

101 contemporary artists and more...



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Introduction

The concept of Collect Art emerged in late December 2019 as a response to support both Georgian and international artists amidst the challenges posed by the pandemic. However, the amalgamation of accumulated experience over the years and ongoing creative processes urged us to expand and diversify the roles of Collect Art.

In our daily lives, we are granted the privilege to visually conceptualize various ideas—an essence mirrored in art. Art, with its myriad presentations, encompasses a spectrum of visual, ordinary, and performative works. These creations, born from the imaginative and technical prowess of artists, beckon appreciation for their beauty, emotion, conceptual depth, or primitivism.

The '101 Contemporary artists and more...' book series serves as an aesthetic exploration of what contemporary art offers to viewers and how it intertwines with literature. Through this series, our aim is to showcase artists and writers who are actively shaping today's history—individuals worthy of attention, inspiring exploration of the unconventional and unexpected. We aspire to evoke emotions, challenge preconceptions, and provoke introspection, leaving readers and viewers occasionally feeling exposed, vulnerable, yet authentically natural.

Collect Art's mission is to forge connections between Georgian and international cultural events and artists, providing a platform for diverse perspectives. By doing so, we aim to encourage others to contemplate from alternative angles and make the realm of art more accessible to those passionate about cultural exploration.

101 CONTEMPORARY ARTISTS:

Amy Louise Rodger	06	66	MixedFeelings
ARTuR	08	68	Roan V.Wade
Ben Sheppee	10	70	Thomas Olze
Bongeun Koo	12	72	Miriam Habibe
Cheryl Cook	14	74	Jan Wurm
Colin Wang	16	76	Graham Tansley
Nata Buachidze	18	78	Lostnorfound
Jie Huang	20	80	Geraldine Leahy
Maka Gotsiridze	22	82	Jing He
Jinjin Zhang	24	84	MONIKA RUIZ-B
Kris Kim	26	86	Nadia Kissel
Tamriko Melikishvili	28	88	Yuchen Li
Rosina Huang	30	90	Zorg (Yifan Jing)
Viktoriia Svystak	32	92	Dr Evangelia Hamilton
Wilson Venables	34	94	Emma Sywyj
Yeseniia Serdiuk	36	96	Hector G D Hamilton
Sean BW Parker	38	98	Iryna Kovalenko
Soniya Vijayakumar	40	100	Julie Dawson Gledhill
Ruonan Shen	42	102	Liu Bingge
Xristina Castro	44	104	Phil Barton
Bob Keller	46	106	Richard Hyde
Elyons	48	108	Rie Suto
Hüseyin Gün	50	110	Svetlana Kotina
Dzhavgarat Monakova	52	112	Caroline Bennett
Hanyu Wang	54	114	COOLBYRON
Hanzhi Zhong	56	116	Jon Lucas
Niah McGiff	58	118	Louise Richards
Alice Peillon	60	120	Surrealized
Cameron Scott	62	122	Yi Chun Lin
Chen Chen	64	124	Hong Liang

Naele Willis	126
Olga Lomax	128
Patrícia Abreu	130
Tin Stanton	132
Viktoriiia Kovalenko	134
Neil Adams	136
Zoë Douglas-Cain	138
Alina Zhilina	140
Ana Andreeva	142
Anning Song	144
Chloe Culley	146
Chris Silver	148
Cibo	150
Demi Paaske	152
Huyan Zhang	154
Jonathan Lei	156
Kai Sebek	158
Krede Photography	160
Laura Andrejka	162
Margie Nottingham	164
Ştefania Crăciun	166
Tanya Preminger	168
Xiaoyi Lin	170
Xin Zhang	172
Xufei Qiao	174
Aaran Sian	176
Andri Iona	178
Salome Kobulashvili	180
Bernard Kyei	182
Donna Mindart	184

186	Drithi Bopanna Puliyaada,	
	Gaia Artworks	
188	Gen Doy	
190	Lucinda Button	
192	Molood Jannesari	
194	Nahalah	
196	Yemi Tubi (MOYAT)	
198	Palina Pantyushina	De
	Chavez	
200	Paula Wilkins	
202	Sigurd Kraus	
204	Sue Ridley	
206	Svetlana Fenster	

Amy Louise Rodger



Amy Louise Rodger is a painter living and working in Warwickshire. After graduating from the Royal Central School of Speech and Drama in 2020 as a Scenic Artist, she established her art business focusing on creating artwork inspired by the natural world while maintaining a freelance scenic career.

More recently, Rodger has explored more honest abstract artworks, entirely self-taught, developing a more personal approach to artistic expression. Her practice is deeply rooted in emotional exploration, where she begins by documenting her feelings before setting a timer to capture these emotions on the page.

Working primarily with watercolour and acrylic paints, alongside various pencils and ink mediums, Rodger allows her intuition to guide her colour choices and compositional decisions. Her background in scenic art has cultivated a profound love of colour and mark-making, constantly driving her to challenge herself and discover new ways of expressing emotional landscapes.

Rodger's work is characterized by an urgency and immediacy, reflecting her commitment to capturing the raw essence of human emotion through her distinctive artistic process. She hopes to shine a light on the full range of human emotions and create space for conversations around what the viewer sees and how that makes them feel, in opening up we all become a better community.



ARTuR



ARTuR is an artist and poet who sees himself as a traveler through time and space. In his work, he merges visual art and poetry, creating multilayered pieces where painting and text exist in dialogue. His style is characterized by emotional depth, a metaphysical perception of reality, and philosophical reflections on human nature, time, and inner transformation.

The central theme of ARTuR's art is the journey toward self-knowledge and personal growth. Each work is a kind of mental map — a visual diary of an inner voyage — where personal experience intersects with universal archetypes and symbolism.

Prior to the Eurasian Creative Guild Film Festival exhibition in London in May 2024, ARTuR took part in a residency program, during which he created two significant paintings: Endless Dance of Life and Gentle Breeze in a Blooming Garden. These works reflect his signature style of lyrical exploration and philosophical depth.

At the festival exhibition, ARTuR received an award for his artistic contribution. Since the same month, his paintings have been on year-long display at the Embassy of Kyrgyzstan in London (May 2024 – May 2025), marking an important step in the international recognition of his art.

He also exhibited his work at Boomer Gallery, where his paintings caught the attention of art critic and curator Anthony Fawcett, who noted the individuality and expressive power of ARTuR's visual approach.

In spring 2025, ARTuR presented his piece Creative Flow as part of the online exhibition hosted by KITERA|SPACE, further expanding his artistic presence in the digital realm. In March of the same year, an interview with ARTuR was published in the Visual Art Journal, where he shared his vision of art as a path to exploring the world and the self.

For ARTuR, art is not only a means of expression, but a way of journeying inward and beyond the visible. His poetry and painting function as a unified system of coordinates, inviting the viewer to experience the eternal motion of consciousness and the search for meaning.



Ben Sheppee



Ben Sheppee is a London-based graphic fine artist whose work explores the complexities of communication, identity, and language diversity through typographic abstraction. Adopted at birth and with limited knowledge of his heritage, Sheppee embraces all cultures as part of an ongoing personal journey of self-discovery. His art serves as a conduit for reconnecting with lost roots while celebrating the global richness of human expression.

At the core of his practice is a deep inquiry into language—its structures, failures, and possibilities. Sheppee deconstructs written systems, introduces deliberate errors, and explores the aesthetics that emerge from disruption. By working with an archive of over 300 alphabets—including endangered scripts and those not yet registered with the Unicode Consortium—he creates layered compositions that reflect cultural syncretism and challenge the boundaries of verbal expression.

His generative works often manifest as site-specific grids of letterforms, presented in digital print or projection. These pieces adapt to their environment and evolve with each iteration, mirroring the fluid nature of identity itself. Blending digital design with abstract expressionism, Sheppee's work transforms language into a visual archive—an expressive field where meaning is felt as much as it is read.

Through this process, Sheppee not only reinterprets language but also confronts its limitations, offering viewers a space to reflect on communication, belonging, and the unseen narratives that shape us.

Allotrope
Archival Ink on canvas,
1x1m, 2020

The 'Allotrope' works are based on the concept of physical forms that have been exploded and then reformed using physics dynamics. In this particular work the 3d forms were generated from 3d words, with glass-like qualities which refract and distort legibility, inferring how communication can become distorted through interpretation and memory. This series is about deconstructing solid or valid entities and presenting them in a transformed manner. The three-dimensional nature of the now abstract structures, each of which float aimlessly in space, contributes to the ambiguity of these works as something imagined attempts to become something real.



Bongeun Koo



My work is an exploration of traces of existence, sedimented emotions, and the distortion of memory. I stand before the canvas as though trying to hold onto the remnants left behind by life—yet also, paradoxically, to release them. Painting, for me, is not a confession of truth, but a conduit through which unspeakable feelings seep in silence.

I consider the act of painting not as one of accumulation, but of gradual removal and quieting. Even when figures appear clear, or colors seem to glow, they exist only as forms on the verge of disappearance. Memory is always refracted through dim light, and my paintings carry the weight of that darkness.

Floating between dream and reality, between life and death, my images linger at the boundaries of being. At these edges, I continually gaze toward what has remained unspoken. Emotions flare like fleeting flames through shadowed depths, not as loud declarations but as stains that quietly spread and remain.

The forms that appear in my work are metaphors for the physical conditions of life. The body will eventually decay. Love and desire, too, will either rot or fall silent. I do not fear this “disappearance.” Rather, I focus on the residues it leaves behind. The spaces left vacant—air, silence, absence—these are, to me, the most powerful testimonies of memory.

To me, art is not a simple representation. It is a membrane that wraps around time, a soft pressure that marks the places where existence once passed. In every moment, I observe how the scenes I’ve witnessed and the feelings I’ve held begin to vanish. And within that vanishing, I attempt to capture the fleeting instant when something, paradoxically, becomes more vividly present.

Ultimately, my painting is an attempt to speak the intangible through tangible forms—an act of resistance, striving to hold onto a single sensation that refuses to fade, even in complete darkness.

Bongeun Koo is an artist based in Korea, a painter whose practice draws upon surrealism and symbolism, deeply influenced by post-medieval art from the 14th to the 17th centuries. He employs a range of techniques, including sfumato and pointillism, to embody and symbolize his intentions. His paintings depict dramatic scenes that actively channel his emotional state. Ultimately, his work navigates a turbulent sea of introspection, reflecting an ongoing dialogue between despair and hope.



Cheryl Cook



My Art represents where I live. It is made from where I live. It is part of my belief in how I live. My work is a visual record of time, of place, and of my engagement with that place. I see sustainability as where your art expresses your belief in the world and the way you choose to live in it. I try to live softly and keep my environmental footprint as light as I can.

In making art of my heart, I am heavily influenced by the nature of my materials and the inspiration of my natural environment. My art practice is a living need to make my art as part of a whole way of being.

Underpinning the development of my art practice is using materials that engage the senses, where nothing is wasted and eventually feeds into something else. It is the story of regrowth with layers of meaning connecting us to our stories.

My art invites others to 'become more conscious of their impact on the environment and to spark ideas in their approach to art, to nature, and to life. To become curious about their natural surroundings and to engage with moments remembered.

In the exploration of colour hidden, I have used my natural resources to create an abundance of varying hues by creating natural inks. I am eager to see how I can celebrate them, what textiles and media I can use with them, and what I can say about my environment from my environment. Teaching since 2007, I facilitate play, experimental approaches, and an inquiring attitude to follow the 'what if...'



Colin W Wang



"As an artist, I believe that art is a form of self-expression that allows us to connect with our innermost thoughts and feelings. My painting style is based on my imagination and subconscious, as I let my creativity flow freely and play with the painting during the process. I believe that this approach allows me to create art that is deeply personal and reflects my unique perspective on the world."

Angel calling
Acrylic, 40x50cm, 2020

"Angel Calling" is a piece that inspires contemplation and introspection. It is a powerful reminder of the divine forces that exist beyond our world and the unending pursuit of a greater truth.



Nata Buachidze



Nata Buachidze is a contemporary artist from the city of Tbilisi, Georgia. Born on October 14, 1967, into a family of artists and architects, Nata's destiny as an artist seemed etched into her very being and was something very natural for her. As a child, her favorite pastime was to create – it did not matter what, she wanted to become connected to her brushes, to the smell of paint, to the sound of pencil on the paper; that is what she became when she grew up – an artist, and she's more than happy with her choice.

Nata embarked on her artistic education at the Tbilisi State Academy of Arts, Graphic Design faculty, which she graduated from in 1990. In the early 90s, she pursued a Painting and Photography training course at Gray's School of Art in Aberdeen, Scotland.

However, Nata has been working as a graphic designer since 1985, first as a freelance designer, and her talents were soon recognized on an international stage, as she contributed her skills to notable companies such as 'McElroy coats' in Edinburgh, Scotland, and the Georgian-based 'Racurs' architectural and design company. Despite her immersion in the realm of design, she was painting fervently and taking part in local and international exhibitions. From 1993, she mainly devoted herself to painting, with occasional design commissions, and the transition from design commissions to a resolute focus on painting heralded an era of introspection and artistic authenticity.

In a notable chapter, Nata extended her influence to the realm of education. In 1999, she established the still thriving experimental art studio in her hometown of Tbilisi, which momentarily shifted the spotlight from her own artistic endeavors, to mainly being involved in the life of the studio, devoting herself to nurturing the next generation of creative minds, and organizing grand exhibitions connected with her passion project.

Nata's pure artistic spirit rekindled in 2017, and she reclaimed her seat as an artist with a renewed vigor which manifested in solo exhibitions, group showcases, and prestigious art fairs and Biennales. Her canvases began to tell stories of human emotion, urban energy, and ethereal beauty.

Today, Nata stands at the prime of her artistic journey to date, her creations coveted by private collectors across the globe. Nata's oeuvre serves as an evolving testament to the spirit of an artist who, in her ceaseless pursuit of creative excellence, is carving an indelible mark on the canvas of contemporary art.

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Jie Huang



"My work focuses on emotional and bodily experiences that are often concealed beneath the surface of everyday language and cultural systems. I transform the tension between personal vulnerability and social expectations into material and spatial experiments. The fragility of ceramics, the narrative nature of installation, and the labor of repetition form my way of dialoguing with the past, with family, and with society. In my practice, I examine the blurred boundaries between care and control, revealing the complex emotional relationships where love coexists with discipline, and tenderness with suppression. Through art, I attempt to translate invisible psychic structures into a shared emotional map."

Jie Huang is a London-based multidisciplinary artist working across installation, ceramics, and mixed media. Rooted in personal experience, her practice explores emotional suppression, familial discipline, and the invisible structures of social language. Through tactile materials and symbolic forms, she gives presence to the unspeakable and psychological states shaped by control. Her works have been exhibited in the UK and the US, including *He Said, She Said* (Amos Eno Gallery, online, New York) and *Windows Granted* (London). She holds an MA in Fine Art from Kingston University.



Maka Gotsiridze



"I - tomorrow!"

"Life is a gradual birth"- Exupery.

We pass through four stages, from childhood to old age and all of the stages are painful. The most difficult thing to do is to catch that second, that distinguishes you from the millions of other lives ...

Maka Gotsiridze was able to do that - she "caught" that second ...

She entered the world on April 25, 1966 ...

She couldn't explain why she just felt, one day, the need to bring out the color, from deep inside her, but this is how it turned out, first at the Iakob Nikoladze Art School and then at the Tbilisi Art Academy ...

Then she started teaching others (and still does), how to "catch" their own, particular, seconds ...

She studied and worked in almost all of the renowned, schools and institutes in Tbilisi where there was a drawing or a painting course ...

This is how she was "born" into the daily adventure of life from color to color and from canvas to canvas ...

Then came 1989, 1995, and 1996 - the new stages of her "birth" -

"Life is ruled by wisdom and destiny" - Cicero ...

This fate brought the artist to Scotland and the Netherlands as well; she also felt the "taste" of selling pictures here ... the money she was sent to Georgia for her two young children had a completely different taste ...

Her "birth" of 1996 turned out to be special - a personal exhibition in Amsterdam ... collaboration with a private gallery in Limburg ...

She painted a lot ... she says, more for commercial necessity, but she was reborn and growing, in stature, on all canvasses ...

There were also 5 solo and numerous group exhibitions along the way.

But she still felt failure ... "I was worried about my failure to express the colors and emotions I had accumulated over the years"

Her thoughts, finally, began to take shape in 2019, which manifested itself in her 2021, solo exhibition - "Wall Records" ...

She talked through the wall ... It seemed as if all the stages, all the main seconds, all the pain appeared on the wall, which in 2022 turned into a new exhibition - "I - Today" ...

"I - tomorrow" will be, of course, then ... because life is a gradual birth and Maka Gotsiridze now knows it well ...



August 2007

Jinjin Zhang



This project began from emotional projection—I thought it was love, but perhaps it was only a reflection of my own expectations. This confusion led me to question: what is real, and what is constructed by desire?

Using “cover” as both material strategy and metaphor, I create wearable structures that wrap, conceal, or simulate value. From gems hidden in hollow silver settings—each piece plays with the visual language of jewellery while subverting its promises.

I use silver to construct objects that appear precious, but reveal something else upon closer inspection. These works challenge the assumption that jewellery must display, decorate, or prove worth. Instead, they speak of absence, illusion, and emotional projection.

Worn on the body, these pieces ask: when we look at jewellery, are we truly seeing it—or only seeing what we want it to be?



Kris Kim



"Geometry becomes a language that flickers between presence and absence within a geometric architecture of perception. There is a sense of movement without motion, of form held in weight, gravity, and rhythm. Opticality becomes substance, as repetition and contrast expand depth and space in a meditative dissonance.

This monochrome painting is an interplay of lines and phantasmagoric spatiality. The contrast evokes optical intrigue and aesthetic resonance, while vestigial threads form a liminal chiaroscuro, exploring the flux between minimality and complexity. Through the juxtaposition of light and shadow, the plane dissolves linear dimensionality, reconstituting a metaphysical textuality upon a fractured surface."

Kris Kim explores the interplay of geometric form, composition, and spatial experience through a monochromatic vocabulary. The practice examines tension and balance, situating abstract gestures alongside the matrix of tessellated cadences, redirecting attention to light, shadow, and the textile qualities of the pictorial plane. The work operates on multiple levels, engaging both the visual and cognitive processes of the viewer, while incorporating the materiality of the medium itself.

Working across painting, media art, and installation, Kim reflects on themes that illustrate the inter-genre connections and shape perceptual fields where density and emptiness converge.



Tamriko Melikishvili



'Painting is a return to myself – the search for the inner voice of silence and dialogue with it.'

"I was born in 1967, in a house full of paper, paints, plaster, and plasticine clay, and with these materials, before my eyes, images were created, which transformed day by day and were brought to life. My Dad was a sculptor, with his own distinctive individual world, and my brother and I both breathed this air.

Maybe it's for this reason that I'm consumed with an interest in the plasticity of forms, the fullness of their color, and the air and the space that surrounds them and blows life into every stroke.

There is great happiness when, in addition to experiencing everyday life, you are allowed to live one more life, immerse yourself in it, and spend every minute searching, and discovering.

Needless to say, first of all, it's the process that is important that matters; as if you are following a wave in a vast sea, coming both across and up against the unexpected, with only you to decide when to come ashore. Then you sit, observe, and realize that two parallel lives merged and accumulated in one space; It happens only when you are sincere – painting does not lie."



Rosina Huang



Rosina is a freelance oil painter who primarily creates impressionist paintings of landscapes and flowers, drawing inspiration from the boundless offerings of nature. She connects deeply with every blade of grass, every tree, every flower, and every leaf, sensing the resilient vitality carried by elements such as raindrops and the bright moon.

Her inspiration arises from everyday observations and reflections. A sunrise or sunset, the quiet contemplation of an afternoon nap, the simple act of observing flowers, or even sudden sparks of creativity in busy moments can all become the foundation for scenes she wishes to capture in her work.

While her primary medium is oil paint, she also incorporates unconventional tools such as towels, plastic items, and spoons to achieve auxiliary techniques. She often uses water spraying to create distinctive textures, adding playfulness and experimentation to her process.

Through her paintings, she seeks to offer viewers both visual delight and an engaging inner experience. With each work, she aims to evoke emotional resonance, inviting audiences to explore nature alongside her and share in the appreciation of life's beauty.



Svystak Viktoriia



Viktoriia Svystak is an artist from Ukraine, working at the intersection of romanticism, symbolism, and abstraction. She is deeply fascinated by the act of translating the inner world onto canvas through both texture and metaphor.

Texture plays a central role in her practice, receiving as much attention as the painting itself. For Svystak, it functions as a subtext — a “red thread” that runs through the narrative of each work. Her paintings explore themes of solitude, feminine nature, ancestral roots, and the human connection to the land. She often incorporates Ukrainian folk motifs as a visual language of memory and belonging, imbuing her works with a distinctly Ukrainian resonance.

Working in a highly stylized and personal manner, she combines acrylics, texture paste, oil, graphic elements, and collage. This mixed-media approach allows her to embrace emotional complexity and freedom beyond conventional forms. Each painting becomes a dialogue — both with the world and with herself. Some remain untitled, intentionally leaving space for the viewer’s own interpretation.



Wilson Venables



Originally from Birmingham, Wilson Venables is a painter and printmaker based in the UK. During his time at university, he developed a deep fascination with cowboy culture and the American West and found a love for the history, novels, and films of this era. The strong sense of honour, dignity, and staying true to oneself within these cultures became a theme throughout his work, and how these ideas contrast with the restrictions of modern-day life.

Whilst studying illustration at the University of Gloucester, he mastered advanced printmaking techniques, including lino cut, screen print, and etching. Every piece he creates tells a story. Whether it's a lone cowboy riding into the unknown or a native warrior standing defiant against the wind, his work feels like a scene from a lost film, full of drama, atmosphere, and unspoken emotion.

Wilson is constantly drawing, whether it's at the petrol station, a cafe, a black tie dinner, or quite often even in bed (much to his fiancée's annoyance!) He always has a sketchbook under his arm and a pen tucked behind his ear or in his vintage Stetson hat band. He is what can only be described as prolific – however, some may say this is an understatement.

Wilson is always pushing his craft forward, working across multiple sketchbooks at once, refining his techniques and craft in order to bring the raw beauty of the untamed spirit of the west to life.



Yeseniia Serdiuk



Yeseniia Serdiuk is an 18-year-old war artist originally from Nikopol, Ukraine. She specializes in miniature model making and works across mixed media, including painting and sculpture.

In 2022, after constant attacks on her hometown forced her family to shelter in a basement, she fled with her mother to Slovakia. It was there that she first began exploring art as a way to cope with the trauma of war. In 2023, after relocating to Hull, England, she enrolled in an art course at Hull College and discovered miniature model making as a powerful medium to process her experiences and to raise awareness of the war's impact.

Her models, often constructed from styrofoam, recycled materials, and natural elements, draw from both her own memories and the experiences of others affected by conflict. For Serdiuk, miniature models are more than artworks — they are vessels of memory, resilience, and truth. Through her creations, she seeks to expose the raw realities of war, preserving untold stories and transforming trauma into powerful acts of testimony.



Sean Bw Parker



"My visual art mode is largely painting, with occasional deviations into graphic design, book and album covers. The ten years I spent living and working in Istanbul 2004-14 influenced my work, as does the work I have done in justice reform since 2018. My paintings are generally in acrylic, ink, and watercolor, and can be associated with surrealism and abstract impressionism. Faces, bodies, and shapes form new relationships via color juxtapositions and freehand lines. The moment is more important than literal representation, and verisimilitude is sensed by the viewer, not imposed by the artist. My work in painting and poetry tends to be 'make, then see what I've made' – concept follows production, via the subconscious. Attended the University of Creative Arts from 1997 to 2003, gaining BA and MA in Fine Art, have been exhibited at the Brighton Phoenix Centre, University of Central Lancashire, and the South Bank Centre amongst others, and was shortlisted for the 2024 Artful Prize."



Soniya Vijayakumar



Soniya Vijayakumar is an abstract expressionist artist who infuses nature's essence and the beauty of everyday moments into captivating artworks, specifically designed to elevate hospitality spaces. Known for her meticulous detail and rich textures, Soniya utilizes eco-friendly paints to create conversation-starting pieces in watercolor, acrylic, and natural mediums.

Beyond her stunning abstract offerings, Soniya delves into bespoke commissions, collaborating with interior designers, art curators, and hospitality consultants to weave your unique vision into reality. Through heartfelt conversations, she embarks on a collaborative journey, drawing inspiration from your design narrative. This translates into personalized masterpieces that resonate with your guests, fostering a deep sense of connection and belonging.

Working from her beautifully curated studio, Soniya delivers exquisite original artworks and high-quality art prints. She understands the needs of the hospitality industry and offers a seamless experience, integrating seamlessly with your design project. Let Soniya's art become a captivating focal point, transforming your space into a haven of mindfulness and artistry.



Ruonan Shen



Ruonan Shen is a visual artist and photographer based in London. She is currently a student at the University of Arts London in Interior Design. Working primarily with conceptual portraiture, Shen's practice explores the aesthetics of identity, performance, and visual tension within constructed spaces.

Her recent works engage with gender expression and transformation, focusing on China's emerging drag scene as a lens through which to question the boundaries of beauty, strength, and self-presentation. Shen creates highly staged environments that balance intimacy and control, presence and absence.

Drawing from minimal aesthetics, theatrical artifice, and emotional ambiguity, Shen's photographs challenge normative visual codes while inviting moments of stillness and reflection. As an emerging artist, she is interested in photography not as documentation, but as reconstruction—a deliberate and quiet act of image-making on their own terms.

Kite 2

This collection of long exposure photographs originates from Hequ Village in Pingshan County, Shijiazhuang, Hebei Province, China. Through the lens of long exposure photography, landscapes are transformed, capturing the delicate interplay between man-made installations and the organic forces of wind and water. The work delves into the profound conflict between the artificial and the natural, evoking a sense of tension and harmony that permeates the environment. Each image serves as a portal, inviting viewers to immerse themselves in the surreal beauty of these scenes. The absurdity of the juxtaposition prompts a deeper contemplation of how artificial constructs influence and intertwine with the natural world, reflecting the complexities of modern existence. This visual dialogue encourages a reevaluation of the relationship between humanity and nature, urging viewers to consider the delicate balance that sustains both. In this exploration, the photographs become more than mere representations; they are invitations to reflect on the intricate connections that shape our world.



Xristina Castro



Xristina Castro is a Spanish visual artist based in Wales.

Working across photography, video, and material experimentation, her practice engages with themes of identity, memory, hauntology, and the interplay between technology and self-perception. Through alternative photographic processes, digital fragmentation, and projection, her work investigates how personal and collective narratives are shaped in contemporary culture.

Moving between still and moving images, sculptural elements, and installation, she creates projects that invite reflection on the emotional and material traces of the past.

Oscillating Spaces

Oscillating Spaces is an ongoing photographic installation exploring time, memory, and materiality. All cyanotypes are derived from photographs of Draco, a constellation in the far northern sky whose name means “dragon” in Latin. By bringing these stars into domestic spaces, the work transforms familiar environments into landscapes where the distant cosmos becomes tangible and accessible. The installation is not site-specific and evolves with each exhibition; every space shapes the work in a unique way. A kitchen transformed into a studio, a ritual space where light, time, and gesture become image. In observing the installation, the viewer engages not only with space but with time: looking at the stars is also looking at time.

The process is documented through a YouTube livestream, offering remote audiences a window into creation, presence, and repetition. Drawing from hauntological ideas, Oscillating Spaces embodies impermanence and layered presence: no two prints are alike, and the seams remain visible, revealing both vulnerability and intention. By inviting viewers to move around and within the work, the installation becomes an experiential space where proximity, distance, and perception oscillate, mirroring how memory, personal experience, and the cosmos intertwine.



Bob Keller



With over two decades of experience in both film and digital photography, my work explores themes of isolation, impermanence, and the sublime presence of nature. I favor the disciplined process of medium format film and traditional darkroom techniques to render compositions steeped in quietude, often from the remote landscapes of the American West. My goal is to create images that transcend documentation and invite a deeper emotional connection through tonal nuance, compositional stillness, and the presence of natural light.

Sierra Crescendo

This image was captured while hiking deep in the backcountry of the Eastern Sierra during peak fall color. Just after sunrise, the landscape was momentarily divided by light — a meadow in shadow, a glowing stand of aspen, and a granite mountain bathed in gold beneath breaking clouds. Shot in 2017 on Kodak Tri-X 400 film with a Mamiya 645 medium format camera, this black-and-white photograph showcases the dramatic contrasts that define the high Sierra — in both light and spirit.

The size of the print is 20"x 20".



Elyons



"My practice changes along with me during various challenges in my life, where my ideas derive from the thoughts that consume my current thinking. Although ideas vary, they're all connected to the methods of expression I channel, as there was a time in my life when I was trapped in an oppressive environment. I explore myself through themes of gender identity, queer expression, femininity, and repressed emotions. My work is multidisciplinary, with a prominent focus on marks made by printmaking. Lino printing and etching offer an exploration of potential, which I enjoy manipulating into imagery that prompts an emotional response. Moreover, I find the challenges and restrictions of printmaking motivating, like it's something I can overcome, which is likely due to my competitive nature. Conversely, my addiction to detail reveals a variety of marks and imagery that I hope attracts attention more intimately. A common visual element in my work is that there is always an unsettling undertone. Often this is unintentional, however, I enjoy the reflection of myself in a physical form – I'm a positive person, yet we all have our darkness. I want people to see my work and wonder."



Hüseyin Gün



Hüseyin was born in Ankara, Turkey, in 1987. After graduating from high school in 2006, he earned a degree in Electronics and Communication Engineering from Kocaeli University in 2010, followed by a degree in Economics from Anadolu University in 2016. He is currently continuing his studies in the Department of Camerawork and Photography at Anadolu University. Since 2006, he has been working professionally in the field of photography, with a strong focus on visual storytelling, documentary photography, and creative composition.

Loneliness, 2008

An abandoned village lost in the mist. Time doesn't move here — it stands still. A single tree remains among the empty houses, like the last witness of the place. No sound, no motion. Only traces of the past and a quiet, persistent sense of solitude.



Dzhavgarat Monakova



The artistic creativity of Dzhavgarat is particularly evident in her work on the "From Memory" series. In this series, she creates unique works of art using embroidery on various fabrics. Her works are distinguished by a special approach to the traditional motifs of Kaitag embroidery. Today, she adopts new visual forms, trying new ways of working with acrylic and oil on canvas, using different techniques such as sgraffito.

The artist's creative method consists of transforming traditional patterns into modern laconic compositions. She creates crisp, precise works similar to tamgas, often by removing texture and color but preserving the plasticity of the line. Thus, Dzhavgarat Monakova represents a vivid example of a modern art figure successfully combining creative and entrepreneurial activities, contributing to the development of the cultural heritage of the region.



Hanyu Wang



Hanyu Wang is a multidisciplinary artist currently living and working in London. Her practice spans body-based performance, installation, and site-specific interventions. Centering rope bondage as her primary artistic language, she explores the entanglement between control, intimacy, ecology, and power, merging Eastern corporeal aesthetics with contemporary performance vocabularies to create restrained yet highly charged sensory experiences. Influenced by eco-feminism and body politics, she engages with rope bondage as a healing medium, shifting it from private settings into public discourse to amplify the visibility of queer bodies.

Bound in Stillness, 2023

Performance with photographic documentation (in collaboration with photographer Jiawen “Jiji” Wei)

Bound in Stillness is a durational performance project, conceived and realized as a rope bondage artist Hanyu Wang, photographed by artist Jiawen Wei, and presented as a series of analog darkroom prints. The work centered on the embodied experience of anxiety disorders and examined how normative societal structures shaped and disciplined neurodiverse individuals.

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Hanzhi Zhong



Hanzhi Zhong (b. 1999, China) is a multidisciplinary artist currently based in London. She holds an MA in Illustration from Kingston University, where she developed a practice that traverses illustration, printmaking, painting, sculpture, and animation. Zhong's work draws from her deep engagement with the cyclical rhythms of nature and the ephemerality of human existence. Her visual language often blends anatomical abstraction with poetic symbolism, offering quiet reflections on mortality, transformation, and the emotional undercurrents of being.

Through a process-oriented and intuitively led practice, Hanzhi Zhong explores the fragile thresholds between the physical body and the immaterial self. Her work often features fragmented human forms, skeletal structures, and organic motifs suspended in liminal, dreamlike environments. These figures, stripped of superficial identity, become vessels for existential contemplation—touching on grief, yearning, stillness, and the search for inner truth.

Zhong sees each medium as a site for emotional translation. Her prints carry a raw, tactile presence, while her drawings and paintings resonate with a meditative stillness. At the core of her practice lies an inquiry into the nature of presence and absence, asking: What remains when the flesh disappears? What does the soul look like in silence?



Niah McGiff



Within her practice, Niah McGiff gravitates toward the subconscious and the alchemical nature of painting. While oil paint remains her primary medium, she engages in a multidisciplinary approach that includes printmaking, photography, sculpture, drawing, and poetry - each medium offering a different tactile entry point into the complexities of emotional and psychological life.

In recent years, Niah has delved into psychological and scientific theories surrounding the mind, emotion, and the human drive to express. Central to this inquiry is the concept of the explanatory gap - a term coined by philosopher Joseph Levine to describe the limitations of physical theory in accounting for the richness of subjective experience. How does one truly communicate the feeling of candle wax dripping on skin, or the ache of nostalgia? Language often falters in capturing the depth of feeling.

Niah's work seeks to bridge this divide - to reach across the space between inner experience and outer expression. Through experimental and intuitive processes, she explores how diverse mediums and visual languages might articulate what is otherwise ineffable: the raw, felt reality of being human.

For Niah, the beauty of painting lies in its paradox - in the challenge of giving form to the intangible while surrendering to the material's own spontaneity. In that space between control and chaos, idea and instinct, something entirely new emerges.



Alice Peillon



Alice Peillon is a Dublin-born, London-based artist who graduated with an MA in Fine Art from Chelsea College of Art in 2006. For much of her career, her practice was predominantly painting, but in recent years she has increasingly enjoyed exploring the potential of handmade collage. She describes collage as “thinking aloud”—an endlessly fluid process that allows for flexibility, spontaneity, and quick decision-making. The ability to move pieces around until an unusual juxtaposition captures her eye, and the composition clicks into place, offers a freedom that painting sometimes cannot. Her source material comes from a wide range of places. She enjoys browsing second-hand shops for old magazines and paper ephemera, delighting in yellowed, torn pages that carry the charm of age. She has also found unusual treasures through online marketplaces such as eBay. In addition, she repurposes her own earlier works—drawings, monoprints, and paintings that may not have succeeded as standalone pieces but contain intriguing textures, marks, and elements. By cutting or tearing them apart and re-incorporating them into new collages, she gives them fresh life and renewed energy.



Cameron Scott



Cameron Scott uses photographic self-portrait collage as a starting point to explore both past and present—an autobiographical journey that reflects his life through his own face across the years, intertwined with the faces of people he has met, admired, disliked, and married. By overlaying his image with those of others connected to his life, he creates visual dialogues—sometimes harmonious, sometimes uneasy—that mirror the nature of those relationships. These collages are further layered with memories of friends and family, as well as impressions of the present moment, from the birds in his garden to significant world events. Each composition becomes both a personal narrative and a commentary on his life and times. He studied at art school in Aberdeen in the early 1960s before winning a national scholarship to work in fashion houses in Paris, Milan, and Florence. His career in arts education spanned teaching positions in institutions from Falmouth to Salford University, culminating in his role as Head of Art School in Burnley. His work has been widely exhibited, including at the Saatchi Gallery, Centrespace Bristol, Fitzrovia Gallery in London, and the Bath Royal Literary and Scientific Institution, among many others. In 2022, he was awarded the John Doubleday Award at the Oxford International Art Contest.

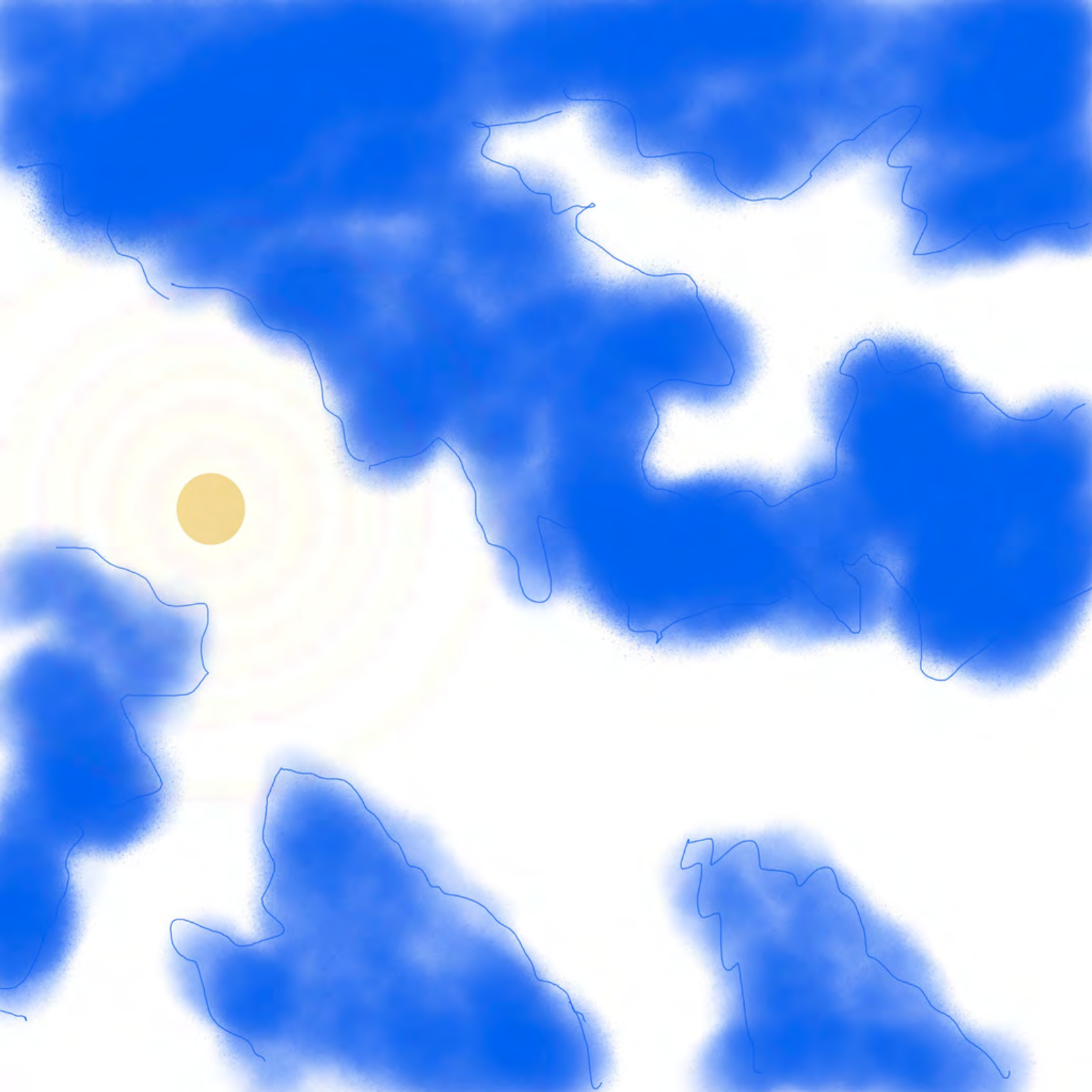


Chen Chen



"My work reflects the emotional tension between human experience and the underwater world. Through surreal scenes and stylized marine creatures, I aim to create stories that resonate with both the wonder and fragility of life beneath the surface. Also, I collected some real photos in real life and every photo is relevant to sky."

Greta(Chen Chen) is a contemporary visual artist whose work explores the intersection of nature, imagination, and narrative. Recently, she has been focusing on digital painting, blending traditional composition with vibrant, expressive forms inspired by ocean life and personal storytelling.



Mixedfeelings



MixedFeelings is a mixed media animation studio crafting distinctive, frame-by-frame stories using paper, textures, light, and a touch of experimentation.

Founded by three friends — each with a background in the arts — MixedFeelings began as a shared dream to turn our favorite hobby into something more. After years of working individually across creative fields, we came together to build a space where imagination, craft, and collaboration could thrive.

Inspired by everyday beauty — the rustle of leaves, the rhythm of footsteps, the warmth of old photos, or the flow of a melody — we blend handcrafted techniques with digital precision to create animations full of soul and personality.

Our work moves across formats — from commercial campaigns and music videos to cultural and artistic collaborations. We embrace imperfection, curiosity, and play, letting each project unfold organically. With care in every frame, we turn small details into powerful stories — where analog charm meets purposeful, modern storytelling.

Mixed media is such a playful and open-ended world — and we feel like we're only just getting started. There's still so much to try, to learn, and to create — and we're excited for everything that's yet to come.



Roan V. Wade



Roan V. Wade (they/them) is a queer mixed-media artist, activist, and archivist based in New Hampshire. Their artistic practice blurs the boundary between art and activism, both by creating visual archives of resistance movements and by producing visual works—ranging from protest banners to zines—that are directly used by the activist organizations they are part of. Through abstracted archives, they document the daily contradictions of resisting surveillance capitalism from within the belly of the beast and aspire to reimagine alternatives by examining past iterations of protest movements. They often employ repetition as a framework for their pieces to highlight the way solidarity movements must engage in repeated acts of daily resistance, despite their Sisyphean nature, to generate change.

“Intervention” 1.0
Layered laser-cut paper,
11”x9”, 2025

These pieces were created by laser-cutting patterns based on the Fibonacci spiral into paper, then dissecting and reassembling them. At the time of their creation, I was grappling with the role of repetition within social movements - the sometimes maddening way it seems like activism consists of a series of doing the same protest tactics over and over, out of hope or perhaps spite, that eventually our actions will accumulate to generate change. In this way, in each “Intervention” piece, I sought to create compositions featuring repetitive segments pushing against the confines of the boundaries that frame them.



Thomas Olze



"From 2017 to the present, I have been working continuously on the Nexus series. In this series, which consists primarily of collages and drawings, I address sociopolitically urgent issues and attempt to visualize multiple, difficult-to-oversee connections and causalities. The works do not provide direct answers, as these are fundamentally impossible due to the immense complexity underlying all existing topoi. The viewer is invited to continually explore new contexts for themselves, perhaps even to discover contexts that I hadn't considered when creating the works.

In my collages, I draw on advertisements, news photos, and use comic book clippings to make references to pop culture. I often incorporate reflective foils to allow the viewer to become part of the work, just as everyone is part of social processes, whether as a consumer or a participant in political processes such as elections or protests.

Some works depict consumer goods, resource consumption, and the resulting exploitation and destruction. Pop culture references are made with comic book characters such as Galactus the World Devourer, Dr. Doom, a technocratic despot (distorted photos of stock exchanges are shown in the works featuring him), and even Batman, a figure who raises fundamental questions about law and order.

I am continually developing the Nexus series, resulting in an increasingly complex body of work that meanders in a variety of directions."

Tomas lives and works in Tiefenbronn, in the Stuttgart area of Germany. He is a self-taught artist, has been working as a freelance painter and installation artist since 2011. Since 2019, he has also worked as a curator, serving primarily as co-curator for the institutional exhibition space A.K.T. (www.akate.de), which focuses on socio-political themes.

Since 2017, he has been continuously working on the Nexus series, a body of work consisting primarily of collages and drawings. In this series, he addresses pressing sociopolitical issues, seeking to visualize the multiple, often difficult-to-trace connections and causalities that shape them. The works do not offer direct answers—something he sees as impossible given the immense complexity underlying all existing topoi. Instead, viewers are invited to explore and uncover their own interpretations and contexts, perhaps even discovering connections he himself had not anticipated during the creation process.



Miriam Habibe



Miriam Habibe is an emerging Welsh-based artist of BAME South Asian heritage whose creative journey embodies resilience, identity, and self-discovery. After years devoted to parenthood and a full-time career, she has returned to her artistic roots, crafting deeply expressive works that bridge tradition and modern experimentation. Drawing inspiration from craft forms like weaving, she merges abstraction and mixed media techniques, forging an artistic voice that is uniquely hers.

A defining aspect of Miriam's practice is the Japanese SAORI weaving philosophy, which celebrates intuitive creativity and unfiltered self-expression. This approach aligns with her personal journey and her longstanding practice of Japanese Buddhism, reinforcing the connection between inner transformation and artistic exploration. Miriam's materials range from fibres, painted glass, and digital mediums, reflecting her belief in the dialogue between the external world and personal experience.

Her work has garnered recognition in esteemed exhibitions, including Boomer Gallery's Identity, Between Dreams and Nightmares, and the international Threads of Connection, as well as Art from the Unseen in Beaumaris Town Hall and the Aberlleiniog Sculpture Trail (2023). She showcased her work at Manchester Art Fair (2024) and was featured in Abstracted magazine and an exhibition that same year.



Jan Wurm



Ink flows to mark speed. Conté crayon lingers for a warm and tender glow. Chinagraph searches to locate. Pastel colors and patterns are the person and place. Charcoal carves and commits. Together, they convey elements of identity, tension, connections, or isolation.

Drawing captures life and time, however fleeting – in the movement of the hand and the touch of my fingers spreading chalk or charcoal to grasp the moment. The excitement, pleasure, anticipation: all are common and yet fresh and special and somehow uniquely mark a moment. Drawing is the tether to the daily, to the world around.

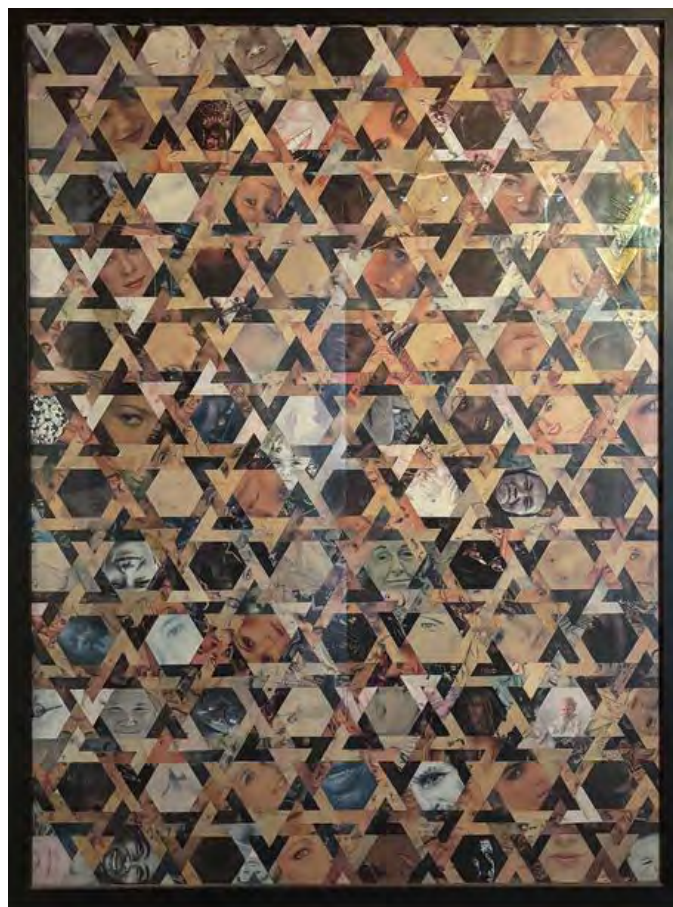
Jan Wurm – artist, educator, and curator—is engaged in expanding the community forum for contemporary art dialogue. Wurm has lived in California and Europe, where her childhood was nestled in the Alps and where she honed an eye for social patterns, conventions, and place. In painting, drawing, or books, Wurm’s visual explorations are infused with warmth, humor, and energetic line. Exhibited internationally, her work is in collections including the Los Angeles County Museum of Art, Fine Arts Museums of San Francisco, New York Public Library Print Collection, Archiv Verein der Berliner Künstlerinnen, and Universität für angewandte Kunst in Vienna.



Graham Tansley



Graham Tansley's multi-disciplinary practice evolved from his collage work created between 1980 and 1990. He exhibited some works in anti-capitalist plagiarist group shows internationally and had solo exhibitions in Bradford, London, and Jersey under a series of aliases, including Karen Elliot and Kevin Hector. His practice now includes digital film, such as large-scale digital film projections shown at light festivals across Europe and Iceland, performance and interventions, and he is currently exploring laser-cut metal sculptural/stained glass forms. He is a retired academic who initially studied as a Graphic Designer, before founding and directing for ten years Graphic Works, an ethical design agency in Bradford, England. He then worked for over 20 years as Head of Visual Communication at Leeds Arts University. His practice continues to critically explore artistic, social, cultural, and environmental boundaries and is visually engaging, challenging, provocative, and playful.



Lostnorfound



James Padgham is a secondary school Art teacher and practising artist. Working between assemblage and collage, he is building an imaginary visual story, re-appropriating the nature of the objects he collects under the name of Lostnorfound. A childhood playfulness is inherent in his work, but this is just the surface to a practice that challenges the viewer and asks them to engage in discovering what the suggested narrative offers. The placement of the work and the context that this is viewed offers further questions and often contradictions. The constructions from his play in the studio are situated in the world and then documented, forming a tableau vivant, raising questions about the metaphorical edges of the work. Words, text, fonts, and narrative all form an integral part of the 'make do' and playful process of creating work. Linking visual imagery with the written word as a way of forming a narrative or disrupting the linear expectation of the words to form an imaginary space for the visual and written words to exist together. James has alluded to these as personal experiences and reflections from his experiences working in education.

the view
they invite
play.

Hi James Sorry I took the weekend away from
Yeah that sounds great it would be great if we
way to collaborate. My main objective

gham
17:29
/ Well I got a weekend over the weekend
you had been doing and that has lots of
s to the idea I had. I mainly make as a

Henry Maddicott
17 Jul 13:39

Hi James, Sorry I missed this email earlier in the
I just spotted it now so sorry for not responding
Thank you for waiting. This sounds really exciting

dgham
17:29

ry Hope you are well? work is always a bit
re end of term and even weirder currently. I
ort MP3 file that I have started working on



Geraldine Leahy



"Concerned with the exigent and immediate issues of climate change, my practice focuses on coastal erosion and involves an awareness of the entanglement of natural and manufactured debris in the sand. As I walk the beach, I investigate residual marks in the littoral landscape following severe weather events. Regular sketching on-site enables me to record changes in the terrain and maintain a connection with the coastal environment. Found objects become the subject of representational drawings in the studio or are used in monoprinting initial layers of paintings. Sometimes, materials such as dried seaweeds and grasses become natural drawing tools. My sketchbooks provide inspiration and a starting point for much of my work. They allow for a space where I can record mood and weather, explore composition and experiment with techniques before commencing finished pieces"

Geraldine Leahy is a contemporary landscape artist with an interest in environmental concerns. She returned to education to study art and was awarded a BA (Hons) Painting Degree from The University for the Creative Arts (UCA) in 2022. Her practice involves the observation of traces and imprints in the littoral landscape, the marks of natural processes and human interventions. Observing the entanglements of natural and manmade materials on the beach, she uses shoreline debris in layered processes that suggest changes in the environment and encourage reflection on the effects mankind has had on the coastline. Her intriguing combinations of monoprint and paint reveal the devastating consequences of coastal erosion at a local level. However, the artist also brings this issue to universal attention through her continued engagement with art awards, publications, and exhibitions.



Jing He



Jing He focuses on the folklore and cultural gaps where vague, unnamed emotions and symbols reside. She explores marginalized narratives that carry deep layers of collective memory and personal experience. Though often unstable and fragmented, these narratives possess a unique truth and quiet power. Through surrealist storytelling, she seeks to reawaken hidden cultural fragments and present them in a renewed visual context. In her practice, unease serves as a guiding emotion, not to instill fear, but to heighten the viewer's sensitivity and invite reflection on the structures, symbols, and subconscious forces embedded within the image. Drawn to subtle details and symbolic constructions, she allows each image to unfold as a poetic, open-ended experience.

Guhuo Birds
Stone Lithograph on paper, 57x75cm, 2024

This work is inspired by the Chinese folklore of the Guhuo Birds—a spirit said to be born from mothers who died in childbirth, wandering the night to steal other people's children. I intertwine this ancient legend with the modern reality of child trafficking, reimagining it through a surrealist lens. In this narrative, the boundaries between reality and myth blur, giving new meaning to a traditional tale. Through distorted visual storytelling, the piece explores themes of motherhood, loss, and longing, shedding light on the hidden and often overlooked darkness within modern society.



MONIKA RUIZ-B

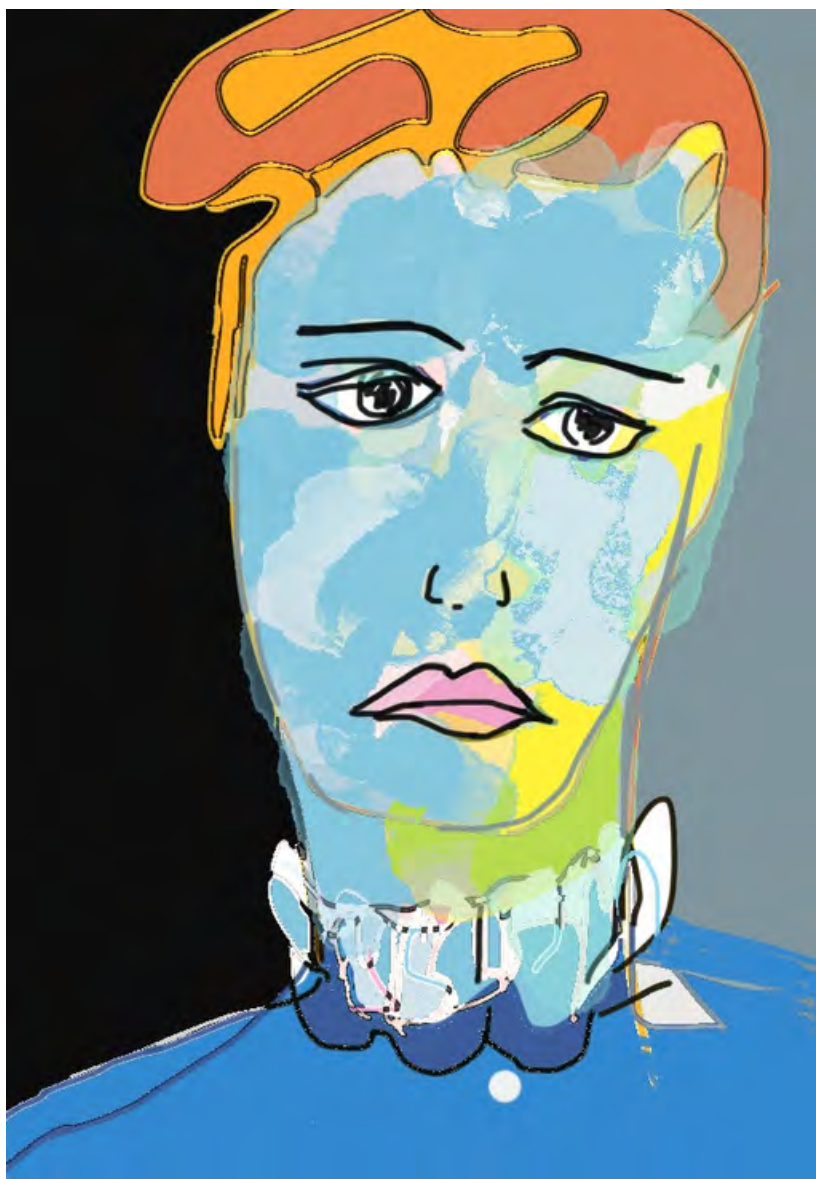


Born in Colombia, Monika Ruiz-Bernal studied Fine Arts in Boston, USA, and Aix-en-Provence, France. Her artistic practice is eclectic, although centred on photography. Based in Marseille since 2003, she is represented by UPA gallery and her work has been selected for exhibition at the HeadOn festival, FotografiaEuropea, Circuit OFF, Regards Croisés et Parcours, Aix-en-Provence, Les Rencontres Photographiques de Cassis, Fotonoviembre International Photography Biennial, Tenerife. From 2017 to 2024, her work was exhibited at the Florida Museum of Photography, Les Rencontres Photographiques de Casis 3rd edition, Der Greif, Guest Room, Downtow Chiado Contemporary Exhibition, Lisbon, Galerie Remp-Art, Corbières, Artemesia, Barcelona, etc.

REFLEJO

I often think of this thought from Giacometti:

"...and adventure, the great adventure, is to see something unknown emerge, every day, in the same face; it's greater than all the journeys around the world."



Nadia Kissel



Nadia Kissel was born in the former USSR and trained at the Ryazan College of Art and the Leningrad Academy of Art. After relocating to Kenya in 1980, her artistic vision was transformed by African cultural influences, becoming characterised by vivid colour, bold contrasts, and symbolic motifs.

In the 1990s, following a move to the UK, Kissel's practice evolved toward concept-based painting, where each project is shaped by a central idea, allowing form, medium, and technique to shift accordingly. This approach gives each body of work a distinct identity while remaining unified through her commitment to painting as a core medium. She holds an MFA with distinction from Birmingham City University (2016) and was awarded First Prize for her project "Stripped", exhibited at the 2019 Venice Biennale.

Kissel's nomadic life, spanning continents and cultures, informs her ongoing exploration of identity, history, and the human condition. By allowing concept to lead, she pushes the boundaries of traditional painting, inviting viewers to engage with meaning beyond aesthetics.

Body 1 - Mixed media on paper, 42x29.7cm, 2025

The inspiration for this series of drawings stems from a visit to a museum of ancient sculpture in Greece. Many of the female forms on display had been partially destroyed, damaged by time, conflict, or cultural beliefs. Yet in their fragmented state, they evoke a sense of mystery and timelessness. The gaps invite the imagination to move beyond the present, reimagining what once was and what could be. Using a "re-draw" technique, I focus on capturing the movement and essence of the figure, rather than reconstructing it literally. Watercolour allows me to emphasize the fluidity of form and introduces a sense of spontaneity, giving the work both immediacy and emotional depth.



Yuchen Li

Yuchen Li is a Chinese artist based in London and Shanghai. She offers alternative perspectives to everyday manners, using art narrative to clarify relationships within systems from an individual's point of view.



Zorg (Yifan Jing)



Zorg (Yifan Jing) is a visual artist based in London, with a background in Illustration from Goldsmiths, University of London. His practice is grounded in field research and explores migration, cultural symbolism, and cross-cultural narratives. Working through illustration and spatial construction, Zorg reflects on social structures and psychological states embedded in real landscapes.

His work examines how images generate meaning in motion—often rooted in marginal communities and non-mainstream contexts. Through listening, collecting, and recomposing, he creates fluid visual texts that negotiate identity, emotion, and power. From tracking elephant migration routes in Asia to documenting East London’s multi-ethnic neighbour-hoods, Zorg explores the image as a site of relational tension and coexistence. Rather than reproducing stories, his practice generates them—layering fragmented compositions, totemic motifs, and participatory spatial languages. For Zorg, images are not just tools of expression, but visual agreements shaped by social relations.

Fade away, 2023

This drawing is part of the Migration Plan series, developed through field research tracing the migration of Asian elephants across Yunnan. The image captures a steamship drifting across a moonlit sea, rendered in soft graphite tones. Though no elephants are visible, their presence is implied—perhaps already aboard, or symbolically embodied by the vessel itself. This work reflects on the quieter, more elusive dimensions of migration: not only physical movement, but emotional and atmospheric displacement. The ship becomes a vessel of both transport and transformation, caught between departure and arrival, presence and erasure. The vast seascape and towering cloud suggest the immensity of geopolitical space, while the crescent moon alludes to cycles of exile and return. As with much of the Migration Plan series, this image does not illustrate a specific event, but evokes an impression—an echo of movement, shadowed by control. It invites reflection on forced migration, ecological precarity, and the invisible systems that shape how life moves through space.



Dr Evangelia Hamilton



Evangelia Hamilton was brought up in Greece and trained as an architect there, working on the original 1976-1977 design of the building at 40 Leoforos Vasilisis Amalias, before moving to England to study town planning, and then did a ph.D at the London School of Economics. In the 2000s, she returned to fine art, drawing from old masters in the National Gallery, and began printmaking early in the next decade. In 2022, she was selected for the Royal Society of British Artists Annual Exhibition, and following that, in the New English Art Club, Hampstead Art Society, Royal Cambrian Academy (2024 and 2025), and Royal Hibernian Academy (2024), along with many others.

Her artwork is focused on traditional drawing and printmaking, using graphite, charcoal, and intaglio printing with steel, aluminium, copper, and zinc plates, but with the addition of watercolour techniques. It is drawn from real life and real places or heavily influenced by the Old Masters such as Rembrandt, Durer, and Rubens, and captures spaces (interior or exterior) and the people, life within, and interactions between.



Emma Sywyj



"My artwork aims to capture and show life at its most vibrant & exciting. The photographs I take encourage people to see the intricacies & beauty beyond the everyday. My artwork is often centered around my immediate environment and cultural identity. I also celebrate culture in all its varied forms all over the world. I have photographed Europe & Asia, capturing these countries and cultures as I experience them. My work encourages viewers to feel awe and joy in the traveller's quest and the rewards that experiencing other cultures can bring, whilst developing my own cultural identity through photography."

Emma Sywyj is an award-winning artist and photographer who has been creating art for 20 years, 5 of those years she was based in London whilst studying photography at the Camberwell College of Arts at the UAL. From there, she received a BA Honours in Photography & a Foundation Diploma in Art & Design. She has exhibited her artwork internationally in the US in New York, LA, Art Basel Miami & San Francisco, as well as in Europe in Athens and Budapest. She has also exhibited nationally in the UK and London several times where she currently lives and works. She has been published in several art magazines in the UK and journals internationally and exhibited her video artwork in galleries & film festivals around the world.



Hector G D Hamilton



Artist, published Writer, Engineer, Polymath, Hector Hamilton studied Mathematics and Philosophy at St. Hugh's College, Oxford University, and also completed an Electronic Engineering degree at the University of Southampton, where he now pursues a ph.D. After picking up drawing, Hector took several traditional intaglio printmaking classes at the Royal Drawing School in Shoreditch, and this quickly became his main medium to work in. First exhibited at the Royal Academy of Arts in the Summer Exhibition of 2018 for "BRUTALLY UNTITLED", post-pandemic Hector racked up a large number of exhibitions including at the Royal West of England Academy, Royal Scottish Academy, Royal Hibernian Academy, as well as the RE Printmakers, and was also awarded the Nana Shiomi Young Printmaker Prize in 2022 at the Wells Art Contemporary.

Hector's inspiration came from a science fiction setting with occult and archaic elements he worked on, also inspired by current and past events, and had written short and long works and compiled a significant amount of lore on. These elements made their way into many of his prints. More recently, Hector was also exhibited at the Royal Watercolour Society for a Sumi-e ink painting, the Hampstead Art Society, and he has started to take up pastel as well as ink drawing from real life while brushing up on his writing.



Iryna Kovalenko



"My works are a space for dreams, imagination, and pleasant memories. It's an opportunity to simply rest, to slightly slow down the pace of time. To see the beauty in familiar childhood corners and things, to recall these pleasant moments of life, to relive them, or simply enjoy these memories. It's a world where colors intertwine with feelings. To recover. To gain strength and energy."

Iryna Kovalenko is an artist from Ukraine who explores and reflects in her works the influence of nature on human emotional states. Her art is imbued with light and warmth, evoking pleasant memories. It offers a chance to pause, to appreciate the significance of every moment in life. Watercolor is her primary medium, bringing lightness, transparency, and a sense of airiness and space to her creations. Iryna is a member of the British Association of Botanical Artists (ABA).



Julie Dawson Gledhill



Julie is a retired secondary school teacher of art and design technology. Julie has always painted and made things. She is the youngest of 7 children, and the first of her family to study fine art at university.

In 2005, Julie graduated from the University of Leeds with a BA (Hons) degree in fine art. In 2006, she studied at Sheffield Hallam University for a PGCE in design technology. Julie was a secondary school teacher for 8 years. In 2023, Julie was selected to take part in the Sky Arts, Landscape Artist of the Year as a wildcard in Liverpool, (The 3 Grace's). Julie has lived in Wakefield for most of her life and now resides at Kirkhamgate.



Liu Bingge



Liu Bingge is a London-based artist working across sculpture and painting. Rooted in her early training in traditional Chinese painting, her practice explores the intersections of cultural memory, industrial materiality, and gendered labor. She is currently completing her MA in Sculpture at the Royal College of Art, graduating in September 2025. During her undergraduate studies, Bingge began investigating the visual resonance between the mineral blue-greens of shanshui (landscape painting) and the nylon mesh used in construction scaffolding across urban China. This formal and conceptual convergence catalyzed her ongoing exploration of the aesthetic and symbolic affinities between traditional visual culture and the materials of modernization. Raised amid the rapid urbanization of Chinese cities, Bingge witnessed both the emergence of new architectural forms and the marginalization of female laborers within industrial and construction settings. These formative experiences continue to inform her sculptural language, which foregrounds the often-overlooked presence of women in built environments. Her works incorporate rust-stained workwear, metal wire lines, and green construction mesh sewn into bamboo-like forms. These materials hang, drape, and intersect, suggesting the erased presence of female labor and the ghostly memory of bodies within architectural and infrastructural spaces. Recent works experiment with how natural forces—wind, light, air—can animate these structures, opening her practice toward outdoor and site-responsive possibilities.



Phil Barton



Phil Barton is an artist and environmental activist whose practice sits at the crossroads of art, ecology, and community. Since leaving his role as Chief Executive of Keep Britain Tidy in 2015, he has shifted from boardrooms to the studio and the streets, pursuing a personal creative practice that continues his lifelong commitment to local environments, education, and public engagement. His extended interventions invite people to encounter nature and place in unexpected ways. In Creative Rusholme (2013–ongoing), he collaborates with neighbours to spark creative action in the Manchester district where he lives. Days of Action to Remember Nature (2017–ongoing) brings artists and the public together every two years in a shared reflection on ecology and memory. The Oxford Road Murders (2016–2000) challenged the destruction of urban trees while educating communities about their value, and Window on Lindow (2021/5) transformed peat moss landscapes into an outdoor art trail co-created with scientists, artists, schools, and residents. Barton’s residencies further reflect his dialogue between art and science: from the UK National Tree Seed Project at Kew Gardens and A Picture of Health at the London Institute of Medical Science, to Joya: Arte + Ecología in Spain and AA2A at the University of Central Lancashire. To date, he has exhibited in six solo and more than two dozen group shows, indoors and out. Originally trained in biology, geography, and landscape ecology, Barton later studied art at Manchester School of Art, Islington Mill Independent Art Academy, and Central Saint Martins, where he completed his MA in Art & Science with Distinction. His practice continues to weave together decades of environmental leadership with a deeply personal artistic vision—always grounded in the belief that art can open new ways of seeing and caring for the world around us.



Richard Hyde



Richard was raised in Yorkshire but is now rooted in Wirksworth, Derbyshire. He is a visual artist and spent 25 years working in various creative industries, but in 2017, he broke free to pursue his passion for fine art. He draws, paints, photographs, and creates installations, but particularly enjoys combining natural and technical elements. He finds inspiration in nature's wilderness and is passionate about maintaining biodiversity to benefit the human condition. He completed a BA in Fine Art in 2021 and was awarded Graduate of the Year for Academic Excellence by Nottingham College.

'Our increasing disconnect with natural wonder is desperately concerning. We seem to seek comfort and control in an arms race that shields us from the chaos of Mother Nature, but I want to be the unpredictable insect living in the shadows of the flat-pack lounge. I aim to liberate us from the dust of everyday life by portraying the hard things we hide from in a sublime manner, so I deconstruct order and blend it with nature to create a new kaleidoscope of the human condition. Some of my subjects are beautiful and others are less so, but humour is often my secret weapon to open doors to new perspectives and say things that mere words cannot explain. What drives me forward is a belief that we have become far too comfortable, so I'm with Banksy in believing that "Art should comfort the disturbed and disturb the comfortable."

Meadow View

Mixed media on canvas,
30x41cm, 2024

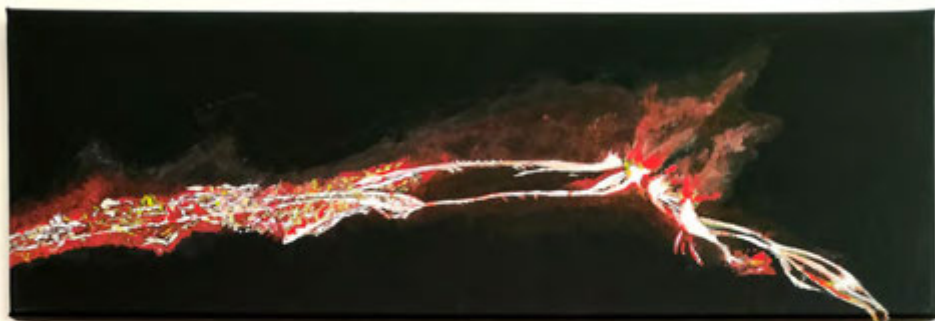
"I've always found it distastefully ironic how urban planners often name their concrete masterpieces after the habitats they bulldoze out of the way to create them. Our dwindling wildflower meadows often take the brunt of these developments, which have contributed to 97% of wildflower-rich meadows vanishing since the 1930s, with the remaining ones often remaining unprotected. One endangered species is the beautiful Snake's Head Fritillary - a rare wildflower only found naturally in a few floodplain meadows in the UK. To save this plant and countless others, we need to be coaxing out of our concrete and technological wilderness to the original wilderness and rekindle a deep love for nature. We can only dream."



Rie Suto



Rie Suto was born in Japan and moved to the UK in 1996. She studied arts in a variety of media, and chose ceramics as a special subject at Camberwell College of Arts. In 2008, she graduated with a Master's Degree in Fine Art at Staffordshire University, joining the local contemporary artists group SoTArt. In 2014, Rie started working with a group of Etruria Artists. From 2022, she has been a regular contributor to the Arts and Mind Gallery and the Etruria Industrial Museum. In 2009, Rie's work was part of the British Ceramic Biennale. In 2014, her ceramic relief sculpture won 1st Prize in Keele University's Three Counties Open Art Exhibition, and in 2017, Rie won 2nd Prize in Moorland Open Art Exhibition. Rie enjoys working with children and adults in hands-on workshops at galleries, museums, and outdoor events such as the Etruria Canal Festival. Rie is preparing work for an exhibition with more than a thousand items to choose from.



Svetlana Kotina



Svetlana Kotina is a photographer, curator of photo exhibitions, and producer of art events. Born in Saint Petersburg, she studied art theory, photography, photojournalism, and art management in her hometown. Since 2011, she has participated in numerous group exhibitions as a photographer while also curating exhibitions for other talented photographers.

Her international experience includes working with archival photographs in the United Kingdom, and in 2024, she was recognised by the Israeli government as an outstanding artist. Her portfolio spans a wide range of locations, including the UK, Austria, Finland, Russia, Belarus, Estonia, France, Italy, Spain, Greece, Israel, Portugal, Scotland, and Wales. In 2024, she took part in several group photography exhibitions in the United Kingdom, Brazil, and Portugal.



Caroline Bennett



Caroline is a photographer based in Yorkshire, England. She has always been fascinated by photography, and the first photograph she remembers taking was with her father's camera — a very shaky image that marked the beginning of her creative journey. Over the years, she progressed from a Kodak Pocket Instamatic, through a series of point-and-shoot cameras, to her first serious camera, an Olympus OM10, which she received as a gift for her 21st birthday. The transition to digital photography and Canon cameras became a turning point in her practice, and she began to pursue photography more seriously after taking an online course in 2018. Caroline is deeply inspired by the world around her, with a particular love for woodland, flowers, and intimate landscapes. Being behind the lens allows her to slow down and truly see her surroundings. Her passion lies in creative photography, often using techniques such as soft focus, multiple exposures, and image blending to craft unique pieces of art. She frequently incorporates textures, patterns, and colors to transform a single image, embracing the unpredictable journey of creation. For Caroline, the process is as rewarding as the final result, filled with discovery, excitement, and a deepened connection to the natural world.

Delphinium in Purple
Photography
12"x12", 2024

The artwork is made up of photographic layers of multiple images and textures. The main subject started as a simple image of a blue Delphinium; the soft opening flowers have pretty shapes and textures. The addition of multiple texture layers transforms the work, giving it the feel of an oil painting.



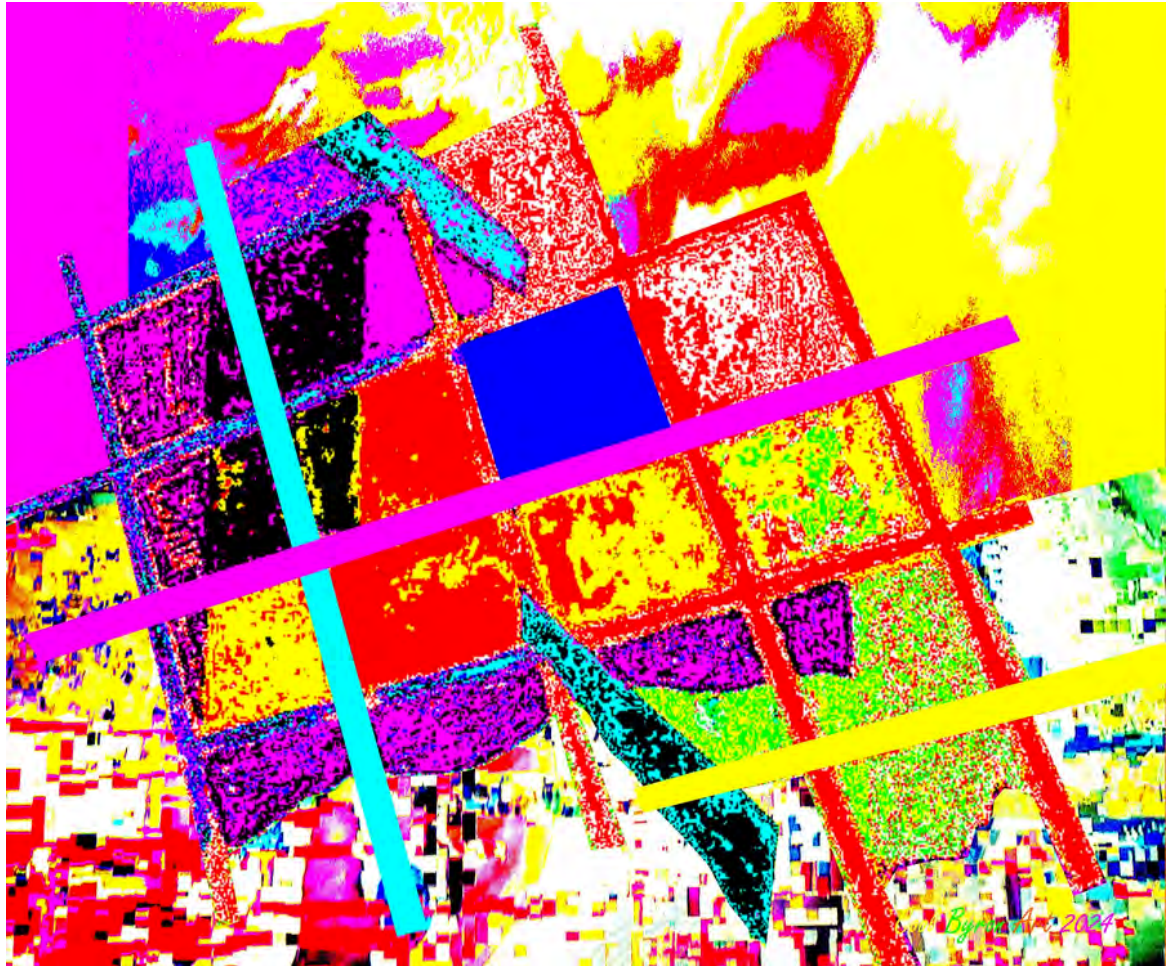
COLBYRON



Byron Keener aka COOLBYRON is an international visual artist with over 35 years of experience in art and design, working as an artist, designer, and architect. He holds a B.A. in Environmental Design (1982) and a B.A. in Visual Arts & Sculpture (1991) from San Diego State University.

His artistic practice spans abstracted integrated paintings, landscapes, mixed media works, mural developments, and large-scale environmental "Marco Art." Recognized as an Abstract Art Master, Keener has earned over 200 finalist placements and awards throughout his career. A contemporary colorist, he approaches color with an impressionistic sensibility, using vibrant palettes and dynamic compositions to convey energy, atmosphere, and emotion in his work.

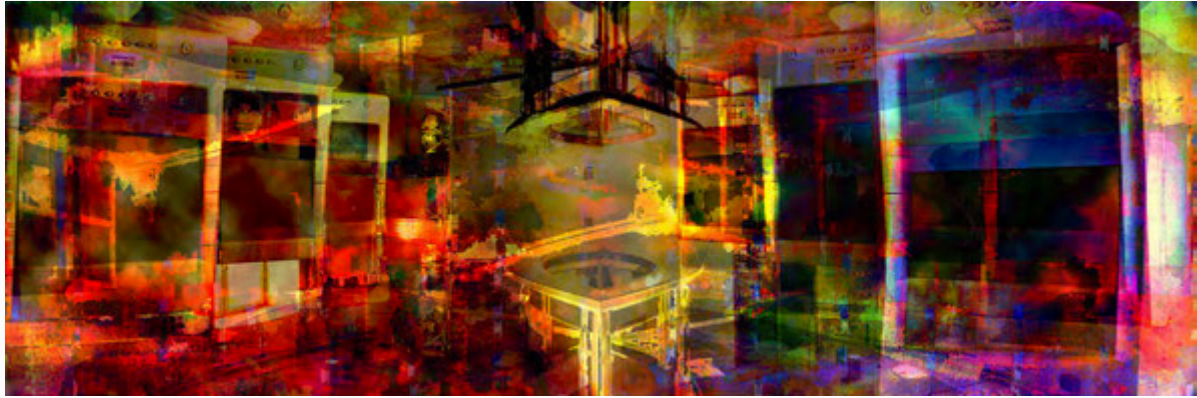
The artworks are created from a new style of TECHNO-EXPRESSIONISM by the artist. This is a method from concept to application that incorporates both hand and digital technologies for 21st-century Significance of Art. The composition is an image that integrates COLOR FIELDS from Abstract Expressionism and STRUCTURED FORMS from Hard Edge Abstraction. The focus is on color developments. The artworks are integrated paintings using latex mediums, encausto, pigments, acrylics on canvas mounted on stretcher bars or free-edge layouts installed on substrates. The composition may be a process of first and second generation developments. The finished artworks may be developed from various materials and techniques. The focus is the COLOR ADVANCEMENT to create a new art image and form. COLOR is developed to be PAINTERLY.



Jon Lucas



Having studied at Bretton Hall College of the University of Leeds for a BA (Hons) and MA in Fine Art, Jon has worked at a number of Universities, including Bretton Hall and the University of the Arts London. With a strong use of colour and light, works have evolved over the years from Sculpture, Print, and into Digital Media/Print. He first engaged with digital in the 90s, and now it has become the main tool and medium, as well as photography, used to create his work. Initial ideas are taken from something he finds interesting and contains both natural sources of light and colour, which are then worked on to produce abstract/conceptual works that incorporate depth and a controlled focus to draw the viewer in. His iPhone is his sketchbook.

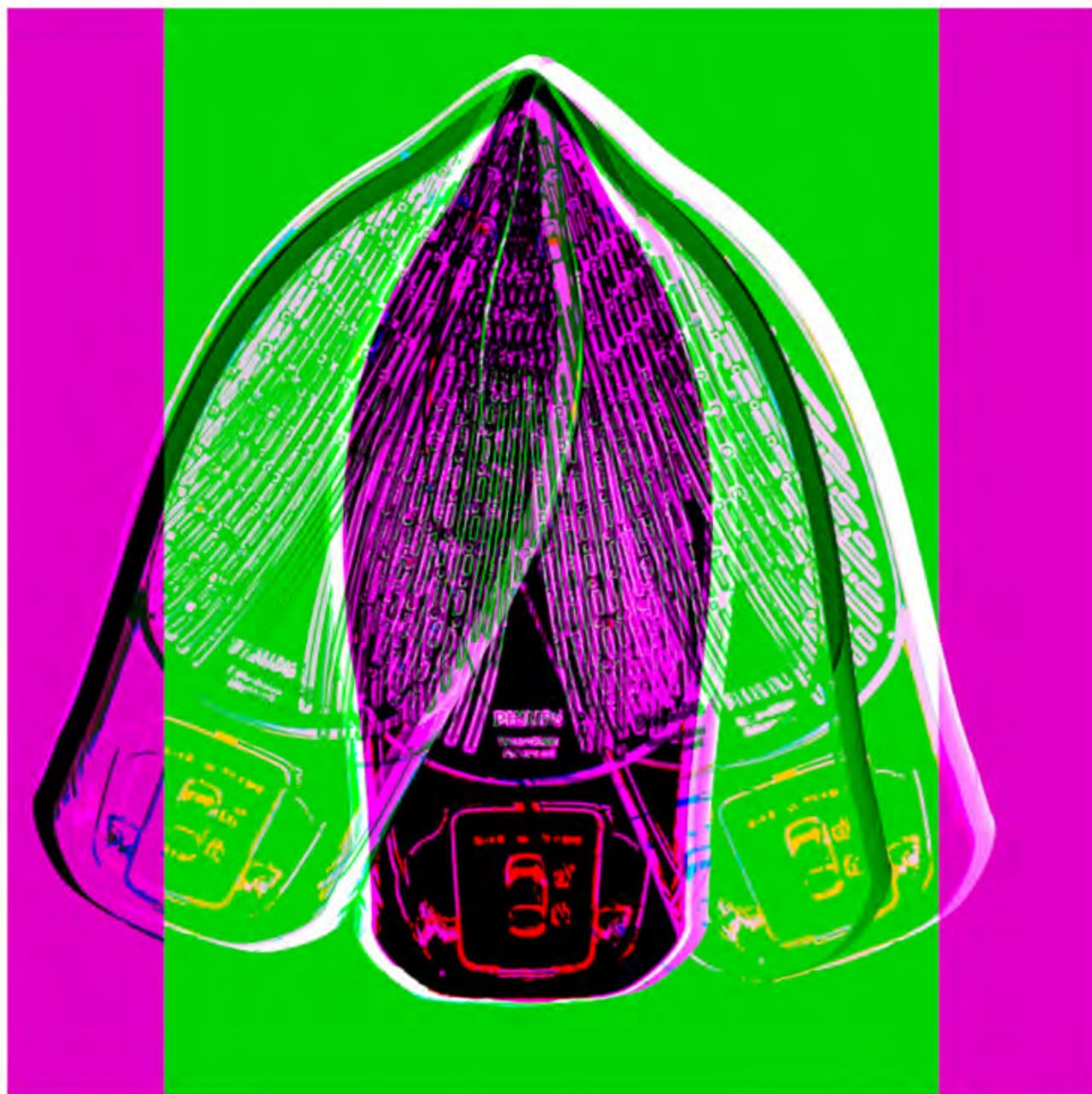


Louise Richards



"My digital artworks magnify and abstract everyday domestic items, transforming the familiar into the surreal. Using vivid colour and pop art references, I interrogate the overlooked rituals of domestic life, often coded as feminine and undervalued. Through still and moving images, including video works like Ironing, Random Leaps Converge, and Water Torture, I explore how gendered labour persists within private spaces. My practice invites viewers to reconsider domestic objects not as passive background, but as charged symbols of cultural narratives around work, identity, and inequality."

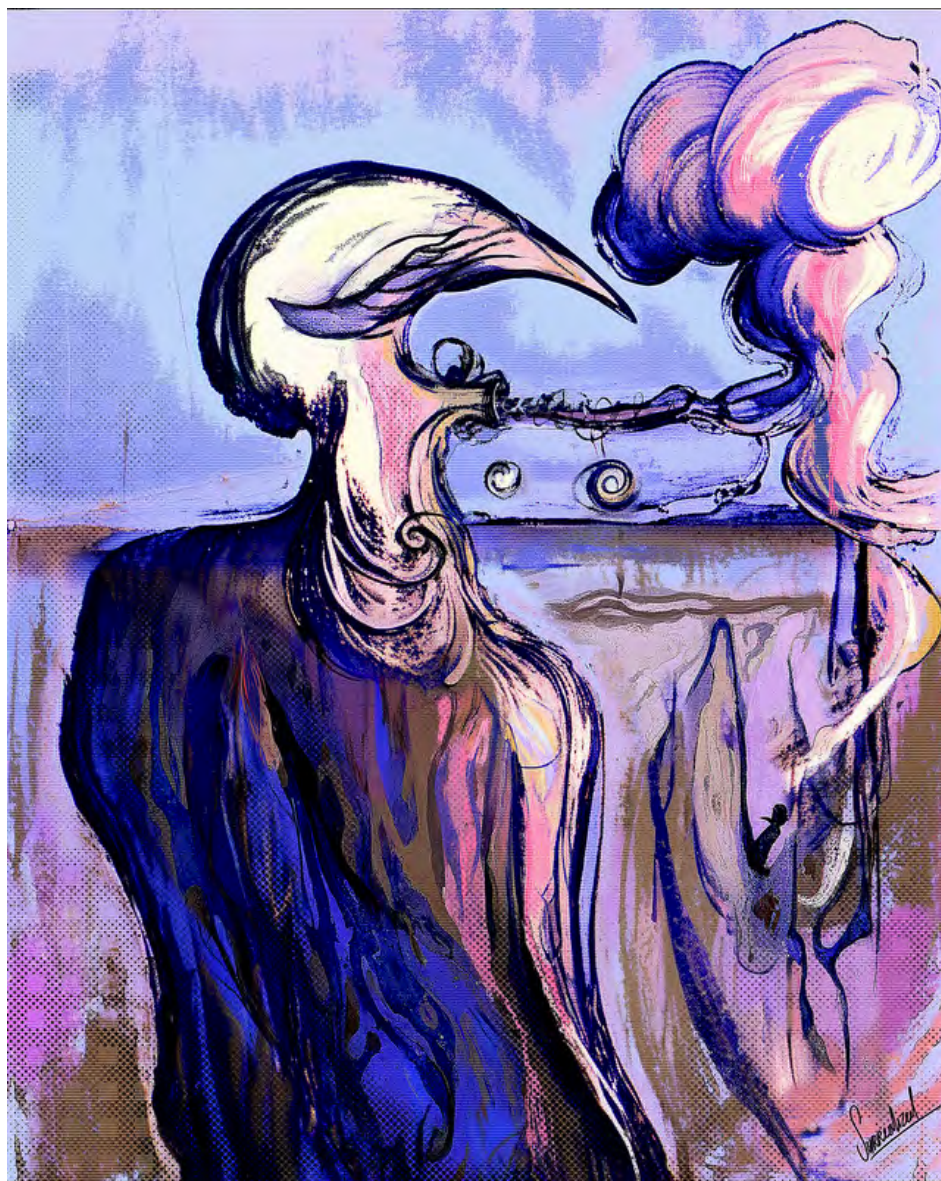
Louise Richards is a London-based visual artist working across photography, digital print, monoprint, and video installation. Her practice explores themes of domesticity, gendered labour, and inequality through vibrant, surreal imagery. She is currently pursuing a Professional Doctorate in Fine Art at the University of East London and holds an MA in Fine Art from Central Saint Martins (2021). Her work has been exhibited at Winns Gallery, Askew Gallery, and featured in Haus-a-Rest's student showcase.



Surrealized



Surrealized is the pseudonym of a digital artist exploring the space "between form and silence". Rooted in surrealism and influenced by the principles of nonduality, their work reimagines the perception of reality through dreamlike compositions, fluid structures, and contemplative visual balance. Each piece is a quiet meditation – a surrealized vision of unity, stillness, and transformation. Choosing to remain incognito, the artist deliberately steps back from personal exposure, allowing each work to speak independently of biography or identity. Currently working in digital media and NFTs, Surrealized exhibits on platforms such as objkt.com, blending tradition with emerging technology to create immersive visual experiences.



Yi Chun Lin



Yi Chun Lin is a Taiwanese visual artist and designer based in New York. Trained in graphic design at the Academy of Art University, she works across disciplines—but her artistic practice stands at the intersection of visual storytelling and cultural introspection. Her work explores personal memory, emotion, and the quiet tensions of everyday life through bold colors, intuitive forms, and a playful yet reflective approach to image-making. She has exhibited in New York, London, and Rome and has an upcoming group show in South Korea. Yi Chun also receives numerous international design awards, including Creative Quarterly Awards, A'Design Award, GDUSA, C2A, and MUSE Creative Awards.



Hong Liang



Hong Liang, a Chinese-born visual artist and painter, specializes in visual arts, excelling in floral themes and female subjects. With a profound academic background, she holds a Bachelor of Fine Arts, a Master of Fine Arts, and a Doctor of Philosophy in Aesthetics. Currently an art lecturer at a university, she previously served as a Visiting Scholar at Birmingham City University and as Executive Curator of Xi'an Qujiang Museum of Art. Her works, featured in solo and group exhibitions worldwide, have been specially reported by renowned media such as "FAD Magazine", Artron Art, and Art China. Centering her practice on exploring inner peace and harmony, she conveys philosophical reflections on life through painting while actively engaging in art education and cross-cultural projects, demonstrating deep enthusiasm for art education outreach and international artistic exchange.



Naele Willis



Neale is particularly interested in creating a conflict between what enters the machine and what leaves it. His work crosses mediums from sound and sculpture to image and video. Frequently site specific, his work seeks and remolds data into tangible outcomes. Graduating from MA in Contemporary Photography; Practices and Philosophies at Central Saint Martins, Neale has exhibited in venues both in the UK and abroad and has been an artist in residence at places including Tate, Allenheads Contemporary Arts, and Archaeological Park of Scolacium, Italy. Neale has been shortlisted for several awards including NOVA, Bloom by Warsteiner, and the Lumen Prize.

Towards an End (A)

This work explores, through a series of images, concepts of invasion and boundaries within an urban context through studio photographs of items that have been thrown, wilfully discarded by passers-by, over the artists garden wall. This act reveals something of the personality of the individual rejecting the item both by the act of discarding and the wilful invasion created by it and the object itself. This process of revealing unwittingly creates a shared interaction between two individuals that have never met through a unique object passing from a state of social acceptance to one of rejection.

Adoracja Dzieciątka,
Hans Burgmair, 1473—1531,
deska, tempera, 53 x 32,2
Muzeum Narodowe w Warszawie,
fot. Teresa Żółtowska-Huszcza

All the best
Bogum Tor


Biblioteka

Olga Lomax



"My artistic practice is rooted in a deep connection to nature and the emotional landscape it evokes. I am drawn to still life and floral compositions not simply for their beauty, but for their quiet symbolism and timeless presence. Influenced by the expressive simplicity of Matisse-style painting, I embrace bold shapes, flattened perspectives, and a decorative use of color to create works that feel both intimate and uplifting. Blending impressionism, abstraction, and elements of naïve art, I work intuitively—allowing each brushstroke to guide the composition. My goal is to transform the everyday into visual poetry, inviting calm, reflection, and emotional resonance."

Olga Lomax is a British contemporary artist with a background in Fine Art and Visualization. Her work is inspired by the quiet beauty of the natural world, often focusing on floral and still life subjects. Blending elements of impressionism, abstraction, and naïve art, Olga creates emotionally resonant pieces that invite reflection and calm. A published artist, she has exhibited both locally and internationally, with her work held in private collections across the UK, USA, and Europe.



Patrícia Abreu



Patrícia Abreu is a Brazilian Visual Artist who mixes multiple techniques in the realization of her works. With a degree in Graphic Design, Photography and professional experience in Art Direction for Audiovisual Dramaturgy, she moves fluently through different artistic languages in search of her original expression. Themes about Time, Memory, and the Natural World are a constant presence in her work. In addition to Macro Photography, Conceptual Photography, and the composition of Digital Photomontages, she also carries out studies focused on the poetic and computational language of image creation, seeking to expand his field of artistic expressiveness.

*The **FLORA PERPÉTUA** series carries the fusion of the traditional aesthetics of Still Life paintings from past centuries with the imperfect visual aspect of Glitch Art that has emerged in our contemporary world after the advent of new communication technologies. A visual combination that aims to build bridges between the past and the future to allow timeless dialogues within the images. Bringing to the current aesthetic representation, the fragmented visuality that inhabits our daily lives of multiple images while incorporating the glitch to reinforce concepts of fragility, vulnerability, ephemerality, and artificiality that are so present in our social life today.*



Tin Stanton



Tin Stanton studied art for four years at the University of the West of England in Bristol, UK, gaining a First Class Bachelor of Arts Honours Degree and a Masters Degree with Distinction in 2023. A variety of mediums and topics is a major factor in his work, from his fun realism works, to his powerful climate-based collection, many of which have been displayed in prestigious national and international galleries. Tin is passionate about the environment and how social behavior affects our surroundings, with a focus on the abandonment and decay of both natural and man-made structures. His landscapes, usually devoid of people, suggest a world beyond the limits of human life, either through their remoteness or from an age beyond human habitation of the planet. Tin's artwork has been seen in many national and international galleries, including the Royal Academy and Oxo Galleries in London. His acrylic, pencil, digital realism, and landscape work has led to being interviewed by the Royal Academy on climate change, and even having a very brief spot on TV's Sky Landscape Artist of the Year.



Viktoriia Kovalenko



"Nature is the primary source of inspiration for my creativity. Through my works, I aim to convey the harmony and fragility of nature. Each of my pieces is an attempt to capture that unique moment, which may be fleeting, yet incredibly precious at the same time. I work with various techniques and materials, often combining traditional and contemporary approaches. My goal is to convey not only the outward appearance of nature but also its depth, and the emotional resonance it evokes. Through my works, I want to convey the vulnerability of the surrounding world and the importance of preserving it for future generations."

Viktoriia Kovalenko is a Ukrainian artist whose work blends impressionism and realism. She was born in 1993 in Kharkiv, Ukraine, and graduated from V. N. Karazin Kharkiv National University. Viktoriia began her artistic journey in 2014 with Chinese painting, drawn to its elegance and expressive brushwork. Over time, she transitioned to more traditional European painting techniques, expanding her artistic language and deepening her connection with nature. Nature remains her primary source of inspiration, and through her art, she seeks to capture its harmony and fragility, preserving fleeting yet precious moments. She works with various media, including watercolor, oil and acrylic paints, and epoxy resin. Since 2022, she has been actively engaged in botanical illustration, exploring the intricate details of natural forms and textures. Viktoriia has participated in both Ukrainian and international exhibitions, both online and offline. Her works have been exhibited at the Taras Shevchenko National Museum in Kyiv and at exhibitions organized by the Society of Ukrainian Botanical Artists (SUBA). She also held a solo exhibition at the Cherkasy Art Museum.

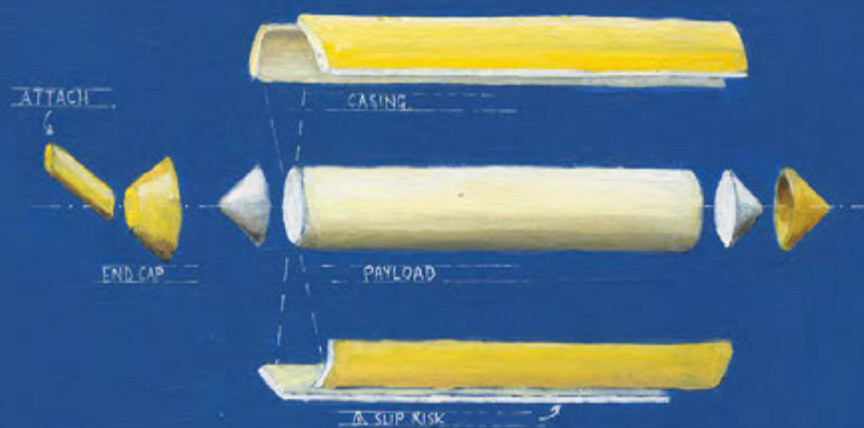


Neil Adams



"I'm a relative newcomer to painting, although I was, like most engineers of my era, always what we call a "fag-packet sketcher". I started painting lessons in 2024 and was lucky to find a fantastic teacher. I paint with my partner under the banner of the "Fuzserka Kolekyw". I'm interested in exploring new ways of looking at things, whether that's by messing around with traditional ways of painting things, like this still-life series, or by experimenting with media. A background in science education has made me an inveterate tinkerer. I'm still trying to find time to make music and to write poetry and fiction. Painting is simultaneously relaxing and exhausting, rewarding and frustrating. Fuzserka Kolekyw welcomes discussion and collaboration. We'd like to see everyone find happiness in creating something beautiful."

Neil's background in engineering and perspective as an educator, writer, and performing musician, informs work that seeks new ways of looking at familiar subjects, by combining representational painting with deconstructed styles such as cubism, or juxtaposing nature and man-made artifacts. In the belief that seriousness does not imply solemnly, a sense of humor pervades the work, acknowledging and accepting the self-referential nature of art.



"BANANA #001"
SCALE 1:1
DRAUGHTSMAN ANDERSSON

Zoë Douglas- Cain



"I am a collage artist living and working in London. My work tends to celebrate women in the world placing them as the central subject caught up in a variety of guises and settings rarely meeting our gaze. The work is largely humorous, sometimes cheeky and positions women engaged in reverie and play alongside each other or in their own space, autonomous and self-possessed. At times I am moved to comment on world events through my work without being overtly political."

Zoë has been exhibiting in group shows since 2013 in various galleries in London including Stour Space in Hackney Wick, The Crypt Euston, House of Vans Waterloo, Bones & Pearl Tottenham. She has shown in Yorkshire at Kommune Sheffield, The Botanical Gardens Dundee, The Holy Biscuit in Newcastle, and a former prison cell in Devon.



Alina Zhilina



Alina Zhilina is a multidisciplinary artist working with photography, video, and poetry. Trained as a culturologist, her practice explores the intersections of visual and textual narratives, often reflecting on temporality, memory, and the poetics of everyday life. Alina began her artistic journey under the pseudonym Alina Belenkaya, earning early recognition as the winner of the contest “Young Man in the XXI Century” in Kaunas (2012) and receiving second place at the III International Media and Photo Film Festival “Stop Frame” in the same year. Her work has since been featured in significant exhibitions and publications. In 2019, she participated in the V Biennale of Contemporary Photography at the Russian Museum in St. Petersburg and was published in issue #7 of the online almanac *Articulation* (Moscow). The following year, she took part in the online exhibition “Abstractions” by the art platform LoosenArt. In 2021, Alina collaborated with Alyona Kulazhina to publish the book “-and-what is water”, a fusion of poetry and photography, under the Moscow-based publisher VSEGONICHEGO. This partnership continued in the 2023 exhibition “SEE YOU LATER”, a showcase of poetry and graphic works at Ryumochnaya Zyuzino, Moscow. Alina’s site-specific practice has led her to participate in experimental exhibitions such as “ADDRESSES (N) YOU” in Vorkuta (2023) and “Exhibition in Front Door: Greenhouse” in St. Petersburg, curated by Ekaterina Vasilyeva and produced by Kirill Dormenev. In 2024, she contributed to Fotosushka at the Zotov Center in Moscow, an event linked to the exhibition “Rodchenko. Personal”, and won second-degree honors at the All-Russian competition “Palette of Talents” in St. Petersburg. Most recently, in 2025, she took part in the international exhibition “CONTACTS AND CONNECTIONS” hosted by LoosenArt in Rome, further establishing her presence on the global contemporary art scene.



Ana Andreeva



Ana Andreeva is a multidisciplinary visual artist from Brooklyn, New York. Ana's work spans graphic design, photography, collage, digital art, and creative coding. She tends to work in series and systems and strives to find order in the abstract. Ana's art is non-compositional, based on the singular form, deploying chance and automatism.

Dwellings/ Spatial Study no. 007 - Photography/Collage, 4"x6", 2023
Space: Acadia, Maine, 2021 Building: Brooklyn, New York, 2022



Anning Song



Based in London, Anning Song is a multidisciplinary designer and artist whose work centers on human-centered storytelling. With a passion for design and artistic creation, she explores themes of self-discovery and overlooked social issues, aiming to reflect the complexity of the human experience and evoke deep emotional resonance with her audience.

Anning's practice involves distilling key elements from her chosen themes to create meaningful dialogues through a variety of media, including video, painting, and installation. Her approach blends conceptual depth with visual sensitivity, drawing viewers into immersive experiences that challenge perception and spark empathy.

She holds an MA in Data Visualization Design from the University of the Arts London and currently works in data visualization while continuing her independent art practice. Her work has been exhibited in London, and international art competitions and has been featured in global art magazines.

The hidden scar
Fabric and paint,
30.5x22.5cm each, 2022

This project explores the dark side of a society driven by profit. In China, some hospitals are not supervised by the Public Health Bureau, leading them to set up outsourced departments to charge patients extra fees. My research shows that these outsourced departments often focus on the venereology department, exploiting patients' embarrassment and trust to deceive them into believing they have an STD, offering fake surgeries and advanced treatments. These departments, called "hospitals within hospitals," cause patients to incur unnecessary medical costs, resulting in both physical and psychological harm.

To represent the pain caused by these hospitals, I use gauze shaped like male and female genitalia, red threads, and lesion images. The gauze symbolizes surgical tools, while the red threads and lesions depict the false surgeries and the cover-up of the suffering patients endure.



Chloe Culley



Chloe Culley is a British painter whose practice focuses on image rejection, material sensitivity, and the interplay between movement and surface. Working primarily with oil on canvas, she completes each painting in a single session to preserve immediacy and gesture. Her process involves weeks of surface preparation, building layers of gesso to create a responsive ground. Her work explores monochromatic spaces, often using greyscale tones to evoke ambiguity and openness. Drawing plays an important role, helping her develop compositional language and mark-making. Culley's paintings create tension between presence and absence, movement and stillness, inviting close attention to subtle surface nuances. She holds a BA (Hons) in Fine Art from Anglia Ruskin University's Cambridge School of Art, graduating with First Class Honours in 2023. As the first member of her family to attend university, her achievements mark a significant personal milestone. She has won the Dr Supanee Gazeley Art Prize and the Freeland's Painting Prize 2023. She is currently pursuing a Masters in Fine Art at City and Guilds of London Art School on a Leverhulme Scholarship. Culley has exhibited in group shows across the UK and currently lives and works in Kent, UK.



Chris Silver



Chris is a contemporary Scottish artist whose practice encompasses painting, photography, drawing, and mixed media. His work is shaped by personal experiences, particularly those relating to mental health and the complex emotional landscapes of the human form, expressed through a pop expressionist style. It is characterized by a strong emphasis on the emotional connotations of color and the psychological depth of mark-making.

Chris draws inspiration from his reading and understanding of art, as well as a deep interest in mental illnesses—a subject that resonates personally due to the influence of his late mother, a psychiatrist. Conversations with her about iconic artists and the correlation between artistic genius and affective disorders, particularly Mania associated with manic depressive illness, have significantly informed and influenced his artistic practice.



Cibo



Cibo is a UK-based artist who studied Fashion Design and Fine Art, predominantly working in the digital medium. He exhibited and participated in numerous exhibitions, creative projects, and workshops. Cibo's work is based on the exploration of reality and its interrelations. It incorporates the element of merging, either between physical and digital realities or between psychological and technological aspects. The prospect of technological singularity is echoing throughout his scenes.

Observations
Video, 2025



Observations is an audio-visual experience inspired by a fleeting moment of temporal clarity or perhaps the illusion of it in the mind of the artist. It seeks to explore and articulate the fundamental aspects of reality and the human experience. In this era of rapid technological advancements, I believe that recent innovations can be harnessed as new tools to serve the same ancestral goals and purposes of art. While the methods and outcomes may differ, the essence remains constant: to reflect, question, and communicate the human condition. The speed at which technology evolves today is unprecedented, and the time between an idea's conception and its realization is shrinking. We are now able to experience art instantly, a reality that profoundly reshapes both creation and consumption. As a result, I believe that the future of art lies in this immediacy of experience made possible through technology, where the journey between thought and experience is almost seamless.



Demi Paaske



Demi Paaske is a contemporary artist of the north of England, from Middlesbrough. After studying psychology and sociology, Demi adhered to the “controversial” decision at the time to try and make it as an artist, and so began to study what she loved. After leaving her run-down hometown, Demi moved around the UK, leaving for the Northumbrian, County Durham, and Lake District countryside which happened to shine a light on the industrialization of her hometown. This contrast has a clear influence in many of her artworks, demonstrating the appreciation of nature and also the clarity of the destruction that is ongoing in this world. Using expressive movement and color, Demi has learned to express a feeling, emotion, or story best through painting a picture, allowing the brush and thoughtful mark-marking to lead the way.



Huan Zhang



Huiyan Zhang's work is driven by her deep passion for nature, particularly shaped by her experiences walking through forests. These moments led her to explore the entanglements of nature, plant morphology, and the microscopic world, with a focus on fungi and their connection to human experience. Her practice delves into themes of repair, rebirth, the Anthropocene, and new symbiosis, where human-made materials such as plastic intertwine with natural forms, creating unintended connections between life and the environment.

Experimentation is central to her creative process. Through photography, video, and drawing, Huiyan integrates natural forms into her printmaking. She draws inspiration from macro photographs of fungi and videos of plastic waste found in nature, extracting stills and digitally processing them before incorporating them into her work using photo transfer techniques.

Influenced by Merlin Sheldrake's writings on fungi and Wim van Egmond's macro photography, Huiyan reimagines the relationship between humans and non-human life, offering a contemporary perspective on the interconnectedness of life in the Anthropocene.



Jonathan Lei



Jonathan Lei is a Chinese photography artist currently based in the UK, is renowned for his ability to seamlessly integrate documentary techniques with visual storytelling. His work excels in capturing the nuanced emotions embedded within everyday scenes and portraying diverse natural landscapes encountered during his travels. Through his exploration of various cities and regions, Jonathan employs his keen observational skills and sensitive emotional expression to highlight moments and scenes that are often overlooked in today's fast-paced lifestyle. He asserts that photography transcends mere information presentation; it serves as a medium to evoke profound emotions in the audience, transforming them into cherished memories.



Kai Sebek



Kai Sebek is a Czech visual artist, photographer, and illustrator based in Prague. Her interdisciplinary work explores the boundaries between reality and fiction, often blurring the line between the natural world and imagined realms. Deeply inspired by wilderness, organic patterns, and the quiet language of remote places, her practice revolves around long-term environmental storytelling. Her main focus is Woven Worlds, a hybrid narrative project that merges documentary and fiction to raise awareness about fragile ecosystems through visual narratives, field research, and character-based fairytales. She often works in the field, spending extended periods in solitude among forests, mountains, or frozen landscapes, with a camera and sketchbook in hand. Her work opens up new ways of exploring the world – beyond screens and outside the bounds of consumer tourism. Through visual storytelling, she draws the viewer into the narrative of Woven Worlds, inviting them to become the main characters within.

ARCTIC FACES, 2025

A documentary series capturing the many moods and expressions of this remote and indescribably beautiful landscape.

Photographs are not staged – they are fleeting moments from an expedition, captured exactly as they appeared. I tried to portray the Arctic in its natural elusiveness, alongside the people who seamlessly blended into its organic, ever - shifting rhythm. They adapted without disturbing the fragile balance of their surroundings .

Visitors, yet perfectly at home.

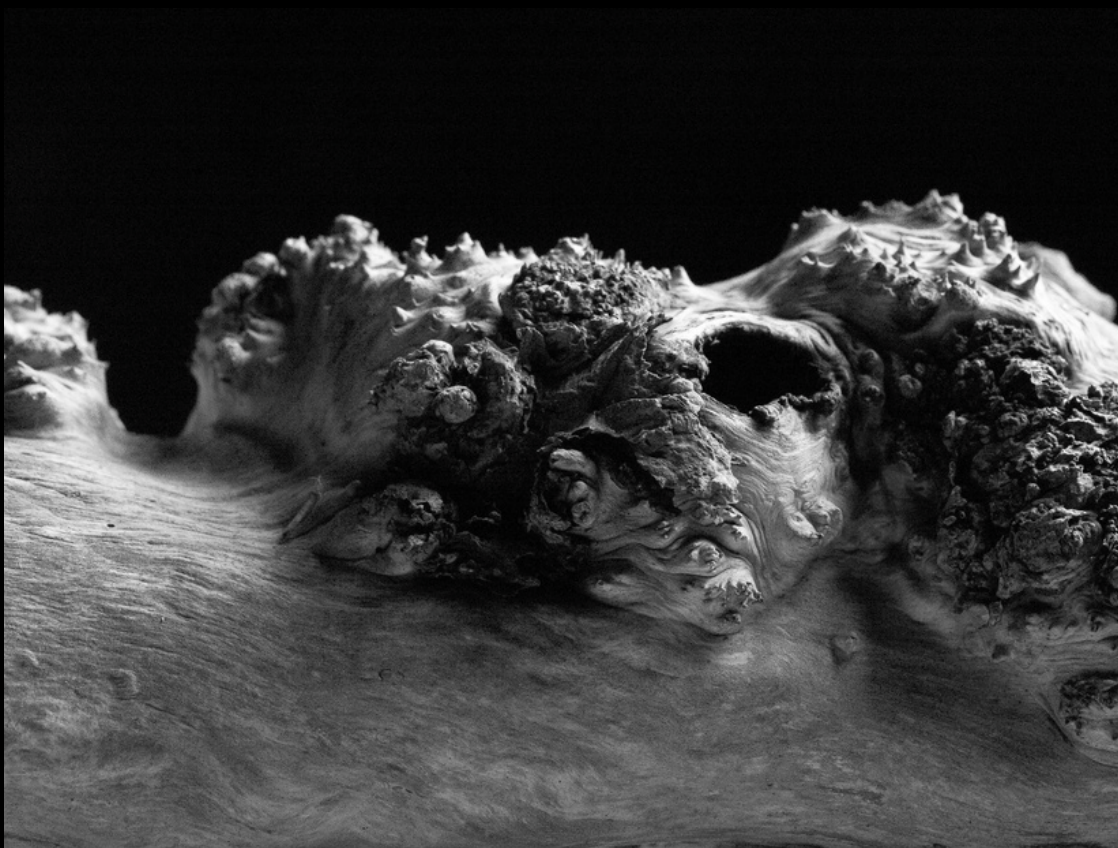
Although the series is titled Arctic Faces, you will never truly see a face. The people captured here are not portrayed as protagonists –instead, they merge with the landscape, becoming part of its rhythm and scale. After spending time with them and sharing conversations, I came to realize just how deeply connected they were to the environment. In the High Arctic, you have to be. You learn to read its shifting moods – and in doing so, you become a kind of chameleon, quietly adapting to its language of wind, snow, and silence.



Krede Photography



Krede Photography is the creative vision of a passionate and emerging photographer who has recently completed the first year of a BA Photography degree at Teesside University. With a strong eye for detail and a dedication to visual storytelling, Krede Photography strives to capture the world in its rawest, most authentic form. Whether focusing on portraiture, landscapes, or experimental imagery, each photograph is crafted with meaning and emotion. As a student of photography, Derek at Krede Photography continuously explores new techniques, pushing artistic boundaries and refining a distinctive style. With a deep appreciation for light, composition, and the narratives behind every shot, this journey is only just beginning—one frame.



Laura Andrejka



Laura Andrejka is a figurative and abstract artist originally hailing from Hungary. Shaped by a life of constant movement across countries and cultures, Laura channels her diverse experiences into her art. Her paintings are often inspired by the human psyche and Greek mythology, which she likes to reimagine and paint from a feminist or non-heteronormative point of view. Passionate about transmitting strong emotions through striking facial expressions and poses, she hopes her work creates space for questions and conversations on queerness, identity, and humanitarianism.



Margie Nottingham



Margie is a professional Scottish artist, having studied at the prestigious Glasgow School of Art. Now based in the serene Fenland of East England, her artwork draws inspiration from the beauty of the countryside and the essence of simple living in a changing time. Through her creations, she captures the range of emotions, struggles, and turmoil that life presents, offering viewers a glimpse into her profound artistic journey. Margie's artwork draws inspiration from the real world, transforming tangible elements into dynamic expressions. Her passion allows her to explore the boundaries of semi-abstract and completely abstract, embracing the freedom that comes with each decision. This unique approach not only captures the essence of her paintings but also invites you to interpret the emotions and actions embedded within her pieces.

Margie Has exhibited at the Royal Glasgow Institute, the Society of Scottish Artists, Edinburgh, the Paisley Art Institute, Aberdeen Art Gallery Art Exposure, Glasgow, Rodger Billcliffe Gallery, Glasgow, Tron Open Show, Glasgow, Art Fair East, Roy's Art Fair London, Norman Cross gallery Peterborough, Cista Arts, Echoes of Us online exhibition, Art as a response to mental health 2025 and she will be featured in the Collect Art summer issue/ seasonal edition.

The whispering canvas

Acrylic on canvas, 104.4x81cm, 2025

What else is there to say? Almost like I am painting to prompt reflection, pushing the viewer to seek deeper meaning beyond the obvious. "What else is there to say?" suggests a lingering thought, an unfinished conversation, or even a quiet resignation. The way the colors interact—the restless reds, the soft pinks, the stark white—suggests tension between expression and silence.



Ștefania Crăciun



Ștefania Crăciun is an interdisciplinary visual artist trained at the National University of Arts in Bucharest, where she graduated from the Photography and Moving Image department. Her artistic practice explores photography, collage, large-scale drawing, experimental film, and installation. She works with a variety of unconventional materials and objects, constantly challenging herself to step outside her comfort zone. Her projects emerge spontaneously, guided by her emotions and experiences. She is deeply interested in the relationship between image and space, seeking ways to integrate these elements into installations that reflect her experimental approach. The human body and nature are recurring themes in her work, often closely intertwined. A playful approach, accompanied by a distinct sensitivity, is particularly noticeable in pieces where she uses her own body, shaping an intimate universe. Time plays a key role in her creative process, as she often revisits previous projects, reconfiguring and reintegrating them into new perspectives.



Tanya Preminger



Tanya Preminger is an artist working in various media: environmental art, site-specific art, ephemeral art, sculpture, installation and photography. She is mostly known for her land art projects and large-scale stone sculptures. Her diverse body of work has been displayed internationally in numerous exhibitions and symposiums. Her diverse body of work has been displayed internationally in numerous exhibitions and symposiums.



Xiaoyi Lin



Xiaoyi Lin is a Mixed-Media artist. Her practice moves across textiles, drawings, and photographs, all of which gesture towards the rhythm of time or nature as it is intuitively lived and felt. These revolve around the visual and material dimensions of the intangible, discovering the temporal slippages that occur between encounters with different times, places, and surfaces.



Xin Zhang



Xin Zhang was born in Guangzhou, China. Currently works in London. Graduated from Print MA, Royal College of Art in 2023. Seeing images as objects and surfaces of objects, Xin explores the materiality of image-making in combination with contemporary printing techniques, highlighting its material delicacy and bodily sensation. Her work often covers printmaking, photography, and writing. Taking inspiration from psychological and philosophical studies, she is interested in the fluidity of identities and the dynamic between social structures. Through the traces and patterns underneath the images—the scares, the subtext, the vulnerabilities, the conflicts, they evoke memories and welcome new encounters.

The Concept of Self

UV print on mixed medium, nylon lines
50x70cm, 2023

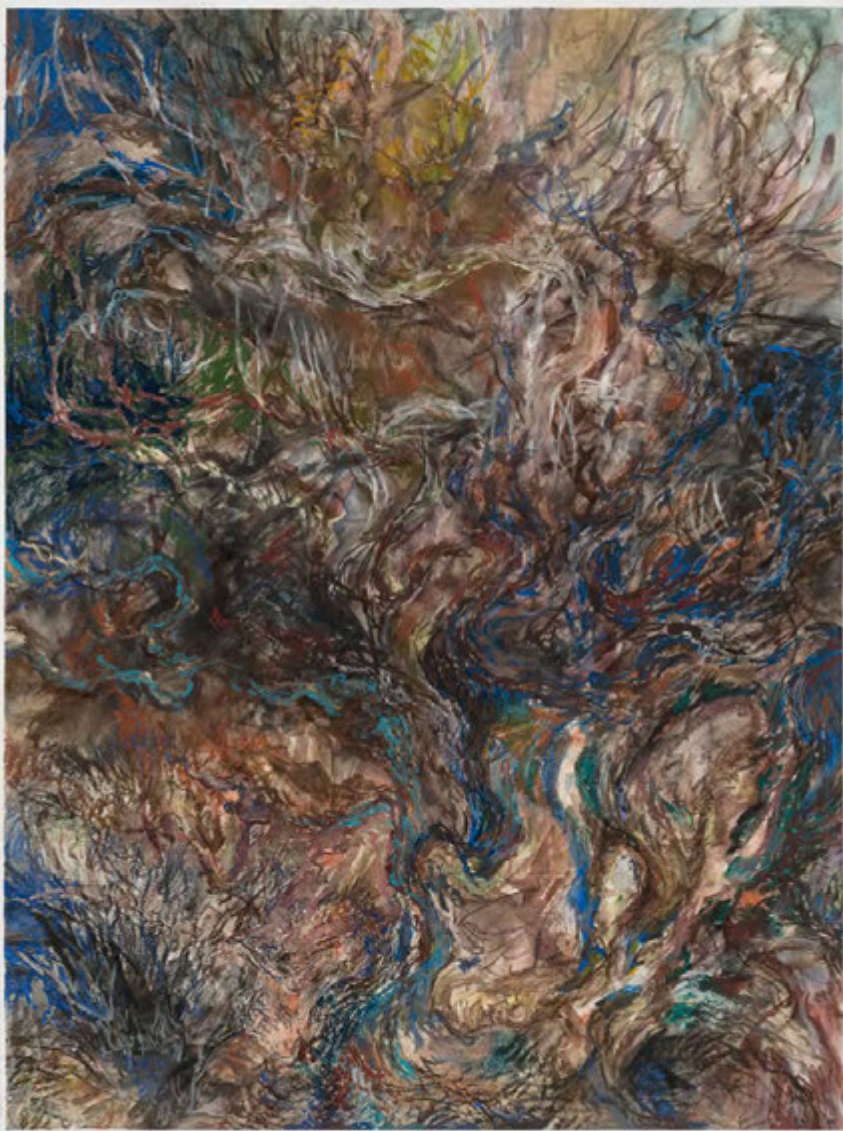
The Concept of Self is a self-examination of aching memories, taking the shape of a foldable map. The text in the left lower corner reads “Is self just an illusion”, the other one is “Why you say that” on the right-hand side.



Xufei Qiao



Xufei Qiao is a contemporary artist whose work synthesizes cultural heritage, natural elements, and textile traditions into contemplative visual narratives. Born in Beijing and raised across Tokyo and Montreal, with educational pursuits in Paris and London, her multicultural background profoundly influences her artistic perspective, enabling her to bridge Eastern philosophical traditions with contemporary artistic methodologies. Growing up in a family of agricultural engineers, Qiao developed an intimate connection with nature despite her urban upbringing. Her early experiences documenting botanical specimens alongside her father's research team fostered a meticulous approach to observing and recording natural phenomena. This scientific rigor, combined with her decade-long experience in textile design, including work with traditional Chinese silk for cheongsams, informs her unique artistic language. A transformative year spent in rural seclusion during the pandemic marked Qiao's transition from design to fine art. Her work often incorporates traditional motifs like the ice plum pattern, reimagined through contemporary interpretations. Drawing inspiration from Chinese garden design principles and silk craftsmanship, she creates compositions that encourage viewers to explore the subtle interplay between cultural memory and natural forms. Her current practice focuses on creating works that facilitate cross-cultural dialogue while examining the relationship between traditional craftsmanship and contemporary art practices.



Aaran Sian



Aaran Sian is a multidisciplinary artist and designer working at the intersection of visual art, community engagement, and social justice. Their practice envisions speculative futures and reclaims hidden histories through the lens of queer and trans people of colour. Collaborative and process-driven, Aaran creates spaces for dialogue and collective making, transforming workshops and participatory projects into powerful acts of soft resistance against exclusionary urban landscapes.

As a queer, nonbinary South Asian artist, their work centres radical queer and trans infrastructures, imagining transformative futures shaped by race, gender, and identity politics. Recent projects include a heritage-site exhibition exploring non-Western histories of gender fluidity and resistance, and Connecting Camley Street in London, where they produced a mural affirming queer and trans South Asian presence in public space. Exhibited across London, the US, and Australia, Aaran's work offers vital, celebratory sites of reclamation and belonging for queer and trans communities of colour.

Ebb and Flow
Mixed Media (acrylic, pens, collage, and digital art)
89x175cm, 2025

Ebb and Flow honours Queer and Trans voices, weaving ancestral memory, belonging, and pre-colonial histories of gender fluidity erased by colonialism. Centring a collective poem by Queer and Trans people in Leicestershire, UK - using the river as a metaphor for interconnected queer identities - this artwork is a love letter to our ancestors, our futures, and the power of collective voice. A reminder that Queer and Trans existence is ever-shifting and interconnected. Uncontainable and ancient.

Visually, Ebb and Flow takes the form of a flowing river connecting two characters, which can be viewed as separate but always interconnected, or different versions of the same character - a metaphor for bodies and multiple identities in motion, for stories carried and passed down, for identities that refuse to be contained. The collective poem is layered across the artwork, ebbing and flowing through the piece like water across time. Each line and image collaged into the piece is a moment of defiance, tenderness, and survival, speaking to the realities of queer and trans people navigating a world shaped by colonial violence and ongoing erasure.

The title, Ebb and Flow, inspired by a line from the collective poem, expresses the ever-flowing and uncontainable nature of queer and trans existence - how we move, shift, and reshape ourselves and our histories, just as rivers flow and carve landscapes over time. It is a reminder of our resilience, our interconnectedness, and our refusal to be erased.



Andri Iona



Andri Iona completed her studies at Camberwell University of Arts in London and has been working in her atelier since 2000. Her work has been showcased in two solo exhibitions: at K Gallery in Nicosia (2005) and Gallery Kypriaki Gonia in Larnaca (2009). She has also participated in numerous group exhibitions both in Cyprus and internationally, including in the UK, Scotland, Greece, Crete, Malta, and Italy, as well as in the 2nd International Online Exhibition of Motile Art. Her artistic journey and work have been featured in a six-page interview in Art Reveal Magazine and the Collect Art Spring issue.

Andri Iona draws inspiration from the richness, diversity, and mystery of nature. Her Ceramic sculptures, crafted with stoneware clay, explore the profound connection between form, matter, and the organic world. Nature serves as both a source of wonder and a metaphor for inner exploration, as her creative process becomes a dialogue between material resistance and personal transformation.

Her work reflects an internal and external evolution, an ongoing journey to express emotional depth, spiritual searching, and social concern. Through art, she navigates the complexities of human existence, expressing both contradictions and harmonies, as well as anxieties and joys.

Themes of life, birth, transformation, and the duality of the human experience are central to her practice.

Each piece is a metaphorical rebirth, an attempt to reconcile soul, body, and nature into a unified whole. Her sculptures often resemble tree trunks, underwater landscapes, or abstract human forms, blending elements of the natural world with the essence of humanity. By merging organic textures and bodily shapes, she creates a visual language that speaks of unity, strength, and the timeless connection between humans and nature.

Fresh
45x30cm, 2024

Resembling a kelp forest swaying in slow-motion waves, its verdant textures house seahorses and octopi in secret, shadowy submarine gardens.



Salome Kobulashvili



Salome Kobulashvili is a sculptor and jewelry designer from Georgia. It happened to be that Salome is a granddaughter of King Erekle, and the last residential house of her ancestors was transferred to the Tbilisi State Academy of Arts.

Her works are created by mixed media, using mineral stones collected from different parts of Georgia keeping their authentic shape and texture, also using different materials such as smalt, clay, bronze, and silver. Her background in stomatology gave her the ability to see the little details differently and creatively play with them. She has been working in this field since 2016 and is actively working on both sculptures and jewelry. Salome's works are kept in private collections around the world.



Bernard Kyei



Ben Kay (Bernard Kyei Baffour) is a Ghanaian-born interdisciplinary artist working across artistic photography, moving image, and conceptual filmmaking. Based in the UK, his practice is rooted in Afrocentric storytelling, exploring identity, resilience, and the ongoing impact of colonial histories through symbolically rich visual narratives.

Raised in Kumasi after being born in Accra, Ben studied Graphic Design at Takoradi Technical University before earning a Master's in Film and Television from Falmouth University, UK. In 2025, he founded BENKAY VISUALS LTD, a creative production company dedicated to amplifying African narratives in global visual culture.

His works—including *Silent Breath*, *Equilibrium*, and *Bound by Labor*—have been exhibited internationally in London, Athens, Los Angeles, Glasgow, Derby, and Falmouth, receiving recognition for their emotional depth and postcolonial critique. A co-founder of Snaphactory Media House and Ghab Photographic Equip Hub, Ben continues to expand his influence, blending visual poetry with political urgency to reframe African and diasporic experience.



Donna Mindart



Donna Mindart is a multidisciplinary artist whose practice centres on memory, emotion, place, and perception. Working primarily in pen and ink, they create intricate, flowing compositions that explore the textures of lived experience and inner landscapes. Their work often merges the natural world with symbolic storytelling, resulting in pieces that feel both timeless and deeply personal.

Based in Scarborough, England, Donna Mindart has exhibited across the United Kingdom and is a recipient of Arts Council funding for digital development in contemporary art practice. Their evolving body of work includes hand-drawn pieces on traditional and unconventional surfaces, digital portraits, etchings, and conceptual illustration. Each work invites viewers into a space of reflection and quiet intensity.

The Water Within
Pen on paper,
42x60cm, 2025

The waters within' explores the shifting emotional terrain we navigate within ourselves. Mirroring the sea's own unpredictable temperament. The flowing lines evoke the pull of tides and the momentum of storms, while the skull-like foam suggests the remnants of past thoughts, memories, and unspoken feelings. There is a calm in the repetition and chaos in the swell, together forming a visual meditation of balance, depth, and personal reflection. A complex fluid relationship between humanity and the sea.



Drithi Bopanna Puliyaanda, Gaia Artworks



Drithi Bopanna Puliyaanda is a London-based artist whose work draws deeply from cultural heritage, emotional and spiritual introspection. Introduced to art at a young age by her father, an artist at heart, she learned early on the transformative power of creativity. After his passing, art became her way of honouring the connection and translating grief into something meaningful. Now, her signature practice lies in the meticulously detailed technique of Stippling. Through thousands of tiny, deliberate dots, she creates monochromatic works rich in movement and feeling, with each composition a quiet meditation on presence, absence, and healing. Influenced by her Kodava roots from Coorg, India, an Indo-Greek culture with a rare lineage, Drithi's art reflects both personal legacy and broader global narratives. Her background in psychology and organisational behaviour, coupled with the multicultural influences of living in Mysore, Rennes, Bamberg, Luxembourg, and London, shapes a perspective that is both analytical and intuitive. In 2024, with the unwavering support of her husband and mother, she founded Gaia Artworks, an artistic platform celebrating the interplay between the inner self and the natural world. With a focus on original pieces, archival prints, and bespoke commissions, Gaia Artworks blends traditional stippling with contemporary storytelling, inviting viewers into a sensory dialogue between mindfulness, symbolism, and the rhythms of nature.

La Mer
Ink on paper,
21x21cm, 2024

"La Mer" is created to capture the profound duality of the sea, reflecting the emotions of calmness and angst that reside within us all. Like the sea, our minds experience moments of serene stillness alongside restless currents.

This piece illustrates the sea's ability to embrace its nature and remain beautiful despite turbulent waters, serving as a poignant reminder that we, too, can cultivate a shift toward a positive mindset amid challenges.

The style used to create La Mer has been a meticulous process with fine art pens. The dotted stippling technique replicates the delicate movement of currents and the tranquil stillness of water, showcasing a flow of shades that add depth and elegance. The colours black and white are intentionally chosen to allow the flow of the sea to shine with dark depths indicating angst and lighter hues indicating calmness. La Mer is designed to enhance a sense of peace and reflection.



Gen Doy

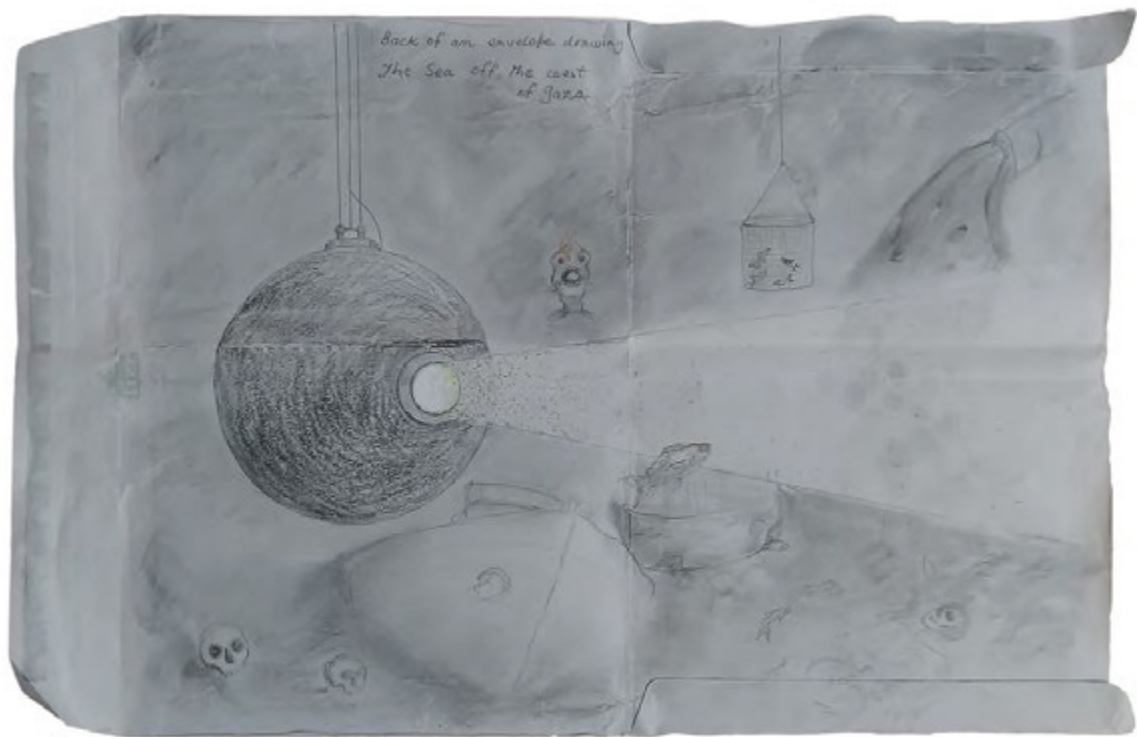


Gen Doy is a British artist living and working in London. Gen worked as a historian and theorist of visual culture at De Montfort University, Leicester, before studying fine art, graduating with an M.A.(Distinction) in 2013. Her work has been broadcast on radio (eg. Resonance FM, UK), installed in galleries (eg. M2 gallery, Bush House), included in publications (Photology, Photographers and Metaphor, editioni Fosco Fornio, 2021), and performed in indoor and outdoor settings (eg. Roman Bath Strand Lane, London, Woolwich Garrison Church, London), and she is the recipient of two bursaries from a-n the artists' information company.

Back of an Envelope Drawing 1: The Sea off the Coast of Gaza
Pencil and charcoal on paper envelope
31x49cm, 2025

In the murky sea off the coast of Gaza, we see pollution, lack of mature fish, wrecked fishing boats and human bones. A bathysphere seems to be surveying the scene. Fishermen from Gaza have been shot by the Israeli military and their boats destroyed. Sewage runs into the sea as the treatment plants have no fuel to keep them working. Overfishing has meant a lack of large fish, as Palestinian fishermen dare not venture far off the coast to look for bigger catches. The coast and the sea have been severely damaged, as have the human inhabitants. The idea of the "back of an envelope drawing" refers to the derogatory way that people sometimes describe some idea or proposal as "a few lines on the back of an envelope", meaning it is ill-thought through, under-researched and pretty worthless. I challenge this and aim to show that the lines on the back of an envelope can present us with very thoughtful material.

Back of an envelope drawing
The Sea off the coast
of Gaza.



Lucinda Button



Lucinda Button, a graduate of Wimbledon School of Art and Glasgow School of Art, is a textile artist whose practice weaves together environmental consciousness, personal narrative, and traditional techniques. After an early career in design, journalism, and acting, she spent two decades teaching art before returning to textiles with renewed urgency. Her work reclaims discarded materials—garments, swatch books, sea and land detritus—transforming them through dyeing, layering, and hand embroidery into poetic reflections on nature, fragility, and resilience.

Her acclaimed New Horizons series explored the sea as both emotional metaphor and environmental warning, informed by personal trauma following her son's life-saving transplant in 2023. This body of work formed the centrepiece of her 2024 London exhibition *The Poetics of Space*. Recent projects expand into land-based materials and collaborations with scientists and designers. For Button, each stitch is both a meditation and an act of activism—an invitation to reflect, reconnect, and “see” the world anew.



Molood Jannesari



Molood Jannesari is an international contemporary artist with a BA in Animation and a background in performing arts. Specializing in portraiture, her digital artworks explore the feminine collective unconscious, emotional depth, and the strength of women. Drawing on mythology and archetypal symbolism, she merges womanhood with the healing force of nature to create powerful visual narratives.

Her work is rooted in resilience and transformation, reflecting women's struggles and unity through poetic metaphors of growth and rebirth. Molood sees art as a space for dialogue and resistance, using it to amplify women's voices despite social and ideological challenges.

She has exhibited her work widely, with a strong presence in the U.S.—including New York, New Jersey, Missouri, San Francisco, Washington D.C., and California—as well as in Italy, Germany, the Netherlands, London, Turkey, and Ukraine. In Asia, her participation extends to China, Taiwan, and South Korea.

Molood's portraits offer a profound emotional experience, where nature and feminine strength intertwine, inviting viewers to witness resilience as both personal and universal.

Ocean waves
Digital Painting
100x100cm, 2023

Beneath the waves, a girl, a sight, Vibrant colors, fading from light. Drowned in the ocean, silent and deep, A tragic end, where secrets sleep.



Nahalah



Painter born in Reunion Island, self-taught, her painting plunges you into a celestial, dreamlike, galactic, interstellar universe. Her paintings with shimmering colors open you to other worlds, walk waking reverie that tells you a story or questions you about life. Inspiration is born from the tip of the brush, from the present moment, from questioning, from pain, from travel. His style mixes the abstract and the figurative.



O Yemi Tubi (MOYAT)



O. Yemi Tubi is an award-winning Nigerian-born artist whose works merge realism with powerful political and social commentary. Exhibited internationally, his art has earned major recognition, including multiple awards at the American Art Awards (2014-2022), the First Round Award at Art Olympia 2015 in Tokyo, and the First-Place Award in the WAR or PEACE 2022 International Competition by Art Impact International. Recent accolades include 2nd Place at the 2025 Save Our Planet exhibition in California and the Cultural Best Practice Award at the 2024 FL3TCH3R Exhibition in Tennessee. His works have been featured in ARTtour International Magazine (Top 60 Masters, 2018), ART Habens Art Review, MURZE Arts Magazine, Sfumato Art Magazine, Collect Art, and Huffington Post. Recognized for his evocative style, O. Yemi has become one of today's leading voices in political art. He is a member of numerous international art associations and continues to use his practice as a force for activism and cultural dialogue.

Message in A Bottle - Oil on canvas, 36"x24", 2023

"Then the Lord God placed the man (humans) in the garden of Eden (Earth) to cultivate it and guard it" Genesis 2:15 (GNB version) According to the Bible verse above, humans are supposed to be caretakers and custodians of creatures and planets that God created. Unfortunately, humans are the greatest abusers and the destroyers of the planet Earth, and we are reaping the fruits of our destructive actions through droughts, floods, and other natural disasters. This painting was influenced by the negative reaction of some climate change denials of world leaders to the Swedish climate activist Greta Thunberg's speeches and other people who think that climate change activists are a nuisance that likes to disrupt the smooth running of their day-to-day lives by their activism. These Climate Change denials may wish to put the climate change activists in a bottle, cork it and throw the bottle in the ocean so as not to hear the ranting of the climate change activists and continue their climate-destructive habits. Take out the bottles from the ocean, uncork the bottles, uncork your ears, hearken to the message in the bottles and change the habit that causes climate change. The ocean creatures are choking and dying from the pollution of human waste. Cleaning up the ocean saves ocean creatures and our planet. Hearken to the urgent plea of our children- SAVE OUR PLANET. CLIMATE CHANGE I am an artist, oblige me to paint the picture in words. At an alarming rate, the Rainforest is disappearing. Rain is not falling when it ought to. Sporadically, rainfall in excess; causes deaths and damages. Furiously, Flooding cities, towns, and villages. People and their pets are drowning. Wildlife is not even spared. For God's sake, Change the habit that changes the climate. Our air and sea are polluted. The wildlife, the common and the rear, On the verge of extinction. In the forest and in the ocean and sea, They choked on human waste. The urban dwellers daily choked in toxic, Emitting from vehicles on our roads. For crying out loud, Change the habit that changes the climate. The industrial revolution of old, good, and great. Industries sprang up here and there. The Great Depression heralded great success. Affluent life comes to town. Disposable life, new style in town. Mountains of disposable waste are everywhere. We are enjoying the luxury at our own peril. Disposable materials may be disposed us, If we don't change the habit that changes the climate.



Palina Pantyushina De Chavez



Born in Moscow, Russia, in 1983, Palina Pantyushina de Chavez demonstrated a remarkable gift for art and design from a young age. Her artistic foundation was built at the Municipal Cultural Center of Moscow, where she studied music and visual arts. In 2003, she graduated with honors in Costume & Fashion Design from Moscow Technological College and later expanded her expertise by earning a degree in Art Marketing from Central Saint Martins College of Art & Design, London. With over a decade of experience as a celebrated costume designer in film, theater, and the fashion industry, Palina has worked on prestigious productions across Russia, England, the USA, and Mexico. Her illustrious career includes collaborations with the Monte Carlo Theatre Festival, the Grammy Awards, and over 30 runway presentations, including Boston Fashion Week. Palina's own artworks have been showcased at renowned art fairs in Europe, such as Art3F in Monaco, Paris, and Madrid. In the USA, she frequently exhibits at local galleries in Naples, Florida, and participates in various art events and shows. Her dedication to nurturing creativity in others is evident through her students' exhibitions, which have adorned the Golisano Children's Museum for the past three years, inspiring a love for the arts in younger generations. Having spent nearly 20 years in Mexico, Palina devoted the last eight years to advancing Cancun's cultural scene as a member of the Patronage of Culture and Arts. Now based in Naples, Florida, she continues to thrive as an independent art consultant, serving the global art community in four languages. Her creative journey has evolved to include painting, ceramics, children's book writing and illustration, alongside her teaching of art and art history. Constantly pushing the boundaries of her artistic expression, Palina's work continues to inspire and captivate audiences worldwide.



Paula Wilkins



Although Paula did study traditional photographic techniques many years ago at college, she mainly uses digital photography and cyanotype, and has been drawn to exploring more sustainable techniques and practices in order to minimise her impact on the planet. In 2024, Paula's work was included in an exhibition of print at Tamarisk Gallery, on St Mary's, Isles of Scilly, as part of the Creative Scilly festival. In 2025, Paula took part in the Nimble Art School group show: Cyber Critters at Hypha Studios, Hastings



Sigurd Kraus



Sigurd Kraus is a contemporary artist born in Germany. He has graduated from Berlin University as a Doctor of Medicine and is currently living and working in the UK. He has lived and worked in Germany, Romania, South Africa, and the United Kingdom. He's exhibited at Ferens Art Gallery in Hull, UK, Hull School of Art, and various online galleries. He's been a winner of the Boomer Art Prize in 2024.

Sailor and Women

Oil on canvas, 180x110cm, 2019

Sailor and Woman dancing on a tropical beach under palm trees



Sue Ridley



Sue Ridley is a local artist with a love of the North Eastern and Northumberland coastline. Her artwork is inspired by the ever-changing details and moments she observes whilst walking along the beaches she visits. Sue is fascinated by the sea's motion and the wonderful waves it creates, as well as the ever-changing, beautiful skies often seen along the coastline. As both the sea and sky change so quickly, she uses her camera to capture lots of images of them, especially the waves as they roll, turn, and splash onto the beach.

In her studio at B.Box Studios in Ouseburn, Sue uses her many photographs to sketch and paint her seascapes. Predominantly working in acrylic paint, Sue very much lets her paintings evolve as she builds up layers of colour, tone, and texture using a variety of tools, including her fingers.

Above all, Sue wants the viewer to gain a sense of being there on the beach, ruminate, reflect, and enjoy the moment that has been created in her paintings.

Dancing in the moonlight
Acrylic on canvas,
40x40cm, 2024

I stood on the beach in awe of the Hunter's Moon and the bright light it gave as it rose into the sky at Roker Beach. I took lots of photos to try and capture the moment, and yes, I was dancing in the Moonlight on the beach. This painting is inspired by what I saw and how I felt that night on the beach. I was captivated and drawn closer and closer to it as its light glistened over the sea.



Svetlana Fenster



Svetlana Fenster is a Cyprus-based artist who was born in the Ural region. Having built her career in IT, Svetlana explores the reverse side of technology, considering it essential to address the topic of internal privacy and rethinking. She researches the possibilities of soft pastels, seeking to create the most transparent and engaging ways to communicate her ideas. She participates in international exhibitions across Cyprus, the USA, Europe, and Russia. She is a member of the National Pastel Society of Russia in the status of “Experienced Artist.” Her works are held in private collections worldwide. As an eco-activist, she represents the international platform Null.art, which supports several eco-projects.

Emotions - Soft pastel on paper, 25x40cm, 2025

Sea diary series

The vastness and silence of the sea overwhelmed me all at once. I felt the need to observe and listen before I began to draw. I saw the sea as a silent rebellion against the inconsistencies of our world. After a while, I started to work responsively with the place, keeping my approach concise and clean. I spent a considerable amount of time developing a color that accurately reflected my emotional state, making a spectacle different from the classic. I created a diary that captures both the essence of time and the feelings it evokes, spreading the space and supporting my inner light. Day after day, I decompose all the fuss and complexities of this world into two planes, sky and sea, building inner resilience and illuminating my path.



