



#### FLORENCE CONTEMPORARY GALLERY

Issue 8 / December 2022



#### Curatorial statement

Florence Contemporary Gallery has been an artistic dissemination platform, a meeting place for artists, institutions, collectors, curators, and art lovers, an active artistic community that values art over "names" since its original conception. Our goal is to present a carefully selected group of contemporary artists from all over the world, based exclusively on the quality of their artistic research, both culturally and historically.

As a gallery specializing in contemporary art, we take great pride in curating exhibitions that represent the best of today's international artists. We strive to create meaningful connections between artwork, artist, and audience by presenting thought-provoking and stimulating pieces that explore a range of themes, materials, mediums, and techniques. By carefully selecting works from both established and emerging artists across various backgrounds and practices, each exhibition aims to celebrate the creative spirit of today's world while advancing conversations around critical issues facing our global community. Above all else, we hope to inspire visitors of all ages to collectively understand the impact that visual art can have on society at large.

Welcome to Nowadays.

Michele Morelli FCG chief curator

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# John Paul Kesling

John Paul Kesling (b. 1980, USA) was born and raised in Northeastern Kentucky in the foothills of the Appalachian Mountains. He received his BFA in Arts from Morehead State University (Morehead, KY) and spent a semester in Europe studying art history. In 2010, he received his MFA in Painting from The Savannah College of Art and Design. He spent the next six years in Brooklyn, NY immersed in the NYC art scene. In March of 2016, while attending a month-long residency at The Vermont Studio Center he realized how integral time, space, and nature were to his studio practice and in 2016, relocated to Nashville, TN. His work has recently been featured in various group exhibitions at The Parthenon (Nashville, TN), CultureLab LIC (Queens, NY), Piano Craft Gallery (Boston, MA), New York Hall of Science & SciArts Initiative (Queens, NY), Prince Street Gallery (New York, NY), Flatwork Contemporary (online), I Like Your Work Podcast (online and print), ArtMaze Mag (online and print) and Create Magazine (online). In 2022 he was accepted to the White Columns Curated Online Artist Registry (New York, NY) and his work was recently added to the Soho House Nashville's permanent collection. He has had recent solo shows at Wheelhouse Arts (Louisville, KY), Oz Arts (Nashville, TN) and The Red Arrow Gallery (Nashville, TN). He's currently represented by The Red Arrow Gallery (Nashville, TN) and Wheelhouse Art (Louisville, KY) and has a dog named Maggie.

#### Statement

I paint to understand the world around me. It seems as necessary as digging in the dirt - dragging your hand through a body of water - across a freshly buzzed head. In 2004, I lost my younger brother to an opioid overdose at the age of 23. These pieces are for my brother and the ones we've lost too soon. They are also for the ones left behind, engraved and weathered like headstones. Based on Michelangelo's Pietà in Rome, they provide a fog-covered place of memory and rest.

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Sherbet
Graphite, pearlescent pigment, spray paint on engraved and shaped birch plywood 120.65x110 cm 2022



Almost Heaven, West Virginia Gesso, graphite, graphite powder, pearlescent pigment, spray paint, pastel on engraved and shaped birch plywood 120.65x110 cm 2022



Barely Here, Barely Gone Gesso, graphite, graphite powder, pearlescent pigment, spray paint pastel on engraved and shaped birch plywood 120.65x110 cm 2022



Colorado Rocky Mountain High Gesso, spray paint, wax crayon, graphite, oil, pearlescent pigment, sawdust on engraved and shaped birch plywood 130.81x121.92 cm 2022

### Eri Kato

I was born and raised in Japan.

My task as an artist is to reconstruct the things which has become unnecessary in daily life and create a new value out of those things. I mostly utilize discarded materials, such as used cardboard boxes and scrap wood. I get a lot of inspiration from the texture, form, and color of them. As a child, I handled things with the greatest care. As time went by, Japan became a real consumer society with cheaply made products. Some things disappeared from our lives. I felt a strong sense of incongruity.

I would like to give and improved lives to those discarded materials.

I believe in the importance and splendor of imagination, and it makes my art stand out in the artistic world.

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Untitled 210430 Mixed media(Used cardboard boxes, used envelope) 18.2×25.7cm 2021



Drawings 221120
Mixed media(Used cardboard boxes, used envelopes)
40×60 cm
2022



Untitled 220506
Mixed media(Used cardboard boxes)
21×29.7cm(based paper)
2022



Untitled 200727
Mixed media(Used cardboard boxes, wire)
8~10×3~8×3~9cm
2020

#### Melanie Beese

Melanie Reese is a Brooklyn-based observational painter inspired by formalism. A complex layering of abstract elements allows her work to echo the representational through symbolic formalism. Her most recent work focuses on the increasingly tethered connection between bodily autonomy and the global climate crisis.

Embracing the body as the vessel and nature as the foundation of human existence, Reese seeks to generate conversations of sustainable choice through the lens of bodily autonomy and landscape.

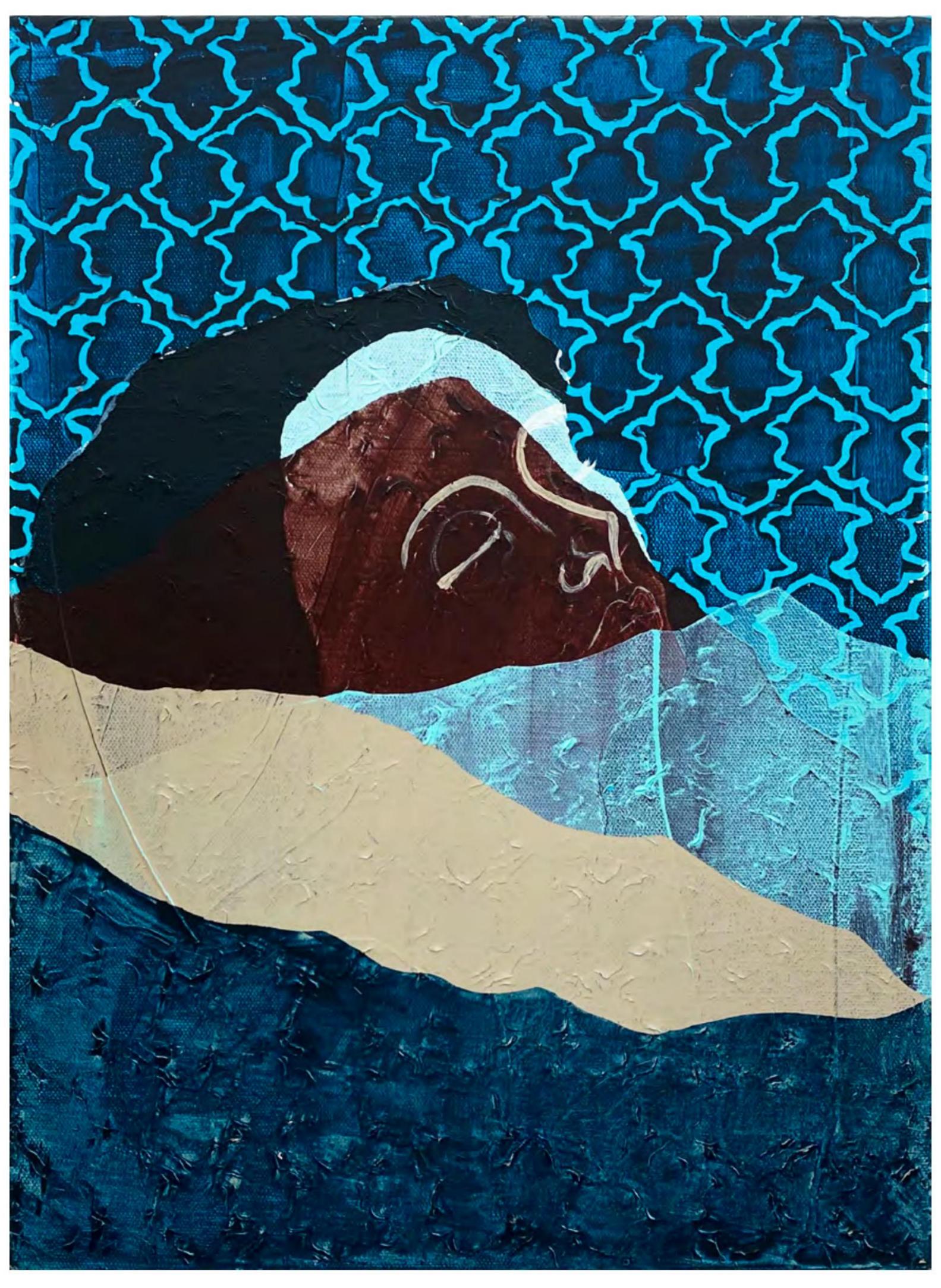
Utilizing her entirely unique painting through mono-printing, liquid-tape process, Reese's observations are a particular confluence of quiet distilled down forms and loud symbolic patterning. Through precise layering of minimalist forms, she is generating a lexicon of intrinsically human gestures that—when combined with bold, vaginally-inspired, and historical patterns—her paintings become narrative.

Reese (b. 1991) holds an MFA from the School of Visual Arts, a Post-Baccalaureate from San Francisco Art Institute, and a Bachelor of Science from Skidmore College. She has completed Artist-in-Residencies at Vermont Studio Center in 2017 and Elsewhere Studios in 2013 and will be attending, the nocefresca Residency & JX Farms in 2023 and the Chateau Orquevaux Residency in 2024. Reese has exhibited widely throughout the United States including Untitled Space (NYC), Maison 10 Gallery (NYC), and THE GALLERY by Odo (NYC) and has been featured in several publications including New American Paintings Northeast Issue 134, New American Painting Featured Artists, Inside Artists, Studio Visit Magazine, Canvas Rebel, and A Women's Thing. Reese lives and works in Brooklyn, NY with her husband and their elderly cat, Miss Puds, who hates all of Mel's paintings and is always her toughest & most vocal critic.

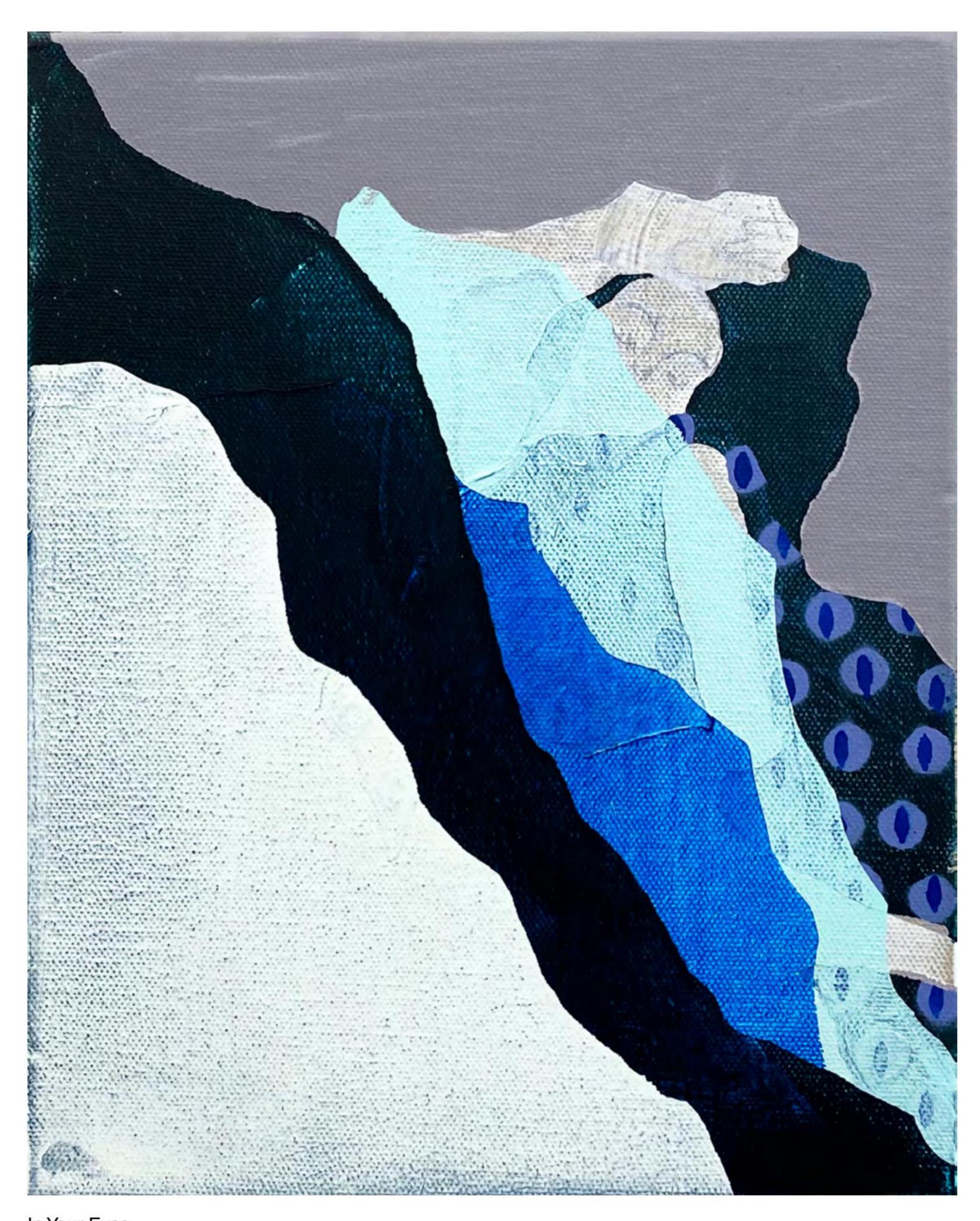
Website: www.melreese.com Instagram: melaniereese Email: studio@melreese.com



Who Do We Exist For Acrylic & spray paint on canvas 36 x 60 x 1.5 in (91.44 x 152.4 x 3.81 cm) 2022



Below the Surface Acrylic on Canvas 16 x 12 x 1.5 in (40.64 x 30.48 x 3.81 cm) 2022



In Your Eyes Acrylic & spray paint on canvas 10 x 8 x 1.5 in (25.4 x 20.32 x 3.81 cm) 2022



Peaks & Valleys Acrylic & spray paint on canvas 48 x 48 x 1.5 in (121.92 x 121.92 x 3.81 cm) 2022

## Hassiba KESSACI

Hassiba KESSACI is a painter, illustrator and monotype engraver based in Rennes (France). She short trained in illustration at the EDAA artschool (France) and in fashion illustration at the London College of Fashion (UK). Her artworks are characterized by the permanency of drawing -expressive, delicate and minimalist with the influences of Egon Schiele and Jean Cocteau-and a visual language by color - sometimes in tension and saturated -, whether in inkmonotypes, works in dip pen and Indian ink, expressive sketches with fine felt or dot made drawings with dip pen.

#### Statement

Her creation is part of a poetic apprehension of reality. Pursuing obsessions, not without risks, until their elucidations or not, translated into the artistic object, borrowing from fiction and the arts as a whole to fill the gaps of reality, her progress in art goes through a hallucinated wandering of reality. This is what "deux lunes-1" is evocating: an awake dream in the reality of our times. "Deux lunes" is inspired by the novel "1Q84" by Haruki Murakami. May be there is a second moon, green, which is an anomaly in the order of the known cosmos, which then establishes a reality of ubiquity in time and in space. May be the second moon can be related to our times of virtuality and question them in a dichotomous manner: what is outside, what is inside? What can I preserve from my intimacy, what can I not? Does it restrain my free life or does the infinite create new life?

Hassiba KESSACI has been finalist at the Florence Contemporary Gallery Competition in January 2021.

She has been published on April 2021 in the social media of the Chinese fashion brand MUKZIN who defiled at the New York Fashion Week in 2020. Hassiba KESSACI won the certificate of artistic merit of the prestigious Luxembourg Art Prize on December 2021.

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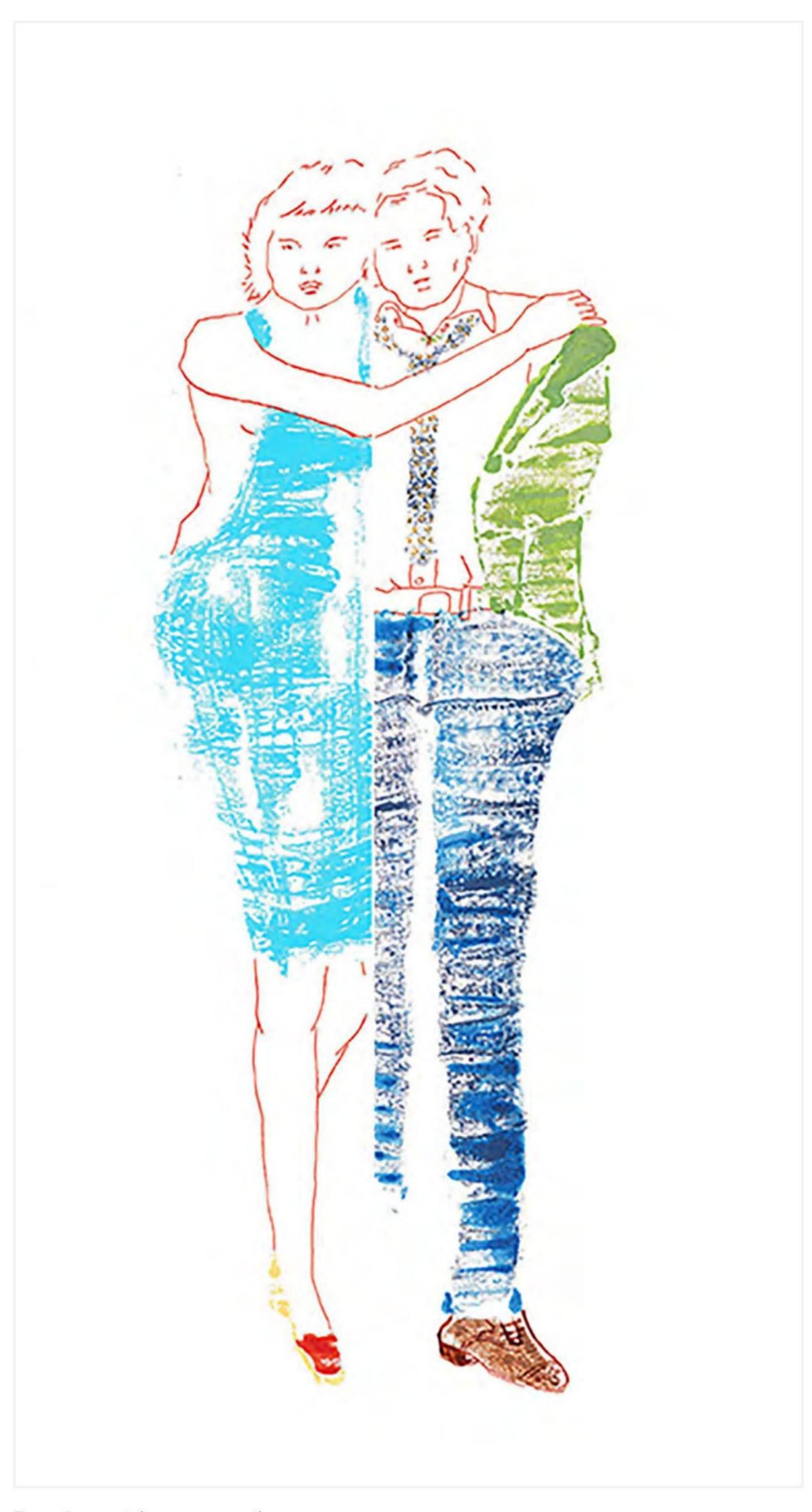
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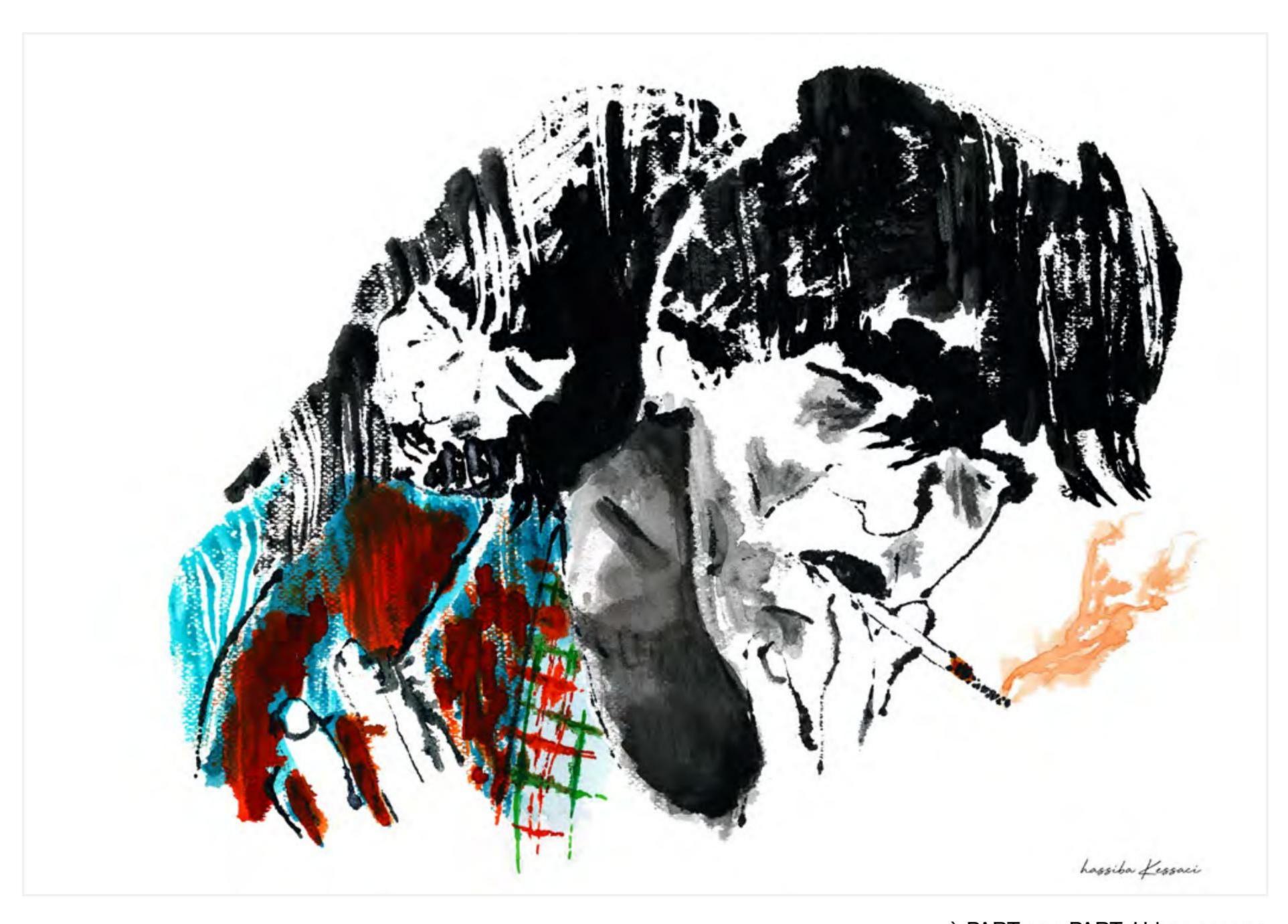
Still friends in life Limited edition in a serie of 30 on Fine Art paper, from an original handmade artwork with dip pen and Indian ink 29,7 x 21 cm 2021



Blue Mixed media, limited edition on Fine Art paper 1/5 29,7 x 42 cm 2021



Deux lunes-1 (two moons-1)
Diptych, inked monotype and dip pen on paper
21,6 x 40 cm
2020



à PART or a PART- Urban escape Inked monotype on paper 42 x 29,7 cm 2019

### Maria Christou

Maria is a multidisciplinary artist from Cyprus based in North England, working across painting, drawing, printmaking, video, performances, sound, analogue photography, and experimental darkroom processes. Each medium shares the same theme, and explores the same ideas, yet differs in execution. There is a performative element to the production of her art that is consistent across media. Each process she employs is as much a performance as it is a practice undertaken in a studio or workshop. She is interested in the ritualistic process that the production of art elicits.

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Maelstrom Oil on canvas 182x308 cm 2022

The work explores the process of creating art through an investigation into the unconscious mind to comprehend a narrative of trauma. It depicts a nightmarish fantastical world of distorted figures, reveling in madness and paranoia. It combines expression and figurative abstraction, blending with a surreal element. Figurative monsters with human characteristics existing in the metaphysical, delusion, and suffering.



Sea Dragons Intaglio monotype 120x170 cm 2022



Body Escaping Itself Intaglio-Monotype 120x170 cm 2022



Pandora's box Oil on canvas 206x300 cm 2022

### Kika Sroka-Miller

Kika Sroka-Miller is a Polish-British artist and publisher based in Peckham, London.

Their artistic practice bridges theoretical investigation and concrete, people and body-focussed exploration, explicitly playing with themes of intimacy, erotic spectacle, pleasure and unease.

Shaped by a background in the philosophy and politics of gender and sexuality, Kika's work queers the notion of the gaze and its possession. Conceiving of looking in a way that is influenced heavily by Lacanian psychoanalytic film theory and queer philosophy, Kika perceives skin/flesh as both the overlay to an other's world and as an imagined border of the Self. In their work the experiences of pleasure and unease of looking become a map of those borders.

Painting with oils and documenting with photography, drawing and writing, Kika is concerned with what they see as two ideological questions: Is it possible to look without objectifying? and Is it possible to feel the experience of looking through the medium of paint? Their practice and work is political, imagining queerness beyond individualised, liberal notions of identity, orientation and perception, instead constructing the queer as a collective and political potentiality of emancipatory passion and desire. Kika was co-owner and Director of the political publishing house Zed Books (2010-2020). Under their Direction the press became the world's largest horizontally managed, co-operative book publisher, making political interventions in queer, feminist, postcolonial and critical race theory amongst other subjects. Zed Books sold to Bloomsbury in 2020.

Kika has a BA Hons in Graphic Design from Camberwell College of Art and an MA in Gender, Sexuality, Politics and Culture, from Birkbeck College, University of London.

A selection of Kika's nude portraits are currently represented by Glimpses Of Art Agency.

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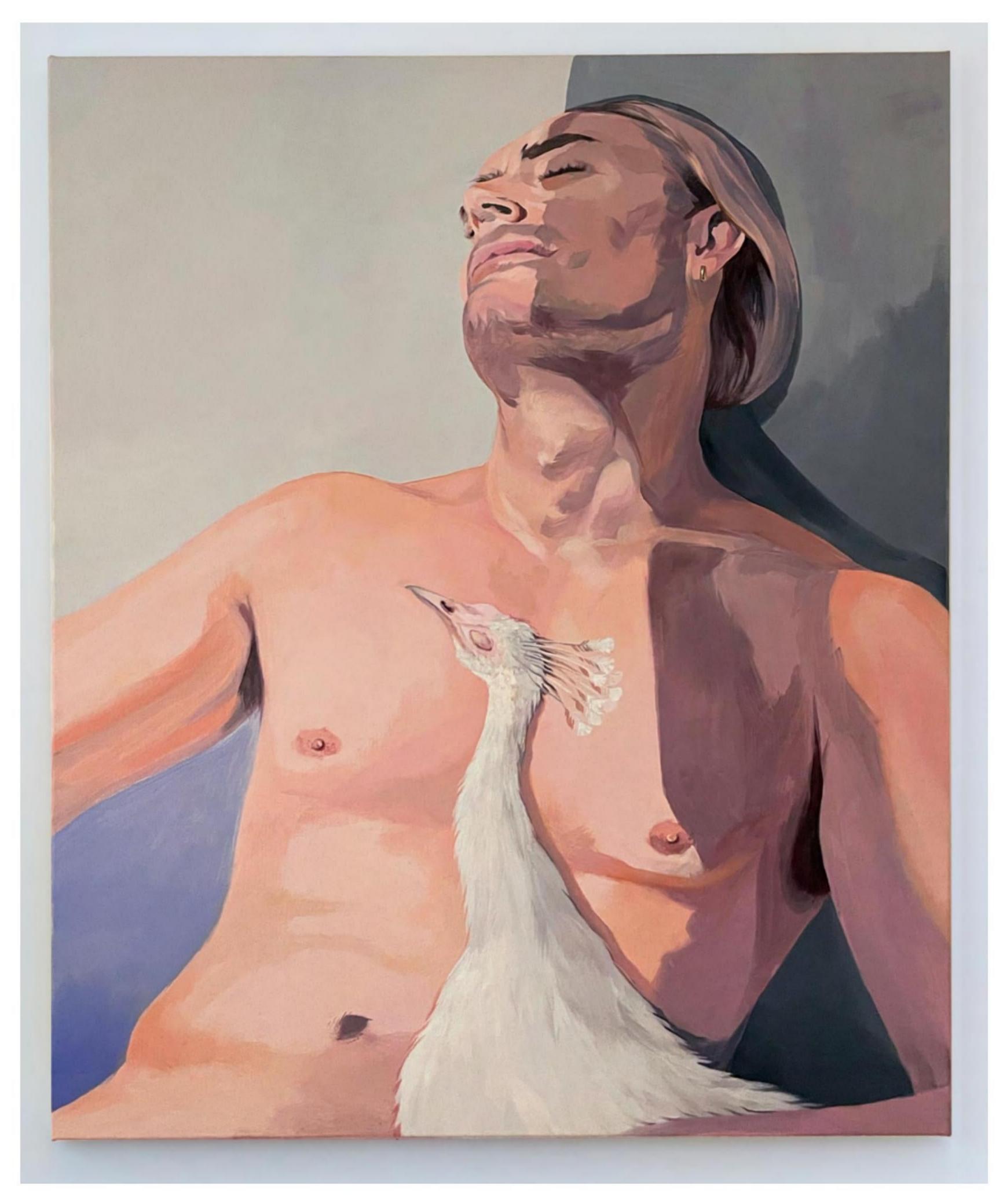
Website: www.kikasrokamiller.com



Meanwhile in the material world Oil on canvas 90 x 75 cm 2022



Deep down you know (Quintessence)
Altar to the Elements series
Oil on canvas
40 x 50 cm
2022



Peacock, King, Prince Oil on canvas 90 x 75 cm 2022



Spilled milk Oil on canvas 90 x 75 cm 2022

# Marlene Jørge

Born in Santiago, Dominican Republic in 1974, Marlene Jorge is a neurodivergent, autodidact, pop surrealist artist who addresses unconsciousness in its true nature. Jorge offers a unique version of liberated unconsciousness. Her style is best known for its liberation from the common perspective, providing a subtle yet unique composition from an elevated place, inviting the spectators to break free from preconceptions or society's blueprints.

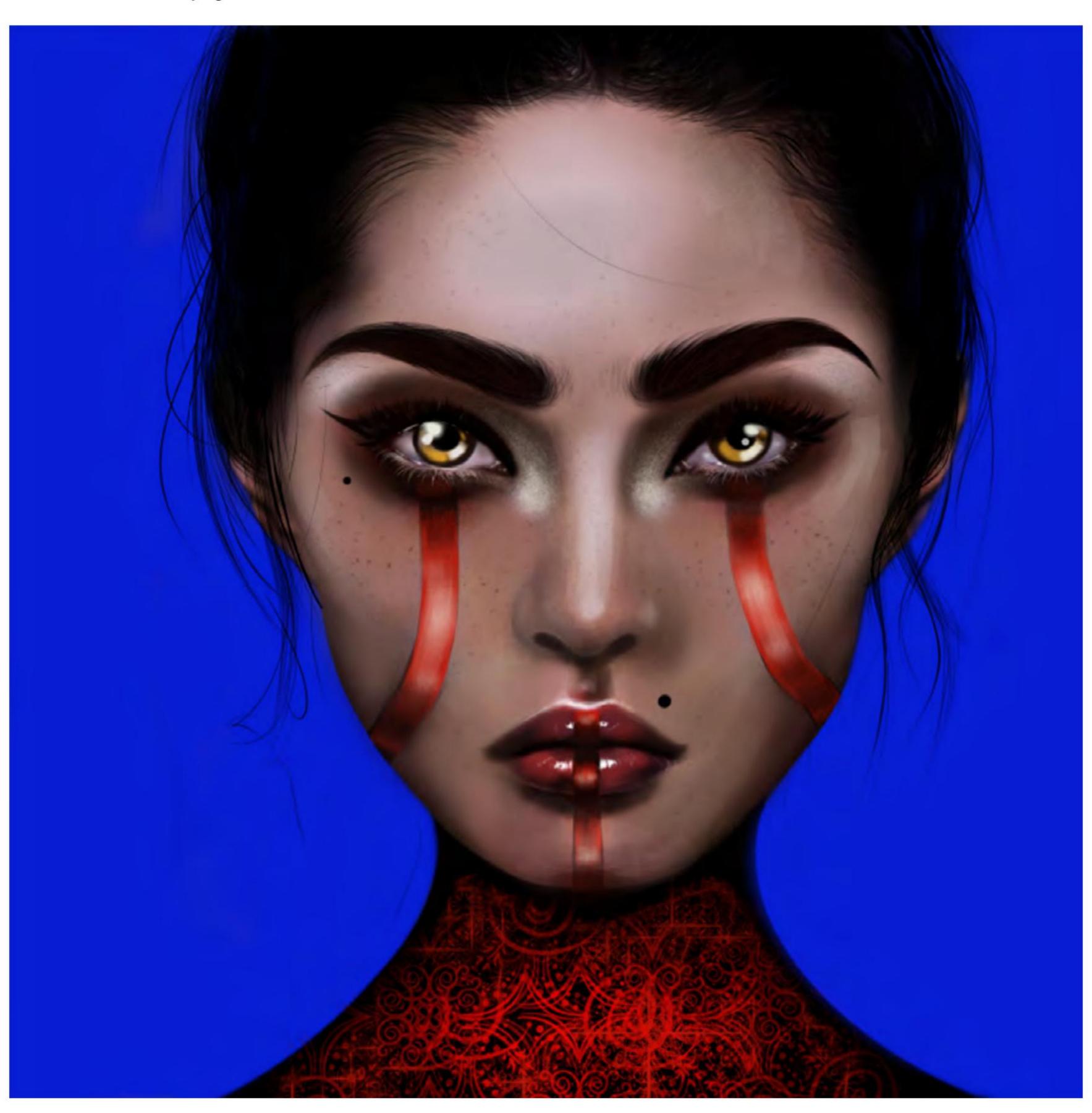
Marlene Jorge spent her youth between her native Dom. Rep and USA. The artist's first drawing composition is dated 1982 which is currently owned by the artist's Mother, who had observed Jorge's artistry to drawing and painting at the very early age of 5. Challenging the spectators to sympathize with their inner selves; untouched by preconceived social, cultural and background fostering. Jorge's style invites us to understand and embrace who we truly are without the life-giving preconceptions we ceaselessly experience.

#### Statement:

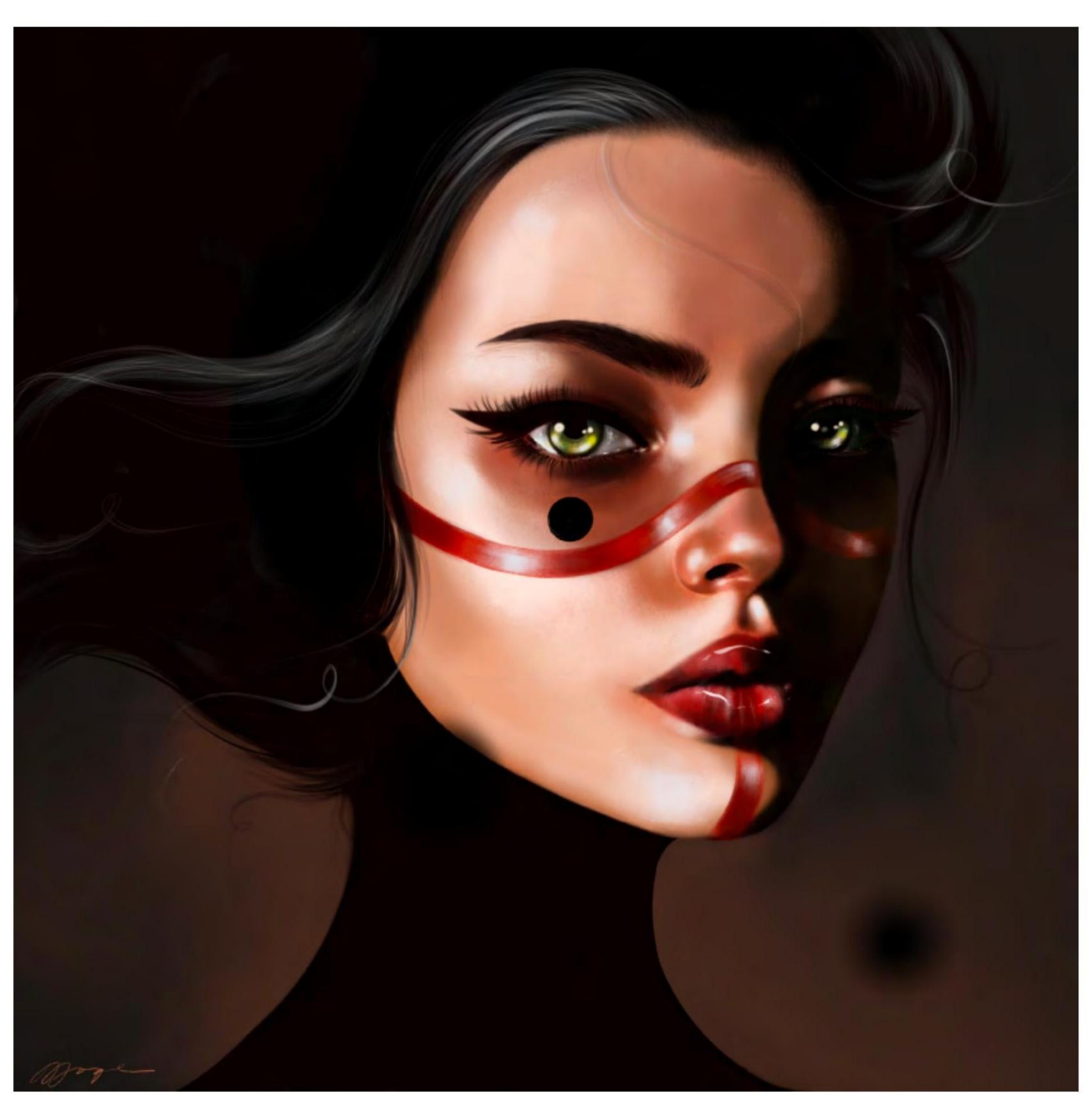
My process is made of impromptu expression and unforced outbursts, and my compositions are like a personal diary, with works stemming from volatile emotions that well up within my mind and inquisitive spirit. I try channeling my creative urges in order to produce unique artwork by extracting all creative juice from daily emotion-triggering activities, as much as from more personal, deep realms.

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Esporadica Digital Art, Procreate 840x840 pixel 2022



Inmensidad Digital Art, Procreate 840x840 pixel 2022



Perpetuity Digital Art, Procreate 2002 x 2002 pixel 2022



Residumbre Digital Art, Procreate 3500 x 3500 pixel 2022

## Max Nova

Max Nova is a mixed media artist who explores the properties of reality through photography, sketching and digital manipulation. Everyone creates their own unique perception of what is happening. Reality is heterogeneous, because people see it in their own way. The artist tries to reflect this idea in his artworks.

Max was born in Moscow in 1998. He lives and works without a fixed place of residence (now in Turkey, Ankara).

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October '22 – Ankara. Research Fusion of photography and digital manipulation 61x91.4 cm 2022



August '22 – Rue Massena, Nice Fusion of photography and digital manipulation 61x91.4 cm 2022



August '22 – Monaco, Casino Monte-Carlo Fusion of photography, scans of sketches and digital manipulation 61x91.4 cm 2022



October '22 – Kostanay Fusion of photography and digital manipulation 61x91.4 cm 2022

### Marilena Ramadori

Marilena Ramadori was born in 1965 in Montegiorgio (FM). After completing her scientific studies, she graduated in Architecture at the University of Rome "La Sapienza" and subsequently attended the specialization course in "History of Architectural Design." In 2003 she obtained a European master's degree in "History of Architecture" at the "Roma Tre" University and completed the studies with an internship at the Soprintendenza per I Beni Architettonici e per il Paesaggio in Rome. In 2014 she approaches painting and at the same time also experiments with sculpture. In 2017 and 2018 she attended the painting courses held by Prof. Fabrizio dell'Arno at the RUFA (Rome University of Fine Art) which were crucial for continuing her artistic career with greater awareness and knowledge. Since 2015 she participated in numerous collective and personal exhibitions of painting and sculpture, obtaining various prizes and awards. In 2020 she is one of the finalists of the 14th Arte Laguna Prize in the painting section. In 2021 she is a finalist in several contemporary art awards: Yicca Award, Marchionni Award and Mestre Award. In 2022 winner of the 2nd prize at Arte Borgo and finalist at "100 Artisti a Palazzo Fani," at International Academic Prize "Apollo Dionisiaco" and at 24° Vittorio Viviani Prize. Lives and works in Velletri.

### Statement:

At the center of her research is architecture. Buildings have always accompanied humanity and investigating their expressive language becomes a need that the artist does not want to give up on. Her art is a reflection on the human dynamics expressed through the dialectic of architectural forms. Art is always architecture understood as a constructive force.

The artist focuses her gaze on buildings of great geometric rigor taken from personal perspectives, preferring detail to the whole, thus proposing a renewed interpretation.

The architectural images that emerge on the canvas, a symbol of essential architecture, are combined with a certain expressive freedom of the background of the canvas that continuously comes into contact with the architecture.

Vertical drips, with gradations of a few shades, form the backdrop to the rigorous architectural image. She uses the fluid pictorial material, the transparent color to show the different layers of the painting so that her work could be able to narrate the phases of its realization, starting from the first which is the drawing.

In the "Rome" series, inspired by the 150th anniversary of Rome Capital, the artist's attention initially focused on important buildings that have made the history of architecture in the capital and then moves on to observe even minor architectures.

Painting architecture is painting beauty, modernity, innovation, trying to understand the changes that the city undergoes.

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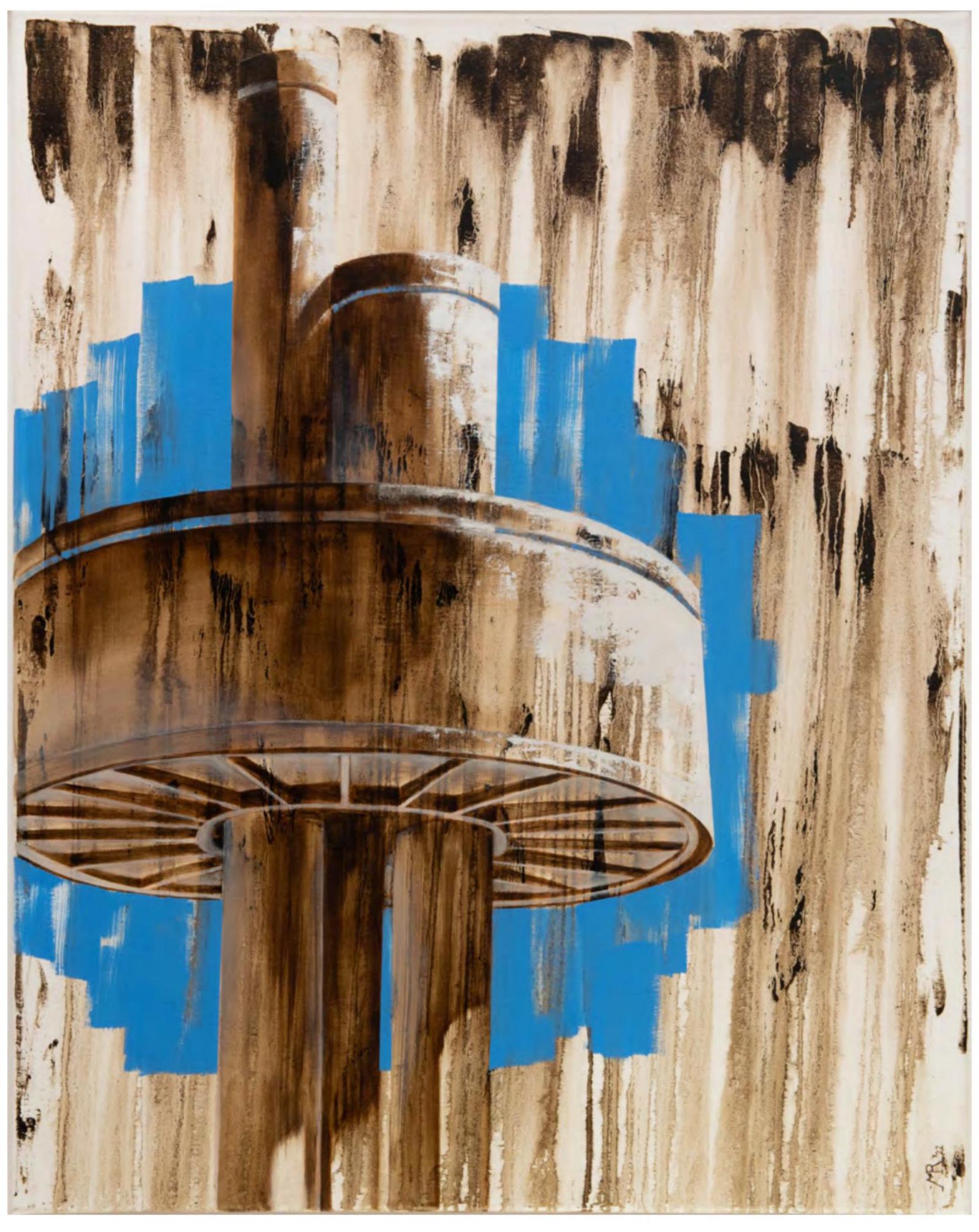
Website: https://www.marilenaramadori.it

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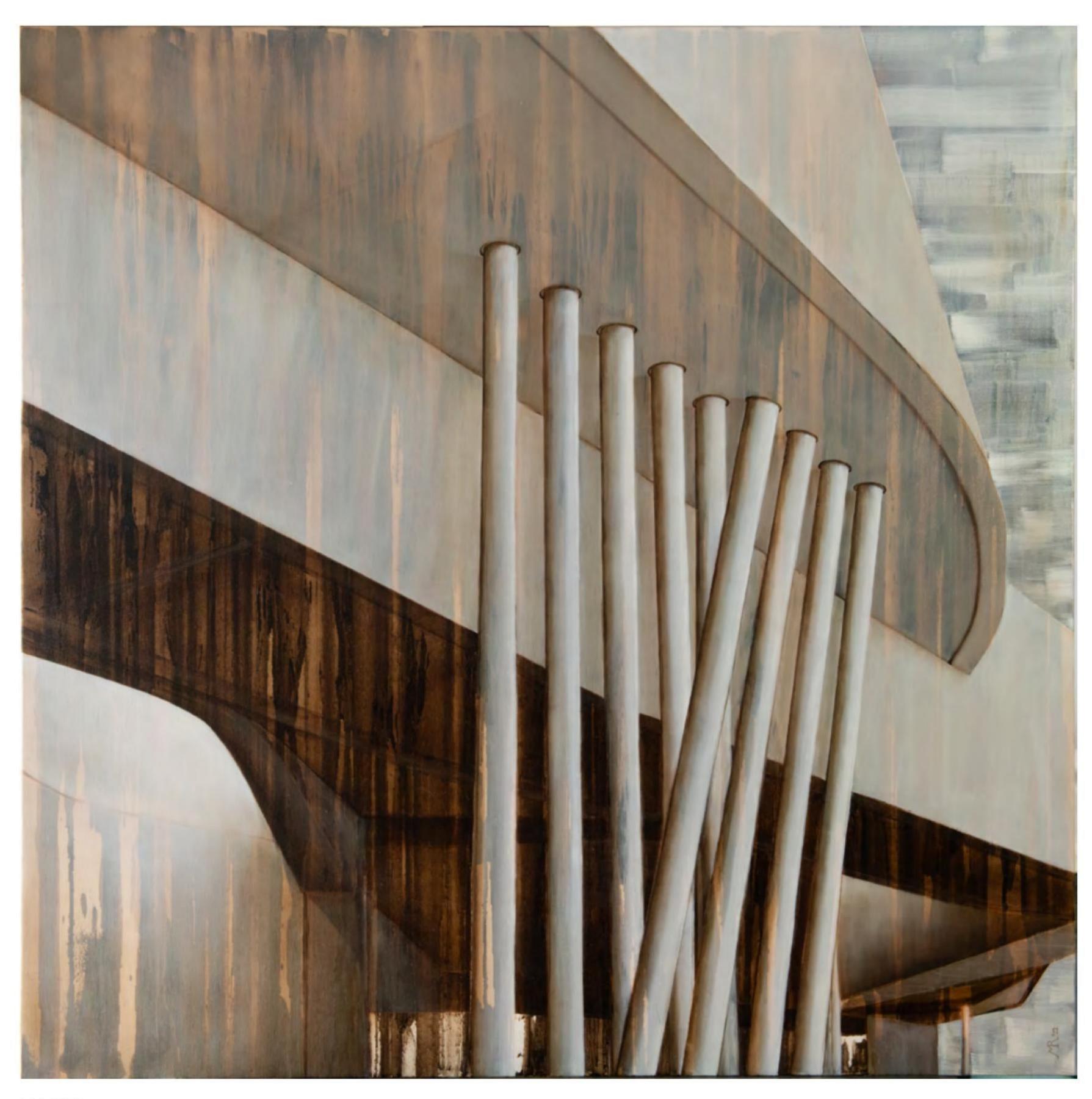
Facebook: https://www.facebook.com/zizza.art/



Torre serbatoio Oil on canvas 70x100 cm 2021



Centro idrico Oil on linen canvas 100x80 cm 2022



MAXXI Oil on canvas 100x100 cm 2022



Palazzetto dello sport Oil on linen canvas 70x100 cm 2021

## Pichi Perez

Richi Perez is an artist that explores painting in different ways combining his work like a painter with performances in which in collaboration with other artists, and new technological devices, they mix the painting with the music in live in one way never seen before. His inspiration is the common things that humans share, like the birth and the death, the necessity to admire something bigger than us in this beautiful world or the memory of humanity before us. So trying to find the balance between subjective art and objective art, which can be certainly forgotten nowadays, and collaborating with another artist in the search of the joy and beauty in the act of art. He also work like a comic artist publishing the comic (Sueños de Roca, editorial desnivel, spain 2020).

He was working in Spain:

- -Award Cómic/Manga/Arte Joven 2018
- Award Xuventude crea 2019
- Mural painting in the Monastery of Santa Catalina (Ares, Spain) 2022

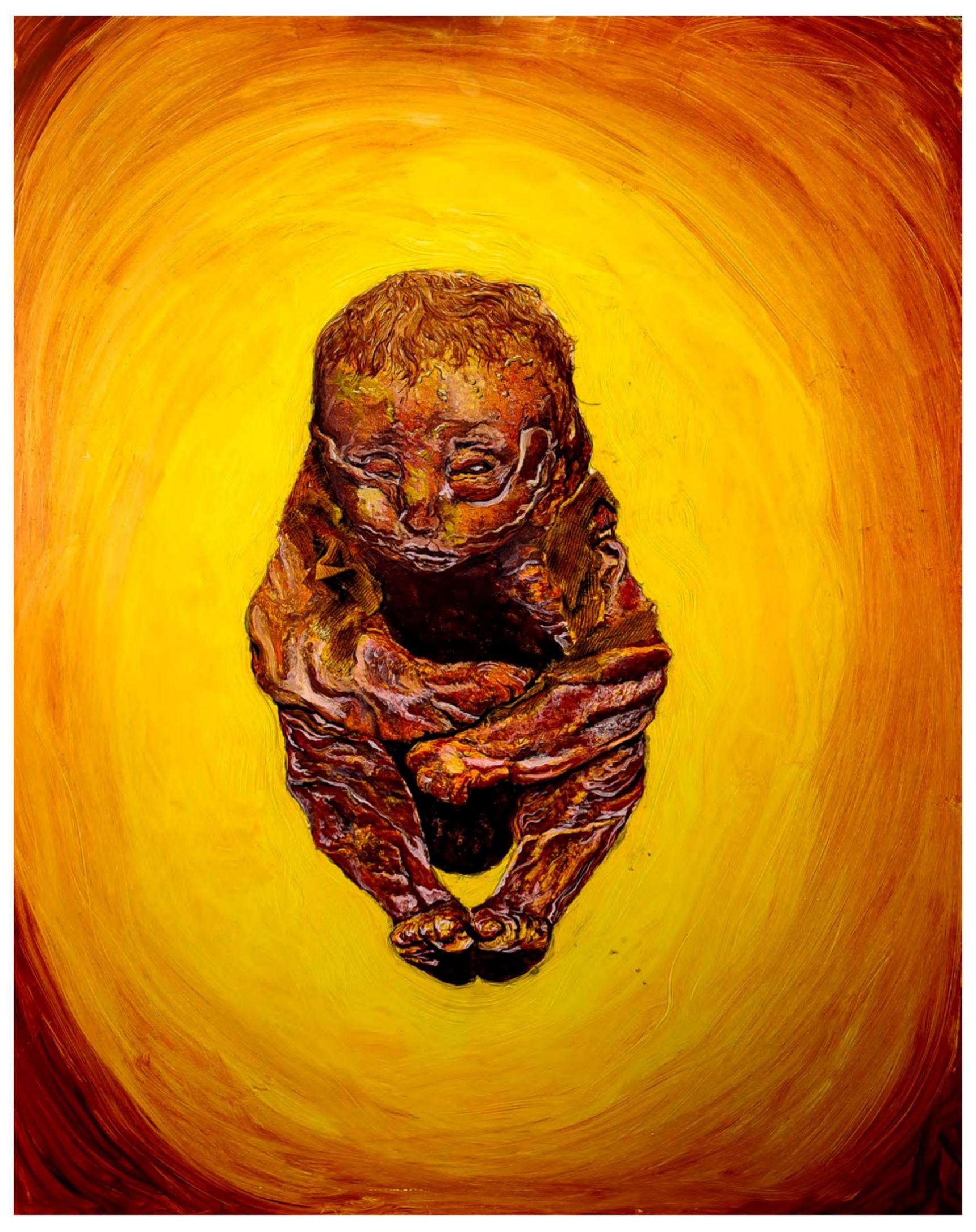
For the past two years he has been collaborating with people in Athens Greece, making performances and exhibitions. Developing a device that translates the painter's gestures and pressure applied on the canvas\sculpture into sound. Creating a painting and a music composition at time.

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Hands
Oil on wood
55x40 cm
2021



Child Oil on wood 150x90 cm 2019



Antar Oil on wood 70x45 cm 2021



Umbilical Oil on canvas 120x100 cm 2021

## Oleg Soul

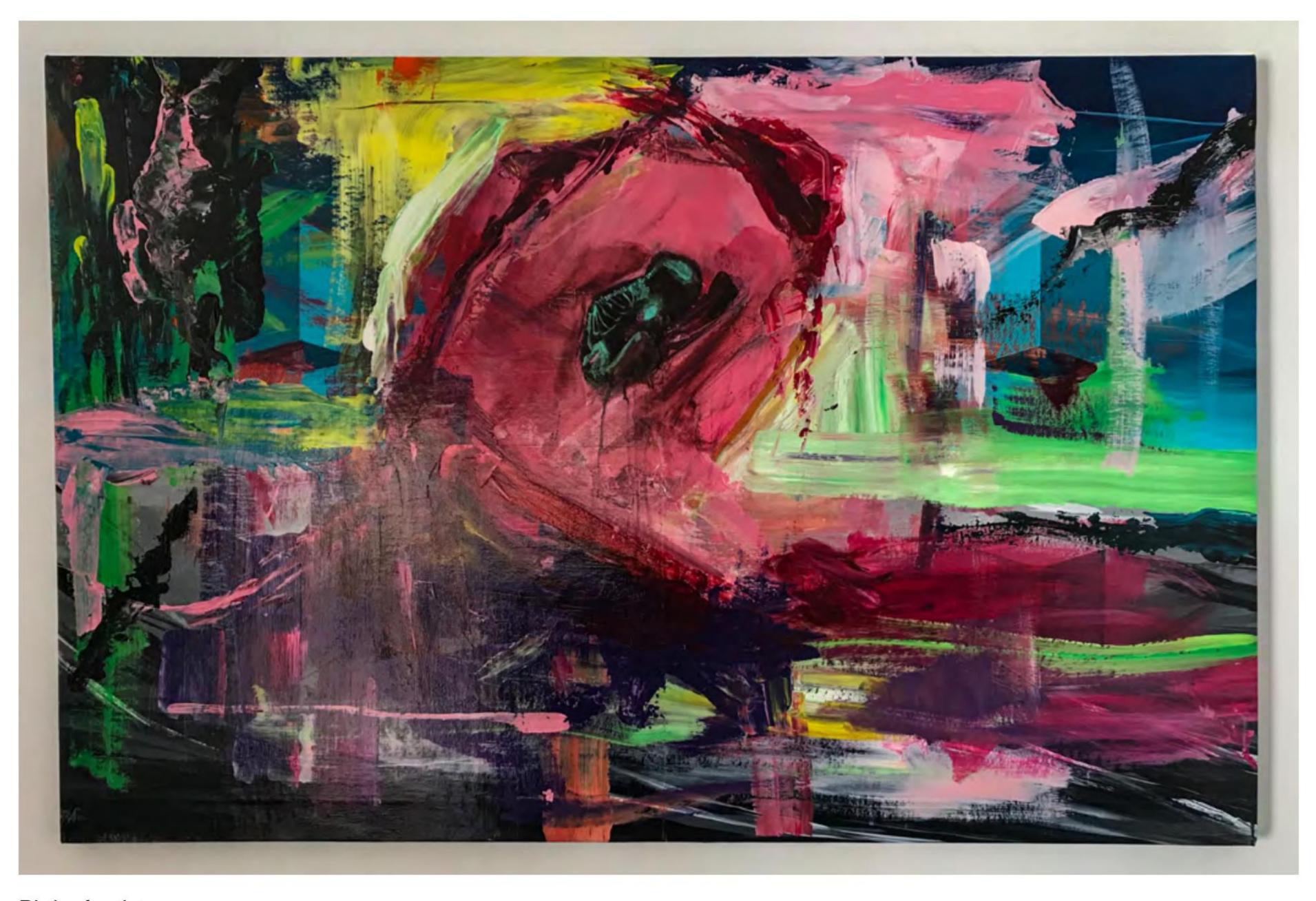
Oleg Vecheria "Oleg Soul" is an award-winning painter, photographer, and sculptor based in Russia whose works have been featured in solo and group exhibitions in Indonesia and Turkey. Through his art, he endeavors to convey how he experiences the universe, as well as the harmony between humanity and nature. Oleg believes that since we are all unique and part of a vast universe, "we should our dreams come true." I am a child of five moons was born in 1985 in small city of Novorossiysk on the shore of Black Sea. From 8-13th years old was in Art school where I started my art and understood what I want to do for all my life. The painting follows me for all my life ... after 13th started to be a different teenager went to boxing class, started spent more times with my friends, met my first love and started to be a "normal" like it was in Russia of those year by all social lifestyle. In 2002 graduated school and in 2002 stated to be a student of Novorossiysk State Marityme Academy, it was crazy young years:)

In 2007 I graduated academy and got Master degree of Economics. From 2007-2012 was the worth years of my life without art just earn money and started to loose my life, my reality and my main goal and aim to be free to open myself to be creative to show to the people my real feeling to be part of big universe to be in a moment to be happy to show difference and to be different. From 2012 I wanted to out from my past reality and to back to myself and I did it. I moved to Bali Island to stated my new life. There I stated to drawing and painting again, there I started to feel myself again, there I understood what for me the most important and art shew me. I met my muse, my love, my wife there, we've been living there 5 years, during the big journey we lived too on Philippines Island, Shri Lanka, traveled around Asia and explored the world. On Bali I did an art exhibitions and started my international career as an artist, also I started another skills I started to be a tattoo artist where I met a lot of interesting art person and it wides my mind a lot. From 2017 till now I am traveling with my wife and our 2 dogs and cat around the world and make my art. From 2019-2021 I've been lived in Morocco. Currently lives in Turkey, Italy and Germany. On my paintings I want to show to the people how I feel the universe, how the people can communicate with nature, how they may to feel themselves, without racial pressure, without gender separation, show to all real emotion and feel without fears of judging, I don't want to show the problem, I want that humans start to feel and hear them self. We are all unique we are all part of a huge universe, we are all should to make our dreams to come true. To show all this I use the different techniques and mix different mediums like different varnishs, pencil, charcoal, oil, acrylic painting in one canvas to more visible effects and to show that all material combined with each other and could be perfect and balanced. I try to show the movement and at the same time the hold moment but still alive. I want to all unique person starts to feel...

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Birth of artist Acrylic on Canvas 130x85 cm 2020



Double Energy Acrylic, charcoal on canvas 120x100 cm 2020



Goddess Rising Acrylic on canvas 150x120 cm 2021



Appeasement Acrylic, Charcoal on canvas 120\*100 cm 2020

## Snezhina Biserova

### Statement:

My artist's point of view is aimed at preserving the specifics of the classic type of graphics. At the same time, I actively experiment with several innovative printing methods and techniques, featuring a low degree of toxicity and providing fascinating opportunities for enrichment and expansion of the pictorial register. The digital tools for designing and processing images also occupy an important place in my work.

Over the years I have tried to develop a recognizable artistic language capable of generating visual metaphors without the necessity of the integration of a narrative – a language which is sufficiently polyvalent and universal. By a clearly stated individual pictorial registry I try to construct a world, a new reality with a distinct autonomy. This modification of reality refers not so much to the vision as to the determination of a particular plastic problem, condition, metaphor, or symbol beyond its purely sensory essence.

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Cora's Window I CGD, digital print 58 x100 cm 2020



Cora`s Window III CGD, digital print 58 x100 cm 2020



Cora`s Window V CGD, digital print 58 x100 cm 2020



Cora`s Window VI CGD, digital print 58 x100 cm 2020

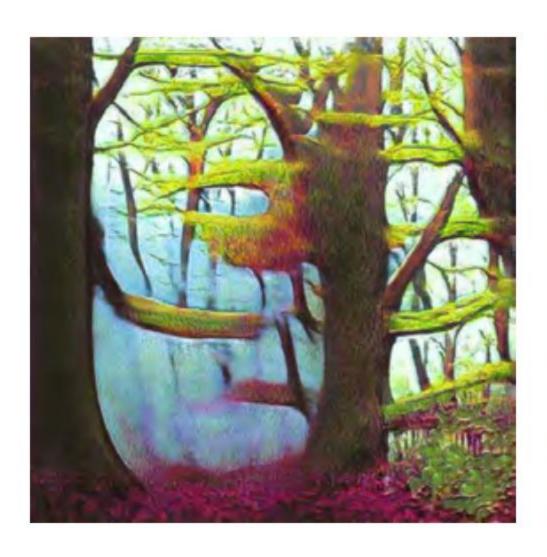
## Elisa Mazzuca

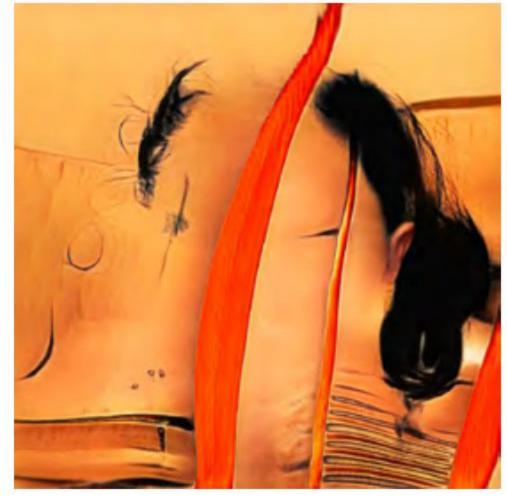
Originally from the Sicilian east coast, Elisa Mazzuca formed her own critical and artistic awareness by merging love for the visual arts with her strong Sicilian identity. Interested and dedicated to art from a very young age, Elisa has never stopped exploring new possibilities between different disciplines. In fact, she integrates her documentary approach to photography with design, illustration and digital art studies. Her main areas of interest and exploration are photography under documentary lenses, design and visual art.

Elisa uses a wide variety of mediums to reflect on topics such as memory, technology, beauty, combining most projects with her kalei-doscopic Mediterranean identity. She doesn't like to give herself a specific term to describe her own artistic practice, as being creative means being free and transcending all categories and labels.

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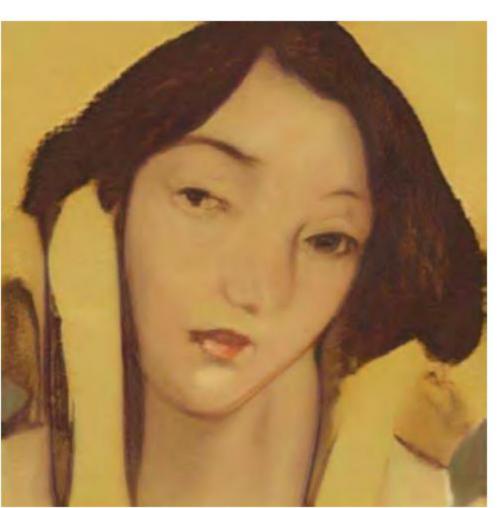








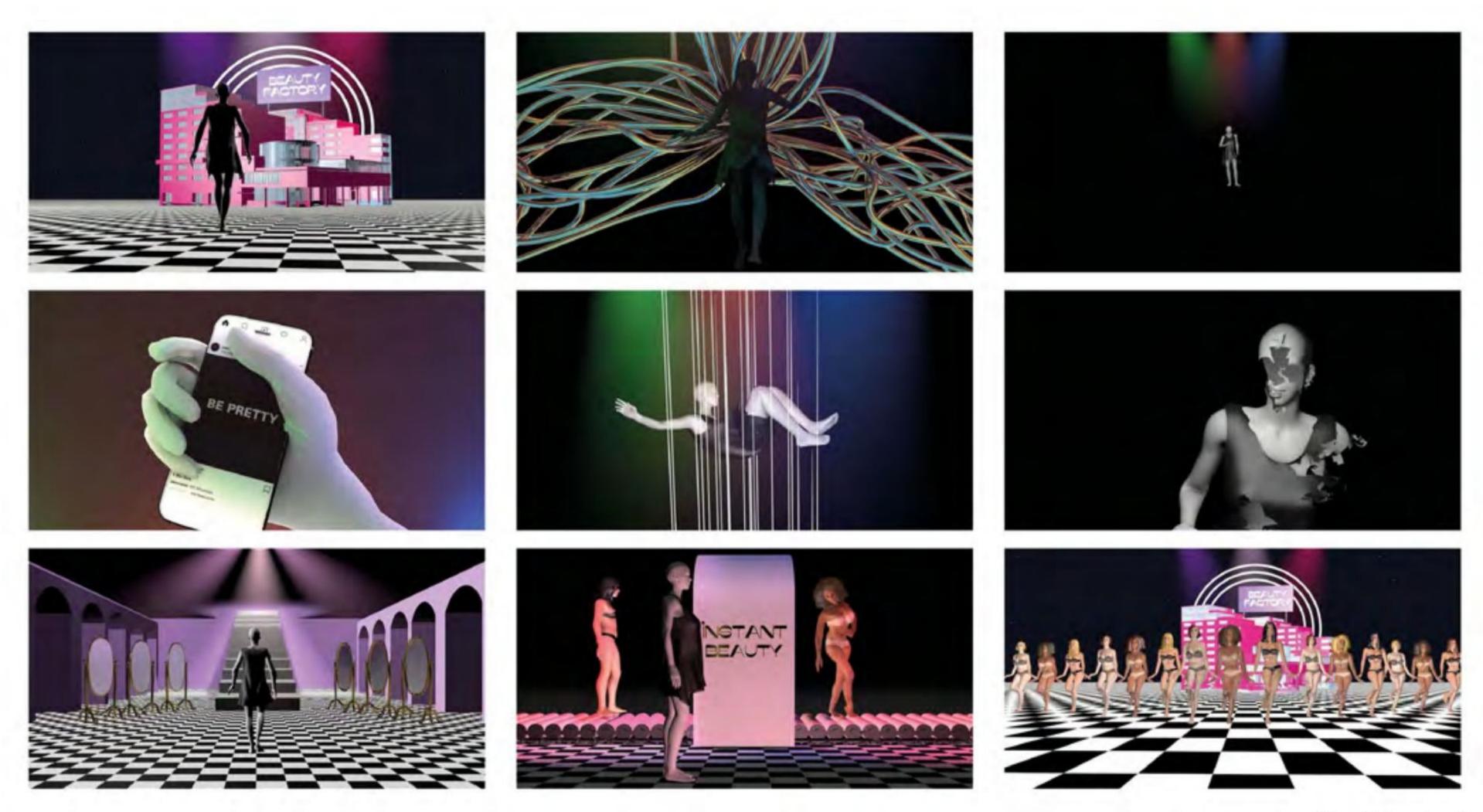




Poiesis
Al art, creative coding
2000x2000 px
2021

Poiesis is the act of generating something new that did not exist before. Poiesis is an online open source tool created to help musicians creating unique cover art. Merging different archives of both stock photos and selected album covers and training a model of Artificial Intelligence, Poiesis offers a new and innovative way to approach album art, blurring the lines between visual art, music and technology.

The project also investigates our relationship with computers and machines, a relationship that has grown bigger over the years and that will probably keep on expanding. During the process of creating art through Poiesis, the computer becomes a key participant, almost becoming an extention of the artist itself. Poiesis questions our perspective and acknowledges the machine's, merging the two visions to produce unique and evocative images.



The Standard 3D Video Art 1920x1080 px 2021

Digital devices and new communication media have become increasingly important in our daily life. It is extremely important to analyse the role of social networks and their impact on people's mindset. Originally created to connect with friends and family, today social networks are platforms where we consume incredible amounts of media and content.

Social media gradually progressed into setting beauty standards and has started to impact people's self esteem, as well as their tendencies to depression, and anxiety because of body image dissatisfaction.

People are sensitive and critical toward the media reflection of reality, especially the portrayal of their own reference groups. These aspects have a major influence on girls and women. In facts, women are constantly bombarded by information in mass media which transmits and reinforces values of d ideal beauty uniformity. Because of the pervasiveness of media, and the way in which people believe that media affect others, it may be difficult to avoid some social comparisons with media images and felt evaluations (reflected appraisals) based on the mediadepicted world. The mainstream female image, although most people view it as unrealistic and criticize it, becomes an oppressive negative referent for women and girls who cannot escape it easily.

"The Standard" is a short piece of 3D video art that investigates our relationship with media and technology, while also questioning modern beauty ideals and the dark consequences they have on women's psyche.







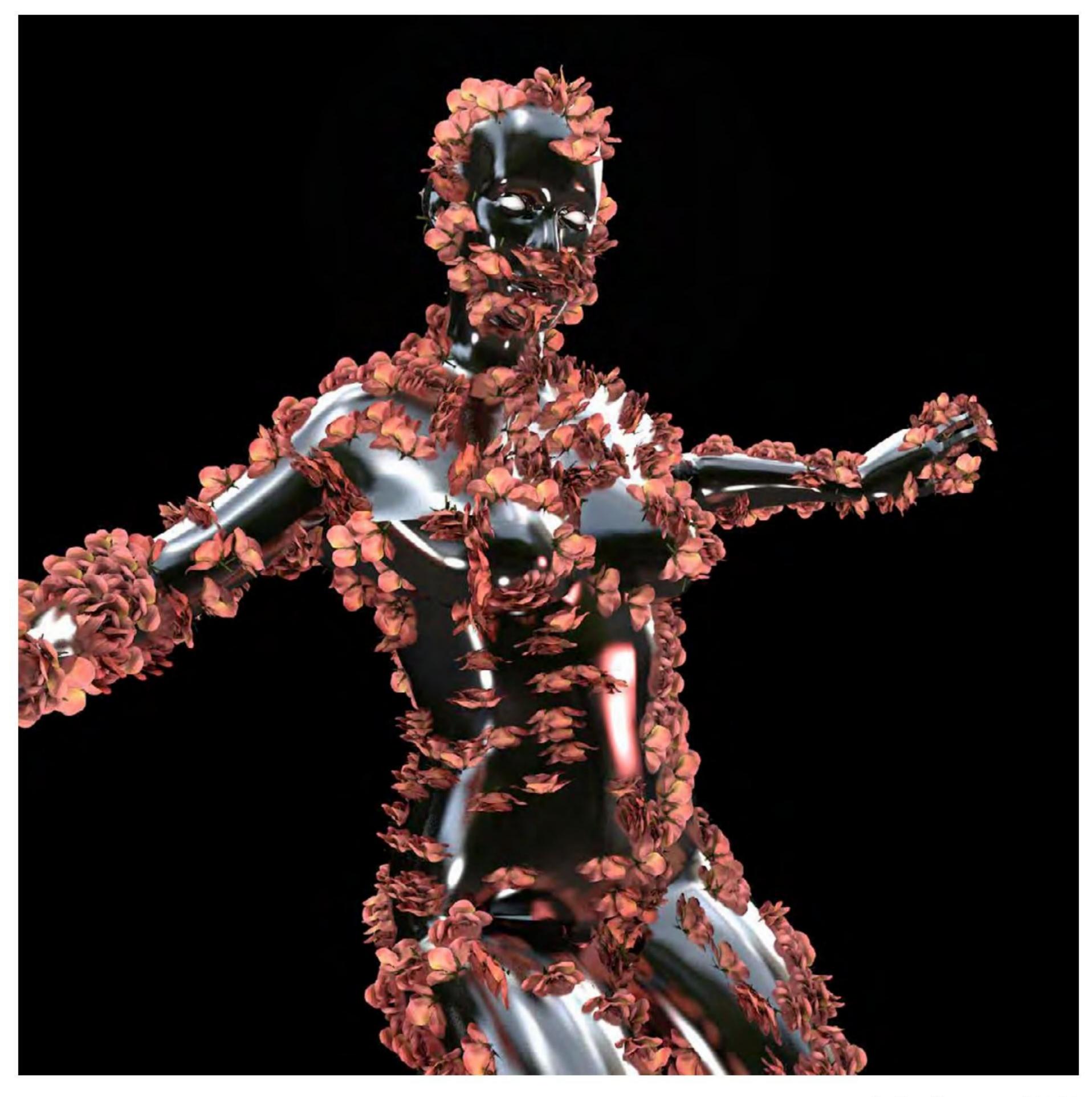
Story of A Ghost Island Digital and Film Photography 1460x960 px 2020-2022

No other island in the Mediterranean Sea is as vast and fertile as Sicily. Its strategic position and the advantageous weather led several populations to invade, conquer and exploit the island. The meeting of different cultures led to the complex, multifaceted reality of the Sicilian identity. History, nature and warm people make the island a unique place, an oasis of flavours, sounds and charm of all sorts. Yet such a place lies now in a state of decadence.

Story of a Ghost Island is a collection of photographs taken throughout the island. The images document the daily life in small Sicilian towns and remote sea villages where buildings are barely standing and streets are desirented. Old people and young kids are the most frequent subjects encountered. Where does the Sicilian youth go?

This body of work is a visual commentary on a sense of pacific abandon and mystery that characterizes modern day Sicily. It is a project exploring deeply personal themes such as age, desolation, innocence and relationship with nature. It is the celebration of the untold and underrated uniqueness of being Sicilian.

Story of A Ghost Island is a long term project located at the intersection of street and documentary photography. Led independently and shot both digitally and analogically on 35 mm film. As people only associate Sicily to negative stere-otypes, this body of works aims to disrupt them while unveiling the challenges of living in contemporary South Italian realities.



In the Absence of Light 3D art 3000x3000 px 2020

Belgian artist Ann Veronica Janssens stated "In the absence of light it is possible to create the brightest images within oneself". This 3D artwork is inspired by Jassens' words, in correlation with my personal experience as a woman navigating the art industry. The work was conceptualized and then executed in 2020, a moment of confusion and fragility during my life and my creative journey.

Most of my 3D art can be connected to post-humanism and agenderism, and this image in particular is a testament to that. Immersed in a dark background, a metallic being looks at the observer with luminescent eyes. Although the subject might at first instill fear or awe, the message behind this work is one of optimism: after centuries of discrimination and obstacles faced building an art career, women, LGBTQ+ communities, non-binary, and agender people are finally ready to speak their truth and show up in the art industry, representing all the unheard ones. The subject might appear unstable, as if they are about to lose their balance, but they still show strength through their metallic armor, and growth through the flowers blossoming.

## Sophie-Louise Pywell

Sophie Pywell is an artist from Cheshire, currently studying painting at the Edinburgh College of Art. Her work centres around feminism, reassessing and rethinking artworks and stories from our history. Sophie mainly works in painting but also explores embroidery, ceramics and other craft techniques to challenge the sexism surrounding ideas of art vs craft.

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The Three Disgraces Embroidery on calico 1 x 1.5 m 2022



Lilith Acrylic and oil on wood 110 x 170 cm 2022



Pyramid Acrylic on canvas 42 x 29.7 cm 2022



Wonderland Acrylic on wood 42 x 60 cm 2022

## Nori Shi

Nori (Jiayin) Shi is a digital artist, illustrator, director and visual narrative artist. Born in China and currently based in New York, she received her BFA from School of Visual Arts and her MFA from Pratt Institute. She has produced illustration commissions for a number of personal and commercial clients, and has her works showcased in multiple galleries across the world. Her works mainly focus on color landscapes and black-and-white line arts, with various materials from experimental short film to installation sculptures. She currently works as a freelance illustrator and lead visual/graphic designer for an educational company.

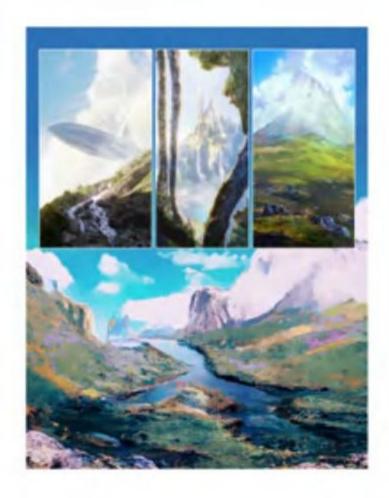
#### Statement

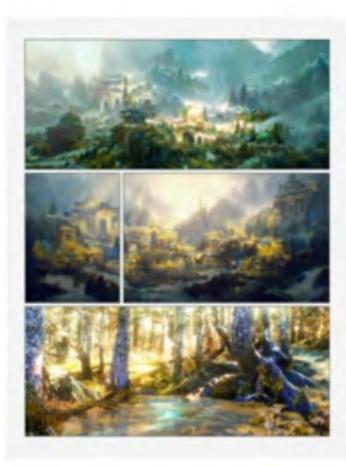
I describe myself as an illustrator, digital artist, film director and visual narrative artist. As my style is often described as complicated and meticulous, I would like to let it be a leading element of all my work. Since human life is short and unstable, it's the fact that from the moment one is born, the journey to death has already begun. I want to catch this shifting affright and distress of walking into a destined end, and project the shadow of that into my work such as colored digital landscape illustrations, black and white pencil decorative works, and experimental micro films.

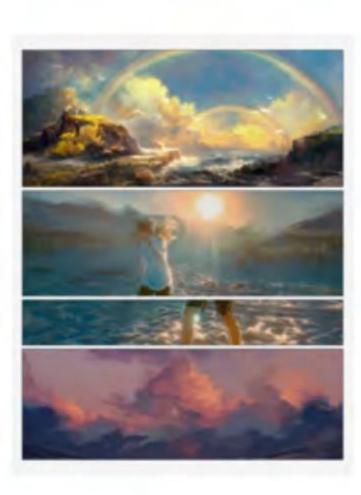


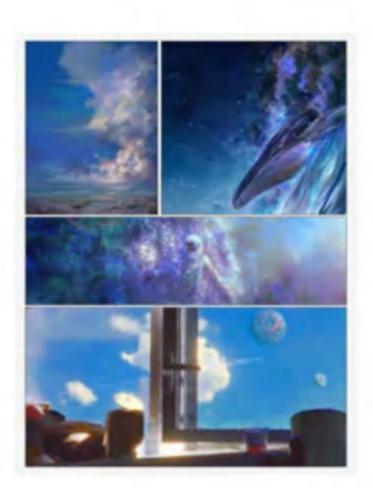
Eternal Sustained Chaos Digital 27 x 17 in 2022

People always have endless imaginations about the world after death - whether they are looking forward to a complete end, the reunion with their loved ones, or the repayment of the price of good and evil that the human world is incapable of solving. In the empty and eternal chaos of the universe, these small fantasies condensed into some unnameable product, existed tangibly in a moment, but will eventually perish in time. Given the time frame of the universe, humans may never know if other civilizations have existed, just as other civilizations may never know of the existence of Earth one. In such a state of isolation, we cast wishful thinking for ourselves, each other, and the world - such is the theme of this work.











This Way and That Digital 64 x 27 in 2020-2022

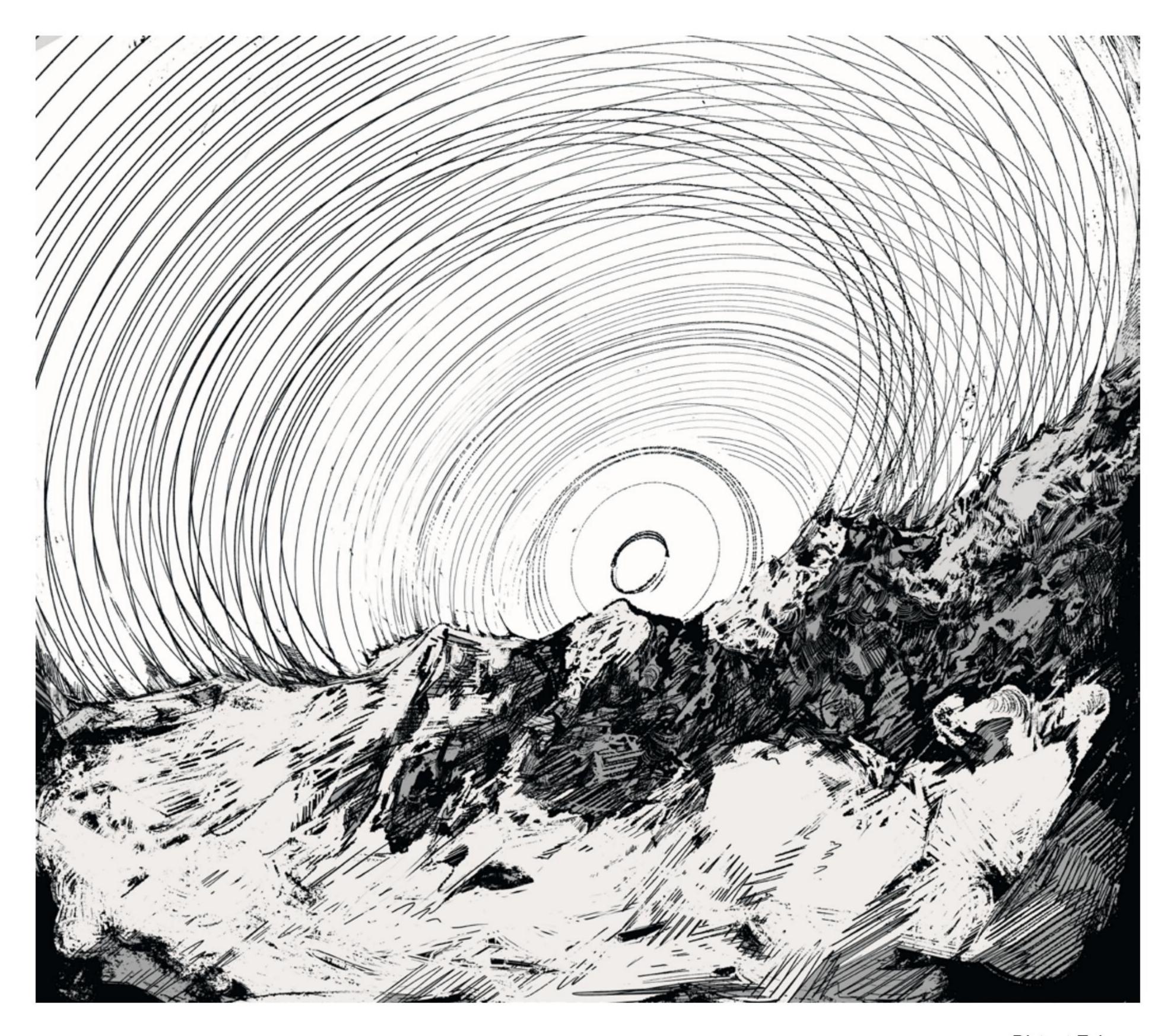
This is a series that records the landscapes I have encountered, whether real or imagined. All of the works are completed within 2020-2022. During these three years, the entire world, including me, has been forced to endure the restrictions of time and space, unable to travel as freely as in the past, unable to meet the ones I love, while time continues to pass relentlessly. It was as if time and space had disappeared for these three years. And in order to record the beautiful scenes imagined in this situation that will one day disappear and fight against the pain during this time, this series was born. As such, they are more akin to phantasmagoric dreams like nothingness - dreams that the soul can one day cross time and space and retrace every moment too late to grasp in a universe without the limits of these two, simply because never before have they become the shackles we so desperately want to eliminate as they are at this moment.



Ghost Town Digital 27 x 15 in 2021

The actual space here is the subway station of the 8th Avenue in Brooklyn, and it's the Brooklyn Chinatown. Although it's described as Chinatown, the main residents there came from a very specific state in China called Fuzhou, and their language, their tongue, is not the same as either Mandarin or Cantonese. Some of them are not intended to immigrate to the states, but they just want to earn money here and send them back to their home in China and help the family.

So that's where the upper part of that painting came from, with ghost shadows running on the subway roof, and flamingos in migration. It's like they are not really there, but even if they are just passing by, they kind of forever shaped and decided the whole atmosphere, the environment, of that area, of that neighborhood.



Distant Echoes Pencil, Ink and Digital 25 x 22 in 2022

In the age of the epidemic, many things have changed. The freedom to travel no longer exists, and what was once a matter of course has become a luxury. The anxiety of being stuck in one place for a long time brings the feeling of burning sun, even if it has nothing to do with the season. At some point I hope that there is still such a place in the world, hidden in a snowy mountain peak that is off the beaten track and unknown for the time being, and only the soul that is about to sail away can be free from all the constraints of reality and fly high up in the sky to get a glimpse of it. Until then, the general environment and the trajectory of the world still trap each individual in this place.

# Naistini Valaydon

Naïstini Valaydon (b.1997), is a Mauritian multidisciplinary artist based in London.

She works with several media including photography, film and in-stallation. Her work explores the human condition and psychology through a complex exploration of the human body and mind. Naïstini's works have been showcased in multiple exhibitions internationally notably in Paris, London and New York. She has recently graduated with a Masters in Fine Arts from Chelsea College of Arts & Design, UAL after studying for a BA in Communication from Uni-versité Sorbonne Paris Nord.

#### Statement

Naïstini Valaydon is a multimedia artist working primarily with pho-tography, film and installation. Her work explores the human con-dition and psychology through a complex study of the human body and mind. Naïstini's work explores interpersonal relationships, love, sex, ro-mance and femininity. Accordingly, all these themes have one point of convergence which is, human violence and trauma. Therefore a recurring examination in her works is, how to exist and to co-exist in this current society.

Her artworks are known to be very visceral as she makes use of her personal life as a field of research, which provides her work with authenticity and relatability. The aim of her work is to create a cathartic moment to the audi-ence allowing space and time for education and understanding of the self. Naïstini uses the contemporary art scene as a terrain for activism as it is the only place where a philosophical and political idea can meet and be discussed visually.

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Scarlett
Photography print
76 x 101 cm



Hakti Plaster, wood, soil, flowers, fake hair, resin, spay paint 79 x 121 cm



Can't Touch That Photographs 76 x 101 cm (each)

Can't touch that is a photographic project about sexual assault and female objectification. This series of photographs is sub divided in three parts; The objectification; The stains of assault; The Madonna Whore complex and the pussy power. The work is meant to make apparent the obvious truth of the suffering of being identified as female. Along as to report feminine objectification and sexual assault, this work aims to encourage people who have been victim of assault to break the silence. By breaking the silence they then open a gate for healing and join the battle for gender equality and allow women to regain their divine power back as human beings deserving to walk free without fear.



Surrender Photography print 76 x 101 cm

### Elena Tomilova

My name is Elena Tomilova, I am 36 years old. I paint all my life, and art is my life. I studied painting for many years, including master degree at the class of the best Moldavian teacher V.Fisticanu, and also I do a lot of my own experiments in this field.

I love to try techniques and styles. Mostly I work in acrylic painting, but also love oil(as my education was classical oil painting education). I could name my style Intuitive Symbolism, but also I love to unite figurative art with abstract art, surrealism and some expressionism. Latest years I'd created my own technique of multi-layered acrylic painting, that is based on contrast in different senses - first of all it is a contrast of first abstract layers and next realistic or symbolic images that are painted above it. So in the final artwork we can see a symbolic figurative image and abstract details as well. I love this combination of abstract and figurative so much, and it means a lot for me. Abstraction is about self-expressing and deep freedom, but figurative art, especially woman bodies images, is a magic for me, it is about deep gratitude to the Universe for our bodies, that are so beautiful and strong, and it is about beauty of our life that consists both of body (physical) and soul (spiritual) being. I try to express this thought of harmony between these two parts of us, and also this deep meaning of being a woman. My artworks are very personal and intimate, so this woman body images are about me - but the same time about any woman in the word, as we all are the one.

I love to create artworks that are full of meanings, senses, thoughts, and I love when everybody can see something in them, find symbols and deep senses. I consider our life full of magic and I try to express this vision in my art. Also I am passionate very much by female images and by images of dancers, moving bodies etc. I try to express human being's power by painting these artworks, connection to the Earth and inner magic in any being or object. Also my paintings are a try to react and comprehend all the situations that are ongoing in the world nowadays. We leave in a such difficult and strange times, and it is so hard and painful to leave, to create, to remain full of light. But I am sure that now is even more important to create paintings about our human being's inner power, our inner light, about simple things that create our life. Art is light and I don't want to stop.

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Alter Ego Acrylic on canvas 70x80 cm 2022



Nowhere Acrylic on canvas 80x80 cm 2022



Pray Acrylic on canvas 80x80 cm 2022



Waiting Acrylic on canvas 90x130 cm 2022

# Mariken Heijwegen

I was born to create. As a child I already drew and paint and made dresses for Barbie from old socks. I finished fashionschool, and after that the Art school, towards fashion and textiles. I travelled around the world as a stylist creating clothes for fashion magazines. I made new creations from existing clothing and created crazy looks with it. I had my own signature. For Rimmel i made clothes from an English flag. But I did not liked the fashion world anymore and ended up as a teacher of art on a highschool for 12 years now. I teach the students to reach their own feelings trough art. Also I give fashion and design on my old Art school, the Kabk in Den Hague for 1 day a week. But I kept painting through the years. Painting is life.

#### Statement

"All my work comes from unknown places in my head"

I paint heads. Self-portrets.

My hands help me transform my emotions on the canvas. My language.

Sometimes an awful lot happens in a head and no one knows, except you, what's going on there. It can be dark, scary, filled with fears and doubts, obstacles and everything that, I think, is human. Last months I was in a dark place and it was very scary. It was dark in my head and it feels like an explosion of all my fears.

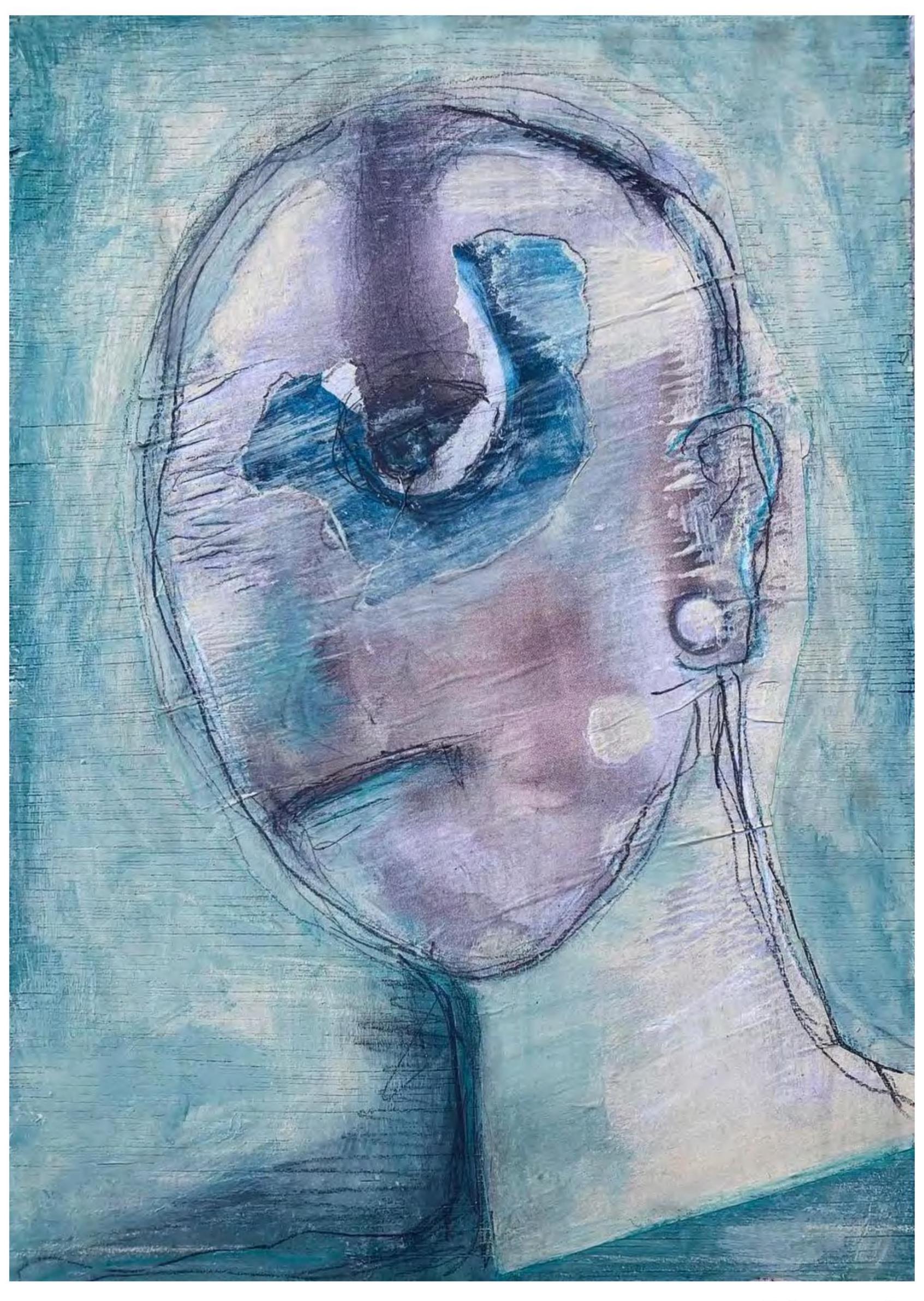
Every day I painted a portrait during that time. My paintings reflect feelings like panic attacks, fear, anxiety, insecurities and all mixed emotions. Slowly the paintings are less capricious and less vage. There is slowly coming a person in front off the painting. That person is me. Creativity saved me and helped to deal with my angre and agression about the whole situation and can I slowly except who I am. I want to show the world that you don't have to be ashamed about a mental illness and I hope to break taboos. It makes me vulnerable and i think that's a good thing. I want to make the invisible visible. Welcome to my mental journey and let's start a dialogue.

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When humanity stops and graziness begin Mixed media on wooden panel 21 x 29,7 cm 2022



Endless connection Mixed media on wooden panel 21 x 29,7 cm 2022



Passive agressive Mixed media on wooden panel 21 x 29,7 cm 2022



Can it be fiction Mixed media on wooden panel 21 x 29,7 cm 2022

## Spinks

Spinks (she/they) is a professional theatre artist, ceramicist, and textile artist based in Brooklyn, New York. Her personal essays and poetry can be found published in FROTH Magazine, Issues 1-3 of Susie Magazine, and the upcoming Fresh Purge Mag. Her company, VERNE, is a hyphenate art collective obsessed with empowering multidisciplinary creatives to showcase their work without limits.

#### Statement

Familiar objects deserve their own spotlight. I sculpt everyday objects one might consider common trash and finish each piece to highlight their magnetism. The most basic forms can be as just alluring as their intricate counterparts. My work is unrefined and mischievous, yet grounded. I'm curious about the personalization of discard and clay in all of its rhythms helps me explore just that.

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Rough Trade Stoneware and glaze 24 x 29.21 cm each 2022



Vintage bust, acrylic, ink, dried lavender, dried eucalyptus 48 x 40 x 22 cm 2019



Thank you Stoneware, glaze 20 x 15 x 7 cm 2021



Stoneware, glaze, acrylic, resin 27 x 12 cm 2022

# Wendy Cohen

Wendyv Cohen is a Sydney-based artist who has earned BFA and MFA degrees. She has exhibited several times at The New York Art Expo, Art Spectrum Miami, Art San Diego and The Other Art Fair, Sydney. She has been published in various art books and has received a Top 60 Masters by Art Tour International award 2021 and was named an Artist of the Future by Contemporary Art Curator, 202. Her practice depicts energy and movement that rotates with an interplay of various shapes, tones of colour, and light. The viewer is invited to participate in the depth and mystery of the 3D effects created with diverse shapes. As a result, her works are imbued with a sense of curiosity, wonderment and intrigue that is open to the viewer's interpretation. Observation, intuition and imagination are key to 's process as she responds to the magnificence of the interconnectedness of the world. But most importantly, she welcomes the viewer to participate in the creativity and mystery of her works that she translates onto the canvas with a syncopated rhythm and beat.

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Instagram: cohen123



Unravelling Ribbon Rolls Acrylic, collage materials on canvas 92 x 102 cm 2022



Portals of Light Beams Acrylic, photographs on canvas 60 x 76 cm 2022



Stratified rock surfaces
Acrylic, spray paint, paint on wood panel
30 x 30 cm
2022



Ridges, Grooves and Free Flowing Forms
Mixed media
30 x 30 cm
2022

# Stanko Gagrein

Stanko Gagrcin is a multimedia artist from Serbia. Born in 1994 in Sombor.

In 2013 he graduated Interior design in the high school for design "Bogdan Šuput" in Novi Sad.

He got his Bachelor's degree in Scene Architecture, Design and Technology at Faculty of Technical Sciences of Novi Sad in 2017. Artist in residence at the Homesession gallery in the spring of 2018 in Barcelona. Attended the Experimental Film Course at the Berlin school filmArche in 2019. Recipient of the Prince Claus Fund 2022 Seed Award for emerging artists.

Currently works as a scene designer, assistant and project manager at the Foundation Novi Sad European Capital of Culture 2022. and the Network of Cultural Stations. Author of several interactive virtual audio-video installations and experimental films. In his virtual art installations he is exploring the aesthetical possibilities of new media digital art.

Throughout his body of work he is delving into the concepts of gender, ethnic and sexual identity as well as socially and politically engaged themes. Formal education in high school (Interior Design, Bogdan Šuput School of Design) has provided a strong basis for understanding all visual arts through an in-depth understanding of art history and the ways in which diverse art practices throughout history have evolved into all that contemporary art is now and can be. Afterwards, at the university (Scene Architecture, Design and Technology) this basis would be enriched by learning about dramatic arts and interdisciplinary artistic practices.

Although the process of creation is primarily intuitive for Stanko, this kind of theoretical grounding through formal education allows him to always reflexively return to his works and try to understand them through a broader historical, cultural context. This has influenced the diversity of media and artistic genres through which he has expressed himself and continues to work within, and positions his work in a great plurality of aesthetics, sensibilities and styles in the contemporary moment.

Stanko's experimental films can be seen as hybrid fusion of different genre conventions and stylistic approaches. It can be said that these works are at the crossroads of video art, documentary and fiction films. In his virtual art installations he is exploring the aesthetical possibilities of new media digital art. Throughout his body of work he is delving into the concepts of gender, ethnic and sexual identity as well as other socially and politically engaged themes.

Stanko's work is selected for publishing in the Collect Art 2022 magazine (June 2022, Tbilisi, Georgia) and Al-Tiba9 Magazine (Barcelona, Spain). His video collages were sold at the No Concept Gallery's NFT Auction (March 2022, Belgrade, Serbia) and will also be exhibited at Lacuna Festival (July 2022, Canary Islands) and Binnar (art festival hosted at Vila Nova de Famalicão, Portugal, 2022). After his first solo exhibition in 2019 in Cultural Center Grad (Belgrade, Serbia), he is scheduled to have his second solo exhibition at the Fine Art Gallery of the Cultural Center of Belgrade in June 2023.

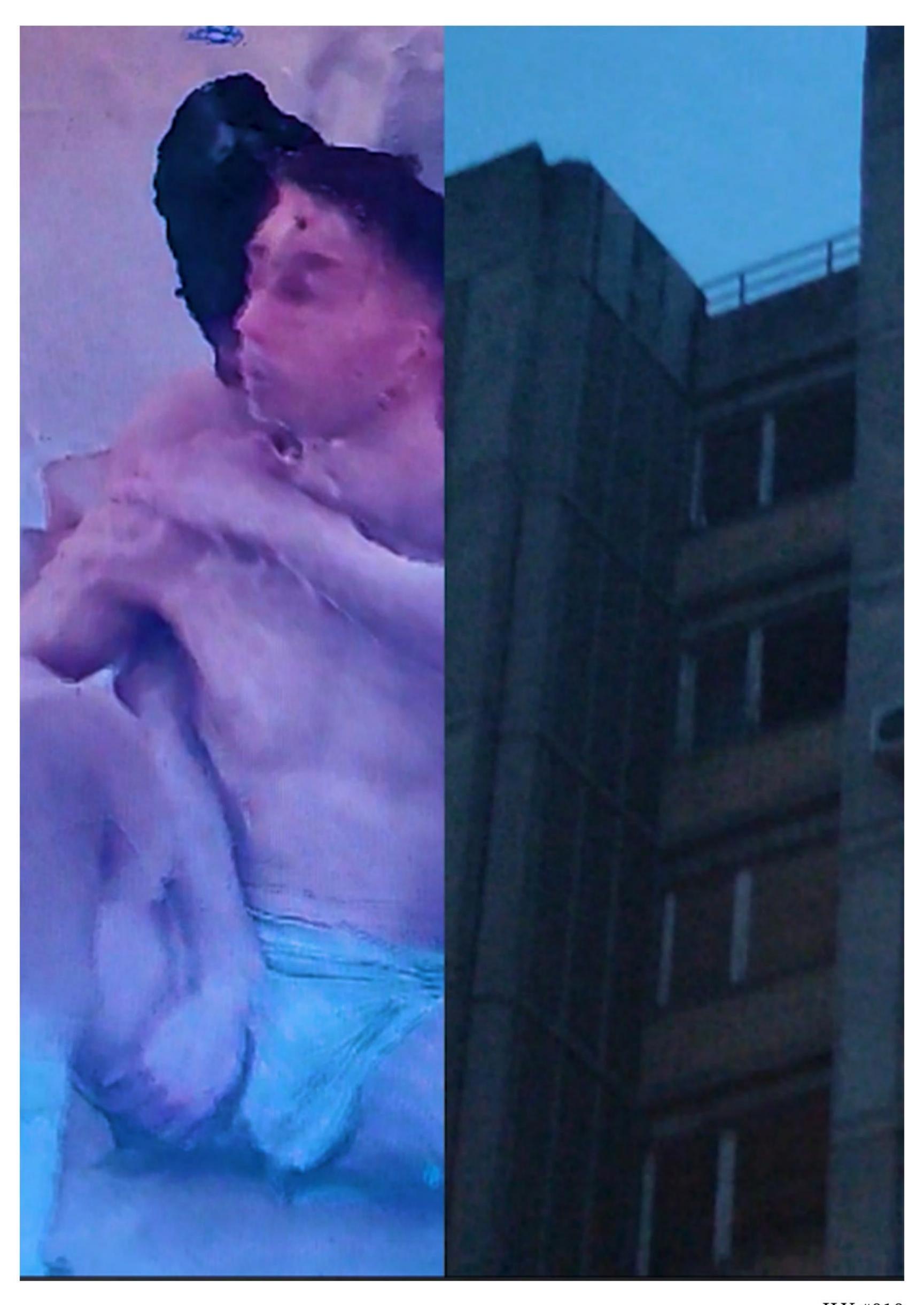
In 2022 he curated an exhibition during the Parque De Sol festival in Lames/Sonnenpark in Sankt Pölten, Austria; curated the exhibition "Transformative Power of Open Spaces" during Kaleidoscope of Culture Festival in Novi Sad, Serbia; scheduled to curate the exhibition Young Serbian Contemporary in the gallery Ausstellungsbrücke in the Lower Austrian Government building in December of 2022. In September 2022 chosen for an artist in residency program curated by Nataša Antulov in House of Klein (Klanjec, Croatia).

Website: www.stankogagrcin.com Instagram: hajdukstankela

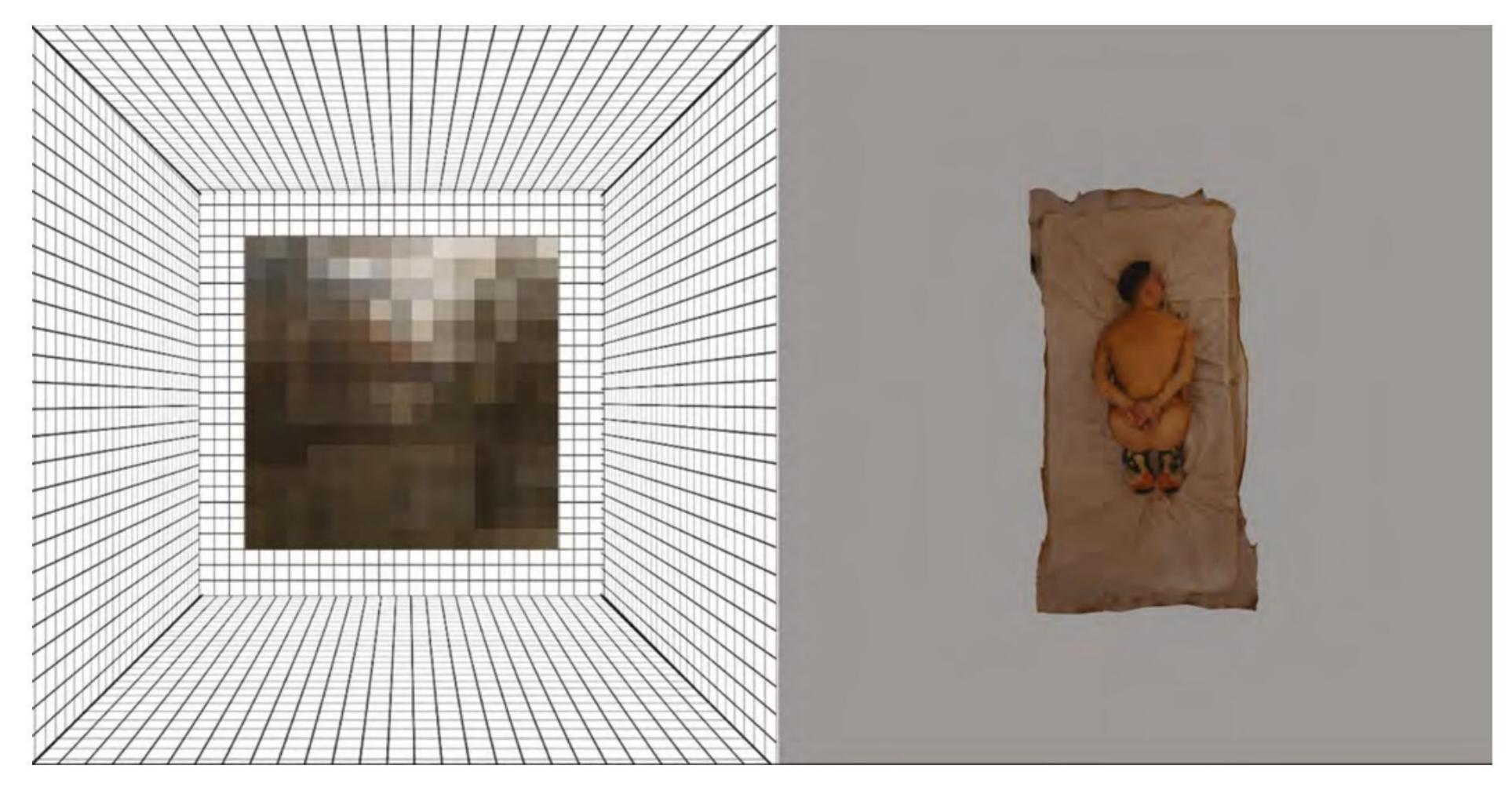
Email: stanko.gagrcin@gmail.com



ILY #014 Video collage series 1920x1080 pixels, , 12 seconds (loop) 2022



ILY #010 Video collage series 1080x1920 pixels, 15 seconds (loop) 2022



ILY #003 Video collage series 1920x1080 pixels, 28 seconds (loop) Made in 2022



OH, TO EXIST ON THE CONVERGENCE OF IDENTITIY PATTERNS IN THE CORPORATE-TECHNO-FEUDALISM Video collage series 1080x1080 pixels, 38 seconds (loop) 2022

### Triana Gamarra

I was born in 1989 in Montevideo, Uruguay. I currently live and work in Berlin, Germany. My background is in Fashion and communications. I started ceramics back in 2018 in Montevideo, as a hobby, and in March of 2019 I went traveling around Europe. This trip gave me a new perspective on this art and craft. I was able to appreciate the Delft ceramics, the Portuguese tiles, the Italian sculptures, and more. In May of 2020 I returned to Montevideo and resumed my work, now professionally, as a potter and continued my work at Taller Botijo. In September of 2021 I moved to Berlin where I keep working and learning under the Working Artist Program at Ceramic Kingdom.

#### Statement

More than a ceramist, I'm a thinker. I constantly ask myself questions about the society we're living in, and use pottery as a medium to express my answers. I also see in ceramics the opportunity to revise the history of our world, combining old techniques with ideas that germinate into the future. With Fémina I raise the cultural question: "What is to be a woman?" As Simone de Beavouir said in The Second Sex "One is not born, rather becomes, a woman."

We believe and live by a concept created by society that tells us what is to be a woman or a man, beyond biology. What does it mean to be a woman today? What are the common experiences that make us identify as such?

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Fémina White stoneware, red engobe 23.5 x 22 cm 2022



L'Ange White stoneware 23,5 x 10 cm 2022



Fertility moon White stoneware, red engobe 43 x 13 cm 2022



The Myth White stoneware, white clay, black pigment 27 x 22 cm 2022

### Christian DOOR

Being a digital native, I wanted to investigate some aspects that the digital world commonly offers to the user, such as the modification, customization and combination of pre-established structures, elements, objects within a specific environment or software. In fact at the base of the project there is the desire to create artworks always starting from the same basic elements which in this case are geometric compositions, shifting the attention from time to time to the creative process, albeit limited by the basic compositions becomes a creative practice that generates different artworks but always referable as if it were a series, the the result that follows are works characterized by fields of geometric color that create abstract figures each time where the title represent a personal view to visualize the subject.

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Untitled Acrylic on paper 60x80 cm 2022



Nexus Acrylic on canvas 60x80 cm 2022



Untitled Acrylic on canvas 50 x 50 cm 2022



Untitled Acrylic on canvas 50 x 70 cm 2022

## Yuchen Lu

Originally from Beijing, Yuchen Lu is an illustrator now based in New York. She received illustration degree from School of Visual Arts. She finds inspiration from nature, mythologies, fairytales, and dreams; stemming from a fascination of fantasy since her childhood.

#### Statement

Quoting Confucius, in Chinese culture, lily of the valley is a flower that "Anonymously born from deep valley and emanate its aroma despite solitude". This piece praise its unyielding spirit.

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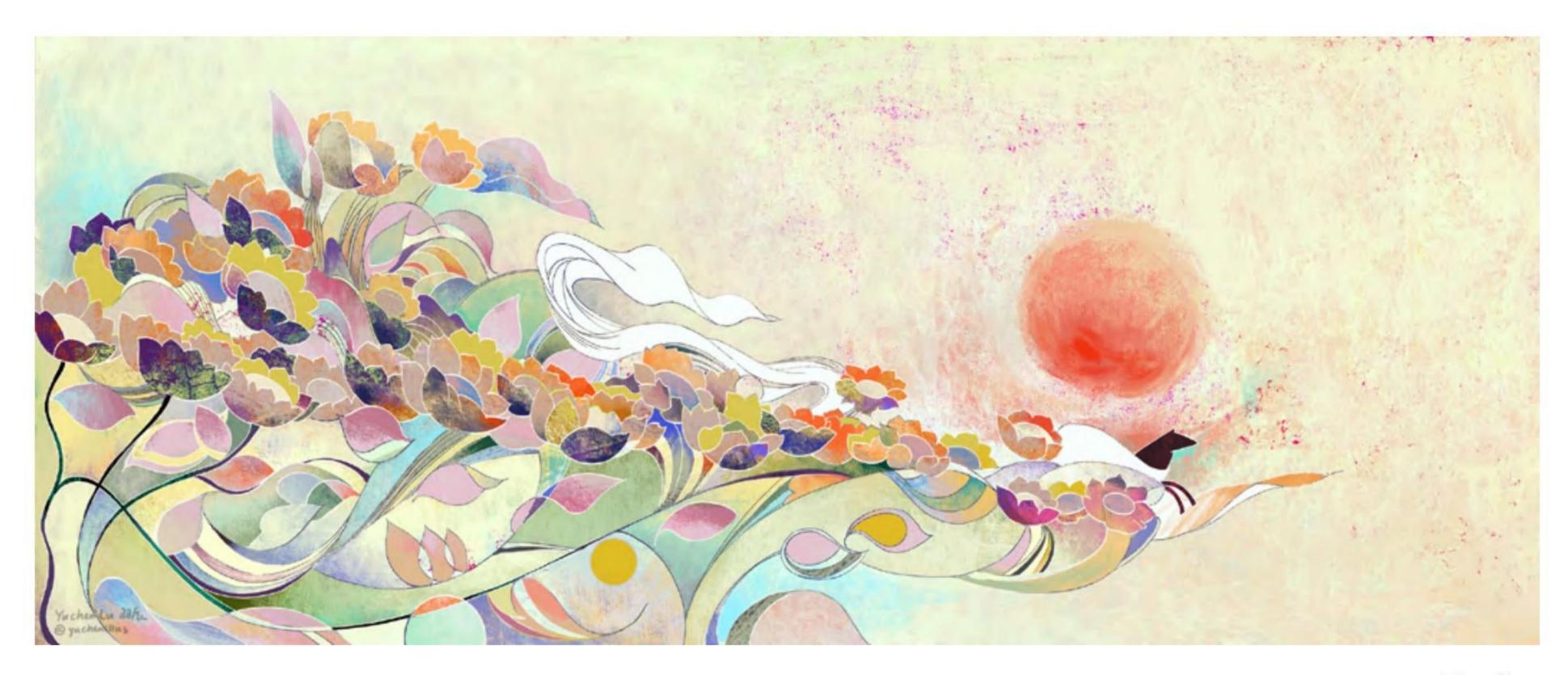
The Moon Mix-media 28 x 45 cm 2022



Utopia Mix-media 28 x 36 cm 2021



Mushrooms Mix-media 28 x 36 cm 2022



The Sun Mix-media 28 x 48 cm 2022

## Anîta Püspök

Anita Püspök (Budapest 1972) professional Hungarian artist. Art was always a part of her life and plays an important role. She graduated in painting and graphics from the Faculty of Arts of E. L. University, a master's degree in design and art management from the Metropolitan University and a qualification in complex art therapy. She have interested in many creative fields as a set designer, visual designer, graphic artist and art teacher. Studied also architecture, was attracted to the theater, trained as a set designer for many years and participated in the Regional Talent Research Program of the Hungarian Academy of Fine Arts, studied fine arts with many famous masters. Anita lives and works in Kapolcs in the Valley of Arts in a wonderful natural place currently. Here she found an inspiring environment for her creative professional work, currently works full time as an artist in her studio in Kapolcs, Hungary.

The exhibition Symbiosis in 2019 followed by the Oblivion project in 2022 drew attention to the forgotten ancient balance, the symbiosis of nature and man as a global problem. Through her musical training her creative work is also defined by the inner voices evoked by music, which she presented in the art exhibition Echoes 2022 as a suggestive call to contemporary problems. Since 1992 she has participated in individual and group exhibitions both inland and abroad, and has won several Art Awards. Her artworks are owned by many collectors and galleries.

#### Statement

Due to her complex competence, she leads her through philosophical and spiritual feelings in the logical game of interpretation in which the essence is the process that flows. She searches for and interprets the connections between nature and human existence in her creative and painterly work. The combination of tradition and progression can be felt in her painting. She is looking for the most beautiful sound in the relationship between nature and spirit deep-lyrical abstract artworks are born with the sensual color-game what weave through dynamic gestures and the intense textural effects such as sand, earth or transparent mediums, sensitive multi-layered surfaces. "The picture is like an energy pile, where the colours and shapes crosses each other and intertwine."

She uses experimental mixed techniques in her artworks of painting, graphics, photography, media and installation. In her analysis of micro-macro relationships, she experiences and incorporates the unit composed of tiny details as a universal mediator in the matrix. The question of the visible and the invisible, working with the matrix as a mediated process experienced as a mission, thus personal projects refer to global problems and this is played back and forth. The latest Matrix installation work summarises this dimensional shift. An enigmatic system of transparent surfaces of photographs and painting details hangs in space like a mediator, creating the illusion of new dimensions in a never-ending mirroring of up and down. I am interested in the questions of our relationship with nature the psychological and philosophical approach to sustainable thinking. In my projects I translate the connections between the micro- and macro-world and continuous change into an abstract language arrange the randomness. I create continuously one work emerges from the other as a result of the weaving of thoughts but an important part of the process is the time factor, the importance of the momentary experience. Presented artwork reflects where I am in the process currently. The brand new Fusion shadows project (2022.) concept was born from a photo of my shadow cast on a finished painting and the digital post-production.

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Instagram: apartistsgallery Facebook: anitapuspokartist



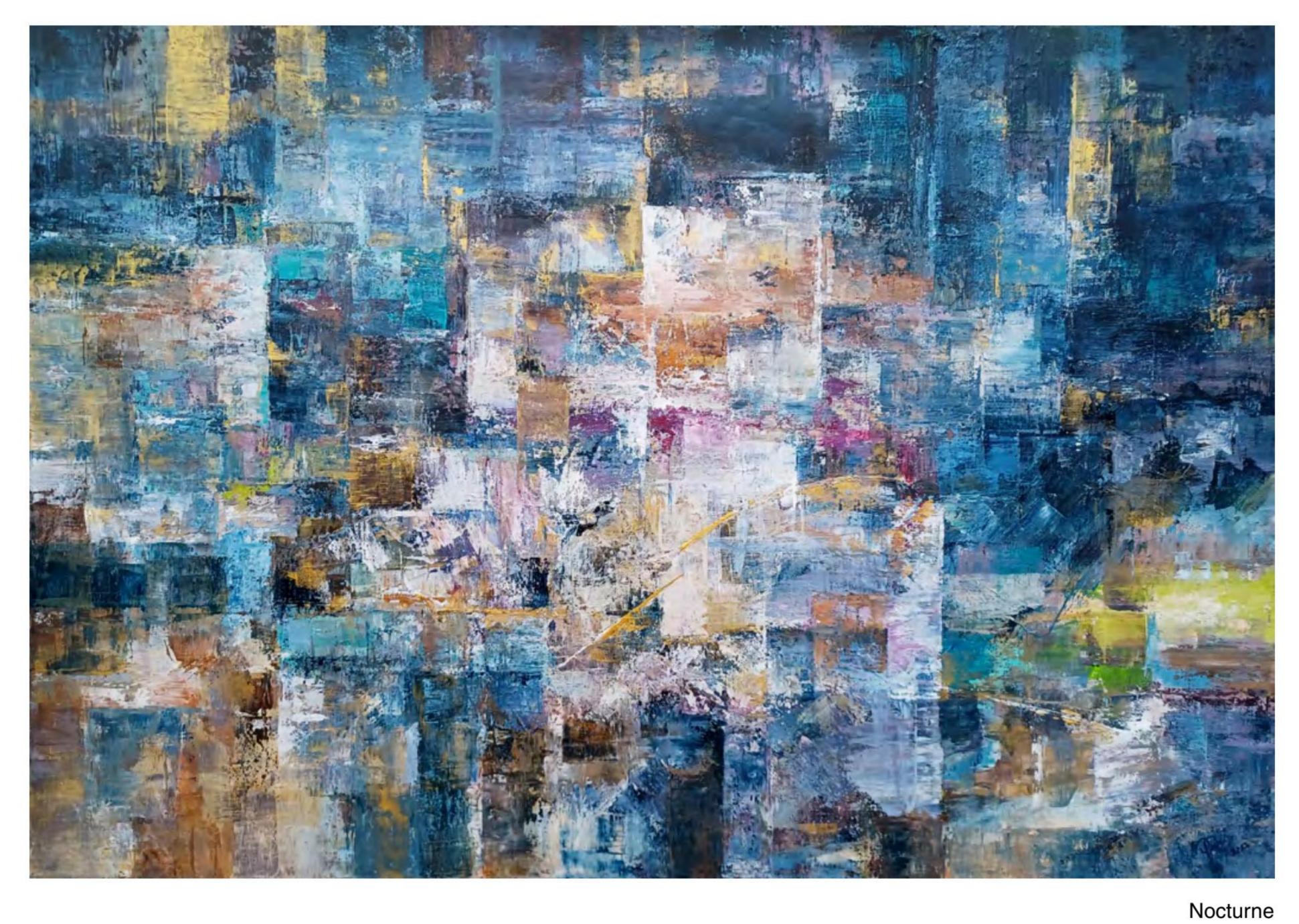
Over and over Oil,acrylic,mineral,canvas 100x150 cm 2022



Flash moment Acrylic,silver pigment, canvas 100 x 100 cm 2022



Fusion shadow No.05
Unique experimental technique / Painting, Photography, Digital art
Fine Art Giclée print on canvas Limited edition, signed
100 x 100 cm
2022



Oil,canvas 90 x130 cm 2022

### Katerina Orel

Born in 1989, graduated "History of Art" from St. Petersburg University of Humanities and Social Sciences.

My work is intuitive and sensuous, balanced between expressivity and clarity of forms. Visual erudition helps me feel materials, pick a technique and experiment. I love to work with colors and play with textures. Diversity in my approach and in media use are explained by the fact that the idea is the primary thing: it defines a form and direct a visual language in every work series. I am exploring human emotional world, female body and personality using myself as a basis and depicting various self-portraits with full range of feelings.

My second love is architecture and city image - with focus on geometric shapes, perspective, typically free of people as the space is open to the viewer. Memories and feelings captured during travelling along 53 countries and over 250 cities are the ones to be depicted: not the places I've visited but my reflection of it. My special value in art is to spread the feeling or emotion I experienced with the viewers, make them feel what I felt, make them fall in love with what I did.

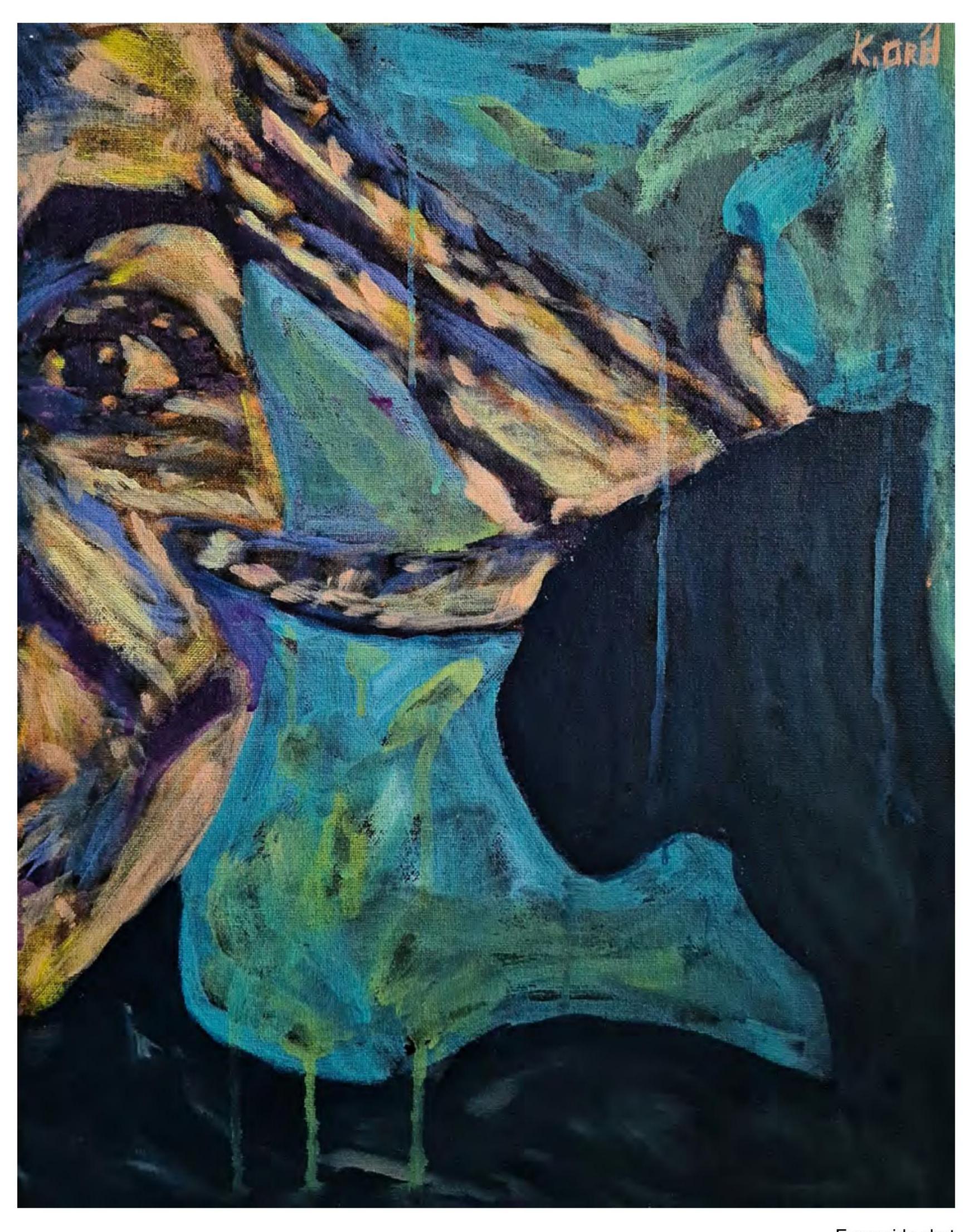
Shows in 2022 include: "Naked Nature," Nikolskaya Gallery, London; "Naked Nature," G Gallery, Samara; "Changes," Pop Up Museum, Moscow; "PASA," Festival, Seoul, South Korea; "Peace to the body," YY Modern Art Fond, Moscow; "Our life during the Pandemic," Young Artists, Orenburg; "Moscow and its people," Union of Artists, Moscow.

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The unbearable role of ordinary things Oil on canvas 50x70 cm 2022



Eyes wide shut Mixed media on canvas 50x40 cm 2022



Curáe leves loquúntur, ingentés stupent Acrylic on canvas 70x50 cm 2022



Dum spíro, spéro Acrylic on canvas 70x50 cm 2022

### Elena Bondarenco

Elena Bondarenko is a contemporary art artist and abstractionist. Elena has Ukrainian roots, based in Russia at the moment, the Far East. She studied at the academic art school in Russia in Birobidzhan, and also studied at the Art University in Khabarovsk. Her work is mostly done in mixed technique, experimenting with paint and materials. Elena has found her own recognizable style. The images can be expressive but neat, they delicately invite the viewer to step beyond the usual perception.

Creativity for Elena is love, life. These messages are embedded in each picture, it is her way of offering the viewer her vision of reality, her signs. The paintings are born in a moment of inspiration in a natural way, artistic skills, are only a tool to convey a transcendent state. An analysis of her paintings has many references in various philosophical teachings Elena's paintings were at an international exhibition at the Russian Far East Museum.

Elena's first solo exhibition was held in Birobidzhan at the State Museum of Modern Art, the second was in the House of Creative Intelligentsia in Khabarovsk, and the third in Birobidzhan, in a private gallery.

Elena's paintings were bought by a delegation from the Japanese University of Arts, and in private collections in Russia

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Untitled 3
Mixed technique, acrylic
21 x 29,7 cm
2013



Untitled Digital art 29 x 29,7 cm 2013



Water Acrylic, Gouache, Ink, mixed technique 25 x 32 cm 2008



Untitled 7
Oil, x-ray photo, mixed technique
24 x 30 cm
2022

### Hannah Winkelbauer

Hannah Winkelbauer is a visual artist based in Vienna, Austria. Born in Vienna in 1987, she grew up there and studied painting and cultural studies at the Kunstuniversität Linz, Austria, and at the Accademia di Belle Arti Bologna, Italy.

In her paintings and drawings, she references what is often invisible or ignored while documenting reality. She is interested in the story behind the realistically depicted motif. Her pictures have been regularly exhibited at home and abroad since 2006. Her last solo exhibition was in 2020 at the Angerlehner Museum in Thalheim, Austria. The Angerlehner Collection also acquired two of her works. Some of her works are also in the possession of the Hofburg in Vienna and the collection of the province of Upper Austria. She currently lives and works in Vienna.

#### **Distant Proximity**

The paintings of the series distant proximity adress the different perceptions of Russias war against Ukraine. The current geopolitical events are present in middle european living rooms - via TV, radio or newspapers. Also, the effects in the form of high energy prices and inflation are very real. The everyday experience of war however is, at least for those who were born after 1945, far away. It is surreal, abstract, intangible. The series distant proximity draws attention to this discrepancy. The motifs are ambiguous and unrecognizable: cutouts of online-article-pictures, concerning topics of the impacts of the war, enlarged and painted on canvas. These cutouts make somehow decorative paintings, which can also be interpreted as provocation: they provoke a reflection of our handling of the events.

Website: https://www.hannahwinkelbauer.at

Instagram: hannahwinkelbauer

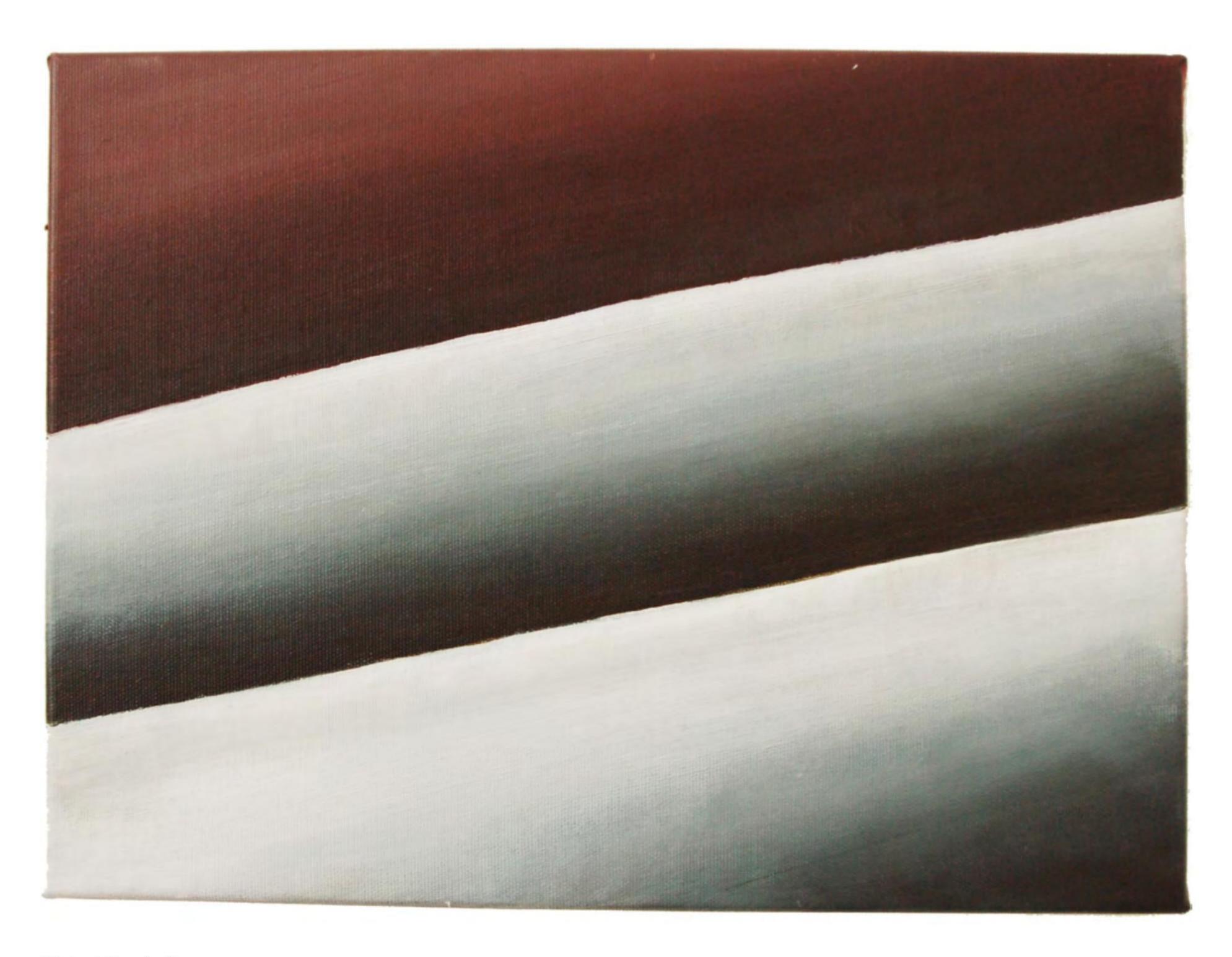
Email: hannah.winkelbauer@gmail.com



Distant Proximity Acrylic on canvas 30x40 cm 2022



Distant Proximity Acrylic on canvas 30x40 cm 2022



Distant Proximity Acrylic on canvas 30x40 cm 2022



Distant Proximity Acrylic on canvas 30x40 cm 2022

# Pawel Opalinski

Born on February 23, 1967 in Kielce (Poland). A graduate of the Faculty of Graphics and Painting of the Academy of Fine Arts in Łódz (Poland) - diploma with honors in the publishing graphics design studio in 2003. Doctorate at the Academy of Fine Arts in Lodz (Poland) in 2011. Habilitation in 2017 at the Faculty of Painting of the Academy of Fine Arts in Warsaw (Poland). Author of advertising campaigns and graphic designs for many publications - including dozens of press layouts; illustrator and photographer. Member of the Association of Polish Art Photographers since 2008. In the years 2011-2014 he was the vice-president of the Board of the Swietokrzyskie District of the Association of Polish Art Photographers in Kielce (Poland) and a member of the Artistic Council of the Main Board of Association of Polish Art Photographers in Warsaw (Poland). He shares his design and photographic creativity with his didactic work - at art schools in Poland he conducts his own lectures on design, photography and digital graphics. Lecturer at the European Academy of Art in Warsaw (Poland), the University of Information Technology in Łódz (Poland) and the Jan Kochanowski University in Kielce (Poland) - where he has been working as a professor since 2018.

His artistic research interests include the emotions of the recipient of a visual message - in which, as the creator, he interacts through a specific code, calculated and shaped for a specific purpose. Searching for innovative forms of photographic expression, he uses his own experimental imaging techniques. A special place in his work is occupied by landscape photography and creative photography. Artistic works, exhibited both in Poland and abroad, have brought the author a number of awards, including in such prestigious competitions as the International Photography Awards (USA) - 10 awards in the following categories: fine art, documentary and landscape; Paris Photography Prize (France) - in the category The Best Photographic Book of The Year; Mountain Photography Biennial (Poland) - Grand Prix or International Mountain Photography Competition (Poland) - twice Grand Prix and gold medals of the International Federation of Art Photographers (FIAP). The author has also been awarded the Tatra National Park Award (Poland) twice for popularizing the beauty of Tatra landscapes.

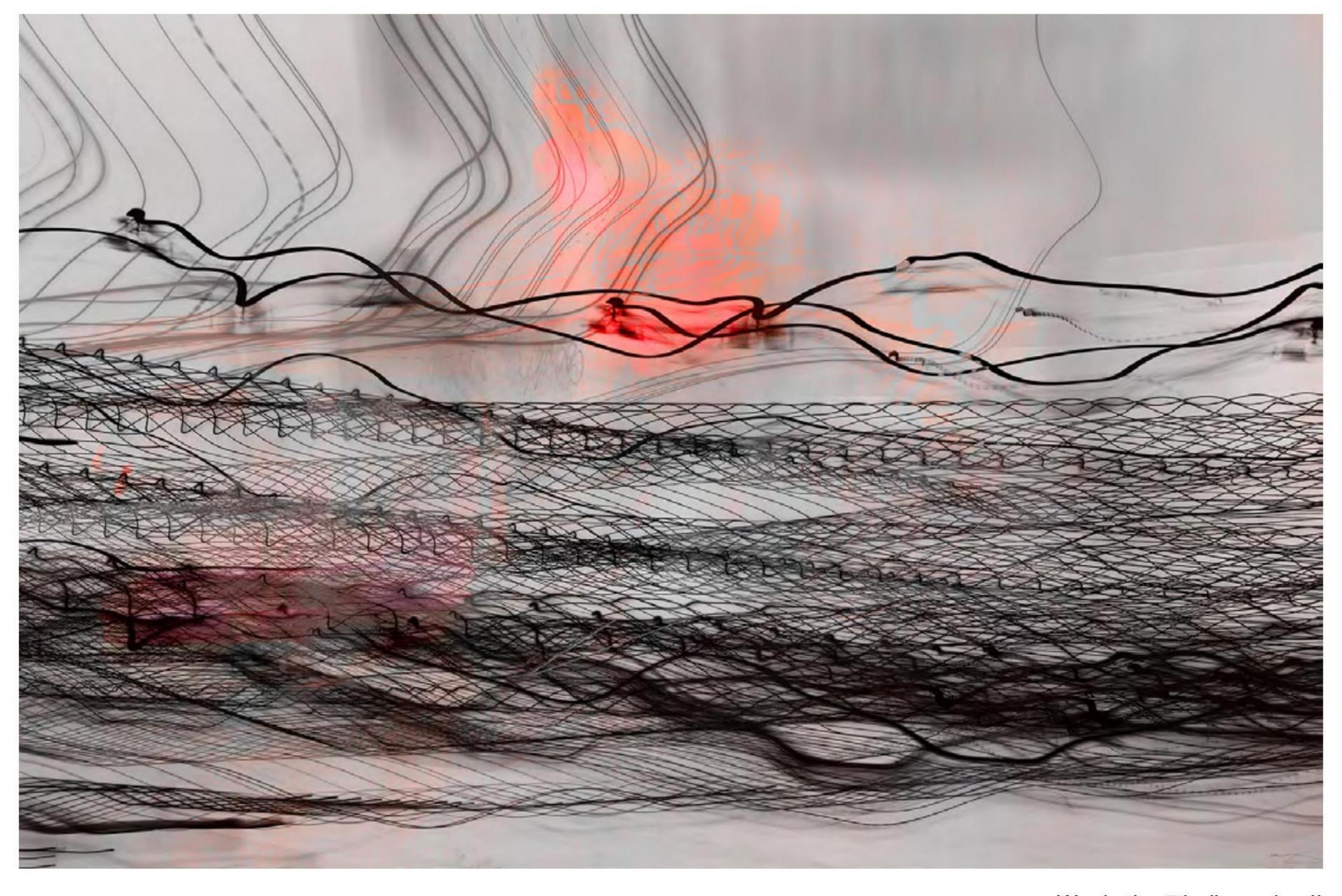
The presented works come from the "War in the Fifth Dimension" cycle, which is a photographic vision of emotions accompanying wars, gathered and recorded on the branches of the timeline - in a place called by scientists the fifth dimension, where it is possible to combine light matter, that is everything that we can observe in the universe, with dark matter. Analyzing the history of the civilization, one can come to the conclusion that as long as man exists, there will be wars. The tragedy of militarism has not spared any of the twenty civilizations, from the Namer era to the present day. The fate of Sparta, Assyria and the empire of Charlemagne are among the most spectacular examples, but also a warning. And as 2022 shows us - nowadays it is still possible.

Website: https://www.lensculture.com/pawel-opalinski

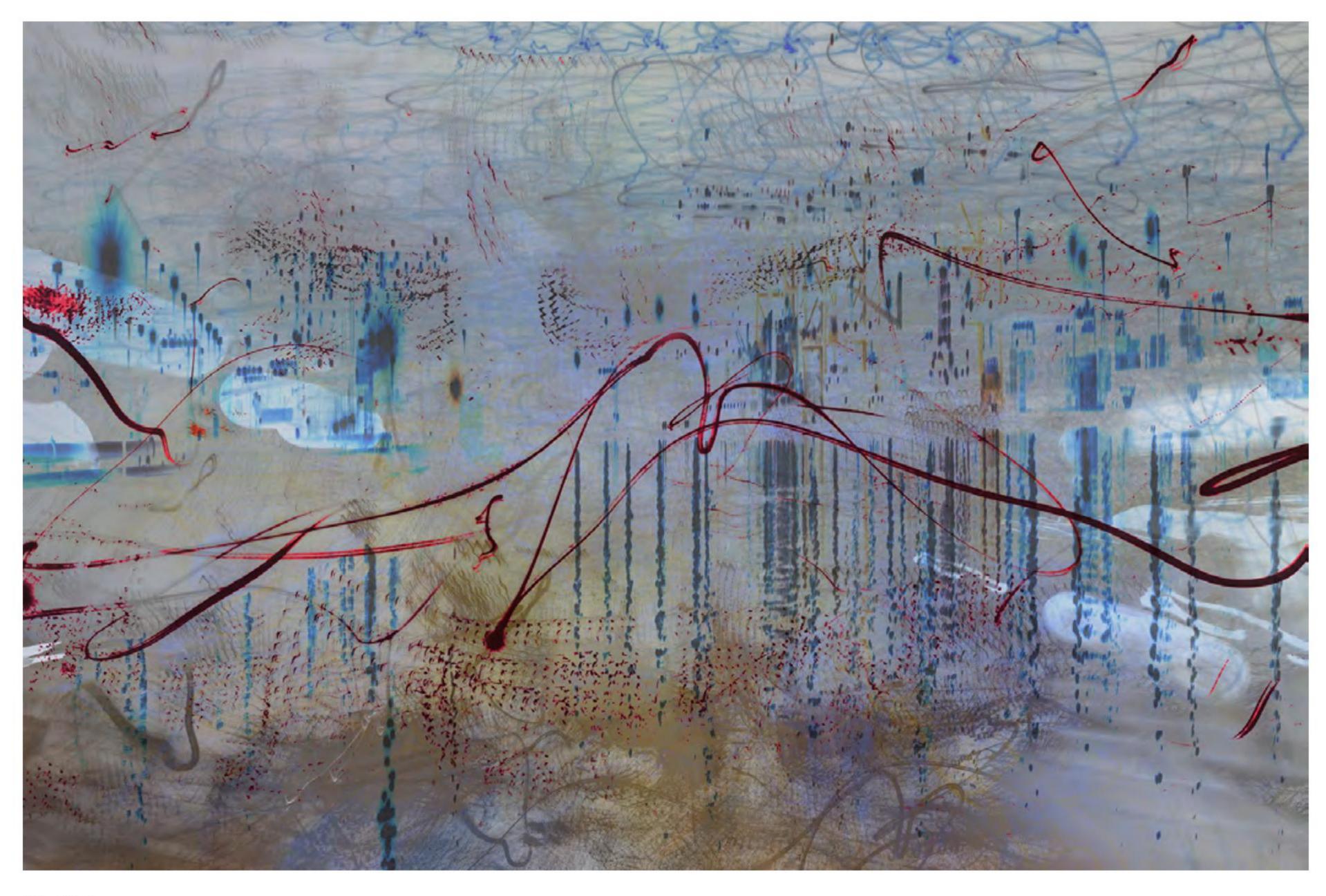
Email: opal@complex.com.pl



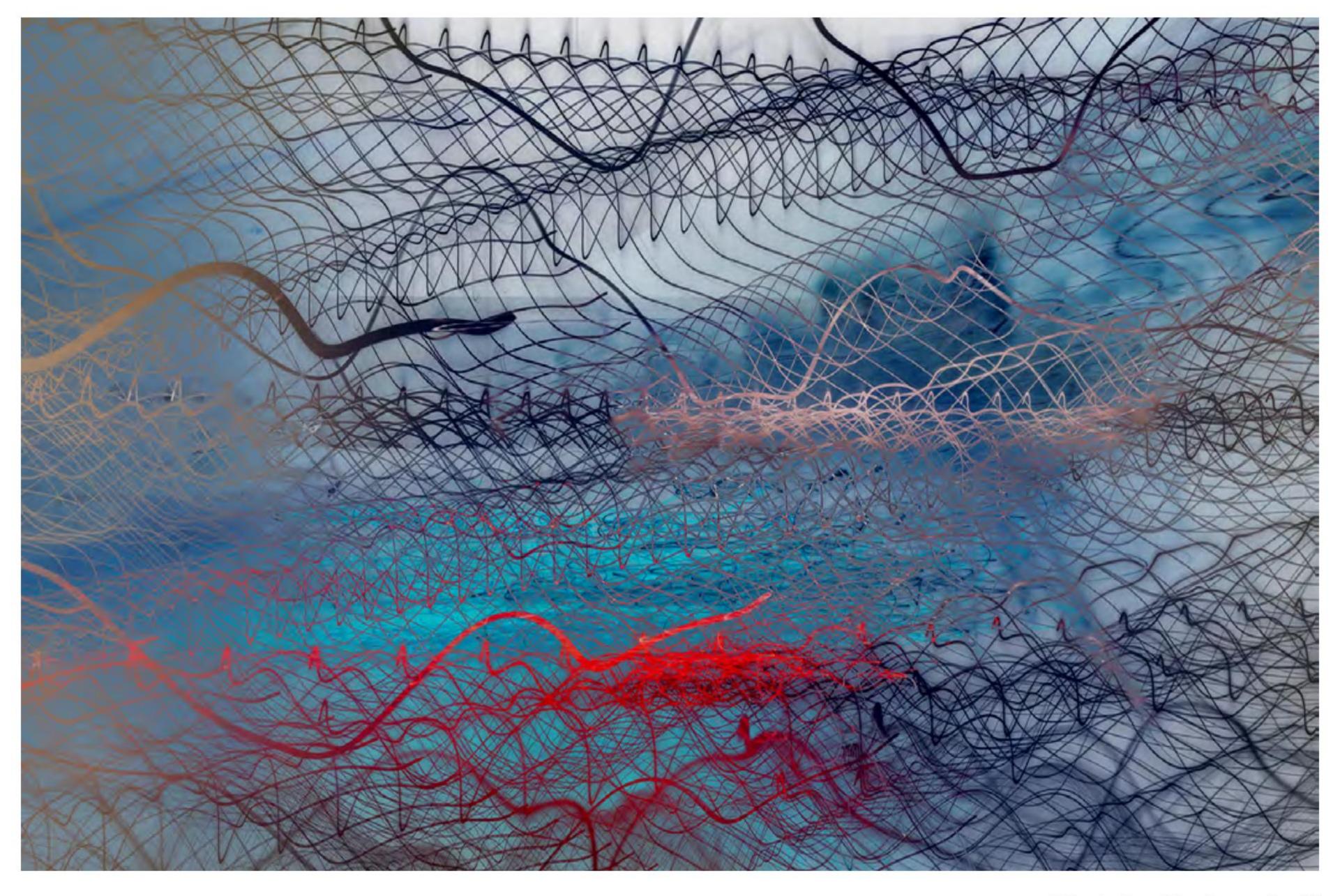
War in the 5th dimension VI Archival print on baryta acid-free photographic paper 100 x 70 cm 2022



War in the 5th dimension II Archival print on baryta acid-free photographic paper 100 x 70 cm 2022



Borders
Archival print on baryta acid-free photographic paper
100 x 70 cm
2022



War in the 5th dimension V
Archival print on baryta acid-free photographic paper
100 x 70 cm
2022

## Alice Hewitt

Alice Hewitt is a Margate based sculptor and miniaturist. She takes her inspiration from the ubiquity of the ocean that surrounds her home. Alice studied painting with OCA in Canterbury, England, and studied ceramics at Clayspace in Margate. Her miniatures are sold worldwide, and her latest work, marrying her love of both painting and sculpture, explores outside and around the canvas to create a bold artistic narrative.

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750 Billion Tonnes Acrylic and Polymer Clay on Canvas 20x20 cm 2022

Every year approximately 750 Billion Tonnes of ice is melting due to global warming. In this mixed media piece, a lone polar bear attempts to make his way across broken arctic ice. His precarious position on the canvas mirrors his species precarious position in the 21st century.



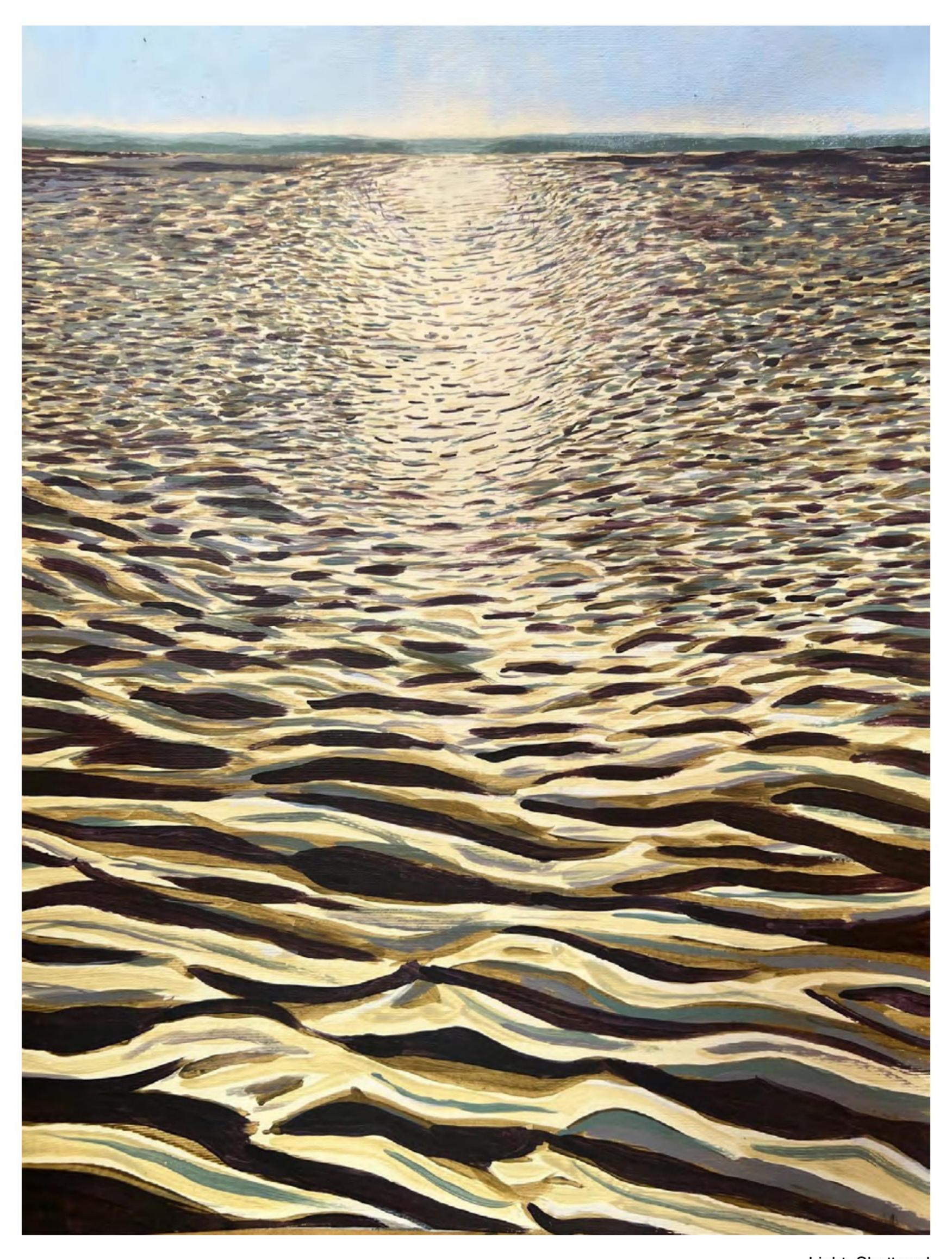
10,000 Tonnes Acrylic and polymer clay on canvas 28x20 cm 2022

Referencing the approximate reported quantity of oil spilt in the ocean worldwide in 2021, "10,000 tonnes" is a mixed media piece that draws attention to the impact of oil spills on marine life. Sculpted from polymer clay, the piece shows two seals, a dolphin, a pelican, and a turtle, struggling to escape the oil that dominates the canvas beneath. The sculpted wildlife is arresting in its show of distress, and serves to remind the viewer that humanity's greed for oil effects more than our own species



The Other Pearl Earring
Polymer Clay and UV Resin on Canvas
20x20 cm
2022

Throughout the history of humanity, we have taken items from the natural world and transformed them into adornments and jewellery. The Other Pearl Earring acknowledges tradition but reframes jewellery to reference the origin of such pieces. Sculpted from polymer clay, the oyster earring confronts the viewer with the absurdity of jewellery in abstraction, and plays with the dichotomy of beauty and disgust.



Light, Shattered Acrylic on Paper 30.5x40.5 cm 2022

Juxtaposing a sense of peace that the ocean invokes with an unnerving feeling of otherworldliness, in Light, Shattered, Alice explores her narrative language through expressive brush strokes and a playful use of lightness, darkness, and colour.

### Petra Schott

Born in Hannover, Germany, Petra Schott is an abstract painter whose art revolves around states of mind, longings, and memories. She studied Fine Art at the Art Academy in Kassel and since then has attracted the attention of national and international galleries, art critics, and collectors. Highly influenced by the works of Cy Twombly, Leiko Ikemura, Joan Mitchell, Marlène Dumas, Elisabeth Cummings, and Henri Matisse, the artist's work is emotionally charged and in direct dialogue with the viewer who is invited into an open space for expression.

In her works, Schott delicately creates colourful representations of nostalgia, freedom and human relationships. Whilst delving into the exploration of the mediums of her choice, which can range from pastel chalks, pencils, and acrylics to egg tempera and oils, she also explores nature and an intangible realm in which human figures with abstract facial expressions are loosely outlined.

The artist's creative process begins with exploring materiality and choosing a particular canvas, paper or painting medium, or even a particular colour. She then lets her intuitiveness guide her whilst exploring each medium's expressive potential.

In Petra Schott's work, colour plays a crucial role in evoking a certain moment, feeling or connection as she weaves personal and collective memories into shapes, marks and lines found in her everyday life, creating an abstract language of painting that oscillates between lyrical abstraction and figurative references. The curator Nell Cardozo wrote about her works: "There is a generous intimacy in Schott's use of colour that coaxes out a subtle interplay between comfort and longing. Looking into them is like looking into a dream that belongs to some common consciousness." Petra Schott regularly exhibits nationally and internationally, with solo and group shows inGermany, Spain, Italy, Finland, and the Czech Republic. The artist currently lives and works in Frankfurt, Germany.

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Website: https://www.petra-schott.de/

Portfolio: https://www.artworkarchive.com/profile/petra-schott

Instagram: petra.schott.art



And then she decided to take a bath Oil on canvas 140 x 140 cm 2022



Living by the water II
Oil on canvas
140 x 140 cm
2022



Childhood dreams Oil on canvas 140 x 140 cm 2022



Dream big Mixed media 130 x 130 cm 2022

### Luisa Pineri

I live and work in Milan, I have always been passionate about figurative arts, so I obtained the diploma of Master of Art and later attended the Faculty of Architecture in Milan, and the Polytechnic University of Lausanne, graduating with honors in 1998 with a thesis on landscape architecture. In the following years I dedicate myself to garden art collaborating with some Landscape Ateliers both in Switzerland and Milan, making some artistic installations in some international competitions, including Lausanne Jardin and Bilbao Jardin Since 2010 I have been devoting myself more to photography and informal painting exhibiting in dedicated festivals, fairs and private galleries. In my research I have experimented osmotically with different languages such as architecture, garden art, painting and photography, always following the minimal principle of "Less is more" (Mies van der Rohe).

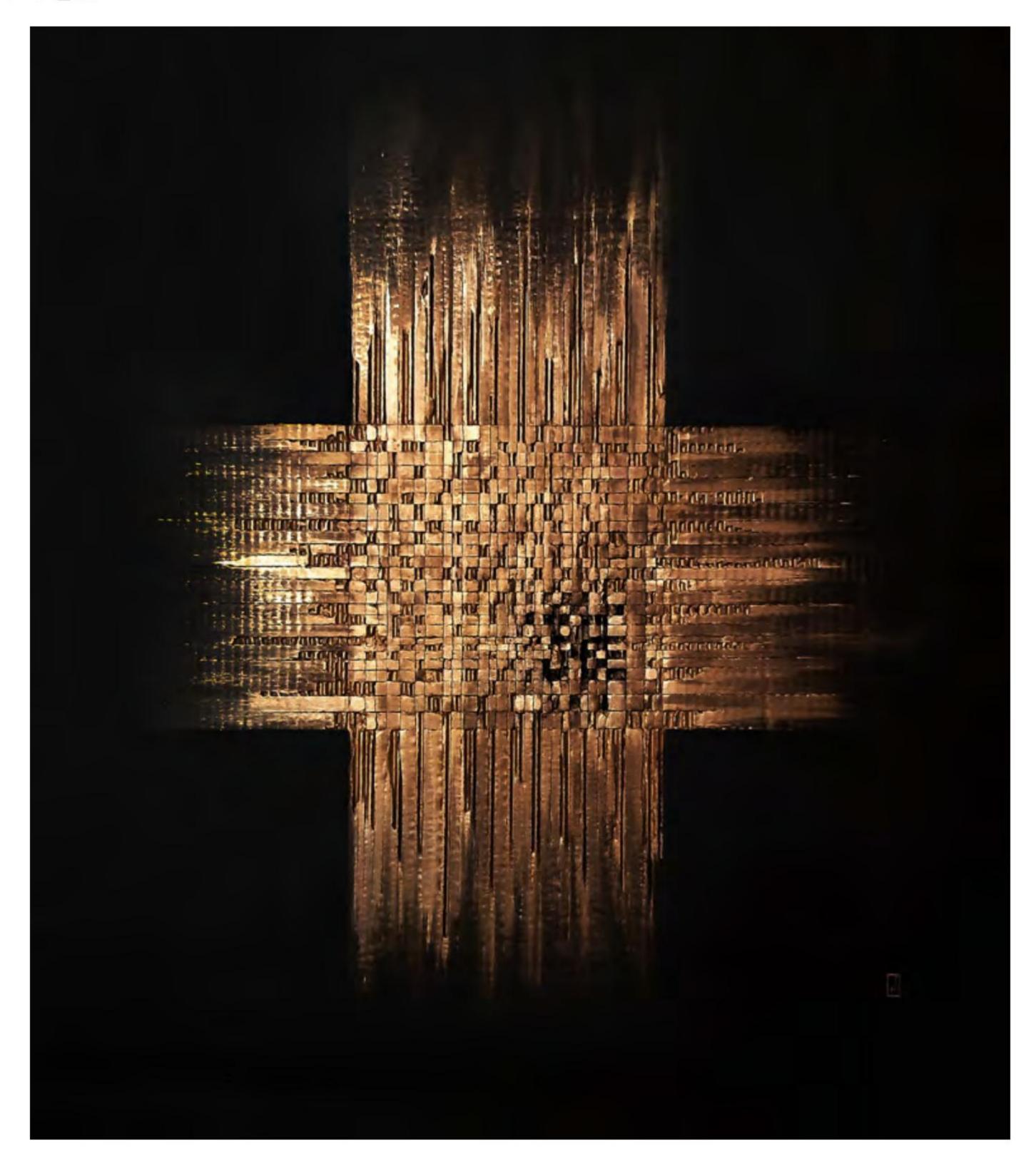
#### Statement

In recent years I have developed an interest in using a commonly used material that is corrugated cardboard for packaging. This choice has been further consolidated because in it I combine artistic expression but also the idea of sustainability and reuse of materials. In my works I use simple sheets of cardboard, whose corrugated surface is meticulously treated with sculptural acts of subtraction of the material, by means of cuts, gashes, tears (rip-outs) or brazing. These different operations together with the use of color, almost always monochrome, allow me to ideally transcend the surface of the "canvas," constituted by the undulating texture of the cardboard sheets, initiating this poor and fragile material toward a metamorphosis that transfigures its form, generating vibrant bodies and atmospheres. In addition to the more strictly technical properties of the material and the possible expressive potential, I like about corrugated cardboard and the box, the poetic traits related to the everyday. I think of a mundane moving house, where we entrust our most intimate objects precisely to a cardboard box. For a homeless person, the cardboard sheet represents "home" or the blanket that shelters from the cold in his makeshift bed.

The corrugated cardboard, becomes for my feeling, a guardian and father who holds our memories and our future.

This feeling of mine materializes in my works with abstract visions and forms with almost always undefined edges, where the pictorial space often becomes the scenario of an inner investigation that tends toward a relationship with the absolute and fits within a path that wants to stimulate reflection on the theme of essence

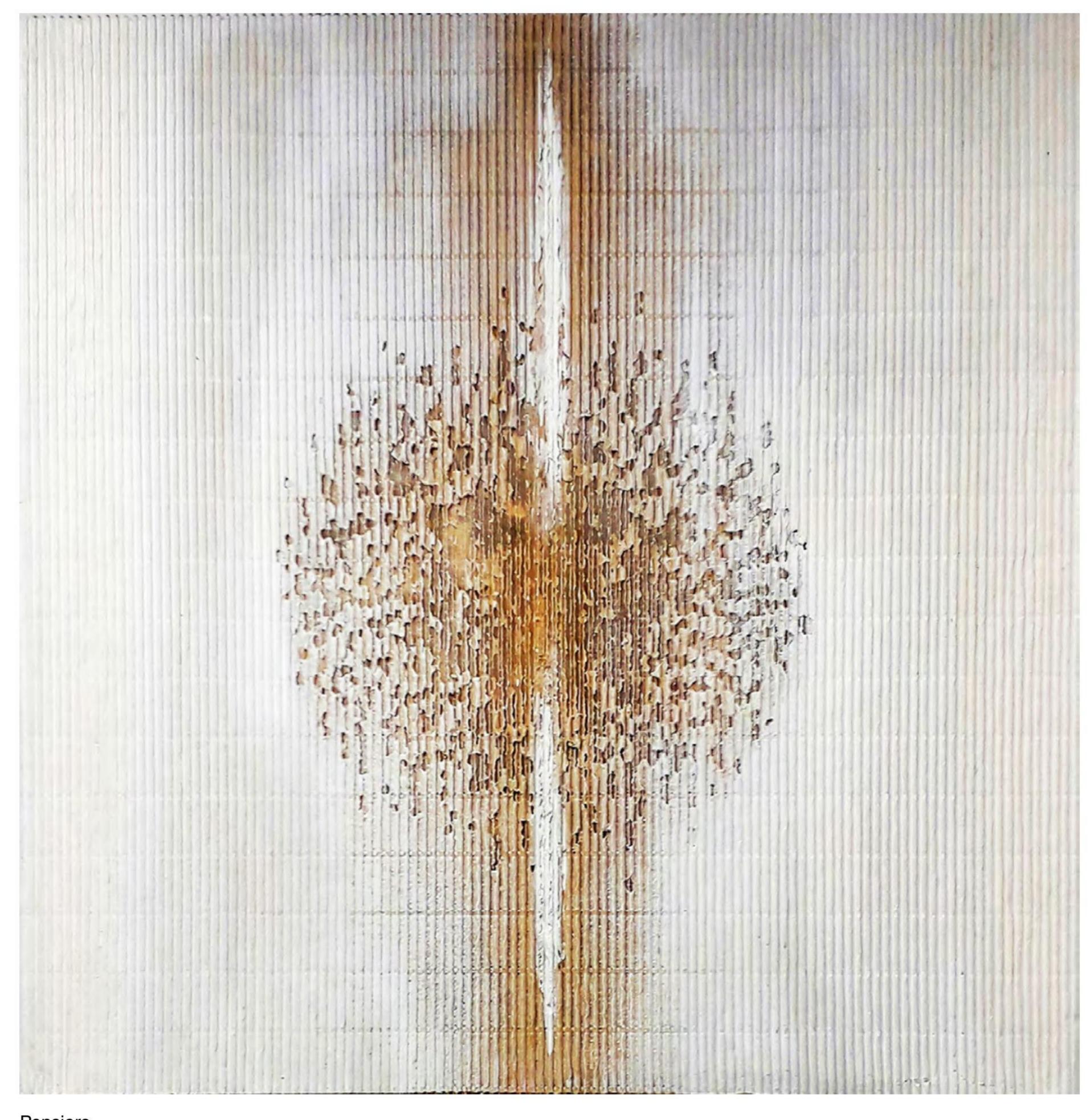
Website: www.Luinerilab.com Mail: luineri@yahoo.fr Instagram: Luineri\_lab



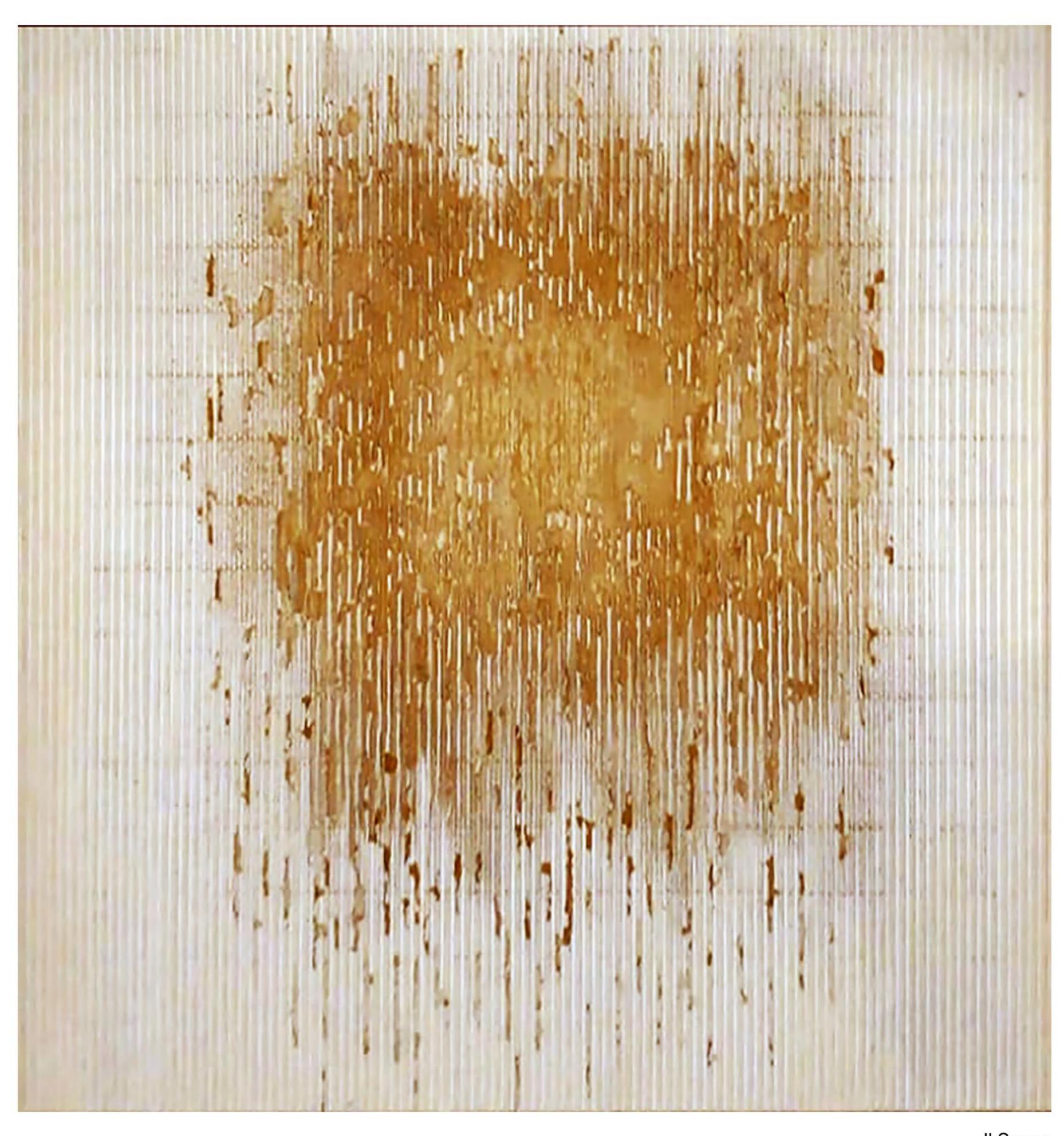
Codice sacrum Rip out, acrylic 62x62 cm 2020



Tempo Rip out, acrylic 95x48 cm 2020



Pensiero Rip out, acrylic 90x90 cm 2019



Il Sogno Rip out, acrylic 100x100 cm 2018

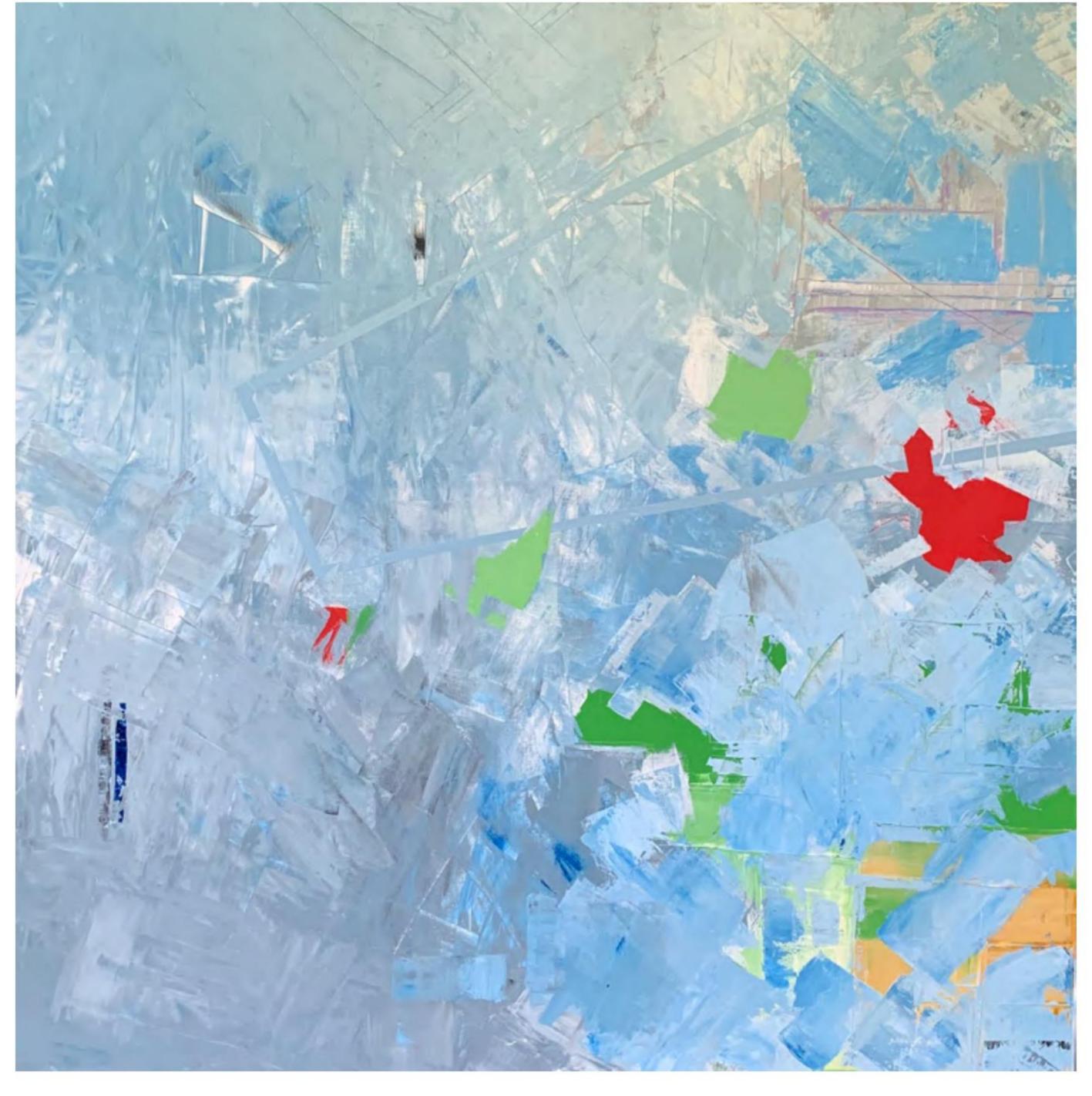
# Sîlvîa Felîzîa

Silvia Felizia is a contemporary abstract artist born and raised in Argentina and currently resides in the United States. She studied Graphic Design in Buenos Aires and worked in the industry as a freelance artist until moving abroad in the mid 1990s. During the first years away from her home country, Silvia started self-educating in the visual arts and painting. Later, while living in Thailand, she learned the ancient techniques of mosaic art, which she mastered after years of practice and continues to apply to some of her paintings. With a rich harmony of texture and color, she builds layer upon layer to showcase the entire creative process, forming bridges of interaction between memories, experiences and desires. Abstract and emotive, strong and vulnerable, Felizia's body of work is drawn from her life story and the many places she has lived, including Buenos Aires, Kyiv, Bangkok, London and Houston. Silvia has been selected for exhibitions on contemporary art platforms and galleries like University of North Texas UNT CoLab Gallery, Galería Azur Miami, Envision Arts Show, Visionary Art Collective, Artspace111 Gallery - Texas Now 2022, Visionary Projects New York and Lohme Art Gallery. Her work is published in art books and magazines in Europe and America, including Al-Tiba9, Art Folio 2022, Art Anthology V Madrid Edition, United Women Artists, Envision Arts Magazine, Thought Art Magazine, Artist Talk, Goddess Arts, Art Seen, among others, and can be found in private collections around the globe.

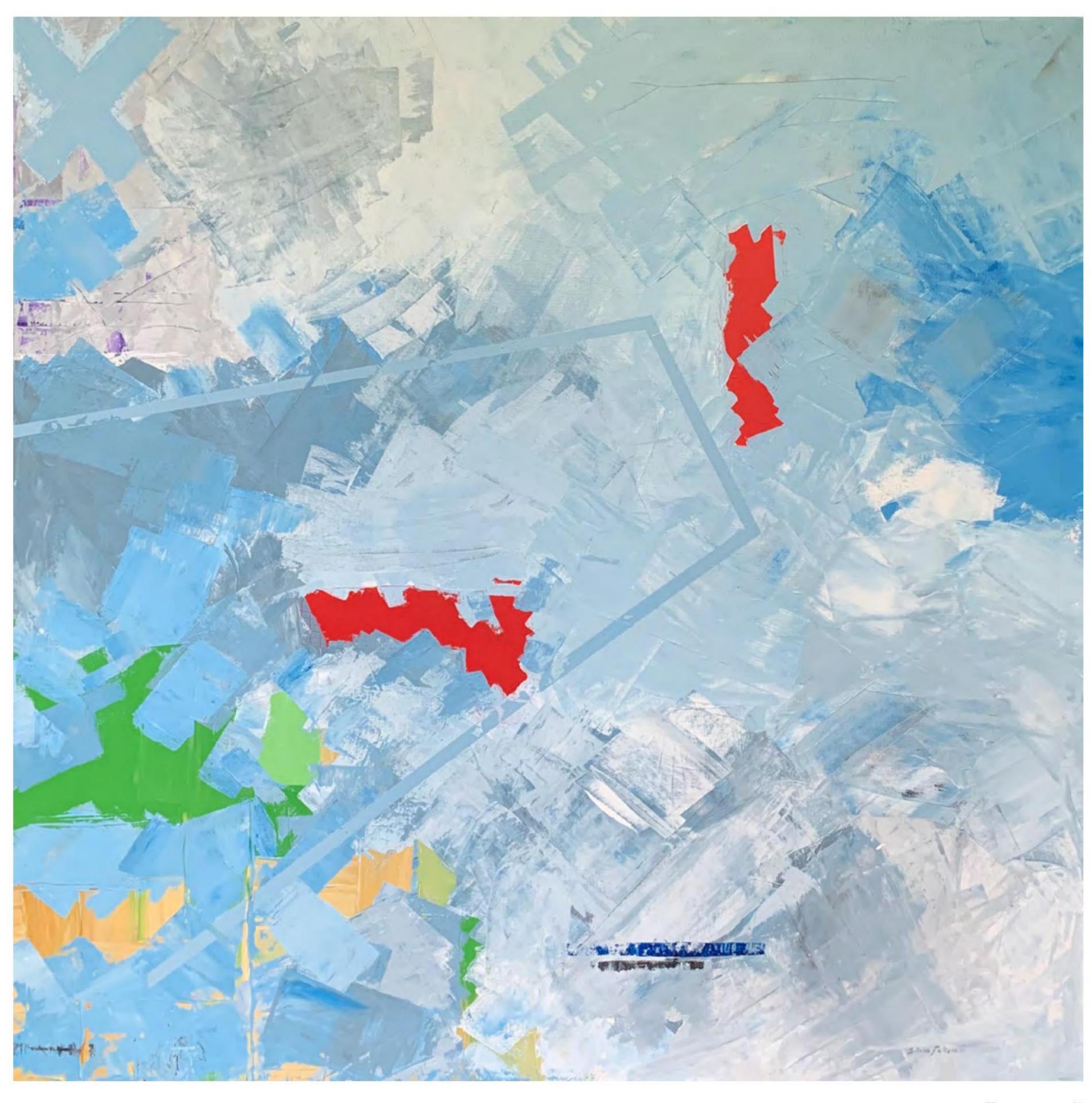
#### Statement:

My art has become my voice. Each time I start a new piece it is like starting a new journey. During the creative process, I feel limitless freedom to travel to other times and places, crisscrossing my present with my past. I want to communicate the continuous search for equilibrium between my Latinx origins and the pull I feel towards the countries where I lived later in adulthood. My pieces can be read as maps of emotional landscapes with a story behind them. They are inspired by humanitarian crises, political and social issues, experiences I have been exposed to, and everything that surrounds me. I paint what is happening in the world - all the beauty and all the horror. I paint, scrape, and paint again, forming geometric and organic figures. I cover, rebuild and reconstruct what I created before, giving birth to lines that will interact and travel through the surface. This results in chaos for some of the pieces, while others are very calm, reflecting my own state of mind during the process. My work is an invitation to keep moving forward, because life is ephemeral and memories are fragile, and painting is a way to grab them.

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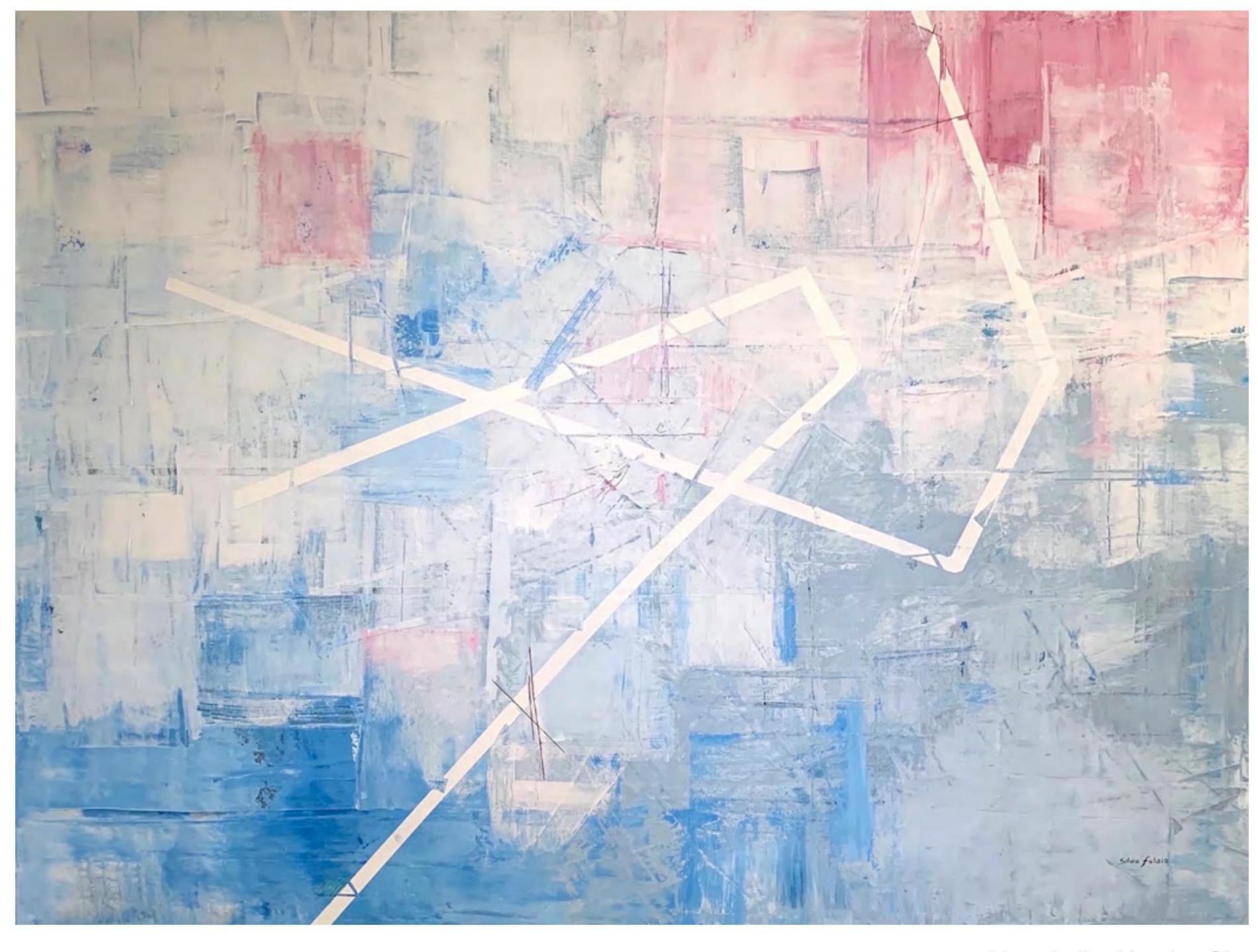
Encounter I Acrylic and modeling paste on canvas 91 x 91 cm 2020



Encounter II Acrylic and modeling paste on canvas 91 x 91 cm 2020



The Creek behind the Fence Acrylic and modeling paste on canvas 76 x 101 cm 2020



Lines in the Morning Sky Acrylic and modeling paste on canvas 91 x 122 cm 2020

# Anderson Perin

Anderson Perin, through "Action Paint", seeks to represent feelings and emotions in his work. Born in 1976 in Pato Branco – Paraná, Brazil. Currently resides in Joinville – Santa Catarina, Brazil. Despite academic training in architecture and urbanism, he is self-taught in the world of painting. He started painting in 2021, after a Burnout crisis at work added to depression and the separation of an 18-year marriage. Jackson Pollock is the main reference in the work, also bringing with it the philosophical reference of Friedrich Nietzsche. These artworks seek to reflect on the personal feelings, not only of the artist, but of each observer of the works. His work arises through a word, a feeling or some moment that can be experienced by anyone. The work is created by almost unconscious gestures, expressed with different intensities, colors, forms of movement and a lot of emotion, trying to make people feel, experience and reflect on the expression of the work.

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Site: https://foundwork.art/artists/andersonperin



Tulips and the Rain of Stars Acrylic on Canson Grey Paper 220g/m 21 x 29,7 cm 2022



Memories of Tomorrow Acrylic on canvas and wooden chassis 90 x 70 cm 2021



Eros and Psyche – Love over Reason Acrylic on canvas and wooden chassis 70 x 90 cm 2021



Akai Ito – The Red Thread of Fate Acrylic on canvas and wooden chassis 90 x 70 cm 2021

### Nicola Farina

Nicola Farina was born in Monte San Vito in the province of Ancona on 01/07/1964.

He attended the Edgardo Mannucci Art Institute in Ancona and later the Academy of Fine Arts in Macerata.

He has always carried out an artistic activity and is a teacher of the Figurative Arts department at the Edgardo Mannucci Art School in Ancona. He has exhibited in various solo and group exhibitions. Together with the most recent ones, we remember the Marche Prize and the Salvi Sassoferrato Prize. He has also dedicated himself to competitions and commissions.

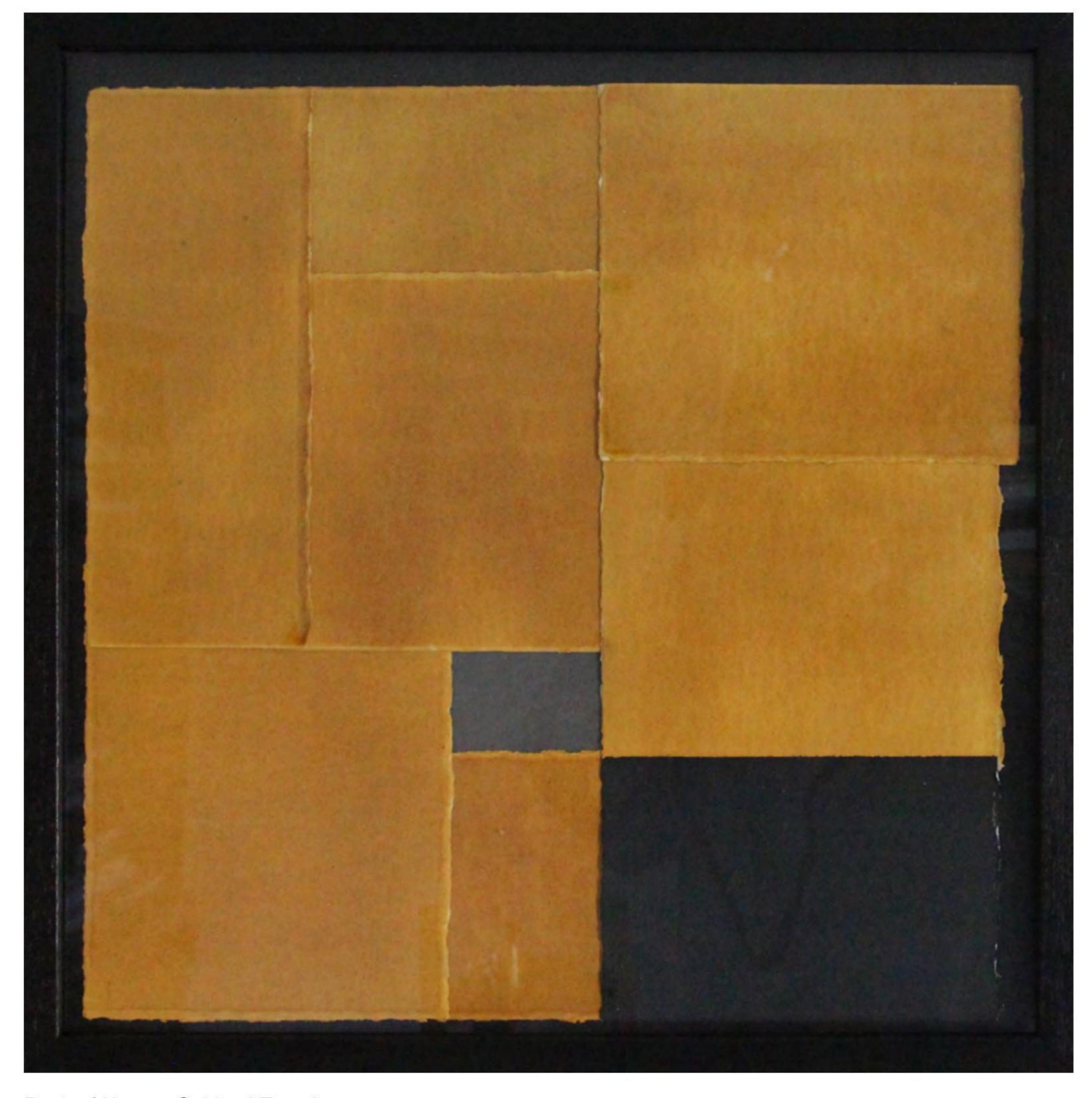
#### Among the most significant works:

One of his works was acquired in the collection of the State Museum Tactile Omero of Ancona. It is entitled "Lanetarius" and, following the prize awarded by Maestro Michelangelo Pistoletto as part of the national exhibition Arte Insieme, it was designated and exhibited in 2014 at the cultural events room of the Italian Embassy in Lisbon, in collaboration with the Italian Institute of Culture of Lisbon, to celebrate the Italian semester of presidency of the EU Council. The relational work involved the collaboration of many Italian Cultural Institutes in the world. One of his own works of a religious nature commissioned by the Diocese of Ancona in 2018, was authorized by the Pontifical Council for Culture chaired by Cardinal Mons. Gianfranco Ravasi and acquired in the liturgical artistic heritage of the Vatican State. This work is an apsidal cross located in the Church of SS. Crucifix of Ancona.

They wrote about it: Father Andrea Dall'Asta, Director of the San Fedele Gallery in Milan

His own work entitled "Creatio Ultra Tempus et Spatium" was exhibited in 2018 at the National Archaeological Museum of the Marche in Ancona and at the Romanian Academy in Rome, on the occasion of the Trajan celebrations, and awarded the medal of the President of the Republic Sergio Mattarella

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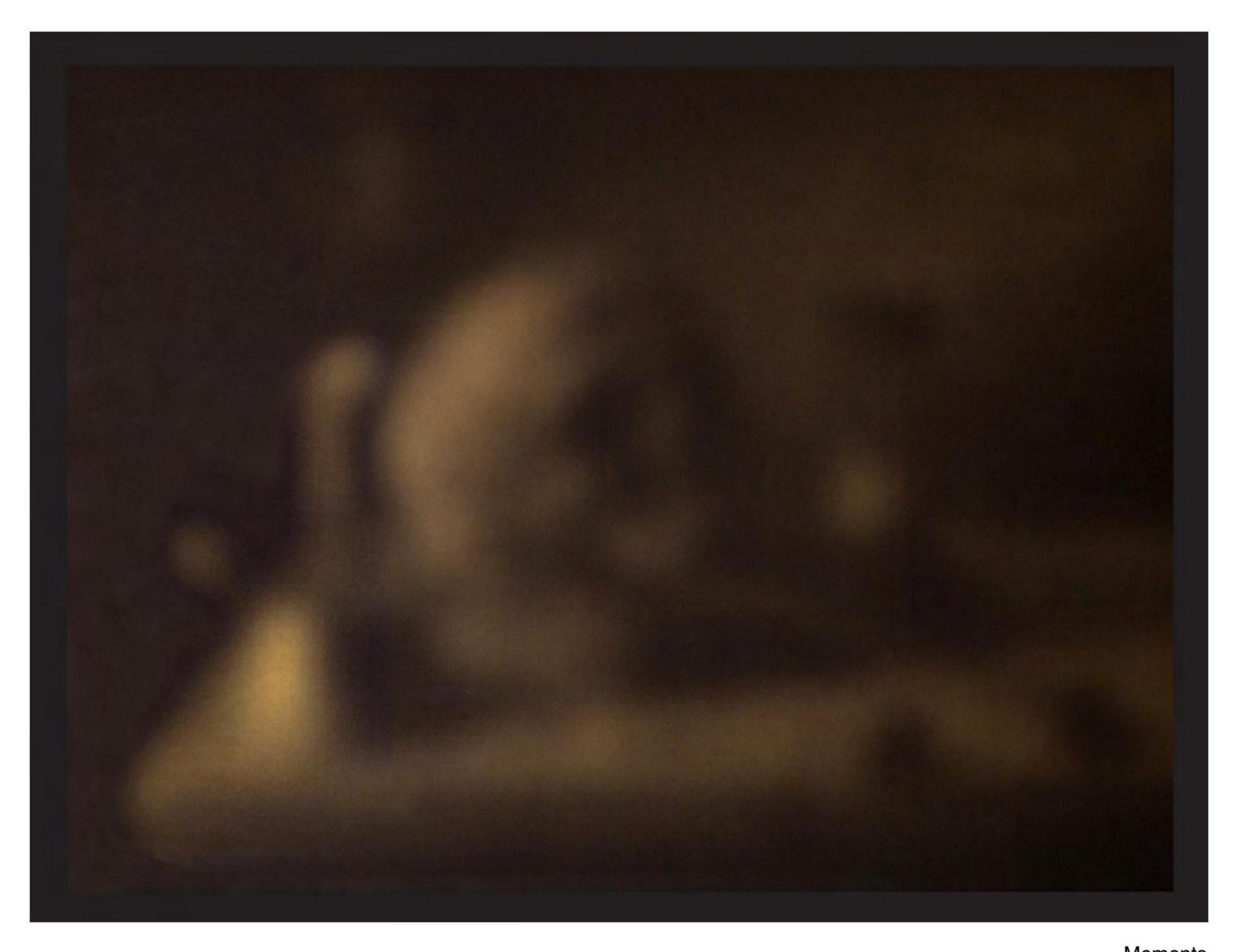
Book of Hours - Spiritual Exercises Handmade paper, bee pollen, raw clay, graphite 50x50x5 cm 2021



Book of Hours - Spiritual Exercises Handmade paper, bee pollen, raw clay, graphite 60x40x5 cm 2021



Elegy for Piet Mondrian Burnt wood 25x27,4x4 cm 2020

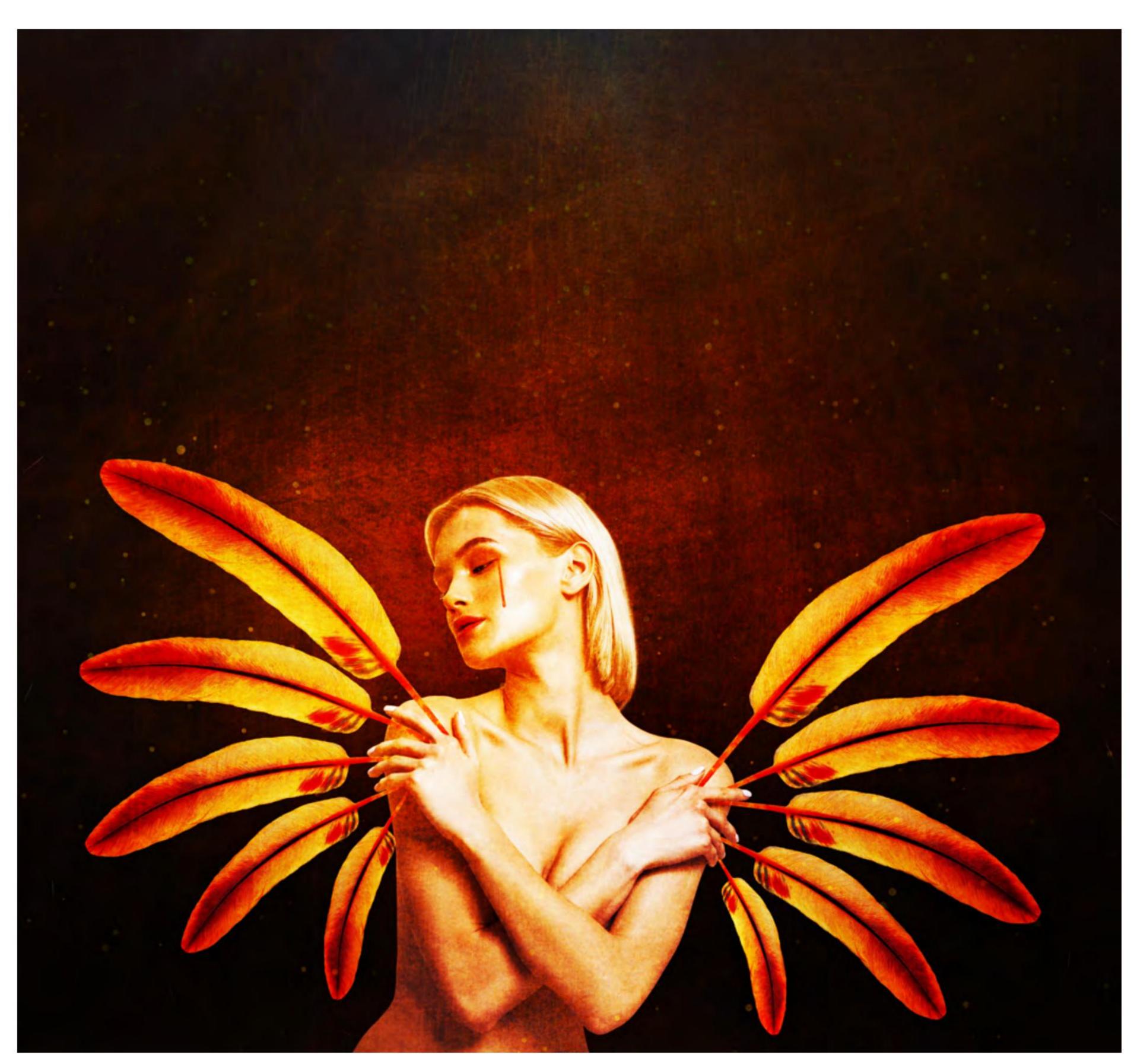


Memento
Ceramic ink fusion print on glass - bee pollen powder
64x84x5 cm
2020

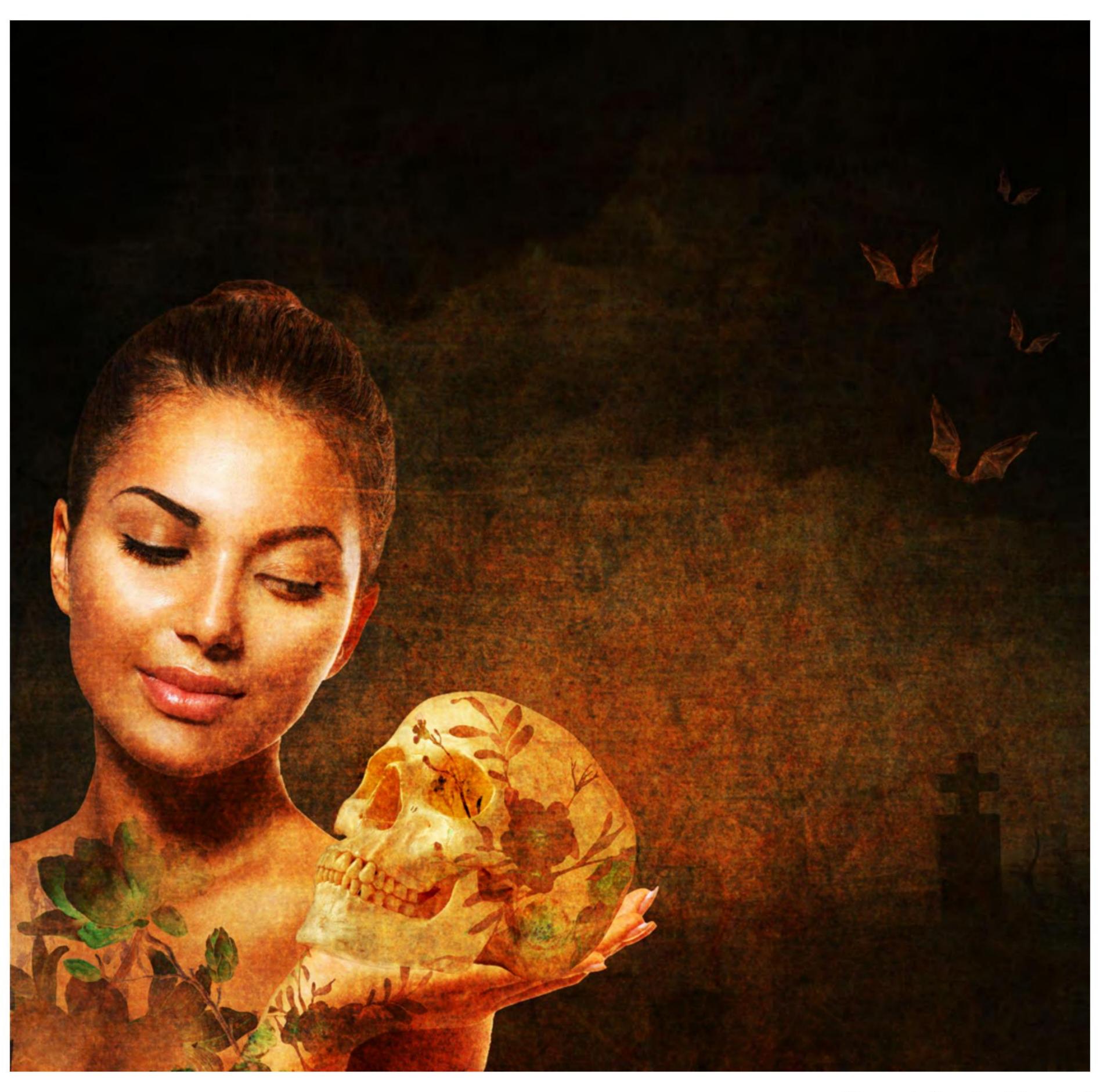
## Vanessa Wenwieser

Vanessa Wenwieser's work places the female into the centre of her imagination, she liberates them from the typical male gaze and brings her female perspective to the forefront. In her artworks, women are seen as beings with minds, emotions and intuitively powerful. Using the figure and allusive storytelling elements Wenwieser examines the gap between appearance and being. Feelings are exhibited naked and vulnerable, she explores them in an imaginative and beautiful way, trying to make people see the transcendent. Her aim is to pull the viewer inside her pictures to make them inhabit her otherworldly depictions. These artworks, show what particular transformative emotions and feelings could look like. Be it love, metamorphosis, imagination, healing, regaining lost strength and the afterlife. Wenwieser uses space to create feeling of the sublime, when describing strong emotional places of the soul. "I want to be inside your darkest everything" (Frida Kahlo)

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The unbearable lightness of being Digital art - printed on archival Fine Art Gicleé paper 65 x 60 cm



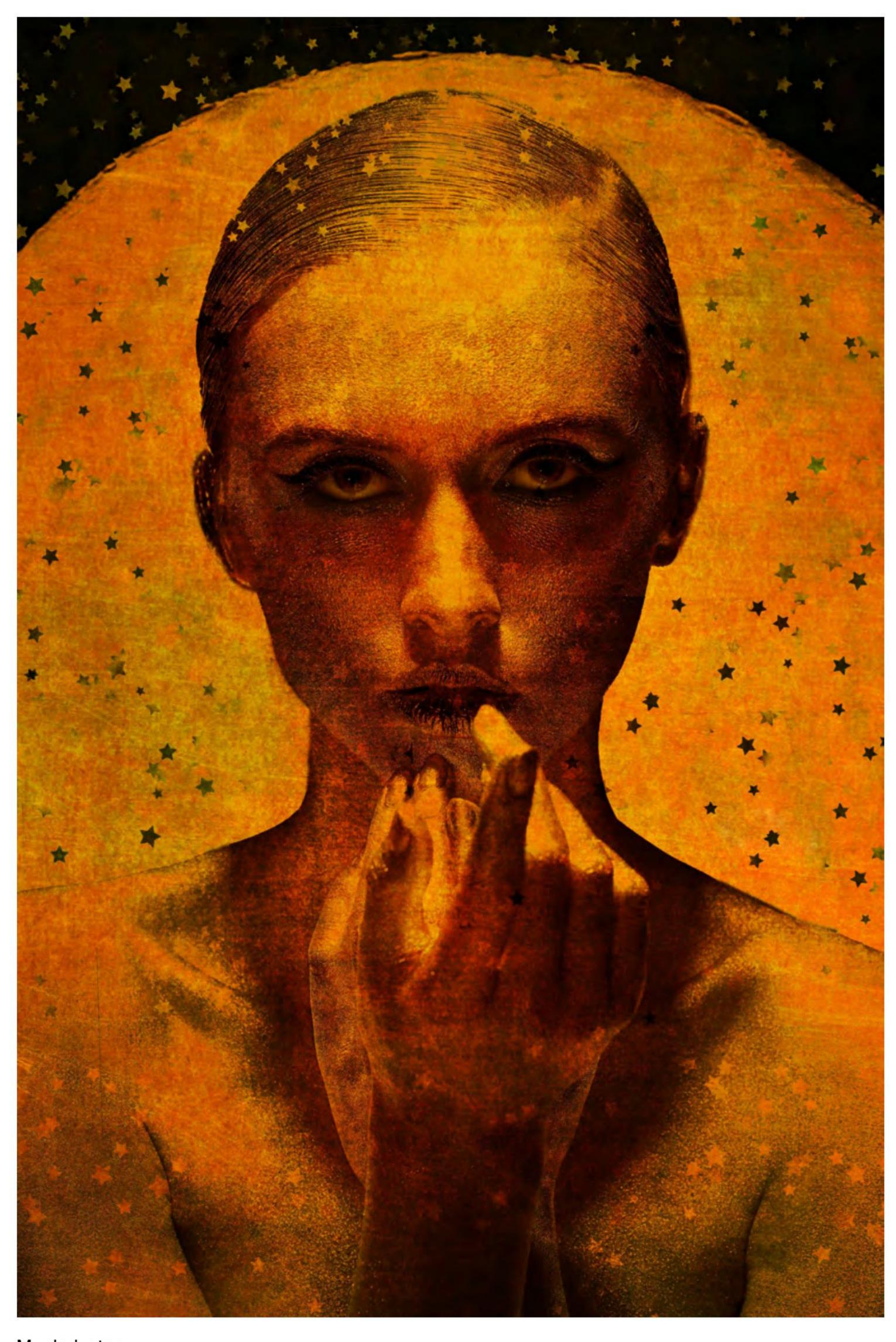
Flowers in the city of the dead Digital art - printed on archival Fine Art Gicleé paper 60x 65 cm

'Flowers in the city of the dead', one of a series of my modern takes on Momento Mori.

I wanted to utilise this old form of art that reminds us to make the most out of life, because, it doesn't last long and death comes all too soon.

In this series there is a theme of the afterlife placed within it, in one way or another, however, with an added modern twist of medium; as well as how the women are presented as strong and in control of their destiny.

In the 'My dark star', the figure is haunted by their fans; the character in 'The unbearable lightness of being' is agonised by the fact we cannot fly, as hard as we try; in 'Kept in the dark', the monsters are torturing her in her head; in the image called 'a girl with a thorn in her side' a connection with martyrs of the past is intimated or in 'Come sweet death' where the female seems to be challenging death; there is a dark connection with the afterlife but created with a modern medium; a vivid reminder to try and enjoy life as much as possible...or else.



My dark star Digital art - printed on archival Fine Art Gicleé paper 60 x 85 cm



Kept in the dark Digital art - printed on archival Fine Art Gicleé paper 65 x 60 cm

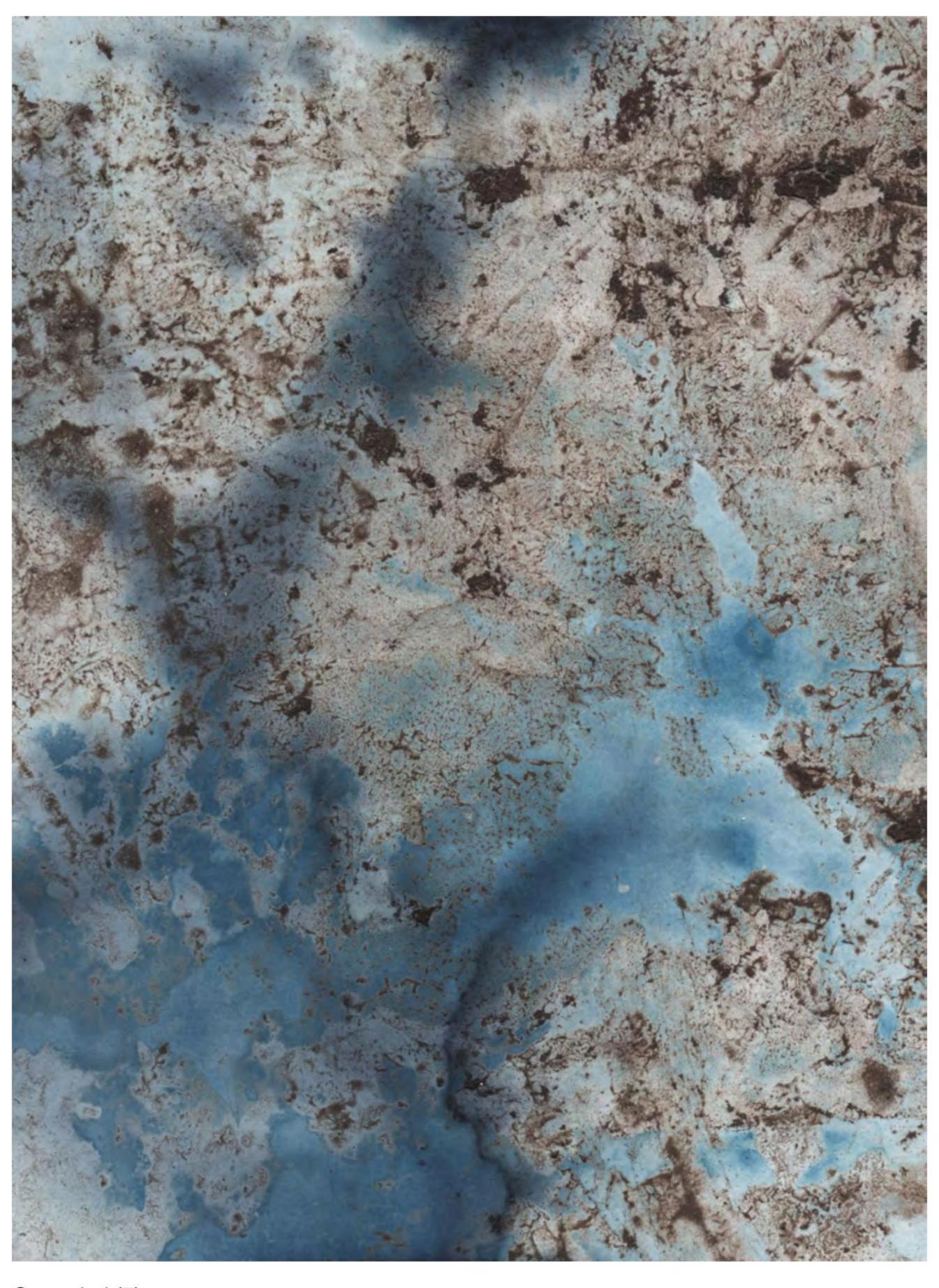
## Lauren Butcher

Lauren Butcher, 22, is an artist based in North London, where she was born. She always had an affinity for art as she was growing up, preferring subjects such as textiles and design, which she excelled in. She studied digital photography at college, and this was her first major influence in starting her career as an artist. In 2018, she moved to Cornwall to study Marine and Natural History Photography at Falmouth University. Through her studies, Lauren's interest in the natural world deepened. Because of the Covid-19 pandemic, Lauren had no access to digital equipment, and in order to complete her degree, she adapted, and started exploring alternative art and image making methods.

It was at this point that Lauren felt that the work she was most passionate about, went beyond constructing an image with a camera. Instead, Lauren realised she derived great satisfaction from creating a print or an image through more natural, hand-crafted methods. Although she enjoys the occasional digital photoshoot, her primary work now focuses on experimental processes, creating prints and other images by using techniques such as cyanotypes, pinhole and chemigrams. Her work is mostly inspired by nature, incorporating it into her work as often as possible.

Website: https://laurennaomibutcher.myportfolio.com/

Social Media: lauren\_b\_artistry Email: laurenb.art@outlook.com



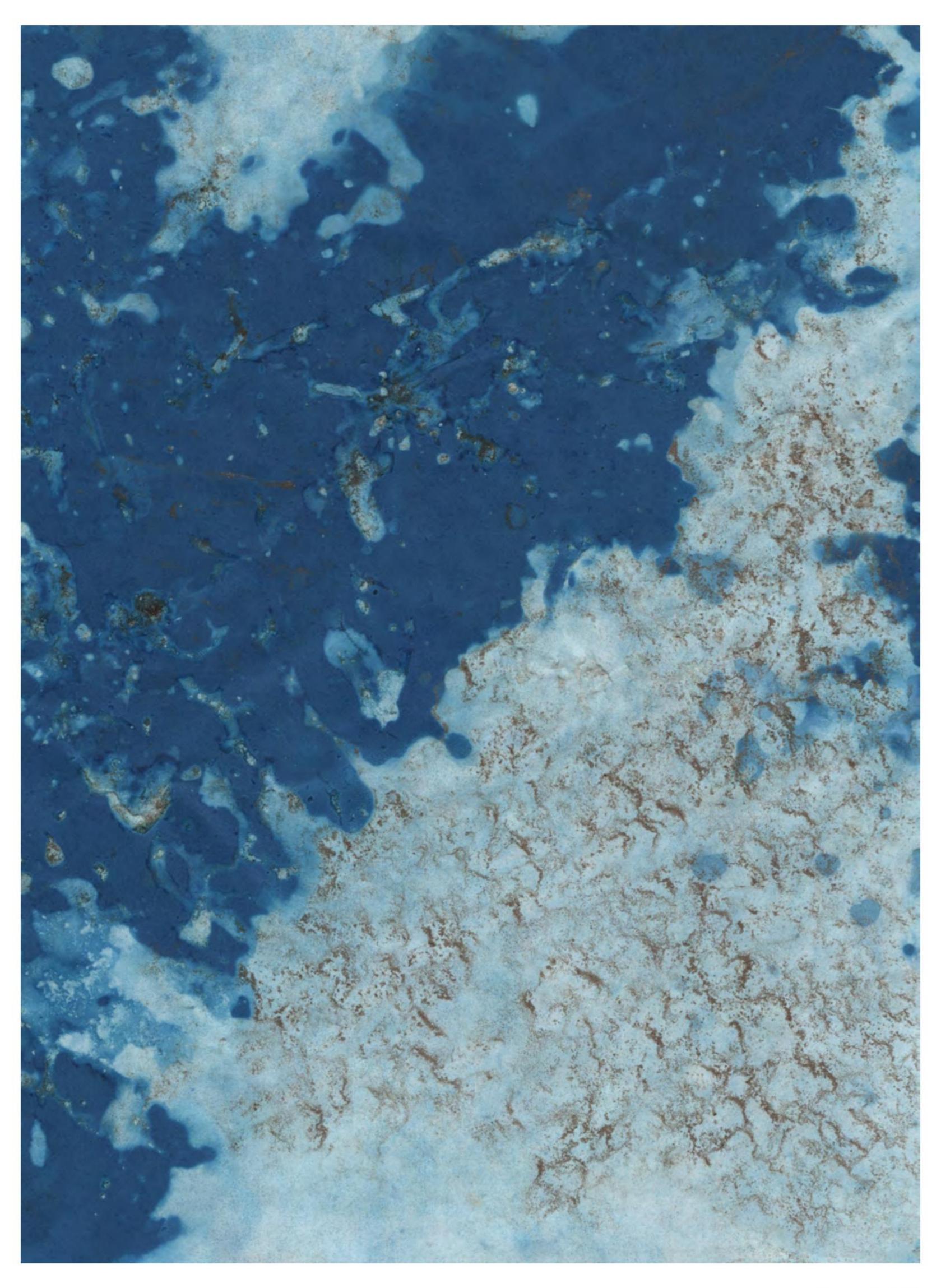
Grounded (7) Cyanotype on paper 14,5x20 cm 2022



Grounded (2) Cyanotype on paper 14,5x20 cm 2022



Grounded (4) Cyanotype on paper 14,5x20 cm 2022



Grounded (5) Cyanotype on paper 14,5x20 cm 2022

## Meghanad Ganpule

We are witnessing the impact of globalization which influences our living conditions. Globalization seems to open up possibilities of an enriched life for all. However in a democratic system like ours (India) which is marked by bureaucratic apathy, it means an ever growing disparity between the have-s and have-nots. In the name of globalization we aspire to convert everything into affluent, luxurious and high-tech world class cities at the fastest possible speed. But ambition, greed and a self centric approach of the effort, and bureaucratic apathy, lead us to impoverishment of many and empowerment of a few. Huge and unchecked influx of population migration to cities in search of livelihood, creates an anomalous situation wherein cities go on building towers for well-offs, and clusters for non-affording classes. The result is ugly and chaotic living conditions. I feel this situation has arisen as a direct impact of globalization which is driven by growth at a relentless pace. India cannot catch up with this speed and remain in a futile struggle. We talk of the white collared doing well, booms in stock markets, satisfactory rates of economic growth, wider avenues of career advancement, and better amenities as resulting from globalization. We quote figures to justify the claim. However in reality the daily life of majority people has become harder and shows a decline in quality; everything publicly or state owned is mediocre, improperly or not maintained at all. Public money is squandered on utilities of low quality.

As an artist I cannot be immune to this scenario. I see the lines of ambition, greed, self centric approach forever rising. Imbalanced growths, apathetic bureaucracy, decline in human condition, compulsion to keep pace with growth are the lines that intersect. These lines make human life complicated, difficult, and render it incomplete and obscure. I see how these lines limit us, close in and yet lead us nowhere and show that somewhere in the turmoil of living the ability to recognize the lines, to draw the line and even feel the need to draw the line is lost.

I am fully aware that globalization is necessary, but feel that it should start from our villages and towns. We have 500 million youngsters below age of 25, most of whom are rural poor. If we carefully groom them, they can be a great national resource to combat all our ills. A socio-economic application of electronics, computers, and telecommunications can effectively check migration of rural poor to over-crowded and faceless cities. We need to create blue collared jobs which will engage local

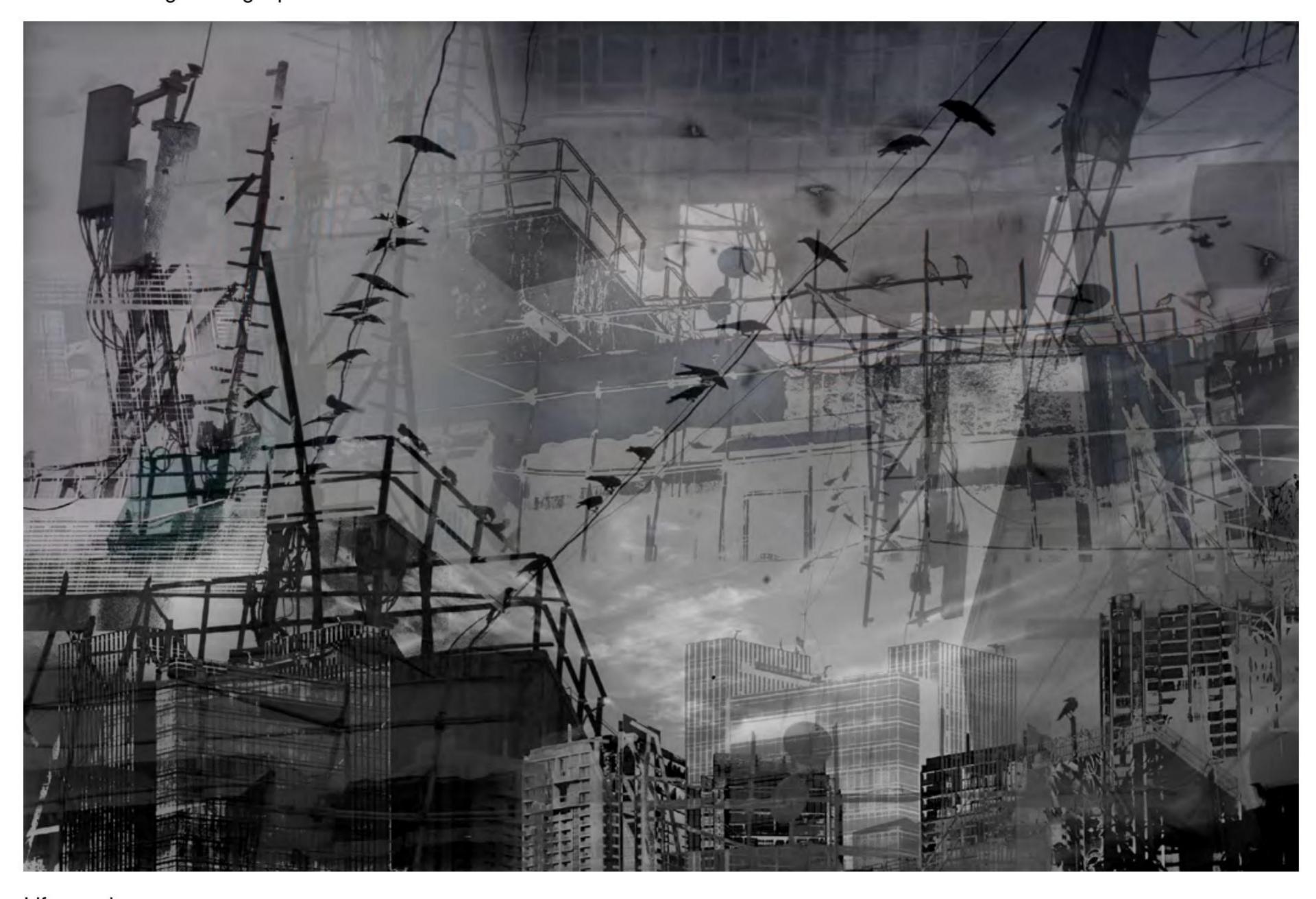
people at respective places, and thereby stop their exodus. If we do not act immediately, the chaotic situation will make our life mise-rable, meaningless and eventually wipe our human identity altogether.

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Life on wires
Digital photography and print on canvas
24" X 36"
2018

Now a days in metro cities of India you will find competition in skyscrapers, but because of that we lost the world of other species, and now their life is on wires.



Identity merge Digital photography and print on canvas 24" X 36" 2018

Now a days common man has to travel a lot for work. So along with the work place, one has to adjust to a new house and new people with it as well . Somewhere along the way, it is hard to keep true to one's identity.



Digital India
Digital photography and print on canvas
24" X 36"
2018

The contrast of standard of living in metro cities is very high, but even after that verybody wants to connect with the world.



Dialogue with the Moon Digital photography and print on canvas 36" X 36" 2018

Today mankind has made its footprint on the moon. But in a city, the common man has spent his entire life, in one building. For such a man, that one building plays many different roles. and for this man, the moon and the building, form an image which is forever imprinted in their minds.

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