created intuitively, allowing colour, texture and emotion to guide the process.

Through my work, I hope to evoke a sense of wonder, reflection and connection, inviting viewers to bring their own stories and emotions to each piece. For me, art is more than creating an image—it is a way of preserving moments, honouring memories and finding beauty within the human experience.

Leanne

Artiststones Studio

“Art from the Heart”



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



Diana Bell

Biography

I am a visual artist / designer, currently working as a mosaic artist. I have degrees in both Fashion Design from the UK and in law from Romania.

Statement

My work is abstract but responds to current political, social, cultural and intellectual issues. Its precise formal qualities, titles and deliberate lack of figurative specificity invite profound speculation and engagement. The compositions are contained but dynamic, underscoring the notion of freedom within constraint - the essence of contemporary life.

My painting is dominated by grey, which is usually seen as a background colour; however, I give grey agency and thus remind us of our connections and obligations to wider issues. The colour scheme is a metaphor for the contexts that drive me.

These paintings are part of a recent exhibition (“Who’s Afraid of Grey?”) that was held in Bucharest and at the National Museum in Câmpulung Muscel, Romania.



D Bell | Beijing

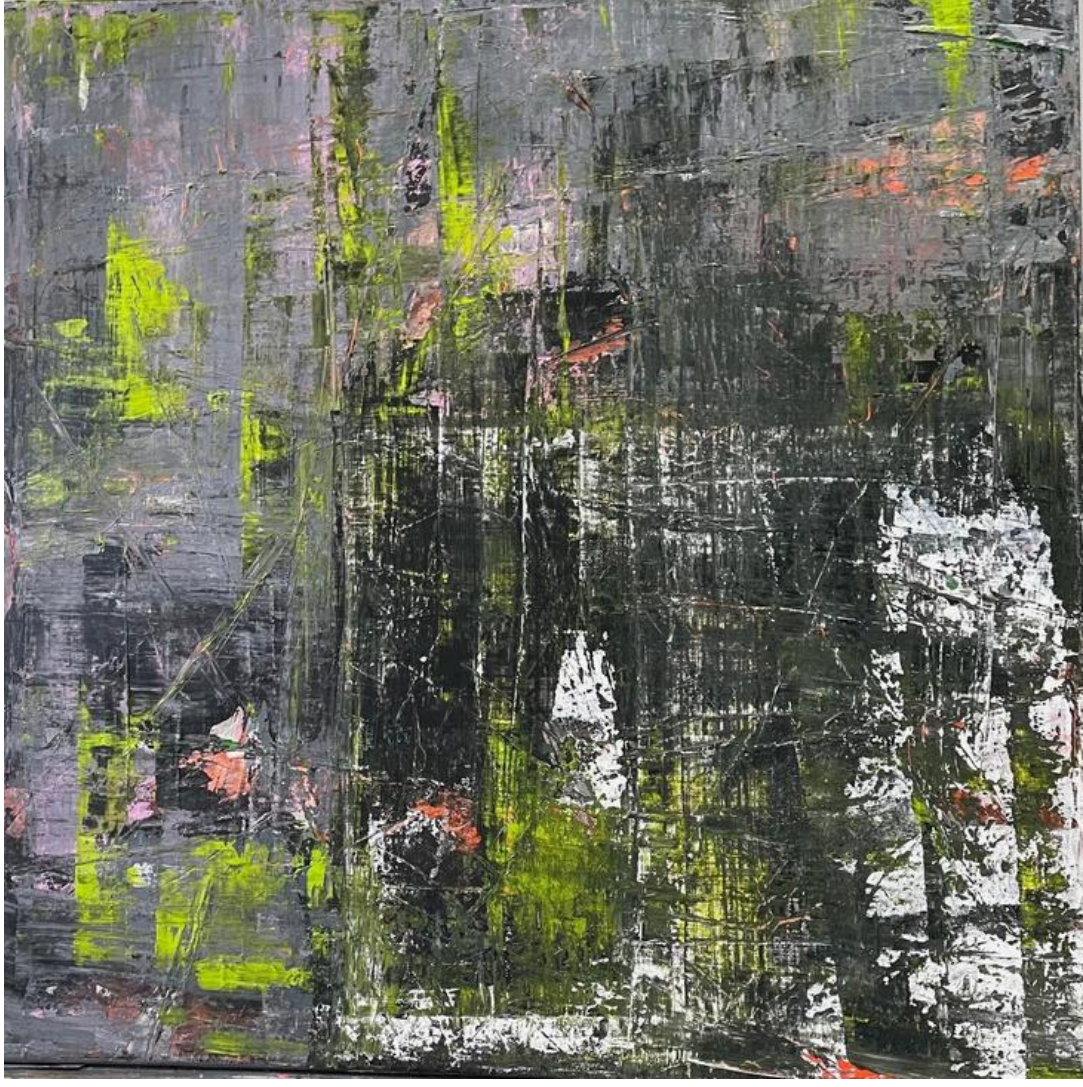


D Bell | Grey Matter

Instagram: @dianette.o



D Bell | Vegan Rebellion



D Bell | Detroit

Pd

Statement

Every drip of ink expresses my soul.

Pd | Voltify In | 2026



Biography

I have loved artwork since I was a child. So many years my style has change, now found my direction. I enjoy making abstract designs that are bold , unique and defined in details.



Pd | Indented | 2026

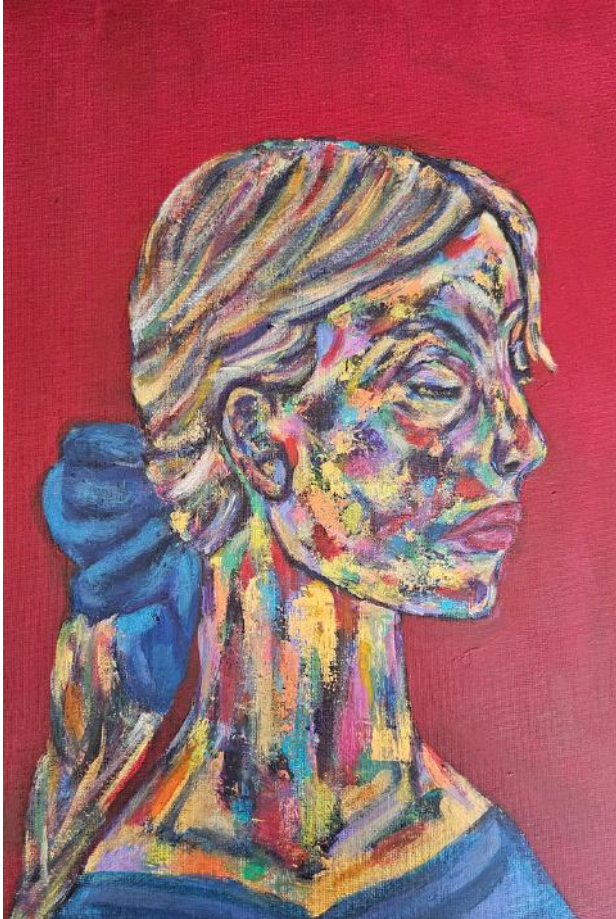
Instagram: @rootrustpd



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Guy Kinnersley

Guy Kinnersley | Reflection | 2026



Biography

Guy is an expressionistic artist from Staffordshire, United Kingdom. He's been creative since childhood & has always been inspired to create exciting artwork. He loves loose, expressionistic pieces which can be interpreted in many ways. He pursued Art in education, leading to creating a career in Art, selling Originals & Limited Edition Prints from his studio; he has collectors across the globe who love the passion & intrigue in his work! Guy continues to grow his business & work on his craft each day!

Statement

Guy is an expressionistic artist, creating bold, vibrant pieces that captivate the room.

Capturing emotion & energy, primarily through acrylics, watercolours & ink. Focusing on wildlife, portraits, figuratives & floral, he utilises texture, colour & palette knife strokes to convey the line between realism & abstraction; Creating exciting, powerful paintings that intrigue the viewer. Guy creates through passion & intuition to translate the creativity to canvas. He follows three values in his practice: Imagine, Create, Inspire.



Guy Kinnersley | Fight Through | 2022

Website: www.gykinart.com

Instagram: @gykinart



Guy Kimmersley | Rhino | 2025



Guy Kimmersley | Zeze | 2025

Matea Prebeg

Biography

Veterinary students that wants to capture every detail of someones pets and create a special memory of them forever.



Matea Prebeg | Rabbit | 2025

Instagram: @mateap_art



Mattea Prebeg | Castro | 2023



Mattea Prebeg | Tara | 2026

Aliaksandr Malashka

Aleksandr Malashka | Sigil: Waning | 2025



Biography

Alexander Malashka is a multidisciplinary artist and the founder of Calidum Intus art studio (2026). His work represents a sophisticated synthesis of industrial precision and organic philosophy.

2004: Began his journey at the Academy of Arts, specializing in industrial design and digital technology.

2008: Launched a career in the IT industry. Over 15+ years, he became an expert in digital art and visual production for companies such as Melsoft and Moon Active.

2024: Initiated his fine art practice, pivoting from digital systems to tactile craftsmanship involving wood, light, and laser technology.

2026: Established Calidum Intus, a studio dedicated to creating "sacred sigils"—multi-layered light installations that bridge high-tech design and traditional materials. Currently, Alexander utilizes the entomological silhouette as a metaphor for the laws of nature, surrounding reality, life, and death. By merging technical solutions with integrated lighting, he transforms wood into three-dimensional narratives that reveal phenomena of reality through allegory and symbolism.

Website: www.calidumintus.com

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

Statement

I create art objects in which natural forms serve as metaphors for complex processes: ranging from phenomena of the surrounding environment and the laws of nature to various states of human life. My approach integrates a background in industrial design and digital technology with the tactile practice of woodworking.

At the core of my work lies the entomological silhouette. To me, the intricate structure of an insect provides the ideal foundation for visualizing meaning. Through these forms, I translate abstract ideas and events of contemporary reality into the language of material and geometry.

Technically, my pieces represent a synthesis of precision engineering and manual craftsmanship. I employ layered cutting, engraving, and integrated lighting to transform a flat surface into a spatial narrative. In this context, light functions as a primary material, emphasizing depth and evolving the art object into a kind of "sacred symbol." My goal is to create images that captivate through their original aesthetic and detailed execution, prompting the viewer toward quiet, profound reflection and a gradual decoding of the underlying image.



Aleksandr Malashka | Sigil: Silence | 2025



Aleksandr Malashka | Sigil: Warm Aesthetics | 2025



Aleksandr Malashka | Sigil: Eternity | 2026

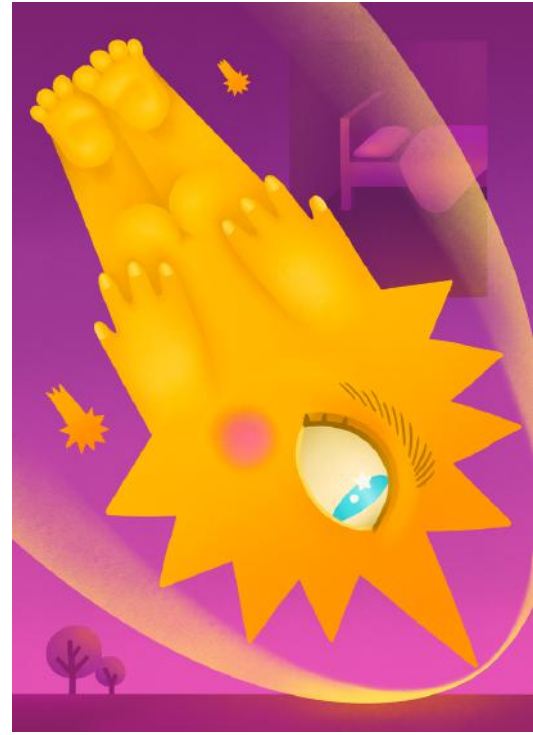


Nadiia Miller

Biography

Born in Khmelnytsky, Ukraine, Nadiia began her artistic journey at a local art school, where she learned all the art fundamentals. She later studied graphic design at the Lviv National Academy of Arts, because she came to realise that traditional drawing wasn't her strength, despite years of trying.

Four years after earning her bachelor's degree, Nadiia found her true passion in creating dreamlike scenes using what she knows best: shape, colour, and composition. Currently working in digital formats, she hopes to bring these visions onto canvas in the near future.



Nadiia Miller | Make a Wish



Nadiia Miller | Freshly Squeezed Orange Juice

Instagram: @nadiia_miller



Nadia Miller | No Fixed Destination



Nadia Miller | Would You Love Me If I Was a Caterpillar

Nadim Touma

Biography

Born in Lebanon during the years of strife, Nadim moved to Canada at one year old. Following studies in Political Sciences, Nadim graduated from Concordia University's Fine Arts program in 2010. Widening his explorations on mankind's relationship with the animal kingdom, he then participated in select group shows in Montreal. His paintings are eventful and expressive, leaping from unstable scenarios to ephemeral visions, the canvases imagining the abstract reflexes and instincts giving animals a peculiarly different understanding than us. The last few years saw more of abstract bifurcations about his origins and the history of that part of the world. Fueled by nature documentaries and the local artistic scene, Nadim is focusing on the next step of his career and is looking for unusual creative opportunities where discussions between artists and the public would complement his experiments.

In 2025, Nadim moved to Shawinigan in the Mauricie region where he is pursuing his passion.



Nadim Touma | The Onlooker | 2020

Website: cargocollective.com/nadimtouma

Instagram: @nadim_peinture

Statement

Paintings from recent years depict short moments in an animal's imagination under metaphorical and idealistic scenes. Opening a dialogue with humankind, this visual hand-to-hand supposes debates regarding consciousness, will and intentions. Recalling German biologist Uexkull's concept of Umwelt, stating that each species evolves in a unique environment, the paintings explore unique situations coming from fundamentally abstract consciousnesses and unconsciousnesses.

From unstable scenarios to ephemeral visions, the canvases imagine the abstract reflexes and instincts giving animals a peculiarly different understanding than us. A parallel vision making us peek into tiny facets of the bigger picture of our motivations and their consequences.

On the other hand, abstract explorations search undetermined moments following disrupting events. These events are interrupting the natural chronology and precipitating the subject into a mist of psychological doubts and fleeting questions, an opportunity for sudden and undefined interpretation on canvas. The paintings are the reflection of reflexes of escape, research or confrontation born of these troubles.

Abstraction in this sense is a fog of exploration, a search for visual balance, where I try to instill a radical element in each painting, movement or impression, representing these shards. The notion of time and sensory perception, shifting for every subject, are as many facets concerned by my process.

Through these compositions, the vivacity and improvisation of expressionist spirit remain present in movements and palette strokes searching for right textures and the essence of shapes. Environments are born from textural explorations in paint application and gestural freedom, reflecting the legacy of the Automatists. Using heavy impasto and crumbling textures, I am trying to illustrate the fragility of opportunities and the magnitude of these issues.



Nadim Touma | Where Are the Candles | 2026



Nadim Touma | Classification II | 2021

CURATORIAL REVIEW

by Oleksandr Dyvnych

Nadim Touma

@nadim_peinture



Nadim Touma's contemporary oeuvre operates within a complex, highly charged tension between physiological architecture, existential vulnerability, and the radical heritage of Canadian Automatism. Guided by Jakob von Uexküll's foundational concept of the *Umwelt*—which asserts that every organism inhabits a strictly self-contained, sensory-subjective bubble—Touma translates the invisible cognitive borders of non-human species into tangible, visceral painterly realities. Rather than rendering animal subjects as mere vessels for human allegory or passive objects of scientific categorization, his canvases act as psychological thresholds. They invite the viewer to witness the volatile friction where instinctual drive confronts physical or psychological displacement.



Nadim Touma | Classification II | 2021



Nadim Touma | The Nap | 2026

This thematic core is explicitly realized in *Classification II* (2021), where three owls are depicted trapped inside an explicitly delineated wooden box. Touma masterfully turns this specimen tray into an arena of psychological resistance. The birds do not sit in static, taxidermic submission; instead, their heavy impasto wings beat frantically against the constraints of the frame, fracturing the space into an anxious blur of muted ochres and deep browns. This claustrophobic tension undergoes an even darker, institutional transformation in *The Nap* (2026). Here, a domestic interior dissolves into a macabre, womb-like chamber rendered in bruising crimson and visceral pinks. The presence of avian sentinels alongside mummified human skeletons nestled within wall alcoves blurs the boundary between sleep and permanent rest. The painting challenges the human monopoly on consciousness, suggesting a shared, subterranean matrix of trauma, memory, and somatic decay where animals stand as witness to our ultimate fragility.

When Touma pivots away from explicit figuration, his mark-making retains its psychological gravity, evolving into an aesthetic of historical and spatial rupture. *Samples of sand* (2024) functions as both a geographic and emotional excavation. Echoing the artist's roots in a war-torn Lebanon, the stratified composition resembles an exposed, bleeding cliffside or a scarred landscape. Thick, aggressive gashes of volcanic orange, iron rust, and raw crimson disrupt the neutral earth tones, evoking a sudden eruption that tears through geological and chronological time.

This kinetic urgency reaches an auditory climax in *Shriek* (2023), where the canvas yields completely to gestural expressionism. A violent vortex of icy blues, stark whites, and bruising purples sweeps diagonally across the frame, physically dragging the eye through a whiplash of paint application that mimics a sudden psychic shock.



Nadim Touma | *Shriek* | 2023



Nadim Touma | *Samples of Sand* | 2024

Where Are the Candles (2026) is equally dense, staging a chaotic interior where ghostly figures carry objects through a space overloaded with carpets, framed pictures, menorahs, urns, and a horned figure presiding from an archway above. The painting vibrates with anxious energy. Its subject — the looting, dispersal, or evacuation of cultural objects — feels urgently contemporary, and the compositional instability enacts the theme rather than merely illustrating it.



Nadim Touma | *The Onlooker* | 2020



Nadim Touma | *Where Are the Candles* | 2026

The formal triumph of Touma's work lies in his calculated mastery over chaos. While his methodology borrows heavily from the automatic impulses of the Automatistes, his compositions never collapse into indiscriminate noise. Works like *The Onlooker* (2020) demonstrate this sophisticated structural restraint. By framing a volatile, cloud-choked sky and a solitary, backward-facing human figure within the jagged, scorched remnants of an ornate oriental rug, Touma establishes a brilliant dialectic between cultural heritage and natural infinity. The crumbling textures and heavy impasto across his portfolio serve as a profound metaphor for the fragility of perception.

Touma successfully redefines contemporary expressionism not merely as an outlet for personal emotion, but as a rigorous, material investigation into the fleeting moments of shock, escape, and confrontation that define all sentient life.

Yana Bila

Yana Bila | Moonlight | 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 | To Be a Part | 2025



Yana Bila | Among the Flowers | 2025



Yana Bila | Light Inside | 2026

Maša Nada Vještica

Biography

M. N. Vještica (b. 2004, Belgrade) is a fourth-year student of Applied Painting at the Faculty of Applied Arts in Belgrade, Serbia.

She received the "Branislav Makeš" diploma for printmaking in Belgrade, Serbia.

Finished a masterclass of aquarelle technique in 2025.

Moscow–Belgrade Exhibition, "New Names, New Horizons," Konak kneginje Ljubice, Belgrade.

International Miniature Exhibition, "Flow," Blok Gallery, Belgrade.

2nd Graphic Art Manifestation in Montenegro, 2025.

"Fears," People and Crime – Crime and People!, Cultural Center of Zrenjanin, Zrenjanin; House of Đura Jakšić, Belgrade.

International Exhibition "Reflection 9," House of King Peter I, Belgrade.

International Exhibition "BeSkrajnost 9," Slavoljub Cafe/Bar, Belgrade.

Digital exhibition "Inspired by Classics" in Vienna, two in Budapest and in New York.

Statement

She is inclined toward painting and graphic techniques, striving to capture poetic thought through feeling and energy. Charcoal and oil sticks are interwoven through her acrylic and oil-based works.



Maša Nada Vještica | Delirium at Night | 2025



Maša Nada Vještica | Mat-i-Sah | 2023

Instagram: @arte_di_mag



Maša Nada Vještica | PAUN | 2026

María Gabriela Gaiero Zanotti

Biography

Gabriela Gaiero is a Valencia, Spain-based visual artist who gives new life to ocean waste through striking mixed media collages and sculptures. She was born in Argentina, where she lived and worked as a physical therapist, acupuncturist, and teacher until 2019. Her life took a transformative turn when she immigrated to Valencia—a move that opened the door to an unexpected artistic journey.

Deeply connected to the sea and passionate about environmental causes, Gabriela became involved with local NGOs dedicated to beach cleanups and marine debris sorting. As she engaged more deeply with environmental education and activism, her growing concern for the health of the oceans began to take creative form.

Collecting discarded toys, fishing nets and countless fragments of plastics washed ashore, she began to wash, sort and preserve them—not as waste, but as raw material for storytelling. One day, her sensitivity and intuition transformed them into art where her hands, once devoted to healing bodies, became instruments for giving voice to the wounded ocean.

Gabriela Gaiero has been recently selected as an Art Can Member. Her works was also selected to be published in: the book 100 Artists of Europe, organized by Culturale Lab; in the magazine “La inspiración en el Collage –Vol.1– from Artea; in 101 Artbook: Collage Edition 2025 from Arts to Hearts Project and selected for the September 2025 Challenge by No Name Collective Gallery London (NNC).

Through mixed media collages and sculptures, she transforms ocean trash into powerful visual and poetic statements.

Gabriela Gaiero’s art is not only a form of expression—it is a call to action, a poetic confrontation with the consequences of consumption- and a reminder that even discarded fragments can be regenerated with meaning and purpose.



María Gabriela Gaiero Zanotti | Breathing Colours | 2026



María Gabriela Gaiero Zanotti | Freedom Canoe | 2025

Website: www.behance.net/gabrielagaiero#
Instagram: [@oc.art.trash](https://www.instagram.com/oc.art.trash)

Statement

I am an emerging artist, deeply sensitive and intuitive. Born and raised in Argentina, I worked for many years as a physical therapist and acupuncturist, using the power of my hands, my energy, and my sensitivity to accompany others through physical and emotional pain. Over time, however, that suffering began to manifest in my own body, prompting me to reimagine my path and pursue new aspirations.

My artistic practice was born when I arrived in Valencia, Spain, in 2019—a city where my deep connection with the ocean grew stronger and became the central axis of my work. The sea, immense and silent, inspires me to reflect on our relationship with the natural world, particularly the vulnerability of ecosystems in the face of human intervention.

I work with marine debris collected during beach cleanups—plastic fragments, fishing nets, toy parts, ropes, shoes, and other discarded objects once useful or even cherished. Weathered by time, water, and sun, these materials carry the scars of human consumption and neglect. By incorporating them into mixed-media sculptures and collages, I seek to transform their negative burden into a visual narrative—one that denounces environmental harm, raises awareness, and challenges us to see what we've learned to ignore.

My sensitivity, as well as my connection with the body and energy, has now shifted into a visual language. Through the unexpected beauty and vibrant colors of my work, I seek not only to reveal the reality of pollution, but also to give a voice to what the ocean cannot express in words. Ultimately, my work is an invitation—to empathy, to reflection, and, above all, to hope.



María Gabriela Gátero Zanotti | Archive of Journeys | 2026



María Gabriela Gátero Zanotti | Echoes in Salt | 2026



María Gabriela Gátero Zanotti | Oceans Gardens | 2025

Jovana B.Spasić

Biography

Jovana Spasic is a passionate, enthusiastic and self-taught artist, passionate hiker, English teacher, licenced mediator and clerk at Public notary. She discovered her passion for art through her young years beside her father academic painter and Art teacher.

Achievements

- special prize for sculpture of Desanka Maksimovic-famous Serbian poet given by Library Vlasotince
- special prize called-Princess of light from International Biennial of Art in Pancevo, Serbia
- participation: 3rd International Biennial of artistic drawings in Smederevska Palanka, Serbia by Memorial gallery Dušan Starčević, S. Palanka, Serbia, 2018
- 2 collective exhibitions Traditional May Gatherings in Gallery 28, Beograd, Serbia (Fine Arts and literature)
- collective exhibitions - Traditional October saloon in Vlasotince, Serbia since 2009.; My works published in the book „Zbornik čuvara prirode“ publisher Kreativna radionica Balkan (Creative workshop Balkan) also virtual exhibition at art website Fioka, international collective exhibition XXI Medunarodnoj izložbi „Žene slikari“ (women painters) Majdanpek 2023, collective exhibition ART FOR REAL, Boomer Gallery London 2022, digital exhibitions: silver award Camelback Gallery International Juried Abstracts with Blue 2022 Competition, Arizona USA, finalist-Camelback Gallery International Juried Abstracts with Blue 2023 Competition Arizona, USA, digital exhibition Gallery 4% San Francisco, California, USA, digital exhibition Artist Space Gallery, international exhibition in Belgrade, Serbia - Ritam - (2024.) autorski project by Ana Marinović association Kreativna fabrika, bronze medal Camelback Gallery International Juried Abstracts with Red 2024. I took part in group digital exhibition 2025. Artist of Europe in Venice, Italy by PitturiamoItalia. My painting "Nuclear Fusion" is published in Artist Talk Magazine in UK 42 March issue

Instagram: @jovanas.art



Statement

My paintings are just the intersection of nature and abstraction. I am interested in creating space and distance that feels like the familiar world around us but is ambiguous, general, and abstracted.



Mark Cattaneo



Biography

Since 2010, his work has mainly focused on photography, sculpture and material painting using metals, resins, terracotta and wood, concentrating on a process of abstraction of the subject.

The materials and techniques become different languages for expressing the aesthetic and structural, relational and emotional components, conscious and in the many degrees of consciousness, that underlie our experiences, steeped in questions, mistakes and new experiences.

In 2017, he began a cycle of abandoning works, with Serie 7 – artista abusivo (Series 7 – abusive artist), created in raku ceramics with the integration of wood, iron and various filaments, scattering them among the spaces dedicated to art in the context of the Venice Biennale, as well as along the streets of the city itself, freeing them to an unknown destiny.

This was followed by derivative versions, Serie 8 Venezia, Serie 9 Roma, Serie 1196 Veneto and others.

During these years, he began to explore the experiential memory of matter through the deterioration of metal, the application of objets trouvés or their incorporation, the addition of acrylics and earth in successive layers for up to 18 months for the most material works, together with the interesting/influential atmospheric conditions of the place of evolution.

Inspired by Mario Lasalandra's photographic concept, he approaches photography as a visual project.

Statement

Chaos, the predominant theme I propose, is understood as a synonym for confusion. My thinking leads me to say that it is misunderstanding. What we consider chaotic is the part of something that at a given moment we are unable to explain, accept, or grasp. We then justify it as chaos. If we see this part, which is not chaotic but rather misunderstood, in another, subsequent, elsewhere emotional or temporal space, we will see that that chaos is in balance with everything around it. A marvelous asymmetrical equilibrium. Everything is balanced, everything is harmonious, even where it wasn't, didn't seem to be, before. You may have had experiences in your own life—usually the most difficult are most quickly remembered—that you considered misfortune, a disgrace, something you didn't deserve. Then, suddenly, you reevaluated these same things, you even considered them so important that they changed your life, your knowledge, your conscience. And so it is with this matter, metal and acids, corrosion and oxidation, which you give a direction to, but you control nothing. With which you relate and an answer comes to you. Not as you thought it would, not as you wanted it, but as it is. Because you yourself don't know which answer is best for you. But it comes to you.



Website: www.markcattaneo.com

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



Vika Bohdanets

Biography

Abstract artist from Ukraine and an early-career painter with three years of experience. What began as a hobby is evolving into a professional practice. Painting has always been a source of inspiration in my life and a way to process emotions and inner states. I focus on developing a personal visual language through abstraction, exploring form, color, and emotional expression, often guided by intuition and experimentation.



Vika Bohdanets | August 8th



Vika Bohdanets | In March

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



Angeline-Marie Paraschiv

Angeline-Marie | Paraschiv Portrait | 2025



Statement

I am an art student exploring the tension between highly realistic representation, close to photography, and a more expressive, painterly approach. My practice moves between observation and interpretation, seeking a balance between precision and emotional expression. In some works I aim for detailed accuracy, while in others I focus on gesture, color, and subjective translation. Photography is also part of my process, serving as both a reference and a visual tool in my artistic exploration.

Biography

No specific bibliography; based on personal artistic research and observation.



Angeline-Marie | Memory Grip | 2026

Instagram: @paraschivangie2006



Angeline-Marie | Iona | 2026



Angeline-Marie | Still Life | 2026

Elena Gorn



Elena Gorn | Grain of Space | 2026

Statement

I work with painting as a perceptual field rather than an image. My practice explores instability of orientation — the moment when a fixed center dissolves and space begins to act as a psychological condition. I build surfaces through exposure, duration, and subtle shifts of temperature and light. The work holds pauses, tensions, and traces that do not illustrate experience but produce it.



Elena Gorn | What the Field | 2026

Biography

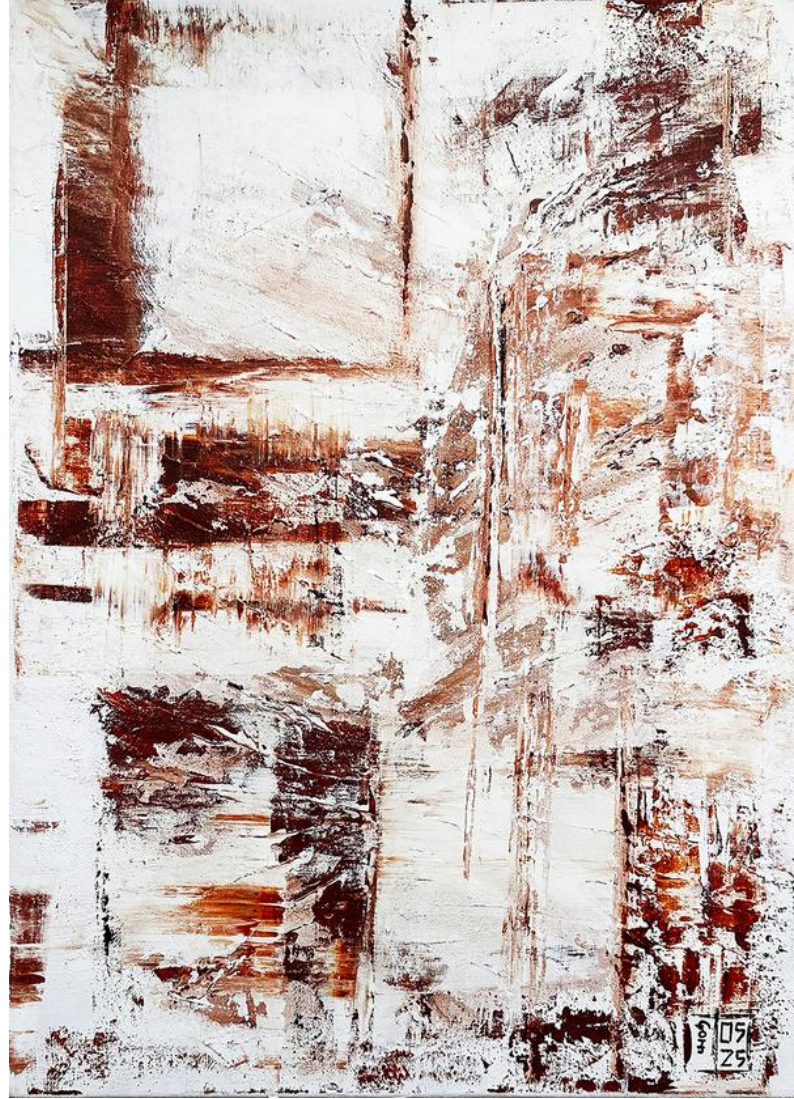
Elena Gorn is a contemporary artist living and working in Tel Aviv, Israel. She works primarily in painting—acrylic on canvas—and often paints outdoors, incorporating the impact of environment and time into the process. She studies at the Moscow School of Contemporary Art (MSCA). Her works have been published and presented through exhibition and online projects, as well as in magazine features and editorial selections.

Website: www.yelledesign.com

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



Elena Gorn | Solar Residue | 2026



Elena Gorn | Solar Residue | 2026

Sandra Czernicka

Biography

I am a small artist from Poland, that studied landscape architecture at Warsaw University of Life Sciences, where I obtained an engineering diploma. Currently I'm trying to find my place in the world of art, figuring out what I can do with my abilities. I often mostly use alcohol markers, colored pencils, acrylic markers, sometimes I use acrylics or watercolours. I'm interested in illustration, graphic design, sometimes street art and I absolutely adore watchning animated movies.

Sandra Czernicka | The Stalkers | 2024



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



Daniel Belciug

Daniel Belciug | Wash It All Away | 2026



Biography

Daniel Belciug is a graduate of the Faculty of Visual Arts and Design at the "George Enescu" National University of Arts in Iași, where he majored in Painting. He is currently pursuing his master's degree at the National University of Arts in Bucharest. From an early age, Daniel has been drawn to art, always seeking ways to express himself through pencil and paper. He is passionate about new forms of visual expression, particularly digital art, while still holding a deep respect for traditional mediums, especially oil painting, which he considers unrivaled. Over the course of his bachelor's studies, he gained a wealth of knowledge and experience in the visual arts, solidifying his commitment to art as a constant source of challenge and discovery.

Statement

I've always been captivated by the power of colour; I choose them with care, studying each pigment before putting it on my palette. I often paint myself. Painting, for me, feels like the most natural thing to do; I paint because it feels right. It's how I make sense of this world.



Daniel Belciug | Pause | 2025

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



Daniel Belciug | The Waiting Room | 2025



Daniel Belciug | Vulnerable | 2025

Nikolina Nikolic

Biography

Nikolina Nikolić (2001, Kragujevac) bases her painting on exploring the space between the materiality of objects and the internal perception of reality. Following her studies at the Faculty of Philology and Arts in Kragujevac, she developed an artistic expression rooted in the conflict between color and form, transforming the canvas into a field of existential inquiry. Rather than static representation, her works focus on a process in which visual elements struggle for their own essence.

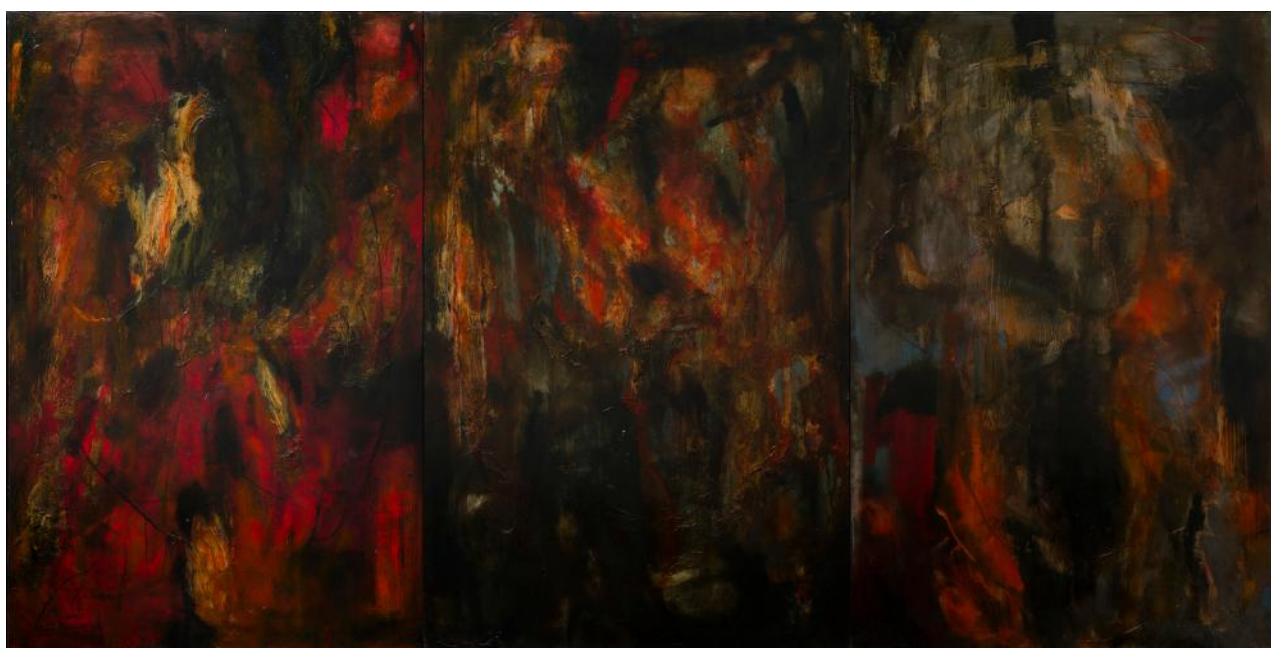
The manner in which Nikolina commands space stems from her intensive engagement in the field of theatrical scenography. Through her work with the Knjaževsko–Srpski Theatre, the Student Cultural Center (SKC), and the Bard Theatre, she has translated the experience of the stage into a painterly language where monumental formats transcend mere decor to become autonomous environments. She reaffirms her artistic commitment and active presence on the scene through her membership in the Youth Biennial since 2024, while her professional trajectory is further marked by participation in numerous group exhibitions and receiving the first prize at the "Nušićijada" festival art competition.

Through cycles that strive toward the disintegration of classical form, Nikolina explores the threshold phenomena of human consciousness. Her brushwork is not aimed at mere aesthetics but at decoding the complex layers of presence in the world. The monumentality she seeks is not solely a matter of scale, but an intention to reach a purified thought through the interplay of matter and chromatic intensity.

As a participant in various artist residencies, Nikolina Nikolić establishes herself as an author who does not merely describe the world but reconstitutes it through her own vision. Her central question – *Quis sum ego?* – remains permanently woven into the layers of her canvases, inviting a dialogue on an identity that is constantly shifting and perpetually emerging through the creative act.

Statement

Emerging from an unknowable matrix, the painted surfaces appear as segments of recognition. Contours, textures, reflections, accretions, and even portrait-like traces participate in constructing an imagined spatial architecture achieved through the sonority of painting within a personal flow of time – prepared for unification within the gallery condition. The exhibition space – the notion of purity and isolation of experience – the White Cube – for nearly four decades has inhabited a presentable unified world that brings art into being before the visitor's arrival. It inherits nothing less than the principle of rendering intensity.

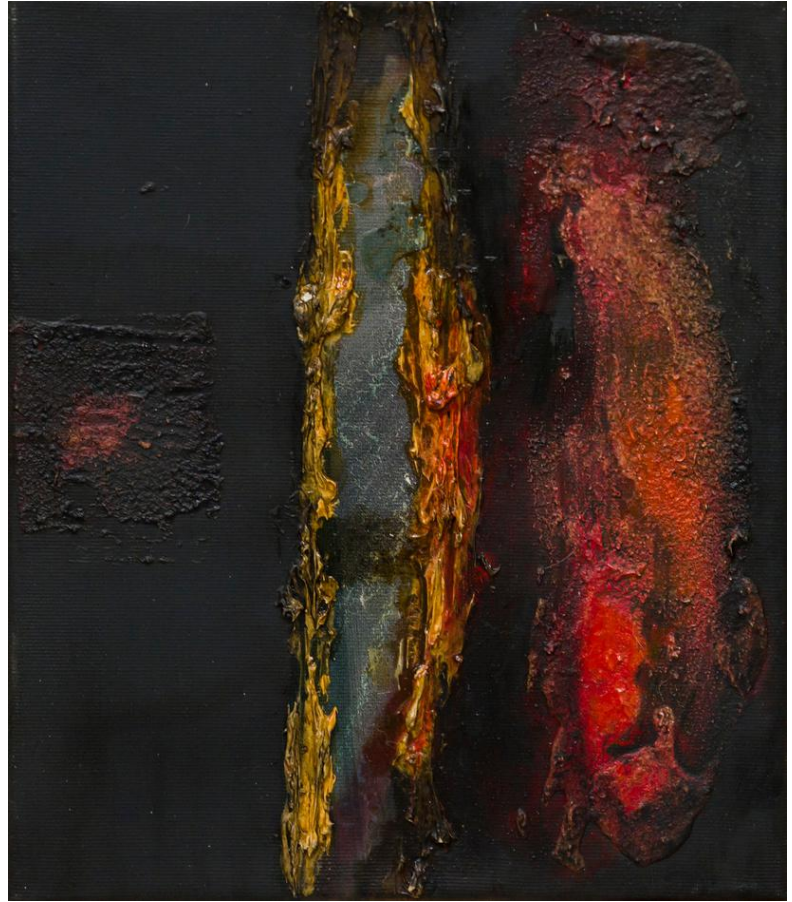


Nikolina Nikolic | *Biomorphic Matrix* | 2025

Instagram: @nikoliciikolina



Nkolina Nkollic | From the Series of Numbered Inscriptions 72.12



Nkolina Nkollic | Inscription 72.14 | 2026

Şebnem Kayhan

Şebnem Kayhan | Soul Surfaces | 2024



Biography

Şebnem Kayhan is a multidisciplinary artist working between painting, digital media, and interactive installation. Her work focuses on empathy, collective memory, and social awareness, often addressing urgent issues such as femicide and societal indifference. She develops hybrid visual languages that merge traditional acrylic painting with digital illustration and 3D elements, creating immersive and participatory experiences. Her ongoing project Eyes Open Ubuntu explores interconnectedness through the philosophy of Ubuntu, inviting audiences to engage emotionally and socially.

Kayhan continues her practice through exhibitions, interdisciplinary collaborations, and research-based artistic production.

Website: www.sebnemkayhan.com

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

Statement

I work across painting, digital media, and immersive installations to explore collective consciousness, empathy, and invisible social connections.

My practice is rooted in the philosophy of Ubuntu—"I am because we are"—and investigates how individual awareness can transform into collective action. Through hybrid visual languages that combine traditional painting with digital and spatial elements, I create layered narratives that confront social issues, particularly femicide, and the normalization of violence through societal indifference.

In my ongoing project Eyes Open Ubuntu, I focus on making invisible emotional and social bonds visible.

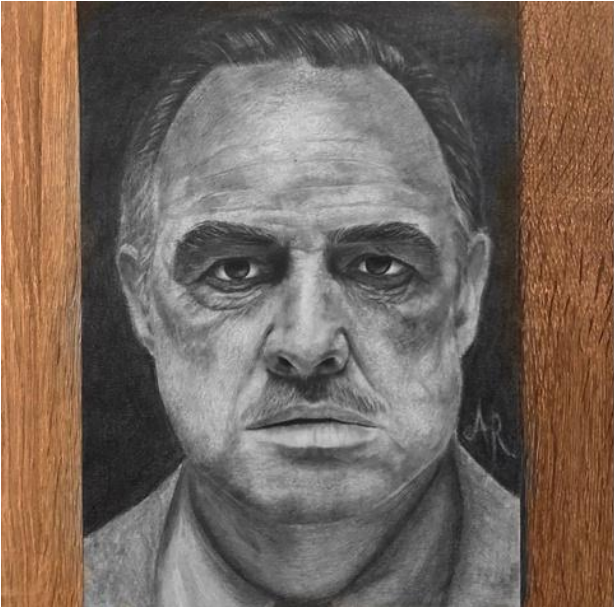
Using symbols such as the eye, heart, and organic cycles, I construct immersive environments where the viewer is not a passive observer but an active participant. My work aims to disrupt apathy and provoke a shift from witnessing to feeling, and from feeling to responsibility.



Şebnem Kayhan | Splash | 2022



Andrea Rajkovic



Statement

Portraits drawn with a graphite pencil.

Biography

I am a self-taught artist from Belgrade. I draw realistic portraits to order and have been doing this for five years.



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



Eva Karaba

Biography

Born in Istanbul.

Studies:

German School Istanbul

German School Athens

Doxiadis Art School

Diploma: Grosses Sprachdiplom. (for teaching german language)

Diploma: Yuksek Turkce (for teaching turkish language)

Work: Teacher for German language (Deutsches

Kurshaus in Athens/Voula

Teacher for turkish (private)

As Visual artist:

Participation in many group exhibitions

Since 2000

and 2 solo exhibitions:

March 2024. In Athens/Ilioupolis Municipal Exhibition Center.

July 2025 Greece/Syros island-Ermoupolis. PLASTICO GALLERY

Statement

"Dreams"

Watercolor on Fabriano paper Some visitors to my first solo exhibition said: "Eva's paintings are a journey into a wonderful world of color, imagination, and lightness." So my dreams became paintings: with colors that express my inner world, my emotions, my optimism, and my happiness;

with free designs, without limits or rigid methods; with themes and inspirations drawn from fairy tales, from playing with my children, cats, and dogs, and from everyday situations that motivate my playful and humorous paintings. By expressing my feelings, I want viewers to experience my positive attitude toward life and make them smile.

My painting adventure begins with an idea and continues with shapes and colors. I paint with watercolor on paper and let the colors flow. This gives me the flexibility to blend colors and shapes—something that challenges my imagination and helps me continue the "journey." I am so excited about imagining colors that this continues even in my sleep, and so I paint day after day until the "dream" is complete— the "dream" that I invite you to share with me.



Eva Karampa | The Beauty | 2022



Eva Karampa | Which Shoe Should I Choose | 2023



Eva Karampa | Lamb's Hair Salon | 2024

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



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



Eva Karampa | Calm Child's Face | 2024

Dariusz Kalan

Biography

Over the last three years, I have been documenting the bustling streets of metropolises and hard-to-reach little towns and villages all over Europe, from Portugal to Serbia, from Sweden to southern Italy, seeking to uncover the extraordinary within the ordinary. As a photographer, I have been hunting for small gestures and glimpses that expose loneliness, hope, joy or confusion, or other tiny little moments that are usually hidden from the public eye. I prefer to edit my photographs (all are candid) with simple tools in order to show life unfiltered with all its flaws, hidden dramas, humor and emotions.



Dariusz Kalan | Boys | 2025

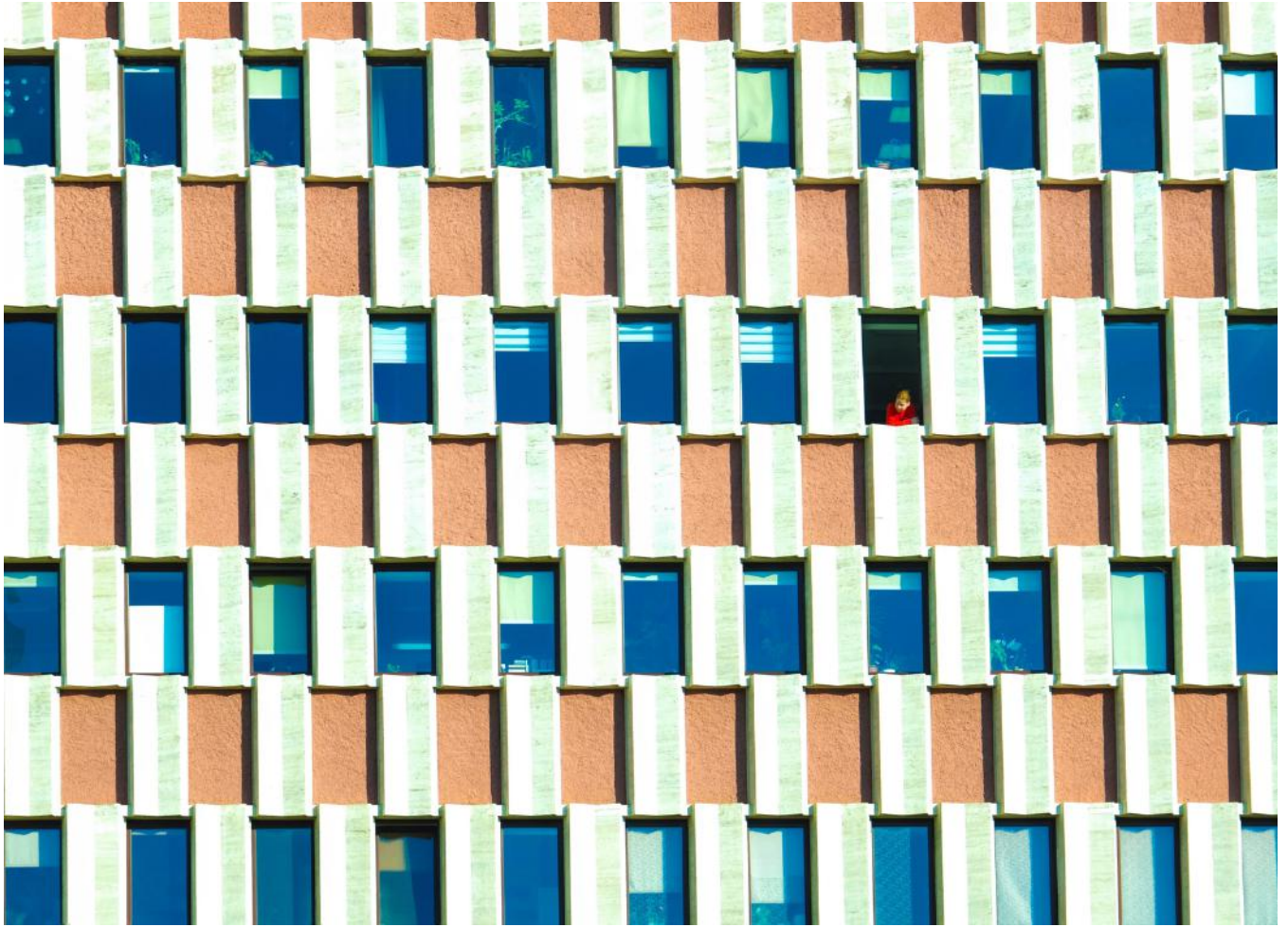


Dariusz Kalan | Catnap | 2023



Dariusz Kalan | Someone in the Crowd | 2024

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



Dariusz Kalam | Stuck | 2024



Dariusz Kalam | Flying the Kite | 2024

Tulin Somel

Biography

Tülin Somel is a visual artist based in Istanbul. She graduated from the Department of Painting at Mimar Sinan Fine Arts University in 1993. Her artistic practice originates in painting and is known for abstract-figurative and expressive works executed in acrylic on canvas.

In her works she occasionally incorporates text and written language as part of the visual surface. In recent years, she has expanded her practice toward more conceptual directions, producing works that explore the relationships between image, text, object, and space.

Somel's practice moves between painting, text-based works, installation, textile-based pieces, and experimental projects, investigating the intellectual and exploratory dimensions of artistic production. Her works have been presented in exhibitions and art events in Turkey and internationally.

Selected Exhibitions

1987 – Solo Exhibition, Experimental Arts Center, Istanbul

1993 – Siemens Art Awards, Osman Hamdi Hall, Istanbul

1994 – 15th Contemporary Artists Exhibition, Museum of Painting and Sculpture, Istanbul

1995 – “Vardiya Etkinlikleri”, UNESCO NGO partner – AIAP (International Association of Art), Istanbul

1995 – A Cross-Section of Young Turkish Painting, Mine Art Gallery, Istanbul

1997 – Group Exhibition, Akbank Art Gallery, Istanbul

2002 – European Cities – International Mini-Print and Exlibris Exhibition, Cluj-Napoca, Romania

2012 – LIL'ART – Le Rendez-Vous des Créateurs, Arts Plastiques / Arts Appliqués, Paris

2014 – Immagina – Arte in Fiera, Reggio Emilia, Italy

2014 – Artist 2014, 24th TÜYAP International Istanbul Art Fair, Istanbul

2016 – Société des Artistes Indépendants – Salon International d'Art Contemporain, Carrousel du Louvre, Paris



Tulin Somel | What Did You Do for Art Today? (Clio-Melpomene) | 2025

Statement

This series is built around a single question: “What did you do for art today?”

The question repeats across the surface, each time encountering a different response. The answers are thoughts, excuses, impulses, and inner dialogues circulating in the artist’s mind. Some are serious, some ordinary, some ironic, and some openly sarcastic:

“What did you do for art today?”

- I painted.
- I found an idea.
- I waited for inspiration.
- I made it and then ruined it.
- Who do you think you are?
- I did it yesterday.
- Why me?
- I argued with art.
- I stared at a blank canvas.
- I told the truth, nothing but the truth.
- I didn’t imitate myself.
- I’ll do it tomorrow.

(The responses shown here are only a selection; the canvases contain many different answers to the same question, ranging from sincere to sarcastic.)

While the Muse figures represent the elevated and romantic image of inspiration, the questions and answers covering the surface reveal the everyday, sometimes contradictory and sometimes humorous reality of artistic production. The repeated question creates a kind of rhythm. The accumulation of responses across the surface makes visible the often unseen mental layers of artistic practice.

In this sense, the work does not reject the myth of inspiration so much as it shifts its position. The series brings mythological figures of inspiration together with the inner dialogue of the contemporary artist on the same surface. While the Muses stand as a kind of starting point within this space, the texts reveal the real side of artistic production: hesitation, self-criticism, irony, persistence and repetition, doubt, seriousness, and sometimes fatigue. The recurring question forms a structure that reveals the fragile space between inspiration and action. Each response, whether serious or sarcastic, marks a different position within this space: effort, hesitation, self-criticism, distraction, or insistence.

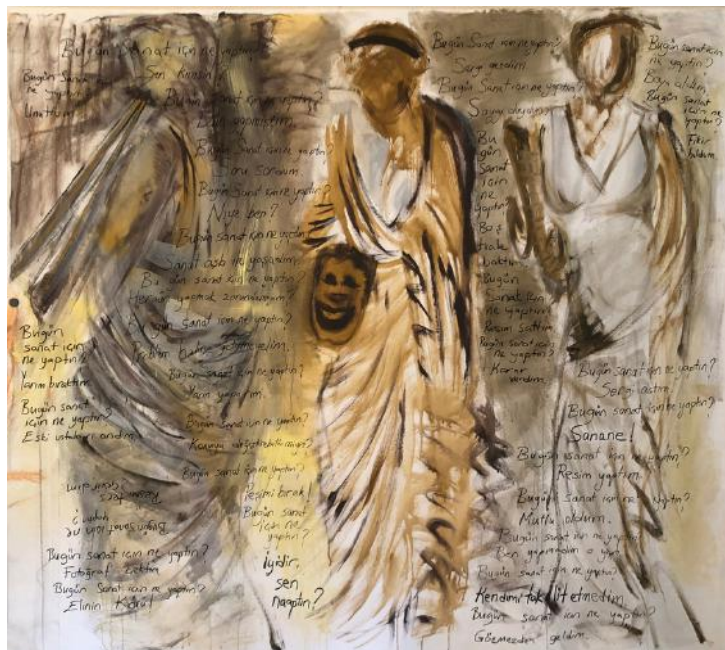
As these responses accumulate, inspiration ceases to appear as a mythological event and becomes an ongoing process of questioning.

In the end, what remains is a very simple yet unavoidable question:

What did you do for art today?

And the question remains open.

Each answer can become a new possibility, a new contradiction, or a new beginning.



Tuulikki Someli | What Did You Do for Art Today? (Euterpe–Thalia–Calliope) | 2025

Leonid Kolodnytskyi

Biography

Selected Exhibitions:

2025 — "GRAPHEMES", Imagine Point Gallery, Kyiv.

2024 — "INTERTEXT", Khliblya Gallery, National Conservation Area "St. Sophia of Kyiv", Kyiv.

2018 — "BACK TO BLACK", Karas Gallery, Kyiv.

2017 — "MALEREI", National Museum "Kyiv Picture Gallery".

2008 — "SEPTEMBER", Irena Gallery, Kyiv.

2007 — "BEAUTY", Ukrainian House, Kyiv.

Statement

Concept and Method: Iteration as an Artistic Strategy

In my creative practice, the term "iteration" is transformed from a mathematical algorithm into a deliberate artistic strategy. For me, it is a path of image evolution through multiple repetitions, revisions, and the "cutting away of the superfluous" from the primary idea. Each new cycle of working on a composition allows for the transformation of a chaotic sketch into a verified geometric truth, where the result is as close to the ideal as possible.

Visual Language and Philosophy

My works are built on the principles of rigorous minimalism: Palette: I utilize a strict monochrome. Black and white serve as boundary states, in the space between which the structure is born.

Form and Scale: The works operate with clear geometric structure, balance, and rhythm. The large format of the canvases (predominantly 200x140 cm) transforms contemplation into a physical experience, forcing the viewer to feel the "weight" of each line and find their own "zone of tranquility" amidst the visual noise of modernity.

Background and Context

My method is closely linked to my professional experience as a restorer, accustomed to a layer-by-layer search for truth. It is a dialogue between classical structurality and radical minimalism, where a deep knowledge of the internal construction of objects allows for the creation of a concise language of the future.

The "ITERATION" project is a recording of the journey from the "spontaneous" to the "conscious," where each work is the result of intellectual and emotional purification of meanings.

Website: www.kolodnitsky.com

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



Leonid Kolodnytskyi | Contrast | 2026



Leonid Kolodnytskyi | Tetractis | 2026

Susanna Tricarico

Biography

I'm Susanna Tricarico aka astrozucchina.

Full time artist and part-time extrovert, sometimes five fluffy hens in a trench coat and a wannabe eldritch god.

My art is just as loud, colourful and fluid as me. Creating has always been part of me and now is self love, an act of resistance and quiet rebellion.

Because art is and always have been political. And talent is a lie: creativity is a muscle.

Susanna Tricarico | Multiverse | 2024



Website: www.astrozucchina.com

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



Susanna Tricarico | Apricots | 2025

Susanna Tricarico | Bunt Watermelon | 2025



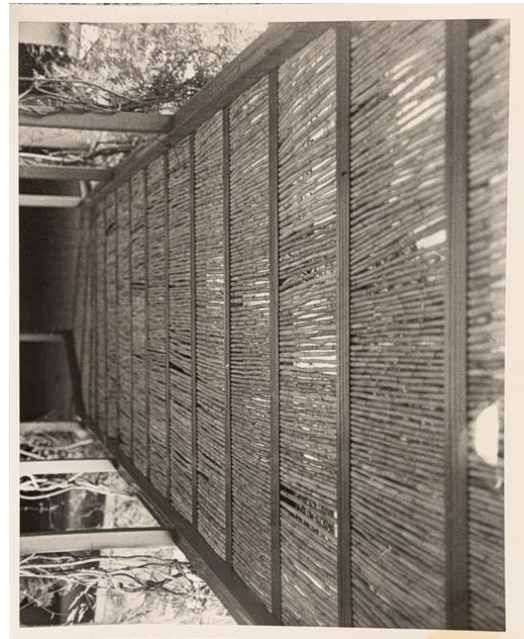
Lorena Villalvazo Lopez

Biography

I am a 34 year old women who started her Culinary/photographic journey some years ago in high school. I studied Culinary Arts and photography has always been an important part of creative expression. I am always taking photos of cool or funny scenarios of my daily life. I started rescuing dogs and giving them for adoption with complete protocol. My main focus when I feel inspired and creative through the lens its about food, animals or landscapes. I love playing with the natural lighting.



Lorena Villalvazo Afternoon | Walk | 2013



Lorena Villalvazo Afternoon | The Way | 2010



Lorena Villalvazo Afternoon | Antioxidants | 2018



Lorena Villalvazo Afternoon | Spa Day | 2015

Kishan Sandekar

Biography

I am Kishan Sandekar, a printmaker and BFA student at Indira Kala Sangit Vishwavidyalaya. My art is a technical and philosophical investigation into the human mind, utilizing Aquatint and Etching to reveal beauty in the complex and the misunderstood. Drawing from my discipline as a National Karate player, I strive for precision and "New Vision" in every plate I bite and every print I pull.

Medium: Intaglio (Etching & Aquatint), Linocut, and Mixed Media

Project Overview

The Architecture of the Mind-Trap is an investigative printmaking series that maps the internal landscapes of the human subconscious. This project utilizes the traditional techniques of Etching and Aquatint to visualize the moments of cognitive paralysis—where the mind feels "tapped" or unable to process the complexities of reality. The project aims to create a bridge between the physical act of acid-biting on a zinc plate and the psychological "scarring" caused by life experiences.



1/6

Etching & Aquatint

Trap Mind

Kishan
2026

Vito Antonio Lerario

Biography

Vito Antonio Lerario is an Italian multidisciplinary artist with an active international exhibition presence across Europe, Asia, the Middle East, Oceania, and America. After studying at the Art High School, he specialises in fashion, tailoring, and pattern-making, going on to work as a fashion designer with publications in industry magazines.

A collector of vintage garments with an internationally recognised archive, in 2008 he co-founds with historian Luciano Lapadula the space 1900, active until 2015: a hybrid between a vintage boutique, atelier, and cultural laboratory. He collaborates with national and international cultural institutions. In 2012 Louis Vuitton dedicates an article to his work; in 2014 Condé Nast publishes one of his capsule collections.

Since 2009 he has worked as a stylist and costume designer for theatre, film, and photography. In 2019 he directs and designs the set of the show "Moda sotto le bombe". Alongside this, he develops curatorial work for exhibitions and events.

Photography enters his practice in 2018. In 2025 he creates "Tempus Fugit", a project in four acts published as a limited-edition photobook, exploring women's inner time through sixteen portraits in which each change of clothing becomes a threshold between different identities. The photobook was presented at the Kyotographie Photobook Showcase in Kyoto, Japan, and will also be presented at Fanzineist Vienna Art Book and Zine Fair.

His latest photographic project, "Archivio degli Inutili", aesthetically rehabilitates discarded objects through Polaroid, transforming them from functional relics into consecrated presences.

Since 2024 he has been teaching Fashion Illustration and Textile Design at Ideacademy in Bari.

Currently, within his studio, he creates applied art across various disciplines.

His work has recently been published by Docu Magazine, Visual Art Journal, and Rebel Rebel, Pluto's Zine (Los Angeles, USA); one of his pieces was projected on a Times Square billboard in New York City. He has recently exhibited his artworks in Turin at the "Portraits V Edition" organised by Con/temporary Spaces, presented his painting "Il Rosa del Silenzio" at the "Achtung! Banditen! – VI Edizione della Mostra della Resistenza" in Garbatella, Rome, shown his collage "Shattered Temporal Symphony" at the "Nothing Is What It Was" exhibition at Astro Club Artist Facility of Vancouver, hosted by Vancouver Collage Collective, and participated in "Small Favours" at Kaye West Studios, Camp Hill, Brisbane, Australia, where he exhibited his watercolor "Blondie". "Shattered Temporal Symphony" is currently on show at the "Collage Art Exhibition" hosted by the Kutubna Cultural Center in Dubai.

His interests include the history of costume, music (particularly new wave), cinema, and literature.

Website: [Behance.net/vitoantoniolerario](https://behance.net/vitoantoniolerario)

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

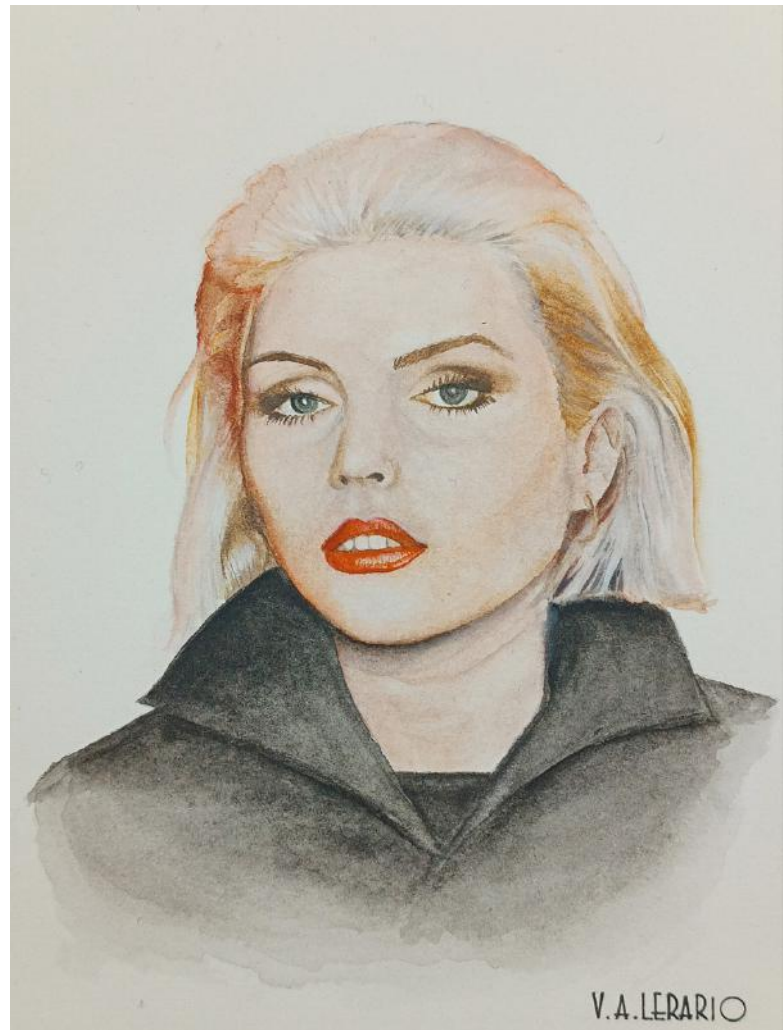
Statement

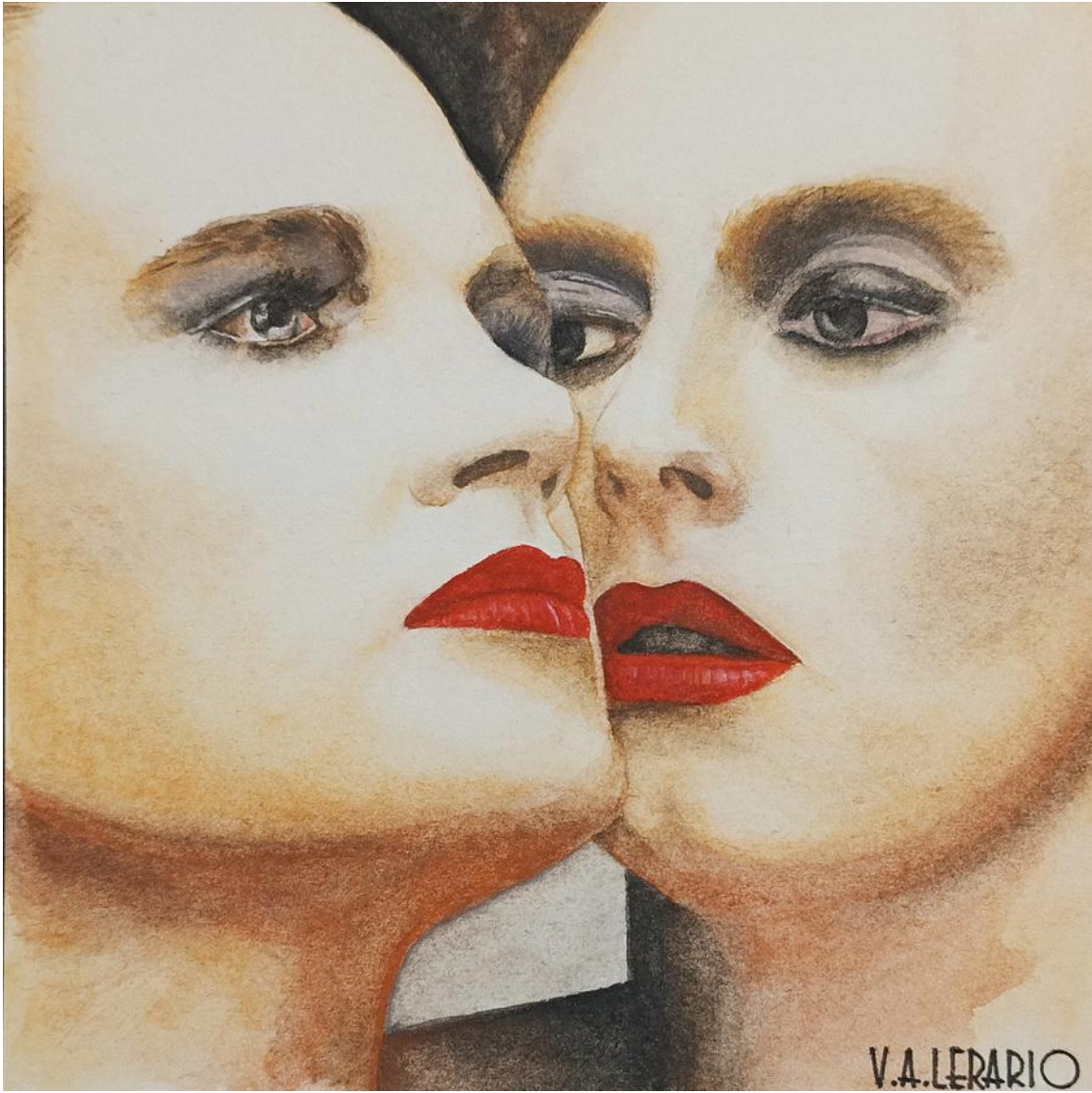
I work in watercolor because it is a medium that refuses to be controlled. Water decides, color moves on its own, and I learn to treat the unexpected not as an obstacle but as a possibility. In this ongoing dialogue between intention and chance, something more honest than any form of control reveals itself.

My subjects are bodies and faces — human and not only. What interests me is what a living being carries within itself even when nothing particular is happening: presence, weight, a history that surfaces without anyone asking for it.

I do not seek likeness. I seek something harder to name — that inner quality which sometimes emerges in a portrait and has nothing to do with faithfulness to the subject. A painted face can say things a photograph cannot contain, precisely because it passes through the hand, the hesitation, the choice.

I paint to understand what I am looking at. Most of the time, I only understand it when I am done.





Orçun Karamustafa

Biography

Orçun Karamustafa, born in 1991, is a photographer who captures the vibrant and dynamic essence of Istanbul and its streets, musical scenes, the timeline of landscapes, and the traces of faces. His art is the pursuit of transforming ordinary urban landscapes and the objects that carry the traces of time in his other frames into images imbued with deep meanings. In his works, he centers on the conflicts inherent in life and the human struggle, questioning the individual's place amidst the chaos of the city. Karamustafa's photographs seek to capture the rhythm of the city and life, resembling a musical monograph.

Since 2019, he has been continuing his career as an independent photographer. Between 2017 and 2019, he worked on projects related to the "İstanbul Film, Music, Theatre, Jazz Festivals" (İstanbul Film, Müzik, Tiyatro, Caz Festivalleri) and following them, the "İstanbul Design and Istanbul Biennials" (İstanbul Tasarım ve İstanbul Bienalleri) in the marketing department of the Istanbul Foundation for Culture and Arts (İstanbul Kültür Sanat Vakfı, IKSÜ).

In 2019, as part of the "Spaces of Culture" (Kültür İçin Alan) projects, he was in Izmir and Diyarbakır, where he took photographs for "Spaces of Culture" (Kültür İçin Alan), which were published in that year's book. He also directed a documentary film titled *Kalan*. In 2021, he was awarded second place in a competition organized by Kız Başına with the project titled "If You're Not Plastic, Do Something" (Plastik Değilsen Bir Şey Yap), focusing on the climate crisis. Additionally, he was awarded second place in the "Are You Aware?" (Farkında mısın?) competition organized by the Keep Your Trash Foundation (Çöpüne Sahip Çık Vakfı), and another one of his works was deemed worthy of being exhibited in the same competition.

Furthermore, he was one of 63 selected from 273 worldwide applicants in the Juried Exhibition Photography Day Queer Edition 2022 organized by the Norwegian National Museum of Photography – Preus Museum, with 10 of his photographs displayed in Oslo. These same photographs were also exhibited at the Merlinka International Queer Film Festival (Uluslararası Queer Film Festivali Merlinka) in Belgrade. Some of his photographs and films were exhibited at the Vienna and Athens Porn Film Festivals (Viyana ve Atina Porno Film Festivalleri). In November 2023, five of his nude-themed photographs were displayed in the "Civil Disobedience: Fake or Fact" exhibition in Athens, and these photographs were also published in *Flut Magazine*, an annual publication based in Dresden, Germany.

Austria's ORF television channel featured him in the promotion of the Vienna Porn Film Festival (Viyana Porno Film Festivali). In 2024, he was appointed Director of Photography and Video under the Vienna Porn Film Festival (Viyana Porno Film Festivali). One of his photographs was also exhibited at the 18th International Architecture Exhibition of the Venice Biennale Turkey Pavilion under the project "GHOST STORIES: The Sack Theory of Architecture" (HAYALET HİKÂYESLERİ: Mimarlığın Çuval Teorisi), organized by IKSÜ.

He prepared the promotional film for the Canlandırınlar Festival, held from October 17 to 23, 2022, and photographed the festival throughout its duration. He also edited the feature-length documentary *We Trusted Your Face* (Yüzüne Güvendik), made to celebrate the 100th anniversary of the Republic of Turkey. Additionally, he photographed and edited videos for the Izmir Women's Congress (İzmir Kadın Kongresi), which first took place on February 2, 1923, and again on February 2, 2023.

In 2023, he held a workshop titled "The Mystery of the Image: Black and White Photography" (İmgenin Gizemi: Siyah Beyaz Fotoğraf) at the Pera Museum. He was a guest on the podcast program "Tell Me Briefly" (Kısaca Anlat) by Accessland Live, where he discussed his journey to becoming a photographer. He also shot the album photos for Zeynel Günbek's *Divan & Divine* album, released by ARC, a UK-based music company. The album ranked 31st among the top 200 albums of 2023 worldwide.

On February 7, 2024, he participated in the group Pop Art exhibition at the launch party of Fırat Uran's book *Olamayanlar 2* with three of his photographs. He also served as assistant director and editor on the adult films *Turkish Hammam* (Turkish Hamam), *Turkish Cum*, *Shibari Turk I* (Shibari Türk I), *Shibari Turk II* (Shibari Türk II), and *Naked Pianist*. He took on the role of assistant director for Turkey's first gay TV series, *Black Dog* (Kara Köpek). In 2024, from September 23 to October 12, he showcased his solo exhibition *İst-anbul*, reflecting Istanbul's vibrant and dynamic spirit, at Müze Gazhane.

And again, between September 30th and October 13th, he organized and participated in the *What's Your Name* mixed photography exhibition as part of the 7th year of 212Photography Istanbul.

Website: www.orcunkaramustafa.com

Instagram: @karamustafa



Olesia Bachynska

Olesia Bachynska | You Can Pet Me | 2025



Biography

Olesia Bachynska is an artist based in Lviv, working across photography, glass art, drawing and painting. Her creative practice focuses on visually exploring the darker aspects of human nature, emotional states, and the psychological impact of contemporary realities. A significant theme in her work is also the complex and often harsh life of the animal world, which she sees as deeply connected to the human experience.

She believes that artists should engage with topics that resonate deeply - those that stir emotions and leave a mark. For her, each project is a new stage in her artistic journey, an opportunity to explore the unknown and share that experience with others.

Statement

“You Can Pet Me” - is a project that explores the boundary between the human and the animal, questioning the division between them. We are used to thinking of humanity as synonymous with kindness, while animality is often associated with something uncontrolled and wild. In a world where animals often show more warmth than people, the very idea of “being human” requires reconsideration. This project is not about opposition, but about a shift and a rupture - about a shared ground that unites us more than it separates us.

So who among us is truly human?



Olesia Bachynska | You Can Pet Me | 2025

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



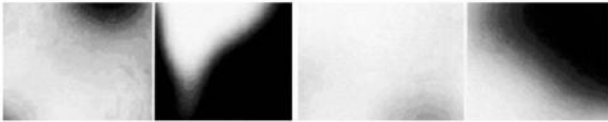
Olesia Bachynska | You Can Pet Me | 2025



Olesia Bachynska | You Can Pet Me | 2025

Sorafours

S T A T I C E N E R G Y S O R A F O U R S



Biography

SORAFOURS (formerly known as BALFOURS) is a Chinese experimental electronic composer and sound artist, born in 2007. Working with postmodern minimalist aesthetics, his practice centers on low-frequency textures and cyclical sonic networks. Drawing inspiration from architecture and graphic design, he deconstructs raw sound materials into precise, evolving patterns, creating immersive sonic landscapes for contemporary dance, film, animation and multimedia. He is the recipient of the 1st Prize at the 2025 China Innovative Video Competition, the Silver Award at the 2025 Light Year Award, and the 2nd Prize at the 2024 International Electroacoustic Music Contest. In 2025, his work was exhibited at Shanghai UFO Terminal alongside artists including Byetone. His 2026 projects span Milan Fashion Week, sound installations in Shanghai and Nagoya, and the animated short Damp Season.



Statement

Soundart series: Static Energy (2026)

- I 00:00 Tuliqa (Queen of night)
- II 06:05 Tartarus
- III 10:24 Lophophore
- IV 15:43 Kasuka
- V 22:12 Thresh (Tear up)
- VI 25:58 Lavender
- VII 32:47 Datura Noir & omen
- VIII 37:30 Decay (Fall)

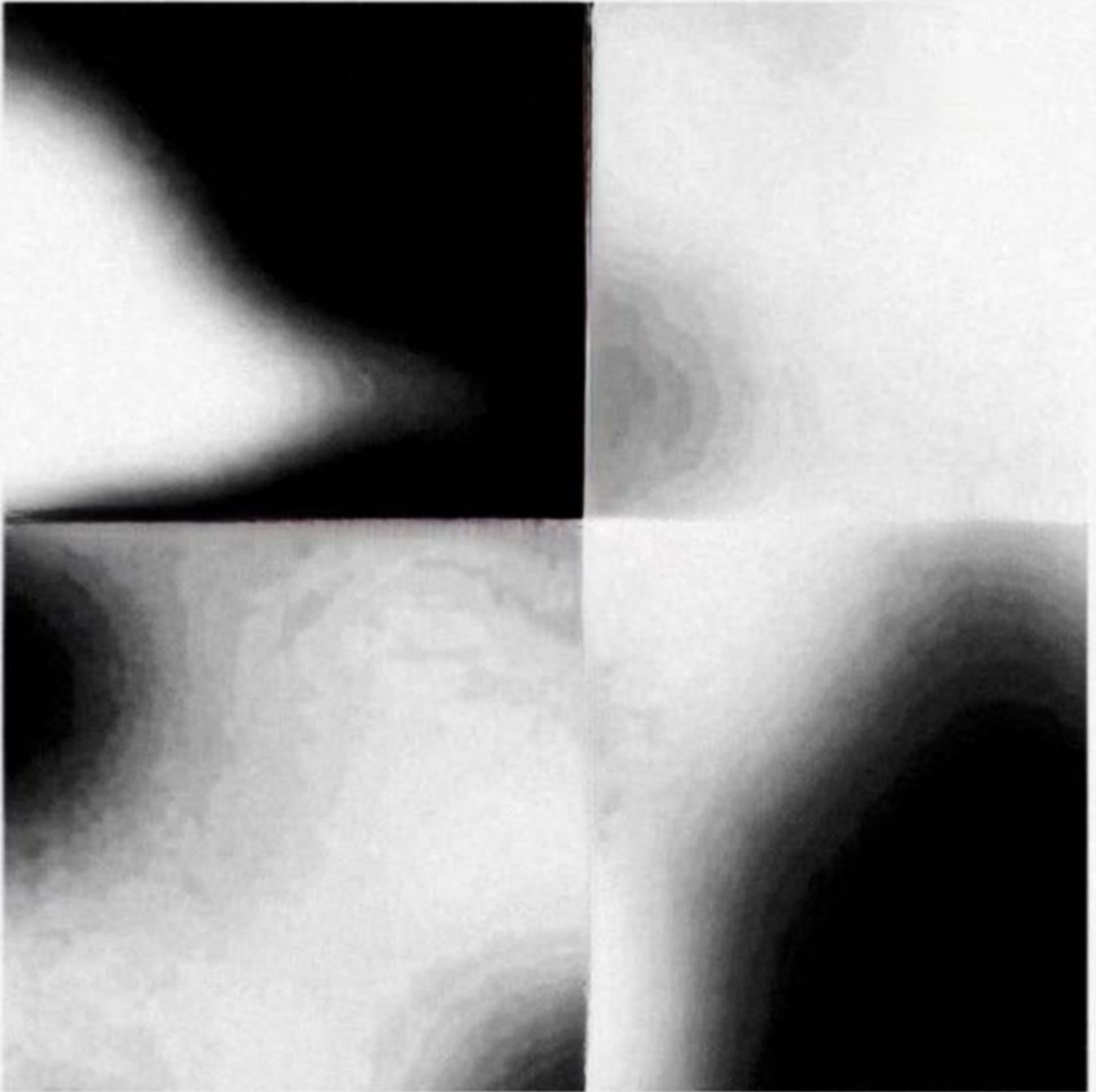
This experimental electronic work is a purely artificial sonic world where order and chaos coexist, yet it inadvertently reflects the essence of nature.

Inspired by architectural space and graphic design, it deconstructs energetic sounds into a cyclical structure. Within this framework, sounds move, rotate, hover, dive, swell, and disappear, forming abstract static pulses influenced by minimalism, concrete music, and expressionism.

Through original timbres and dynamic design, the work connects sound and vision. The cover uses gradient textures and particle effects to visualize “sound potential energy,” matching its minimal and experimental aesthetic.

Centered on raw low-frequency textures, distortion lends the sound a rough, physical quality, contributing to the work’s artistic expression.

Website: on.soundcloud.com/Otax1heT2MnazG15au
Instagram: [@anthonyrk85zbo](https://www.instagram.com/anthonyrk85zbo)



STATICENERGYSORAFOURS

Vlad Paulet

Biography

Vlad Paulet is a Romanian visual artist based in Bucharest, known for his photographic and video projects. Paulet's artistic approach follows the human-nature and human-industrial bond, studying the effects of long-term ideologies carved into the environment, while adding his personal visions into the matter. His body of work documents the continuous change of modern existence. The metamorphosis developing inequalities and creating different experiences for many individuals, is seen in his artworks bonded to the everyday or desolated landscapes.

His choice of approaching the subjects comes from a deeply rooted passion from childhood about exploring both himself and his surroundings. He currently studies at National University of Art Bucharest and some of his most iconic series are "Eden Gardens", "Give me one more chance" and "Core Portraits".

Statement

My project is documenting the post-socialist effects on Romania, that are still visible today. It studies the relationship between environment and the cultural, economical and ecological changes in Romania. After the revolution in 1989, many factories and businesses went broke and got privatized. The effects were seen as progressing, workplaces closing one after another and the areas being abandoned. After people were left without a job, many of them started working in the West, hoping for a better life. As the time passed and the insufficiencies of the state remained, next generations also started leaving the country. Especially the younger people revolted and refused to live in hard conditions, but the elderly was forced to remain, continuing their life as they could. Many families who left never came back, knowing that the situation did not improve at all so the old people remained isolated. This problem escalated very fast, leaving more and more households abandoned. Now, there are hundreds of abandoned villages scattered on all Romanian territories and even more with just a few locals. They do not have electricity phones or even where to get food from so they are living a very difficult life.



Vlad Paulet | Survivor | 2025



Vlad Paulet | Empty Porch | 2025



Vlad Paulet | Window | 2025

Website: vladpaulet.myportfolio.com

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



Vlad Paulet | I'll be back in a second | 2025



Vlad Paulet | Lane | 2025

Nina Bajić

Nina Bajić | Cherry Plum | 2026



Statement

This collection of photos reflects my fascination with plants. I'm especially interested in taking photos of spring flowers on sunny days. Being outside in nature is something I enjoy because that's when I feel the most inspired to create art. I want to share my experience and love for our planet with the rest of the world.

Biography

My name is Nina Bajić. I'm a 20-year-old Serbian art student. Photography is one of my biggest passions in life. I like capturing nature's unique beauty, as well as breathtaking architecture.

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



Nina Bajić | Judas Tree | 2025



Nina Bajić | Dandelions | 2025

Nina Bajić | Kanzan Tree | 2024



Asuman Portakal



Statement

My work explores the world of imagination and color, capturing the playful, dreamlike moments of childhood while engaging with form, texture, and narrative. Through painting and illustration, I aim to create a visual language that invites viewers to pause, reflect, and rediscover the joy and wonder in everyday life. My inspiration comes from children, nature, and the subtle magic found in ordinary scenes.

Biography

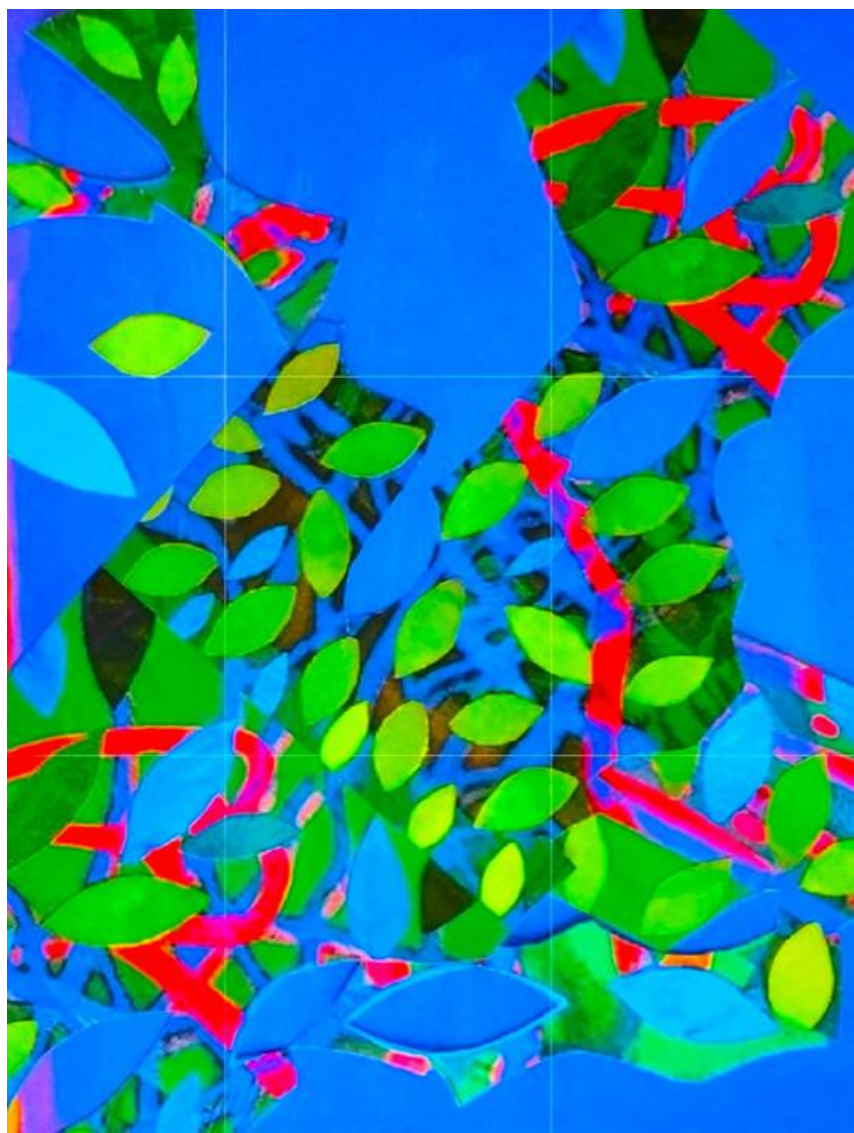
Graduated in 1978 from Istanbul State Academy of Fine Arts (MSU). For 24 years, she guided children who painted their dreams on papers, walls, and sketchbooks. She participated in various group exhibitions and held two solo exhibitions. Her works are included in private collections not only in Turkey but also in Ireland, Sweden, Japan, Switzerland, and Greece.

She has received awards for her children's books, Çok Komiksin Margarita and Geveze Çizgiler. Her stories and essays for adults have been published in various literary journals.

She loves children, nature, playing with colors, reading, and writing. And, of course, laughing...



Instagram: @aaportakal



Iva Staykova

Biography

Iva Staykova is a traditional artist raised in Vancouver, BC, with roots tracing back to Sofia, Bulgaria. She traverses themes of growth, isolation, and adaptation to specific environments through the medium of painting. Specifically, she uses oil paint when creating something “alive” and acrylic paint for manmade imagery. In her works, she illustrates the dichotomy between nature and environment, both playing a role in who we are and how we develop as individuals. Iva takes great inspiration from artists like Edward Hopper; they both create artworks that are uncanny snapshots of real life, using a simple style with a minimal color palette. By sharing her own stories, she aims to celebrate vulnerability, invite conversation, and foster communion and healing. As our world becomes more dynamic, complex, and continuously evolving, Iva reaches to her roots to find comfort, strength, solitude, and peace.

Statement

How do we grasp what the naked eye cannot see? That is the magic of art: it invites us to create without the burden of right or wrong, to dance with uncertainty. I’ve always been captivated by the essence of motion, the invisible rhythm woven into everything we do. My first encounter with this was through ballet, a vivid memory of letting my body flow freely across the stage. It was my earliest form of art, a physical language where every movement felt like a brushstroke against the air. Now, I paint to rediscover that sense of liberation. Each stroke carries the same energy, the same aliveness that once coursed through my dance. Back then, I didn’t fully understand the potential of ballet, but now I cherish it, embracing its lessons in every movement, every mark. Just like the ballerina in my painting, I strive to keep moving, to honor motion as a celebration of life, a reminder never to stand still.

Website: www.ivastaykova.com



Ayse Eylül Bayraktar

Biography

20 year old art student.

Currently in 3rd grade at Kocaeli university Fine Arts department.

Lives in Türkiye / Istanbul.



Tenkes Brigitta

I'm Brigitta Tenkes. I live in Hungary, Budapest.

I paint on stretched canvas with acrylic technique based on my own ideas, but I am also happy to work on individual requests.

I have been fascinated by art and creation since I was a child. I've always been attracted to create something that can cause joy for someone else.

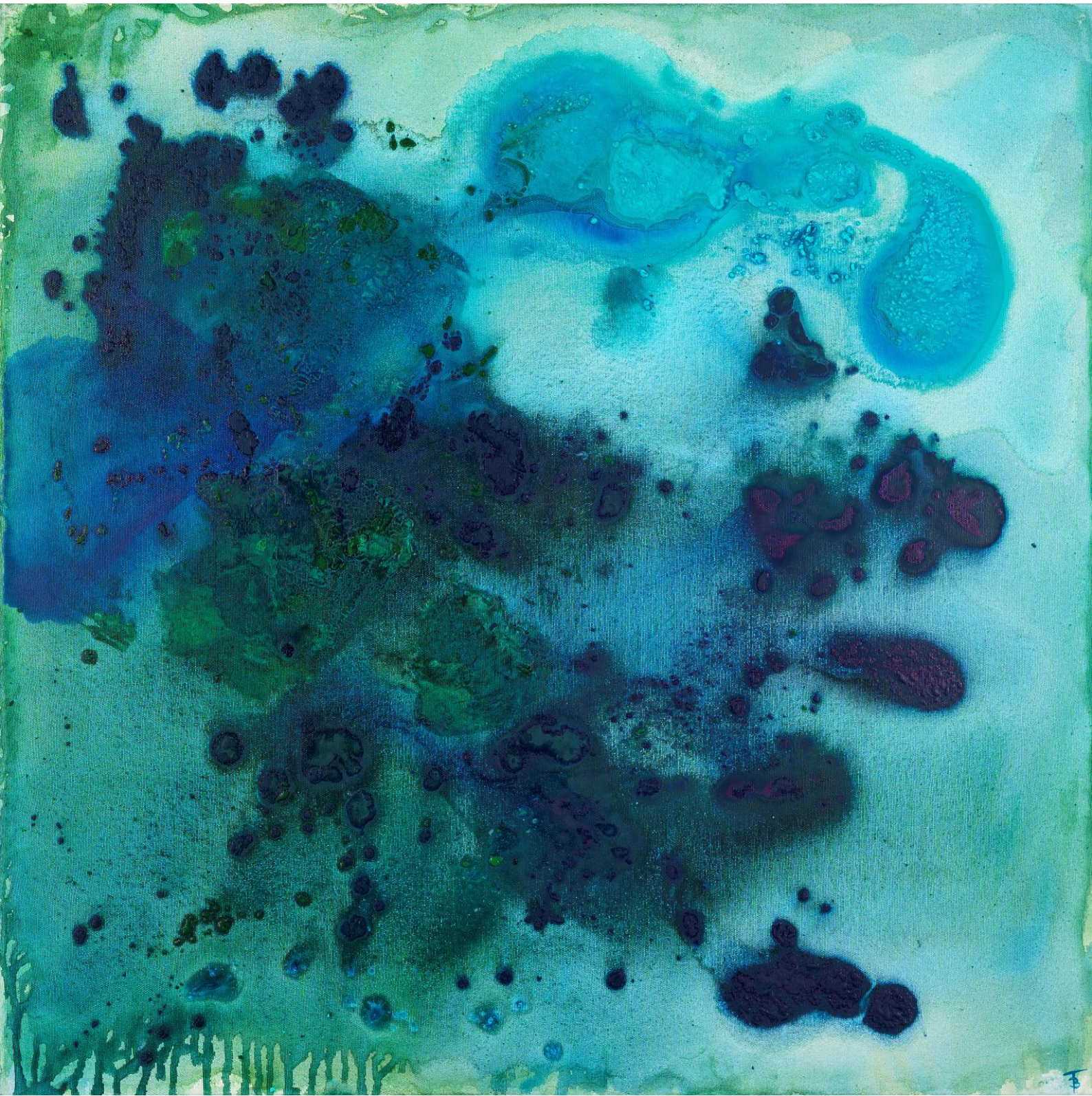
I believe the space around us fundamentally influences our mood and well-being. I feel that when we are surrounded by unique creations that are tailored to our own needs, it builds a warmer, friendlier atmosphere, both at home and at work.

This is the effect I strive to achieve with my work.

For me, painting is an exciting discovery in which the image is formed by itself during its creation creating a completely unexpected end result. I chose the abstract technique because in my opinion it shows everyone something completely different. I mostly draw inspiration from nature. In my work, I use the flowing technique, which helps to achieve an effect as close to nature as possible.

Website: www.abstractive.hu

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



Tenkes Brigitta | Mystery

Franziska Eggelmann

Biography

Born in 1997 in Wittingen, Germany

2016–2020 Integrated Design Bachelor in Bremen

2020–2023 Integrated Design Master in Bremen

Single exhibitions:

2018 "Wild" in Wittingen

2022 "An Grenzen Gehen" in Bremen

Joined exhibitions:

2020 "Are you okay? Are we okay?" in Bremen

2021 "26931 Paradies" in Bremen

2023 "Lübener Werkstattwoche" in Lüben

2023 "Jahresausstellung" in Bremen

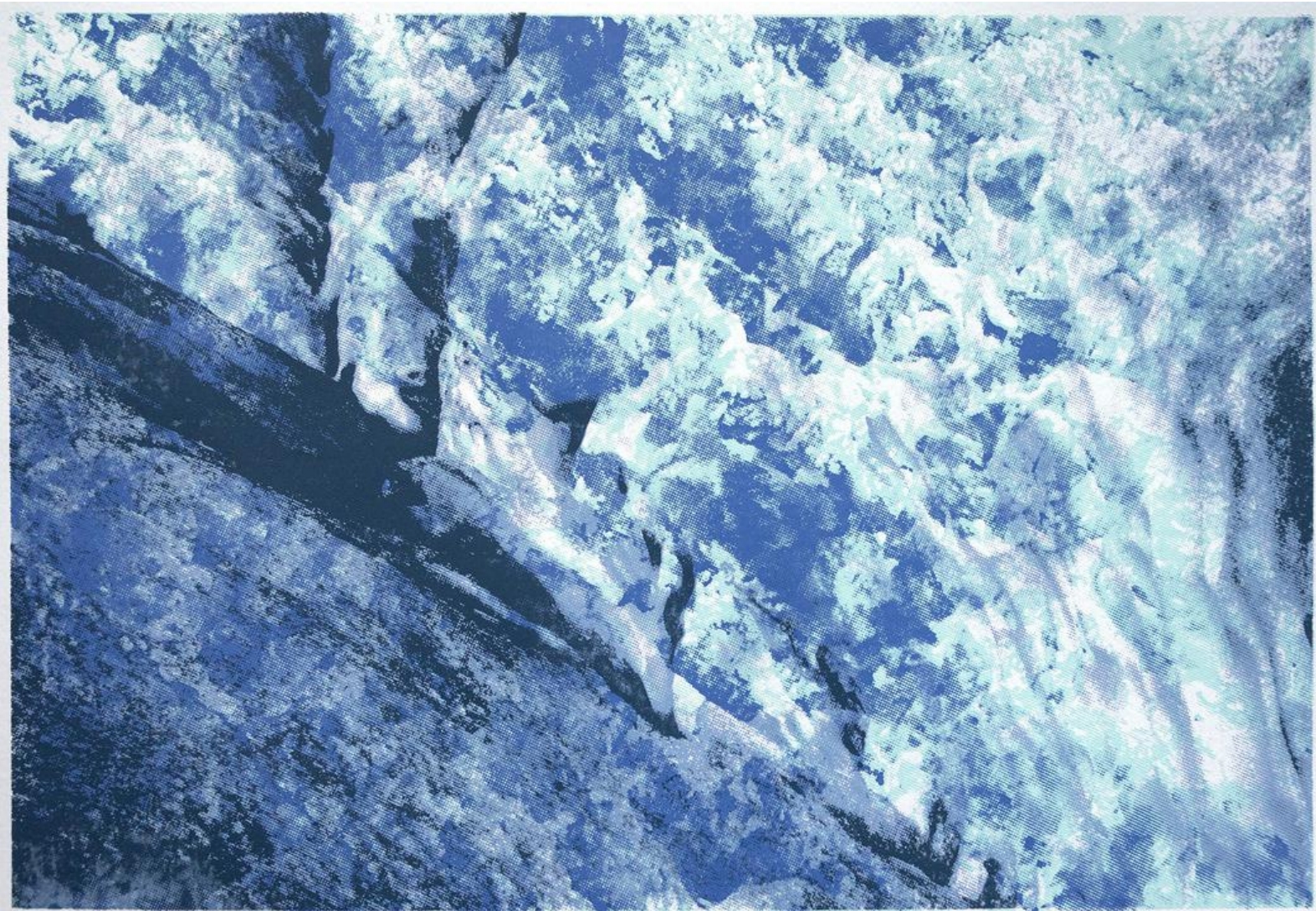
2024 "Würde" in Wittingen

Statement

The project is about an encounter with a glacier. The feeling of prickling ice underneath the skin. The sense of something ancient and massive, but yet so fragile. Collision and connection.

Using screen printing technique I combined in multiple layers the microscopic textures of skin with the sculptural form of the glacier, to recreate the feeling of making contact with an astonishing force of nature.

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



Franziska Eggelmann | Glacier Underneath the Skin | 2026

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ARTY RAT

An abstract artwork on a dark, textured background. A thick red horizontal line curves across the middle. A yellow vertical line extends upwards from the red line, ending in a small blue dot. To the left, a light green vertical shape is attached to the red line. To the right, a blue triangle sits atop a red vertical stem. In the bottom right corner, a blue square is partially visible, also connected to the red stem.

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