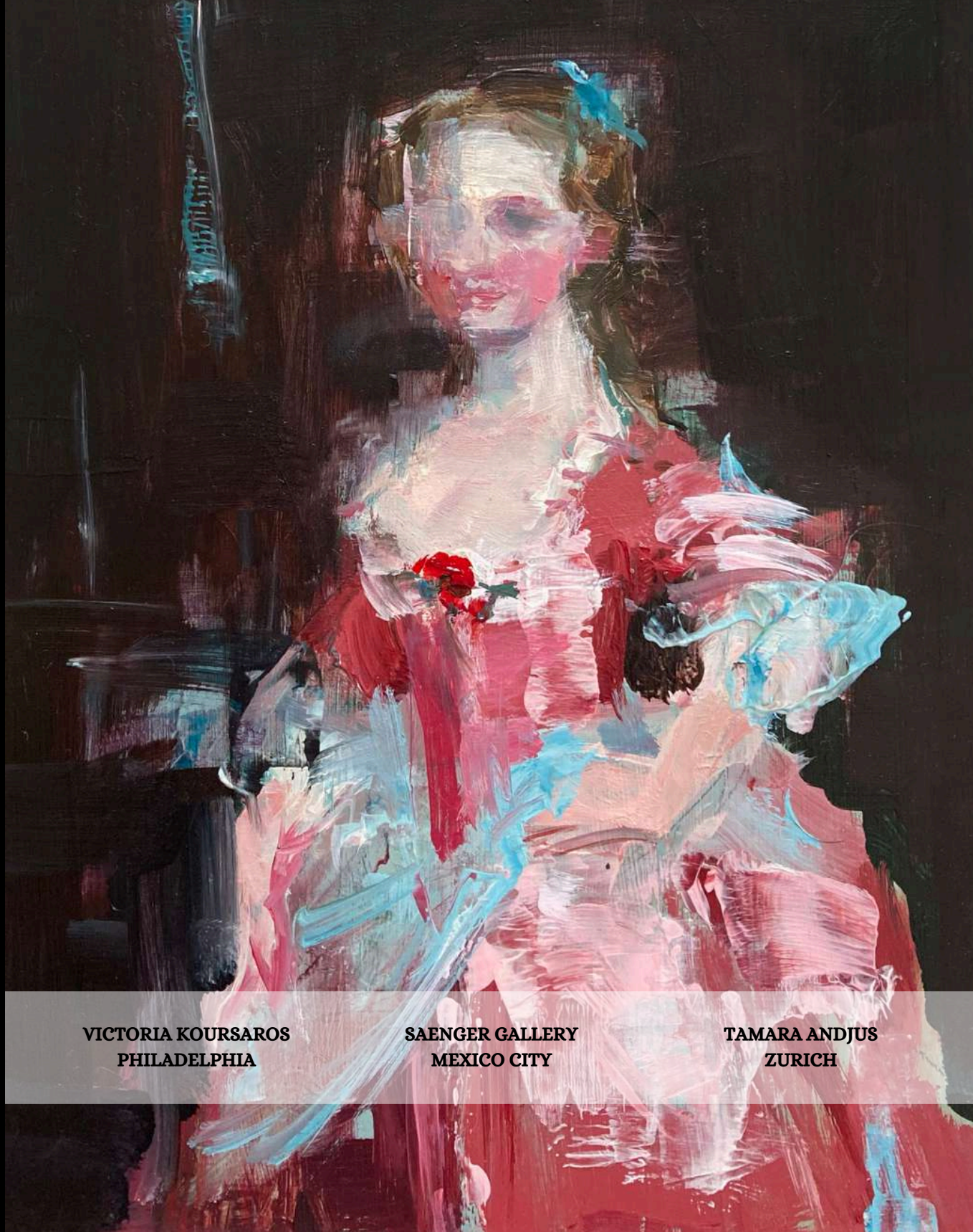


MODERN RENAISSANCE



VICTORIA KOURSAROS  
PHILADELPHIA

SAENGER GALLERY  
MEXICO CITY

TAMARA ANDJUS  
ZURICH

SATIN DRESS, VICTORIA KOURSAROS





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# —CONT

06

The Contributors

07

Editor's Letter

08

Arash Mozhdekanlu  
Interview

13

Victoria Koursaros  
Interview

22

Miulostka Center for  
Exhibitions, Upcoming

24

*Palimpsest of Memory*  
Exhibition

25

Through the Eyes of a Child  
Feature

26

Leche Negra Gallery  
Studio Interview

33

Tamara Andjus Interview

# EVENTS

---

38

Saenger Gallery  
Interview

44

Rachel Farley  
Interview

47

Stephanie Nüchel  
Interview

53

Featured Artists

# The Contributors

## FEATURED GALLERIES

### *MEXICO CITY EDITION:*

**SAENGER GALLERY**

**LECHE NEGRA GALLERY**

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## FEATURED ARTISTS

**RACHEL FARLEY**

**TAMARA ANDJUS**

**STEPHANIE NÜCKEL**

**ARASH MOZHDEKANLÚ**

***ON THE COVER:***

**VICTORIA KOURSAROS**

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# *Echoes of the In-Between — Where Past and Present Converge in Art*

In this month's issue, Modern Renaissance welcomes readers to drift through the liminal spaces created by our featured artists and galleries – thresholds where time slows and the ordinary is rendered extraordinary.

Rooted in the quiet grandeur of mundane, fleeting moments, their work blurs the line between past and present, acting as a portal to luminous dreamscapes. Each piece holds infinite visions: echoes of what was, what is, and what could be.

Romantic sensibilities expressed in the works of Victoria Koursaros, Rachel Farley, and Stephanie Nückel reinterpret art historical movements, rendering light, color and form to unravel the complexity of beauty in today's cultural landscape. Inspired by dichotomies of change and stillness, beauty and chaos, these artists explore their intrinsic and instinctual quests for artistry in every corner of life.

The fluidity of form is further embodied in Arash Mozhdekanlu and Tamara Andjus' paintings, as well as Maria Svarbova and Amanda Ziemele's works in Saenger Gallery. These artists blend ephemeral expressions of movement and gesture, capturing the delicate space between the fleeting past and the enduring presence images. Together, their works weave a meditation on the passage of time, in which the body becomes a vessel for the memory of motion.

Experience glimpses of Ecos, the latest exhibition at Leche Negra Gallery Studios in Mexico City, as well as our virtual exhibitions, Through the Eyes of a Child, and Palimpsest of Memory – where echoes of nostalgia linger, preserved as souvenirs for reflection.

From nine countries, – Brazil, Cyprus, England, France, Saudi Arabia, Germany, Australia, UAE, and across the US – we also present twenty-five featured artists, who share their work and artistic background with us. Their commitment to creative expression inspires Modern Renaissance and CAC's mission to honor and connect artistic voices that capture and shape culture on an international level.

Many thanks to the artists, gallerists, and readers whose imagination and insight nurture a collective space for wonder, dialogue, and creativity. Your dedication to knowledge and beauty shape the spirit of Modern Renaissance and the communities it celebrates.



*Leah Beth Sokol*

**Leah Beth Sokol, Art Advisor**



# ARASH

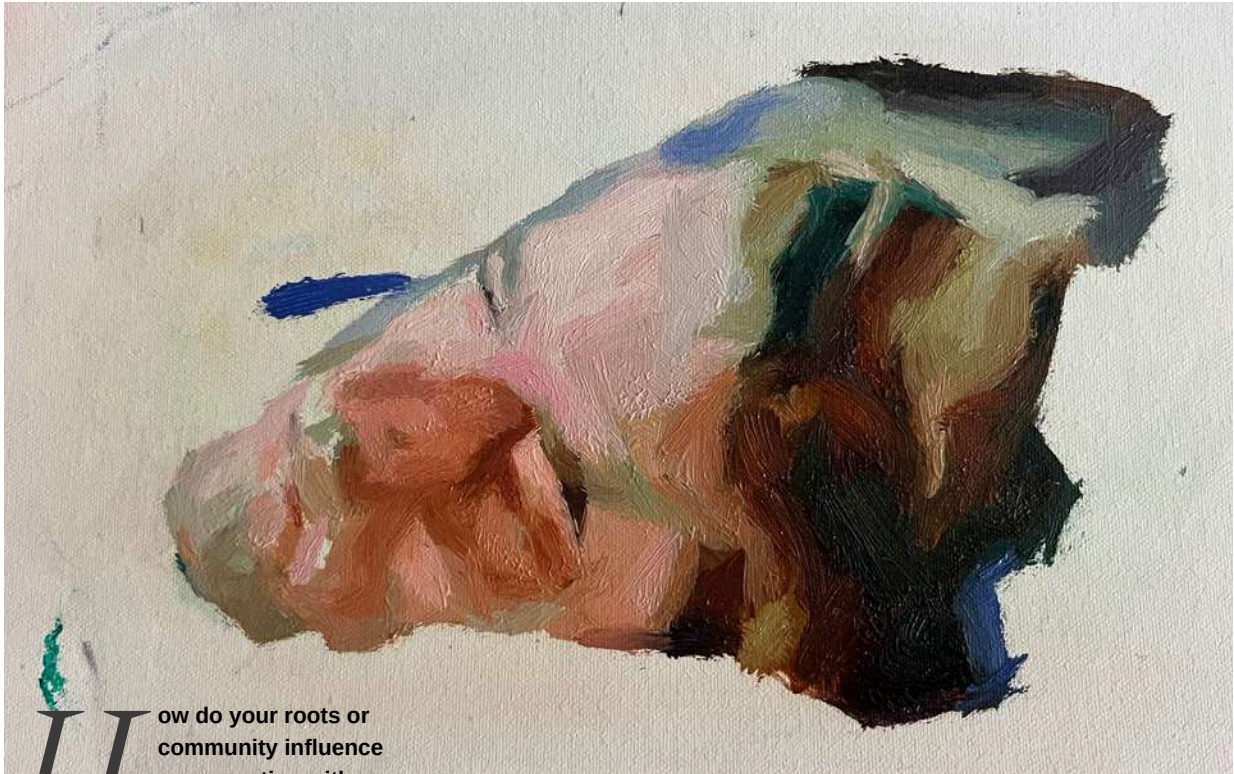
## *Mozhdekanlu*

*Get to know his artistic journey*

BASED IN  
IRAN

Arash Mozhdekanlu (b. 1993, Iran) is a figurative painter whose work focuses on everyday life and human emotion. Through careful attention to light, color, and shadow, he captures intimate moments with clarity and restraint, emphasizing the quiet depth of ordinary experience.





**H**ow do your roots or community influence your practice, either visibly or in more subtle ways?

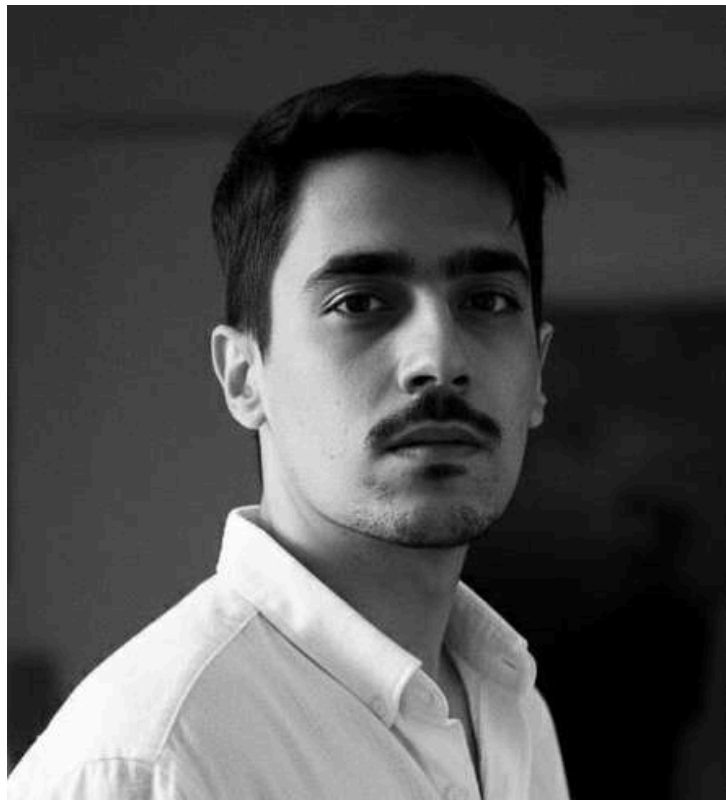
The environment and people around us inevitably shape my practice, both directly and subtly, and these influences are inseparable from the development of my work.

**What role does failure or experimentation play in your practice?**

Trial and error is an essential part of my practice. It helps me refine the work, opens new directions, and sometimes I completely redo a piece because it can be improved. Often, mistakes themselves guide the process, helping me sense when a work is approaching completion.

**Do you see your art as a conversation with history, or as a response to contemporary culture?**

The past always shapes an artwork. Just as my surroundings and daily life influence my work, art reflects the present while continuing what has come before.





Study of a Girl Lying After Bath

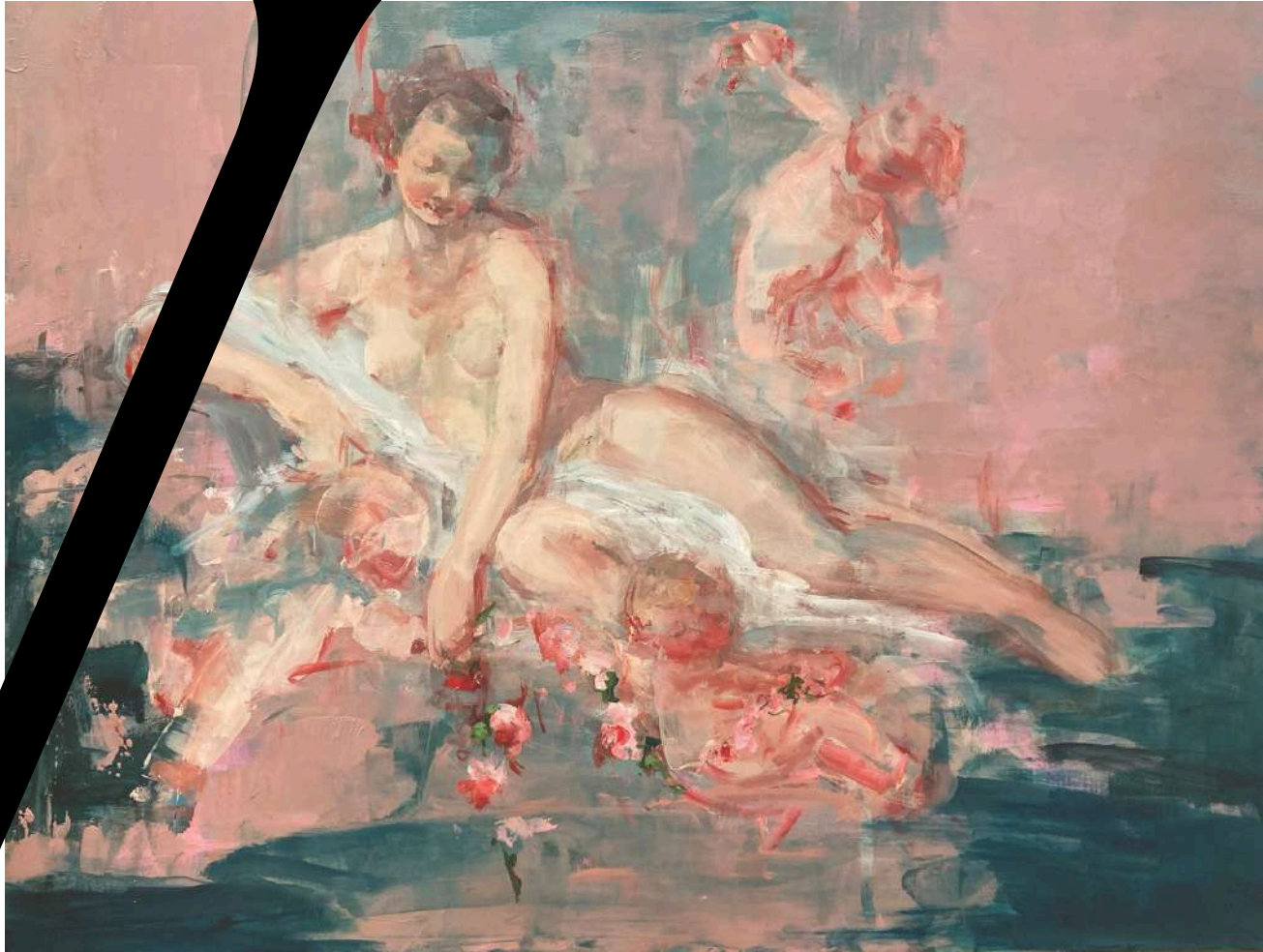


Study of a Man with the Ring



Study of a Man Leaning on a Bed

ON THE COVER



# VICTORIA KOURSAROS

**PHILADELPHIA, PA**

@VICTORIAKOURSAROS

---

"Venus in Pink." 2025,

24in x 18in, Oil on Wood.



*“There was an unabashed embrace of beauty that I love and that I think is lacking in our present era.”*

## ARTIST STATEMENT

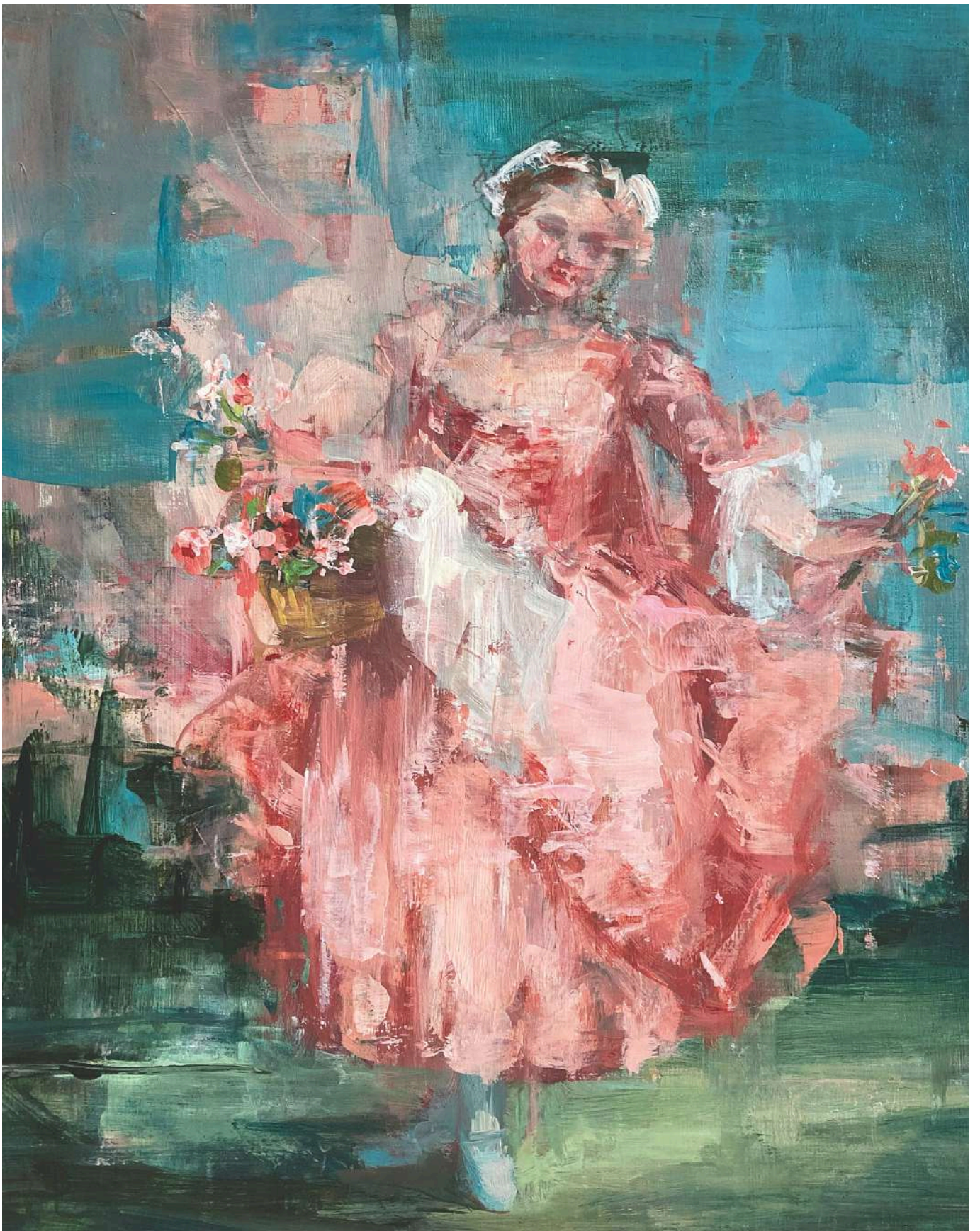
I’VE ALWAYS BEEN DRAWN TO THE PAST. THE EPITOME OF THIS FOR ME IS THE LATE BAROQUE AND ROCOCO ERA. TWO ERAS THAT CULMINATED IN, WHAT IS FOR ME, THE HEIGHT OF BEAUTY AND HARMONY YET IS GENERALLY OVERLOOKED AND DISMISSED BECAUSE OF ITS FEMININE QUALITY AND EMBRACE OF BEAUTY FOR BEAUTY’S SAKE.

MY PAINTINGS USUALLY START BY USING FIGURES FROM OLD MASTERS DRAWINGS OR PAINTINGS. THEN, AS THE PAINTING PROGRESSES IT BEGINS TO GET ITS OWN NARRATIVE OR FEEL THROUGH LAYERS OF PAINT OR BY CHANGING CERTAIN DESIGN ELEMENTS, CREATING SOMETHING STUCK SOMEWHERE IN A DREAMLIKE STATE BETWEEN THE PAST AND PRESENT.

## BIOGRAPHY

VICTORIA ANNE KOURSAROS IS AN AWARD WINNING ARTIST BASED IN PHILADELPHIA, PA. SHE RECEIVED HER BACHELOR’S OF FINE ART DEGREE FROM THE UNIVERSITY OF THE ARTS MAJORING IN ILLUSTRATION. UPON GRADUATION, SHE WORKED IN ARTIST STUDIOS AND GALLERIES WHERE SHE REFINED HER TECHNICAL SKILLS AND GAINED EXPERIENCE IN OIL PAINTING, PAPER, AND FABRIC CONSERVATION AND PRESERVATION. SHE CURRENTLY WORKS AS A FREELANCE GRAPHIC DESIGNER AND FULL TIME ARTIST. SHE HAS SHOWN IN NUMEROUS GROUP SHOWS AND HAS WORK IN COLLECTIONS THROUGHOUT THE USA, EUROPE, CANADA, AND NEW ZEALAND.

HER WORK IS BASED ON, OR INFLUENCED BY, ART HISTORY, SPECIFICALLY THE BAROQUE AND ROCOCO ERA.



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"Flower Seller Revised," 2025.

8in x 10in, Oil on Wood.

“THE

ASPIRATION

OF

BEAUTY IS

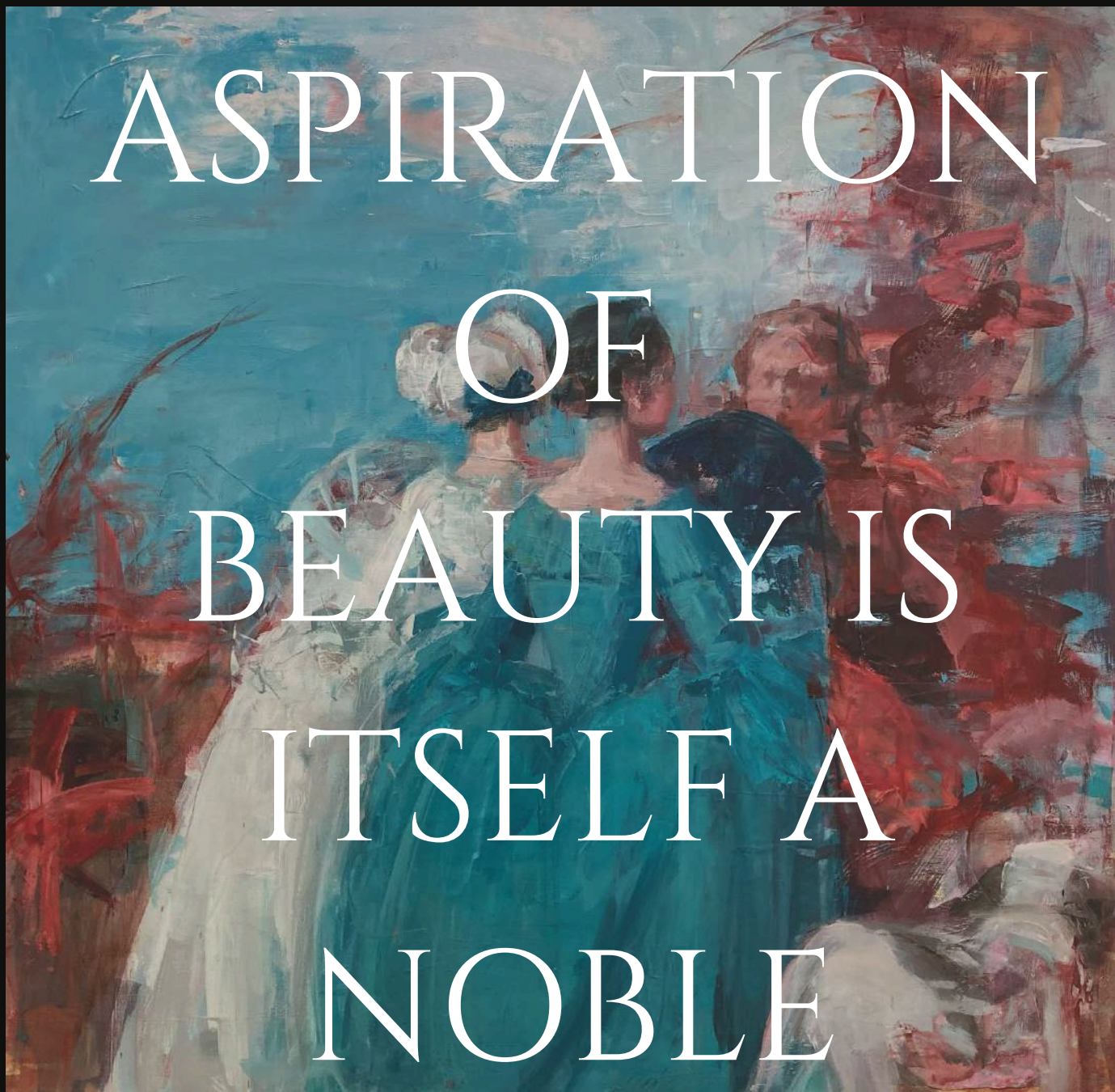
ITSELF A

NOBLE

CAUSE”

“Promenade,” 2025.

24in x 24in,  
Oil on Wood.







"Fragment of Music," 2025. 24in x 18in, Oil on Wood.

**Your work is deeply inspired by the Baroque and Rococo eras, which are often dismissed in contemporary art discourse. What draws you to these periods, and how do you reinterpret their aesthetics for a modern audience?**

I think I'm so drawn to those eras because there was a sort of quest for beauty in everything—architecture, crafts, art, and music. It's actually the music that drew me into the period the most at first. I love Classical Music (especially 18th Century), and it is so tied to the art of the era in terms of harmony, subject, balance, and ornamentation. The arts of any era always seem to compliment each other which is why I think the Baroque and especially Rococo, are dismissed now as needlessly decorative or feminine and not "important" or functional. But even though subject wise I look to the past, in the application of paint, I actually look at more contemporary or modern painters, especially more abstract ones like Cecily Brown or even DeKooning to see how the paint itself can translate into feeling or illusion.

**Having worked in artist studios with conservation and preservation, how has that hands-on experience with historical materials shaped your own technical approach to painting?**

It helped me develop a fine eye and attention to detail and it also made me appreciate the craftsmanship of art. I never use a pre-primed surface. I always take the time to sand and gesso ( repeat, etc. ), and add an imprimatura before I even know what's going to be on it. I feel by doing that, the artist is already connected to the piece. One of the reasons I majored in Illustration vs Fine Art was because the program was far more technical vs philosophical. I love the discipline of creating art which is harder and harder to find in our quick, AI tinged, modern world.

I TRY TO  
ACHIEVE A  
DREAMLIKE  
PLACE ON  
THE VERGE  
OF BEING  
LOST.



**You mention starting your paintings with figures from old masters' drawings or paintings. Can you walk us through how these historical references evolve into the dreamlike narratives in your final works?**

I like that detachment from reality of using these anonymous figures from the past. So I find a pose I like and then draw it out first as the starting point. And I'll never be able to make, say, a Fragonard look just like Fragonard, plus he already did that, so the hard part is giving it its own place. When I first apply the imprimatura, I always listen to music and use random color to make fluid designs and I also paint over my failed paintings over and over, leaving some of it behind. The forms left on the surfaces help create the layers and help with composition. Then I'll wipe out, scrape down, or blend the paint to sort of "push back" the form then bring it out again. This usually leads to changing the palette and the composition of the figures and so it starts to get its own identity. This way I try to achieve a dreamlike place on the verge of being lost.

# I WANT TO TRANSPORT VIEWERS SOMEWHERE ELSE— TO REMIND THEM WHAT WE STAND TO LOSE.



"Flora," 2025.  
18in x 24in, Oil on Wood.

**The idea of “beauty for beauty’s sake” is central to your statement. How do you see this philosophy engaging with today’s art world, where conceptual rigor often outweighs aesthetic pleasure?**

We’re constantly inundated with horrible things; ugliness, cheapness, violence, and a relentless division of everything nowadays that I think I’m not the only one who needs a respite from it. When I was younger I felt more of a need to say important things with my art but as I’ve gotten older, I’ve tired of it. I want to appreciate the beautiful, simple things in life more. Maybe it’s more of a feminine need (which may explain the sort of gaining popularity of Rococo recently), but I think humans have a need for pleasures and beauty. Almost all the art that truly moves me does so for its aesthetics first, subject second, if at all. I love it for showing what humankind can create, and that the aspiration of beauty is itself a noble cause.

WHAT'S ON NOW

# MILLOS

# FOR EXH

Autumn Exhibition Season

- October 4: *Through the Eyes of a Child*
- November 15: *Palimpsest of Memory*
- December: Solo Exhibition, Sean BW Parker

# MILOSTKA CENTER EXHIBITIONS



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# PALIMPSEST OF MEMORY

“Palimpsest of Memory” tells the stories of times past that have evaporated yet still linger in our minds and hearts. It is an exhibition that stresses memory as a process, a residue, a reconstruction. Through acts of layering, erasing, obscuring, and revealing, memory is not treated as a singular narrative, but rather as a live and complex entity constantly being amended and honored in both subtle and profound ways.

In an era defined by loss, rapid transformations, and frivolous over-documentation, this exhibition identifies the methods in which artists engage with the echoes of history, legacy, culture, and identity in meaningful ways. In many respects, “Palimpsest of Memory” acts as an index of what remains, featuring the archived, the half-remembered or nearly forgotten, and serving as an emotional archaeological record.

## ANASTASIA LIPKEVICH

“I am drawn to the aesthetics of feelings and inner transformations - psychological, sensual, physical. My projects don't offer ready-made answers - they create a space of empathy, an invitation into a state where words give way to feeling and inner resonance, a place to pause and listen to oneself. Through layered visual language - torn paper, silk, textile, collage - each piece becomes a metaphor for memory as a palimpsest, where seemingly forgotten meanings emerge through the new.”

## MICHAEL THOMAS MARLETT

“My work is rooted in liminal moments and cinematic tension, drawing influences from loneliness and isolation to evoke a sense of longing, memory, and imagined intimacy. Through night photography, I explore emotional residue—the ache of what almost was, the ghosts of connection, the beauty in isolation. My images are not just about place, but presence—the kind you feel when no one else is watching.”

**CURATED BY ISABELLE GRACE  
BRETT AND ANDREA MAIELLO**

**ON VIEW NOV 15**



INHERITANCE OF SILENCE



STAYVACANT



# THROUGH THE EYES OF A CHILD

## GROUP EXHIBITION



The essence of “Through the Eyes of a Child” resonates with Georges Bataille’s notion of sovereignty as anti-institutionalization and anti-discipline, where artists pursue innocence and naivety, embrace excessive autonomy and construct adventurous utopias through various media. This exhibition features artists from diverse backgrounds, such as China, Iran, Romania and America, all integrating unique interpretations of childishness.

For instance, Andreea Alunei’s *The Dance of Form*, channels existential uncertainty into a visual mythology where children perceive generational cycles as she underscores the impermanence and fragility of life. Thus, she reveals vulnerability as a form of irrational courage. Whereas, in Jinghan He’s *As Moon Eclipse The Sun*, an irrational abstraction becomes a site where childish imagination and adult reflection converge. Mimesis of wings, shells, metamorphic animal bodies, alongside the combination of moonlight and sunlight, the imagery emerges and dissolves into a perpetual flux. Here, the impossible instability itself is not a deficit but a condition of sovereignty.

“Through the Eyes of a Child” is an exhibition composed of artists who perpetuate childishness not merely as nostalgia, but as a radical space for irrational, impossible and invisible experimentation. Simultaneously, the exhibition engages multiple social contradictions, between productivity and playfulness, rationality and imagination, conformity and individuality, that intrude upon each other’s boundaries to formulate a world where amateur play invents self-sovereignty, imagination conquers utilitarianism, and irrational gestures become pathways of emancipation and transformation. The essence of *Through the eyes of a child* resonates with Georges Bataille’s notion of sovereignty as anti-institutionalization and anti-discipline, where artists pursue innocence and naivety, embrace excessive autonomy and construct adventurous utopias through various media.

## LECHE NEGRA GALLERY STUDIO

MIÉRCOLES • SÁBADO 11-4 PM  
 JOSE MARÍA VÉRTIZ #86. COL. DOCTORES  
 MEXICO CITY, MEXICO 06720



**EXHIBITION:** ECOS, SEP 4 - OCT 31  
 @GRACIELAITURBIDE  
 @MUSUKN  
 @MANUEL BAYOGISBERT





**(01) WHAT CURATORIAL CONSIDERATIONS GUIDED THE DECISION TO BRING TOGETHER THE PERSPECTIVES OF GRACIELA ITURBIDE, MUSUK NOLTE, AND MANUEL BAYO GISBERT IN A SINGLE VISUAL DIALOGUE?**

The exhibition arose from the need to generate a crossroads of perspectives between different generations and territories. Graciela Iturbide, with her close ties to the people of Juchitán, did not approach the community as an outsider, but rather from the trust and commitment she established with the community, which reinforces her position not only as a photographer but also as a sensitive witness to a shared reality.

Her work engages with the poetic and critical approach of Musuk Nolte from Peru and with the contemporary documentary exploration of Manuel Bayo Gisbert. Together, they form a visual fabric that combines memory, poetry, and politics, opening a space of shared resonance in the face of structural violence and disappearance.

**(02) THE EXHIBITION ADDRESSES DISAPPEARANCE AND STRUCTURAL VIOLENCE, DEEPLY SENSITIVE THEMES. HOW DID YOU CREATE A SPACE THAT INVITES CRITICAL REFLECTION WITHOUT LOSING THE POETIC DIMENSION OF THE IMAGES?**

The curation sought a balance between the impact of the images and the possibility of the viewer finding a space for contemplation. The aim is not to show the pain explicitly, but rather to suggest it through symbols, absences, and visual metaphors.

The montage is designed to generate pauses, silences, and transitions that invite reflection, avoiding saturation and prioritizing sensitive listening over the immediate shock.

**HOW THE DOCUMENTARY, THE POETIC AND THE POLITICAL DIALOGUE IN THE WORKS PRESENTED AND HOW THEY ARE ARTICULATED WITHIN THE EXHIBITION?**

**(03)**

Each artist occupies a different position within this triangle: the documentary in Iturbide, the poetic in Nolte, and the political in Bayo Gisbert. However, their works are not mutually exclusive; they overlap and interact.

The exhibition is designed as a transition: from the documentary, which places us in a recognizable reality, to the poetic, which opens the field of the symbolic, and finally to the political, where the image directly challenges the viewer regarding collective responsibility.

**WHAT ROLE DOES COLLECTIVE MEMORY PLAY IN THIS EXHIBITION, AND HOW DO YOU HOPE THE PUBLIC WILL CONNECT WITH THE WORKS THROUGH THEIR OWN EXPERIENCE?**

**(04)**

Collective memory is the central focus of the exhibition. Talking about disappearances and structural violence in Latin America means talking about a shared wound that spans generations. The exhibition seeks to activate that memory not as a passive exercise in remembrance, but as a living act in the present.

We hope that the public will identify with the images, engage with them through their own personal and family histories, and find resonances between the intimate and the social. Ultimately, no one is immune to the direct or intimate impact of a disappearance or act of violence.





(05)

**THE EXHIBITION INCLUDES PARALLEL ACTIVITIES SUCH AS GUIDED TOURS AND DISCUSSIONS. WHAT DOES THE GALLERY SEEK TO ACHIEVE WITH THESE ACTIVITIES, AND HOW DO THEY ENRICH ECOS'S OFFERING?**

These activities seek to broaden the experience beyond individual contemplation. Together, they enrich the proposal by transforming the exhibition into a collective process of reflection. For example, the portfolio review plays a fundamental role: supporting emerging photographers, generating feedback, and opening a dialogue not only around the exhibition, but also around photography as a living practice.

At the same time, we are interested in activating the space with these dynamics, so that it gradually consolidates itself as a meeting point for photography and contemporary creation.



(06)

FROM YOUR PERSPECTIVE, WHAT IS THE IMPORTANCE OF PRESENTING THIS TYPE OF EXHIBITION IN MEXICO CITY, AND WHAT DO THEY CONTRIBUTE TO THE CONTEMPORARY LATIN AMERICAN PHOTOGRAPHY SCENE?

Mexico City is experiencing an oversupply of both exhibitions and images about violence; this can create a certain saturated perspective among the public. However, bringing together the works of these three photographers and constructing a curatorial discourse around their work seems to open other ways of approaching the subject. For me, as curator, it was essential to highlight the sensitivity of their perspectives: we are accustomed to violence being represented with very raw images, but here, a poetic approach is proposed that can invite us to view it from another angle.

Perhaps, by sparking curiosity from this less obvious perspective, someone will feel challenged and find a way to get involved or contribute to the solution. Meanwhile, it is important that the missing victims and their families are portrayed and named with the dignity they deserve, as they are the ones who sustain the memory and demand for justice.

**Lecha Negra is under the curatorial direction of Misael Rodríguez and Marie Fernández Mota.**



"The Race," 2025.

60cm x 50cm, Acrylic on Canvas.





"The Ballet Rehearsal," 2025.

100cm x 80cm, Acrylic on Canvas.

# TAMARA ANDJUS

ZURICH, SWITZERLAND

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@tamara.andjus



# When the Canvas Speaks Back:

## The Evolution of an Artist.

**Was there a defining moment when you first realized you were or wanted to be an artist?**

I think the defining moment came very early in my life. I was about four years old, in preschool, when we were asked to draw “our way to school.” I drew a little scene of a policeman helping children cross the street. I was very shy at that age, but that drawing was chosen out of many others and later won a state competition. Suddenly, something I had created was recognized and appreciated beyond my immediate circle. That gave me a huge boost in confidence and made me realize that art had a power I wanted to keep exploring. From then on, art wasn’t just something I enjoyed—it became a part of how I understood myself and the world around me.



**H**ow do you decide when a work is “finished,” or is it ever truly complete?

For me, a work is rarely ever “truly” finished—it simply reaches a point where I feel I can let it go. I usually sense it when the dialogue between me and the piece quiets down, when the canvas stops demanding more from me. Part of my process is to put the painting aside for a couple of days and return to it with fresh eyes. If, when I look at it again, there’s nothing I wish to add or take away, then I know the work is finished. Still, I never see a piece as complete in an absolute sense. My works continue to breathe and evolve beyond the studio, taking on new meanings in the eyes and experiences of others.

**Outside of the art world, what inspires you—music, literature, science, politics, or something else entirely?**

Outside of the art world, I draw inspiration from many directions. Music is a constant companion—it sets a rhythm in the studio and often influences the energy of my brushstrokes. Literature feeds me in a different way, through language and storytelling, offering new perspectives and emotions to explore visually. Nature is perhaps my greatest teacher; the textures, colors, and quiet strength of the natural world always find their way into my work. I’m also deeply inspired by human experiences and emotions—small, intimate moments that reveal something universal. So while art is at the center of my life, it is nourished by everything that surrounds it.

**What has been the most transformative exhibition or project in your career so far, and why?**

The most transformative moments in my career have been my first major solo exhibition, exhibiting in major art cities like Paris, Rome, New York, London, and Vienna, and winning several important art awards. Preparing for the exhibition pushed me to explore my style more deeply, take risks with color and composition, and trust my instincts as an artist. Winning awards gave me recognition and confidence, showing me that my work could resonate with others and helping me find a stronger sense of purpose in my practice.

**How has the digital age—social media, NFTs, online exhibitions—changed the way you connect with your audience?**

The digital age has completely transformed how I connect with my audience.

While it’s still very important to exhibit physically, the progress of technology allows artists to be seen by a much larger audience and even opens the chance to be discovered by galleries. Social media and online exhibitions let me share my work with people around the world, see their reactions in real time, and explore new digital projects, all while keeping the focus on the emotional impact of the physical paintings.

**What recurring themes or motifs do you find yourself returning to, consciously or unconsciously?**

I keep coming back to nature, animals, and people. There’s something about movement, light, and those quiet in-between moments that always inspire me, even when I don’t plan it. And above all, I always return to horses—they’re the subjects I love to paint the most.

A work is rarely ever truly finished—it simply reaches a point where I feel I can let it go.

"Shadows Dancing II."

120cm x 100cm  
Oil on Canvas



"Giselle."

120cm x 100 cm,  
Acrylic on Canvas.





SAENGER  
GALERÍA

# SAENGER GALLERY

@saenger\_galeria  
MEXICO CITY

(01)

AMANDA'S WORK OFTEN EXTENDS BEYOND THE CANVAS INTO ARCHITECTURAL FEATURES. HOW DID THE SPACE IN MEXICO INFLUENCE THE INSTALLATION OF WITH A PINCH OF SALT?



"Leonard &amp; Co."



"For the Godless"



"Nighttime"

Amanda's approach is highly site-specific. Rather than her work simply expanding, she adapts her creations to the architectural features of each exhibition space. In Mexico, elements like the unique light, vibrant colors, and local traditions significantly influenced her work. For example, she incorporated local pigments like grana cochinilla to produce intense pinkish-red hues, which made her first visit to Mexico a truly unique experience. The distinct light, intense colors, and use of local pigments all played a crucial role.

Amanda enjoys generating a sense of expectation with her titles, as seen in her Venice Biennale exhibition and other shows. This playful yet skeptical approach leaves room for visitor interpretation. In the context of "With a Pinch of Salt," it refers to her experience in Mexico—her usual technique combined with the unique "pinch of salt" of her residency and exhibition here. It was the "frosting on the cake" that made this particular project different and memorable.



"Fear of Flying"



"Fear of Flying"

(02)

THE TITLE WITH A PINCH OF SALT SUGGESTS BOTH PLAYFULNESS AND SKEPTICISM. WHAT KINDS OF INTERPRETATIONS DO YOU HOPE VISITORS TAKE AWAY?



"Sweet and Low"



**What made you decide to bring Amanda Ziemele's first solo exhibition in Mexico to your gallery, and why now?**

I believe it's vital to introduce international artists to the Mexican art scene. While our local scene is undoubtedly vibrant, inviting foreign artists to experience Mexico for the first time often profoundly impacts their work. We've seen this with artists like Robert Janitz, who was influenced by the local light and began painting with more vibrant colors, and Haruna Shinagawa, a young Japanese artist. I enjoy sharing this enriching experience with foreign artists and helping our local audience understand more about diverse cultures through art.

**Having represented Latvia at the 2024 Venice Biennale, how does this exhibition position Ziemele within the international & Mexican art scenes?**

We chose to present Maria in a solo booth at the Photo Edition because we believe a dedicated showcase would effectively highlight her work. This was our goal in separating her presentation from our regular booth. While we have exhibited her alongside other artists in the past, a solo presentation made perfect sense for this new project featuring the Barragán venue. We want it to stand out and be seen, and a distinct "satellite booth" allows us to differentiate and emphasize Maria's unique offering.

**What do you think audiences in Mexico will take away from her unconventional use of walls, floors, and architecture as part of painting?**

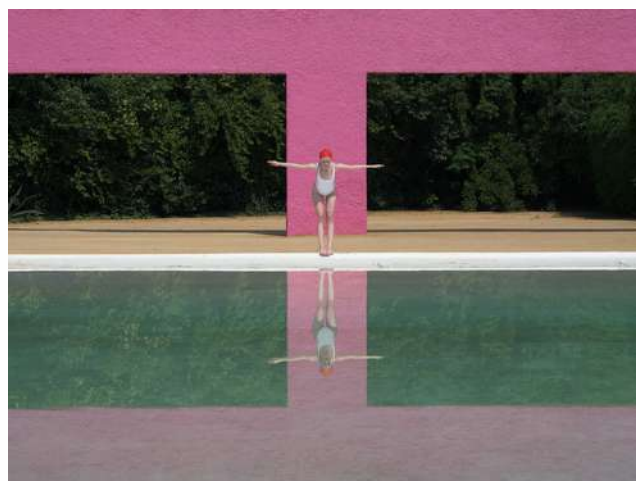
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The collaboration with Maria originated through a mutual friend, Eduardo Luque, a close friend of the gallery and mine. We began discussing a potential exhibition over a year and a half ago. We had a successful show at the gallery a few months ago and also undertook an exciting production in Mexico City, where Maria's work is paired with the modern architecture of Luis Barragán. This Barragán project will be the primary focus of our presentation at Zona MACO Photo Edition in 2026. We decided to feature this specific project in the Photo Edition, rather than our usual Zona MACO booth, to give it dedicated attention.

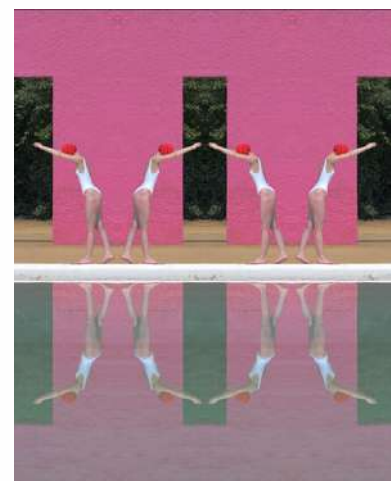
(06) HOW DID THE  
COLLABORATION WITH MARIA  
SVARBOVA COME ABOUT, AND  
WHAT DREW YOU TO  
PRESENT AT ZONA MACO  
PHOTO EDITION TOGETHER?



"PS9," 2025.



"PS8," 2025.



"PS6," 2025

**What new opportunities or dialogues do you hope will emerge from showing your work alongside other international artists at Zona MACO?**

Maria is a highly renowned artist globally. Despite her youth, her technique and medium are quite unique. She has a strong presence in Europe, the US, and Asia. By exhibiting her work in Mexico, we are opening doors to our vibrant art scene, where collectors are increasingly drawn not only to her "Pool Series" but also to the new work she is creating here. This series, in collaboration with Luis Barragán's architectural venues, has immense potential, and we anticipate it will continue to evolve by integrating with new spaces and architectural landmarks.

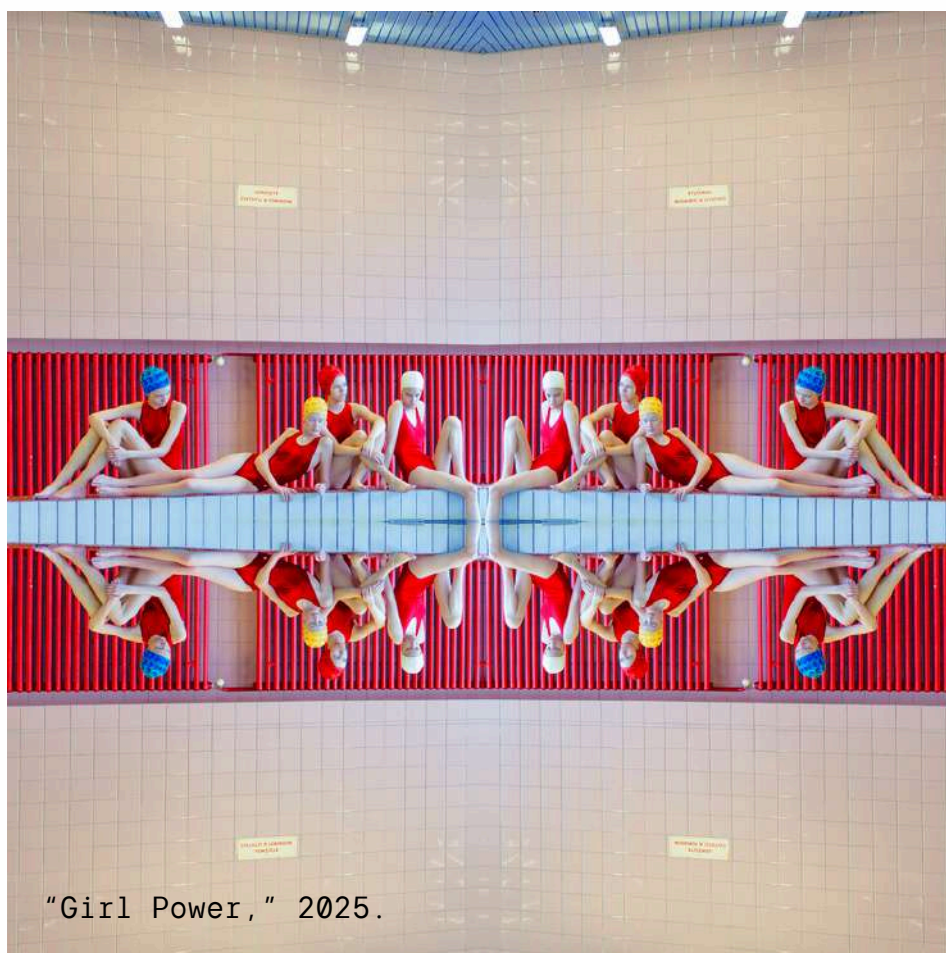


(08)

IN WHAT WAYS DOES HER WORK REFLECT BROADER CULTURAL OR GENERATIONAL NARRATIVES THAT MAKE HER STAND OUT INTERNATIONALLY?

(09)

HOW DOES PRESENTING SVARBOVA AT ZSONA MACO HIGHLIGHT HER ARTISTIC VISION AND ALIGN WITH THE GALLERY'S COMMITMENT TO SUPPORTING ARTISTS WITH STRONG CONCEPTUAL IDENTITIES?



Maria's work deeply resonates with collectors across generations. Her ability to evoke the melancholy and nostalgia of Eastern Europe, combined with her wisdom in connecting with architecture and cinematic moments, makes viewers feel comfortable and find peace in what they see. Each of Maria's works creates a kind of memory, offering a sense of safety and tranquility.

We chose to present Maria in a solo booth at the Photo Edition because we believe a dedicated showcase would effectively highlight her work. This was our goal in separating her presentation from our regular booth. While we have exhibited her alongside other artists in the past, a solo presentation made perfect sense for this new project featuring the Barragán venue. We want it to stand out and be seen, and a distinct "satellite booth" allows us to differentiate and emphasize Maria's unique offering.

@rachelfarleyartist\_designer

# RACHEL FARLEY

"My Sister's Wedding"

24in x 30 in,  
Painting on Stretched Canvas

Based in  
PITTSBURGH, PA

Showing at  
ZYNKA GALLERY

**I**n what ways has your background—academic, professional, or personal—challenged or expanded your understanding of what it means to be an artist?

I have experienced traumatic lows and euphoric highs that leave memories and scars that are always with me. During the dull routines of prosaic times. Part of my mind is on autopilot and another part is processing these more extreme experiences. In my painting I try to capture the faraway look of the present and the past.

**How does your work reflect or resist the cultural and social narratives of the time in which you're creating it?**

My abstract portraits are about women and their complex role in today's cultural atmosphere. I try to express the contradiction between their physical appearance and their inner intellectual and emotional inner life.

**Where do you see your practice evolving in the next five to ten years?**

I want my art to be about the dichotomy between change and stillness. This change is mostly expressed through my brushwork. I strive for this contradiction in both my purely abstract and gestural portraiture. My paintings now are my documentation the current zeitgeist.



"Searching"  
Acrylic on Paper



"The Chaperone"  
Acrylic on Paper.



**IN ART HISTORY, PORTRAITS OF WOMEN OFTEN SHOW THEM AS CALM, PLEASANT, AND IMPASSIVE. WHEN I PAINT CONTEMPORARY WOMEN, I AIM TO REMOVE THAT MASK AND REVEAL A MORE COMPLEX EMOTIONAL DEPTH IN THEIR FACES.**

All women experience trauma, euphoria, and unresolved emotions. Behind the face we present to the world, there is always a personal history quietly being processed. Even in life's most mundane moments, something deeper is unfolding inside. My work attempts to capture this richness and

complexity of both past and present. I find inspiration everywhere—from the barista to the woman at an upscale event. When not fully engaged, their thoughts drift back to their own stories. This glimpse of inner life is something Edward Hopper captured beautifully in his paintings through posture, light, and setting. I try to convey this interior world through facial expressions and clothing.

Women have long been expected to be agreeable and cheerful. Despite changing cultures and roles, much of this ingrained need to appear pleasant remains. I seek to express the tension between change and continuity by reading the face—what gamblers call the "tell."

**MY PAINTINGS DOCUMENT THIS TRANSITIONAL MOMENT FOR WOMEN WITHIN TODAY'S CULTURAL LANDSCAPE.**



"Deep in Conversation"  
Acrylic on Paper.

# Berlin & Brandenburg



artist -

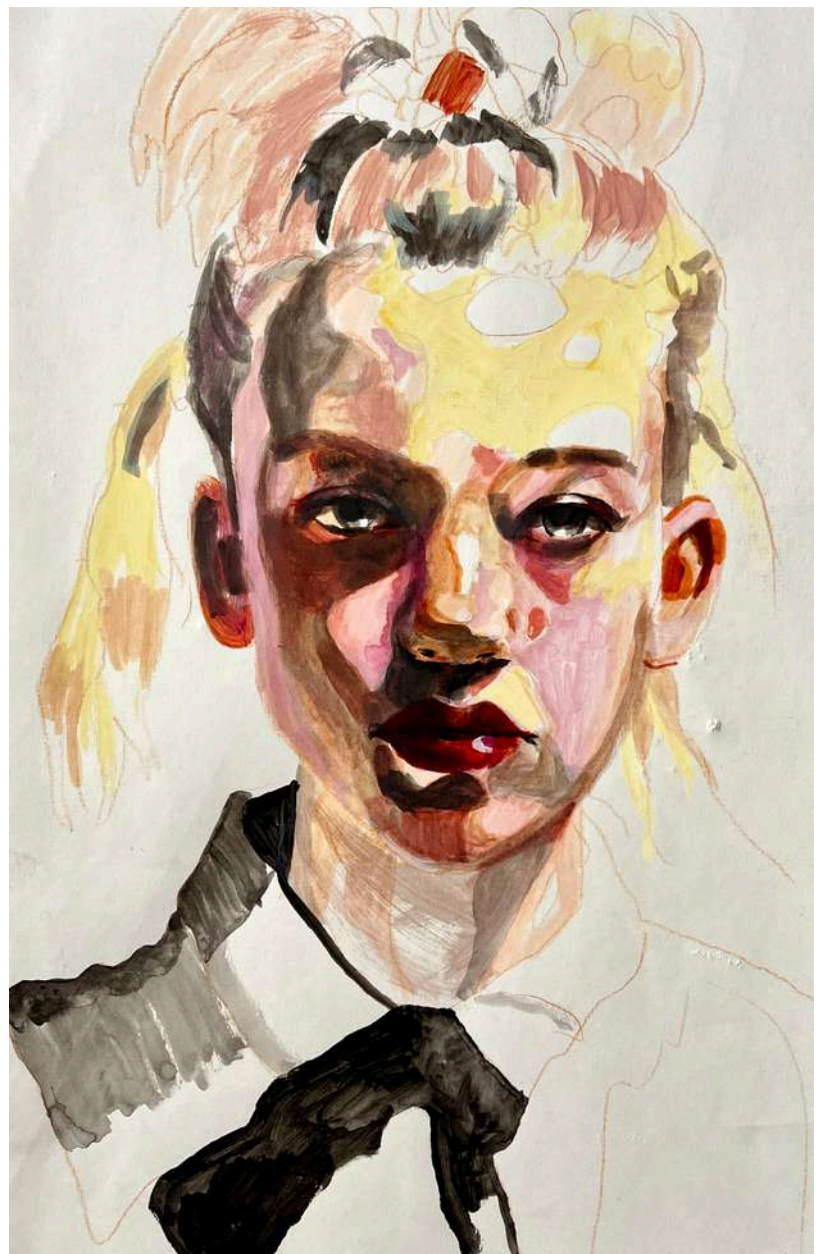
*Stephanie  
Nückel*

@stephanienueckel.art

I want my pieces to enter into a dialogue with the viewer, to touch them and perhaps even spark processes of reflection or change.

"Lisa," 2024.

50cm x 33cm,  
Acrylic on Paper.



"Once," 2024.

70cm x 90cm,  
Acrylic on Paper.



How did your earliest experiences—whether cultural, personal, or environmental—shape the way you see and create art today?

From as early as I can remember, I was drawn to creating. As a child I would save my pocket money to spend hours in the local craft store, enchanted by the shelves of pencils, sketchbooks, and paint boxes.

With every small purchase, I felt I was investing in a world of possibility. By the time I was seven or eight, I would often sit for hours at the table, filling pages with patterns and drawings. That quiet, absorbed act of making has stayed with me ever since, and it laid the foundation for how I see and shape my work today.



art

enacts

change



“Amari,” 2023.

70cm x 50cm,  
Acrylic on Canvas.

Can you walk us through your creative process, from the first spark of an idea to the final piece?

My process usually begins when a theme takes hold of me—often a social issue that I cannot stop thinking about. Subjects such as “well-meant violence,” seduction and advertising, or the behavior of young girls on social media (a thread I have been exploring for some time now) stay with me until I begin to work them out visually.

The first step is always research. I collect images, gestures, and expressions that capture the emotional register of the theme. I search through magazines and online archives, gathering photographs that hold the kinds of postures or facial expressions I am looking for. From this material I start to build a body of reference images.

When the work is more complex—such as my Goddess series—I extend this process into collages and preparatory drawings. These serve as both a sketchbook and a laboratory, where ideas can clash and combine. Only then do I move into painting, translating the collected fragments into finished portraits or larger compositions.



# *What role do you think art plays in shaping collective memory or social change?*

I do believe that art can directly influence the way we think. I think, for example, of Olafur Eliasson's ice pieces in London—they certainly provoked reflection and inspired further work—and there are countless other artists whose work challenges our perception of the world. Art has the power to disrupt our habitual ways of seeing and thinking. It can provoke, raise questions, shift perspectives, and create moments of irritation—and it should. Whether art can literally change the world, I am not sure. But imagining a world without it, it would certainly be much poorer. In recent years, one of the projects that has preoccupied me is my No-Icons series of portraits of young girls. It addresses the pervasive emphasis on curated, idealized images in social media, where everyone is expected to look perfect. Authenticity, real emotions, diversity, individuality—these qualities are often lost.

Through these portraits, I hope to awaken reflection: to make viewers consider what is genuine, to see their own socially marginalized emotions reflected, and to understand that not every face needs to be smiling or performatively happy. Life is complex, and art can provide permission to feel and express that complexity. These works are my way of gently challenging norms and inviting contemplation, hoping to move people, even subtly, to think differently about the world and themselves.

**How do you navigate the balance between creating authentically and the pressures of the market or institutions?**

I'm particularly drawn to working under pressure, and I tend to react quite strongly against it. In commissioned work, of course, I aim to meet the client's expectations—but always within my own style, which is why they chose me in the first place. For works that I sell, the pieces are already complete when they enter the market, and for exhibitions, I maintain my own approach. That said, I am not entirely uninfluenced by market realities. Some series, like *Well-Meant Violence*, do not sell easily, and I also need to make a living.

This sometimes requires finding a balance between expressing what I want to say and presenting it in a way that is appealing to viewers or buyers. I consider the degree of radical expression I am willing to pursue, but my nature leans towards subtlety rather than loudness. My work is strong and vibrant, but I am personally drawn to harmony and beauty, exploring them in all their depth. I constantly reflect on the compromises I make—sometimes pushing further in one direction, sometimes more in another—always aiming to remain authentic while navigating the realities of the market and the exhibition space.

**Which artists, past or present, have had the greatest impact on your work?**

I have spent years studying the work of artists across many eras, and each has shaped my way of seeing. The sculptural, almost theatrical presence of Caravaggio's figures left a strong impression on me, as did the extraordinary use of color in Monet and Degas. From Ernst Ludwig Kirchner I absorbed the sharp, uncompromising brushwork; from Mark Rothko the vibrating fields of color that seem to hover in space.

Certain artists have taught me about nuance: Jonas Burgert's masterful balance of vivid and muted tones, or Lucian Freud's unflinching attention to the surfaces of skin. Jenny Saville's radical female portraits have been equally important, as has Egon Schiele's ability to merge drawing and painting into one expressive line. I am also drawn to the dreamlike landscapes of Peter Doig, which open up an entirely different sense of atmosphere.

The list could go on endlessly, but these examples give a sense of the diverse visual language that continues to inform my own practice.



"Maverick," 2023.

60cm x 40cm,  
Acrylic on Canvas.

25 ARTISTS

9 COUNTRIES

F E A T U R E D  
A R T I S T S

OCTOBER 2025



# Roger Monteiro

PORTO ALEGRE,  
BRAZIL

@graphichaos



## STATEMENT

Art is the expression of intellect in fury. As an artist, I'm not specifically interested in Beauty, not in the greek conception of the word. Purity of form bores me. Symmetry makes me sick. Harmony does not appeal to me at all. I'm an urban spirit accustomed to the delicate relationships that emerge from chaos. My eyes are rough, they belong to asphalt and to concrete. I see poetry in the skyscraper, grace in the subway stations. My art stands for everything that's broken, everything that's fake, everything in this jungle fever we call home. It speaks the city language and it feeds from city codes: traffic lights, sirens, ads, typography and anarchy. Digital by nature, it is distilled from silicon, ripped off from the algorithm. It bends what should be cartesian into primary colors to make it instinct. I feel my work as a manifesto of the undesirable, graphic remains of a nightmare. But in a very particularly way, I'm a humanist. A poet of the scars. A punk playing horse polo. Deep down we have something in common, even if it's nothing. Find out and get yourself a punch.

## BIOGRAPHY

Roger Monteiro was born in Porto Alegre, Rio Grande do Sul, in the late '70s. He holds a degree in Literature, a postgraduate degree in Philosophy and Visual Arts, with a specialization in Art History and Visual Culture. Alongside a long and successful career as an art director and graphic designer, he has been more consistently dedicated to non commercial arts since 2013, researching, exploring, and applying digital media into artistic creation. He focuses on contemporary and urban themes and is heavily influenced by pop culture, rock'n'roll, punk aesthetics and the industrial processes of image production. His work has been exhibited and published in various cities in Brazil and countries such as Croatia, England, Finland, France, Georgia, Italy, Liechtenstein, Portugal, and Spain. Most recently, as a natural consequence of his engagement with the digital world, he started to study generative artificial intelligence platforms and their potential for interaction with artistic work, experimenting, thinking, and writing about the subject. He is represented in Brazil and Europe by Zebra Art Office. An eternal enthusiast of doubt, Roger Monteiro believes that every time he's one hundred percent certain about something, he is not doing his job right. Used to be a fencer for almost 25 years. He is married to the beautiful Olivia and rides an old motorcycle named Lady Luck.



Some People Deserve (2025) - Bad Advices of Madame X series



Stop Selling What You Can't Buy (2025) - Bad Advices of Madame X series



Stretch What's Possible (2025) - Bad Advices of Madame X series



Know Your Fears (2025) - Bad Advices of Madame X series



Delightful Mistake (2025) - Bad Advices of Madame X series

# Galal Ramadan

UNITED STATES

@galalramadan1



## STATEMENT

I believe the creative adult is the child who survived — and kept dreaming.” I was born and raised in Alexandria, Egypt, the eighth of eleven children in a small, humble home. In a world where basic needs came first, art was not considered a path — it was a luxury, almost invisible both at home and in schools. Yet I was always drawn to visual beauty: the colors of the sea, the textures of old walls, the expressive faces of everyday people. I observed, imagined, and created silently with whatever I could find. Though art wasn’t nurtured in my early life, the desire to express myself visually never left me. After immigrating to the United States, I began a career in graphic design, marketing, and business. But deep inside, the child who once dreamed of drawing was still alive. It wasn’t until much later that I rediscovered my true voice through colored pencils — a medium that demands patience, precision, and a deep understanding of light and form.

My art reflects a fascination with culture, a reverence for nature, and a commitment to storytelling through visual detail. I create realistic, thought-provoking work that celebrates both the seen and the unseen — from serene landscapes, symbolic still life and very detailed portraiture compositions. Every piece is rooted in the core principles of art and life: contrast, balance, texture, rhythm, and emotion. Today, I am honored to share what I once had to keep hidden. As an award-winning, self-taught artist and instructor, I teach others how to harness the power of colored pencil — not just as a tool, but as a language. I believe every artist carries a child within — curious, courageous, and resilient. My mission is to help that child come alive again in others.

Beyond the studio and classroom, I see my role as part of something larger. Through teaching, exhibiting, and sharing my story, I strive to help shape not only the arts, but also the cultural fabric of our community — fostering connection, dialogue, and a deeper appreciation for creativity in

## BIOGRAPHY

Galal Ramadan is an award-winning, self-taught master of colored pencil art and an accomplished art educator based in Fort Lauderdale, Florida. Born in Alexandria, Egypt, as the eighth of eleven children, he grew up in a modest home where art was considered a luxury. Despite limited early exposure, he was always drawn to beauty—the colors of the sea, the textures of aged walls, and the expressive faces of everyday life. After immigrating to the United States, Galal pursued a successful career in graphic design, marketing, and business before returning to his first passion: fine art. Today, he is best known for his hyper-realistic colored pencil portraits that reveal both technical brilliance and emotional depth. His landscapes and still life works further showcase his refined sense of design and composition. His work has been featured in numerous solo and group exhibitions both nationally and internationally, and highlighted in publications such as Colored Pencil Magazine, International Artist, and Artists to Watch. Galal is a Signature Member of the Colored Pencil Society of America (CPSA) and the UK Colored Pencil Society (UKCPS), an elected member of the American Artists Professional League, and a member of the International Guild of Realism, the Florida Artists Group, and the Arts Council of Hillsborough County, Florida. Passionate about giving back, Galal teaches colored pencil classes and leads workshops throughout South Florida. This exhibition celebrates his extraordinary artistic gifts, his perseverance, and the cultural lens through which he sees and shares the world.



Egyptian



A Delightful Soul



ID Discord



Rosaries' Salesgirl



Dreamer's Realm

# Franshesca Oliveras

TOPANGA, CA, USA

@franshesca



## STATEMENT

In ancient civilizations, it was often women—especially elder women—who served as the fire keepers. They were more than tenders of flame; they were cultural figures who embodied the transformative power of fire. As guardians of warmth, memory, and wisdom, they held space for community, continuity, and change. This exhibition reclaims that reverence. It insists that aging is not retreat, but expansion. Not decline, but revolution. With each passing year, we grow deeper into our power. With every line, we become more beautiful. The Fire Keepers is a visual ode to the sacred strength and enduring beauty of women—women who wear their age not as a burden, but as a badge of radical evolution. In a culture obsessed with youth and denial, these portraits stand in defiance. They are declarations. They are testaments. Acrylic brush to canvas becomes memory to muscle—telling stories of lives lived boldly and resiliently. Each woman portrayed carries the marks of time: lines etched by laughter and loss, softness shaped by battles fought and boundaries drawn. This work is not about turning back the clock or freezing time. It is about moving forward—eyes wide open, spirits unyielding. To walk forward with strength, we must walk toward their wisdom. To shape the future, we must honor their presence. Beauty is aging. Power is aging. Let's make wisdom powerful. Let's make aging visible. Let's honor their fire.

## BIOGRAPHY

Franshesca is a self-taught portrait artist living and working in the wild, inspiring hills of Topanga, California. Originally from Mexico City, she studied architecture and graphic design, where her love of structure met a passion for expressive form.





Josephine



Ana



Angela



Alice



Lola

# Maria Papa

LARNACA, CYPRUS

@maria\_papa\_art



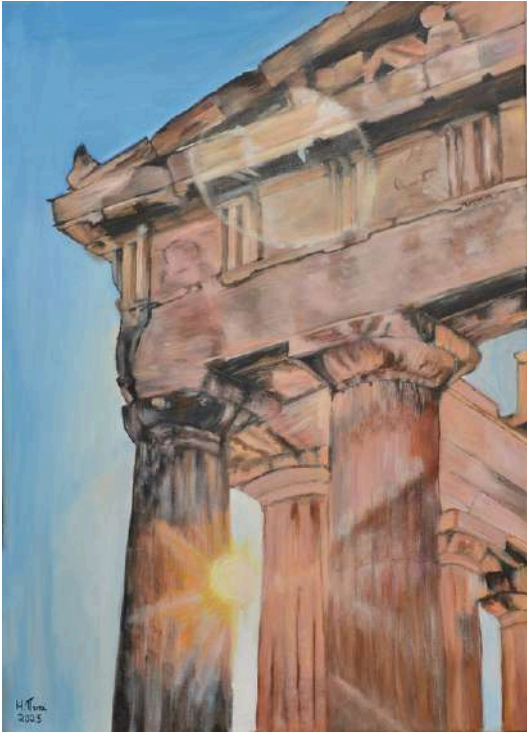
## STATEMENT

My name is Maria Papa. My love for painting led me to take classes. I am inspired by nature, landscapes, beautiful or unique images, people I love or admire, or both, human relationships, in general, everything that has a soul. I have drawn landscapes, people in my family, and people I admire. One of my latest work concerns scenes from theaters or films such as "Stella With Red Gloves" by the Cypriot Theater Organization. When I create one painting I aim to capture the real features without some artistic interventions or elements of the unreal, but I like to use vivid colors, mainly using primary colors to convey the immediate impression that the image evokes. My works are dominated by symmetry and strong, vibrant colors printed with acrylics on canvas. In some of my works, materials such as oils, gouache, chalks, charcoal, pastels, and pencil have been used either on canvas or paper. Through my works, I enable viewers to engage with the stories hidden in each subject and the harmony of locations.

## BIOGRAPHY

Maria Papa comes from Cyprus. She has obtained a Bachelor's and Master's degree in Information Technology. She is working as an IT Officer. Her works are dominated by symmetry and strong, vibrant colours printed with acrylics on canvas, but they have also been used other materials such as gouache, charcoal, pencil and oils. She has participated in exhibitions in Cyprus, Greece, United Kingdom, Italy, Spain, Hungary, Austria, Germany, Monaco and USA. Her work has been featured in the Biennale Milano Art Expo 2025 at great Art Fairs and Arts Festival Abroad. She has also participated in exhibitions organized by the Club for UNESCO Art- Literature and Science of Greece at the Museum of History of the University of Athens, and at the Tschritzis Foundation of Fine Arts, as well as in exhibitions organized by major galleries abroad. Some of her paintings have been shown on screens at the famous Times Square in New York, at the well-known Waterloo Road in London and at the Passeig de Gràcia metro in Barcelona.

She has been awarded with the "International Prize Leonardo da Vinci - The UNIVERSAL ARTIST" in Milan in June 2025 and the "International Prize Artists on the FRENCH RIVIERA" in Nice in September 2025. She came in third place in the 3rd Forms & Figures Art Contest by Gallery 4% in July 2025. Also, she got a distinction for two other paintings at the same contest. She has been long-listed at Artist of the Year Awards 2025, organized by Visual Artists Association. Her paintings have been moved on to the Artist of the Year Award organized by ItsLiquid Gallery in Rome, at the 100 Emerging Artists: 2025 Women's Edition, and the Itsliquid Artist Competition. In April 2025, she won an award in the "12th OPEN International Juried Art competition", by the Teravarna Art Gallery. In the upcoming year, her projects will be presented in Venice, Milan, and Athens. To her credit, she has illustrated 2 books by a Cypriot Folk poet.



Acropolis of Athens



Looking for a love at port



Happiness



Half Man



Reflections - The pigeon

# Sean Bw Parker

WORTHING, UK

@seanbwparker7 – Insta  
@seanbwparker – X  
saatchiart.com



## STATEMENT

While I'm happy to write about other people's creative work, writing about my own feels somehow disingenuous, whether that's about painting or music. It's so much more interesting when the viewer gives you their own interpretation. That said, the cultural milieu influences my portraits, the paint itself influences my abstracts, and it's all at its best when I bring them together successfully - though success is a famously subjective term in art. I love the process of painting, and that having its own communicative style, rather than trying to find words to describe it. I try to add whatever is happening in the present moment to 'the world of art', in my own style. My work in painting (and poetry) tends to be: 'Make, then see what I've made' - concept follows production, via the subconscious - and my new motto is: If it doesn't look like it could have been made by AI, then it's 'successful' enough.

## BIOGRAPHY

Sean Bw Parker (MA) is a British artist, writer and musician specialising in painting, poetry, cultural theory and justice reform. After gaining a Masters degree in Fine Art from the University for the Creative Arts in 2003 he lived and worked in Istanbul for ten years, has published a number of books and albums, performed at or curated festivals, given a TED talk, had paintings exhibited from London's South Bank to New York's Times Square, and won awards for his work. He was born in Exeter in 1975 and currently lives on the West Sussex coast.



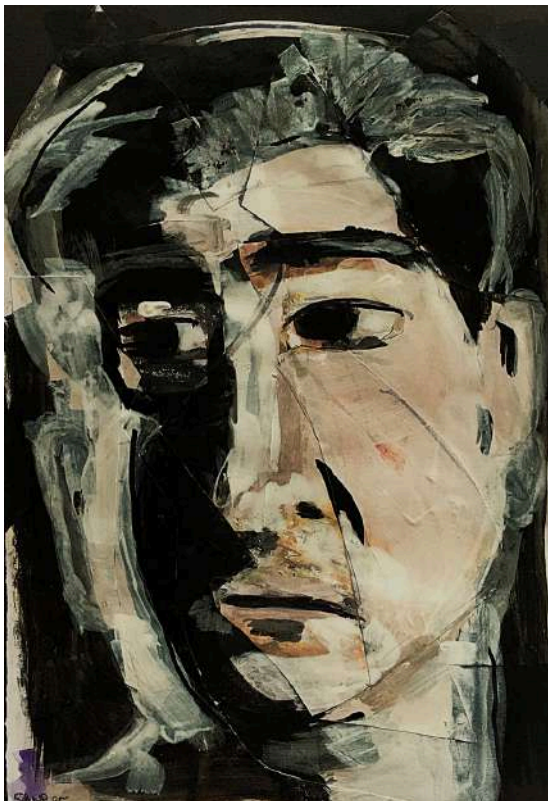
Mars: The Bringer of War (2025)



The Execution of Holofernes (2025)



Aideen McQueen (2025)



Jay Mack - Comedian (2025)



The Blues Are Still Blue (2025)

# Indra Persad Milowe

SALEM, MA, USA

@indra.persad.milowe – IG  
ndra Persad-milowe – FB



## STATEMENT

Indra's work has gained international recognition, leading to numerous exhibitions and press releases. Her travels have significantly influenced her art, as seen in her 3 collections including:

- "Beautiful Ubud, Bali"
- "My Journey to Morocco"
- "Festivals & Folklore of Trinidad, West Indies"

Her time as an Artist-in-Residence in Ubud, Bali, allowed her to immerse herself in local traditions, attending festivals and ceremonies that enriched her artistic repertoire. In addition to her exhibitions, Indra's contributions to the Rotunda Gallery in the Red House, Port of Spain, and Art Impact International in Washington, D.C., showcase her commitment to sharing her culture and stories with the world. Her participation in the Singapore International Festival of Arts (SIFA 2023) further highlighted her global presence.

Indra's recent residency at Mauser Eco House in Costa Rica culminated in the creation of a 6 x 6-foot mural titled "Lutchmie"& and the donation of a painting to a local restaurant. Her work in Salem, MA, where she painted murals and public art exhibitions, earned her recognition and two grants from the Public Art Commission. Through her art, Indra not only tells her own story but also brings the vibrant folklore and festivals of Trinidad and Tobago to life, connecting with audiences worldwide.

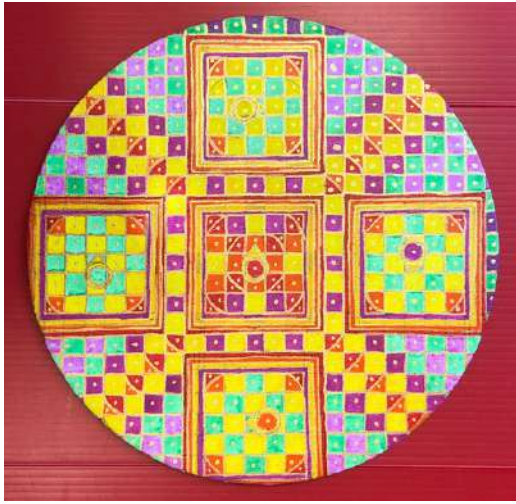
## BIOGRAPHY

Indra Persad Milowe, an internationally acclaimed artist accredited by the UNOFEX (Union of Excellence), has journeyed through life with a passion for art that has defined her path and captivated audiences globally. Born with an innate talent and a deep appreciation for the natural world, Indra's work reflects her rich cultural heritage and the vibrant stories of her homeland, Trinidad and Tobago. Her artistic journey is a tapestry woven with threads of nature, still life, and design, all infused with personal narratives and cultural celebrations. Today, Indra's work is celebrated in prestigious galleries and public spaces worldwide, embodying the essence of her three guiding principles: planning, persistence, and publicity. Indra's artistic journey began in her youth, nurtured by the encouragement of her high school art teacher, Mrs. Helga Mohammed. Mrs. Mohammed, a native of Madrid married to a Trinidadian, left an indelible mark on Indra's artistic perspective. On the first day of class, she inscribed on the blackboard: "Art is not just a painting hanging up on a wall, art is in every aspect of your daily life". This profound statement resonated with Indra, shaping her understanding of art's omnipresence.

Despite her passion for art, Indra's career took a different path. She pursued nursing, a profession that took her across continents. She worked in England, Malta, Trinidad, and the United States, gaining diverse experiences through British Nurses Overseas. Her dedication to nursing spanned general, ophthalmic, and psychiatric specialties, with a significant portion of her career devoted to adult psychiatric medicine.

In April 2019, after decades of service in the medical field, Indra retired, embracing her lifelong dream of returning to art. Her retirement marked a new beginning, where she channeled her experiences and memories into her paintings. Her first piece in this new chapter was inspired by her grandmother's kitchen, a place filled with fond memories of cooking and cultural traditions. This painting became the cornerstone of her collection titled: "Festivals and Folklore of Trinidad, West Indies".

Persistence is key to Indra's creative process. She refines her work continuously, aiming not for perfection but for a high peak of artistic expression. Her goal is to create pieces that resonate with viewers, bringing pleasure, education, and inspiration. To achieve this, she actively seeks publicity, ensuring her art reaches a wide audience through exhibitions, press reviews, and contributions to various galleries and public buildings.



Brahma Yajna - (Offerings to Sages and Ancestors).



Pitru Yajna - (Offerings to Ancestors).



Deva Yajna - (Offerings to Deities).



Manushya Yajna - (Hospitality to Guests and Strangers).



Bhuta Yajna - (Feeding Animals and Creatures).

# Mengnan Chu

BROOKLYN, USA

[mengnanchu.com](http://mengnanchu.com)



## STATEMENT

My practice investigates how emotion, silence, and inheritance shape human experience. I am drawn to moments where tenderness and control coexist—where love becomes both connection and restraint. Through film, I construct emotional architectures built from light, rhythm, and gesture, allowing images to speak what words cannot. Influenced by my cross-cultural background, I merge Eastern restraint with Western cinematic realism to create work that feels at once intimate and universal. Each frame is an act of observation, a meditation on the space between people and the emotions that linger there. I see filmmaking as a way to preserve the fleeting traces of life—to honor vulnerability, ambiguity, and the quiet strength found within the ordinary. Ultimately, my work seeks to translate internal feeling into visual poetry, inviting viewers to listen to the silence that defines what it means to be human.

## BIOGRAPHY

Mona Mengnan Chu is a New York-based filmmaker and visual artist exploring the emotional landscapes of memory, solitude, and identity. Born in southern China, she began her creative path as a journalist and director before turning to film as a form of visual reflection. A graduate of Columbia University's MFA Film Program and participant in the La Fémis Producing Atelier in Paris, her works bridge Eastern minimalism and Western realism. Her films have screened at major international festivals, including Cannes, Locarno, and Tribeca. Through cinema and still imagery, Chu captures moments where silence and light intersect, revealing the fragile beauty and tension within human connection. Her cross-cultural practice positions her as one of a new generation of filmmakers redefining poetic realism through an intimate, distinctly feminine lens.





The End of the World



The End of the World



The End of the World



The End of the World

# Debashis Rout

RIYADH, SAUDI  
ARABIA

@debasart24



## STATEMENT

Debashis's work bridges traditional Arabic painting with contemporary practice, inviting viewers into a dialogue where form communicates the artist's sight, intention, and emotion. He draws on time-honored aesthetics to distill essence over ornament, translating memory and atmosphere into austere, contemplative compositions.

## BIOGRAPHY

Debashis Rout is an esteemed Indian artist currently residing in Riyadh, where he has been a part of the vibrant art scene for over two decades. His artwork stands out for its unique integration of traditional and contemporary styles, often reflecting deep cultural narratives while exploring themes of identity and heritage. With a passion for the artistic process, Debashis draws inspiration from Indian culture and global experiences, experimenting with various mediums to refine his craft. He finds a deep connection with traditional Arabic paintings, appreciating their communicative power, particularly through abstract forms. Debashis's connection to traditional Arabic paintings is profound, as he appreciates their capacity to communicate the artist's essence to the viewer. His recent exhibitions include participation in the 7th Annual Art Riyadh and an Art Spectra event in Delhi, showcasing his commitment and growth in the art world.



Effort with Perfection



Culture with Satisfaction

# Iryna Götz

ERFURT, GERMANY

@goetz\_art



## STATEMENT

My work explores the fragile threshold between fear and acceptance, the physical and the spiritual, the child within and the adult it becomes. I am drawn to the moment of transformation – adolescence – when the body begins to change and the psyche remains porous, vulnerable, and deeply impressionable. It is a time filled with dreams, nightmares, and a sense of solitude that shapes our inner world long after we grow up. The body in my paintings becomes both subject and language – a symbol of the eternal cycle of life and decay. I am interested in the raw, earthly aspects of existence, in how the flesh itself can speak of mortality and tenderness at once. The corporeal is not something to fear or conceal, but to recognize as an essential truth of being. Animals appear as embodiments of subconscious fears and instincts – silent witnesses to our connection with the primal, with the wilderness that persists inside us. They are not symbols of menace, but of memory; they remind us of our own untamed essence. Each painting is an act of confrontation and reconciliation – a dialogue with the inner child and the ghosts that linger from our formative years. Through this process, I seek not to escape fear, but to understand it, to see it as a natural companion in the human cycle of transformation, loss, and renewal.

## BIOGRAPHY

Born in 1988 in Lutsk (Ukraine). current place of residence Erfurt / Germany (since 2012)

2005 – 2010 National University of Volhynia, Ukraine Master of fine and decorative applied arts Member of the Association of Visual Artists Thuringia (VBKTh) since 2014 Since 2016 lecturer, painting and drawing instructor at the IMAGO art school (current) 2014 Art Week in St. Petersburg, 1st prize 2014 Art Week in Venice, 1st prize 2014 International Art Prize “Premio San Crispino” in Italy (exhibition participation) 2014 Participation in Andrej Smolak's global cultural project “The Painted Equator”, Slovakia

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Marie



Flesh



The Butterfly Catcher



Memento Floris

# Wen Wen Zhou

AUSTRALIA

@art.wenwen



## STATEMENT

I have always been quite passionate about philosophy and the relationship between dreams and reality. In my works, I blend the distance between reality and fantasy, replacing objects in an empty scene where the border between reality and fantasy is blurred. Time and space seem to be frozen in the picture, allowing the viewer to extend their own imagination.

My latest series, "I Like For You to Be Still", (named after a poem by Neruda), explores the nature of life through anthropomorphic sculpture, architecture, nature and animals.

In the twenty-first century, we live in a fast-paced era inundated with the explosion of global information. As such a large portion of each day is stolen by the internet and short videos. I hope that my art can provide a sanctuary in this chaos where the viewer can slow down, stop, think, and return to the most fundamental essence of our humanity – solitude, tranquility, and freedom.

## BIOGRAPHY

Wen Wen Zhou is a Chinese born artist now based in Melbourne, Australia. She began studying art as a teenager in China, immigrated to Australia when she was 17 and went on to complete a Bachelor of Fine Art at Curtin University Western Australia.

Her works have been exhibited in numerous galleries and festivals internationally. A selection of these include Art Mora, New York and New Jersey (USA); Power of Art, Parliament House of Australia Canberra, Australia; Minley Art Space Opening Showcase, Orangery Gallery, London, (UK); Historicide The Third Nanjing International Art Festival, Nanjing (China); No Boundaries International Art Festival, Shanghai (China); 50 Square Art Exhibition, Brunswick Gallery, Melbourne (Australia) etc. Five of Wen Wen's works were also chosen for album covers by the Buddhist Association of China.

Her work is held in private collections across Australia.



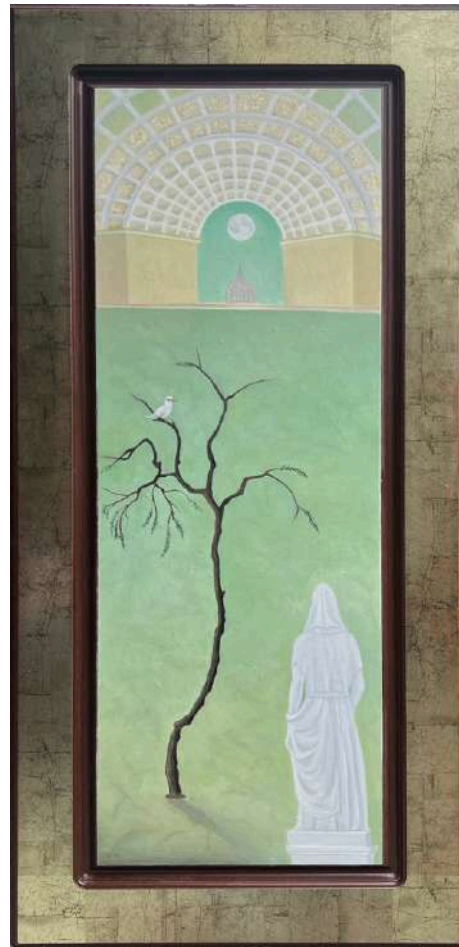
Outside In



The wacher



Time travel



Invisible world

# Kripa Radhakrishnan

OHIO, USA

@kripa\_artist



## STATEMENT

Art is a conduit for the "beautiful soul," a path to humanity, compassion, and healing in the face of divisions historically created by man. Trained as a visual artist, Indian classical dancer, and singer, my creative practice is grounded in curiosity that extends beyond disciplinary boundaries. I strive to foster dialogue across traditions, philosophies, and media, with a commitment to both introspection and social engagement.

Born and raised in India, I was shaped by my parents' secular and humanistic values. My early graduate work explored feminist concerns, which have since expanded to include broader global humanitarian issues. Drawing on both Eastern and Western philosophical frameworks, my work seeks to resonate not only with the Indian diaspora but with universal audiences—those who yearn for empathy, justice, and transformation through art.

My current series, Disasters of War, responds to the turbulent events of the 21st century. Inspired by Francisco de Goya's haunting etchings and Friedrich Schiller's vision of art's moral function, I approach the project through a humanitarian lens. This body of work forms a core part of my doctoral thesis, investigating how art can awaken conscience and inspire societal change. Through visual narratives, I examine the manufactured disasters and abuses of power that continue to devastate civilian lives worldwide. My goal is to evoke deep emotional engagement and ethical reflection among viewers, regardless of their cultural background.

For Schiller, art elevates individuals to their fullest potential and fosters an aesthetic culture essential for freedom. I share this belief. Art, for me, is not just a means of expression, but a guide, a way of navigating complexity, seeking truth, and cultivating clarity. Through my interdisciplinary and research-driven practice, I aim to explore how art can serve as a vehicle for compassion, resistance, and hope.

## BIOGRAPHY

Kripa Radhakrishnan is an interdisciplinary artist from Mumbai, India. She is currently pursuing a doctorate in Interdisciplinary Arts at Ohio University, specializing in the dynamic relationship between Philosophy and Studio Arts.

Kripa earned her Master of Fine Arts (M.F.A.) in Studio Arts in 2019 from CUNY, The City College of New York, where she distinguished herself as a dedicated and innovative artist. She has received several prestigious national and international awards, including the Eggers Award, Connor Award, Achievement Medal of the Art Alumni, and the Mahendra M. Nanavati Gold Medal, all of which recognize her exceptional academic performance and commitment to artistic development. Additionally, she has earned numerous accolades in visual and performing arts at national, zonal, and state levels through the Association of Indian Universities (Youth Affairs Ministry of India).

Her background as a visual artist, Indian classical dancer, and singer informs a creative practice driven by profound curiosity that transcends traditional disciplinary boundaries. By integrating both Eastern and Western philosophical frameworks, Kripa emphasizes the importance of viewing the world as an interconnected whole and is dedicated to social engagement through functional art.





Children



War Zone

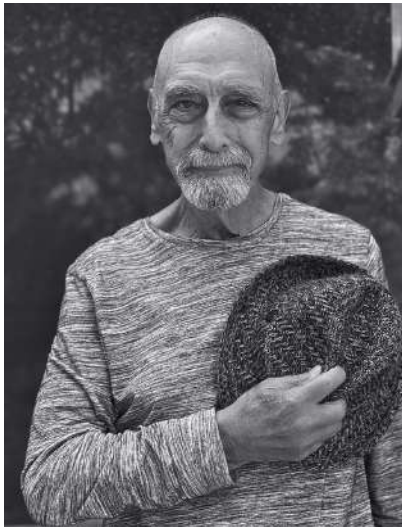


Rape

# Larry Aarons

GLEN HEAD

@aaronscreative  
larryaaronsart.com



## STATEMENT

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In the twenty-first century, we live in a fast-paced era inundated with the explosion of global information. As such a large portion of each day is stolen by the internet and short videos. I hope that my art can provide a sanctuary in this chaos where the viewer can slow down, stop, think, and return to the most fundamental essence of our humanity – solitude, tranquility, and freedom.

## BIOGRAPHY

WI returned to my painting thirteen years ago after having left the world of advertising. I was the owner/ Creative Director of a NYC Ad agency. I was one of the great creatives of the "Mad Men" era in advertising. I have traveled the world teaching art to people of all ages. Art to me is a gift same as life. My mantra is and has always been "To Reach The Head You Must Touch The Heart. That is what my art does. I've had my art shown in Miami Art Basel and The Huntington Museum in LI/NY, as well as being show cased and featured in many galleries and publications worldwide.

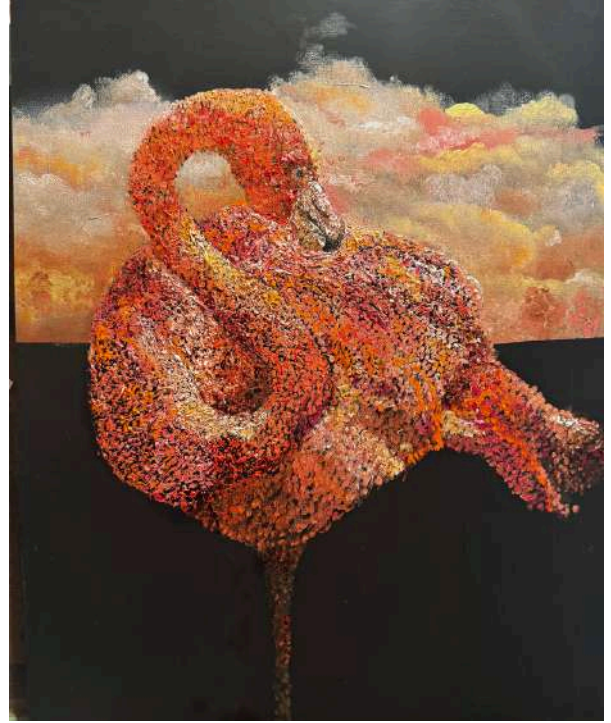
Lawrence Aarons Contemporary Realism Artist Gold Medal Winner – Salmagundi Gallery AAPL President Medal Winner – American Artists Professional League Named One of the Top Artists to Watch Cover Artist for ArtVoices Magazine United Nations Spokesperson For Life & Art World Renown Portrait / Watercolor Teaching Artist - Uniworld River Cruises

hows and awards for 2025

- Collide Gallery Finalist - "Anton"
- Teravarna Gallery Honorable Mention – Flowers "Angel Trumpets"
- Strokes of Genius "Anton" Winner Drawing Competition
- Artist Space Gallery – Winner "Kiss Kiss" Red Art Expo
- Gallery 4% - 3 Awards of Distinction - Botanicals "Pointillism"
- Artist Space Gallery – Winner "Fire Rose"
- Salmagindi "Stillness" Humans25 show
- Westbury Equestrian – Gallery show "Horsing Around" 5 paintings
- Superfine Teravarna NYC "Flaming June & Red Boot"
- Gallery 4% 2 Awards of Distinction – "Faces & Features"
- Taverna Gallery Finalist – Landscapes – "Goodnight Moon"
- Artists Space – Colors Exhibition Winner "Felicia / Caitlin"
- Gallery 4% Floral Award of Distinction – "Botanicals"
- Teravarna Gallery Honorable Mention "The Wind In The Iris"
- Gallery 4% Award of Distinction – "Figures "Erin"
- Gallery 4% - Award of Distinction "Goodnight Moon"
- Artists Space - Exhibition Winner – "Mystified"



Felicia



Flamingo



Good Morning My Love

# Tamara Novikova

NEW YORK

@ta.ma.ra.no



## STATEMENT

My drawings explore the emotional weight of repetition and material. Using red and blue ballpoint pens—tools tied to routine and utility—I build layered, saturated surfaces that blur the line between control and excess.

The act of mark-making becomes both meditative and physical, with each drawing accumulating over time into dense, tactile compositions. By working with familiar materials, I aim to shift their context—transforming everyday objects into tools for abstraction, narrative, and visual intensity.

## BIOGRAPHY

Tamara Novikova is an illustrator and visual artist based in New York City whose practice explores the physical and emotional resonance of everyday materials. Working primarily in red and blue ballpoint pen, her drawings investigate the tension between structure and excess, memory and repetition.

Shaped by a cross-cultural upbringing between Russia and the United States, Novikova draws on personal narrative and design sensibilities to transform familiar tools into layered, immersive compositions. Her work often blurs the boundaries between commercial aesthetics and fine art, inviting reflection on how material choices carry both cultural weight and individual history.

Her illustrations and works on paper have been exhibited in New York and featured in print, speaking to the evolving dialogue between process, material, and visual storytelling.



SAPPHIRE BLUES



CRIMSON SHAPES



WE WERE HAPPY TO SERVE YOU



100 PERCENT CHEESE



SALMON ROE ON WHITE BREAD

# Jason Lincoln Jeffers

UNITED STATES

@shamanartist1



## STATEMENT

As an "Urban Shaman," I have learned over the years to take my mind out of the equation when I paint. This allows for trance-like visions to emerge on the surface into multiple layers and facets (reflecting the multiple dimensions) onto abstract imagery, inculcating a synthesis of sacred geometry, metaphysics, quantum physics, mystical symbolism, and Jungian archetypes. My sole intention as an artist is to merge the modern with the ancient, the abstract with the classical. For me, each piece in the collection manifests a transformational and healing effect on my emotional body, affording me an inner awareness of untapped creative abilities. Subsequently, as the Multiversal Expressionism has evolved over the past decade, I have evolved right along with it.

## BIOGRAPHY

Jason Lincoln Jeffers is an American artist committed to making his mark in modern art, after having already reached great heights as an author, urban shaman, astrologer and entrepreneur. Showcasing a synthesis of ancient mysticism and abstract expressionism, he produces striking multiversal fine art paintings and digital works.



Essen 51: The Moon Maiden



The Girl Queen



Venus Inanna 2



Essen 59: The Lucid Dreamer



Pallas Athena 2

# Ronis Varlaam

LONDON, U.K.

@ronisvarlaamsstudio  
ronisvarlaam.com

## STATEMENT

I am an artist working in series. I like to experiment. THE NATURE OF THINGS series is an experimental series that has passed through various stages. It has developed to the point that I discovered a new way of applying paint to figurative paintings. The MEMORY AND DESIRE (From The Waste Land} series combines the subjects of the title with monochrome paintings that force us to look through a painting and reconstruct a memory.

## BIOGRAPHY

RONIS VARLAAM has studied filmmaking at the London Film School and has Produced and Directed several documentaries for TV. Gradually his interests moved to art in general and now his practice includes painting, photography, videos and conceptual art. But he is primarily a painter.

He has taken part in more than 40 exhibitions including the Jerwood Drawing Prize, Creekside Open, Discerning Eye, National Open Art and at the Royal Watercolour Society, the Florean Museum in Romania, Melina Mercouri Hall Nicosia, Scope Art in Miami and at events at the Venice Biennale and the Louvre. He has also been featured in more than 20 publications.





THE NATURE OF THINGS 21



THE NATURE OF THINGS 4

# Andreea Alunei

BLOOMINGTON, IN, USA

[@andreeaalunei](#)



## STATEMENT

This body of work was shaped by two transformative experiences: the birth of my daughter and the death of my mother. These thresholds of life and loss deepened my inquiry into transformation, belief, mortality, and cultural memory. Through painting and drawing, I create dreamlike worlds where personal and collective histories overlap. Figures such as goats, skeletons, children, birds, and unicorns move between roles from one work to another, allowing meaning and relationships to remain fluid and open-ended.

My work reimagines Christian iconography while weaving in my Eastern European heritage. I draw on the intimacy and precision of medieval illuminated manuscripts as a way of reclaiming inherited narratives and transforming them into a personal mythology. I prioritize symbolic meaning over anatomical precision, using vivid color and expressive mark-making to evoke the sensibility of children's illustration.

I approach painting as both play and inquiry, a process of working through uncertainty and fear. Humor and playfulness open space around heavier themes, creating images that hold both vulnerability and resilience.

## BIOGRAPHY

Andreea Alunei (b. 1994) is a Romanian-born artist and educator working in narrative figuration. She holds an MFA in Studio Art (Painting) from Indiana University, Bloomington, and an MS in Social Psychology from Texas A&M University.

Her work has been exhibited nationally and internationally, with recent exhibitions at Field Projects Gallery (New York), Manifest Gallery (Cincinnati), New House Art Space (Guildford, UK), and Women'sWork.Art (Poughkeepsie, NY) as part of Invoke & Imbibe—an exhibition featured in Hyperallergic's "10 Art Shows to See in Upstate New York." She was selected as one of ten North American artists in the Acts of Creation competition juried by curator Hettie Judah, and is a recipient of the Bloomington Arts Commission Artistic Advancement Grant and the College Arts & Humanities Institute Capstone Research Award.

Alunei is currently a Visiting Assistant Professor of Art at Indiana University Bloomington.



Nicoleta



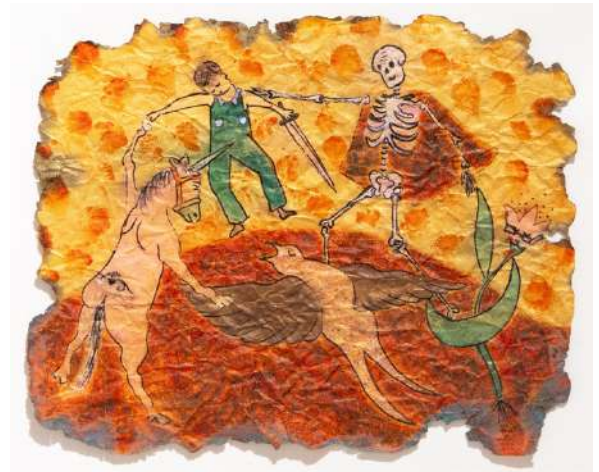
Marching Forward



The Spiral



Birth



The Dance of Form

# Kathryn Knightsby

UNITED STATES

Asland55 - FB



## STATEMENT

I do art because it is myself, what is made within me, and how I interreact with the world.

I Hope my work is beautiful, original, meaningful, makes you feel happy and moves you deeply.

I am honored and excited to be an active, working artist.

A list of current works can be viewed at:

<https://www.knightsbyfineart.com>

## BIOGRAPHY

Art is my point of view, I process the word through colors, perspectives and outlines of shapes. Berkeley California in the 1960s I went to grammar school started by my parents, Walden School, an art's focused school, my mother taught ceramics. My Father was a famous off-Broadway actor in NY having attended the Art Students league. I gravitated to the Arts, I was able to draw my own image by 1st grade, acknowledged by parents and teachers. I played instruments, sang, learned dance from a Martha Graham teacher also Shawl Anderson dance studio. High school I was awarded outstanding recognition, focused on music, and I took vocal lessons from a prominent voice coach when I moved to San Francisco and began at Blue Bear School of music performing new wave with my band where I was a song writer and rhythm guitarist. I performed and recorded Jazz vocals with an important Jazz pianist. I completed my BFA in China with SFAI in 1996 earning honors. I went to animation (Vista) college in Berkeley, interior design school MJC earning an AA on the Honor roll and Dean's list. Fine Art painting came in and out of my life until I fully committed again in 2022. Since that time my work has been featured in numerous galleries from SF, LA to Sacramento winning awards and garnering commissions.



My Bestie



Selfie in the Mirror



Two Loves



In a Fishbowl

# Washington Rhodes

ABU DHABI, UAE

@washington.rhodes



## STATEMENT

Washington Rhodes is an artist based in Dubai, United Arab Emirates, who was born in Decatur, Georgia. Known for his evocative acrylic paintings, he explores existential themes and fractured identities through a visual language that merges elements of Expressionism and Surrealism. His work frequently challenges stereotypes and interrogates historical narratives.

Drawing on his formative experience with Teach For America, where he taught in underserved communities, Rhodes infuses his practice with incisive social commentary. "I am interested in how we navigate the spaces in art that have not always been open to us," Rhodes says. "Rather than focusing only on the absence of Black figures in museums and galleries, I aim to use this space to share our stories and contributions, offering a fuller and more truthful representation." Rhodes's recent anthropomorphic series weaves together political allegory and cultural narratives, exploring the representation and humanity of Black individuals.

## BIOGRAPHY

Washington Rhodes (American, b. March 6, 1978) was born in Decatur, Ga. He graduated from Albany State University earning a BA in Art with the honor of Cum Laude. Rhodes work began to gain recognition after receiving his first museum purchase when he won Best of Show in the 2009 Caroll Simms Art Competition at the African American Museum in Dallas, TX. Shortly after, fate would lead Rhodes back to Dallas after he joined the distinguished TFA (Teach For America) organization in 2009 to help close the educational gap for those living in low social economic communities. The challenges he witnessed teaching in impoverished environments would go on to substantially inform his Art practice.



Hazardous



Cinderella and the glass slipper



I know why the blue boy sings



Royalty

# Sasha Skulinets

NEW YORK, NY



## STATEMENT

I work with paint, mainly acrylic on canvas and wood, letting the materials lead. The process is physical – pouring, layering, scrubbing, wiping – building and erasing at the same time. The surface records everything: what has been added, what has been removed, what remains.

The paintings develop slowly, and that time becomes part of the work. Each return changes the surface, shifting its direction. I don't plan much in advance. A painting grows through working and responding until it reaches a point where it can stand on its own. Each one is both an image and a record of that process.

## BIOGRAPHY

Sasha Skulinets is a Ukrainian-born artist and filmmaker based in New York. Working across painting and narrative film, she is drawn to images that carry traces of time, memory, and place. Her paintings, made primarily with acrylic on canvas and wood, evolve through acts of layering and erasure. Her films approach storytelling as observation and improvisation. Her visual language reflects an interest in how history and the everyday leave their mark – in surfaces, in architecture, and in lived experience.





Early



Untitled



Beginning



Family Album

# Connie Carleton

UNITED STATES

[Conniecarletonart.com](http://Conniecarletonart.com)



## STATEMENT

As an artist working predominantly with acrylics and oils, my approach to painting is deeply rooted in both abstract and impressionistic styles. I thrive in the realm of free-form expression, allowing the paint itself to reveal the underlying concept of each piece. By randomly splattering an array of colors onto the canvas and then manipulating it, I begin an exploratory dance with the medium where the subject matter emerges organically. This process often results in a narrative that is as spontaneous as it is profound.

My technique involves initially choosing a vibrant paint palette and energetically splattering it across the canvas. With a palette knife, I move the paint in random directions, creating a layer rich in texture and potential. Once the paint has dried, I begin the process of scraping it away, seeking out figures and forms within the layers. From there, I embellish these emerging shapes to complete the painting, infusing it with a story that was waiting to be told.

Each piece I create is a testament to the wonders of spontaneity and the beauty of the unforeseen. The result is a body of work that is as unpredictable and dynamic as the creative process itself.

## BIOGRAPHY

Connie Carleton studied at the prestigious Puerto Vallarta Cultural and Art center and her work exhibited at Galleria Flores Gallery. Her work was chosen to participate in the RAW ARTs exhibition in Austin Texas. Connie's work has been published in art magazines such as Artistonish Contemporary magazine as well as Artist Closeup Contemporary Art magazine.

Her work is currently exhibited in Paris, Switzerland, Germany, and Spain New York through ARTBOXY digitally. Connie is a member of the Artist of Northwest Arkansas and exhibits locally in the Northwest Arkansas area at Wishing Spring Gallery, and The Art Gallery in the NWA Mall. Her work had been displayed at the Faulkner Art Center and the First Bank, downtown Fayetteville, and The First National Bank of Bentonville. Local Color Gallery Fayetteville. 2025 Thomas Hart Benton Competition and Exhibition Noesha M.O. Connie won Best in Show for both categories: emerging and professional artists.



Fracture



The Net



Sun Burst

# Steve Jensen

UNITED STATES

[stevejensenstudios.com](http://stevejensenstudios.com)



## STATEMENT

The act of making art results in a relationship between artist and work. In this series, "Sculpture/Sculptor", this premise is explored, in pursuit of a synthesis of artist and work. The artist becomes one with the art. Flesh and metal are juxtaposed as the artist interacts with the sculpture. The models are myself and my assistants. The camera is the tool which captures the moment of impact between form and figure. Light and shadow play a fundamental role in defining the 3-dimensional quality of the work and shadow itself becomes an element in the composition of the finished print. Fine art photography and sculpture are opposite forms of expression. The the combination of such opposites, many emotions can be open for interpretation. This series attempts to capture different moods, the intimacy of the relationship between the artist and his work and emotions from the classical figure to a contemporary whim. The relationship has come full circle. Artist and work form a new dimension.

## BIOGRAPHY

Steve Jensen has been a working artist for over 45 years. His current body of work, "VOYAGER" are boats that are meant to symbolize a voyage or journey, perhaps it is the voyage to the other side, or the journey into the unknown. Steve comes from a long tradition of Scandinavian fisherman and boat builders. He grew up on and around his father and grandfather's fishing boats in the Seattle shipyards. Steve has has solo exhibitions in 30 museums or art centers including The Morris Graves Museum, 30 public art projects including The National Nordic Museum, and received 10 awards including The National Endowment for the Arts. His work was featured by Channel 9 "Art as Voyage" Steve Jensen's Nordic Heritage and Amazon Prime, "The Story of Art in America" episode 10.



Self Portrait as Venus



Atlas



Self Portrait as Nike



Medusa

# Joanne Chase-Mattillo

UNITED STATES

@Joannemattillo



## STATEMENT

Joanne Chase-Mattillo has always been a fan of Hollywood cinema, vintage photography, and the unique history of the Southwest. On a warm sunny day in San Bernardino, California, she cherished the opportunity to photograph models in cute retro styles at the famous landmark on historical Route 66 at the Wigwam Motel. This unique setting features towering wigwams shaped like "tee-pee", built in 1949. To add to the mood and vintage feel Joanne digitally painted her photographs into more graphic style images that honor the timelessness of this location.

## BIOGRAPHY

In 2000, Joanne Chase-Mattillo graduated from California State University, Los Angeles with a Masters of Fine Art (MFA). She is now a full-time artist. In addition to color and black and white film, Joanne shoots digitally and employs the techniques of infrared imaging and enjoys creating 3D anaglyphs to be viewed with red/blue lenses. As an extension of photography, she has branched out to do videos and have a YouTube Channel, THE VIDEO ART OF JOANNE CHASE-MATTILLO. Along with nature, Joanne frequently photographs female and male subjects at themed studio shoots. Joanne has exhibited throughout California, nationally, in Korea, France, England, Switzerland, Scotland, China, Taiwan, Greece, Spain, Germany, Japan, Belgium, Holland, Brazil, Dubai, Canada, and Italy.



WIGWAM MOTEL POOL



HER DREAM RIDE



ROUTE 66 -  
WIGWAM MOTEL ENJOYING THE SUN



ROUTE 66 -  
WIGWAM MOTEL COWGIRL IN RED

# Tito Victoriano

GLENSHAW, USA

@tvictori

## STATEMENT

My name is Tito Victoriano, a digital artist with roots in traditional painting. Since transitioning fully to digital art in 2015, I have immersed myself in exploring how technology and creativity intersect.

My work investigates the ways digital tools can expand the boundaries of traditional art, blending innovative software and hardware to craft visual experiences defined by unique textures, vibrant colors, and thoughtful composition. I use NFTs to authenticate my original pieces, offering collectors verifiable originality and granting myself the freedom to experiment with new styles.

Driven by a desire to push the limits of digital art, I aim to create work that is both technically inventive and emotionally resonant. I believe art can inspire, connect, and challenge us, and I strive for each piece to reflect that potential.

Thank you for engaging with my work. I look forward to sharing this ongoing creative journey with you.

## BIOGRAPHY

Tito Victoriano is a self-taught artist whose creative journey began with drawing and painting, evolving into digital art without formal art school training — except for a sculpture workshop at the Boston Museum’s Evening School. From traditional media like oil and acrylic to installations and silk screening, Tito’s early experiences laid the groundwork for his later embrace of digital tools.

The arrival of digital art software freed him from the constraints of physical materials, enabling quicker, more distinctive creations using just a laptop. Consistent themes in his work include social stratification, politics, religion, sexuality, and advocacy for those often overlooked, all conveyed through visual storytelling.

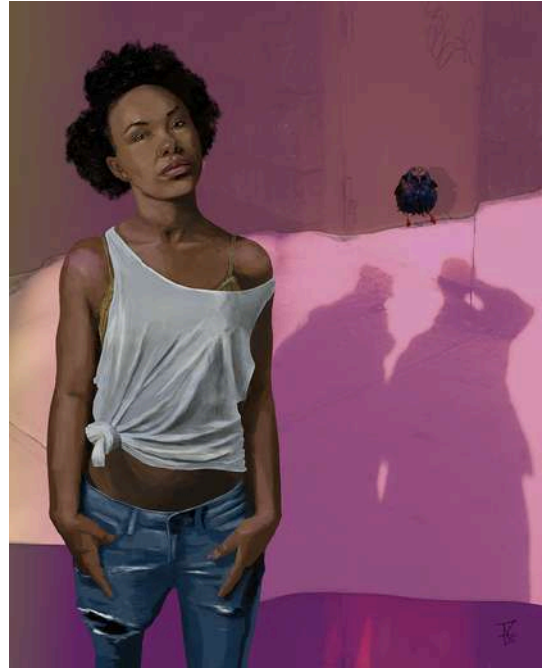
Tito’s digital path started in the early 1990s. He worked at Trinity College’s Computer Center in Hartford, CT, leading an NEA-backed outreach program to expand Internet access for arts groups, then became the college’s first Webmaster until 2007. During these years, he gained expertise in website development and administration, seamlessly blending his art with technology.

He was recognized as a Master Teaching Artist by the former State of Connecticut Commission on the Arts in 1995.





Woke me up



Momma



Shallow



The Future and the Past

# Kevin Hu

NEW YORK, USA

@kevinhu.art



## STATEMENT

This series, "The Code of Life," explores the relationship between life and death using classic still life objects. I place animal skulls next to fresh fruits and everyday items to create a strong contrast. The skull represents mortality and the past (death), while the vibrant produce symbolizes vitality and the present (life). By putting these opposites side-by-side, I aim to show that life and death are not separate ends, but are connected parts of a continuous cycle. The dramatic light and shadow in the paintings are used to highlight this tension, inviting to see the beauty and the fleeting nature of existence in a single image.

## BIOGRAPHY

Chinese-American artist whose creative journey spans continents, decades, lives in New York. Born in China, earning a BFA from the China Academy of Fine Arts in 1989. Furthering artistic journey, obtained an MFA from the Savannah College of Art and Design in USA on 1995. 2001, Transitioning into the corporate world, pursued an MBA at NYU in 2003 and subsequently spent two decades working at GMAC Commercial Real Estate Division of Invest and Acquisitions. In 2023, after decades in the business world, Kevin Hu returned to his creative roots and resumed painting. His renewed practice merges classical technique with contemporary themes, often reflecting on memory, time, and the emotional resonance of ordinary objects. His works have since received wide international recognition.



Red Pomegranate



Code of Life Series 1



Code of Life Series 3

# Nicola Barth

LANGEN HESSEN, GERMANY

@nicola.barth



## STATEMENT

I paint to make the invisible visible – not what is already known, but what is just beginning to take form. My work moves within an intermediate space of perception, memory, and intuition. It emerges in the moment of transition, in that fragile instant when something starts to shift. I am drawn to what is indeterminate, to what is in the process of becoming. I observe how forms arise, dissolve, and transform – and I try to capture this movement on the canvas. My paintings are not representations of reality, but investigations of its motion. I do not paint what I see, but what happens behind it: energies, vibrations, transitions. I work primarily with oil on canvas or paper, often combined with acrylic, graphite, and pigment sticks. Oil carries depth, resistance, and its own sense of time – it allows processes to breathe while holding them in suspension. Acrylic brings spontaneity and immediacy, while graphite and pigments open delicate spaces, lines, and reflections. Every layer remains visible, every trace part of the painting's history. Nothing is erased – everything continues to transform. For me, painting is an open system. There is no fixed plan or predetermined outcome. The work develops through action, observation, correction, and change. Each painting evolves in dialogue between intuition and material, between control and release. I don't impose a form upon it – I accompany what wants to emerge. My paintings reveal energetic mans of inner and outer

## BIOGRAPHY

Nicola Barth (\*1966, Mölln, Germany) lives and works near Frankfurt am Main. After completing her Master's degree in German Studies, Theatre, Film and Television Studies, and Psychology at Goethe University Frankfurt, she turned to painting in 1994 – seeking a more direct, intuitive form of expression beyond language. Her work revolves around transformation, identity, and the dissolution of fixed boundaries between dream, time, and space. In series such as Phoenix Photons and SpaceTime Metamorphoses, she explores processes of becoming and passing away, the fluidity between different realities. Barth works with oil, acrylic, graphite, and pigment sticks, combining analog and digital techniques to create multilayered pictorial spaces that carry both fragile and powerful energies. Central to her practice is an investigation of the in-between – of indeterminate states and invisible transitions within perception. Her paintings are not representations of the visible world but explorations of its movement: a visual tracing of inner and outer transformation. Color, line, and form become resonant fields of energy, consciousness, and continual change. Her works have been shown nationally and internationally, including at the London Art Biennale, World Art Dubai, the CICA Museum in South Korea (Solo Exhibition: Space Time Metamorphosis), the Swiss Art Expo in Zurich, as well as in Galerie Uhn (Königstein), Galerie Stefanie Boos (Heidelberg), mariART (Wiesbaden), and the Kunstraum Dreieich. Barth has received numerous international honors, among them the Artist of the Future Award and the Collector's Vision International Art Award (Contemporary Art Curator Magazine, 2020), as well as the Artfacts Performance Award (2020)



Magma Ti Limos



Phönix Frequenz #3



Los Ecos Min



Mi Pippa Bloom

# Karel Vereycken

ARGENTEUIL, FRANCE

artkarel.com



## STATEMENT

What always attracted Karel in painting and Plastic arts is the way art “makes visible” things and ideas that are “not visible” as such in the simple visible world but which “appear” by some sort of magic in the minds of the viewer. It took him over twenty years to sort out the difference between “symbols” (a “convention” accepted among a group or a code system designed to communicate a secret meaning), and “metaphor” which, by assembling things unusual, by irony and paradox, allows the individual mind to “discover” the meaning the painter intended to transmit.

Such an approach, says Karel, offers the joy of discovery and surprise, a profound human quality. Modern art started as a non-figurative form of symbolism till “contemporary” art brought many artists to put an axe into the very idea of poetical meaning and even meaning per se. In 1957, the CIA sponsored, under various covers and often without the artists even knowing about it, many “abstract” artists to promote a form of art that it considered coherent with its ideology of “free enterprise.”

So, as one of his friends says, “behind Karel’s works, there’s always a story,” but it is up to you to discover it !

## BIOGRAPHY

Born in 1957 in Antwerp, Karel VEREYCKEN graduated from the Institut Saint-Luc in Brussels and trained in engraving at the Académie Royale des Beaux-Arts, where he obtained a certificate of passage. His parents worked in the port and the ship repair industry. Their adolescence, studies and careers were reduced to zero by the war period and the need to bring an income and feed their brothers, parents and family. So for their children, his parents thought they should get the occasion to fully enjoy and explore the cultural dimensions.

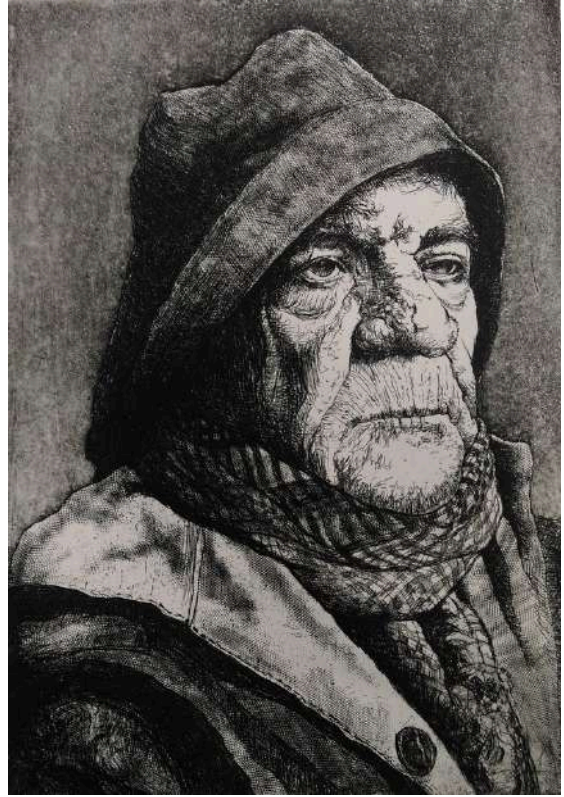
Today, in France, as a member of the Fédération nationale de l’estampe, he confirmed his technical mastery at Atelier63 in Paris and continued to improve his skills as a member of the Montreuil workshop of Halfdan Halbirk, the son of the Danish engraver Bo Halbirk.



The Return of Poseidon



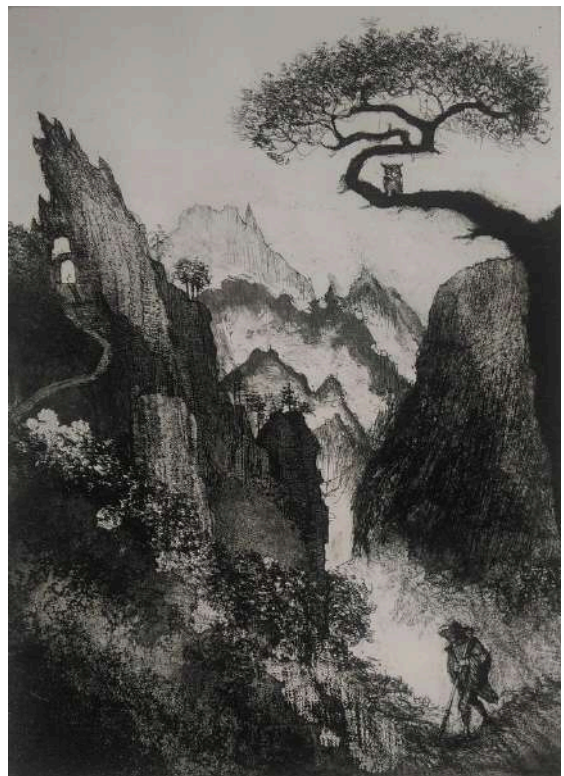
Up to Paradise



Flemish fisherman



H2O



Stairway to Heaven

# SOMA Pilipinas

SAN FRANCISCO'S FILIPINO CULTURAL HERITAGE DISTRICT

@somapilipinas



'The Older I Get, The More I Remember' by Erina Alejo (back install),  
'Be a Place Unmoved (Hongisto's Hammer)' by Weston Teruya (front sculpture)  
'Gran Oriente Filipino' by England Hidalgo (right painting)



'Bahay Natin Ito' by Cher Musicod



# ART AS COMMUNITY ACTIVATION



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Our mission is for individuals to embrace their creativity and ignite their passion, shaping a global platform working on tangible reform for accessibility and representation in the arts.

Our purpose is to advocate that art is for everyone and by everyone. We work to utilize the arts for social justice efforts, for students to use their passions for global change.

Our biggest advocacy effort is toward representation in the arts; we have members, branches, and communities in 100 countries on 6 continents. Culturally advocates for the inclusion of people from every background and corner of the world, regardless of level of practice or socioeconomic means.

We aim to provide a platform for artists of all ages from emerging students to established artists to develop their craft through education. We strive to provide the utmost professional development through opportunities with an international impact!

Our work is to eliminate and abolish the deeply ingrained elitist and exclusive stigmas around the arts, so we offer an artist directory, social media network, interviews, and more to increase opportunities for aspiring artists.

With love and gratitude,

*Isabell Sliwinski*

Isabell Sliwinski  
Executive Director, Culturally Arts Collective

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“EVA WITH DOGS,” IRYNA GÖTZ.

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MODERN RENAISSANCE

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“embrace your creativity  
and ignite your passion”