



V02

1000

ARTISTS
OF EUROPE

CULTURALE LAB

100

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OF EUROPE**

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CULTURALE LAB

Selected works by various authors



V2 - 2025

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OUR VISION

When we first conceived the idea of creating a book that would bring together 100 artists from across Europe, our purpose was simple yet ambitious: to give shape to a collective portrait of contemporary creativity, capable of crossing borders and connecting cultures through the shared language of art.

As the applications began to arrive, we found ourselves constantly surprised by the beauty, originality, innovation, and diversity expressed by artists from every corner of Europe. Each submission revealed a new way of seeing, a new voice, a new story. Together, they compose a vivid portrait of a continent that is alive, restless, and endlessly creative.

The result is a careful curation, a selection of the best of the best, the finest expressions of creativity that Europe has to offer. What emerged is a rare glimpse into the continent's artistic soul: a cross-section of today's most inspiring visions, ideas, and forms. It is Europe seen through the eyes of its artists — diverse, daring, and deeply alive.

Within these pages, generations and traditions meet; techniques and languages intertwine. They are bound together by an invisible thread: the courage to speak through art and the pride of belonging to Europe, a source of beauty, discovery, and great ideas.

Every spread opens a window into the soul of contemporary Europe: from hidden workshops to urban studios, from provincial ateliers to visionary projects. Here, emotions are transformed into colors, forms, and images that speak directly to each of us.

In this project, art becomes a universal language, one without borders, linking cultures and bridging eras. The artists presented here are both guardians of tradition and daring innovators, reaffirming Europe's timeless vocation for beauty, storytelling, and reflection.

“100 Artists of Europe” is a book for all who truly love art: for those who live it every day, who create it with passion, who sustain it with devotion, and who dream of its future. It is an invitation to discover, to feel, and to celebrate the unique talent that makes Europe alive and inspiring.

The result is, in truth, exactly what we set out to achieve and what Culturale Lab strives for every day: to value and highlight exceptional talent, to give visibility to those who create with authenticity and courage, and to discover the most extraordinary voices of our continent and our world. This book stands as a testament to that mission, a celebration of the human drive to imagine, to express, and to connect through art.

SELECTION CRITERIA

100 Artists of Europe is, above all, an editorial project that celebrates the breadth and richness of contemporary European creativity. The selection of artists included in this volume did not follow rigid rules or preset formulas; it is the result of careful research guided by a single, fundamental principle: uniqueness.

We chose to privilege artists who express an authentic, personal, and recognizable voice—regardless of medium, technique, or professional path. What we looked for in each submission was not formal perfection, but the ability to articulate an original, coherent, and sincere vision.

This collection brings together emerging and established names, urban practices and stories born in remote places; all united by one essential element: they have made their work a singular reflection of their gaze on the world.

We did not set out to build a canon or establish hierarchies. 100 Artists of Europe is an inclusive space, open to the plurality of media and visual languages, where the guiding criterion has always been the unique value of each artistic journey and the capacity to move, surprise, and provoke reflection.

With this page, we also wish to affirm that uniqueness is a value we strive to support and encourage. For in the uniqueness of every artist, we see the strength of European culture itself: polyphonic, vibrant, and free.

“Every era requires a new art.”

— Kazimir Malevich.

THE 100 ARTISTS

This section introduces the one hundred artists selected for the second edition of *100 Artists of Europe*, a project created to celebrate the richness and originality of contemporary European art.

The sequence in which the artists appear is not a ranking, nor is it arranged by style or geography. Instead, it reflects the gradual inclusion of each talent into this unique collection. Every submission was reviewed with care and welcomed for its own merit, contributing to a collective work where each artist holds an equal and meaningful place.

Each spread is a portrait—an invitation to step into the personal vision the artist shares with us and with the reader. Together, these one hundred voices create a living mosaic that reflects the strength, diversity, and vitality of European art today.



SHIP B (BY THE BERMUDA TRIANGLE) —
Kamila Nevěčná • 2025 •
24 × 30 cm • Acrylic on
canvas

A work born in the liminal space between a lunar and a solar eclipse, Ship B (by the Bermuda Triangle) explores the thresholds between presence and disappearance, certainty and mystery. The unfinished silhouette of the vessel floats at the edge of dissolution, neither wrecked nor lost but on the verge of transfiguration.

The turquoise sky and silvery moon open a vast field of possibility, while the dark strata of earth and water carry the weight of uncertainty. A luminous triangular form at the right suggests more than geometry: it is a portal, an entrance into the unknown, a passage toward other dimensions. The composition conveys the sensation of crossing boundaries, evoking the Bermuda Triangle not as a danger but as an initiation into transformation.

The painting balances turbulence and serenity, inviting contemplation of life's transitions. Through its layered textures and intuitive brushwork, it speaks of trust in unseen forces — the surrender to movement beyond control, and the belief that disappearance may in fact be a reappearance elsewhere, in another form of being.



KAMILA NEVĚČNÁ



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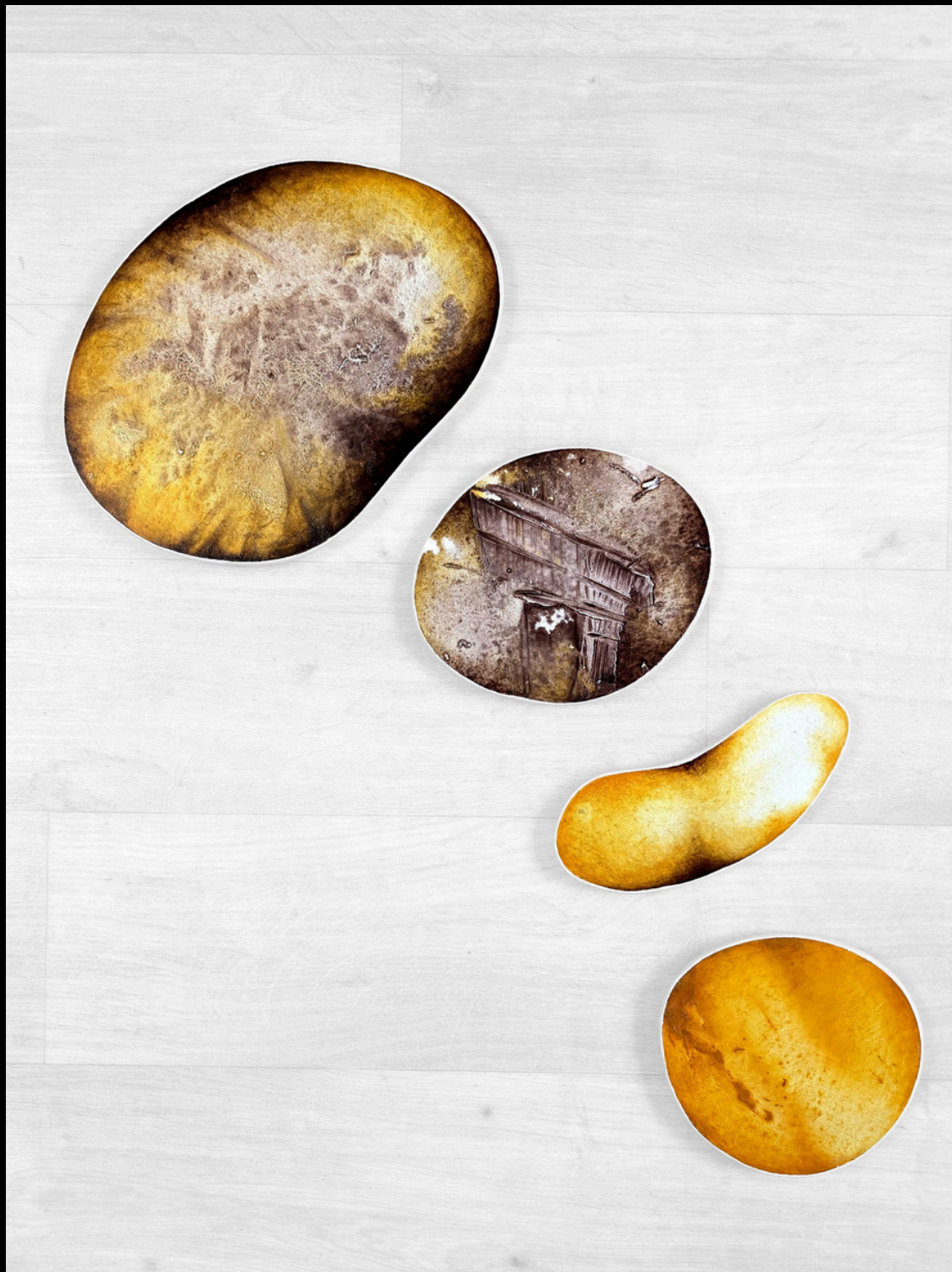
The Artist's Story

Kamila Nevěčná lives and works in Brno, Czech Republic. Drawn since childhood to painting and storytelling, she initially pursued a career in economics and IT before returning to art as a path of renewal and self-expression. Working primarily with watercolor and acrylic, she creates lyrical landscapes and subtle abstractions infused with symbolism. Since 2021, she has studied with international artists through the Artefacto School and collaborated with Czech painters, presenting her work at women's business events, retreats, and workshops dedicated to creativity and personal growth.

Her artistic process is intuitive and often rooted in meditation, channeling, and inner guidance. Inspired by nature, music, and children's playfulness, Nevěčná combines traditional techniques with contemporary approaches — even integrating AI into her creative explorations. Her paintings are imbued with harmony and transformation, offering both inspiration and serenity.

Through recurring motifs of natural sceneries, elements, trees, and mountains, she reveals the depth and importance of the natural world. Her works mirror personal journeys, express moods of transition, and embody a healing quality that supports the soul. Closely connected with themes of awakening and inner peace, her vision is to encourage viewers to trust intuition, embrace change, and discover meaning within parallel worlds of existence.

“Each painting is a story and a mirror. Sometimes it reflects a hidden wish, other times it whispers of what is to come. Above all, it invites us to trust the Universe and ourselves.” — Kamila Nevěčná



**IMPRINT OF THE
EARTH — Elizabeth Ida
Novotná • 2025 •
Interactive abstract
composition on
hardboard**

A constellation of four oval “bubbles” suspended in dialogue, *Imprint of the Earth* invites both perception and touch. Each piece can be rotated and re-ordered, echoing the mutable yet eternal connection between human presence and the ground beneath our feet. The artist does not ask the viewer to decode symbols but to feel: to recall the sensation of standing barefoot on soil, of touching Mother Earth, of recognizing the pulse of life beneath surfaces.

The painterly textures range from sun-warmed ochres to mineral browns, evoking both geological memory and bodily resonance. One fragment even carries an architectural trace, like a memory imprinted in stone. The composition resists fixity; it is alive, interactive, and perpetually shifting—an open invitation to co-create perception. Novotná’s work here is less an image than a meditation, an embodied reminder that art, like earth, is experienced first through presence.



ELIZABETH IDA NOVOTNÁ



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The Artist's Story

Elizabeth Ida Novotná, born in 1974 in the Czech Republic, is a self-taught artist who has been exhibiting regularly since 2010. A member of the Prague-based collective Skupina F, she has developed a visual language that privileges perception and emotion over analysis. Her works encourage the spectator to engage through feeling—awakening personal resonance, memory, and inner states.

Her practice is profoundly meditative, rooted in the study of inner processes and the state of being present. She often describes her art as a path to connection—between body and earth, thought and stillness, individual and something greater beyond ourselves.

Novotná's works are held in private collections in Germany, the United States, France, Egypt, Poland, and her native Czech Republic, and have been featured in eleven art books.

Her exhibition history is extensive. Recent highlights include Spring Spectrum (Bid4Auction Prague, 2025), Symposium (Krušné Hory Mountains, 2024), Cipriarte Gallery (Venice, 2024), Prague Art Meeting (2024), and The Calm behind the Thoughts (Chomutov, 2024). She has participated in the SWISS ART EXPO (Zurich, 2023) and presented in numerous Prague-based shows such as Art In Prague (2022, 2023, 2024), KC Beseda, and the recurring In and Out exhibitions at the Blue Hall in Žatec (2022–2023). Earlier solo and group projects include Wisdom of the Body (Sladovna Gallery Žatec, 2019; Lucerna Palace Prague, 2019), Perception (Literární kavárna Prague, 2022), and appearances at Open Art Fest (Prague, 2021) and OC NISA (Liberec, 2022).

This continuous presence across Czech and European venues demonstrates her deep commitment to sharing art as lived experience, inviting audiences into contemplative, sensory dialogue year after year.

“Art is like breathing for me. Once I took a breath, I can't stop.”
— Elizabeth Ida Novotná



**O TEMPO EM
SILÊNCIO — São
Vieira • 1999 •
Acrylic painting**

The painting depicts a melted candle, its form dissolving into silence against a background of warm, shadowed tones. Yet its shadow transforms into an hourglass — a universal symbol of time's inevitable passage.

This interplay between object and illusion creates a dialogue between the tangible and the symbolic, between what fades and what endures. Through this image, the artist reflects on the fragility of existence, the memory of the ephemeral, and the silent way in which time inscribes itself in each of our lives. Both poetic and surreal, the work meditates on the paradox of fleetingness and permanence.



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São Vieira Artist



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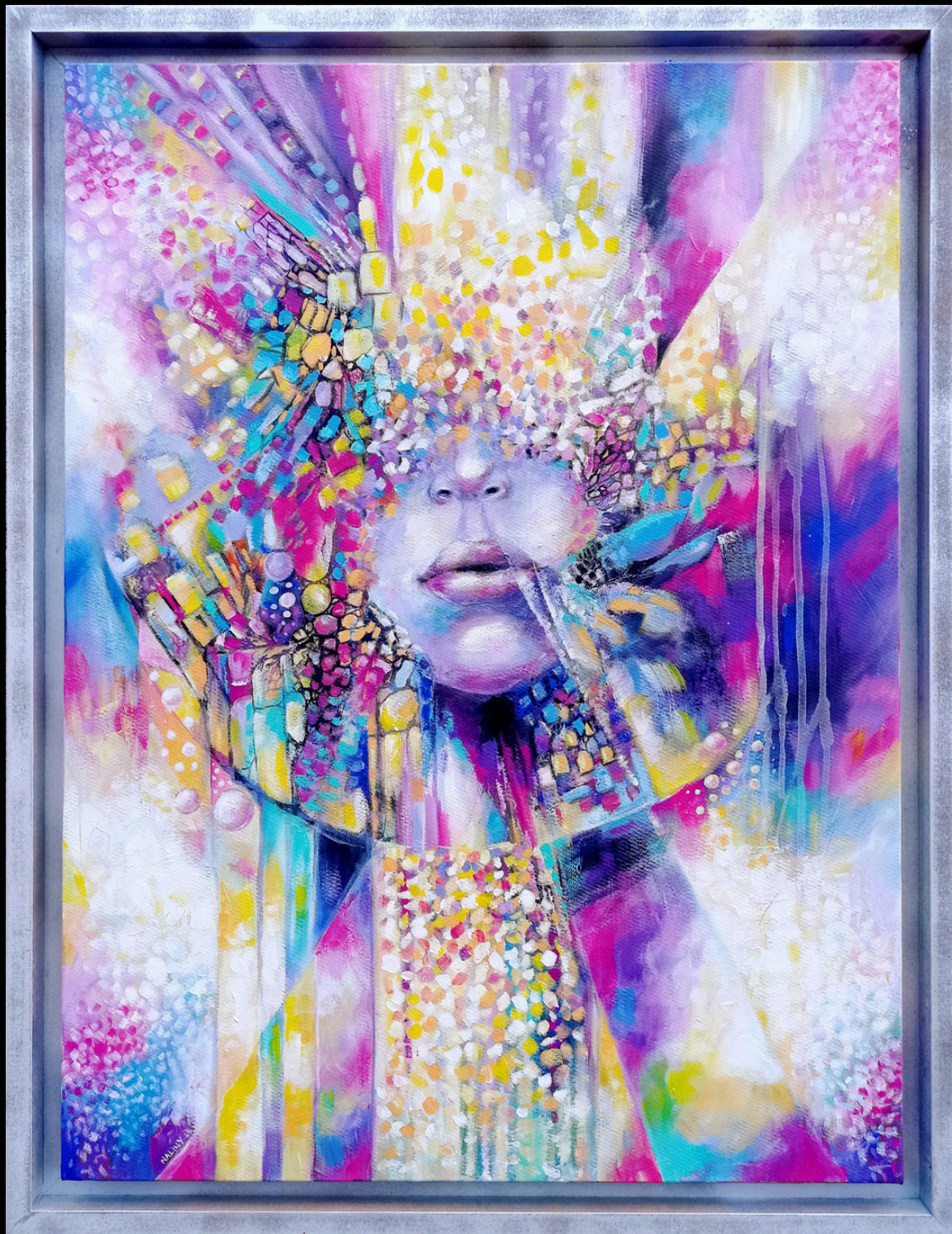
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The Artist's Story

São Vieira, was born in Lisbon in 1981. Her artistic journey began early: by 1991, she held her first exhibition and was invited to present her work on television. From 1996 she studied painting and sculpture at the Arts and Crafts program, laying the foundations for a career that has since embraced both national and international stages.

Over the years, she has participated in dozens of individual and collective exhibitions, each one weaving together her fascination with realism and surrealism. In 2012 she expanded her creative expression with the publication of her poetry collection *The Poet is a Painter*, affirming the inseparable dialogue she cultivates between word and image.

Her work reflects an enduring vision: to showcase dreams and life itself — translating emotion, symbolism, and the poetic dimensions of human experience into visual form. For São Vieira, painting is not merely a craft but a lyrical extension of her philosophy, where she becomes, as she describes, “a poet of life.”



**AETHER — Nina
Naliny Meglič • 2025 •
80 × 60 cm • Acrylic on
canvas**

Aether unfolds as a vision of the invisible realms. A prismatic mosaic of colors and fractured light opens into the suggestion of a human face, emerging as if from the ether itself. This fusion of geometry and softness reflects a meditation on consciousness: the dissolution of boundaries between self and cosmos. The fragmented, jewel-like surfaces vibrate with rhythm, echoing both stained glass and crystalline structures, while the luminous palette of violets, golds, and iridescent blues suggests transcendence. By blurring the frontier between figuration and abstraction, Naliny invites the viewer inward, toward a dialogue with silence, intuition, and the eternal. The work does not simply depict — it resonates, carrying the viewer into a state of heightened perception where the soul remembers its timeless belonging to the universe.



NINA NALINY MEGLIČ



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The Artist's Story

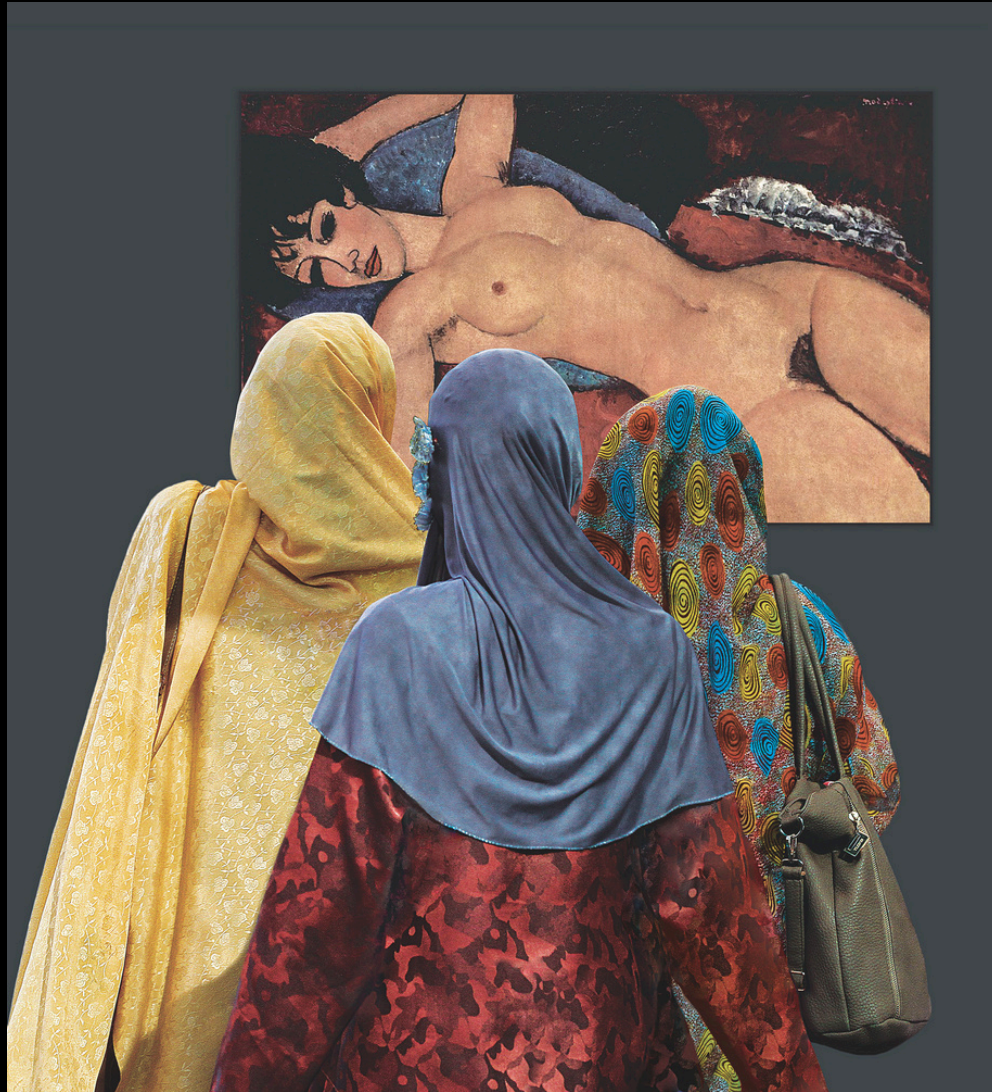
Nina Naliny Meglič, known artistically as **Naliny**, is a Slovenian painter, illustrator, and creative visionary whose art channels intuition and inner perception into radiant visual form. Born in 1980, she holds degrees in Painting and Graphic Engineering, and has been immersed in the world of fine art for more than two decades.

Her journey began in 2000 with intensive courses in drawing and painting, culminating in her graduation with distinction from the School of Drawing and Painting in Ljubljana in 2011. Since then, Naliny has held eleven solo exhibitions and taken part in more than fifty group exhibitions across Slovenia. She has also been an active member of cultural associations, regularly contributing to art colonies, competitions, and extempore events, where she has received numerous awards and recognitions.

Alongside her studio practice, she has illustrated children's books and poetry collections, and for seven years she guided creative workshops for children, sharing her belief in art as a vital form of self-expression and discovery.

Her painting is a dialogue between color, line, and energy — a flow that connects her to nature, to the cosmos, and to unseen dimensions. She transforms these subtle impressions into vibrant compositions that pulse with emotional resonance. For Naliny, art is not about representing what is seen, but about transmitting what is deeply felt.

“My paintings are not a reflection of what I see, but of what I feel with my soul.” — Nina Naliny Meglič



FACE TO FACE — Tefvik Ileri • 2015 • Photography

This photograph is a meditation on opposites and encounters. At its core lies a striking confrontation: the veiled women, wrapped in vivid textiles, stand before Modigliani's reclining nude. Between these two presences — covered bodies and the exposed body — tension builds, generating a field of cultural, social, and philosophical questions.

The composition gains power from its chromatic dialogue: the swirling patterns of the garments echo the painted textures, creating balance and dissonance at once. Yet beyond aesthetics, the image compels a deeper interrogation — who is looking at whom? The gaze of the viewer reverses; the painting becomes both subject and mirror, the women both audience and reflection.

Rather than a fleeting observation, the work is a deliberate construction of paradox: privacy and exposure, tradition and modernity, universality of art and cultural specificity. By orchestrating this scene, the artist transforms documentation into social critique, compelling thought rather than prescribing it. Face to Face is a visually arresting and intellectually provocative work that dissolves the boundary between art and life, between image and ideology.



TEVFIK ILERI



Cyprus



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The Artist's Story

Born in Nicosia, Cyprus in 1951, Tevfik Ileri is both pharmacist and photographer — a pioneer of photographic art in his homeland. Historian Pierre Oberling, in *The Heart of a Nation* (2007), described him as one of the first to initiate artistic studies in Cypriot photography. His works have been published by *National Geographic Magazine* (2014–2015) and have garnered gold medals in international competitions.

His celebrated series *Face to Face* won the Grand Prix three times in Italy, and his name entered the prestigious “1% of the best art photographs” in the international 35 Awards (Russia). Over the decades, his photographs have received accolades on every continent, been exhibited in 69 countries, and included in the anthology *IUP 10th Anniversary Book*. He has also served on juries for numerous international and national competitions. Honored three times by the Cultural Affairs Department of Cyprus, he is also the author of the book “*Essence of Cyprus*” (2006).

Ileri's vision celebrates transformation and imagination. He describes art as a family — “Simplicity and minimalism are my daughters, originality is my wife, my son's name is creativity, and together we form a family called Art.” His practice aims to open multilayered questions rather than dictate answers, insisting that photography is not about recording the ordinary but transforming it into aesthetic experience.

“Art is creativity and freedom, a treasure that raises society's awareness and a path to wisdom.” — Tevfik Ileri



ART AND PHOTOGRAPHY — Tevfik Ileri • 2023 • Photography

This photograph captures the intimacy of seeing through the lens — a hand with vivid red nails holding the camera with precision. The brilliance of the nails contrasts with the dark body of the camera, while the blurred, colorful background radiates like a painting.

By magnifying this simple gesture, Ileri transforms it into an aesthetic object: a dialogue between human presence and mechanical vision. Art and Photography becomes a metaphor for creativity itself — where the hand, the eye, and imagination converge.



FETUS — Tevfik Ileri • 2023 • Photography

In Fetus, swirling currents of light and color form a glowing red-gold nucleus, evoking the fragile shape of new life. The surrounding blues and shadows create both motion and protection, as if holding creation within a cosmic embrace.

The work is abstract yet symbolic — a meditation on origin, potential, and the eternal cycle of becoming.



ANOTHER WORLD
Tevfik Ileri • 2024 •
Photography

In *Another World*, Tefvik Ileri constructs a surreal encounter between innocence and imagination. A child, poised in a moment of quiet wonder, becomes the axis around which reality bends — objects morph, faces emerge from porcelain, and the familiar turns dreamlike. The photograph dissolves the boundaries between still life and consciousness, between everyday ritual and fantasy. Through painterly light and hyperreal precision, Ileri transforms a casual gesture — a child eating a pastry — into a metaphysical tableau. Every element vibrates with symbolism: the fish suspended mid-air, the watchful eyes imprinted on the dishes, the translucent drinks glowing like liquid memories. The work feels both intimate and uncanny, evoking surrealism's timeless question — what if reality itself were a reflection of imagination?

**FASHION RHYTHM
FRENZY — Tefvik Ileri •
2022 • Photography**

Fashion Rhythm Frenzy captures the pulse of modern identity through waves of distortion and light. Figures in motion — part human, part apparition — seem to vibrate within an electric current of color. The rippling textures recall both digital interference and painterly gesture, merging technology and sensuality in one visual rhythm.

Ileri reimagines the runway as a psychological landscape: fashion becomes not display but transformation. The fiery reds and liquid blues melt into each other, suggesting energy, vanity, and the fragile performance of self. Within this frenzy of form and flow, perception itself dances — a meditation on how image, desire, and rhythm shape contemporary existence.





SUMMER OF THE FIRE-BURNT FORESTS — Tatyana Bobeva (Cent) • 2023 • 50 × 70 cm • Acrylic on cardboard

The work unfolds as a fiery vision where nature itself seems both wounded and reborn. A glowing red sun dominates the composition, surrounded by cascading waves of orange and deep shadowed tones that resemble charred forests. The fluid technique, with its blurred edges and unpredictable textures, creates an impression of heat and motion, as if the painting itself were breathing.

Here, destruction and beauty coexist: flames become light, darkness becomes depth. The painting captures the paradox of renewal through fire — a reminder that even in devastation, nature holds resilience and an irrepressible power of regeneration.



TATYANA BOBEVA

Artistic name:
CENT



Bulgaria



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Scan to view portfolio online

The Artist's Story

Tatyana Bobeva, known artistically as **Cent**, is a Bulgarian painter whose artistic voice is deeply rooted in her emotional and creative connection to nature. Educated as a specialist in landscapes and mountain resources, she draws from this background to translate the rhythms of the natural world into visual form.

Since her first exhibitions in 1997 — all imbued with charitable purpose — she has pursued art as both expression and service. Her strongest creative period spanned 2009–2019, when she received several local awards and realized up to four exhibitions each year. Notable among them were *The Wand of the Forest Fairy*, *Destination – Bulgaria*, *I'm Back*, and *The Dreams of the Wanderer*. Her most acclaimed exhibition came in 2017, in the “Bulgaria Hall” of the Sofia Philharmonic, which drew an exceptionally large audience.

After the interruption of 2020–2021, she has continued to balance exhibitions with educational projects, often held in intimate cultural spaces such as small cafés. Through her NGO, she actively supports disadvantaged non-professional talents, providing both opportunities and mentorship. Her current artistic project, *The Sky, the Earth, the Man*, investigates our fragile relationship with the environment, uniting realistic miniatures, semi-abstract experiments, and emotionally charged acrylic abstractions. Central to her work is the belief that color combinations profoundly affect both the creator's mental state and the viewer's perception. In this spirit, she incorporates the Luscher Test into her methodology for teaching abstract painting and mini-realism to emerging artists.

Her artistic mission is to inspire love for nature and awareness of our place within it, using art as a bridge between emotion and responsibility.

**DANSE SUR LE ROC
D'ENFER — Jean-Pierre
Besson (Certes) • 2018 •
Sculpture**



The artist describes this work as a hymn to nature — an exploration of energies and elemental harmony.

The driftwood, carried by the wind along the shores of Lake Geneva, tells its Ulyssean odyssey and restores through movement its initiatory choreography. The supporting stone — found on the mountain “Roc d’Enfer” in the Chablais — forms an S-shaped geological knot, the centre of the mountain’s folding, and symbolizes the extreme tension that bears the human condition.

The dance of the couple remains aerial despite the earth’s gravitational pull. This entwined pair symbolises absolute love — transcending and exalting passion and truth. Through this fusion, nature itself approaches contemporary art, forming an eternal artistic loop of creation and transformation.



JEAN-PIERRE BESSON

Artistic name:
CERTES



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The Artist's Story

Jean-Pierre Besson, known artistically as **Certes**, was born in 1958 in Évian-les-Bains, France. A self-taught sculptor, he draws his inspiration directly from the mountains and natural landscapes of the Chablais region. His creative journey began with the discovery of monumental stones in the Pre-Alps, whose shapes already hinted at the essence of contemporary sculpture. Later, his fascination with driftwood led him to combine these two primal elements into a dialogue between strength and fragility, permanence and ephemerality.

Although he started exhibiting late in his career, in 2018 Besson brought his works into the public eye, casting some of them in bronze through the Barthélémy foundry in the Drôme. His exhibitions often present a duality of stone and bronze, echoing the interplay between the eternal and the transitory. For him, nature is not only material but also collaborator — an ancient storyteller that whispers histories shaped by water, fire, and time itself.

“You see, with my stones I am never alone. They tell each other stories... stories of time long past.”
— Jean-Pierre Besson

**PAIX — Jean-Pierre Besson
(Certes) • 2016 • Sculpture**



This sculpture, discovered at the Col d'Ugeon in the Chablais mountain range, embodies both the fragility and the resilience of peace. Resting on a frontier between two friendly nations — France and Switzerland — Paix carries the quiet symbolism of unity and shared destiny. The intricate veins of the stone reveal a turbulent inner structure, like the winding and uncertain path that leads humankind toward peace.

The artist leaves the surface raw, preserving its geological memory — a testimony of time's patience and the forces that shaped it. Its natural curvature evokes both a human figure and a contemplative gesture, as if the stone itself were meditating on the meaning of coexistence.

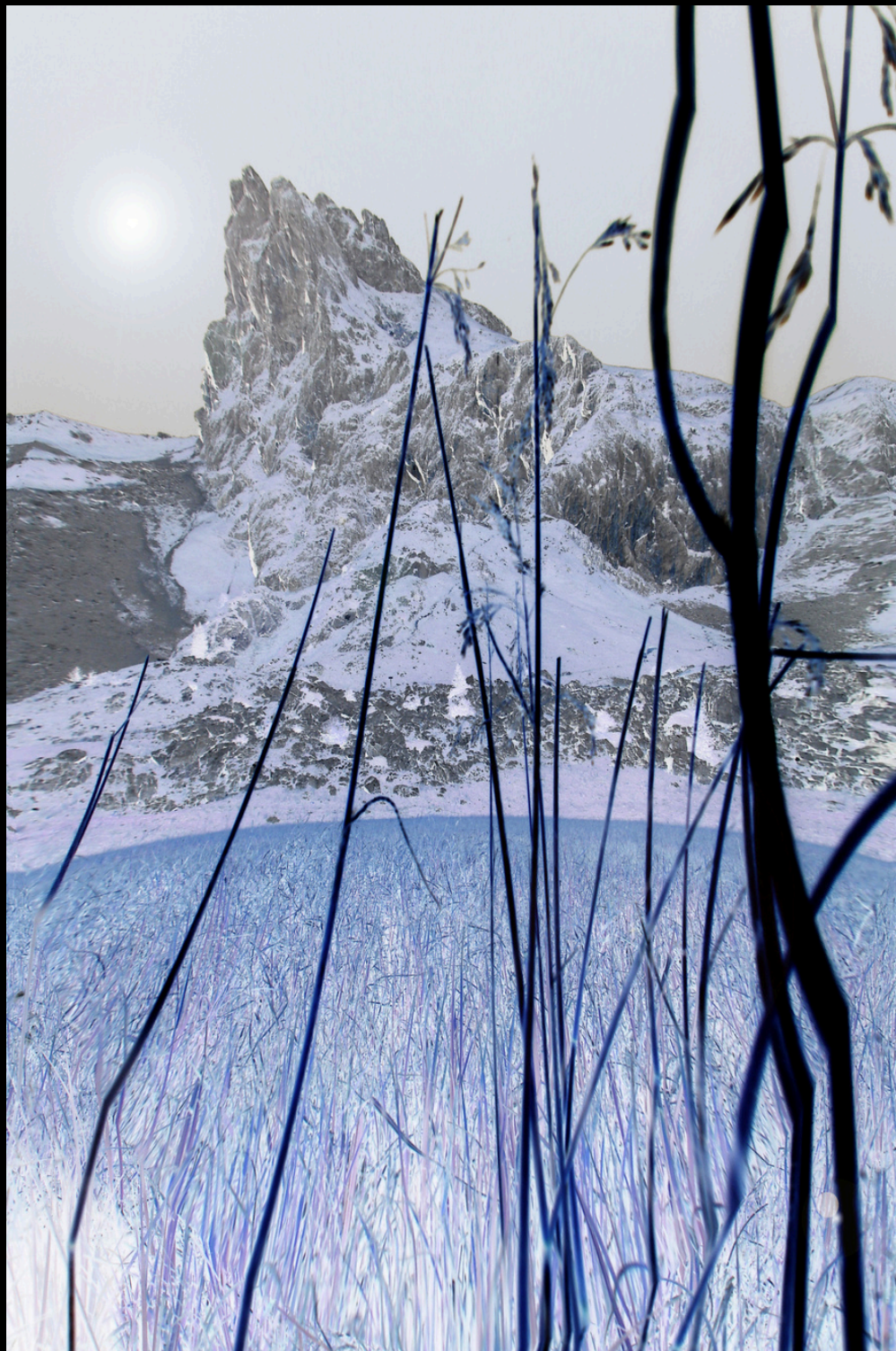
Through this work, Certes invites us to perceive peace not as a static ideal but as a living equilibrium — fragile, precious, and ever in motion. The sculpture becomes a silent prayer, a reminder that peace begins not in treaties, but within ourselves.

ROC DU CHÂTEAU D'OCHE
Jean-Pierre Besson (Certes) •
2012 • Photography

In this photograph, Certes transforms the alpine landscape into a mirror of human endurance. The summit of the Roc du Château d'Oche rises with an almost vertiginous power, its sharp contours heightened through digital retouching — a visual metaphor for struggle and survival.

The foreground, crossed by black vegetal silhouettes, evokes illness and adversity, while the whitened mountain slopes suggest isolation within an immense mineral silence. Yet, beneath this austerity, life breathes: the lake below, subtly reshaped, pulses with a rhythm of persistence and renewal.

By inverting tones and creating a negative flash effect, the artist bridges the visible and the invisible — the external image and the inner experience. The fleeting snow layer becomes a symbol of healing, slowly melting into light, erasing scars and restoring peace.





PALACE IN THE SKIES — Asia Rilli (DrawnByRILLI) • 2025 • Digital Art

Suspended in a dreamlike realm, *Palace in the Skies* depicts an imagined Indian civilisation soaring above the earth. Floating islands crowned with trees, houses, and cascading waterfalls frame the majestic palace at the centre, its domes glowing like gemstones in the sky. The composition radiates balance and movement: waterfalls anchor the floating masses with gravity, while airy clouds and wide horizons lift the gaze upward.

Though the motif of floating islands is a familiar one, Rilli brings a personal vision through delicate linework, vibrant yet harmonious colours, and a strong sense of world-building. The artwork demonstrates both imaginative storytelling and technical experimentation in background design, concept art, and compositing. It is not merely a fantasy vision, but an exercise in shaping believable atmospheres and spaces—an invitation to wander within a skyborne civilisation that feels alive.



ASIA RILLI

**Artistic name:
DrawnByRILLI**



Luxembourg



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The Artist's Story

From early childhood, Asia Rilli, known artistically as DrawnByRILLI, has found art to be both sanctuary and driving force. Based in Luxembourg, she has nurtured creativity as her “everyday garden of creation, peace, and happiness”—a constant companion through light and shadow.

Her practice is rooted in imagination and persistence. Any image that sparks in her mind becomes a mission: to transform it into tangible beauty until vision and reality align. Rilli sees her journey not as the pursuit of flawless skill, but as a lifelong devotion—an artistic path she vows never to abandon.

Her vision of art is both poetic and pragmatic: a universal language beyond words, an energy that empowers creation when cultivated with discipline. For her, art is at once freedom and responsibility—an instrument for shaping worlds, whether for personal joy, storytelling, or professional design.

“Art is something that speaks and shows, more than words can.” — Asia Rilli

**FISHY COCKTAIL — Asia
Rilli (DrawnByRILLI) •
2025 • Digital Illustration**

Playful and surreal, Fishy Cocktail presents a sparkling glass filled with citrus and cherries—yet within it, a small fish swims as though in its own private pond. The juxtaposition of refreshment and absurdity gives the work its charm, where everyday objects become stages for impossible visions.

Vibrant colours, the shimmer of ice, and the luminous backdrop bring the composition to life, balancing humour with atmosphere. Inspired during a lighthearted conversation in a restaurant, the piece marks the beginning of a larger collection that blends food, drink, and unexpected aquatic companions.



**TEARY FLOWER —
Asia Rilli
(DrawnByRILLI) •
2024 • Acrylic
Painting**

Set against a dark ground, Teary Flower shows a tall bloom radiant among its peers, yet marked by an unusual vulnerability: golden drops stream down its petals like tears or resin. Its companions remain still, witnesses to an act of fragility revealed rather than concealed.

The ambiguity of the image—whether the flower bleeds, weeps, or releases excess nectar—opens the way for multiple readings. With luminous contrasts of white, pink, and green against deep black, the work conveys both beauty and unease, offering a poetic reflection on resilience, exposure, and quiet sorrow in the natural world.





ME AND THE SEA — Milena Ivanova • 2025 • 35 × 25 × 18 cm • Ceramic, engobe, transparent glaze, sgraffito

“Me and the Sea” is a poetic self-portrait in clay, born from an intimate dialogue between landscape and inner journey. The ceramic form is both playful and symbolic: part creature, part vessel, it navigates the fragile space between dream and transformation.

The piece embodies the paradox of permanence and fluidity: clay, once soft and malleable, becomes fixed and eternal through fire, yet the motifs and symbols etched into its surface evoke movement, water, and metamorphosis. Ivanova works with sgraffito to carve delicate lines into the glaze, revealing layers beneath and creating a visual rhythm that echoes the ebb and flow of the sea. Painted patterns, whimsical details, and contrasting textures invite the viewer to move around the sculpture, discovering shifting perspectives and hidden associations.

The anthropomorphic face at the front radiates both familiarity and mystery — a gaze that is reflective yet open, suggesting the artist’s own encounter with the unknown. The hybrid body recalls a fish, a vessel, or even a dreamlike ark, carrying traces of memory, imagination, and myth. These elements blur boundaries between the human and the natural, the inner and the outer, anchoring the work in a realm where transformation is constant and identity is fluid.

“Me and the Sea” ultimately offers a meditation on how we inhabit both body and environment. It does not impose emotion but invites reflection, leaving a resonant silence in which each viewer may contemplate their own relationship to change, movement, and belonging.



MILENA IVANOVA



Bulgaria



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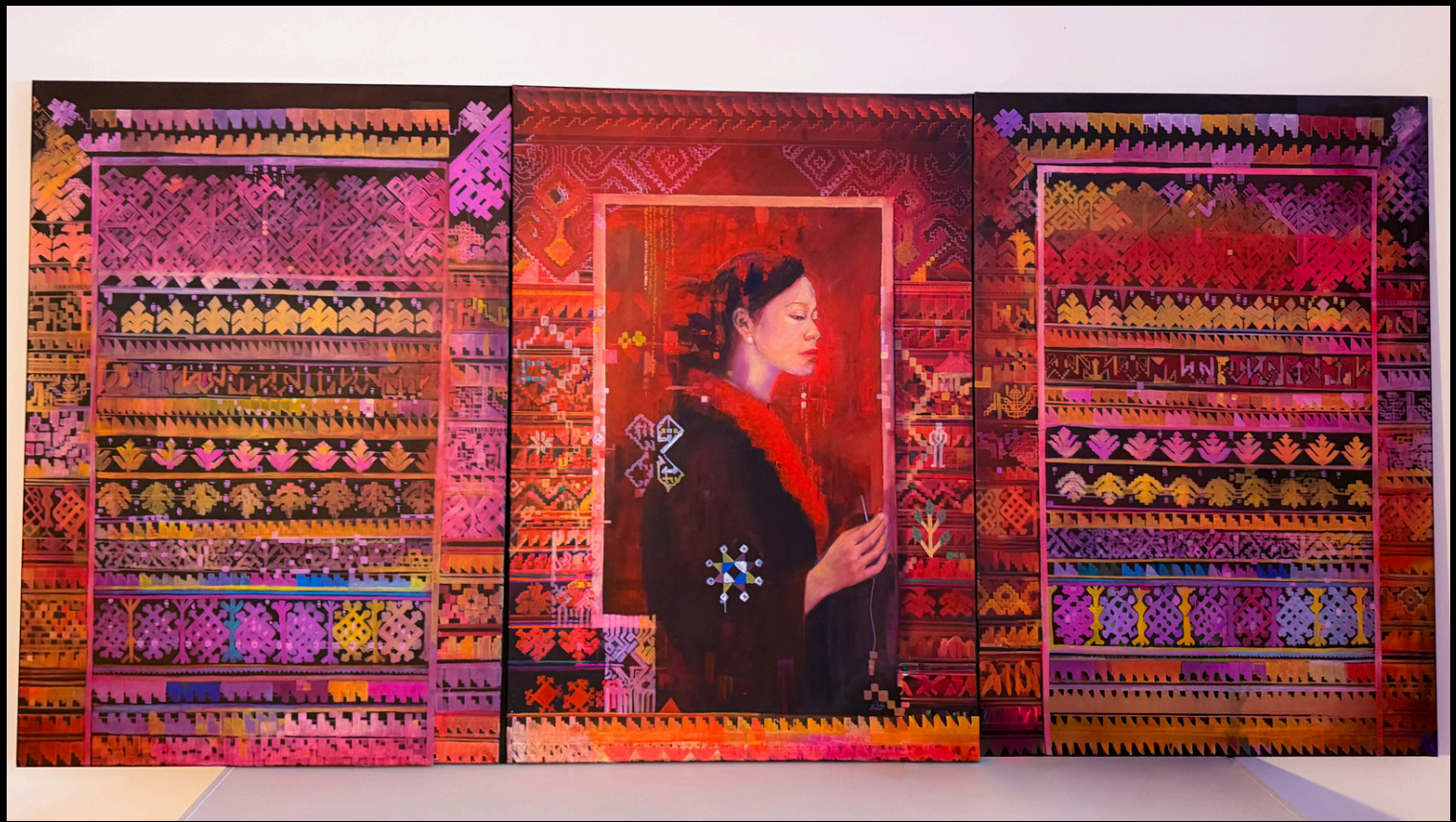
The Artist's Story

Milena Ivanova is a Bulgarian artist based in Sofia. Educated in cinema, visual arts, illustration, graphics, and porcelain ceramics at New Bulgarian University, she embraces a multidisciplinary approach that finds its strongest expression in ceramics. Her time living in the Swiss Alps profoundly influenced her artistic vision, sharpening her sensitivity to nature, dreams, and inner worlds.

Her works often weave together symbols — eyes, insects, micro-worlds, and fantastical beings — creating a personal mythology where fears are transmuted into strength. Through ceramics, sculpture, collage, and drawing, she builds spaces of authenticity, where vulnerability and transformation converge.

Ivanova has taken part in numerous group exhibitions, including the Festival of Contemporary Bulgarian Ceramics (2019). She has also contributed to residencies and collaborative projects: painting on sanitary ceramics at the Ideal Standard factory, working in the historic brick factory of Cherven Bryag, and engaging in intergenerational art in the village of Ezerets. Currently, she is preparing her first solo exhibition, a cycle rooted in dreams and the subconscious.

Her practice is deeply connected to art therapy, which shapes her exploration of form, color, and emotional resonance. Each piece becomes a mirror — revealing, challenging, and inspiring the viewer to embrace their own inner truths.



THE ECHO OF MIEN — Ranchitaphat Thatsiriworakul (Ranchy) • 2025 • Acrylic on three canvas

The Echo of Mien draws its strength from the traditional textiles and sacred symbols of the Mien (Lu-Mien) people. Executed in acrylic on Phu Kan fabric, the work unfolds like a woven archive of memory—every motif and every hue a vessel of ancestral resonance.

At its center, a woman absorbed in the act of embroidery becomes both subject and guardian of cultural continuity. Her presence is serene yet powerful, embodying the timeless role of women as keepers of heritage. Surrounding her, an intricate framework of geometric patterns and radiant colors echoes the living pulse of fabric as a carrier of story, kinship, and collective identity.

Through the layering of traditional forms with contemporary painting techniques, Ranchy transforms cultural memory into a dynamic dialogue across time. The vivid reds, violets, and golds reverberate like music—an echo that bridges past and present, tradition and innovation. This work affirms that heritage is never static: it breathes, adapts, and continues to inspire with undiminished vitality.



RANCHITAPHAT THATSIRIWORAKUL

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The Artist's Story

Ranchitaphat Thatsiriworakul, known artistically as Ranchy, was born in 1993 in a small Mien (Lu-Mien) village in northern Thailand. Now based in Germany, she is a freelance visual artist whose practice explores the intersection of cultural heritage and contemporary expression. Working across acrylic, oil, pencil, and watercolor, she transforms ancestral memory into visual narratives that resonate with today's audiences.

After graduating from the Pohchang Academy of Art in Bangkok, she began exhibiting widely in Thailand and abroad. Highlights include *The Beauty Within* (Thailand, 2017), *The Power of Life* (Thailand, 2018), the Bangkok University Art Exhibition (2019), Sathorn Art Space (Bangkok, 2020), and international online exhibitions such as the Pyrenees Watercolour Contest (France, 2021) and Fall 2021 (Vietnam). She has also contributed as a lecturer and workshop leader on digital art and NFTs, creating pathways for traditional Mien culture to enter new technological realms.

Her works serve as both cultural testimony and contemporary exploration. By embedding traditional textile motifs within modern media, Ranchy conveys the resilience, serenity, and enduring spirit of the Mien people. She envisions art as a bridge—connecting past, present, and future, and fostering dialogue across cultures.

“Art is not only visible beauty—it is a language of memory, resilience, and connection. Through it, I hope to share the voice of my community and the living strength of our heritage.” — Ranchitaphat Thatsiriworakul



SEA — Franziska Schauen
• 2025 • Acrylic on canvas •
100 × 70 cm

In this painting, Franziska Schauen opens a window into the underwater world — a coral reef bursting with vitality and rhythm. Colors flow in radiant harmony, echoing the buoyant dance of marine life: turquoise depths, golden currents, and tender shades of pink and violet unfold like a visual symphony. The work radiates lightness and warmth, capturing not only the beauty of nature but also its silent interconnectedness. The composition, at once spontaneous and carefully layered, mirrors the fragile yet resilient balance of ocean ecosystems, inviting the viewer to pause, breathe, and feel the pulse of life beneath the sea.



FRANZISKA SCHAUEN



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The Artist's Story

Born into a creative family of musicians and singers, Franziska Schauen discovered her passion for visual art at an early age. By the age of ten, she was already immersed in drawing, guided and encouraged by an inspiring teacher who helped her refine her skills. About a decade ago, she began painting intensively, finding in art not only a medium of self-expression but also a way to transform deeply personal experiences with depression and anxiety into creative strength.

Her paintings are rooted in emotion and intuition. She works primarily with acrylics on canvas, favoring the use of spatulas over brushes to achieve dynamic, textured surfaces. Nature, animals, and human emotion form the triad at the heart of her practice, woven together into works that resonate with honesty and sensitivity. Each canvas is a direct reflection of inner experience, shaped by a desire to connect with viewers on a profound emotional level.

“Painting is my way of transforming emotion into something visible, tangible, and shared.” — Franziska Schauen



LUNGS OF THE NATURE —
Lady Ana Bela Resende
(Bengel) • 2025 • 40 × 60 cm •
Mixed media on canvas

A radiant golden sun emerges from the corner of the canvas, its textured rays streaming warmth across a serene turquoise sky. At the center, a three-dimensional bouquet of flowers — roses in delicate shades of red, pink, and pastel — blooms like lungs, suggesting the vital breath of the Earth itself. Around them, pearls scatter like floating particles of pollen, seeds, or drops of life, while golden butterflies glide through space, evoking freedom, transformation, and ecological balance.

This work fuses painting with collage, combining acrylic pigments, metallic appliqués, artificial blossoms, and natural fragments into a symbolic meditation on the interdependence of all living beings. Its tactile relief blurs the line between painting and sculpture, inviting not just the eye but also the senses to reflect on nature's fragility and resilience.



LADY ANA BELA RESENDE

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BANGEL**



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The Artist's Story

Bangel, born Lady Ana Bela de Resende in Portugal, is a creator whose art unites ancestral memory, spiritual vision, and contemporary symbolism. Sensitive and intuitive, she draws inspiration from nature, mythology, and heraldic motifs, weaving them into layered compositions where texture and light play a central role.

Her works often carry profound symbolic weight — deer, feathers, coats of arms, butterflies, and celestial forms appear as carriers of hidden truths, resonating with themes of freedom, authenticity, and universal love. For Bangel, art is not only aesthetic but also an act of healing and transcendence, a way of revealing unseen connections between humanity and the natural world.

After returning to active artistic creation in 2023, Bangel quickly expanded her presence internationally. She has since exhibited in Turkey, Germany, Italy, Spain, the United States, and the United Kingdom. Highlights of her career include the CEO Prize for Art and Culture (Turkey, 2023), the Leonardo da Vinci Prize in Milan (2025), and the International Prize The New Great Masters in New York (2025). Her work continues to gain recognition as part of prestigious collective exhibitions and international art books.



FEATHERS OF PEACE — Lady Ana Bela Resende (Bangel) • 2024 • 40 × 40 cm • Mixed media on canvas

A single feather emerges as the central motif, rendered with sculptural texture and luminous highlights. Its whiteness suggests purity and transcendence, while golden reflections imbue the composition with light and spiritual resonance. The feather, poised delicately as if about to float away, becomes a universal symbol of peace, gentleness, and divine presence.

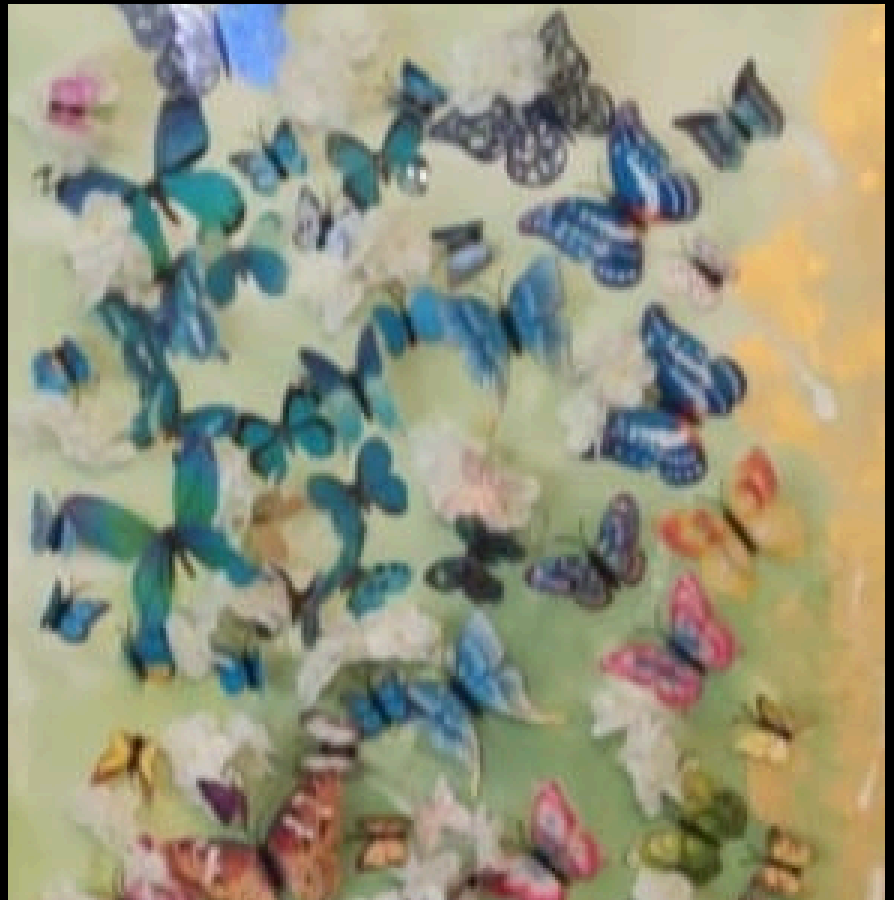
The textured surface — created through layered acrylic, collage, and natural fragments — grants the piece tactile depth, transforming a fragile element into a meditative icon. With its soft palette of whites, blues, and shimmering golds, the work opens a contemplative space for serenity and inner stillness.



BUTTERFLIES HAPPINESS — Lady Ana Bela Resende (Bangel) • 2025 • 150 × 70 cm • Mixed media on canvas

A vibrant cascade of butterflies fills the vertical canvas, their wings beating in dazzling shades of pink, blue, yellow, lilac, and green. Scattered among them, delicate white cherry blossoms shine like stars, infusing the composition with a sense of renewal and harmony.

The work overflows with vitality, embodying transformation and joy. The butterflies appear in constant motion, a dance of freedom across a luminous backdrop of green and gold. Their collective flight becomes a metaphor for happiness as a shared, ever-renewing energy — fragile, yet infinitely abundant.





HOPE — Sylvia Alberti (Sea.) • 2025 • Photograph

This work introduces one of Alberti's recent photographic explorations, where movement, connection, and perception intertwine.

A photograph that breathes quietly: honest, approachable, and infused with a longing that cannot be grasped, "Hope" is at once fragile and expansive. The image frames the sky through a geometric glass structure, where the play of light and shadow creates a tension between transparency and limitation. The clouds move across the frame like unspoken thoughts, the sun is hinted rather than revealed, and the architectural lines suggest both boundaries and possibilities.

This subtle interplay turns the sky into a stage for perception itself: a reminder of how we look, what we allow ourselves to see, and how, within moments of stillness, hope is both a distance and a closeness.



SYLVIA ALBERTI

**Artistic name:
Sea.**



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The Artist's Story

Sylvia Alberti — known artistically as Sea. — has cultivated a creative path that bridges dance, teaching and photography. With a background in sports science focused on movement and psyche, she has dedicated over two decades to communication, performance and the transformative potential of dance theatre. Her long experience with children and young people has shaped her conviction that true artistic experience emerges from trust, openness and authentic exchange.

Her artistic journey has taken her from the studios of Münster to diverse cities and landscapes across the globe — Wellington, New York, London, Zürich, Montpellier, Tromsø, Ostend, Cologne and beyond. Each place and encounter has deepened her exploration of what lies “just behind” the visible moment. From this inquiry, sketches became images, and images evolved into a language of their own.

For Alberti, everything is in constant movement and dialogue. Within this flow she seeks moments of unfiltered presence, where fear and limitation give way to connection. Her photography extends this philosophy, offering images as portals into perception — spaces where we can rediscover depth, encounter others and, perhaps, ourselves.

“Life is movement, life is a dance. A step forward, a step to the side, a step back. Alone, with another, among many. Just courage.” — Sylvia Alberti



**NIMM PLATZ. — Sylvia
Alberti (Sea.) • 2025 •
Photograph**

In another of Alberti's recent works, the focus shifts to questions of presence, vulnerability, and the courage to cross divisions.

"Nimm Platz." speaks of the tension between distance and belonging, between separation and the desire for connection. The cold precision of the metal railings rises from the white, tiered steps like a barrier that is at once obstacle and invitation. The lines create rhythm and repetition, but also a sense of dislocation—places that are present yet uncertain, available yet not immediately accessible.

Alberti transforms a utilitarian structure into a metaphor for human experience: our search for a personal place in the world, and the courage it takes to step beyond polished separations toward true encounter. The work suggests that finding one's seat is not a solitary act but an opening toward others—sometimes requiring help, sometimes exposing vulnerability, always profoundly human.

MÖGLICHKEITEN — Sylvia Alberti
(Sea.) • 2025 • Photograph

This photograph, like other recent explorations by Alberti, extends her themes toward renewal and openness to transformation.

Here, the sky becomes a field of fragile beginnings. A tall bamboo pole crowned with fabric stretches upward, its delicate form contrasting with the infinite expanse above. Scattered light spots appear like distant stars or seeds drifting into new spaces, while the gauzy textile elements hover at the edges, recalling gestures of flight.

This photograph captures not only the dream of possibility but the faith required to embrace it. It is a meditation on movement, fragility, and renewal—a reminder that possibilities are not given by chance alone but by the willingness to trust, to adapt, and to imagine oneself differently. Alberti frames this moment as a visual metaphor for resilience: the courage to reach into unknown spaces where life may unfold anew.

“A glimpse into the life-world of many people reveals a struggle, a searching for one’s very own place in the world. Ultimately, it is the search for my identity, for what truly defines me at the core.

When I let all layers fall away. When I allow myself to really look into my own eyes in the mirror. To be naked. Then perhaps I realize that I am not the only one who feels this way... Let us be courageous. Let us move toward one another. Then there is no need for worry, no battle, no fear for my lost identity and thus for my place. Yet it requires the uncompromising will not to claim more space than is truly necessary.”

— Sylvia Alberti (Sea.)





GEOMETRIC PYRAMID ABSTRACTION — Josip Rubes • 2025 • 80 × 100 cm • Oil on canvas

In this painting, Josip Rubes constructs a crystalline world of sharp planes and luminous surfaces, inspired by the timeless monumentality of the pyramid. The composition unfolds as a kaleidoscope of intersecting facets, rendered in a precise geometry that reveals both order and dynamism. Shades of blue and green dominate, their cool tonalities evoking depth, light, and shifting perspective.

The work is at once architectural and poetic: the pyramidal structures suggest not only ancient cultural symbols but also modern abstraction, where form becomes both subject and meditation. Rubes' meticulous approach transforms geometry into an atmospheric landscape of thought, where each angle and plane speaks of stability, transcendence, and the harmony between natural inspiration and artistic rigor.



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The Artist's Story

Josip Rubes, painter and retired doctor, was born in Croatia in 1942. After graduating from the Faculty of Medicine in Zagreb in 1970, he pursued a long career in medicine before returning to his early passion for art. In 2012 he completed formal studies in painting at the Arthouse College of Visual Arts in Ljubljana, Slovenia.

For many years, Rubes worked in landscapes, gradually shifting his focus to abstraction in 2006. His early abstract works, influenced by Jackson Pollock, embraced expressive gestures and layered textures. In the past decade, his artistic vision has evolved toward geometric abstraction, where clarity of form and chromatic harmony define his style.

Rubes has presented his work in numerous solo and group exhibitions, gaining recognition for his dedication to abstraction. His practice reflects a deep commitment to precision, balance, and the spiritual resonance of form and color.

“Abstract art is often incomprehensible to viewers because it does not show anything. I find that this is gradually changing, as more and more fans of abstraction contribute to many online platforms.”

— Josip Rubes



**UNIVERSE GIRL —
Victoria Dmitrieva •
2022 • Mixed media**

Belonging to the collection “I Am Universe,” this work layers texture, gold luminosity, and intuitive gesture into a figure that feels at once intimate and cosmic.

A feminine silhouette, threaded by a black, vein-like lattice, holds clusters of white-gold orbs that flicker like constellations. The push and pull between opaque blacks and reflective metallics generates a living tension: gravity and levitation, body and ether. Handwritten fragments skim the surface like thoughts in transit, reinforcing the sense of an inner cosmos mapping itself across the figure.

In “Universe Girl,” vulnerability becomes architecture, and quiet strength expands outward, suggesting that personal identity is not a boundary but a horizon.



VICTORIA DMITRIEVA



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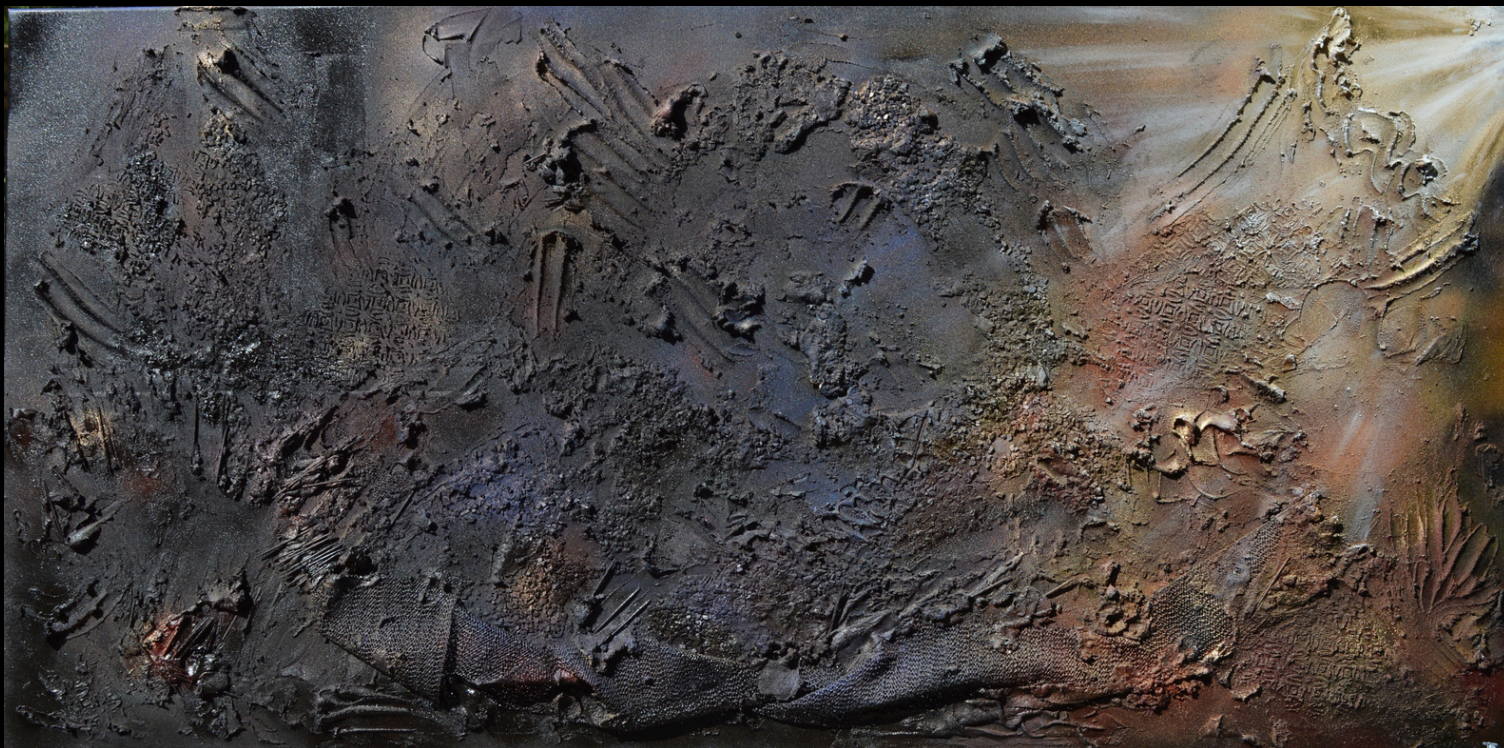
The Artist's Story

Victoria Dmitrieva is a contemporary artist based in Utrecht whose practice bridges classical schooling and a sensitive, modern gaze. Originally from Russia, she has shaped a visual language rooted in organic forms, subtle textures, and a poised, feminine sensibility. Working across oil, watercolor, and mixed media, she builds images through attentive observation and layered, intuitive mark-making, inviting viewers into a slower register of perception where emotion and nature intertwine.

Her formation spans the Artist School in Kaliningrad and the Art Academy in Arendonk, Belgium, studies that grounded her craft while leaving ample room for experimentation. Over the past years she has shown her work in Belarus (solo exhibition in Minsk) and in group contexts in Kaliningrad, Arendonk, and Uden, gradually gaining recognition for compositions that balance quiet elegance with interior intensity. Teaching is a parallel thread in her practice: through workshops, she opens her process to others, encouraging personal expression and making the act of looking—as well as making—more accessible.

Her current body of work returns often to the figure as a site where memory, landscape, and feeling converge. Golds and earthy pigments echo natural light; graphite and ink articulate the nervous system of a line; transparent skins of paint hold breath and time. What emerges is a meditation on connection—between women and the world, between the seen and the sensed—where beauty operates not as ornament but as a form of understanding.

*“Each piece is a quiet invitation to slow down and feel.” —
Victoria Dmitrieva*



SUNRISE IN SPARTA — Esztella Tóth (EstellArt. – art for your soul) • 2025 • 70×140 cm • Mixed media on canvas

The artwork *Sunrise in Sparta* commands attention with its dark, tactile surface and dramatic interplay of texture and light. Built from richly layered materials, the canvas resembles a landscape shaped by elemental forces—at once rugged, mysterious, and alive with movement. Black and gray dominate the composition, yet subtle passages of earthy brown and warm glows break through, suggesting the resilience of light against shadow.

From the depths of the composition emerges an impression of terrain, scarred and weathered like an ancient battlefield, while a beam of golden light cuts through the right-hand side of the canvas, evoking the first rays of dawn. This contrast between the dense, almost volcanic surface and the ethereal luminosity creates a powerful tension that speaks of struggle and renewal. The tactile relief, with its intricate imprints and roughened traces, recalls both geological formations and human gestures, as though history itself had been pressed into the paint.

The viewer is invited to explore the work layer by layer, discovering how fragments of color—subdued blues, fiery rusts, and shimmering highlights—emerge from beneath the heavy textures. These hidden sparks, though fragile, bring the whole painting to life, embodying the eternal rhythm of destruction and rebirth. With its balance of raw power and subtle delicacy, *Sunrise in Sparta* resonates not only as a personal expression of resilience but also as a universal symbol of transformation, courage, and the light that survives even in the darkest places.



ESZTELLA TÓTH

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The Artist's Story

Born in Budapest, Esztella Tóth discovered painting not as part of a formal education but as a turning point in her own life. While balancing the roles of wife, mother, and professional, she turned to art in a moment of profound difficulty—postpartum depression—finding in brushstrokes a form of healing and renewal. What began two years ago with her child's simple watercolors soon evolved into a powerful artistic journey that gave shape to silence, balance, and strength.

Her earliest canvases, figurative in nature, directly expressed exhaustion and inner turmoil. As her voice matured, she gravitated toward abstraction, fascinated by the potential of texture. Plaster, acrylics, and diverse tools created layered surfaces, often hiding fragments of poetry within the paint—verses that remain invisible, yet give structure and rhythm to the composition. In these hidden texts and roughened textures lies her belief in the unseen dimensions of the human spirit.

Esztella has participated in group exhibitions in Budapest and neighboring cities, and she is now preparing for her first solo exhibition. For her, art is both a deeply personal ritual and a gift she offers to others: a pause from the rush of daily life, a chance to reconnect with one's own inner stillness.

“What inspires me most are the contrasts of everyday life—the silence within noise, the light breaking through darkness, and the beauty found in imperfection.” — Esztella Tóth



**NO TITLE — Alexandra Mas
• 2023 • 90 × 60 cm • Oil and
silver foil on canvas, collage
with poetry and drawings**

This work hovers between abstraction and figuration, material layering and spiritual resonance. A fragile human presence emerges from sedimented matter, evoking both the vulnerability of flesh and the transcendence of endurance. Silver foil intensifies contrasts of light and shadow, creating a metaphysical shimmer that conceals and reveals.

Fragments of poetry and drawings from 1996 appear like archaeological traces, anchoring the surface in time and memory. Their intrusion breaks the flow of paint, reminding us of the dialogue between past and present, body and language. As noted by art historian Laurence Pustetto, the elongated horizontal form evokes the idea of the cross, suspended between sacrifice and transcendence.

Yet the work resists fixed iconography. It becomes an open meditation on human fragility and resilience, where ruin transforms into renewal and the scarred surface itself turns into an arena of survival and light.



photo ©Marco Tassini, 2025

ALEXANDRA MAS



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The Artist's Story

Born in Transylvania and now working between Paris and Bordeaux, Alexandra Mas has followed a path shaped by displacement, memory, and the constant search for identity. At 14 she entered the College of Fine Arts in Bucharest, while training in the atelier of the renowned engraver Marcel Chirnoagă. By 17 she was already exhibiting in Romania and abroad, before continuing her studies at the University of Fine Arts in Bucharest with Professor Mihai Mănescu.

Her move to France opened new horizons: a degree in design and interior architecture led to projects for the Louvre Museum, Christian Dior, Marsu Productions, and private clients, before she fully devoted herself to her art in 2009. Her work spans painting, pictography, photography, performance, and virtual reality, with drawing as her enduring foundation.

Mas has received the Roma Fashion Awards for merging art with fashion photography, and her art film *Time God* was screened at COP27 in 2022. She has exhibited widely in Europe and the United States, including the Saint Petersburg Fine Art Academy Museum, Art Miami Fairs, Art Capital in Paris, and MNAM, Paris. Her writings on art are published in *EDGE Magazine*. She is represented by Hohenthal und Bergen and Laurence Pustetto, and collaborates with photographer Marco Tassini and artist Peter Hopkins on the Artivist Awards.

Her universe draws from the resilience of nature, the scars of history, and the turbulence of personal exile. Each work holds a delicate tension between fragility and force, silence and revelation, embodying connection between memory and the present, inner and outer worlds. Her most recent paintings continue her search for thresholds where memory, light, and human presence encounter transformation.

“Art is resilience, connection, and transformation. It is where fragility and strength meet, and where humanity can imagine a different future.” — Alexandra Mas



NOVEMBER RAIN AND FOG IN WEST FLANDERS BELGIUM — John Borstlap • 2021 • 90 × 320 cm • Acrylic on linen

This expansive abstract canvas captures the quiet intensity of late autumn in Belgium, where rain and fog blur the transition into winter. Through layered brushstrokes and sweeping movements of color, John Borstlap evokes the damp atmosphere of West Flanders in November. Hints of grey, green, and blue mingle with subtle touches of yellow and white, recalling fleeting light amidst encroaching darkness.

Created with brushes and improvised tools such as window wipers, the work builds its presence through repetition and restraint — paint laid, blended, and left to settle without overcorrection. This embrace of imperfection lends the painting a raw immediacy, as though the fleeting moment of a foggy November day has been fixed permanently on the linen surface.



JOHN BORSTLAP



Belgium



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The Artist's Story

John Borstlap began his artistic journey in 1997, driven by a lifelong fascination with color and its emotional resonance. Over the years he has produced hundreds of works, created not for the market but for the joy of expression, often to the rhythm of loud music that energizes his studio. His paintings, deeply intuitive and experimental, explore how color can uplift the spirit and unlock creativity.

For Borstlap, painting is not an intellectual exercise but an act of immersion. He allows the canvas to evolve layer by layer, letting the material itself suggest when a piece is complete. His works are filled with what he calls “happy colors” — vibrant tonalities that invite positivity and reflection.

As he notes, echoing the choreographer Twyla Tharp:

“Art is the only way to run away without leaving home.” — John Borstlap

HARLEY QUINN — Mark Bleach • 2025 • Customised show chair • handmade with premium fabrics, materials and finishes

Harley Quinn steps off the screen and into domestic space, recast as a throne that refuses quiet decorum. Mark Bleach turns furniture into a stage for duality: the chair becomes a body that holds two temperatures at once—seduction and danger, play and defiance. In choosing a pop-cultural icon associated with split selves, he points to a wider social mirror where stress, anxiety, and conflicting identities coexist beneath a glossy surface.

Meticulous hand-finishing and a calibrated mix of premium materials sharpen the work's theatrical presence. It is an object “for the floor, not the wall,” yet it operates like sculpture—commanding, immersive, and dense with micro-details that reveal themselves over time. Precision joins exuberance: every crafted element tightens the narrative, inviting the viewer to sit with the tension between spectacle and vulnerability, fiction and the psyches we carry into everyday life.





MARK BLEACH



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The Artist's Story

Mark Bleach is an Irish self-taught artist whose practice transforms abandoned or overlooked furniture into singular artworks. After earning a BA (Hons) in Performing Arts and Media in 2016 (Farnborough, UK), he began to see objects as performers—forms that gather emotion, memory, and cultural signals. In 2017, in Spain, he founded Icon Show Chair, rescuing chairs and furnishings from disposal and giving them renewed life through handcraft and narrative intent.

In 2023 the studio evolved into soulmemories78, a new chapter created in remembrance of his late husband, Luke Benn. Alongside show pieces, Bleach now creates memorial chairs—works conceived around a loved one's photograph or treasured possession—extending furniture's function into the realm of tribute and healing. His output spans over 300 uniquely crafted chairs, ranging from classic and retro idioms to contemporary popular culture.

Bleach describes his vision as circular: an object sparks a mood, and that mood completes the circle through making. Everyday realities—financial pressure, social tensions, the strain on mental health—enter the work as themes, whether in the pop-charged “Harley Quinn” or in pieces like “Money talks.” What ties the practice together is transformation: the rescue of matter and meaning, executed with precision finishes and an insistence that furniture can carry the weight of sculpture and story alike.

“I envisage my creativity as encouraging peace and love wherever it may end up.” — Mark Bleach

**SAGGAR AND
PORCELAIN: ECHOES OF
FIRE — John Macato (John
Mac) • 2025 • Artistic
ceramics**



Saggar-fired porcelain becomes a canvas for the unpredictable alchemy of fire in this vessel from *Echoes of Fire* (Paris, 2025). Cast from the artist's own modified porcelain formula, it is designed to vitrify at lower temperatures, capturing the volatile beauty of smoke, ash, and organic matter. The surface bears shifting gradients of earthen browns, smoky blacks, and glimmering blues, imprinted with traces of copper, pine cones, dried flowers, and grasses consumed in the firing. Its exterior remains raw and elemental, while the interior, glazed in a soft satin finish, offers a tactile contrast.

Each piece emerges singular, shaped not only by technique but by atmosphere — humidity, oxidation, and reduction collaborating within the kiln. What results is an object that embodies fire's dual nature: destruction and transformation, fragility and endurance. This work resonates as both vessel and landscape, a meditation on the resilience of nature and the transience of human life.



JOHN MACATO

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John Mac**



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The Artist's Story

John Mac, a Filipino ceramicist and nurse based between Vincennes and Buthiers, France, weaves together the elemental power of fire and the quiet strength of human resilience. His artistic journey is deeply informed by years of humanitarian work and his interest in art therapy, which together have shaped a practice grounded in impermanence, transformation, and renewal.

Working primarily in porcelain and stoneware, John Mac embraces the unpredictable process of saggar firing. Smoke, ash, and natural combustibles inscribe the clay with unrepeatably traces, creating surfaces that recall misty horizons, fiery skies, or shifting earth. Each vessel becomes a meditation on time and change, marked by the dialogue between human hands and elemental forces.

In 2025, he founded his ceramic studio in France and presented *Echoes of Fire* in Paris, where his works were celebrated for their tactile depth and ability to evoke landscapes of memory and seasons of the soul. His practice invites viewers to see beauty in imperfection and strength in fragility, echoing both nature's cycles and the endurance of human life.

“The kiln becomes a collaborator, the atmosphere a painter, and chance an essential tool.” — John Mac



REQUIEM — Miruna-Lavinia • 2023 • Painting
Bota

Requiem is a painting inspired by Mozart's work of the same name. It visually translates the first minute of the composition: from dark tones on the left, through small rays of light emerging at the violin's scroll, to a luminous presence on the right. Within this radiance, a woman's face appears—ephemeral, tender, almost like the memory of someone once loved.

The work captures music's passage from shadow into light, evoking both mourning and transcendence. It is a meditation on how sound, memory, and emotion intertwine to create an image suspended between absence and presence.



MIRUNA- LAVINIA BOTA



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The Artist's Story

Miruna-Lavinia Bota is a Romanian freelance painter and graphic designer whose creative path has been marked by both versatility and international recognition. Her work ranges from graphite drawing, comic illustration, embroidery, and digital art to murals and painting, each medium offering her new ways to explore memory, emotion, and imagination.

Her art has been included in numerous collective projects and publications across Europe and North America. She contributed illustrations to fan anthologies in Germany and Italy, as well as to *Amon Hen*, the bulletin of the Tolkien Society in Oxfordshire. In 2020 she was part of Atelier Montez's monumental project *Be**pART – Arte e Rivoluzione* in Rome, the largest collective exhibition ever organized. In Canada, her works have appeared in *GLOBART* and in the literary magazine *Poezii pentru Sufletul Meu*, where she has been featured several times between 2023 and 2025.

Miruna has also exhibited her paintings in Italy and Romania, including the Festival del Fumetto (2018), the local exhibition *UZINA FOTO* in Târgu-Mureș (2020), and most recently the traveling exhibition *Make Watercolor Great Again* (2025), presented in Bucharest, Timișoara, and Reșița. These diverse contexts reflect her ability to adapt her visual language to different audiences while remaining faithful to her artistic vision.

Inspired by music, cinema, and the vivid fragments of her childhood memories, she creates images that oscillate between serenity and struggle, light and shadow. For Miruna, art is both a personal and shared experience—a place where viewers can discover reflections of their own inner lives.

“The greatest reward in art is people finding themselves in it.” — Miruna-Lavinia Bota



DREAM — Galina Todorova • 2003 • 110 × 130 cm • Oil on canvas

Painted within half an hour, *Dream* embodies both spontaneity and clarity of vision. Using rags, sponges, fingers, and brushes, Galina Todorova created a luminous field of gold beneath a vast sky, where human figures dissolve into memory and hope.

The painting shows the influence of American art, which the artist studied in Bulgaria before traveling to the USA—through books, lectures, and films at the Ivan Vazov Public Library in Plovdiv, in art schools, and during private lessons with the artist Mincho Panayotov.

Presented in 2003 at the joint exhibition *The Soil of the Artists Fellowship 26-5* in Plovdiv, the work later entered the collection of the Ivan Vazov Public Library as part of a triptych. The title reflects both a private aspiration and a universal metaphor: the dream of belonging, of holding onto love and unity in a shifting world.



GALINA TODOROVA



Bulgaria



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The Artist's Story

Born in Plovdiv in 1970, Galina Todorova has built a career that bridges Bulgarian tradition with international experience. She studied under Mincho Panayotrov and graduated from the National Art Academy in Sofia in 1996, later becoming a member of the Plovdiv Artists Association and Artists Fellowship 26-5. Her early exhibitions took her to Plovdiv, Varna, and London, while her years in the United States (2004–2010) shaped her artistic outlook through work at the St. Louis Art Museum and active participation in leading art organizations.

After returning to Europe and her participation in two Art Colonies - in Serbia and North Macedonia, Todorova's interest in Christian Orthodox Iconography and Theology deepened, leading her to study at Plovdiv University, where she also contributed to mural projects. Her practice now spans painting, drawing, printmaking, iconography, photography, installation, and sculpture, always rooted in questions of spirituality, humanity, and creation's meaning.

Todorova has exhibited widely in Bulgaria, England, the USA, Serbia, North Macedonia, France, and beyond, with works held in private and public collections across Europe, Asia, and America. Among her notable solo exhibitions are *Unfolding* (2010, St. Louis), *Human Light* (2010–2011, St. Louis Community College), *Galina and Friends* (2021, Sevlievo), and *50 years LOVE* (2021, Gallery Plovdiv). Her joint participation includes the Louvre (2015) and numerous international shows where her works were recognized for their human depth.

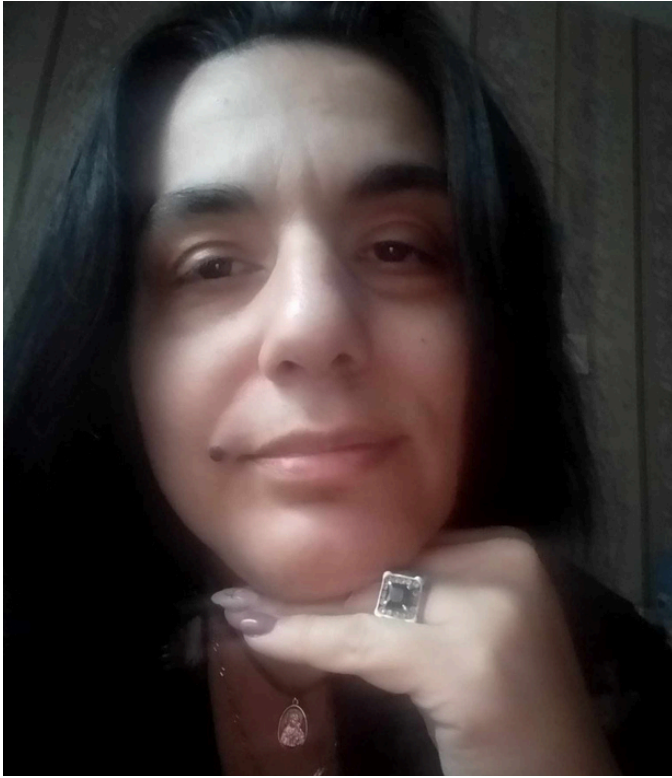
“My life’s quality and longevity depend on the intensity and quality of my creation, as well as on the level of my contribution to the life and creative process of society.” — Galina Todorova



HEMATITE NECKLACE WITH PINK OPAL PENDANT — Venelina Ilieva (Venity) • 2014 • Hand made jewellery with natural stones

This necklace is a harmony between the earth and the heart – a strand of mysterious, metallic hematite radiating strength and stability, paired with a delicate rose opal heart that glows like the morning dawn. Each bead reflects the light like a tiny universe, while the central heart shines as a quiet promise of love and inner harmony.

The design brings together strength and tenderness, making the piece both grounding and uplifting — a jewel that unites protection and beauty.



VENELINA ILIEVA

**Artistic name:
VENITY**



Bulgaria



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The Artist's Story

Venelina Ilieva, known artistically as Venity, is the creator of a distinctive line of handcrafted jewelry inspired by the natural beauty of semi-precious stones and the timeless elegance of silver and pearls. Her journey began in 2011, when she first experienced the magic of handcrafting and discovered a passion for transforming raw materials into meaningful adornments.

Her work is defined by its intimate dialogue between nature and humanity. Each piece is not just an ornament, but a vessel of energy, emotion, and symbolism. Drawing on the unique qualities of hematite, opal, pearls, silver, and steel, she creates designs that embody resilience and elegance, strength and delicacy.

Through her creations, Venelina conveys harmony, offering jewelry that highlights the individuality of those who wear it. For her, every pendant, bracelet, or necklace carries a personal story — a small universe of beauty and meaning, destined to inspire and empower.

“Each piece of jewelry is a story of harmony — where strength and delicacy unite, and beauty becomes a language of the soul.” — Venelina Ilieva

KNIGHT BASILISK — Arda Topal • 2025 • Oil painting



This oil painting reimagines the Basilisk of European mythology, a creature feared for its deadly gaze and poisonous breath, as a knightly figure embodying illusions of modern power. Clad in rigid armor, it projects a façade of invincibility, while the crown denotes the highest rank within human hierarchies. Its sword, raised as silent menace, symbolizes authority wielded against dissent.

The golden halo behind the creature, reminiscent of sacred iconography, lends an aura of false sanctity, suggesting how easily society confuses domination with respect. The fractured, stained-glass-like background heightens the medieval atmosphere, while also echoing the fragility of truth. Through this allegory, the artist unmasks the contradictions of contemporary figures who appear elevated, yet conceal destructive impulses beneath the surface.

"Knight Basilisk" is both a warning and a mirror, urging viewers to reflect on the nature of fear, illusion, and authority in our own age.



ARDA TOPAL



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The Artist's Story

Arda Topal is a Cypriot artist and designer whose work moves fluidly between painting, sculpture, and digital media. A graduate in Visual Design, he balances his career as a professional 3D and graphic designer with a vibrant personal practice that explores myth, technology, and the universe.

He has held two solo exhibitions — The Mystery of the Universe and The Machine Universe — and has participated in group shows in several art galleries. These projects reveal his fascination with cosmic patterns, mechanical structures, and symbolic figures, all of which he reinterprets through a contemporary lens.

For Topal, art is not simply a profession but an essential act of expression, born from an inner necessity. His works emerge instinctively, as if compelled by impressions and emotions that demand release. In both digital and traditional media, he seeks to shape the intangible — emotions, visions, and ideas — into visible, resonant forms that invite reflection.

“Painting, sculpture, and design are as vital as breathing.” — Arda Topal



THE BIG ROCK —
Joaquim Pancho •
2023 • 95 × 121 cm •
Oil on canvas

This painting captures the immensity of nature through the sheer face of a cliff rising defiantly against the force of the ocean. The vertical mass of stone, carved by time, is bathed in a play of warm and cool light that emphasizes its monumental presence. The waves crash with relentless energy, echoing nature's eternal struggle between permanence and change. At the summit, a solitary figure contemplates the vastness, embodying humanity's fragility and awe before the sublime. Joaquim Pancho balances texture, light, and movement with precision, evoking both drama and serenity in this striking dialogue between man and nature.



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The Artist's Story

Joaquim Pancho was born in Luanda, Angola, in 1970, and moved with his family to Portugal at the age of five due to the civil war. From his earliest years he cultivated a passion for drawing, inspired first by comic book illustrations and later by his direct observations of the world around him. His creative journey deepened in Aveiro, where he studied watercolor and oil painting at the Calouste Gulbenkian Foundation, and has since evolved as a largely self-taught artist through books, museums, and exchanges with fellow painters.

Guided by the spirit of 19th-century Impressionism, Pancho finds inspiration in the works of Monet, Pissarro, Sisley, and Renoir, while his watercolors pay homage to contemporary masters such as Joseph Zbukvic, Alvaro Castagnet, and Herman Pekel. His artistic practice spans landscapes, figurative works, animal studies, and still lifes, always infused with sensitivity to light and atmosphere.

In 2023, his work was featured in ART4ANY magazine (September edition), a recognition that affirmed his growing presence in the contemporary art scene. For Pancho, painting is not a pursuit of external validation but an intimate act of self-expression, a way of connecting with beauty and finding peace within daily life.

“Art should never be created to please others. When I paint, I paint for myself—for the serenity and freedom it gives me.” — Joaquim Pancho



**ALLEGRA — Isabell
Tach • 2024 • Painting**

The painting *Allegra* captures a mysterious fusion of human fragility and mythological power. The female figure, rendered with striking precision, is crowned with horns and adorned with a bird-like mask, placing her in a liminal space between reality and fantasy. Her piercing gaze radiates both strength and enigma, suggesting an inner world that resists easy interpretation.

The fiery backdrop of red, violet, and black engulfs her presence, intensifying the drama and symbolizing elemental forces of transformation. The contrast of soft human features and sharp animalistic traits creates a surreal dialogue, evoking archetypal images of metamorphosis and primal identity. Through this work, Tach challenges the viewer to reflect on the coexistence of vulnerability and power, instinct and consciousness.



ISABELL TACH



Austria



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The Artist's Story

Since childhood, Isabell Tach has turned to art when words were not enough. Drawn instinctively to paper and colors, she soon began experimenting with everything she could reach, painting and drawing intuitively. Teaching herself portraiture, she later expanded into oil and acrylic painting, developing a rich visual language that embraces both experimentation and emotion.

Her work often explores surreal encounters, blending human and animal elements to reveal hidden layers of identity and emotion. Animals hold a special place in her creative universe, with her own horse serving as a constant source of inspiration and personal connection.

Tach's paintings resonate with emotional intensity, weaving together mystery, beauty, and symbolism. By creating dreamlike worlds, she seeks to move, connect, and inspire people across cultures.

"My goal? To reach, to move, and to connect people." — Isabell Tach



LE PASSAGE — MESKAR • 2024 • 100 × 100 cm • Oil and pigments on natural linen canvas

This painting unfolds like a vision suspended in mist, where contours dissolve into soft clouds and the boundary between earth and sky is blurred. A sinuous path seems to emerge, winding through this undefined landscape toward a distant summit — perhaps another world, perhaps the promise of transformation.

MESKAR's mastery lies in her ability to evoke presence through absence. What appears indistinct is in fact revelatory: the haze does not conceal, it unveils another way of seeing. In *Le Passage*, the viewer is invited beyond the immediate surface, urged to contemplate the unseen dimensions of existence.

The work becomes both landscape and metaphor — a liminal space between here and elsewhere, between what once was and what is yet to come. It resonates as a meditation on time, memory, and transcendence.



MESKAR



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The Artist's Story

MESKAR is a professional French painter, recognized and listed by AKOUN, whose works have been shown nationally as well as in Spain, Japan, and Russia. From childhood she cultivated her sensibility through both music and painting, before fully dedicating herself to the latter. Today she lives and works in the Périgord region, a land that nurtures her serenity and fuels her imagination.

Her practice is rooted in instinctive absorption of the landscapes she encounters, whether in France or abroad. Fascinated by skies and natural atmospheres, she reinterprets these impressions into works that verge on abstraction. MESKAR creates her colors from natural pigments, sometimes enriched with marble powder, gold leaf, or layered textures that add depth and luminosity. This process — shaped by detours, constraints, and unexpected discoveries — reflects her belief in the beauty of the unpredictable journey.

In her paintings, the natural world becomes more than a subject: it is a mirror of the soul. Through her imaginary or real landscapes, seascapes, forests, and plains, MESKAR invites the viewer into a voyage beyond the limits of reality — where colors, forms, and emotions converge to reveal hidden stories within each brushstroke.

“Nature offers us its light, its colors, its contrasts — I transform them into inner landscapes.” — MESKAR



LOOK AT ME —
Alexandra Hrehová
(Alex) • 2025 • 120 × 150
cm • Acrylic on canvas

The painting *Look at Me* stands as a turning point in Alexandra Hrehová's artistic journey. Unlike her earlier works, often dominated by grayscale palettes, masks, and symbolic artifacts of Slovak countryside traditions, this composition embraces a new openness. The figure—a woman in folkloric attire with a vividly floral headscarf—emerges from a dark, textural background with piercing intensity. Her eyes, lit with sparks, and the glowing light she clutches to her chest, radiate both fragility and defiance.

This hidden self-portrait is not merely an image but a declaration: the artist's transition from critical explorations of gender stereotypes and generational trauma toward a more personal mythology of healing and growth. The grayscale tones dissolve into color, signaling a reconciliation between past and future, roots and transformation. Through its striking chiaroscuro and folkloric symbolism, *Look at Me* embodies the alchemy of art as both a mirror of inner life and a catalyst for liberation.



ALEXANDRA HREHOVÁ

Artistic name:
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Slovakia



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The Artist's Story

Alexandra Hrehová, known artistically as Alex, is an emerging Slovak painter whose work bridges folklore, identity, and feminist critique. Born in Hanusovce nad Toplou, she studied at the Academy of Arts in Banská Bystrica, where her early focus on illustration earned her recognition: her author's book *Ideas Casting Shadows* was awarded among the Most Beautiful Books of Slovakia in 2020. She later published the illustrated children's book *A Thousand Windows, A Thousand Doors*.

During her master's studies, Alexandra turned decisively to painting, creating a distinctive visual language where Slovak folkloric dress, masks, and neon accents became symbols of rebellion and emancipation. Her works critique conservative stereotypes while celebrating femininity and private mythology. A hallmark of her style—the masked folkloric woman—earned wide attention, with Miss Slovakia treasure winning 3rd place at the VÚB Painting of the Year 2023.

Her exhibitions include group shows in Slovakia, Switzerland, and the Czech Republic, as well as acclaimed solo projects such as *PAST-VINY* at Atelier XIII in Bratislava (2025) and *PAST-VINY vol. 2* at Klub 29 in Pardubice (2025). Today, she continues to develop her career from her hometown, committed to giving Slovak contemporary art an international voice.

“Being an artist means being an alchemist. My work transforms generational trauma into healing, folklore into vision, and personal pain into shared light.” — Alexandra Hrehová



LE FRUIT BÉNI DE VOS ENTRAILLES — François Carrière (Carriere de Glencoe) • 2025 • 100 × 100 cm • Mixed media: gesso, extruded foam, plastic collages, acrylic and inks

In this visceral composition, flesh and spirit intertwine in a haunting dialogue. At its centre, the Christic embryo emerges, suspended in a womb that is both sanctuary and prison, its golden skull haloed with divine resonance. The body, skeletal and dissolving into shadow, recalls the Cathar vision of flesh as both a fall and a redemption.

The surface, sculpted with foam, gesso and plastic fragments, is saturated with incandescent reds, punctuated by luminous traces of white and silver. This textural intensity evokes both entrails and celestial fire, turning matter itself into a site of revelation.

Carriere de Glencoe confronts us with the paradox of faith and power: a sacred body gestating liberation, yet entangled in the contradictions of cults and the weight of earthly wealth. It is a painting that demands more than contemplation—it demands an inner reckoning.



FRANÇOIS CARRIÈRE

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CARRIERE DE GLENCOE**



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Lord François Carriere de Glencoe



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The Artist's Story

François Carrière, Lord of Glencoe — known artistically as Carriere de Glencoe — has carved a singular path in contemporary art. Entirely self-taught, he began as a child under the influence of his godfather, nurturing a gift for drawing that would later expand into painting, sculpture and a total engagement with creation.

His artistic rebirth came in 2022, when painting became a lifeline against depression. Initially working in black and white, often with coffee as a medium, he explored themes of memory, fragility and tenderness. By 2024, colour erupted into his practice, sparking a prolific period marked by ten exhibitions. His canvases, raw and incandescent, merge violence and sensuality, beauty and horror, in an aesthetic kinship with Francis Bacon and David Bowie's Outside universe.

In his recent series, Carriere de Glencoe transforms slaughterhouse imagery into ritual stages, where the brushstroke becomes both scalpel and dance. His presidency of the ART'9 association since 2025 reflects his dedication to fostering collective artistic energy.

For him, art is not ornament but revelation — an act of liberation. Each canvas is an invitation to confront the porous boundary between victim and executioner, body and spirit, terror and grace.

“Creating and exhibiting is offering a part of myself. Each painting is a tool of liberation — for me and for those who dare to enter it.” — François Carrière (Carriere de Glencoe)



AMOURS DÉLIQUESCENTES — François Carrière (Carrière de Glencoe) • 2024 • 50 × 100 cm • Acrylic and ink on cotton canvas

This vertical canvas reads like a contemporary ex-voto: a plea and a remembrance at once. The composition stages an androgynous, cobalt figure in the background—neither strictly male nor female—whose half-revealed eye becomes a wound and a witness. In the foreground, two bodies collapse into each other, an embrace that is both shelter and dissolution, their skins sluiced by brown rivulets and turquoise constellations.

Carrière de Glencoe works the surface with a deliberately unstable grammar—thin veils of acrylic, denser passages of ink, and controlled drips that score the flesh like time itself. Rusted ochres, earthen umbers and oxidised blues create an alchemy of corrosion and rebirth. Stippled textures and scar-like edges around the eye recall the medicalized gaze without surrendering the figure's dignity; the paint is at once epidermis and archive.

The image holds a double memory: personal and collective. Echoes of Kaposi's lesions—once stigmata of an epidemic—intersect with today's recollections of contagion, isolation and fear. Yet the work resists victimhood. The couple is not merely decaying; they are passing through a state change, as if love itself were a solvent capable of transfiguring matter.

Between sensuality and decomposition, the painting asks whether time erases or transforms. The downward drips suggest entropy, but the luminous blue flecks insist on a counter-movement—brief eruptions of resilience. *Amours déliquescentes* becomes a tender anatomy of fragility, where bodies remember pain and still rehearse the possibility of grace.



L'ENVOL DES COQUELICOTS — François Carrière (Carrière de Glencoe) • 2024 • 60 × 80 cm • Acrylic on cotton canvas

This painting is conceived as a hymn to Vincent—the mystic who sought God in each blade of grass, in every breath of wind. Here, the dark crows of his “wheat field” transmute into poppies: red of passion, red of prayer. It is not a fire of destruction but the inner blaze of a soul consumed by ecstasy.

The canvas ignites with yellows and reds, like a solar psalm. Thorny black bushes—symbols of dogma and fear—fail to restrain the upward flight of those who pursue the light. Each poppy takes wing, carried by the wind like a liberated soul, joining the divine in a fiery dance.

Painted “in trance” in just forty-five minutes, this work is less an adieu than a declaration of love to nature, a song of gratitude to Vincent van Gogh, who revealed the sacred where others saw only a field of wheat.



WHAT'S FIRST? — Stella Torres • 2023 • Scanner photography on special paper

At first glance, the image appears as a luminous, amber circle suspended against an infinite darkness. The surface glows like a solar eclipse frozen in time, yet on closer inspection it recalls the fragile presence of an egg—primal, elemental, and enigmatic. By working with scanner photography, Stella Torres transforms an everyday subject into a cosmic meditation. The perfection of the circular form is interrupted by slight irregularities, suggesting that origin and imperfection coexist.

The work resonates with the timeless question: what comes first—the egg or the hen? This ancient riddle becomes here a poetic metaphor about beginnings, cycles, and causality. The intense chromatic contrast between the radiant orange core and the deep black void around it enhances its symbolic force: birth and emptiness, presence and absence, continuity and mystery. The simplicity of the image conceals a profound reflection on nature's eternal processes and the search for meaning.



STELLA TORRES



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The Artist's Story

Stella Torres is a multidisciplinary artist whose practice moves fluidly between photography, sculpture, and new technologies. Based in Valencia, she draws inspiration from nature, poetry, and music, seeking to rebuild familiar realities with new visions and experimental techniques. Her work often transforms ordinary subjects into symbolic explorations of time, tradition, and emotion.

A graduate of the prestigious Facultad de Bellas Artes at the UPV in Valencia, she has developed a personal language where visual clarity meets conceptual depth. Through her scanner photography, installations, and sculptural works, she explores the fragile intersections between people and nature, memory and transformation.

For Stella, art is both instrument and necessity—an act that allows her to grow, connect, and share moments of human and natural truth. Her studio becomes a space of renewal where feelings and traditions are revisited under a new light.

“Art is an instrument to be me.” — Stella Torres



SIN PALABRAS — Stella Torres • 2022 • Photography with new technologies

This work is an exploration of silence and visual intensity. In Sin palabras, Stella layers the photographic gaze with fragments of architecture, branches, and the human eye, creating an atmosphere suspended between memory and perception. The city becomes a skin, and the tree branches resemble the veins of an interior world.

By fusing natural and urban textures, Stella evokes the impossibility of translating certain emotions into words. The work suggests that sometimes only images—charged with light, shadow, and superimposed layers—are capable of transmitting what language cannot capture. It is both a map of memory and a mirror of inner states, where the eye becomes witness and landscape at the same time.

**ME AND MYSELF INSIDE ME — Stella
Torres • 2021 • Sculpture**

Created in the aftermath of the Covid pandemic, Me and myself inside me reflects a confrontation with solitude, fragility, and resilience. The small white figure, enclosed within a glass dome, is both protected and imprisoned. It raises its arms in a gesture that oscillates between defense and search for liberation, embodying the tension of confinement.

The sculpture becomes a metaphor of human vulnerability and inner dialogue. The dome recalls both scientific display and sacred reliquary, while the figure within it suggests the universal experience of being trapped inside one's own fears, yet still yearning for connection.

Stella uses minimalism and scale to heighten the emotional impact: the fragile body inside the transparent barrier reminds us of the delicate line between isolation and survival, between individuality and collective destiny.





UNTITLED — Chico
Aragao • 2025 •
Photography and acrylic

In this work, fragments of color emerge and dissolve within an ocean of blue, as if suspended between matter and spirit. The intensity of the pigments — yellow, black, green, and red — appear almost sculptural, in dialogue with light and transparency. The composition creates a rhythm of tension and release, where each chromatic gesture seems to float and collide, echoing the artist's meditation on polarity: Zen and stress, serenity and turbulence.

What begins as abstraction reveals itself as a kind of energy field, a visual meditation on the unseen forces shaping our existence. The piece invites contemplation not only of form but of the invisible pressures that define the spaces we inhabit.



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Francisco Aragão



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The Artist's Story

Chico Aragao (born in Rio de Janeiro, 1949) is a Portuguese-based multidisciplinary artist whose career has unfolded across photography, painting, and conceptual installations. His work bridges the spiritual and the physical, often exploring the dynamic balance between tension and harmony. Rooted in both discipline and openness to the unforeseen, Aragão creates pieces that confront the polarity of Zen calmness and the stress inherent in contemporary life.

Over the years, his practice has been presented in renowned institutions across Europe and beyond: the Ely Center of Contemporary Art in New York, Maison du Portugal in Paris, the Fado Museum and MUDE in Lisbon, the Design Museum in Antwerp, the Labin Biennale in Croatia, and exhibitions in Italy, Germany, Estonia, and Brazil. One of his notable projects involved a show featuring figures adorned with jewelry from the Portuguese royal family and pieces from a museum collection. His projects often expand into public spaces, reflecting his vision of art as a dialogue with environment and society.

At the core of his artistic path lies a search for resonance — where material presence transforms into spiritual reflection, and the viewer encounters an image that is at once intimate and universal.

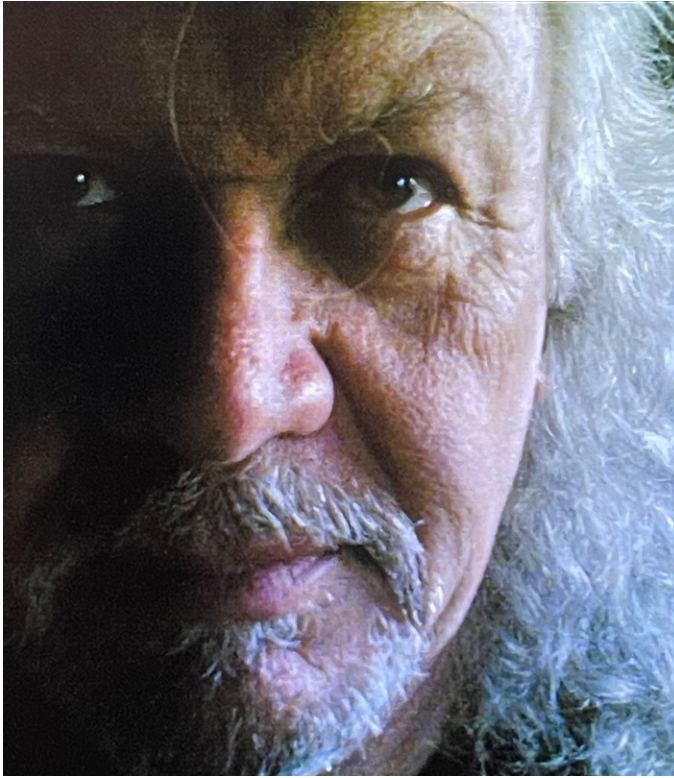
“What inspires me is the interconnection between the spiritual and physical worlds.” — Chico Aragao



**WATERFIELD IN ORBIT 3 —
Zoltan Josef Galos (ZG) • 2025
• Watercolour**

In this work, Zoltan Josef Galos invites us into Waterfield, a symbolic realm of imagination where art, poetry, and human spirit converge. The composition unfolds like a kaleidoscope of vibrant fragments: staircases leading upward, faces gazing outward, bodies dissolving into colours, and symbols scattered across a patchwork of planes. The watercolour medium enhances this fluidity, allowing boundaries to blur, as if reality itself were in orbit.

Here, multiplicity becomes harmony. Human figures of different races and expressions intertwine, suggesting the dream of peaceful togetherness. The viewer is led upward by a red figure reaching toward the unseen — the artist's muse, perhaps — guiding us toward a peak of vision. The palette, alive with greens, blues, reds, and yellows, evokes both playfulness and transcendence. Galos transforms the surface into a metaphorical garden, where art and poetry grow inseparably, and where diversity does not fracture but unites.



ZOLTAN JOSEF GALOS

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ZG**



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The Artist's Story

Zoltan Josef Galos, known artistically as ZG, was born in Burgenland, Austria, into a family where art and poetry flowed naturally — painting inherited from his mother, poetic sensibility from his father. After studying Art and Architecture in Vienna, he pursued a professional career as an architect in South Africa and Swaziland, experiences that profoundly shaped his creative vision. Encounters with the palimpsest rock paintings of the San people left a lasting influence, enriching his work with a sense of timelessness, symbolism, and spiritual resonance.

His artistic journey has been interwoven with poetry, travel, and the observation of cultural dialogues across continents. Exhibitions of his work have been held in Vienna, Athens, Johannesburg, and beyond, including the EPASKT Gallery of the Fine Arts School of Athens, the Art Forum in Vienna, and the Waterfield Gallery, Vienna. He is also the author of several books that merge art and literature, such as *The Fabricator – Life and Death for a Great Painting* and *Muses – The Artist Between Paradise and Hell*.

Galos describes his style as Mystical Realism, a personal genre where colour, form, and narrative fuse into dreamlike visions. His art is nourished by the landscapes of Africa, the ruins of Athens, the capitals of Europe, and the deserts of Egypt and the Near East — yet always filtered through the poetic lens of his imagination. His vision looks toward the future: to broaden art education and to share with Europe his monumental cycle *The Apollo Frieze*, fourteen large canvases dedicated to myth, culture, and the universal spirit.

“Art is a mystical bridge — it unites poetry and painting, memory and vision, the earthly and the divine.” — Zoltan Josef Galos



WATERFIELD IN ORBIT EIGHT
— Zoltan Josef Galos (ZG) • 2025 •
Watercolour • 30 × 40 cm

In *Waterfield in Orbit Eight*, the artist deepens his exploration of the mythical Garden Waterfield. Here, the layers of past and present, muse and nature, are fused into a fluid assembly of interwoven forms. Fragmented bodies, radiant colours, and organic rhythms merge into a vision that feels at once timeless and immediate.

The watercolour technique reinforces this ethereal quality: transparent washes blend into one another, while sharper contours suggest fleeting presences. The green, red, and golden hues extend like wings or foliage, evoking natural growth and human imagination intertwined. This piece captures the moment where memory and vision coexist, and where painting becomes a mystical dialogue between the seen and the invisible.

**WFIO 25, OBELISC OF
LOVE — Zoltan Josef Galos
(ZG) • 2025 • Watercolour •
30 × 42 cm**

Obelisc of Love unfolds as both image and poem, a dialogue where words and colours are born simultaneously. Across the composition, fragments of text interlace with vibrant geometric forms and symbolic figures, creating a polyphonic rhythm that mirrors the very question it poses: “What is this thing called love?”

The central figure emerges from an orbit of shapes and colours, a monumental presence caught between intimacy and universality. The tall, vertical structure of the painting recalls an obelisk — a symbol of memory, aspiration, and eternal devotion. In this synthesis, painting becomes poetry, and poetry becomes painting: two languages meeting to celebrate love as the most enigmatic and powerful of human experiences.





AHOO, EXPLORE UNKNOWN CULTURE — Hamid Reza Mafitabar • 2024 • Oil Painting

In this painting, the artist invites us into a luminous dialogue between form and mystery. The figure, rendered in a bold and radiant hue, seems both ancient and futuristic — a sign, a spirit, a call from an unknown culture. Against a textured ground of greens, earth tones, and flashes of light, the vibrant shape vibrates like a living presence, a reminder that discovery often begins where reason surrenders.

The work does not unfold from premeditated design but emerges through an instinctive process — a yielding to the unknown. Hamid Reza Mafitabar allows form, color, and light to carry their own authority, turning the act of painting into an encounter rather than a construction. The viewer is asked not to decipher, but to feel: to sense the pulse of intuition, the echo of presence, the intimate revelation of a moment captured in pigment.

This is not a representation of something seen, but of something lived. It is a painting that stands as a threshold — between artist and viewer, between known and unknown, between silence and expression.



HAMID REZA MAFITABAR



Austria



ahoomotion



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The Artist's Story

Born in Tehran in 1962 and based in Vienna since the age of twelve, Hamid Reza Mafitabar has forged a path that blends visual art, performance, and pedagogy. Trained privately in fine arts, he has exhibited across Austria, Southern France, and Spain, establishing himself as a voice of both introspection and cultural resonance. In 2000, he founded the international artist collective Atelier Rote Gazelle, a space of collaboration and exchange.

His creative practice extends beyond painting into cinema — as a trained screenwriter, director, and actor, Mafitabar has realized several feature films, including *Kiss of the Rose*, *Black Cobra*, *Beautiful Sea – SOS*, and *Peep Anomalie*. Equally committed to teaching, he conducts art classes and workshops, and in his professional life also works in social care, supporting those experiencing homelessness.

Mafitabar's art resists rigid intention. Instead, it welcomes what emerges, offering painting as encounter, revelation, and shared experience. His works are bridges between traditions, between inner and outer life, between the momentary and the eternal.

"I do not chase a vision.

If there is one meant for me, I let it emerge — and share it." — Hamid Reza Mafitabar



RISING IN SILENCE — Dr. Christos S. Karpasitis • 2025 • Photography

In *Rising in Silence*, Christos Karpasitis captures the haunting presence of the never-completed Church of Saint Mamas in Agios Sozomenos, Nicosia, Cyprus. The image reveals an architecture left unfinished yet eternally reaching upward, its broken arches and weathered stone bathed in dramatic light.

Rather than a monument to failure, the ruins embody paradoxical beauty: absence becomes presence, incompleteness becomes testimony, silence becomes a voice. Through this photograph, Karpasitis transforms the site into a meditation on cultural memory and resilience. The viewer is invited to contemplate how traces of life endure in places abandoned, how heritage persists in dignity even when neglected, and how art has the power to safeguard fragile legacies.

The work resonates with a quiet grandeur, balancing documentary precision with poetic vision. It becomes less a record of a site than a reflection on time, history, and the responsibility to preserve and transmit culture across generations.



DR. CHRISTOS S. KARPASITIS



Cyprus

The Artist's Story

Christos Karpasitis is a multidisciplinary artist from Cyprus whose practice spans photography, audiovisual production, digital design, visual communication, and electronic music production. His work consistently explores the intersections of culture, identity, and place, giving form to narratives that might otherwise remain overlooked.

Dr. Karpasitis has developed a distinctive approach that merges research, storytelling, and creative experimentation. His photographic projects, including *Explore Cyprus: Beyond the City*, reveal hidden layers of the island's cultural identity, documenting its villages and communities with both rigor and sensitivity. His public installations, displayed in venues such as Larnaca International Airport, transform cultural memory into living, participatory experiences.

Beyond photography, his electronic music compositions and audiovisual works explore rhythm, layering, and atmosphere, expanding the possibilities of emotional resonance and audience engagement. As Head of the School of Arts, Media, and Communication at the University of Central Lancashire, Cyprus, he integrates academic leadership with artistic practice, fostering interdisciplinary education and dialogue. He has also developed brand and communication strategies for organisations such as the Larnaka Tourism Board and Nicosia for Art, contributing to the cultural landscape of Cyprus.

At the heart of his practice lies a commitment to art as connection — between past and present, local and global, individual and collective. His vision is to create works that resonate, preserve, and inspire change, sparking reflection and shaping new ways of seeing.

"Art is not only an expression; it is a connection. A bridge between people, places, and time." — Dr. Christos Karpasitis



ESSENCE OF FREEDOM — David Dores (David Dores Photography) • 2025 • Photography – the art of photographing with soul

At sunset on September 14, 2025, at Mitrena in Setúbal, Portugal, David Dores captured a fleeting dialogue between body, light, and water. In this moment, a dance artist surrendered to movement, every gesture transforming into inspiration. The photograph immortalizes the instant when the arc of water becomes a luminous crown, a bridge between physical expression and the eternal stillness of the image.

The composition embodies balance and spontaneity: the fluid geometry of the water against the fire of the sky, the silhouette dissolving into pure rhythm. It is not only a record of a performance, but a revelation of freedom — where nature, human presence, and photography converge in a single act of creation.



DAVID DORES

Artistic name: David Dores Photography



Portugal



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David Dores Photography



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The Artist's Story

Little did David Dores know that photography would become his passion and destiny. Before holding a camera, he had been a long jump athlete and a devoted draughtsman, both early channels for his creative energy. These experiences shaped a sensibility that now informs his work behind the lens: a search for expression, movement, and truth.

He trained formally through a Professional Technical Course in Photography, but his true apprenticeship was lived outdoors, on a farm near his home, between 2013 and 2021. There he honed the patient eye and instinctive vision that now define his art.

David's work has gained recognition both nationally and internationally: publication in the book *Untouchable in Time* by Editora Almalusa, a feature in a United Kingdom magazine, and a distinguished result in an international competition that drew 445,000 images from 174 countries, where his photograph was ranked among the top 70.

For him, photography is not only technique but a way of living with soul. Each click is an extension of his emotions, a way to translate what is invisible yet deeply felt.

"Before photographing, I like to imagine the moments and visualize the images I dream of creating. My vision of art is this: to give myself wholeheartedly to photography, so that each image reveals not only what I see, but also what I feel." — David Dores



THE PROUD SEAGULL — Sanne Bülow • 2012 • Watercolor and ink on paper

Light yet assertive, *The Proud Seagull* carries both the humor and poetry of coastal life. The bird, outlined in confident black ink, strikes a stance that feels both whimsical and dignified, embodying the spirit of independence often associated with the sea. Around it, soft watercolor washes of sky, sand, and water create a gentle, playful atmosphere. The looseness of the strokes invites the viewer into a world where simplicity becomes expressive, where personality emerges not through elaborate detail but through the rhythm of line and color. What could have been a fleeting sketch instead holds the resonance of memory and belonging — a visual echo of home, seen through the artist's affectionate gaze.



SANNE BÜLOW



Denmark



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The Artist's Story

Sanne Bülow is a Danish artist whose practice embraces watercolor and ink as vehicles of lightness, clarity, and joy. Her works often capture moments of everyday beauty, distilled into forms that are at once simple and emotionally vivid. She approaches painting as a way to celebrate life's gentle details, transforming ordinary subjects — whether landscapes, animals, or small fragments of memory — into intimate and uplifting images.

In 2024 she received a Certificate of Artistic Achievement from the Luxembourg Art Prize, an honor that recognized the sincerity and brightness of her creative voice. Bülow's art reflects her belief that painting can be both a mirror of inner peace and a gift of happiness to others.

"The simple beauty of life is what inspires me. My greatest wish is that my paintings will bring happiness to the people who looks at it." — Sanne Bülow



SHORE — Marius Roos • 2025 • 60×80 cm • Oil on linen

This painting captures the Nordic coastline in a moment of quiet intensity. The flat, subdued sea presses gently against a rocky shore, while the cliffs rise in pale solidity, adorned with lush trees that cling to their heights. Marius Roos conveys not only the physical strength of the landscape but also its symbolic resilience — a place where nature offers renewal and introspection. The muted sky, heavy with shifting light and moisture, envelops the scene in a bracing atmosphere. Through restrained tones and sensitive brushwork, the work radiates calm while retaining the grandeur of northern nature.



MARIUS ROOS



Estonia



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The Artist's Story

Marius Roos, representing Estonia, is a painter trained at the Estonian Academy of Arts. His artistic journey has led him to focus on projects and private collections that align with his curiosity and sensibility. Rooted in the tradition of landscape painting, his work reflects a lifelong dialogue with nature and the timeless appeal of classical oil techniques.

Growing up surrounded by forests and coastlines, Roos was drawn early on to capture the living character of his environment. His canvases explore how light shifts across sea and land, how rocks and trees shape space, and how presence in nature translates into presence on canvas. While deeply classical in spirit, his paintings reveal freshness and immediacy, preserving both recognition and discovery.

For Roos, painting directly from nature remains central: the artist believes that only through such contact can one truly understand and convey the forms, rhythms, and colors of the world. His vision continues the legacy of landscape painting while infusing it with personal authenticity and Nordic atmosphere.

“A landscape painter learns the most about his surroundings from direct contact with the sea, forest and fields.” — Marius Roos



THREADS STILL, 1 — Helen Hines • 2025 • Photography Fine Print

This still from *Threads* captures the delicate meeting of fabric and skin, where the body becomes both surface and landscape. A fragment of cloth rests lightly across a curve of the breathing body, evoking intimacy, fragility, and the lingering presence of touch. Emerging from the deconstruction of the artist's mother's church dress, the image transforms fabric into an emotional residue — a carrier of memory that simultaneously conceals and reveals.

The work belongs to a larger filmic meditation on grief, where gestures of slowness and surrender open space for vulnerability and care. *Threads*, the film from which this image is drawn, received an Honorable Mention at the European International Film Awards, recognizing its poetic exploration of loss and tenderness.

Here, the soft textures of cloth echo ritual acts of mourning, suggesting that grief is not a single event but a process woven into the body over time. The muted tones and diffuse light create an atmosphere of suspension, as if the body were breathing within a threshold state — between presence and absence, intimacy and distance.

Rather than offering narrative closure, *Threads Still, 1* insists on remaining within the unfinished texture of loss. The fabric becomes a symbolic thread, binding the past to the present, and inviting viewers to witness the quiet radicality of softness. Through this minimal yet charged encounter, the photograph embodies the central ethos of *Threads*: that mourning is also a practice of relation, where touch, fabric, and image work together to hold memory, transform pain, and invite a deeper form of collective care.

Featuring: Natascha Schoenaich & Sarah Foss

Made with the creative support of Lisa Simpson (Agente Costura) & Nellie Gossen



HELEN HINES

**Artistic name:
Kèkè Søl**



Germany



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The Artist's Story

Helen Hines (music alias Kèkè Søl) is a Berlin-based multidisciplinary artist working at the intersection of film, sound, and performance. With a background in philosophy and literature from Yale University (17) and years of training in somatic practices, she has developed a cross-disciplinary approach grounded in embodied listening.

Film is her central medium, through which she explores intimacy, vulnerability, and the dynamics of seeing and being seen, reframing power through ritualised acts of witnessing. Recent projects explore grief, eroticism as creative force, and the body as a site of transformation, drawing on queer-feminist and new-materialist thought.

Her 2024 film *Threads* processes mourning through fabric and collective ritual, transforming her deceased mother's church dress into still, meditative tableaux of bodies and cloth. Across her practice, Hines reimagines cinema as a medium of relation — where intimacy and stillness become radical acts of transformation.

“Filmmaking is not representation but encounter — where attention breathes poetry into life.” — Helen Hines



**THROUGH TIME AND
LIGHT — Louise Hävre**
• 2025 • 60 × 80 cm •
Oil painting

A cascade of light traverses the canvas, carrying with it the memory of sacred architecture. Arches and windows emerge like fragile echoes, dissolving into radiant color fields where green, gold, and blue shift seamlessly, evoking water, meadow, sky, and stone.

The composition hovers between dream and reality: a space that is both sanctuary and landscape, simultaneously interior and exterior. Silence becomes tangible, and light assumes the role of guide — an invisible hand drawing the viewer inward.

Hävre's brushwork transforms memory into atmosphere, inviting contemplation. The work resonates with longing and serenity, opening a threshold between the visible and the unseen, between the fleeting and the eternal.



LOUISE HÄVRE



Sweden



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Louise Hävre



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The Artist's Story

Louise Hävre, a Swedish painter based on the island of Öland, began her artistic path in 2005. From the very beginning, painting became both a necessity and a calling — a way to transform silence, trauma, and loss into images of light and presence. What started as a deeply personal practice has grown into a career that bridges individual expression with universal themes of fragility, resilience, and hope. Today, she runs her studio and Gallery Art Future, a creative space where her vision continues to unfold.

Over the past twenty years, Hävre's art has reached audiences far beyond Sweden. She has exhibited in the USA, Paris, London, and even at the Vatican, allowing her works to resonate across cultural and spiritual contexts. Each exhibition has affirmed the power of her visual language to cross borders and speak to shared human experiences of vulnerability and renewal.

Her practice, however, extends beyond the canvas and the gallery walls. Drawing on her own journey of resilience, Hävre also dedicates herself to working with young people, using art and coaching as tools for healing, empowerment, and transformation. For her, creativity is not only a medium of self-expression, but also a way of opening doors for others — offering a path toward inner strength and connection.

In her paintings, light is more than a visual element: it is a guide, a metaphor, and a form of presence. It invites viewers to step into stillness, to reflect, and to find meaning in spaces where memory and silence intertwine.

“Through painting, I seek to transform darkness into light, absence into presence, fragility into strength.” — Louise Hävre



**NOT SEAGULLS —
Irina Owlik • 2025 •
Fine Art Photography**

The photograph Not Seagulls is a vision suspended between abstraction and memory. A crimson sky dissolves into darkness, while a faint flight of white marks — ambiguous, spectral — suggests birds, yet denies certainty. The work embodies a paradox: both vast and intimate, fleeting and eternal.

This is not a literal sky but an inner one — a rediscovery of freedom and the first step into an artistic voice. The composition, reduced to color and gesture, echoes both solitude and resilience, inviting the viewer to inhabit a space where imagination is the only horizon.



IRINA OWLIK



Latvia



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The Artist's Story

Irina Owlik is a fine art photographer born in 1989 in Vitebsk, Belarus, now based in Riga, Latvia. With a Master's degree in Photography Arts from the Institute of Visual Arts and a background in Marketing, she has forged a distinctive path in contemporary photography. Her work exists at the intersection of reality and digital transformation, in what she calls a "Surrealism of the everyday." Using mobile photography, scanner imaging, and vintage optics such as reversed Helios lenses, she constructs images that shift beyond depiction into metaphor, transforming sensations and fleeting impressions into visual poetry.

Exhibitions include the Monaco Art Fair, Munich Art Fair, Monat Gallery (Madrid), the Women in Art Biennale (London), as well as group shows in Riga. Her fine art photograph *Not Seagulls* has been featured by PhotoVogue (Vogue Italia) in 2025.

For Irina, inspiration comes not only from beauty but from resilience: she sees creative energy in both joy and sadness, turning difficult emotions into a source of artistic strength. Her photography is an ongoing testament to freedom, fragility, and the courage to be visible.

"Sadness and difficult emotions also hold tremendous energy — they can be transformed into the foundation of creativity." — Irina Owlik



LOVE IS IN THE AIR — Ewa Guskowska Stefańska (between_frames_eve) • 2025 • Photography

Beneath the rainbow umbrellas lies the quiet secret of two souls walking side by side. Their faces remain unseen, yet their clasped hands and the tender gift of a small toy speak louder than words. The vibrant colors shine against the worn, faded wall, as if to remind us that love has the power to brighten even the dullest corners of the world. It is a simple image, yet deeply profound: every love is beautiful, every bond true, no matter the time, place, or circumstance. For the lovers are among us — hidden in plain sight, where the ordinary meets the miraculous.



EWA GUSZKOWSKA STEFAŃSKA

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The Artist's Story

Ewa Guskowska Stefańska, known artistically as `between_frames_eve`, is a Polish photographer whose lens captures fleeting yet timeless fragments of life. Though an amateur in definition, her work reveals a refined sensibility — a balance of curiosity, tenderness, and profound human connection. Based in Poland, she finds beauty not in grand spectacles, but in the subtle gestures and overlooked corners of everyday existence.

Outside of photography, Ewa is a lawyer, a profession rooted in precision and reality. Yet her artistic vision provides a counterbalance — an inner world where sensitivity, intuition, and visual poetry take form. Through her images, she preserves moments that might otherwise dissolve into memory, transforming them into lasting stories of love, resilience, and humanity.

For her, photography is not simply a hobby but a vital way of being: a practice of seeing, feeling, and remembering.

“Photography is my way of noticing beauty where others may simply pass by.” — Ewa Guskowska Stefańska



NARROW ESCAPE —
Alfred Hoekstra • 1986 •
50 × 70 cm • Acrylic on
cardboard

A burst of crimson emerges from a storm of blue and violet, forming the silhouette of a human figure mid-flight. The composition captures a raw moment of transition: a body suspended between shadow and illumination, between the pull of darkness and the promise of light. The brushwork is swift and urgent, lending the scene both energy and fragility, as if the act of escape itself were fleeting. The figure is neither fully revealed nor fully hidden — an embodiment of struggle and resilience, where survival becomes a luminous gesture against the void.



ALFRED HOEKSTRA



Netherlands



Fred Hoekstra



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The Artist's Story

Alfred Hoekstra was born (1944) in the Netherlands and began painting at the age of twelve, driven by a natural ability to draw. Entirely self-taught in oil painting, he first created portraits of his sons, before exploring the expressive depth of charcoal and acrylic during his time at De Werkschuit (centre for Arts education) in Amsterdam. Over time, Hoekstra's artistic language shifted from figuration to abstraction, guided by instinct and subconscious emotion. His canvases reveal a profound desire to communicate inner states — not as literal representations, but as atmospheric transformations of color, gesture, and mood.

After emigrating to France, he continued to evolve his practice, letting abstraction become his medium for translating feelings that words cannot hold. For Hoekstra, painting is not simply the act of creating an image, but of channeling and transferring emotion, allowing the unseen to find form.

*“For me it is most important to transfer feelings.”
— Alfred Hoekstra*



JIMI HENDRIX – EXPERIENCE 9 — Robert Heinrich Niese • 2021 • Padded painting (oil on canvas with cotton layers, shaped wooden frame)

The painting unfolds as a visual echo of Jimi Hendrix's legendary Experience album. Structured on a shaped wooden frame softened by stretched cotton, the work takes on the form of a cushion — an object both tactile and contemplative. Upon this padded surface, thick layers of oil paint build into a topography of sound: textures ripple, colors collide, and depth emerges from the interplay of controlled gesture and chance.

In its layered structure and chromatic intensity, Experience 9 transposes music into visual rhythm — edgy, progressive, and deeply resonant. The canvas becomes more than a surface; it is an object that absorbs, holds, and radiates energy. Each brushless stroke, carried out with knife and squeegee, invites the viewer to feel both the vibration of Hendrix's music and the sensual truth of paint itself.



ROBERT HEINRICH NIESE



Germany



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The Artist's Story

Robert Heinrich Niese (Germany, b. 1963) is a painter and designer whose work expands painting into a sculptural dimension. Based in Cologne, he developed his artistic practice after an international career in fashion design, steadily pursuing painting as a lifelong passion. Inspired by Gotthard Graubner's "cushion pictures," Niese reinterprets this language for a new era, creating what he calls padded wall objects — oil paintings stretched over layered, cushion-like forms.

Educated in product design, fashion illustration, and free painting, Niese enriched his practice with studies in New York under Professor Don Stacy and through extensive travels across Asia. Since 2010 he has worked as a freelance artist, developing a distinctive technique in which thickly layered oil paints are applied with palette knife and squeegee. His works may take over a year to dry, allowing unexpected chromatic evolutions and "the beauties of chance" to appear within each surface.

His solo exhibitions span Germany, New York, Hong Kong, Istanbul, and beyond, including *Das wattierte Bild* (Galerie Radicke, Bonn, 2023), *Painted and Padded Wall Objects* (Kulturkirche Link, Cologne, 2022), and *A Journey into Light, Colour and Space* (Berlin, 2014). Each project reflects his search for color as a sensual, self-explanatory truth — painting not as illusion but as presence, depth, and resonance.

"Color is a sensual, aesthetic truth. You can do anything with oil." — Robert Niese



**CYPRUS PARADISE
VOCATION — Oxana
Vinogkridi • 2025 •
Painting**

In this vivid painting, Oxana Vinogkridi captures the essence of Mediterranean leisure. The scene portrays a radiant woman enjoying her holiday in Cyprus, dressed in a sunlit lace cover and wide hat, her smile reflecting the warmth of the island itself. The work balances portraiture with landscape, as the azure sea and golden shore provide not just a backdrop, but an atmosphere of freedom and serenity. Through her bright palette and precise detail, the artist transforms a simple vacation moment into a celebration of joy, femininity, and the timeless allure of the Mediterranean coast.



OXANA VINOGRIDI



Cyprus



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The Artist's Story

Oxana Vinogkridi has nurtured a love for drawing since childhood, embracing diverse artistic fields with curiosity and dedication. Her first teacher was Andri Iona, and she later studied with Georgos Petrou at the government school of the Church of St. George, where she learned the sacred art of icon painting. Alongside portraits and personal projects, she sometimes creates icons, combining classical traditions with her own expressive style.

Her art is guided by a desire to explore beauty in its many forms — from the spiritual depth of religious iconography to the lighthearted joy of everyday life. Through painting, she seeks both to preserve heritage and to experiment with new expressions.



ECHOES OF AUTUMN — Krister Björklund (KriB) • 2025 • 30×50 cm • Watercolor

In *Echoes of Autumn*, the Swedish painter distills the essence of the High Coast into luminous washes of watercolor. A horizon of delicate silhouettes rises against a sky glowing in gradations of pink and red, while earthy ochres ripple across the foreground like shifting sands. The painting evokes not only the physical landscape but also its emotional atmosphere — a moment of transition, fragile yet eternal. Through subtle layering, Krister Björklund allows light to breathe through color, creating a sense of quiet suspension. The viewer is invited into contemplation, where memory and nature intertwine, and the passing season becomes an enduring symbol of reflection and reverence.



KRISTER BJÖRKLUND

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KriB



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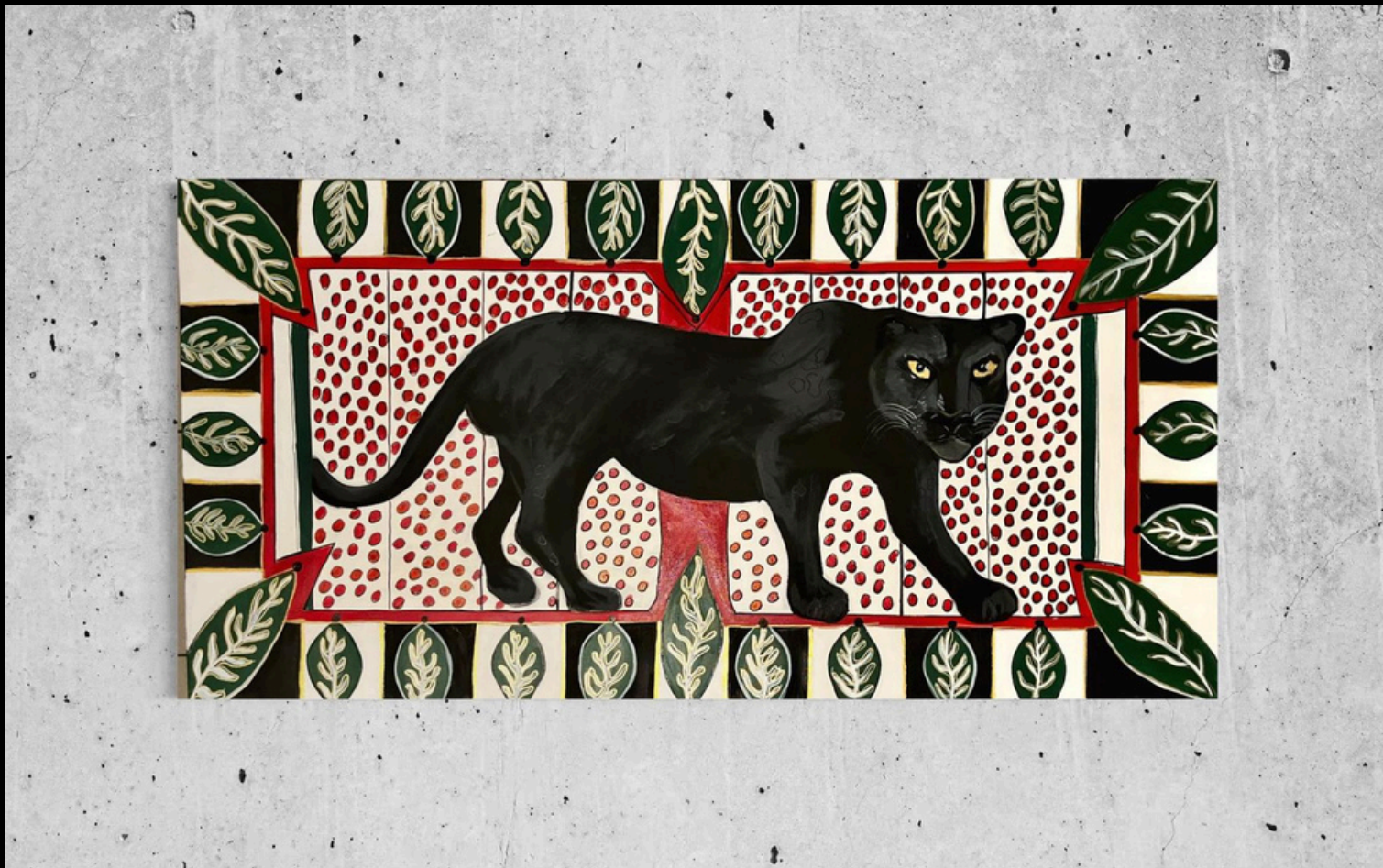
The Artist's Story

Swedish painter Krister Björklund (KriB) roots his practice in the Nordic landscape, where weather, light, and season shape both memory and mood. Raised in southern Sweden and based for more than two decades in Mid Sweden's High Coast, he translates long walks and quiet observation into watercolor atmospheres. Layer by layer, translucent washes build places that feel remembered rather than merely seen — horizons where light loosens form, and time seems to slow.

While informed by the expressive Nordic lineage of artists such as Bengt Lindström, KriB's voice is distinctly his own: restrained, luminous, and contemplative. He favors nuance over spectacle, allowing pigments to breathe and settle so that a sky becomes a state of mind and the earth holds a gentle resonance. The result is a calm, reflective space where viewers can recognize their own stories in the ebb of color and the pause of silence.

KriB's work has been shown internationally — in Great Britain, Italy, Austria, Egypt, Japan, and the USA — and has received distinctions including the Trofeo Verum 2023 (Premio Città di Montecosaro), the Premio di Rappresentanza REGIONE MARCHE 2024, and the El Greco Premio de las Bellas Artes 2025 in Barcelona. Across exhibitions and geographies, his aim remains constant: to honor the Nordic landscape while offering a universal moment of stillness.

“My paintings are invitations to pause, breathe, and rediscover wonder in the quiet rhythms of the landscape.” — Krister Björklund



PANTHER — Lucija Petreković • 2025 • 120 × 60 cm • Acrylic on canvas

A black panther moves across the canvas with an intensity that is both commanding and intimate. Her body stretches across a richly patterned ground, framed by foliage and folkloric ornamentation that pulse in deep greens and reds. The feline's golden eyes confront the viewer, embodying presence, strength, and an untamed spirit.

For Lucija, the panther is more than a symbol of power — it is a reflection of her own journey through challenge and renewal. The composition balances decorative precision with raw vitality, capturing the wild beauty of instinct and resilience. Each motif evokes fragments of her travels and experiences, forming a tapestry where cultures meet, and the figure of the panther emerges as a mirror of inner courage and freedom.



LUCIJA PETREKOVIĆ



Croatia



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The Artist's Story

Lucija Petreković is a young artist from Zagreb, Croatia, whose creative path began as a personal exploration and soon grew into a profound mode of expression. Currently studying Business and Economics, she first turned to painting four years ago, teaching herself before pursuing formal classes. Working primarily with acrylics, she has developed a style that unites vibrant symbolism, bold color, and recurring motifs of nature and animals.

Travel has been central to her evolution as an artist. Her five months in Colorado left a lasting mark, where the vast landscapes, mountains, and wildlife deepened her sense of freedom and connection to the natural world. These experiences, alongside encounters with diverse cultures, continually shape the energy of her paintings.

Her art is both a personal journey and a universal invitation: to rediscover inner strength, to embrace beauty without restraint, and to live with the same courage as the creatures she paints.

“Art is a way of living for me. I see art in people, in animals, even in stones. It surrounds me everywhere I go.” — Lucija Petreković



**HARMONY OF
COLORS —
Jankóné Teri • 2025
• Painting**

A central white vase anchors the composition, balancing three radiant color fields that bloom like abstracted flowers. The arrangement conveys a sense of symmetry, while the vivid hues — blue, red, and green — create both tension and harmony. Built up with thick layers of acrylic paint, applied with brushes, palette knives, and sponges, the surface is alive with texture and rhythm. The vibrant strokes capture not only the vitality of nature but also the energy of emotion, turning the canvas into a dialogue between movement and stillness, exuberance and quiet balance. The background, unified in warm rose tones, enhances the expressive force of the bouquet, offering the viewer an encounter with color as feeling.



JANKÓNÉ TERI

Real name:
JANKÓ ANTAL ÁRPÁDNÉ



Hungary



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The Artist's Story

Jankóné Teri (born 1969 in Dunakiliti, Hungary) lives and works in Hungary. She began painting less than a year ago, following the loss of her partner. Encouraged by her children, she turned to acrylic painting as a way of processing grief and giving form to her inner world. What started as a personal act of healing has since grown into an authentic artistic voice, marked by honesty and emotional depth.

Her works are inspired by nature, music, and universal themes such as acceptance, love, and the passage of time. Characterized by thick, textured layers of paint, her canvases embody both raw energy and intimate reflection. Though she has not yet exhibited publicly, her paintings already stand as a personal debut — inviting the viewer to witness the quiet resilience and harmony that art can create.

“Art, for me, is the visible expression of the soul and of emotions.” — Jankóné Teri



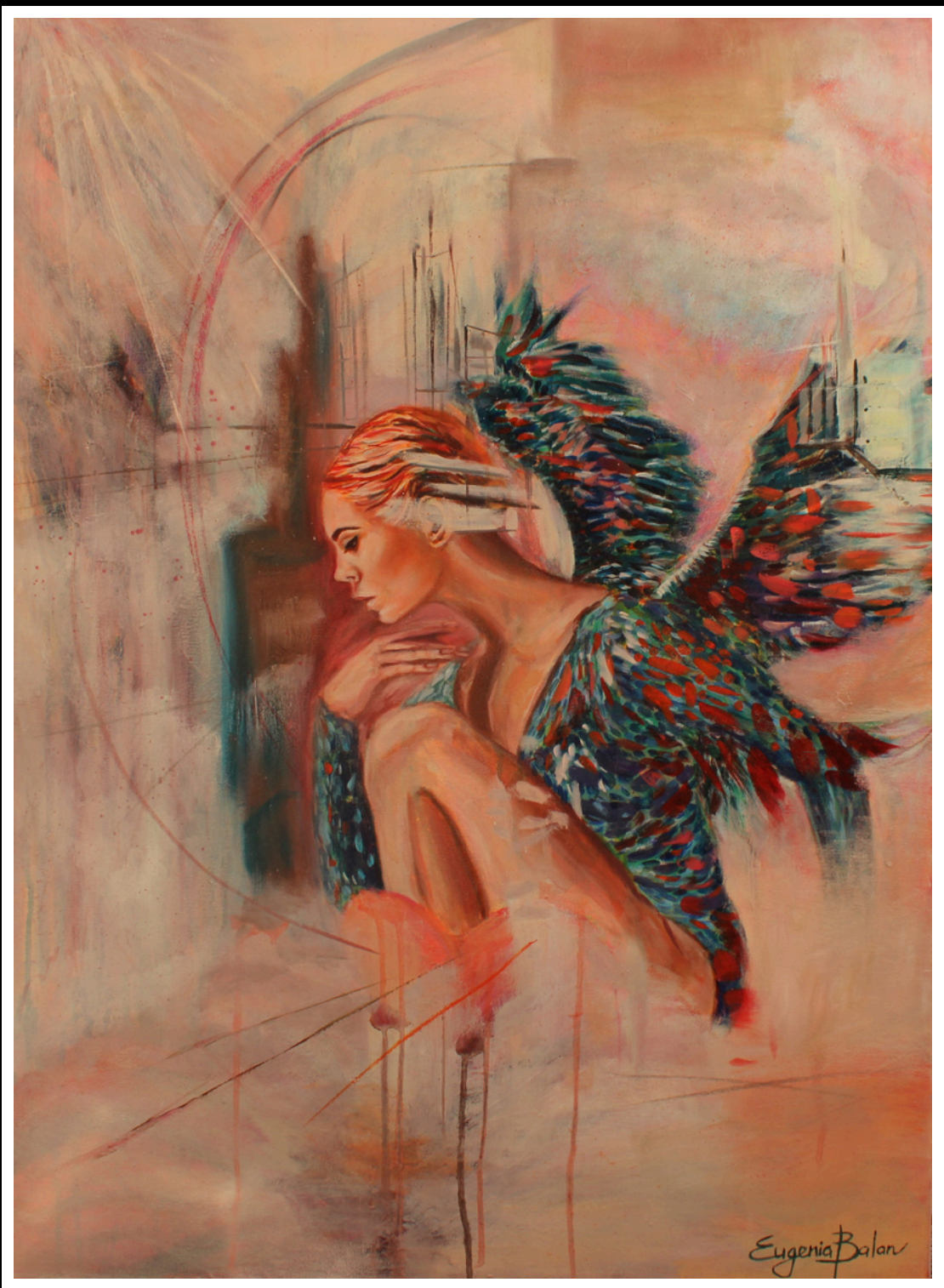
SUMMER BUZZ — Jankóné Teri • 2025 • Painting

A vibrant field of wildflowers stretches across the foreground, its rhythm carried by flashes of red and white against the dominant green. The middle ground is marked by a row of trees, solid and protective, while the horizon opens into a pale sky that releases light and space into the composition. The brushwork is short and expressive, with thick applications of paint lending movement and energy to the scene. The painting hums with vitality — a summer symphony where the quiet of nature and the exuberance of color merge, capturing both stillness and motion in one harmonious breath.



MOON AT NIGHT — Jankóné Teri • 2025 • Painting

A deep blue night sky becomes the stage for a luminous moon, placed asymmetrically to break the stillness with presence. The stars scatter like whispers across the surface, fine white dots contrasting with the vast, velvety ground. The moon itself emerges in textured relief, its uneven surface boldly juxtaposed with the smoothness of the background. This tension between plane and depth, softness and solidity, transforms the image into a cosmic meditation. The painting resonates with mystery and awe, embodying the eternal dialogue between the infinite silence of space and the singular brilliance of light.



SPREAD YOUR WINGS
— Eugenia Balan • 2024 •
Painting

“Spread Your Wings” embodies the profound experience of transformation and liberation. Inspired by a dream born during a period of doubt, the work captures the tension between fear and freedom. The figure sits inwardly focused, her body folded yet surrounded by radiant wings — feathers alive with crimson, turquoise, and deep indigo. The cityscape dissolves into abstraction, while light bursts through the composition, suggesting both fragility and transcendence.

The wings, painted in expressive brushstrokes, symbolize the release from self-imposed limits and the recognition of one’s inner strength. This painting invites the viewer into an intimate dialogue: to recognize their own wings, to let them unfold, and to walk the path of a life that feels true. Its emotional resonance lies in its balance between vulnerability and courage, between stillness and flight.



EUGENIA BALAN



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The Artist's Story

Eugenia Balan is an artist who creates for those seeking to reconnect with their truest selves. Her paintings, rich with symbolism and layered with mixed-media techniques, serve as visual journeys of connection to themselves. Each layer represents a step toward authenticity, echoing her belief that every individual holds a unique inner light waiting to be unveiled.

Her work draws on personal experiences of navigating societal expectations while remaining true to herself, having the strength and courage to listen to her inner voice. This path has shaped a body of art that is both deeply personal and universally resonant. Feminine figures, combined with animals, birds, or flowers, staircases put into abstract backgrounds appear in her artwork - metaphoring the search for one's own path, inner light, freedom, and courage to live in accordance with one's most authentic self.

Born in the Republic of Moldova, based in Germany, Eugenia draws inspiration from her own inner world, nature, spirituality, psychology, or travels. She sees art not just as a form of expression but as a channel to inspire reflection, courage, and renewal. Through her practice, she invites viewers to pause, embrace their authenticity, and follow the subtle whispers of their own inner calling.

"The vision of my art is to deeply move viewers, inspiring them to embrace their authenticity and courageously follow their inner calling, ultimately leading them to the fulfilling lives they are meant to live." — Eugenia Balan



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THIEF OF DREAMS —
Tomasz Ruppental • 2023 •
100 × 70 cm • Oil on canvas

A dreamscape where vision and mystery intertwine, *Thief of Dreams* presents a figure crossing a fragile, winding bridge through a celestial sky. Blindfolded and carrying delicate golden threads, this enigmatic wanderer evokes both fragility and power. Ruppental imagines a being that robs us of our dreams, leaving us to wonder: are they a malevolent thief, or a guardian who spares us from nightmares? The composition unfolds in luminous swirls of violet, indigo, and gold, where clouds become cosmic veils and paths ascend infinitely into the ether. It is a painting that challenges memory and imagination alike — suggesting that even what is stolen may return transformed, if only in another form.



TOMASZ RUPPENTAL



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The Artist's Story

Tomasz Ruppental, a Polish painter, has been dedicated since 2022 to exploring the infinite possibilities of oil on canvas. His artistic world is shaped by both fantasy and nature — from maritime vistas to surreal landscapes, he draws inspiration from the visible world while venturing into the subconscious. His works merge elements of surrealism and impressionism, balanced between light and shadow, beauty and unease.

What distinguishes Ruppental's art is his invitation to the viewer: to detach from everyday reality and step into a parallel dimension where nothing is entirely as it seems. Figures that appear unsettling or macabre often conceal hidden layers of hope, tenderness, or transformation. He embraces ambiguity as a creative force, crafting visions that unfold like a film or a symphony, where darkness and illumination coexist.

“After all, something that seems repulsive, bad, or strange at first glance may turn out to be something completely different.” — Tomasz Ruppental



**COLORCLOUD —
Louissette Huijismans
(Artxzie) • 2023 •
Acrylic on canvas**

In Colorcloud, Louissette Huijismans surrenders fully to the transformative force of color. The painting is less an image than an experience: a radiant explosion where hues seem to breathe, expand, and dissolve into one another. Here, color is not decorative — it is alive, charged with energy, carrying both memory and emotion. The work suggests that color exists not only in the physical world but also in the inner landscapes of the human spirit, capable of revealing scars, joys, and unspoken truths. With painterly intensity, Huijismans channels the rainbow's magic, evoking a sense of wonder and reminding us of color's power to heal, to connect, and to illuminate the unseen.



LOUISETTE HUIJSMANS

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Artxzie**



Belgium



Artxzie



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The Artist's Story

Louissette Huijsmans, known artistically as Artxzie, is an abstract painter from Belgium whose creative language is forged entirely in color. From an early age, she was captivated by its expressive depth, finding in it both refuge and revelation. Her work is deeply personal, shaped by life's contrasts — pain and scars, love and joy, struggle and hope — each stroke transforming lived experience into radiant abstraction.

Huijsmans' artistic path combines formal training with self-taught exploration, uniting discipline with instinct. She paints exclusively with high-quality materials, emphasizing the integrity of process as well as the authenticity of emotion. In 2024, her career reached a milestone when she exhibited in Paris at the Thuillier Gallery during the European Talents of Europe contest, where her vision of abstraction drew attention for its sincerity and intensity.

At the heart of her practice lies the conviction that art is not optional but essential — a way of existing, of turning inner life into visible form. For her, painting is both testimony and release, a bridge between silence and expression.

“Art is, and always will be, all that I need to express myself.” — Louissette Huijsmans



RISING — Ivo Konings
• 2019 • 66×39×50 •
Bronze sculpture

The sculpture *Rising* emerges as both a testament to resilience and a declaration of inner strength. Born from the artist's lived experience, it transcends the boundaries of form to embody the struggle of rising above adversity. With only three fingers, Ivo Konings shaped this work from a soft stone before casting it in bronze, turning vulnerability into power. The smooth, curving surfaces suggest both the weight of struggle and the uplifting force of perseverance. The upward thrust of the form is a gesture of transcendence — man's refusal to yield, the will to rise toward a higher world through art. Both raw and refined, *Rising* is an intimate self-portrait of courage, transformation, and the unyielding spirit of creation.



IVO KONINGS



Belgium



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Ivo Konings



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The Artist's Story

Ivo Konings (Belgium) is a sculptor, writer, and actor whose life and art are inseparable. His career began long before the accident that placed him in a wheelchair, yet his artistic journey only deepened in meaning afterward. With limited mobility, he continues to create powerful bronze sculptures that embody strength, beauty, and resilience.

Konings has exhibited widely in Belgium and abroad, earning recognition as laureate for sculpture by the Ostend Museum. He was also awarded the Prize for Culture by the Province of Limburg, Belgium. Beyond sculpture, he is an accomplished novelist and poet, having received literary prizes for both, and his background in theater includes acting, directing, and playwriting.

His vision of art is expansive: a universal language that connects across borders, mirrors the soul, and opens hearts. For Konings, art is not only an ode to beauty but also a way to prove that people with disabilities can create works of profound impact. Through his sculptures, he invites the world to rise with him, to find strength, and to embrace life's creative force.

"Art connects across all borders, opens eyes and is a mirror of the soul." — Ivo Konings



**DE PRACHTIGE
STAD DEN BOSCH —**
Jorge Jimenez • 2025 •
Painting

In this vibrant mural, Jorge Jimenez transforms the city of Den Bosch into a fantastical theatre of daily life, where reality blends with imagination. At its heart rises the majestic silhouette of St. John's Cathedral, anchoring the scene in the city's rich medieval heritage. Around it, brightly colored façades frame a lively street where cyclists, children, and café-goers animate the atmosphere.

Yet, the painting is far from a literal depiction: a dragon hovers in the sky, superheroes and shadowy silhouettes stride through the cobbled street, and a black swan stands as a surreal guardian of the square. These playful juxtapositions echo both tradition and fantasy, reminding viewers that cities are living organisms—at once historical, modern, and mythic. With his bold palette and humorous visual details, Jimenez captures not only the architecture of Den Bosch but also its spirit: convivial, imaginative, and always in dialogue with its past.



JORGE JIMENEZ



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The Artist's Story

Born in Mexico City in 1979, Jorge Jimenez is a visual artist whose work bridges cultural memory and contemporary storytelling. He studied a Bachelor of Visual Arts at the University of the Arts in Aguascalientes (2003–2007), later exhibiting in the university's gallery with the solo exhibition *If they are comics and what* (2016). His artistic journey has been shaped by a fascination with popular iconography, urban spaces, and the ways in which communities express their identity through shared symbols.

Now based in Den Bosch, the Netherlands, Jimenez explores the intersection between place and imagination. His murals are not merely decorative: they are windows into the character of a city, blending architectural heritage with surreal figures, humor, and myth. Through this dynamic approach, he invites viewers to experience art as a space of connection and recognition—an echo of the streets they walk daily, transformed by the joy of creativity.

“Art connects us as humanity.” — Jorge Jimenez

**MIMI — Tiziana
Buffagni • 2023 •
Terracotta Sculpture**

“Mimi” is a terracotta portrait of a young girl, a work that breathes with quiet intimacy and gentle depth. The sculpture captures the fleeting gesture of resting one’s face upon a hand — a posture that speaks of daydreams, innocence, and the tender threshold between presence and reverie. In the softness of her enigmatic smile and the delicately modeled features, Tiziana Buffagni reveals her fascination with the subtle language of human expression. The warm tones of terracotta, alive with natural light, enhance the impression of immediacy and closeness, inviting the viewer into a shared moment of introspection. This piece does not simply represent a figure; it embodies the essence of contemplation itself — a celebration of life’s quiet graces and the profound beauty found in stillness.





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The Artist's Story

Tiziana Buffagni is a Brussels-based visual artist, art therapist, and former EU and UN aid professional with Italian and Hungarian roots. Her path unites creativity with compassion, reflecting a life dedicated to both artistic practice and humanitarian values. In her work, she explores the delicate interplay between body and soul, between humanity and nature, shaping clay and other natural materials into forms that embody both fragility and resilience.

Her artistic vision is rooted in the observation of human gestures and expressions, which she regards as windows into the soul. Portraits and nudes occupy a central place in her practice, where she seeks to reveal the sacred harmony that connects all beings. Equally inspired by nature, her art echoes its rhythms, textures, and subtle beauty, offering viewers a dialogue between the tangible and the spiritual.

Working exclusively with natural, non-toxic materials, Buffagni embraces a sustainable creative process - sculpting with local clay, mixing earth pigments, and minimizing waste. Beyond the studio, her commitment extends to social causes: a portion of her art sales supports initiatives for hunger relief, child education, food security, and peacebuilding.

Her sculptures stand as testimonies of life's mystery and movement, inviting us to reflect, reconnect, and rediscover the beauty of presence.

"My art is a dialogue with matter — a dance of shaping it and being shaped by it." — Tiziana Buffagni



THE SOUND OF NATURE — Daniela Francella • 2025 • Photography

In this photograph, the waterfall unfolds as both spectacle and metaphor. The silky descent of water, captured with patient exposure, transforms raw energy into a meditative flow. Each thread of liquid light seems to whisper the timeless rhythm of nature, a soundless music that resonates beyond the frame. The rocks in the foreground, steadfast yet caressed by the stream, ground the composition with stability, while the verdant greens at the margins remind us of renewal and growth. Il suono della natura is more than a visual scene: it is an invitation to attune our senses to the profound dialogue between earth, water, and spirit.



DANIELA FRANCELLA



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Daniela Francella



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The Artist's Story

Daniela Francella is a passionate photographer from Paterno Calabro, a small village in Calabria, Italy, where she grew up surrounded by the pristine beauty of nature. For her, photography is not merely a profession but a profound way of expressing the soul and telling stories that words alone cannot capture.

Her lens seeks authenticity and emotion, creating images that resonate with honesty and sensitivity. Rooted in her natural surroundings, Daniela transforms fleeting instants into visual poetry, balancing technical skill with a deep reverence for the world she observes. She believes that art is a universal language, one capable of uniting people and forging lasting connections across cultures and experiences.

Through her work, Daniela aspires to contribute to a collective harmony — to remind us that beauty and meaning reside in the simple, unguarded moments of life.

“Art must be authentic, emotional, and able to evoke the deepest feelings within us.” — Daniela Francella



CHILD'S DREAM — Geza Vincze (Vincze) • 2005 • 130×150 cm • Oil on canvas

In *Child's Dream*, Geza Vincze creates a sweeping allegory of nature's harmony and humanity's spiritual evolution. The composition centers on the serene face of a sleeping child, whose dream unfolds across the canvas as a fusion of water, plants, animals, and human pilgrimage. Water in its many forms—waterfall, ocean wave, raindrop—anchors the work, symbolizing both the endless cycle of life and the immense, untamable power of nature.

Botanical and biological motifs weave into the dreamscape: seaweed, reeds, gingko, hemp, wheat, rice, and marigold blend with jellyfish and snails, forming fractal codes of earthly existence. These elements vibrate with color and rhythm, evoking the Libra sign's qualities of balance and harmony. Pilgrims advancing toward the light represent humanity's spiritual journey, a movement inseparable from the laws of nature itself.

The canvas carries a meditative energy, suspended in the silent moment before the cresting wave breaks. Vincze's brushwork suggests vibrations—visual echoes of sound and color—that invite viewers into a state of "good vibrations." *Child's Dream* is at once visionary, symbolic, and deeply humane: a reminder that true balance rests on unity, fairness, and reverence for the living world.



GEZA VINCZE

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VINCZE**



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The Artist's Story

Geza Vincze, known artistically as Vincze, was born in Hungary and has lived a life inseparably tied to creativity in its many forms. At the age of ten, he participated in the International Artists' Colony of Nagyatád, working with marble and wood under the sculptor István Bencsik. Though initially drawn to fine art, his path carried him through theater, experimental performance, and music. In the 1980s, he co-created a provocative Dadaist play titled *Isms*, staged in Budapest, that challenged political and artistic conventions of the time.

Music became another vital current in his life: admitted to the Jazz Conservatory of Budapest, he graduated in trumpet in 1991, later performing saxophone in experimental bands. His group *Electrode* fused free improvisation with the sounds of nature, producing five albums of genre-defying work. Yet visual art has always remained a core practice, nurtured by his long mentorship with award-winning painter László Tenk.

Vincze's artistic practice encompasses many styles, from vivid figurative works to his most distinctive series, *Black Work*: intricate, spiritually "channeled" paintings that emerge from meditative states and can take years to complete. His oeuvre is both visionary and diverse, united by a search for harmony, depth, and meaning. Through painting, sculpture, and music, Vincze continues to explore the intersection of spiritual evolution, natural forces, and human creativity.



FOREIGN LEGION — Geza Vincze (Vincze) • 2025 • 150×120 cm • Traditional ground layer and shellac on canvas

Foreign Legion belongs to Vincze's series Man and Nature, where the artist reflects on the absurdity of colonial and military power against the vast backdrop of the natural world. In the painting, two palm trees, worn and skeletal, rise from the desolation of a meager oasis. Between them, a military column — a "peloton" — marches relentlessly through the scorched emptiness of the Sahara, where heat surpasses sixty degrees, crushing both body and spirit.

The scene echoes Hungarian writer Jenő Rejtő's satirical novels on the French Foreign Legion, where futility and grotesque heroism intertwine. Here, the endless desert becomes both stage and critic: nature stands indifferent, dwarfing the military spectacle with its silent endurance. Vincze exposes the irony of men attempting to subjugate nations and continents, while they themselves are consumed by the merciless environment. Foreign Legion reads as both political commentary and existential parable: humanity's struggles, however grand or violent, dissolve into the immensity of the earth.

**FIVE ANGELS — Geza Vincze
(Vincze) • 2020 • 50x70 cm •
Ink and mixed technique on
paper**

In *Five Angels*, Vincze turns to a more intimate, spiritual vision. The composition unfolds like a cosmic rhythm, a “deep beat” that pulses with the energy of the heart. At the center shines the Archangel, radiating light and authority, while two guardian angels revolve in protective circles above, their movements expansive and celestial. Below, two others mirror them, orbiting in the opposite direction, bound to the material world where human destiny unfolds.

The angels appear not as distant abstractions but as presences intertwined with everyday life — forces that accompany, protect, and subtly intervene. The text that inspired the work suggests moments of miraculous prevention: stumbling just as a brick would fall, surviving the accident that might have been fatal. Through fluid lines, washes of color, and layered ink, Vincze captures this invisible choreography of guardianship. *Five Angels* is at once mystical and tender, offering viewers a glimpse of faith translated into visual vibration, where the eternal and the immediate coexist.





BREATH OF COSMOS — Sylvia Rosco • 2020 • Acrylic on canvas

"Breath of Cosmos" unfolds as a vast, pulsating vision, where color becomes the very breath of existence. Swathes of violet, crimson, and cobalt surge across the canvas, colliding with flashes of gold that shimmer like fragments of stardust. The work is both expansive and intimate, inviting the viewer into a cosmic meditation.

Rosco's layering technique generates depth and rhythm, echoing the endless cycle of creation and dissolution. The brushstrokes and textures suggest galaxies forming, exploding, and dissolving back into the void, while also recalling the fragile beauty of fleeting earthly moments. This is not a static composition but a living, evolving symphony of color — a celebration of both the infinite universe and the human soul's search for connection within it.



SYLVIA ROSCO



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The Artist's Story

Sylvia Rosco is an artist whose abstract language transcends the visible world, seeking to capture both the seen and the unseen. Inspired by the cosmos, nature, and human emotions, her works are imbued with vibrancy and depth, shimmering with thousands of colors and layers of meaning. Each painting becomes a dialogue with the universe — a bridge between inner sensitivity and the vastness of existence.

Her practice embraces creative freedom without constraints, flowing between dynamics and silence, intensity and harmony. For Rosco, painting is not only an artistic act but also an act of love — for life, for the world, and for the present moment. She invites viewers to enter her radiant world, to feel the pulse of colors, and to rediscover the beauty of being alive.

“Immerse yourself in my world of sensitivity, let my art speak to you with the visual language of emotions.” — Sylvia Rosco



SLEEPING BEAUTY – HEL-P! SIN — Oana Cirjoi (OC) • 2023 • 70×80 cm • Acrylic on linen

Veiled in secrecy, the young girl's closed eyes and the desperate "HELP!" sign erupt like a silent scream against the darkness. A red vape — forbidden, poisonous, yet alluring — is suspended near her lips, embodying the fragile seduction of escape. Painted primarily with fingers and hands, each layered touch carries a visceral urgency, as though the artist's own body translated the cry of a hidden generation.

This piece is not mere portraiture but a psychological excavation of teenage vulnerability, a raw meditation on the addictive void where silence thrives. The gel-polished nails — glossy yet artificial — stand in unsettling contrast to youth, marking a clash between innocence and premature self-destruction. By masking the face, the work denies identity and simultaneously universalises the subject, inviting viewers to confront the veiled turmoil of adolescence.

"Sleeping Beauty – Hel-p! SIN" speaks to the shadows of modern life: isolation, concealed pain, and the dangerous illusions that promise solace. It is a canvas that dares us to look closer, beyond beauty, into the aching pulse of reality.



OANA CIRJOI

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OC



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The Artist's Story

Born in Onesti, Romania in 1976 and today based in Bucharest, Oana Cirjoi (OC) has developed a distinctive practice that bridges classical discipline and expressive freedom. Her early training with Corneliu Mocanu and Corneliu Vasilescu led to international exhibitions and prizes in childhood, later followed by a BA with honours in Fashion Design at the National University of Arts in Bucharest and advanced studies at the Angel Academy of Art in Florence with Maestro Michael John Angel.

She went on to refine her artistic voice through workshops with renowned painters including Juliette Aristides, Scott Waddell, Cesar Santos, Shana Levenson and David Kassan. Each encounter added new depth to her understanding of portraiture and its power to reveal emotional truths.

Oana defines herself as a “temperamental painter”, moving between two complementary directions: on one side, expressive portraiture that seeks the inner soul of her subjects; on the other, large-scale abstract paintings where colour and gesture erupt into powerful chromatic fields. This duality allows her to balance intimacy and energy, silence and explosion, creating a dynamic body of work that resists confinement.

Her exhibitions and projects have spanned Europe and beyond, from Artbox Barcelona and SwissArtexpo to Art Basel Miami 2.0. In Romania, she has been an active presence in charity auctions such as the Gatsby Gala and Charity Gala Heroes of the Day-Capital, where art became a channel for social engagement. She has also contributed to cultural events like the Elle Style Awards with scenographic painting and design, underscoring her versatility across genres.

For Oana, painting is not a succession of shows but an immersive experience. Her portraits are created in contemplative silence, often accompanied by classical music, while her abstract works demand movement, physical intensity and an almost performative presence in the studio. Both approaches share the same goal: to touch the viewer deeply, to awaken memory and emotion, and to affirm art as a mirror of the human condition.

“A true artist is both storyteller and architect of emotions, weaving meaning from memory, fleeting moments, and inner echoes.” — Oana Cirjoi



NATURE'S MASTERPIECE THE SUN — Mafaz Abdeen • 2024 • Photoshoot • Canon 90D

In this work, the sun is captured not as a gentle farewell, but as an overwhelming force of fire and light. The photograph embodies the “golden hour” at its most dramatic: an intense moment before nightfall when the world seems to tremble between radiance and shadow. The stark silhouettes of bare trees stand as witnesses to this cyclical theatre of nature, while the blazing orb of the sun fills the frame like a living entity.

The image is both majestic and humbling — a reminder of nature’s raw power and of the fleeting moments when light itself becomes the subject, the artist, and the masterpiece.



MAFAZ ABDEEN



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Mafaz Abdeen



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The Artist's Story

Mafaz Abdeen is a photographer based in Alfdorf, Baden-Württemberg, Germany, whose work seeks to capture the raw and fleeting beauty of our planet. His focus ranges from wildlife and landscapes to events and sports, but it is within the moments of sunrise and sunset that his lens often discovers the purest form of poetry in light. Driven by a lifelong fascination with nature's rhythms and wildlife behaviour, he dedicates his art to moments of quiet majesty that might otherwise pass unseen.

For Mafaz, photography is not just an aesthetic pursuit but a call for awareness and conservation. He believes every image has the power to inspire responsibility toward the natural world. His artistic vision is rooted in the “chase for the perfect light” — an endless search for visual precision that resonates emotionally with the viewer, creating images that are both technically flawless and deeply human.

He gratefully acknowledges the endless support of his wife and daughter throughout his journey, and he offers special thanks to TSB Jugend Schwäbisch Gmünd (where his path as a photographer first began) and to Weinmann Aach AG.

“Every time I take an image, my priority is that it is not only visually flawless but also emotionally connected to my audience.” — Mafaz Abdeen



ICE AGE — René Roeser • 2019 • Photography

In this whimsical urban scene, two oversized ice cream cones dominate the crosswalk, their vibrant colors melting into playful puddles on the pavement. The surreal juxtaposition of the pedestrian world and these fantastical treats invites a sense of wonder and curiosity. A lone figure on a scooter navigates the scene, while a woman in a coat strolls by, adding a touch of everyday life to this imaginative moment.

The photograph merges absurdity with the everyday, blurring the border between illusion and reality. What might seem like a playful trick of scale also becomes a commentary on the fleeting pleasures of modern life, where imagination spills into the urban fabric. By transforming a familiar setting into something dreamlike, Roeser compels viewers to pause, smile, and reflect on the strange poetry hidden within the ordinary.



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The Artist's Story

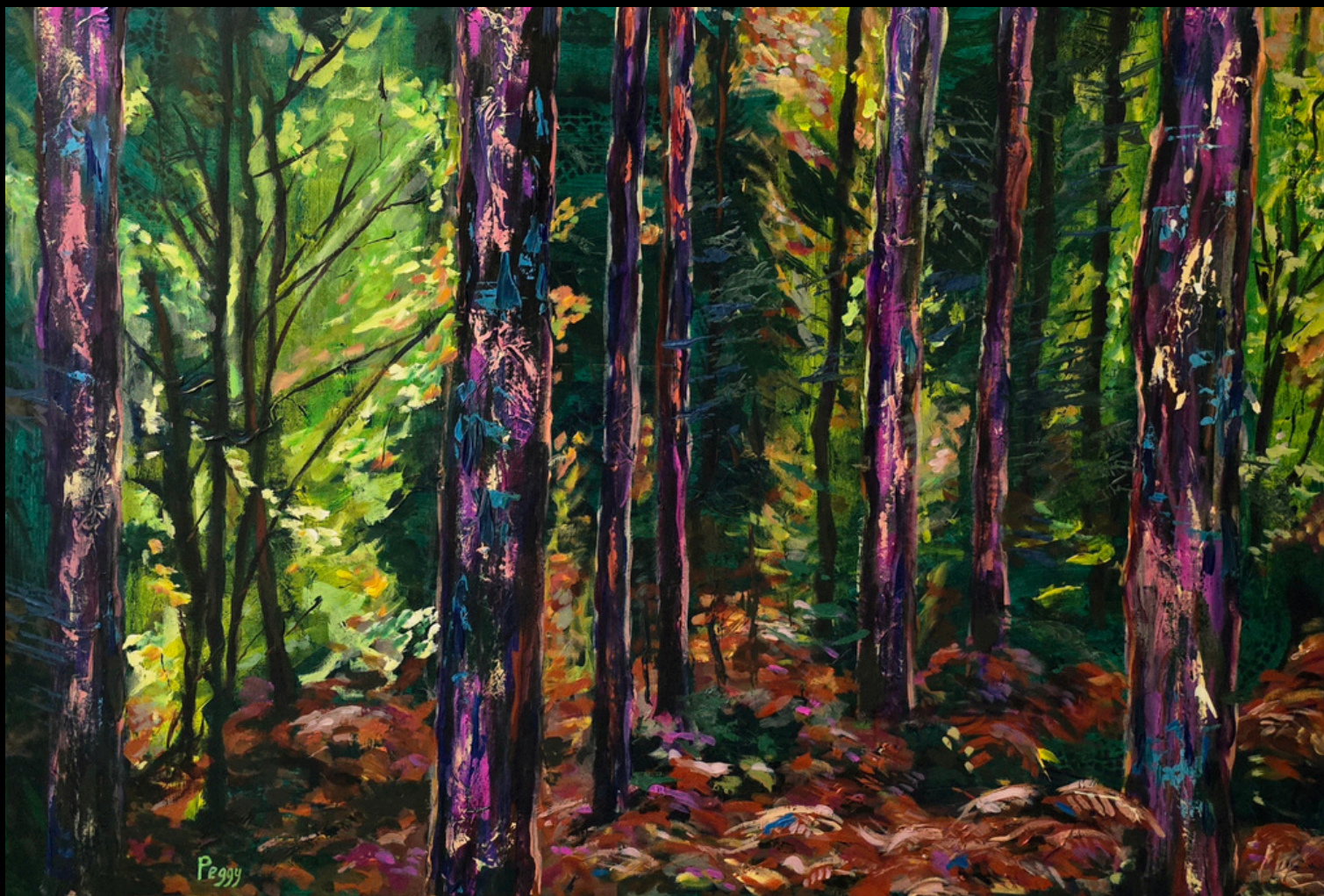
Contemporary photographer René Roeser discovered his passion for photography in his early twenties with a Canon AE-1. From the very beginning, he experimented with analogue techniques such as multiple exposures and unusual perspectives, inspired in part by his professional background on the railway. Later, the visual worlds of Pavel Kaplun, René Magritte, and Franz Kafka became guiding influences, nurturing his fascination with the tension between absurdity and reason.

Roeser's work often transforms everyday objects – an hourglass, a meat grinder, or even a melting ice cream cone – by placing them into unexpected urban or natural landscapes. He finds particular inspiration in the meeting points of city and nature, like a forest colliding with the stark geometry of an escalator.

His photographs thrive on paradox: familiar elements are rearranged to create scenes that surprise, amuse, and provoke thought. Exhibitions, such as his noted presentation in Eschwege, have shown how his images spark curiosity and humor in viewers while prompting reflection on the fragile balance between reality and illusion.

Minimalist yet surreal, Roeser's compositions unfold like fragments of unfinished stories, open to interpretation and discovery.

“Absurdity, dreams, and reason are not opposites – they are the language I translate into images.” — René Roeser



FOREST — Peggy Alexandrou • 2024 • Acrylics on canvas with tissue paper

In *Forest*, Peggy Alexandrou transforms the landscape of the Troodos mountains into an otherworldly vision, where trunks glow with violet and indigo hues and foliage radiates luminous greens. The painting transcends realism, inviting the viewer into a space where nature becomes dreamlike, charged with mystery and hidden energy. The layering of acrylics and tissue paper enriches the surface with texture and depth, evoking both movement and stillness. This enchanted forest is less a depiction of what the eye sees than a reflection of the emotions it awakens — wonder, transformation, and a quiet sense of awe. Alexandrou captures not the literal scene, but the essence of being absorbed in its magic.



PEGGY ALEXANDROU



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The Artist's Story

Peggy Alexandrou is a self-taught artist living and working in Nicosia, Cyprus. Her artistic journey began in childhood and has evolved into a mature exploration of colour, form, and emotion. Over the years, she has embraced new perspectives and refined her creative voice, continuously deepening her connection to artistic expression.

Working primarily with oil and acrylics, Alexandrou also experiments with charcoal, gouache, aquarelles, soft pastels, inks, and collage. Her practice often involves layering and texturing — applying tissue paper beneath paint to create intensity, volume, and tactile resonance. Influenced by her ongoing study of art history, she draws inspiration from diverse movements across centuries while cultivating her own distinct semi-abstract and expressionistic voice.

Her work is marked by vibrant colour and bold brushwork, designed to evoke moods that linger beyond the canvas. She seeks to express not only the visible, but the atmosphere and emotion behind it — creating works that become meditations on presence, memory, and transformation.

Over the years, Alexandrou has participated in numerous group exhibitions and art workshops, steadily building her presence within the Cypriot art scene and abroad. In October 2024, she curated and presented her first solo exhibition, *Identities*, where her exploration of expressive colour and layered textures was met with enthusiasm and recognition.

Through her art, Alexandrou conveys a strong belief in the lifelong process of growth and creativity. For her, painting is not a fixed achievement but an evolving dialogue with the self, the world, and the unseen energies that move between them.

“An artist never stops learning — each painting is a new path to discovery.” — Peggy Alexandrou



**REVIVAL — Zita Panyi •
2025 • Water-soluble wax
pastel and ink on paper**

A constellation of splashes, capillary blooms and ink-drawn contours coalesces into a vibrant field where mapping and daydream dovetail. “Revival” toggles our gaze between microcosm and atlas: aqueous islands spread and fuse, their tide lines traced by crisp outlines, while a confetti of primary dots behaves like communities seeking connection across distance. Lilacs and blues pool into atmospheric cells; flashes of lemon and diagonal bands cut through like migrations, routes, or memories crossing borders. The work’s water-soluble wax pastel builds velvety transparencies that feather at the edges, a material metaphor for permeable boundaries and the soft resilience of healing. Panyi’s orchestration of accident and intention—splatters arrested by drawing, stains edged into form—turns abstraction into a civic space: a place where creatures, or citizens, seem to notice one another. Read as a child’s inner cosmos or as a quasi-map of belonging, the painting asks a disarmingly adult question: not only “Where is home?” but “Who do we become when we find each other there?”



ZITA PANYI



Hungarian-born artist living in Finland



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The Artist's Story

Hungarian-born artist Zita Panyi works at the intersection of survival, healing and community. Trained first as an educator (BA, 2003) with a minor in music—Spanish guitar, piano, choir conducting, music literature and theory—she later completed an MA in pedagogy and Hungarian literature. Poetry has been a companion practice since 2010, informing the cadence and structure of her visual work.

After decades in post-communist Hungary, where increasing constraints on artistic freedom eroded both expression and existential security, Panyi stepped away from art and devoted herself to rehabilitating traumatized dogs—an experience that sharpened her attention to care, trust and transformation. In January 2024 she emigrated with her husband to Finland. The move re-opened her practice: self-taught in drawing and painting, she embraced low-impact materials such as oil pastels and water-soluble wax pastels, attracted by their tactile immediacy and gentle ecological footprint. The Finnish archipelago, harbor atmospheres and endless pine forests supply motifs of spaciousness and renewal.

Her work explores permeability—of bodies, borders, principles and communities—through layered stains, controlled accidents and incisive line. Panyi's paintings often function like humane cartographies: fragmentary geographies where dots, cells and routes visualize connection, resilience and the ethics of belonging. In 2025, *Artmosphere Art Magazine* (Summer Issue) featured seven of her works—*Lack of Purple*; *Viktor the Hungry Bird*; *Flames of Summer*; *Summer Explodes with Green*; *Where the Desert Ends*; *Rex*—with presentations in Barcelona, London and at The Armory Show in New York.

"I want there to be more creativity, color and free self-expression in the world than oppression." — Zita Panyi

**GROWTH — Zita Panyi •
2024 • Watercolor pencil on
paper**

Layer upon layer, “Growth” unfolds as a meditation on structure—of matter, of architecture, of the human self. Vivid triangular bands radiate outward, forming a prism of experience in which color, rhythm, and balance echo the intricate construction of identity. Each plane, each chromatic stratum, becomes both a foundation and a possibility: parts of a building, fragments of a memory, elements of a personality in flux.

The bold geometry of the composition evokes both stability and openness. It suggests that growth is not linear but accumulative—a negotiation between what belongs, what must be left behind, and what new forms emerge when disparate components are united. Through the sharp precision of watercolor pencil, Panyi transforms abstraction into a symbolic architecture, a reminder that selfhood is never fixed, but always a work in progress.





BLUE MOOD — Zita Panyi • 2025 • Permanent wax oil pastel and colored pencil on paper

Tender yet piercing, “Blue Mood” is both portrait and testimony. Rendered in vibrant blues and violets against a constellation of dotted light, the figure of a dachshund gazes out with a mixture of fragility and resilience. At once a childhood memory and a symbol of lived experience, the work carries the weight of a personal history marked by trauma, survival, and transformation.

The animal’s expressive eyes and the textural, layered strokes of pastel become conduits for empathy. The branch on which the dog rests appears almost protective, a counterbalance to the vulnerability suggested by its pose. The dots surrounding the figure are both playful and poignant—like fragments of memory, or voices finally given space.

Beyond its aesthetic surface, “Blue Mood” speaks urgently about the realities of abuse and the power of art to resist silence. Panyi’s drawing transforms pain into visibility, making space for dialogue, awareness, and healing. It is not merely an image of a beloved animal, but a manifesto for dignity—for children, for animals, for all living beings denied a voice.



**NATURES
WINDOW — Tracy
Oshea • 2018 •
Photography**

This photograph, taken in Alvor, Portugal, captures the raw and unfiltered beauty of the Algarve coastline. The cave's rugged walls naturally frame the scene, transforming the opening into a window toward the vast Atlantic. In the distance, a solitary sea stack rises from the turquoise waters, its sunlit peak glowing against the cave's shadow. The contrast between light and darkness emphasizes both intimacy and immensity: a fleeting, personal view onto something eternal. With simplicity and precision, this work reminds us that nature itself is the greatest sculptor, offering moments of wonder to those willing to seek them.



TRACY OSHEA



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The Artist's Story

Tracy Oshea is an amateur photographer from Ireland with a passion for travel and a keen eye for uncovering beauty in unexpected places. Her work is not confined to postcard vistas but extends to the overlooked details that reveal a deeper story. For Tracy, photography is not about technical perfection but about presence — the act of noticing and capturing moments that might otherwise slip away.

Travel fuels her curiosity, while the camera becomes her tool for preserving fleeting experiences. From bustling cities to forgotten corners, she is drawn to hidden gems and subtle impressions that carry a quiet poetry. Her images reflect not only her journeys but also her sensitivity to mood, light, and atmosphere, where each frame becomes an invitation to pause and look closer.

Her vision is simple yet profound: to create a lasting moment in time, an image that invites viewers to reflect and to see the world anew. Tracy believes that photography is also a way of connecting people across cultures, offering shared glimpses into landscapes and experiences that transcend language.

“Photography is less about perfection and more about presence — it’s about being awake to the beauty that is already there.” — Tracy Oshea



INTRAUTERINO — Ana Margarida Ferraz • 2023 • Mixed media (oil, acrylic gesso, string, plastic dolls)

In *Intrauterino*, Ana Margarida Ferraz constructs a poetic reconstruction of memory before memory — a meditation on the invisible space of our first existence. The circular forms evoke amniotic chambers, layered with fragments of text, paint, and texture. Words float like embryonic thoughts, suggesting the beginnings of language and consciousness. The artist integrates gesso reliefs, soft layers of oil, and string reminiscent of the umbilical cord, transforming matter into metaphor. The small plastic figures, suspended between emergence and containment, recall the human condition — fragile, curious, and forever seeking connection. Through warm tones and tactile surfaces, Ferraz invites the viewer into an emotional archaeology of origin, where intimacy and universality converge.



ANA MARGARIDA FERRAZ



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The Artist's Story

Between the memory of Mozambique, nearly three decades on Madeira Island, and the present in Lisbon, Ana Margarida Ferraz carries affections, landscapes, and cultural passages that shape her poetic vision. Trained in Fine Arts/Painting at ISAD/UMadeira, she developed her practice in island studios, combining the intimacy of personal experience with collective narratives of displacement and renewal.

Her works, often created with oil, acrylic, resin, gesso, wood, and collaged text fragments, unfold as sensory compositions that traverse time and memory. Ferraz's paintings speak of origin and transformation, layering matter and metaphor into tactile spaces where silence becomes form.

She has participated in multiple exhibitions in Madeira, at the Bienal de Desenho de Almada, and in the Pedro de Sousa Prize (2024). Her series *Agarro o Sol com as minhas Mãos* was presented at the Centro Cultural do Bom Sucesso (Alverca, 2024), the Galeria Municipal – Casa Mantero (Sintra, 2025), and the Biblioteca Municipal de Alcântara (Lisboa, 2025). Her works are represented in public collections including the Secretaria Regional da Educação da Madeira, the Museu de Arte Contemporânea do Funchal, and the Fundação da Juventude (Porto).

For Ferraz, art is not just creation but necessity: a way of reconfiguring experience, questioning illusion, and materializing dreams.

“Art is my refuge, my support, my breath.” — Ana Margarida Ferraz

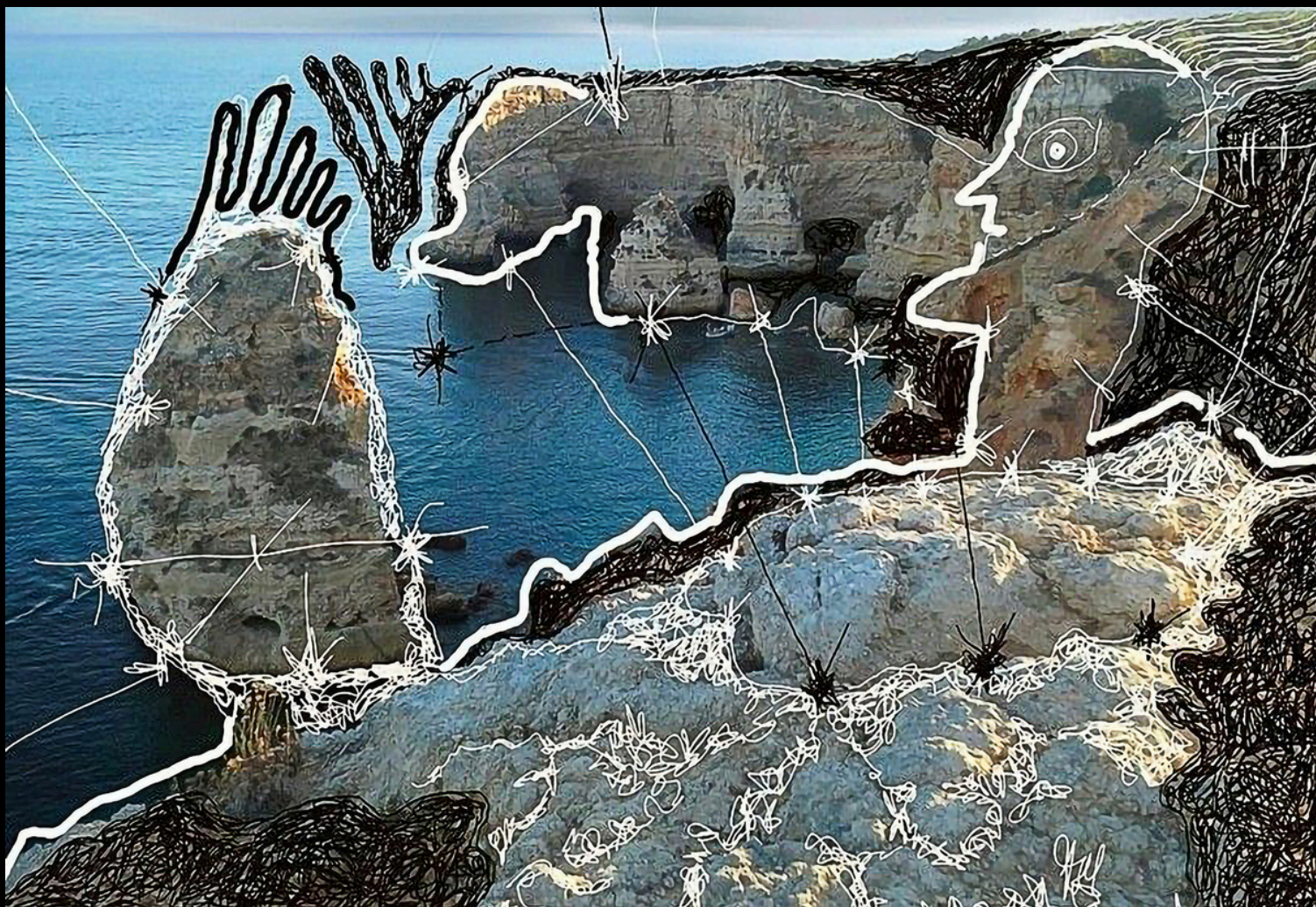


CÁ VOU, DE VOO PARA... — Ana Margarida Ferraz • 2023 • Mixed media (collage of magazine letters and phrases, cardboard airplane)

“Cá vou, de voo para...” is both a remembrance and a release — a visual diary of departure. Ana Margarida Ferraz reconstructs the act of leaving Mozambique in 1975 through an intricate field of collaged words, each fragment a trace of memory, dislocation, and rebirth. Torn sentences, typographic fragments, and overlapping textures form a palimpsest of voices — personal and collective — echoing the uncertainty and hope of migration.

A small cardboard airplane emerges from the layered surface, suspended between text and silence. It becomes the fragile vessel of transition, carrying the weight of nostalgia and discovery. Ferraz uses acrylic gesso and torn paper not merely as materials, but as emotional sediment — fixing the invisible layers of memory into tactile form.

This work is a testament to the artist’s poetic resilience: an ode to movement, belonging, and the endless reinvention of home.



UNTITLED — Ana Margarida Ferraz • 2025 • Digital drawing on photograph printed on canvas

Although primarily a painter, Ana Margarida Ferraz nurtures a deep passion for photography, a medium she gradually integrated into her artistic language. What began as a curiosity soon evolved into a hybrid process of fragmentation and reconstruction — dismantling images to rebuild them anew with her own intervention.

This work originates from a photographic capture with a Nikon D750, later transferred to a digital tablet and transformed through the Sketchbook application. Using a digital pen, the artist overlaid the photograph with intricate lines, textures, and drawn forms, weaving together the raw material of reality with the fluid freedom of drawing.

The final result, printed on canvas, embodies a dialogue between two worlds: the photographic record of landscape and memory, and the hand's gesture that disrupts, reimagines, and expands it. In this fusion, Ferraz not only manipulates the image — she manipulates herself, engaging in an act of self-recreation.



ODYSSEY — Belinha Silva • 2022 • 100×100 cm • Porcelain Fusion on Canvas

“Odyssey” unfolds as a vivid allegory of existence, where five porcelain-born figures traverse a radiant, swirling planet. Each carries only a fragment of humanity — an eye, a mouth, an ear, a nose, a head — suggesting that individuality is partial, yet collective harmony offers completeness. The central orb bursts with color and energy, a cosmic stage where terrestrial and aquatic life cohabits in balance.

Belinha Silva’s innovative technique, Porcelain Fusion on Canvas, heightens this duality of fragility and resilience. By firing porcelain fragments, hand-painting them, and embedding them within the painted surface, she creates a textured interplay between sculpture and painting. The tactile presence of porcelain introduces permanence into the fluidity of paint, while the vibrant palette evokes a sense of unity in diversity.

This work reflects both a journey and a philosophy: life is an odyssey best lived together, where strength arises from shared paths and fulfillment from collective vision.



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The Artist's Story

Belinha Silva, born in Lisbon and now based in the Algarve, is a Portuguese contemporary artist whose work bridges painting, sculpture, and invention. From early childhood she expressed herself through drawing and color, winning children's competitions, yet her professional life initially led her into finance and a European career. In 2005, a decisive workshop in Brussels revealed to her the necessity of creation, igniting a journey into art as vocation.

Entirely self-taught, Belinha follows intuition, emotion, and experimentation as her compass. Her practice embraces surrealism, abstraction, and pop art, while her signature innovation, Porcelain Fusion on Canvas (2017), merges acrylic painting with hand-painted porcelain fragments. This original technique grants her works a three-dimensional vitality, symbolizing both fragility and transformation.

Since 2020, her art has gained international recognition, earning thirteen awards, a Gold Medal of the SAAF (Association of Francophone Authors & Artists) in 2024, and the titles of Art Ambassador of Portugal (2024) and International Artist of the Year (2025). Her pieces are vibrant narratives, born from her travels, cultural roots, and reflections on human experience.

Belinha envisions art as a bridge — between memory and imagination, beauty and truth, the personal and the universal. She invites viewers to engage deeply, uncovering hidden stories and emotions within the interplay of color, texture, and form.

“Art is a timeless journey of discovery — a celebration of creativity, beauty, and the human spirit.” — Belinha Silva



CHORE — Jan Janssen • 2021 • Photography

In *Chore*, Jan Janssen captures a quiet yet profound moment of human dignity. The photograph presents Antanas in front of his modest home, a scene imbued with authenticity and tenderness. The weathered house, the red cloth on the fence, the cats at the doorway — all seem to narrate a story of resilience and presence within simplicity.

The calm posture of the man, framed by the lush greenery and rustic textures, elevates the scene from documentation to allegory. It is not poverty that Janssen depicts, but a testament to human strength and serenity amidst life's hardships. The red cloth becomes a symbol, a quiet flag of dignity, echoing the persistence of beauty in overlooked places.

Through this lens, Janssen reminds us that happiness often begins not with what we possess, but with the ability to see and value the ordinary.



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The Artist's Story

As a social travel photographer, Jan Janssen captures moments that reveal the shared humanity across cultures and geographies. His lens is drawn not to spectacle, but to the quiet details of everyday life — gestures, gazes, and objects that speak of resilience and dignity. Whether in a remote village or a bustling city, Janssen finds in people the same fundamental emotions: needs, insecurities, joys, and hopes.

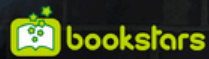
Travelling is inseparable from his photographic practice. For Janssen, journeys are both a way to discover the world and to rediscover himself. He often returns to the same locations, building lasting relationships with the people he photographs. This continuity allows him to step beyond the role of an observer and to become part of the community, gaining access to an intimacy that translates into the depth of his images.

Exhibiting internationally, Janssen has developed a body of work that transcends geographical and political boundaries. His photographs highlight universal values such as family, freedom, and security, while also reflecting the fragility of their absence. By working with empathy and respect, he bridges divides and transforms photography into a tool of connection.

“Only when I photograph with a free heart can I come close to people and capture the essence of their being.”
— Jan Janssen

Γιάννης Βαρδάκης

ΑΝΑΜΕΣΑ



ΑΝΑΜΕΣΑ (BETWEEN) —
John Vardakis • 2025 •
Poetry

ΑΝΑΜΕΣΑ (Between) stages an intimate dialogue between three inner voices: the Heart, the Mind, and the Body. Through fragmentary yet charged texts, these voices collide, coexist, and expose the thresholds of fear, memory, desire, and love. The book resists closure and avoids answers; instead, it opens a reflective space where silence becomes as eloquent as speech.

The writing unfolds with lyrical precision, attentive to rhythm and pause, echoing the author's long career in radio. Its strength lies in the way it transforms vulnerability into resonance: the reader is not a passive observer but a participant in the dialogue. By layering emotion with reflection, ΑΝΑΜΕΣΑ creates a mirror where private struggles emerge as universal. It is a work that speaks softly, yet profoundly, to the inner landscapes we all carry between heart, mind, and body.



JOHN VARDAKIS



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The Artist's Story

John (Giannis) Vardakis (b. 1973, Crete) is a Greek author whose work moves between prose poetry, lyrical narrative, and philosophical reflection. For over three decades he has been a distinctive voice on Greek radio, an experience that has shaped his sensitivity to rhythm, silence, and the spoken word.

His debut collection, *Θάλασσεσ Μέσα* (Seas Within, Bookstars, 2025), was acclaimed for its honesty and exploration of the human inner world. His second book, *ΑΝΑΜΕΣΑ* (Between, Bookstars, 2025), presents a triadic dialogue between Heart, Mind, and Body, tracing the fragile yet universal terrains of memory, desire, fear, and resilience.

Vardakis approaches literature as an act of presence rather than instruction. His vision sees writing as a mirror that reflects unspoken truths and turns solitude into dialogue. Rooted in Crete, he continues to explore the intersections of voice, language, and existence, treating writing as a way of living with truth and silence.

"Art is the act of listening to what usually remains silent. It is not escape—it is presence." — John Vardakis



Change your mind

BLIND SPOTS

BLIND SPOTS

A film by Steven Janssens & Godfrey Mumphe

With Billy Kalonji – Kasule Kalule • Produced by Village One Film – Geert Havinga
 Directed & edited by Steven Janssens • Director of photography Johan Bosgraaf
 Music & Sound design Shiloh Godson • Executive producers Violet Kobusinge – Harry Senga Kele
 Maarten Goethals – Jumah Kiseambo – Erik Van Hoorick • Script Godfrey Mumphe – Rwothomio Kabandole
 Steven Janssens • Branding A-to-B design • Color Grading Sven De Ruyver

THIS PRODUCTION WAS REALIZED WITH THE SUPPORT OF THE TAX SHELTER MEASURE OF
 THE BELGIAN FEDERAL GOVERNMENT THROUGH FLANDERS TAX SHELTER.

**BLIND SPOTS — Steven
 Hector Janssens • 2024 • Film
 Poster**

Blind Spots confronts the unseen forces that shape our world—the subtle yet powerful mechanisms of racism and colonial legacy that remain embedded in our social fabric. The poster itself embodies this idea: the bold typography is partially obscured, reminding us that perception is always incomplete, fractured by what we fail—or refuse—to see. Concentric circles overlay the image of a mannequin’s gaze, evoking both a target and an optical illusion, reinforcing the theme of vision and blindness. The film invites us to look differently, to change perspective, and to confront uncomfortable truths about privilege, cultural conditioning, and historical memory. By exposing these “blind spots,” it opens a dialogue not rooted in polarization but in recognition, empathy, and the shared pursuit of dignity.



Watch the full film here



STEVEN HECTOR JANSSENS



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villageone.film



eight.world/crazy-money



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The Artist's Story

Steven Janssens is a Belgian filmmaker, editor, and director whose work merges rigorous social inquiry with deeply human narratives. Originally trained both as a filmmaker and a chemical engineer, his career has been defined by a drive to combine art, activism, and lived experience.

His first acclaimed documentary, *Crazy Money* (2020), followed a radical basic income experiment in Uganda and led to the founding of EIGHT, a nonprofit organization now active in Uganda, DR Congo, and Ivory Coast. Building on this foundation, Janssens has continued to create films that explore the intersections of inequality, dignity, and power.

In 2024, he released *Blind Spots*, a film co-created with Ugandan students and teacher Godfrey Mumpe, tracing how colonial mindsets persist in everyday life—from classrooms to European train stations. With humor, honesty, and personal testimony, the film asks audiences to recognize their own unconscious biases and the cultural hierarchies that still frame our worldview.

Looking ahead, his upcoming feature *FLY* (2025) follows four young men on the autism spectrum as they navigate the search for autonomy, love, and purpose—continuing his exploration of human resilience and freedom of choice.

For Janssens, filmmaking is more than storytelling; it is a commitment to collective humanity. Guided by the African philosophy of Ubuntu—"I am because we are"—his work reflects a belief that every person has the inherent right to live with dignity and possibility.

*"I ultimately made the film *Blind Spots* for my children—to give them, and others, a tool to understand the mechanisms of inequality, so that together we can build a freer, more humane future." — Steven Janssens*



BUBBELONIA — Vincent Michels (Corpus Acrobatics) • 2022 • Contemporary Circus Arts

In *Bubbelonia*, Vincent Michels and his team transform the stage into a surreal city of bubbles, amphibians, and hybrid creatures, inspired by Bosch's *Garden of Earthly Delights*. Emerging from the collective isolation of the pandemic, the work becomes a metaphor for rediscovery — of the senses, of human connection, of nature itself.

Performers, acrobats and musicians inhabit transparent spheres, communicating through sound and movement that echo the language of animals and natural forces. Between choreography and installation, *Bubbelonia* blurs the line between human and nonhuman, myth and ecology. The mermaid here is no longer a demon of temptation but a guardian of the seas; the frog-clown, a reflection of human folly and yearning.

Bathed in liquid light and translucent texture, the performance offers a visionary dialogue on the fragility and resilience of life — an acrobatic poem on evolution, empathy, and transformation.

At its core, *Bubbelonia* is a meditation on coexistence — on how bodies, like ecosystems, depend on transparency and exchange. The fragile spheres that contain the performers become symbols of our shared vulnerability and interdependence. Within them, art transforms isolation into connection, inviting us to imagine a future where movement, air, and empathy flow freely once more.

Continuing the artistic vision of *Corpus Acrobatics*, *Bubbelonia* extends the dialogue between body, nature, and technology. It reaffirms Vincent Michels's belief that acrobatics can transcend entertainment, evolving into a poetic form of environmental storytelling — a celebration of humanity's capacity to transform, adapt, and care.



Explore the universe of *Corpus Acrobatics* — performances, images, and vision



photo © Bob Karman

VINCENT MICHELS

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THE THEATRE OF VISION — Corpus Acrobatics

Founded in Amsterdam by Vincent Michels and Marley Eltz, Corpus Acrobatics is a pioneer of multimedia circus — a genre that fuses physical theatre, acrobatics, music, and visual arts into immersive, sculptural performance. For over three decades, the company has developed a visual language rooted in transformation — the body as architecture, nature as metaphor, movement as painting.

Their performances are conceived as living tableaux, in which human forms merge with projections, soundscapes, and monumental objects. Each show becomes a dialogue between acrobatics and the visual arts — a synthesis of emotion, light, and physical design.

With works such as *Evolution*, *Siren*, *Fata Morgana*, and *Bubbelonia*, the company bridges the poetic and the political, addressing themes of climate change, ecology, and human identity. Their creative process draws from fine art, dance, and technology, yet always returns to a deep reverence for the natural world — the rhythm of wind, water, and fire.

For Michels and Eltz, the stage is not a surface but a living organism. Their use of recycled materials, translucent fabrics, and projected landscapes transforms space into a breathing environment — one where the audience witnesses the body not as entertainment, but as a force of life itself.

Over the years, Corpus Acrobatics has collaborated with orchestras, composers, and international festivals, redefining the possibilities of circus as an art form. Their vision remains clear: to reveal the beauty, fragility, and resilience of existence through acrobatic poetry.

“Our theatre is a landscape of evolution — where movement becomes matter and matter becomes spirit.”

— Vincent Michels



EVOLUTION — Vincent Michels (Corpus Acrobatics) • 2010 • Multimedia Circus

In *Evolution*, Vincent Michels and Marley Eltz invite the audience on a breathtaking journey through the history of the Earth — from the birth of the cosmos to the emergence of humanity. Blending acrobatics, dance, and immersive projections, the performance becomes both a tribute to Charles Darwin and a meditation on the delicate balance that sustains life.

The stage transforms into a living time machine. Through a fusion of movement, light, and sound, acrobats become the elements of nature itself — fire, wind, stone, and water. Each scene unfolds as a chapter of creation: the formation of galaxies, the awakening of oceans, the first breath of organic life. The work's choreography mirrors the rhythms of evolution — expansion, destruction, adaptation, and rebirth.

Created during the United Nations International Year of Biodiversity (2010), *Evolution* embodies a powerful ecological message. It reminds us that progress and preservation are inseparable forces, and that the future depends on our capacity to understand the interconnectedness of all living beings. With projections by wildlife photographer Frans Lanting, the show bridges art and science, mythology and technology, creating a sensorial experience that is both cosmic and intimate.

Ultimately, *Evolution* stands as one of the most emblematic works of Corpus Acrobatics — a synthesis of physical virtuosity and philosophical reflection. Through the universal language of movement, Michels transforms the stage into a microcosm of existence, where every leap, gesture, and breath becomes a celebration of life's endless capacity to reinvent itself.

HUMANIA — Vincent Michels (Corpus Acrobatics)
• 2019 • Photography & Performance

Humania explores the boundary between anatomy and imagination — where the body becomes both subject and sculpture. Created by Vincent Michels for the exhibition Humania at the NEMO Science Museum in Amsterdam, inaugurated by Her Majesty Queen Máxima of the Netherlands, the work bridges performance, photography, and science.

A contortionist Li Ling, in dialogue with a chair, challenges proportion and balance. Through distortion and exaggeration, Michels questions how far the body can stretch before it transforms into abstraction — and how that abstraction can express something deeply human.

Within the exhibition's themes I was, I am, I will be, the piece becomes a meditation on transformation and identity. It captures humanity not as perfection, but as evolution — a living process of change.

Humania extends the vision of Corpus Acrobatics into stillness: where movement freezes, yet energy persists. A poetic reflection on equilibrium and resilience, it reveals that even in silence, the human spirit continues to move.





**TOGETHERALONE —
LEE VAKULYA • 2016 •
Contemporary dance,
choreography,
performance**

TogetherAlone is a visceral exploration of intimacy and distance, vulnerability and resilience. The performance strips away ornamentation, reducing the dancers to their bare essence, where physical closeness becomes both a sanctuary and a battlefield. Their bodies merge, separate, and merge again — never releasing each other, yet never fully dissolving into one.

Inspired by research on the Siamese Twin phenomenon, the work stages a paradox: how to remain distinct while never letting go. Each improvised gesture is shaped by the tension of proximity, forcing compromise and unveiling new modes of dialogue. The duet oscillates between tenderness and confrontation, exposing the fragile threshold between solitude and companionship.

Through cycles of construction and deconstruction, TogetherAlone embodies the human condition of interdependence — a reminder that even in the act of confronting loneliness, we are never entirely alone.



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The Artists' Story

LEE\VAKULYA emerged in 2015 as the collaborative platform of choreographer-performers Chen-Wei Lee (Taiwan) and Vakulya Zoltán (Hungary/Belgium). Rooted in Belgium yet active internationally, their work has spanned mid- and large-scale productions, exhibitions, and installations, commissioned by institutions such as the CloudGate Dance Company (Taiwan), Hessisches Dance Company (Germany), and the Taipei Fine Arts Museum. Their performances have toured across East Asia, the USA, and throughout Europe, earning recognition including the Taishin Arts Award (TW), the Total Theater Award (UK), the Teco Arts Award (TW), and Jeong Mak (ROK).

In 2016, TogetherAlone laid the foundation for their distinctive movement language: raw, unembellished, and grounded in the honesty of the body. Later works — from kNOW Face (2019), a solo on selfie culture, to Burnt [the eternal long now] (2022), inspired by burnout society — reveal a deep sensitivity to contemporary social phenomena, where global crises and personal struggles converge in movement. Their most recent creations, Final Concerto (2025) and Become Ocean (2025–26), expand this vision to orchestral and large ensemble formats, celebrating dance as both ephemeral and universal.

At the core of their artistic philosophy is a belief in the ephemerality of performance. Dance, they affirm, vanishes at the very moment of its unfolding, yet leaves behind an enduring resonance. In their work, this fleeting nature becomes a powerful medium for truth, immediacy, and shared human experience.

“Dance is an unmediated language — it disappears in the instant, yet it speaks forever in the body of those who witness it.” — LEE\VAKULYA



ICE PODIUM — Monika Dirsyte • 2023 • Performance Art

“Ice Podium” explores the fragile balance between body, identity, and societal expectations. Performed on a real ice runway in high heels, it lasts eight hours as the podium gradually melts. As the surface becomes increasingly slippery, the artist repeatedly falls, rises, and continues walking—turning each collapse into an act of endurance. The ice embodies fragility and transience, while the heels evoke imposed cultural and gender roles. The melting ice also resonates with the climate crisis, transforming the performance into a metaphor for the struggle of human identity and collective responsibility for the planet’s future.



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The Artist's Story

Monika Dirsytė is a Lithuanian performance artist who holds a PhD in Arts and lectures at the Vilnius Academy of Arts and Vilnius Gediminas Technical University. A graduate in Sculpture (Master's degree, 2016), she has been developing performances and installations for over a decade, shaping her distinctive style through dedication and philosophical depth.

Her works have been presented in cities such as Berlin, London, Amsterdam, Budapest, and Pärnu, as well as across Lithuania. In 2018 she performed *To Be or Not to Be* at the Venice Architecture Biennale, while in 2015 her piece *I Am Your Sun* received the Audience Award for Best Artist at ARTVILNIUS'15.

Dirsytė's art investigates the limits of human endurance, vulnerability, and transcendence. Guided by Christian values, she views performance as a transformative act that unites the artist and audience in shared reflection on empathy, reality, and faith.

"Performance art is a dialogue between the wound and strength." — Monika Dirsytė



LUMINESS THE ISLAND OF THE MOON — Aoife Burke • 2022 • Book

“Luminess the Island of the Moon” is an award-winning fantasy novella that follows heroine Myrren Whittaker on an epic quest to rescue the mystical island of Luminess before it vanishes forever.

Blending mythic imagination with poetic clarity, the story conjures a world where courage, wonder, and belief intertwine. Burke’s writing captures the essence of the heroic journey — a passage through mystery, solitude, and discovery that mirrors the human need to believe in something greater than ourselves.

Written in the quiet of winter and sent out into the world with a dream, Luminess stands as a celebration of creativity born from perseverance and hope.



AOIFE BURKE



Ireland



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The Artist's Story

Aoife Burke is an Irish author and poet whose literary journey began early — she won her first art competition at the age of seven and became an award-winning poet at fifteen. A graduate of the University of Galway (BA in English and Journalism, 2023) and Athlone Institute of Technology (Higher Certificate in Arts, Applied Social Studies, 2014), she combines creative storytelling with a deep interest in human experience and social insight.

In 2020, Aoife was the Irish runner-up in the EU Sakharov Student Journalist Competition, and in 2022 she earned international recognition as a Distinguished Favorite in Science Fiction at the Independent Press Awards in New York for *Luminess the Island of the Moon*.

Her writing carries a message of resilience and imagination — an encouragement to dream, even when the odds seem impossible.

“Never give up on a dream.” — Aoife Burke



© photo ILSE FIMMERS

DAG VREEMDE MAN — Peter Schoenaerts • 2024 • Music Theatre

In *Dag vreemde man*, music and humanity intertwine on stage. This vibrant production brought together people of all ages and backgrounds, united by their voices and stories. Performers with different mother tongues and cultural roots shared personal memories and sang beloved Dutch-language classics in four-part harmony.

Through these songs, familiar yet newly rediscovered, the audience travelled across landscapes of longing, love and belonging. The result was an evening of shared emotion — laughter, tears, and moments of profound recognition.

Performed nearly seventy times across Belgium, the Netherlands, Germany, Hungary, Poland and the Czech Republic, the show became a heartfelt symbol of connection, proving that art and empathy speak the same language everywhere.



PETER SCHOENAERTS



Belgium



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© photo ILSE FIMMERS

The Artist's Story

Peter Schoenaerts is a multilingual Belgian actor fluent in Dutch, English, French, German and Spanish. After completing his studies in Literature and Linguistics at Louvain and Oxford, he trained at the American Academy of Dramatic Arts in New York. He founded the theatre companies Fast Forward and Theater van A tot Z, both known for their inclusive productions made with and for refugees, migrants and newcomers. For more than twenty-five years, Peter has been building bridges between people and cultures through theatre, film and education.

His artistic practice combines storytelling, music and social engagement. Deeply rooted in documentary methods, his projects often grow from workshops and conversations where real-life experiences are transformed into poetic performances. Whether directing or acting, he approaches every work as a shared process — a meeting of voices that turns vulnerability into strength. His style is defined by emotional sincerity, humour and a profound sense of humanity.

Peter's productions have toured extensively across Europe and have been presented at international festivals, community theatres and cultural institutions. Alongside his creative work, he is also an acting coach and lecturer, inspiring young artists to explore theatre as a tool for dialogue and empowerment. His on-screen appearances span historical dramas, crime series, arthouse films and sitcoms, including ITV's Professor T with Ben Miller and Tallulah H. Schwab's feature film Mr. K, alongside Crispin Glover and Sunnyi Melles.

Growing up in a multilingual country, Peter developed a lifelong fascination with language and the way it connects people. To him, theatre is not a place for perfection but a space of empathy — where voices meet, stories intertwine and communities come alive through shared emotion.

"Art is not about perfection, but about connection." — Peter Schoenaerts



EVA NO • Music & Songwriting

Eva No is a Swedish artist and songwriter whose music unites heartfelt storytelling with memorable, melodic clarity. Her songs stand out for their elegant simplicity — each one crafted with precision, honesty, and emotional warmth.

Through her lyrics, she explores love, resilience, and self-discovery, transforming intimate experiences into universal reflections. Every composition carries a sense of balance: strength intertwined with tenderness, pop sensibility enriched by timeless musicality.

Eva No's catalogue reveals an artist devoted to authenticity. Her voice resonates not through grand gestures, but through sincerity — touching both hearts and minds with songs that stay long after the music fades.

Scan to listen on Spotify



Experience Eva No's world of
emotion and melody.



EVA NO



Sweden



soundcloud.com/eva-nordell



[instagram.com/eva_no_official](https://www.instagram.com/eva_no_official)



facebook.com/people/Eva-No/100064070616328

The Artist's Story

Eva Nordell, known by her stage name Eva No, is a Swedish songwriter, singer, and translator whose work embodies honesty and emotion in equal measure. Born in Örnsköldsvik, a small town in northern Sweden, she began singing in a local band during her late teens — a formative experience that planted the seed of musical expression. Although she later believed her time as a performer had passed, the creative spark never faded.

For years, Eva dedicated herself to writing songs for other artists. Yet finding someone willing to record and release them proved a challenge in Sweden's highly competitive songwriting landscape. That struggle led her to an empowering decision: "Why not release them myself?" In 2019, she did exactly that — marking the beginning of her independent artistic journey as Eva No.

Since then, she has built a catalogue of songs defined by warmth, clarity, and lyrical depth. Her music captures the emotional nuances of everyday life — the quiet resilience, the fleeting joy, the beauty hidden in uncertainty.

For Eva No, music is not a career or a pastime, but an essential act of connection.

She writes to translate human feeling into sound — to help others find comfort, strength, and recognition in shared emotion. Through her songs, she invites listeners to heal, to dance, to cry, and to keep moving forward with courage and grace.

"Music should carry both strength and vulnerability. If my songs make someone feel seen or understood — then I've achieved what I came for."

— Eva No



**AS MÃOS DA TERRA — Tiago Samé
(Eduardo Monteiro) • 2011 / 2025 •
Poetry Collection • Mixed poetic
form**

As Mãos da Terra (“The Hands of the Earth”) is a poetic journey that unites human experience with the voice of the land itself. Tiago Samé’s verses flow freely between naïve, anarchic, and existential tones, embracing imperfection as a form of authenticity. His writing rejects formal orthodoxy, letting ideas rule over structure — at times raw and direct, yet always seeking truth and emotion.

The poems emerge as brief psychic dialogues and inner monologues, questions without answers that awaken reflection and vulnerability. Each text balances rebellion and tenderness, intellect and instinct. Through them, Samé writes of humanity — fragile, persistent, and searching for meaning — transforming both frustration and hope into creative energy.

This second edition, published by Oficina da Escrita in 2025, gives renewed life to a collection that celebrates freedom of thought, compassion, and the eternal conversation between the human spirit and the earth that sustains it.

**ISBN: 978-989-9219-67-0
Published by Oficina da Escrita,
Portugal
September 2025 Edition**



TIAGO SAMÉ

**Real name:
Eduardo Monteiro**



Portugal



facebook.com/tiago.same.1

The Artist's Story

Eduardo Monteiro, known artistically as Tiago Samé, was born and lives in Portugal. A poet, writer, and educator, he teaches Biology and Geology at the Dr. João Carlos Celestino Gomes Secondary School in Ílhavo, Aveiro. His deep curiosity for life and nature nourishes his literary voice, one rooted in observation, humanity, and introspection.

He has published two poetry collections: *Por Cima das Palavras — Poemas (entre)tantos* (self-published, 2021) and *As Mãos da Terra* (first self-published in 2011, reissued by Oficina da Escrita in 2025). His poems often appear online, where he shares moments of reflection, simplicity, and empathy — fragments of everyday life transformed into timeless emotion.

With *As Mãos da Terra*, Tiago Samé invites readers to rediscover themselves through words that sow hope, awaken awareness, and remind us of the invisible bond between humankind and the living world.

His creative process is guided by a profound sense of responsibility toward truth and authenticity. He writes as a form of learning, transforming the act of writing into an ethical and spiritual exercise. Between science and poetry, between reason and emotion, his work seeks to reconcile knowledge and wonder — revealing that poetry, much like life itself, is an endless experiment in understanding what it means to be human.

“Art is not a path — it is the story and the memory of a wanderer.” — Tiago Samé



THROUGH THEIR EYES —
Molly Winckelmans • 2025 •
150×100 cm • Acrylic on Canvas

Through Their Eyes invites viewers to see the world through emotion, culture, and individuality. Three figures — vibrant and confident — stand together, each defined by their oversized glasses, symbols of style, perception, and identity.

The artist's signature sculptural technique, achieved with a palette knife, creates a tactile, almost three-dimensional surface. Every layer of color pulses with rhythm and life, evoking joy, pride, and sisterhood.

This work transcends mere visual beauty — it speaks of connection, diversity, and empowerment. Through texture and tone, Molly transforms acrylic into something living, where every stroke celebrates the harmony of difference and the strength of shared humanity.



MOLLY WINCKELMANS



Belgium



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Molly'sArtMove Gallery



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The Artist's Story

MOLLY'SART: BREATHING LIFE INTO ART AND UBUNTU

From Harare to Bornem - A Journey Painted in Color, Courage, and Soul

Born in Harare, Zimbabwe, and now creating magic in Bornem, Belgium, Molly Winckelmans is more than an artist — she is a storyteller of the human spirit.

For over three decades, this celebrated Belgian–Zimbabwean painter has bridged continents and cultures, weaving together humanity, spirituality, and resilience with every brushstroke.

Mostly self-taught, Molly's path to mastery is a testament to passion and perseverance. Her artistic journey began with a scholarship from the British American Tobacco Company, leading to an apprenticeship at the National Art Gallery of Zimbabwe. From there, workshops and mentorships with both local and international masters expanded her creative universe — spanning painting, sculpture, batik, photography, and fashion design.

And yet, when asked where her true education came from, Molly's response is simple and profound:

"My true education comes from life itself."

A Creative Soul Since Childhood

Molly's love affair with art began at just ten years old, painting charts and illustrations for her school.

"Art has been my constant companion," she smiles. "It grew from a childhood passion into a lifelong profession."

More than thirty years later, that same spark still glows — brighter, bolder, and more luminous than ever.

The Heartbeat Behind the Canvas

"What makes me paint?" Molly muses, her eyes lighting up. "Art is my oxygen. It's how I breathe, how I live."

For her, painting is not merely creation — it is communion. Each canvas becomes a prayer, a meditation, a bridge between her soul and the shared rhythm of humanity.

She paints emotion into color, thought into form, and spirit into movement — transforming feeling into a living, breathing visual poem.

Inspiration in Every Breath

Molly draws inspiration from the world, both around and within her — from nature, music, faith, architecture, and the pulse of human emotion.

Her canvases become symphonies of color and form, where design meets spirituality, and every hue carries memory.

"Every brushstroke is a story," she says. "Every color holds a memory."

The Drive to Keep Creating

For Molly, art is not a pastime — it's a lifeline.

"Painting is my oxygen," she repeats softly. "I breathe in inspiration and exhale color."

Her greatest joy comes from watching people connect with her work — seeing a quiet tear fall, a smile bloom, or a moment of reflection take hold.

"That's when I know my art is doing what it was meant to do."

Why Art?

"For me, art is a celebration of life," Molly explains. "It's how I tell stories, capture emotions, and leave a legacy. It's not just what I do — it's who I am."

Roots and Wings

Molly's dual heritage runs deep in her veins — rooted in Zimbabwe, blossomed in Belgium.

"Zimbabwe gave me roots," she reflects. "Belgium gave me wings."

Her two major works form part of the permanent collection of the National Art Gallery of Zimbabwe, while her exhibitions across Europe have made her a bridge between two worlds — African warmth and European modernity, intertwined.

Living Inside Her Art

Step into Molly's home, and you step into a living gallery. Walls breathe with color, canvases line corridors, and creativity hums in every corner.

"I live in an art gallery," she laughs. "There's no boundary between life and art — it's one beautiful flow."

Her eco-conscious studio, Molly'sArtMove Gallery, is both sanctuary and statement — a space where creativity and sustainability live in harmony.

The Palette of Meaning

Molly's favorite color, black, anchors her artistic philosophy.

"Everything begins with black," she says. "It's power, mystery, and possibility — the foundation that allows other colors to shine."

She draws strength from artists like Margaret Keane, whose haunting Big Eyes paintings embody both vulnerability and resilience — themes that echo through Molly's own art.

Her love for films such as Big Eyes, Son of God, and Man of Steel mirrors her fascination with courage, faith, and creative strength.



Guidance for Young Artists

Her advice to emerging creators is as heartfelt as it is hard-earned:

"Don't give up if you're truly passionate. Every challenge builds strength. Stay true to your vision, keep learning, and trust the process. Art rewards persistence."

If Not an Artist...

If she weren't a painter, Molly believes she would have become a doctor.

"Both art and healing come from the same place — the desire to make a difference."



The Change She Dreams Of

If she could transform the art world, Molly would shine a light on living, diverse artists.

"We must celebrate today's voices. Art shouldn't only honor the past — it should illuminate the present and imagine the future."

Awards and Recognition

Molly's journey has earned her international acclaim and ten major awards celebrating her emotional depth and cultural impact.

Highlights include:

- African Influencer Award (2024) – honoring her as a cultural ambassador and creative visionary.
- Two major works in the permanent collection of the National Art Gallery of Zimbabwe.

- International exhibitions in Paris, Luxembourg, Amsterdam, and Brussels.
- Features in Entrepreneur Magazine, Art Magazine New York, and leading Japanese art journals.
- Appearances on EuroNews TV, Zim Daily, and multiple Belgian media platforms spotlighting her as one of the most dynamic voices in contemporary African-European art.

The Challenge and the Gift

As an independent artist, Molly has had to wear many hats.

"You must be the artist, the marketer, and the businesswoman all at once," she says. "But every struggle shapes your strength."

Ubuntu: The Spirit That Guides Her

At the heart of all her work lies Ubuntu — the African philosophy of shared humanity.

Her paintings celebrate the strength of women, the sanctity of motherhood, and the timeless truth that we rise together.

Each piece is a visual hymn to empathy, unity, and grace — a reminder that art, like love, connects us all.

Looking Ahead

"Art will always stand the test of time," Molly says with quiet assurance. "Technology may evolve, but the emotional power of art will never fade. It connects generations — it's eternal."

Becoming 'Molly'

Today, her name has become a signature of style — collectors proudly say they own a Molly.

She smiles at the thought.

"Invest in a Molly," she says warmly. "Because my art isn't just visual — it's spiritual, cultural, and timeless."

Final Reflections

Through every triumph and trial, Molly walks with gratitude.

"It's been a long road — sometimes hard, always fulfilling," she reflects. "To every artist out there: never underestimate the power of your creativity. It can change lives — including your own."

Molly Winckelmans paints not just with color, but with compassion. Her art is a mirror of her soul — bold, honest, and profoundly human.

And through each canvas, she invites us to breathe deeper, feel stronger, and see the world anew — through the luminous lens of Ubuntu.



WINTER-SPORT-PLATZ —
Isabell Wegner • 2024 • 70 ×
50 cm • Acrylic on Canvas

In Winter-Sport-Platz, Isabell Wegner captures the hushed beauty of a winter landscape where human presence has momentarily faded. The snow-covered sports field, usually vibrant with movement, lies still beneath a tender veil of frost. Overhead, a network of bare branches frames a serene village and its church steeple, bathed in the gentle glow of the setting sun.

The artist masterfully balances contrast and calm: the strong dark silhouettes of the trees against the soft pastel light evoke both structure and stillness. Through delicate transitions of color—from icy blue to warm amber—Wegner invites the viewer into a meditative silence, where nature whispers of rest, renewal, and quiet endurance.



ISABELL WEGNER



Germany



art-in-vielfalt.de



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The Artist's Story

Born in Western Pomerania in 1986, Isabell Wegner has been painting since childhood. Her passion for art first emerged during school, when her unconventional approach to depicting textures caught her teacher's attention. Encouraged by this discovery, she participated in art competitions, earning early recognition for her distinctive sense of detail and atmosphere.

Influenced by Bob Ross's television sessions, Wegner developed a deep love for landscapes and the emotional power of natural light. Over time, she explored a wide range of materials—from oils to acrylics, watercolors, and colored pencils—refining her personal style rooted in quiet observation and the poetry of everyday scenery.

In addition to painting, Isabell also practices calligraphy, finding joy in the rhythm and precision of the written line. This sensitivity to gesture and flow is reflected in her brushwork, where every stroke carries intention and harmony.

Today, from her home studio in Germany, she paints tranquil moments that balance realism and reflection. Her work embodies simplicity, calm, and authenticity—an invitation to slow down and reconnect with the world's natural rhythm.

"Painting is my moment of peace—a space to breathe, reflect, and find beauty in stillness."

— Isabell Wegner



Music and Words by
Adrien RAULINE

LOVE SONGS

SUMMERS THROUGHOUT EUROPE

2023-

**LOVE SONGS — Adrien
Rauline • 2023- • Music and
Words**

Love Songs is a lifelong project that unfolds like a diary of European summers. Each season becomes both a landscape and a state of mind — luminous, fleeting, and full of longing. Adrien Rauline transforms his journeys across Europe into musical and literary tributes: harmonies echoing architecture, verses reflecting solitude. The work fuses the precision of a classically trained musician with the sensibility of a poet — a meditation on how beauty, memory, and desire can coexist in sound and language.

Through *Love Songs*, the artist captures the essence of a continent that is constantly changing yet forever lyrical — a Europe of rooftops, horizons, and the quiet music of time.



ADRIEN RAULINE



France



www.adrien-rauline.com



[instagram.com/arauline](https://www.instagram.com/arauline)

The Artist's Story

Adrien Rauline is a French pianist, composer, and writer whose work bridges music and literature. A laureate of more than thirty international competitions, he is completing an Artist Diploma in piano and a Bachelor's degree in improvisation, while his compositions — including a piano concerto — have been performed at several festivals. Educated at the École Normale de Musique de Paris and the Conservatoire National Supérieur de Musique de Paris, Adrien combines a refined classical foundation with a contemporary and poetic sensibility.

Winner of the Étonnants Voyageurs story competition in 2018, he brings the same lyrical precision to his writing that shapes his music. His creative world is nourished by Bach and Ravel, Rimbaud and Éluard, Cézanne and Truffaut — all guiding lights in his pursuit of a renewed classicism, where tradition and innovation meet in harmony rather than conflict.

For Adrien, art is not only expression but also responsibility — a way to restore depth and humanity to a world that risks losing both. “Tonality is not dead, representation is not dead,” he writes. “We must be modern by understanding that the true avant-garde is reconciliation.” His *Love Songs* project, a cycle of musical and literary tributes to summers across Europe, embodies this philosophy: creation as a dialogue between light and solitude, reason and emotion, sound and silence.

Still in progress, his work continues to seek its audience — perhaps a future publication, for those who share his vision of beauty and reconciliation.

« We do not seek to write or think about it, we triumph over the idea of truth: Cabourg is this front of humanity, where the blue of roses dressed the world in the dreamy fire of simplicity. It is only by going from the south (the source of the fracture) to Cabourg that I manage to live, and I maintain the desire of one and the other in the gray interval (Paris): this desire, I believe is identity. Departure. » (The Blue of Roses, Second Summer)



Photo © Stéphane Bellocq

SLEEPING BEAUTY — Fábio Lopez • 2022 • Contemporary Ballet

Fábio Lopez's *Sleeping Beauty* reimagines Tchaikovsky's classic through a resolutely contemporary vision. Merging neoclassical precision with sculptural physicality, the choreography exposes the dualities of awakening and resistance, beauty and decay. The characters of the Thorn-Prince and Carabosse emerge as symbolic opposites—eros and chaos—embodied through sharp, expressive movement and spatial tension. Light and shadow become active partners in the narrative, tracing the passage of time as the stage turns into a living canvas of metamorphosis.

Lopez's mastery lies in his ability to preserve the discipline of classical language while allowing emotion to rupture its geometry. The result is a ballet both intimate and grand, poetic and unsettling—a meditation on renewal and the fragile persistence of beauty.

"Here is a Sleeping Beauty who boldly contradicts the initial defeatists and is made to convince both the seasoned balletomane and the general public who necessarily missed his subtleties but could not fail to appreciate his convincing dance and impeccable taste."

— François Fargue, *Dance Europe*, April 2022



Photo © Miguel Ramalho

FÁBIO LOPEZ



France



www.ballet-illicite.com



[instagram.com/balletillicite](https://www.instagram.com/balletillicite)



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The Artist's Story

Fábio Lopez is a Franco-Portuguese choreographer born in Lisbon in 1986. Trained at the National Conservatory of Portugal, the Juilliard School in New York, and the Rudra Béjart School in Lausanne, he embodies a lineage that bridges classical rigour and contemporary exploration. For nearly a decade he danced with the Malandain Ballet Biarritz, rising to soloist roles and shaping a distinctive sensibility at the crossroads of formality and emotion.

In 2015 he founded Ballet Illicite, where he serves as artistic director. Through works such as *Eden*, *Swan Lake*, *Crying After Midnight*, and *Sleeping Beauty*, Lopez has forged a neoclassical vocabulary open to modern dramaturgy and social resonance. His creations have been presented across Europe, Israel, Puerto Rico, Russia, and China, and in 2021 he was named Chevalier des Arts et des Lettres by the French Ministry of Culture.

For Lopez, dance is a universal language that transcends virtuosity. He seeks a balance between heritage and renewal, between the clarity of gesture and the complexity of feeling. Through his company, he builds a space for research and transmission—where tradition breathes, transforms, and continues to speak to the human condition.

“Dance must touch, move, and question—because the body, in its sincerity, is always the mirror of the soul.”

— Fábio Lopez



NEW JOURNEYS VOL. 1
— Alejandra Torres •
2024 • Music / Classical
Album (Violin & Piano)

New Journeys Vol. 1 is the album of Colombian violinist Alejandra Torres, recorded in Valencia, Spain, in collaboration with the English pianist Mark Richard.. The project reimagines three Mozart sonatas through the sensibility of a Latin American artist formed in Vienna, blending authenticity and freedom of interpretation. Conceived as a personal tribute to her late father, this recording is both an artistic and emotional journey. It reflects silence, grief, resilience, and the rediscovery of music as refuge. Each note represents a dialogue between violin and piano, past and present, rooted in deep love for Mozart and classical tradition.



Listen to New Journeys here



ALEJANDRA TORRES



Austria • Spain



alejandratorresmusic.com



youtube.com/@AlejandraTorres



facebook.com/ViolinAleTorres



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The Artist's Story

Alejandra Torres is a Colombian violinist internationally recognized for her talent, versatility, and artistic achievements. She became the first Latin American woman to join the prestigious Vienna Philharmonic, one of the world's most renowned orchestras, celebrated for the unique beauty of its sound. A graduate of the National University of Colombia and the University of Music and Performing Arts in Vienna, where she earned her degree with distinction, she has built a career that bridges European tradition with Latin American sensitivity.

As a performer, Alejandra has appeared as a soloist, chamber musician, and orchestral player on some of the world's most distinguished stages, including Teatro Colón in Bogotá, Sala Luis Ángel Arango, the Wiener Staatsoper, Konzerthaus Wien, Wiener Musikverein, Münchner Philharmonie, Concertgebouw Amsterdam, Teatro alla Scala in Milan, Théâtre des Champs-Élysées in Paris, Festspielhaus Baden-Baden, Kölner Philharmonie, Brucknerhaus Linz, and St. Peter's Basilica in the Vatican, among many others.

Her artistry has been acknowledged with numerous awards, including "Best Classical Soloist" in the Colombia Suena Bien competition by Sony Music, second place at the International Violin Competition of the Biblioteca Luis Ángel Arango, and an honorary mention as the youngest participant. Her discography has also been celebrated internationally, earning distinctions such as the Global Music Awards and the Hollywood Music in Media Awards.

Her discography includes *Renacer* (2017) and *Cuatro Estaciones* (2019), collaborations with acclaimed percussionist Roberto Quintero in which she explored the dialogue between classical music and the rhythmic essence of Latin America. In 2024, she released *New Journeys Vol. 1*, recorded in Valencia, Spain, alongside pianist Mark Richard an intimate return to Mozart's sonatas, reimagined through the sensitivity of a Latin American artist shaped by her years of study in Vienna.

Her artistic vision:

"For me, art is much more than a form of expression; it is a language that allows us to communicate what cannot be spoken, a bridge that connects silence with sound, memory with creation, and the individual with the collective. Music, in particular, has the power to transform pain into beauty and to turn personal experiences into universal messages.

I see art as a living dialogue between cultures, traditions, and generations. My Latin American roots and my European formation constantly interact in my interpretations, reminding me that identity is never fixed—it is enriched by every encounter, every influence, and every new journey.

Through my work, I aspire not only to honor the classical tradition but also to expand its horizons, to bring warmth and humanity to it, and to open doors for those who might feel distant from this world. For me, art is both refuge and revelation, an eternal reminder that beauty exists even in fragility, and that in the act of creating and sharing, we find meaning, connection, and hope."

**MACHT DIE ERDE NICHT
KAPUTT — Philip Peter
Heidegger • 2025 • Mixed
media on canvas**

Composed of fragments from an old children's book and layered with oil paint and collage, *Macht die Erde nicht Kaputt* ("Don't Destroy the Earth") confronts the viewer with a visceral reflection on ecological decline. A black, monstrous silhouette dominates the surface—its pierced body marked by three red wounds that drip through the paper landscape beneath. The figure becomes both perpetrator and victim, a haunting embodiment of nature itself, wounded by human indifference. Through the tension between the innocence of the background pages and the brutality of the central form, Heidegger transforms environmental anxiety into a bold, visual protest. The work oscillates between destruction and appeal—its message urgent, its energy raw.





PHILIP PETER HEIDEGGER



Italy



[instagram.com/philipheidegger](https://www.instagram.com/philipheidegger)

The Artist's Story

Born and raised in Brixen, South Tyrol (Italy), Philip Peter Heidegger discovered his passion for art early, encouraged by his father, a painter who introduced him to the world of color, form, and creative experimentation. From childhood, painting and drawing became his means of self-expression, a way to translate emotions into visual language.

Working primarily on canvas, Heidegger explores abstraction as a space of freedom—where meaning is never imposed but invited. His art seeks to evoke rather than explain, allowing each observer to project their own interpretations and inner responses. His compositions are often inspired by spontaneous impressions, by people and nature, and by the urgency of contemporary themes such as environmental change.

Among his key influences are the artist Peter Senoner and his friend holy T, a rapper whose determination and faith in his dreams deeply inspire Heidegger's own creative journey. At only nineteen, Philip embodies a generation that approaches art with sincerity, openness, and reflection—a generation questioning its place in a fragile world.

“For me, art is a language without limits – a way to express emotions, ideas, and the unseen.”
— Philip Peter Heidegger



ELO — Luís Baganha de Freitas
• 2024 • Finesline marker on
paper

This intricate drawing reveals the quiet strength and spiritual depth of nature's oldest guardians — trees. Rendered in delicate, rhythmic lines, Elo embodies the silent intelligence that flows beneath the surface of the earth: a vast communication network where roots intertwine, exchanging energy and wisdom. Baganha de Freitas's technique captures both the physical and metaphysical essence of this bond — the twisting forms evoke endurance, empathy, and harmony. The two olive trees appear almost human in their embrace, symbolizing resilience and the timeless unity between all living beings. Through a masterful play of line density and light, the artist transforms a tree's anatomy into a living meditation on coexistence and continuity.



LUÍS BAGANHA DE FREITAS



Portugal



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The Artist's Story

Luís Baganha de Freitas is a Portuguese artist and landscape architect whose work bridges visual art and ecological reflection. His creative vision is rooted in an intimate dialogue with nature — exploring identity, landscape, and memory through the observation of natural forms. His background in landscape architecture shapes his approach to drawing: every line becomes a living topography, tracing growth, erosion, and the silent intelligence of natural systems.

Freitas has exhibited widely across Portugal and internationally, including the London Art Biennale VII Edition (United Kingdom, 2025), the International Art Biennial of Gaia (2023, 2025), the International Biennial of Alentejo (2023, 2025 — Honourable Mention), and the International Art Biennial of Espinho (2021, 2025). His solo and group exhibitions include presentations at the Lethes Theater in Faro (2018), Zet Gallery in Braga, Zinefest in Oporto, and Mirages. The New Creators in Northern Portugal – Galicia Youth Space in Viana do Castelo.

He has also received several distinctions, including selection for the Aveiro Jovem Criador Art Prize exhibitions (2009, 2013), the Young Landscape Architect Award “Land and Art” (Évora, 2013 – 2nd Prize), and 1st Prize in Painting during Culture Week 2008 at the University of Trás-os-Montes e Alto Douro.

Through his refined technique and conceptual depth, Luís Baganha de Freitas invites viewers to perceive nature not as scenery, but as a sentient, interconnected being — an intricate system of memory, resilience, and unity. His work transforms drawing into a meditative act of observation and reverence.



ODETTE TO ODILE — Milou van Erven • 2024 / 2025 • 140 × 170 cm • Oil on Canvas

In *Odette to Odile*, Milou van Erven merges the meticulous technique of seventeenth-century Dutch masters with the narrative imagination of modern surrealism. The painting stages a mythic metamorphosis: a swan envelops a reclining figure, echoing the duality of purity and seduction embodied in Tchaikovsky's ballet *Swan Lake*. Pearls spill across woven carpets and porcelain vases — symbols of heritage, beauty, and transience. Every object is rendered with almost devotional precision, celebrating the tactile richness of handmade craft.

Behind the image lies a meditation on tradition itself: the endurance of creation by hand, of patience and mastery in a digital age. Through the softness of feathers and the gleam of light upon flesh, Milou invites the viewer into a dialogue between fantasy and legacy — a quiet hymn to the timeless grace of painting.



MILOU VAN ERVEN



Netherlands



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The Artist's Story

Born and raised in the Netherlands, Milou van Erven works primarily with oil paint on canvas, drawing upon the technical craftsmanship of the Dutch Golden Age. Her art blends classical realism with fantastical imagery inspired by fairy tales, mythology, and surrealism — stories where human and animal, dream and matter, merge into a single poetic vision.

Her passion for art began in childhood, sketching with her sister long before formal study. While training in decorative restoration painting, she discovered oil paint — a revelation that defined her creative path. Four years of practice led her to art school, where an internship clarified her purpose: to preserve and renew the craft of traditional painting.

Rejecting the speed of modern production, Milou consciously returns to the slowness of manual work — stretching her own linen, hammering each nail, and building every painting layer by layer. Her process is both ritual and rebellion, an ode to the dignity of time, patience, and touch.

At the heart of her artistic vision lies a dialogue between the maker and the material. She believes that true craftsmanship carries within it a form of memory — the quiet intelligence of hands repeating gestures that have shaped art for centuries. The rhythm of mixing pigments, the smell of linseed oil, and the resistance of the brush against canvas form a language of presence that connects her to painters of the past. By honoring these tactile experiences, Milou seeks to remind viewers that art is not only an image but also a physical trace of devotion and endurance.

As the sociologist Richard Sennett wrote, “Craftsmanship is the human need to practice work with skill and passion, independent of external rewards or recognition.”

For Milou, this principle defines her art — not 128 nails and 5 blisters, but the quiet joy of doing the work well for its own sake.



THE COURAGE OF HAPPY THOUGHTS — Enbu Yakami • 2024 • Oil on canvas

In *The Courage of Happy Thoughts*, Enbu Yakami unleashes a hallucinatory vision that blurs the line between dream and delirium. A colossal blue figure devours a river of pink substance, while toy-like silhouettes drift within it — symbols of innocence, memory, and loss. The hypnotic vortex of color, from searing reds to phosphorescent greens, evokes an emotional terrain where beauty coexists with chaos. Yakami's brushwork alternates between thick, pulsating textures and smooth surreal transitions, creating an intense sense of movement. The work functions as both self-portrait and exorcism: a confrontation with inner monsters, and a reminder that even in confusion, imagination can redeem despair.



ENBU YAKAMI



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The Artist's Story

Art has been part of Enbu Yakami's life since early childhood. He began drawing at the age of two and later studied visual arts at an art elementary school in Martin, Slovakia. At twelve, he discovered Street Dance, and by sixteen co-founded The JEMMS, later Fellaz Crew, performing at festivals, clubs, and in music videos. After the group dissolved, he continued his artistic journey while studying architecture and urbanism in Prague and Bratislava.

Those years of study and self-searching shaped both his discipline and his imagination. When life took unexpected turns — personal challenges, changes of direction, and solitude — he began to redefine what creativity meant to him. The mask he started wearing during dance performances became part of his artistic identity and gave birth to the name Enbu Yakami.

Over time, painting entered his life as another form of self-expression. Working mainly with oil on canvas, he creates instinctively, without plans or sketches, letting emotion and intuition guide his hand. For him, painting freestyle means the same kind of improvisation he once found in dance — a direct, spontaneous dialogue between body, mind, and moment. His works often reflect fragments of his personal story, emerging naturally from whatever he feels or thinks while creating.



OLD PIANO — Jasmin Sarah Düringer • 2023 • Drawing

There is a quiet poetry in the image of worn piano keys — each mark a trace of touch, sound, and time. In *Old Piano*, Jasmin Sarah Düringer captures this silent music with a sense of reverence and nostalgia. Her drawing transforms an ordinary object into a meditation on memory and endurance. The texture of the aged wood and the faded ivory becomes almost tactile, inviting the viewer to imagine melodies once played and emotions once stirred. Through precise shading and tonal depth, she conveys not only the visual presence of the instrument but its soul — a vessel of countless invisible stories.



JASMIN SARAH DÜRINGER



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The Artist's Story

Jasmin Sarah Düringer was born in 1992 in Bregenz, Austria. From an early age, she showed a deep fascination with art — always drawing, observing, and expressing her imagination through lines and light. Art has never been just a pastime for her; it became a way to understand the world, to connect with emotion, and to give form to what words cannot express.

After years of nurturing her creative skills, Düringer has participated in several exhibitions that introduced her delicate and reflective style to a wider audience. Her works often focus on subjects that carry the traces of time — objects, nature, and human gestures that reveal beauty through imperfection. Faith plays an essential role in her artistic journey, shaping her approach to life and creation alike. It gives her art an inner calm and sincerity that resonate deeply with the viewer.

Her artistic vision is guided by a belief that beauty is present everywhere, waiting to be seen with mindful eyes. Through her drawings, she invites the audience to look closer — to rediscover grace in the overlooked and meaning in the ordinary.

“Sometimes beauty is hidden, but it is everywhere — you just have to take a closer look.”

— Jasmin Sarah Düringer



THE CALLING — Catarina Ferreira • 2024 • Acrylic painting on canvas

In *The Calling*, Catarina Ferreira transforms the canvas into a cosmic revelation — a vast expanse of deep ultramarine and starlit turquoise, where space itself becomes a mirror for consciousness. The painting unfolds like a lucid dream: an infinite sky bursting with light and motion above a faintly glowing cityscape. Every particle of paint evokes awe and introspection, echoing the artist's nocturnal visions of immensity and belonging. Through her layered use of acrylic, Ferreira captures both the magnitude of the cosmos and the fragility of human awareness. The result is a meditation on existence — intimate and universal — where the act of observing becomes a spiritual calling.



CATARINA FERREIRA



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The Artist's Story

Born in Porto, Portugal, in 1993, Catarina Ferreira discovered her passion for art at an early age. At eleven, she began private lessons with the artist Teresa Vasconcelos, an experience that shaped her dedication to painting and refined her technical precision. She later pursued a degree in Plastic Arts at ESAP (Escola Superior Artística do Porto), where she experimented with engraving, lithography, serigraphy, and illustration — all of which continue to influence her multidimensional approach to visual storytelling.

After graduating in 2016, Ferreira expanded her creative path through digital art and writing, combining her artistic and conceptual interests. She later trained in Concept Art for Video Games, exploring the intersection between imagination, narrative, and technology. Today, she balances her work in visual communication with her daily painting practice in Porto, where she paints ceramic and cork magnet tiles by the Dom Luís I Bridge, sharing Portuguese artistry with locals and visitors alike.

Ferreira's universe extends beyond visual art: she writes poetry and is currently preparing to publish *Emotions*, a deeply personal book on spirituality and inner healing. Her artworks — whether celestial, natural, or introspective — reveal an artist whose curiosity is guided by a deep reverence for beauty, emotion, and cosmic wonder.

"Everything I do is what my soul is in need of." — Catarina Ferreira



ABOVE THE CLOUDS — Ivana Šaffová • 2024 • Photography

A poetic homage to the High Tatras, *Above the Clouds* captures the timeless grandeur of Slovakia's mountain heart. Ivana Šaffová transforms a fleeting play of light into a meditation on silence, strength, and belonging. The photograph's crystalline clarity and layered textures evoke the chill of altitude and the serenity of open skies, inviting viewers to pause before nature's immensity. Between the rugged contours and soft glow of sunlight lies a quiet dialogue between permanence and transience — the essence of Šaffová's vision of home.



IVANA ŠAFFOVÁ



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The Artist's Story

Ivana Šaffová is a Slovak hobby photographer whose journey began in 2015, inspired by her fascination with life's transient beauty and the subtle emotions hidden in everyday moments. Her work explores both nature and human presence, guided by a sensitivity to light, atmosphere, and authenticity. Through her lens, she seeks to preserve the unrepeatable — the warmth of sunlight, a passing expression, the calm after a storm.

Her photography often returns to the landscapes of her homeland, particularly the High Tatras, which she sees as symbols of Slovak identity and inner strength. In 2021, she founded her Instagram project to share her visual stories, uniting those who appreciate the quiet poetry of genuine, unretouched images. Each photograph reflects her belief that meaning lies in simplicity and truth.

At the heart of Šaffová's practice is a deep respect for authenticity — a desire to portray the world without filters or embellishment. She believes that true art comes from sincerity, from being present in the moment and observing without judgment. This approach allows her to transform ordinary scenes into reflections of emotion, connecting the viewer with the essence of what is real and fleeting.

“Art, for me, is about capturing the fleeting beauty of the world — the light, the emotion, the details we so often overlook.”

— Ivana Šaffová



**SMALL BOAT INSTALLATION — Szilvia Ipacs (IpacSzilvi) • 2023 – ongoing • Installation
Technique - paper, plaster, plastic, drapery, iron, glass, mirror, moving light, sound**

In Small Boat Installation, Szilvia Ipacs constructs a poetic landscape of fragility, memory, and collective existence. Thousands of delicately folded white boats drift across the floor and rise onto a table, chair, and surrounding walls — a quiet ocean of human stories suspended in time. Each piece of the installation is covered in plaster, which, after being dipped, creates thousands of unique shapes as the paper and liquid plaster come into contact, and air blows its final breath on them. The installation evokes the impermanence of life and the cyclical nature of beginnings and endings. Each boat symbolizes an individual journey, its paper body vulnerable yet resilient, floating through the passage of existence.

What appears as a still moment is in fact a living process: the work expands with each new exhibition, now counting 4 316 pieces, often created in collaboration with visitors. Through this evolving accumulation, Ipacs transforms a simple gesture — folding paper — into a meditation on community, loss, and the human search for meaning within the ephemeral.



SZILVIA IPACS

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The Artist's Story

Born in Hungary, Szilvia Ipacs (IpacSzilvi) first encountered the language of art through movement — as a child she studied dance and ballet, developing a deep sensitivity to rhythm and form. Her creative journey began unexpectedly in 2003, when she started painting faces, a practice that led her into the world of cinema, theatre, and performance. Over the years, she became a respected make-up and special-effects artist, yet she continued to seek a freer form of expression beyond the demands of professional artistry.

That moment came in 2008, during a stay in the United States, when she began painting purely from emotion and intuition. Upon returning to Hungary, she studied drawing and sculpture privately with Hungarian masters, later attending the Jaschik Álmos School of Art in Budapest. Her artistic path now intertwines painting, sculpture, and installation, exploring the complexity of existence and human relationships.

In her work, Ipacs reflects on psychological and social issues — addiction, emotional abuse, feminism, and the fragility of selfhood — through metaphoric and participatory forms. She invites the viewer to become part of the artwork's continuous transformation, turning observation into dialogue and empathy into creation.

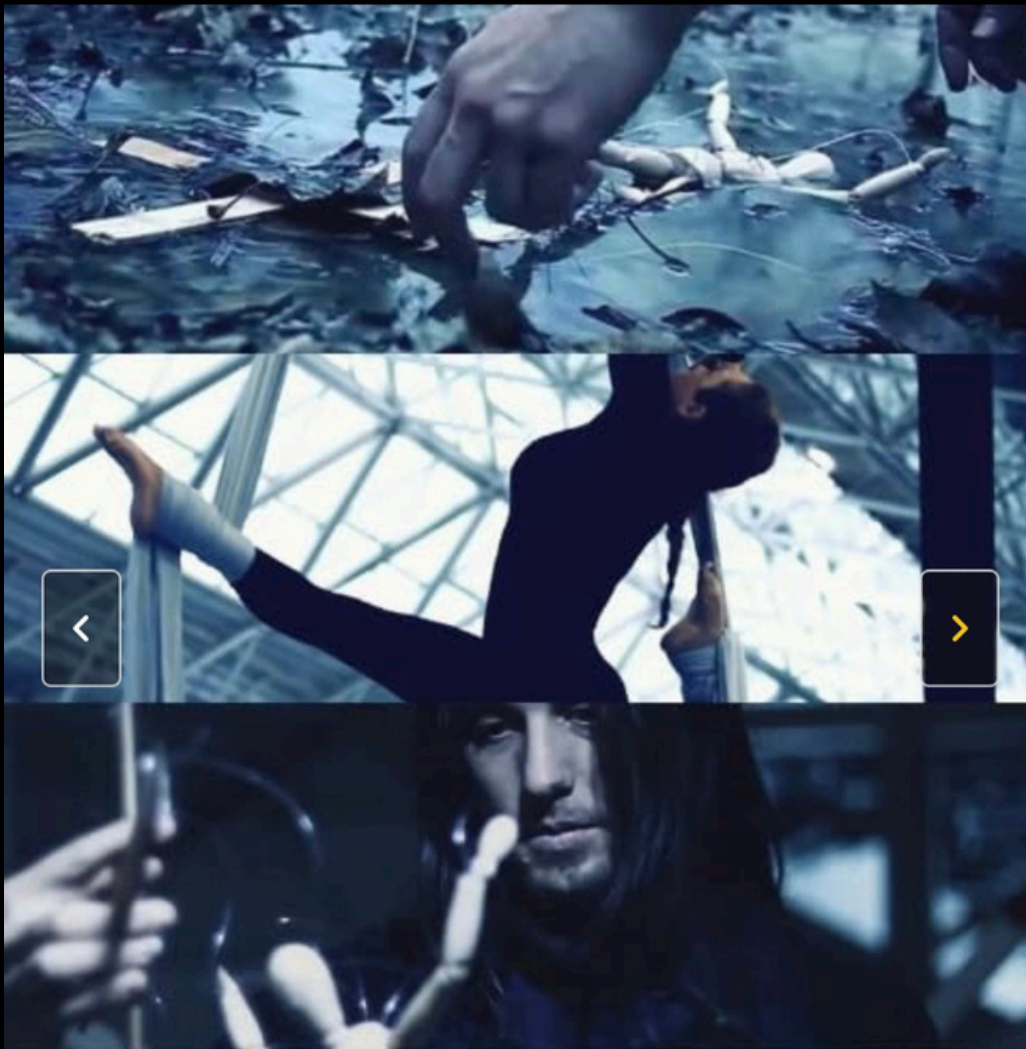
"I like to involve the viewers in my works, so that I can shape them through them, just as life events shape us."
— Szilvia Ipacs

GAMES OF TRUST — Maria Chatzigianni (M-word) • 2014
• Short film (video art / dance film)

Games of Trust is a poetic short film that investigates the fragile boundary between control and surrender. Through aerial performance, symbolic imagery, and music, it transforms emotional tension into visual rhythm. The film examines the complexity of human relationships — dependence, vulnerability, and the longing for liberation — where trust becomes both a wound and a bridge. Its choreography of suspended bodies and tactile gestures creates a cinematic meditation on intimacy and distance. Directed by Maria Chatzigianni (M-word) and presented at the Onassis Cultural Centre Athens, Games of Trust stands as an exploration of how emotion, silence, and motion converge into a geography of the human heart.



Scan to watch Games of Trust



GAMES OF TRUST

**DIRECTED BY CHATZIGIANNI MARIA
A.K.A. M-WORD**



MARIA CHATZIGIANNI

**Artistic name:
M-WORD**



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The Artist's Story

Maria Chatzigianni is a Greek director, screenwriter, and filmmaker whose work navigates the intersection of cinema, movement, and emotion. With a background in Geography and Cinema, she treats the landscape not just as a setting but as a psychological territory — a stage for memory, time, and the body to coexist. Her projects often combine performance, poetic imagery, and experimental structure to create a cinematic language rooted in empathy and discovery.

She has directed numerous cultural productions for the Hellenic Parliament TV and conceived the innovative television concept *Escape Game*, blending narrative film techniques with the immersive logic of escape rooms. Her acclaimed short film *Games of Trust* was presented at the Onassis Cultural Centre Athens, highlighting her ability to transform fragility and connection into visual storytelling.

As a member of WIFT (Women in Film & Television), radio producer, and founder of the web radio *M-Word*, Maria continually expands her creative universe. Her recent AI-narrated podcast, presented at the Thessaloniki Film Festival, reflects her exploration of how technology and emotion can coexist harmoniously within storytelling.

For Chatzigianni, cinema is not only image — it is geography, sound, and silence intertwined. Through her female gaze, she redefines strength, desire, and tenderness, creating works that invite viewers to feel rather than merely observe.

“Art is the geography of emotion — a landscape where memory, time, and the body coexist.” — Maria Chatzigianni



THE PHOENIX REBORN — Aria Artis • 2025 • Pastel and marker on paper

The Phönix Reborn is a striking abstract composition that evokes the eternal cycle of destruction and renewal. Dominated by a radiant sun-like form on the left and an eruptive, wing-like spiral on the right, the painting pulsates with dynamic motion and intense color. The warm hues of red, orange, and gold suggest fire and rebirth, while the cooler blues and greens introduce a sense of spiritual transformation.

At the heart of the piece, sweeping curves and intersecting lines create a sense of ascension and propulsion — as if the mythical phoenix is caught mid-flight, rising from its own ashes. Architectural forms in the background hint at the remnants of a past life, silhouetted against a new dawn.

The energy of the painting is both chaotic and harmonious, reflecting the inner struggle and triumph that come with profound change. The Phönix Reborn is not just a representation of the mythical bird, but a powerful metaphor for resilience, reinvention, and the unstoppable force of life's renewal.



ARIA ARTIS



Germany



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The Artist's Story

Aria Artis is a contemporary artist, born in Romania and living in Germany since 2000, whose works explore emotion, transformation, and the beauty of imperfection. Painting has accompanied her since childhood, nurtured by the creative influence of her artist mother.

Trained at the Hamburg Academy of Distance Studies – Creative Painting School, where she studied painting for two years, Aria deepened her understanding of composition, color theory, and techniques such as watercolor, acrylic, and oil. Her artistic language has evolved into a distinctive signature style — a synthesis of abstract compositions, figurative elements, and delicate graphic lines.

Gentle washes of color merge with expressive structures and fine ink details, creating a balance between spontaneity and precision. Earthy tones intertwine with deep blues and turquoises, evoking a meditative atmosphere and a sense of organic flow.

Inspired by her travels to art capitals such as Paris, Venice, Florence, Rome, and Barcelona, as well as by nature, music, and the human psyche, Aria's works embody a poetic dialogue between intuition and structure. Her paintings are not mere visual expressions but emotional journeys — stories of movement, transformation, and the quiet power of imperfection.

“My vision of art is rooted in movement, transformation, and emotional resonance. I see painting as a living process — a balance between control and spontaneity, intuition and structure. Through color and line, I aim to create spaces that evoke calm, depth, and poetic reflection.”

— Aria Artis



POUR SOME WINE — Velislav Godzhunov (Velis) • 2021 • Music installation

In *Pour Some Wine*, Velislav Godzhunov transforms the memory of isolation into an act of creative resilience. Born during the Covid crisis, the work began with a pile of discarded bottles—symbols of both despair and celebration. Tuned chromatically with water and mounted like a piano, they became instruments of fragile harmony.

Filmed on a winter's day among Bulgarian vineyards, the installation performs songs about wine and melancholy, connecting craftsmanship, ritual, and sound. The piece commemorates the feast of St. Trifon, the patron of wine and winemakers, turning collective hardship into an ode to human inventiveness and joy.

Blending humour, melancholy, and musical experimentation, Velis captures the essence of an artist who turns the ordinary into the poetic—where even an empty bottle can sing.



Scan and listen to
Pour Some Wine



VELISLAV GODZHUNOV

**Artistic name:
VELIS**



Bulgaria



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The Artist's Story

Born and raised in Bulgaria, Velislav Godzhunov (Velis) is a percussionist and sound artist whose practice bridges classical mastery with experimental imagination. A graduate of the Plovdiv High School of Music, he continued his studies in Poland with renowned mentors such as Katarzyna Mycka, Jacek Wota, and Krzysztof Penderecki.

His creative approach has always been rooted in “thinking outside the box” — transforming discarded or everyday objects into musical instruments that challenge perception and redefine beauty. Having grown up in the post-socialist Balkans of the 1990s, he learned to turn limitation into innovation, forging art from scarcity.

Today, Velis performs internationally with symphonic and opera orchestras while developing his own musical projects that blend humour, philosophy, and emotional honesty. His installations and performances remind audiences that sound can heal, provoke, and unite.

“Ichi go Ichi e — experience the moment, because it will never repeat again in the same way. Music is the medicine that helps us feel better from the inside.”

— *Velislav Godzhunov (Velis)*



QUIETUDE N°2 — Antoine GODDEFROY • 2025 • 100 × 100 cm • Acrylic on canvas

In an era marked by uncertainty and tumult, the artist seeks refuge in the simplicity of lines, the purity of spaces, and the immensity of the horizon. *Quietude N°2* depicts a solitary man standing before the sea and sky, framed by modern, minimalist architecture. The composition, dominated by clear blues and sharp geometric balance, conveys silence and introspection.

Through the interplay of reflection and open space, Antoine Goddefroy transforms a moment of stillness into a meditative experience — an invitation to breathe, pause, and rediscover harmony within oneself.



ANTOINE GODDEFROY



France



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The Artist's Story

After designing furniture and lighting, Antoine Goddefroy has devoted himself fully to painting in his Normandy studio since 2024 — first exploring abstraction, then moving toward a refined figurative language in 2025. His work bears the mark of a designer's discipline: precision, proportion, and clarity. Through his compositions, he transforms architectural order into visual poetry, where geometry meets emotion.

The artist's practice revolves around silence and balance. Each line, each color field, becomes a meditative act — an attempt to reconnect with essential values: peace, contemplation, and presence. His canvases open onto infinite horizons that invite introspection as much as serenity, allowing the viewer to breathe within their stillness.

His work has been exhibited at the Rouen Salon 2025 and at Art Capital 2026 in the Grand Palais, Paris — confirming his emergence as a contemporary painter of purity and introspection.

“Painting is my way to find and to transmit silence and serenity” — Antoine Goddefroy



BRÈCHE SUR LE MONDE (OPENNESS TO THE WORLD) — Antoine GODDEFROY • 2025 • 80 × 80 cm
• Acrylic on canvas

In the same meditative spirit as *Quietude*, this painting explores the notion of awakening through stillness. The vast geometry of architecture opens toward an infinite horizon, merging human construction and the grandeur of nature.

Through this “breach,” Goddefroy offers the viewer a symbolic threshold — a passage from introspection to openness, from solitude to communion with the world. The silence of the composition becomes an act of balance between the tangible and the spiritual, between the visible form and the invisible emotion it awakens.



KLEIN D'ŒIL — Antoine GODDEFROY • 2025 • 100 × 100 cm • Acrylic and oil on canvas

Klein d'œil plays on words and contrasts. Borrowing the legendary ultramarine pigment created by Yves Klein, the artist transforms the celebrated monochrome into a field of movement and joy. Across this boundless blue, a child on a scooter dashes forward — a light, playful interruption of perfect serenity. By introducing this spontaneous gesture into an iconic color revered for its stillness, Goddefroy reinterprets minimalism with warmth and humor. The result is both a homage and a renewal — a wink (“clin d'œil”) at modern art, and at life itself.



FLORAL BLESSINGS — Ann-Christin Brune (AC Brune FineArt) • 2025 • Oil / Mixed Media on Canvas

In *Floral Blessings*, Ann-Christin Brune celebrates the quiet miracle of growth. From the depths of fertile soil, luminous flowers unfold toward the cosmos, scattering golden pollen that merges with starlight. Hummingbirds and butterflies hover in a delicate dance of renewal, reminding us that life's unfolding requires no control—only trust.

The artist's fusion of rich textures, glowing color transitions, and ethereal light creates a sense of harmony between earth and sky. What begins in darkness transforms into radiance, suggesting that every act of growth is, in essence, a blessing received.



ANN-CHRISTIN BRUNE

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AC BRUNE FINEART**



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The Artist's Story

Ann-Christin Brune, known professionally as AC Brune FineArt, is a German mixed-media painter whose work radiates vitality, emotion, and spiritual depth. Since dedicating herself fully to art in 2024, and completing the Mastery Program at the Milan Art Institute (Florida) in 2025, she has explored how color and movement can embody resilience and hope.

Her paintings blend inks, spray paint, acrylics, collage, metal leaf, and luminous oil layers—each element representing a stage in emotional and personal transformation. Brune's imagery of nature and animals reflects both fragility and strength, revealing how art can reconnect us to the natural rhythms we often forget.

Through her creative process—intuitive, layered, and deeply personal—she invites viewers to embrace awareness, courage, and the search for inner light. For her, painting is not only expression but healing: a way to mirror the beauty of life and its constant renewal.

Her work continues to evolve with each new series, deepening the dialogue between inner experience and the natural world. Whether through the quiet gaze of an animal or the explosion of color in a floral composition, she seeks to capture that invisible spark where emotion becomes energy, and energy becomes art.

*“My art is an invitation to find light in the darkness
— in nature, and within ourselves.”*

— Ann-Christin Brune



DANCER — Stanka
Golob • 2007 • 40 × 30 ×
8 cm • Sand on glass,
mirrors

In *Dancer*, Slovenian artist Stanka Golob transforms natural sand into a poetic vision of movement and light. Three ethereal figures appear as if suspended between transparency and matter, their forms dissolving into cascades of delicate grains. The mirror behind the glass doubles the gesture — a choreography of reflections, where the boundary between the real and the imagined blurs. Golob's meticulous technique, refined over decades, reveals how pure natural material can express rhythm, harmony, and the fragile vitality of existence. The work invites contemplation on transience, balance, and the silent dialogue between earth and spirit.



STANKA GOLOB



Slovenia



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The Artist's Story

For more than three decades, Stanka Golob has devoted her artistic life to an extraordinary medium — painting with natural sand. Living and working in the peaceful landscape of Grahovo ob Bači, she collects sands from rivers, streams, and quarries across Slovenia, washing, drying, and sifting them into delicate gradations. Each grain becomes part of a larger meditation on nature's harmony and impermanence.

Golob studied at the Arthouse College of Visual Arts in Ljubljana, graduating in 2012 under Professor Mladen Jernejc. Her career includes over eighty solo and two hundred group exhibitions across Slovenia, Italy, Austria, France, and Croatia. She has participated in international art colonies and received numerous awards for her innovative technique. Her oeuvre spans from lyrical realism to geometric abstraction, often exploring illusion, space, and the play of light.

Deeply connected to her natural surroundings, Golob also dedicates time to educational workshops for children, people with special needs, and the visually impaired — sharing the tactile and spiritual experience of painting with sand.

"I cannot imagine life without painting." — Stanka Golob



BLUSH OF SPRING — Katrien Cambré • 2025 • Necklace • 18kt yellow gold, freshwater keshi pearl

As a goldsmith, Katrien Cambré is inspired by the quiet poetry of pearls and gemstones — by the hidden stories they hold. Since childhood, she has loved discovering shapes and figures in clouds, and she approaches pearls in the same way, seeing forms within their curves and textures.

This necklace, handcrafted in 18kt yellow gold, depicts a cherry-blossom branch — graceful and feminine — adorned with blossoms and tender buds full of promise. When she discovered a soft blush keshi baroque freshwater pearl, she instantly saw a tiny bird within it. She shaped golden feet and forged a branch for it to rest upon — a moment of stillness captured in metal and light.

The piece lies gently along the neckline, a tribute to nature's beauty and the delicate balance between imagination and craftsmanship.



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The Artist's Story

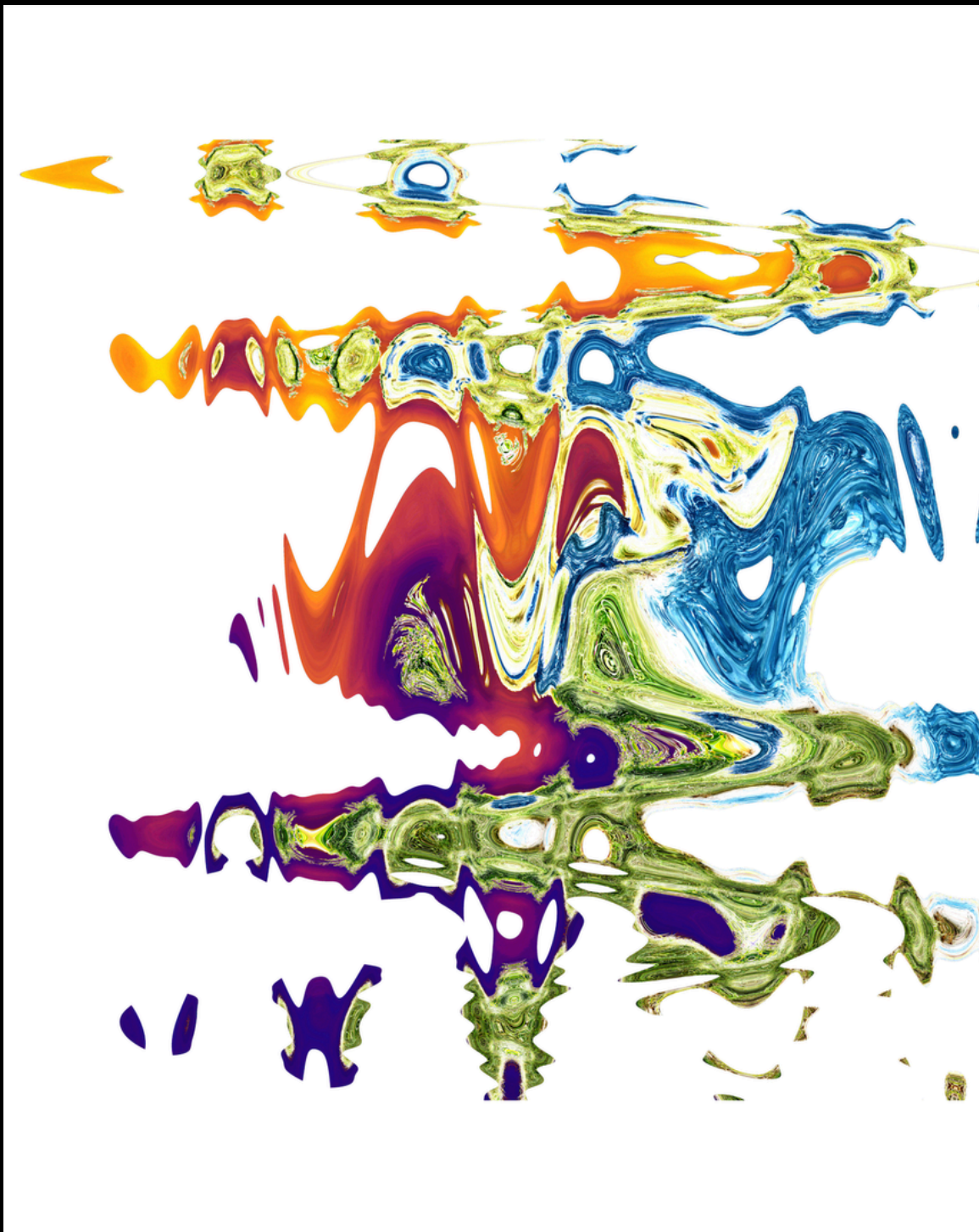
Katrien Cambré (born 1981, Belgium) is a goldsmith, designer, and storyteller in precious metals with nearly twenty-five years of experience. Carrying the Handmade in Belgium label, she creates each piece entirely by hand in her own studio, ensuring that every ring, pendant, or earring bears her personal touch.

Her artistic journey began with a fascination for natural forms and for the imperfections that give them soul. She draws inspiration from the textures of leaves, flowers, and rocks — from the roughness and colours of gemstones, from the soft, baroque glow of pearls, and from gold itself, a hard metal that becomes almost fluid under her hands. Each material carries its own story, and through her craftsmanship she invites others to become part of that narrative.

For Katrien, jewelry is not merely adornment but emotion made tangible — a vessel for memory, intention, and connection. Many of her pieces arise from listening to others: their dreams, their joys, their losses. She transforms these into jewels that speak from the heart, fusing art and sentiment into wearable poetry.

Her creations celebrate the organic beauty of imperfection, transforming natural forms into elegant compositions of gold, pearl, and light. Each jewel becomes a small story — intimate, timeless, and deeply human.

“When I look at pearls, I see stories — like clouds that reveal their secrets to a child.” — Katrien Cambré



CAROLINE MICHAUD
BOUZARD — 2025 •
abstract photography •
mix art

This artwork belongs to the series Champs chromatiques.

In this body of work, Caroline Michaud Bouzard transforms photography into pure vibration. Her image is not captured but composed—an orchestration of movement, energy, and light. The fluid interplay of vivid hues evokes a symphony where form dissolves and emotion takes shape. Each swirl and fracture of color becomes a visual resonance, echoing sensations rather than depicting subjects. Between abstraction and music, her work suggests that photography can transcend representation to become a living frequency — a pulse of energy where body, color, and sound converge.



CAROLINE MICHAUD BOUZARD



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Caroline Michaud



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The Artist's Story

Based in the Paris region, Caroline Michaud Bouzard is a photographer and visual artist whose work bridges reality and abstraction. Her artistic path has led her to exhibit in London, New York, Brussels, and Paris, each project revealing a new facet of her chromatic imagination. Through her camera, she explores perception as a sensory and emotional experience, where the visible world transforms into a poetic field of vibrations.

Her artistic research often draws inspiration from myths and legends, reinterpreted through a contemporary and deeply intuitive lens. Whether in her photographic series or her mixed-media explorations, she seeks to capture the invisible—the aura that links emotion, movement, and color.

“When energy circulates, the image begins to breathe.” — Caroline Michaud Bouzard

**THE ECHO OF THE INNER
GRAIL — Laura Pricajan •
2024 • 85×115 cm • Painting**

In *The Echo of the Inner Grail*, Laura Pricajan evokes the silent dialogue between shadow and light, body and soul. A solitary feminine figure, sculpted in midnight tones and embraced by radiant golden wings, emerges from the darkness as both guardian and seeker. The artwork radiates a sacred duality — fragility intertwined with inner power. Through her refined contrast of gold leaf and deep black, Pricajan captures the vibration of transcendence, transforming pain into grace, silence into revelation.

Every line feels deliberate, every feather like a fragment of awakening — an alchemical journey toward the hidden gold within the human spirit.





LAURA PRICAJAN



Romania



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The Artist's Story

Laura Pricajan is a Romanian artist whose luminous paintings explore the multifaceted nature of femininity. Working with the interplay of gold leaf and acrylic against a dramatic black background, she transforms her canvases into mirrors of emotional depth and spiritual strength. Her figures often emerge from darkness like sacred apparitions, celebrating the resilience, mystery, and radiance of the feminine essence.

Through her distinctive technique, Laura creates visual meditations that unite material and spiritual worlds — where every gesture, fold, and silhouette becomes a symbol of inner rebirth. Her work is an invitation to recognize the sacred dimension of everyday life and to rediscover the “inner gold” that lies within us all.

“Femininity is a mysterious story where words do not find meaning — a subtle masterpiece of presence, a gentle force of the soul speaking in whispers.”

— Laura Pricajan



ALLA RICERCA DELLA LUCE — Margareta Krstić (Margareta CRO) • 2023 • 90×80 cm • Acrylic on canvas

In *Alla ricerca della luce* (“In Search of Light”), Margareta Krstić turns her gaze toward the infinite — the cosmos as a mirror of the human soul. Layers of red and crimson tones, veiled by dark, almost cosmic shadows, evoke the restless energy of creation. Flecks of green and ochre emerge like fragments of matter drifting through space, suggesting both birth and decay.

This painting belongs to a series exploring the relationship between humanity and the universe: how we seek light not only in the stars, but within ourselves. Through her tactile brushwork and vibrant tonal contrasts, Krstić translates metaphysical wonder into color — where chaos becomes beauty, and depth becomes illumination.



MARGARETA KRSTIĆ

**Artistic name:
Margareta CRO**



Croatia



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The Artist's Story

Croatian artist Margareta Krstić has been creating for over two decades, moving gracefully between sculpture and painting. Since 1999 she has devoted herself to ceramic sculpture, inspired by the traditions of her homeland — by forgotten crafts, garments, and the daily lives of people from another century. Her figures, handcrafted in clay, seem to carry the quiet memory of time itself.

In painting, Krstić explores abstraction as a way to express vastness and emotion. Her canvases often open into cosmic or marine landscapes, revealing the invisible harmony between nature and the human spirit. Themes of ecology, memory, and spirituality intertwine through her work, forming a bridge between the earthly and the celestial.

“Light is always there — we only need to search for it.”

— Margareta Krstić



MOSTA BRIDGE — Darren Rodgers • 2017 • Photograph

Mosta Bridge captures one of Malta's most iconic landscapes from a perspective that feels both majestic and intimate. The image reveals the historic bridge crossing Wied il-Ghasel, the "Valley of Honey", with the monumental Rotunda of Mosta rising beyond the horizon. Bathed in the amber light of dusk, the photograph conveys a profound sense of balance: between architecture and nature, permanence and change, the human hand and the divine expanse of the sky. Rodgers employs a drone not merely as a technical tool but as an instrument of discovery, uncovering angles that transform the ordinary into the sublime. The fiery clouds, the rhythm of arches, and the quiet geometry of the valley converge into a visual symphony that celebrates Malta's spirit of endurance and beauty. Beyond its aesthetic appeal, Mosta Bridge stands as an allegory of connection, a bridge not only across a valley, but between history and emotion, between the seen and the felt.



DARREN RODGERS



Malta



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The Artist's Story

Darren Rodgers is a Maltese medical doctor specialising in urological surgery, whose parallel devotion to photography has become an essential form of expression and balance in his life. His analytical precision as a surgeon complements the sensitivity and intuition of his artistic vision, resulting in imagery that unites structure and soul.

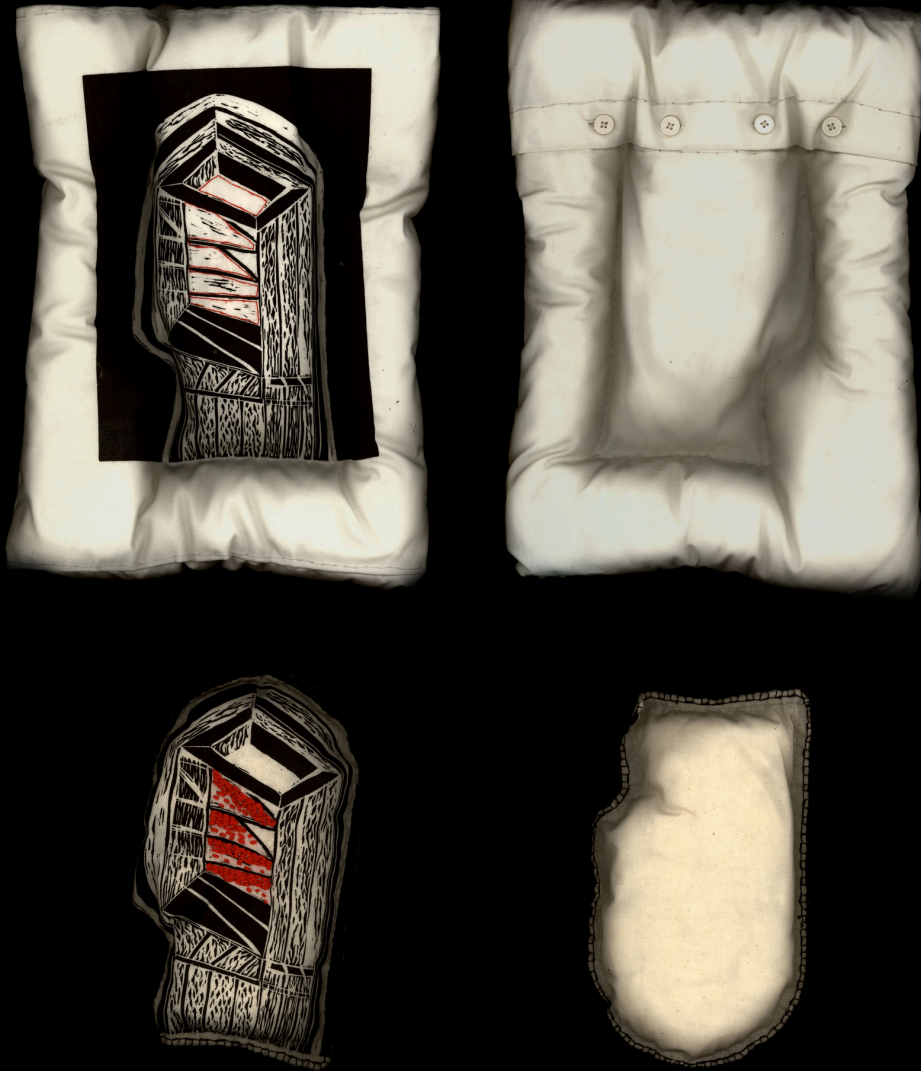
Encouraged by his artistically inclined family, Rodgers discovered photography in 2011 and quickly immersed himself in its technical and creative dimensions. Early projects in architectural and macro photography honed his eye for form and detail, while travel awakened his passion for landscapes and cultural storytelling. Between 2013 and 2016, he photographed public health events for the Malta Medical Students' Association, refining his ability to capture spontaneous, authentic moments.

His exploration of drone photography in 2017 marked a turning point, opening new ways to perceive familiar spaces and redefining his relationship with the Maltese landscape. Later, during the stillness of the pandemic years, he ventured into urban exploration, photographing abandoned places as symbols of memory, loss, and resilience. Today, his work embraces a wide spectrum: from expansive aerial compositions to intimate street scenes and portraits that reveal human strength and vulnerability.

Rodgers' images are distinguished by their mastery of light and emotional depth. He uses colour as language, golden tones to evoke warmth and belonging, cool blues to suggest silence and distance. Through deliberate composition and refined post-processing, he transforms reality into poetic narrative, inviting viewers to pause, reflect, and reconnect with the beauty of existence.

*"The feeling I experience when the perfect moment is captured, when I find myself in the right place at the right time, is indescribable. Chasing that feeling is what drives me most."
Darren Rodgers*

**MY LIMINAL HEAD —
Cristiana Niculae • 2025 •
Installation**



Understanding this work involves delving into the theories and psychological dimensions that inspired it. Referencing Paul Klee's idea that certain forms within our mind recur and manifest as real-world creations, the artist connects these "inner geometries" to the concept of the tesseract—a four-dimensional analogue of the cube and the square.

In *My Liminal Head*, Cristiana Niculae explores this invisible inner architecture. Her installation reflects a mental and emotional space in metamorphosis — geometric, layered, and deeply symbolic. Drawing from Jung's "collective unconscious" and Freud's dream theory, she imagines a place within the brain that preserves archetypes, memories, and transformations that shape the human psyche.

Through her tactile materials and contrasting forms, Niculae translates this unseen territory into physical experience. The work invites viewers to contemplate the fragile balance between consciousness and the unknown, between the visible and the hidden dimensions of thought.



CRISTIANA NICULAE



Romania



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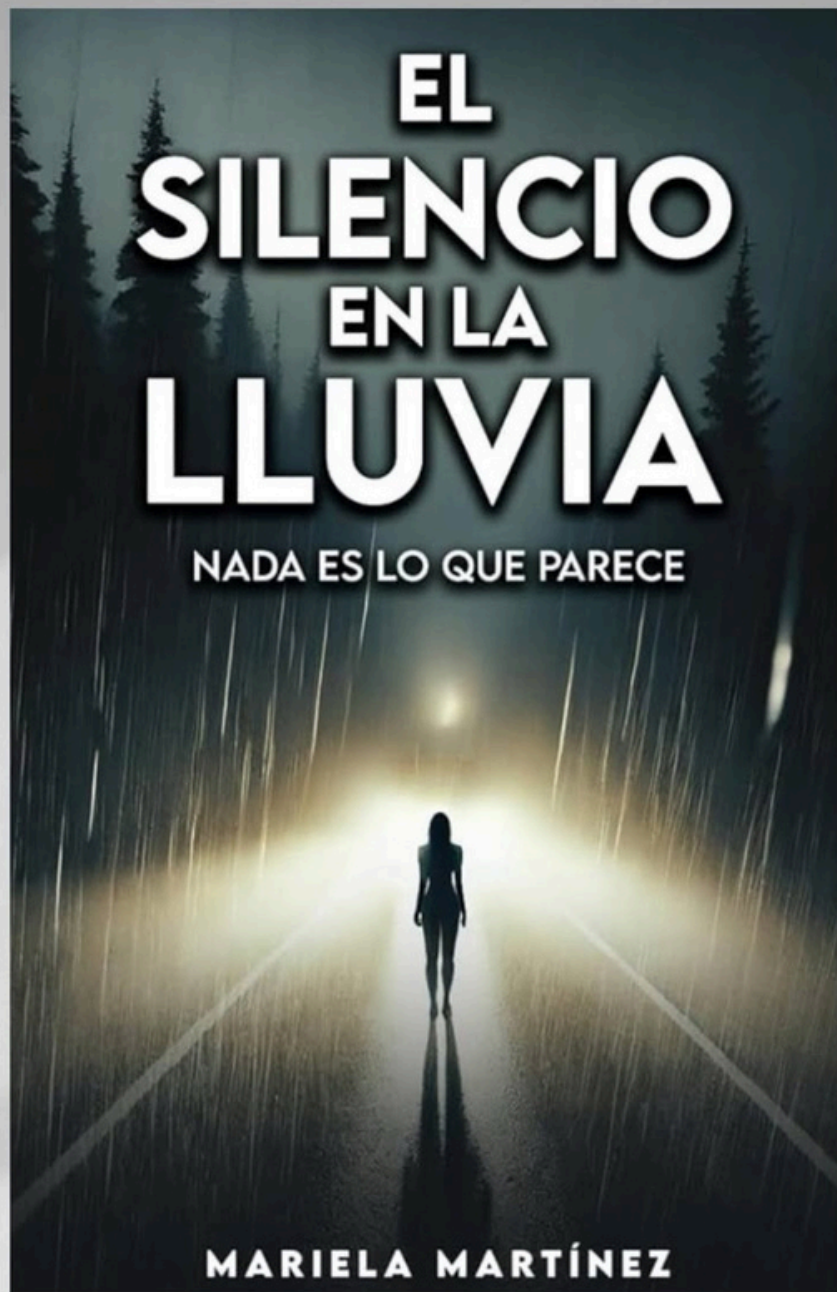
The Artist's Story

Cristiana Niculae is an interdisciplinary visual artist from Romania whose practice spans graphic arts, illustration, and textile-based installation. Her artistic journey began in early childhood within the Romanian vocational art education system, continuing through the High School of Fine Arts and later the National University of Arts in Bucharest, where she earned both her Bachelor's and Master's degrees in Visual Arts.

An Erasmus scholarship at the University of Arts in Poznań, Poland, marked a pivotal chapter in her development, deepening her engagement with poster and book design and setting the foundation for her distinctive visual language. Her collaborations include projects with the Accademia di Romania in Rome, the Romanian Institute of Culture and Humanistic Research in Venice, the University of Turin, and various cultural institutions and foundations in Romania.

Cristiana's practice is rooted in metaphor and symbolism, exploring human consciousness, emotion, and cultural memory. Working with both graphic and soft textile materials, she investigates how form and texture can reflect inner states — the way fabric adapts, folds, and remembers, much like the human mind. Her works often bridge philosophy, literature, and psychology, creating narratives that are simultaneously intimate and universal.

“Art is where the mind touches the material — and memory takes form.” — Cristiana Niculae



**EL SILENCIO EN LA
LLUVIA — Mariela
Martínez • 2025 • Book**

El silencio en la lluvia is a psychological thriller that immerses the reader in a journey through human secrets and contradictions. Set against the grey, melancholic atmosphere of the Basque Country, the story explores the weight of guilt, the fragility of bonds, and the fine line between love and obsession. With a visual and immersive style, the novel reveals how silence and hidden truths can alter the destiny of those who keep them. A work that invites us to confront emotional complexity and the most intimate dilemmas of the human soul.



ENGLISH EDITION
(Scan to read)



EDICIÓN EN ESPAÑOL
(Escanear para leer)



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The Artist's Story

Mariela Martínez (Cuba, 1991) is an author of psychological thrillers and contemporary literature. Raised in Bilbao and now based in Vitoria-Gasteiz, her work delves into the deepest human emotions and the silences that shape lives. Her debut novel, *El silencio en la lluvia*, has crossed borders with editions in English and Italian, establishing her as a new voice in the genre. Through an intense and atmospheric narrative, she weaves together mystery, emotional tension, and the evocative landscapes of the Basque Country, inviting readers to step into stories where intimacy and darkness intertwine.

Her artistic vision is rooted in the belief that art mirrors the human condition — a space where the most intimate emotions become stories that transcend boundaries. Writing, for her, is a way to explore both fragility and strength, giving voice to what often remains hidden. She seeks to move and provoke reflection, leading the reader through worlds where beauty and shadow coexist.

In addition to her fiction, Mariela is developing a body of work focused on female psychology and the experience of identity in contemporary society. Her narratives often feature women who navigate inner labyrinths, confronting silence, memory, and transformation. Each story becomes a mirror of emotional truth — subtle, haunting, and profoundly human — where language itself takes on the texture of rain and silence that define her literary universe.

*“Art is not only seen or read — it is experienced.” —
Mariela Martínez*

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ACKNOWLEDGEMENTS

To you—the one hundred artists who bring this second edition of 100 Artists of Europe to life—go our deepest thanks.

Thank you for embracing this editorial project and for sharing your work, your stories, and your vision. Your artworks are more than images: they are precious fragments of contemporary European creativity, each making this book singular, vivid, and authentic.

Your presence has made this volume possible and has shaped an extraordinary mosaic of talents and sensibilities that reflects the cultural richness of Europe today.

We also wish to acknowledge the many hands behind these pages. Our editorial and curatorial team reviewed hundreds of submissions, verified materials, and worked closely with contributors to ensure accuracy and clarity. We are grateful to our translators and proofreaders, our design and production colleagues, our printing partner, and the institutions and supporters who helped this project reach completion on schedule and to a high standard.

With this book we open a path that will continue in the editions to come. 100 Artists of Europe is—and will remain—an open space for those who have something unique to tell through art. It will be our pleasure to meet you again and welcome new stories, new works, new visions.

This book exists thanks to you and for you. You are living proof that European art is vital, vibrant, and surprising.

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Layout: Mario De Vidi

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Second edition 2025

www.culturalelab.com

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