

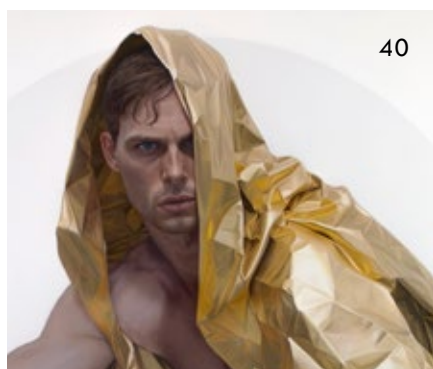
Content



Villalba's work is characterized by a deep longing to achieve the ideal composition through exquisite technique. His creations span various stages...



▼ Marco Condor's paintings invite us into a space where time seems suspended. His figures emerge with the precision of classical technique.



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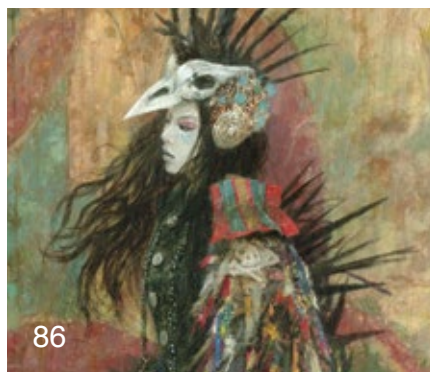
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Featured Artist



Romulo Royo is a Spanish artist of international standing, with a unique and distinctive pictorial language inspired by and drawing...

AUGUST 2025



Mexican artist Haniel Fonseca presents his first international book with The Guide Artists. This powerful and provocative volume compiles his pictorial work from the first ten years of his career.



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BEST OF THE MONTH



BILJANA PETROVIC

Sculptress

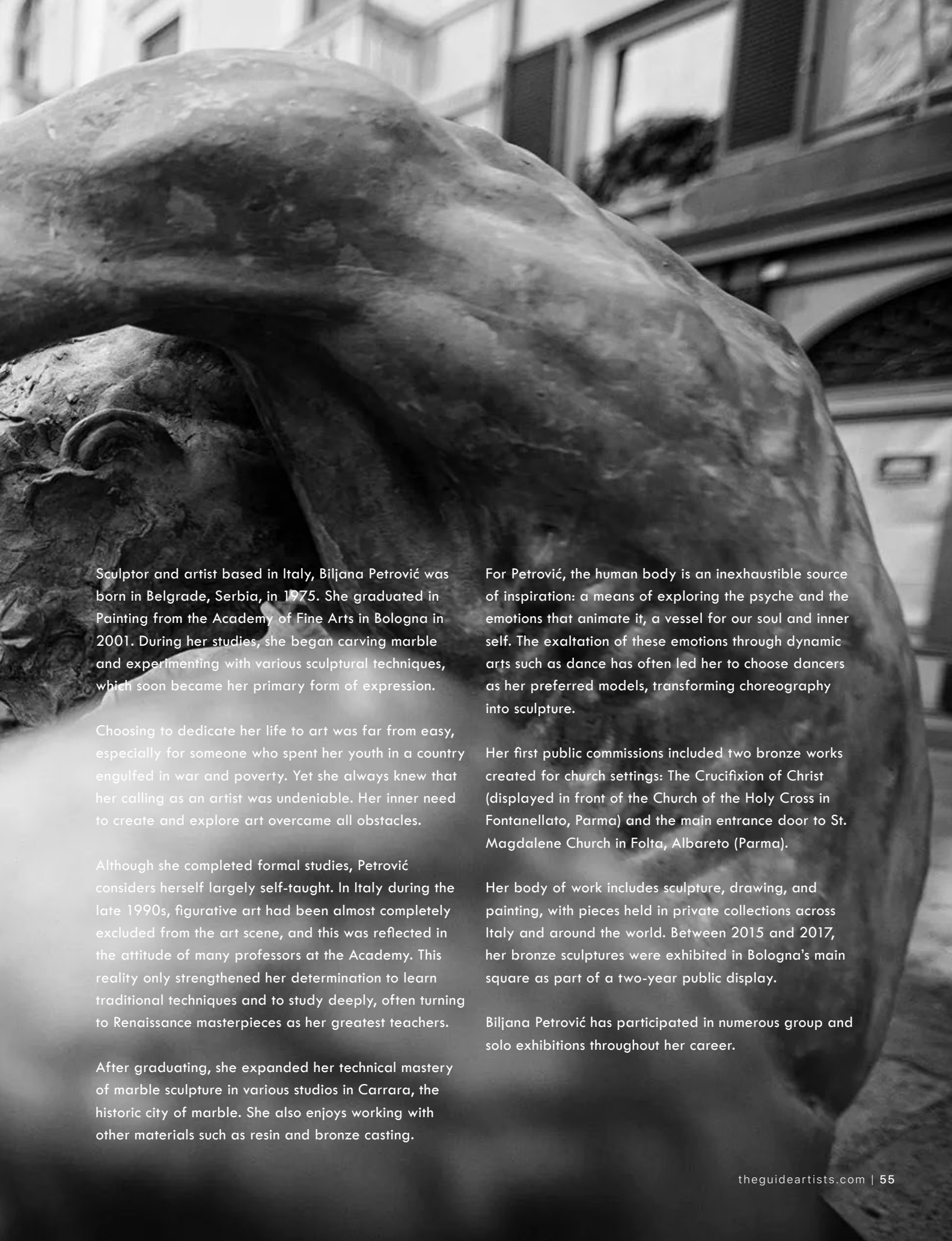


Sculpting the Invisible



EQUILIBRIUM

Bronze sculpture on iron leaf
120 x 82 x 85 cm



Sculptor and artist based in Italy, Biljana Petrović was born in Belgrade, Serbia, in 1975. She graduated in Painting from the Academy of Fine Arts in Bologna in 2001. During her studies, she began carving marble and experimenting with various sculptural techniques, which soon became her primary form of expression.

Choosing to dedicate her life to art was far from easy, especially for someone who spent her youth in a country engulfed in war and poverty. Yet she always knew that her calling as an artist was undeniable. Her inner need to create and explore art overcame all obstacles.

Although she completed formal studies, Petrović considers herself largely self-taught. In Italy during the late 1990s, figurative art had been almost completely excluded from the art scene, and this was reflected in the attitude of many professors at the Academy. This reality only strengthened her determination to learn traditional techniques and to study deeply, often turning to Renaissance masterpieces as her greatest teachers.

After graduating, she expanded her technical mastery of marble sculpture in various studios in Carrara, the historic city of marble. She also enjoys working with other materials such as resin and bronze casting.

For Petrović, the human body is an inexhaustible source of inspiration: a means of exploring the psyche and the emotions that animate it, a vessel for our soul and inner self. The exaltation of these emotions through dynamic arts such as dance has often led her to choose dancers as her preferred models, transforming choreography into sculpture.

Her first public commissions included two bronze works created for church settings: The Crucifixion of Christ (displayed in front of the Church of the Holy Cross in Fontanellato, Parma) and the main entrance door to St. Magdalene Church in Foltà, Albareto (Parma).

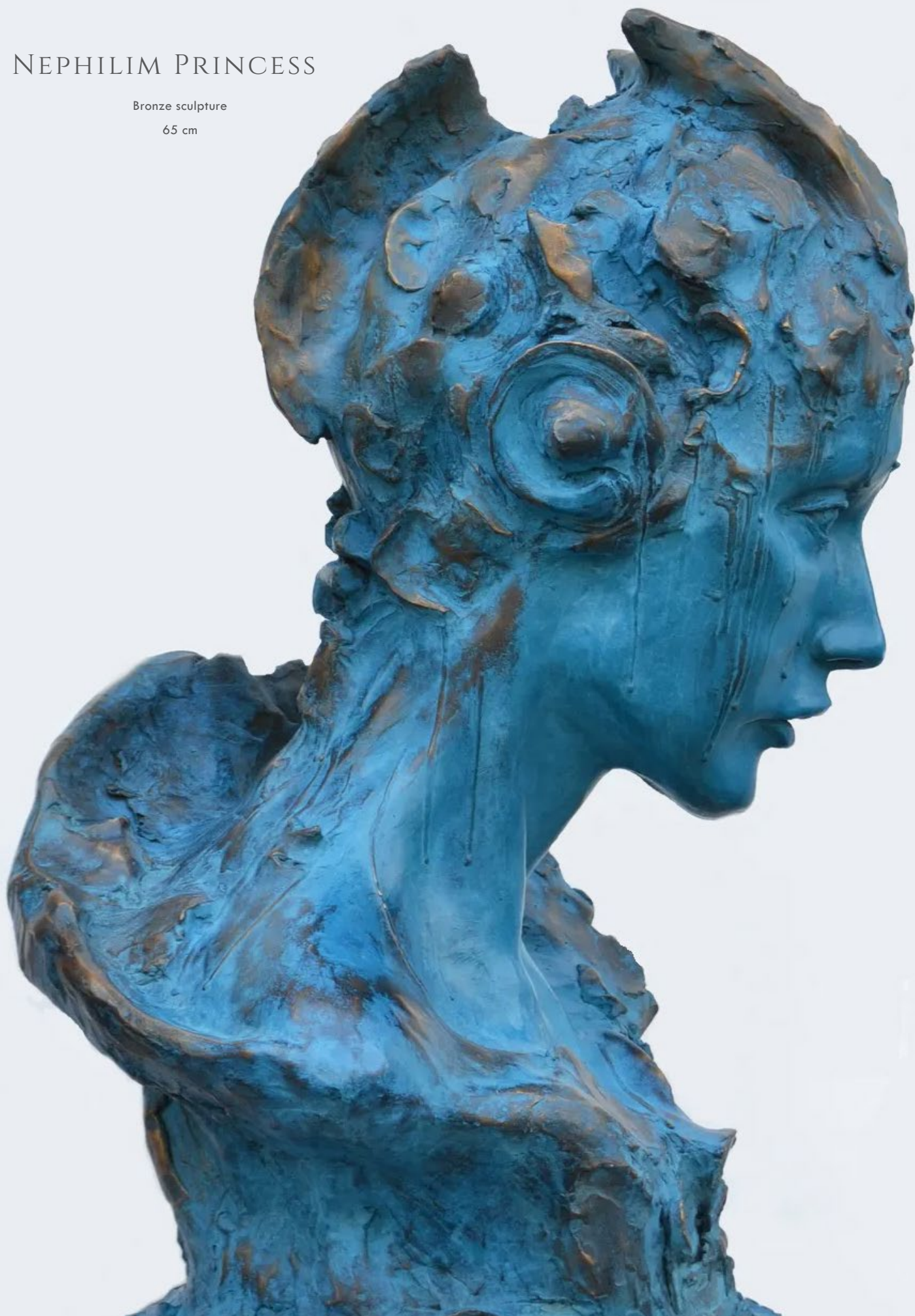
Her body of work includes sculpture, drawing, and painting, with pieces held in private collections across Italy and around the world. Between 2015 and 2017, her bronze sculptures were exhibited in Bologna's main square as part of a two-year public display.

Biljana Petrović has participated in numerous group and solo exhibitions throughout her career.

NEPHILIM PRINCESS

Bronze sculpture

65 cm



INTERVIEW WITH BILJANA PETROVIC

Jennifer Gómez . Co-Founder / Editor in Chief . The Guide Artists

You felt a deep attraction to art from a very young age. Do you remember the first moment you knew you wanted to dedicate your life to sculpture?

My deep attraction to art began in childhood, when I discovered the magic and beauty of painting, mostly through books and exhibitions. I was fortunate that my teachers recognized my passion for painting, and thanks to their support I had my very first exhibition and even received an award from the National Museum of Belgrade while still in middle school.



That was the moment I realized that art was not just a game for me, but my true calling. Later, as a student at the Academy of Fine Arts in Bologna, I transitioned from painting to sculpture. Although I had always felt a strong attraction to sculpture, it was only at the Academy that I had the chance to experiment with sculptural techniques for the first time.

Your academic journey began with painting, but you soon found your true medium in sculpture, especially marble. What did you feel the first time you sculpted that material using traditional hand tools?

Exactly. At the Academy, I had the chance to observe the sculpture classes, which also gave students the opportunity to try marble carving. I could not resist. I picked up the chisel and hammer, curious to see what I could bring out of a block of marble that seemed to be calling me.

The human figure is at the heart of your work. What are you trying to express through the body and face in your sculptures?

The human body is an inexhaustible source of inspiration, even though it has been the central theme of art for centuries. The evolution of humanity has always been mirrored in the evolution of art, particularly figurative art. In my work, the body is a means of exploring the psyche and the emotions that animate it, the body as the residence of our emotions, our inner self, our soul.





BILJANA
PETROVIC

The Human Soul in Stone



KINGDOM COME

Resin, different types

67 x 44 x 44 cm

You often mention the influence of ballet and music in your practice. How do you translate musical or choreographic movement into a static sculptural form?

I have always been enchanted by dance, both classical and modern, while music is ever-present when I create, from the moment I begin sketching. It fuels my imagination. Sometimes I feel like a choreographer, inventing moving images of bodies guided by melodies. It is no coincidence that my favorite models are often dancers, capable of embodying and exalting the full range of human emotions.

After leaving Serbia during such a difficult time, Italy became your new home and creative platform. How has this change of country shaped your artistic identity?

Italy's rich artistic history and timeless masters such as Michelangelo, Bernini, Canova and many others have had a profound influence on me. Even before I ever imagined leaving my homeland, I was mesmerized by their masterpieces, and I always will be.

You have worked with both traditional tools and modern techniques. What role does the manual process play in your emotional connection to each piece?

Sculpting in the traditional way is an ongoing dialogue between the artist and the work, giving it life one hammer strike at a time. Considering how long the marble carving process takes, it is inevitable to become one with the piece, transmitting mood, energy and deepest thoughts. This is something no robot or 3D software could ever achieve, the human touch, complete with its imperfections.

After my first experience working only with hammer and chisel, I continued carving with small pneumatic tools and an angle grinder for cutting, methods still considered traditional. I further developed my skills in Carrara, the city of marble. I have never used modern robotic techniques, which complete 90 percent of the work. To me, that goes against the very vision of art.

Your sculptures often have a dreamlike, ethereal quality, even when based on a live model. What place does imagination hold in your creative process?

Imagination is essential, an integral part of every one of my creations. It is like a fingerprint that distinguishes one artist from another. Sometimes I combine features from different faces to invent something completely new. An artist must feel free to experiment, to take risks, to learn even from mistakes.





ZEUS

White marble statuario Carrara

63 x 65 x 150 cm

ATLAS -THE WEIGHT OF HEAVEN

Resin and Bronze

55 x 62 x 36 cm

You have created pieces for sacred spaces, like the Crucifixion of Christ and the entrance doors of a church. How does your approach change when working on projects with a strong symbolic or spiritual dimension?

The story behind the Crucifixion of Christ holds a very special meaning for me. The commission for this sacred work came at one of the most desperate moments of my life. It was literally like salvation from Heaven. At that time, I could not find work in Bologna and was in serious danger of having to abandon Italy, which would have meant giving up my final year of art studies. Then this commission arrived. All the struggles and pain I was experiencing, due to several sad events, I poured into my Christ. I am convinced this project came to me at that precise moment for a very profound reason.

Your bronze sculptures were exhibited in Bologna's main square for two years. What does it mean to you to see your work in direct dialogue with public space and everyday life?

A work of art truly comes alive the moment it can communicate with people, outside the solitude of the artist's studio. Having my sculptures exhibited in the city's main square was an incredibly fulfilling experience. I received countless messages and photos from people and tourists from all over the world, and I remain in contact with some of them to this day. Art connects people in the most beautiful way.

After so many years devoted to figurative art, what do you feel is the most important message your work conveys to the viewer?

What I hope my work conveys is emotion, energy and the harmony of form I am constantly striving to achieve in my sculptures and drawings. In today's technological era, where those in power seem intent on replacing humans with strange surrogates, it is more important than ever to preserve our humanity. Figurative art has an essential role in this. Through my work, I want to remind viewers of the most important truth: that we are unique and irreplaceable.

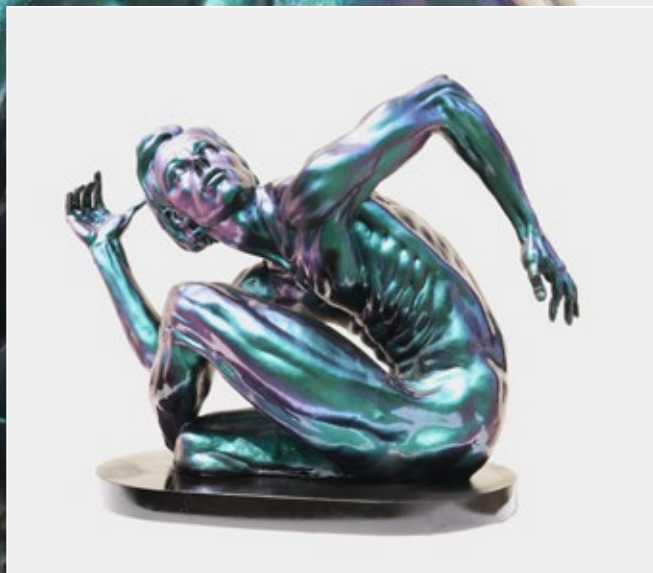


STARMAN

Resin with special chameleonic paint

66 x 95 x 52 cm







ESSENZA DI STRAVINSKIJ

Bronze
145 cm







BILJANA
PETROVIC