

ARTY RAT

JULY 2026, #4





Introduction

Welcome to the fourth issue of Arty Rat. This edition brings together a diverse selection of artists whose works explore contemporary ideas, personal narratives, and experimental visual languages. From emerging talents to established creators, each contribution reflects a unique perspective on art and the world around us.

We hope this issue encourages you to look closer, think deeper, and enjoy the richness of contemporary artistic expression.



Oleksandr Dyvnich

Curator of Arty Rat

Artists are invited to submit their work for publication in our magazine: <https://artyrat.com/opencall/>



Artists are invited to submit their work for participation in our upcoming international exhibition in Vienna, Austria, hosted at The Names Gallery. Full details and application form are available at: <https://artyrat.com/exhibition-in-vienna/>



On the Front Cover:
Henderson, Lynette K.
Woodpeckers at Sunset
2025

On the Back Cover:
Dylan Huveneers
The Last Glimpse of a Dying Tradition
2026

Zack Buchman

Zack Buchman | Custom Puppet – Fisherman



Statement

Each puppet starts as a block of foam, carved by hand into a face and body before any mechanism goes in. That carving is where hundreds of small, intuitive decisions happen, and I think that is where a puppet actually gets its character. The images in this submission move across formats: likeness puppets built for television, creatures and monsters, and mascots built to survive real handling on set and on camera. All of them start the same way, on the bench, with foam and a blade.

Biography

Zack Buchman is the founder and Creative Director of Furry Puppet Studio, a custom-puppet design studio in SoHo, New York. Self-taught, he moved to New York at twenty and built the studio around character design. The studio develops custom puppets, creatures, and mascots for television, advertising, and music videos, for clients including Apple, Nike, and CNN.



Zack Buchman | Custom Puppets – Old Man

Website: www.furrypuppet.com

Instagram: [@furrypuppet](https://www.instagram.com/furrypuppet)



Zack Buchman | Jesus Nice Puppet



Zack Buchman | Blue Monster Puppet

Lynette K. Henderson

Henderson, Lynette K. | Parking Lot at Night | 2025



Biography

Lynette K. Henderson is Professor Emeritus of Art Education, and a visual artist in drawing, painting and mixed media, with a BFA from the Minneapolis College of Art and Design (1986), MFA from the University of Minnesota (1989), and a Ph.D. in Art Education from Arizona State University (2006). Henderson currently works and resides in southern California, U.S.A. Henderson's art has been showcased internationally at prominent venues such as the Tokyo Museum of Art, Boomer Gallery in London, the Royal West of England Academy in Bristol, and the CICA Museum in Korea. In Southern California, her recent exhibitions include the Orange County Center for the Arts, Irvine Fine Arts Center, and Kellogg University Art Gallery, with solo shows at The Artists Gallery in Los Angeles in 2023 and 2024, Studio Channel Islands (2025), and Gallery 825 in Los Angeles (Feb–March, 2026). Nationally, her work has been displayed at the Brinton Museum, Brooklyn Waterfront Artists Coalition, Emerge Gallery, D'Art Center, LSU School of Medicine, Lincoln Gallery, and the San Antonio Art League & Museum. Henderson has participated in various artist residencies, including Pine Meadows Ranch in Oregon (2026), Dorland Mountain Arts, a 2025 Awarded Residency at Playa/Summerlake in Oregon, and the 2024 Rural Residency for Contemporary Art (RUC) in Italy. Her recent publications include *Lynette K. Henderson: Stories From The American West* (YouTube 2025), *Lynette K. Henderson Animal Reserve* (2024), *Canvas Rebel*, *Stories & Insights: Meet Lynette K. Henderson* (2024), and features in Artistcloseup Magazine, Issue 21.

Statement

I use my practice to explore the relationships between people, nature, and the environment. My work is rooted in a lifelong passion for the natural world, beginning with early experiences exploring the outdoors in the Upper Midwest of the United States. These formative moments sparked a lasting fascination with wildlife and the environment, which continues to inform my artistic practice. Although I now reside in Los Angeles, California—a major urban landscape—my interest in animals, environmental concerns, and the beauty of nature persists. I approach my art-making as a process of both reflection and inquiry, using images of wildlife and a variety of locales to examine the ecosystems we inhabit and to invite viewers to engage with my work on both aesthetic and conceptual levels. Ultimately, my art serves as both a personal and collective reflection on our interconnectedness with the environment, aiming to inspire awareness, empathy, and a potentially deeper commitment to preservation and change.



Henderson, Lynette K. | Cell Tower with Ravens and Crows | 2025

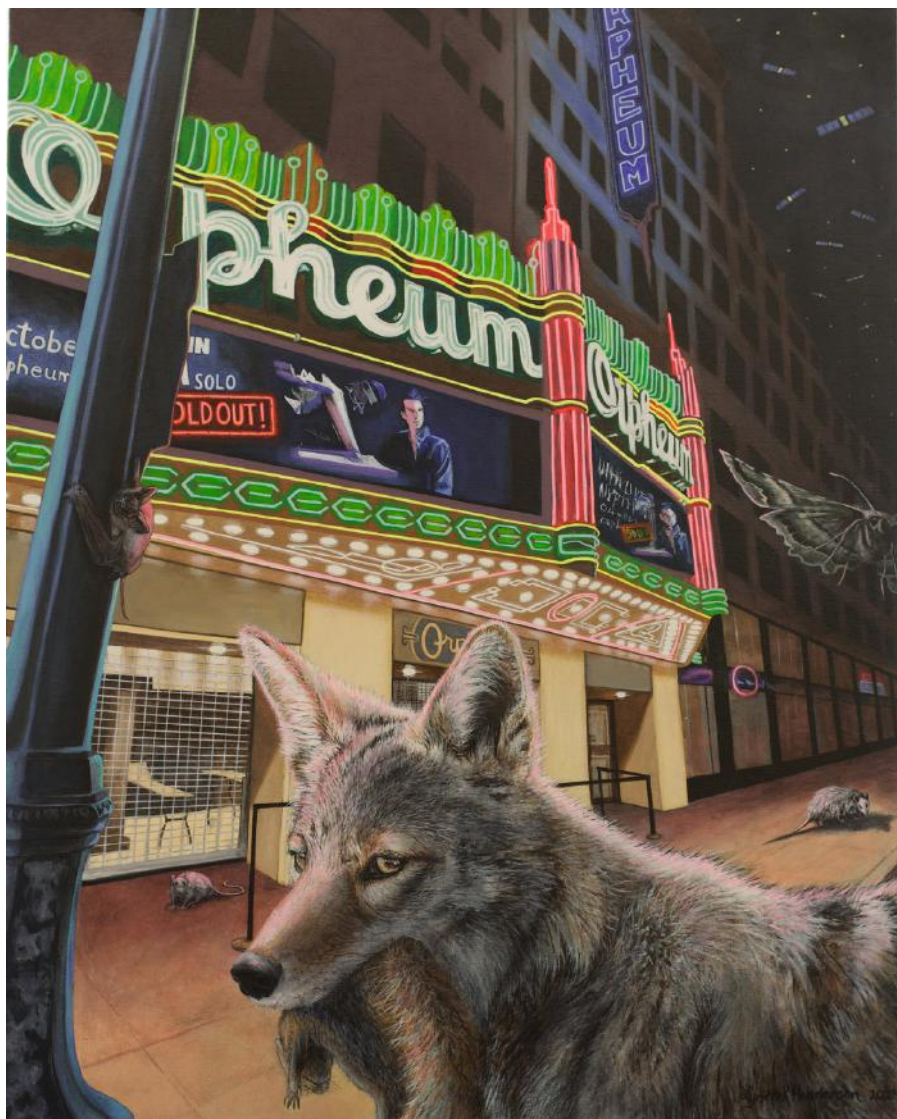
Website: www.lynettekhendersonart.com

Instagram: @lynettekhenderson



Henderson, Lynette K. | Woodpeckers at Sunset | 2025

Henderson, Lynette K. | Nightlife on Broadway | 2024



Kelly Benedict

Biography

I was born in White Plains, New York, and am currently based in Barcelona, Spain. My work explores themes of transformation, dissolution, memory, and the emotional landscapes of the human experience through watercolor and mixed media.

After studying Art History and Communications, I went on to study culinary arts and have worked in the culinary field since 2007, from restaurant kitchens to private chef work in New York City. Creativity and self-expression have always been constants in my life, expressed through drawing and painting. Each practice is intuitive and sensory, producing raw, instinct-led expression.

In 2023, I relocated to Barcelona and began dedicating myself more fully to my visual art practice. Over the past three years, watercolor has opened an entirely new creative channel for me, rooted in flow, spontaneity, and surrender. I was immediately drawn to the medium and the movement of water, its unpredictability, and the sense of release it demands. Working with watercolor became both a creative catalyst and a transformative process.

My current work uses abstraction, organic forms, and symbolic imagery to explore cycles of loss, reconstruction, and emotional evolution.

Statement

I work primarily in watercolor and mixed media, drawn to the fluidity and unpredictability of the medium. I see water as medicine; an element that mirrors emotional states while holding space for collapse, release, renewal, and transformation. For me, the process is the art, each brushstroke guided by intuition and an ongoing conversation with Spirit, pigment, and memory. Flowers, bodily forms, and atmospheric spaces emerge as recurring symbols within my practice, reflecting the fragility and resilience of the human experience. My work exists between blooming and breaking apart, exploring cycles of beauty, decay, vulnerability, loss, and evolving identity.

Through layered washes, bleeding pigments, and abstract compositions, I create emotional landscapes where grief and joy, destruction and growth, coexist. I hope the work invites viewers into reflection, offering moments to connect with their own emotional depths and states of transformation.



Kelly Benedict | Residual Self | 2026



Kelly Benedict | Memory | 2026

Instagram: @kelly.d.benedict



Kelly Benedict | Metamorphosis | 2025



Kelly Benedict | Rupture | 2025

Luciano Caggianello

Biography

Luciano Caggianello born in Siena in 1959, is an artist and designer who began his activity in the 1980s interacting with different professional fields: Advertising, Illustration, Graphics and Design (industrial and car-design). At the same time he embarked on a path of artistic research which, after initial and assiduous frequentations at the Academy as well as studies and ateliers of Turin artists, led him to evolve various representative and visual themes, allowing him to also validate an articulated national and international exhibition itinerary.

He is also accompanied, in this path, by the publication of some books ("Intermediario Immateriale" 2003, "Parole altrove" 2014, "Aporia e Metamorfosi dell'Arte" 2019, "Fenomenologia del Quotidiano 2020, "Pubblicità .jPig" 2021) which serve as an aid to reflection and deepening of one's conceptual and philosophical research.

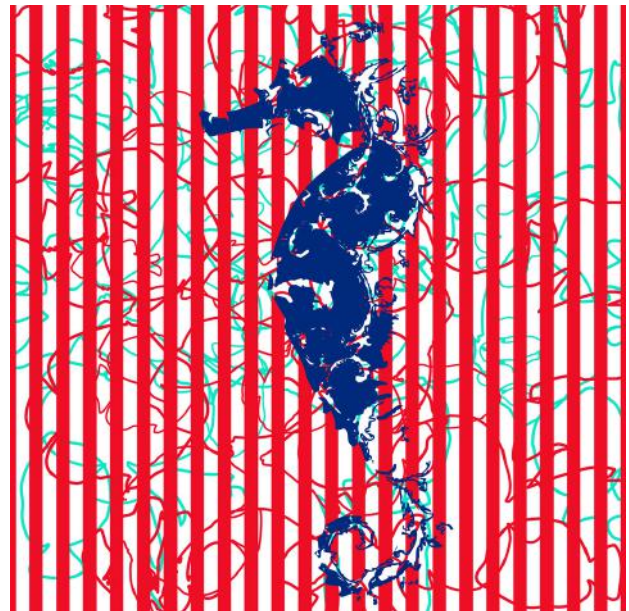
In recent years, his recognition has essentially become a work of prevalent perceptual and conceptual synthesis that re-elaborates all the didactic, cultural and intellectual interactions also coming from his various training fields (from Applied Industrial Physics, to Architecture, to the Visual). Furthermore, this approach, by identifying the artistic objective of a thematic-conceptual planning and an experimentation inserted between concrete "poverty" and digital art, turns out to be much more related and relevant to concepts of presentation than of representation. He lives and works in Turin, Italy.

Statement

It's a conceptual art project.



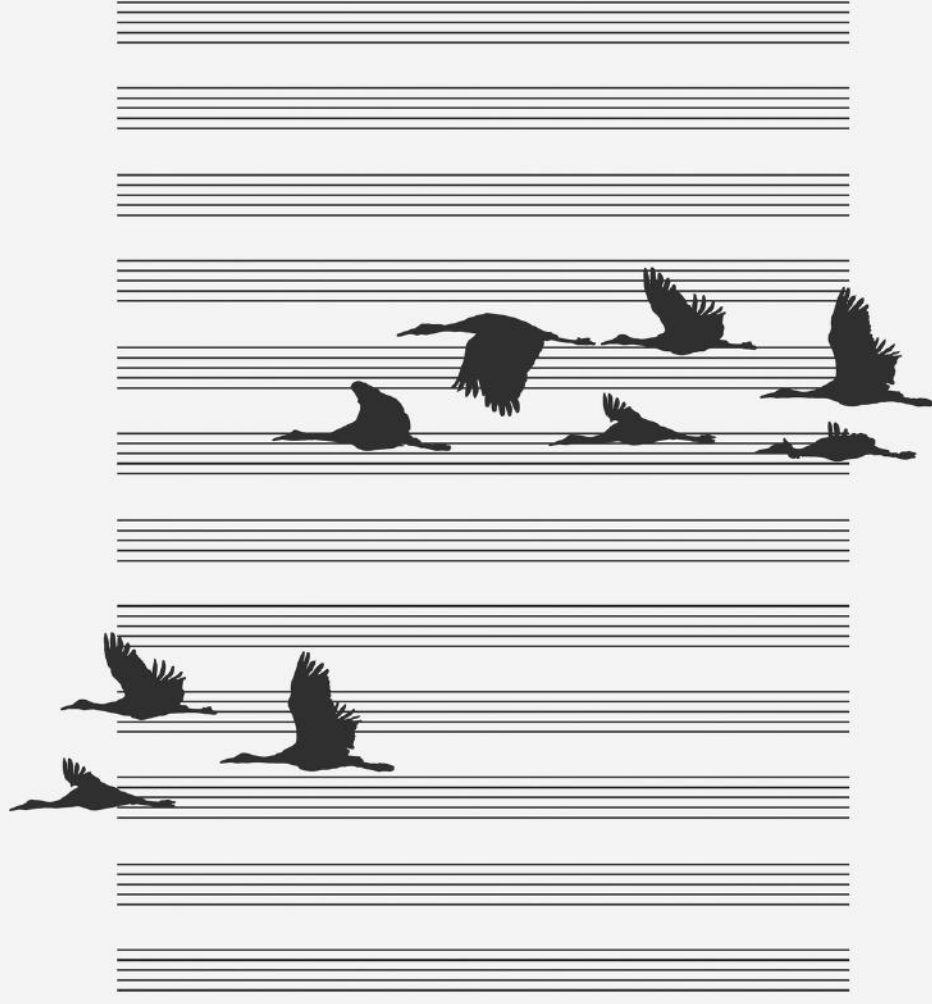
Luciano Caggianello | Fashion House



Luciano Caggianello | Marine Dissolution

Website: lucianocaggianello.it

Instagram: [@lucianocaggianello](https://www.instagram.com/lucianocaggianello)



Luciano Caggianello | Light Symphony

Luciano Caggianello | Let's Keep Our Distance



Chelsea Quigley



Biography

My name is Chelsea Quigley, and I am twenty-four years old. I have been creating little sketches since the age of four. My practice centres on the human body, portraiture, and the expressive possibilities of form. I like to move between digital work and more distinct abstract sketches, as my practice explores the body and face as both subject and expression. My work exists somewhere between precision and fluidity, capturing the beautiful gestures, details, and expressions that make each form uniquely human.

Statement

My work explores the human form as a language of expression. I am drawn to the body not only for its physical beauty, but also for the way movement, posture, and gesture can communicate emotion and individuality without words.

Working primarily with hyperrealistic digital art, I focus on capturing the details and subtleties that make each form feel truly alive. My process often combines digital techniques with the visual qualities of traditional media such as oils, airbrush, and pen.

Alongside my hyperrealistic work, I create more abstract sketches that explore the body through messy charcoal and graphite, creating a visual mesh that allows the piece to come together as one.



Website: behance.com/chelseaquigley2

Instagram: [@chelseaqstudio](https://www.instagram.com/chelseaqstudio)



Josué Camacho

Josué Camacho | Hyena in Me | 2026



Statement

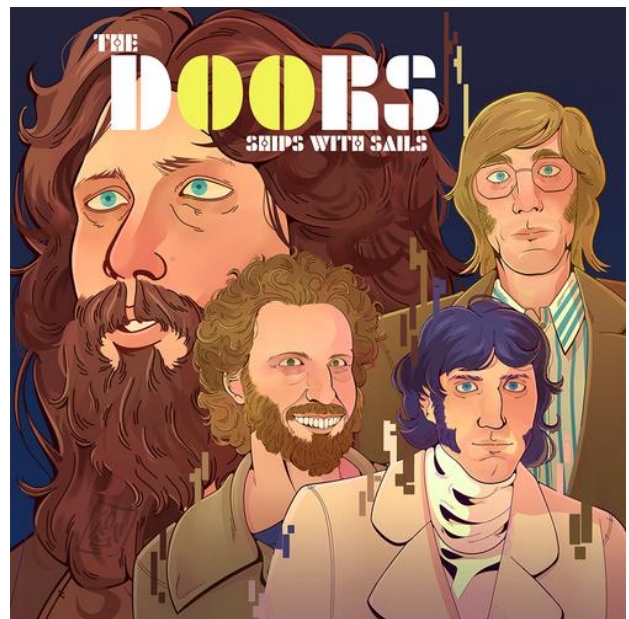
My work is quite literal with the viewer: it reflects my reality.

I illustrate, draw, and paint everything around me, everything I love, all the people in my life who are most beautiful, and the forms of entertainment that make life lighter.

I mainly focus on portraiture, using a stylized technique based on American comics and popular internet art, illustrating fictional characters or people I interact with daily. I'm not trying to sound special, that my life is incredible, or that everyone likes what I like; no, I simply like to share a little piece of my life with the world, those elements that inspire me to be who I am and for which I strive to be better every day. From broken fictional characters that remind me why I gave up my vices to the beautiful friendships that remind me why I love life; everything that has shaped me as a person, and I feel I must share it, simply to look back and see the journey I've taken in my short life.

Biography

My name is Josué Camacho, I'm 23 years old, and I'm an emerging artist from Querétaro City, Mexico. My art leans more towards digital art, which is where I specialize, using Clip Studio Paint as my tool and people as my muse. I illustrate family, friends, and fictional characters—people who make my life more beautiful and inspire me to keep creating so I can become a recognized artist and make a living from my work someday. I've been drawing with pencil and paper since I was 13, and now, 10 years later, I illustrate with digital programs, paint on canvases, and draw a lot in my sketchbook. I've had several exhibitions in my short artistic career and a feature in Arty Rat #3, and it would be an honor to participate in a future edition.



Josué Camacho | The Doors Album | 2026

Instagram: @mocyb



Dejana Veljko



Biography

Dejana Veljko is a self-taught contemporary artist whose work explores identity, transformation, human connection, and the emotional experiences that shape our lives. Through expressive compositions, symbolism, and a thoughtful use of colour and form, she invites viewers to reflect on their own feelings, interpretations, and personal connections to each artwork.

Originally from Sarajevo, Bosnia and Herzegovina, and now based in Canada, Dejana's artistic perspective is shaped by diverse cultural experiences and a deep curiosity about the human condition. Her paintings explore themes of vulnerability, resilience, belonging, and self-discovery, creating visual narratives that encourage reflection and dialogue.

Dejana's work has been featured in solo and group exhibitions, including her solo exhibition *Explorations* at the Serbian Heritage Academy of Canada and *Expressions* at Art Space Connect Gallery. She has participated in juried exhibitions, including *LANDSCAPES* at the John B. Aird Gallery, as well as selected exhibitions through the Don Valley Art Club, Papermill Gallery, and Gallery 1313.

Through her paintings, Dejana creates a space where personal meaning and emotional response become part of the artistic experience, inviting viewers to discover not only the story within the artwork but also the reflections it awakens within themselves.

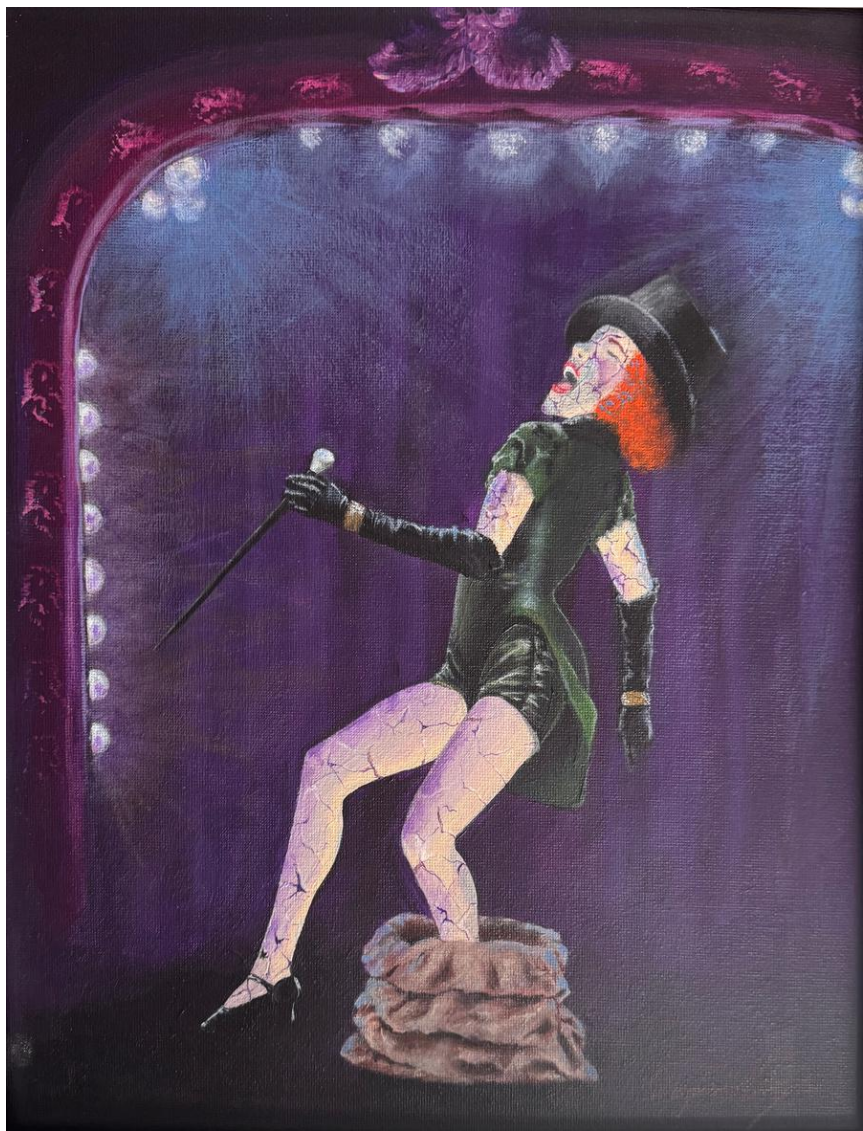
Statement

My paintings explore the unseen narratives that shape the human experience. Through figurative and symbolic imagery, I examine identity, vulnerability, mortality, and the quiet struggles that often remain hidden beneath the surface of everyday life.

Each painting begins with a story, but it is not a story with a single answer. I use symbolism, gesture, colour, and composition to create layers of meaning that invite viewers to pause and reflect on their own experiences. I am interested in the tension between what is visible and what is concealed. Rather than offering conclusions, I invite viewers to engage with the emotions that emerge as they experience each painting. In doing so, they are encouraged to look beyond the literal image, uncover their own feelings, and arrive at personal interpretations and conclusions. My hope is that the work becomes a conversation between the painting and the viewer, revealing as much about the observer as it does about the subject.



Instagram: @art_room_77



Sugantha Priya C.

Sugantha Priya | Into the Void | 2024



Biography

Sugantha Priya C. is a Chennai-based visual artist, art educator, and founder of Suganthe Sky Art Academy, where she teaches live online art classes to students internationally. She holds an M.V.A. in Painting from Jain University and a B.F.A. from the Government College of Fine Arts, Chennai, alongside a background in mass communication and human resource management. Her practice spans over 15 years of teaching and exhibiting art across India and abroad.

Her work moves fluidly across four connected bodies of work — Nature, Deep Ocean, Elemental, and Mythos — exploring gestural abstraction shaped by the rhythmic discipline of Bharatanatyam and an ongoing dialogue with the expressive drip techniques of Jackson Pollock. Her paintings have been shown internationally, including at the Nehru Centre and Bharatiya Vidya Bhavan in London (2013). She has received the Coimbatore District Award for Painting and the Tamil Nadu State Award for Photography, and was recognized among India's Top 100 Nature Artists in 2023.

Statement

My work exists in the space between control and surrender. Working across acrylic on canvas, I build layered grids and structures, then let paint drip, pool, and find its own path through them — a tension between the built and the released.

This submission draws from three of my ongoing series. From Deep Ocean, "Into the Void" and "Molten Tide" submerged, murky fields where color surfaces only in fragments, echoing the unseen pressure of the ocean floor. From Nature, "Where The Earth Remembers" and "Whispers of the Green Hour" hold onto warmth and growth even within dense, woven mark-making. From Elemental, "The Crossing Current" and "Ember's Hymn" sit at the threshold — fire meeting water, stillness meeting momentum.

Across all of them, the grid is a recurring device: a structure I impose, then let the paint quietly undo.



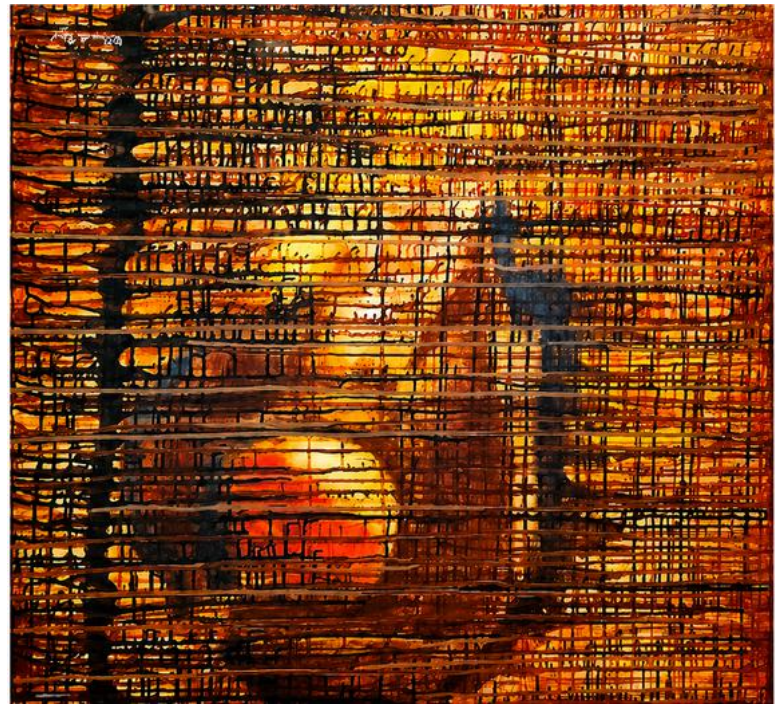
Sugantha Priya | Molten Tide | 2024

Website: www.behance.net/suganthagallery

Instagram: @suganthapriya.artstudio



Sugantha Priya | Whispers of the Green Hour | 2024



Sugantha Priya | Where the Earth Remembers | 2024



Sugantha Priya | The Crossing Current | 2024



Sugantha Priya | Embers Hymn | 2024

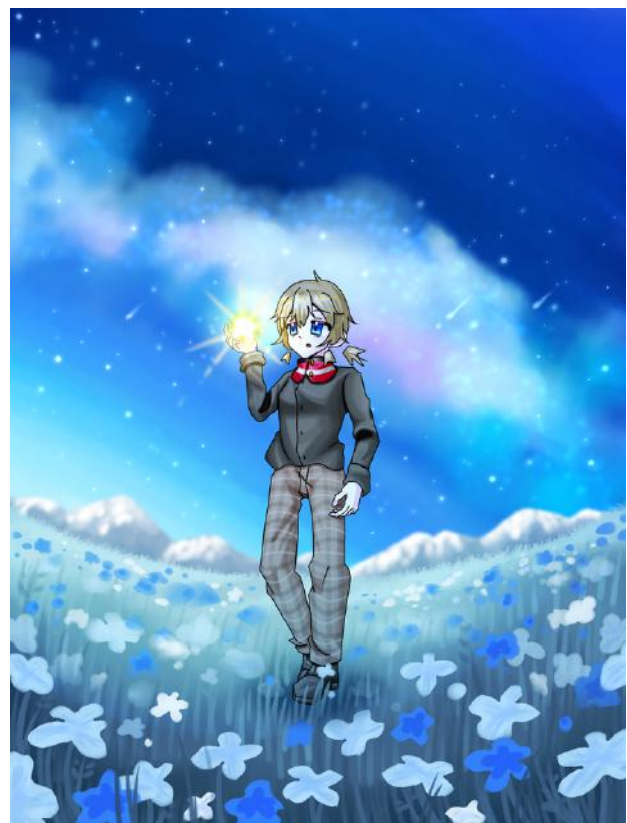
Shimazaki Fu

Biography

Shimazaki Fu is a Japan-based illustrator and manga artist creating original character-driven works. Through illustrations and manga, Kaze explores themes of emotion, memory, and the relationships between humans and non-human beings. Currently active in independent publishing and international art submissions, Kaze continues to build original worlds through storytelling and visual art.



Shimazaki Fu | As Dusk Falls



Shimazaki Fu | The Hill Where Stars Fall



Shimazaki Fu | Indiscriminate



Shimazaki Fu | The Red Shoes

Tea Lazić

Biography

I am Tea Lazić, an artist from Croatia. I hold a master's degree in Comparative Literature and Sociology, as well as a high school diploma in Interior Design, and through my art I try to weave together all of my passions and the skills I've gained throughout my education.

I am in love with exploring minimalism infused with maximum color impact. My work is bold, daring, and eye-catching, sometimes personal, sometimes seductive, but always radically alive. I am drawn to contrast, simple compositions intensified through saturated palettes, emotional tone, and symbolic detail. The most constant presence in my work is women. I find the female body breathtaking and worth celebrating, a space of presence, movement, and expression. Another recurring theme comes from my personal escapes to the sea, which I return to as a reference point for memory, escapism, and emotional grounding.

My practice has evolved from ink and freehand drawing into digital illustration in Procreate, where I found freedom in color and experimentation. Bright, vivid colors became my defining feature, simulating radical presence, confidence, and the ongoing feeling of lived pleasure. Across my work, images like identity are never fixed, but always evolving.

Statement

Zodiac Collection is a series of twelve digital artworks based on a single self-portrait. Each piece reinterprets the same face into a different zodiac sign through changes in color palette, makeup, hair, and symbolic details.

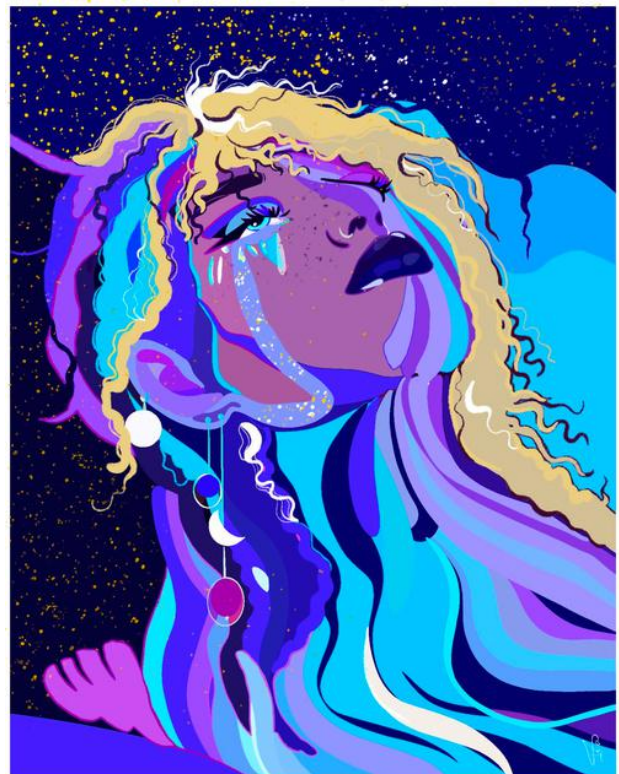
The project began as an experiment in reworking existing imagery rather than creating from scratch. Through repetition, it became a way to explore how one subject can generate multiple versions of itself, and how identity shifts depending on context and perception. Zodiac Collection reflects my interest in how identity is not fixed, but continuously reshaped by the way we are seen and the symbols we are given.

Website: trantana.com

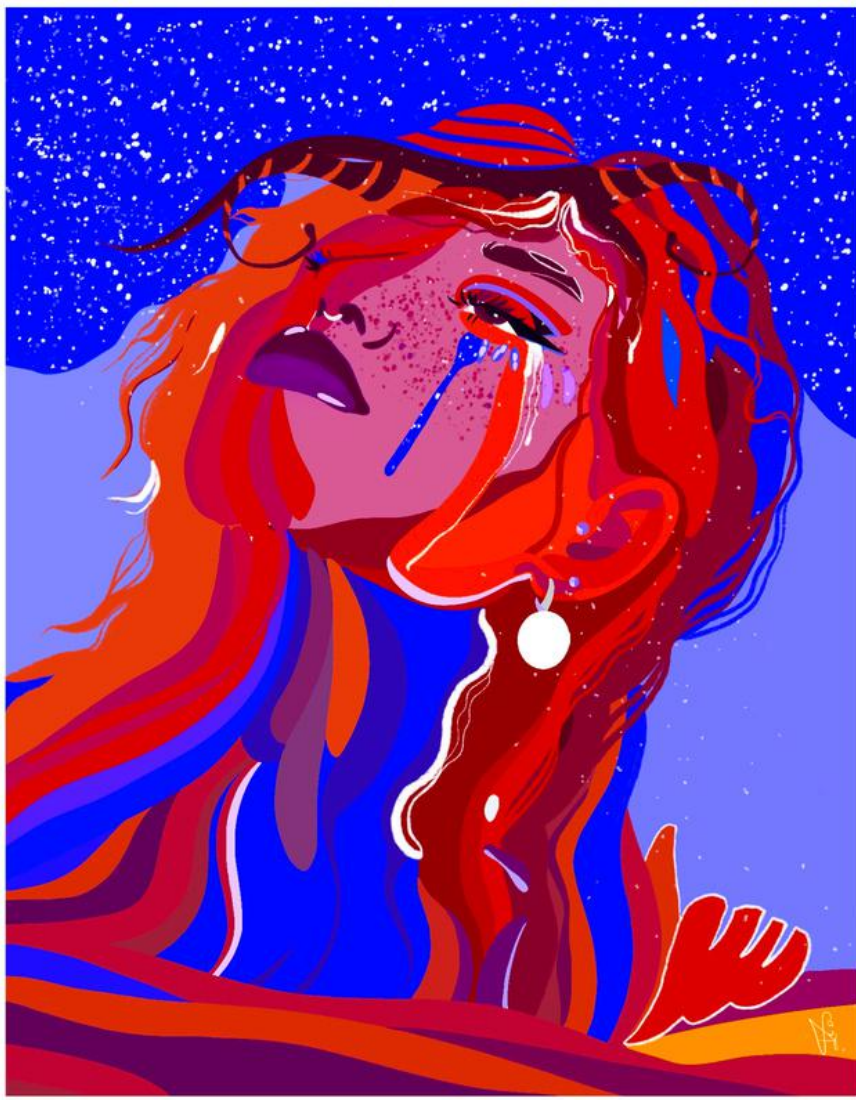
Instagram: [@trantanadeco](https://www.instagram.com/trantanadeco) [@lazietea](https://www.instagram.com/lazietea)



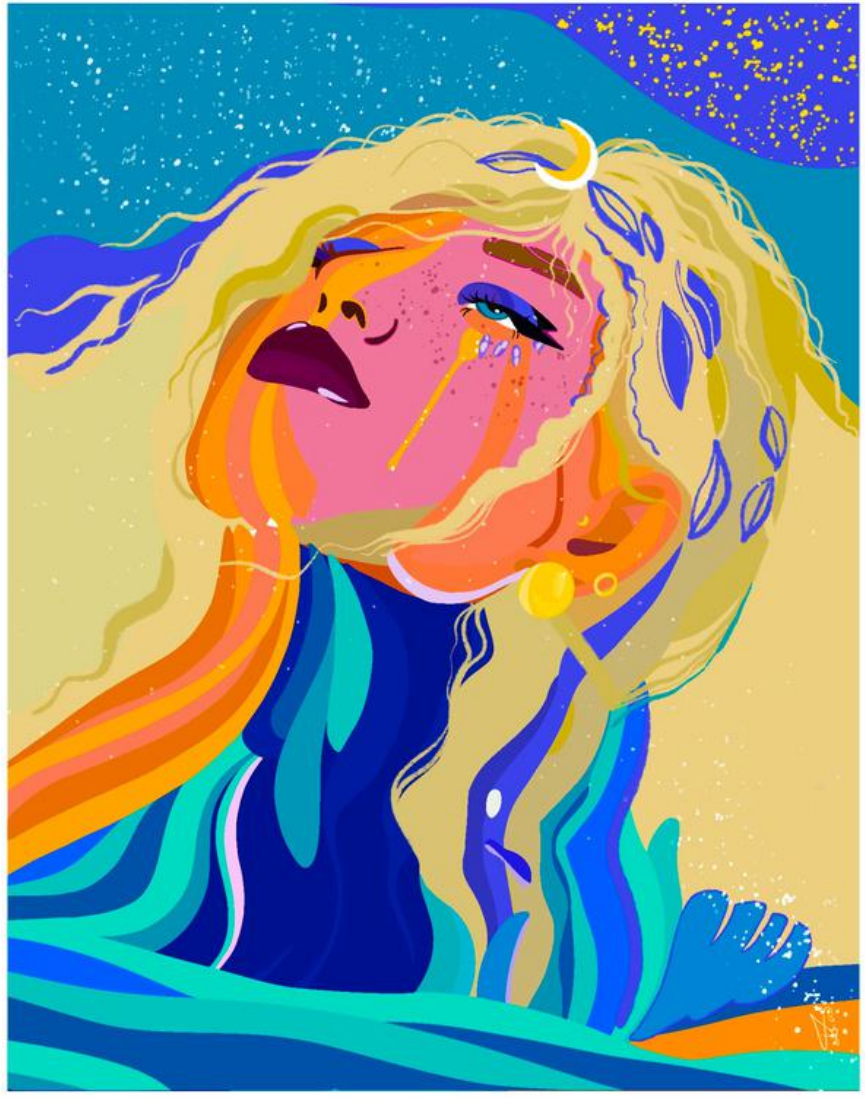
Tea Lazić | Scorpio | 2026



Tea Lazić | Pisces | 2026



Tea Lazić | Aries | 2026



Tea Lazić | Virgo | 2026

Dylan Huveneers



Dylan Huveneers | A Dream of Touching the Sky | 2026

Biography

Ever since I was a child, a camera has been my constant companion—from the first digital camera I received as a gift to my first DSLR, photography has always been an integral part of my life.

What began as a hobby, capturing nature during vacations, rapidly consumed my life. Before I knew it, photography became an obsession.

This passion led me to make the pivotal decision to leave university, knowing I had to fully commit to this creative lifestyle. I began traveling the world, which is where I truly fell in love with cultural photography.

Through building my portfolio, I discovered my true purpose and ultimately defined my own unique visual style.

During this period I also fell in love with Buddhism and spirituality. Through this philosophy I made the decision to go to Nepal, where I channeled my creativity to find myself and capture the true beauty of Buddhism.

I'm still growing each day and evolving my style and I will always keep on using photography for the purpose of bringing humanity closer together.

Statement

Though photography has been part of my life since childhood, I found my true purpose three years ago while volunteering in the Philippines. In corners of the world untouched by mass tourism, I fell in love with cultural photography.

My vision is to capture cultures in their purest form, stripping away the 'touristic mask' that often obscures reality. I have always found personal growth in embracing the unknown. Yet today, both the unknown and our collective humanity feel more fragile than ever. In a world that deeply needs more empathy, my photography serves as a tribute to humanity—a journey spanning dying traditions, vital escapes from chaotic cities, unique moments, and the beautiful simplicity of daily life. Ultimately, my purpose is to unite people. I choose to speak with my subjects before capturing their image. While some might argue this sacrifices spontaneity, I believe it builds a bridge. By understanding who is in front of my lens, I can capture a genuine connection. These photographs are a reminder that, regardless of the distance between us, we are fundamentally connected through our shared human experience.



Dylan Huveneers | Beyond the Robes | 2026

Instagram: @dylanhuveeneers



Dylan Huvencers | The Last Glimpse of a Dying Tradition | 2026



Dylan Huvencers | Eternal Lights of Spirituality | 2026

CURATORIAL REVIEW

by Oleksandr Dyvnich

Petr Václavek (PBV)



PBV / Petr Václavek | Mechanical Confusion | 2023

Cycle of Civilization is a series of graphite drawings made in 2023 by Czech self-taught artist Petr Václavek, working under the name PBV. The series carries a double origin: a meditation on civilisational decline and, beneath that, the intimate crisis of accompanying a daughter through her final hours. This layering — of the public and the devastatingly private — is where the work's real tension lies, and where its most significant questions are posed. The choice of graphite is not incidental. Where paint implies completion and colour implies vitality, graphite is the medium of the provisional: of preparation, of drafts, of things not yet resolved — or perhaps never to be resolved. Václavek's grey, tonally dense surfaces carry both the patient labour of someone working through grief and the visual vocabulary of entropy: everything in varying states of collapse, accumulation or abandonment. Nothing is luminous. Nothing escapes the grey.

PBV / Petr Václavek | Overgrowth | 2023



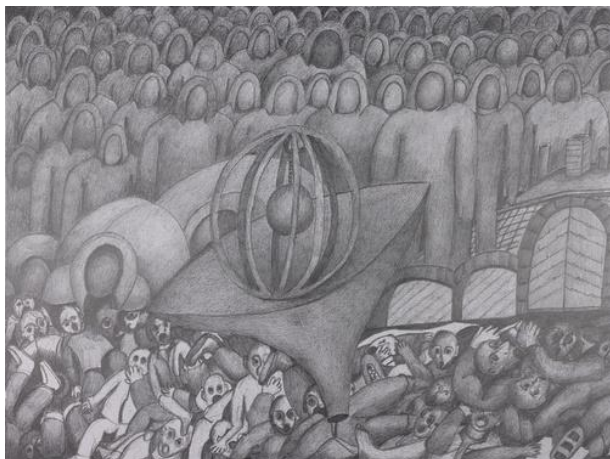
PBV / Petr Václavek | The Empty Ark | 2023



The formal language across the series is insistently material: piled debris, broken machinery, splintered wood, cylindrical tubes, wheels and bones. Mechanical Confusion places a skeletal, helmeted figure at the centre of catastrophic accumulation — orbs suspended above like a stopped metronome, the figure's face wide-eyed and caught, part human, part machine. The image draws on Central European surrealism and the tradition of the morality print, but the energy is less allegorical than panicked: this is not a figure overseeing collapse but one buried in it. Overgrowth and The Empty Ark represent the aftermath: in the first, mechanical creatures with blank circular eyes lie half-buried beneath fallen trees and crumbling structures; in the second, a wrecked vessel rests among debris with no passengers, no purpose, no cargo. The Noah's ark reference is quiet but pointed — salvation's architecture persists after salvation has failed.

Collective Helplessness is the most politically legible drawing in the group: masses of featureless, hooded figures fill the upper field in passive uniformity, while below, individualised faces scream and reach around a caged sphere — globe, bomb, or surveillance apparatus. The spatial division carries a precise social argument: those who know are overwhelmed; those who do not vastly outnumber them and feel nothing.

Dehumanize offers a different register: two large figures in gas masks, wearing civilian clothes, seated in postures of resigned exhaustion. The grotesque insect-like heads and the pitifully ordinary shoes and trousers are in productive tension — the human remains legible inside the monstrous apparatus, barely.



The biographical centre of gravity is Transition. A hooded, gas-masked figure stands vigil over a boat-shaped vessel containing a reclining, wrapped form — a body, a patient, a dying child. The gas mask, recurring across the series, here finds its most precise meaning: the grieving person sealed off from the air of terminal illness, present but quarantined, touching without being able to touch. Other masked and deformed faces gather at the edges, witnesses who cannot intervene. A potted plant in the foreground introduces the only unambiguously living thing in all six works — small, domestic, somehow unbearable in its indifference.



As a body of work, the Cycle of Civilization achieves considerably more than its title suggests. The civilisational frame occasionally risks converting intimate loss into grand metaphor — a move that the most schematic drawings do not entirely resist. But this friction is also the series' principal strength: a private wound that insists on finding its scale in the world. Václavěk, working without formal training and under the immediate pressure of grief, has produced a suite of drawings in which the question of what civilisation is for — whether it protects us, sedates us, or simply outlasts us — is not argued but felt. The graphite does not permit distance. Grey is the colour of neither mourning nor hope, and that refusal of resolution is precisely where these images locate their authority.

Edgard Vieira

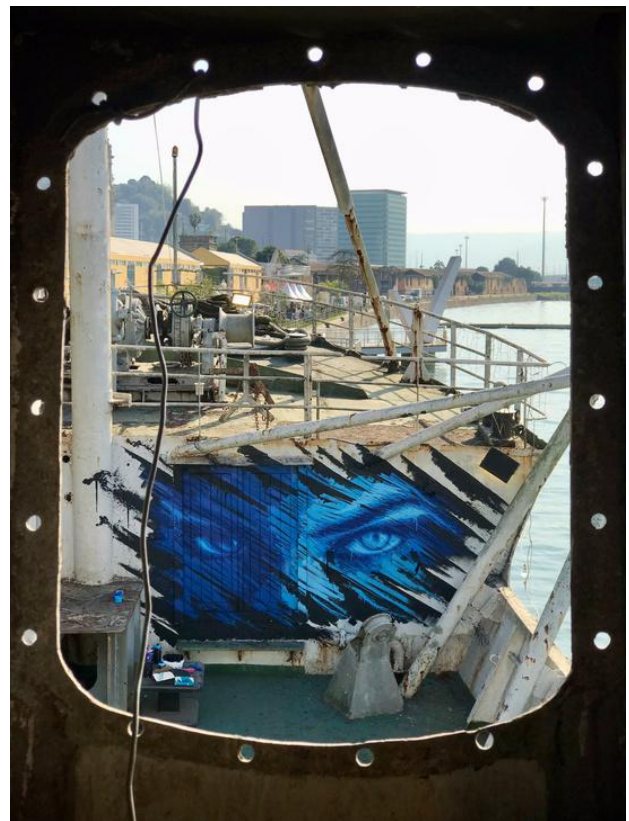
Biography

Edgard Souza Vieira, artistically known as a FASE!, is a Brazilian artist whose journey moves between urban graffiti and contemporary fine art.

Since 2006, when he began painting on the streets of Santos, Brazil, his work has evolved as a reflection of time itself — a dialogue between the city, gesture, and emotion.

The artist has developed a distinctive visual language in which realistic portraiture merges with the dripping, raw, and intense aesthetics of graffiti. This fusion of technique and chaos reveals his pursuit of beauty within imperfection — a visual signature that connects the urban to the human, and the concrete to the emotional.

In 2012, he led the project “Mural na Torre” at Parque Quebra-Mar in Santos, bringing together 17 artists and initiating a series of interventions that would leave a lasting mark on the city’s landscape. Between 2015 and 2024, he experienced a period of international expansion. He lived in Berlin and Barcelona, created three large-scale works at the Teufelsberg Museum in Berlin, painted a monumental mural with the Johan Cruyff Foundation in Amsterdam, participated in events in Paris, Lisbon, France and Portugal, and painted at Conde de Figols Castle in the Pyrenees. During this period, he also took part in tattoo conventions and urban art



Instagram: [@afasesantos](#)

festivals that helped establish his presence within the European art scene.

Returning to Brazil in 2020, he created the “Lokal Series”, a collection honoring influential figures from the city of Santos.

The following year, he produced artwork for the set design of the Disney+ series “Dois Tempos” and painted a 14-meter-high mural in the Gonzaga district of Santos.

In 2022, he collaborated with Santos FC and Charlie Brown Jr. on the launch of the club’s official jersey, which became one of the team’s best-selling releases. In 2023, he participated in the Sudoeste and Sumol festivals in Portugal. In 2024, he created a large-scale mural honoring Chorão at Quebra-Mar, measuring 9 meters in height, and presented his solo exhibition “Expo Visão” at Art Space Gallery in Santos.

In 2025, he participated in Expo Art São Paulo at Teatro B32 and began one of his most innovative projects: the artistic customization of a Porsche, merging the power and sophistication of automotive design with the poetic intensity of his artistic language.

Today, a FASE! continues to expand his visual language, balancing the energy of the streets with the delicacy of canvas work — an artist who transforms concrete into emotion, speed into sensitivity, and the gaze into a symbol. Above all, his work is a portrait of time and the layers of life — a poetic outcry expressed through color, drips, and movement.



Deonta Elite

Biography

Born and shaped by the vibrant pulse of Washington, D.C., Deonta is an acclaimed artist whose journey through creativity is as diverse as it is compelling. His artistic narrative began with the intricate precision and personal connection of tattoo artistry, a foundational discipline that instilled in him a profound understanding of line, form, and individual expression. This initial foray quickly blossomed, expanding his practice into the monumental scale of murals, the strategic visual communication of graphic design, and the deeply empathetic realm of Art Therapy, where he harnesses the transformative power of art to foster healing and well-being.

Today, Deonta's artistic identity is most vividly expressed through his striking signature style paintings. These works are characterized by their dynamic energy, rich symbolism, and an unmistakable aesthetic that resonates deeply with a loyal and diverse following. Each canvas is a testament to his unique vision, inviting viewers into a world where color, emotion, and narrative converge. Deonta's unwavering dedication and prolific output have garnered significant recognition within the art world and beyond. His work has been celebrated in over 30 magazine features, cementing his status as a prominent contemporary artist. A pinnacle of his achievements includes a notable showcase in New York City's iconic Times Square, where his art commanded attention on a global stage. Furthermore, his participation in prestigious international events like the Los Angeles & London Exhibition art shows underscores his growing influence and the universal appeal of his distinctive creations.

Statement

My work is an exploration of modern impressionism, utilizing a vibrant, high-energy palette to bridge the gap between historical legacy and contemporary luxury. I aim to create visual narratives that evoke a sense of resilience and royalty, transforming the canvas into a space where prestige and raw emotion coexist.



Website: deontaelite.merlin-site.com

Instagram: @deontaelite



Esther Wiederhold

Esther Wiederhold | Autumn



Statement

I'm an outdoor artist. My paintings hang on trees in the forest. I photograph them and then have them brushed onto acrylic paint. The forest benefits from my paintings, and the paintings benefit from the forest.

Biography

I was born on December 6, 1965. After graduating from high school, I studied art education at the Kassel School of Art and Design (Hesse). I have been a teacher in the Hessian school system since 1991.

Exhibitions: Double-page spread in Visual Art Magazine, nature trail in Knüllwald (34593), Künstlertreff 2025 exhibition, Billboard New York Times Square, and on June 21 at Expo Metro in Madrid.



Esther Wiederhold | Nature's pride

Instagram: @estherholdi



Esther Wiederhold | Lost



Esther Wiederhold | Luck | 2025

Gloria Valente

Biography

MoonieMon Art, commonly known as Gloria Valente, is a young Italian artist who always showed a deep love for visual arts and illustration.

In 2022 she debuted on social media as MoonieMon Art, making food-themed illustrations inspired by Japanese anime cafés. Nowadays MoonieMon Art is evolving, exploring many other different kinds of art like the "Colori del Palio" series, where she represented some of the most important moments of the traditional Palio of Ferrara, or anime illustration with her original character Rara-chan.



Gloria Valente | Rara's Strawberry Parfait | 2026

Statement

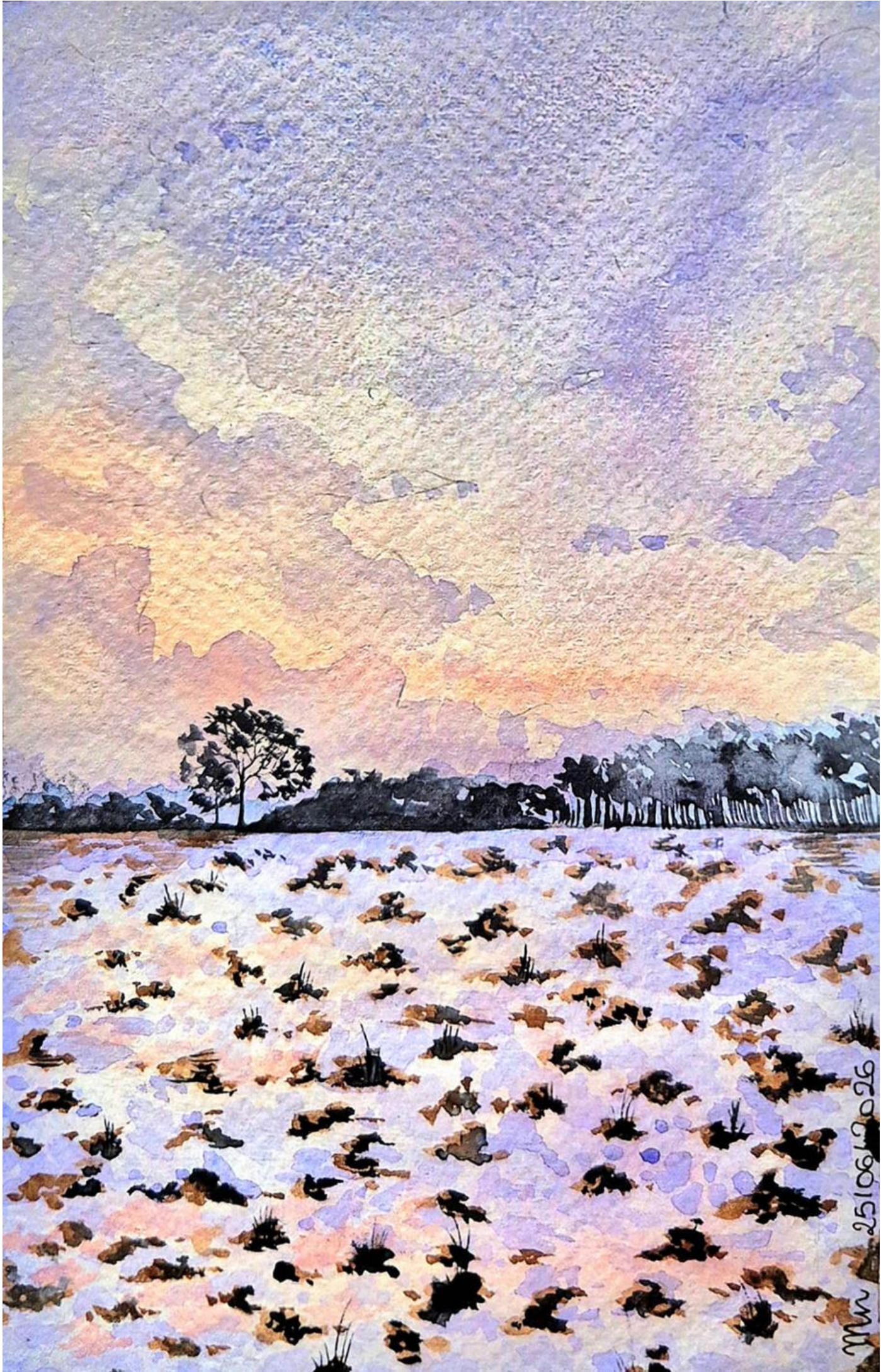
The two works I've decided to present are vastly different from one another due to the different visual languages used and approach, however they're also more closely related than one might think. They, in fact, represent the duality behind the name MoonieMon Art.

Rara's Strawberry Parfait mixes a manga illustration style with bright colours to bring out a fun and almost pin-up style illustration. This is the style I've spent years perfecting and the one I truly feel represents my inner world likes and dislikes between cute girls, backgrounds and a mountain of frilly clothes.

Sunrise on Snowy Countryside is more realistic and focused on landscaping of the places that often surround me, from barns to fancy cities and museums. The choice of representing such a simple scenery came from the feelings of both life and stillness that arose when witnessing such a scene.

Like the two faces of the moon, MoonieMon Art wants to bring a diversity in art without sticking to a particular genre, showing the general public that artists often can dedicate themselves to different kinds of art, they are often forced to give up on a particular style due to external factors.

Instagram: @mooniemon_art



Mar 25 10612026

CURATORIAL REVIEW

by Oleksandr Dyvnich

Esther Wiederhold

@estherholdi



Esther Wiederhold | Luck | 2025

Esther Wiederhold has developed a practice with a genuinely unusual premise: she hangs her paintings on trees in the forest, photographs them in situ, and works from those images. This is not merely an eccentric method but a conceptual proposition — that a painting and its natural context are in active relationship, each transformed by the other. The six works presented here suggest that this idea has shaped not only her process but her entire visual vocabulary.



Esther Wiederhold | Autumn



Esther Wiederhold | Nature's pride

The most consistent formal element across Wiederhold's figurative work is what might be called the botanical portrait: a female face whose hair, halo, or surrounding field dissolves into foliage, flowers, or seasonal growth. In *Autumn*, the figure's auburn hair and the surrounding autumnal canopy become literally indistinguishable — leaves, reds and golds fall and flow between the painted and the growing. *Nature's Pride*, rendered in Polychromos pencil, achieves a similar effect in dense greens and earth browns, the figure armoured and crowned in botanical detail. The method differs — loose gestural acrylic versus laborious coloured pencil — but the proposition is the same: the human face is a place where nature thinks.

The most formally striking individual work is *Fairy Tale*, in which the figure is rendered entirely in a compressed palette of blues and indigos, with warm amber eyes as the sole chromatic exception. The total blue submersion — skin, hair, the loaded brushwork of the background — functions not as stylisation but as metaphysical claim: the figure is not surrounded by a world but dissolved into one. The amber eyes hold the composition in place and give it an uncanny luminosity. This is Wiederhold at her most confident and singular.

Esther Wiederhold | Fairy Tale

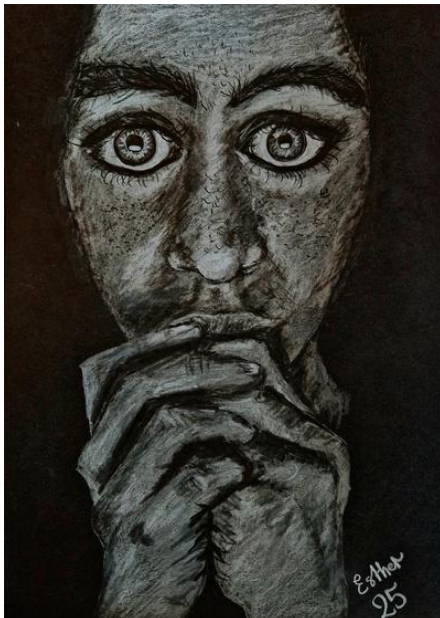


Esther Wiederhold | Luck | 2025

Luck (2025) represents a different mode: maximalist, festive, mixed-media. Collaged fragments of handwritten text and music score are layered beneath acrylic flowers, checkerboard motifs and spirals in high-saturation orange, red, blue and purple. The face at its centre is oddly serene, a still point amid visual abundance. The work carries considerable energy, though the collage elements hint at a conceptual depth the composition does not quite fulfil. Lost is the portfolio's most distinctive departure. Executed in Polychromos on black paper, it presents a single face staring from extreme shadow, hands clasped tightly beneath the chin. The eyes are enlarged to an almost uncanny degree, the tonal range reduced to grey. There is no botanical symbolism, no seasonal palette: only attention and anxiety. Its presence here reframes the more jubilant works, suggesting that behind the figure who becomes forest there is also a figure who is simply waiting — or watched.

The Reality of Dreams closes the group on a reflective note: a warm sienna figure in three-quarter view, self-contained and inward. The densely textured curled hair is rendered with notable technical assurance in the same pencil medium.

Esther Wiederhold | Lost



Esther Wiederhold | The Reality of Dreams

Wiederhold's recurring motif — the face crowned or consumed by nature — risks the stability of a signature. That it does not feel exhausted across these six works is in part due to her willingness to change medium, palette and emotional register: from the monochromatic starkness of charcoal to the chromatic saturation of mixed media, from intimacy to spectacle. The artist's outdoor practice adds a genuine conceptual dimension to what might otherwise read as decorative symbolism. The decisive question for her work going forward is whether the forest that surrounds her figures can also, occasionally, destabilise them.

Nadine Easby

Biography

Nadine Easby is an UK based abstract expressionist artist whose practice explores the extremities of human emotion through an intuitive, full body process of movement and chaotic engagement with mixed media. She draws inspiration from music, memory, flashbacks, and visceral emotional experiences such as grief and heartbreak; creating works that emerge from urgency more so than premeditation. Less concerned with a specific narrative, rules, or composition, she aims to evoke feelings in the viewer that exist beneath language. Her work seeks to embody emotional intensity itself — through energetic lines, suffocating compositions, and ultimately; the release and/or retrieval of her inner world onto the canvas.

Statement

These two works explore rage and grief: portraying the suffocating feeling both emotions can arise within us when they are not metamorphosed or processed in the body. There is no stop and end point for these emotions, they take their own time to transmute and the paintings aim to depict this; no focal point is intended, destabilising the audience in allowing different forms and meanings to emerge and dissolve as the gaze moves across the surface. It aims to evoke an understanding by the viewers of how messiness and intensity is not something to fear.

Nadine Easby | My Blue Heart Is Brimming with Intensity | 2026





Nadine Easby | I Suffocate My Grief with Colour | 2026

Marzia Fila

Biography

I'm Marzia from Italy. I draw dogs on commission, or as a gift. And others different animals, all for passion.



Instagram: [@doodles_becomes_dogs](https://www.instagram.com/doodles_becomes_dogs)



CURATORIAL REVIEW

by Oleksandr Dyvnich

Emily Alana James

@ealanajames



Between Signal and Noise: On the Digital Practice of Alana James

Alana James arrives at full-time visual art after a career spent thinking rigorously about how human beings make and transmit meaning — and that intellectual formation is both the greatest strength and the sharpest challenge visible in this body of work. The six pieces presented here share a consistent formal ambition: layering as ontology, the idea that reality is not surface but depth, not the single moment but the accumulation of moments. The question the work must answer is whether the formal means are equal to the philosophical claim.

At its most disciplined, the practice produces something genuinely affecting. *Tensions Modern China* is the strongest piece in this selection by some distance. The ancient gnarled tree bleeding into the grid of a contemporary Beijing façade, traditional lanterns hovering in the amber haze between two temporal registers — the image achieves its argument through restraint. The texture has room to breathe. The contradiction between rootedness and erasure, between an organic world and a rationalized one, is present in the very surface of the image rather than being stated. It is the work doing what the artist says she wants to do: expressing what words cannot.



Emily Alana James | *Tensions in Modern China* | 2026



Emily Alana James | *City of Change: Beijing* | 2026

City of Change Beijing operates with a different strategy — kinetic saturation, the city as centrifuge — and it largely succeeds because the motion blur and the architectural fragmentation serve a unified visual logic: the experience of being inside an event too large to comprehend. The silhouetted figures at ground level anchor the human scale, which prevents the abstraction from becoming merely decorative.



Emily Alana James | Spring Festival | 2026



Emily Alana James | Emergence from the Storm of Change | 2026

Where the work becomes more uneven is in its relationship to accumulation. Spring Festival is undeniably alive with colour and cultural energy, but the layering here tips from density into crowding: dragon, festival mask, lanterns, crowd, architecture compete for priority without a clear hierarchy of attention, and the image is simultaneously too much and somehow less than the sum of its parts. The problem is compositional rather than conceptual — the idea is sound, but the eye has nowhere to settle. Similarly, Emergence from the Storm of Change deploys an impressive geometric vocabulary (the interlocking tori are formally striking) but the relationship between that central form and the atmospheric field surrounding it feels more assembled than resolved; the background carries the aesthetic language of City of Change Beijing without the same structural coherence.

China Lanterns, which reads as the most purely generative of the group — an abstract energy field of light ribbons and textured ground — is technically accomplished and carries a certain meditative quality, though it sits at some distance from the China-specific cultural enquiry animating the stronger pieces. It could belong to any number of artists working in this digital register.



Emily Alana James | Chinese Lanterns | 2026



Emily Alana James | Memories of Florence | 2026

The most provocative inclusion is Memories of Florence, which is a different kind of image entirely: the artist herself, holding a cat, composited into a Florentine skyline wrapped in the characteristic geometric structures that appear throughout the series. It is a self-portrait, a memory object, and a declaration of methodology all at once. The personal presence is disarming — and the image is honest about what digital layering can also be: the self projected into a constructed world. Whether that honesty is fully intentional or partly unguarded, it is the most revealing work here.

A practice spanning more than fifty years, inflected now by generative AI as a creative collaborator, carries with it the genuinely interesting question of where the artist's eye ends and the tool's affordances begin. In the strongest works, that question dissolves into the image; in the weaker ones, it reasserts itself. James's most valuable instinct — stillness inside complexity — is most audible when she trusts subtraction as much as addition.

Leah Oates



Biography

Leah Oates has a B.F.A. from the Rhode Island School of Design and a M.F.A. from The School of the Art Institute of Chicago and is a Fulbright Fellow for graduate study at Edinburgh College of Art in Scotland.

Oates has had solo shows in the NYC area at Susan Eley Fine Art, The MTA Lightbox Project at 42nd Street, The Arsenal Gallery in Central Park, The Open Center, The Center for Book Arts and The Brooklyn Public Library Main Branch and had had solo show nationally and internationally at Black Cat Artspace in Toronto, Real Art Ways in Connecticut, Sara Nightingale Gallery in Long Island, Artemisia Gallery in Chicago and at Galerie Joella in Turku, Finland. Oates has been in group shows in the NYC area at Susan Eley Fine Art, Lichtundfire Gallery, Wave Hill, Edward Hopper House, Chashama, Williamsburg Art Center, Metaphor Projects Gallery, Usagi NYC, Denise Bibro Fine Art, Nurture Art Gallery and The Pen and Brush Gallery.

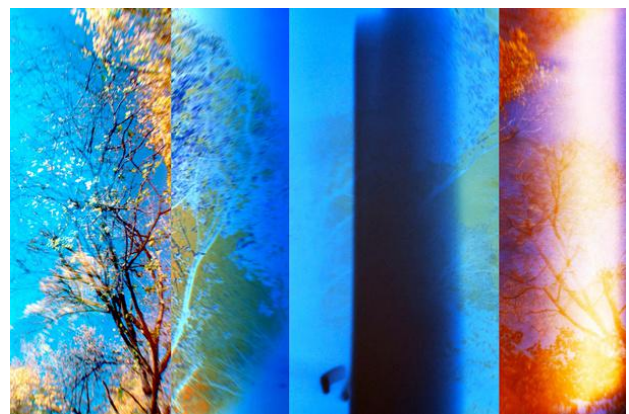
Oates has been part of group shows in Toronto at John. Aird Gallery, Gallery 1313, Propeller Gallery, Gladstone Hotel, Remote Gallery, Arta Gallery and The Papermill Gallery.

Oates has had press and been featured in numerous publications including Oates has had press in Al-Tibag Contemporary Art Magazine, The Shanghai Literary Review, Mud Season Review, dArt Magazine, The Tulane Review, Vallum Journal, Calyx Journal, Blue Mesa Review, Friends of the Artist, GASHER Journal, Flumes Literary Journal and the 805 Lit + Art Journal.

Statement

The Transitory Space series deals with urban and natural locations that are transforming due to the passage of time, altered natural conditions and a continual human imprint. In everyone and in everything there are daily changes and this series articulates fluctuations in the photographic image and captures movement through time and space. Humans leave traces and artifacts of our consciousness everywhere in our environment. Contradictory realities can be found co-existing wherever we look. They're in what we choose to think; what we choose to believe; and how we choose to act and they can be found in what we choose to observe.

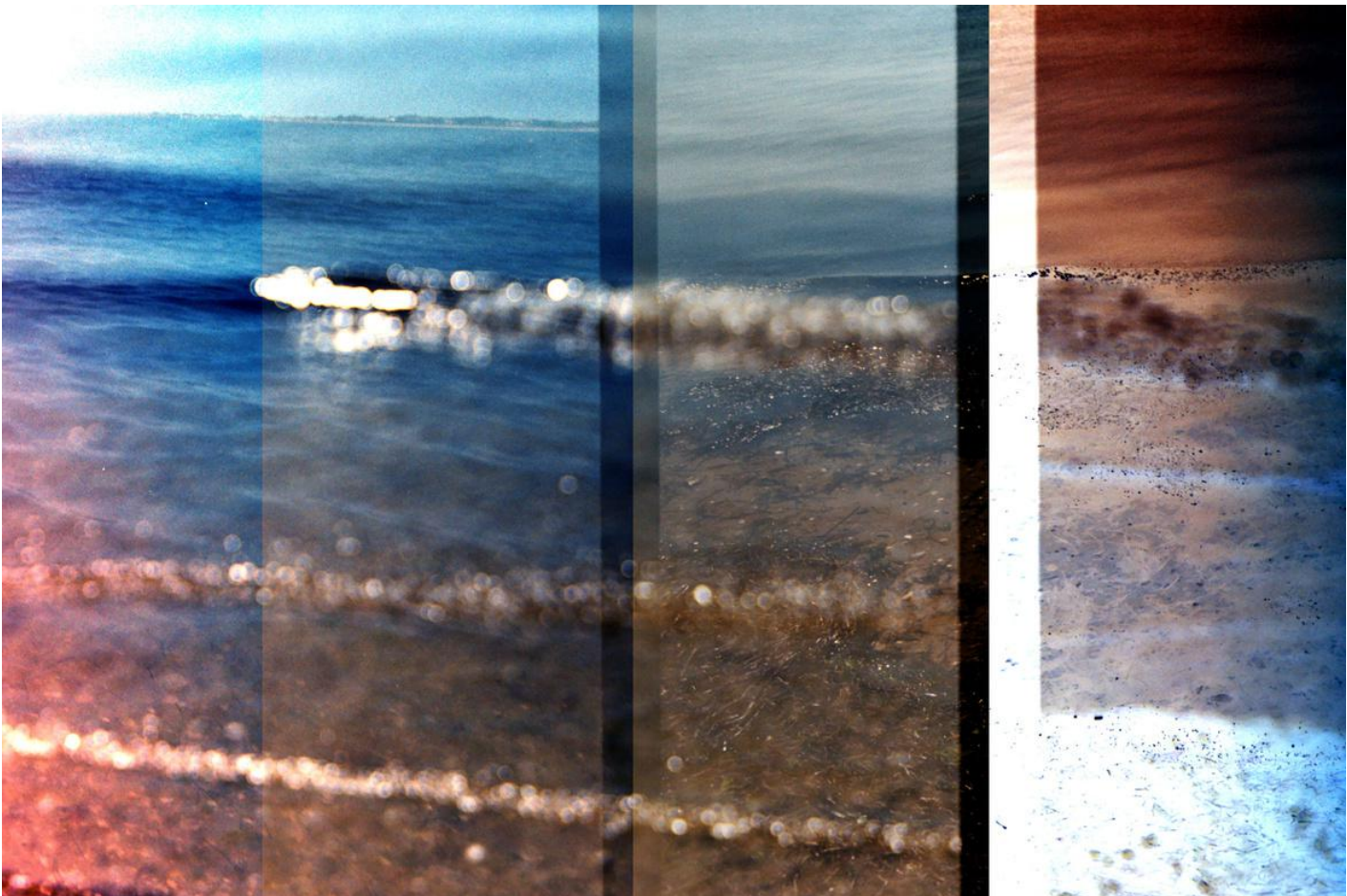
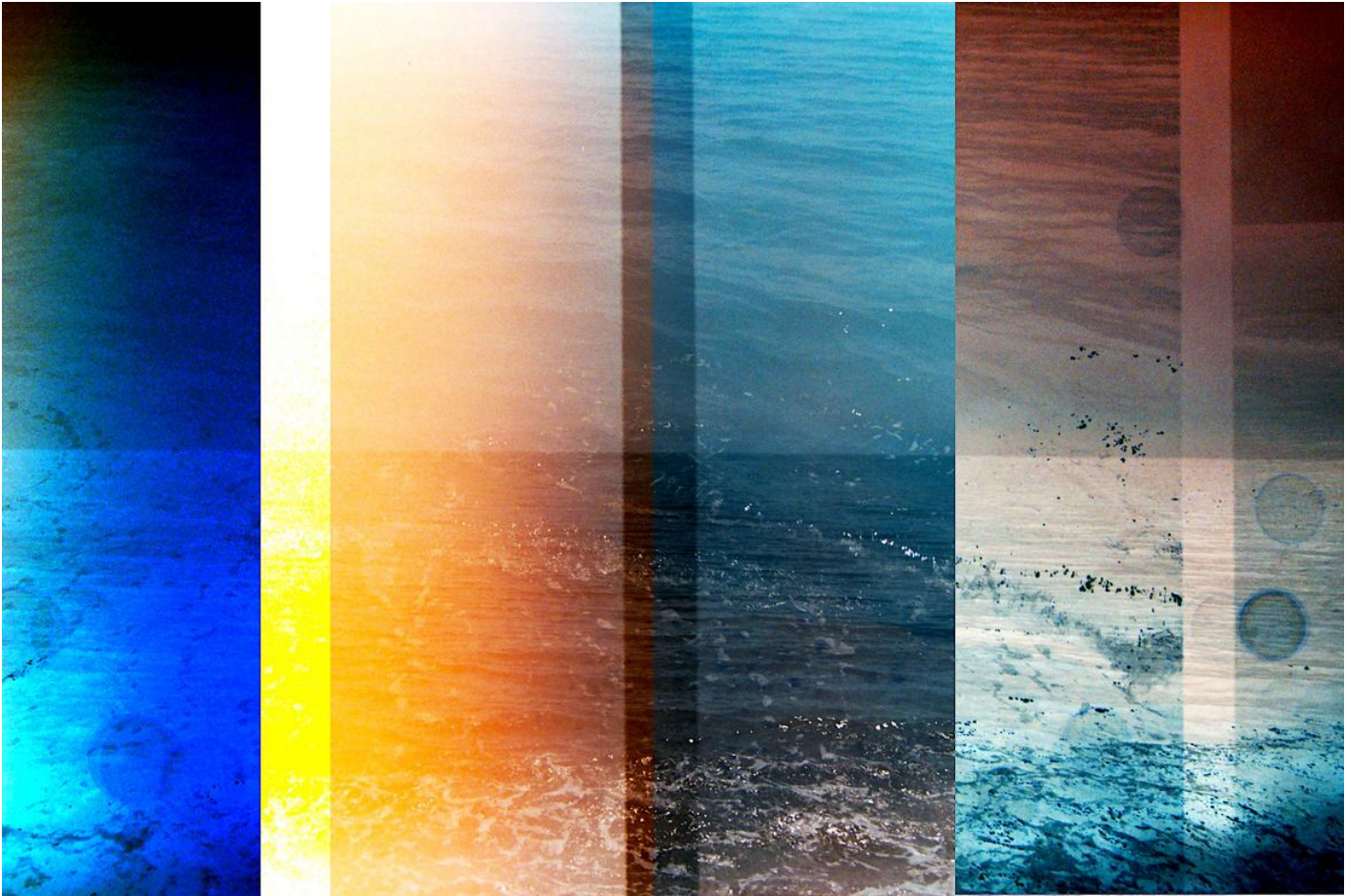
When I look back on a moment it's full of impressions and multiple exposures capture this. I make multiple exposures on specific frames in camera which allows me to display a more complete correlation of experiences that a single exposure just misses. Every moment captured on film is over as soon as the shutter clicks, recording the ephemeral. Yet, in reality, there is always a visual cacophony of experience and we live in many realities at once. Multiple exposures express the way we experience the world as our perception is not fixed. Transitory spaces have a messy human energy that is perpetually in the present yet continually altering. They are endlessly interesting, alive places where there is a great deal of beauty and fragility. They are temporary monuments to the ephemeral nature of existence.



Leah Oates | Toronto | 2025

Website: www.leahoates.com

Instagram: @leahoates19



Leah Oates | Nantucket

Emma Coyle

Biography

[b.1981 Dublin, Ireland]

Coyle has been progressing her figurative paintings for over 20 years, firstly driven by an influence from America Pop art of the 1960's. Coyle has been based in London since 2006 and is represented internationally by Arte Globale, Chrissy Moore Art Advisory, The Marylebone Gallery and Helwaser Gallery.

Coyle's most acclaimed recent exhibition was presented by the Helwaser gallery on Madison Ave. in New York, hosting a solo show of Coyle's paintings in 2022 titled 'The Best Revenge'. The exhibition was listed 12th in GalleriesNow's August Special, 'The 30 most popular exhibitions on now'[worldwide]. Artnet listed the show in its '5 sizzling emerging artists, the Artnet Gallery Network recommends checking out before summer's end'[worldwide].

Following the book release 'Emma Coyle Pop Now' in June 2024 published by Snap Collective in Paris, Coyle was awarded a solo show at Galerie Patricia Kamoun in The Hamptons, curated by Anne-Marie Helwaser.

Coyle has received a plethora of awards throughout her career and is a recipient of International Art Market's Gold List award. 'Top international contemporary artist of today', 'Recommended artist to invest in and to be inspired by', with work acquired by past Tate Museum Trustee Dame Janet Wolfson de Botton. Most recently in 2025 she was awarded the Collectors Art Prize - Art Legends of Our Time from Contemporary Art Curators Magazine in Dubai, for artists whose art 'has made a profound impact and is recognized as part of the living history of art.' Also, in 2025 Coyle was awarded the El Greco - Premio de Las Bellas Artes award from ICM Gestora Cultural in Barcelona, in 'recognition of outstanding talent, vision and dedication to the arts.'



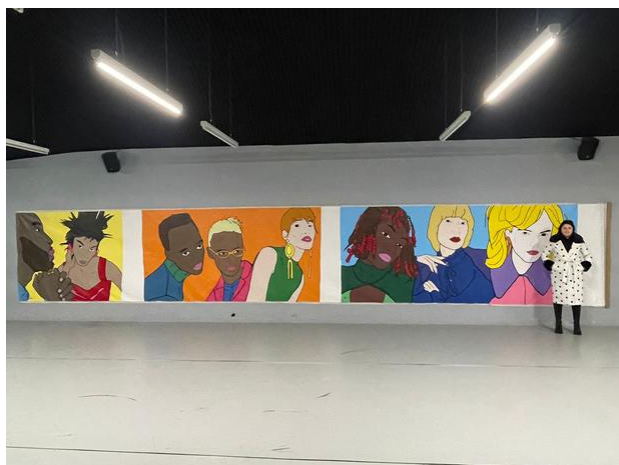
Emma Coyle | Big Mouth | 2025

Coyle's first education in art in the 1990's included an introduction to 1st wave New York Pop Art of the 1960's. As an avid reader, many art genres have inspired her work over the years. Her current figurative work focuses on the use of current print magazine imagery and advertisements, to produce painterly images of a Fine Art quality. She combines primary and secondary line work with ideas in abstraction, minimalism and use of negative space.

Early in her career Coyle exhibited in many galleries in Ireland and exhibited for the Irish National Portrait exhibition, 2005. Coyle also exhibited for charities in the Royal Hibernian Academy and Adam's Fine Art auctioneers. Just before moving to London Coyle had solo exhibitions in the Signal Art Centre in Co. Wicklow, the Bank of Ireland's art centre in Dublin. Coyle was described as 'one of the city's most promising new artist' {Metro Life newspaper- January 2006} and was also described as a 'rising young artist' {Irish Independent- May 2006}.

Since 2006 Coyle has exhibited in many galleries local to her and internationally. In 2014 Coyle's work was selected by Los Angeles curator Bridget Carron for her collection Power Pop on Saatchi's online gallery. In 2018 Coyle's painting 12.16.07 won the Artness Magazine cover competition and won her an Artist of the Year 2019, a Honorable Mention Award from Circle Foundation in France and an additional Honorable Mention Award from New York's Grey Cube gallery. In 2019 her painting series '12.16' also won her a Special Artist Award from London's BESTART.

Website: www.artworkarchive.com/profile/emma-coyle



Emma Coyle | Collective Selection | 2025

In 2023 Coyle continued the progression of her work in figurative painting with her 'Sw16' series. Painting Sw16.1 received a Finalist Award from Art Show International in Los Angeles in 2022. Again in 2022 her new work won awards from art organizations including Florida's Light Space Time gallery and additional awards from the Circle Foundation and Grey Cube gallery.

In 2023 Coyle completed a body of fifty watercolour paintings which she spoke about in the February interview with NYC's Occhi magazine. The series is a result of an intense period of work, to see how the medium of watercolour used in a contemporary manner would affect the outcome of her paintings produced. Coyle continues to experiment with watercolours, oil and gouache on paper.

Throughout Coyle's career her work has appeared on the cover and within over sixty publications including The Times (UK), London's Mayfair Times (UK), Avari art (USA), A5 (UK), Al-Tiba9 (Spain), M&Art (Sweden) and Visions Libres (Germany) to name a few. Also, on the covers of Level 25 art journal (USA), Emergo (Netherlands), Litro (UK), and Kapa magazine (Greece). Interviews with the artist have been published in many online and print magazines, including Art Reveal, Murze art magazine, Family Office Elite magazine and Artjobs.com. In 2022 Coyle was interviewed for Yale University Radio in America.

In 2023 she turned her attention to large scale paintings, with a focus to push her studio work further again. Coyle completed painting Collective Selection [1]. A one-year painting project combining three canvases that reached 366cm [144inches]. 2024 saw the completion of a new painting within the project Collective Selection [3], which pushed size limits again with the use of a ten-meter [33 feet] of canvas to complete one painting. Last year Coyle completed her tallest painting to date '25.02' reaches 304cm[120inches] in height. 2026-2027 will see new paintings embracing large scale sizes in different formats.

Coyle now has work in the permanent collection of Haegumgang Theme Museum in South Korea after contributing to a 2025 exhibition. She will also be exhibiting a painting at the Historical Museum of the City of Lecce Italy this summer.

Coyle also continually works on an ongoing abstract painting project, prints and photography using Polaroid and 120mm camera formats. Coyle also works in large scale figurative drawings spanning two meters in height using a combination of art materials including the artists own made charcoal and oil pastel pigments. The idea was to attack the paper with materials [Conte, oil pastels, charcoal, pencils] working vigorously until completion within a short period of time.



Emma Coyle | 2025

Statement

Figurative artist statement:

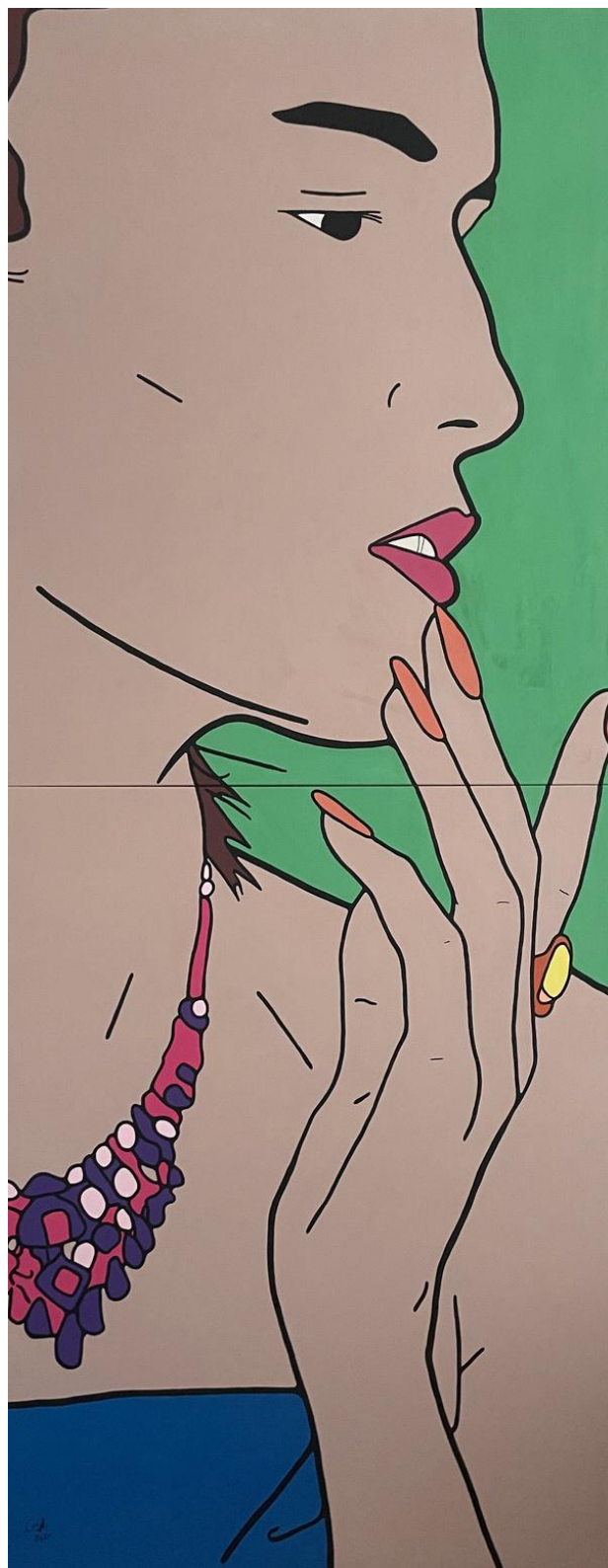
I have always produced strong imagery working from a Fine Art background and am interested in the technicality of painting. I now choose to use current media imagery and fashion photography as a starting point which is inspired by interests in 1st wave Pop Art from the 1950's and 1960's. I feel that my work represents the theme in Pop Art and my interest in taking the theme of using current media imagery and using this in a contemporary context.

In the past I have created series' of paintings dealing with Japanese advertisements of the 1920's, Silver Screen film still's and Fashion photography of the 1960's. Over the last 15 years my work has evolved with the use of contemporary images which I have used to forward ideas. I am very interested in portraying figures in a contemporary manner. My paintings have been compared to many different art genres, from Realist to Pop Art, Fashion Illustration and even Art Deco. For my current figurative work I am constantly collecting images from current print magazines, whether I am working on an on-going series of paintings or not. I choose an image which to me is solely strong in form, this is most important for me to produce a strong painting. I am using images which the media choose to represent current times and my choices then represent an interest in strength of imagery not necessarily the subject matter.

Fifteen years ago, it was ever few years when I would carefully select and group images together to start working on preliminary drawings. I now do this every two years so that the images are more relevant to my work to represent what is current, which relates to the Pop Art aspect. I work with groups of drawings for months at a time to manipulate the image and then continue to painting.



Emma Coyle | Collective Selection | 2024



Emma Coyle | 2025

The three most important aspects to my paintings are line work, using primary and secondary lines, colour, the mixing of paint, and composition, using formal or informal compositions. I predominantly work in series of paintings.

The numbers of paintings to a series can be anywhere from three to twenty. When I am working on a series, this is when I decide how many paintings will be made. A theme will run through each series without the paintings necessarily looking like they are in a series together. For the series to be completed there needs to be a resolve of an idea or ideas. Throughout my 20+ year career the scale of my paintings has increased. I have worked hard over the past ten years to push the boundaries of scale to increase the impact of my work. I now work in canvases up to 10 meters [33 feet] in length and height. I will be working on a body of large scale paintings over the next five years. Although the initial series of drawings may reach up to one hundred drawings, I keep looking at the series of drawings during painting each piece and only choose what I think are the strongest images to turn into a painting. Mixing paint is very important to the progress of each artwork. I mix my paints in tubs which I have used for many years, these contain left over paint from one artwork to the next, I never use paint straight from a tube. Even the white paint I used contain red, yellow, or brown in its mix.

I am very interested in minimalism, abstraction, strength from line work and deconstructing formal composition. As I work on each image, I minimise details and line. My paintings are more commonly compared to Pop Art because of my use of a black 'comic book' line, it is in fact a style inspired by the drawings of Picasso and Matisse, whose use of strong line work firstly captured my attention in the late 1990's.

From my experiences from living in Dublin, a brief stay in New York City and now being based in London, it has given me the opportunity to find out what mediums and themes I am most passionate about. I have found that using acrylic {which is quick drying} on canvas, allows me to achieve my individual colour pallet.

I have an interest in contemporary artists such as Allen Jones, Diana Al-Hadid, Sara Twomey, Michael Heizer, Abi Joy Samuel among many others. Visiting London exhibitions in galleries and museums which deal with contemporary art, past art movements and cultural history is very important to the production of my work. I find that it allows me to focus on the importance of progressing my paintings and always to push the boundaries of my comfort zone.



Emma Coyle | The Slice | 2025

John Ivan Villalba

John Ivan Villalba | 2026 World Cup – The Tricolor Flag



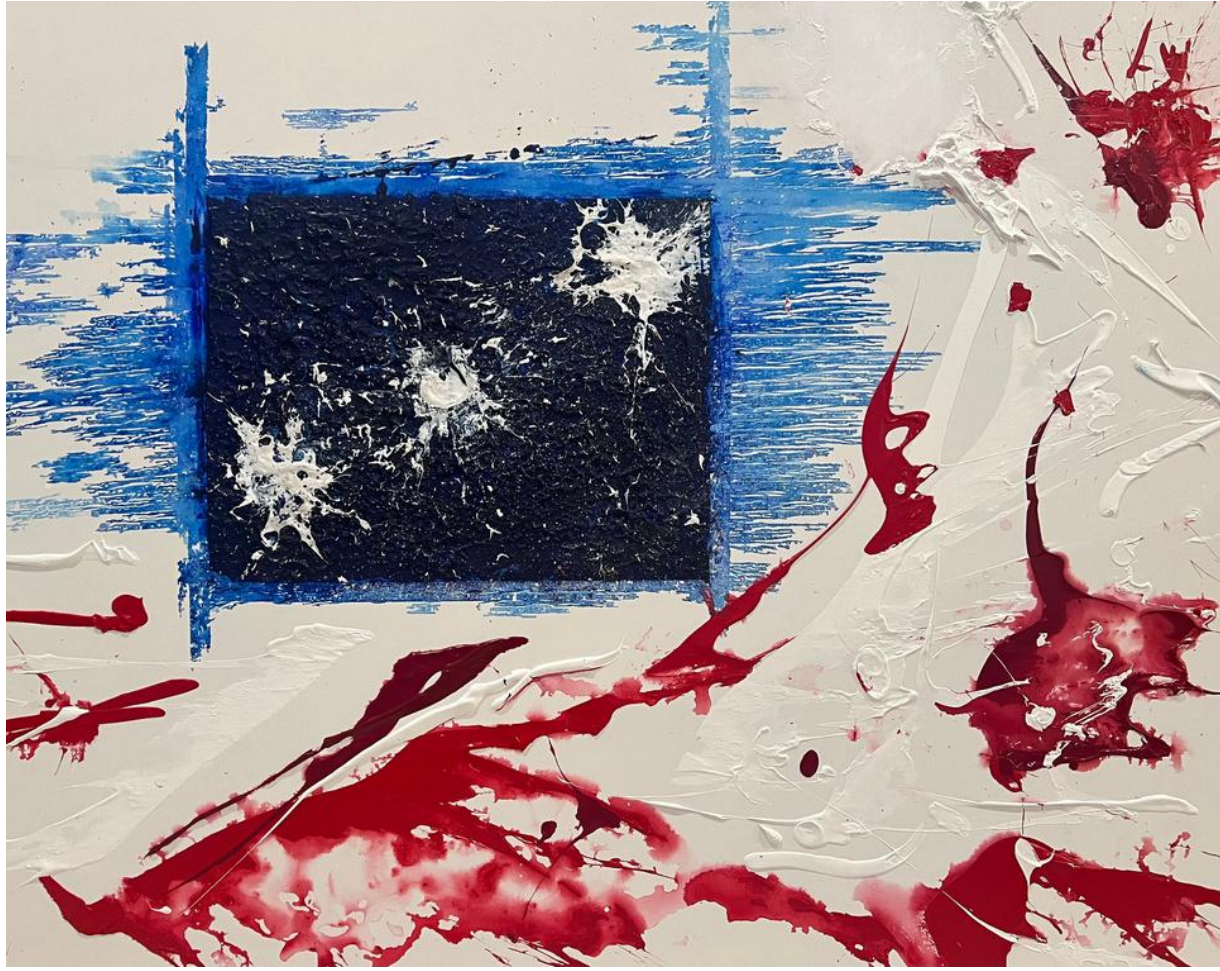
Biography

John Ivan Villalba is a painter and digital artist with a diverse, global background, shaped by rich life experiences and formal international business, athletics, thermodynamics, sustainability and art education. He employs acrylics and multi-media, embracing experimental techniques, action painting, and abstract expressionism—sometimes using his own body in the creative process. His works boldly explore themes from sports to global issues, conveying a palpable sense of energy, spirituality, and dynamic motion, inviting viewers into both personal and universal journeys. Additionally, has ventured into music, poetry, short stories, animation, film, and concept art. He continues his journey of Merging Art into Athletics under Sustainability.

Website: www.ivannllc.com

Statement

Artist-Athlete John Ivan Villalba breaks through globally, merging art into athletics under sustainability. Response on the Singulart platform has surged following the World Cup games and the announcement of new Argentina and England athletic paintings. This threshold is important for the planet's health because futbol and global sports can now provide sustainability awareness through abstract action expressionism. This approach is undefined and not locked into the image or action of the sport itself. It opens a horizon to new mass viewers and future generations opening the door to a new way for colors to communicate, supplementing the intensity and tangibility of the football industry. John Ivan who has a Master's in International Business from the University of Miami, mentioned, "For me, it is natural as an artist, athlete, and thermodynamics expert to have art, athletics, and sustainability under one umbrella. But I have found it is extremely rare. The sports and art industries can be opposite poles apart. An art collector can appreciate the quality of the art without being a futbol fan or having played the sport, just as a loyal futbol fan can appreciate the art without a direct link to the team. My hope is to encourage future generations to become aware that they can make a difference to our planet's future. How does the awareness mechanics function? When someone asks what the abstract art is about, the reply is sustainability, which opens the dialogue about achieving sustainable physical mobility and becoming a good influence on one's surroundings. A clear mind and body result in a healthy way of life". John Ivan approaches his art much the same way when he was as a goalkeeper. "Before the game starts, having laced your cleats in a clean uniform, it's much the same as standing by a large white canvas ready to throw paint. You really do not know what is going to happen. But it happens in real-time instant moments that mark history." In 2021, he produced a 5 x 8-foot painting for the Louisville City FC professional soccer club in the US. It is the first known full-body impression on canvas by an artist-athlete featuring a goalkeeper dive.



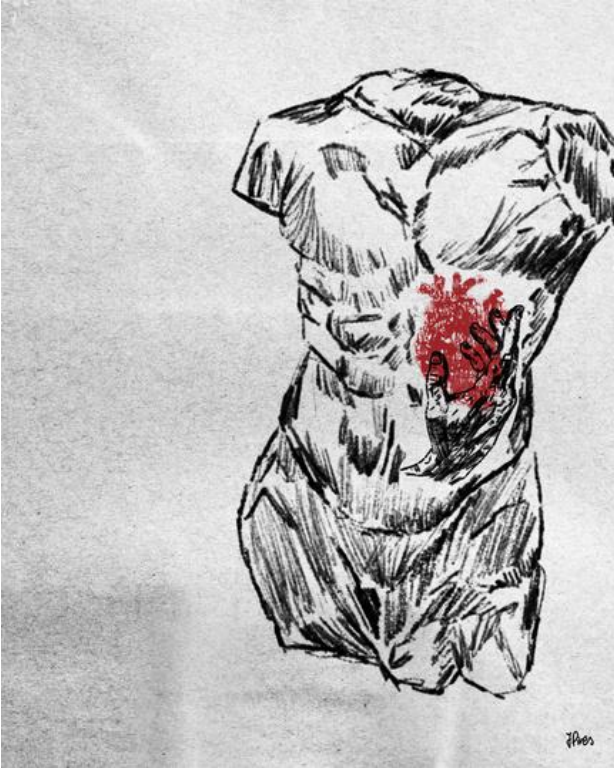
John Ivan Villalba | United States World Cup 2026: Stars and Stripes



John Ivan Villalba | Argentina – La Albiceleste, World Cup 2026

Joana Pires

Joana Pires | Failed Sense | 2026



Biography

Joana is a Portuguese artist, nurse, and public health researcher whose practice moves between illustration, installation, and socially engaged art. Her work explores themes of memory, invisibility, vulnerability, care, and the political dimensions of everyday life, often creating participatory spaces that invite reflection and dialogue. Drawing from her experience in mental health, harm reduction, and community work, she develops projects that bridge artistic practice, public health, and social justice.

Statement

Failed Sense is a series in which the gesture reaches the body. The senses shift toward zones of instability, where the body inscribes, exposes, and constructs itself in the very act. Here, the gesture is simultaneously form and flaw.



Joana Pires | Failed Sense | 2026

Website: joanacp97jp.wixsite.com/joana-pires

Instagram: @joanapires97



Joana Pires | Failed Sense | 2026

Joana Pires | Failed Sense | 2026



Nazara Matos

Nazara Matos | Willson | 2025



Biography

Based in Minneapolis, Nazara Matos is a professional photographer, mother of two, swing dancer, and devoted community advocate. With a degree in Studio Arts, she brings both technical expertise and creative vision to her work, which has been showcased in prestigious venues such as Smithsonian Magazine, the Gordon Parks Gallery, Listen 2 Us Studios, and the Minnesota State Fair. Nazara has facilitated photography workshops at Metropolitan State University and Ghost Ranch Retreat Center in New Mexico.

A passionate storyteller, Nazara captures a wide range of subjects, from intimate family moments to the vibrant essence of musicians and professionals nationwide. Her area of expertise is portrait photography. Beyond photography, she is deeply involved in community advocacy, using her talents to uplift and inspire others. A lover of the outdoors, Nazara often draws inspiration from nature, incorporating its beauty into her craft and life.

Statement

In the wake of immense loss, communities often find strength in their people—their stories, their connections, and their resilience. This project was born from a desire to shift the narrative surrounding 38th & Chicago Avenue in Minneapolis, also known as George Floyd Square. This intersection is not just a landmark of protest and remembrance; it is also where four neighborhoods—Bancroft, Bryant, Powderhorn, and Central—meet. It is a crossroads of cultures, histories, and lived experiences, home to a vibrant community that deserves to be seen and celebrated.

Made possible through funds from the Minnesota State Arts Board Creative Individuals grant, this project invites participants to incorporate meaningful artifacts from their homes into their portraits—objects that reflect their interests, heritage, and personal histories. Each portrait was taken just outside the subject's residence, with a neutral background to de-identify specific locations. Subjects were directed to look directly at the camera with a neutral expression, allowing their individuality to shine through as they might be encountered in daily life.

A key part of this project was ensuring it gave back to the community in a meaningful way. Each head of household photographed received a stipend for participating, along with a print of the image on display. Additionally, the opening reception for this exhibition was hosted at Listen 2 Us Studios at George Floyd Square, with food and music provided by neighborhood vendors—reinforcing a sense of community ownership and celebration.

Too often, media portrayals of these neighborhoods focus on violence and division, overshadowing the depth and beauty of the people who live here. My goal is to challenge these narratives by showcasing the individuals who make up this community—people of different backgrounds, experiences, and cultures, all contributing to a shared story of resilience and connection.

Website: www.nazaraphotography.com

Instagram: @nazaraphoto



Nazara Matos | Emrahim | 2025



Nazara Matos | Fong | 2025

Ema Viktoravičiūtė

Ema Viktoravičiūtė | Bitter Nostalgia | 2025



Ema Viktoravičiūtė | World of Lies | 2025



Biography

A 20 year old lithuanian photographer and law student that uses digitally manipulated photography and layering techniques to explore warm and bitter themes of nostalgia, memories through a surrealistic lens. Always having been an artistic kid, heavily influenced by figures like David Lynch as well as a curiosity about what lies beneath the surface of the world and its lies, Ema focuses on capturing raw, uncomfortable emotional states, isolation, and what happens internally when the things you used to believe in start to fall apart.

Statement

My work revolves around the bitter nature of memories that are slowly dissapearing into the void. It's a state of remembering, where the feeling, colors and a few figures remain in your mind, but the overall image is corrupt and fuzzy. As these "good days" are reminisced upon, they become increasingly idealized, leaving one unable to trust their own judgment of whether those moments were ever actually real. Through a hazy, dreamlike lens, the images capture the heavy isolation of navigating a cold landscape marked by corruption and lies - a place where it is easy to feel like an observer who does not quite participate, simply letting life happen to you. It is about the exhaustion of putting on a front, the disappointment of a world that cannot be fixed, and the quiet, stubborn and indomitable human persistence of trying again to find somewhere to belong.



Ema Viktoravičiūtė | Let Go, Begin Again | 2025

Instagram: [@emavikt](https://www.instagram.com/emavikt)



Ema Viktoraviciute | Something, At Least | 2026



Ema Viktoraviciute | Zone Calling | 2025

Tea Silagadze

Tea Silagadze | Awakening Light



Biography

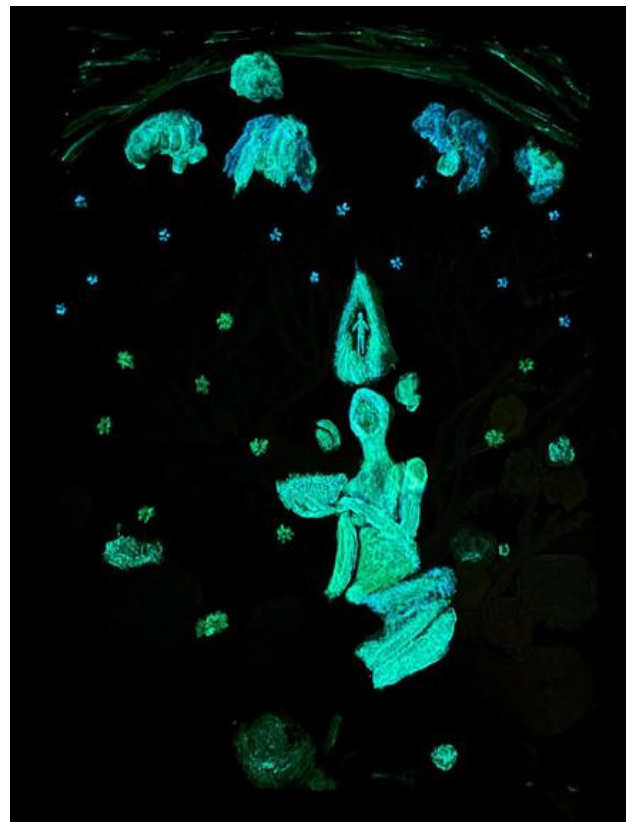
I am a self-taught contemporary artist from Tbilisi, Georgia. I began painting in 2020 and discovered a new way to express my emotions, thoughts, and imagination through art. My work combines symbolism, mixed media, acrylic, oil, textured surfaces, and phosphorescent pigments to explore themes of transformation, mythology, nature, and the human experience.

Since then, I have participated in international exhibitions and art fairs across Europe, and my work has been featured in exhibitions, publications, and curated projects. Through my art, I aim to create meaningful visual experiences that invite viewers to reflect, connect, and discover stories beyond the visible.

Statement

My work explores transformation, memory, and the invisible connection between human beings and nature. Through symbolic imagery, textured surfaces, and the combination of acrylic, oil, and phosphorescent pigments, I create paintings that reveal different emotional dimensions in daylight and darkness.

Inspired by Georgian cultural heritage, mythology, and universal human experiences, I seek to express inner change, resilience, and hope. Each artwork invites the viewer to pause, reflect, and discover meanings that go beyond the visible surface, turning every painting into both a visual and emotional journey.



Tea Silagadze | Awakening Light (Night)

Instagram: @silagadzeteko



Tea Silagadze | In the Labyrinths of Thoughts

Tea Silagadze | The Dream of One City



CURATORIAL REVIEW

by Oleksandr Dyvnich

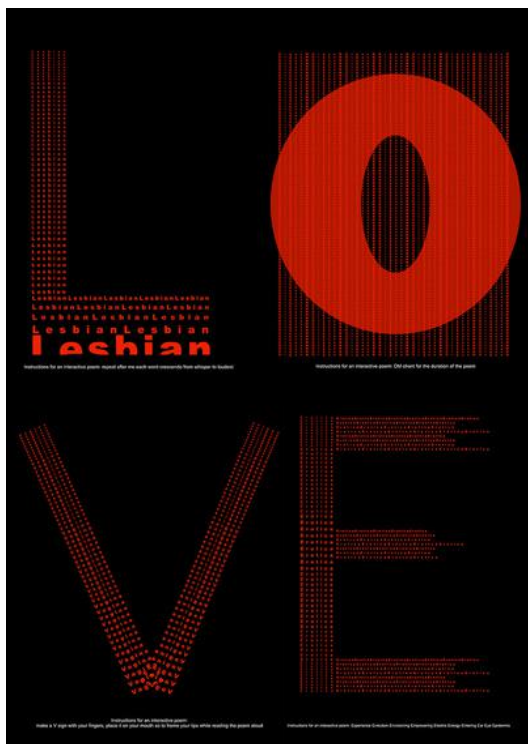
Claudi Piripippi

@claudipiripippi



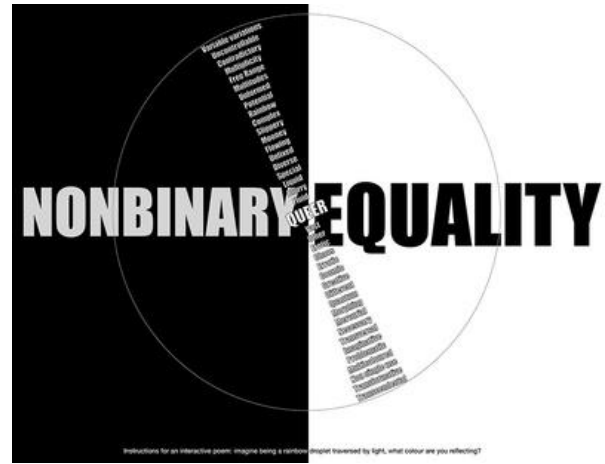
Claudi Piripippi's practice has long treated the environmental crisis as inseparable from the self, and the recent turn announced in the artist's statement — from ecology as external subject to the "inner environment" as terrain — reads less like a rupture than a deepening of a position already visible in the images gathered here. What changes is the camera's aperture: it swings inward, but the vocabulary of roots, water, and creaturely hybridity that structured the earlier plastic-bag landscapes persists almost intact, now grafted onto the body itself. What we encounter here is a genuinely interdisciplinary practice in which the image-as-document is consistently subordinated to the image-as-score: an instruction set, a proposition, a space for the viewer's body to complete what the artist's hand has begun.

Claudi Piripippi | Jolly Lolly Love, Instructions for Four Interactive Poems | 2025



Claudi Piripippi | Self-Portrait | 2021

The interactive poem series (Jolly Lolly Love, Sright, Nonbinary Equality) constitutes the most formally rigorous strand in this selection. The typographic poems operate within a concrete poetry tradition that runs from Emmett Williams through to feminist visual language experiments, but Piripippi's addition of participatory instruction — "repeat after me each word crescendo from whisper to loudest," "make a V sign with your fingers, place it on your mouth" — introduces a performative dimension that distinguishes the work from mere text-art. The most quietly precise image in the entire selection is *Portal*: a hand held open against the spiral centre of an agave, the plant's geometry rhyming bodily openness with botanical architecture. It asks nothing of the viewer beyond attention, and attention is exactly what it rewards. Whether Piripippi intends it as the most "straightforwardly photographic" work or whether that is simply a function of its subject matter, it demonstrates an eye for scale and formal correspondence that the digital composites, for all their ambition, do not consistently sustain.



The composite works — *Pull yourself together (and let go)*, *You Are Not in My Scream!* and *Selfportrait* — pursue a more maximalist route: skin, bioluminescent jellyfish, root systems, cormorants and mermaid-scaled limbs are pressed together in translucent, tilted planes, the digital equivalent of a palimpsest. This is where the biography's language of trauma, ancestry and "cosmic pain" is most directly staged, and the ambition is legible — a body that is porous to species, to grief, to inheritance not of its own choosing. But density here sometimes works against the images rather than for them. When every surface is doing symbolic duty at once — bird as omen, root as nervous system, scale as skin — the eye has nowhere to rest, and the emotional charge that any one element might carry gets diluted by its neighbours. The screaming, root-mouthed figure in *You Are Not in My Scream!* is genuinely unsettling in isolation; surrounded by quite so much incident, it competes with itself for attention.



The statement's most interesting proposition — that personal transformation might itself be a form of social engagement — is easier to argue in writing than in image, and the collages don't yet resolve that tension. They gesture toward the political (whiteness, inherited harm, the "myth of normal") through atmosphere and accumulation rather than through any single legible move, so the political charge risks being read as mood rather than argument. A viewer unfamiliar with the accompanying text would likely see mythic hybridity and ecological grief before they saw anything specific to the artist's stated reckoning with German-Italian whiteness or intergenerational trauma. That is not necessarily a flaw — ambiguity has its own value — but it does mean the images currently lean on the statement to carry meaning the pictures don't fully carry alone.

Given the range on display — plastics work exhibited internationally, a Joan Mitchell Foundation and Pollock-Krasner history, an MFA under Suzanne Lacy, a published retrospective of her earlier works with bags, ending with recent pieces that point toward a new beginning — the discipline shown in the agave photograph feels like the more promising direction for the "new bio" the artist describes. The collages prove the artist can hold enormous amounts of material at once; the next step may be trusting a single gesture, as in that photograph, to carry as much weight as a dozen layered ones. If the goal is genuinely to make the inner landscape as legible as the outer one, a sharper edit — fewer species, fewer textures, more negative space — would likely serve the work's emotional claims better than further accumulation.

Peyton Doyle

Biography

Peyton Doyle is a filmmaker, painter, and editor based in New York City. She graduated from The University of Colorado Boulder with a B.A in Cinema Studies and Moving Image Arts in 2024. She is passionate about post production, which she implemented into her work with Buck Ross Productions in 2023. With Buck Ross, she worked as an intern and assistant editor on local commercials, film reels, interviews, and short films. Larger projects included producing work for the National Honey Board, Magnolia Network, HBO Max, Discovery Plus (Happy to Be Home) and the award winning short documentary Mr. Cato (Ryan Ross, 2024). In May 2026, she completed her residency with Art Start's Emerging Artist Residency program, where she developed a collection of work for their 2026 retrospective exhibition: Ripples, On Identity and Community. Her work has also been published in the Circle Foundation of the Arts online gallery and Arts to Hearts Project, 101 Art Book: Photography Edition.



Peyton Doyle | PapaRATzzz | 2026



Peyton Doyle | PapaRATzzz | 2026

Website: peytondoyle19.myportfolio.com/peydoyle-art

Instagram: @vidnscribbles

Statement

My primary mediums are digital filmmaking, acrylic painting, and photography. My favorite part of the filmmaking process is post-production, so when I create films, my motivation is with the edit in mind. For my paintings, I like to create highly detailed pieces and spend a lot of time perfecting my art with shadows, highlights, and sparkles. My photography mixes the motivations of filmmaking and painting, as I enjoy capturing intricate and sentimental moments, and elevating its emotion with editing. Each medium begins with an idea that I build around, but my pre production processes differ based on if I'm making a film, painting, or photograph. Although the physical processes of my mediums differ, the content of the work usually reflects similar themes and ideas.

For my visual style, I am inspired by the work of Spike Jonze, Ariel Vida, and David Lynch. I am drawn to creating dreamscapes, alternate realities, and otherworldly spaces for my characters to exist in and I owe inspiration for this to my listed directors.

Thematically, I am very inspired by music, lyrics, instruments, and beats and find myself working with music from Bastille and Lord Huron. My creative process typically begins with conjuring an image from a lyric or part of a song, and I like to build the rest of the story and visuals around that anchoring image. From there, I enjoy drawing inspiration from my life for the story element; my art often features themes of nostalgia, longing, and desire of losing or finding oneself. I love to implement color as its own character in my work, with deep blues of regret, turquoise and cerulean hues of remembering, and entrancing shades of hot pink. My goals in creating art are to discover myself through recreating my experiences. Art has always been an essential outlet for me, and I enjoy sharing this reflection of myself with others.

My most recent collection of work, titled "THE RAT," strongly reflects my visual and thematic approaches to creating art. Made as a series of work for Art Start's Emerging Artist Residency Program, my body of work focuses on the intertwining relationships between myself, rats, and New York City. It relates my personal journeys of owning pet rats as a child and moving to New York in August 2025. This collection shows how rats' dream structures resemble ours, how we all walk the same paths over and over, how their bodies hold memories the same way that we do, and how our collective penchant for adaptability is how we survive. These themes were achieved via two paintings ("You Can't Spell Stars Without Rats" and "Is This Town Big Enough For the Both of Us?"), a photography series ("PapaRATzzi"), and a music video ("Which Witch").



Peyton Doyle | Is This Town Big Enough for the Both of Us? | 2026



Peyton Doyle | You Can't Spell Stars Without Rats | 2025

Matthew Morpheus



Matthew Morpheus | The Way of a Pilgrim | 2013

Biography

Matthew Morpheus (Serhii Matveichenko) is a Ukrainian conceptual artist based in the United Kingdom. Working across digital collage, painting, drawing, and installation, his practice explores political mythology, power structures, collective memory, and the construction of reality in contemporary media culture.

Drawing on experiences of living in Ukraine, Israel, Germany, and the UK, Morpheus creates layered visual narratives that combine symbolism, fragmentation, and social commentary. His work has been exhibited internationally, including at the Osten Biennial of Drawing (North Macedonia) and CICA Museum (South Korea)

His artworks investigate the intersection of ideology, identity, and visual propaganda, using collage as a tool for deconstructing dominant narratives and revealing hidden cultural tensions.

Statement

In this series I work exclusively with gel roller pens on paper, creating dense, intricate black-and-white or color compositions. Through obsessive line work and hypnotic organic patterns, I explore inner spiritual journeys, mythological archetypes, the battle with inner demons, and the search for personal freedom.

These drawings reflect my long-standing fascination with the meditative and expressive potential of simple drawing tools.



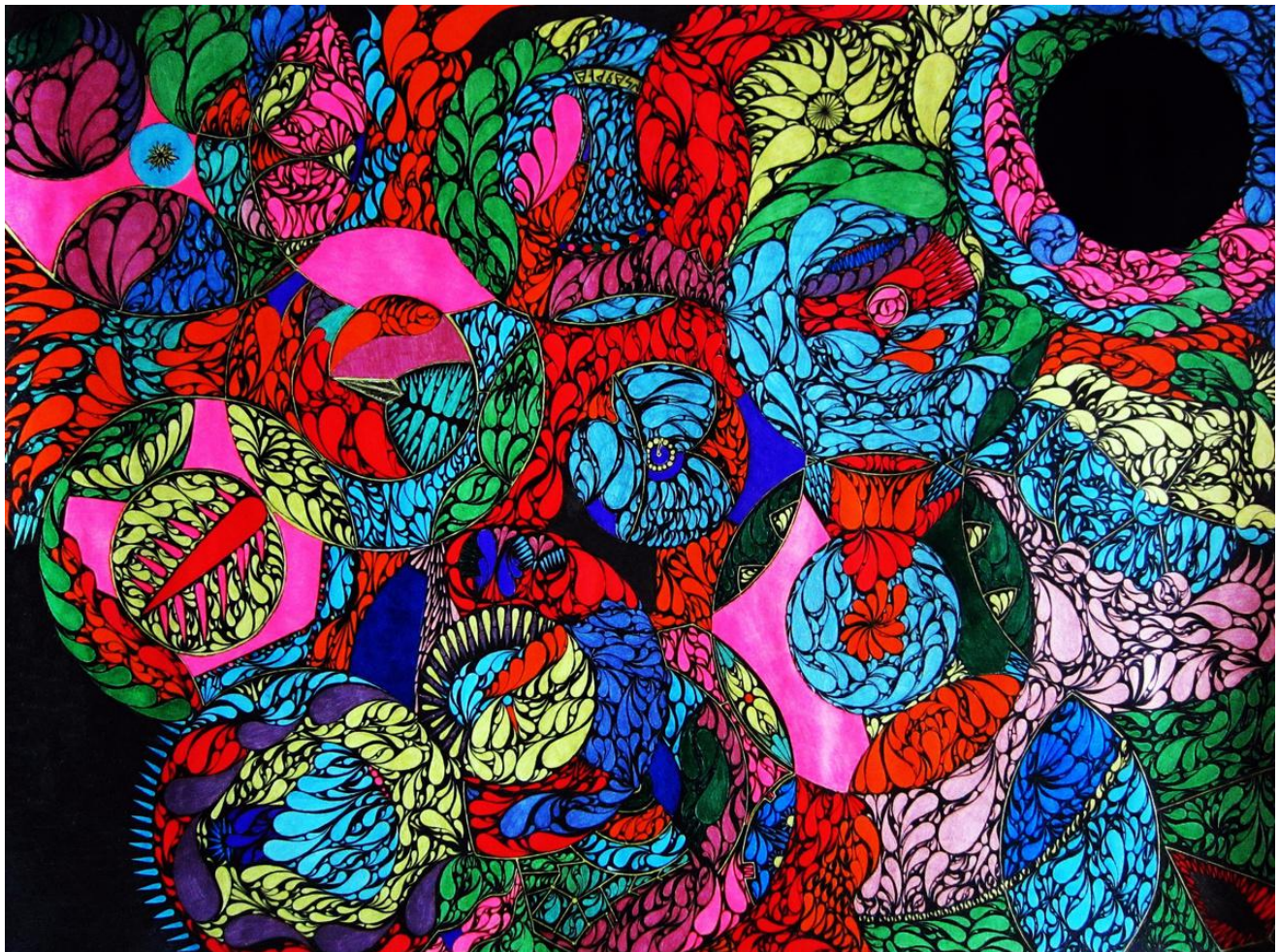
Matthew Morpheus | Alchemy of Love | 2007

Website: mrmatthewmorpheus.crevado.com

Instagram: @matthew_morpheus



Matthew Morpheus | The First After God | 2017



Matthew Morpheus | Wheel of Fortune | 2018

Emma Sywyj

Emma Sywyj | Oranges & Flowers, Malaysia | 2006



Biography

I am a award winning artist and photographer that has been creating art for 20 years. 5 of those years I was based in London studying photography at the Camberwell College of Arts at the UAL. From there I received a BA in Photography and a Foundation Diploma in Art & Design. I have exhibited artwork internationally in the US in New York, LA, Art Basel Miami & San Francisco, as well as in Athens and Budapest. I have also exhibited nationally in the UK and London. I have been published in several art magazines in the UK and journals internationally and exhibited my video artwork in galleries & film festivals around the world.

Statement

I am a photographer and moving-image artist whose work explores cultural identity, everyday environments, and the visual rhythms of global travel. My practice focuses on capturing the vibrancy, intricacy, and emotional resonance of lived experience, encouraging viewers to see beyond the everyday and recognise the beauty embedded in ordinary spaces. Drawing from time spent across Europe and Asia, my work reflects a personal and evolving relationship with place and belonging.



Emma Sywyj | Bottles, Malaysia | 2006

Website: www.emmasywyj.com



Emma Sywyj | View of Mirandola, Italy | 2012



Emma Sywyj | Mahjong, Malaysia | 2006

Len

Len | Archetype of Self — Mechanisms of Flesh and Blood | 2026

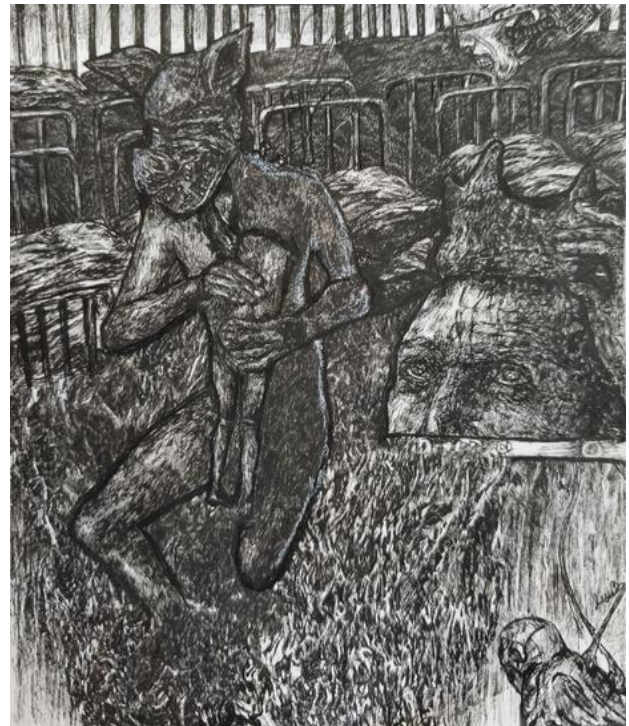


Statement

I'm Len. This collection of artworks is part of a project navigating different aspects of human existence and the horrors it may contain(if of course we chose to perceive them as such). It centers around how modern people often treat technology – specifically AI as an all knowing existence, almost in the same way as people used to reach out to their entities for answers, giving up on their own thinking processes for the sake of convenience, cheap and instant results, how authorities force feed gore and man made horrors, publicly broadcasting them as a means of desensitizing the common people. It explores themes of intimacy lust and yearning for human contact, alienation in a society that expects of its members to be productive, constantly moving through strict guidelines, suppressing their urges and wishes, treating them as machines.

Biography

I'm a psychology undergraduate from Athens, Greece, currently living in Thessaloniki where I exhibit my art in local art bazaars. I'm a self taught traditional and digital artist, experimenting with different mediums, though I mostly use ink in traditional art and ibis paint on my tablet :) I have exhibited in Volos and Athens in Greece. I mostly draw inspiration from neuropsychology analogue horror and some of my favorite manga (specifically berserk) navigating existential themes, the human psyche, how we experience ourselves, the horrors authorities impose upon the common people, love and intimacy, technology and idols being worshipped in modern society. Aside from my passion for art, I m also a member of two self organized cinema teams in my university.



Len | Consuming Man-Made Horror | 2026

Instagram: @p3ftast3ri



Len | Universe Experiencing Itself | 2025



Len | Accursed Creator | 2025

Claudi Piripippi

Biography

Born in Germany raised in Italy, my cultural formation developed at the University of Genoa in Italy, at the London Metropolitan University in the UK, and at Otis College of Art and Design in Los Angeles, California. But my academic experience could not be complete without the knowledge gathered from nature and from an itinerant lifestyle that took me from rural to urban environments in the pursuit of art and love.

For years I worked with recycled plastic bags creatively interacting with different landscapes, indoors and outdoors, forming a large body of work that has been exhibited and awarded internationally. A fellow artists of several international A.I.R. programmes such as I-Park, KIAC, Bemis, McColl, SFAI, Djerassi, Aberywyth, Montalvo, I'm also a proud recipient of the Joan Mitchell Grant, the Jackson Pollock and Lee Krasner Grant, the Royal British Society of Sculptors Bursary Award and the Pritzker Foundation Endowed Fellowship Award. Voted the Public Speaks Winner for the Broomhill National Sculpture Prize, short-listed for the BBC2 documentary School of Saatchi, judges personal favourite and commended for the British Women Artist's Prize. A recipient of the Maryland Federation of Art Juror's Choice, digital Art finalist for the Women United Art Movement Art Prize and digital finalist for the Amedeo Modigliani Prize, also recently the winner of the Touchlines of Fortitude Awards written words category.

Since graduating from Suzanne Lacy's Public Practice MFA programme, my work has taken a radical feminist turn leading into the meanders of my fluid-eco-glitch-femininity. Currently searching for possible connections between the conceptual and spiritual, I am interested in where and how these two realms meet in art.

Whilst my art practice might well be my very own emancipatory process woven into the environmental crisis, I voice myself through video, performance and interactive poetry.

My first book titled ...and they lived happily ever after... was published in 2023 by Snap Collective.



Claudi Piripippi | Self-Portrait | 2021



Claudi Piripippi | Portal

Website: www.claudiaborgna.org
Instagram: @claudipiripippi

Statement

I want to start a new bio, a new life, a new approach to my work. One that uses my own shit, “capitalizing” on my own mess, rather than on others’.

For problem solving’s sake, some sort of conflict is needed to make art. Since 2000, the environmental crisis has lent itself as topic to my practice. Was that the right approach to demonstrate my love for nature? I wonder — but I am growing into a wider, more spiritual understanding of the cosmos. So this time I want my own mess to be both the subject and the object of my work; study the landscape inside of me, the inner environment. I want to experiment with personal transformation: can it be a form of social engagement? Hence flipping things around a bit, although still in the vein of the personal is political, but also sacred. Nonetheless, environment and nature remain inherent, cardinal themes without which my art could not even exist.

Care — anything we do is to benefit selves, to conquer freedom and ultimately love. Or is it the other way around? But my reality is conditioned, limited by all social, cultural, moral, ethic and aesthetic judgments. Yes I am — uncomfortably fucking white, fifty/fifty German/Italian, both, unbearably nazi/fasci. No matter what or how, I have it in me, the fuckedupness. “It didn’t start with you”, says Mark Wolynn, so here I am, battling, against the “trauma of white supremacy”, in Resmaa Menakem’s words, struggling with Gabor Mate’s toxic “Myth of Normal”.

I want my work to be in collaboration with my wound and with the galaxy of events that contributes to the cosmic pain. It’s a collaboration with my consciousness: a collective of voices and mysterious energies that guide my practice. Art is my safe space where I can be vulnerable and authentic and grow out of my confinement to become whole. That’s what drives my practice, to create a space for the soul — with all the elements that make the earth and the sky and the sea and me and us and more — to love.



Claudi Piripippi | Pull Yourself Together (and Let Go) | 2023



Claudi Piripippi | You Are Not in My Scream! | 2023

Lisa Lenox

Biography

I'm a largely self-taught artist from central Alabama, and my work is a mix of traditional Southern roots and the global influences I find online. I love playing with form and texture, usually by working with metals and gemstones to bring geometric concepts to life. My goal is to bridge the gap between physical, earthy materials and bigger, abstract ideas, inviting people to see how space and structure interact in the world around us.



Instagram: [@alizarinred](#)



Marie-Luise Osterholt

Biography

I have been creating art for as long as I can think. During my time at high school, I attended advanced art classes. Since 2023 I have been working on my abstract art and mixed media, honing my skills.



Statement

My art features strong lines and captures emotions. With my art, I want to encourage you to live your feelings and release them. In my animal portraits I focus on our emotional bond with nature.



Website: paintpfote.my.canva.site
Instagram: @paintpfote



Anna

Biography

I'm an artist from Ukraine. I graduated from art school. I've participated in several competitions and exhibitions. I create graphic designs on clothing and use watercolors.

Anna | Golden Autumn





Anna | Sailboat



Orion Cho

Biography

Orion Cho is a painter, writer, and graphic design student based in New Orleans, Louisiana. Her work explores identity, resilience, and the body through intuitive, texture-driven mixed media. She builds layers of paint, fabric, string, and found materials—not through planning, but through process—trusting that meaning will emerge from the act of making. Her current series, *Infertility*, examines the emotional and physical landscapes of fertility, loss, and survival, using materials that feel both fragile and resilient to echo the tension between hope and uncertainty.

Cho's artistic practice is rooted in intuition and material exploration. She begins each piece without a predetermined outcome, allowing the materials to guide the composition. This process-oriented approach reflects her belief that art is not about control, but about listening—to the materials, to the body, and to the stories that emerge through texture and color. Her work has been described as visceral, layered, and deeply personal, inviting viewers to sit with the uncomfortable and the unresolved.

Alongside her visual practice, Cho is an experienced writer. Her work has been published in *WorldAtlas.com*, *TheRichest*, and *River Valley Woman Magazine*, and she is a LAMBDA Literary Playwright Fellow. Her writing, like her visual work, explores themes of identity, resilience, and the complexity of the human experience.

Cho is currently pursuing an AAS in Graphic Design at Delgado Community College, where she is learning how to bring structure and intention to her intuitive creative process. She plans to pursue a fully funded MFA in Graphic Design or Studio Art, with the goal of building a career that bridges design, storytelling, and social impact.

She lives in New Orleans with her partner Jeremy, who gave her a room to paint in.

Statement

Orion Cho is a New Orleans-based painter, writer, and graphic design student. Her practice explores identity, survival, and the body through layered mixed media. She has written for *WorldAtlas.com*, *TheRichest*, and *River Valley Woman Magazine*, and she is a LAMBDA Literary Playwright Fellow. She is currently developing a series on infertility and pursuing an AAS in Graphic Design at Delgado Community College.

Instagram: @orioncho4828



Symbol

Biography

Symbol is a mixed-multimedia artist based in Miami, FL. This piece draws inspiration from kitsch by using it as a lens to interpret the intersection of being and behaving femininely through bold colors, graphic styles and animal motifs.

Instagram: @symbols_studio



Simone Nespolo

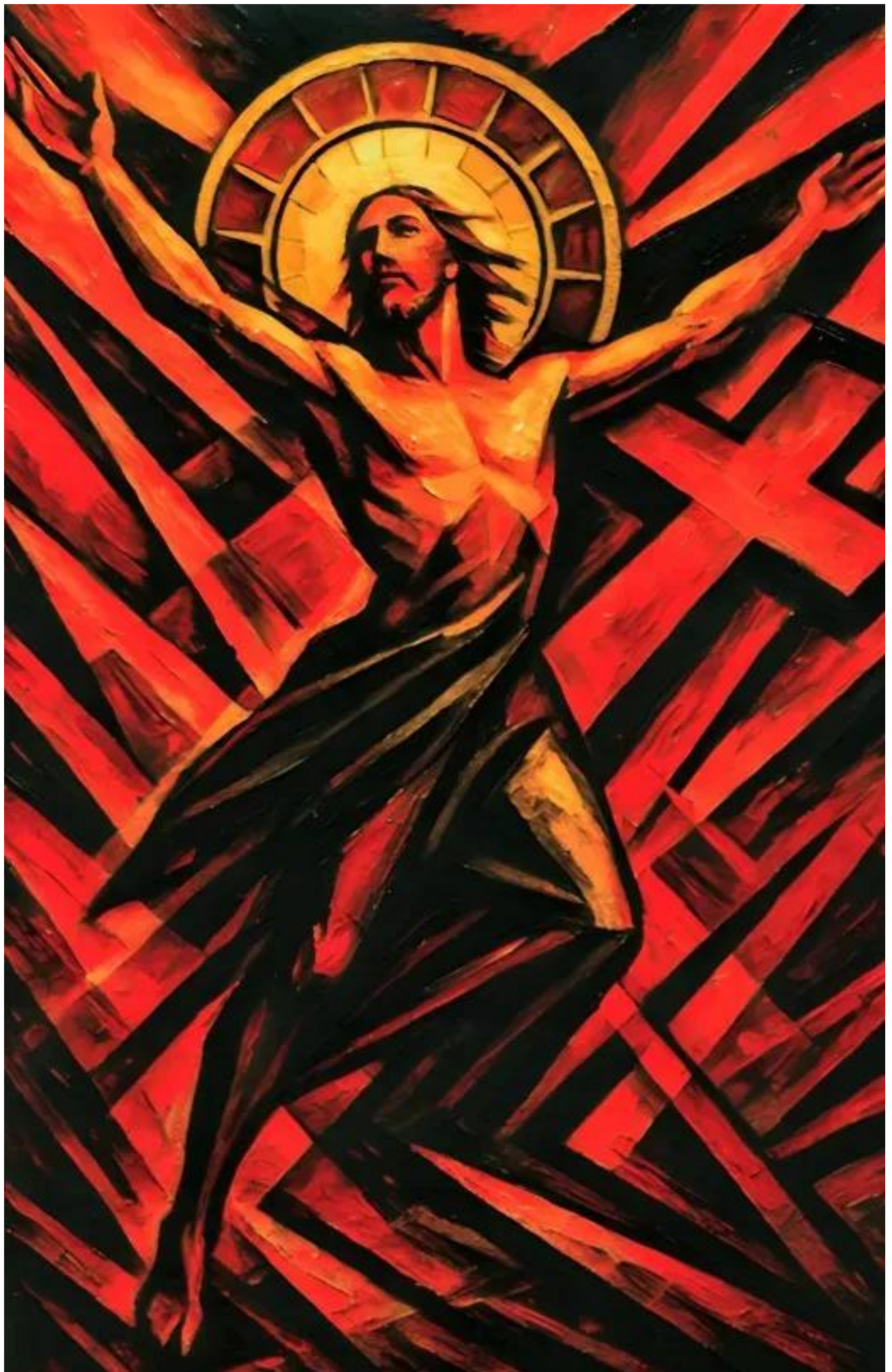
Biography

Simone Nespolo is a multidisciplinary contemporary artist specializing in digital and generative media. Driven by a deep curiosity about human perception, technology, and classical art history, their work bridges the gap between traditional concepts and futuristic aesthetics. By utilizing advanced digital tools and AI as creative collaborators, [Tuo Nome] deconstructs and rebuilds visual narratives, focusing on intense color palettes and high-contrast emotional landscapes. Based in Italy, they continue to investigate how digital art can evoke profound visceral and spiritual responses in the modern spectator.

Statement

My work explores the intersection of sacred iconography, digital mysticism, and generative technology. By reimagining traditional spiritual themes through a contemporary lens, I aim to translate intangible, transcendent experiences into visceral visual realities. In this specific piece, the resurrection is stripped of historical dogma and translated into a raw, energetic phenomenon. The overwhelming explosion of orange light operates not just as a color, but as a frequency of rebirth, transformation, and pure vitality. Through the fusion of human intent and algorithmic complexity, the canvas becomes a portal where ancient faith meets the infinite possibilities of the digital sublime.

Website: simonenespolo.bsky.social



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