

No. 35 Gallery



Open Theme Exhibition 2026

International Contemporary Art Catalogue

www.no35gallery.co.uk

OPEN THEME EXHIBITION 2026

The Open Theme Exhibition 2026 brings together a diverse selection of contemporary artists from across the world, presenting works that reflect personal narratives, cultural perspectives, material experimentation, and evolving visual languages.

Without thematic restriction, the exhibition invites artists to engage freely with their own processes and concerns. The result is a multifaceted collection of practices spanning painting, photography, sculpture, textile, mixed media,

digital work, and conceptual exploration.

This catalogue documents a moment of international artistic dialogue – one shaped by individuality, geographical diversity, and contemporary experience.

Each contribution represents an independent voice while collectively forming a broader reflection on the role of art within an interconnected global landscape.

No.35 Gallery remains committed to supporting emerging and established

artists through accessible and internationally focused exhibition platforms, fostering visibility, exchange, and creative collaboration across borders.

OPEN THEME EXHIBITION 2026

Presented by No.35 Gallery

Exhibition Format
Online International Exhibition

Exhibition Dates
15/05/2026

Catalogue Release
13/05/2026

Website
www.no35gallery.co.uk

Instagram
[@no.35gallery](https://www.instagram.com/no.35gallery)

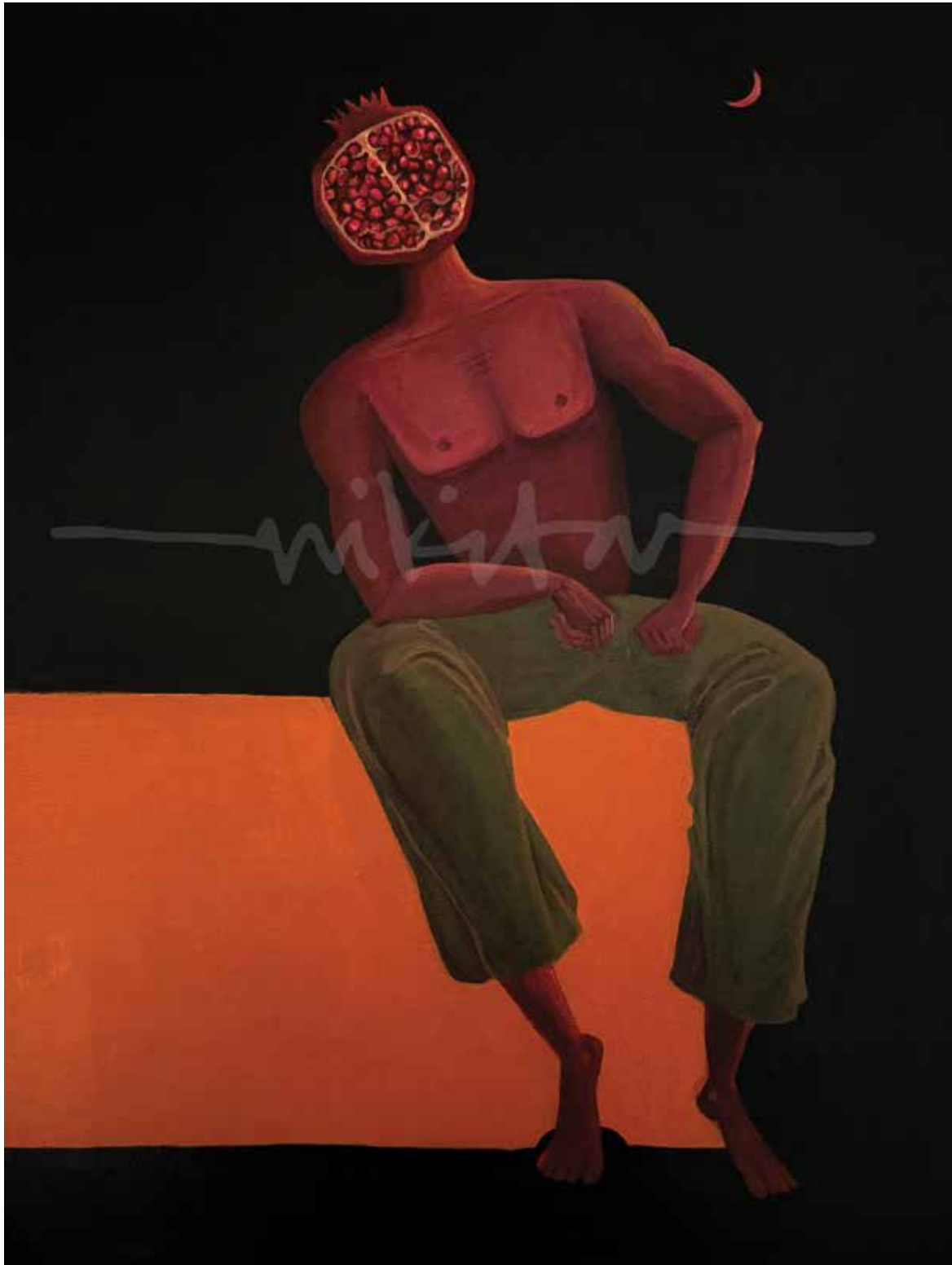
info@no35gallery.co.uk

Nikita Shukla

| Acrylic on Canvas

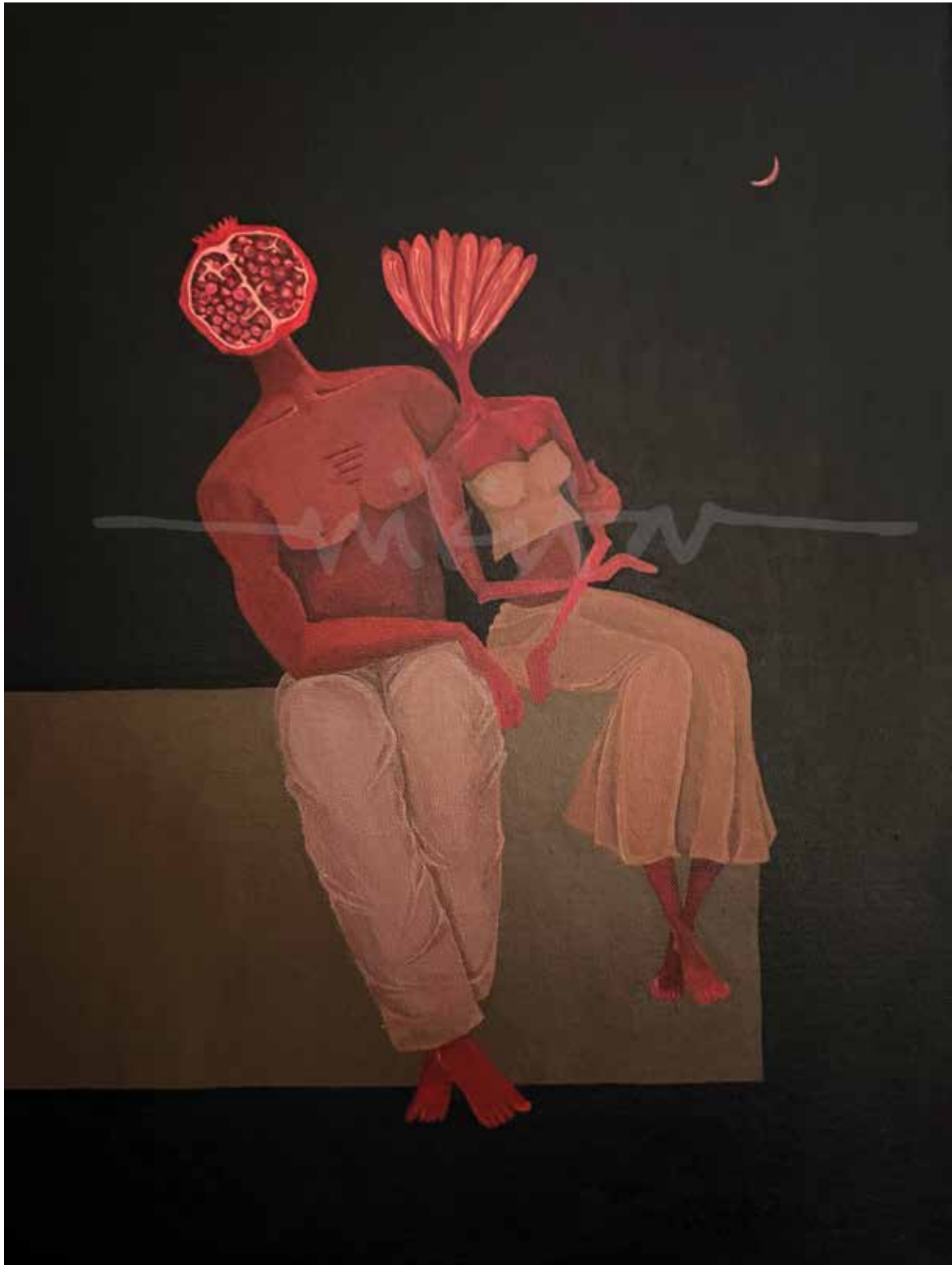
Statement

My work moves across acrylic, oil pastels, poster and watercolour – often combined with texture paste across canvas, sandpaper, paper, wood, and more. I am drawn to the surface: how paint behaves on each material, how texture carries emotion, how colour holds memory. The human figure recurs in my paintings – often faceless, adorned with flowers, fruit, or natural forms in place of features – because I am interested in identity as something felt rather than seen. African textile motifs, botanical forms, and the quiet drama of moonlit skies are recurring anchors. I paint women who are grounded and otherworldly at once; I paint the invisible threads between people.



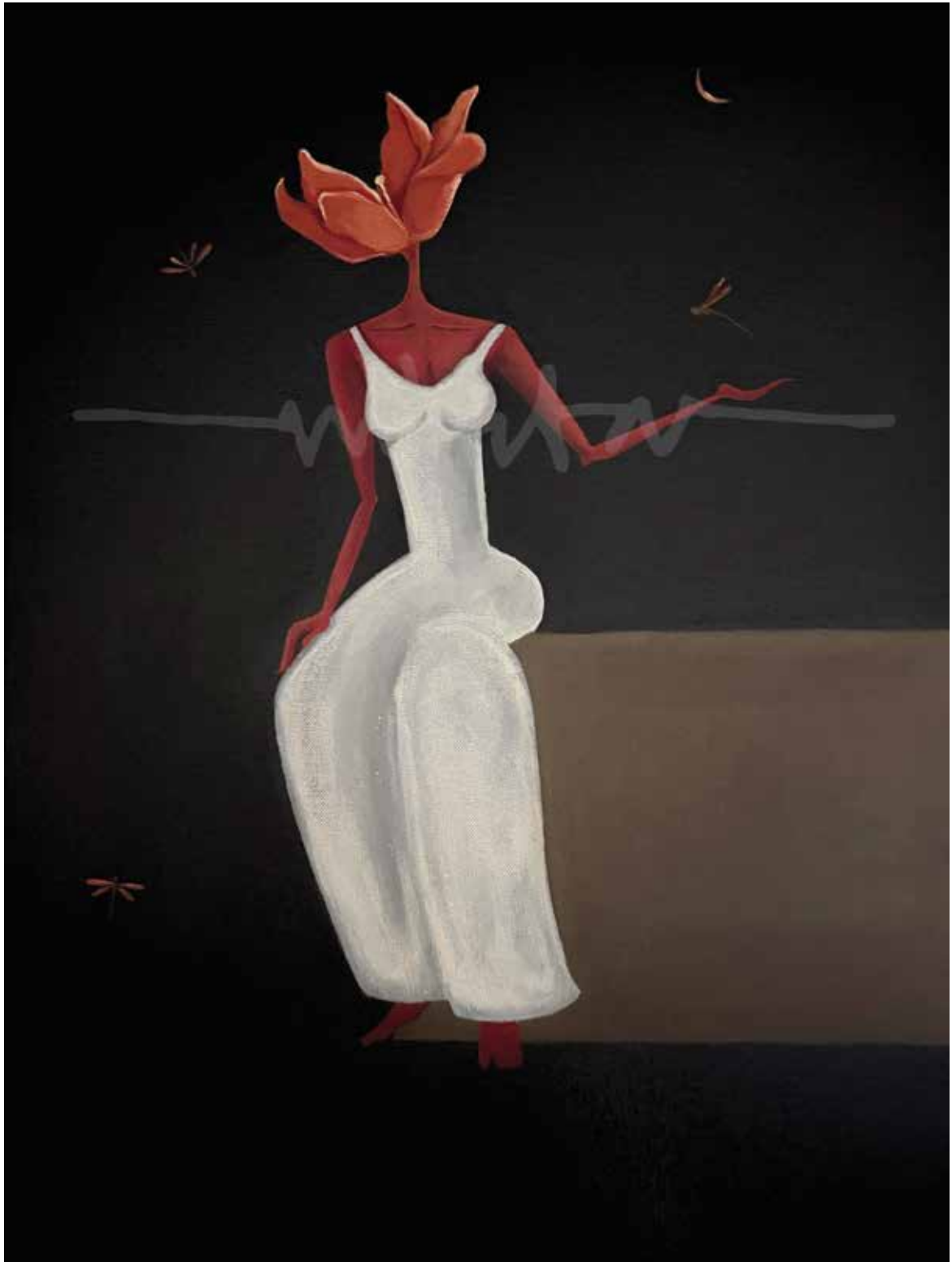
Blood moon 3

| 16.5 x 20"



Blood moon 1

| 18"x 24"



Art work title

Vishakha Gautam

| Acrylics on Canvas / acrylics on canvas

Statement

Art is an endless journey, an unfolding experience that reveals something new every time you truly engage with it. Just as artists choose their art, art also chooses us—it calls to us like a song resonating at just the right frequency. Some pieces instantly connect with us, while others remain distant. It's a mysterious language, one that I've learned to listen to more intently.

A friend once told me that artists are slaves of love—we create because we must, because it is how we express our deepest emotions. That thought has stayed with me and transformed how I approach my work. I no longer see art as something to be perfected, but as something to be felt. Every piece I create is a fragment of my soul, an offering to those willing to pause and see. To me, art is about authenticity, about honouring the raw, unfiltered emotions that shape us. I am grateful that art chose me, and I continue to be mesmerised by its magic every single day.



Breath of the Grove

| 16 x 20"

| 78000 Rs



Orchid Mantis

| 20 x 24 "

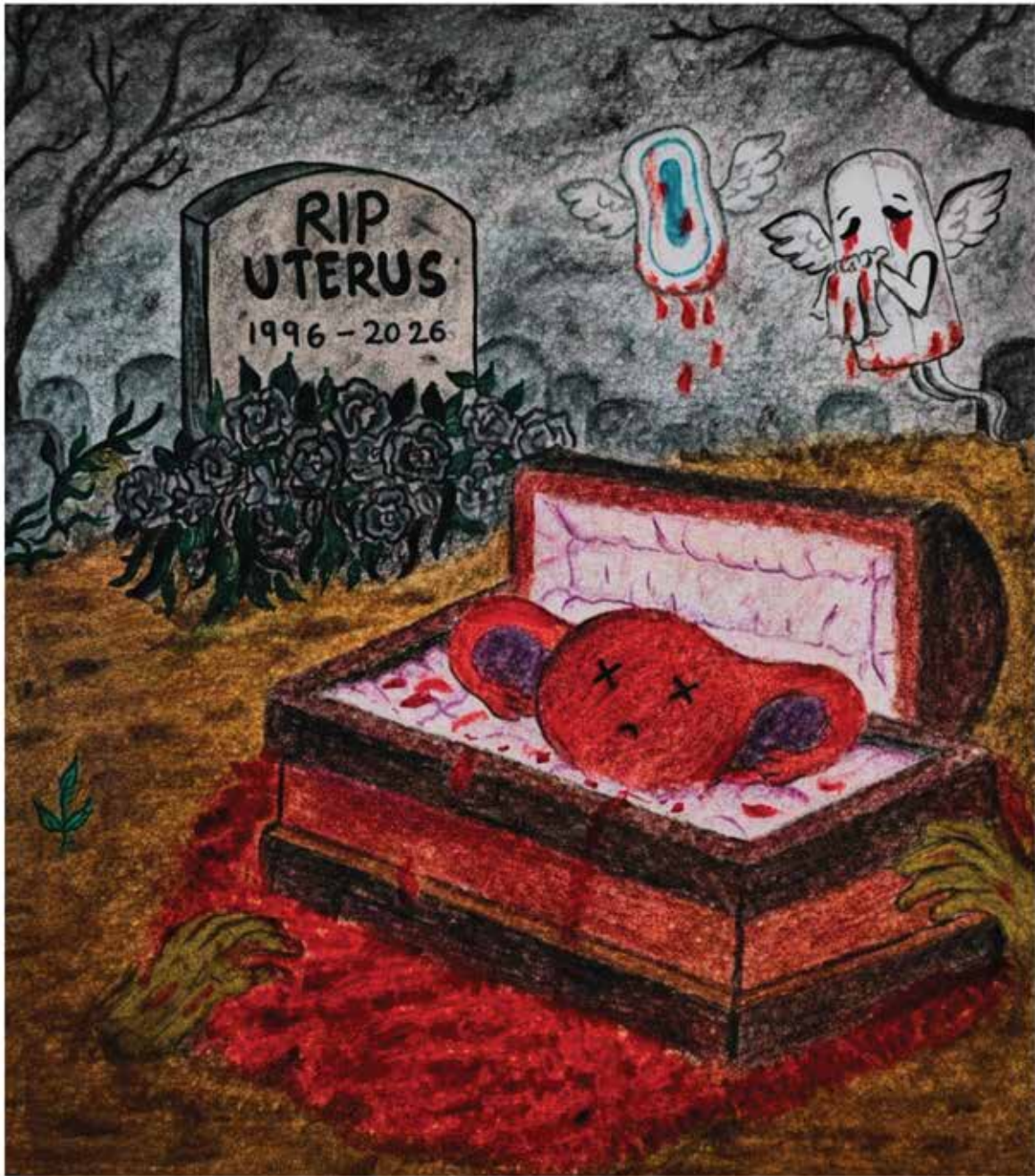
| 55000

Kavya Sharma

| Pencil color, water paints and markers

Statement

My practice explores the intersection of art, craft, textiles, and sustainable design through a focus on meaning, material, process, and ecology. Working with natural and traditional materials, my work examines how art and craft can address social and environmental issues. Informed by research and participatory approaches, my practice also draws on traditional knowledge systems and community-based making. It questions prevailing models of production and consumption while highlighting alternative, slower methods of creation. By situating art and craft within broader ecological frameworks, my work emphasizes relationships between maker, environment and society. It aims to contribute to ongoing discussions around sustainability, cultural continuity, and the evolving role of art and craft within contemporary design and artistic practices.



My Last Farewell

My Last Farewell

| 13 x 11 cm

Dpaulinos Silva

| Oil on wood

Statement

My art is difficult to understand and even more difficult to explain. It has figurative traits being abstract and has abstract elements in figurative compositions.

Basically inspired by nature with elements from my inner world They interact and try to coexist harmoniously Without worrying about classifying your categorias abstract ir figurative, I just want them to coexist harmoniously.

Currently I focus on digital art, for being more appropriate with my way of painting, spontaneous and original. I think my work fits into contemporary expressionism.



Hérons Looking For

| 50 x 70 cm

| 3,180€

Shubham Shetty

| Watercolour, Alcohol markers and ballpoint pen

Statement

My work draws from Indian mythology, classical history, world literature, and contemporary cinema, finding in each the same recurring questions about devotion under threat, knowledge against power, and what a person holds onto when everything is being taken from them. My works are made in my sketchbooks with watercolours and alcohol markers and I seek to create a collection of images around single charged moments where the full weight of a narrative is compressed into one frame.

Across traditions as different as Sanskrit epic, Hellenistic history, Bollywood, and contemporary anime, I am consistently drawn to figures who have chosen what matters to them and will not be moved from it regardless of cost.

My practice is young and my technical ambitions frequently outpace my current abilities, but I have come to believe that emotional honesty and compositional intention do not wait for perfection. They are available now, in work made today, and that is where I choose to begin.



Don't disturb my circles

| 20 x 20 cm

Ahmad Dastband

| acrylic on canvas

Statement

As an Iranian artist living and working in the UAE, my practice exists between memory and transformation. Through abstraction, I explore the emotional landscapes shaped by displacement, identity, and cultural continuity. My paintings are not representations of physical places, but rather internal terrains – spaces where history, emotion, and instinct collide.

In this work, organic forms emerge through layers of movement, texture, and fluid color. Deep reds, dark earth tones, and luminous fractures evoke tension between destruction and renewal, silence and eruption. I am drawn to the unpredictable behavior of material, allowing paint to flow, fracture, and accumulate naturally, reflecting the instability and beauty of human experience.

Living in the UAE has expanded my understanding of cultural dialogue and coexistence. Surrounded by rapid transformation and diverse voices, I find myself constantly negotiating between tradition and contemporaneity, permanence and transition. These contrasts influence my visual language, where chaos and harmony exist simultaneously.

My work invites viewers to engage emotionally rather than intellectually – to enter the painting without fixed meaning and discover their own narratives within its layers. I see abstraction as a universal language capable of crossing borders, carrying memory, and revealing what words often cannot express.



after caos

| 40 x 50 cm

Mohamed Mukhiber

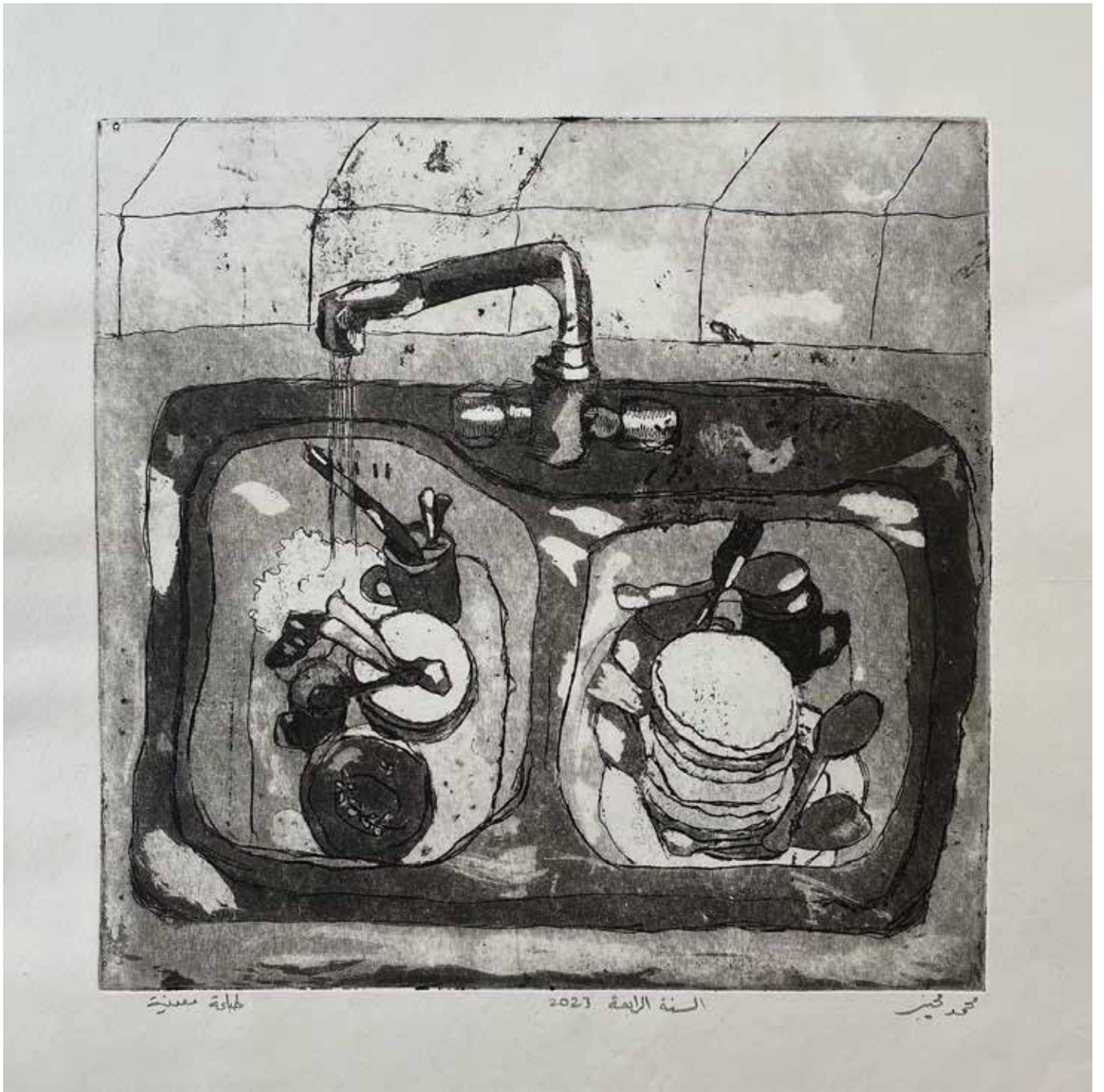
| Intaglio Printmaking

Statement

My practice explores the relationship between humans and the spaces they inhabit through graphic art techniques including printmaking, etching, lithography, and screen printing. Rather than depicting people directly, my work focuses on the traces they leave behind, the subtle signs of presence embedded within environments, objects, and everyday spaces.

I am particularly drawn to cluttered interiors and layered environments, as they reveal intimate evidence of human existence through accumulated objects, worn surfaces, fragmented details, and atmospheric spaces. The absence of the figure becomes a way to emphasize presence through what remains behind.

Working primarily in black ink, I rely on contrast, texture, and composition to create depth and mood. My visual language developed organically from personal doodles and illustrations, evolving into detailed compositions that combine graphic precision with expressive mark making.



piled

| 29.7 x 39



familiar

| 42 x 59.4 cm



shared

| 29.7 x 42 cm

Gil Zablodovsky

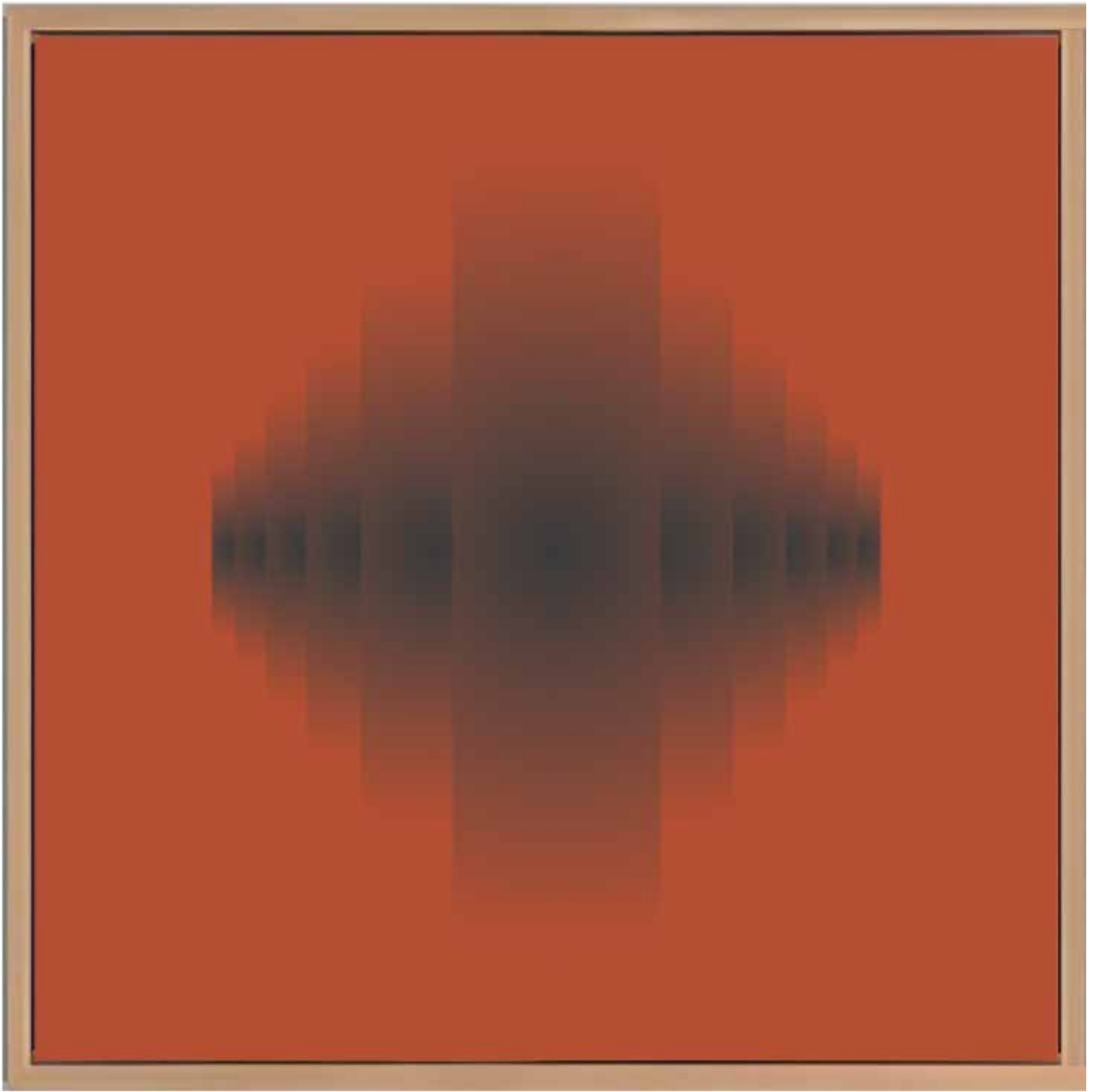
| Digital Fine Art

Statement

I am a multidisciplinary artist working at the intersection of digital media, sound, and the physical environment. I harness technological tools to infuse the digital realm with human warmth, soul, and presence. My work is characterized by deep formal research, through which I seek to distill the complexities of the modern world into moments of balance and stillness.

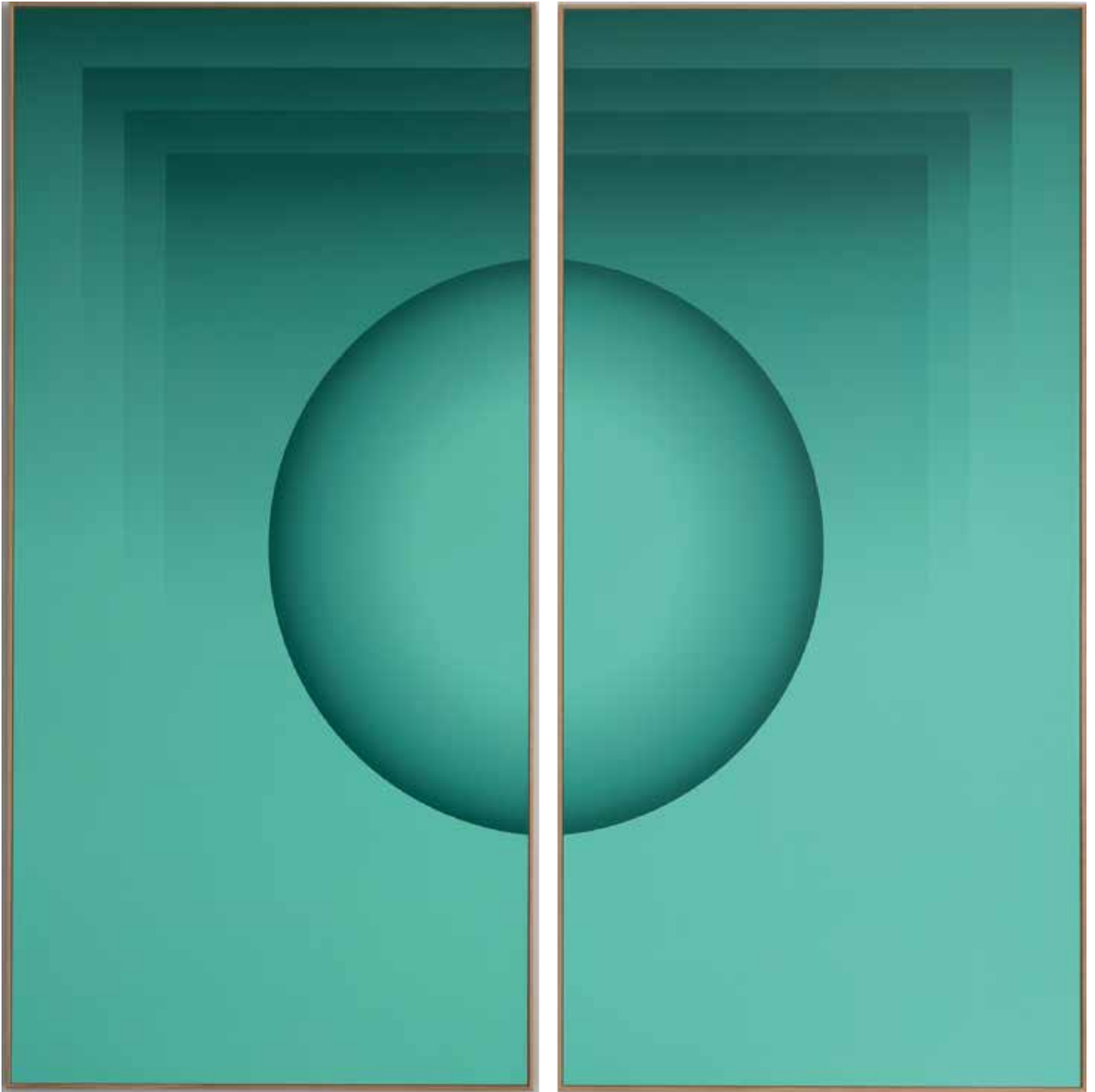
As a graduate with a Master of Design (M.Des) from the Holon Institute of Technology (HIT) and a co-founder of the 'Grosso Modo' artist collective, my current work explores the circle as a fundamental geometric anchor—a search for perfection and a visual center within a fragmented world. I use abstract geometric forms as a vessel for inner peace, reflecting deep psychological processes while resonating outwardly with the viewer.

Sound is the heartbeat of my creative process. I am profoundly inspired by the vibration, the frequency, and the sheer visceral pleasure of sound; it is the engine that drives my visual exploration and bridges my personal experience with the collective. My goal is to diminish digital "noise" to reveal a vital language that invites the observer to pause, feel the frequency, and find a moment of quiet contemplation. My work has gained international recognition, exhibited in institutions such as the Prague Biennale and the Jewish Museums in Berlin and New York, offering a contemporary translation of existence that provides a sense of equilibrium and serenity in our current era.



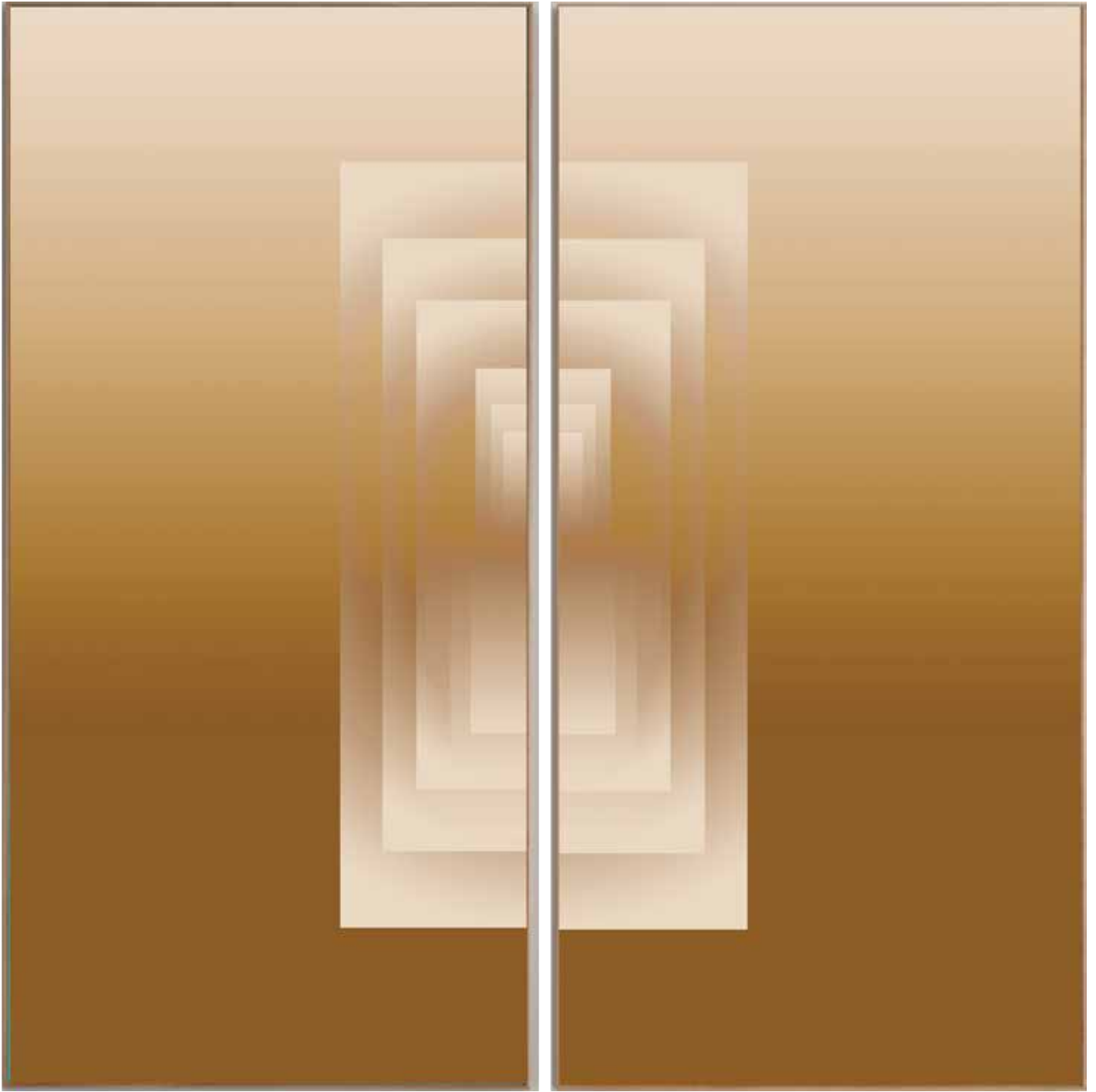
TILTED

| 84 x 84cm



Life is a circle

| 250 x 250 cm



Poetry in Squares

| 150 x 150cm

Riham Ghassan Alhaik Naji

| Pencils B14 / Pencils and ink pens

Statement

"Fear frequently manifests itself beyond facial expressions, marking its presence even in the hands and feet. Anxiety and stress alter a person's appearance, making it difficult to convey other feelings. Once fear dominates, it compels the individual to retreat into themselves."



On edge

| A5
| \$400



Furrow

| A5
| \$400

Marwah Waqar

| gouache on saunder paper / Gouache on
Saunder paper

Statement

This body of work reflects on the fragile and shifting nature of memory, particularly those rooted in childhood, where moments of comfort, play, and innocence exist alongside experiences that are more difficult to hold.

Rather than isolating memory as purely positive or negative, the works explore how warmth and joy often carry within them a quiet sense of distance, something unspoken, yet deeply felt.

The imagery unfolds within soft, bubble-like forms that drift across the surface, suggesting how memories appear: gentle, suspended, and without fixed boundaries. Through a layered technique, each painting is constructed as an accumulation of moments, where emotions, sensations, and fragments of time overlap and merge. While many of these fragments originate from tenderness and familiarity, there remains an underlying tension, an emotional residue that subtly alters how these memories are revisited. Over time, this tension does not erase the positive, but instead coexists with it, creating a space where clarity is softened and certainty dissolves.

The work, therefore, becomes a dialogue between what is remembered with affection and what is felt with distance, revealing memory as something both intimate and elusive, never entirely whole, yet never entirely lost.



Uproar

| 13.5" x 13.5"
| 45,000 rupees



Little Misstep

| 13.5" x 13.5"

| 45,000 rupees



Joy we made

| 13" x 13"

| 45,000 rupess

Monica Fuchshuber

| Handcrafted Vector Digital Art

Statement

Mônica Fuchshuber transforms Brazilian identity into vibrant visual narratives through handcrafted digital art. Her work merges popular culture, urban memory, rhythm, color, and symbolism, creating contemporary compositions that celebrate the emotional and cultural soul of Brazil.



Rio The Art of Joy



When Pop Meet Bahia



Soul of Brazil

MADHUPARNA BASU ROY

| Digital photography

Statement

In the land of thousand gods and goddesses, if you wish to find, you can find them everywhere. Even in the streets. Spirituality is tricky, odd even, but once your mind knows what to find, it's as easy as your breathing. You will find it in the right time and right place.



God's in the street

Tamer elias makdesi

| Untitled / 15*15*60 / 55 * 25 * 35

Statement

Tamer Makdesi | Visual artist, sculptor, photographer, and editor

I graduated from the Faculty of Fine Arts at Damascus University, where I majored in sculpture and painting. My work is characterized by a dark, cinematic aesthetic and extreme realism; through my sculptural practice, I seek to explore the fluidity of movement in plaster molds, drawing inspiration from the physics of fabric to capture its flexibility and freeze it in solid forms. My visual and technical passion extends to the design of industrial-style interiors, blending my background in sculpture and material formation with my experience in visual production.



Purity

| 20 x 15 x 47



The Standing Knot



Internal Liturgy

Elaheh Abbas Zadeh

| pencil on paper

Statement

My paintings explores silence, presence, and the quiet tension between ordinary objects and inner meaning.

I am interested in how simple forms can carry emotional weight without relying on narrative.

My works reflects a philosophical view of still life: everyday objects are not neutral, but vessels for memory, absence, and reflection.

By reducing the composition to black, white, and grey, I aimed to focus attention on form, contrast, and atmosphere.

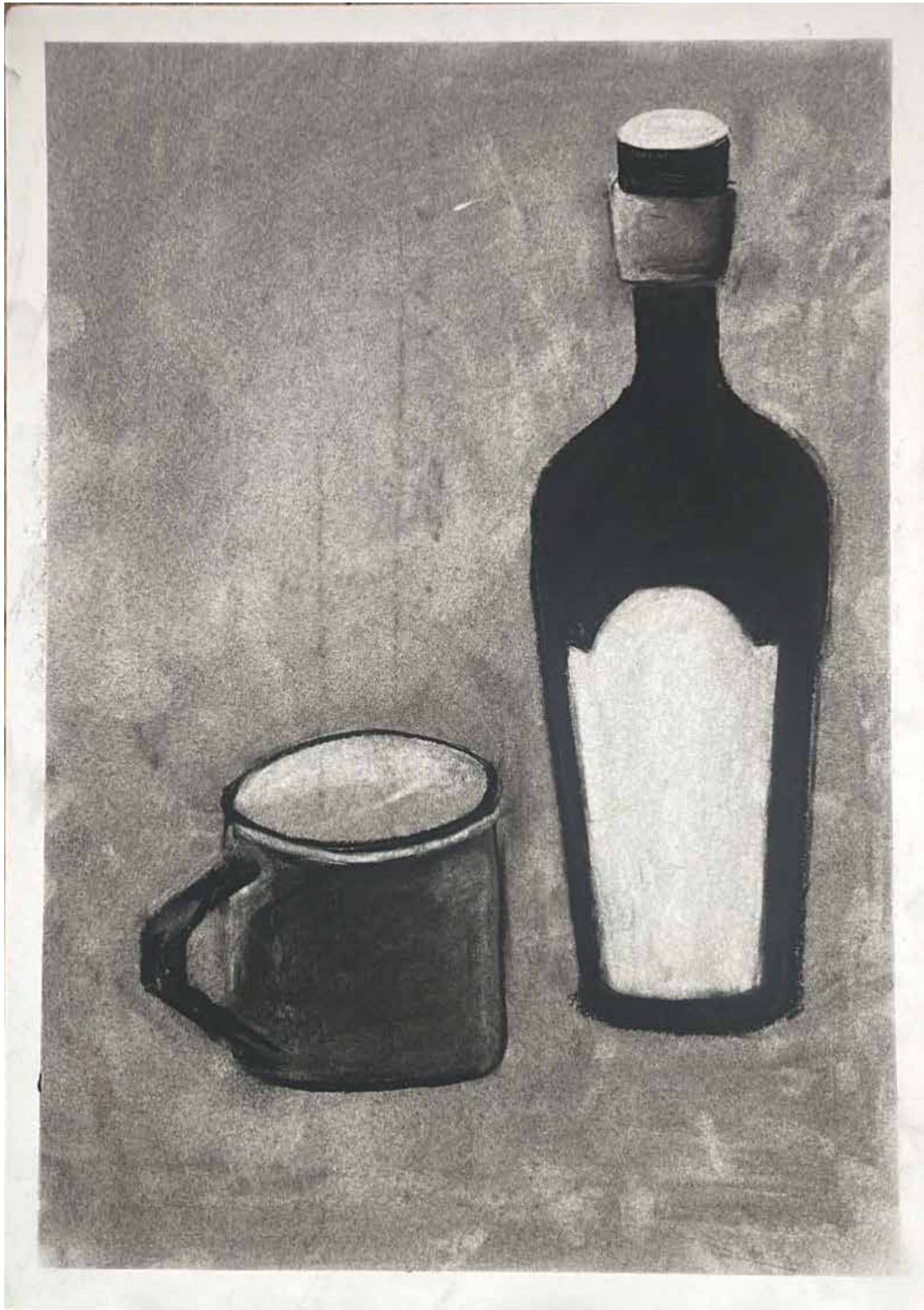
The restrained palette and soft tonal shifts create a mood that feels both calm and slightly unresolved.

Technically, the painting is built through value contrast, edge control, and layering to emphasize volume and depth.

The strong verticality of the bottle and the grounded shape of the cup create a quiet visual dialogue.

I see this work as an observation of the visible world, but also as a meditation on fragility, time, and stillness.

In that sense, the painting is not only about what is shown, but also about what is left unsaid.



Simple Moments

| A4

Jiya talpur

| Oil on canvas / Oil on Canvas

Statement

I am Sughand Zehra Talpur, a fine artist from Pakistan with a deep connection to storytelling and emotion through art. Working mainly in oil, acrylic, and line art, my paintings often explore spiritual stories, human resilience, and cultural history. I'm drawn to narratives of faith, hope, and healing, while embracing minimalism and simplicity in my style. Alongside my personal work, I create customized pieces that capture personal stories, memories, and emotions. For me, every painting is a quiet conversation between color, feeling, and meaning, offering space for viewers to find their own story within.



The Egypt Market

| 48 x 36"

| 265



The Mischief

| 48"x 36"

| 265.5



Quiet Abundance

| 24" x 24"

| 132

Sanya bandha

| Acrylic on canvas

Statement

My work explores emotion and observation through animals and still life. Using acrylic and oil, I focus on capturing subtle moods, textures, and moments of stillness. I am drawn to the balance between realism and interpretation, creating pieces that invite viewers to pause, reflect, and connect with familiar subjects in a deeper way .



Inner Waters

| 30 x 30"

| \$141

Jonah Pearl Lacorte

| Digital Illustration/Painting

Statement

My work often explores fantasy and surrealism. But I also often dabble into whimsical ordinary events and things. This piece is part of my ongoing series about Quiet Intimacies, where I explore intimate moments that pass us by. This one is an iteration of the orange peel theory that we've seen a few times a few seasons of trends ago. But I liked the intimacy of Indirect kisses and sharing your drinks may it be coffee or tea. This artwork shows the silent communication and love in sharing and willingness to share the moment with someone.



Indirect

| 8x11"

| n/a

Juan Javier F. Garchitorea

| Wood

Statement

This work is a tactile bridge between the devastation of the past and the restorative hope of the future. Carved from the timber of trees uprooted during the 2021 onslaught of Typhoon Odette (Rai), the medium itself carries the memory of the storm. These woods were gathered from the coastal landscapes of Sitio Lajagon, Del Pilar, Cagdianao and Kanihaan, Libjo—communities in the Province of Dinagat Islands that bore the brunt of the cyclone's fury.



The Touch of Faith

| 15(L) x 8(W) x 3(H)"

| N/A

Masuma Baghirova

| Mixed media on paper

Statement

Painter



The Last Glass of Autumn

| 50 x 70 cm

| 350

Rala Tarabishi

| Mixed media on canvas

Statement

I am Rala Tarabishi and I am a Female Syrian Artist. Born and raised in Damascus, Syria, pursuing a career as an artist has been a lifelong aspiration. In a land where civilizations have risen and fallen, Syria has cultivated a rich cultural heritage, which I have studied and admired through the art that remains. Having spent all of my life in a war-torn country, my art serves as a reflection of my personal journey. As a mixed-media artist, I continuously channel my evolving emotions and experiences into my work, conveying the depths of my resilience and growth. I find that nature serves as a powerful mirror to human feelings, regardless of where they fall on the emotional spectrum. This connection often inspires my work, guiding my exploration of how natural elements can express the depth and complexity of human experience.

Throughout my artistic practice, I have experimented with a variety of materials and techniques, ranging from traditional oils and acrylics to watercolors and mixed media. Each approach is chosen to best enhance the idea or emotion I want to convey, whether through detailed realism or expressive brushwork. This diversity ensures my work remains vibrant and allows me to explore a wide spectrum of visual and emotional possibilities.

Ultimately, my aim is to forge a meaningful connection between viewers and the natural world, revealing the profound relationship between human emotion and the elemental forces of nature.



The beginning of

| 100 x 150 cm

| 600\$



female

| 150 x 100 cm

| 600\$



human

| 150 x 100 cm

| 600\$

Saba Asif

| Digital Photography

Statement

Saba Asif's work examines the interplay between sunlight, water, and perception, inspired by childhood memories and a deep fascination with the shifting qualities of light. Her photographs intentionally disturb the surface of water, allowing sunlight to refract and shimmer across the ripples, transforming defined forms into abstraction and inviting viewers to engage with the delicate balance of clarity and distortion.

This work captures the transient beauty and fluid energy of nature, with water serving as both a mirror and a canvas. Through the dynamic interplay of light and movement, she invites us to recognise how natural phenomena continually reshape our perception, reflecting her passion for abstraction and the poetic transformation of everyday moments



Where Light Learns to Float

| 12 x 9"

| £95

Zahra Zarei

| photo

Statement

My photographic practice explores the relationship between stillness and movement through maritime environments, industrial structures, and open landscapes. Working primarily at sea, I am drawn to moments where silence, scale, and atmosphere intersect – where motion becomes subtle, and stillness feels temporary.

Through shifting light, changing weather, reflections, and distance, I document spaces that exist between isolation and transition. Ships, horizons, water, and mechanical structures become visual elements through which I explore tension between control and uncertainty, permanence and passage. Rather than focusing on direct narrative, my work is interested in mood, perception, and the emotional weight carried by quiet moments.

Many of my images are created during periods of travel and observation, where time feels suspended and the surrounding environment is constantly in motion. I am particularly interested in how photography can transform fleeting experiences into contemplative spaces, allowing ordinary scenes to feel cinematic, intimate, and reflective.

Across my work, the sea functions both as a physical environment and as a metaphor for transition – a place where boundaries blur, movement slows, and moments of stillness emerge within continuous motion.



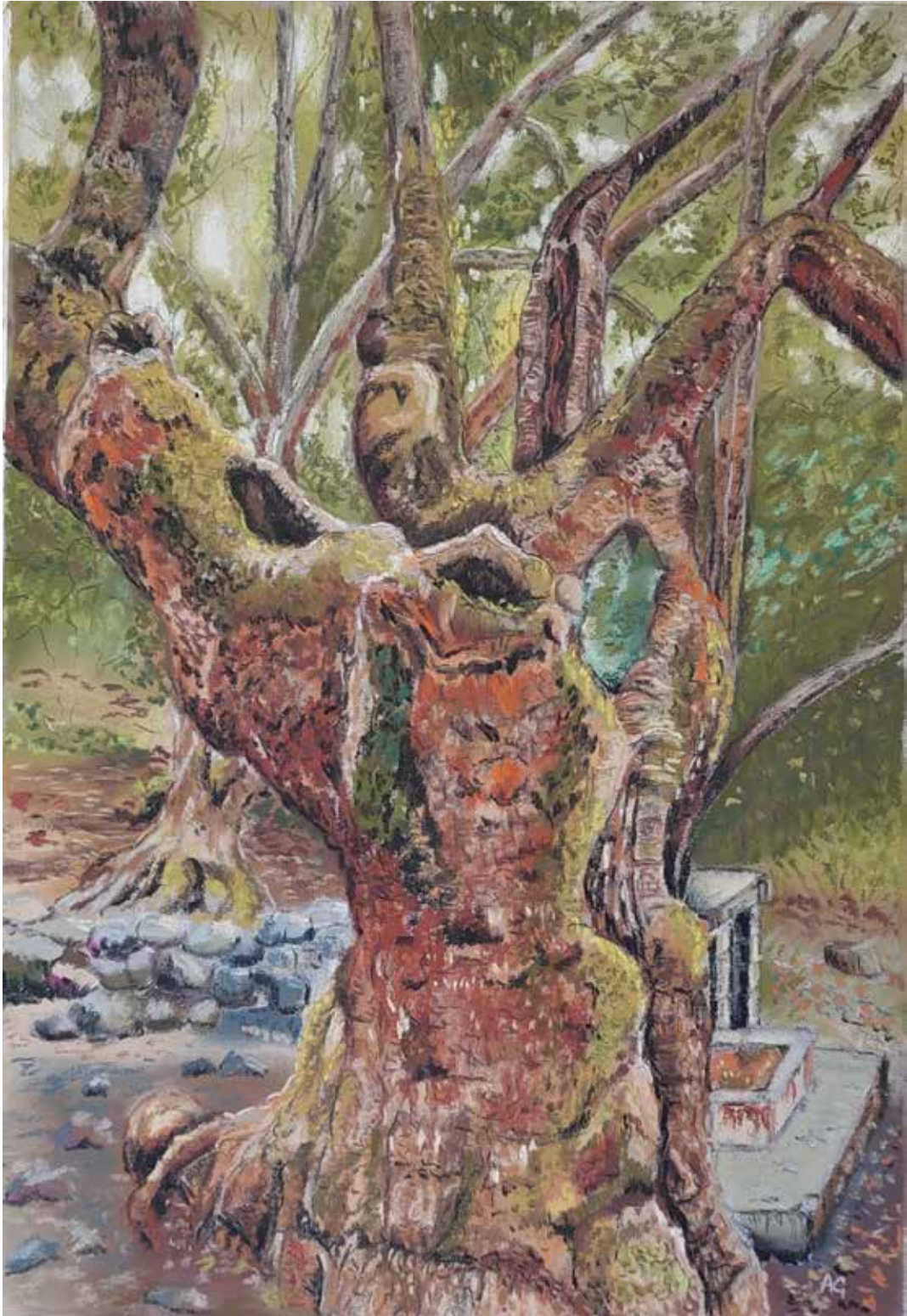
Golden ripple water (motion)

Aliaksandra Göğer

| Soft pastels on paper

Statement

By creating my art, I want to show up the unique beauty of our world and make viewers feel positive emotions while contemplating my artworks. My art is to capture specific moments of our life as they are so that we could admire them at any time.



The garden with roses

| 42 x 29.7 cm

| 100€

Fatima mukarked

| Digital art

Statement

I draw for the love of art it's my soul I enjoy every brush stroke and every piece I make I cherish , I even studied at our local fine arts university to be able to experience more with art , I enjoy all different kinds of art mediums and always enjoy exploring new ways to express myself in my artworks even if they seem with no meaning I pour my heart and soul into each creation and hopefully one day it will get more appreciated and have meaning in this world.



Bride Sacrifice

| 264 dpi

| 500\$

Abdul rafay

| Pyrography and acrylic on leather / Pyrography and acrylic on leather with wired frame

Statement

Artist Statement

My work explores the space where light fades and unseen stories begin. I draw inspiration from forgotten folklore, hidden fears, and the quiet creatures that exist in the shadows of imagination.

These forms are not meant to frighten, but to reveal what we usually choose not to see.

I use tonal cowhide as my primary material because it holds memory, texture, and traces of life. Like skin, leather records time, touch, and transformation. By shaping it with wire armatures, I give these fragile forms a physical body. As light falls on the work, real shadows are created, allowing the artwork to extend beyond its surface and interact with its surroundings.

Through this process, the invisible becomes visible. The series Skin of Fear is not about horror, but about acknowledging the darkness we all carry, and transforming it into something we can face, feel, and understand.



The Companion

| 80 x 26 "

| £500



The Vigil

| 68 x 36 "

| £500



THE LIASION

| 68 x 44 "

| £600

satish jagannath tayade

| oil on canvas / Oil On Canvas

Statement

I'm Satish Tayade, an independent painter based in Pune, India, with over 22 years of experience. My work amplifies Gen Z feminist narratives through deeply expressive portraiture. Each painting invites viewers into a story of resilience, individuality, and voice.

In my current series, I focus on a young woman whose identity and feminist convictions define her presence. Through the layered textures of watercolor and acrylic/oil, I explore the emotional depth and subjective strength that shape her world.



Form & Soul

| 36 x 20 "
| RS.1,50,000



Raw Grace

| 36 x 20 "

| 1,50,000



Ritual Does Not Silence Me

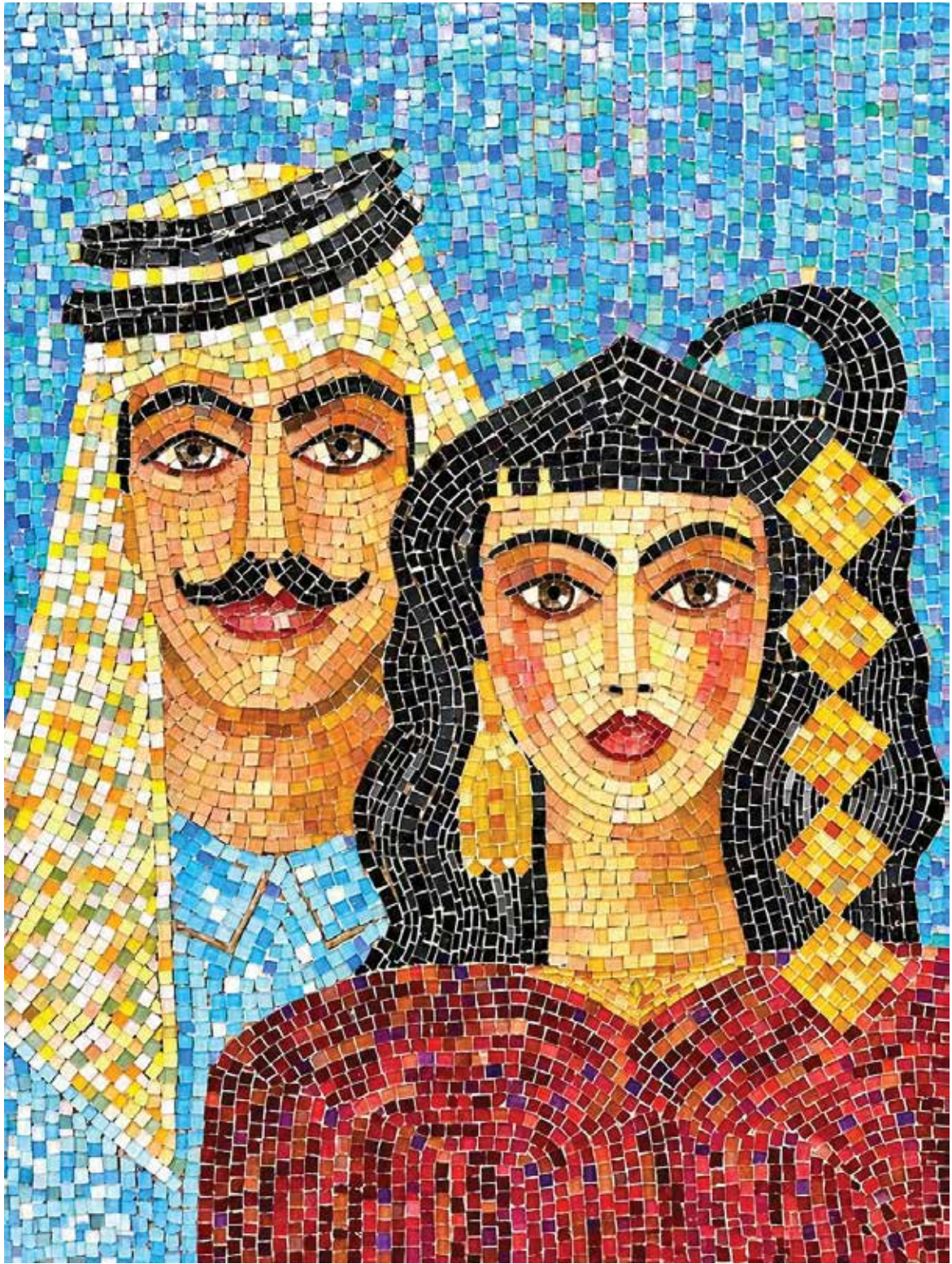
| 48 x 26 "
| 2,00,000

Zainb Haqqy

| Recycled mosaic on wood panel . / recycled mosaic on wood panel

Statement

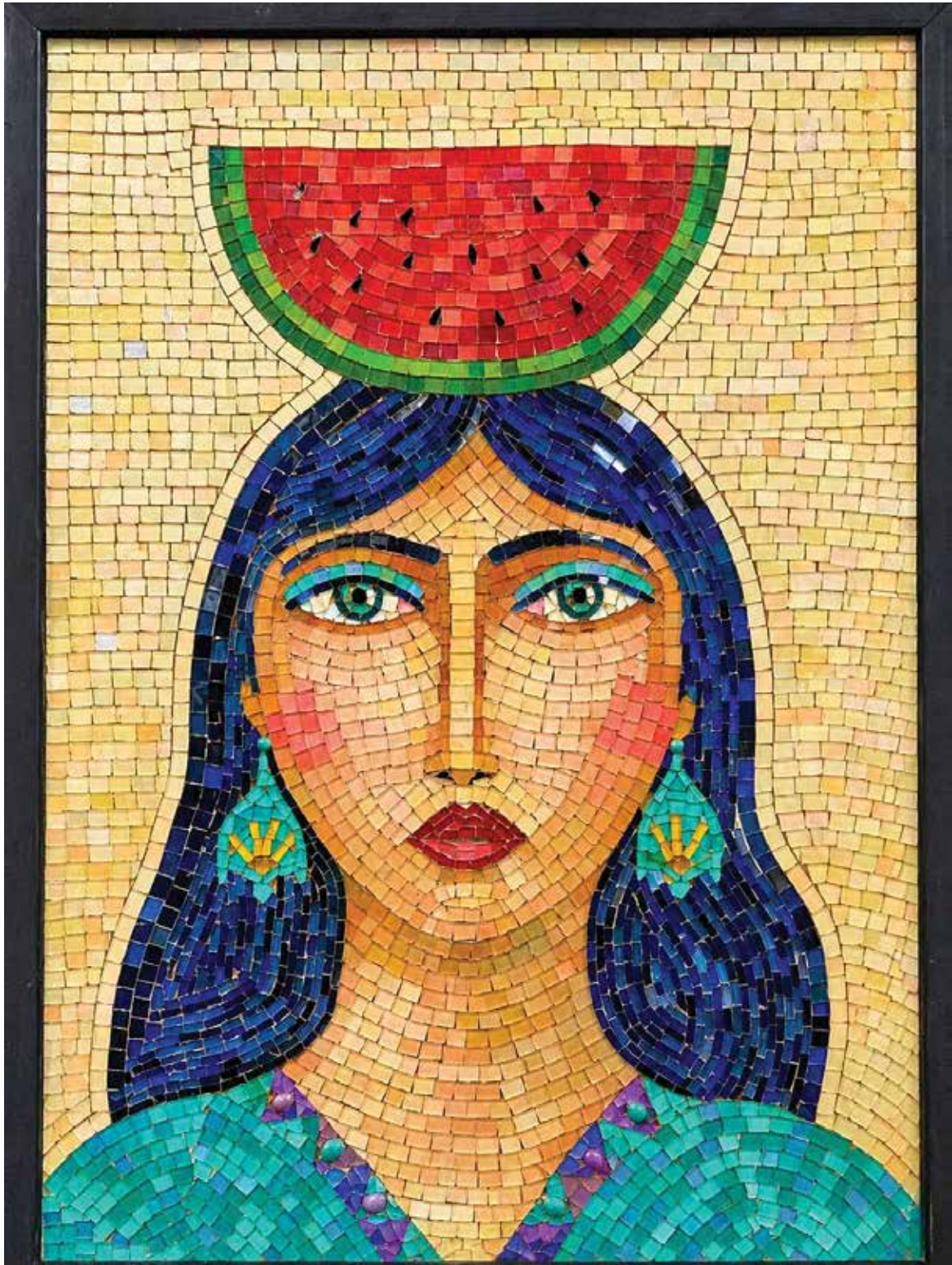
as a female visual storyteller , my works aims to bridge the gap between the past and the present through the revival of heritage arts and crafts especially those done by women as well as presenting my heritage in my art , and by using recycled materials and eco friendly mediums to raise awareness about The Dangers Threatening Our Environment in my country through sustainable art .as in the materials used in these mosaic pieces , an art/craft that appeared first in Mesopotamia.



Folklore

| 100 x 80 cm

| 400\$



dreamed of a past watermelon summer

| 80 x 60 cm

| 300\$

Open Theme Exhibition 2026

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Tejal Kawachi

| Cyanotype on Medicine Packaging /
Chemigrams Collage on a base / Broken canisters
inside a frame

Statement

This project is a personal reflection on the psychological and emotional strain of dependence. It examines the ongoing tension of having to rely on external support in order to function and survive. Living with asthma has meant that breathlessness shapes everyday life, turning inhalers and medicines into constant necessities rather than occasional aids.

These objects provide stability and reassurance, but they also highlight the body's limitations. Their presence is a continual reminder of vulnerability, of the body's inability to operate independently, and of the mental weight that comes with being reliant on treatment. The work looks at the complex feelings tied to this dependence; relief and reassurance on one hand, but also frustration, loss of control, and the desire for autonomy on the other.

The growing collection of medicines takes on a symbolic role, marking the passage of time and reinforcing how identity becomes shaped by illness and its management. What emerges is an ongoing negotiation between survival and constraint, where gratitude for care exists alongside the quiet grief of never being free from it.



Breath, Boxed

| 11 x 11"



Residue

| 77 x 32 "



Spent Breath

| 12 x 5 x 3 "

Mohamed Amin eltohamy

| Acrylic on linen / Acrylic on canves

Statement

Assistant Lecturer at the Faculty of Fine Arts at Helwan University, Department of Graphics - holds a Bachelor of Fine Arts (2014) with distinction with first class honors in the Faculty of Fine



blue lock

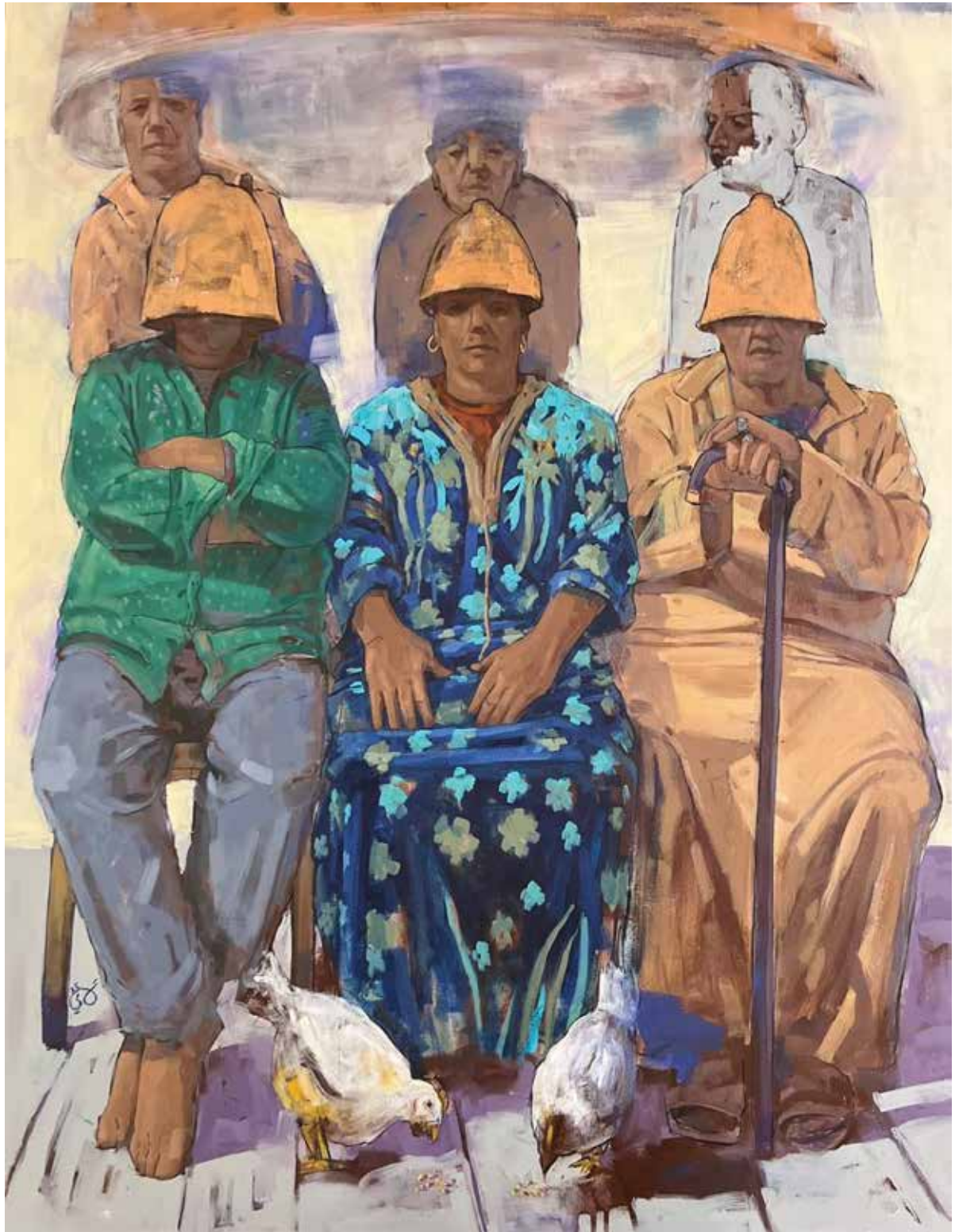
| 80 x 80 cm

| 1,500\$



Crown

| 40 x 40cm



The ring

| 130 x 100 cm

| 2,000\$

Roshaney Ali Khan

| Oils on canvas / Cyanotype printing on paper

Statement

Roshaney Ali is a Pakistan-based emerging visual artist working across different mediums. Her practice explores the inner versions of the self that feel lost, suppressed, or left unexpressed, and seeks to bring them into visibility through visual form. She is interested in the emotional layers people carry but often keep hidden, and uses her work as a space to gently release these inner states through what feels safe and personal. Through this process, her work becomes a way of reflecting shared human vulnerability and unspoken emotional depth.



Mangled

| 60.5 x 60.5 cm

| £325



Haze

| 35.2 x 28 cm

| £120

MEGHANAD GANPULE

| DIGITAL PHOTOGRAPHY

Statement

IDENTITY MERGE investigates the fusion of human identity with contemporary urban systems through layered architectural imagery and fragmented portraiture. The work reflects themes of psychological displacement, hyperconnectivity, migration, and digital-era selfhood. Combining abstraction with metropolitan visual language, the piece creates a cinematic space where the body and city dissolve into one another, questioning the stability of identity within globalized environments.

DIALOGUE WITH THE MOON examines the emotional relationship between urban existence and human aspiration. Using layered architectural imagery and fragmented construction forms, the work reflects how a single building can become an entire world for the common individual. Set against the symbolic presence of the moon, the piece questions ideas of progress, belonging, memory, and psychological space within rapidly expanding cities.



IDENTITY MERGE

| 24 x 36 "

| \$1,000



DIALOGUE WITH THE MOON

| 36 x 36 "

| \$1,500

Shrayosi Biswas

| Medium-mixed media on paper / mixed media on paper

Statement

My work focuses on people's daily lives and their unseen labor. In the series "stories of the hand" I used the hand as the main language, because it is through the hand that people's busyness, responsibility and feelings are most clearly expressed. I am particularly attracted to women's hands, because these hands simultaneously play many roles carrying the burden of work, care and tolerance. In my work, it is not the imitation of reality, but the emotional expression of experience that is important. Through repeated motions, layers and textures, I wanted to make visible the pressure of time, fatigue and silent habits. This series is a silent translation of the story of my own busy days, seen and experienced.

The main idea of this work is based on the hands of a busy day and the net (mesh cloth) wrapped around them. The hands here are not just a part of the body, but a symbol of the labor, responsibility and habits of daily life. The way the hands work, hold, and organize from morning to night there is a silent story hidden in them.

The net has been used as a metaphor for invisible labor and mental complexity. Although transparent, the net's presence is clear- just like the work inside the house or the daily labor of women, which is not seen, but is active all the time. Like the web of the net, the tasks become intertwined with each other, gradually binding the hands.

In this composition, the net, on the one hand, gives a sense of security, on the other, it carries a sign of limitation. Responsibility holds the...



Title The story of a busy hand
Medium-mixed media on
nepali handmade paper,
embroidery hoop and
fabricnet.
Size -8"

The story of a busy hand

| 90000



Title - The story of a busy hand
Medium-mixed media on nepali handmade
paper,embroidery hoop and fabric net.
Size -8"
Email -biswasshrayosi075@gmail.com
Ph -8001609800

The story of a busy hand

| 90000

Mudasar Rashdi

| Flags thread fabric

Statement

My work explores the intersection of contemporary art and traditional practices. My work draws inspiration from the evolving dynamics of society and politics. Through my art, I reflect on current political developments, focusing on how they shape identities and narratives both locally and globally.

Initially inspired by the flags of domestic democratic political parties in Pakistan, I was drawn to their rich overlapping history, symbols, and the stories of their leaders. Over time, my focus expanded to include flags that represent broader connections between local politics and global affairs. From this analysis of flags I began to work with the traditional craft of quilt making, a tradition that thrives in my home province of Sindh Pakistan.

I incorporate the traditional art of quilt-making into my work by creating collages of flags that serve as visual mosaics, representing ideologies and narratives in a modern context. Using a combination of collage and painting, I communicate these ideas through colors, symbols, and fabric, offering a vibrant reflection on the transmission of political and cultural traditions.



Untitled

| 34 x 32"

| 550£

Camellia Nehlawi

Statement

I create this oil paintings to explore the complex journey of women seeking freedom within the constraints of society. In this body of work, I use hair as a primary symbol of femininity and personal identity, illustrating both its beauty and its strength.

My subjects are intentionally rendered without facial features. By removing specific identities, I shift the focus away from the individual and toward the universal experience –emphasizing the "case" and the collective struggle rather than a single person. I use oil paints to build textures that mirror this emotional depth, utilizing light to mimic the intensity of fire. This represents the burning desire for liberation and the internal passions of the women I portray.

This warmth is contrasted by the watchful eyes I place in the sky—a recurring motif in my work that symbolizes the persistent pressure of tradition and the weight of the societal gaze. Through these pieces, I aim to capture the tension between external expectations and the fierce, internal drive for autonomy.



Untitled

Safiullah Hanif Balkhi

| Oil on canvas / Acrylic on canvas

Statement

I was born deaf, and from the beginning, I have experienced the world through sight rather than sound. In the silence that others cannot hear, I discovered a different kind of language—one made of images, emotions, and imagination. My mind became filled with vivid scenes and feelings that words often fail to express.

I spent much of my life living in different countries, experiencing diverse cultures and perspectives. However, when I returned home to Afghanistan in late 2015, I began to see my own culture in a new and deeper way. It was then that I felt a stronger connection to my identity and a growing desire to express it through my art.

I am a self-taught oil painter, and my work is deeply personal. Growing up in Afghanistan, it has not always been easy to find appreciation for art within my community. Artists are often overlooked, yet this challenge became a reason for me to continue. I wanted to paint the beauty of my culture in my own way, beyond the limited and often negative narratives shaped by global media.

I prefer silence over speaking; to me, it is louder and more powerful than words.

Painting is how I give that silence a voice. Through color, texture, and form, I turn the words into something that can be seen and felt.

My work blends the world of silence and art through my own vision. I hope it invites others to experience not only my perspective, but also the depth, resilience, and beauty that exist within both silence and culture.



Pomegranate in Blue

| 125 x 185 CM

| 8,000€



Pomegranate

| 180 x 150 cm

| 4,500€

Ollie Hydell

| Acrylics, watercolor, dripper on canvas

Statement

There are many meanings and reasons that people may entitle art to - following the common question: what is art made for? Just for aesthetics? To put a pretty painting on a wall? For labour? Or just a hobby? To answer this: art is a tool. A measure to identify time, space, society and an ambient where that art came from. It is a way to describe a certain "when, where and why". Art can serve many purposes indeed, the main one being to depict what is happening in a certain era and what is happening in the world at the exact moment it was created. Art is a measure of the reality of the world at a given moment, in a certain place, and from a given origin. And as an artist, art works in this way: to capture the feeling of a moment and translate the sheer present of a reality through symbolism. To do the job to speak an alive experience. In a few words: art is a proof of our multiple and unique experiences and point of views into this world.

In "Modern Apocalypse", we have Ira which is an alter ego built to question our world by being a hare-human hybrid. The character, sided with a tiger, threatens the current world created by the ideal of a white cis-straight man.



Modern Apocalypse

| 80 x 100 cm

| 800 pounds

Anusha

| Oil on canvas

Statement

I am Anusha, an artist working primarily in oils. At the heart of my practice is a commitment to exploration and I believe that the willingness to not know, to push beyond the familiar, is what leads to work that is truly vulnerable and alive.

Each painting is built through spontaneity and emotion. Every brushstroke is a decision made in the moment, charged with feeling, driven by instinct as much as intention.

Through this process, I seek to bring imaginative inner worlds to the surface, making visible what is felt before it is understood. My work is shaped by the traditions of Impressionism, Expressionism, and Abstraction, all movements that share a faith in subjectivity, in the expressive power of paint itself, and in the idea that how something is painted is as meaningful as what is depicted.



Never stop rising

| 20 x 30"

| £ 800

Sweet Star

| Oil pastels / Oil Pastels

Statement

I am an artist working primarily with oil pastels on paper, creating emotionally driven pieces that explore memory, softness, and the process of becoming. My work often reflects quiet internal states—moments that are difficult to express but deeply felt.

I am drawn to the idea that even the most fragile emotions hold meaning, and I aim to translate that into visual form through texture, color, and symbolic imagery.



Souvenir D'un Rêve

| 21 x 29.7 cm

| £150



Even So, I Give

| 29.7 x 42 cm

| £180



The Honest Bird

| 21 x 29.7 cm

| £150

Syeda Musferah

| Oil on canvas

Statement

Syeda Musferah (b. 2002, Sargodha) is a visual artist a painter based in Rawalpindi, and a recent graduate with a bachelor of fine Arts from Comsats university Islamabad. Her work explores the concept of clouds as deeply intimate sanctuary, researching their symbolic and emotional meaning through a collection of visual works. Her artwork is distinguished by a unique colour scheme and compositions that not only capture the physical beauty of clouds and the sense of peace, imagination, and emotional escape they evoke. clouds have become integral part of her artistic vocabulary. From emotional connection with the sky, the work articulates the artist's belief that clouds offer a peaceful haven from the world an imaginative space that is conducive to contemplation, healing, and self-expression. Beginning with drawings and photography, the creative process evolves into a sequence of paintings that reconcile Impressionism with Realism. Initially, Impressionist methods are used to create a unique visual language based on emotion, before later works adopt a more realistic strategy in a bid to capture the softness and tranquillity of cloud forms. Symbolic objects, including boats and birds, are used in the paintings to stand out for personal memory and emotional states primarily the longing for peace, freedom, and a return of childlike innocence. The works are differentiated by unique colour schemes and compositions. Through my work, I tried to share a message even in a busy, chaotic world, each person has a...



Solace

| 4 x 5 '
| 95,000



Solace

| 3 x 6'
| 150,000



Solace

| 3 x 4'
| 85,000

Madhura Naik

| Mixed media on canvas

Statement

For over twelve years, I have worked extensively with paper as my primary medium, continually drawn to its versatility, sensitivity and expressive potential. Paper fascinates me because of its dual nature; it is both fragile and resilient, disciplined yet unpredictable. It can be folded, cut, layered, torn, crumpled, and transformed into endless forms, yet it always retains the memory of its original state. Working with paper demands patience, sensitivity, and understanding of its inherent behavior. The process becomes a quiet negotiation between control and surrender, where the material itself guides the outcome as much as the artist does.

My practice is rooted primarily in the technique of paper quilling. I hand-cut strips of colored paper and arrange them vertically to construct intricate compositions, treating each strip as one might use a brush stroke in a painting. Through layering, rhythm, and texture, I seek to expand the traditional boundaries of quilling into a contemporary visual language.



When shadow steps forward

| 24 x 48"

Ridam kumar

| Stone and Metal / Metal

Statement

I am Ridam, from Motihari, Bihar.

My work begins with travelling. Train journeys have played a big role in shaping my ideas. Sitting in a moving train, I realized that travel is not just about reaching somewhere—it is about carrying memories, emotions, and pieces of our life along the way.

Growing up, I watched my mother practice traditional art from Bihar. Those visuals stayed with me. I use them in my work as a way to keep my childhood and my roots alive wherever I go.

There is always a feeling inside me to leave home and try something new. This feeling made me think about stone in a different way. Stone is heavy, but I imagine it flying. I try to give it wings, as if it wants to rise. My interest in flying machines since childhood connects strongly with this idea.

I also think of life as a loop with different stages—childhood, school, work, family, ageing and perhaps renewal. Through my work, I try to show these stages as connected spaces. As we move forward, each stage becomes more complex, and I try to express that visually.

I work with materials like paper mache, wood, stone, metal, and scrap, and I add movement to make them feel alive. My work is about my journey and the experiences I carry with me.



Before Takeoff I

| 4 x 2.5 x 2'

| 600£



Before Takeoff III

| 3.5 x 2.5 x 2.5'

| 700£



Transit

| 3 x 1 x 1'

| 400£

Nino Khundadze

| Digital (Photograph) / Digital (photo)

Statement

Art is everywhere and in everything. It is part of our everyday life and it speaks a language we all understand. Art has no beginning or end, there is no such thing as a border letting you say art starts here: after this line, in this frame, on that canvas, on that paper, in that photo...

Everything around is art, but somehow, many people miss it, that's where we, who notice, called artists, start to color, paint, draw and document things, so it becomes more noticeable, to stop those who miss and help them to see.



Looking for Self

| 871 x 1200 px



The Vibe

| 4288X2858 px



Life in Motion

| 4867 x 3245 px

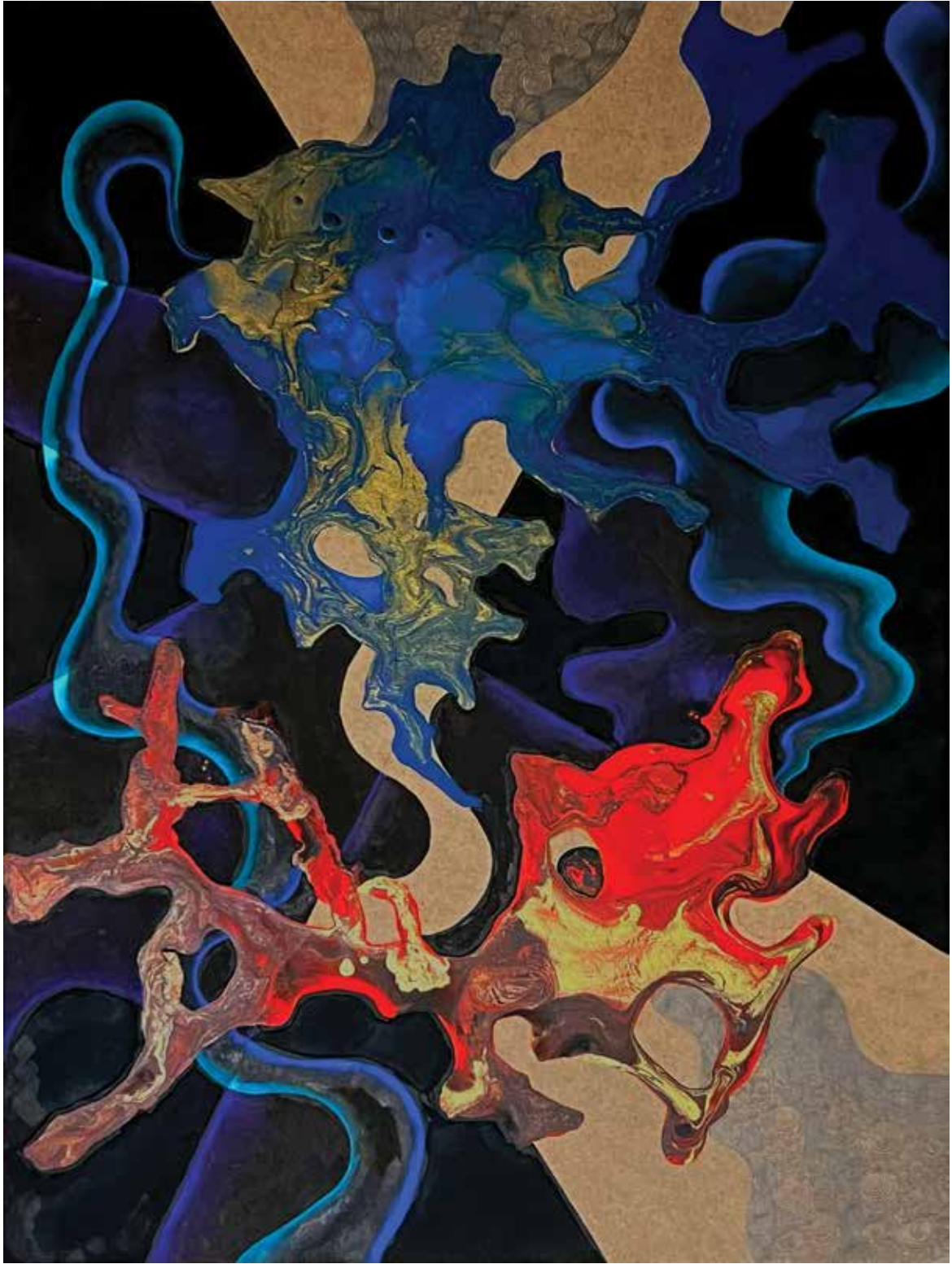
Xueqing Liang

| Acrylic and Pencil on Wood

Statement

As an artist of multiple realms, I blend different textures and plots into traditional painting to craft interdisciplinary illustrations. I aim to create pieces that explore belief and self-discovery, encouraging the audience to imagine a world of their own.

My practice fuses ancient symbolism with personal introspection to construct mythic narratives. Through bold, surreal imagery, identity is presented as fluid—shaped by belief, experience, and continual transformation. My works invite viewers to move through retellings of ancient myths and archetypal tales, opening space for each person to imagine, reinterpret, and create their own story.



Identity

| 44.5 x 63.5 cm

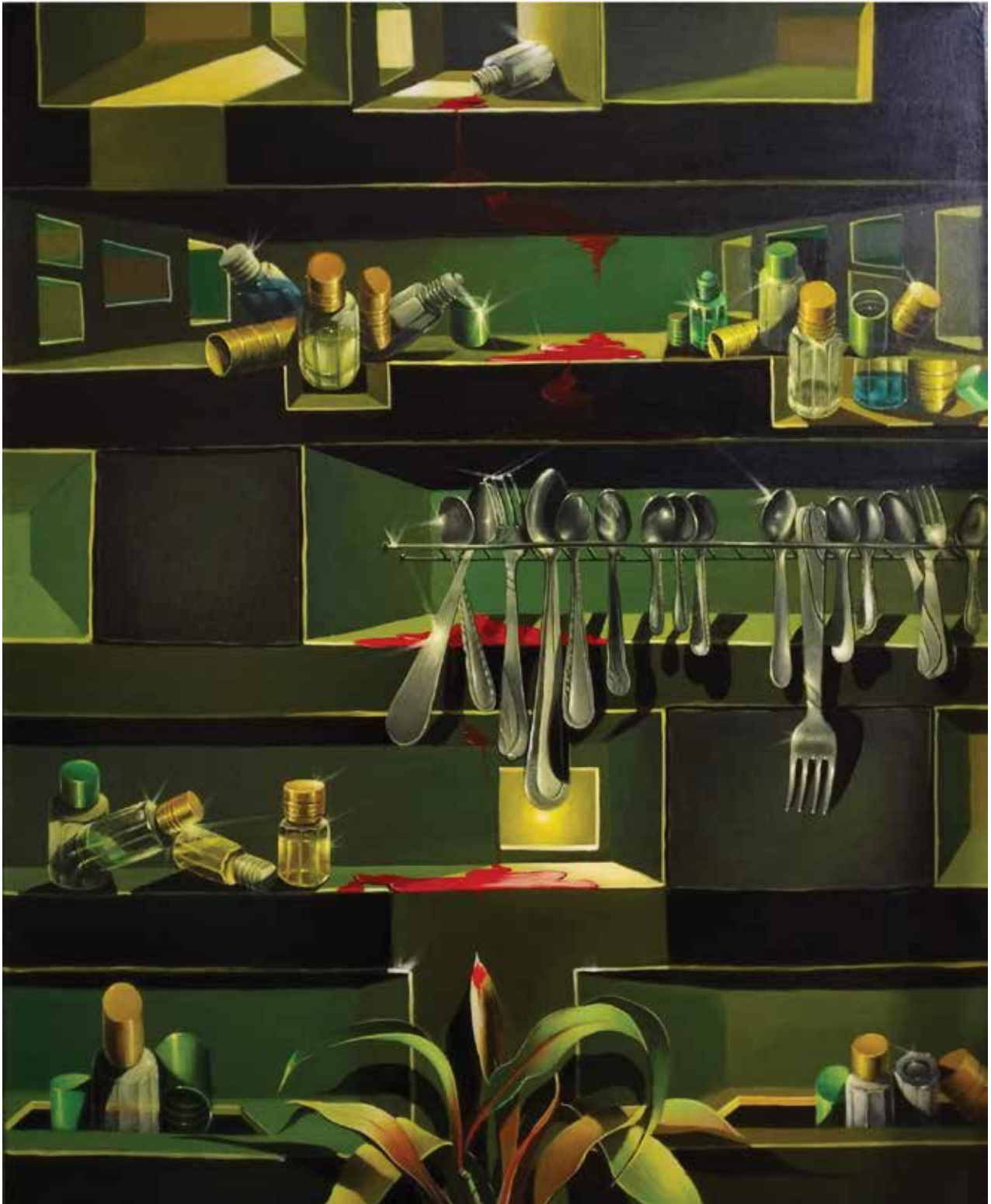
| £799

Kainat Atta

| Acrylics on canvas

Statement

I mean to explore the tension of human behavior against the nature: the man-made and natural elements that are forced to exist in the same space at the same time. The technique I use is called chiaroscuro, an interplay of light and shadows. The hot and cool colors create an atmospheric depth and envelopes the viewer in a surreal sensibility. While the resultant output reflects my evolving perception of reality, it leaves room for individual interpretations.



Tayyaba or Jannan

| 24×30 "
| 550 USD



Press the Button

| 24 x 36 "|

| 620 USD



You and Me

| 24 x 48"
| 640 USD

Balqees aljaramani

| gypsum

Statement

Artist Statement:

"Art is the mirror of my soul and the bridge that connects us to our shared humanity. In my practice, I seek to create a dialogue between the artwork and the viewer, leaving a lasting impression that transcends the physical form. My work is a continuous exploration of human emotions, captured through various artistic lenses—ranging from the structural precision of cubist surfaces to the raw honesty of expressionism and abstraction. Whether I am carving a mass in sculpture or designing a visual identity, my ultimate goal is to encapsulate a moment of human truth within a visual scene."

Biography:

Balqees Al-Jaraman is a Syrian contemporary artist and sculptor whose work delves into the interplay between form, light, and emotion. A 2022 graduate of the Faculty of Fine Arts at Damascus University, she specialized in Sculpture, where her graduation project was awarded a high distinction of 83%.

Her artistic journey is marked by a diverse exploration of mediums, including sculpture, painting, and installation art. She has participated in numerous exhibitions, including "Light" and "Marcela,"

In addition to her sculptural practice, Balqees is an accomplished graphic designer. Her expertise in visual branding is complemented by a passion for photography, through which she captures fleeting emotions and moments. For Balqees, the path of art is a lifelong commitment to reflecting the human condition and finding beauty in the harmony of mass and shadow.



Composition(1)

| 60 x 28 cm



Composition (2)

| 50 x 25 cm

| Private Collection



Art work title

| 30 x 15 cm

| Private Collection

Francisco Marroquín

| Oil on canvas

Statement

My work explores emotion, atmosphere, and human sensitivity through color, gesture, and expressive composition. I am interested in creating images that feel emotionally immediate – works that can captivate the viewer before they are fully understood.

Through layered surfaces, contrasts, and intuitive forms, I seek to build visual experiences that oscillate between intensity and contemplation. Color plays a central role in my practice, not only as an aesthetic element but as an emotional language capable of suggesting memory, tension, nostalgia, warmth, or silence.

Rather than depicting fixed narratives, my work aims to evoke sensations and states of mind. I am drawn to the expressive potential of imperfection, spontaneity, and ambiguity, allowing each piece to remain open to personal interpretation.

My artistic practice is driven by the desire to create images with emotional presence – works that invite the viewer into a space that is both intimate and visceral.



Doña Chole

| 80 x 100 CM

| 1800 £

Rita Félix Bernardes Carvalho da Silva

| mixed media

Statement

This Project arises from the need to capture and possess desire.

The intense sensation of wonder, provoked by the contact with certain works of photography, followed by the human instinct to possess. Drawing appears in response to this problematic; the only objective is to explore, not the image, but the need it evokes.

The theme of self-representation appears from the exploration of desire, which is represented by the line, by the smudges, by the way it interacts with the support. Given its personal and intimate nature, and by consequence of temporal context, this project also becomes a transitional path between the academic and the professional art world. It should, however, be taken in account that intimacy is not a synonym of confession, this project wishes to deny the expectations usually associated with self-representation: the search for a meaning, justification.

The work presented here wants to evolve plasticly, it wants to find problems, in terms of technical approach of the drawing, only to resolve them. It's an exploration motivated by the need to explore, with the objective of finding new doubts, not to reach definitive conclusions. I wish to find new ways to react to problems, new ways to create.

Despite this projects alignment with the subject of drawing, photography also has an important part, being the great propeller of creation. It is from photography and the work of other artists, that arises the crucial point of this work, the portrait as self-portrait. The representation of the object of...



Vanille Bourbon

| 160 x 120 cm

| 500€



Se uniu para me tramar

| 160 x 100cm

| 600€



Chata pronuncia estandarte

| 80 x 60cm

| 350€

DEBASHIS ROUÏ

| Acrylic on Canvas / Oil on Canvas

Statement

I create abstract art as an emotional map to explore the complexities of identity, heritage, and the human condition through layered textures, vivid contrasts, and intentional compositions that blend my Indian and Arabic cultural narrative with contemporary creative techniques



Culture with Tradition

| 142 x 140 x 3 cm



Perfection with Distance

| 140 x 100 x 3 cm



Destiny

| 110 x 190 cm

Mahsa Tarighi

| acrylic on canvas

Statement

My work explores emotion, movement, and balance through abstraction. In this painting, I focused on layering color, texture, and gesture to create a composition that feels both structured and spontaneous. Using acrylic paint on canvas, I built the surface gradually through transparent washes, thick brushstrokes, scraping, and overlapping forms. The combination of muted mauves, deep burgundy tones, bright yellows, and sharp black marks creates tension between softness and intensity.

I was inspired by the artists of the New York School, especially the Abstract Expressionists, who emphasized process, physicality, and emotional expression. Like their work, this painting values the act of painting itself. I approached the canvas intuitively, allowing each mark and layer to respond to the previous one rather than following a fixed plan. The visible gestures and raw textures reveal traces of movement and decision-making, making the process an essential part of the final image.

A central idea in my practice is the relationship between control and unpredictability. Some areas of the painting are geometric and carefully balanced, while others are loose and instinctive. I am interested in how these opposites can coexist within one surface. The black diagonal line and fragmented shapes act as visual anchors, guiding the viewer's eye while disrupting the softer color fields.

Throughout the process, I discovered how layering and reduction could create depth and complexity. By repeatedly covering, revealing, and altering...



Echoes in Motion

| 30 x 40 cm

Hina Dar

| oil on canvas

Statement

Rebirth & Resilience"*

This body of work explores renewal as a quiet, persistent act.

In the oil painting on canvas, a checkered corridor draws the eye toward a pale light. An empty rocking chair and scattered objects mark absence, while faint figures move ahead, suggesting memory, continuity, and the choice to keep moving forward. The rigid pattern represents inherited cycles and limits; the light and movement represent resilience.

Resilience is found in staying soft where the world is angular, and in walking forward even when the path feels confined.



Rebirth & Resilience

| 2 x 3'

Somayeh (Natasha) Safarinezhad

| mixed media on canvas

Statement

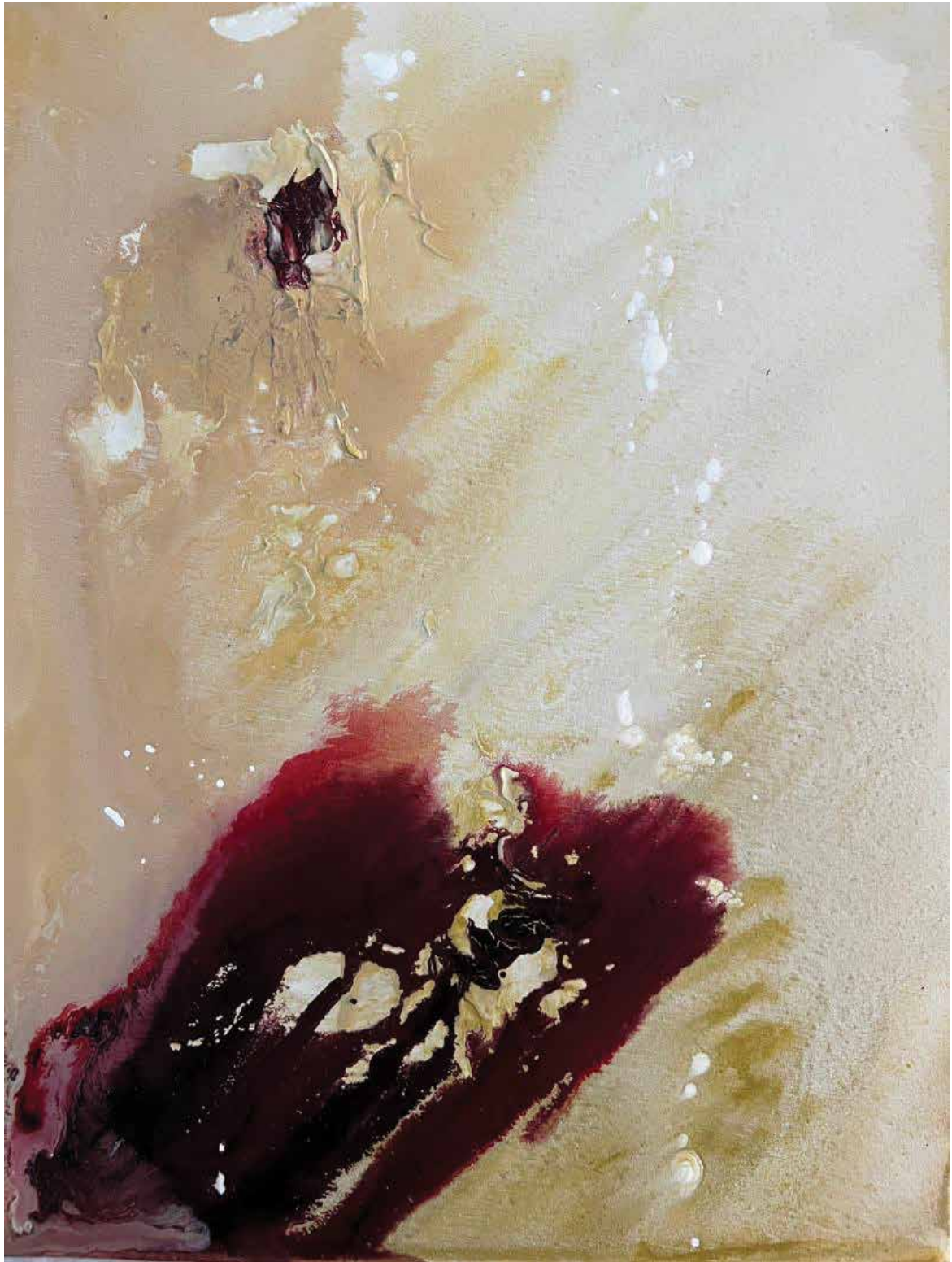
My artistic practice explores the spiritual dimension of human existence and the continuous journey of the soul toward growth, awareness, and liberation. Through abstract painting, I attempt to visualize the unseen emotional and spiritual experiences that shape human life and consciousness.

The foundation of this project emerged from my personal reflections on humanity, inner transformation, and the complexities of spiritual evolution. In my works, challenges, failures, and emotional struggles are not represented as obstacles alone, but as necessary stages of awakening and transcendence. I believe that when individuals consciously accept and move through the difficulties of life, the soul evolves and moves closer to maturity, freedom, and inner peace.

Using abstraction as my primary visual language allows me to move beyond literal representation and instead communicate emotional states, spiritual energy, and the layered nature of human experience. Each piece reflects a fragment of the soul's path – a path filled with uncertainty, transformation, and eventual liberation.

This collection is intended for all people, regardless of age or background, because I believe every human being shares a deep connection to the spiritual journey of self-discovery and growth. Through these paintings, I hope to encourage viewers to reflect on their inner lives, embrace the complexities of existence, and recognize the possibility of spiritual evolution within themselves.

Ultimately, the purpose of sharing this body of work is to...



untitled

| 30 x 40



untitled

| 30 x 40

Simin zahmatkesh

| Mixed Media / Acrylic

Statement

My work is rooted in abstraction and deeply inspired by the forms, colours, and emotional rhythms of nature. I translate the essence of landscapes and organic movement into layered textures and intuitive brushstrokes. My paintings do not aim to depict nature literally, but to evoke the feelings it creates – calmness, energy, transformation, and the quiet power within natural spaces.



Flames of forest

| 30 x 40 cm

| 60£



Wood diameter

| 30 x 40

| 60£



Ocean's Embrace

| 30 x 40

| 70£

Bharti Sharma Nautiyal

| Acrylic on Canvas

Statement

As an artist, in most of my works, my exploration lies in the commingling of all forms in nature. It is also evocative in the way it captures the emotions, the thoughts, the experiences that arise in its coming together, in the fusion, or in the harmony, the way you want to perceive it.

My visual language is fluid, soothing with rhythmic strokes and soft hues that create a serene, calm, dreamy, surreal, harmonious visual spaces in my works.

I do not consider nature and human beings as separate entities. Humans are just a part of nature. But so many of us are actually forgetting this truth. It is mother earth that provides human beings with the essentials of life. Forests, rivers, oceans and soils provide us with the food we eat, the air we breathe, the water that quenches our thirst and irrigates our crops. No matter which part of the world we are in, these natural assets, the five elements of nature, are the silent givers of our health, happiness and prosperity. I believe, Nature unites us, we should be one with nature, then the whole world will be peaceful and safe.



Antar Yatra- Inner Journey

| 32 x 56"

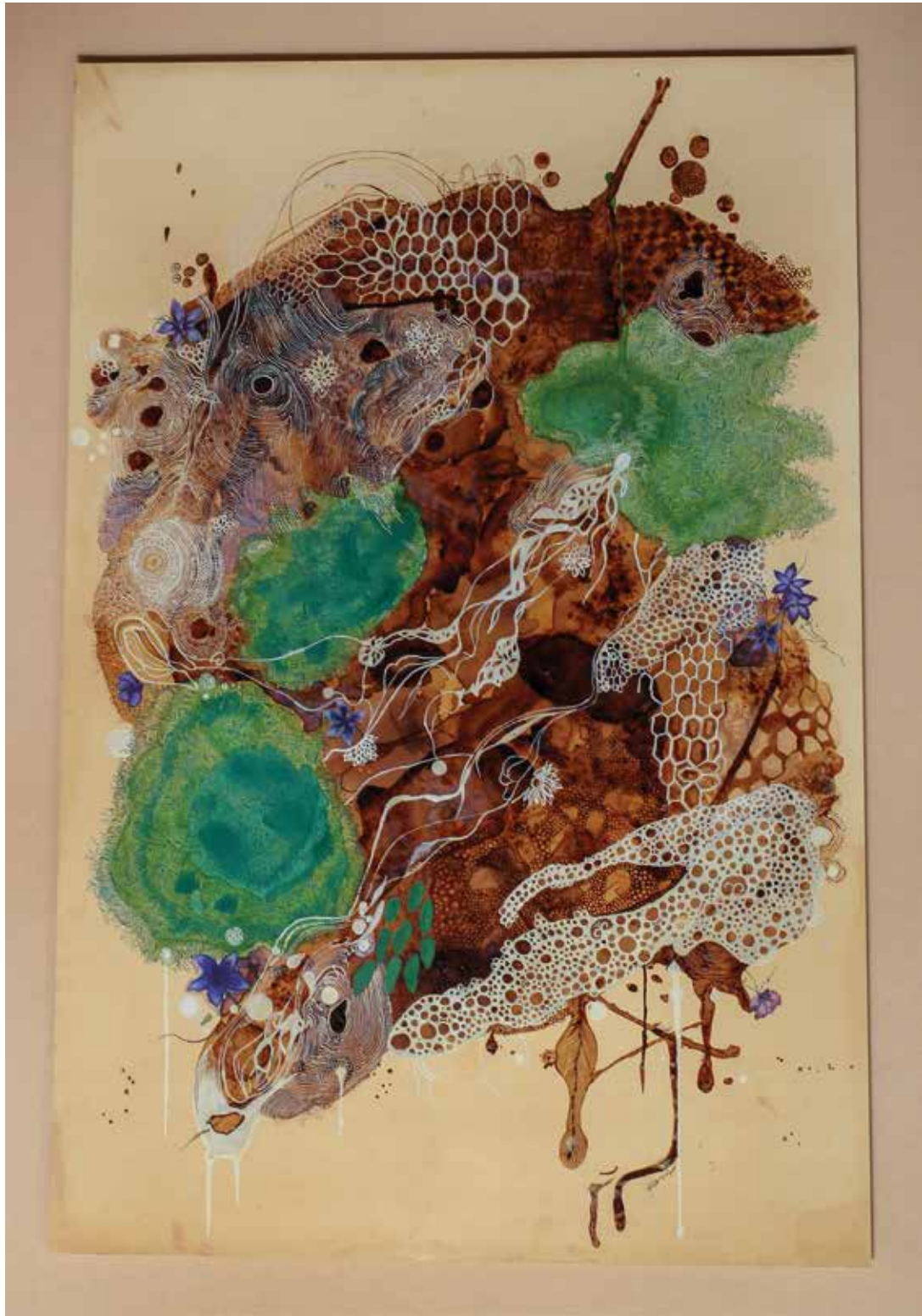
Tabsheer Azmat

| Gouache and coffee on tea stained wasli. /
Gouache, Watercolors and coffee on tea stained
wasli / Gouache and coffee on wasli.

Statement

In the whispers of leaves and wrinkles of earth, my miniatures uncover nature's hidden narratives. Layering watercolors with washes of tea and coffee, I craft textures echoing time's passage- like a dry leaf's fragile imprint. My work explores traces: moss cloaking ruins, in growths of roots, endangered species etched in forgotten landscapes.

Centering the cut surface of a tree trunk, I treat the environment as a living record, not a backdrop. Its rings-concentric circles of growth, memory, survival-testify that the history inside us is also the history of the land. Through delicate strokes and earthy hues, I capture life's ephemeral beauty: the prints left behind, paths unseen, memories nature holds. Each piece is a homage to cycles of growth, decay, and the silent poetry of what remains.



Tannins And Tendrils

| 27" x 18"

| 90,000



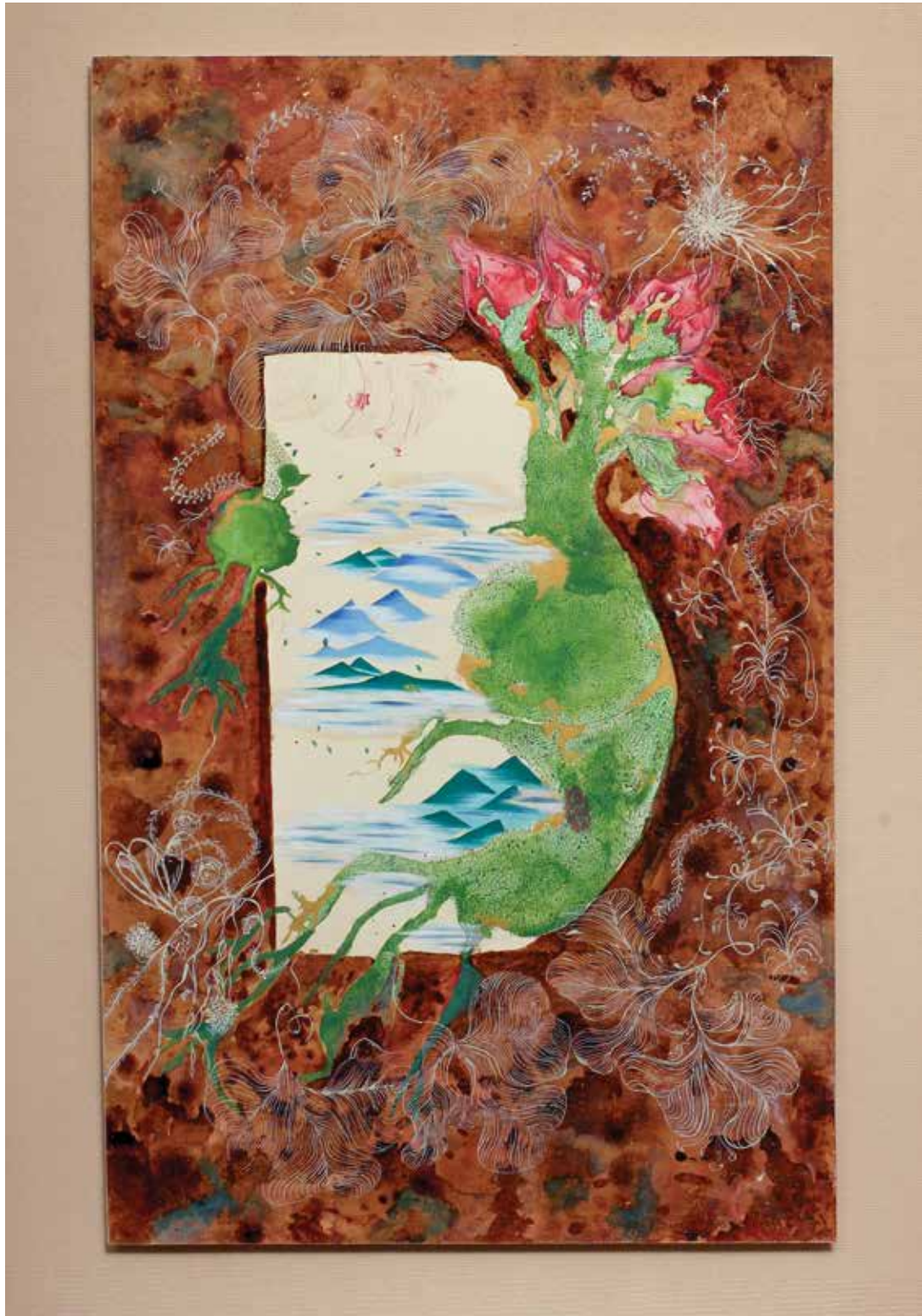
Fragment Of A Vanished Grain

| 26" × 20.5"

| 98,000

Open Theme Exhibition 2026

No.35 Gallery



The Silent Witness

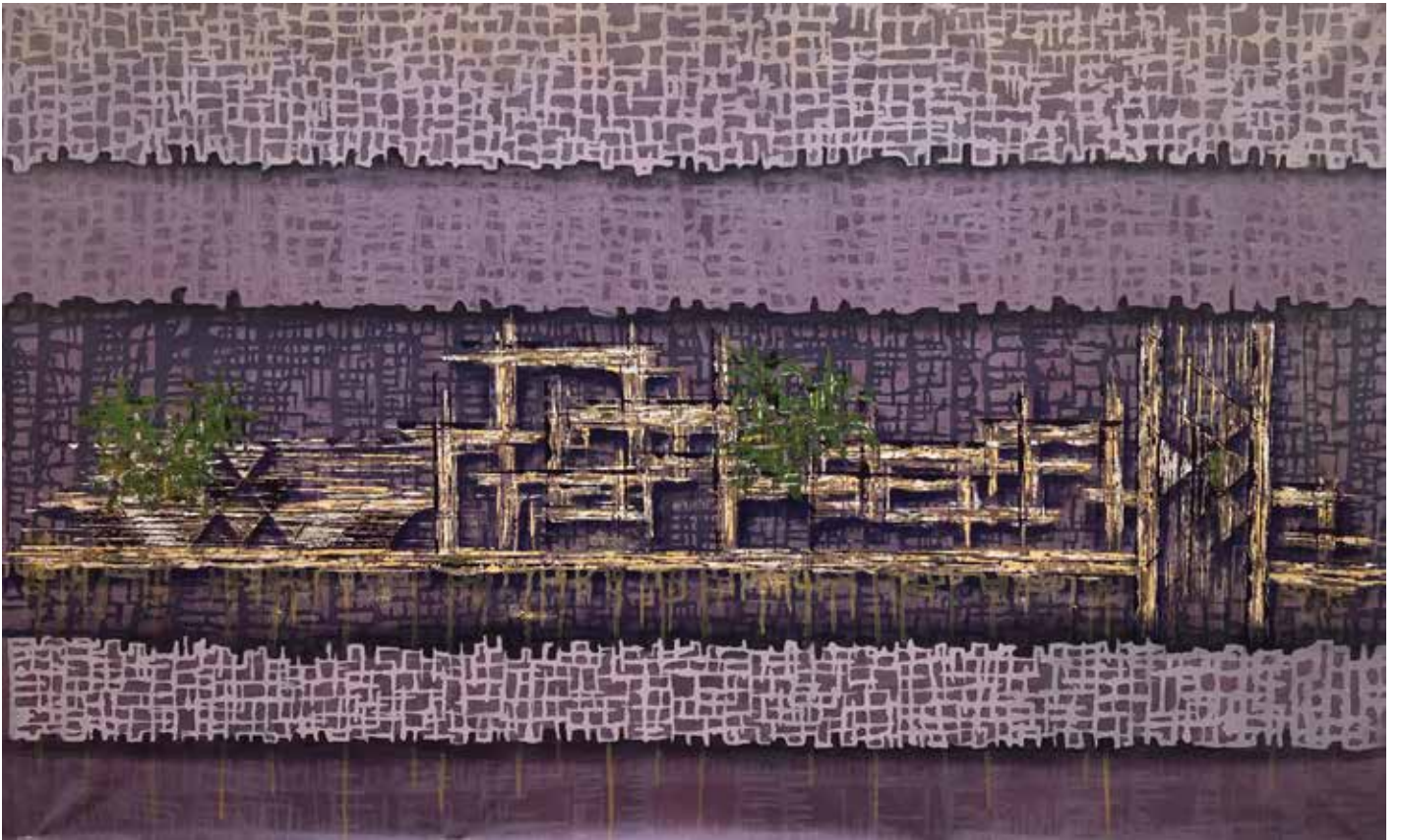
| 20.5" x 13"

| 78,000

Samar Alhuriees

Statement

I am a Saudi visual artist exploring the intersection of heritage and contemporary expression. My work reflects identity, memory, and cultural narratives, translating traditional elements into a modern visual language. Through my practice, I aim to create a dialogue between past and present while expressing the human experience."



Untitled



Art work title



Art work title

Mohsin Rasheed

| Oil on Canvas / Oil on canvas

Statement

Mohsin Rasheed is a Pakistani landscape artist and educator, born and raised in Sargodha. He holds a Bachelor's degree in Fine Arts from University of Sargodha. His artistic practice is deeply rooted in his love for the natural world, and he finds inspiration in the majestic landscapes of his homeland.

As a lecturer in Fine Arts at Cadet College, Mohsin Rasheed is dedicated to nurturing the next generation of artists and art enthusiasts. His teaching philosophy emphasizes the importance of creative expression, technical skill, and critical thinking. Through his art, Mohsin Rasheed has exhibited his work in various local, national and International exhibitions, receiving acclaim for his unique perspective and mastery of color and light. His artistic journey is a continuous exploration of the beauty and wonder of the world around us.



Punjab in Blue Silence

| 48" x 24"

| 700



Khetan Vich Dhaldi Shaam

| 30"x24"

| 500



Tranquil Path by the Canal

| 36"x 24"

| 600

Saida Azimova

| Acrylic on canvas, mixed media

Statement

Deeply influenced by Eastern visual heritage, my practice examines feminine identity through the use of layered symbolism. I use motifs like the pomegranate and the star not merely as ornament, but as a vocabulary for inner life and cultural memory.

My figures are often captured in moments of stillness, creating a sense of intimacy and reflection. I am fascinated by how traditional patterns can coexist with a modern sensitivity. Through a mix of painting and drawing, I explore texture and composition to build spaces where the decorative meets the deeply personal.



Sky Orchard

| 50 x 70sm

| 300\$

Salim Alsayegh

| Resin / Resin mixed with sawdust

Statement

I am a sculptor and visual artist whose work transforms psychological tension and emotional weight into physical forms that reflect human fragility and resilience. My practice is rooted in themes of burden, vulnerability, and the constant tension between collapse and survival. I primarily work with plaster and resin, using texture, weight, and surface details as expressive elements that carry emotional and physical traces of the human experience.

Through projects such as *Barely Standing* and *Overburdened*, I explore the feeling of being emotionally and mentally overwhelmed, and how vulnerability itself can become a form of resistance. My works often lean toward dark, atmospheric visuals, where composition and negative space create sensations of tension, isolation, and emotional pressure.

I see art as more than visual representation; it is an honest space for confronting emotions and experiences that are difficult to express through words alone.



Overburdened

| 80 x 50 x 53

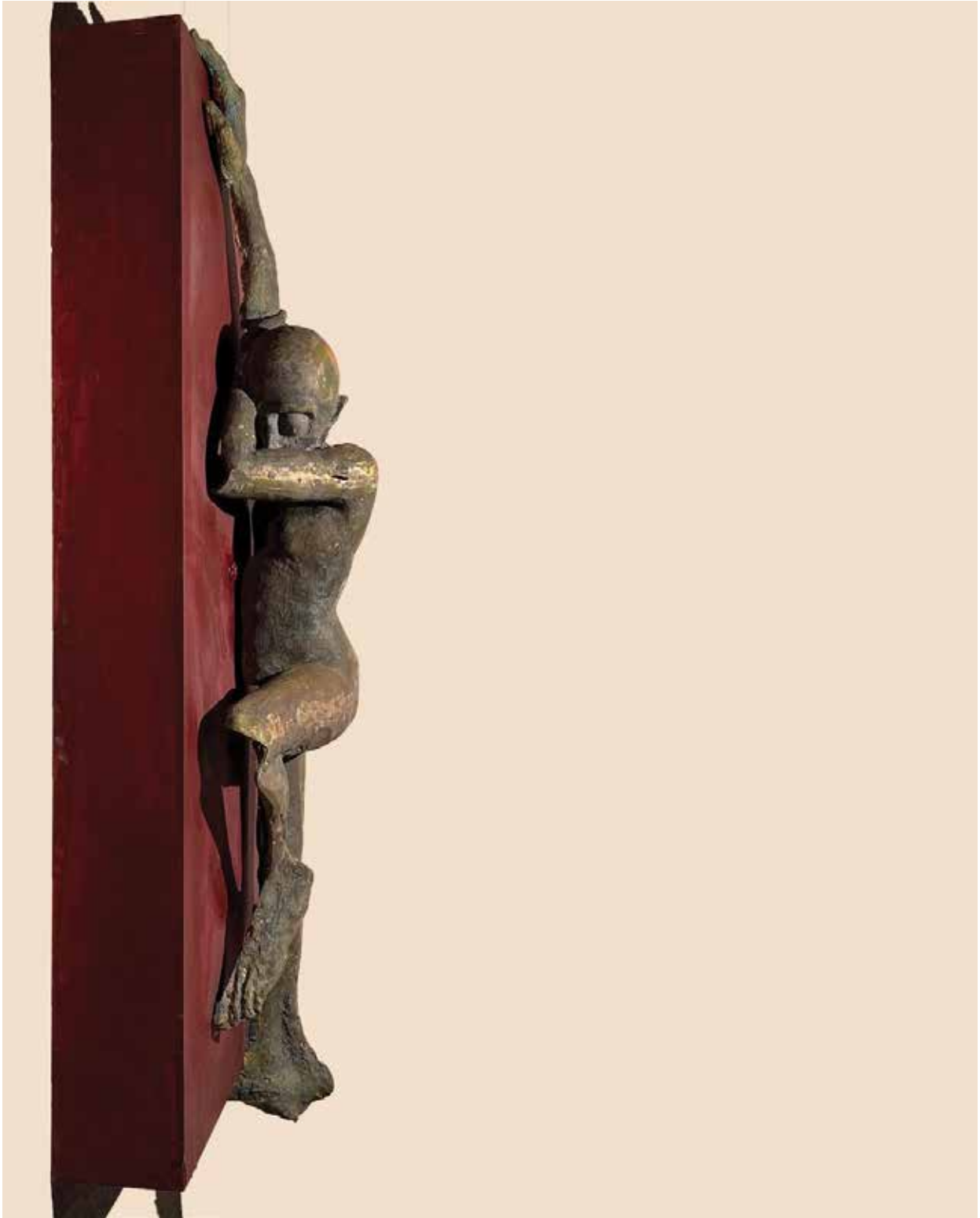
| 1,800\$



Unbound

| 98 x 51 x 29

| 2,800\$



Escapism

| 185 x 60 x 52

| 3,200\$

Mohsen Saeb

| Mixed-media installation

Statement

Mohsen Saeb is a London-based mixed-media, multidisciplinary artist working between image, movement, and space. Across installation, photography, moving image, and performance-led processes, his practice explores memory, displacement, and the quiet emotional weight carried by everyday traces.

Still Life, In Motion examines the relationship between the image-maker, ordinary objects, and the environments that shape them. Saeb begins with domestic remnants—partially used items marked by routine, consumption, and time—then builds the scene as a small stage. Through projection, he introduces landscape as a moving layer and re-photographs the space, turning still life into a shifting encounter.

By overlaying projected worlds onto physical surfaces, the work breaks the traditional “stillness” of still life and creates an ambiguity between what is present and what is missing, what is lived and what is remembered. The resulting images become hybrid spaces—part interior, part elsewhere—where familiarity slips into a subtle narrative of departure and return. Here, photography is not only documentation; it becomes the final frame of a performative installation process, shaped through light, spatial composition, and the emotional residue of what remains.



Still Life

| 100 x 70 cm

| Not for Sale

Giovanni Bassil

| Acrylic on Canvas

Statement

I would like to paint what I feel and what captivates me. In Platonic I'm painting a philosophical theory, and I'm capturing our strive for transhumanism in the modern world as well as loneliness and frustration. In Al Nadam (The Regret), the theme of loneliness is also applicable as well as themes of nostalgia and regret. I used acrylic in both of my paintings.



PLATONIC

| 120 x 120 cm

| 6,000\$

Prathibha Peter

| Acrylic paint

Statement

My work comes from a feeling of nostalgia and comfort. I'm drawn to spaces in nature that remind me of my core self, places where I feel the most calm and at ease. Through texture and close, layered forms, I try to recreate that sense of being surrounded, where everything feels quiet and personal. I believe the artwork is a part of myself



Kaazcha

Malak Rifai

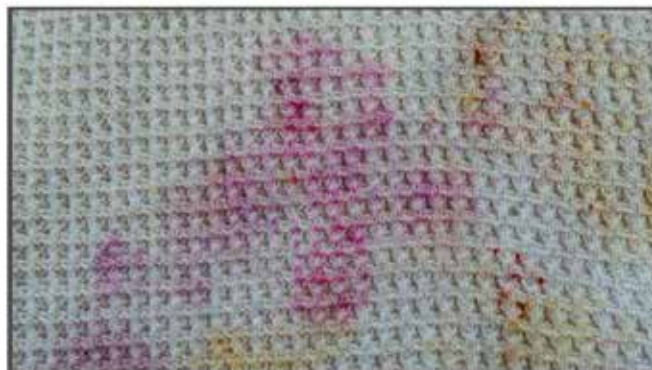
| Digital Camera

Statement

I'm Malak Rifai, a 26 year old visual artist and graphic designer based in Cairo, Egypt. A graduate of Arts & Design at MSA University, majoring in Graphics & Media Arts.

Through conceptual photography, my junior project stood out and was displayed online as one of the best projects during the pandemic. Ever since then I've been writing down my ideas, analyzing my thoughts and feelings, and turning them into visuals that speak to me. Conceptual art has helped me express my true self and allowed me to share my inner world visually.

IMAGES OF THE ARTWORK



RED

| 91.44 x 162.56 cm

Priyadarshini Pandit

| Oil on Paper

Statement

Whats the best that can happen?' Is a fundamental shift or change that the artist enters a state where skill and emotion merges, enabling effortless creation without self-doubt or creative blocks.



Les arbres mystique

| 23.6 X 16.6"

| 2500 pounds



Les arbres mystique

| 16.6 x 11.7 "

| 2000 pounds



Les arbres mystique

| 8 x 10 "

| 1200

Ulviyya Musali

| Watercolor paper Technique

Statement

The main idea I aim to convey in my works reflects adaptation to the world we live in and the human effort to preserve personal freedom. Every individual is a figure, and when we blend into society, a different composition emerges each time. Sometimes this composition is calm, and sometimes it is chaotic. When we remain in places where we do not belong, all forms begin to intertwine and gradually transform into a larger form, creating an endless void within us. I mainly work with markers and also prefer mixed techniques.

Recently, I have been focusing on large formats and acrylic painting techniques.



Blue Bird

| A5

| Not for sale



Deafening Silence

| A5

| Not for sale



2.4

| A5
| Not for sale

About No. 35 Gallery

No.35 Gallery is an independent contemporary art platform supporting emerging and established artists through international exhibitions, digital showcases, and curatorial projects.

The gallery focuses on creating accessible opportunities for artists worldwide especially Middle- East and South Asia woman Artists, while fostering cross-cultural dialogue and contemporary artistic exchange.

Instagram: @no.35gallery www.
no35gallery.co.uk
info@no35gallery.co.uk

No. 35 Gallery



Open Theme Exhibition 2026

International Contemporary Art Catalogue

www.no35gallery.co.uk