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— *Intro*

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Curator of
Visual Art Journal

Hello, dear reader!

In your hands is Issue 54, filled with creativity and inspiration.

While working on this issue, I found myself thinking that an artist never fully knows what impression their work will leave on the viewer, or what thoughts it will awaken. A painting is only a path along which the viewer's consciousness wanders, guided by their own experience, associations, and mood. Even color is perceived differently by each person. For some, yellow is the color of joy, sunlight, and warmth; for others, it may evoke anxiety.

Looking back into the past, we can recall artists who worked with symbols, when paintings could be "read" almost like a book. But for that, the viewer had to know this language. For those who were not familiar with it - and they were the majority - the painting spoke on its own: through color, light, poses, and emotions. So even in such cases, where it might seem there is no room for different interpretations, time and the change of generations erase any symbols and leave only the visual impression.

I hope this issue will allow you to wander along creative paths and discover something of your own - perhaps even something entirely different from what the artist intended to convey.

Enjoy viewing!

On the Front Cover:
Low How Koon
In Bloom

On the Back Cover:
Mari Momozaki
Hidden psychology
2026

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

Interview

Hannah Berrisford

Hannah Berrisford | Waiting For My Walk | 2026

Your work is described as "impressionistic realism". How did you develop this balance between expressive brushwork and recognisable form?

I love seeing visible brushwork in paintings and the evidential decision-making. I treat my oil paintings as if they emerge from the canvas and I have to “find” and “sculpt” them into being. By keeping my brushwork as economical as possible, this prevents me from overworking things and adds to the textural shaping of the animal’s form. I also value the process of simplifying form and colour, so that I can achieve recognisability and accuracy without the need for fine detail. I step back from my easel with every big decision, so I can see how it impacts the readability of the overall painting. I try to work remembering that a piece will be viewed at a distance everyday, but should be just as interesting when viewed up close.

Hannah Berrisford | A Face Only A Mother Could Love | 2026

Animals are central to your practice - what draws you specifically to pet portraiture rather than other subjects?

Out of everything I could choose to paint in this world, animals are what I gravitate to over and over again. I feel that painting pets specifically holds such value to me because my own pets have had such a significant impact on my life. Painting animals, and specifically pet portraiture, brings the most meaning to my practice - that I can provide somebody with a closeness to a loved animal is precious.

Many of your portraits capture strong personality traits in the animals. How do you approach conveying character with relatively economical mark-making?

This is a challenge I have grown to adore tackling. I’ve found that a paintings’ “spirit” is something that boils down to an overall feel rather than an amount of detail achieved. It’s become a process of decision-making - what can I hint at, what can I exaggerate? Photorealism isn’t my aim when painting - instead, I love considering the question “what is it about this particular animal that is, and isn’t, essential to paint accurately in order to achieve a likeness of their spirit”?

Your brushstrokes feel spontaneous yet intentional. How do you decide when a painting is finished?

A difficult decision every artist is familiar with! It’s a feeling you hone with practice - learning to trust your eye and evaluate the piece’s overall harmony by regularly stepping back. I do often ask for the feedback of contemporaries,

Hannah Berrisford | No Pugnacity | 2026

friends and family on works that I'm particularly struggling with. A fresh pair of eyes is incredibly valuable.

How do conversations with pet owners influence the final portrait? Do their stories shape your interpretation?

They can certainly affect me when I am creating the portrait. After these conversations, I am aware that this isn't just an unfamiliar animal - this is someone's deeply loved family member. I think it's a form of sonder, and whilst I rely on good reference images, I approach the actual painting process with a mindful attitude towards the soul I'm attempting to portray.

What are the biggest challenges in painting animals, particularly in capturing their expression and anatomy?

This is a more nuanced challenge, but I sometimes receive commissions from owners whose pets are no longer with us. This sometimes involves a lack of clear photos to use. In cases like these, I have to rely on my experience and on some creative license to create a painting that is not only anatomically sound, but also captures their unique fur markings and subtle expressions. However, these are some of the most memorable paintings I make; to be able to create a portrait of a loved pet for someone that has only a few images to remember them by is very special.

Do you see your work as more about the animal itself or about the emotional bond between the pet and the owner?

I think, in a way, it does both. Part of the depth of the bonds we form with our beloved animals is from the joy we get from simply looking at them. All of their perfections and imperfections, the shapes and marks that makes them them. I'm not sure any artwork can fully express the nuances of connections we form with our animals, but I can at least try to capture the simple happiness that comes from looking at an animal that we love.

Sheryl Ruth Kolitsopoulos is a New York native, born in Brooklyn. After attending Art And Design High School in Manhattan, she received a BFA from Parsons School Of Design in New York City. Upon graduating, Ms Kolitsopoulos enrolled at The Art Students League to further her education. She is a fine artist whose love of drawing becomes an important element in her lithographs, drawings and paintings. Her work is in the permanent collections of The Hammond Museum, The Bradbury Art Museum, The New York Public Library, The Newark Public Library and The Art Students League.

Ms Kolitsopoulos first visited Greece in 1982 where it forever impacted and influenced her creative journey as an artist. Being in a Greek family, she has organically immersed herself in Greek culture, allowing her to appreciate the nuances of the country's beauty, history, tradition and extraordinary character of its people. Ms Kolitsopoulos resides with her family in both New York and southern Greece.

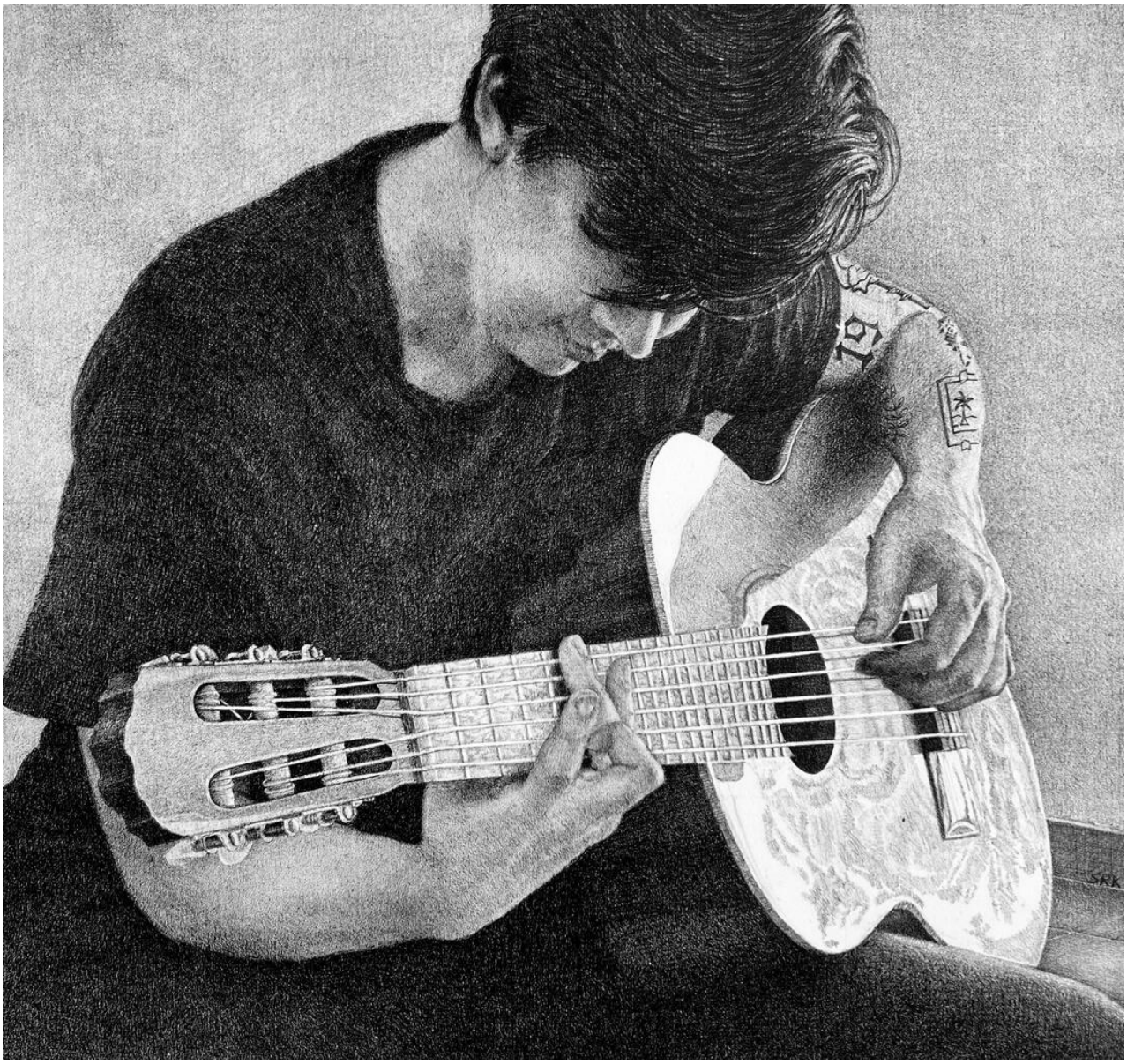
Project Statement

Art has always been a natural fit for me. Being an artist allows me to explore the world and my place in it, to seek a better understanding of our connections to each other and the world in which we live.

My greatest source of inspiration comes from my family and the summer months that I spend in Greece, with its natural beauty, panoramic views and the extraordinary character of its people. The artwork captures the subject's dignity and celebration of everyday life. My work will always be connected to my personal life experiences.

I am a lithographer and painter with a passion for drawing. I am always challenging myself with new visual languages and concepts.

Sheryl Ruth Kolitsopoulos | Music Is Life — Life Is Music | 2023



Sheryl Ruth Kolitsopoulos | Into the Past — Methoni Castle

Ani Doykina

You work under the name "yasendar" carries a deeply personal meaning. How does your identity as a mother influence your artistic practice?

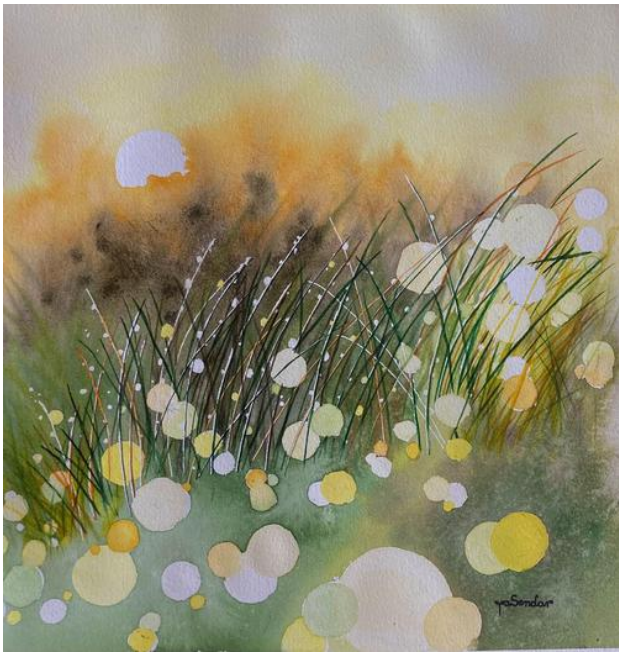
Ani Doykina | Petrovki | 2022

Becoming a mother is integral to who I am – it changed everything for me. So much so, that I now divide my life into before and after having kids and, sometimes, I struggle to remember the "before". Being a mother is the greatest joy and privilege of my life and I hope that my artistic practice conveys that.
From a practical point of view, I wanted to do something that I could combine with being a full-time mom. But really, I think my kids are the reason why, at the age of 40, I felt brave enough to take a leap and do what I really loved since I was little – having previously trained as an economist. I wanted to be a role model for them and show them that it is never too late to do what truly fulfills you.

Watercolor seems to be your primary medium. What draws you to its fluid and unpredictable nature?

For me watercolor is pure magic. It has so many different faces – it can be calm and quiet, strong, realistic, airy and yes – unpredictable. But that's exactly its beauty – sometimes the artist doesn't have full control over it. In these cases, if I like, what came out on the paper, I just leave it, even if it's not what I imagined at first. Furthermore, the different techniques in watercolor allow us as artists to continue developing and learning new skills.
The other thing I really love about watercolor is the work with water. Water actively participates in the creation process. As we know, water has memory, which means that the attitude with which a person sits to paint is extremely important. When they are not calm and focused, but angry or stressed, the water they use changes its crystal lattice and this inevitably affects the painting. Many times, in such moments, I have torn up and thrown away the painting I was working on. In this way, working with watercolor becomes a kind of meditation.

Your paintings often capture fleeting moments – light, movement, atmosphere. What inspires these scenes?



Ani Doykina | Spring | 2022

I really like the word “fleeting”. I think everything in our lives has a “fleeting” nature but love, as cliché as it may sound, is enduring. All kinds of love – for your children, for the person you chose to live your life with, for your family, for art and many other things. For me it is really important to try to capture the love and joy of these fleeting moments and transfer them in my own way onto the white canvas, sealing them into permanence. The paintings then become a way to return to these longed-for moments.

In works like your seascapes, there is a strong sense of motion and energy. How do you approach painting something as dynamic as water?

I love the water, especially the sea. I love being near and in the sea. Water is a huge element and it can be so variable – an endless inspiration. I approach water in my paintings with a huge amount of respect. My aim is to recreate its energy, its tremendous power and its various states.
I really like the reflections of the sun on the water surface (in Bulgarian we call them “sunny bunnies”) – it’s as if there is a dialogue between the water and the sun. I try to capture this dance of light.

Many of your works feel very intimate and sensory, like quite observations of everyday life. Do you work from memory, imagination, or direct observation?

In most cases, I work from direct observation. When I am somewhere new or interesting, I try to capture specific objects or scenes that catch my attention so I can paint them later. My younger son recently scolded me for painting from photos too much and told me that I needed to use my imagination more often.

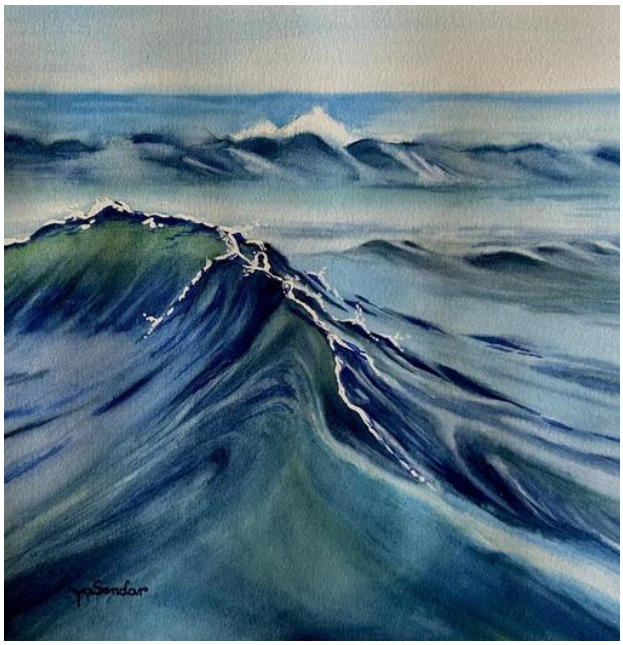
Thanks to him, I created several paintings freely without needing direct observation and it turned out that I really enjoyed it.

Living in Sofia, does the local environment or culture influence your work?

Definitely! Sofia has many small and cozy galleries with such a colorful and vibrant atmosphere. There are so many exhibitions featuring some incredible artists who are a great inspiration to me. I can’t help but mention one of the greatest Bulgarian watercolorists – Sava Tzonovski, who turned 100 last year and continues to create. He even held an exhibition to mark his anniversary. He has a very unique and free style which I adore.
In 2022, I participated in the triennial in Bulgaria alongside artists from all over the world. This was an extremely exciting opportunity organized by the Bulgarian branch of the International Watercolor Society which started in Varna, a popular seaside town, and travelled across the country.

What do you hope viewers feel or reflect on when they see your paintings?

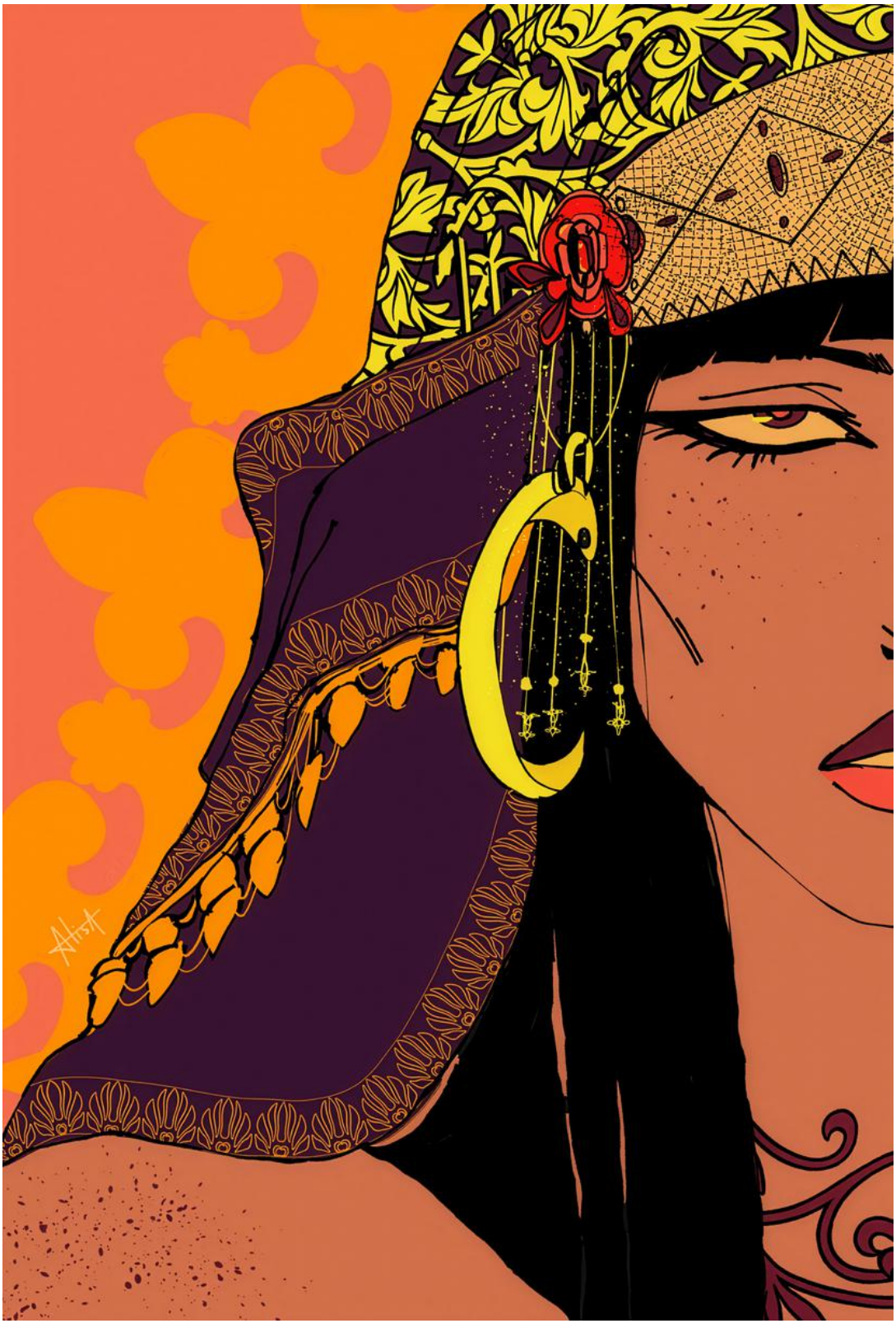
Living in a world with difficult political realities, where our future and our children’s future can seem uncertain, I really hope that my art will bring some joy and light to the viewers. Especially in the morning, when they drink their coffee or tea, I hope that looking at my paintings can become a little “ritual” for them that will make their day better. Or maybe this will bring back some memories close to their hearts and so they will begin to dream of new adventures. I want my paintings to provide an escape into their dreamworld.



Ani Doykina | Blue Fairy Tale | 2025

Alisa Fedunchak
My name is Alisa, 28. I'm an artist & character designer from Ukraine and recently learned that it's never too late to come back to yourself. Art was my passion for more than 15 years, but since the war started in Ukraine I lost it for almost 4 years. Just as I was starting to heal, I took a leap of faith and posted my drawings and visual animations online. Suddenly one of my videos went viral gaining almost 5 million views by now. I felt it was a sign from the universe! A reminder to finally chase my passion with everything I have.

Project Statement
"Changes are scary, until they aren't!"




LITTLE SEED, YOU'll BE
A BIG TREE
@lady_in_black

Ülle Kuldkepp

Your watercolor landscapes feel both atmospheric and abstract. How would you describe the balance between reality and imagination in your work?

The small series of paintings presented within this project was actually painted for an upcoming solo exhibition. This particular style has been rather rare in my creative journey; I enjoy experimenting with something new from time to time. For me, this was a necessary and harmonious departure from my usual habits. Reality still keeps me grounded, while imagination receives an invitation to travel.
I use familiar, seemingly safe elements—the horizon, water reflections, and celestial bodies—alongside surreal forms: giant arches cutting through the sky or columns that defy the laws of physics. This balance is like a half-dream: you recognize the ripple of the water and the colors of the sunset, but the forms surrounding them suggest inner space or even distant galaxies. I paint places I encounter during the process, playing freely with the possibilities of watercolor techniques and adding controlled abstract elements as a balance or complement to what emerges. I sought to maintain a sense of wholeness. Reality provides the structure for these works, but imagination gives them the freedom of thought.

Ülle Kuldkepp | Moonset | 2026

Many of your compositions feature geometric forms interacting with natural elements. What draws you to this dialogue between structure and fluidity?

In my work, atmosphere is born through the dialogue between water and pigment. Watercolor is the ideal medium for this because it allows for “controlled randomness.” Light is what truly creates the atmosphere. It isn’t just the sun in the sky or the moon glowing under its influence, but an energy that reflects off the water or flows through vertical forms. This creates a sense of silence and anticipation.
I deliberately used color contrasts—cool, misty blues meeting the warm pinks of apricot or salmon. This creates a conflict between crispness and warmth, characteristic of those dawn or twilight hours when the air feels mysterious.
Textures: In the base layers, I use the wet-on-wet technique to create organic, almost “growing” textures (like algae, rocks, or mist). This makes the landscape feel alive and breathing, rather than a static image. For me, the atmosphere is achieved when the viewer feels the space—when there is air to breathe.

Light seems to play a central role in your paintings. How do you approach capturing light and its emotional qualities in watercolor?

In watercolor, light is not a color, but the purity of the paper itself and its translucency through the pigments. When

Ülle Kuldkepp | Rising Tide | 2026

painting, one must "preserve" the light. My approach is layered: I leave white areas on the paper to act as light sources, and I build darker, more textured surfaces around them so the light can truly shine.
Emotionally, light represents hope and clarity to me. Even if a landscape is dark or stormy, there is always a central patch of light that provides the viewer with direction and peace. It is a moment where something opens up and becomes clear—it is more of a spiritual light supported by a physical phenomenon.

Watercolor is known for its unpredictability. How much control do you maintain in your process, and how much do you allow chance to guide the outcome?

The mind's habit of controlling and my innate need for clarity are occasionally stumbling blocks in my painting process. I have to consciously keep them in check when I notice myself starting to "over-work" a piece. I believe that watercolor without a touch of randomness is not true watercolor. Photorealistic watercolors tend to exhibit technical craftsmanship rather than the play of possibilities that water and pigment can create together, or the artist's courage to enjoy that synergy.
It is difficult for me to look at a watercolor painting and not be able to tell if it is a photo or an oil painting. Why spend so much time achieving such a result with watercolor? The fact that you never know exactly how a painting might quickly change and evolve at any moment due to chance is precisely what attracts me to the medium. It is always exciting to start a new work.
I usually begin with a rough plan—I know where the compositional center might be, and I start on wet paper by fixing the general color scheme and free natural elements. I watch what begins to happen, help it along slightly, and recognize when it is time to stop. I let the water flow, creating "shores" and unexpected textures, because the authenticity of nature lies in those accidental bleeds; you have to let it be. This time, I also added spheres and horizons according to compositional necessity and intuition.

Your works often evoke a sense of calm and introspection. What kind of emotional response are you hoping to create in the viewer?

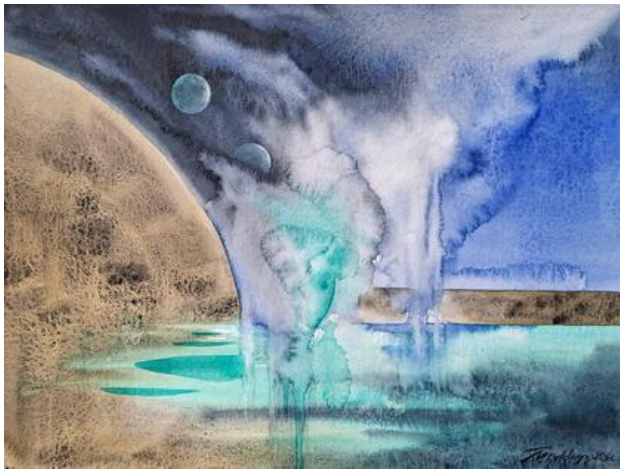
I hope to offer the viewer a "space of silence." Our world is full of visual noise and haste; my paintings are pauses in that noise. I want the viewer to feel a sense of recognition—not of a specific place, but rather a state of mind. It is the feeling you get standing alone on a seashore or looking at a starry sky: you are simultaneously very small and yet part of something very vast. I do not wish to solve or amplify social problems; there are others appointed for that. I hope my works invite the viewer to stop for a moment, look inward, and find their own inner balance.

The recurring motifs of spheres and horizons suggest a symbolic language. What do these forms represent for you?

Spheres and circular forms symbolize perfection, wholeness, and eternity. They are like "eyes of the soul" or unreachable distant worlds watching over the landscape. The horizon marks the boundary between the known and the unknown, earth and sky, reality and dreams. The arches and verticals that cut through the horizon are attempts to step across those boundaries. It is a kind of light, dynamic tension between stability and aspiration.

How do you decide on your color palette, especially the interplay between cool blues and warm earthy tones?

My choice of color is based on the contrast of elements: fire and water, earth and air. Cool blues and turquoises create distance, depth, and ethereality. They represent the spiritual and unreachable sphere. Warm earthy tones (ochre, browns, oranges) are earthly anchors. They bring weight, warmth, and materiality to the image.
The interplay of these two creates a "temperature" within the painting. When I place a warm golden glow next to a crisp blue, the image begins to live and vibrate. This is the magic of contrasting forces and, at the same time, a search for balance —I don't want the image to be too cold and distant, nor too "sweet" and decorative. It must be like the crispness of the hour before dawn or the mellowness of a sunset.
Today, exciting new granulating watercolors are produced. On paper with the right texture, the rock dust or synthetic "sand" in the pigment settles into the hollows of the paper, forming structures resembling skin or flowing like a branched river. The use of these advanced pigments enriches the world of watercolor even further. As an artist, it is worth surrendering oneself to the care of the "Watercolor God"! There is only one downside to doing this: you might not be able to find your way out anymore—but the upside is that you won't even want to.



Ülle Kuldkepp | The Moonrise | 2026

Andrea Benak (artist name REa) is a Serbian acrylic painter whose work blends natural serenity with modern elegance. Her current series explores horizons and textures, combining minimalism with vibrant color energy.

Project Statement

My current series focuses on horizons and abstract landscapes. Using acrylic on canvas, I combine metallic textures and bold colors to evoke both tranquility and strength. Each piece reflects my belief that beauty lies in simplicity and the quiet power of color.


Rea

— *Interview*

Yana Grishchuk

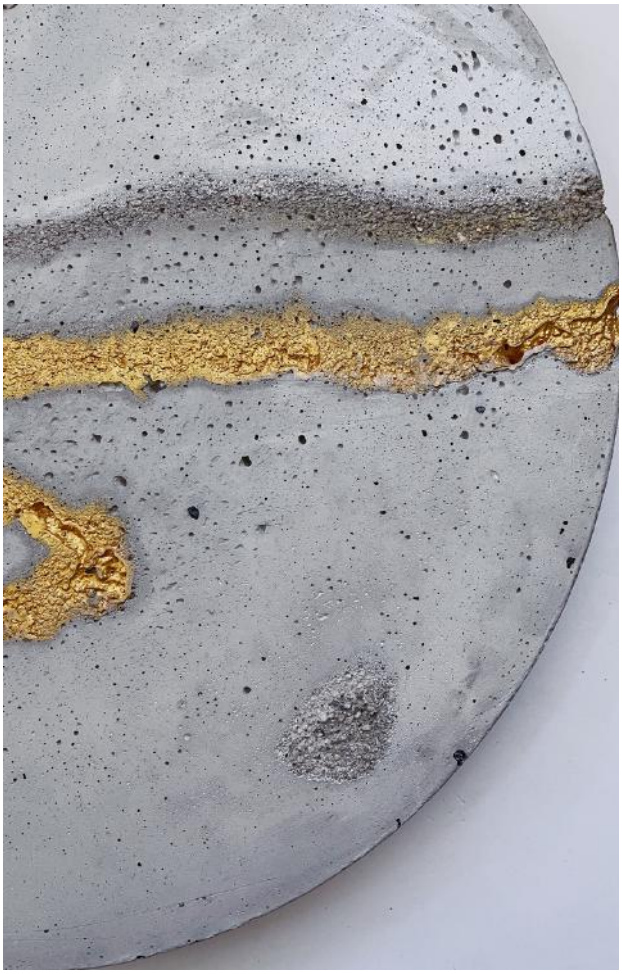
Your work centers around concrete as both material and metaphor. When did you first realize its expressive potential beyond construction?

I think I first fell in love with concrete through photography. I was always drawn to its visual character, its quiet presence, its roughness, its weight, its ability to feel both brutal and strangely poetic at the same time. I traveled a lot, and those experiences deepened that fascination. I was amazed by how differently concrete could appear depending on the culture, the architectural language, and the environment around it, whether in a Zaha Hadid project in Hong Kong or in a modern residential complex in Vienna. It made me see concrete not as a neutral construction material, but as something highly expressive, shaped by context, intention, and imagination.

As a photographer, I kept noticing it, returning to it, almost obsessively. I guess I wanted to find another way to interact with it more directly.

So I started researching, and before I fully understood where it would lead, I found myself buying some buckets and screwdriver attachments for mixing the concrete. My husband brought home my first bag of cement, probably half curious and half amused. By then he was already used to my sudden creative fixations, but even for me that bag of cement felt slightly insane. Still, there was no doubt in my mind that I had to begin. I did not start with a fully formed concept. It was more like a direction, an urge, a material I felt compelled to enter into a dialogue with.

I began experimenting in my kitchen, and once I started, the outside world disappeared. That happens to me in art, in photography, in any truly creative process. It is a state of total immersion, almost a kind of inner silence. In many ways, that is



Yana Grishchuk | The Moon River | 2022

also why art matters so much to me. My professional life in design is often centered on business goals, performance, structure, and constraints. Art is where I return to freedom, intuition, and self-expression. Concrete became one of the materials through which I could experience that freedom most intensely.

You often explore dualities such as strength and fragility. How do you translate these opposing qualities into physical form?

Strength and fragility are not opposites to me. They exist inside each other. I think this tension is already embedded in the material itself, which is one of the reasons I keep returning to concrete. It carries the visual language of strength: weight, density, permanence, resistance. But at the same time, it is surprisingly vulnerable. It can crack, break, erode, or fail if its inner structure is weak. For me, that contradiction feels deeply human.
I translate that tension through a balance of minimal form and disrupted surface. The circle often gives the work a sense of wholeness, calm, and permanence, while cracks, erosion, and occasional contrasting interventions introduce fragility, time, and tension. I am also interested in the threshold between control and failure. Concrete never allows complete control: during the first 72 hours of curing, its final face remains hidden from me. There is always a period of uncertainty in which the material is still becoming itself, and I see that unpredictability as part of the work's meaning.

Many of your pieces appear minimal at first glance, yet reveal complex textures and imperfections up close. How important is tactility in your work?

Tactility is very important to me because it is often the point where the work stops being only visual and starts becoming physical, almost intimate. I have noticed many times that people's first instinct when they see the work is to touch it. Even before they fully understand what they are looking at, there is often a bodily curiosity, a desire to test the surface, to feel its texture, weight, and temperature. That reaction is very meaningful to me.
From a distance, my pieces may appear quiet, minimal, even restrained. But up close, the surface begins to speak through pores, cracks, roughness, shifts in density, and traces of the process.
Working with concrete also involves a very specific

Yana Grishchuk | The Moon River | 2022

process and discipline. I learn the material, understand its rules, and then quite often challenge them. When I step outside the expected sequence or allow the material more autonomy, it begins to reveal something less predictable and more alive. Many of the textures and imperfections in my work come from that tension between discipline and experiment.

The use of gold or contrasting elements in your pieces introduces a sense of rupture or repair. What role does this intervention play conceptually?

For me, gold or other contrasting elements are never purely decorative. They act more like an interruption, a trace, or a point of emphasis that changes how the surface is read. Sometimes they suggest repair, but not in the sense of restoring something to perfection. I am more interested in the idea that damage, fracture, or vulnerability can become visible rather than hidden.
I think of these interventions as moments where the work openly acknowledges tension, memory, or transformation. They can mark a wound, a seam, a fault line, or a passage from one state to another. Conceptually, they help me resist the idea of purity or flawless completeness. I am much more interested in surfaces that carry evidence of

Yana Grishchuk | The Other Side Of The Moon | 2021

Yana Grishchuk | The Other Side Of The Moon | 2021

experience. In that sense, contrast becomes a way of revealing what the material has been through and allowing rupture itself to become part of the beauty.

How does your background in design and photography influence your sculptural practice?

Both design and photography shape the way I think as an artist, but in different ways. Design taught me discipline: how to build composition, how to work with proportion, restraint, hierarchy, and clarity. It trained my eye to recognize when something is resolved and when it is not. Photography, on the other hand, sharpened my sensitivity to light, texture, silence, and the emotional charge of surfaces. It taught me how much can be expressed through the atmosphere alone.
My formal art education also shaped this deeply. My Master of Arts degree gave me both theoretical grounding and practical experience across a wide range of fine art techniques. That training made experimentation feel natural to me and gave me confidence in moving across mediums rather than staying inside one discipline.
Sculpture feels like the place where the different

Yana Grishchuk | The Other Side Of The Moon | 2021

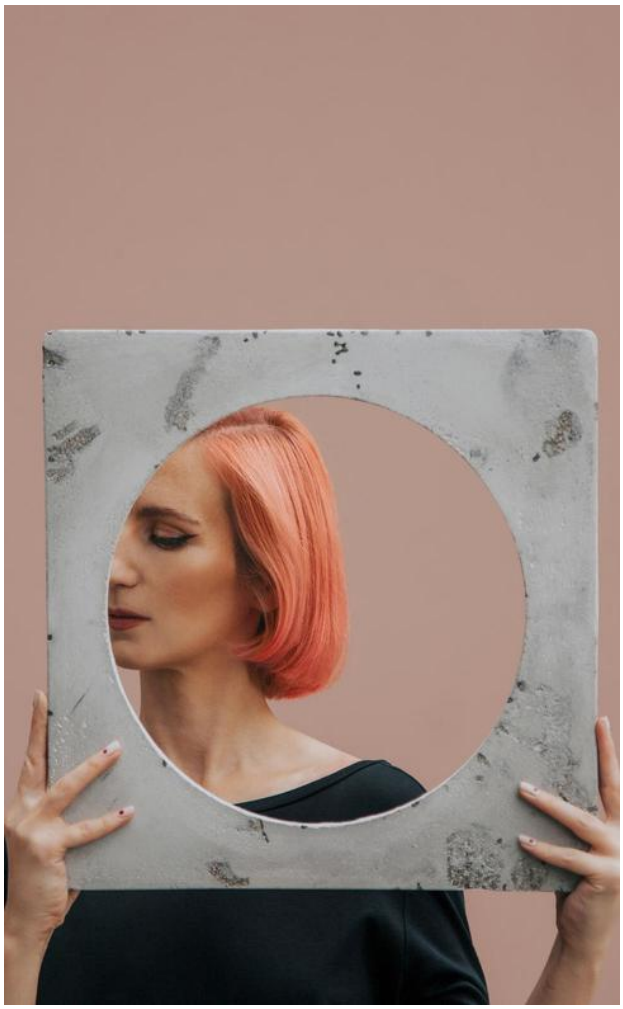
parts of my background collaborate. Design taught me how to organize form with intention. Photography taught me to notice what is subtle, fleeting, and atmospheric. My art training taught me to experiment, trust material, and think beyond one medium. Because of that, I approach sculpture as something built, felt, and discovered, all at the same time.

The surface of your works often carries traces of erosion, cracks, or time. Do you see your pieces as evolving objects or fixed moments?

For me, they are finished objects that retain the tension of becoming. Their surface holds evidence of process, pressure, drying, resistance, and time. In that sense, the object becomes a kind of record, almost like a compressed history.
I am drawn to works that feel resolved in form but unresolved in meaning. The surface can suggest that something has shifted, endured, or been tested. That tension matters to me. It allows the piece to exist as an object that carries a past within it.

Your works seem to balance between art object and functional design. Do you consciously position them within one category, or resist categorization?

I don't feel a strong need to force the work into one category. That tension between art object and design object feels natural to me because my background is already shaped by both worlds. Design taught me to respect form, proportion, and the viewer's experience. Art gives me permission to move beyond utility and let meaning, intuition, and emotional charge take the lead.
Some pieces may echo functional design through their clarity, geometry, or object-like presence, but I do not begin with the intention of making design. I begin with a material, a sensation, or a question. If the work ends up occupying an in-between space, I see that as a strength rather than a problem. In fact, I think those thresholds are often the most interesting places to work.
So yes, I probably resist categorization, because the work feels more truthful this way, in that unstable territory where an object can be read both as form and as metaphor, both as presence and as proposition.

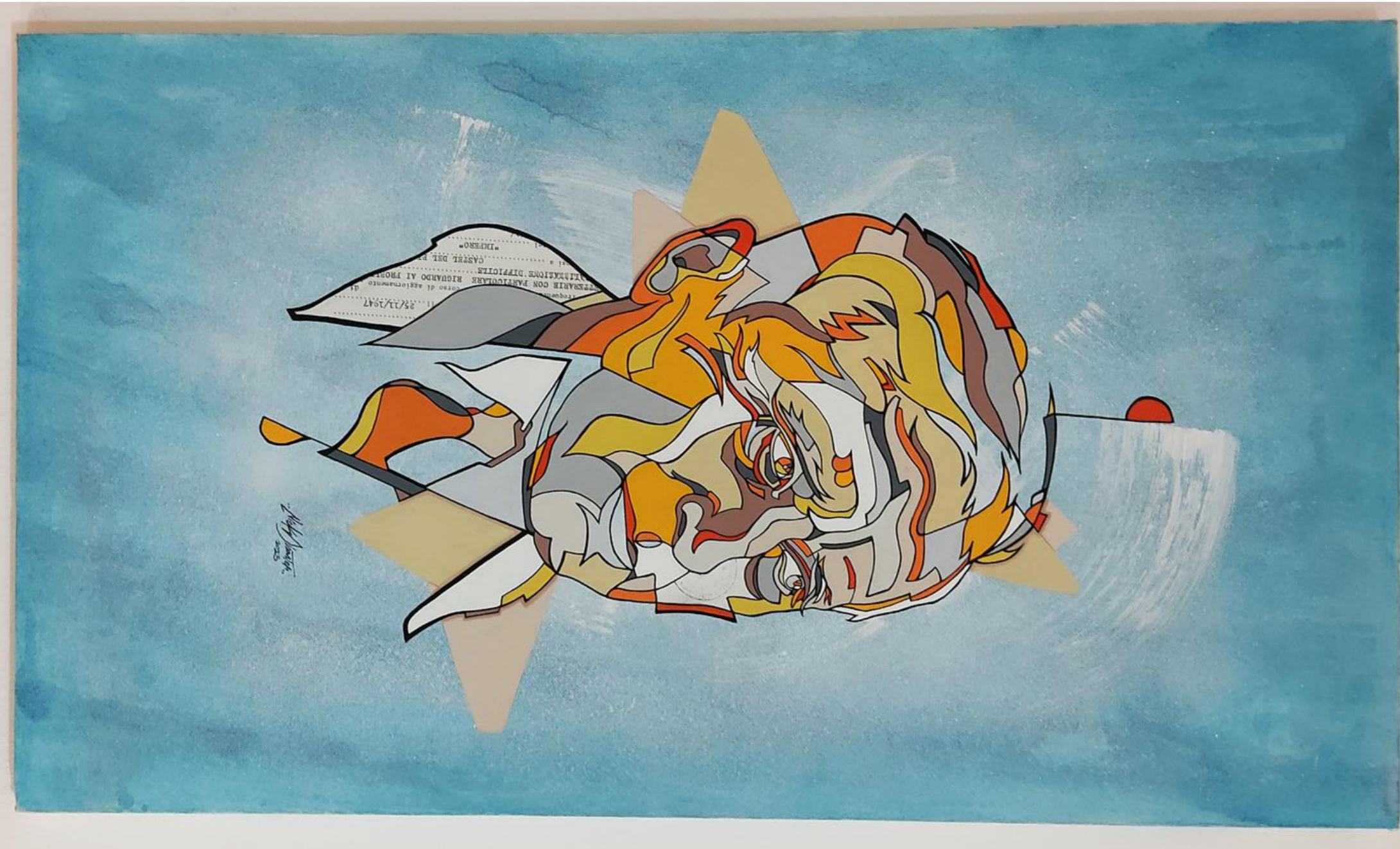


Yana Grishchuk | The Square Circle | 2022

Born in Rome in 1979, **Nick Disaster** emerges as a singular voice in the contemporary art scene, a self-taught artist who has forged an original path, bringing the attitude, energy, and immediacy of graffiti into his works and exhibition spaces. His artistic career demonstrates a constant quest and an ability to reinvent himself, while remaining faithful to an unmistakable aesthetic and a deeply personal approach. Nick Disaster's recent works are distinguished by a postmodern and deconstructed style. His paintings, made primarily with acrylics on canvas, are a visual collage where figurative elements intertwine with scratchy marks and some typical graffiti elements. This fusion creates a dynamic and fragmented atmosphere, reflecting the complexity of contemporary reality. The artist does not simply represent reality, but breaks it down and reassembles it, offering the viewer a vision that is both familiar and alienating. His current style is the synthesis of this research, a continuous dialogue between the figurative and the abstract, between graphic order and the controlled chaos of graffiti.

Project Statement
Nick Disaster's distinctive approach infuses his creations with a subtle and witty irony, which sometimes reveals an almost adolescent playfulness. This lightness does not diminish the depth of the message, but rather makes it more accessible and stimulating. There is a clear disobedient streak in his approach, a rejection of conventions reflected in the deconstruction of forms and an unconventional representation of subjects. Beneath this veneer of irreverence, however, a sensitivity emerges, allowing the artist to capture and reflect the emotional and social nuances of our time. In Nick Disaster's works, the figurative element, though deconstructed, maintains a strong recognizability, often evoking faces, human figures, or iconic elements that emerge from the layering of colors and signs. This choice allows the artist to communicate direct messages, while leaving room for multiple interpretations. His language, rooted in urban culture and refined through constant research and experience in graphic design, speaks to a wide audience, transcending the barriers between street art and "official" art. His ability to innovate and integrate diverse languages makes him a relevant artist in the current art scene, demonstrating how self-taught artistry, combined with an authentic vision and a distinctive attitude, can generate works of great impact and originality.

Nick Disaster | Dispute Between Neighbours Ends in Bloodshed | 2025



Nick Disaster | Happiness Is the Spice of Life | 2023

Karen Mosbacher

Your work is deeply rooted in chromesthesia. Can you describe what it feels like to "see" sound, and how this perception shapes your creative process?

Karen Mosbacher | Navigating Angst | 2025

Sound is never only something I hear. I also feel the vibrations of it in my bones. It arrives with color, movement, density, rhythm, and atmosphere. Certain notes in music or voices feel sharp and bright; others feel expansive, veiled, weighted, or fluid. I experience sound, music, and emotion as a moving field, something alive that shifts as the sound unfolds.
That perception is central to my creative process. I begin by listening with my whole body. I pay attention to the emotional temperature of the music, the architecture of the composition, the spaces between sounds, and the way a phrase rises, fractures, dissolves, or returns. The painting becomes a way of translating that inner sensory experience into color, gesture, and surface.
In works such as Infinite Way Home to Yourself, the gestures carry that movement between sound, emotion, and embodied response. The work does not depict the music; it carries the atmosphere, pressure, and emotional architecture I experience while listening. I interpret what I see and what it feels like to move through it.

In your paintings, gesture plays a central role. How do you translate musical movement into physical brushstrokes?

Gesture is where sound becomes physical for me. A musical phrase may suggest a sweeping motion, a

Karen Mosbacher | Fantasy No. 4 For Solo Viola | 2024

rupture of marks, a pulse, a tremor, or a suspended breath. I respond to those sensations through the movement of my hand, arm, and body as one connected instrument. My background in dance helps me interpret the music physically. The emotional movement of the music resounds in my body, which directs me to create the gestures.

The brushstroke becomes a kind of notation. It carries tempo, pressure, interruption, release, and emotional force. Sometimes the gesture is fast and instinctive; other times it is restrained, almost held back. I'm interested in the moment when a mark still feels alive — when you can sense the movement that made it. On many occasions, I use my hands to create the gesture as they are an extension of what is happening in my body. In this way, the painting holds both the music and the body's response to it. It becomes evidence of listening.

In my new body of work, coming next year, Elsewhere: Not Escape. Becoming, textured sides and edges also matter because they make the work more than a front-facing image. The object itself becomes a carried message, a wrapped scroll of knowing, almost like a vessel. The surface, edges, paper, and interior space all participate in that container. I call the edges and sides of the piece passage bearers. They hold the becoming. The work feels like an alchemy itself, an object that has traveled from one state into another.

You describe art as a form of alchemy. What transformations are you most interested in exploring through your materials and process?

The alchemy in my work is integration. After decades of working through dance, music, color, photography, painting, and material experimentation, these languages are finally coming together. Gesture, sound, movement, texture, and emotion no longer feel separate to me. They are part of the same field. The alchemy happens when all of those lived experiences become one physical form. It is the act of taking the invisible and giving it a physical presence.

Materials allow transformation to happen slowly. Through materiality, the work can conceal, reveal, stain, fracture, soften, or repair. A surface can hold revision, resistance, beauty, disruption, and emergence all at once. I'm drawn to that complexity because it feels honest. Life is layered. We carry marks. We change through pressure.

The materiality of gesture is the most distinct inquiry in the beginning of a piece. Paint, textiles, fiber, paper, and a multitude of media have found their way into my toolbox. To create fluid gestures with materials other than paint is a challenge I have recently accepted.

In the studio, I explore how raw sensation becomes image, how chaos becomes rhythm, and how something unresolved can become visually alive. Just as music resolves in the coda, the tenacity of gesture settles the alchemy of each piece.

How do you balance structure (such as musical composition) with spontaneity in your paintings?

Music gives me an underlying structure of color and movement. Musical composition often feels parallel to composition in a work of art. I have spoken with many composers and asked them similar questions about structure, emotion, and movement. Different genres offer rhythm, repetition, contrast, tension, and arrival. Those elements become a kind of invisible framework. One composer, in particular, is continually enchanted by my colorful descriptions of his cultural music and the stories behind it.

Within that framework, I allow the painting to remain spontaneous. I want the work to have the freshness of discovery. I may begin with a strong sense of color or movement from the music, but once the painting starts, it becomes a conversation. The surface pushes back and asks for more texture. Marks create new relationships. Something unexpected appears, and I

Karen Mosbacher | Evidence Of Life | 2025

decide whether to follow it or resist it.
That balance is important to me. Too much structure can become rigid. Too much spontaneity can lose depth. I'm looking for the place where discipline and instinct meet.

Can you tell us about your collaboration with dancers? How does movement from the body translate into your visual language?

Dance has always felt very close to painting for me because both are languages of movement. Because of my 35-year background in dance, I don't experience music as something separate from the body. Sound moves. It travels. It has weight, velocity, vibration, and emotional temperature. Through chromesthesia, I see sound as color and movement, but I also feel it physically in my bones. My paintings come from that intersection: music as color, sound as vibration, and gesture as the body's response.
In my collaborations with professional dancers, I'm interested in how the body reveals tension, vulnerability, strength, resistance, and connection without needing words. Watching dancers and understanding movement through my own body in class gives me another way to comprehend gesture. A lifted arm, a turn, a collapse, a reach, or a moment of stillness can carry enormous emotional weight. Those physical movements often find their way back into my paintings as arcs, lines, interruptions, extensions, or fields of energy.
The collaboration also expands the work beyond the canvas. The painting is no longer only an object; it becomes part of a larger environment where color, movement, sound, and human presence are in relationship. That relationship is very important to my current work.

Your gestural language is inspired in part by ancient alphabets. How did studying these systems influence your mark-making?

Studying ancient written languages opened my understanding of mark-making as something deeper than design. Early systems of writing often feel both visual and ceremonial. They carry rhythm, repetition, mystery, and human intention. Even when we cannot read them fluently, we can feel that they were made to hold meaning.
That has influenced my own gestural language. I'm interested in marks that feel like they are trying to communicate before they become literal language. They may suggest writing, notation, code, or memory, but they remain open. I want them to feel ancient and contemporary at the same time, as if they belong to the body, to music, and to a larger human impulse to leave evidence.

Karen Mosbacher | Elsewhere Study

I resonate with Hilma af Klint in the sense that I am listening, sometimes unknowingly, and mapping or scripting messages from the emotions, rhythms, and sound waves of music. Through my own symbolic lexicon, almost like a root system connected to historical references, my body remembers calligraphic movement and reaches toward a message for the person standing before the work.
These marks are not decorative. They are carriers of attention.

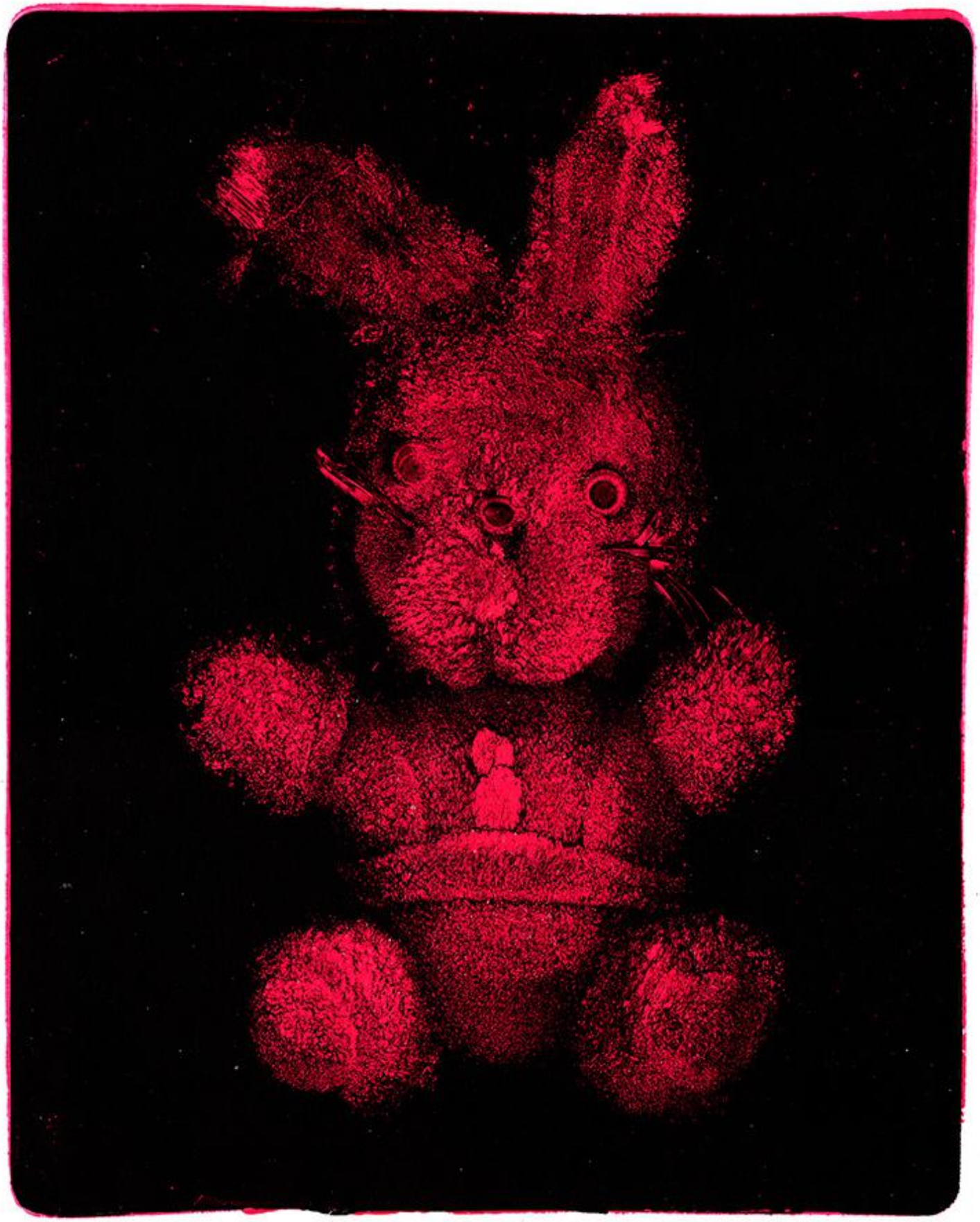
When viewers engage with your paintings, do you hope they "hear" something internally, or is the experience more emotional than sensory?

Chromesthesia is my doorway into the work, but once the painting exists, it belongs to the person standing in front of it. Musicians have told me how closely my work resonates with pieces of music, affirming the movement and color they also sense when performing.
Composers I work with have responded deeply to my gestural way of visualizing the emotions they have written into the music. One composer is continually enchanted with my colorful descriptions of his cultural music and stories behind it.
Some people may feel a kind of internal sound or rhythm. Others may respond emotionally, physically, or intuitively. They may feel movement, memory, stillness, tension, or release. All of those responses matter.
The best thing is when the work creates a moment of recognition, not necessarily of the music itself, but of something human. A painting can hold a frequency of experience that people recognize before they can explain it. And maybe, they see something about themselves.

My name is **Peter Carael** (b. 1969); I live and work in Antwerp, Belgium, where in recent years I have been primarily engaged in creating prints, a practice greatly influenced by my background as a graphic designer. Recently, I have mainly been creating gelplate monoprints from found objects. It is a way of attempting to capture the transience and relativity of life, which inevitably marches on. I also create abstract prints using lino, cardboard and Tetra. I'm hooked on printing, which is why my Instagram name is "Printing Junk" – I'm a Printing Junk who's printing junk.

Project Statement
Since early March 2025, I have been making gelplate monoprints of objects I find on the streets during my daily walk through Antwerp. I find it fascinating that an object, or part of one, has ended up on the street after a life as a useful item. Who made this? Who used this? How did it end up here? Or sometimes simply, "What on earth is this?". It's actually a bit like urban archaeology, although the location and time of discovery, or other details, aren't that important to me; it's solely the potential graphic power that such an object possesses.
I never go out searching for objects because when I am actively on the lookout I usually find nothing. It's when I'm wandering through town, just enjoying the city life and when I least expect it that things catch my eye. It has almost become a sixth sense to spot sometimes very small objects lying on the pavement or in between the cobble stones of the street. In that sense I really like Picasso's quote "I never search, I find".
I can usually tell, even before I pick something up, whether it might be graphically interesting; sometimes something that is purely form becomes something concrete again because I incorporate it into a composition or because I give it a name. But equally, something concrete can become entirely abstract because it has been taken out of context or because the print shows only one dimension of the object. Consequently, one and the same object can yield very diverse graphic forms by printing its different sides.
For the near future I'm planning to select the most intriguing printed objects, scan them and make very large silkscreen prints of them in small, limited editions.

Peter Carael | Fabric | 2025



Peter Carael | Rabbit | 2025

Low How Koon

How does your role as a full-time educator influence your approach to digital art and creative experimentation?

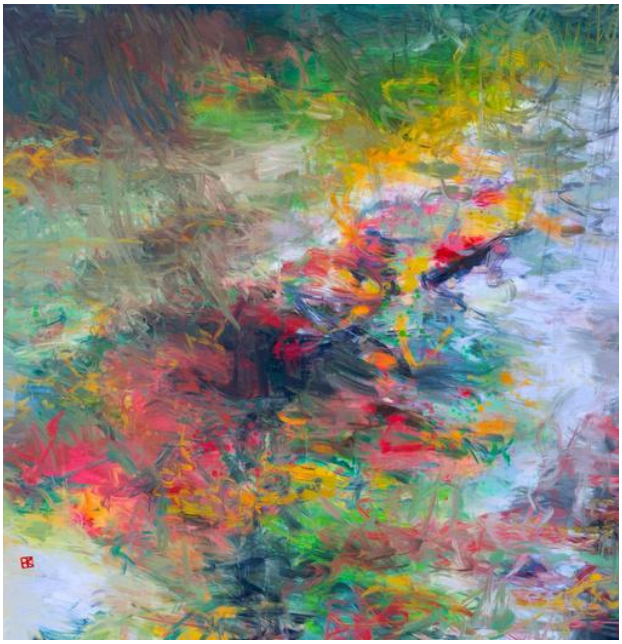
Low How Koon | Motion

My role as an educator constantly shapes how I approach art & design not just in digital art itself. Teaching requires me to break down complex ideas into essential elements, and that process sharpens my own sensitivity to form, color, and composition. In my work, especially in abstraction, I'm not trying to control everything. I allow space for unpredictability, much like how learning happens in the classroom.
So teaching and creating become a continuous exchange—one grounds me, while the other allows me to explore. Teaching keeps me honest. When you guide others, you're constantly reminded to stay curious and not fall into repetition.

Many of your compositions feel immersive and almost atmospheric. What is your process for building these layered visual environments?

My process is quite intuitive, but it's rooted in observation. I don't begin with a fixed image—instead, I start with a sense of movement or atmosphere. There's always a balance between intention and chance. Some parts may be more controlled some area might flow more freely. Over time, these layers begin to form a kind of space—not a literal environment, but something that feels immersive, almost like entering a state rather than a place.

Color plays a powerful emotional role in your paintings. How do you choose your palette, and does it evolve intuitively or conceptually?



Low How Koon | Unstill

Colors evolve intuitively as I'm painting. It is definitely central to how I construct or paint out the emotion and visuals in my work. I don't work with a fixed pallete- instead, it all started with a general mood and energy that I want to explore.

Your artworks seem to exist between abstraction and landscape. Do you begin with a reference, or do forms emerge organically during the process?

I wouldn't say I consciously set out to paint a landscape, but I'm also not detached from it. The forms emerge organically as I work, yet they're shaped by how I observe the world—textures, movement, and rhythms in nature. So there's an underlying intention, but it's not imposed. It reveals itself through the process.
What appears may resemble a landscape, but it's more like a trace of lived experience than a depiction of a specific place. "It's less about painting a place, and more about responding to how life feels."

How do you see digital tools shaping contemporary artistic observation compared to traditional mediums?

Digital tools have expanded the way we observe and respond to visual information. Unlike traditional mediums, they allow for a more fluid and iterative process—things can be built, adjusted, and reworked continuously. The fundamentals—sensitivity to color, composition, and rhythm—remain the same. The tool changes, but the act of seeing & observing stays the same.

Do you aim to guide the viewer toward a , specific emotional response, or do you prefer open interpretation?

I tend to lean toward open interpretation. I'm interested in creating a sense of movement, energy and presence, but I don't define what that should mean emotionally. The viewer view and sense the work through their own experience. It's less about telling the viewer what to feel, and more about allowing them to feel something that is their own.

How do you balance control and spontaneity when working in a digital medium?

As I mentioned my work emerge organically as I work. I don't really separate both balance control and spontaneity as both are guided by intuition. Let accidents, textures, and unexpected outcomes guide what it becomes. The process is less about directing everything, and more about responding to what emerges.

Low How Koon | Awaken

Violet Pachter

Mixed media artist born and raised in New York City, of Mexican heritage, and currently based in Chicago. I am a freshman at the School of the Art Institute of Chicago, where I am developing a practice centered on material exploration, construction, and world-building through hands-on, mixed media work. My work is informed by early experiences building miniature environments and a continued interest in transforming everyday materials into immersive forms. I am inspired by my surroundings, with a growing focus on natural textures, patterns, and detail.

Violet Pachter | Tiny Things

Violet Pachter | The Little Things (Detail)

Marianna Dervos

I've always been interested in how people adapt under pressure, and how survival can change behavior in ways we don't really expect. We tend to think there are limits we would never cross, but those ideas shift once you're actually inside a difficult situation. In abusive or toxic relationships, harm can slowly become normalized. People might start to rationalize it, or feel like it's something they can't really escape. And under pressure, especially when it becomes about survival, roles can shift in complicated ways. A victim isn't a fixed identity. Sometimes reacting to violence can create new forms of violence, which makes responsibility harder to define. That uncertainty is what I keep coming back to, rather than trying to resolve it.

Your series "I mostly love you when you're seeing red" explores the blurred line between victim and perpetrator. What initially inspired you to investigate this duality?

Marianna Dervos | Seeing red | 2026

The use of a single red element against black-and-white compositions is very striking. What does the color red symbolize for you in this context?

Red is a color that carries contradictions. It can suggest danger, anger, or violence, but also intensity, desire, and life. Across different cultures it has been linked to both protection and good fortune, which adds to its complexity. In this series, I wanted it to stay ambiguous - something visceral and difficult to ignore. It can feel threatening, but also strangely alive or even attractive depending on how it's perceived. That tension matters to me, because it reflects the emotional space I'm working in.

Your works combine delicate linework with disturbing, sometimes grotesque imagery. How do you balance beauty and discomfort in your practice?

It's not really a balance I try to maintain, more like a constant tension in the process. I'm not interested in shock for its own sake, but I'm equally uninterested in works that are purely decorative or easy to consume. Neither of those feels enough on their own. What I'm more drawn to is the space in

Marianna Dervos | Seeing red | 2026

between, where something might first appear delicate, but carries something slightly uneasy underneath. That contrast allows the work to operate on more than one level. But I don't approach it as a fixed formula. Each work leans differently, but I aim for an overall consistency. What matters to me is that the work holds attention beyond the first glance - creating a subtle sense of unease that invites a closer look, without forcing a single interpretation.

There are strong references to Japanese culture and noir graphic novels. Which specific influences shaped this series the most?

I've been drawn to aspects of Japanese visual and cultural history, particularly where aesthetics intersect with themes of discipline, control, and violence. I don't approach these as fixed ideas, but rather as references that resonate with the themes I explore. Practices like shibari, for example, carry a complex history - moving between restraint and, in contemporary contexts, intimacy and trust. That kind of duality is something I find compelling. Similarly, elements such as the visual language surrounding the samurai, especially the katana, carry strong symbolic weight. I'm interested in how they can suggest both precision and harm at the same time. Alongside that, films and graphic novels have had a big impact. Works like Sin City by Frank Miller, Kill Bill by Quentin Tarantino, as well as anime such as Elfen Lied, which engage with questions around trauma, violence, and transformation, have influenced both the visual language of the work and the way I think about these themes.

Many of your images depict violence in a stylized, almost ritualistic way. Do you see these scenes as metaphorical, psychological, or narrative?

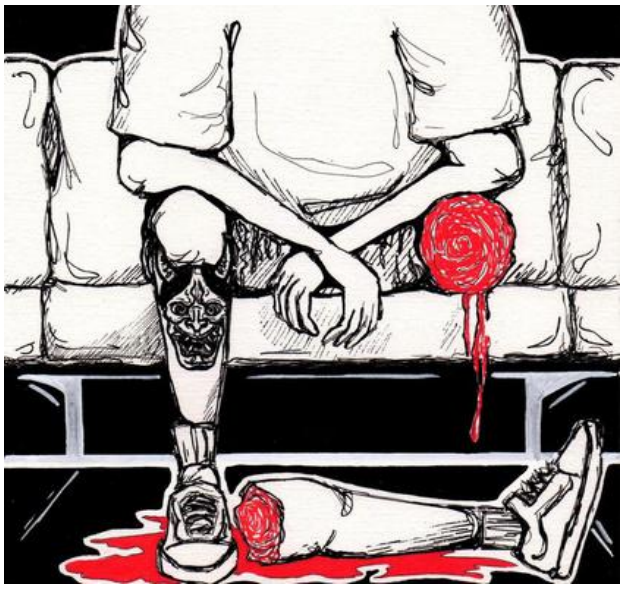
It operates on all three levels. There is a symbolic dimension that supports the narrative, while also allowing for a more psychological reading. Elements like the maneki-neko, the dragon, or the Hannya mask each carry different meanings in that context. The series as a whole leans towards a more introspective, and at times cynical, perspective. However, I'm not interested in romanticizing violence for its own sake. Instead, I try to create a tension between unsettling and visually seductive elements. That contrast reflects something I recognize in general - how discomfort or danger can coexist with attraction, and how easily these signs can be misread or ignored.

As both a visual artist and a writer, how does your literary practice influence your visual storytelling?

Writing has been a way for me to process thoughts I don't always express directly otherwise. Over time, I realized it's not separate from my visual practice - they feed into each other quite naturally. Writing feels more direct because of language, but also more limited in a way. Visual work gives me more space to be open, and sometimes more direct in a different sense. I can push ideas further without having to explain everything. The same concerns show up in both practices, just in different forms. They constantly inform each other. Writers like Natsuo Kirino, especially in books like Out and Grotesque, have influenced me a lot. It's less about narrative structure and more about how she deals with violence, gender, and pressure in a very direct, often uncomfortable way.

When viewers engage with your work, what kind of emotional or intellectual response do you hope to provoke?

What matters most to me is that the work creates some kind of response. It doesn't need to be positive. In fact, I think it's far more interesting when it isn't always comfortable. Otherwise, art can easily become something decorative, which is fine, but not what I want to do. I want the viewer to stop for a moment and stay with something that doesn't make sense immediately. There's often a tension in the work between attraction and discomfort, and I'm interested in that space. Since I engage with aspects of human nature, including its capacity for cruelty, I'm interested in making the viewer reflect on issues that can be difficult to confront - forms of violence, social indifference, or the ways in which trauma is suppressed rather than processed. At the same time, I try to leave enough space for personal interpretation. I don't want to close that down with answers. I want it to stay open enough for the viewer to find their own position inside it.



Marianna Dervos | Seeing red | 2026

Cao Hongtu

- Born in 1996 in Inner Mongolia, China.
- 2017–2021: Studied Environmental Design at Xiamen University, China.
- 2022–2025: Studying for a Master's degree in Painting at the Academy of Fine Arts in Venice, Italy.

Personal Experience

- First Prize, 2019 China Xiamen University Student Design Competition.
- Excellence Award, 2020 2nd China Youth Photography Competition.
- Selected for the 2024 Italian International Art Exhibition — HUMAN RIGHTS #DIGNITY.
- Selected for the 2024 Sondrio Art Biennale in Italy.

Cao Hongtu | Birth | 2026

Cao Hongtu | Mysterious World | 2025

Deborah Saks

Your journey into collage began unexpectedly in 2009. What was it about that first workshop that truly captured your imagination?

The workshop gave me the freedom to express my thoughts and ideas without constraints.

How did your background in photography and design influence your approach to collage?

Photography taught me how to frame a composition while design gave me the impetus to use bold colours and shapes in my collages.

Your works feel very dynamic and rhythmic. Do you consciously think about movement and composition while creating, or does it emerge intuitively?

It just unfolds and I know when it is complete.

You use a wide range of materials, from vintage papers to modern magazine images. How do you select and combine these elements?

I am always collecting paper—vintage and new. When I travel I pick up colourful leaflets, flyers, maps, magazines , etc. I cut out images and shapes constantly and store them for future use. Over the years I have built up a vast repository of materials.

Many of your collages feature repetition of shapes, especially circles. What draws you to this visual language?

I love the endless patterns and designs the layering of the colourful circles produces. The designs that come alive and are always changing.

Has moving from the U.S. to Liverpool influenced your artistic perspective or practice in any way?

Liverpool is a friendly and welcoming city. The city has a distinct edge and a pulse that has allowed my creativity to grow. From the moment I arrived here, I was exhibiting in many places.

What role does texture play in your work, and how important is it for the viewer's experience?

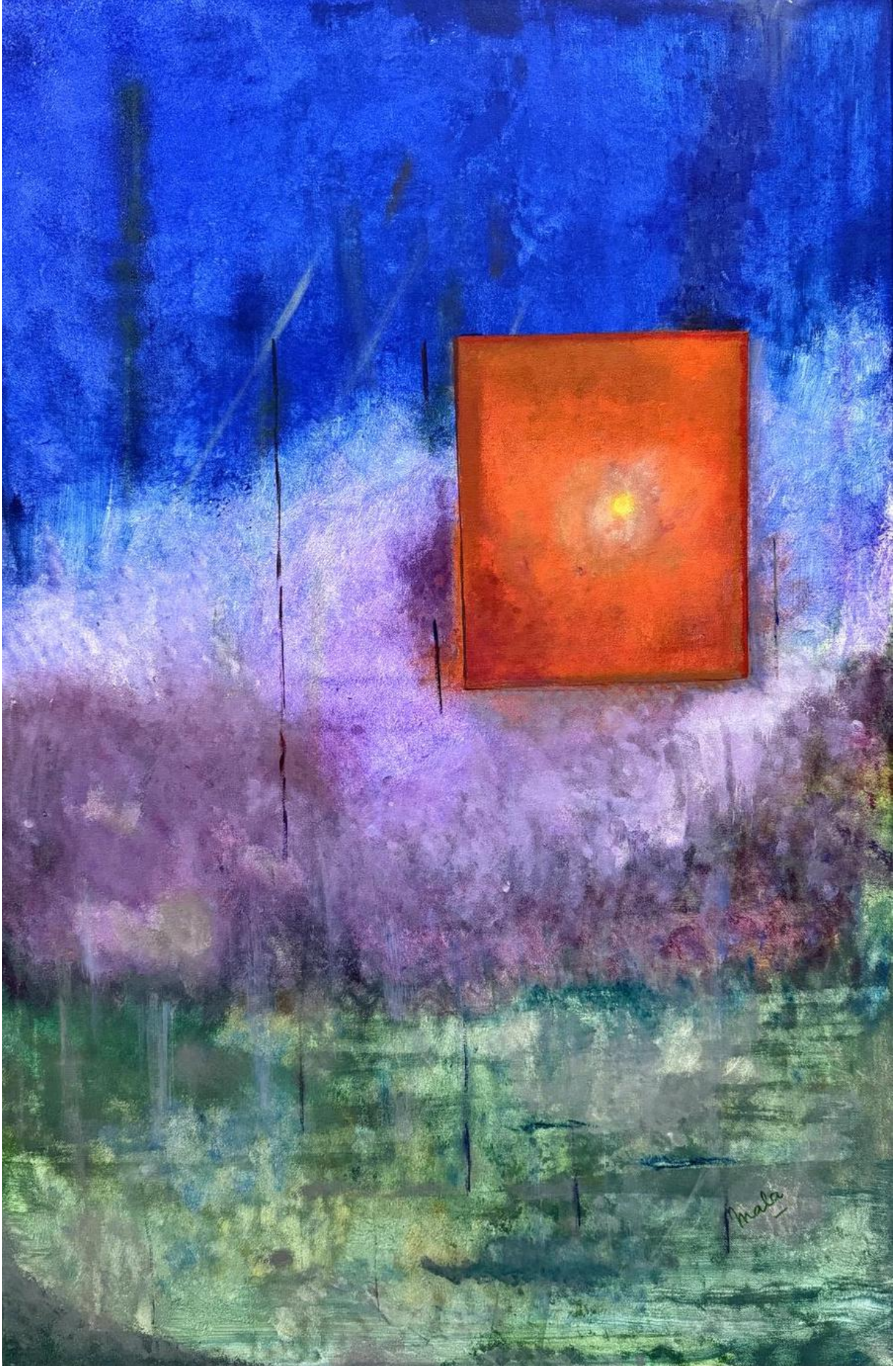
Texture is key to all my compositions because it articulates rhythm and movement. These features draw in the viewer for study and reflection.

Deborah Saks | Circles of life | 2025

Dr. **Mala Singh** is a Mississauga/Milton-based physician and self-taught visual artist whose work explores themes of hope, healing, resilience, and inner reflection. Working primarily in acrylics and mixed media, she employs layered textures, fluid forms, and subtle symbolism to evoke emotional balance and quiet strength. Her background in medicine deeply informs her artistic practice, where art becomes a parallel language of care, empathy, and restoration.
Her work has been recognized through juried selection and editorial publication, including a featured publication in Artistonish Magazine, 66th Issue (January 2026). She is a member of Visual Arts Mississauga and the Mississauga Arts Council, and continues to develop a cohesive body of work that bridges personal narrative with universal human experience.

Project Statement
I am drawn to moments of quiet transformation—where uncertainty softens and something steady begins to emerge. My paintings use fluid movement, layered textures, and light as a central presence to explore resilience and renewal. Rather than depicting literal scenes, I create emotional landscapes where viewers can find their own sense of calm and connection. The work reflects a belief that even in complexity, there is a quiet strength that carries us forward.

Mala Singh | Dormant No More | 2025



Mala Singh | Core Strength | 2026

Alexia KTD

Your work bridges classical technique and raw, intuitive expression. How do you balance control and instinct in your creative process?

Most of the time I start with a clear final detailed vision and end up doing something completely different, as the intuition takes over. It's an uncertain journey of discovery where intuition takes over—pure, unfiltered, and honest. I thrive in a state of organized chaos, always working on multiple pieces at the same time. Layering up and moving from blending with charcoal in detail, to painting loosely keeps me active and feeds my mind the kind of fuel that it needs.

Alexia KTD | My Mind | 2026

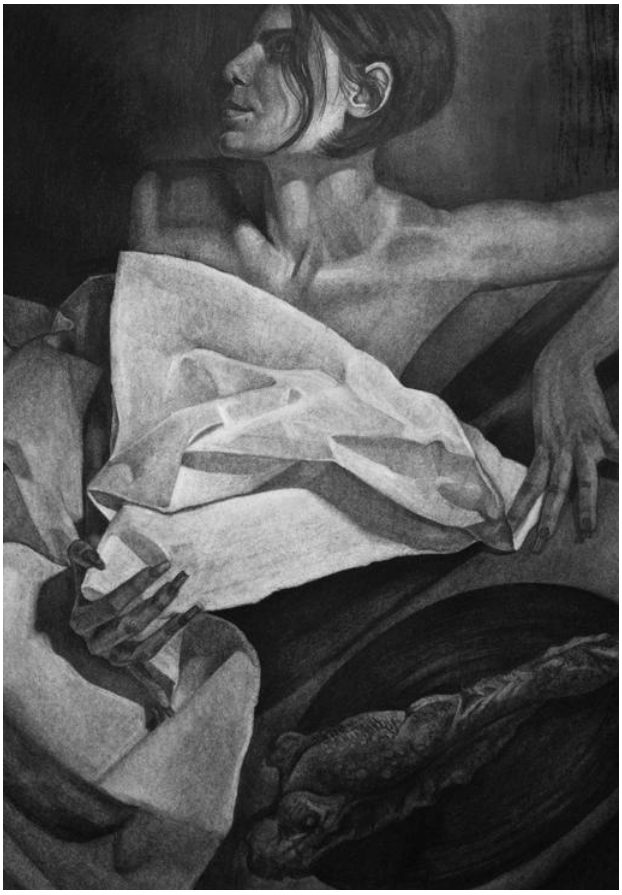
I usually begin with the general shapes and proportions and then flow and get lost into some detailed element. Then a step back and check, where can I be playful? where do I need to lose it? it's all about the visual balance, which I'm constantly adjusting. I love trying new techniques and combining them, it's really boring to do the whole time the same thing. And at one point the artwork just feels complete, like there is no need to change anything anymore. Some parts remain unfinished because they don't matter that much in the whole story. It's not just making a portrait of someone, it's creating a visual representation of how that person feels in that moment, in that state of mind. Intuition wins, let go of control.

You chose to leave formal academic training early. How has this decision shaped your identity as an outsider artist?

Making authentic art is about being yourself, nobody else can teach you that. It has been one of the best decisions so far, I'm happy I left the academy early, it gave me the chance to discover other parts of life and move to Bulgaria. Stepping outside the matrix of schooling pushed me to question the art world, which left me with a blank canvas and it has been quite a transformative journey since then. A childhood dream was completely destroyed and replaced with a plan on how to make it happen. The inauguration of the online hub Key To Daydream, after 1 year and a few months of working on it made a significant change for the artworks' visibility and for my own belief in myself and my future within the art sector.

The phrase "infinite scenarios of precise emotion" is very striking. How do you translate such abstract emotional states into visual form?

Step 1: Turn up the Music, Step 2: Let it Flow. Music is one of the best experiences one can have, most of the time sounds feel like colors. Just a part of a track that clicks your brain, the combination between a grin with the corner of the lip and a sparkle in the eye, the top hairs of the tail of an excited doggo flickering through the wind, peculiar emotions. I am playing the character, staring in the mirror while my face is morphing into the mood. I do my best to put myself into that emotion's shoes and then I take a walk inside, sense the rhythms, see the colors, feel the spots that are tender and the ones which



Alexia KTD | Tongue Of Flies | 2024

remain soft, proceeding with the lines as the vibe flows. My mind completely slips in certain parts of this roleplay and this is when I know the line is lost and there is no need to continue with that section.

Your works often feel like fragments of a dream or psychological landscape. Do they originate from specific personal experiences, or are they more archetypal?

Both, lately, I've focused more on creating from personal experiences, it somehow gives me the feeling I'm living my life.
My mind, the first vision of the year, is a radiography of the circus living and giving shows with sold out tickets, in my head. I was going through the last attempt of my ego trying to keep me in the same patterns. After finishing it, I decided to give a lot of of my sketches and studies collected in the last 12 years away for free to people on the street and from now on keep for myself only My Mind which is not for sale. Letting those emotions out together with my confessions to my Kiwi Bird, made the voice in my head go away. Be honest with the ones you love.
G.O.D. (Gold. Oil. Drugs.) was the second vision of this year, which came as a response to the release of the Epstein Files, telling the story of a slave who escaped and is now selling her personal belongings for survival. The work aims to expose connections between "friends," victims, and dark old rituals. Everything has a price... so do the items she tries to sell. The green painting at the end of the table, an homage to my beloved Dali, represents an eternal moment that will cost you the ultimate price—your soul. The full magic of the inner artwork reveals under a special black light, leaving to be seen the question of the pigeon, "Why are people only watching?"... only watching the market stall and not buying anything... only watching the pedophiles in power and not doing anything. Some items are stolen from the places she has been, like the Adrenochrome blood bag, Diddy's baby oil bottle and The Black Book of J.E.; others, like the narcotics, the pigeon, and the flowers referencing important countries, are found on the streets and collected along the way. Mocking herself with the hat, trying to make the best out of it, she shows her body and story to the people, hoping that someone will pay attention. But who knows what the real story or the correct chronology of our history is? Do you know the answer?

As someone working across many mediums - from engraving to tattooing - how does the surface (skin, metal, canvas) change the meaning of your work?

The surface changes a lot, that's why I like changing surfaces. With the tattooing, everything is really shaking, but the precision of the line feels somehow like Aquaforte. Working on skin is permanent, which makes it really exciting. The colors are absorbed differently depending on pigment and the person's skin and they are always changing with the healing process and care of the tattoo. With tattooing, the result carries in general more meaning for the person being tattooed, since it's most of the time based on their preferences. The engraving caries way more meaning to me because it is pursuing a technique, that comes from the old masters, which is in general taken over by the machines. I carry a deep appreciation and have been inspired by the techniques of Gustave Dore and Durer. The canvas has more freedom and it gives more space for playing, allowing so many mediums and layers to intertwine. With the oils it's even more fun because they don't dry up as fast the acrylics and they give me time to move the layers, just like I do with the ones of charcoal. Different surfaces are meant for different emotions.

In a time when AI can generate images instantly, you emphasize the "lived human experience". What do you think makes a work of art truly human today?

I really like this question, thanks for addressing it. The imperfections, the shaky lines, the layers of paint that are highlighting the tip of the nose just to make it look like it's slightly closer to you, the way the light is bleeding in the room with just one glazed stroke, the color of a copper plate changing as your gaze is moving between the painted lines—all this things that you can only experience by viewing the artwork in real life. A wonderful example is the artwork Lucifer by Franz Von Stuck, there are many crappy versions of it online and none of them compare to the force it brings when you view it in person, it brought tears to my eyes. Only when I saw the work in the National Gallery here in Sofia, I notice the arm was bigger before and the artist corrected it later in the process, good luck AI thinking in mistakes. Creating a work of art with your own hands and brain enriches your soul, generating it with the Bots is slowly killing it.

What emotional or psychological response do you hope viewers take away from your work?

I hope it's gonna bring a smile on their faces, that for a moment they will forget about life, get sucked into the artwork and enjoy the daydream.

Emmanuel Ngunga is a painter whose practice, rooted in realism and hyperrealism, explores the notions of identity, memory and cultural continuity. His work develops a contemporary visual language, nourished by symbolic references from multiple legacies.
Through implicit figures, objects and narratives, he envisages the body as a space for inscription, transmission and transformation.
His practice puts tradition and modernity in dialogue, in a space where temporalities are superimposed and reconfigured. It thus questions the notions of origin, passage and becoming, opening a reflection on the changing forms of identity.
Marked by an experience of travel between Kinshasa and Cape Town, his work is part of a vision of identity as a process in motion, shaped by memory, adaptation and continuous transformation. This geographical and cultural transition is an essential anchor point in his research, nurturing a sensitive reflection on the dynamics of transformation and belonging.

Project Statement
Am a visual artist based in Cape Town, whose work explores social realities through the lens of childhood. Through my practice, I question the loss of innocence, environmental influences, and the tension between play and violence in contemporary societies.
My artistic approach combines figurative sensitivity with symbolic storytelling, highlighting children placed in situations that exceed their age and understanding. My work invites viewers to reflect on social dynamics and collective responsibility in the face of these realities.
Through this project, I aim to create both an emotional and critical dialogue, giving visual voice to stories that are often overlooked.

Emmanuel Ngunga

Emmanuel Ngunga | Moment of Passage

Silvia Sýkorová

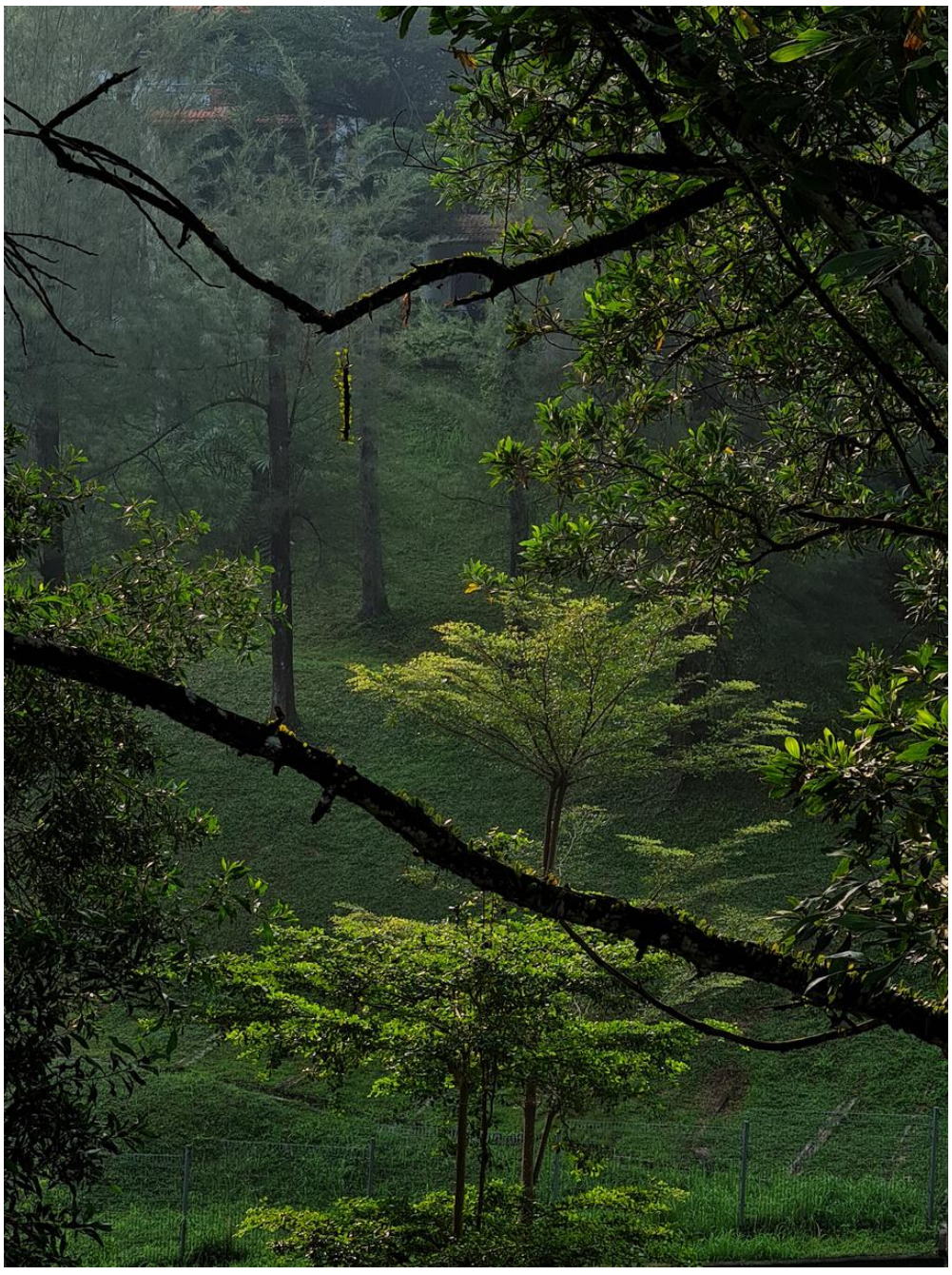
My name is Silvia and i live with my husband and two little kids in small village in Slovakia. I received a basic art education at the ZUŠ Malacky. I have no other artistic education, on university I studied teaching. However, throughout all my youth I created and was involved in various small creative projects. I was teacher at highschool for three years. Then I left for a doctorate in theology, which I stoped after a year due to motherly duties. During my maternity leave, I realized that I don't want to go back to school system, but I want to start devoting myself fully to art. So I'm a emerging artist with a small portfolio so far. I want to combine my love for theology and art in my artistic expression. I believe that our artistic style changes and evolves throughout our lives - that finding it is not a one-time event. However, for a long time I tend to connect abstraction with realistic elements and I like symbolism and modern realism.

Silvia Sykorova | Summer Nostalgia | 2026

Silvia Sykorova | De Lubac | 2026

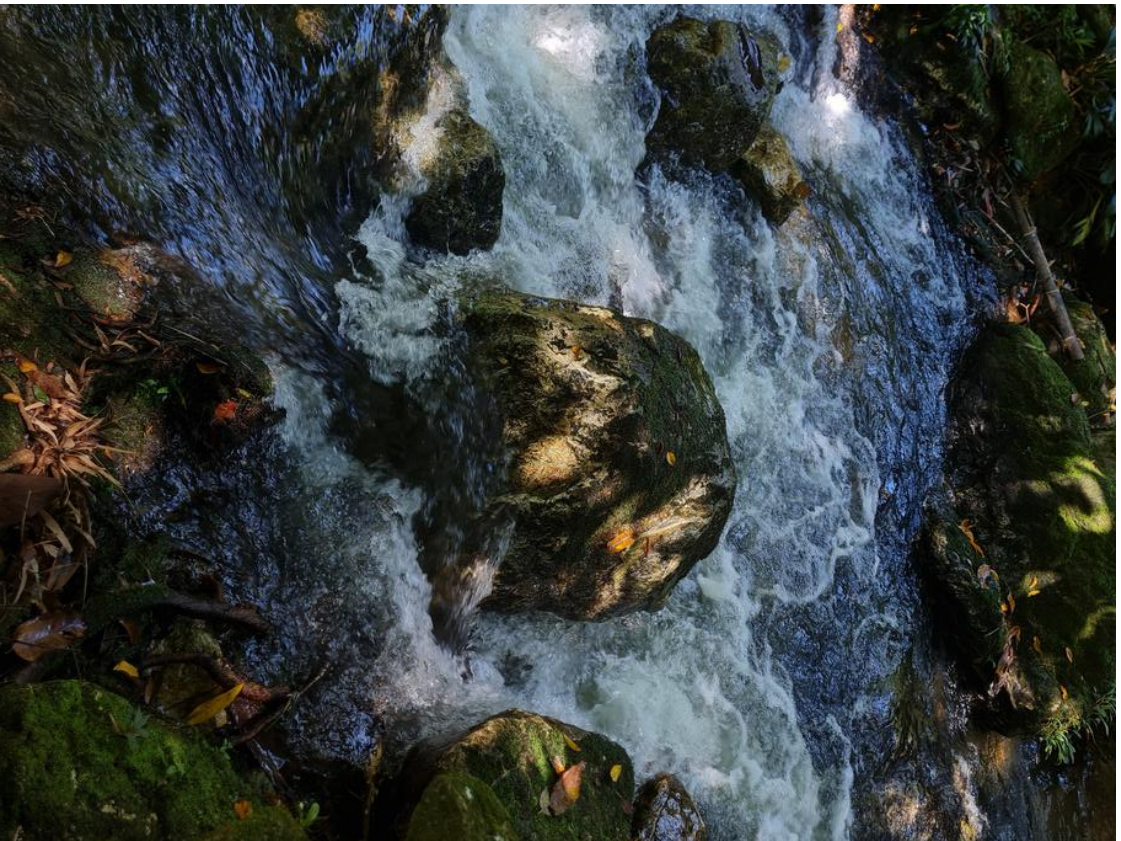
Hon Bank Bank
Have been a Tropical landscape photographer for the last 21 years. A contributor to:
Shutterstock in USA
Saatchi Art in USA
Burno Massa in Paris
Have posted some 10 000 landscape photographs in Facebook under profile name “Jess Hon”.
Have taken part in the annual Kuala Lumpur Photography Festival years 2022-2025.
Had a solo exhibition at The Ledge Art Gallery in Kuala Lumpur in Sept 2023.

Project Statement
The photographer strongly believes that the beauty in any photograph lies in its uniqueness.
To arrive at something that is rather unusual and still eye-catching, the photographer must be able to " read" the light properly which is affected by the weather, the intensity of the sunlight and the time of the day. The other subjective factor that determines the beauty of the image is the composition.
Of course the angles from which the photographs are taken will contribute to the uniqueness of the images.
His focus is more into Tropical landscape photography, a subject most people can relate to. The photographs taken over the last 21 years have these elements that nature provides: jungle and forest, hills and mountains, sky and clouds and streams, rivers and ponds.
It is his nature of looking at the beautiful side of things and, for this reason, he is quick in spotting things and views that are nice, beautiful and unique.
He has taken about 30,000 photographs over the last 21 years and out of which 23,000 were taken in the last 6 years.



Jess Hon | Enchanting Morning View of the Forest

Jess Hon | Gushing Waters in a Colorful Stream



Jess Hon | Beautiful Cloudy Sky in the Late Afternoon

Alexandra Astafyeva

As a self-taught artist, how did you develop your distinctive visual language, and what challenges or freedoms came with learning outside of academic institutions?

My visual language emerged through intuitive experimentation and a lifelong pull toward creative expression. I've never had formal art training, but creativity has always been a constant in my life. My family included practicing artists, so I suspect that sensitivity to visual expression was something I absorbed early on. Even as I pursued a completely different academic path—Business and Management/Education—I never let go of that creative impulse. Instead, I found ways to weave it into my work. For years, creativity found its outlet through community and educational initiatives, such as the U.S. Embassy–funded project on social adaptation of at-risk youth through art therapy, or the British Council's Creative Spark program. Those experiences taught me how art functions as a bridge—between people, emotions, and lived realities—and that understanding deeply informs my practice today. Being self-taught meant I had the freedom to develop without prescribed rules or academic expectations. I wasn't confined to a particular movement, medium, or timeline, so I could explore acrylics, mixed media, and layered textures at my own pace, following what felt authentic rather than what was "correct." I studied artists I admired not through syllabi, but through direct observation: What emotion is this conveying? How did they achieve this surface or composition?

That freedom came with its own set of challenges. Without institutional validation, I had to become my own mentor, curator, and advocate. I learned the technical, conceptual, and business aspects of art independently, and there were moments of doubt about whether my work would be taken seriously in traditional art spaces. But those uncertainties ultimately sharpened my practice. My background in education and management didn't compete with my art—it complemented it. It taught me how to structure creative projects, articulate concepts clearly, and approach making with both discipline and emotional honesty.

In many ways, being self-taught didn't limit my development; it shaped it. My visual language is distinctive precisely because it wasn't filtered through a standardized art

Alexandra Astafyeva | Crystal Morning | 2021

Alexandra Astafyeva | Ape Grade Luxury Balenciaga Edition | 2026

curriculum. It’s a synthesis of interdisciplinary thinking, lived experience, and an unwavering belief that art doesn’t need a classroom to be legitimate—it just needs a maker who’s willing to listen to the materials, trust the process, and keep showing up.

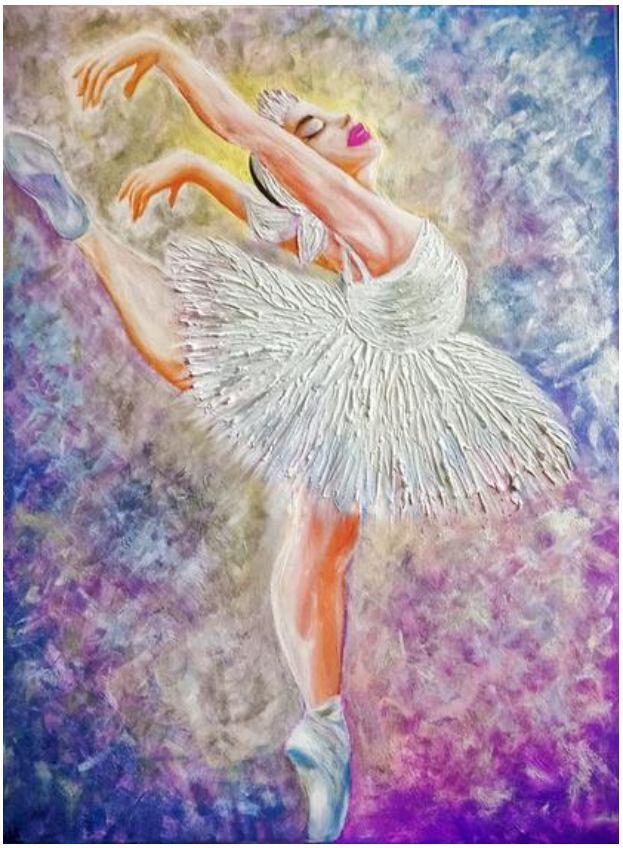
Your works combine expressive painting with graphic, almost poster-like elements. How do you balance spontaneity and structure within a single composition?

For me, that tension between spontaneity and structure isn't something to resolve — it's the engine of the work. I often begin with an expressive, gestural foundation: layers of acrylic applied intuitively, responding to color, texture, and emotion in the moment. That's the "breath" of the piece — the part that feels alive and unscripted.
Once that ground is established, I shift into a more deliberate mode. The graphic, poster-like elements — bold outlines, typography-inspired marks, or simplified shapes — act as anchors. They create visual rhythm, guide the eye, and sometimes introduce a conceptual layer: a phrase, a symbol, or a structural frame that invites the viewer to pause and read the work differently.
This two-stage process mirrors how I think about creativity in other areas of my life. My background in management and education taught me that structure doesn't suppress creativity — it gives it direction. When I work at home, I might sketch a loose compositional plan beforehand, or decide in advance where a graphic element will sit. But I leave room for the painting itself to "talk back." If a spontaneous mark disrupts the plan in an interesting way, I follow it. The balance isn't fixed; it's negotiated, layer by layer.
Technically, I lean into material combinations that might seem unconventional at first glance — like mixing acrylic paint with soft pastels. On paper, they shouldn't quite work together: one is fast-drying and polymer-based, the other is powdery and delicate. But that very tension creates texture, depth, and a visual friction I find compelling. The acrylic builds a stable, layered ground; the pastel lets me draw, smudge, or highlight with immediacy and softness. I don’t rely on rigid tools to impose structure. Instead, I let the graphic elements emerge through deliberate mark-making, layering, and the intentional use of negative space.
In many ways, I don’t believe I’ve arrived at a fixed "style" yet — and I’m intentionally resisting the pressure to. Rather than repeating a familiar formula, I let myself work in whatever visual language excites me or presents a meaningful technical or conceptual challenge at the time. One piece might lean heavily into bold, poster-like geometry, while another dissolves into loose, gestural abstraction. That restlessness isn’t a lack of direction; it’s how I stay engaged with the process. By refusing to confine myself to a single aesthetic, I keep the work open to discovery. The balance between spontaneity and structure isn’t about finding a formula — it’s about staying responsive to what each piece demands.
Conceptually, I'm drawn to this hybrid language because it reflects how we experience the world today: emotionally rich yet visually fragmented, intuitive yet mediated by design. By holding spontaneity and structure in the same frame — and materials that "shouldn't mix" in the same composition — I hope the work feels both immediate and enduring: like a feeling you can't quite name, framed by a thought you can't forget.

Mixed media plays an important role in your practice. What attracts you to materials such as pastel, markers, and textile collage, and how do they expand your artistic expression?

I'm drawn to mixed media because each material carries its own voice — and when they converse, the work becomes richer, more layered, more honest. Pastel, markers, and the depiction of textile aren't just tools for me; they're ways of thinking with my hands.
Pastel invites immediacy. Its softness lets me blur, smudge, or sharpen a line in a single gesture — it's responsive, almost conversational. I love how it sits on top of acrylic: the acrylic gives structure and depth, while the pastel adds breath, light, and a kind of human tremor. Markers, on the other hand, offer precision and boldness. They let me draw sharp contours, introduce graphic punctuation, or lay down flat, poster-like color that cuts through the painterly surface. They're fast, decisive, and unapologetically direct — a counterpoint to the ambiguity of blended paint.
In my practice, I don't embed actual fabric into the surface. Instead, I draw and paint textile structures. This approach is especially central to my Ape-Grade series, which explores fashion textiles as both cultural artifact and visual language. In fashion, textile isn't just decoration — it's the foundation. By rendering weaves, drapes, and pattern repeats through acrylic, pastel, and marker, I can capture the rhythm and weight of fabric while maintaining the graphic tension I'm drawn to. Painting textile rather than collaging it keeps the surface flat and controlled, allowing me to play with illusion, repetition, and surface texture without physical layering. It becomes a meditation on pattern itself — not through material accumulation, but through visual translation.
What these materials share is their ability to disrupt expectations. Acrylic and pastel "shouldn't" mix cleanly.

Alexandra Astafyeva | Ape Grade Luxury Monkey Blahnik | 2026



Alexandra Astafyeva | Serenity In Motion | 2023

Markers can feel too commercial for fine art. Representing textile through drawing rather than physical fabric challenges the boundary between craft and concept. Working at home, without the pressure of a formal studio environment, gives me the freedom to experiment without judgment. I can test a marker over dried pastel, layer painted textile motifs into wet paint, or let a "mistake" become a motif.
This material openness also reflects how I approach creativity more broadly. Constraints can fuel innovation — and in my practice, the guiding question is simply: Does this material help me say what I need to say right now? If the answer is yes, I use it. That flexibility keeps the work alive. It also means I'm not tied to a single aesthetic or technique. One piece might lean into the soft haze of pastel; another might explode with marker lines and painted textile patterns. That restlessness isn't indecision — it's curiosity in motion.
Ultimately, mixed media expands my expression because it mirrors how I experience the world: not in one medium, one style, or one emotion, but in layers — visual, tactile, conceptual, emotional. By letting materials lead as much as I do, the work stays open, surprising, and true.

Your series «Ape-Grade Luxury» critiques consumer culture through irony and humor. What inspired you to use monkeys as the central characters of this project?

Honestly, it started with something very simple and tender: watching my young daughter play. She loves to dress up in my shoes, drape herself in scarves, strike poses in front of the mirror — completely absorbed in the joy of transformation. There was something so pure and universal in that act: the desire to try on identities, to play with the symbols of "grown-up" worlds, to feel powerful or beautiful through costume.
That playful energy became the seed for Ape-Grade Luxury. I began to see how that innocent dress-up ritual mirrors the way we all engage with fashion and consumer culture: trying on brands, logos, and aesthetics as a way to signal who we are — or who we want to be. Monkeys felt like the natural visual extension of that idea. They're curious, imitative, expressive — and when you place them in the context of luxury fashion, the parallel becomes both funny and revealing. The monkey isn't mocking us; it's joining us in the performance.
From that initial spark of playfulness, the series grew to carry deeper layers. It's about self-expression, yes, but also about aspiration, belonging, and the stories we tell ourselves through what we wear.
Using monkeys lets me hold that tension lightly. They bring humor and approachability, which invites the viewer in — but once you're looking, the questions start to surface: What is it within us that seeks meaning in objects — and how do those objects, in turn, shape who we believe we are?
When we acquire "luxury," are we purchasing craftsmanship, story, belonging — or simply the promise of a different version of ourselves?

In works like the monkey with designer shoes or luxury bags, fashion symbols become almost absurd. What message are you hoping viewers take away from these images?

I don't set out to deliver a single "message" — I prefer to create a space where recognition and questioning can happen at the same time. When a monkey wears designer shoes or clutches a rendered luxury bag, the absurdity is immediate. But I hope that initial smile opens a door to something quieter: a moment of self-recognition.
We all participate in the language of fashion. We choose symbols — a logo, a silhouette, a color — to tell stories about ourselves. Sometimes those choices are joyful, intentional, creative. Sometimes they're driven by pressure, aspiration, or the quiet fear of not belonging. My work doesn't judge either impulse. Instead, it asks: What if we could hold both the play and the performance at once?
But there's another layer to the absurdity — one that feels especially urgent right now. We live in a world overflowing with real suffering: inequality, displacement, uncertainty. And yet, enormous sums are spent not on healing, but on symbols — on items that promise belonging to an imagined elite. The money poured into a single luxury accessory could fund education, shelter, art programs for young people who need them most. When I paint a monkey draped in "luxury," I'm not just parodying fashion — I'm asking: What are we choosing to value, and at what cost?
Dressing up is, at its core, an act of imagination. Luxury marketing taps into that same impulse — the desire to transform, to feel seen, to belong. I'm not against that desire. I'm interested in what happens when we become conscious of it — especially now, when sincerity and kindness feel in short supply, and when so many young people are navigating a world where traditional values have been blurred or replaced by curated images.
The monkeys aren't caricatures of consumers; they're companions in the inquiry. By placing them in hyper-stylized fashion contexts, I exaggerate the theater of luxury just enough to make its mechanics visible. The absurdity isn't meant to mock — it's meant to reveal. When the symbol becomes slightly "off" — a monkey's paw in a delicate shoe, a

Alexandra Astafyeva | The Muse Of Blooms | 2023

bag rendered in bold pastel strokes — it creates a gap. And in that gap, the viewer can step back and ask: Why does this feel familiar? What do I see in it? What am I really responding to? So if there's a "takeaway," I hope it's this: that we can engage with fashion, with symbols, with status — playfully, critically, creatively — without losing sight of the human impulse underneath. And perhaps, in doing so, we can begin to redirect our collective energy: from performing belonging toward cultivating real connection; from chasing signs of value toward creating value that matters. The monkey isn't outside the system, laughing at us. It's inside the frame, inviting us to laugh with it, then pause, then choose more intentionally what we wear, what we value, and why.

Your art often shifts between satire, portraiture, emotional expression, and landscape painting. How do these different directions coexist within your overall artistic identity?

I see my practice not as a single voice, but as a conversation — one that moves between modes depending on what needs to be said. Satire, portraiture, emotional abstraction, landscape: each is a different register of the same inquiry. They coexist because life itself doesn't arrive in one genre. Why should my art?

Satire lets me engage with culture critically — to question, to exaggerate, to invite reflection through humor. Portraiture grounds me in the human: a face, a gesture, a moment of vulnerability. Emotional expression is where I process internally — where color, texture, and gesture carry what words can't. And landscape? It's my pause. A way to step back, breathe, and remember that we're part of something larger than trends, brands, or even ourselves.

What ties these directions together isn't a fixed style, but a consistent approach: I follow what feels urgent. Some days, the urgency is social — a symbol that needs unpacking, a system that needs questioning. Other days, it's intimate — a feeling that needs form, a memory that needs color. Structure and flexibility aren't opposites; they're partners. In my practice, that means I don't force coherence. I let it emerge through repetition, through material choices, through the act of showing up and making, again and again. Working at home, with acrylic and pastel as my core materials, also supports this fluidity. Acrylic gives me speed and layering; pastel gives me immediacy and softness. Together, they let me shift modes without changing my entire toolkit. A satirical monkey and a quiet landscape can both begin with the same ground — the same gestures, the same trust in the process. The difference is in the intention, not the hand.

I also believe that refusing to be pinned to one genre is, in itself, a kind of integrity. If I only made satire, I'd miss the tenderness. If I only made landscapes, I'd mute my critical voice. By allowing myself to move between them, I stay honest to the full range of what I observe and feel.

So my artistic identity isn't defined by a single aesthetic. It's defined by curiosity, by responsiveness, and by the belief that art doesn't have to choose between thinking and feeling — it can do both, sometimes in the same brushstroke.

What emotions or reflections would you like viewers to experience when encountering your work for the first time?

First, I hope they feel invited — not confronted. Whether it's a monkey in luxury shoes or a quiet landscape rendered in acrylic and pastel, I want the initial encounter to feel accessible: a spark of recognition, a smile, a moment of "Wait, what am I looking at?" That curiosity is the doorway.

From there, I hope the work creates a gentle pause. Not a lecture, not a judgment — just a space where the viewer can feel two things at once: the charm of the image, and the question underneath it. I'm trying to create room for the viewer's own reflections to surface.

Emotionally, I want the work to hold complexity. Tenderness and irony can live in the same frame. A portrait can feel vulnerable without being sentimental; a satirical piece can be sharp without being cynical. In a world that often feels divided or exhausted, art can be a place where we remember how to feel and think at the same time.

I also hope viewers sense sincerity. Not perfection, not polish — but honesty. The visible layers of acrylic and pastel, the hand-drawn textile patterns, the slightly "off" proportions: these aren't flaws. They're invitations to see the process, to feel the human hand behind the image. In a time when so much of visual culture is curated, filtered, and optimized, I believe there's power in work that says: This was made by a person, for people. It's okay if it's not finished. It's okay if it raises more questions than it answers.

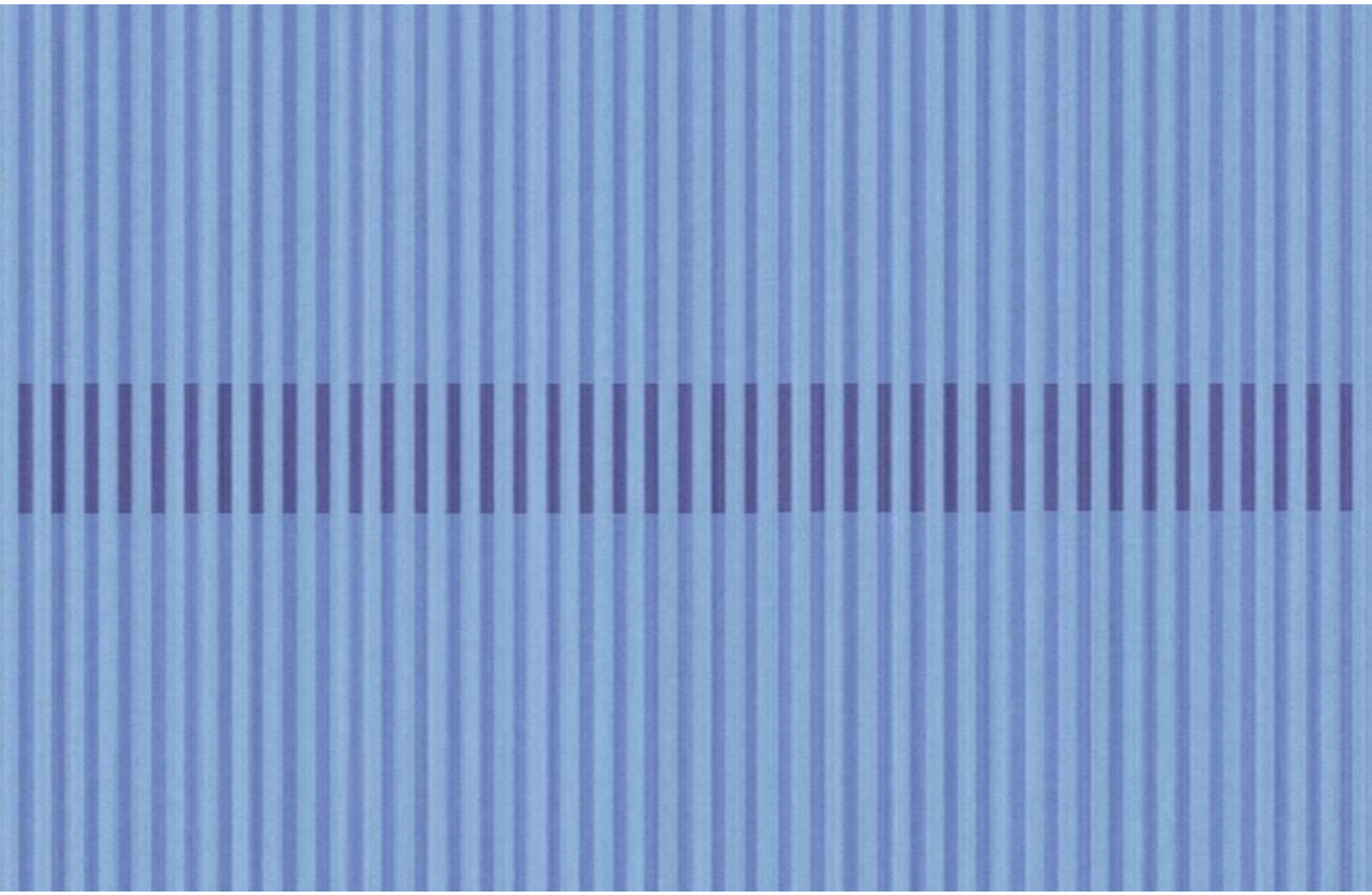
If I could name one lasting impression, it would be this: that after looking, the viewer feels a little more connected — to their own curiosity, to the quiet human impulses underneath the noise, and maybe, just maybe, to the possibility that we can choose differently. Not through guilt, but through awareness. Not by rejecting beauty or style, but by asking what we want that beauty to do in the world.

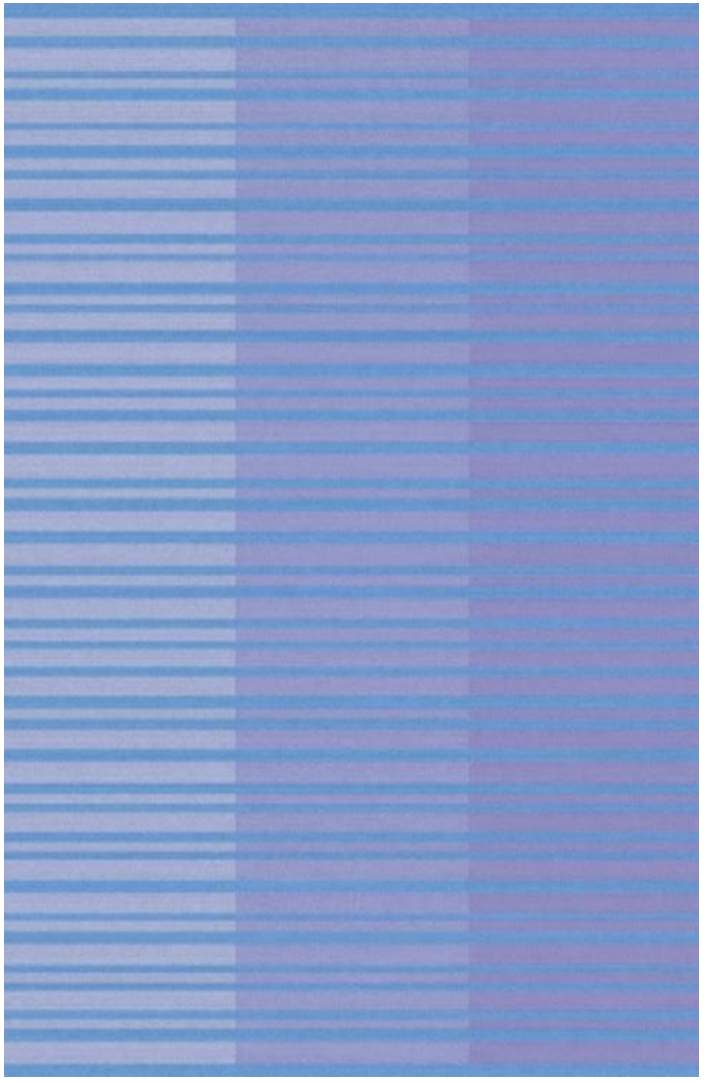
Art doesn't have to change everything in one glance. Sometimes, it's enough if it changes one breath — slows it down, opens it up, lets something new in.

Aeon Kim

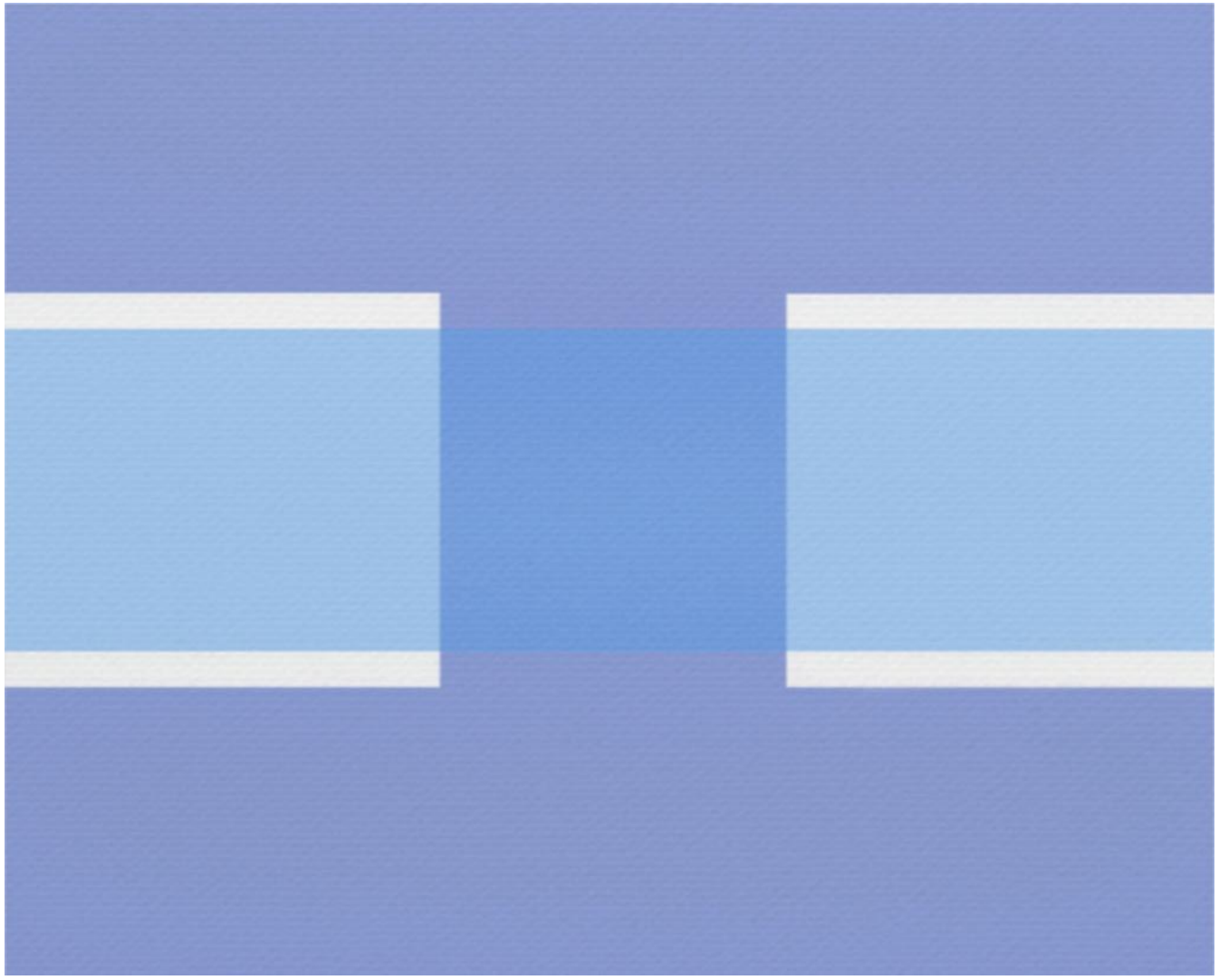
Kim explores the interplay of light, geometry, and perceptual experience. The artworks layer planar and undulating surfaces into plateaus where visual and spatial cues converge, inviting the viewer to navigate a terrain that oscillates between solidity and evanescence. By sculpting an optical suspension of the vaporous expanse, the traces of lumière rasante resonate through the cadences of liminality. The composition maps how tenebrism and phantasmagoric materiality define our awareness, creating immersive fields in which perception becomes both oneiric and tangible. At this intersection, the oeuvre shapes the substance of dimensionality, opening a space where cognition and sensoriality intertwine.

Aeon Kim | Phase | 2026





Aeon Kim | Phase | 2026



Aeon Kim | Phase | 2026

Between Devastation and Regeneration: Jingchao Yang's When the Ecology Collapses

By *Tabitha Ysart Green*

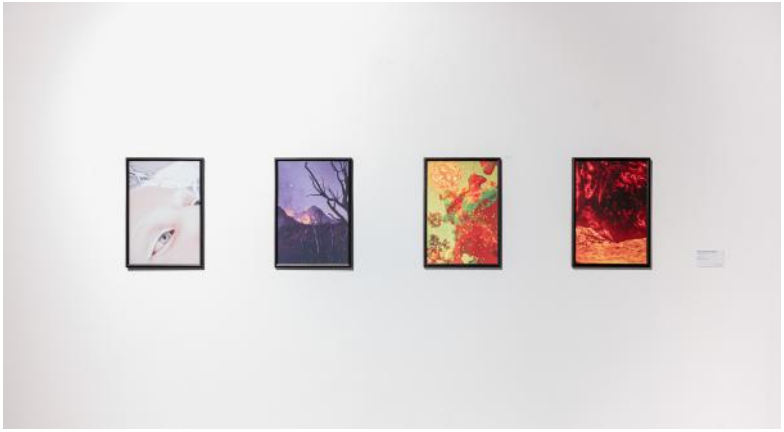
From May 5th-10th artist Jingchao Yang presented his solo exhibition Planetary Conditions at LumiNoir Art, London. This exhibition focused on the artist's series "When Ecology Collapses", re-examining the relationship between humans and nature from a cross scale perspective, as we continue to approach the critical point of no return.

When the Ecology Collapses, 2026.
Installation view at Apsara Studio. Courtesy of the artist.

"When the Ecology Collapses" unfolds through a series of four single-channel video artworks, which combine real-time generation with environmental recordings, each exploring the effects of natural disasters. Yang constructs a multidimensional, immersive narrative space within which the viewer is brought into close contact with the realities of natural disasters and the effect of humanity on the planet. The four videos each appear to focus on one type of extreme ecological event; volcanic eruptions, solar flares, extreme flooding and deep freezes and display the devastating effects of these events on the natural environment, cities, and animals.

When the Ecology Collapses, 2026. Installation view at Apsara Studio. Courtesy of the artist.

When the Ecology Collapses, 2026. Installation view at Apsara Studio. Courtesy of the artist.



Yang juxtaposes scenes of devastation with images of lush green forests and flowering meadows, emphasizing the power of natural disasters and the change that can be wrought on both cities and the wilderness by these events.

Each of the videos centers a humanoid (though not actually human) protagonist who appears, in the first instance, as an impartial bystander within the chaos, a non-human entity acting as a placeholder for the viewer. However, this changes when presented with the scenes of lush nature. Their attitude and actions morph from viewer to participant, active within the scenes. They seem to interact longingly or reverently with the natural landscapes - stroking, caressing and laying down within the scenery, completely at ease and serene.

The scenes of devastation and untouched natural beauty are separated by sequences of abstract ever-changing forms akin to neurons and neural pathways, as if the viewers have entered the mind of the protagonist, physically witnessing them processing the lengths of the devastation, or their awe at the natural world.

Yang further highlights the contrast within the visual language through the curated soundscape. He utilises classical instruments with jarring staccato rhythms, mechanical sounds, deep reverberating tones, dramatic vocalisations and sliding note transitions reminiscent of soundtracks from horror or high tension action films, further accentuating the effect of the disastrous visuals. This is then juxtaposed with a more serene and controlled soundscape, with the classical instruments employed as expected in long dramatic flourishes and vocalising which bring to mind awe inspiring vistas from nature documentaries.

The implementation of contrasting visuals and soundscapes generate a shared tension that highlights the complex relationships between human behaviour and natural systems, reflecting the broader ecological focus of Yang's artistic practice. Though these works focus on ostensibly natural disasters, rather than directly man-made devastation, the visuals continue to question the effect which humanity, or the protagonist, has had on their environment. This prompts the viewer to question whether the protagonist themselves were the cause, and whether their display of reverence is in fact grief or guilt.

When the Ecology Collapses, 2026.
Installation view at Apsara Studio. Courtesy of the artist.

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Installation view at Apsara Studio. Courtesy of the artist.

In this exhibition, Yang adopts a decentralised perspective, viewing landscapes as self-operating systems and removing the anthropocentric viewpoint common amongst ecologically focussed artistic expression. The humanoid protagonist, though symbolically poignant, and critical as an eyepiece through which the viewer experiences the piece, is not an active participant in the desolation of the landscapes. Instead, disaster is presented as a natural part of ecosystems, and in some ways, a driving force for positive change or growth.

Through the implementation of a non linear framework, flashing between the scenes of destruction, natural splendour, and abstract forms, the untouched natural landscape acts as both a before and after to the devastation: what is destroyed and what can regrow. This morphs the piece from a simple narrative description of the effects of natural disasters, into a compelling demonstration of the resilience, transformative capacity, and regenerative potential of natural ecosystems, capable of bouncing back after destruction. Again contrasting with Yang's previous work these pieces seem to offer hope in the face of despair for the future of natural ecosystems and the relationship between humanity and the environment, demonstrating the possibility of rejuvenation and reconnection.

This is an especially poignant exhibition, particularly in the UK where very few natural disasters occur, bringing the viewer into stark contact with the realities of the power of nature and how mankind is affecting our planet. In the context of a recent shift towards human accountability, most notably demonstrated by the new permanent exhibition at the Natural History Museum, London “Fixing Our Broken Planet”, opened in 2025, and similar exhibitions such as “Our Future Planet”, at the Science Museum, London, 2021 - 2022, and “Changing Landscapes” at the Museum of Science, Boston, in 2024, Yang’s exhibition continues to demonstrate how art can be used as an important tool to communicate and raise awareness about our planet. Though the events depicted in “When the Ecology Collapses” are classed as natural disasters, their frequency and the extent of their devastating effects can be directly linked to the activities of humanity, particularly global warming and the effects of greenhouse gases. Through their work, Yang plays an important role, ensuring that our relationship with our planet is not forgotten.

When the Ecology Collapses, 2026.
Installation view at Apsara Studio. Courtesy of the artist.

Jovana Mugoša is a freelance illustrator based in Podgorica, Montenegro. She earned her degrees from the Faculty of Fine Arts in Cetinje and the Academy of Fine Arts and Design in Bratislava. Her illustrations are characterized by high-contrast digital and traditional techniques, focusing on social, political, and existential themes. Her work has been commissioned by international publications including The New Yorker, The New York Times, The Washington Post, and The Guardian.

Jovan Mugosa | National Space Programme | 2023

Jovan Mugosa | Life Love Death Void and Wind | 2022

Mari Momozaki is a Japan-based artist whose work explores traces of things that could hardly be grasped within time and space.
In 2025, she held a solo exhibition in Tokyo. Her work was featured in Arty Rat Magazine (March 2026 issue), and in 2026, her work was selected for commercial use by the global brand CALMIA.
Her artist book BLUEsaturday is archived at the Sticky Institute.
She was selected for the First Yaenaka Dining Gallery Contest, where her work was exhibited in May 2026.

Mari Momozaki | The Passing Night View | 2026

Beth Chin

Your work often explores subconscious imagery and perception - how do your personal experiences, such as lucid dreaming, shape your visual language?

I began lucid dreaming as a child to learn how to escape my nightmares. Throughout my development, this skill arched from teaching me how to be more creative within this space to learning how to let go of creative control and let my subconscious deliver its own material. I would say much of my technical application for the line work in my art is very similar to this process. Applying water to my paintings is an essential part of my process to achieve this unpredictable, yet fluid and remarkable interaction with the lines.

Beth Chin | Tidal Wave

Many of your paintings invite pareidolic responses. What interests you about the way viewers "discover" forms within abstraction?

Viewer's responses have been my favorite part of working as an artist. In fact, one of my favorite sales was to a partly colorblind viewer that was able to see something completely different in my work than what anyone else could see. Being able to make something that triggers such unique responses from each viewer gives unique perspective back to them, and I love being able to let people walk away with a renewed sense of individuality in how they see and interpret the world around them.

How do you balance intuition and structure in your creative process, especially given your background in improvisational music?

Patterns. Improvising on the piano is all about knowing where to bring yourself back to if you drift too far from the mark, or where to land yourself if you want to drift to a different key. The intuition in the line work of my artworks is similar to this process, see what marks the water has left and noting where I want to go. There are a lot of compromises, and moments where I need to break the structure to make what I want to achieve work. But,

Beth Chin | Refine

these end up being the most interesting portions of the paintings.

Your practice moves between studio work and large-scale public installations - how does your approach differ between these two contexts?

Coming from a city that loves and respects architecture, public installations are my favorite projects. Discovering ways to extend an artwork onto an arched ceiling and including a doorway or window into a design, are all aspects of successful artworks. Beyond puzzling these artifacts into a design, the blessing to have a space large enough to create a truly immersive experience is any artist's dream.

In projects like your healthcare murals, you collaborate with communities and institutions. How do these collaborations influence the final outcome?

Public artwork is a gift for those who are surrounded by the work more so than it should be a space for an artist to flex - with due respect to graffiti artists, as I love what they are doing and no city would be a city without them. I work with stakeholders from the client and community to discuss their values and goals of the artwork. We talk through designs and renderings until the vision is achieved, and then include the community to help get the design onto the wall. For my last healthcare mural with Cook County Health, I printed my design onto polytab with a paint-by-number system to make this fun for community members of all ages. Not only did the community get to take ownership of the mural, but it sped along the process and was incredibly helpful for me. I even got to meet another artist in the community this way who wanted to help and learn the mural process. So, I hired her on the team as my assistant in completing the project. Good artworks with good intentions tend to get good responses from the community. Not to mention, they last longer too. A number of the murals in my neighborhood in Chicago initiated this style of public artwork, and they have been protected and restored since the 60's.

Light and materiality play an important role in your installations. How do you think light transforms the viewer's experience of your work?

All my paintings within my subconscious, dream-like body of work are backed with metallics. This is where they get incredibly interesting, since the dynamics of the painting change so much based on the time of day or color of the light around them. Since discovering this interesting aspect in my works, I have gone on to build stage designs that mimic the same qualities. Projected light vs reflected light is a concept I work with a lot when it comes to how the design "hits" the audience. In this moment, I am exploring how I could edit my paintings with video editing software to make them move when projecting light onto them.

Your immersive environments incorporate sound, space, and movement. What do you aim to evoke in the audience through these multi-sensory experiences?

As always, I'm sure they will be the ones telling me! But, in reality, the subconscious is pretty unpredictable and the more I try to carve a directed experience, the result will be less remarkable.

Beth Chin | Canna Lily

Olesea Albu is an artist from Moldova working at the intersection of painting, scenography and digital experimentation. Her practice explores the boundaries between form and emptiness, body and space, the real and the imagined.
She graduated with honors from the Academy of Music, Theatre and Fine Arts in Chișinău, earning a Master's degree in scenography and costume design for theatre and film. She also graduated from Georgia Film Academy in the United States. She currently lives and works in Atlanta. Her early training in painting, drawing and restoration provided a strong technical foundation that continues to shape her visual language.
Her practice is strongly grounded in exhibition activity, including more than 20 group exhibitions, participation in international projects, and two solo exhibitions. She is currently exhibiting at The Loft Gallery in Marietta and remains actively engaged in the contemporary art scene.
Her work explores the metamorphosis of the human body in space, where figures dissolve into their surroundings or enter into a tense dialogue between materiality and ephemerality.
Her achievements include the Artist of the Year 2025 award in Florence, Italy, as well as a candidacy for membership in the Union of Visual Artists of Romania. Today she continues to develop her practice by combining classical techniques with contemporary artistic approaches.

Project Statement
Each time Olesea takes a palette in her hands, she returns to herself, to the one who might have disappeared had she not once discovered art. Her practice is a path of falls and ascents where painting becomes a form of inner transformation and a way to turn personal experience into universal emotion.
Originally from Moldova, she works at the intersection of figurative painting and abstraction. The landscapes of southeastern Moldova, where she grew up, are not depicted directly but remain an inner impulse. The contrasts of light, texture, and sharp linear structures form the foundation of her visual language, combining academic discipline with a refusal of literal representation.
After graduating from the Academy of Music, Theatre and Fine Arts in Chișinău in scenography, and later from Georgia Film Academy in the United States, she developed a practice that moves between narration and painting. For her, the canvas is a space of dialogue between image and viewer. The shift from realism to abstraction was not a rupture but a liberation. Through the deconstruction of form, she searches for what lies beyond the visible, the fragility and strength of the human condition, inner tensions and emotional states.
In her work she balances dense impasto surfaces with delicate glazing layers, creating a tension between material presence and dissolution of form. These layers hold the contradictions of life, where figure and ground continuously shift, emerging through light, shadow and symbolic gesture. By removing the unnecessary, she leaves space for a question, what remains when form disappears.
Texture becomes her language. Drawing inspiration from antiquity, pop art, performance art and theatrical scenography, she merges symbols to create a space where the viewer is invited to encounter themselves.
Her works are held in private collections across Europe, the United Kingdom and the United States, and have been exhibited in international galleries and projects. Today she focuses on creating spaces where the viewer can experience a quiet oscillation between control and surrender, the material and the internal.

Olesea Albu | Red Gloves | 2026

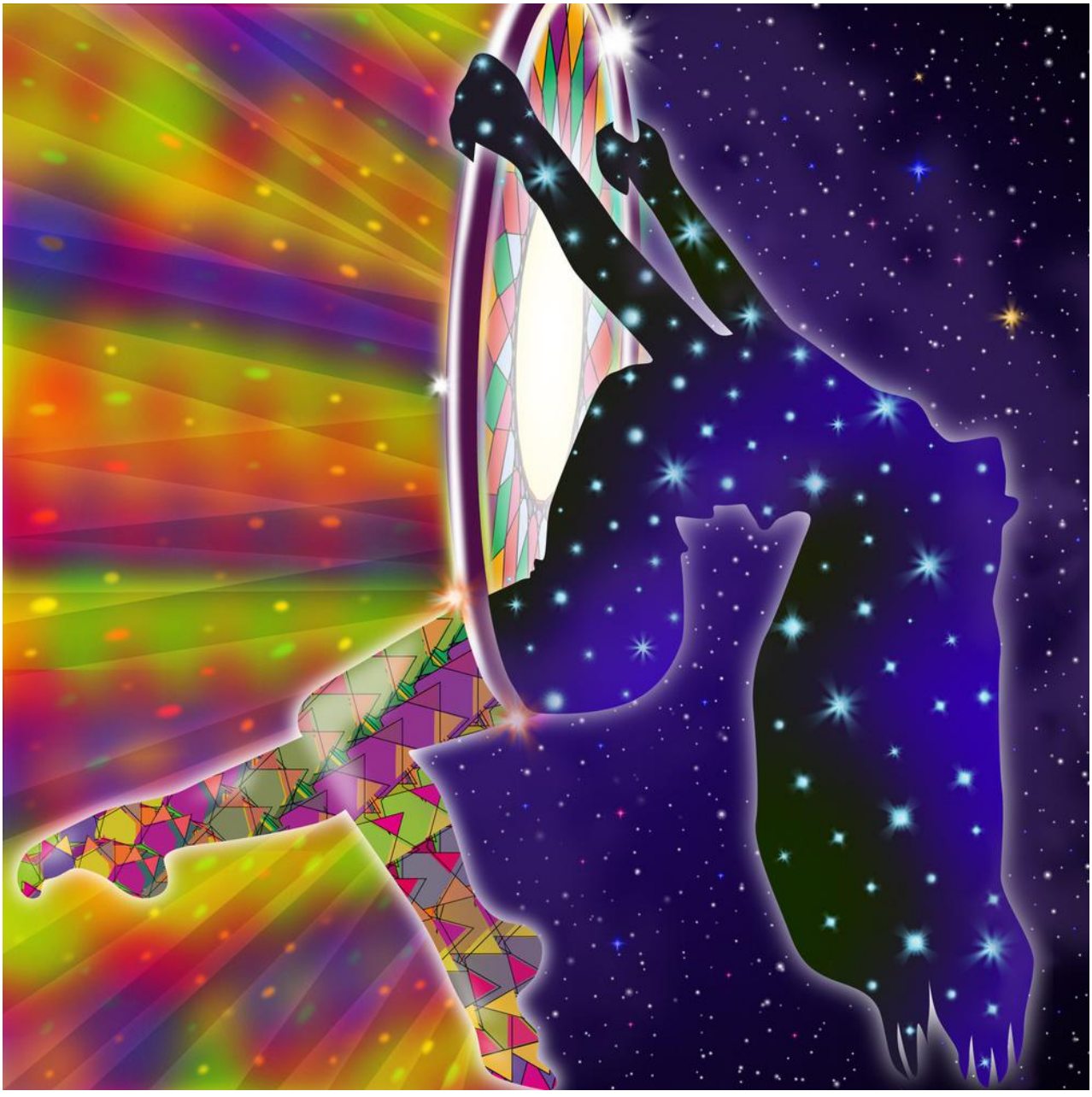
Olesea Albu | After | 2026

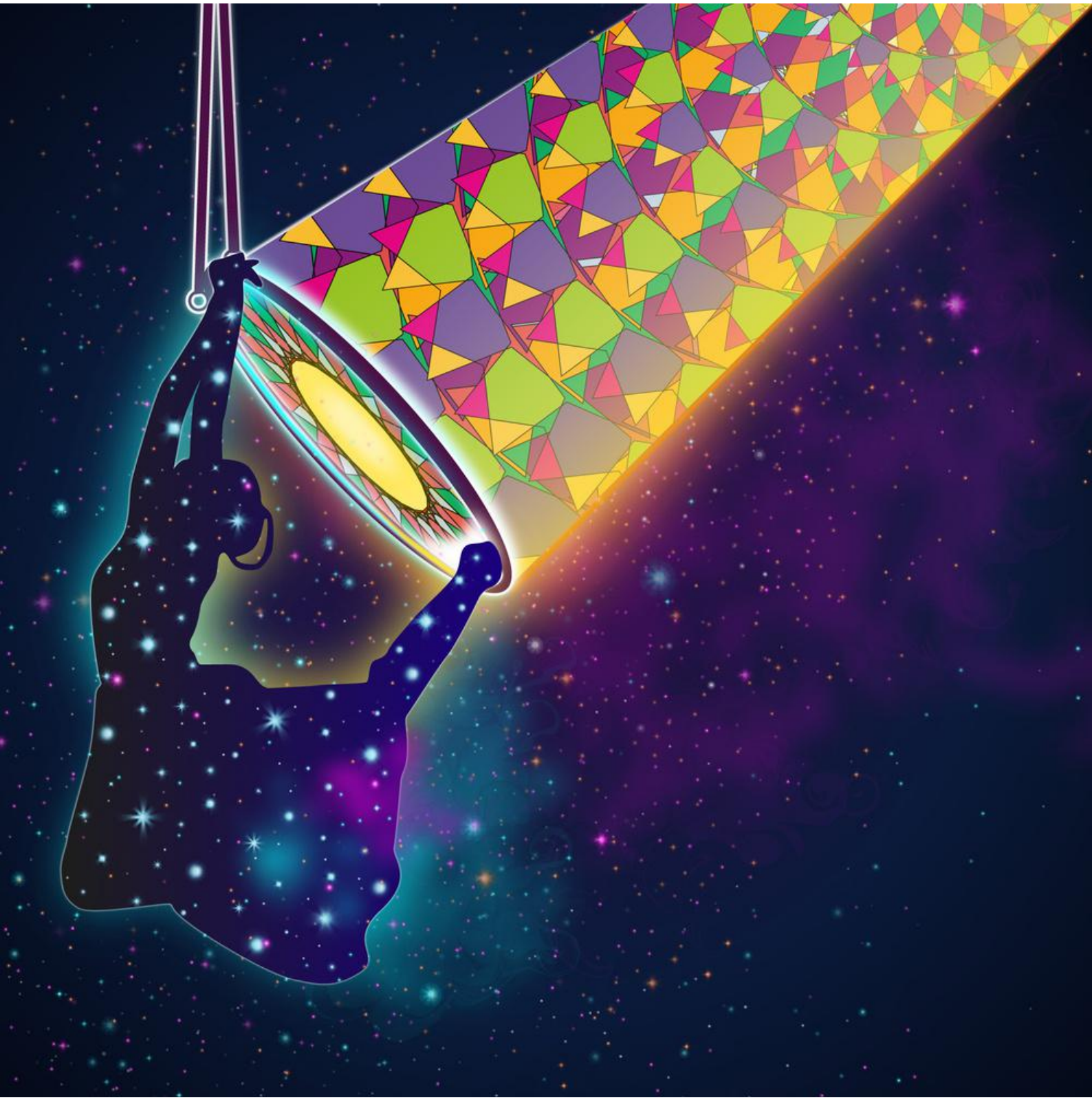
Olesea Albu | Temptation | 2026

Ethereal is an emerging visual artist working across digital and traditional media. Their practice focuses on the creation of symbolic and conceptual imagery that explores identity, emotional states, and processes of inner transformation. Through carefully constructed compositions, Ethereal develops a visual language that connects the physical body with intangible inner landscapes.

Project Statement
I am a visual artist exploring the relationship between the body and the inner self through suspended figures and symbolic structures.
In this series, the body exists in a state of suspension—caught between control and surrender, strength and vulnerability. Inspired by aerial movement, the figures appear still yet inhabit a moment of instability, suggesting both discipline and the potential for transformation.
Mandalas function as symbolic maps of internal states, representing cycles of introspection, fragmentation, and integration. Rather than decorative elements, they act as structures that reveal an evolving inner landscape.
Across the work, the body moves through different states—from presence to expansion—toward a more fluid and intangible form. This series reflects an ongoing search for inner alignment, where the physical and the invisible intersect, and identity is understood as something continuously unfolding.

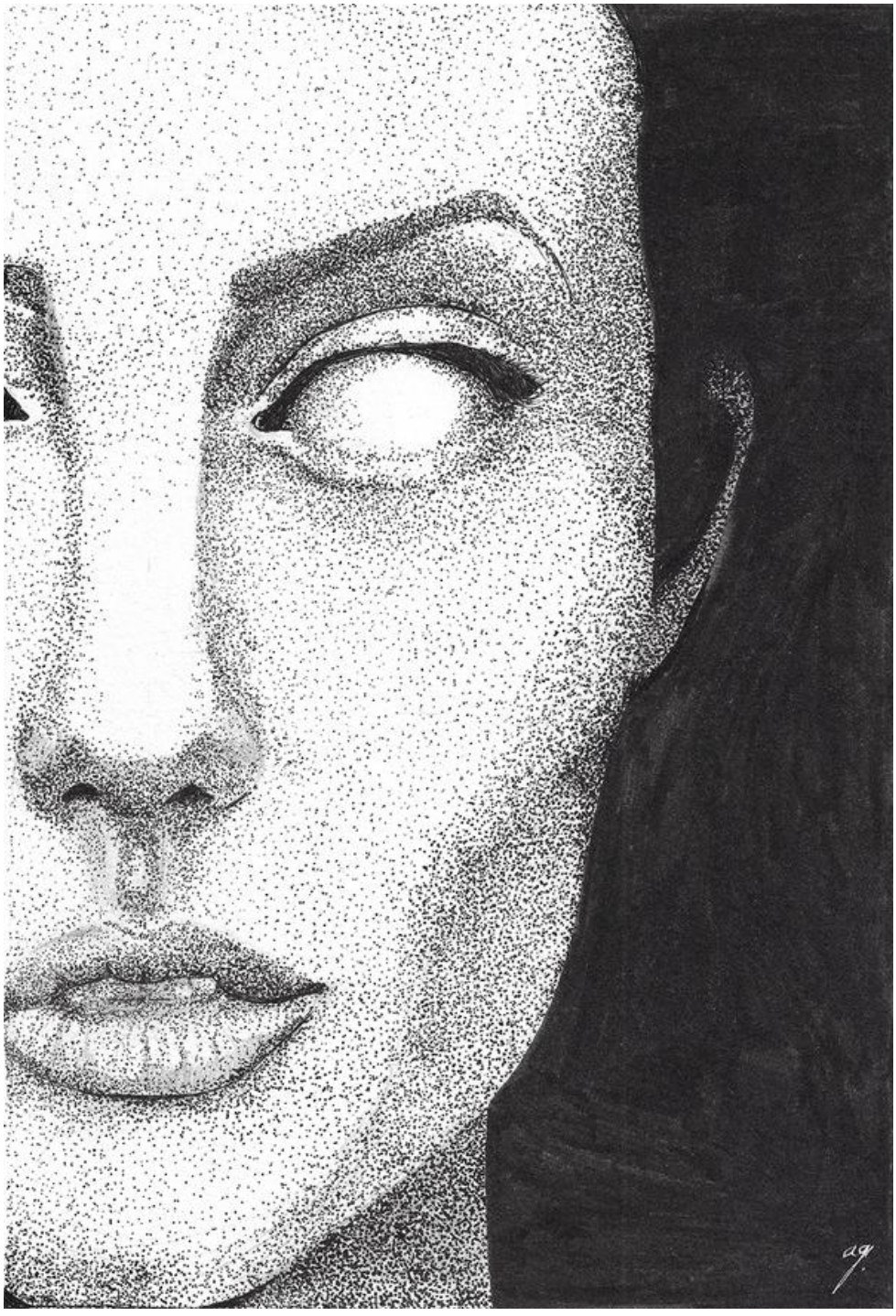
Ethereal | Passage of Light | 2026



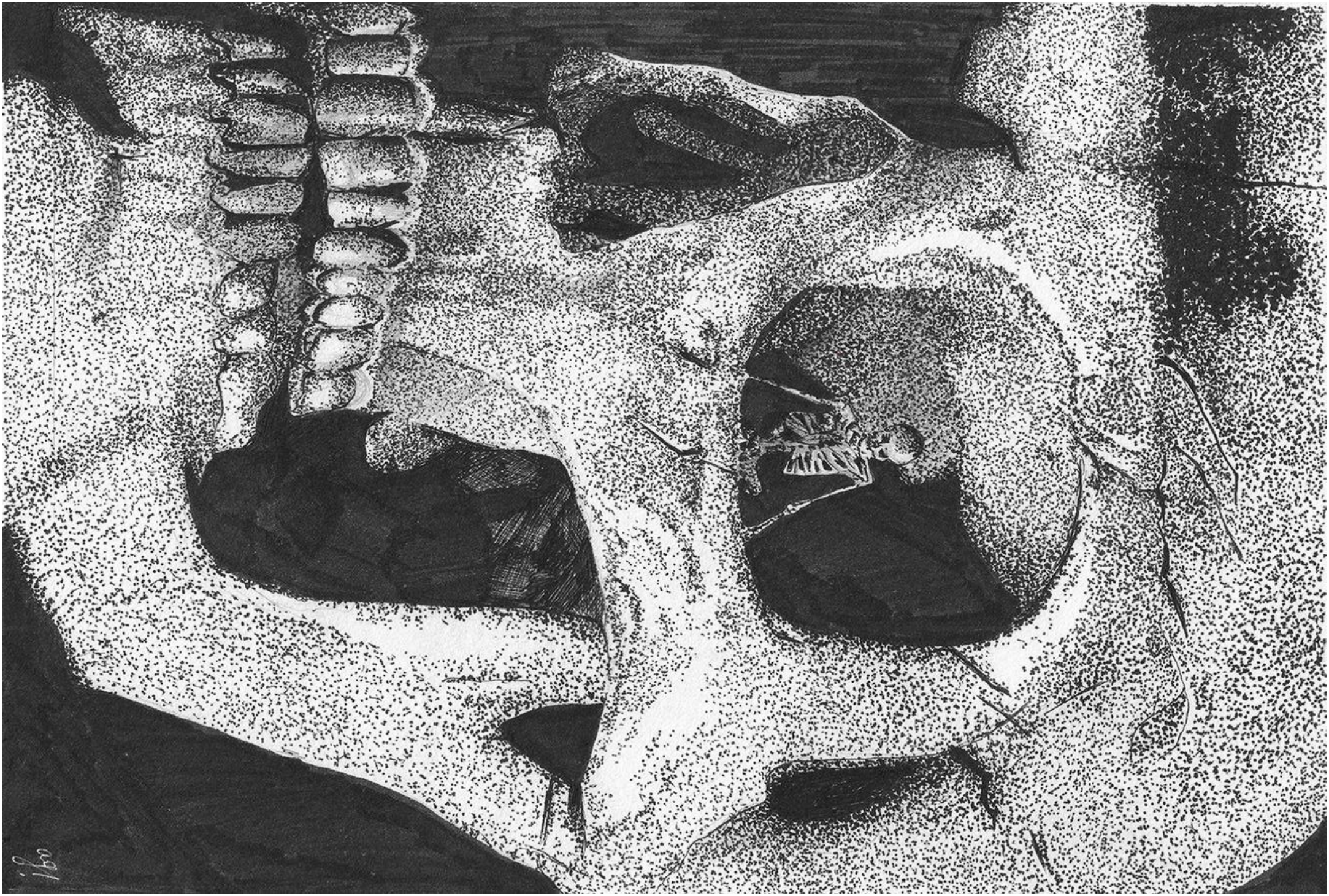


Ethereal |Axis of Surrender | 2026

Anastasija Dimovska, an artist who works mainly with ink, pen, pencil or charcoal. My style is bold, detailed, and often explores the contrast between black and light — creating pieces that feel both striking and a little unusual.
I've been drawing since I was very young and fell in love with the process early on. Even though I went on to study architecture, my passion for art has always stayed with me. I'm especially inspired by portraits, detailed line work, and the beauty of architecture — from brutalist structures to playful, imaginative buildings.
Through my art, I aim to create work that feels both expressive and timeless, for anyone who loves depth, detail, and a touch of darkness.



Anastasija Dimovska | Vessel | 2026



Anastasija Dimovska | Echo | 2026

Yuliia Balasheva

I am a Ukrainian artist working with mixed media and photography.
Until 2022, I lived in Ukraine. Now I live and work in Kraków.
My practice combines black-and-white photography and handmade collage, with a focus on the body, time, and transformation.

Artist Statement
I work with silence, pause, and attention.
Black-and-white photography, handmade collage, grain, and corporeality shape my visual language.
At the center is the woman as part of the natural cycle of life.
I explore aging, the body, and transformation as a form of honesty.
It is a quiet reflection on the female body, visibility, and boundaries.

Louise Blackbourne

I am Louise, a 20 year old artist from Brazil, and have been drawing ever since I was little. My artwork is mainly inspired by the Impressionist and Art Nouveau movement, and especially by Ivan Bilibin's illustrations of Russian Fairytales.

Project Statement

All of my works derive inspiration from the Art Nouveau movement and Impressionism, and is also heavily influenced by folklore and mythology, aiming to connect the mystical with the real.

Louise Blackbourne | A Young Satyr and His Mother | 2025

Louise Blackbourne | Woman and Two | 2026

Interview

Iva Staykova

Your work often explores the feeling of being "in between" cultures and places. How has your personal experience between Vancouver and Sofia shaped this perspective?

I grew up living and studying in Vancouver, but every summer I'd go to Sofia to spend time with my grandparents and the rest of my family. Moving back and forth between those two places, which feel really different in terms of culture and everyday life, shaped how I see the world, never fully rooted in one place, but not disconnected either. It made me more aware of nuance, differences, and overlap, and that perspective naturally feeds into my work. My art often reflects this sense of in-betweenness, exploring themes of adaptability, shifting identity, and the ongoing search for belonging.

In your series In Between Here and There, you merge architectural elements from different cities into imagined landscapes. What role does fiction play in expressing your sense of belonging?

Fiction plays a really important role for me because it lets me bring together places and feelings that don't fully exist in real life. I often felt like my sense of belonging was split across places, but never fully rooted in one. In In Between Here and There, merging architectural elements from Sofia and Vancouver becomes a way of visualizing that experience. I'm not trying to recreate real places, but to build imagined ones that feel emotionally true. Fiction gives me the freedom to collapse distance, to let different environments coexist, and to create spaces where that "in-between" feeling can actually belong somewhere. It becomes less about choosing one place over another, and more about embracing hybridity and adaptability as a valid form of home.

You use acrylic paint for manmade imagery and oil paint for "living" subjects. How did this distinction develop in your practice, and what does it symbolize for you?

The distinction between acrylic and oil paint in my practice developed very naturally. When I first started painting, I used acrylic, and it taught me not to overthink because it dries quickly and allows for fast layering. Oil paint, on the other hand, taught me patience. It dries slowly and forces me to spend more time looking and adjusting, which changed the way I think while painting.

Iva Staykova | In Motion | 2024

Over time, I began to associate oil paint with living subjects because it feels more alive to me in its depth, texture, and warmth. I use it for people, animals, plants, etc. Acrylic, in contrast, has a flatter, more controlled finish that I associate with manmade environments like buildings, interiors, and technology. This distinction is intuitive, but it has become a way for me to use material to reinforce the difference between the natural and the constructed world in my work.

The circular wood slices are a distinctive element of your work. What drew you to this format, and how does it relate to your themes of growth and continuity?

The circular wood slices are important to my work because they are more than just a surface; they already carry a history. The rings of the wood mark time, growth, and an organic history that existed before I began working on it. Because of this, the surface itself already embodies the themes I am interested in; growth, time, and continuity.
Their circular form is also significant to me because it resists the rectangular logic of urban planning, architecture, and traditional canvas formats. The circle suggests cycles rather than straight lines, continuity rather than edges, and invites a slower, more meditative way of looking.
Painting architectural and built environments onto these organic, circular surfaces allows me to bring the natural and built worlds together in one place. This connects to my interest in how people adapt to the environments they live in, and how nature and construction are always co-existing side by side.

In Growth, the figure appears intertwined with roots in an almost embryonic state. Can you tell us more about the symbolism behind this composition?

In Growth, the figure appears in an almost embryonic state, intertwined with roots, to emphasize a sense of fragility and beginning. The embryonic pose represents the start of a human life, but also the beginning of personal growth. There is something very vulnerable about this stage, but also full of potential.

You mention inspiration from Edward Hopper. In what ways do you relate to his approach, and how has his work influenced your visual language?

I'm inspired by Edward Hopper because of the way he captures moments that feel both very specific and universally recognizable. His paintings often feel like quiet snapshots, scenes that seem ordinary at first, but carry a sense of isolation, tension, or introspection. I'm interested in creating a similar feeling in my work, where the image feels familiar, but also slightly uncanny. Like Hopper, I try to create scenes that feel like a moment paused in time. They suggest a larger story, but never fully explain it.
His work has influenced my visual language in my use of simplified compositions, quiet atmospheres, and figures that appear lost in thought. I'm interested in the balance he creates between narrative and stillness, where not much is happening, but emotionally, a lot is happening beneath the surface.

How do you balance personal narrative with universal themes so that your work resonates with a wider audience?

As a second-generation immigrant, I believe that everyone carries a story, and each story is part of a larger human experience. By sharing my own personal experiences and perspective, I aim to tap into universal emotions, like growth, adaptation, identity that many people can recognize in their own lives.

Magnus Østermann is a photographer.

Project Statement
'Escape from Berlin' is a director's dead dream. A photo series shot in Athens and Cyprus. Created while working in call centers, drifting through the city with my camera.

Magnus Østermann | Sunset| 2025

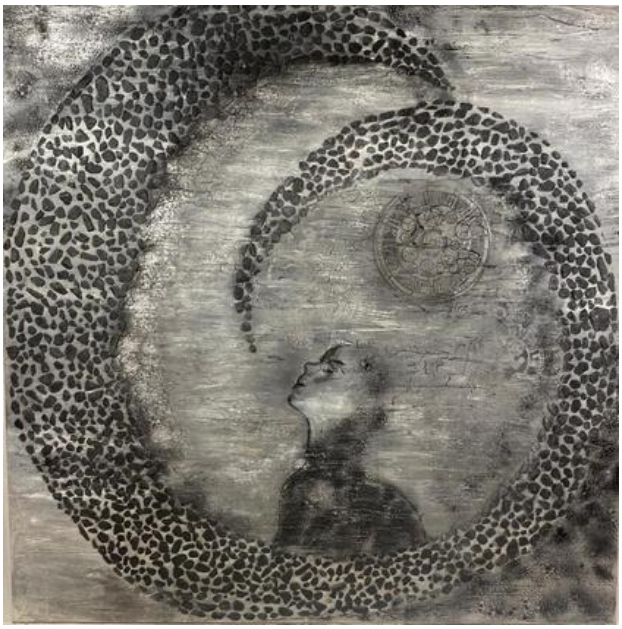
Magnus Østermann | Ruins | 2025

Magnus Østermann | Breeze | 2025

Monica Miranda

Monica Miranda | LUZ Y SOMBRA | 2025

Your artistic journey includes a long pause before returning to art. How did this period shape your current practice and vision?



Monica Miranda | LLEGADA | 2025

It was not a pause; it was an incubation to dismantle an inherited fate.
More than a hiatus, my distance from drawing was a response to the weight of a destiny others had written for me. I grew up in a humble, artisan environment where art was not seen as an option, but as a risk to one's security. For years, I lived a double life: inhabiting what I had inherited while my true inner world continued to grow forcefully in solitude. That time away from drawing was, in reality, a period of observation and collection. I did not simply return to art; I conquered my right to it. My current practice is not born from the academy, but from the need to be the author of my own story, transforming decades of silence into a visual language filled with intention and legacy.

You describe your work as an act of reclamation and courage. What does reclaiming yourself through art mean to you?

Choosing the uncertainty of creation over the security of what is inherited.
Reclaiming myself through art is the most significant act of

Monica Miranda | RECONSTRUCION | 2025

sovereignty in my life. It means having the courage to choose the lack of certainty in creation over the safety of the established. For a long time, my place in the world was denied to me by the expectations of others; today, every piece is a space I allow myself to inhabit with total freedom. For me, art is the territory where I stop being what was expected of me to become who I decide to be. It is a reclamation that is not only personal but human: the right to exist outside the patterns and archetypes that attempt to define us.

How did your experience with illness influence the themes of rebirth and resilience in your work?

Illness as a language and sanctuary transformed into art.
Illness has been a constant in my biography, but its meaning has evolved alongside me. For a long time, it was my only sanctuary—the only place where I was allowed to rest, to fail, and to be cared for without demands. After years of deep research into the origins and language of pathology, I understood that what we are unable to make conscious, the body finds a way to manifest. My tumor and my crises were the language of a self screaming to be born. In my work, resilience is not about overcoming illness, but about alchemizing it. I use my art to translate those bodily messages into matter, turning fragility into a form of knowledge and constant rebirth.

Your process is deliberately slow and material-focused. Why is slowness important in your artistic language today?

Resistance against the acceleration that dehumanizes us.
My process is deliberately slow because I understand that every vital process needs its own time to mature and manifest. We live in an era of collapse and extreme acceleration where, between birth and death, there seems to be nothing more than a carousel of directionless moments. My sensitivity perceives this acceleration as an extinction of what is truly human. Therefore, working slowly is my form of resistance. My works are born from a lived and reflected time; they are an invitation to the viewer to stop the stopwatch and recover the sense of waiting. In my art, slowness is not a lack of rhythm; it is presence.

Your works often feel aged, as if they carry memory and time. What role does texture play in conveying this sense of history?

Texture is the archaeology of life; what appears old is actually lived.
To me, texture is the skin of memory. In my work, what appears aged or worn is not an aesthetic device, but a representation of the traces of time on the human being. My pieces carry layers, reliefs, and roughness because our identity is not smooth; it is made of strata of experiences, fears, and conquests. I use matter to create a visual genealogy: every crack in the work is an accepted scar. Texture allows the work to stop being an inert object and become a body that has lived, reminding us that our history, with all its marks, is what makes us deeply beautiful and real.

You speak about resisting the acceleration of the modern world. Do you see your art as a form of quiet resistance?

Against the carousel of acceleration, an anchor for the present.
Absolutely. My art is a resistance against that carousel of directionless moments that I perceive in our era of collapse. In a world that pushes us toward the extinction of what is truly human through haste, I choose presence. My resistance does not scream; it stands firm through silence and observation. Creating with intention and slowness is my way of saying that my life does not belong to the inertia of the system, but to my own choice. My work is an anchor—an attempt to recover meaning and direction amidst the accelerated noise.

What do you hope viewers experience when they pause in front of your work?

A sanctuary to grant oneself the permission to exist and heal.
I hope viewers find in my work the permission that was so hard for me to conquer. I would like my pieces to function as a sanctuary where there are no expectations to meet—a mirror where they can see their own capacity for reconstruction. I want them to feel, as they pause before the work, that their own lights and shadows are worthy of being shown. My greatest wish is for the viewer to experience an inhabited pause and, upon walking away, carry with them the certainty that the world is as big as their courage allows them to imagine.

Angel Baby
Angel is an emerging artist originally from India, currently staying in Canada for a short period of time. Her work explores emotion, identity, and the quiet tension between inner and outer worlds. Her paintings often center around the human figure, using expressive forms and symbolic elements to reflect personal experiences and psychological states. Growing up between cultures has deeply influenced her perspective, allowing her to recognize both vulnerability and strength in the process of becoming. She is drawn to themes of solitude, transformation, and deep rooted in culture of India.

Project Statement
I create work that explores identity as something layered and evolving, shaped by memory, culture, and lived experience. Much of my practice is influenced by my journey of living away from home, where I began to notice how the past continues to exist within the present. Even when we try to separate ourselves from where we come from, it finds its way back into how we think, feel, and see the world. My paintings reflect this quiet connection between what is visible and what is carried internally. I am interested in how cultural roots can act as a foundation rather than a limitation, especially when navigating life in a foreign environment. Through my work, I try to make sense of belonging, growth, and the process of forming an identity that holds both memory and change at the same time.

Ng Yi Shen

Born in Penang in 1991, Malaysia, He is an emerging artist whose journey reflects resilience, creativity, and self-discovery. Diagnosed with autism and facing slow learning challenges, Yi Shen found his voice through art. Inspired by a deep love for animals and Disney animations, his works uniquely blend human emotions with animal expressions, offering a warm, imaginative view of the world.
Despite early struggles, Yi Shen earned a Bachelor of Arts in Liberal Studies with honours, a milestone that boosted his self-confidence and social skills. His artistic journey has grown alongside his personal development, leading to exhibitions in the Philippines, China, and Italy.
His art is more than visual expression—it is a celebration of triumph over adversity. Every piece tells a story of growth, courage, and compassion, reflecting the strength of the human spirit.
Oversea Exhibitions:
Turin, Italy – March 2023
Philippines – December 2024
Beijing, China – May 2025
Yi Shen continues to inspire others with his passion and determination, proving that creativity knows no limits when nurtured with love, patience, and belief.

Project Statement
Blending life harmoniously in my artistic works.

Ng Yi Shen | Strength, Responsibility, and Teamwork

Ng Yi Shen | Landing in Trust, Rising in Strength

Cécilia Pelissier

It all started with the adoption of a Lineolated Parakeet. Caring for her made me realize the harsh reality of animal trafficking and mistreatment. As I dug deeper, I discovered the sheer scale of the biodiversity crisis and the IUCN Red List classifications.
Feeling a sense of helplessness, my approach to painting began to change. I wanted my art to become a form of action—a way to raise awareness and awaken consciences. My goal isn't just aesthetic; I want my work to serve as both a pedagogical tool and a lasting memory of these species.

What first inspired you to focus your artistic practice on endangered wildlife?

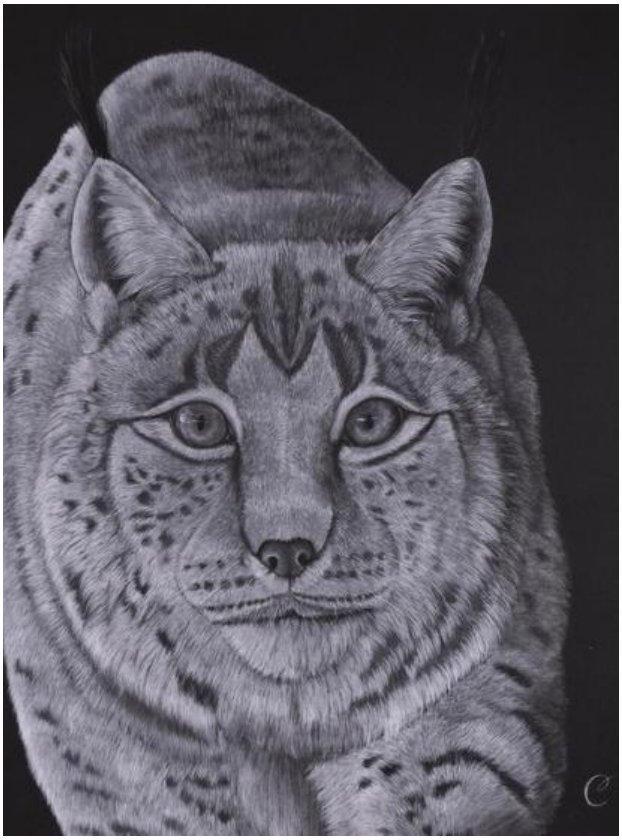
Cécilia Pelissier | PANGOLIN JAVANAIS - SEUL AU MONDE

Your technique of white watercolor on black paper is very distinctive - how did you arrive at this visual language?

I love the contrast between black and white. I discovered black paper as a teenager, but could never really get the hang of it or achieve a result I was happy with. It was as an adult that I discovered watercolor, and I find it magical, both in how you work with it and the results. That's when I brought my black paper out again, tested it with the white paint from my palette, and that was the moment my art truly came to life.

Your works feel both scientific and poetic. How do you balance accuracy with emotional expression?

Before I paint any animal, there's a lot of preparation involved. I research the species on the IUCN Red List,



Cécilia Pelissier | LYNX DES BALKANS

read scientific articles, watch photos and videos, and documentaries. This helps me determine if the animal will be recognizable in black and white, and to visualize it in 3D so I can place the lights effectively and bring out the textures for a very realistic result. For emotion, it all happens in the gaze. Often, the gaze is direct; I want to establish a silent dialogue with the viewer. I no longer want it to be accusatory or mean, I want it intense.

You often collaborate with conservation specialists - how do these collaborations influence your work?

My best experience was at the primatology colloquium in Toulouse, organized by the SFDP. A chance encounter with primatologist Cécile Sarabian at one of my exhibitions led to an invitation to exhibit there. I met scientists and conservationists, learned a lot, and gained a deeper understanding of their challenges. Getting their feedback on my paintings was also incredibly valuable. Collaborations like this reaffirm my belief that art and science are complementary.

Many of your subjects are critically endangered species. How do you choose which animals to portray?

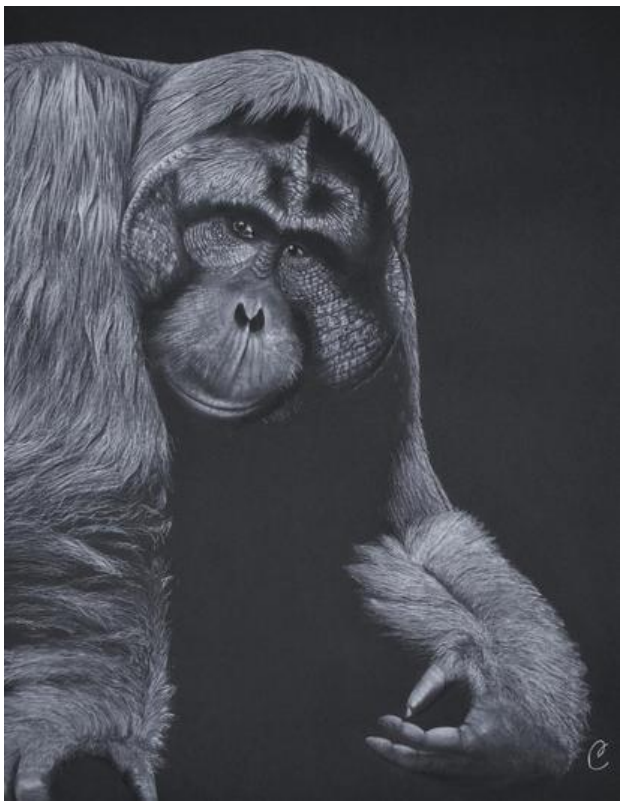
My work focuses on threatened species from the IUCN Red List, specifically those in the Vulnerable, Endangered, and Critically Endangered categories. Critically Endangered animals resonate deeply with me because they're on the brink of extinction, and there's an urgent need for action. Often, these species are unknown or overlooked, so my work becomes more impactful by raising awareness through imagery and sharing the information I've gathered. I also like to emphasize that the situation isn't fatalistic; through the actions of organizations, scientists, and others, some species are actually being downlisted. For instance, the Bornean Elephant was recently moved from Critically Endangered to Endangered, and the Bactrian Camel has as well.

Your recent series focuses on the wildlife of Borneo. What drew you to this region in particular?

I'm currently painting a series of watercolors depicting the endangered animals of Borneo. The idea for the series sparked during a discussion with Nadine Berezak-Lazarus , the president of BOS France, and I found the concept very promising. Once this series is complete, I'm determined to host a traveling solo exhibition. My vision is for it to be an immersive and sensory experience. I'm gathering my ideas to bring this to a realistic result. Borneo has such a rich fauna.

What emotional response do you hope viewers experience when encountering your work?

Through my watercolors I hope the viewers will embody a sense of wonder, will discover new realizations and will be amazed. I hope these paintings can be a memorial piece for these species but also a call to action for all viewers.



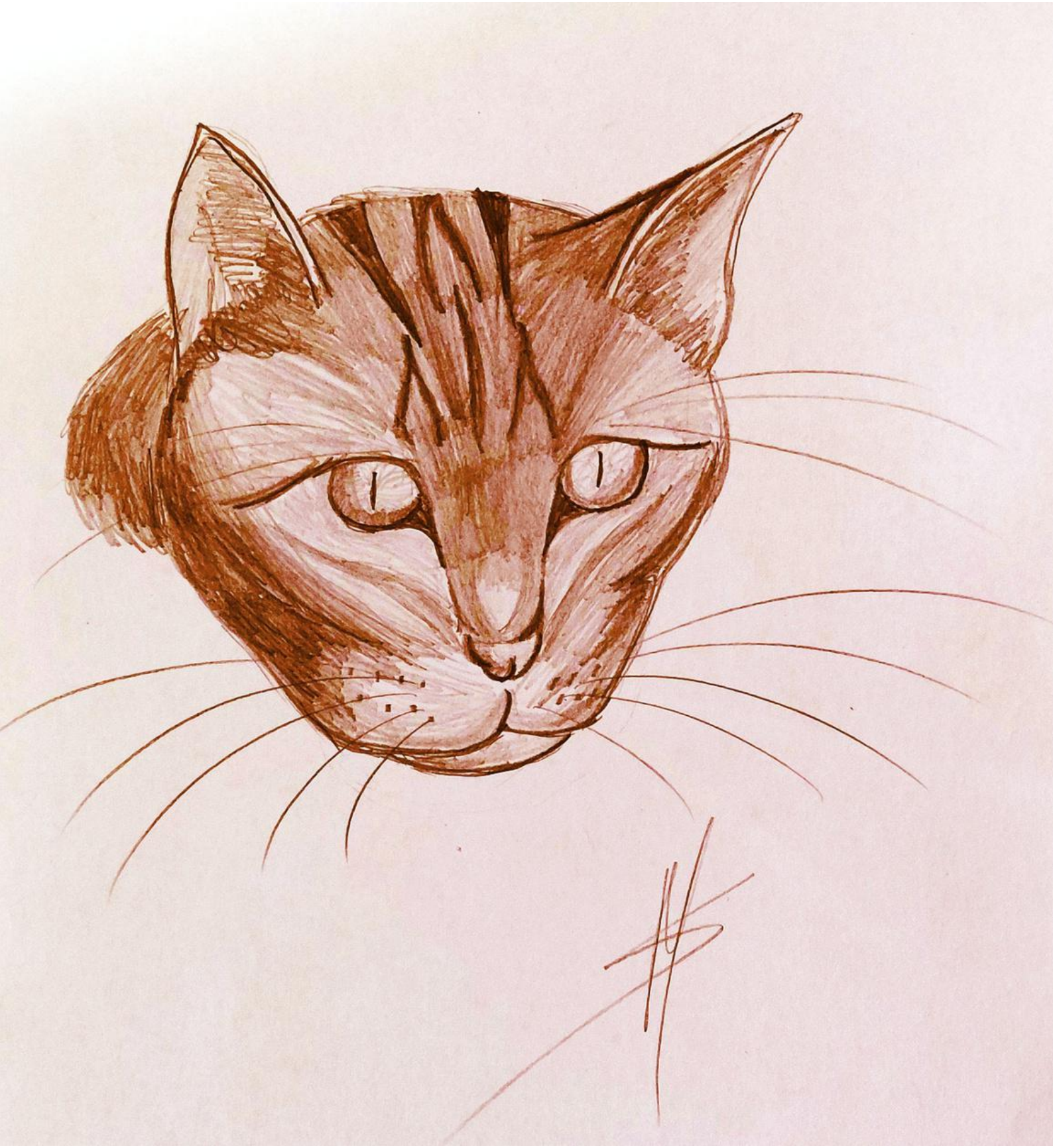
Cécilia Pelissier | ORANG OUTAN DE BORNEO

Stefano Monteleone

I was born in Palermo, where I live and work. An architect by training, I have always fostered a constant dialogue between design practice and artistic research, conceiving art as a space for investigating the human figure, perception, and the relationship between form, light, and matter.
My research focuses on an essential representation of the human figure, approached as a plastic and perceptive presence through a reduced and rigorous language. After a long period dedicated primarily to technical drawing and architectural design, I temporarily interrupted my painting practice to explore digital art, an experience that broadened my interest in the processes of image construction and transformation. I recently returned to the manual dimension of painting, recognizing it as the freest and most direct means of experimenting without technical intermediation.
Alongside art and architecture, I cultivate an interest in jewelry design, a field in which I bring the same attention to form, balance, and the relationship between structure and surface, designing several pieces for private clients in recent years.

Project Statement
The core of his work is the use of monochrome, understood as a device capable of amplifying the relationships between body, light, and space. Through variations in tone and density, the images acquire a suspended tension, in which the figure emerges and dissolves into the pictorial matter.
His practice explores how a single color can transform into a luminous structure, volume, and atmosphere, redefining the perception of the image and its stability. The works thus construct themselves as fields of relation, where light generates, alters, and measures presence in space. In this balance between abstraction and recognizability, a reflection on representation and the limits of contemporary vision unfolds.

Stefano Monteleone | Monochrome-Red Study | 2023



Stefano Monteleone | Monochrome-Red Study | 2021

Alexander Ivashkevich (born in Tbilisi, Georgia in 1960, currently living in Tallinn, Estonia) is a photographer and theater actor who primarily works in portrait and boudoir photography. He has been involved in photography for over 25 years and has focused on portraiture for more than 15 years. Influenced by his background in dramatic theater, his work focuses on direct interaction with subjects and psychological portraiture. Ivashkevich uses traditional techniques and materials, such as printing on glass and Verre Églomisé. His work has been exhibited in Estonia, Germany, Italy, Latvia, Switzerland, Russia, and it is included in private collections in Italy, the United Kingdom, and Germany.

Project Statement
Alexander Ivashkevich makes portraits using the methods of classical photography and painting, paying attention to how things are arranged, light, and technical accuracy. The human figure is central to his work, serving as a carrier of cultural continuity and shared values (serving as a carrier of cultural heritage). Through his work, Ivashkevich reactivates and sustains the tradition of classical image-making in a contemporary cultural context.
He creates images using a mannerist (neo-classical) approach to form, setting the tone through posture, gesture, and compositional balance. The portrait becomes a point of contact with classical visual language, enabling viewers to interpret the subject and develop an understanding of its character and presence.
Ivashkevich treats the portrait as an object, incorporating materials such as glass, gold, and the verre eglomisé technique. Particular attention is paid to framing and physical presence.

Alexander Ivashkevich | Born to Seduce | 2021

Alexander Ivashkevich | Woman in the Tub | 2024

Marianne KY

Born in France, in a Parisian suburban, Marianne KY grew up in Ivory Coast for 17 years before returning to Paris for her educational degree. Ever since her childhood she had been drawn to visual arts and more particularly drawing. This curiosity turned over the years into a real interest. She introduced herself to oil painting in July 2020 during COVID crisis and discovered a vocation that she decides to follow.

Project Statement

Marianne's artistic identity is defined by the surrealist movement and its norms. She tends to depict in her artworks, figurative elements from unconscious using graphic imagery known by consciousness.
The themes covered by Marianne KY in her original works are related to her multiple esoteric interests such as philosophy, science, culture, history, religion, human being. In her artistic approach, Marianne KY aims to offer a cognitive and visual experience to her audience while inviting to reflection on human existence.
Her artworks initially created with oil painting and now combining ceramic, allow her to reveal and deconstruct conservative social and limited concepts in favor of new ideas. For that, she uses a fantasy style and color palette to allow her transcribe the avant-garde of her inspirations. All these techniques, highlighted on large format canvases worked and designed to be an integral part of her final work.

Marianne KY | Toile de Jouy | 2024

Marianne KY | The Day of My Wedding | 2025

Christina Ferragamo

I've always been drawn to the moment when something familiar becomes difficult to define. Abstraction allows me to move beyond documentation and closer to sensation — the way memory, emotion, and perception alter what we think we see.

Many of your works focus on the sky, light, and atmospheric phenomena. What emotional or symbolic meaning do these elements hold for you?

I'm drawn to elements that cannot be held still. Clouds, light, weather, reflections — they exist in constant transformation. I think they mirror emotional experience in subtle ways.

How has your background in psychology influenced the way you approach image-making and visual perception?

Studying psychology made me more aware of ambiguity and subjective experience. I'm interested in photographs that invite emotional interpretation before intellectual understanding.

Your photographs often blur the line between reality and abstraction. What first drew you to working in this visual space?

Christina Ferragamo | Orb | 2026

Christina Ferragamo | Lite Brite | 2026

Your images invite viewers to interpret them in personal ways. Do you intentionally leave room for ambiguity when composing your photographs?

Yes, I intentionally leave room for ambiguity. I'm less interested in providing answers than creating a mood or sensation. Ambiguity allows the work to evolve depending on who is looking at it.

In works like your atmospheric sky studies, movement and light seem almost painterly. How do you achieve this balance between documentation and transformation?

I think of the process as collaborating with atmosphere. The sky is constantly changing, and by embracing motion and light rather than trying to freeze them completely, the photographs become less documentary and more interpretive.

Nature appears throughout your work, yet your photographs rarely feel purely documentary. What interests you more: the subject itself or the emotional response it creates?

I rarely approach nature as a fixed subject. I'm more interested in what the image evokes than what it describes. Atmosphere matters more to me than certainty.

Are there particular photographers, artists, or artistic movements that have influenced your approach to abstraction and perception?

I'm drawn to abstract expressionism, experimental photography, and cinematic imagery that blurs the boundary between reality and imagination.

Christina Ferragamo | Divide | 2026

Hope Halpin

Hope is a London-based artist from California working in oil on canvas. Her still life paintings toe the line between satirical and confrontational, using commonplace objects in surreal compositions to evoke discomfort and alienation. She holds an MA in Curating Contemporary Design from Kingston University and works within the arts and culture sector alongside her practice.

Hope Halpin | JUMBO

Nia Nokova

To me, mnemonic resignification is the process of reclaiming the voice of the unconscious—a realm that harbors not only suppressed personal memories but also the historical truths systematically erased by institutional powers to maintain dominant narratives. When a fragment of this buried history is unearthed, it manifests in my mind as a cluster of symbols and motifs. I then use AI to externalize these internal visions, transmuting ephemeral psychic energy into a tangible visual archive.

Your project Speculative Archive is described as an act of "mnemonic resignification". What does this term mean for you personally, and how does it shape the way you build images?

Nia Nokova | Sa Roll 01 Noa Breach

You speak about moving from the immediacy of live performance and life drawing into a post-photographic, AI-assisted practice. What prompted this transition?

Each stage of my practice—from the physical presence of the life model to the curation of immersive performances and the composition of photographic film stills—has been a necessary precursor. I have always sensed that these mediums were waypoints rather than a destination. My transition into the post-photographic is an act of following an intuitive trajectory; I am evolving toward a medium that can keep pace with the expansive nature of my creative inquiry.

The figure of NOA appears as a digital surrogate and psychological avatar. Who is NOA, and what kind of freedom does this avatar give you as an artist?

I view NOA not as a mere avatar, but as a lived persona; she is an extension of my own being. Through her, I articulate the vulnerabilities that women are often socialized to suppress under the

Nia Nokova | Sa Roll 01 Noa Breach

mandate of "resilience." My work has always been a conduit for the marginalized or silenced voice; NOA provides the psychological sovereignty to disclose truths that were previously deemed "unsafe" to share.

Many of the works contain a strong tension between vulnerability and control. How do you balance these two states within the image?

The equilibrium is found in the realization that confronting the shadow—the vulnerable parts of the self we are taught to ignore—is the only path to true agency. By integrating these fragments, we dismantle the "simulation" imposed upon us at birth. In the image, control is not found in perfection, but in the deliberate reclamation of one's own psyche and self-perception.

Red marks, lines, and stains appear repeatedly in the works, almost like traces of ritual, violence, or rupture. What role does the color red play in this visual language?

Red serves as the visceral threshold—the "gatekeeper" between the simulation and the authentic reality. It represents the necessary pain of rupture. It is the visual evidence of a psyche breaking free from the echoes of the past and the inherited lies that once dictated its existence.

You describe AI as a "surgical instrument" for excavating memory What can AI reveal in your practice that traditional media or photography could not?

The aperture of the unconscious remains open only momentarily. AI offers a unique temporal advantage: it allows me to visualize a realization with surgical precision at the exact moment of its arrival. Unlike traditional photography, which requires a logistical delay that often dilutes the raw intensity of the inspiration, AI facilitates an immediate translation of the psyche. This speed ensures the work remains a direct transmission of meaning rather than a mere aesthetic exercise. I am not interested in "pretty" imagery; I am interested in the uncompromising pursuit of truth.

The body in your works seems to function both as a site of sacrifice and as a source of authority. How do you approach the body as a symbolic and emotional territory?

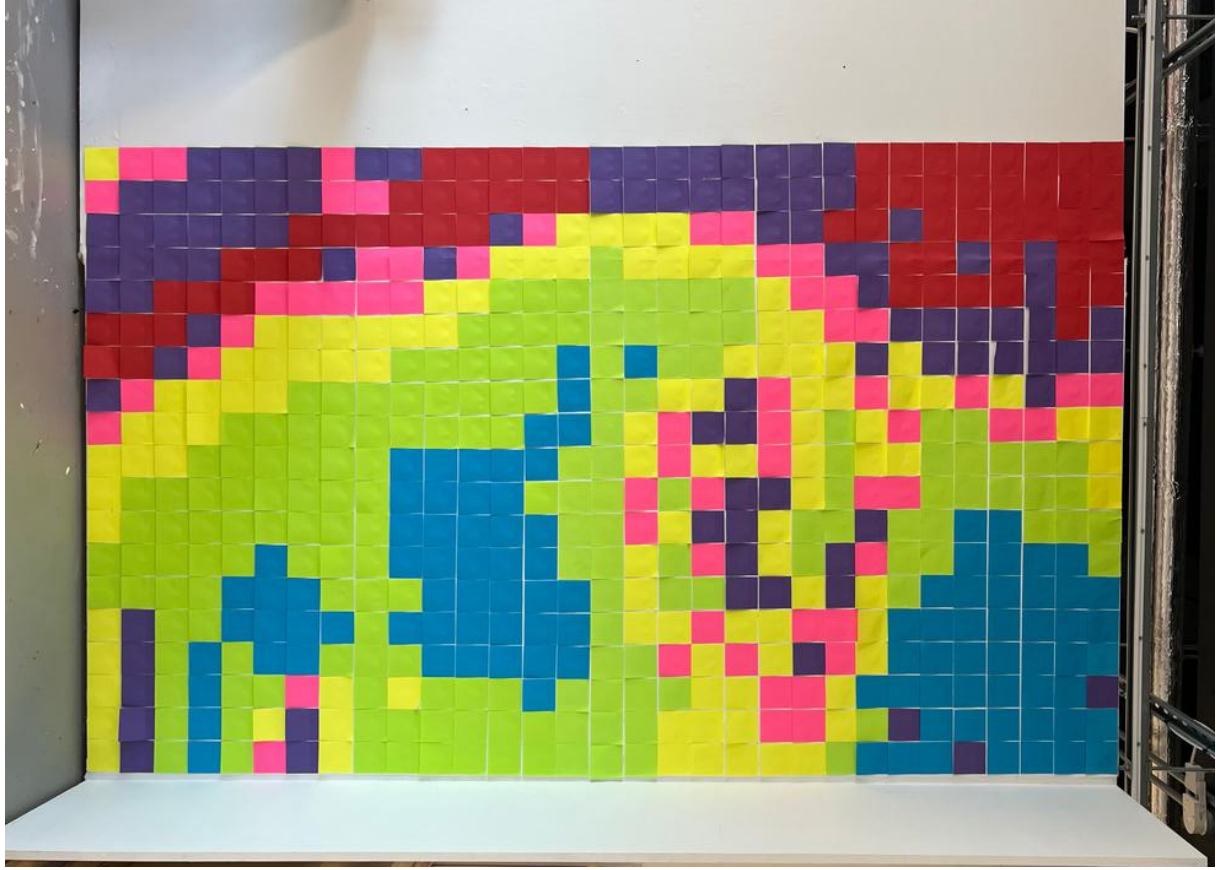
I view the body as the primary ledger upon which the 'simulation' writes its scripts; therefore, it must first be a site of sacrifice. The marks and ruptures in my work signify the painful shedding of an imposed identity—the visceral cost of breaking a silence that has been maintained for generations. However, through this process of 'mnemonic resignification,' the body is transfigured. It ceases to be a passive vessel for internal fractures and instead becomes a source of profound authority. By visually reclaiming the female form through NOA, I am repositioning the body as a sovereign territory where the unconscious finally speaks with its own voice, commanding a reality that is no longer dictated by external powers, but by internal truth.

Nia Nokova | Sa Roll 01 Noa Breach

Emma Croney is an artist based in Derbyshire and is currently in her third year of studying fine art at De Montfort University, Leicester. Her practice explores materiality and identity in the digital age, responding to processes of image construction and glitch aesthetics. She translates digital fragmentation into physical form through painting, sculpture and video projections to consider how identity can be shaped and reconstructed through networked systems. She often invites viewer interaction to uncover hidden meanings and challenge the boundaries of visual representation.

Project Statement
Data Decomposing: Glitching the Self
In Data Decomposing, I explored how identity is shaped and reformed through digital media, focusing on where physical and digital elements blur.
The work combined three elements: a looping glitch video of a face dissolving into pixels, a paper collage using layered textures and an interactive Post-it wall where viewers left hidden UV-light messages. Together, these elements suggested identity as shifting, layered and influenced by outside input.
The glitch video manipulated half of a face into pixelation and colour shifts. I wanted it to loop as a cycle of breakdown and recovery by taking apart the self and rebuilding it through digital fragments. Projecting it onto handmade textures created a contrast between imperfect collage and controlled digital decay in order to reintroduce the human element to the piece and the tension with mechanic productions.
A key challenge was balancing physical and digital materials. I tested projection surfaces and collage techniques that echoed pixel structures. The Post-it wall became an unexpected turning point, as participants added notes as well as confessions which were visible only under black light, bringing a personal and emotional layer to the work.
This project deepened my understanding of how materials carry meaning and how audience interaction can shape reflective practice. It also led me to see the pixel not just as a digital unit but as a metaphor for identity and memory in pieces.

Emma Croney | Data Decomposing | 2025



Emma Croney | Data Decomposing | 2025

Emma Croney | Data Decomposing | 2025

Maro Markou

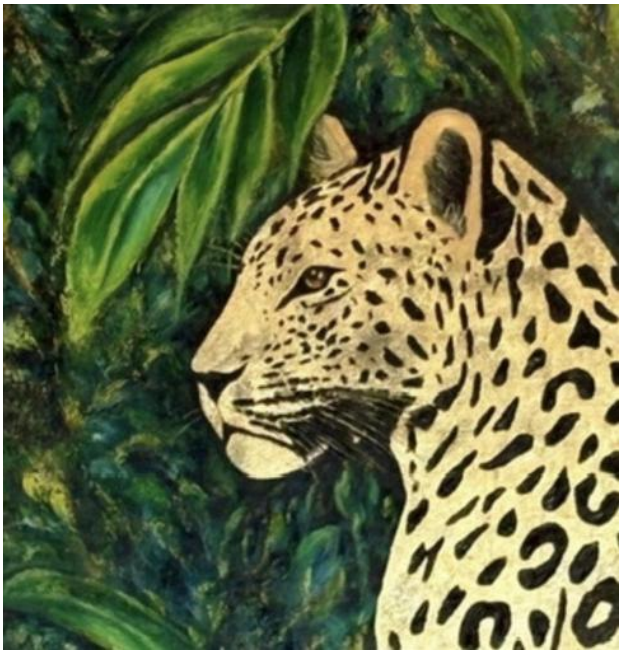
Your forms seem to move between the visible and the suggestive. What is it that gives birth to the first spark before it is imprinted on the canvas?

The first spark usually comes from a feeling, but I often do have an image in my mind. There is always a reason behind the forms I choose. For example, a butterfly represents transformation, and a lion can represent strength, courage, and power.
My work moves between the visible and the suggestive because I use recognisable images, but I don't want them to stay only as images. I want them to carry emotion and meaning. Through colour, texture, and movement, the painting becomes more than what is seen — it becomes what is felt.

In your work, nature, the face and an inner, almost spiritual search coexist. Is this a conscious journey or a need that arises effortlessly?

For me, it is both. There is a conscious awareness, but it is also something that comes very naturally. My faith is at the centre of everything I do. I believe that the gift I have to paint comes from God, and I see my work as a way of expressing that connection.
The spiritual element is not something I try to create—it is already there. It comes through my experiences, through what I have lived, and through my relationship with God. Especially in difficult times, my faith has been my strength, and that naturally flows into my work.
I don't paint just to create something beautiful. I paint to express something deeper—to bring hope, strength, and a sense of peace. If someone can feel that through my work, then I know I am using my gift in the way it was meant to be used.

Is there a sense of balance between the rigor of the structure and the freedom of expression? How is this delicate coexistence achieved?



Yes, there is a balance, and it comes through the process. I usually begin with a clear idea or image, which gives the work its structure. But once I start painting, I allow myself the freedom to move with it. The structure gives me direction, but the expression comes through instinct—through colour, texture, and movement. I don't try to control everything. I let the painting evolve, and sometimes it takes me somewhere unexpected. For me, that balance is about trust—trusting the process and allowing it to unfold naturally.

If you had to describe your artistic career as a journey, what would be its key points to date?

My journey hasn't been a straight line. It has been shaped by life, by challenges, and by growth. Some of the most difficult times I've gone through have actually influenced my work the most.
A key point for me was finding my own voice and having the courage to express it honestly. Another was realising that my work is not just about creating something visual, but about conveying meaning and emotion that others can connect with.
My faith has been central throughout this journey. It has given me strength, especially in the harder moments, and has guided me to use my work in a way that can bring hope and positivity to others.

In a world that is constantly changing, what place does art have for you today? Can it still function as a refuge or as an awakening?

I believe art is more important than ever in today's world. Everything is moving so fast, and people are often overwhelmed. Art creates a moment to pause and reconnect.
For me, it is both a refuge and an awakening. It has also been a very healing part of my own journey. Through painting, I've been able to work through experiences in a way that words can't always express.
I think art gives people space—to reflect, to feel, and sometimes to see things differently. That's something I value deeply in my own work.

What would you like the viewer to "take with them" when leaving one of your exhibitions? An emotion, a thought or a question?

I would like the viewer to leave with a feeling rather than a fixed idea. Something that stays with them, even after they've left.
If my work can create a sense of calm, strength, or even just a moment of reflection, then that is enough. I want people to connect with it in their own way and take something personal from the experience.

In your participation in Artway, do you feel that your work functions as a personal place or as a meeting place with the viewer?

I think it begins as something personal, but it doesn't stay there. Once the work is finished and shared, it becomes a meeting place.
Each person brings their own feelings and experiences to it, and that can change the way the work is seen. I don't try to control that. I think that's where the real connection happens—when the work no longer belongs only to me.

Asin Allavudeen is a visual artist working primarily through digitally manipulated photography, with an expanded practice that includes ceramics and sculptural forms. Her practice operates as a form of inquiry, translating abstract thought into visual structures that explore fragmentation, uncertainty, and the shifting boundaries of identity and perception. Working with layered imagery and glitch-based interventions, she constructs figures that exist in states of tension, partial connection, and ambiguous presence.

She is currently pursuing a BA in Studio Art at Southwestern University in Georgetown, Texas, where her work has been exhibited in juried student exhibitions and supported through research and studio assistantships. Her work has also been published in The Sea Shanty literary magazine.

Her practice draws from philosophy, lived experience, and systems of perception, using visual disruption as a language for emotional and relational instability.

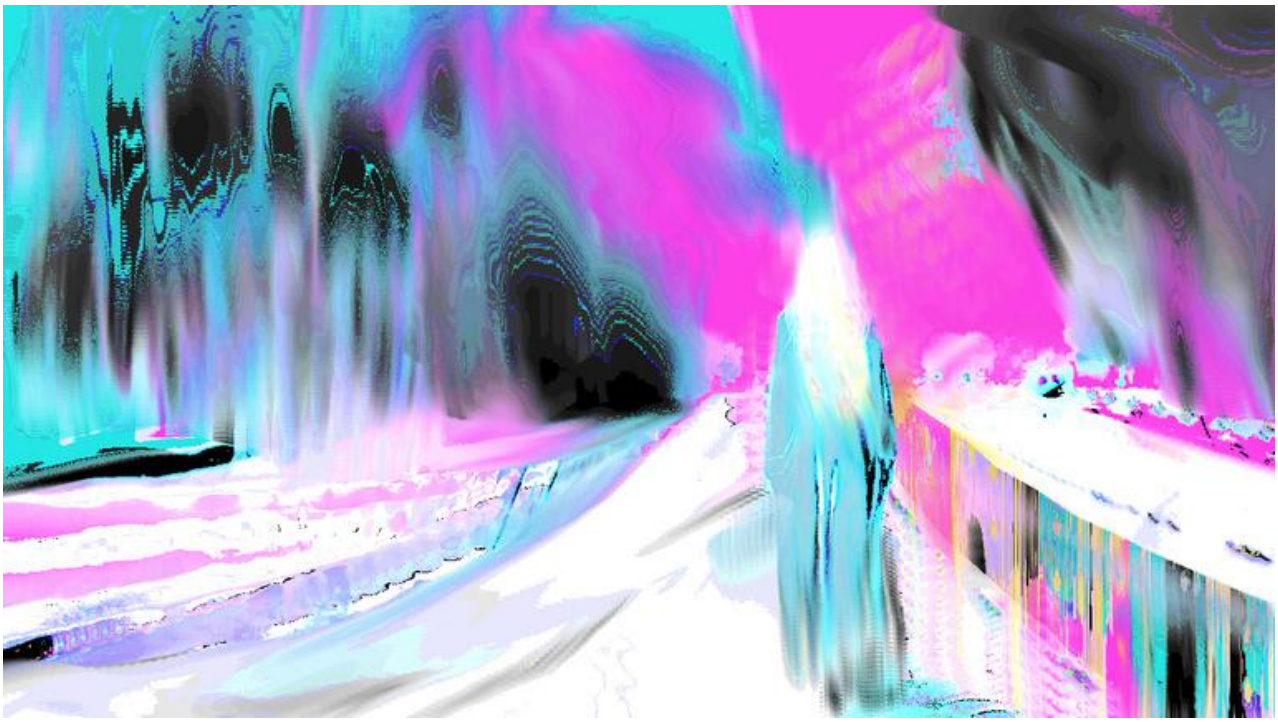
Project Statement

In my art, I translate streams of thought into structured forms, using metaphor and analogy to give shape to abstract concepts. My practice is inherently philosophical; rather than offering answers, my work raises questions—of identity and its absence, connection and disconnection, and endurance at the edge of collapse, particularly where things persist beyond their natural limits.

I incorporate digital glitching and fragmentation as a visual language of instability, where meaning becomes disrupted, misread, or partially erased. Across digital photo manipulation, ceramics, and sculpture, I explore these tensions by juxtaposing aesthetic hues with stark blacks and whites, creating a dissonance between visual softness and underlying tension.

I am drawn to observing from both inside and outside simultaneously, as both subject and examiner. This creates a kind of internal doubling: I experience something while also dissecting it. As a result, my work feels less like a statement and more like a contained state of inquiry, where contradictions coexist and meaning remains unstable.

Asin Allavudeen | A Colour Solstice | 2025



Asin Allavudeen | A Colour Solstice | 2025

Asin Allavudeen | The Collapse I Cradle | 2026

Mona Khan

You use a wide range of materials - from watercolor to oil and charcoal. How do you decide which medium best fits a particular idea or emotion?

I decide which medium best fits a particular idea or emotion based on the qualities and effects that each material can achieve. For example, I use watercolor when I want to convey a sense of delicacy, transparency, or subtlety, as it allows for soft blending and gentle transitions. On the other hand, I choose oil or acrylic when I want to express boldness, texture, and vibrancy, as these mediums can create rich, intense colors and strong contrasts. Ultimately, I select the medium that will best enhance the emotional impact and visual language of my idea.

In your artworks, color plays a dominant role. How do you approach color as a language of emotion?

I see color as a powerful language of emotion that transcends words. I approach color intuitively, allowing it to guide the emotional narrative of each piece. Bright, bold hues like red and yellow evoke passion, energy, and vitality, while softer tones like blues and greens create a sense of calm, introspection, or melancholy. I believe color can express complex feelings and subconscious states, acting as a bridge between the viewer's emotions and the visual story I want to tell. By deliberately manipulating color contrasts, saturation, and harmony, I aim to create a visceral experience where every color choice amplifies the emotional depth and invites viewers to connect on a deeply personal level.

Your background in fashion is an important part of your identity. How does fashion influence your artistic process and visual style?

My background in fashion has significantly shaped my artistic approach and visual style. Working in fashion taught me to pay close attention to details like texture, form, and the way

Your work blends abstraction with strong emotional storytelling. How do you begin translating a feeling into a visual composition?

I begin translating a feeling into a visual composition by first connecting with the emotional core of the idea. I then explore abstract elements, colors, and forms that resonate with that emotion, allowing it to guide the spontaneous flow of the composition. I focus on expressing the mood through dynamic brushstrokes, vivid colors, and symbolic shapes, gradually arranging these elements to create a harmonious balance that visually communicates the intended feeling. The process is intuitive yet deliberate, ensuring that the emotional essence is captured and amplified through the visual language.

Mona Khan | Inner Flame | 2026

Mona Khan | Bluff Playing Cards King and Ace | 2013

colors and patterns can convey identity and emotion. It also instilled a sense of storytelling using visual elements to communicate a narrative or evoke a particular mood.
In my art, I often incorporate bold, dynamic compositions and vibrant color palettes, inspired by fashion's emphasis on visual impact. Fashion also encourages experimentation and innovation, which I carry into my work by exploring abstract forms and playful contrasts. Overall, my experience in fashion helps me create artwork that is not only visually engaging but also emotionally resonant, connecting with viewers on multiple levels.

Many of your pieces feature expressive faces and symbolic elements. What draws you to these motifs, and what do they represent for you?

In my work, I am drawn to expressive faces and symbolic elements because they allow me to explore deeper emotions and universal themes in a visual language. The faces often serve as windows into the human experience capturing feelings like vulnerability, strength, or introspection which I want viewers to connect with on a personal level.
The symbolic elements, on the other hand, help me convey complex ideas and layered narratives beyond the literal. For instance, in some of my pieces, bold colors and abstract shapes symbolize emotions or states of mind, while in others, specific motifs like hearts or flowers represent love, growth, or transformation.
Ultimately, these motifs are a way for me to express the complexity of human identity and emotion giving my work a sense of intimacy and universality. I want viewers to see themselves in these faces and symbols, to feel a connection that transcends the surface and invites reflection.

What role does storytelling play in your creative process, especially when working in abstract forms?

In my artwork, storytelling plays a vital role in conveying deeper meanings and emotional narratives, even within abstract forms. I see my abstract pieces not just as arrangements of colors and shapes, but as visual stories thatinvite viewers to interpret and connect with their own experiences. For example, in my paintings with bold, expressive faces and symbolic elements, I use colors and forms to evoke specific feelings or ideas like the vibrant, chaotic energy in one piece representing inner turmoil or creativity, or the structured, geometric shapes in another reflecting order or thought processes.
My process is to embed subtle narratives within these abstract compositions, encouraging viewers to explore their own stories and emotions as they engage with the work. I believe that abstraction allows for a universal language where personal interpretation becomes part of the storytelling. Through this approach, I aim to create a dialogue between the artwork and the viewer, making each piece a unique story that unfolds in their mind.

What emotions or thoughts do you hope viewers carry with them after experiencing your work?

Based on my artwork, I hope viewers carry a sense of curiosity, introspection, and emotional insight after experiencing my work. My pieces often feature expressive faces, vibrant colors, and symbolic elements that evoke a range of feelings from joy and passion to confusion and contemplation. I want viewers to feel inspired to explore their own emotions and thoughts, to see beauty in abstraction, and to find personal meaning in the symbolism I use. My intention is to create a visual dialogue that sparks reflection, encouraging viewers to connect with their inner selves and recognize the complexity of human experience. Whether through the vivid, energetic compositions or the subtle symbolic details, I aim for my work to resonate deeply, leaving an impression that prompts ongoing thought and emotional engagement long after they have looked away.

Mona Khan | Beyond the door | 2012

Artist **Rachana Kailas Ahire**

Artist and Academic Professional
Rachana Kailas Ahire is a distinguished Indian artist and educator currently serving as an Assistant Professor at the K.K. Wagh College of Fine Arts in Nashik, Maharashtra. With a career dedicated to the intersection of traditional art forms and environmental sustainability, she has established herself as a versatile academic, researcher, and practitioner.

Educational Background
Mrs. Ahire holds a comprehensive academic foundation in the fine arts:
Master of Fine Arts (M.F.A.): Earned from Dr. Sanjoy Kurhe College of Modern Art, Amravati (2022–2024), with a focus on "Importance of Environmental Art in Environmental Protection."
Art Education & Design: She completed a Diploma in Art Education (2012–2013) and a G.D. Art (2009–2012) from Lalitkala Mahavidyalaya, Nashik.
Foundation: She began her specialized training with an Art Teacher's Diploma (A.T.D.) between 2007 and 2009.

Professional Experience & Leadership
Beyond her current professorship, which she began in July 2024, Rachana has held several teaching roles at Shri Chhatrapati Shivaji High School and N.M.C. School No. 86. Her leadership extends into institutional administration, where she serves as the coordinator for both the Library Committee and the Anti-Women Harassment Committee at K.K. Wagh College of Fine Arts.

She also previously managed Rachana Creations, a private academy where she taught a wide array of disciplines, including Warli painting, clay modeling, murals, and traditional crafts like Mehendi and Rangoli.

Global Recognition & Research
Rachana's artistic and scholarly work has reached an international stage:
Exhibitions: Her paintings have been exhibited globally, including at the Holy Art Gallery in London (2022) and the International Transforming Education Summit in Dubai (2022).

Awards: She is the recipient of the UAE-Indo Victor Hugo Best Artist Award (2022) and the 12OR National Eminent Young Aspirant Award (2021-22).

Scholarly Contributions: She has presented research at international symposiums in Türkiye, Cyprus, and Azerbaijan. Her recent work, "Digital Hybrids of Resistance: Precarity in Taiwan and Diaspora in India," is to be submitted to the quality research journal.

Artistic Versatility
Specializing in both traditional and contemporary mediums, Mrs. Ahire is a skilled portrait artist, having completed commissioned works for notable figures such as Dr. Rohana P. Mahaliyanaarachchi and Dr. Chou Kuei Tien. She is also a frequent resource person, leading workshops on eco-friendly art practices, such as creating Ganesha idols from clay to promote environmental consciousness.

Rachana Ahire | Motherhood | 2022

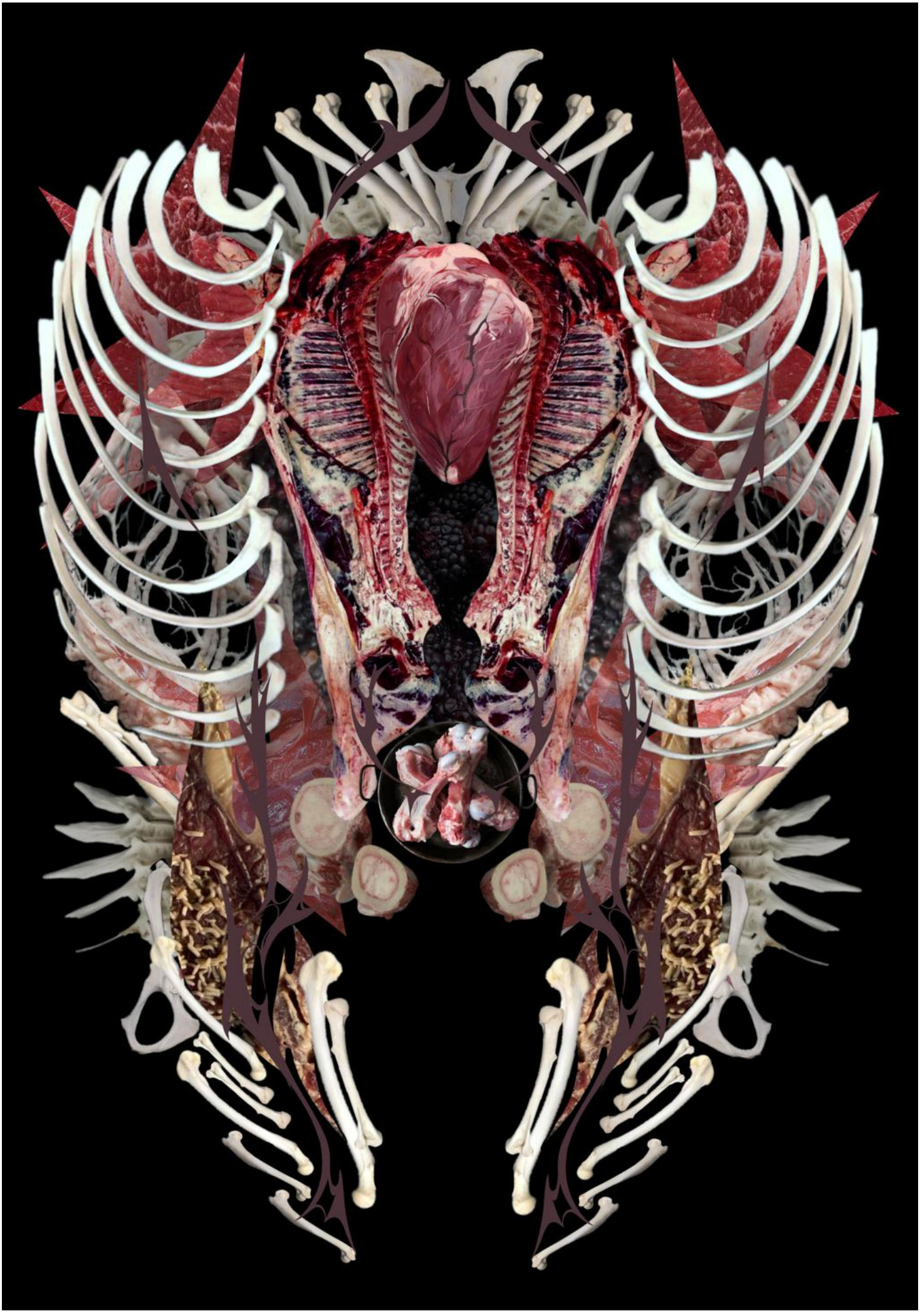
Rachana Ahire | Ganesha Idol | 2025

Angelica Doe (pseudonym), known as Ketamine, is an Italian artist who explores surrealism and emotional narrative through visual techniques. Primarily using collage to convey experiences and feelings, she uses art as a source of communication, exploration, and self-expression, primarily sharing fears and moods with the viewer.
Starting from images of random reference points, often recurring elements include images of food, teeth, and meat, incorporated into surreal contexts through vibrant, engaging color compositions.

Project Statement

My work explores the concept of cuts, fragments, and pieces that unite the concepts of reality and memory, identity, and psychological states. I use collage both digitally and on canvas.
Recurring images in my work include food, meat, and teeth, often used as fragments to reconstruct reality or psychological concepts.
I tend to follow a completely random process, letting myself be carried away by my feelings and memories, often starting with a random object or sensation. The aim is to give vent to my thoughts and establish a dialogue between me and the viewer.
Many of my works reflect on themes of suffering, fears, memories, and introspective exploration.
Transforming my works into a collection of diary entries in which I can share my own experiences.

Angelica Doe | Good Night | 2025



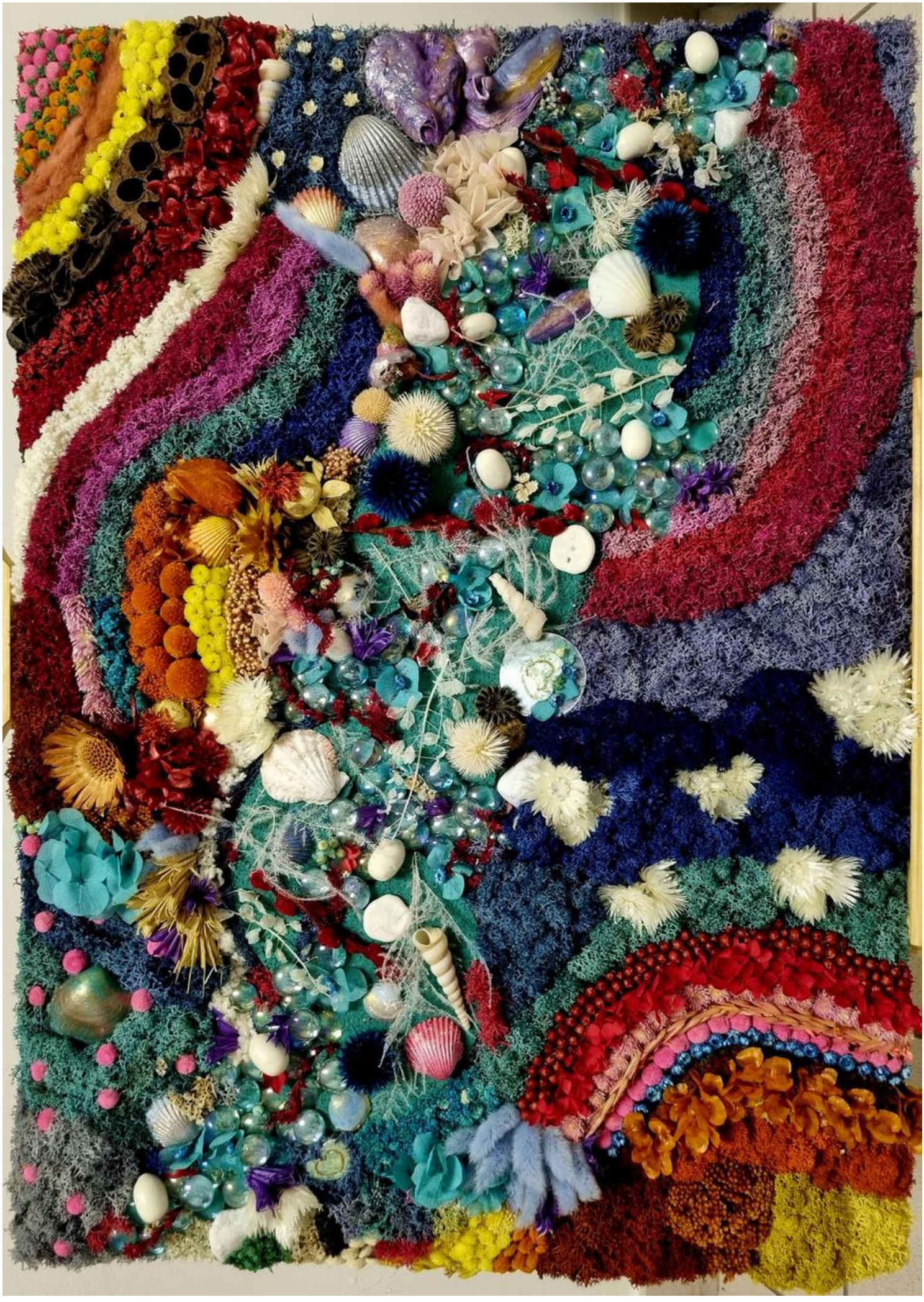
Angelica Doe | Toothache | 2026

Fabiana Sorrentino = A tinteforti - Creativity, Art and Fun

Fabiana Sorrentino is a moss artist who transforms stabilized mosses, lichens, and plants into multisensory bas-reliefs, where natural matter becomes an artistic language.
Through her brand “A tinteforti,” her research explores the value of imperfection, transformation, and the many nuances of identity.
Her works become symbolic spaces of flourishing and awareness, inviting especially women to reclaim their creative space, while also opening a reflection on social issues such as gender-based violence, peace, and second chances.
Sorrentino’s works have gained recognition and visibility within the contemporary art scene, receiving awards such as the Oscar della Creatività 2025 and international mentions, including the Luxembourg Art Prize 2025.
Her works have been exhibited in art galleries in Rome, Latina, Turin, and Palermo, presented at industry fairs, and published in international magazines and contemporary art catalogues, including Artisti ’25 (Mondadori Ed.).
The artist is also featured in various private collections and commercial spaces.
Her path contributes to shaping her profile among the emerging voices of the Italian art scene.

Project Statement
I am a craftwoman and conceptual artist working with moss art, creating pieces that weave together natural matter, aesthetic research, and symbolic reflection.
My works are vegetal bas-reliefs composed of stabilized mosses, lichens, plants, and flowers, transformed into multisensory artworks that engage sight, touch, and smell.
They evoke natural micro-landscapes and become spaces for reflection, where nature turns into an artistic language.
My creative process begins with the use of stabilized plant elements, treated to preserve their beauty at the peak of their bloom while slowing their natural process of transformation.
I approach the surface as a three-dimensional compositional space, building textures, volumes, and chromatic relationships through a variety of mosses, lichens, and colorful flowers.
At times, I also experiment with unconventional supports and materials to amplify the tactile and visual dimension of the work, guiding the viewer into an immersive experience.
My artistic research takes shape through the brand “A tinteforti,” which embodies a poetics grounded in color as an expression of the many nuances of identity.
The materials I use, although treated to endure over time, remain mutable rather than eternal. This characteristic becomes an integral part of my language, as it normalizes imperfection and change within a society that often promotes unattainable ideals of beauty and perfection.
Through my works, I aim to create symbolic spaces of flourishing and awareness.
Above all, my practice is an invitation—especially to women—to reclaim a personal and creative space within a society that can be homogenizing and judgmental, while embracing and valuing their own uniqueness.
Some of my works also open a reflection on sensitive themes such as gender-based violence, the search for peace, and second chances, because I believe that art should question reality and bring these issues into the focus of the collective gaze.

A tinteforti |Me at Tinteforti | 2024



A tinteforti |Let the Peace Shine Through | 2025

I am **Giacomo Boaretto**, a young 21 year who loves art And I've been drawing and painting for a while now, I love realism and hyperrealism. I come many times lulled by its gentle dance, drawing inspiration from its enchanting motion, rooted in the social and the unconscious.

Project Statement
The project I propose It speaks of our times. In a dystopian world where man is forced to fight Against an alien threat. The war is fierce, cities are collapsing and people are perishing under the smoke and ash of a destroyed world in which a part of humanity still fights, a woman Half human, half android, she stands frontally in the foreground. From her body, as if in a final effort, emerges a human fetus. To her right, a skeletal figure Which supports the newborn, also with a final unnatural effort A delicate, fragile butterfly rests on the fetus as a symbol of hope and rebirth? Or as a warning and consecration of the end of times, of all hope? ..The answer is in the eye of the beholder, whether to believe in civilization and progress and that humanity, through cooperation, can overcome all adversities or, on the contrary, perish for the very same reasons and for the arrogance to believe that you are the center of the universe.

Sanah Ansari

Your work is deeply rooted in personal memory and loss. How do you navigate the boundary between private grief and public expression in your art?

I don't think I approach grief with a clear boundary in mind. When I'm working, I'm not trying to control how much I reveal, I'm trying to be honest. For me, the work only begins to feel real when I stop editing my emotions into something more acceptable and allow them to exist as they are:

Sanah Ansari | Still watching | 2024

unresolved, uncomfortable, and sometimes contradictory. At the same time, I'm careful about how that honesty is directed. I'm not interested in turning people in my life into villains. Even when I'm working through anger, like in the pieces that engage with my relationship with my mother, it's less about accusation and more about what that experience has done to me.

In "What Remains, Still attached" it depicts how fragile I believe relationships become, if you face constant anger and disappointment, from a figure you expect more kindness. There's a kind of inheritance in emotion. The anger I received, I carry. It shaped the way I understand love, to the point where I began to question whether love could ever exist without conditions. That realization took me a long time to confront, and even longer to translate into something visual. Material becomes a way for me to hold that complexity without reducing it. Paper, for instance, carries fragility, it can tear, crease, collapse. Thread can suggest repair, but also how weak or temporary that repair might be. These choices aren't decorative; they are emotional decisions. In this piece, I return to images of myself as a child, wearing red, full of hope, and later that red is only reduced to a thin thread, like a fragile hope, that contrast matters to me. It's not nostalgia, it's evidence of change. I have used onion and coriander skin within the paper to depict where I have seen my mother the most, always in the kitchen... away.. Surrounded by anything, but me.

With my aunt, the approach was entirely different. I lost her to cancer, but I refused to represent her through illness. I didn't want her to be remembered in decline. I wanted to hold on to her as she was, vibrant, whole. Even there, the grief is present, but it lives in the material, in the physicality of

the work, in the way something feels rather than what it explicitly shows.
Across my practice, I sometimes distort the female figure. That distortion isn't about the body itself, but about what grief does internally, how it alters perception, identity, presence. It's a way of making something invisible take form without needing to explain it.
So I wouldn't say I hold myself back. I think I just choose to speak through form, material, and image rather than direct exposure. For me, that is the rawness. Because if I start filtering that too, if I start deciding what is "appropriate" to feel or show, then the work loses its purpose.

In "She Remains in Stone", you use marble as a central material. What drew you to its physical and symbolic qualities?

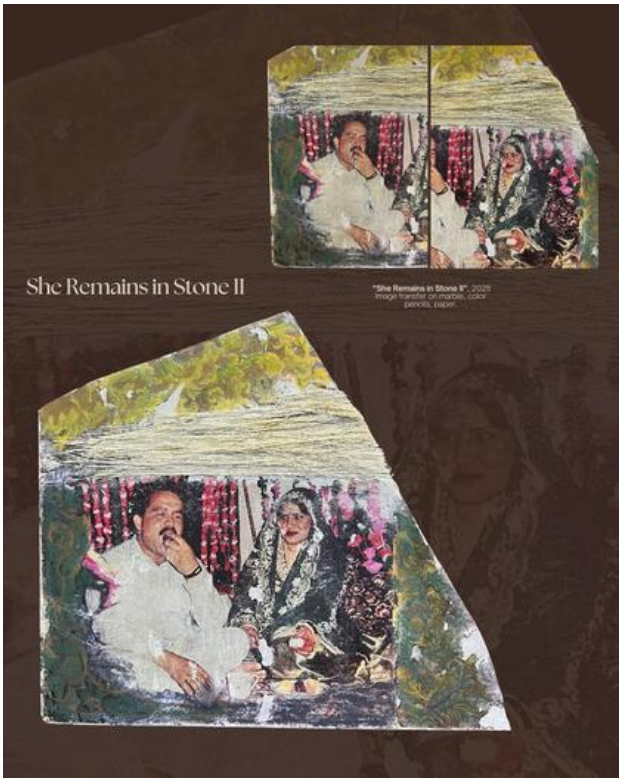
Marble came to me at a time when the feeling of her being "away" was almost too heavy to carry. I still don't like to place her and the idea of death in the same sentence, it feels wrong. In my mind, she hasn't disappeared, she has just stepped somewhere I can't reach yet. I keep her close in small, quiet ways, a Polaroid of her tucked into my phone case, her voice notes that I return to, so choosing marble was my way of holding on to that closeness in a more permanent form.
There's something about marble that feels both eternal and distant. It has this weight, this stillness, like it refuses to move or change, and that drew me in. I kept thinking about how, in Mughal traditions, stone was used to preserve memory, to carve names, moments, love into something that could out last time. I wanted that for her. I wanted her presence to feel engraved, not just remembered in passing but held, fixed, and honored.
But I didn't want it to feel perfect or untouched. Memory isn't like that. It fades at the edges, it distorts, it softens certain details while holding on tightly to others. So even within the marble, there's a sense of roughness, of something slightly worn. It reflects how I remember her, not as a frozen image, but as something alive that shifts every time I revisit it.
The images I chose come from around her wedding days, when she was radiant, dressed in a beautiful saree, because that is how I want her to be seen. Not in illness, not in suffering, but in her fullness. My maternal side being from Bangladesh, those visual details carry so much cultural and emotional weight for me. They feel true.
At the same time, I brought in softer materials, fabric, texture, because marble alone couldn't hold everything I felt. I needed warmth in the work. The fabric reminds me of hiding under her dupatta, of that closeness, that comfort you don't question as a child. It's something you feel before you even understand it. I wanted people to feel that too, not just see it.
And then there are the color pencils, where I let my inner child take over. It feels less like drawing and more like trying to bring her back, gently, detail by detail. The way a child fills in color without hesitation, without overthinking, just wanting something to feel alive again. That part of me still misses her in the most instinctive ways, her touch, her scent, the quiet comfort of being near her. So I find myself returning to the small things she loved, like her jewellery, carefully bringing those details forward. It's not about perfection, it's about closeness, about holding on, even if only through color.
The piece is deeply personal, but I also think grief like this doesn't belong to one person alone. Anyone who has watched someone they love fade, especially through something like cancer, understands that mix of tenderness and helplessness. So while the work begins with her, my beautiful Benu Khala, it opens itself to others who might recognize their own memories within it.

The contrast between cold stone and warm memory is very present in this series. How do you approach this tension in your process?

For me, that tension isn't something I try to resolve, it's something I want to hold in place. The coldness of the stone and the warmth of memory exist together, just like grief does. You can feel completely numb and deeply emotional at the same time, and I think marble allowed me to sit inside that contradiction.
When I work with stone, it brings a kind of distance. It's heavy, still, almost unresponsive. But the memories I'm working from are the opposite, they're soft, intimate, sensory. So I intentionally bring in materials and gestures that interrupt that coldness. The fabric, the color, the hand-drawn elements, they all carry warmth, touch, and closeness. It becomes less about balancing the two and more about letting them coexist without one overpowering the other.
I think of it almost as a conversation between what is gone and what still lingers. The stone holds her in a permanent, unmoving way, but the warmer elements keep her alive, shifting, and felt. That tension is where the work breathes, it's where memory resists becoming something fixed or distant.
In a way, I don't approach it as a technical decision as much as an emotional necessity. Because if the work was only cold, it would feel too final. And if it was only warm, it wouldn't hold the weight of absence. I need both to be present for it to feel true.

Your use of image transfer creates a sense of fragility and fading. How important is imperfection in conveying memory in your work?

Imperfection is essential to how I think about memory. I don't see fading, distortion, or loss of detail as flaws, they're actually closer to how memory behaves. When I use image transfer, I know from the start that I won't get a perfect image, and that uncertainty is important. Parts might not come through, edges might break, surfaces might feel incomplete, and I let that happen.
In She Remains in Stone, that process became even more intense. Because I was working on a darker surface, I had to



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transfer the same image four to five times just to make it visible. Each layer took time to settle, to properly adhere, and there was always a risk that it still wouldn't come through the way I expected. It was slow, repetitive, and at times frustrating, but also very honest. The image never arrived all at once; it had to be built gradually, almost like memory itself. For me, a clean, sharp image would feel dishonest. Memory is never that precise. It shifts, it erodes, it holds on to certain details while letting others disappear. The fragility in the transfer process mirrors that.

I also think imperfection carries emotion in a way perfection doesn't. When something is slightly faded or disrupted, you become more aware of what's missing, and that absence becomes part of the experience. It asks you to feel rather than just look.

So I don't try to control or correct those imperfections. Some of them are intentional, and some of them simply happen through the process, but together, they feel true to how memory exists for me: layered, fragile, and never fully complete.

You mention your khala as a central figure in this series. How did working on these pieces affect your relationship with her memory?

Working on these pieces came from a place where her absence felt almost too heavy to carry. Making them didn't take that weight away, but it softened it. It gave me somewhere to place it.

In the process, I found myself spending time with her in a different way. I wasn't just remembering her, I was studying her. The way she wore her sarees, her choice of fabric, the care she put into dressing up. Even her makeup, so subtle, but so precise. I kept returning to her lips, how softly beautiful they looked. She paid attention to these details, and through the work, I began to understand that more deeply.

I think that's what changed. My memory of her became more attentive, more deliberate. It moved from something I held instinctively to something I could sit with, look at, and build from.

I don't feel the need to let her go. I never will. And I don't see that as something unhealthy. I accept that she is away, and I believe she is in a better place, but she is still very much with me. I carry her, and I always will.

More than anything, the work made me realize that remembering her is also a responsibility. I want to keep telling people about her, how she was, how she carried herself, how beautiful she was in the smallest, quietest ways. I want her to be remembered like that. Not through loss, but through everything that made her who she was.

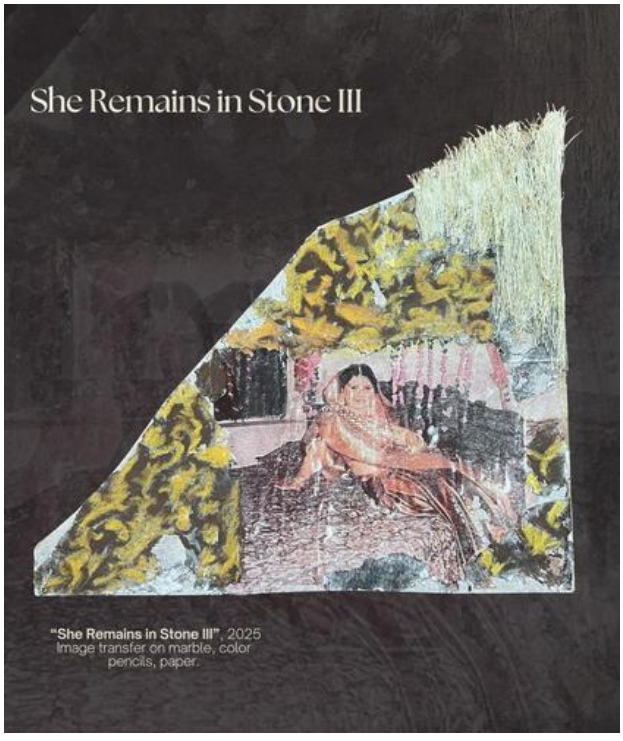
How does working across different materials - stone, paper, fabric - help you express ideas that one medium alone cannot?

I don't really begin with a fixed idea of which material I should use, it's much more instinctive than that. I'm drawn to whatever feels like it can carry what I'm trying to say, not just visually but emotionally and physically.

Each material gives me something different. Marble, for me, holds a kind of distance, it's cold, heavy, still. But the moment I place fabric against it, something soft, flowing, sometimes even luminous, it shifts completely. It brings warmth into the work, a sense of familiarity and presence. It reminds me of clothing, of touch, of care. It also feels deeply connected to where I come from, those textures carry a cultural memory for me that naturally sits alongside the personal one.

Then there are moments where I bring in something like color pencils. Against marble, they almost feel out of place, but in a necessary way. They add life to something that can otherwise feel very still and dark. It's almost like insisting that something is still alive within it, that memory hasn't completely settled into silence.

I think one material alone would flatten that experience. But when they come together, they allow me to hold different feelings at once, warmth and distance, comfort and absence,



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softness and permanence. That complexity feels honest to me.
And I think this is also why I'm drawn to contemporary art. It gives me the freedom to move beyond traditional ways of working. I'm very receptive to my memories and to my own vulnerabilities, and I need that openness to translate them into something real. Without working across different materials, I don't think I would be able to express things as fully or as truthfully. It allows me to be intuitive, to be emotional, and to be as creative as I need to be.

What do you hope viewers feel or confront when they encounter your work?

I don't expect one fixed reaction from viewers, but I do hope they feel something before they try to understand it. Even if they can't name it right away, that heaviness, that quiet discomfort, that sense of something sitting on the chest, I want the work to stay with them in that way.
A lot of what I make comes from experiences that are difficult to process even as I'm living through them. The feeling of losing someone, or the shock of realizing how quickly life can shift, how, in a single night, something as stable as home can become uncertain. That kind of helplessness, of being forced to leave behind what you thought was safe, stays in the body. And I don't think we're really taught how to deal with that. I'm still learning how to sit with it myself.
At the same time, I'm also responding to what I've grown up seeing around me, stories of violence against women, of lives reduced to headlines, and the way we've all become exposed to constant images of suffering. Seeing what is happening in Gaza, witnessing a genocide unfold in real time, and yet also seeing how quickly people become desensitized to it, it's deeply unsettling. There's this tension between feeling everything so intensely and also recognizing how easily these realities can be scrolled past, normalized, or forgotten.
But I don't want to translate that pain into something graphic or overt. I'm more interested in what lingers beneath the surface, in how grief, fear, and memory reshape us quietly. That's why the work holds back in certain ways. It asks you to come closer, to feel rather than just witness.
At the same time, I care deeply about how and where I come from is seen. There's a tendency, especially in Western narratives, to reduce places like Pakistan to a single story, often one of extremity or violence. But that has never been the full truth. What I know, what I've experienced, is a culture that is deeply emotional, sensitive, layered, and full of care. And I think it's important for me to hold that alongside the harder realities, to show that both exist, but neither defines us entirely.
So if there's anything I hope viewers confront, it's not just pain, but their relationship to it. How they see it, how they respond to it, and how quickly they might look away. And maybe, through that, also begin to see a place, people, and a set of experiences with a little more depth, and a little more empathy.

Ranran Hu is an artist from southern China. She completed her BFA in Digital Media Art at Nanjing University of the Arts in China and moved to the United States in August 2024 to attend the MFA program at Minneapolis College of Art and Design in Minneapolis, Minnesota.

Her work currently centers on the themes of movement and imagination, focusing on the individual's experience of geographical and cultural mobility. Photobooks and abstract paintings are her main mediums. She is sensitive to the abstract moments of daily life and tries to capture the passage of life and the fragility of human existence in tiny, fleeting moments. Also, she reflects on and criticizes the patterns of repetitive life, exploring human burnout, adaptation and resistance in the daily cycle. Her works emphasize the uniqueness and importance of individual experience in the world and oppose grand narratives.

In the coming year, she hopes to explore performance and conceptual art, as she has a strong interest in making action itself an integral part of her work.

In addition to art, in her daily life she enjoys reading, swing dance, playing the ukulele, running, biking, traveling by train, and talking to people.

Project Statement

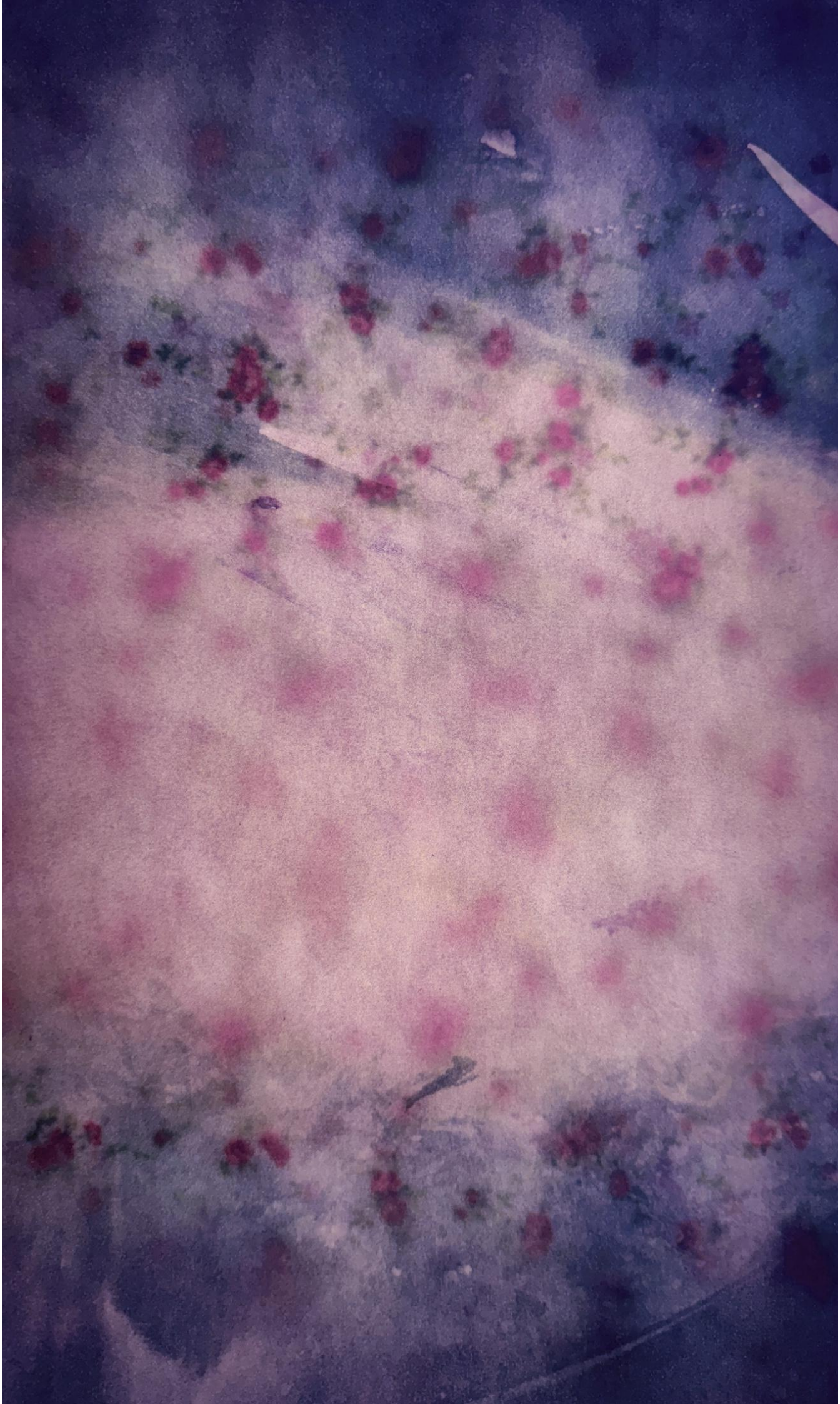
My work grows out of a lifelong experience of “movement”: moving between countries, switching between Mandarin and English, and navigating memories that I keep forgetting and recalling. Growing up in a migrant worker family, and as the middle child, I learned early how to entertain myself: wandering the streets, writing short stories and poems, and documenting small, often humorous moments in daily life. Over time, these habits became the foundation of my practice, making self-amusement, imagination, and movement the starting points of my work.

Now, as an MFA student at the Minneapolis College of Art and Design, I work across photography, painting, and bookmaking. My research focuses on feminism, psychogeography, the reconstruction and materiality of memory, and the subtle forms of humor and politics in everyday life.

My interest in photobooks began with my teenage habit of making journals. Holding a book in your hands creates a kind of intimacy and openness that I value. I started making abstract paintings in the summer of 2025. They come from improvisation, from physical intuition, and from the unstable and shifting nature of memory.

An episode of meningitis in my infancy shaped how I understand time. I often feel that I live in a nonlinear sense of time, where memories reappear and reorganize themselves through emotions, bodily actions, or chance encounters with materials.

I believe art belongs to everyone, not just to certain groups. My work does not try to give clear answers; instead, it invites viewers to bring their own experiences into it. I hope to create a space where my memories and the viewer’s memories overlap, where boundaries soften, and where looking becomes a form of wandering.



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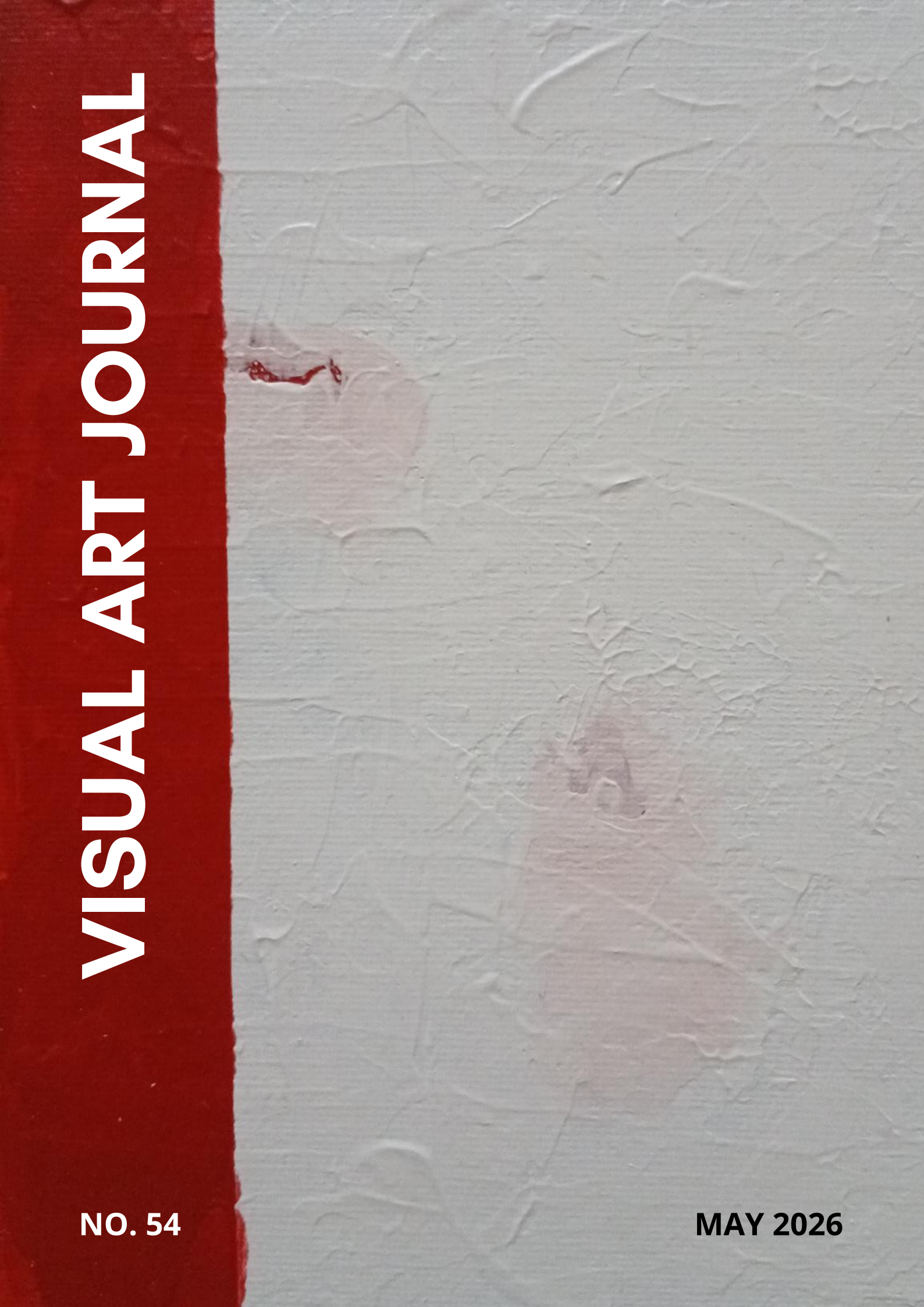

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