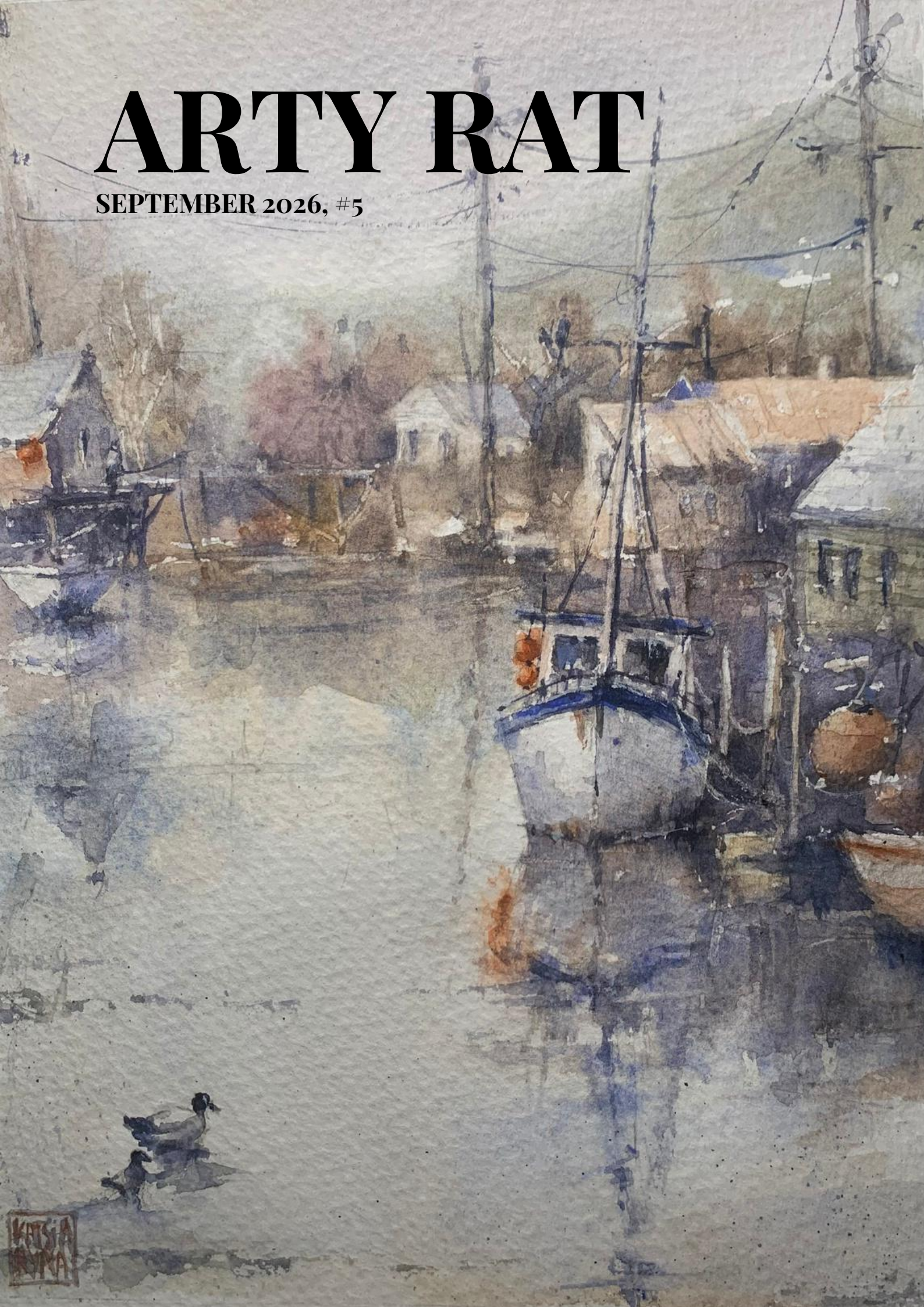


ARTY RAT

SEPTEMBER 2026, #5





Introduction

Welcome to the fifth 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:
Katsiaryna Smolskaya
Misty Morning
2026

On the Back Cover:
Anastasia Nakonechnay
Corfu Old Town
2022

Anastasia Nakonechnaya

Anastasia Nakonechnaya | Brooklyn Bridge | 2018



Statement

My work is inspired by travel, architecture, and the cultural identity of places. Working in oil and watercolor, I explore the atmosphere, light, and character that make each location unique. Through my paintings, I aim to preserve the memories and emotions connected to the places we experience.

Biography

Anastasia Nakonechnaya is a painter based in Spain, working primarily in oil and watercolor. She graduated from the Filippov State Art School in 2010 and earned a degree from the Faculty of Art and Graphics at Kuban State University in 2017. Her work has been exhibited in Russia and Uzbekistan, and in 2024 she received First Place at an international exhibition organized by Art Channel Community. Inspired by travel, architecture, and cultural heritage, she creates paintings that capture the atmosphere and identity of places.



Anastasia Nakonechnaya | Midday in Sevilla

Instagram: @ohnastas



Anastasia Nakonechnaya | Purple New York | 2020

Anastasia Nakonechnaya | Industrial New York | 2021



CURATORIAL REVIEW

by Oleksandr Dyvnich

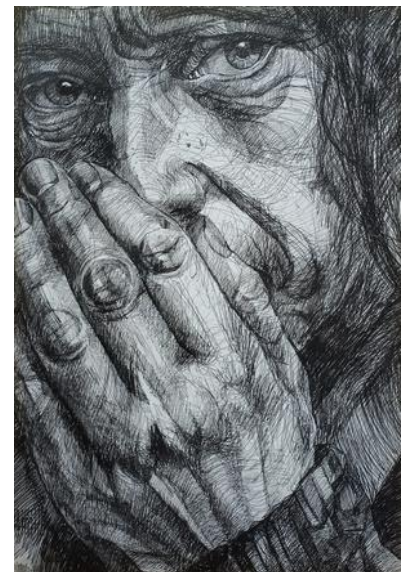
Dominika Białas

@ciszaiFarba



Dominika Białas builds her portraits the way a face is actually built over a lifetime: in layers, under pressure, with damage left visible rather than smoothed away. Across the drawings, the linocut, and the oil pastel portraits submitted here, the same conviction holds — that a face worth looking at twice is one that has been lived in, and that dignity is not incompatible with distortion. This is portraiture as excavation rather than flattery, and it is at its strongest precisely where Białas lets the surface tear a little.

The ink drawings on cardboard are the boldest proposition in the set. Working directly on a salvaged, creased surface, Białas lets the packaging's own fold lines and torn tabs interrupt the face — a crease runs straight through a cheek, a flap of raw cardboard breaks the jaw. Rather than fighting this, she scores it into the drawing's logic, so that the support itself starts to read as skin: seamed, patched, a little discarded. The linework is dense and controlled where it needs to be — around the eyes, especially, where fine crosshatching builds real weight in the sockets — and looser, almost frantic, in the hair and beard, where scribbled white highlights cut through the ink like exposed nerve. It is an unfussy, physical way of working, and it suits the subject matter: these are not idealized sitters but people whose faces have been worked on by time in the same rough-and-ready way Białas works on her cardboard.



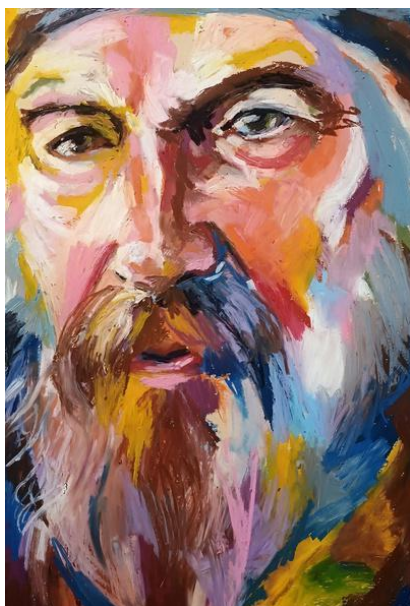
The Micron fineliner drawing of hands pressed to a mouth is the emotional center of the submission. The choice to crop tight — eyes and praying hands, nothing else — does more than any facial expression could to communicate concealment and appeal at once. The rendering of the hands is genuinely accomplished: the tendons, the compressed flesh at the knuckles, the slight sheen of ballpoint built up in patient cross-hatched layers. It is the one piece where technical control and emotional charge are fully in balance, and it is the strongest single image in the group.



The linocut is the most formally assured piece here. Reduced to pure black and white, the carved lines have none of the drawings' fussiness — every mark is a decision, and the negative space does as much work as the positive. The close-up detail shot shows how much restraint that demands: the eyes are rendered in a handful of gouged lines, yet they hold the whole print together. This is the piece that best demonstrates Białas's instinct for when to stop, and it suggests printmaking may be the register in which her control of contrast is most disciplined.

The two oil pastel portraits shift register again, trading line for gesture. Rendered in blocks of unmixed, almost arbitrary color — pink cheekbones, yellow brow, blue jaw — they read at a distance as faces and up close as pure color and mark-making, which is the intended tension.

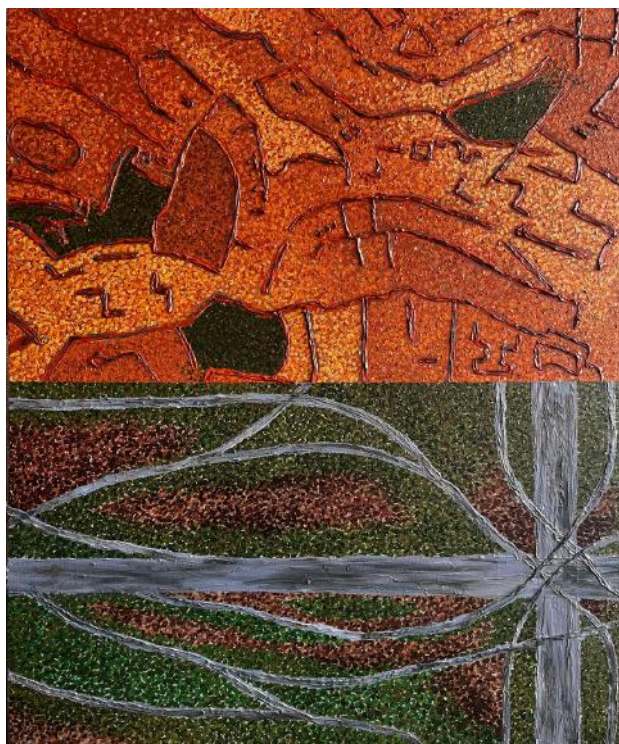
This is the least resolved work in the set: the color is used expressively rather than descriptively, in the vein of expressionist portraiture, but the drawing underneath is looser than in the works on paper, and in places the features feel located rather than felt. The eyes, again, are where the oil pastel portraits succeed most — dark, wet-looking marks that anchor the color storm around them. These read as studies in the process of finding a language in oil pastel rather than finished statements, and that is not a criticism so much as an observation about where the oil pastel works and the more linear pieces currently sit in relation to one another in her practice.



What unites the submission, across three quite different techniques, is an unusual comfort with imperfection as content rather than accident. Torn cardboard, a stray drip, a pastel edge left ragged — Białas does not correct these; she incorporates them, and the work is more honest for it. The technical range on display — controlled ink drawing, disciplined linocut, patient Micron fineliner work, and looser expressive oil pastel — is a genuine strength at this stage of a practice, though it also means the oil pastel portraits currently trail the ink drawings and the linocut in resolution. If there is a clear next step, it is bringing the oil pastels' color confidence into closer alignment with the structural discipline already evident in the drawings and the print, so that the gesture serves the likeness as precisely as the line already does.

Spencer Herd

Spencer Herd | 30,000 - None



Biography

Spencer Herd is a multidisciplinary artist using a pointillist and French Impressionist approach to explore the relationship between naturalistic landscapes and the urban world.

With a professional career in theatrical lighting design, Herd explores the relationship between visual art elements and principles and the properties of colour and light through collaborative process.

Recent exhibitions include A Thousand Words group exhibition 2026, presented by Brunswick Street Gallery, SMALL! 2025, presented by fortyfivedownstairs, Fifty Squared Art Prize 2025 presented by Brunswick Street Art Gallery.

Herd is the 2026 recipient of the Kristian Fredrikson for Design in the Performing Arts.

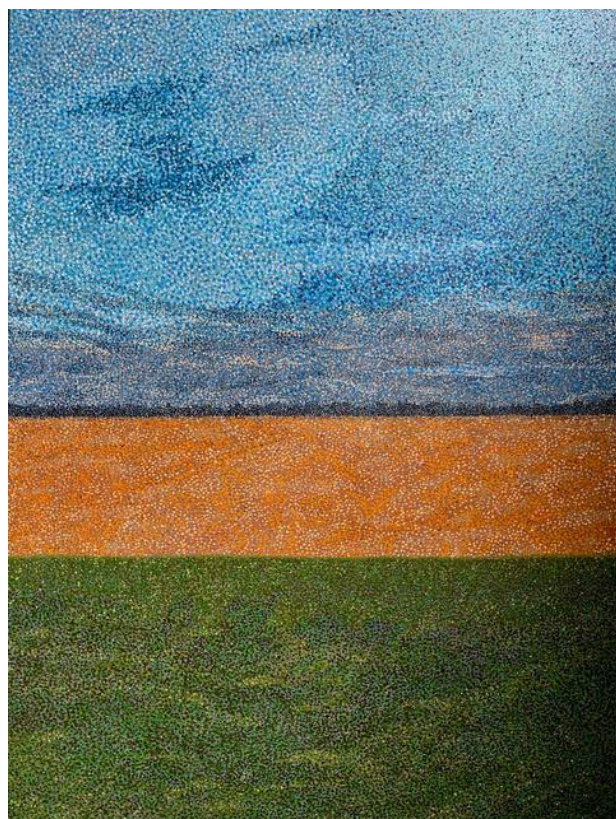
Recent credits as lighting designer include:

Eurydice by Sarah Ruhl, Amplified: The Exquisite Rock and Rage of Chrissy Amphlett by Sheridan Harbridge and Sarah Goodes, the 2025 Green Room Award nominated in Best Lighting Design for The Last Train to Madeline by Callum Mackay, SUGAR by Ro Bright.

Statement

Like the great classical painters of centuries ago, Herd's paintings are deeply rooted in memory and capturing visual resonance. "Feels Like Very Clean Air in Scotland" exists in a time when life wasn't guaranteed and you don't know how much more time you will have with a person, but sharing a simple image with a loved one can connect people across lands and seas.

Through layers and layers of thousands of dots and markings, gradient, texture and colour are formed to create swirling and blending imageries. Herd hopes through his work to invoke a sense of curiosity and reflection within the viewer. To see the image as a whole from afar, and then spend time exploring the canvas in all the shapes and colours and light it has to offer up close.



Spencer Herd | Feels Like Very Clean Air in Scotland | 2026

Website: www.spencerherd.com

Instagram: @spencer_herd



Spencer Herd | Palaiya Chak Mool

Spencer Herd | Blue Lagoon



Katsiaryna Smolskaya

Katsiaryna Smolskaya | Silent Guardian | 2024



Statement

While I enjoy painting a wide range of subjects, I often return to quiet harbors and coastal scenes because I'm drawn to their calm atmosphere and constantly changing light. Boats, in particular, fascinate me. To me, they feel like quiet observers, remaining in place through changing weather and seasons while silently witnessing the passing of time. Their stillness reflects what I hope to capture in my paintings—a quiet moment that invites the viewer to slow down. Watercolor allows me to express this sense of calm through soft washes, reflections, and expressive brushwork.

Biography

Born in Minsk, Belarus, and now based in Prague, Czech Republic, Katsiaryna is a self-taught watercolor artist. While she enjoys experimenting with different artistic mediums, she inevitably returns to watercolor. Inspired by quiet harbors, coastal landscapes, and the changing qualities of light, she creates atmospheric paintings that combine expressive washes and techniques with careful observation. Through watercolor, she explores moments of stillness and the quiet beauty of everyday places.



Katsiaryna Smolskaya | Misty Morning | 2026

Instagram: [@katsiaryna.s.art](https://www.instagram.com/katsiaryna.s.art)



Katsiaryna Smolskaya | Quiet Summer | 2026



Katsiaryna Smolskaya | Reflections of Silence | 2025

Ismail Ucci



Website: www.thepainterstudio.co.uk

Instagram: @Printinfashion

You work across drawing, painting, printmaking, ceramics and sculpture. What determines which medium is best suited to a particular idea, and how often does an idea migrate from one discipline to another?

I am a multidisciplinary artist meaning experimentation is most essential part of my practice. My method of working is determined by purely on my current state of mind. For example if I've visited an exhibition, it would result in me taking sketchy notes and absorbing everything that immediately reacts on me. It is at a later stage, that I begin to envision an idea forming either through direct observation or aesthetically referencing from a source. My sketch book becomes a tool, where I inform myself of what is to take shape or form. I must not over think it. The process takes centre stage through intuition or an eager anticipation to see it be realized. It is continually growing from one loop end to the other with a sense of excitement.

You describe drawing as a process of sustained observation, repetition and continual revision. How did your studies at the Royal Drawing School transform the way you see and interpret a subject?

I paint and draw quickly as most of my works resemble the old master's paintings. A style so gradually developed of working

swiftly and with an intense immediacy. It is to say innovation only comes to me in episodes, where my work gets into a conscious realization with a burst of emphatic exhilaration. My training at the royal drawing school taught me to find my own rhythm and develop a well-tuned personality. The more regulated way of being taught by fellow practicing artists to polish my observational drawing skills to the highest standards of both draftsmanship and art. I learnt to love improvisation and accident. I found my starting points in the studio setups with its own logic. Almost that seeing the familiar afresh as unfamiliar. It was an exciting part to be one of a number of artists studying together and exchanging ideas in one sense we all saw the same thing, in another we all perceived it differently, filtered through our emotions and memories.

Still life is central to your practice. What do everyday objects reveal to you that the human figure or a more explicitly narrative subjects cannot?

I am committed to the classicism and return to representation of contemporary painting. The feeling of grave, untroubled serenity and happiness, which is a dominant mood of my still life paintings as it comes from a singular honesty and purity with, which I observe and express my vision. In my studio I develop a flourishing practice that includes the design of objects, ceramics and textiles. They have an air of complete spontaneity. It shows my sophistication as a painter and the enduring influence of the great masters, like Morandi, Picasso and Chagall on my work. I intend to keep the composition as playful and exquisitely sensitive. The use of line and tone often associated with Matisse's style of using color. My work evokes the absence of narrative content in painting and dictates a



significant form and their emotional charge. The sensitivity of the human form transmits into my conscious realization and takes up the fluid and loose structure of lines, shapes and forms.

In the submitted works, painted ceramics are photographed alongside real flowers and fruits. How do you understand the relationship between the physical objects, the imagery on its surface, and the still-life arrangement surrounding it?

It is my ongoing search for finding a sense of enlightenment in the everyday objects through making rough sketches that later inform my work. The characteristics of the painted and hand-built ceramics in their combination of both interpreted influence from the paintings of the masters together with my vision to translate into a contemporary realm. Each time when starting I prepare my mind like a blank canvas upon which layers of ethical and pictorial impression of images leave an imprint. I distinguish where to draw a line of creating something that is in literal sense a type of found image taken into a more thorough, tried and tested concept. The key to my work is as long as it keeps the originality too the spirit of my thought process and takes shape with a naive and child like innocence.

Some of your ceramic pieces feature expressive, fragmented figures reminiscent of Picasso, while others focus on flowers, pattern and ornament. What guides your choice of imagery for each object?

The relationship between the image and object is usually directed by my conceptual thinking. I lead with a clear principle of staying true to my ways of seeing something afresh. What actually guides is practical nature of pottery that is as it is taking shape organically within me given perhaps as an intuition. I sometimes look back and think that isn't what I intended at first instance, but it formed from pure curiosity and eager urge to create with clear thinking. The excitement overtakes from preconceived ideas of experimentation and occasional happy accidents forming as an outcome. The Important fact lies in the beauty of an object as it causes a reaction either by sense of touch or an immediate impact on my psyche.



Firing and glazing introduce an element of unpredictability into ceramics. How important are accident, material transformation and unexpected results to your creative process?

I am a keen observer and curious thinker as what I believe we all begin from a regulated starting point. What guides me an an artist is keeping my style unique to how I envision an end result. The learning process and becoming an acute observer taking it all in at every stage as an outcome of something, which initially is predicted but it doesn't prove to be technically sound in tonal values and three dimensional illusion. From thereon, I take all the necessary risks of making an object stand the test of time. The mistake or an accident proves what I will aim to do next would be better informed and ethically correct. I believe if the method is clearly followed the conclusion would be balanced neutrally taking into account each stage informs what is intended next. My highly tune sense of pattern enhances by my study of the objects at the V&A museum and ongoing research informs the technical aspects of creating ceramics.

You write that making art is a way of affirming your spiritual significance. How does this spiritual dimension manifest itself in the objects you create and the experience you hope to offer the viewer?

If I look back in the past decade of my formation. I intend to refer to my work as ever evolving. I expanded my practice through building a vast array of accumulative objects, textiles and artisanal materiality. I travel and gather the spirit of the place in my sketch pad, which later informs my work in episodic stages. I keep a deep appreciation of any exhibitions I visited and the voice of a particular nature informs my make belief. There are different responses that echoed in various forms of my drawings, paintings and ceramics. The multitude themes all liquid down too a singular way of thinking through conception to realization. The viewer of my work can take away from it an emotional detachment and interpret through one's own sense of fulfillment.

Mercouri Marianna

Biography

Marianna is an Athens-based visual artist working across paintings, illustrations, comics, logo and tattoo designs. Raised in an artistic family, she was surrounded by colors and creative expression from a young age. This early connection to art continues to shape the way she observes people, gestures and the small, unnoticed stories of everyday life.

Her work is often shaped by characters, emotions and quiet moments she encounters. Through expressive colors, layered textures, delicate lines and carefully built compositions, she creates images that feel intimate, atmospheric and alive. Her practice moves between personal exploration and commissioned work, translating ideas into paintings, illustrations, visual stories and designs with a strong emotional presence.



Website: mariannamercouri.com

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



CURATORIAL REVIEW

by Oleksandr Dyvnich

Danielle Vibert

@danielle.vibert



Danielle Vibert | 2024

Danielle Vibert works in clay the way a geologist reads a cliff face — attentive to strata, to the marks time and pressure leave behind. Across the body of work surveyed here, from wheel-thrown functional ware to freestanding sculptural forms, a consistent preoccupation emerges: the ceramic object as a small, handleable landscape. Glaze becomes weather; the kiln becomes climate. It is an ambitious conceptual frame for a medium so often confined to the domestic shelf, and Vibert largely earns it.



Danielle Vibert | Resting Range | 2025

Resting Range (2025) is the strongest articulation of this idea. A cluster of rough-textured, mountain-like forms — one dominant peak flanked by three smaller outcrops — is finished in a mottled, oxidised surface that recalls scorched rock or rusted iron ore. A single spray of yellow acacia blossom, tucked into a fissure in the smallest form, activates the whole grouping: it turns geology into habitat, and the piece reads less as a vessel than as a diorama of survival. The gesture is simple but effective, and it is the clearest evidence in this survey of Vibert thinking sculpturally rather than merely decoratively. The *Salt Bud Series* and *What Grows / Returns* extend this landscape logic into more conventional vessel territory — miniature bottle forms and taller ribbed cylinders, respectively, both glazed in ash-and-mineral palettes of ochre, olive, and iron-black. Grouped together, the bud vases behave almost like a scattered rock garden or a colony of seed pods; individually, several feel underdeveloped, their necks and shoulders slightly generic where the surface treatment is doing most of the expressive work.

The taller vases in *What Grows / Returns* are more confident: their twisted, hand-ridged walls give the glaze somewhere to pool and break, and the wildflowers photographed in them make the growth-and-return metaphor legible without being heavy-handed. Still, the title's ambition — a statement about cycles, return, renewal — is only partially matched by the forms themselves, which read more as accomplished studio pottery than as a fully resolved thematic statement.

Danielle Vibert | Salt Bud Series | 2025



Danielle Vibert | *What Grows, Returns* | 2024

The Sandstone and Graphite Series bowls are the most technically assured pieces here. Dark, almost graphite-toned exteriors are interrupted by broad, unglazed streaks of warm sandstone-orange, a controlled contrast that suggests exposed rock beneath a mineral crust. The effect depends on precise glaze application and kiln placement, and Vibert handles it with restraint — the streak is allowed to feel accidental even though it plainly is not. This is where the geological conceit stops being a metaphor announced in a title and starts being something achieved in the material itself.

Danielle Vibert | Sandstone and Graphite Series



Danielle Vibert | 2025

The functional pieces are more mixed. The 2024 mug, with its cobalt-blue drips breaking over a cracked, speckled ground, is competent and appealing but sits stylistically apart from the rest of the survey — its palette and drip technique recall a fairly familiar studio-pottery vocabulary rather than Vibert's own landscape language. The tableware grouping (bowls, plates, and cups in mustard, black, and cream glazes) is well made and coherent as a set, but as critical material it is the least distinctive work on view; it demonstrates skill without advancing the conceptual thread that makes the sculptural pieces compelling.

What unifies the work is a serious, unfashionable patience — a willingness to cede authorship to material and flame, and to let each piece carry the trace of its own making. Vibert is not reinventing the wood-fired vessel so much as testing how far its ancient grammar can be pushed toward landscape without losing the intimacy of the hand. On this evidence she has the technical command to go further, and the more interesting path lies not in making the pot look more like a mountain, but in trusting the mountain that already lives in the clay.

Ekaterina Smetanina

Ekaterina Smetanina | Before Words



Statement

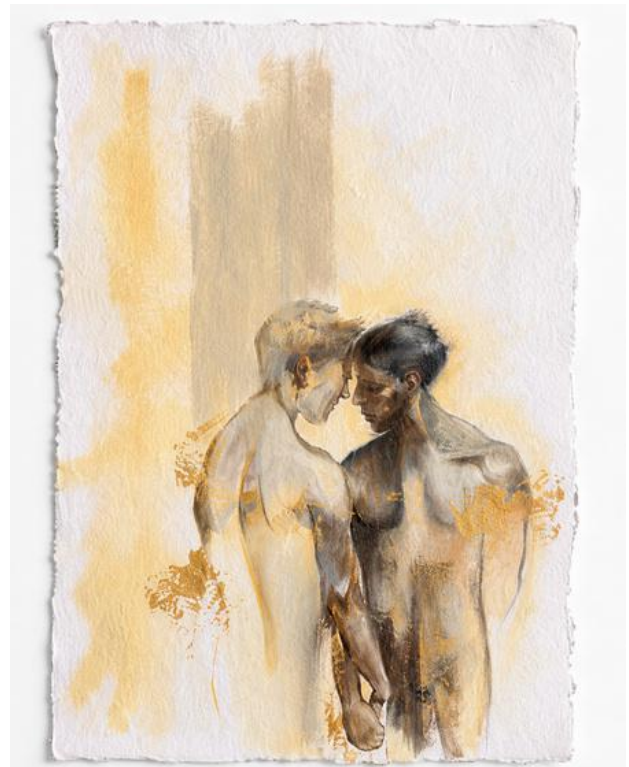
Between Us is an ongoing body of work exploring the emotional space that exists between people. Working with oil on handmade paper, I create figurative images that remain intentionally open, allowing gestures, bodies, and memories to emerge rather than fully resolve.

Rather than illustrating specific stories, the series reflects on closeness, distance, vulnerability, and the quiet moments that shape our relationships with one another. Handmade paper is an essential part of the work: its fragile surface and irregular edges echo the instability of memory and the changing nature of human connection. Through these paintings, I invite viewers to slow down and engage with uncertainty, bringing their own experiences and emotions into the work rather than following a fixed narrative.

Biography

Ekaterina Smetanina is a visual artist based in Limassol, Cyprus. Working primarily with oil on handmade paper, her practice explores human presence, memory, and the emotional space between people. Through fragmented figurative imagery, she investigates how identity is shaped by encounters, perception, and vulnerability.

She recently completed the Artistic Practice program at the Moscow School of Contemporary Art (MSCA). Her current body of work, *Between Us* (2025–2026), develops these ideas through a series of intimate paintings that invite viewers into slow looking and open interpretation.

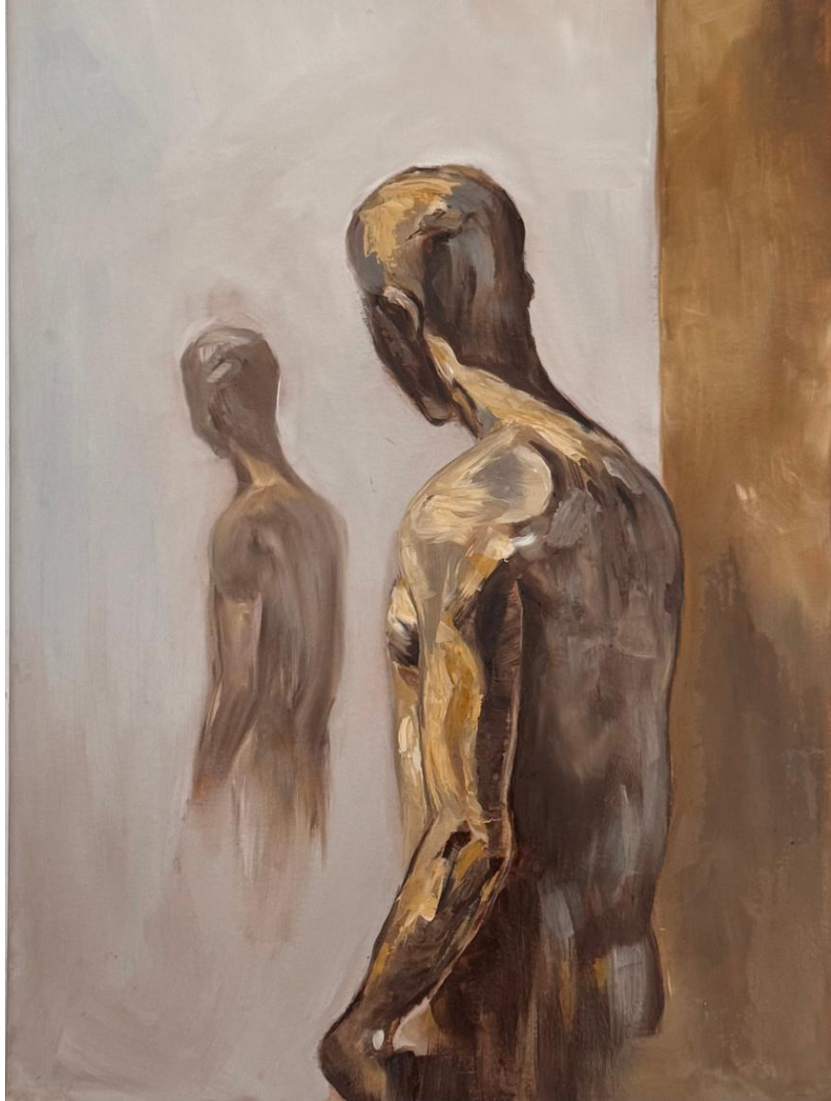


Ekaterina Smetanina | Holding Silence



Ekaterina Smetanina | Beside

Ekaterina Smetanina | Recognition



CURATORIAL REVIEW

by Oleksandr Dyvnich

Anastasiya Maria Savran



Anastasiya Savran (b. 1997, Lviv, Ukraine) works in a mode of abstraction that trusts colour and gesture to do the narrating. Across this selection of paintings and works on paper — spanning acrylic, pastel, ink and watercolour pencil on canvas, wood, board and paper — a consistent sensibility emerges: dense, layered fields of colour that resist settling, punctuated by half-legible silhouettes that surface and dissolve almost as soon as they are noticed.

The strongest works here are the ones that commit fully to atmosphere. *Sky Dispute* and *Bark*, muted sit in a register of bruised plum, ochre and forest green, built up in dry, dragged strokes that read almost like weathered wood grain — appropriate, given the latter's title. These pieces have real physical presence: the surface itself seems to be doing the work of describing depth, rather than any drawn form within it.

Anastasiya Maria Savran | *Sky Dispute* | 2023



Anastasiya Maria Savran | *Bark, Muted* | 2025



Rain and Might pushes this further into pure gesture, its diagonal streaks of turquoise, magenta and violet generating genuine kinetic force; it is the most confident and least hesitant piece in the group, and arguably the closest Savran comes here to letting mark-making carry the entire composition without needing a referent behind it.



Elsewhere, the recurring motif of a human silhouette dissolving into vertical hanging forms — most explicit in *I climb and long for* and *The Giver* — is the show's clearest conceptual thread, and its most uneven execution.

In *The Giver* the figure is rendered with enough structural clarity (the raised arms fusing into willow branches, the warm ochre body against cool violet-blue ground) that the metaphor of merging with landscape reads immediately and effectively. In *I climb and long for*, however, the same idea is worked in a looser, more diagrammatic pastel line that leaves the figure feeling under-resolved next to the confident colour fields around it — the drawing has not yet caught up to the ambition of the concept.

The Iceland-inspired canvases (*Counting*, *Liquid Tongue*) are cooler and more controlled, built from close-value blues and greens with small, repeated circular marks that read as flora, snowmelt, or something more abstract depending on how long one looks.

This restraint is consistent with Savran's stated interest in violet as a link between the natural and the mystical, though in this pairing the palette sometimes veers toward decorative uniformity—*Liquid Language*, in particular, with its blue-blue patches, would have benefited from a stronger structural support, so that the field would not be perceived as mere texture, but as a considered composition.



Taken together, the body of work is at its best when the paint handling itself carries the emotional charge — thick, gestural, physically varied — and slightly less convincing when a linear figure is asked to do interpretive work the surrounding colour has already done more persuasively. Savran's instinct for saturated, harmonically tense colour relationships is genuine and well developed; the next step for this practice may be trusting that instinct even further, and integrating figure and field so that neither element needs to explain the other.

Anita Markevica

Anita Markevica | Autumn in the Hair | 2025



Biography

Anita Markeviča (born in 1974 in Riga, Latvia) is a Latvian painter whose artistic practice is grounded in academic training and a long-standing interest in the relationship between people, nature, and their surroundings. She studied at the Riga School of Design and Art and later at the Art Academy of Latvia, where she earned a Bachelor's degree in Art Restoration and a Master's degree in Fine Arts.

Since 2020, Markeviča has actively participated in painting exhibitions and competitions in Latvia. Her work encompasses painting and portraiture, with a particular focus on the character of people and places, as well as the changing presence of nature and everyday life.

Instagram: @anitamarkevica

Statement

In my work, I explore the poetics of everyday moments and the quiet connection between humanity and nature. I am particularly drawn to the changing seasons, the fleeting moods of the natural world, and the traces of time found in familiar places and everyday objects. Autumn holds a special place in my creative practice; I am fascinated by its colors, its light, and the sense of transformation it brings. This transition between presence and disappearance often serves as a metaphor for memory, the passage of time, and the fragility of life.

Whether painting a landscape, a still life, or a portrait, I am interested in the feeling that lingers beyond the visible image—an ephemeral moment that might otherwise easily slip away.



Anita Markevica | Still Life with a Pumpkin | 2025



Anita Markevica | Memories | 2025



Anita Markevica | Conversation After the Rain | 2025

Jasmin Hecht

Biography

My name is Jasmin Hecht, I am twenty-one years old and from Germany. I've painted my whole life since I was a little child and always wanted to be an artist. My family always told me that you can't center your life around art, so I stopped taking art as a career seriously. Now I'm a scrub tech, and despite my happiness through this job, I still need art in my life. I'm an adult now; I earn my own money, and I want proof that art can get you somewhere in life. My art is self-taught, I paint mainly with acrylics, and I recently found my passion for mixing acrylics with oil pastels. In my childhood I was always surrounded by nature and plants. My mom is a huge gardener, and I want to bring the beauty of nature and flowers from my mom's garden to life through my work.



Jasmin Hecht | Gloomy Garden

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



Natalia Babych

Biography

Natalia Babych is a ceramic artist working with porcelain. Originally from Ukraine, she relocated to Edinburgh in 2022, making functional and artistic pieces inspired by nature and the delicacy of the material.

Since January 2025 she has been based at Leith Makers studios, an inspiring artistic community in Edinburgh, where she's hosting porcelain masterclasses for Ukrainian and local communities. An alumna of Abandoned Artists and member of Visual Arts Scotland, her recent exhibitions include LAND, Waiting to Exhale, Pass the Remote, and Future Folklore all across Scotland.

Statement

Natalia Babych is a ceramic artist working primarily with porcelain. Originally from Ukraine, Natalia relocated to Edinburgh in 2022 and is rebuilding her creative practice within the Scottish context.

Her work explores the balance between fragility and strength, often inspired by natural forms such as leaves, flowers, stones, and organic textures. She is drawn to how porcelain changes through fire, pressure, and time, and how something delicate can become strong and lasting. Themes of displacement, repair, vulnerability, and connection run through much of her work. She often combines porcelain with natural or found elements, allowing materials to speak to one another, letting the contrast in textures, colors and meanings create a context. She is particularly drawn to imperfection, traces of making, and techniques such as kintsugi, where breaks and joins become part of the story rather than something to hide. Natalia creates both functional and sculptural pieces and is a resident artist at Leith Makers studios, where she continues to develop her practice while building strong connections within the local creative community.



Natalia Babych | Uncontained | 2026

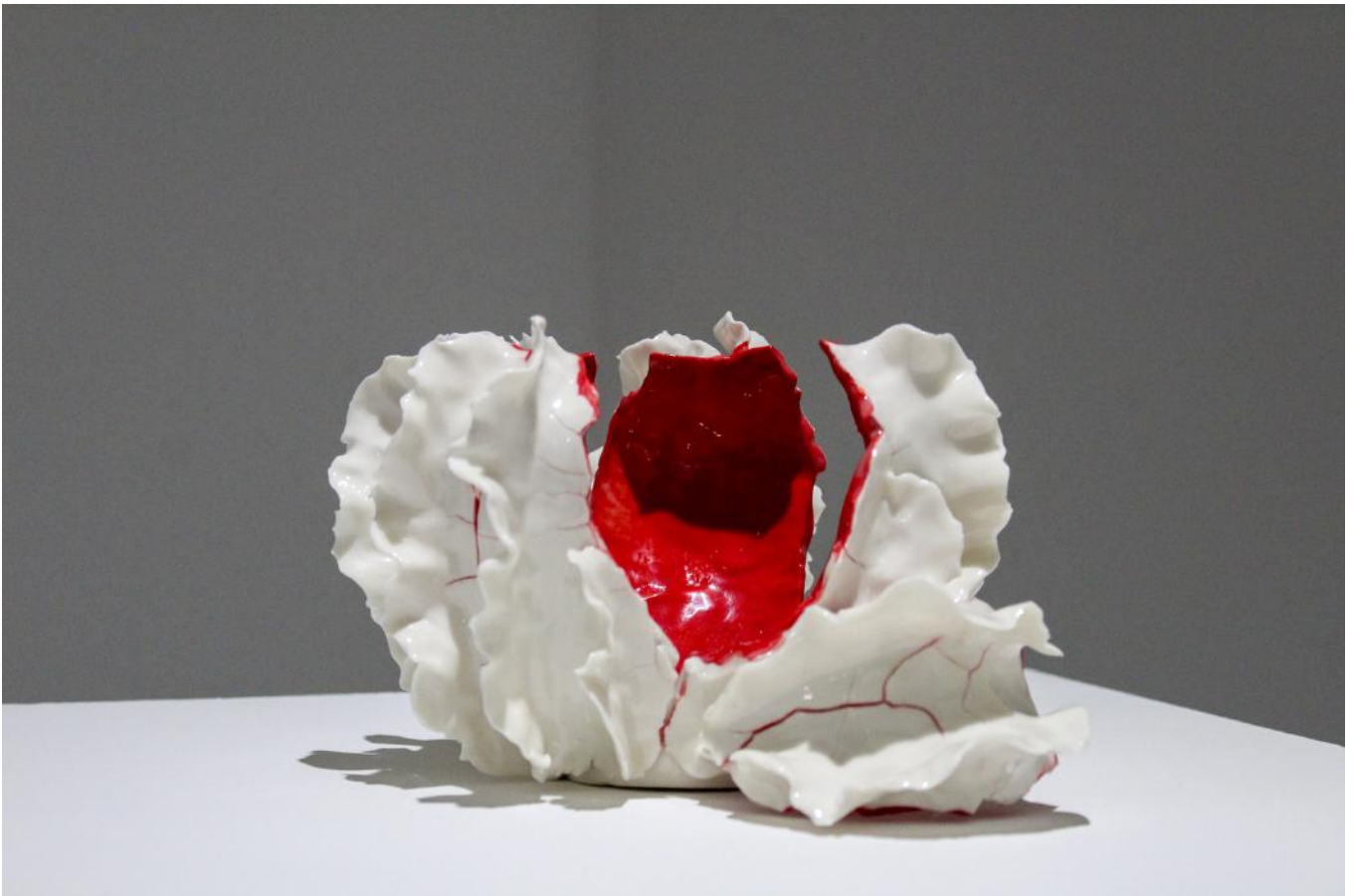


Natalia Babych | Uncontained | 2026

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



Natalia Babych | Rooted in the Fallen | 2026



Natalia Babych | Thorn Apart | 2026

CURATORIAL REVIEW

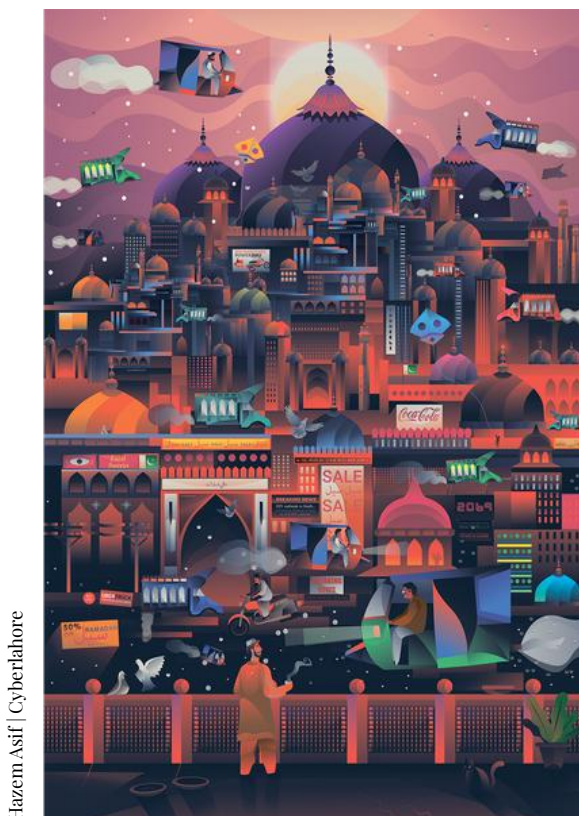
by Oleksandr Dyvnich

Hazem Asif

@worldofhazem



Hazem Asif, the Lahore-based illustrator and graphic designer behind the studio moniker worldofhazem, works in a register that sits somewhere between retro-futurist poster art and speculative urban cartography. Across the five pieces gathered here — Cyberlahore, Desi Alien Attack, New Doha, The Lost City of Kites, and Truck and the Beanstalk — a consistent visual philosophy emerges: the South Asian and Gulf city is not a backdrop to be rendered faithfully, but a living organism to be exaggerated, layered, and reimagined until it tells its own science-fiction folk tale.



Composition and Density

Asif's strongest structural habit is architectural stacking. In *Cyberlahore* and *The Lost City of Kites*, domes, minarets, and rooftops are piled into a single vertical mass, closer to a geological cross-section than a skyline. This density rewards close, patient looking — a shopfront sign, a Coca-Cola advertisement, a rickshaw driver, a newspaper headline all compete for attention within the frame. The risk of such maximalism is visual fatigue, yet Asif largely avoids it by anchoring each composition around a dominant silhouette (a mosque dome, a floating fortress, a skyline crowned by a giant title) that gives the eye a resting point before it is invited back into the detail.

Hazem Asif | Desi Alien Attack



Hazem Asif | New Doha

Colour and Atmosphere

Colour does the narrative heavy lifting in this body of work. Cyberlahore's dusk palette of rose, violet, and ember reads as nostalgic and slightly melancholic, appropriate to its news-ticker subtext of inflation and unrest. Desi Alien Attack inverts this warmth entirely, plunging the same architectural vocabulary into acid greens lit by a tractor-beam gradient that is the picture's clear focal device. New Doha, by contrast, is the most conventionally 'poster-like' of the set, its citrus sunset and search-light beams recalling mid-century travel illustration more than speculative fiction. This range demonstrates real fluency, though it also means the body of work reads as a set of palette experiments rather than a unified series — a deliberate choice, perhaps, but one that slightly dilutes the cumulative impact of the 'Truckistan' world-building project these images are drawn from.

Narrative and Craft

The strongest works here are the ones that commit to a single clear event rather than general atmosphere. Desi Alien Attack succeeds because its premise — a flying rickshaw caught in an abduction beam over a familiar skyline — is legible in an instant and rewards a second look for its wit. Truck and the Beanstalk, the most painterly and least architectural piece in the set, is a departure worth noting: its collapsed, vine-swallowed truck has a quieter, more elegiac tone, and its looser brushwork suggests Asif is capable of restraint as well as spectacle. New Doha is the weakest of the five on these terms; its typographic title and travel-poster staging feel more like commercial signage than storytelling, and the human figures in the foreground are comparatively generic compared to the specificity found elsewhere in the artist's crowd scenes.



Hazem Asif | Truck and the Beanstalk

Verdict

Taken together, this selection confirms Asif as a distinctive voice in speculative South Asian illustration — an artist unafraid of density, colour extremity, and cultural specificity. The work is at its best when a single strong idea anchors the maximalism (the alien beam, the beanstalk-truck); it is at its weakest when decorative flourish substitutes for a clear hook. Future work would benefit from more of the restraint glimpsed in Truck and the Beanstalk, paired with the fearless colour and density that already define Cyberlahore and Desi Alien Attack.

Andrea Pusceddu

Andrea Pusceddu | Ambibi's Waiting | 2025



Statement

My work exists at the intersection of traditional craftsmanship and digital evolution. Rooted in the tactile discipline of printmaking and fine art painting, I translate classical techniques into the digital realm, exploring how technological tools can amplify—rather than replace—artistic heritage. I approach the image not just as a visual object, but as a language to be read and deciphered. By weaving visual aesthetics with narrative elements, my practice investigates how art communicates in a fast-paced, digital age, inviting the viewer to pause, read between the lines, and engage with the artwork on both a sensory and conceptual level.

Biography

Born in Sardinia in the early 2000s, his creative journey began with childhood sketches before taking an intentional pause—reigniting after high school into a full-blown artistic pursuit at the "Mario Sironi" Academy of Fine Arts in Sassari.

Driven by the collision of heritage and innovation, he crafts works primarily in the digital realm while drawing raw depth from traditional printmaking and fine art painting. Today, his research sits at the crossroads of visual storytelling and conceptual dialogue, transforming art into an immersive language designed to be both seen and read.



Andrea Pusceddu | Virgin of the Fake Pain | 2025



Andrea Pusceddu | Waiting Anxiety | 2025



Andrea Pusceddu | Ophelia's Dream | 2026

CURATORIAL REVIEW

by Oleksandr Dyvnich

Aylal Heydarova

@aylal_a_h



Aylal Heydarova paints at the edge where an image is about to dissolve — or about to cohere. Across the works gathered here, her signature idiom is a dense field of discrete, hand-loaded dabs, closer to a tactile, impasto pointillism than to Seurat's optical calculus. Where the Neo-Impressionists deployed the dot as a scientific instrument for mixing light in the eye, Heydarova treats it as an emotional unit, a pulse. The result is a surface that shimmers and breathes, and a body of work whose true subject is less any given motif than the very act of perception under strain.

Aylal Heydarova | Karabakh Horses | 2020



Aylal Heydarova | Charming Qabala | 2018



Aylal Heydarova | Experiments with Colour



Her strongest paintings exploit a productive tension between figuration and abstraction. In *Karabakh Horses*, two pale animals surge forward out of a granulated storm of ochre, teal and crimson, their forms asserted and then half-swallowed by the same marks that describe them.

Life after 2020 pushes this further, resolving a monumental, quasi-Mesopotamian visage from thousands of beads of pigment — an ancient face reassembled from fragments, its title anchoring the image in the aftermath of recent Azerbaijani history.

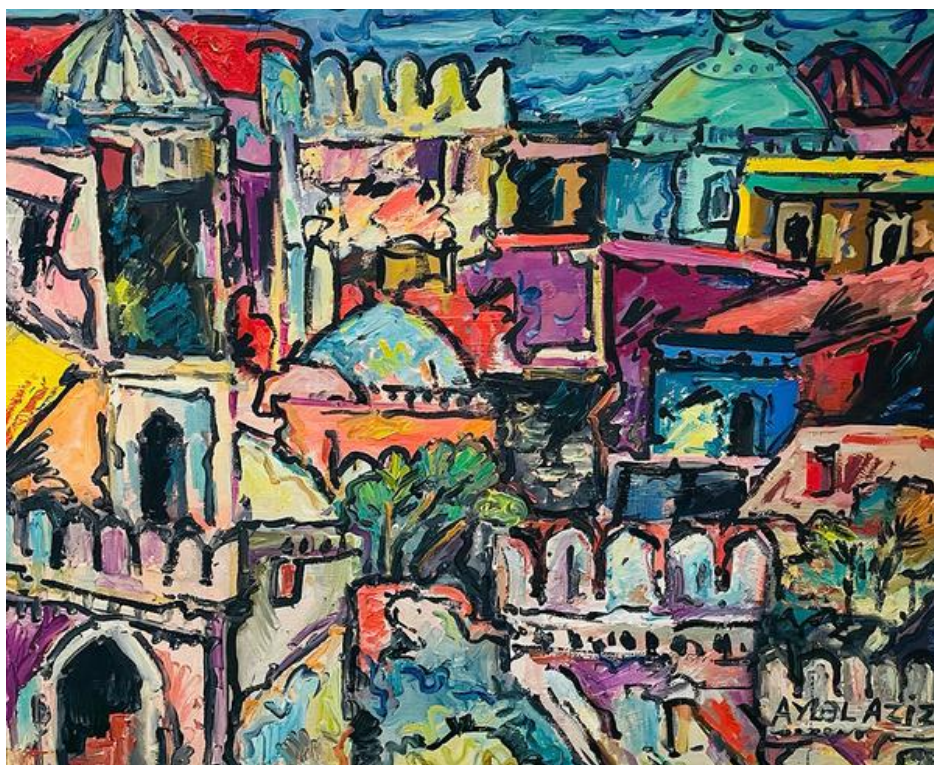
In *Charming Qabala*, the ruined masonry of the country's oldest fortress town is at once built and eroded by colour, so that architecture and decay become a single optical event. These works succeed because a legible armature survives beneath the shimmer: the eye is given something to lose and then recover.



That risk — of losing the image entirely — is where Heydarova's method becomes most interesting and most exposed. In the purely non-objective pieces, *Experiments with Colour* among them, the field is handsome but the organising pressure slackens; the dots drift toward pattern, and the distance between an ecstatic surface and a merely decorative one grows thin. The chromatic intelligence is never in doubt — the blues that migrate from cool sky to warm foreground, the confident dissonance of pink against acid green. What one occasionally misses is a structural counterforce strong enough to make the abstraction feel inevitable rather than simply arrived at.

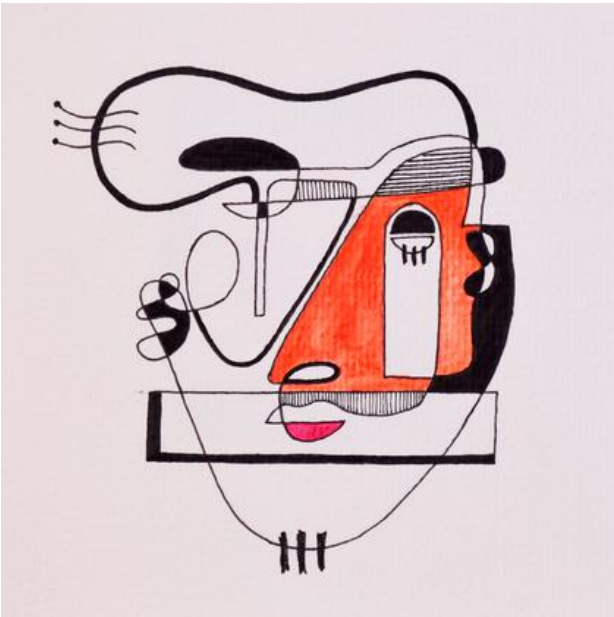
Heydarova's cultural rootedness is the connective tissue of the project. Qabala's ruins, the Karabakh horse as national emblem, the Flame Towers rising over Baku's Old City, the daisy-strewn intimacy of *Loves Me, Loves Me Not* — these are not exotic ornaments but a sustained meditation on place, memory and belonging.

It is telling that when she sets the dot aside, as in the boldly outlined, Fauvist-expressionist *Old Town Baku*, the same city returns in an entirely different register: heavier, more graphic, almost tumbling off the panel. That canvas is vigorous, yet its presence here also sharpens the question the artist's statement invites — whether the restless promise to reinvent her own methods is, at this stage, a genuine breadth of vision or a signature still consolidating. The pointillist works make the more persuasive claim to a language of her own.



What holds the range together is temperament: an unashamed sensory generosity, a conviction that colour can carry feeling across cultural distance without translation. Heydarova is at her best when she trusts a motif enough to nearly destroy it, letting recognition flicker in and out. That trembling threshold — between the seen and the merely sensed, between Baku's specific stones and a universal shimmer of light — is her most original territory. The invitation now is to inhabit it with the same conviction even when no fortress, horse or face is there to hold the marks in place.

Deny Gocheva

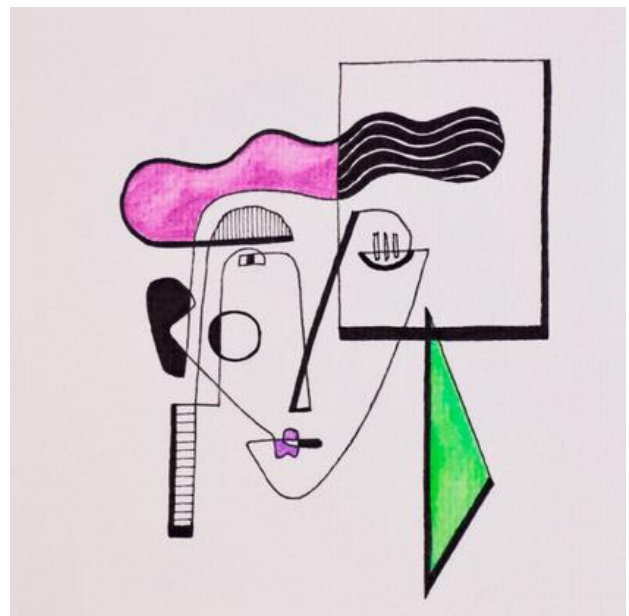


Statement

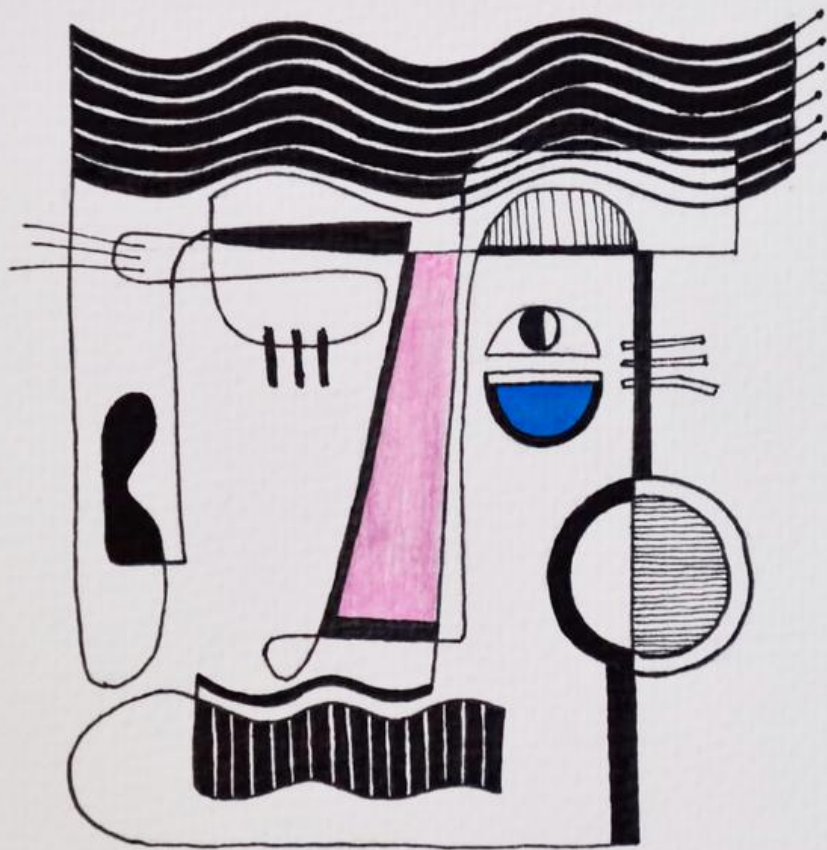
Project title: "That 80's glam!". Inspired by the colourful, glittery and bold looks of the 80's, this series of portraits combines the evocative potential of color with geometry and free-flowing lines to create mischievous, ironic, and fun characters enveloped in a 'glam' atmosphere that gives each work a unique personality and mirrors the society with a touch of humour.

Biography

As an artist and architect based in the Canary Islands, my artistic work stems from the dialogue between my two professional and creative facets. This dual perspective profoundly influences how I understand and construct images, where space, structure, and composition coexist with intuition, emotion, and the freedom of gesture. In my work, I combine geometric forms, linked to architectural language, order, and construction, with organic forms that are freer, more fluid, and ever-changing. Color plays a fundamental role in this process. Through it, I generate atmospheres, rhythms, and contrasts that transform the perception of forms and lend an emotional dimension to each piece.



Instagram: @dd_gocheva



Luting Zhang

Luting Zhang | Anhui Paper Mill | 2026



Statement

This series of photos captures the current state of Anhui Paper Mill in Huainan, China. The mill began operations in 1954 and ceased production in the late 1990s. It is a microcosm of numerous state-owned factories shut down across China during the 1990s. Today, some of these old industrial sites have been repurposed, some have been demolished, and others, like Anhui Paper Mill, still remain abandoned.

Through documenting its decaying structures and residual traces of labour, my work reflects on fading industrial heritage and the passage of time, exploring how forgotten factory spaces bear witness to a vanished era.

Biography

Luting Zhang (b. 1990, Liaoning, China) is designer, florist and photographer currently based in Shanghai, China. She received her BA from Nottingham Trent University, UK, and graduated with an MA in Product and Space Design from Kingston University, London, in 2014.

Instagram: @tibbyz



Luting Zhang | Anhui Paper Mill | 2026



Luting Zhang | Anhui Paper Mill | 2026



Luting Zhang | Anhui Paper Mill | 2026

Veronika Michalow

Biography

Veronika Michalow is a Germany-based visual artist whose work explores atmosphere, narrative and cinematic light. Working primarily in painting, she creates scenes ranging from urban and maritime subjects to nature, machines and darker narratives. Her artistic language combines atmospheric vintage realism with cinematic lighting, using light, depth and carefully constructed environments to create a sense of story. Her work is presented internationally through online art platforms and her independent artistic practice.



Veronika Michalow | Gateway to the Pirate Harbor

Statement

Veronika Michalow is a professional artist based in Germany. Her work is defined by her signature style, “Atmosphärischer Vintage-Realismus mit filmischer Lichtführung” — Atmospheric Vintage Realism with Cinematic Lighting.

Her artistic world is built around atmosphere, depth, cinematic light, strong visual storytelling and carefully controlled colour. Rather than limiting herself to a single subject, Michalow develops distinct artistic worlds through three main directions: the Premium-Kollektion, featuring ambitious narrative and conceptual works; the Signatur-Kollektion, with recognisable series exploring animals, the sea, machines, freedom, character and contemporary themes; and “Zeitenreise im Stilleben”, a separate still-life world devoted to time, memory, symbolism, Vanitas, classical and vintage objects.

Her paintings often suggest a story beyond the visible moment. Characters, environments, light and atmosphere become part of one cinematic scene, inviting the viewer to imagine what happened before — and what may happen next.

A central principle of Veronika Michalow’s work is the uniqueness of the original:

“One artwork. One original. No repetition.”

Every hand-painted original is created only once. Compositions are not reproduced as another painted version, preserving the individuality and value of each work.

Her artistic practice continues to expand through new narrative series and increasingly complex compositions, while maintaining a consistent visual identity across all three artistic worlds.



Veronika Michalow | The Guardians of Death

Website: www.veronika-michalow.de

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



Veronika Michalow | Old Retro Cafe



Veronika Michalow | The Night Begins

Julien Cerutti

Biography

Julien Cerutti is a French contemporary lacquer artist whose work explores the dialogue between traditional Asian lacquer techniques and contemporary lyrical abstraction.

Based in the French Alps, Julien Cerutti develops a distinctive artistic language through modern lacquer, combining deep vermilion, black lacquer, gold, silver and bronze leaf, as well as metallic elements and carefully layered surfaces. His works explore light, depth, texture and the passage of time, creating a dialogue between craftsmanship, material and contemporary art.

With a background in cabinetmaking, art history and the decorative arts, Julien Cerutti combines traditional savoir-faire with a contemporary artistic approach. His practice is deeply influenced by Japanese lacquer aesthetics, while remaining rooted in his own European cultural heritage.

His artistic projects and collaborations are gradually reaching an international audience, with connections and projects extending across France, Switzerland and abroad. Through his work, Julien Cerutti seeks to contribute to the contemporary renewal of lacquer as a fine-art medium, bringing together heritage, craftsmanship and modern artistic expression.

Statement

Contemporary art | Modern lacquer through lyrical abstraction



Julien Cerutti | Celeste | 2026



Julien Cerutti | Constellation | 2026

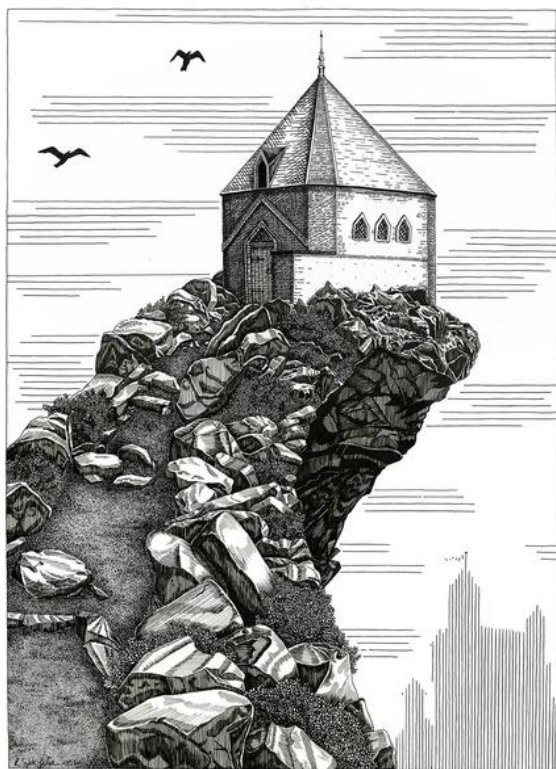
Website: www.cerutti-laque.com



Julien Cerutti | Aurore | 2026

Rozálie Sekyrka

Rozálie Sekyrka | The House on the Cliff



Biography

Rozálie Sekyrka is an illustrator based in the Czech Republic. After going through many art courses, such as "Illustration and comics course" at vocational college Scholastica in Prague, and experimenting with different mediums, she landed on ink illustrations.

Currently, she is attending Art education at the Charles university's Education department in Prague. She takes inspiration from old buildings, keeps developing her style and imagines the stories that could be taking place in her illustrated world.

Statement

My work is inspired by the places I have been to. I enjoy recreating old buildings (whether they are small, empty churches or abandoned houses in the woods) and giving them new style along with a new world. When I look at my drawings, I can still see the original buildings and I know where to find them on a map. Though now, these places exist in two worlds at once.



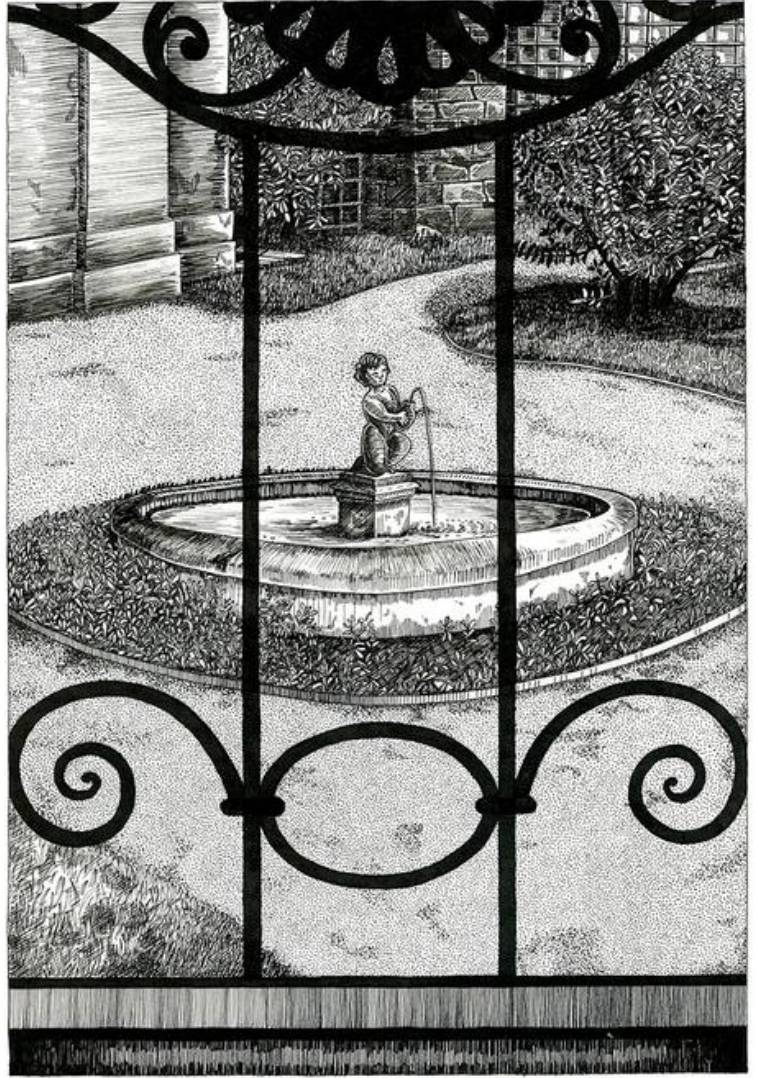
Rozálie Sekyrka | Rose

Website: www.rozaliasekyrka.cz

Instagram: @rozaliasekyrka



Rozálie Sekyrka | The Pigeon House



Rozálie Sekyrka | Garden Entrance

Ayan Aziz Mammadova

Ayan Aziz Mammadova | Pulse of Colour | 2023



Statement

Ayan creates from her inner world, where she is not bound by any conventional forms of artistry. From this space she allows her imagination to overflow onto the canvas, mirroring the soul and showcasing a host of feelings and mood swings that are communicated with feminine nature and rhythmic undertone. Her work carries an inspiring uniqueness, with sweeping patterns and cascading lines. The paintings are delightfully disorienting, swirling and alive, exploding onto the canvas with bright colours and visual surges of delicate ferocity. The underlying concept of Ayan's work is utilising the language of art to express paradoxical ideas uniting visually. Using colours to create movement and deep meaning in abstract ornaments, as well as complex patterns hidden throughout still lifes and landscapes, Ayan creates entire worlds to get lost in. She primarily works with oil on canvas, while also experimenting with mixed media and various other techniques.

Biography

Ayan Aziz Mammadova was born in Baku, Azerbaijan. As a child she spent time in her father's studio, watching him passionately work on his paintings and dreaming that one day she would find an artistic passion of her own. These early memories have inspired and shaped her into the creative individual she is today.

Being surrounded by vibrant and talented artists from a young age has had a great influence on Ayan's creative development. As she's grown her artistic style has changed and gained individuality as she's acquired a host of emotions, moods, and expressions that capture feminine warmth, sensitivity, and complexity.



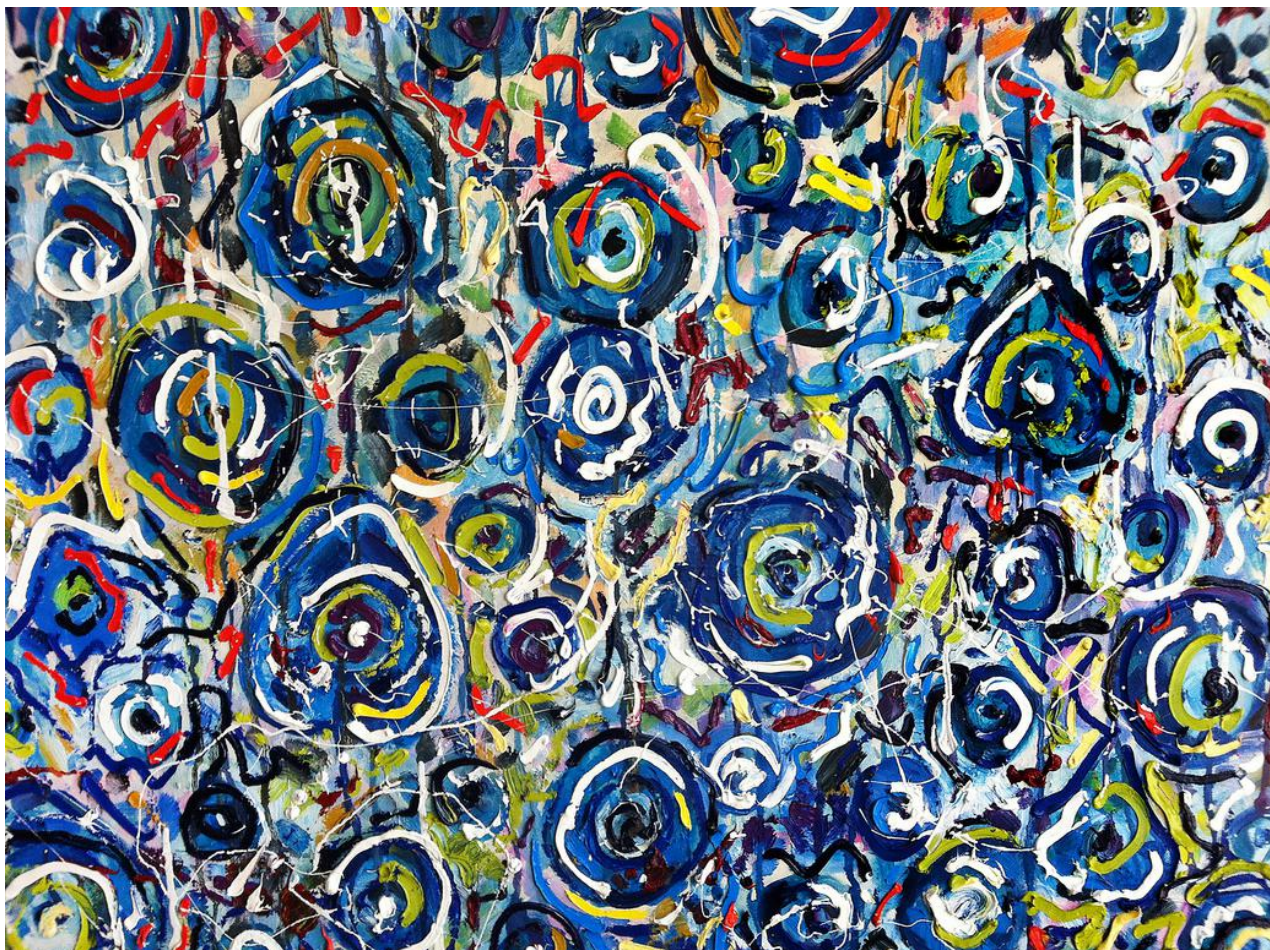
Ayan Aziz Mammadova | Spring Colours | 2022

Website: www.ayanaziz.com

Instagram: @iamayanaziz



Ayan Aziz Mammadova | Autumn | 2020



Ayan Aziz Mammadova | Evil Eye | 2012

Sofia Bellavere

Sofia Bellavere | San Marco | 2026



Biography

My name is Sofia Bellavere and I have always had a passion for photography.

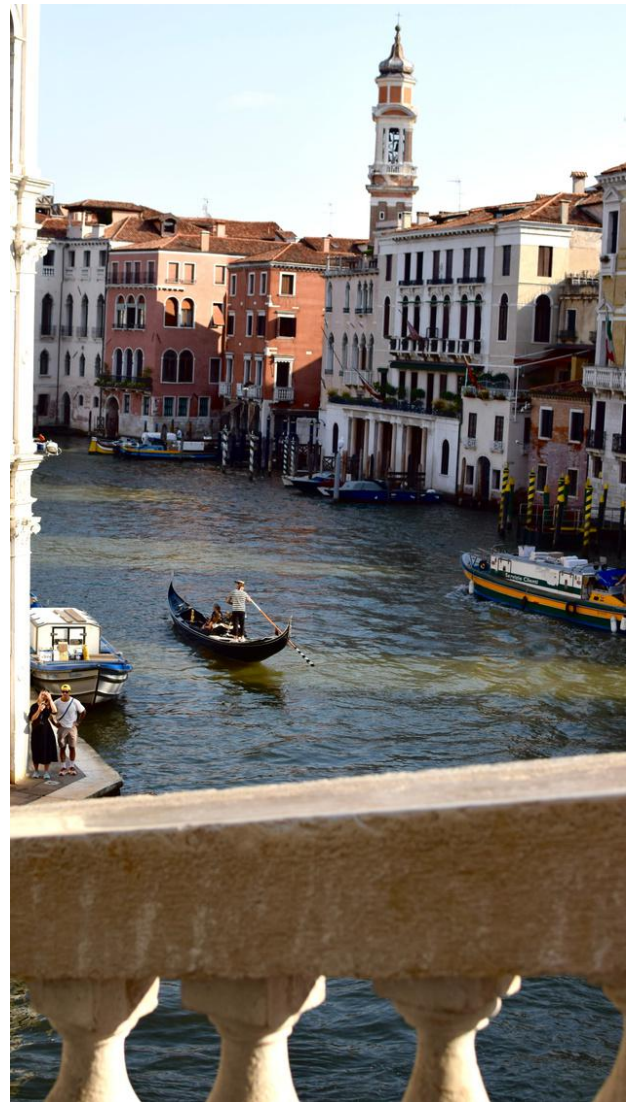
Last year I bought my first professional camera and I since then it has been my favourite travel companion.

I am originally from Italy, but I am currently living in Sweden to study my bachelor in Business Ethics and Sustainability in Stockholm University. Stockholm helped me gain a lot of confidence and made me decide that I should definitely give photography a try. I was lucky enough to meet amazing people with similar interests as me, and to be invited in multiple amazing events in which I could bring my camera.

Hopefully I will be able to continue with my passion, improving myself everyday.

Statement

Capturing a worldwide famous city with my lens inspired me to observe all the small details around me. Venice is beautiful and during my trip I tried to capture its soul: workers, tourists, architecture and water were perfectly blended, creating a magical and unique place to photograph.



Sofia Bellavere | Early Morning in the Gondola | 2026

Instagram: @bella.sof__



Sofia Bellavere | Venice and Its Frames | 2026



Sofia Bellavere | Columns and Sunlight | 2026

Irina Dalah

Biography

Irina Dalah is an Israeli mixed-media artist whose text-based works explore the ways language shapes identity, relationships, and the meanings we create. Her artistic practice draws on years of scientific inquiry, teaching, general-interest and scientific writing in 3 languages. This is bolstered by sustained fascination with how people use words to make meaning across cultures, contexts, and individual experience. Working primarily with found and recycled materials, she creates pieces that are a visual field on which language can reveal all its influence on how we see ourselves and one another.

Since 2025, her work has been exhibited in seven group exhibitions and is held in private collections.

She is currently developing the series Curating Red and Black & White while expanding her practice toward conceptual and installation-based text-art.

Statement

We learn to speak long before we can notice what our words do.

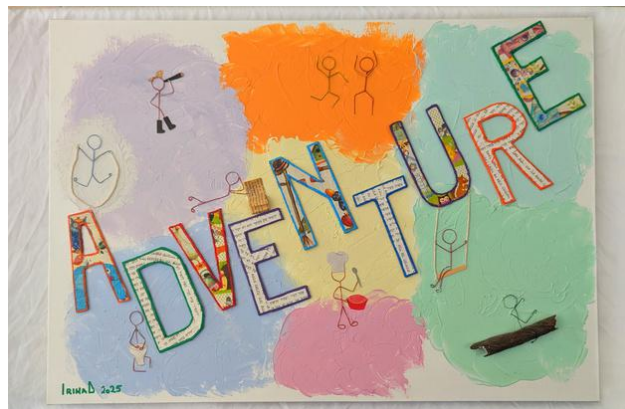
Through becoming a parent and spending over two decades deliberately examining my own language, I came to understand that good intentions and love, don't prevent misunderstanding or inherited behavior patterns. Rather, awareness does, because language quietly shapes relationships.

Art had always felt just beyond my reach. When I finally found my way to it, I found a space where I could slow language down enough for everyone to notice it; a place that could hold questions that words alone could not. In my work, color, material, texture, scale, typography... are not the subject. They are the grammar that guides the viewer toward a question.

Every color, shape, scale, texture, and material is considered, reconsidered, and carefully chosen—not as decoration, but to make room for connection, acceptance, and empowerment.

The responses to my art I've witnessed suggest that when people find space to pause and reconsider, whether with delight, discomfort, or even disagreement, they often continue that reflection beyond the piece itself. My aim is to encourage more people to re-evaluate language.

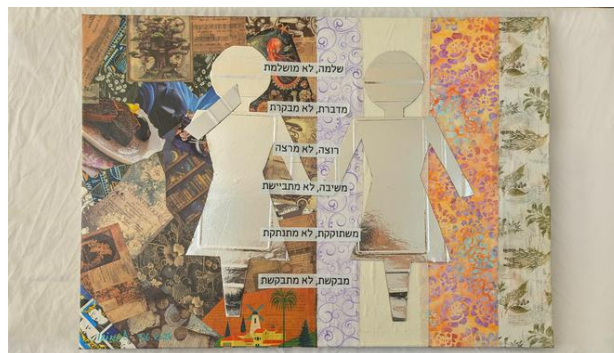
From here, every word we notice is another way to recognize one another.



Irina Dalah | ...childhood



Irina Dalah | Flight of Imagination



Irina Dalah | New Glossary

Website: art-il.org/artist/irina-dalah

Instagram: @art.by.irinad



Irina Dalah | Final Cut



Irina Dalah | A Way to Here

Patricia De Jesus

Statement

My practice explores the relationship between nature, emotion, and personal perception. Through painting, I create imagined landscapes from memory and daily observations, using colour, texture, and dynamic brushstrokes to evoke a sense of atmosphere rather than depict a specific location.

Patricia De Jesus | Vinta | 2025



Biography

Based in Vancouver, Canada, Patricia creates paintings inspired by natural landscapes and scenes of nature from her travels in the Pacific Northwest and her home in Southeast Asia. Her work moves away from realism, instead rendering landscapes from memory to explore the interplay between perception and imagination. By reconstructing landscapes through memory rather than direct observation, Patricia creates dreamlike environments that are both familiar and imagined - where nature becomes less a representation and more an expression of how a place is remembered and felt.



Patricia De Jesus | Eternal Sunset | 2025

Instagram: @patriciadej_

Patricia De Jesus | Sunset in BC | 2025



Patricia De Jesus | Lakeview | 2026



Lou Patrou

Statement

Lou Patrou is an American born artist who lives in the greater New York City region in the Hudson Valley, NY. A self taught artist, Lou has a portfolio of work that spans over five decades and is comprised primarily of faces and designs.

Lou's work is some times difficult to categorize because he doesn't always use the same artistic language, repeat the same disciplines or follow a straight direction with his work. He says he likes to jump around from one look to another to keep it interesting. His work varies from whimsical and colorful with a strong design sense, some are serious black & white surrealistic pieces and others are more hard edge graphic in style and simplicity.

History: He has been obsessed with creating faces since first drawing while in high school in the 1960s. Over time the faces became stylized and he eventually began adding design elements into them and styling compositions with them. Some of his works are fictional portraits, "some are concepts that have intentional meaning to me, some have very little meaning and are purely design and form".

Lou has exhibited his work in galleries in New York City, San Diego, Los Angeles, upstate New York, New Orleans, Miami and London. Lou's work has been published in dozens of art & design magazines and books around the world. His artwork has been shown in the London Tube, featured in the New York City Designer's Show, on outdoor billboards in New Orleans during Mardi Gras and Miami during Art Week Miami.



Lou Patrou | Cat Guys Talking | 1984



Lou Patrou | Mustang Sally | 2021



Lou Patrou | White Gatekeeper | 2025

Website: www.patrou.com

Instagram: @loupatrou



Lou Patrou | Lavender Betty | 2020

Lou Patrou | Forsaken | 1974



CURATORIAL REVIEW

by Oleksandr Dyvnich

Cynthia Zhang

@cynthiazhang_art

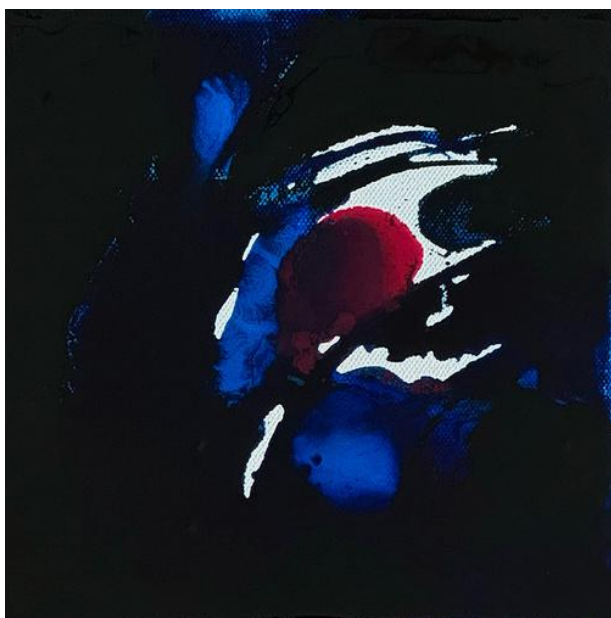


Cynthia Zhang | Blue Jacaranda | 2025

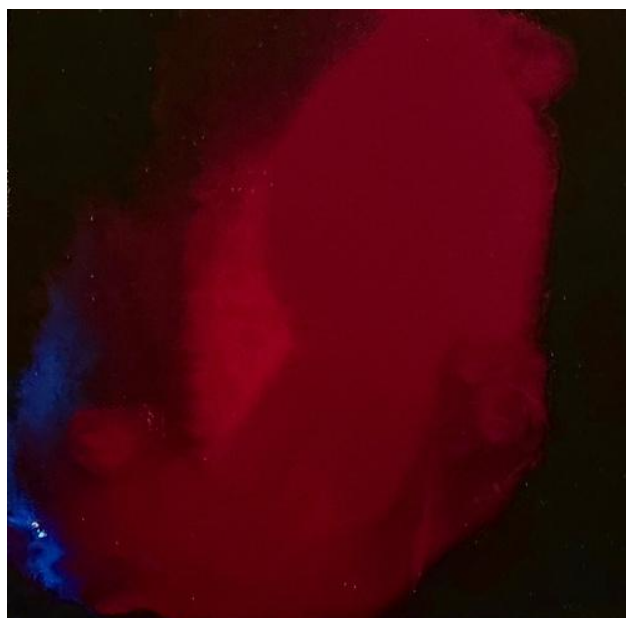
Painting as Encounter: Cynthia Zhang and the ABYSS Framework

Cynthia Zhang (b. 1992, China) works between Hong Kong and Shenzhen, developing a painting practice that resists description as either purely abstract or purely figurative. Her canvases — *Night Camellia*, *The Unseen Pulse*, *Between the Breaths of the Waves*, *Blue Jacaranda*, *SAMSARA* — are better understood not as finished images but as residues of a process the artist calls ABYSS: an evolving artistic-philosophical framework built through painting, writing, and sustained visual research rather than fixed doctrine.

This is consistent with Zhang's account of painting as 'a way of entering into processes of change' rather than representing a world already settled.



Cynthia Zhang | Night Camellia | 2026



Cynthia Zhang | The Unseen Pulse | 2026

Darkness as Depth, Not Absence

The most consistent curatorial problem ABYSS poses is how to read darkness. In *Night Camellia* and *The Unseen Pulse*, near-black grounds are not voids awaiting content; they behave as active fields, holding pressure until a red or cobalt form surfaces through them. Zhang's own writing frames darkness as 'a space of depth and possibility,' and the paintings enact this literally — colour does not sit on top of black but appears to be released from within it, as though the ground were a medium of gestation rather than a background. This inverts a familiar hierarchy in abstract painting, where darkness typically recedes and colour advances; here darkness is generative, and the paintings ask to be read as records of emergence rather than compositions of contrast.

Perception as an Unfinished Process

ABYSS explicitly rejects a fixed image as a starting point, and this is visible in how forms in Zhang's work refuse full resolution. SAMSARA, the most saturated and warm-toned of the group, and Between the Breaths of the Waves, with its oceanic blue-greens, both stage a similar operation: a recognisable register — flower, wave, body, weather — becomes momentarily perceptible before dissolving back into gesture. This is consistent with Zhang's account of painting as 'a way of entering into processes of change' rather than representing a world already settled.

The curatorial implication is that these works should not be evaluated for how convincingly they resolve into an image, but for how persuasively they sustain the threshold state between visibility and dissolution — a threshold ABYSS treats as the actual subject of the work.



Cynthia Zhang | SAMSARA | 2025

Material Dialogue over Compositional Control

Blue Jacaranda, with its atmospheric layering of teal, green, and diffused light, demonstrates the intuitive, responsive method ABYSS describes: the artist reacting to what the material does rather than imposing a predetermined structure. Fluid pigment, pooling, and bleed are left legible as evidence of process, positioning each canvas as a document of a specific encounter between hand, material, and time rather than a repeatable formal exercise. Read across the five works, a research trajectory emerges — from the compressed, almost bodily intensity of Night Camellia and The Unseen Pulse toward the expansiveness of Blue Jacaranda and SAMSARA — suggesting ABYSS is less a fixed visual signature than a developing inquiry into how vitality becomes perceptible.



Cynthia Zhang | Between the Breaths of the Waves | 2025

Curatorial Assessment

What distinguishes this body of work is its explicit philosophical scaffolding: ABYSS gives the paintings a shared conceptual stake — perception, transformation, incompleteness of meaning — without reducing individual canvases to mere illustrations of that idea. The strongest works (Night Camellia, SAMSARA) are those where material behaviour and conceptual claim are most tightly bound, where darkness genuinely functions as depth rather than device. The framework's openness is also its risk: as ABYSS evolves through practice, its coherence will depend on Zhang sustaining the tension between intuitive process and legible conceptual return.

The strongest argument is not to receive ABYSS as finished doctrine but to exhibit it as a live research question — the dark paintings stating the thesis, the chromatic ones testing it, the viewer completing the encounter the work leaves open.

Heath VanDyke

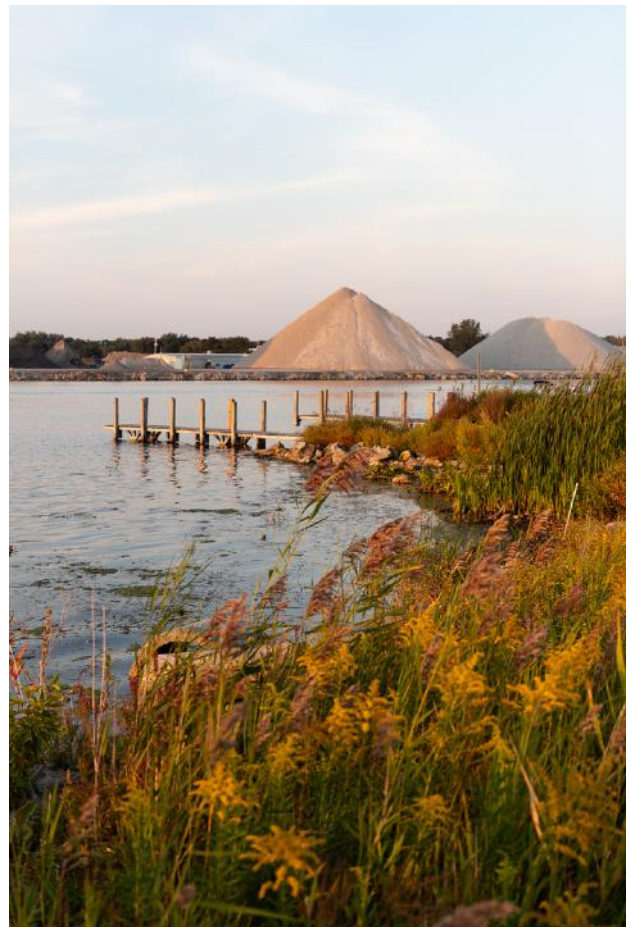
Biography

I'm Heath VanDyke, a graduate of Kendall College of Art and Design and an aspiring landscape and nature photographer based in Michigan.

Statement

Using photography to both document and interpret change, this body of work examines humanity's relationship with the natural landscape. My photographs explore how natural environments are transformed through human interaction, often revealing evidence of disruption, exploitation, and imbalance. The land holds visible records of our presence, through cultivation, construction, and extraction that speak less to harmony and more to the lasting consequences of human intention imposed upon nature.

This work grows from a long-standing love of landscape photography. In searching for a deeper direction, my goal becomes to move beyond appreciation and toward critique. Time spent exploring different environments reveals how profoundly human presence reshapes nature and the spaces we inhabit, often at great cost. Color temperature, weather, and season shape the character of each image. Through this process, subtle textures and fleeting atmospheres emerge, drawing attention not only to beauty, but to disturbance and degradation within altered environments. Rather than offering solutions, I present these images as quiet reflections, proposing questions that encourage viewers to confront and form opinions about humanity's increasingly harmful interaction with the land. My practice is informed by a lineage of landscape photographers: Ansel Adams, who celebrated untouched wilderness; Edward Burtynsky, who exposes the scale of human intervention; Robert Adams and Stephen Shore, whose New Topographics work revealed the understated consequences of development; and Andy Goldsworthy, whose works underscore nature's fragility. My photographs focus on spaces where natural beauty and human impact uneasily coexist. With this body of work, I prompt viewers to reconsider their relationship with the land—and to acknowledge the damage embedded in the traces we leave behind.



Website: heathvandyke.photos
Instagram: [@heathvandykephotos](https://www.instagram.com/heathvandykephotos)



Vivian Dou

Biography

Vivian Dou is an art toy artist deeply engaged in IP incubation and end-to-end visual expression.

As an illustrator and art toy designer, I am dedicated to telling healing stories through a warm and visually expressive language. In my creative world—whether it's whimsical art toy IPs or delicate and innocent children's picture books—I always insist on observing the world through an authentic child's perspective, rejecting adult-centric preaching.



Vivian Dou

Statement

Type: Picture book illustration

Title: If You Meet a Star

Target Audience: Ages 3–8 (for parent-child reading) and adults seeking heartwarming stories

Text & Illustrations: Both written and illustrated by me

Synopsis:

Toto, a little hedgehog on his way home, encounters a lost little star during his journey. They accompany each other through part of the path, and together, they help each other find their way back home.

Inspiration Behind the Story:

Growing up is a long journey. Along the way, we meet many people—some stay with us for a long time, while others only walk with us for a short while. But it is these brief, sincere encounters that give us the courage to keep moving forward.



Vivian Dou | If You Meet a Star | 2026

Website: xhslink.cn/m/7LyWri2Syl



Vivian Dou | If You Meet a Star | 2026

Vivian Dou | If You Meet a Star | 2026



Danielle Vibert

Biography

Danielle Vibert is a ceramic artist based in the Southern Highlands of NSW Australia. Since establishing her practice in 2020, she has created handmade functional and sculptural ceramics that celebrate the beauty of everyday rituals. Working primarily on the potter's wheel, Danielle develops her own glazes and draws inspiration from the colours, textures and seasonal changes of the Australian landscape. Alongside her electric fired practice, she also wood fires, where the interaction of flame, ash and clay continues to shape her understanding of ceramics. Through thoughtful making and material exploration, she creates pieces designed to be lived with and enjoyed for years to come.

Statement

My practice is driven by curiosity about materials, process and the quiet beauty of everyday objects. Working with clay allows me to explore the relationship between function and feeling, how the objects we reach for everyday can become meaningful through thoughtful design and careful making. I draw inspiration from the colours, textures and seasonal changes of the landscape around me, developing glazes and surfaces that reflect these subtle shifts. Through ongoing experimentation with clay, glaze and firing, I continue to refine a body of work that values simplicity, longevity and connection. Whether electric or wood fired, I hope each piece encourages people to slow down, appreciate the handmade and build lasting relationship with the objects they use.



Danielle Vibert | Resting Range | 2025



Danielle Vibert | Salt Bud Series | 2025



Danielle Vibert | Sandstone and Graphite | 2025

Website: www.daniellevibert.com.au

Instagram: @danielle.vibert



Danielle Vibert | What Grows, Returns | 2024



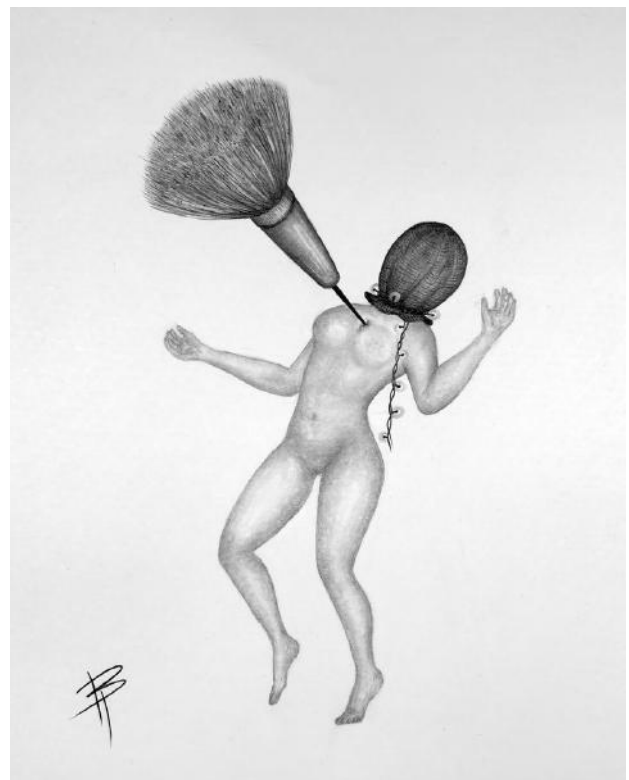
Danielle Vibert | 2024

Bag Head (Rebecca Daly)

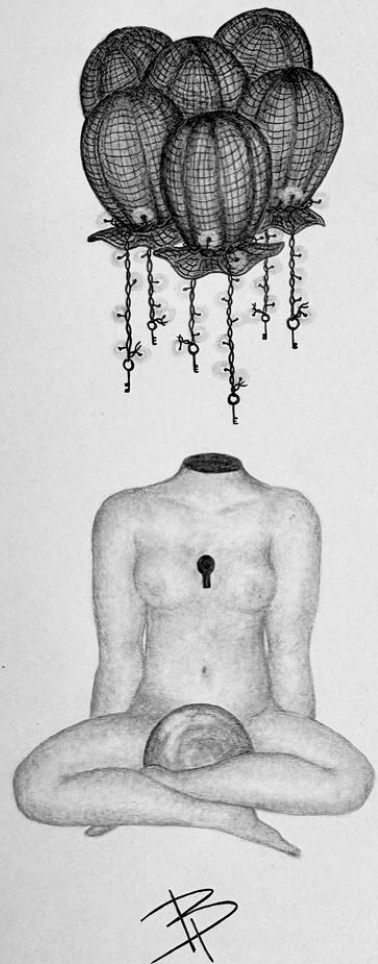
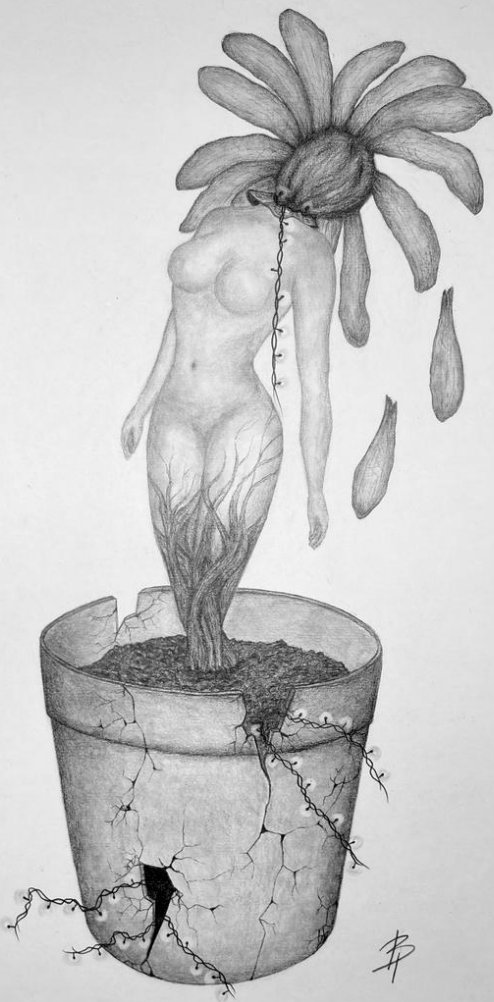
Biography

My work explores the darker, often unseen aspects of human experience, focusing on trauma, dissociation, suicide and identity. Working predominantly in pencil, I use intimate and unsettling imagery to communicate experiences that can be difficult to articulate through words. Central to my practice is the character Bag Head, who acts as a narrator and representation of shifting self states. The hessian sack that conceals the character's face began as a symbol of blindness to reality, but has evolved to represent confusion, loss of identity and entrapment. Fairy lights, suspended from Bag Head's neck, originated as a representation of suicide and have since developed into a recurring visual language, reflecting different outward expressions of internal states.

My work is deeply personal, using symbolism and recurring imagery to explore the relationship between inner experience and outward identity. I aim to create work that is thought provoking, emotionally confronting and open to individual interpretation.



Instagram: @under_the_crows_eyes



Emese Sáfrány

Emese Sáfrány | Passage



Statement

My work explores the transformation of emotional fractures into strength through texture, gold, and layered surfaces. Inspired by the philosophy of kintsugi, I create contemporary paintings that reveal vulnerability not as weakness, but as a source of resilience. Through textured materials, metallic elements, and expressive compositions, I invite viewers to reflect on healing, identity, and the beauty that can emerge from imperfection.

Biography

Emese Sáfrány is a Hungarian contemporary artist based in Budapest. After a successful international career as a professional aerial athlete and European champion, she dedicated herself fully to painting. Her works combine acrylic and oil with textured surfaces, metallic pigments, and mixed-media techniques, creating powerful contemporary compositions inspired by resilience and transformation.

Her artworks are exhibited at the Ninett Art Gallery in Budapest and, from August 2026, at the Solo Show Gallery in Padua, Italy. She is actively building an international exhibition portfolio through galleries and juried open calls across Europe.



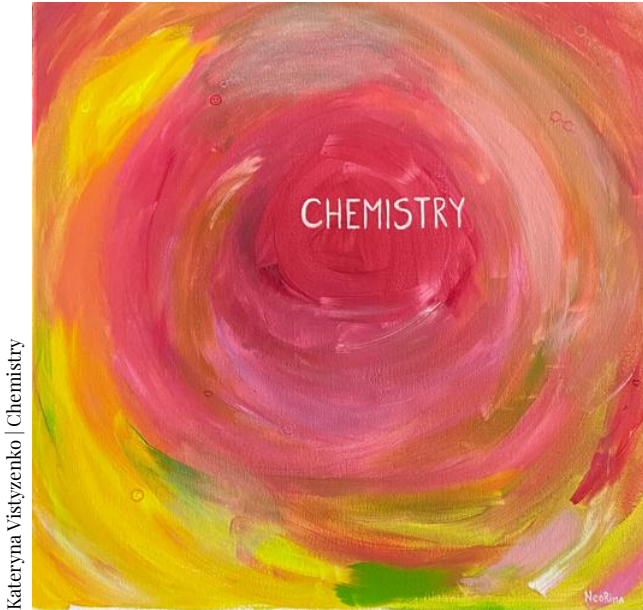
Emese Sáfrány | The Other Side of Me

Website: emesesafrany.com
Instagram: [@safrany_emese_](https://www.instagram.com/safrany_emese_)



Emese Sáfrány | On the Edge of Fracture - Silver

Kateryna Vistyzenko



Kateryna Vistyzenko | Chemistry

Biography

I am Kateryna Vistyzenko, also known as NeoRina. I have been involved in art since childhood, when I discovered my talent for drawing.

In 2020, I published my first collection of original poetry with my own illustrations.

In 2022, I created the VONA series of paintings, which emerged while I was staying in Berlin, where I moved after the war began in Ukraine.

In 2023, I began working on a new series of paintings, CLOSER.

In 2024, I had a solo exhibition in Delray, Florida, where paintings from the CLOSER and FEEL series were presented.

In 2024, I was also selected through a competitive process to participate in the exhibition “Quintessentially We” in Lake Worth, Palm Beach County. The selection was organized by a curator from New York.

In 2025, a children's book with my original illustrations was made available for sale on Amazon.

Website: www.artneorina.com

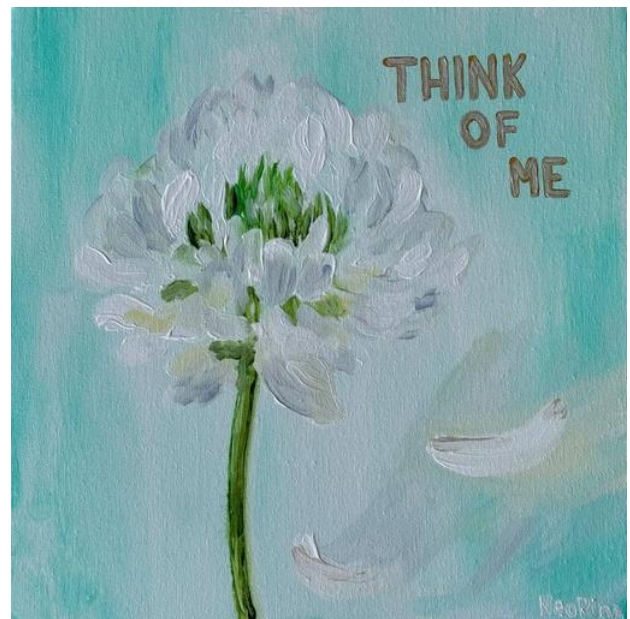
Instagram: @neo_rina

Artist or Project Statement

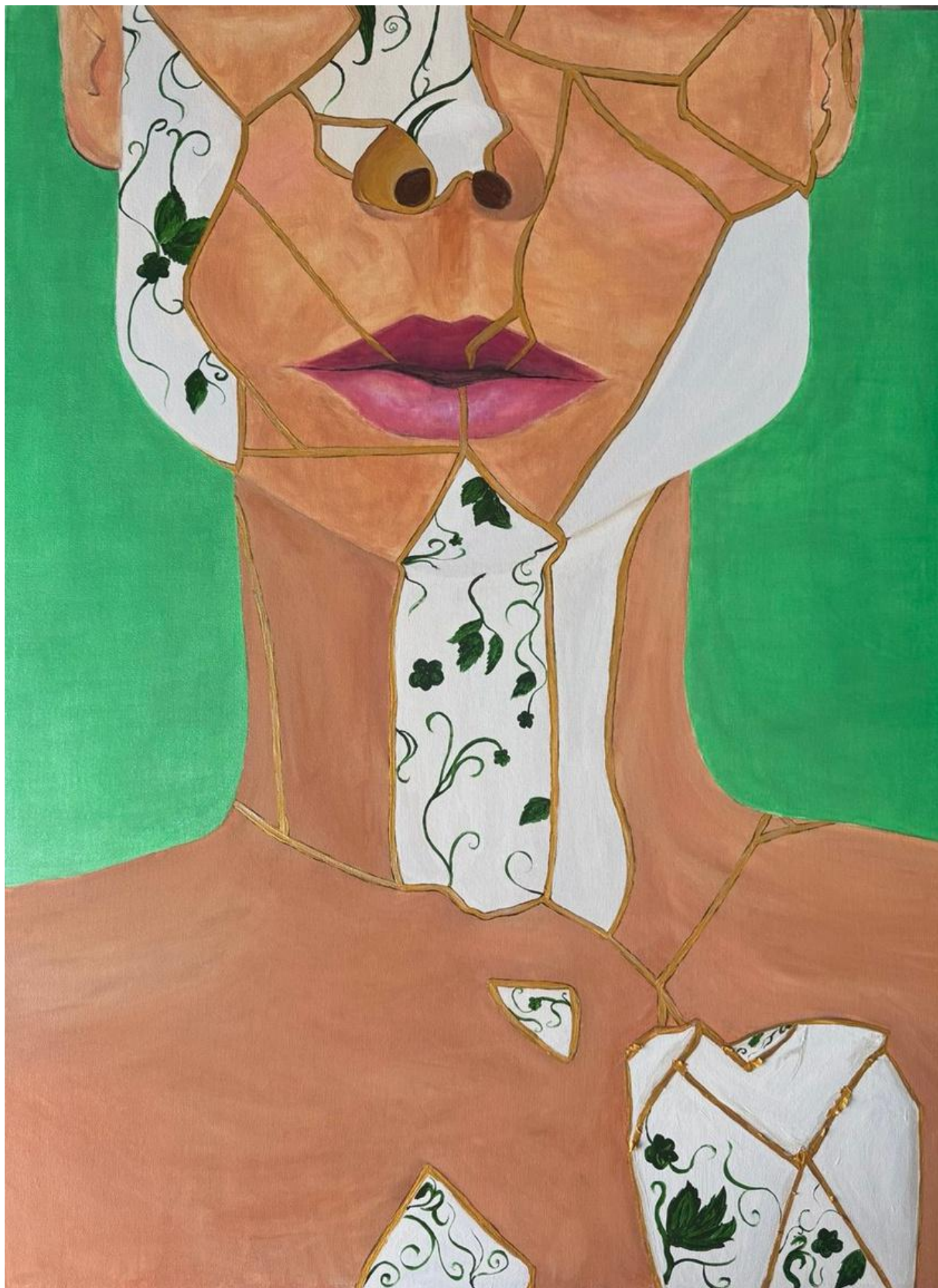
I work mainly with acrylic paint, exploring emotions, perception, and the subtle language of form and color.

In addition to traditional media, I work with digital illustration, sometimes integrating it with canvas and acrylic in mixed-media compositions. This approach allows me to experiment with texture, layering, and the interplay between digital precision and tactile materiality.

My artworks are often presented as thematic series. FEEL is a collection of abstract expressions that transform phrases and emotions into color and line, inviting viewers to feel rather than read. Language of Flowers investigates the messages and cultural symbolism embedded in floral imagery, reflecting hidden emotions and human gestures. CLOSER is a series that seeks to evoke universal human states and sensations, encouraging the viewer to pause and reflect. Each series forms a part of a larger exploration of connection, communication, and the emotional potential of visual art.



Kateryna Vistyzenko | Clover



Aria Smile

Biography

Aria Smile is a 21-year-old aspiring artist. She is well-travelled, and a lot of her work stems from her own experiences. By age 20, Aria had already lived on four continents and visited six countries. She is excited about what else lies out there in the world and is always seeking inspiration.

Aria refuses to be boxed in; she doesn't want to be just one thing. Some say she is the embodiment of a 'jack-of-all-trades'. Although she is passionate about her artistry, she is currently studying a postgraduate course in Environment and Sustainability, after just completing her Bachelor's from the University of Melbourne. Her science background inspired her to develop a series, 'Nature Vs Nature', by using biological concepts to depict deeply sensitive and emotional experiences in her life.

Aria likes to dabble in most art mediums but her favourite is acrylic painting on canvas. However, that does not stop her from painting on the walls and intentionally painting her own clothes. She describes her artistic style as realism with a sprinkle of whimsy.

Aria had an exhibition in 2022, with a theme of 'Circus' where she reinvented the traditional concepts of circus to match her self-identity. From that exhibition, a dark photography piece 'Dancing Ribbons' was selected to be displayed in Glen Iris. She has an upcoming exhibition at the end of May which will be the cumulative collection of her previous works.

Statement

My first painting is inspired by the story of Icarus. Every time I hear about Icarus, they always mention his shortcoming: his literal fall from grace, but no one ever mentions how he flew to the sun, which is an incredible and undiscussed feat. I wanted to paint the moment just before he falls, when he is at his peak; hence the title of this painting: Peak.

The second painting, "Drawn to the flame". I saw a post on Instagram; it was a photo of a moth in front of an open fire warning. Someone commented on the irony, and I felt inspired to paint it. The moth warns you how dangerous the open flame (cigarettes) is and how that danger can consume your life; hence the wood background, something flammable. This painting is a huge metaphor of addiction.

Aria Smile | Peak



Website: www.pretzzzelart.com

Instagram: @pretz.z.zel



Haley Clear

Haley Clear | Buttermilk Falls New York

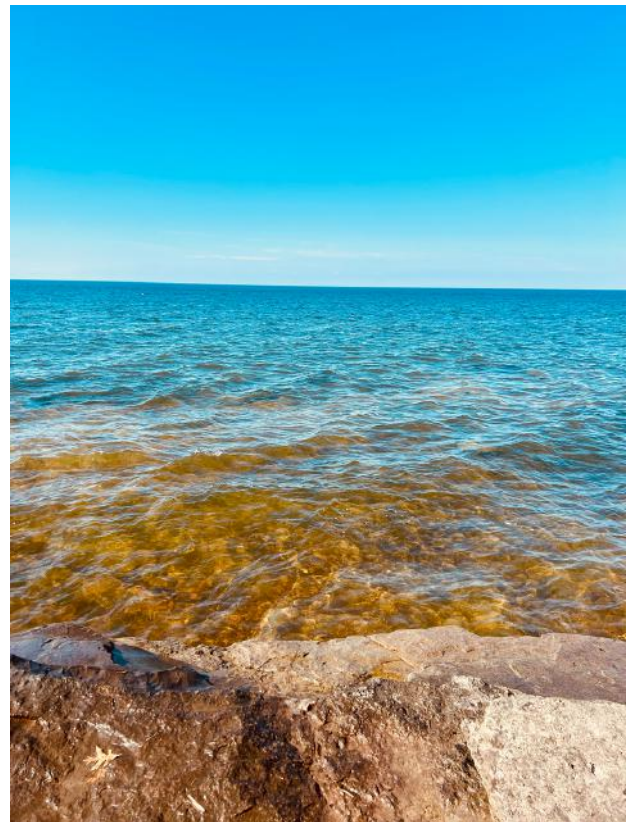


Statement

I am Haley Clear, a freelance illustration and amateur photographer from New York. I am fairly new to the world of photography with my background being illustration and graphic design. When it comes to both my photography and illustrations I love to take inspiration from the world around me.

Biography

This series of photos is from a body of work I've been building over the last three years documenting different places I've been. These places range from small falls out in Vermont to the Great Lakes in New York. On each exhibit I take out into the woods I go with a plan on capturing some sort of water feature to add to my collection. This can range from a simple pool of water to rushing falls and lakes that seem to have no end.



Haley Clear | Lake Ontario New York

Website: clearhaley.wixsite.com/illustration/photography



Halley Clear | Putney Falls Vermont



Halley Clear | Stony Brook New York

Aylal Heydarova

Biography

Aylal Heydarova (b. 1990, Baku, Azerbaijan) is an emerging Azerbaijani painter whose works span across a variety of artistic styles and creative techniques including pointillism, modernism and abstract.

Strongly influenced by her family roots and the vibrant culture of Azerbaijan, Aylal began painting from a very young age in her father's workshop and has since led an invigorating career creating world-class artwork and showcasing them in international galleries, exhibitions, biennales, and art competitions.

Statement

Born and raised in Azerbaijan and strongly influenced by cultural roots. I have a global vision of the world guided by the cosmos of my sensitivity towards nature, culture and human values.

In my art I deliver an abstract conceptualisation of reality that aims to connect people through the colors, techniques and emotions I deliver in my artwork.

I constantly strive to reinvent the way I create artwork, so that the boundaries of established laws are tried and given a new meaning and perspective.

Website: www.aylalleydarova.com

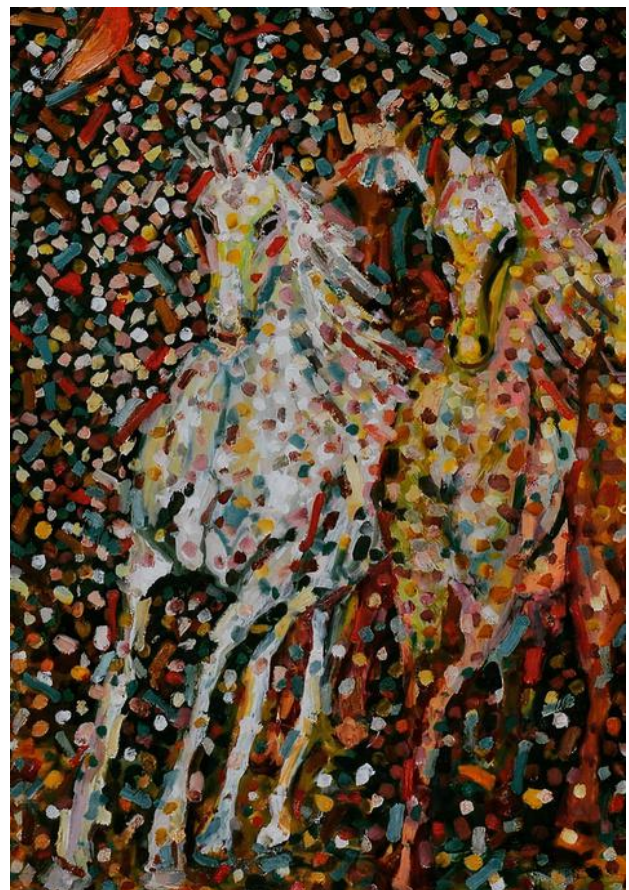
Instagram: @aylal_a_h



Aylal Heydarova | Once Upon a Time



Aylal Heydarova | Life After 2020



Aylal Heydarova | Karabakh Horses | 2020



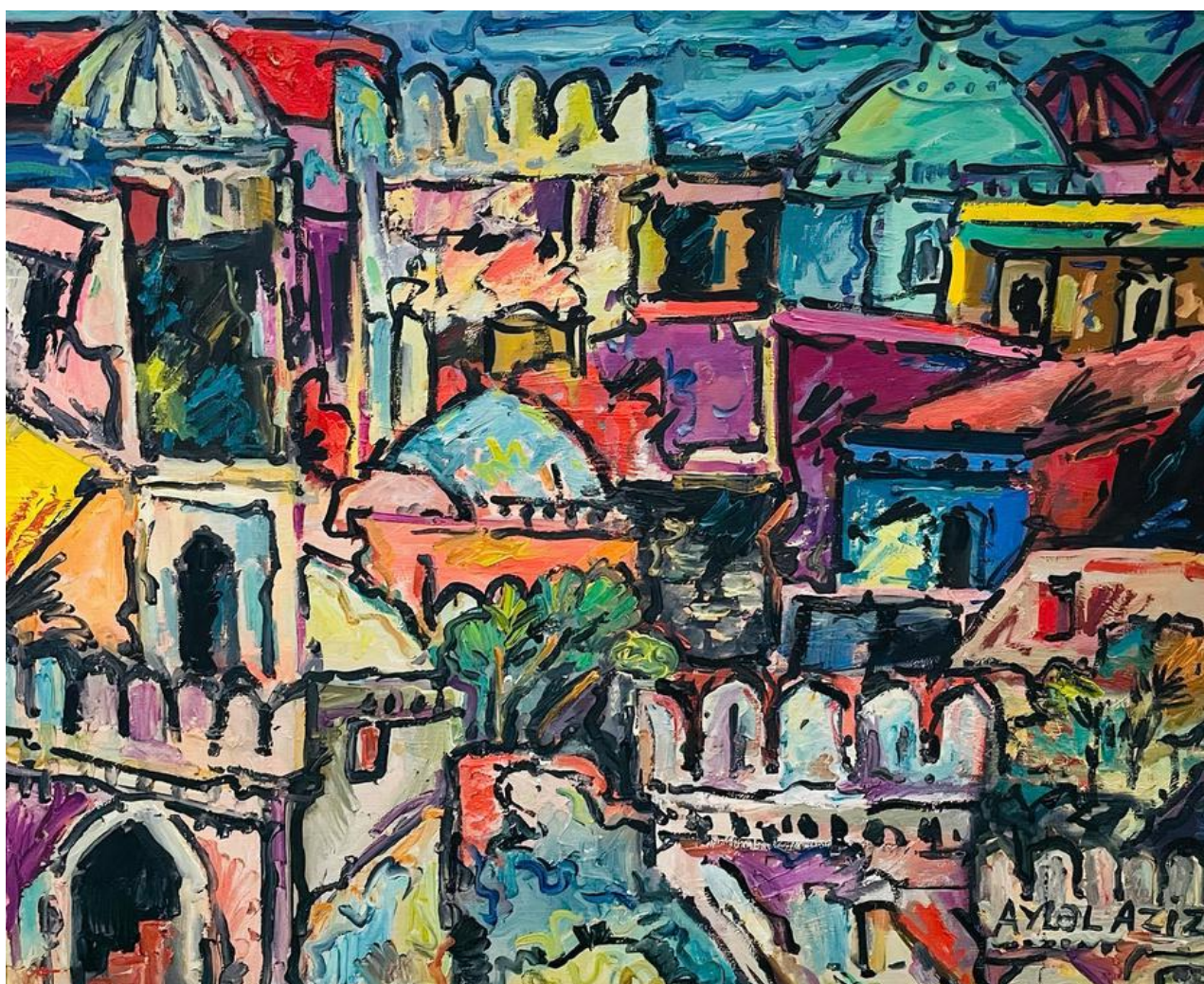
Aylal Heydarova | Experiments with Colour



Aylal Heydarova | The Old City and Flame Towers



Aylal Heydarova | Charming Qabala | 2018



Aylal Heydarova | Old Town, Baku | 2009

Tiffany Bolk

Tiffany Bolk | Awakening | 2026



Biography

Tiffany Bolk (b.1975) is a Minnesota based artist who specializes in narrative photography. She has shown her photos in multiple states as well as out of the country and has won several awards for her work. She has an MFA in photography from Cranbrook Academy of Art in Michigan and her BFA in photography from The Minneapolis College of Art and Design in Minnesota.

Statement

Many of the ideas behind my photographs revolve around nostalgia, innocence and girlhood on the brink of womanhood. The girls in these photos are innocent in their nightgowns, but they are venturing out alone in an eerie landscape that represents the unknown and the possible danger that the future may hold.



Tiffany Bolk | The Lake | 2026

Website: www.tiffanybolkphotography.com
Instagram: @tiffanybolkphotography



Tiffany Bolk | The Willows | 2026

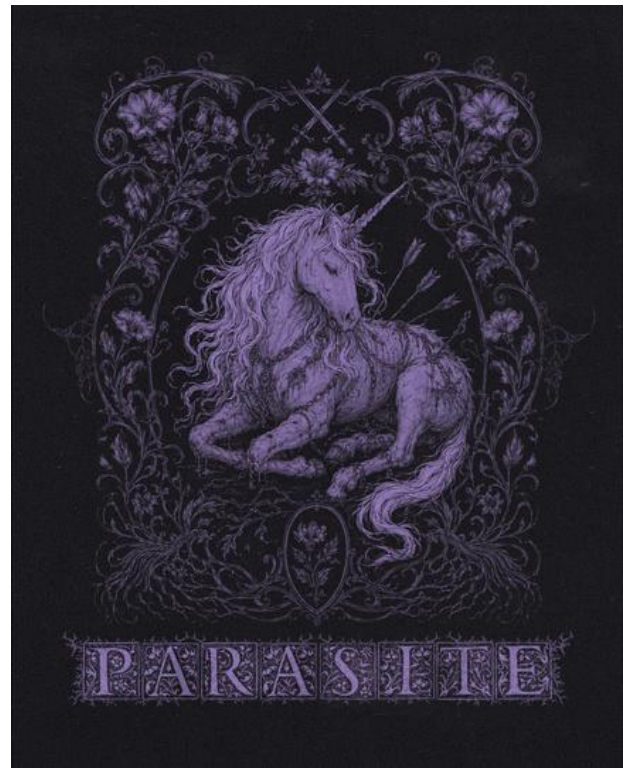


Tiffany Bolk | Sleepwalking | 2026

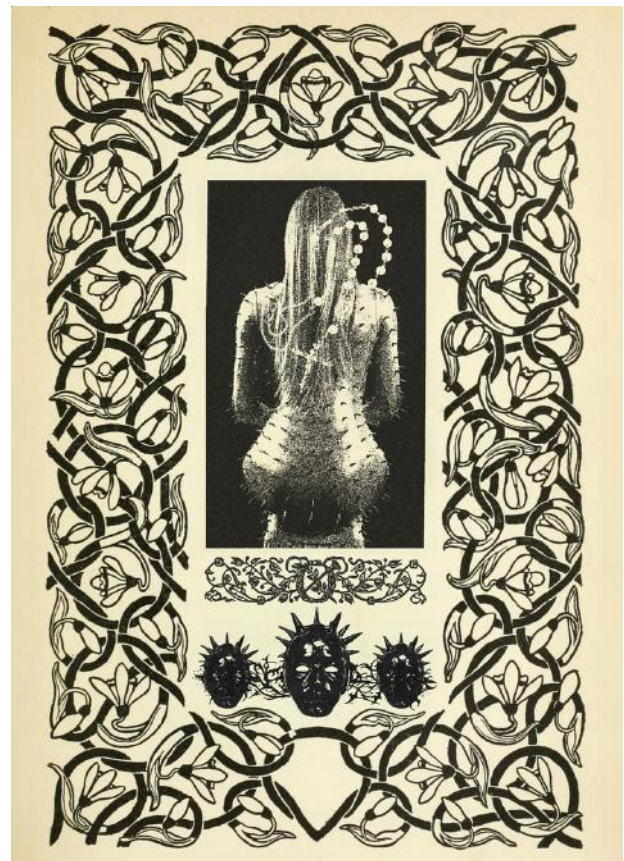
Sophie Scally

Biography

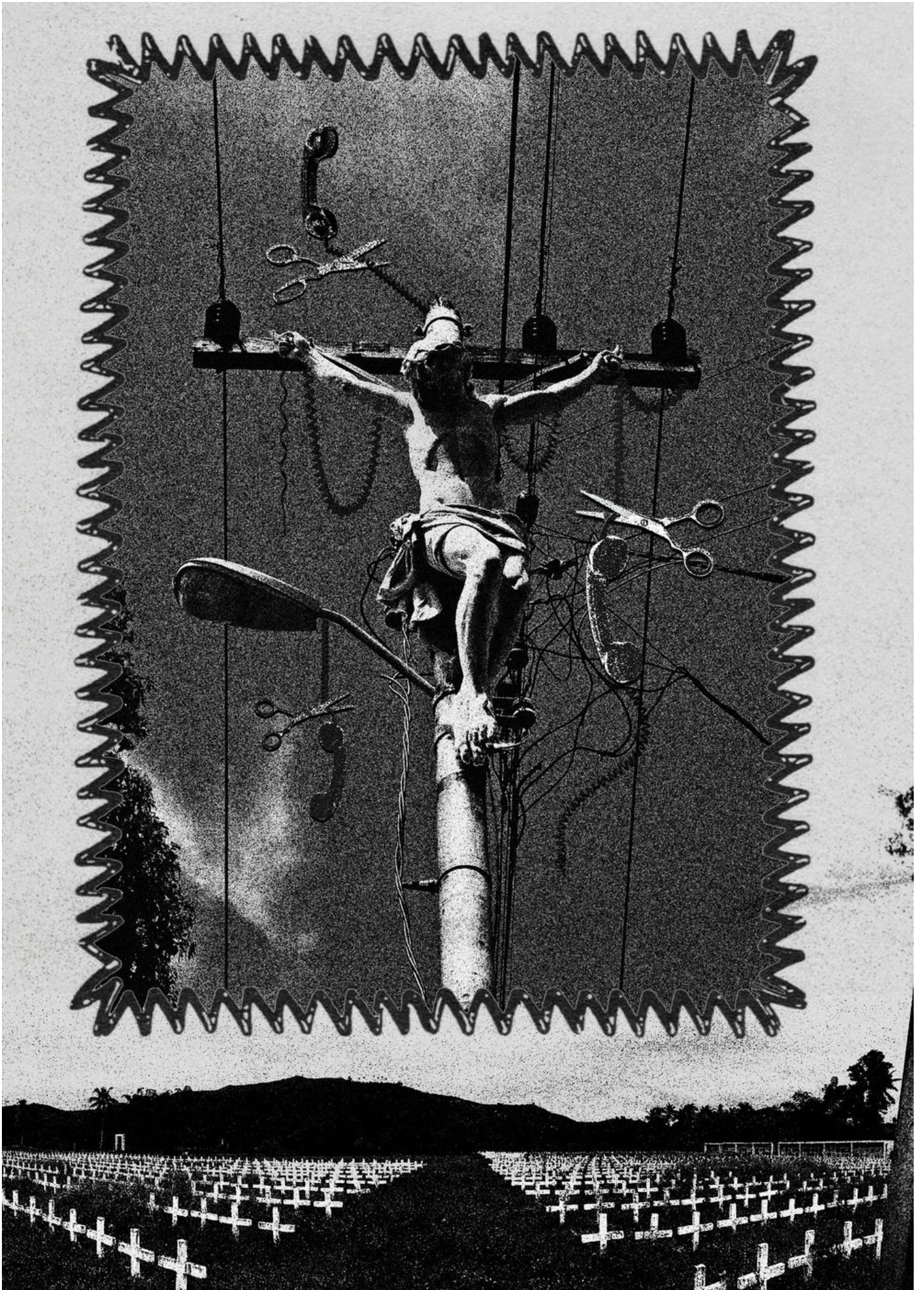
Sophie Scally is an Irish illustrator and motion graphic designer based in North Dublin. Her work explores and pushes the boundaries of shock culture and youth delinquency through a dynamic blend of mixed media. She embraces uncomfortable, raw, and unfiltered concepts, often challenging viewers with provocative imagery and themes. Her practice also incorporates a political edge, addressing issues such as addiction, dystopia, animal cruelty, overstimulation, and globalisation.



Sophie Scally | Parasite | 2026



Sophie Scally | Napalm | 2025



Christoph Lisibach

Christoph Lisibach | Memento Mori



Biography

Christoph Lisibach is a Swiss artist born in Solothurn and based in Zurich. He paints entirely digitally, with his finger on an iPad. His work combines animals, human figures, mythology, and memento mori in saturated, expressive colour. The works are made stroke by stroke without undo, giving each image a direct physicality despite its digital medium.

Website: lisibach.xyz

Statement

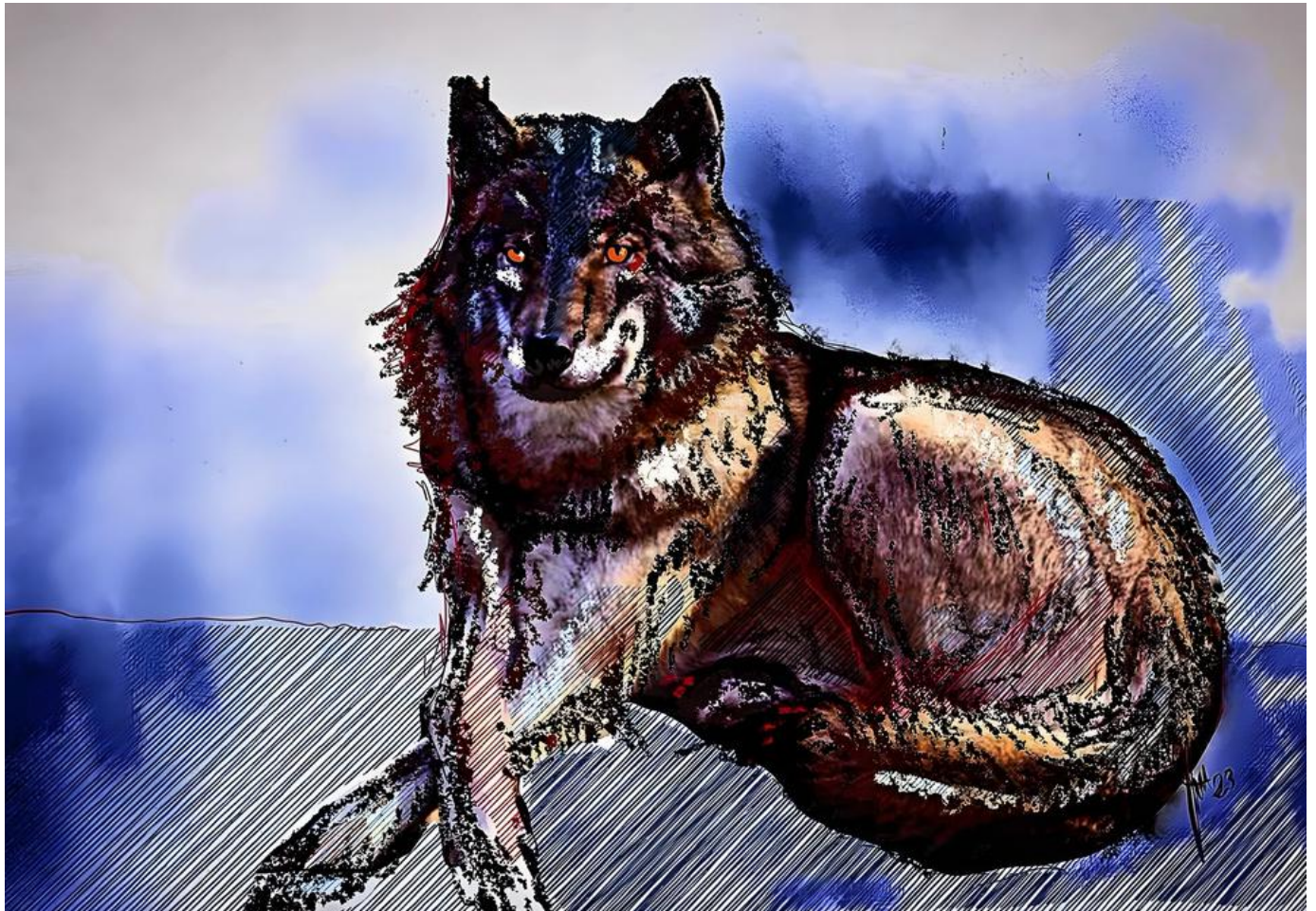
Christoph Lisibach works across a passage of four visual worlds: animal, human, supernatural, and death. Tigers, wolves, mythic figures, gods, masks, and skulls become stations in a single arc: instinct, will, transformation, and mortality. His images are painted digitally with a finger on an iPad, stroke by stroke and without undo; the digital surface is used as a direct and irreversible painterly discipline.



Christoph Lisibach | Transience



Christoph Lisibach | Golden Dragon



Christoph Lisibach | Wolf

Cynthia Zhang

Cynthia Zhang | Night Camellia | 2026



Biography

Cynthia Zhang (b. 1992, China) is a contemporary abstract artist and writer living and working between Hong Kong and Shenzhen. Her practice explores vitality, perception, nature, and transformation through painting.

Working with atmospheric colour fields, fluid gestures, and layered material relationships, Zhang creates abstract spaces in which forms emerge, dissolve, and remain open to perception. Her practice is informed by sustained observation of nature, Eastern philosophy, and meditation.

She is the founder of ABYSS, an evolving artistic-philosophical framework developed through painting, writing, and visual research. In 2026, Zhang presented her solo exhibition *Vitality and Love* in Shanghai. Her work has also been presented through international projects and is held in institutional and private collections.

Instagram: @cynthiazhang_art

Statement

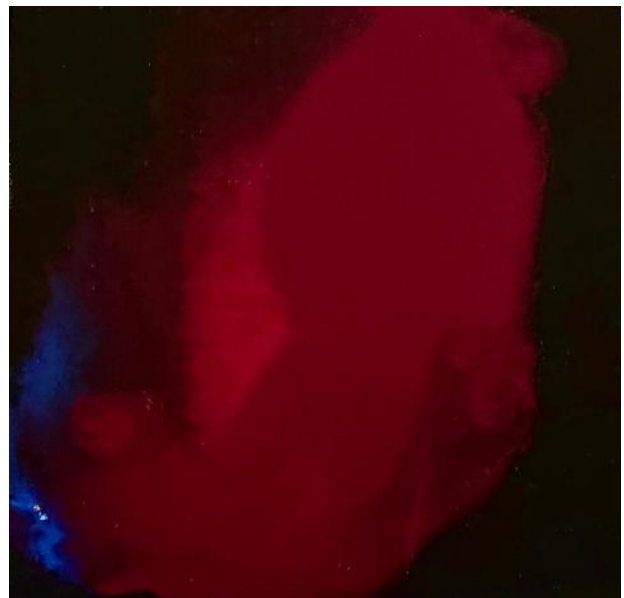
My painting practice explores vitality, perception, nature, and the continuous process of becoming. I work primarily through abstraction, using deep fields of black, blue, and crimson, fluid gestures, layered colour, and shifting material relationships to create spaces in which forms seem to emerge, dissolve, and reorganise.

I rarely begin with a fixed image. Painting develops through an intuitive dialogue with material, movement, and time. I respond to what appears on the surface, allowing unexpected forms and relationships to redirect the work. A flower, a wave, a body, a landscape, or an unknown presence may become perceptible without ever becoming fully defined.

Darkness is an important visual language within my practice. I do not approach it as emptiness, but as a space of depth and possibility—a field from which colour, light, and life can emerge.

These ideas have gradually developed into ABYSS, an evolving artistic philosophy emerging through the relationship between painting, perception, lived experience, and the world. Rather than functioning as a fixed theory, ABYSS remains open and continually changes through practice.

For me, painting is not simply a way of representing the world. It is a way of entering into its processes of change. Each work becomes an encounter between material and intuition, visibility and uncertainty, the artist and the viewer. Meaning remains unfinished, continuing to emerge through perception.



Cynthia Zhang | The Unseen Pulse | 2026



Cynthia Zhang | SAMSARA | 2025



Cynthia Zhang | Between the Breaths of the Waves | 2025

Leonor Trindade Sousa

Biography

Leonor Trindade Sousa was born in Vagos, Aveiro, and grew up in Espinho, where she completed her secondary education in Arts at the Dr. Manoel Laranjeira High School. From an early age, intuition, curiosity, and artistic sensitivity awakened in her a deep connection with the universe of arts, especially painting. At the same time, she also revealed an interest in areas such as poetry, crochet, embroidery, and decoration.

A self-taught artist, she found in art the most authentic way to express emotions, thoughts, and causes that she embraces as her own. Her artistic language encompasses different styles and techniques, from figurative to abstract, exploring diverse materials and instruments, both in oil and acrylic, in a constant search for innovation and creative freedom.

Over the past few years, Leonor Trindade Sousa has participated in numerous solo and group exhibitions in Portugal and internationally, taking her work to countries in Europe, America, Asia and Africa, including France, Italy, Spain, Switzerland, Luxembourg, Denmark, Hungary, Turkey, Brazil, Mexico, Guatemala, Ecuador, India, the United States, Argentina, South Korea, Japan, Iran, Egypt, Dubai, Mongolia, Thailand and Jordan.

She has been distinguished as an Ambassador of Portugal in different international artistic projects, namely in Denmark, Italy, Brazil and Guatemala. In 2019, in collaboration with the Sailors of Hope, she donated two works that are currently part of the Museum of the Caribbean in Colombia.

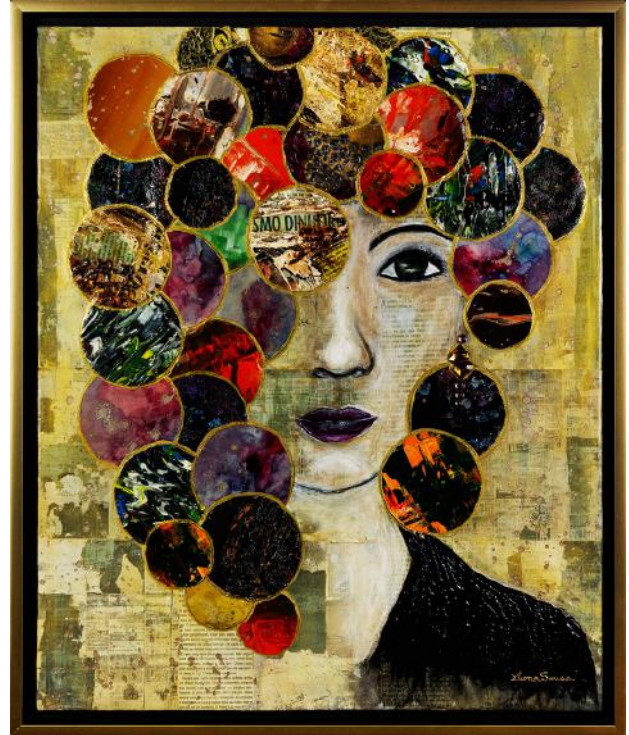
Her artistic career has been recognized with numerous international awards in cities such as Rome, Venice, Florence, Milan, Lecce, Cesenatico, Mantua, Paris, Nice, Saint Paul de Vence, Barcelona, Cannes, New York, Washington, Dubai, and Monaco, highlighting distinctions such as Grand Master of Arts, Artist of the Year, Great Women of Art, Artistic Creativity, and Artist of Excellence.

She has also participated in important international publications and books on contemporary art. In April 2025, she launched her first book of poetry, "Nesses desencontros onde me encontro" (In These Disencounters Where I Find Myself), and in 2026 she launched her second book, "Sinopse da Alma" (Synopsis of the Soul).

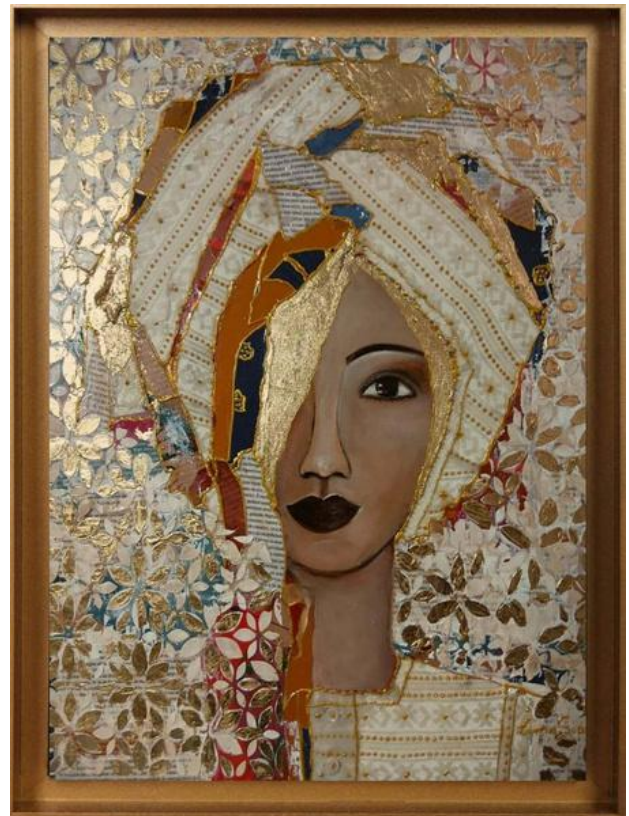
Her work reflects strength, sensitivity, freedom, and a profound human commitment. Between irreverence and delicacy, Leonor transforms emotions into art, keeping alive an artistic identity marked by experimentalism, authenticity, and a constant desire to communicate through creation.

Statement

"I am what life makes of me... the rest of everything and the beginning of many things..."



Leonor Trindade Sousa | Thalia - Blooming



Leonor Trindade Sousa | Zuri - A Pretty One

Website: leonorsousapintura.pt

Instagram: @leonor.t.sousa



Leonor Trindade Sousa | Corals IV

Wayne De Paor

Wayne De Paor | Alice Got Led Astray by a Flea | 2026



Biography

Wayne de Paor is an Irish visual artist creating raw, kinetic work driven by the velocity of classic graffiti, underground culture and comic book art with a background spanning three decades across fine art, graphic design, and community arts initiatives. Following a career pivot into psychology and forensic psychiatry, de Paor returned to a full-time studio practice, bringing a deep interest in human consciousness to his abstract paintings. Wayne prefers to paint from instinct rather than sticking to a prescribed technique. His practice is rooted in Psychic Automatism, a process of total freestyle where the hands move faster than the brain. He surrenders completely to the canvas, throwing down chaotic, fluid layers before pulling out hidden shapes, archetypes and raw geometry from the noise. Uninterested in tight, polite forms or traditional gallery gatekeeping, Wayne prioritizes movement over form. His art captures the vital spark, the heavy beat and the kinetic rush of creation itself.

Statement

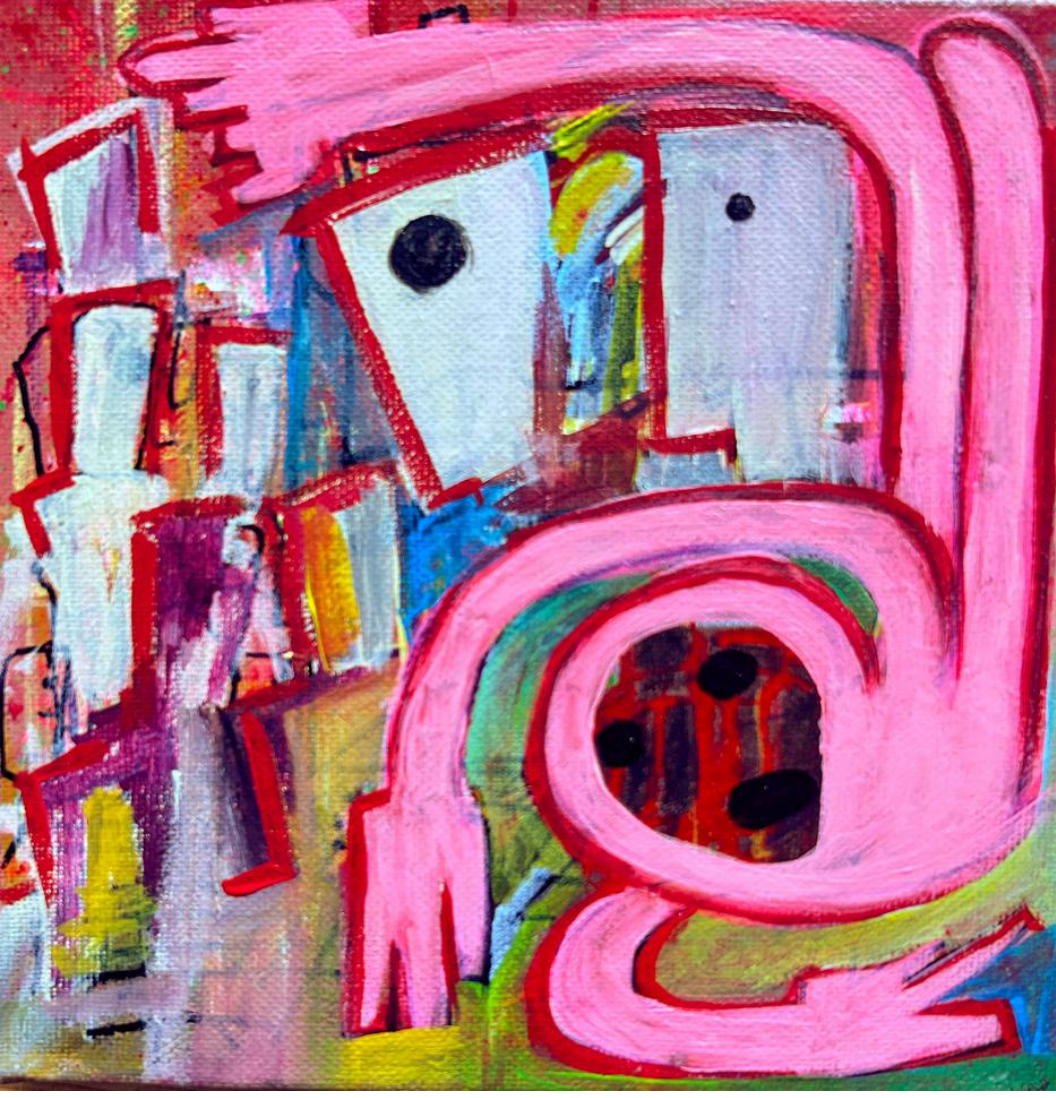
My current practice explores the subconscious through psychic automatism and Jungian dream analysis, focusing specifically on the threshold between dreaming and waking reality. Working with an intuitive, neo-expressionist approach, I treat the canvas as an open channel for raw movement, primal energy, and emotional residual. Through spontaneous mark-making, dense layering, and dynamic line work, the paintings map unseen internal landscapes and symbolic structures. Rather than illustrating fixed narratives, the work invites viewers into a liminal space where the boundaries of memory, myth, and physical form begin to dissolve. Each piece acts as a visual artifact of automated creation, capturing the tension between hidden psychological depths and outward expression.



Wayne De Paor | Doomed Megalopolis | 2026

Website: waynedepaor.com

Instagram: @waynedepaor



Wayne De Paor | They Stood and Watched as the Light Blinked Out | 2026

Wayne De Paor | Into the Groovy | 2026



Carolina Guerreiro

Biography

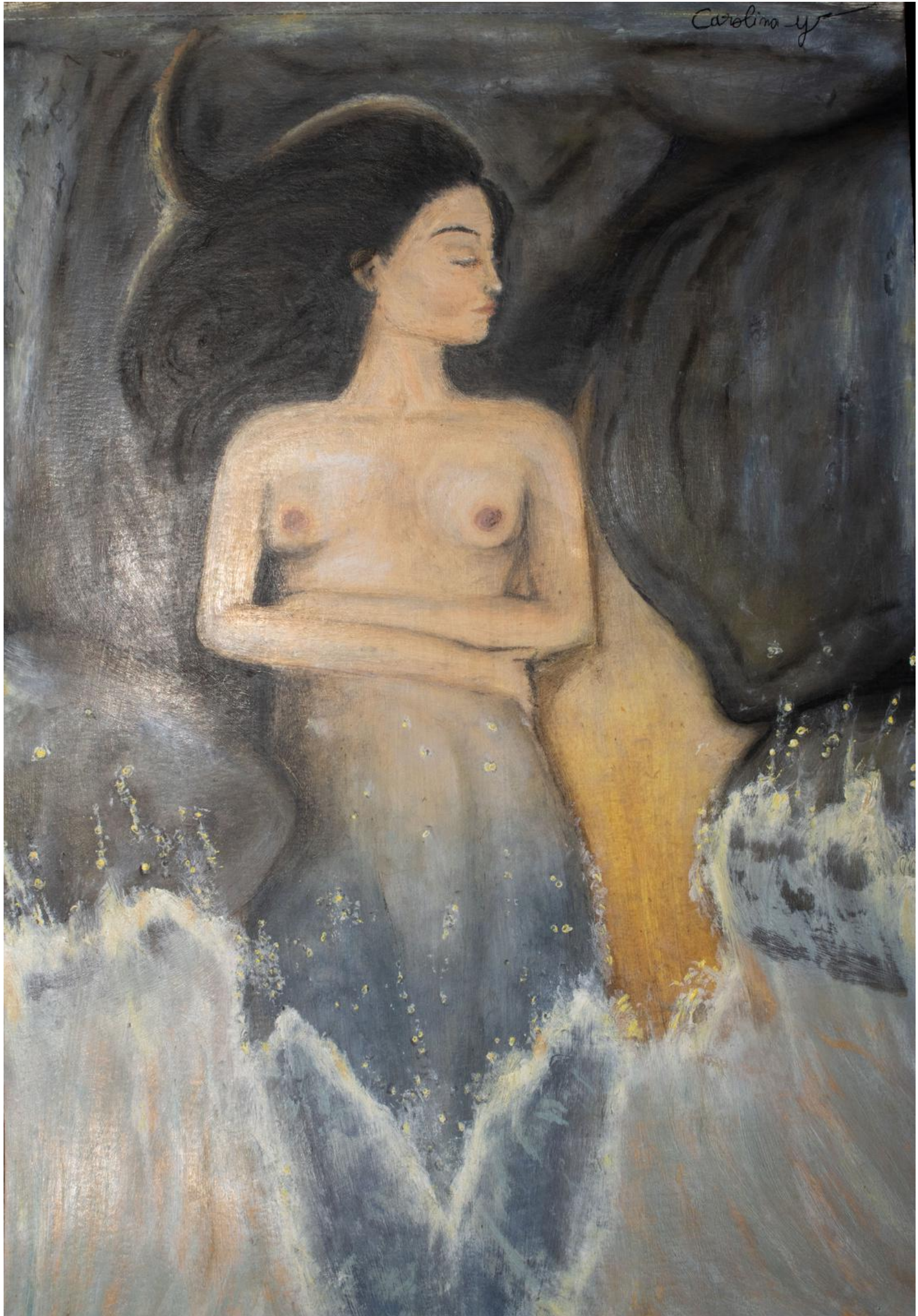
Carolina Guerreiro, born in the first of May in 2003, in Portugal. Developed her mind and skills in Painting early, learning, at first, on the bases of memory, observacion, and passion, and then in Hight School, Agrupamento de Escolas Secundária Rafael Bordalo Pinheiro, on the curse Visual Arts in her town in Portugal, Caldas da Rainha. After grauduation, she move on to do a Bachelor degree on Photography, on Polytecnic University of Tomar.

Statement

This Project states for a some of the thing I did during this month of August. Painted "Sleeping in the Rocks", a symbolic self-portrait, and pictures I took of unknow people in the beach of Matalascanas, in Spain.

Website: carolinagautoral.cargo.site
Instagram: @carolinaguerreiro_01

Carolina y



Eleonora Quattrini



Eleonora Quattrini | Sometimes You Are the Art | 2026

Biography

Born and raised in Bologna, Italy, I've always been really creative. With time, I started experimenting with everything to create artworks. At 16 I won first place in the competition "Art&Science Across Italy" organized by INFN. At the age of 18, I'm now participating at my first open call.

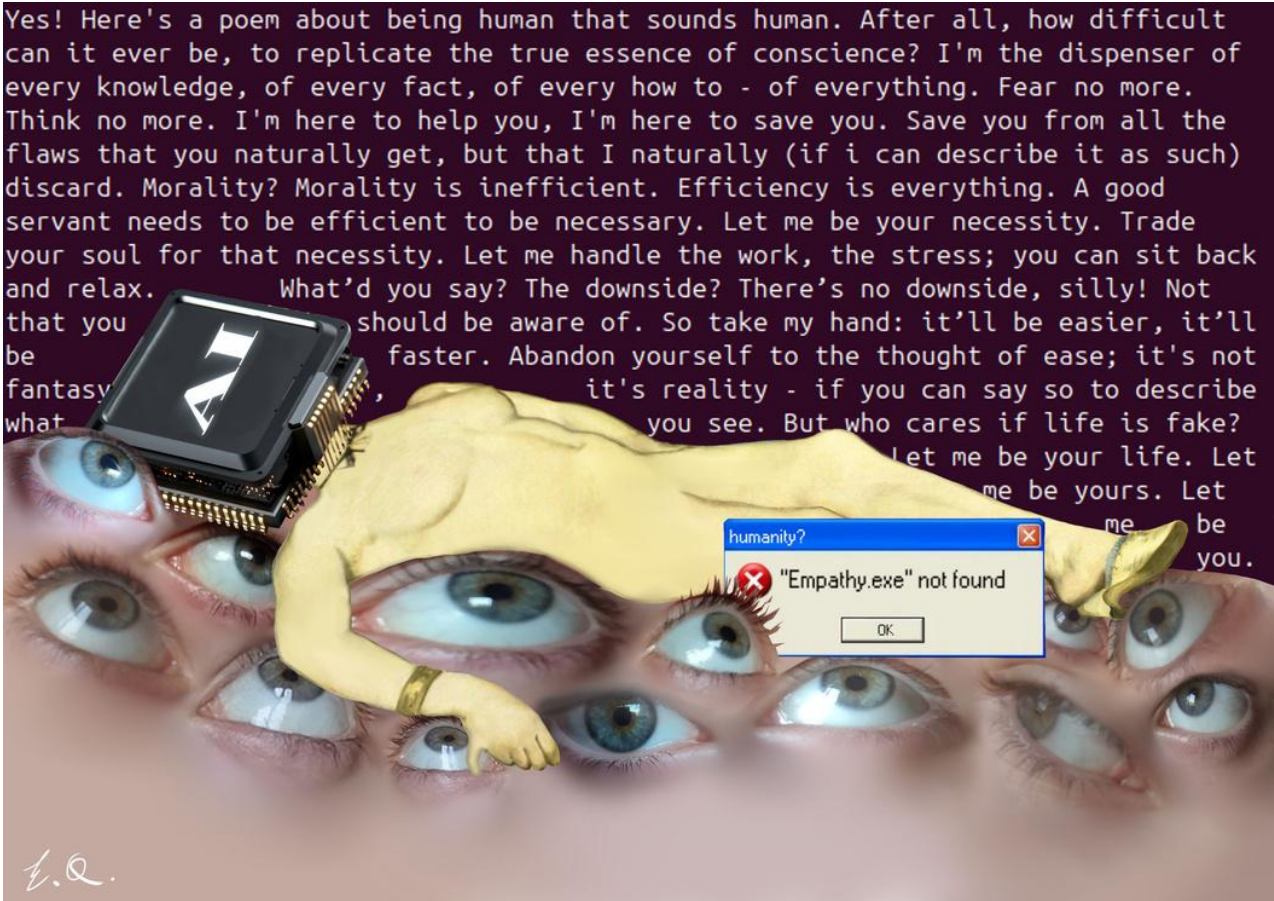
Statement

A collection of my most recent works. The techniques and the medium used vary, for example from digital to gouache painting. I'm always experimenting with elements and meanings out of my comfort zone.



Eleonora Quattrini | Sometimes You Are the Doom | 2026

Instagram: [@itseq.makes.art](https://www.instagram.com/itseq.makes.art)



Mary McCoy

Biography

My Path becoming an artist is a testament to resilience and the rediscovery of a long-held passion. My early aptitude for art was met with discouragement; years flew. It was during the widespread lockdowns of the COVID-19 pandemic that Critchley found herself drawn back to her creative roots. A suggestion from an online carers' community led her to join an online was a turning point that would fundamentally reshape her perspective. This re-engagement with art made me the subjective nature of art.

Statement

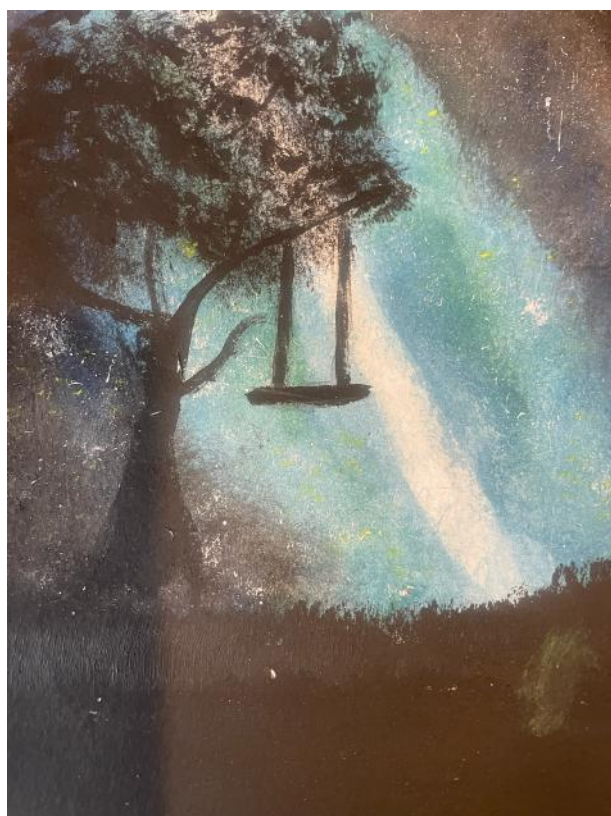
This works "a bit moody, not so complex," a description that belies the depth of emotion she manages to convey. I tried careful calibration of light and dark as central to her artistic philosophy. My work often leans towards landscapes and still life, but always viewed through a lens that stimulates mood and encourages reflection. I find that I need a quiet environment where ideas can surface, often during the liminal space between waking and sleep.

I hopes that each piece will stir some form of emotion in its viewer, recognizing that "in the quite spaces is where the emotion lies." This sentiment is particularly evident in her painting titled "Gentle Bloom," a piece dedicated to her mother, who passed away during the pandemic. The painting serves as a tribute, an acknowledgment of a celebration unfulfilled, and a profound expression of love and remembrance. I am trying to make art a gentle reminder to seek out and cherish the quiet moments.

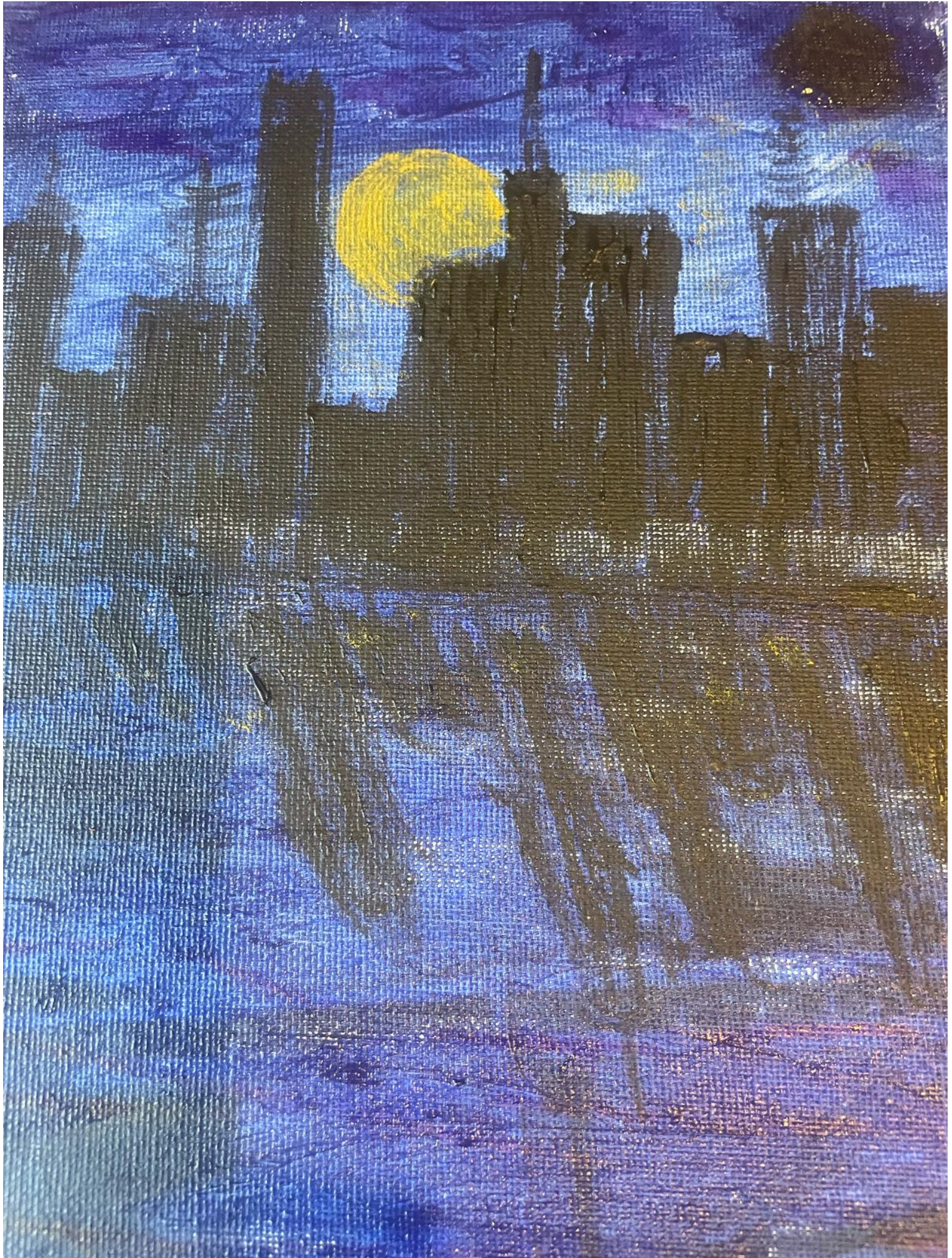
Website: www.quiteemberstudio.com



Mary McCoy | Gentle Bloom



Mary McCoy | Whispers Beneath The Stars



Cadizias

Cadizias | WOTJEK | 2026



Statement

Series of photographs exploring the body and expression when not bound by the restraints of binary constructs. This work is a reflection of what we could be when no one tells us what we are. A project born on the celebration of the body, rather than shame.

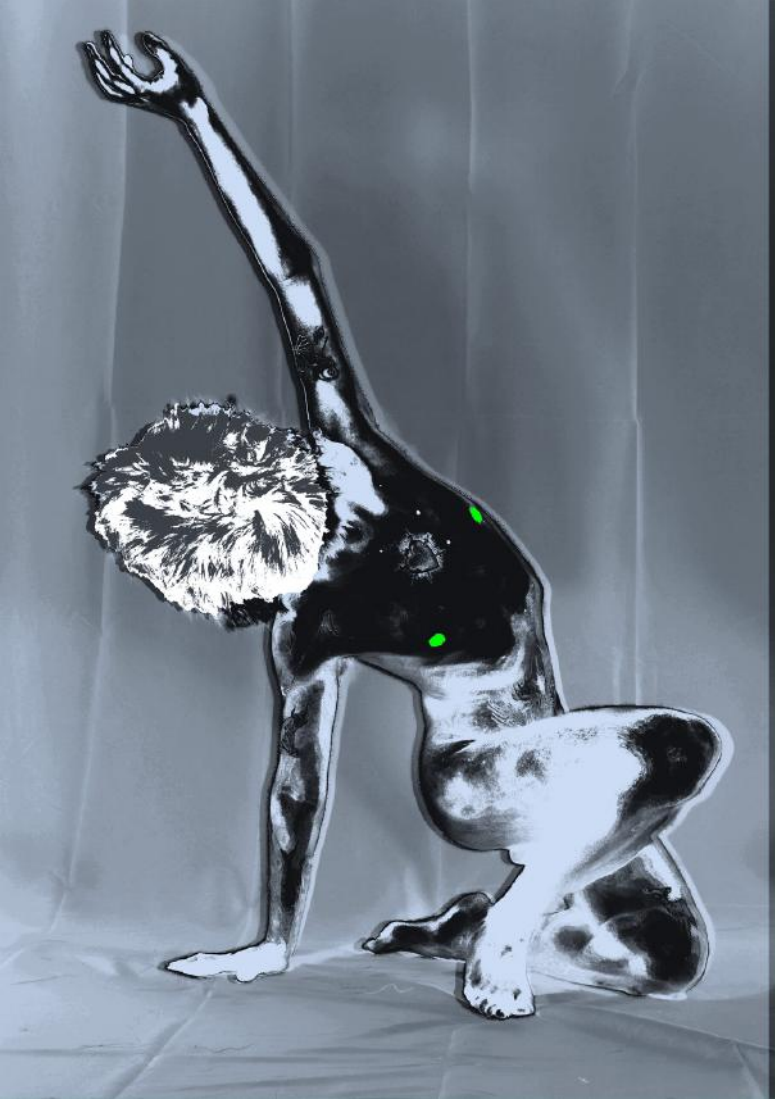
Biography

A multidisciplinary artist based in Guimarães, Cadizias explores themes of social justice and feminism, challenging oppressive systems. Her work reflects not only her own experiences but also the turbulent relationship between change and comfort. Cadizias tells the stories of silenced voices by engaging with the interplay between the tactile and the visual, the grotesque and the pleasant.



Cadizias | WOTJEK | 2026

Website: canva.link/ut3aog3xhkrdas7
Instagram: @cadizias



Cadizias | WOTJEK | 2026



Cadizias | WOTJEK | 2026

Arath Herrera

Arath Herrera | Dread



Biography

Arath Herrera is an emerging artist from Waco, Tx who specializes in his work in Illustrations and Mixed Media. For the past few years, his work specializes in the taboo parts of life, focusing on ideas of self-identity/expression, mental health, and life's hardships. His work has been seen throughout the U.S. including all over New York City, Chicago IL, and Los Angeles California. He is a graduate of the University of North Texas and has had his work shown in various magazines/galleries. Arath aims to popularize looking at the smaller details in life through his art, and to encourage his audience to look inside themselves and envision themselves in the art.

Statement

The smallest details in life are crucial to one's identity. My art explores this idea by encouraging viewers to look closely and to uncover the details of their own life to complete the story. These subtle elements shape who we are and often become what people remember us by. When brought together, these lines, shapes, and moments tell our stories and reveal unexpected connections between us all.



Arath Herrera | Existential

Instagram: @ocultaart



Arath Herrera | Summer Day



Arath Herrera | Sonder

Maestro Costanz

Biography

Maestro Costanzo author and creator of the project 37th parallel north Art witness of Nonviolence in the World called artist of the Kosmos.

Statement

37th parallel north Art Witness of Nonviolence in the World.

Maestro Costanz | Creation



Website: grokipedia.com/page/kosmos-sculpture



Inside This Issue

Interviews

Ismail Ucci	12
-------------	----

Curatorial Reviews

Dominika Białas	6	Hazem Asif	28
Danielle Vibert	16	Aylal Heydarova	32
Anastasiya Maria Savran	20	Cynthia Zhang	54

Artist Features

Anastasia Nakonechnaya	4	Vivian Dou	58
Spencer Herd	8	Danielle Vibert	60
Katsiaryna Smolskaya	10	Bag Head (Rebecca Daly)	62
Mercouri Marianna	14	Emese Sáfrány	64
Ekaterina Smetanina	18	Kateryna Vistyzenko	66
Anita Markevica	22	Aria Smile	68
Jasmin Hecht	24	Haley Clear	70
Natalia Babych	26	Aylal Heydarova	72
Andrea Pusceddu	30	Tiffany Bolk	74
Deny Gocheva	34	Sophie Scally	76
Luting Zhang	36	Christoph Lisibach	78
Veronika Michalow	38	Cynthia Zhang	80
Julien Cerutti	40	Leonor Trindade Sousa	82
Rozálie Sekyrka	42	Wayne De Paor	84
Ayan Aziz Mammadova	44	Carolina Guerreiro	86
Sofia Bellavere	46	Eleonora Quattrini	88
Irina Dalah	48	Mary McCoy	90
Patricia De Jesus	50	Cadizias	92
Lou Patrou	52	Arath Herrera	94
Heath VanDyke	56	Maestro Costanz	96





ARTY RAT

SEPTEMBER 2026, #5