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Fragments, Form, and the Poetics of Memory

Cover Artist Joseph Willoughby

Dark Mirror

Whati’mleavingbehind’s Unearthed Cosmos in Stone

Invisible Narratives

Chloé Marchal: A Lens on the Unseen



Featured Artists

Adriana Blanco
Annita Apostolidou Platis
Chloé Marchal
Diana Reiter
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Patricia Cannon
Quirijn Menken
Rita Louis
Robert Claus
Savya Jain
Victoria Erioluwa
Whati'mleavingbehind
Yinzhe Qu
Zoi Zhao

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SPRING ARRIVES NOT JUST AS A SEASON, BUT AS A GESTURE—A CALL TO AWAKEN, TO RENEW, TO CREATE.

Cover Art © Joseph Willoughby

Letter from the Editor

As the world begins to bloom once again, there's a quiet magic that stirs in the spaces between light and shadow—on gallery walls, in open studios, along city streets dusted with the gold of longer days. Spring arrives not just as a season, but as a gesture—a call to awaken, to renew, to create. In this issue, we celebrate that gesture. Art, like spring, is rooted in transformation. It pushes through silence and soil. It questions, disrupts, softens. This season, we bring you voices and visions that echo that spirit of emergence. From artists who find renewal in forgotten materials, to painters who translate grief into blossoms of color, to photographers whose work reshapes the landscapes of daily life, conversations with creators who are redefining what it means to be present in a fractured world.

We also open our pages to the tactile and the ephemeral—to sculpture that evokes memory, to installations that vanish with time, and to ideas that linger long after the page has turned. As always, we invite you not only to view but to feel—to allow yourself to be moved, perhaps even altered, by what you encounter here. May this issue be a mirror and a meadow: a space where you recognize yourself, and where something new takes root.

Warm regards,

Allegra Barbagelata

Editor-in-Chief

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Whispers of Spring: *The Poetry of Renewal and Transformation*

INAUGURAL ESSAY

By Annita Apostolidou Platis

Artworks by Annita Apostolidou Platis

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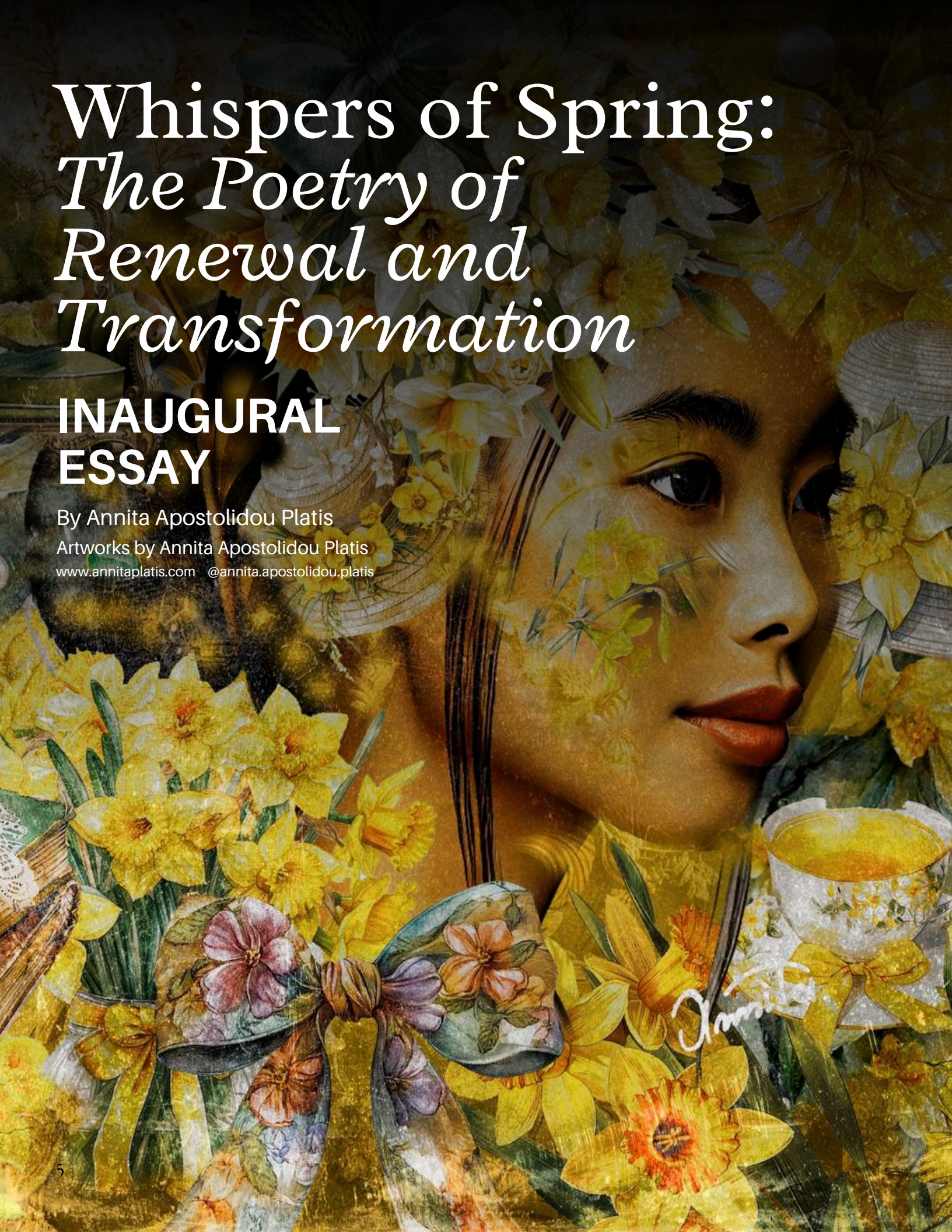


AND SO, AS THIS SEASON OF REBIRTH UNFOLDS, WE STAND IN ITS EMBRACE, WITNESSING NATURE'S GRAND PERFORMANCE—AN EXHIBITION NOT CONFINED TO WALLS BUT PAINTED ACROSS THE WORLD ITSELF. THE ART OF SPRING IS ALIVE IN EVERY PETAL, EVERY BIRDSONG, EVERY GOLDEN SHAFT OF LIGHT THAT SPILLS THROUGH UNFURLING LEAVES. IT IS AN UNENDING NARRATIVE, WRITTEN BY THE HANDS OF TIME, WHISPERED BY THE WIND, WAITING TO BE SEEN, FELT, AND TRANSLATED INTO CREATION.



Spring is more than a season; it is a symphony of rebirth, an ode to transformation, a whispered promise that life is ever unfolding in cycles of light and shadow. It arrives like a breath held too long, exhaled in a rush of color and warmth, scattering blossoms across the earth as if nature itself were painting its own revival. This is the moment when the world stretches from slumber, when roots stir beneath thawed soil, and when the air, thick with fragrance, hums with the secret language of renewal. Ancient civilizations revered spring not merely as a passage of time but as a divine ritual—a moment of cosmic reawakening that bridges mortality with the eternal. To our ancestors, the arrival of spring signified a sacred connection to the divine, a rhythm in which all living things were intertwined. The goddess Eirene, known to the Greeks as the embodiment of peace and renewal, walked hand in hand with Thallo, the deity of fresh blooms, ensuring the Earth flourished anew.

The Romans honored Flora with exuberant festivals, while the Norse celebrated Freya, whose presence was thought to summon the first thaw. In every culture, from the Slavic goddess Lada to the Egyptian Osiris, the cycle of life, death, and rebirth mirrored the transformation of the land itself. Spring is a gateway, a liminal space between what has been and what will be. It is the shedding of the old, the courage to step into the unknown, to bloom where one was once buried. Like petals unfurling, art itself mimics this metamorphosis, offering new forms, emotions, and narratives to the world. Through brushstrokes and sculpture, through poetry and melody, the essence of spring has long been immortalized by artists who sought to capture its fleeting beauty.

In Botticelli's Primavera, a lush dreamscape unfolds, where nymphs and deities dance in celebration of nature's resurgence. Monet, with his delicate impressionist touch, invites us to lose ourselves in the soft, golden light of Springtime, while Arcimboldo's Spring reimagines human form through an intricate arrangement of blossoms. The Japanese woodblock artist Utagawa Kunisada captured the hanami tradition—cherry blossom viewing—where the delicate transience of sakura mirrors the ephemeral nature of life itself. Each piece is a reverence, a meditation, a visual hymn to the perpetual renewal that spring bestows.

Beyond its visual splendor, spring is also a mirror to the human spirit. It teaches resilience, urging us to trust the process of growth, to embrace the changes that shape us. Just as winter strips the trees bare before granting them new leaves, so too must we shed what no longer serves us to step fully into our own becoming. There is an unspoken poetry in this process, a lesson in surrender and renewal that art so powerfully captures.



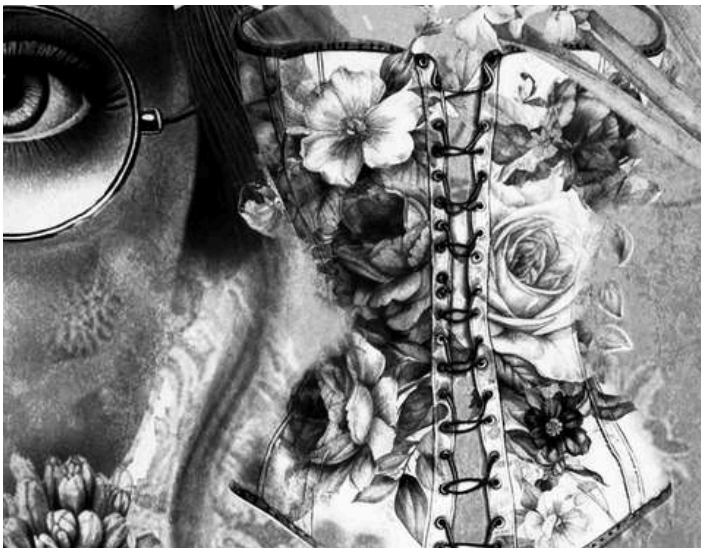
Beyond the canvas, literature has also served as a vessel for spring's essence. William Wordsworth, in his poem Lines Written in Early Spring, laments the loss of nature's innocence yet finds solace in its perpetual return.

Lewis Carroll's Alice's Adventures in Wonderland unfolds like a spring dream —an awakening of curiosity, where the impossible unfurls like a blooming vine. Across cultures and centuries, the arrival of spring has stirred the human spirit, urging us to embrace renewal, to step beyond the threshold of the past and into the luminous embrace of possibility.

Spring speaks in the language of color, a silent dialogue between nature and the soul. The pastels of dawn, the deep emerald of budding leaves, the gold of sun-drenched petals—all awaken something ancient within us. Colors possess an alchemical magic, stirring emotions, breathing life into dormant dreams. It is no wonder that artists, poets, and musicians alike have always turned to spring as a muse, for it represents possibility, the endless unfolding of what lies ahead.

It is an unending narrative, written by the hands of time, whispered by the wind, waiting to be seen, felt, and translated into creation.





And so, as this season of rebirth unfolds, we stand in its embrace, witnessing nature's grand performance—an exhibition not confined to walls but painted across the world itself. The art of spring is alive in every petal, every birdsong, every golden shaft of light that spills through unfurling leaves.

It is an unending narrative, written by the hands of time, whispered by the wind, waiting to be seen, felt, and translated into creation. Like the blossoms that return each year, art remains eternal—a cycle of rebirth, a testament to life's unyielding beauty. And within this moment of emergence, where colors bloom upon canvas and emotions take flight, we find ourselves standing at the gateway of something profound: the invitation to witness, to feel, and, above all, to embrace the transformation that stirs within us.

THE DIALECTICS OF CREATION

Conversations in Art



WHAT I'M LEAVING BEHIND

Dark Mirror

Artworks by Whati'mleavingbehind
100x Photomicrograph courtesy of Dr.Marcia Bjornerud

reverseindianajones2@gmail.com

IN DARK MIRROR, ARTIST WHATIMLEAVINGBEHIND PRESENTS A BODY OF WORK AT THE INTERSECTION OF MINERALOGY, SELFHOOD, AND TRAUMA THEORY — AN ACT NOT MERELY OF CRAFTSMANSHIP, BUT OF PSYCHO-MINERALOGICAL EXEGESIS. EACH OBJECT IN THE SERIES — PENDANT, CROWN, CABOCHON — IS HEWN FROM A SINGULAR GLACIAL ERRATIC, RECOVERED IN THE AMERICAN MIDWEST.

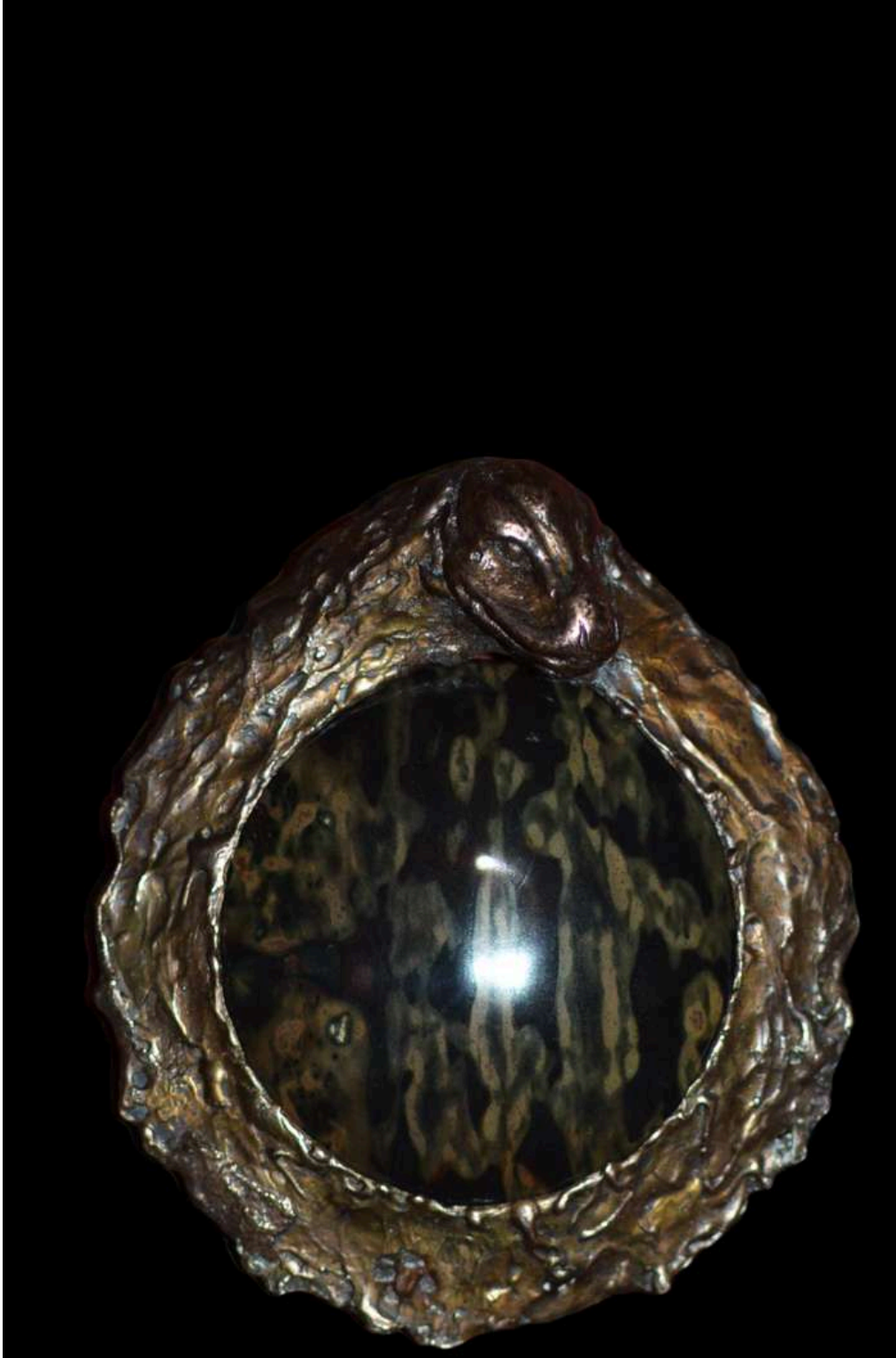
Through exhaustive petrologic study and a lapidary practice bordering on ritual, the artist mines the stone not only for beauty, but for truth, as if the rock were a compressed archive of cosmic and psychological processes. The project began with a modest end-cut: an initial cabochon, polished to reveal what lay within. But it was a second piece — a 1250-carat cabochon destined for a wearable crown — that catalyzed the artist's realization that this was not simply raw material. "When I took it into sunlight, I saw blue. Not superficial labradorescence or chatoyancy — just tiny pinpoints of color, behaving like stars," they recall.



THE INNER STRUCTURE FLICKERED WITH INCLUSIONS: RED SPECKS, OLIVE GREENS, CLOUDS OF BLACK, IRIDESCENT MICRO-PARTICLES, AND A GLOWING GRAPHITE-LIKE VEIL. THE EFFECT WAS ASTRONOMICAL, EVEN ANIMISTIC. “I SAW US,” THE ARTIST WRITES, SUGGESTING A COLLAPSE OF OBSERVER AND OBSERVED — OR RATHER, THE STONE’S SUBSUMPTION INTO THE PSYCHIC ARCHITECTURE OF THE SELF. WHEN THE MASSIVE CABOCHON WAS ACCIDENTALLY DROPPED — 1.25 KILOGRAMS STRIKING A CONCRETE FLOOR WITHOUT SHATTERING — ITS SURVIVAL PROMPTED A SCIENTIFIC INTERROGATION. SCRATCH TESTS SUGGESTED HARDNESS AROUND MOHS 5.5–6.5, JUST SHY OF QUARTZ. THE ARTIST THEN INITIATED A SERIES OF INCREASINGLY TECHNICAL ANALYSES.

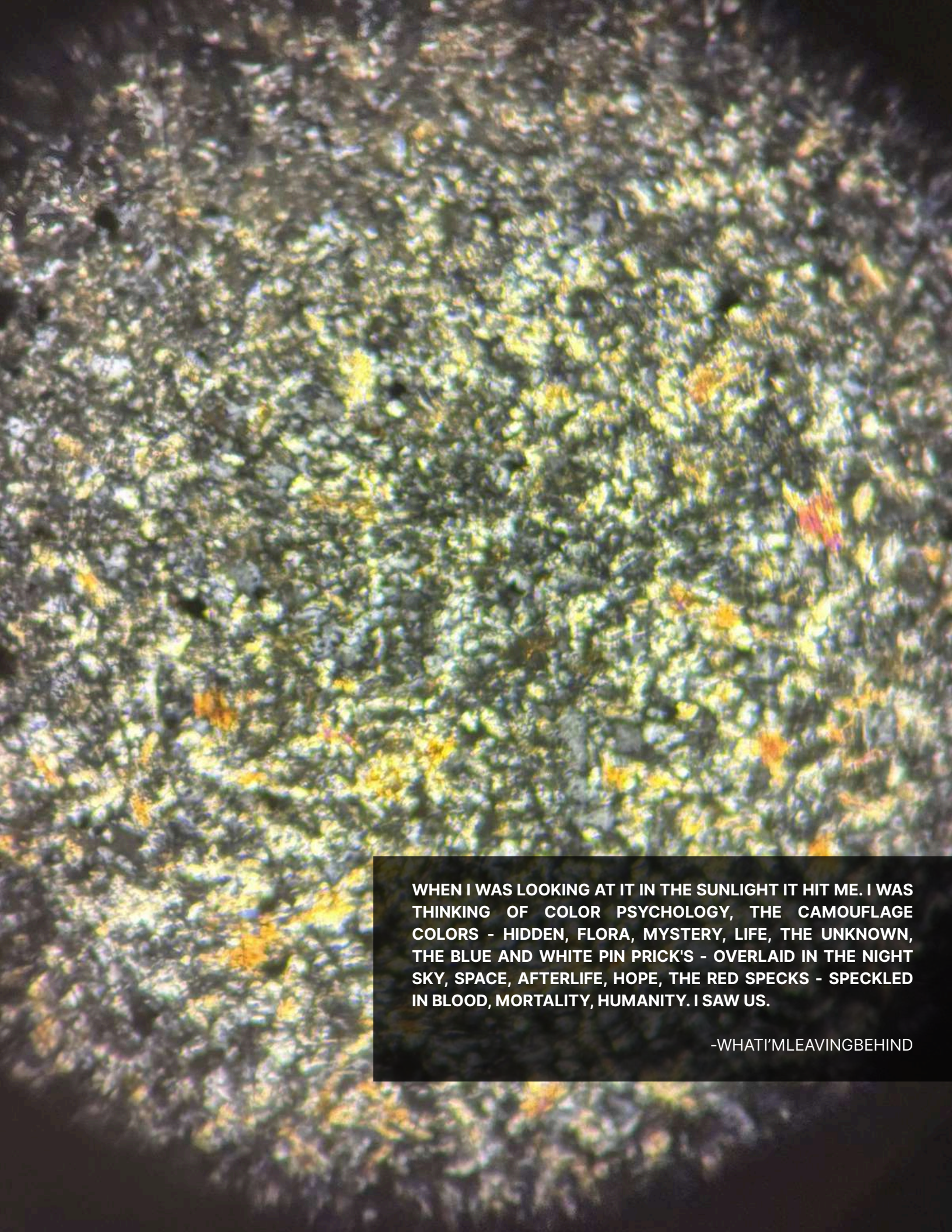
The artist's geological investigation of the stone began with thin section petrography conducted at a U.S. university's earth sciences department. Under transmitted light microscopy, the sample revealed fine-grained, interlocking crystals exhibiting strong anisotropy — a clear indicator of volcanic origin, likely involving slow quenching or partial re-crystallization. Seeking further clarity, the artist coordinated with a laboratory affiliated with Dr. Marcia Bjornerud of Lawrence University, whose book Reading the Rocks (Bjornerud, 2018) champions the idea of geology as a form of temporal literacy. X-ray diffraction (XRD) analysis from this lab identified a mineralogical suite consisting primarily of feldspar — likely alkali feldspar — as well as amphibole and clinopyroxene.

Fluorescence and ultraviolet testing added additional nuance, confirming the presence of trace elements such as titanium and manganese, characteristics consistent with known specimens from the Coldwell Alkaline Complex (Mitchell & Platt, 1984). To situate the stone more precisely, the artist cross-referenced glacial till distribution maps from the Wisconsin Geological and Natural History Survey with geological data from the Midcontinent Rift System. These analyses suggested with high confidence that the stone originated from the Coldwell Alkaline Complex near Marathon, Ontario — a massive intrusive formation dating to approximately 1.1 billion years ago, during the Keweenawan rifting phase of the MRS (Green & Joyes, 1995). With this multidisciplinary synthesis complete, the rock was identified as a clinopyroxene-amphibole trachyte: a rare, fine- to medium-grained volcanic stone typical of alkaline igneous provinces. Such provinces often emerge in anorogenic zones — geologically quiet regions notable for their absence of tectonic compression or orogenesis, where instead deep mantle plumes breach a thinning lithosphere, creating chemically unusual magmas that solidify into strange, beautiful, and highly individualized stones.



Dark Mirror #825

This pendant features a dragon, a sculptural embodiment of intrusive thoughts, emerging from a cabochon that serves as the mirror — a central metaphor in Dark Mirror, the artist's ongoing series of mental health advocacy works. Each piece in the series visually interprets a poem of the same name, written by the artist. The cabochon, weighing 825 carats, was meticulously cut from a rock the artist discovered, then polished by hand to an extraordinary 200,000 grit finish, revealing its subtle translucencies and spectral internal flashes.



WHEN I WAS LOOKING AT IT IN THE SUNLIGHT IT HIT ME. I WAS THINKING OF COLOR PSYCHOLOGY, THE CAMOUFLAGE COLORS - HIDDEN, FLORA, MYSTERY, LIFE, THE UNKNOWN, THE BLUE AND WHITE PIN PRICK'S - OVERLAID IN THE NIGHT SKY, SPACE, AFTERLIFE, HOPE, THE RED SPECKS - SPECKLED IN BLOOD, MORTALITY, HUMANITY. I SAW US.

-WHATI'MLEAVINGBEHIND



Dark Mirror #675, 2025

Dimensions: 7.25 x 3.75 x 1.5 inches
Material: 675-carat cabochon, lab rubies, yttrium aluminum garnets.

This mental health advocacy piece features a dragon with a visible gullet and partial neck, symbolizing intrusive thoughts. The color scheme, inspired by the deadly coral snake, uses red, yellow, and black to represent the fatal nature of mental illness. The cabochon, positioned at the chest and stomach, reflects the invisible inner battle of mental health. The lab rubies and yttrium aluminum garnets used in the piece have laser-generating properties, fluorescing in both normal and UV light, adding depth and intensity to the concept of mental pain.

The metaphor is irresistible: this stone was born in a rift — a literal wound in the earth's surface — and carried southward over deep time by glacial movement. As if trauma itself had undergone lithification, entombed beneath pressure and heat, only to be unearthed centuries later, intact yet transformed.

This geological narrative parallels the emotional one at the heart of Dark Mirror. Each piece in the series is accompanied by a poem — variations on a central, self-authored text also titled Dark Mirror. The poem acts as a textual core sample: a single column of language from which all sculptural forms radiate. For the artist, mental health is not an abstract "state" but a stratigraphy — layered, faulted, contingent. The dragon, which recurs across the series as a sculptural motif, is not a mythical creature but a psychological one. "The dragon is intrusive thought," they write. "It emerges from the stone, but it is also of the stone."

The material itself is rare yet it is not just geological rarity that imbues these works with power. It is the precision of their execution. The cabochons are more than polished stones; they are meticulously crafted elements of wearable sculpture, often set in forms that echo medieval regalia, Dadaist assemblage, or the semiotic codes of contemporary body modification. One major work in the series features a 1250-carat elongated oval cabochon with a beveled base to preserve its edge patterning. Inset into the surface is a lab-grown ruby sphere that fluoresces blood-red under 405nm light — a symbol, perhaps, of memory, wound, or latent heat.

The metalwork, composed of custom bronze alloys, unfolds in a language of fronds, vents, and smoldering plumes, referencing both breath and decay. A multi-cord system allows the piece to function alternately as pendant, crown, or altar object — each orientation altering its psychological valence. Every decision is deliberate. There are no chemical treatments, no dyes. The polish is restrained — often stopping at a satin luster — preserving contact marks, saw lines, or the natural irregularities of the material. The goal is not illusion, but exposure.

Not adornment, but articulation. In Dark Mirror, stone and psyche reflect one another: both complex, fractured, and still becoming.



WHATIMLEAVINGBEHIND'S METHODOLOGY SHARES AFFINITIES WITH WHAT ANTHROPOLOGIST ELIZABETH POVINELLI CALLS GEONTOPOWER — THE WAY HUMAN AND NONHUMAN FORCES SHAPE AND GOVERN EACH OTHER ACROSS DEEP TIME (POVINELLI, 2016). THE ARTIST DOES NOT "USE" THE STONE. THEY CO-AUTHOR WITH IT. THE WORK BECOMES A COLLABORATION ACROSS BILLIONS OF YEARS, LINKING MID-PROTEROZOIC MAGMATISM WITH 21ST-CENTURY MENTAL HEALTH NARRATIVES. EACH PIECE IN THE DARK MIRROR SERIES IS A RELIC OF THIS PROCESS. BUT THE SERIES IS FINITE. WHEN THE STONE IS EXHAUSTED — PERHAPS TWO OR THREE CABOCHONS FROM NOW — THE SERIES WILL END. NO REPLICATION. NO SYNTHETICS. NO FACSIMILES. LIKE TRAUMA ITSELF, THE MATERIAL IS NON-RENEWABLE. EACH STRIKE OF THE SAW, EACH MICRON REMOVED BY POLISH, BRINGS THE ARTIST CLOSER TO A KIND OF ELEGIAC SILENCE.

Invisible Narratives

CHLOÉ MARCHAL

A Lens on the Unseen

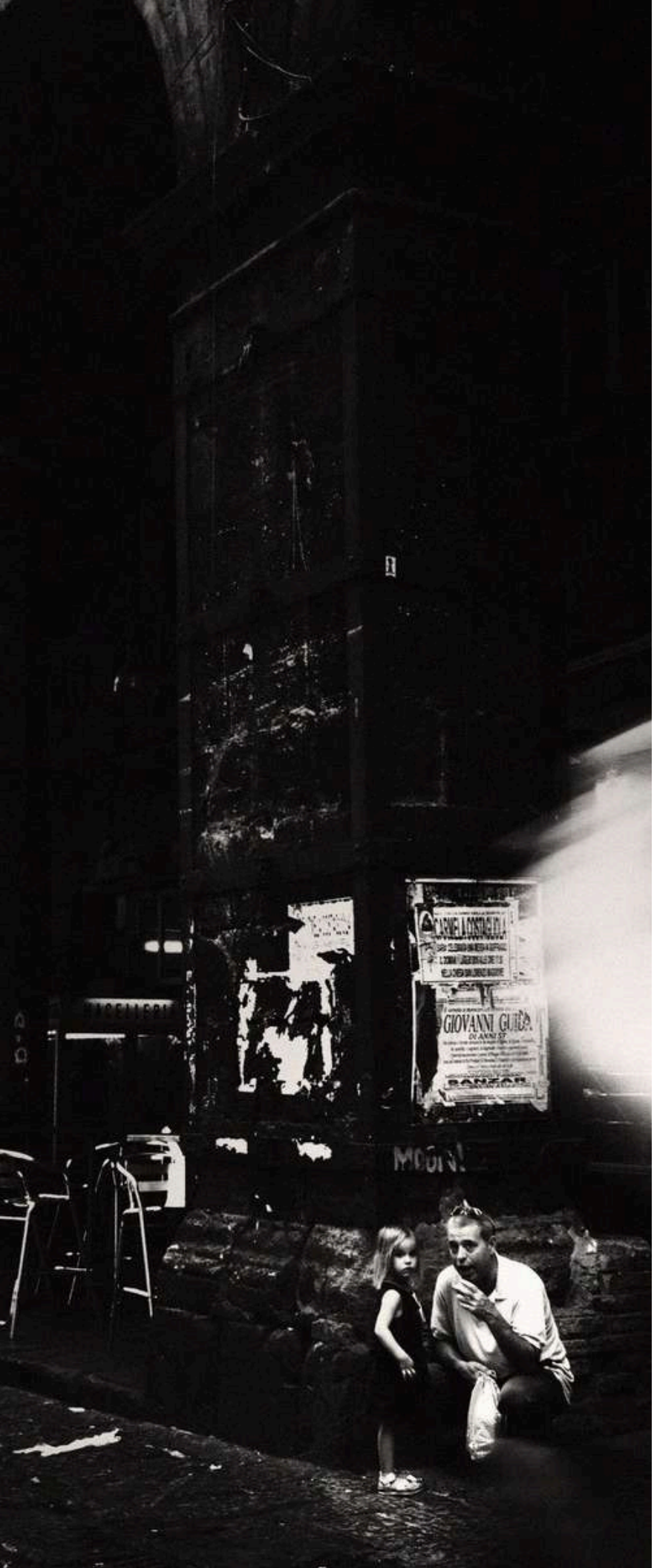
Photography by Chloé Marchal
Instagram @chloemarchal7
chloemarchal.fr

"FOR ME," SHE WRITES, "PHOTOGRAPHY IS AN EXTENSION OF THE EYE, A WAY TO CAPTURE FRAGMENTS OF REALITY OFTEN OVERLOOKED IN THE RUSH OF EVERYDAY LIFE."

Chloé Marchal's photographic work stands as a sophisticated act of translation—transforming fleeting moments into profound commentaries on the complexities of human existence. Operating not merely within the technical boundaries of the camera but with a sociological acuity, Marchal's images navigate a terrain where visual art intersects with the realms of activism, identity, and social visibility. Through her lens, she offers an alternate view of life, one that foregrounds the overlooked and the underrepresented, rendering them not just visible but worthy of contemplation and empathy. In a world that is oversaturated with imagery, Marchal's approach to photography is marked by an essential clarity of purpose—an inquiry into human presence. Her work transcends the superficialities of aesthetics to delve into the deep strata of individual experience, bearing witness to lives that might otherwise remain hidden in the margins of society.

This statement encapsulates the guiding principle of her artistic practice: an attempt to slow down the accelerated pace of modern existence and elevate those moments, those individuals, that often escape the collective gaze.





Marchal's imagery is not simply an aesthetic indulgence, but a profound sociological act. It is informed by her unflinching commitment to feminist ideals, social justice, and the power of representation—ideals which are embedded in the very DNA of her visual language. Her photographs act as a silent yet poignant critique of a society that often erases the lives of those who do not fit the conventional narratives of success, beauty, or power. The central concern of her practice, then, is the visibility of marginalized voices. Yet, in a world where the act of 'seeing' is frequently equated with exploitation or voyeurism, Marchal offers a more subtle and nuanced invitation: she does not demand that we look at her subjects, but rather that we engage with their humanity.

Drawing inspiration from the cinematic works of Hitchcock, Wim Wenders, and Agnès Varda, Marchal adopts an approach to composition that blends the meticulousness of a storyteller with the fluidity of a director. Her influences extend beyond the confines of visual art, finding resonance in the raw intimacy of Diane Arbus, the poetic wandering of Josef Koudelka, and the candid authenticity of Vivian Maier. It is this diverse intertextuality that enriches Marchal's aesthetic, making each of her photographs an intersection of myriad voices and histories, both personal and universal.

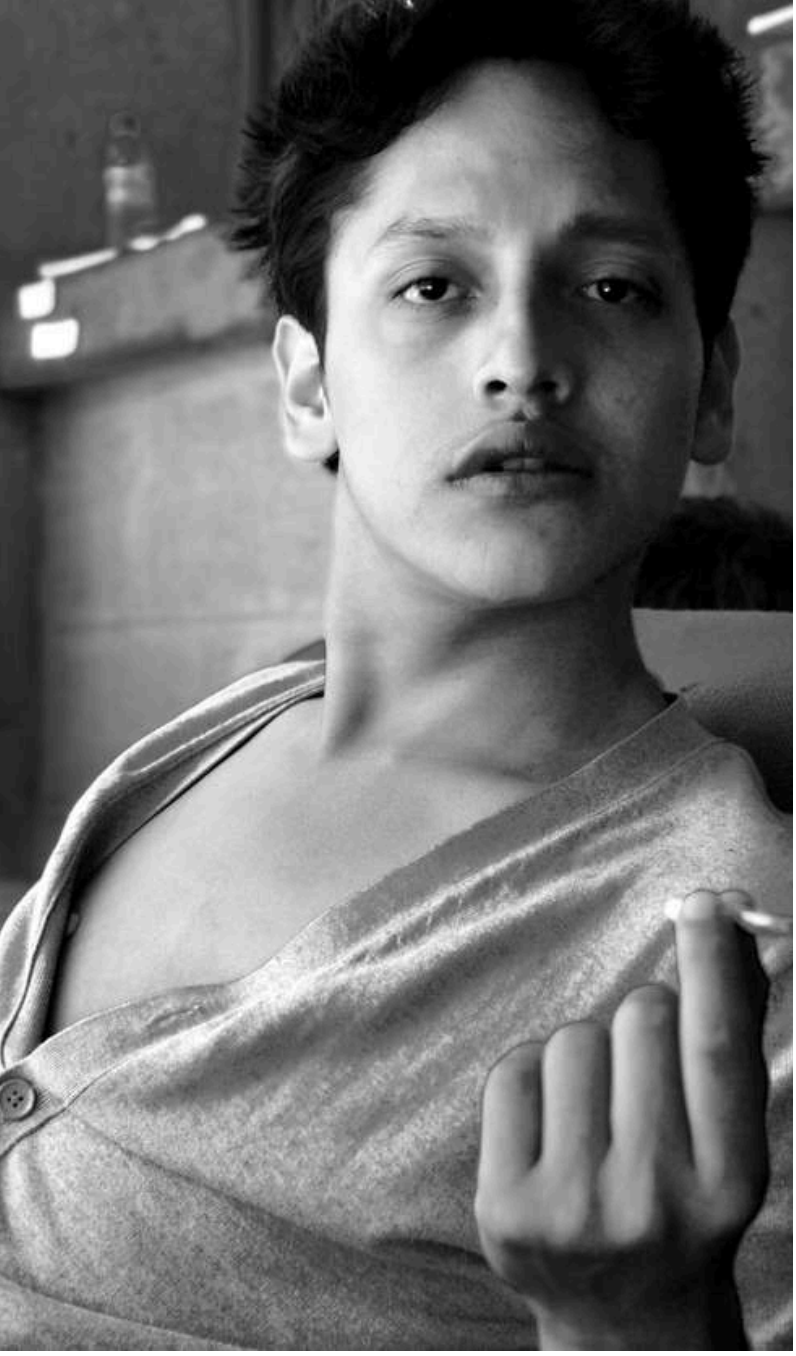
Chloé Marchal's photography, in its quiet power, stands as a testament to the transformative capacity of the visual arts. It reminds us that the unseen can be as powerful as the visible, that the overlooked can offer the most profound insights into our shared humanity. Through her lens, we are invited not just to look, but to see—to witness the complexities and contradictions that define the human experience. In this act of seeing, Marchal's work opens up a space for connection, empathy, and understanding, creating a visual dialogue that speaks across boundaries and defies conventional representations of identity. In the rush of modern life, her photography serves as a reminder that the most meaningful moments are often the ones we are least likely to notice—but once we do, they change everything.

At the core of her photographic inquiry is a unique understanding of the human subject, which she often presents as a puzzle—complex, layered, and contradictory. Her subjects are not presented as mere objects to be gazed upon, but as individuals who speak for themselves, demanding that we listen with our eyes. Whether it is the fleeting glance shared on a Montreal street or the intimate portrait of a stranger encountered during her travels, Marchal's subjects carry a palpable sense of self.

She is particularly attuned to the unspoken elements of human interaction —those minute expressions, the subtle play of posture, the quiet weight of silence —which offer a more nuanced reading of identity than the overt symbols of cultural production. In this regard, Marchal's photography bears a deep kinship with the work of the aforementioned photographers, whose ability to capture the elusive emotional truth of a moment has influenced generations of image-makers.

However, Marchal's photographic practice does not end with the shutter's click. It continues into the realm of post-production, where she approaches her images with a painterly sensibility. Colors are heightened, contrasts are sharpened, and textures are sculpted in a way that emphasizes not only the visual details but the emotional undercurrents of the scene. Her images are not merely documents of the world; they are constructed realities that draw attention to the visceral and the ineffable. In this, she acknowledges the tension between representation and abstraction—the notion that every photograph is, at its core, a hybrid of reality and interpretation.





In many ways, Marchal's approach to photography is informed by a philosophy of materiality—an acute awareness of the textures and surfaces that define both the human experience and the photographic medium itself. Just as she is sensitive to the textures of her subjects, she is equally attuned to the physical properties of the photograph itself, understanding that every image is, in a sense, a 'thing'—a material object that carries its own weight and significance. This is why her images resist the polished, perfected surfaces often associated with mainstream photography. Instead, Marchal's works retain the traces of their creation—whether in the subtle grain of the image, the interplay of light and shadow, or the rawness of human emotion captured in the frame. Through this, she underscores her commitment to transparency in her work—an honesty that challenges the viewer to confront the world not as an idealized vision, but as it truly exists.

Marchal's artistry also manifests in a profound engagement with the political power of visual culture. Her work operates within a framework that recognizes the transformative potential of photography as a tool for social change. As a feminist and advocate for social justice, her practice addresses the stark realities of power dynamics, particularly as they pertain to issues of race, gender, and class. Through her lens, she resists the commodification of the human subject, offering instead a space in which the viewer can engage with these lives on a deeper, more empathetic level.

Her photographic practice is not simply an act of creation but one of resistance. It is an act of defiance against the cultural forces that seek to reduce human complexity to a set of easily digestible narratives. Marchal's work is not passive; it demands active participation from the viewer, urging them to confront their own assumptions and biases. By capturing the unnoticed, the unspoken, and the unsung, she reshapes the very framework within which we understand identity, presence, and visibility.

MY APPROACH GOES BEYOND AESTHETICS; IT IS ROOTED IN A SOCIOLOGICAL REFLECTION. INFLUENCED BY MY PERSONAL CONVICTIONS—FEMINISM, SOCIAL JUSTICE, AND THE POWER OF REPRESENTATION—MY PHOTOGRAPHY SEEKS TO HIGHLIGHT VOICES THAT ARE OFTEN LEFT UNHEARD. IN A WORLD SATURATED WITH NOISE AND SUPERFICIAL IMAGERY, I SEE IT AS ESSENTIAL TO CARVE OUT SPACE FOR THOSE WHOSE STORIES REMAIN INVISIBLE. EACH IMAGE I CAPTURE IS AN INVITATION TO A SILENT DIALOGUE, WHERE THE VIEWER IS FREE TO INTERPRET THE SCENE THROUGH THEIR OWN LENS.

-CHLOÉ MARCHAL

The Aesthetics of the Instant:

PHOTOGRAPHY BY ROBERT CLAUS

Photography by Robert Claus
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www.clausphoto.art





In the saturated landscape of contemporary photography, where post-processing and conceptual frameworks often dominate the artistic discourse, Robert Claus's recent body of work, INSTANTS, emerges as a radical interrogation of the photographic process itself. The series marks a decisive departure from the ubiquitous trends of meticulously curated images and refined post-production techniques. Claus's approach, rooted in spontaneity and a return to the essential mechanics of the medium, underscores the philosophical implications of capturing a singular moment in time without the heavy hand of artistic mediation.



THE IMAGE BECOMES A PHYSICAL EMBODIMENT OF HOW WE, AS VIEWERS, PROCESS THE WORLD: THROUGH FLEETING MOMENTS OF CLARITY, FRAGMENTED BY UNCERTAINTY AND OBSCURITY. HIS WORK BECOMES A MEDITATION ON THE TEMPORALITY OF HUMAN EXPERIENCE, OFFERING VIEWERS A MOMENTARY GLIMPSE INTO A WORLD THAT IS AT ONCE FAMILIAR AND ELUSIVE, CAPTURED ONLY FOR AN INSTANT.

At the heart of INSTANTS lies an acute awareness of the tension between representation and reality, a dynamic that has long been central to photographic theory. Claus's work seeks to dissolve the boundaries between the act of taking a photograph and the image itself, creating a direct correspondence between the moment captured and the final print. In INSTANTS, the artist engages in a deliberate reduction of photographic intervention. By limiting his editing process and embracing the raw qualities of each shot, Claus effectively reclaims the spontaneity that is often lost in the age of digital manipulation.

There is a certain paradox in Claus's assertion of "spontaneity" as a structural choice. For all its simplicity, INSTANTS is deeply thought-out, a sophisticated meditation on the nature of time and perception. The tension between highlight and shadow, between texture and form, becomes not merely a visual concern but a philosophical one.
The interplay of light and darkness is not only a formal device but a way of visualizing the very process of perception itself. Claus's careful use of light, raking across surfaces at sharp angles, produces an effect that is not only aesthetically pleasing but also ontologically charged.

This act of simplification—of eschewing heavy post-processing—becomes an ideological statement about the essence of photography in its most immediate form. The decision to remove editorializing and the traditional emphasis on narrative cohesion in favor of a purely spontaneous engagement with the camera serves as a form of liberation from the constraints of conceptual planning. Claus's work enters into dialogue with the legacy of photographic realism and the philosophy of "unmediated" capture, which harkens back to the work of photographers such as Vivian Maier and Daido Moriyama. Yet, unlike these predecessors, Claus does not only aim for the unfiltered "snapshot" but rather a calculated exploration of what happens when the photographer steps back from the illusion of control.



IN ADDITION TO ITS FORMAL QUALITIES, INSTANTS ENGAGES WITH BROADER CULTURAL AND PHILOSOPHICAL QUESTIONS SURROUNDING THE TEMPORALITY OF THE HUMAN EXPERIENCE. THE STRIPPING AWAY OF CONCEPTUAL FRAMEWORKS, THE REDUCTION OF IMAGERY TO ITS MOST ESSENTIAL ELEMENTS, INVITES A CONTEMPLATION OF THE FLEETING NATURE OF EXISTENCE. CLAUS'S PHOTOGRAPHS DO NOT ATTEMPT TO RESOLVE THIS TENSION BUT RATHER HIGHLIGHT IT—EMPHASIZING THE FACT THAT THE MOMENT WE WITNESS IN THE FRAME IS ALREADY GONE, LOST TO TIME EVEN AS IT IS CAPTURED. THIS RECOGNITION OF IMPERMANENCE IMBUES THE WORK WITH AN EXISTENTIAL RESONANCE, ONE THAT IS NOT MERELY ABOUT THE CONTENT OF THE IMAGES BUT ABOUT THE NATURE OF THE ACT OF SEEING ITSELF.

This engagement with light and shadow within INSTANTS recalls the work of modernist photographers such as Edward Weston, whose use of light sculpted forms into symbolic representations of transcendence. However, Claus's intention diverges from this metaphysical approach. While Weston's work sought to elevate the mundane into the sublime, Claus is more interested in the immediacy of experience—capturing not the idealized object but the raw moment of interaction between light and form. The result is a sense of mystery that pervades each frame, an invitation for the viewer to experience the image not merely as a visual representation but as a visceral moment of encounter. It is in this pursuit of immediacy that Claus's work finds its resonance with contemporary theories of time and presence, where the act of seeing is framed as a dynamic, relational event rather than a passive act of reception.

In many ways, INSTANTS builds upon the artist's previous explorations into constraint and limitation, such as his prior project where he confined himself to shooting a single location over three years using only a smartphone, strictly in black and white. This approach—one that emphasizes restriction as a tool for discovery—becomes a kind of philosophical experiment, one that interrogates the role of technological mediation and artistic choice in the creation of meaning. By narrowing his focus, Claus allows for a deeper engagement with the "thing itself," eschewing the distractions of extraneous variables in favor of a more direct confrontation with the present.

There is a palpable sense of urgency in these images, a recognition that what is captured in the frame is but a fleeting fragment, one that will slip away as quickly as it arrived. In this respect, INSTANTS can be seen as a contemporary reflection of the photorealist impulse—the desire to render the world as it appears to us, in its momentary clarity and ambiguity. It is a project that operates not on the level of representation but on that of raw perception itself.

Fragments, Form, and the Poetics of Memory

JOSEPH WILLOUGHBY

Artworks by Joseph Willoughby
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In an era where the boundaries between disciplines blur and the digital converges with the tactile, Joseph—a Toronto-based British artist whose architectural training anchors his meticulously constructed visual lexicon—emerges as a poignant voice in the conversation between memory and modernity. Originally from Burnley in the UK, Joseph's trajectory into the art world was neither direct nor conventional. After six years of architectural study in Liverpool, it was the personal rupture of bereavement—the loss of his father in 2018—that catalyzed his transition into art. In grief, he found not silence, but an arresting vocabulary of symbols, textures, and visual allegories.



Sunflower

“I EXPLORE HOW MATERIAL POSSESSIONS BOTH SHAPE AND ERODE OUR UNDERSTANDING OF LIFE’S FRAGILITY. "THE BEGINNING" SETS THE STAGE FOR THE TRIPTYCH’S BROADER NARRATIVE, WHERE THE INTERPLAY OF MEMORY, NOSTALGIA, AND MATERIALITY BEGINS TO UNRAVEL

Joseph Willoughby



Red Hybiscus



Pink Lily

IN THIS FIRST PIECE OF THE FRAGMENTS OF TIME TRIPTYCH, I INVITE THE VIEWER TO DELVE INTO A NOSTALGIC NARRATIVE THAT REFLECTS THE FOUNDATION OF EXISTENCE. THE VIBRANT ARRANGEMENT OF OBJECTS—EACH CAREFULLY CHOSEN—SYMBOLIZES PERSONAL AND COLLECTIVE MEMORIES THAT MARK THE START OF A JOURNEY. THE PIECE JUXTAPOSES THE TIMELESS BEAUTY OF NATURE WITH MATERIAL RELICS FROM MODERN LIFE, SUCH AS A VINTAGE NOKIA PHONE AND A VASELINE TIN, CAPTURING A MOMENT WHERE INNOCENCE MEETS THE COMPLEXITIES OF A CONSUMER-DRIVEN WORLD.

-JOSEPH WILLOUGHBY

For Joseph, art is not mere expression—it is excavation. Over the past half-decade, he has developed a practice that channels emotional depth into the depiction of manipulated still-life objects, engaging in a quietly radical meditation on materiality and meaning. His work stands at the interstice of figuration and conceptualism, exploring the tensions between the personal and the political, the ephemeral and the enduring.

At the core of his methodology is a hybrid technique that deftly melds traditional drawing with digital intervention. This synergy is neither gratuitous nor aestheticized for its own sake; rather, it forms part of Joseph's broader inquiry into perception, temporality, and the ways in which technological mediation reshapes our understanding of the "real." His works are not simply observed—they are constructed, architected—resonant of his spatial training, but untethered from its formal constraints.

Nowhere is this more evident than in Fragments of Time, a triptych that contemplates the architecture of memory through still-life compositions. The inaugural piece, The Beginning, offers an intimate yet expansive meditation on origins—personal, cultural, and existential. Here, Joseph invites the viewer into a tableau where time crystallizes into objecthood. A vintage Nokia phone, a Vaseline tin, and other quotidian items are arrayed with intentionality, each one a cipher of past lives and latent meanings.

These are not neutral relics, but activated vessels of nostalgia. The interplay between natural elements and man-made detritus evokes the Romantic longing for an uncorrupted origin while simultaneously confronting the viewer with the reality of consumer temporality.

In juxtaposing the organic with the manufactured, Joseph captures a world wherein innocence and complexity collide—a visual lament for what has been lost, and a quiet critique of the systems that facilitated that loss.

The technical process behind The Beginning reflects the layered nature of its conceptual underpinnings. Objects are first sourced from local Toronto shops—an act that is itself both curatorial and autobiographical—then scanned and digitally reconfigured. This digital composition becomes the blueprint for the final pencil drawing, executed with an architectural precision that betrays the artist's training. Yet, what might be read as clinical draughtsmanship is subverted by emotional valence: every line, every shadow, becomes an act of remembrance.

Joseph's recent exhibitions—at Boomer Gallery in London, the Holy Art digital platform, and within Artist Talk Magazine—have positioned him within a burgeoning network of artists interrogating the afterlives of objects in an over-mediated culture. But what sets his work apart is its refusal to yield to irony or detachment. Instead, Joseph offers an aesthetic of sincerity, in which vulnerability is not a liability but a mode of resistance.

In Joseph's hands, the still life becomes anything but static. It is a site of inquiry, a vessel of grief, a meditation on impermanence. As he continues to evolve, his work promises to further destabilize our assumptions about material culture, memory, and the means by which art can give form to that which evades articulation.



Fragments of Time

Bodies in Bloom: The Unapologetic Femininity

ONIOSUN VICTORIA ERIOLUWA

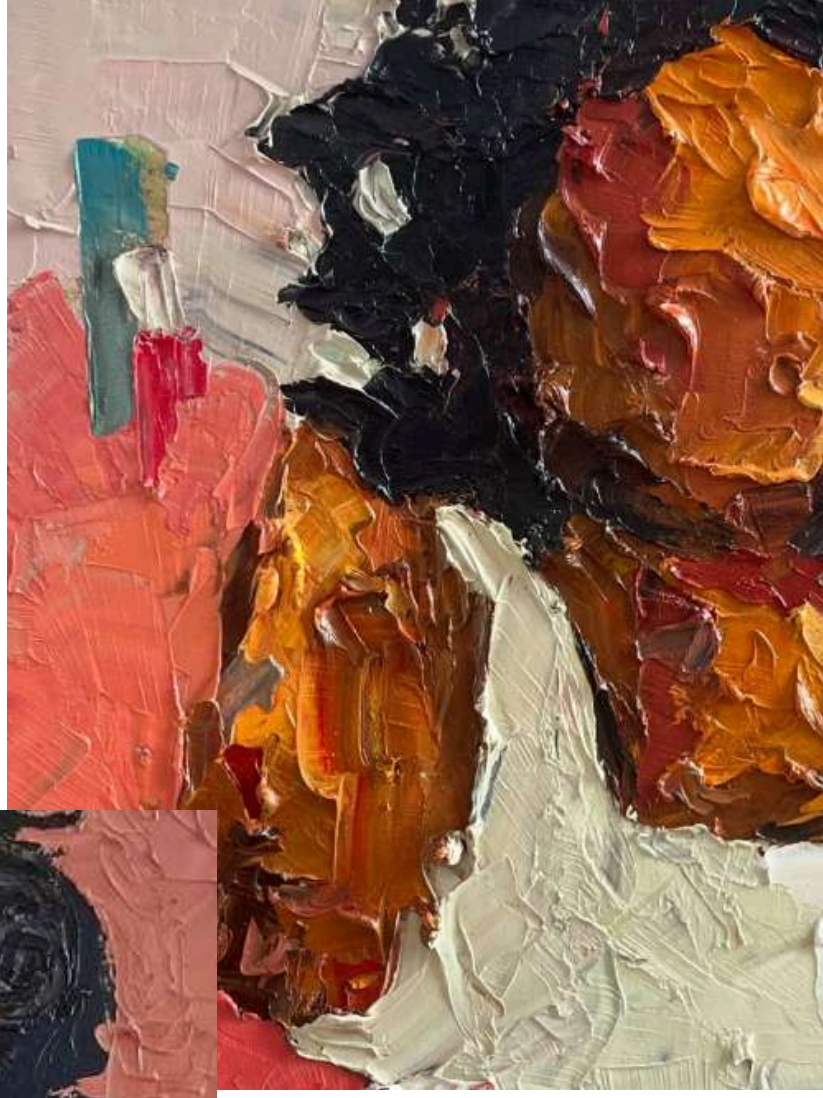


We are Different, But the Same, 122cm X 122cm, Oil on Canvas, 2024

Artworks by Oniuson Victoria Erioluwa
victoriaerioluwa01@gmail.com @victoriaoniuson

Nigerian painter Oniosun Victoria Erioluwa offers a resounding, textured counter-narrative—one in which the female form is not a site of commodification, but of defiance, liberation, and profound interiority. Trained at the prestigious Obafemi Awolowo University in Ile-Ife, where she received her B.A. in Fine and Applied Arts, Erioluwa has since emerged as a commanding voice in contemporary West African art. Her works, heavily textured through impasto and layered with conceptual rigor, stand as acts of resistance against the homogenizing pressures of globalized beauty norms.

Rooted in the corporeal and the communal, her visual language is at once poetic and political. Through the thick sensuality of oil paint, applied with assertive palette knife strokes, she sculpts faceless female forms—figures who, in their very anonymity, refuse objectification and instead invite projection, empathy, and solidarity. Her figures are never individualized portraits; they are archetypes, vessels through which collective experience is distilled and refracted.





“

MY SUBJECT ARE UNAPOLOGETIC WOMEN WHO ARE FACELESS GIVING THE VIEWERS THE CHANCE TO IDENTIFY WITH THE PAINTING AND THE MESSAGE. THE FOCUS ON WOMEN URGES THE VIEWERS TO LEARN TO EMBRACE OUR UNIQUE JOURNEY, VALUE AND STRIVE FOR CONFIDENCE IN APPRECIATING OUR GROWTH AND WHO WE ARE WHILE OFFERING A SPACE FOR INDIVIDUAL LIBRATION, INTERROGATING THE CONSTRUCTION AND CONSTRAINTS OF COMPANIONSHIP, MENTAL HEALTH AND IDENTITY.

Victoria Erioluwa



My Angle II, Oil on Canvas, 76cm X 91cm, 2024



MY ANGLE I, OIL AND ACRYLIC ON CANVAS, 91 × 91 CM, 2024

In the richly textured and emotionally charged oeuvre of Oniosun Victoria Erioluwa, the female form becomes a site of inquiry, resilience, and quiet revolution. Through a powerful visual language rooted in impasto painting, Erioluwa constructs a world in which women are not merely depicted, but asserted—their bodies unapologetically present, their identities complex.

Erioluwa's practice is informed by a deeply personal and introspective engagement with lived experience. Trained at Obafemi Awolowo University in Ile-Ife, Nigeria, she brings an academic rigor to her studio practice, drawing upon both cultural memory and critical feminist discourse. Her work is particularly concerned with the tension between visibility and erasure, between the societal codification of femininity and the private, often unspeakable interior worlds of women. Her faceless figures are not anonymous—they are deliberately unclaimed, offering viewers a reflective space for self-identification, projection, and emotional engagement.

The facelessness of her figures becomes a radical gesture. It decentralizes the gaze, dismantling the primacy of beauty as spectacle. This refusal to individualize allows for a universalizing impulse that reclaims female identity as shared, plural, and in flux.

At the heart of her inquiry is a desire to confront and dismantle the reductive stereotypes that continue to shape how women are perceived and how they perceive themselves. Whether it is the pressure to conform to bodily ideals or the psychological toll of public scrutiny, Erioluwa's paintings speak directly to the weight of gendered expectations. Yet they do so not with despair, but with a profound and grounded optimism. Her work is celebratory without being sentimental, critical without forfeiting tenderness.

Texture is not merely a technique in Erioluwa's practice—it is a philosophy. Working with oil and palette knife, she builds layers of paint that echo the layers of experience, identity, and cultural imprint. The impasto surfaces resist smooth interpretation; they demand time, contemplation, and physical proximity. In this way, Erioluwa's paintings challenge the flatness of modern image culture, asking the viewer not only to look but to feel—to linger with the emotional and material density of the female condition.

These women are not looking back at the viewer; they are in a state of becoming—suspended between visibility and invisibility, defined not by their features but by their form, gesture, and aura.



SAVYA JAIN

Cartographies of Feeling

Artworks by Savya Jain
savyajain.com @savyajainart

In the evocative, sensorial landscapes of Savya Jain, memory and immediacy intertwine to create ethereal portals into the self. Her practice—deeply rooted in observation, emotional resonance, and abstract articulation—invites viewers into a meditative exploration of the intimate and the infinite. Working across mixed media, Jain captures fleeting impressions and internal states with remarkable clarity, rendering them not as literal representations, but as visceral experiences suspended in time.

HER CANVASES ARE FIELDS OF ENCOUNTER—BETWEEN MEMORY AND IMAGINATION, OBSERVATION AND REVERIE, NATURE AND ABSTRACTION. WHAT DISTINGUISHES HER WORK IS ITS SINCERE ENGAGEMENT WITH THE PRESENT MOMENT AS BOTH SITE AND SUBJECT: THE SHIFTING QUALITY OF LIGHT, THE SCENT OF EARTH AFTER RAIN, THE HUSH OF TWILIGHT —ALL TRANSMUTED INTO PIGMENT, LINE, AND TEXTURE.



Jain's artistic journey is one of reclamation and return. From an early childhood affinity for color to her professional pivot from corporate design to full-time painting, her story reflects a refusal to compromise creative authenticity. This biographical arc—rooted in introspection and risk—reverberates through her art, which is as much about internal landscapes as it is about external ones.

Her compositions, often dreamlike and delicately abstracted, embody a sensitivity to the rhythms of emotional life. In them, memory becomes not a static archive but a living, breathing terrain.

Nature is omnipresent in Jain's work, not as subject per se, but as collaborator and metaphor. The natural world—its intricacies, vastness, and quiet splendor—provides her with both palette and poetics. Yet, her landscapes are never literal; they are psychogeographic. Trees become thresholds, skies echo interiority, and colors operate as emotional codes.

Her symbolic chromatic schemes elicit not just recognition, but remembering—a visceral return to sensations once felt but perhaps unarticulated.

THERE IS A PARADOXICAL QUALITY TO JAIN'S PAINTINGS: THEY ARE INTIMATE, YET EXPANSIVE; GROUNDED IN THE FAMILIAR, YET GESTURING TOWARD THE COSMIC. IN THIS DUALITY LIES THE STRENGTH OF HER WORK. SHE IS NOT CONCERNED WITH GRAND NARRATIVES OR DECLARATIONS. INSTEAD, SHE PAINTS TO DISTILL A MOMENT, A MOOD, A SENSATION—AND IN DOING SO, OFFERS HER VIEWERS THE RARE GIFT OF STILLNESS AND WONDER.


Savya



Her abstract forms are not resolved but becoming. They evolve as if in dialogue with the viewer, as if awaiting interpretation not in fixed terms but in felt responses. These works resist definitive readings because they are not about answers—they are about presence. They are visual meditations on what it means to be—to observe, to feel, to remember, and to imagine.

Through a language of intuitive mark-making, vibrant yet nuanced color, and a deeply personal lexicon of abstraction, Savya Jain crafts a sanctuary for reflection. Her practice reminds us that the act of looking can also be an act of remembering—and that to remember, in turn, is to reconnect with what is most elemental in us.

Savya Jain does not merely paint what she sees. She paints what remains—after the moment has passed, after the light has shifted, after the feeling has become memory. Her canvases whisper rather than shout. And in that whisper, one hears the quiet, universal truths of longing, belonging, and becoming.





I STRIVE TO CAPTURE THE INTANGIBLE, WEAVING IT INTO MY REALITY AND TRANSLATING IT ONTO THE CANVAS. WHAT I SEE IS MY ENVIRONMENT, BUT WHAT I FEEL IN THAT MOMENT OFTEN TRANSCENDS INTO A SENSE OF INFINITY OR A DEEP CONNECTION TO MY JOURNEY, ALL OF WHICH FIND THEIR WAY INTO MY ART.

-SAVYA JAIN

THE CANVAS OF IMAGINATION

The World in Art

GORAN TOMIC

The Consciousness of the Modern Inferno



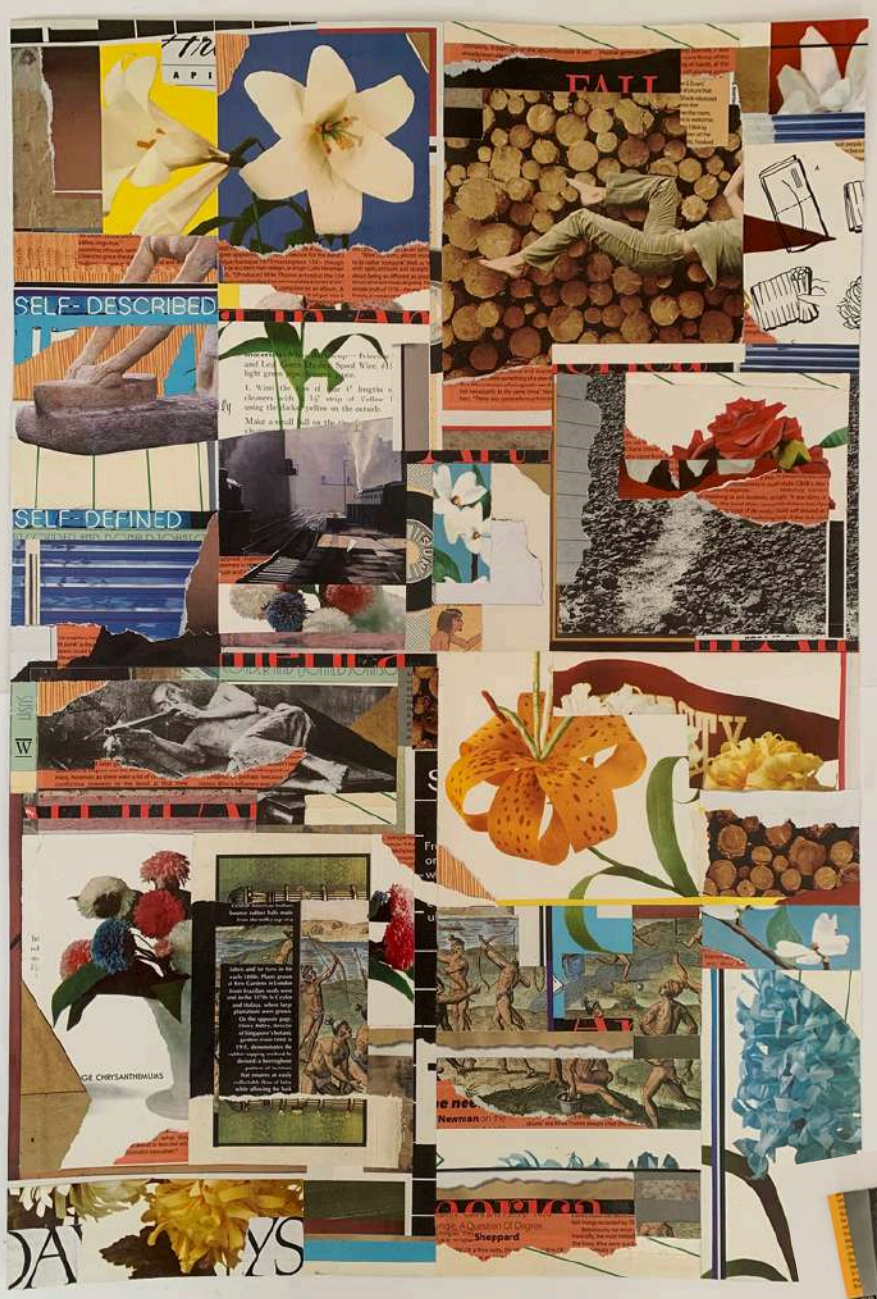
1

I CAN FLY BUT I'M NOT FREE, 2024, COLLAGE, 30CM X 40CM

IIN AN ERA INCREASINGLY MEDIATED BY ALGORITHMIC PRECISION, CURATED IDENTITIES, AND A CULTURE OF PERPETUAL OPTIMIZATION, GORAN TOMIC EMERGES AS A WILFUL DISSONANCE—A COLLISIONIST AUTODIDACT EXCAVATING POETIC DISARRAY FROM URBAN ENTROPY. BORN IN SYDNEY, AUSTRALIA, AND RAISED UNDER THE RESIDUAL GLOW OF RAUSCHENBERG'S LEGACY, TOMIC IS NOT MERELY AN ARTIST OF SURFACES, BUT A PHILOSOPHER OF FRAGMENTATION. FOR OVER TWO DECADES, HE HAS WORKED ACROSS COLLAGES, VIDEO INSTALLATIONS, AND PERFORMANCE ART, ARTICULATING A PRAXIS ROOTED IN WANDERING—THE FLÂNEUR AS ARCHAEOLOGIST, HIS MEDIUM THE DETRITUS OF LATE CAPITALISM.

Tomic's latest series, Mapping Approximation, distills a seismic shift, not only in spatial terms —from a cavernous workshop to the confines of apartment living—but in conceptual scope. Here, he translates the material limitations of his lived environment into a portable studio practice, crafting intricate collages on manila envelopes, cardboard, and discarded children's books—ephemera transformed into palimpsests. These humble surfaces become ontological playgrounds, encoded with urban grit and speculative futures, begun in transit—in cafés, buses, libraries, and bars—and refined in solitude.

linktr.ee/undererasure1
Collages by Goran Tomic



2

SELF DESCRIBED SELF DEFINED DAYS
58CM X 38CM
COLLAGE, 2024

This peripatetic methodology recalls Guy Debord's concept of dérive, the drift through psychogeographic terrains to uncover hidden affective contours. But where Debord mapped the Situationist city as a labyrinth of emotional resistances, Tomic's approximation veers closer to an anti-map: one that charts the irreconcilable, the ineffable, and the absurd. His visual syntax is a collision course through what he calls the "Modern Inferno"—a term that gestures toward Dante's spiritual architecture while sidestepping its iconography.



3

THE BEST THING I'VE HEARD ALL YEAR
27CM X 39CM, COLLAGE, 2024

"You won't find obvious images of blood or war or hell," Tomic notes. "The underlying theme is my personal interpretation of Dante's Inferno." This interpretive gesture is not merely aesthetic but deeply philosophical. Tomic's Inferno is our now—saturated with technological fetishism, mediated consciousness, and climate dread. His collages operate as both diagnosis and divination. They are "compositions within compositions," riddled with dissonant layers that mirror the recursive collapse of meaning in an attention economy. The viewer is invited not to decode but to dwell—to inhabit these works as one might navigate a city at dusk, where shadows suggest narratives just out of reach.


the-verge-of-a-nervous-breakdown vocals
shing with Martin Rev's breathy synthesizer
ps. Casually confrontational moment:
danger. Ancient
recognise these activities as attempts


Savage takes
STORES
CREW'S MESS
helped to protect them
ROSE PETAL
something different – Andre's
weird pop stuff is so catchy and
moment is really amazing. I think
The Darkness
his albums You Think You Really
Know Me and Forgotten Lovers

ADRIANA BLANCO

The Pointillist Pulse of Paradise



FROM THE LUSH BIODIVERSITY OF COSTA RICA'S TROPICAL FORESTS TO THE DELICATE WEAVE OF STIPPLED INK, ADRIANA BLANCO ROJAS BRINGS NATURE TO LIFE ONE DOT AT A TIME. HER PROJECT, PUNTICOCR, IS MORE THAN A VISUAL PRACTICE—IT IS A GESTURE OF REVERENCE, AN ACT OF RESISTANCE, AND A QUIET RALLYING CRY FOR ENVIRONMENTAL CONSCIOUSNESS. WITH A HAND STEEPED IN TRADITIONAL TECHNIQUES AND A HEART TETHERED TO THE RHYTHMS OF THE NATURAL WORLD, BLANCO POSITIONS HERSELF AS BOTH ARTIST AND AMBASSADOR: A TRANSLATOR OF EARTH'S QUIET MIRACLES INTO VIBRANT COMPOSITIONS.

WORKING IN STIPPLING—AN INTENSIVE, MEDITATIVE TECHNIQUE WHERE THOUSANDS OF TINY DOTS COALESCE INTO FORM—BLANCO CRAFTS IMAGES THAT ARE AT ONCE SCIENTIFICALLY PRECISE AND POETICALLY RESONANT.

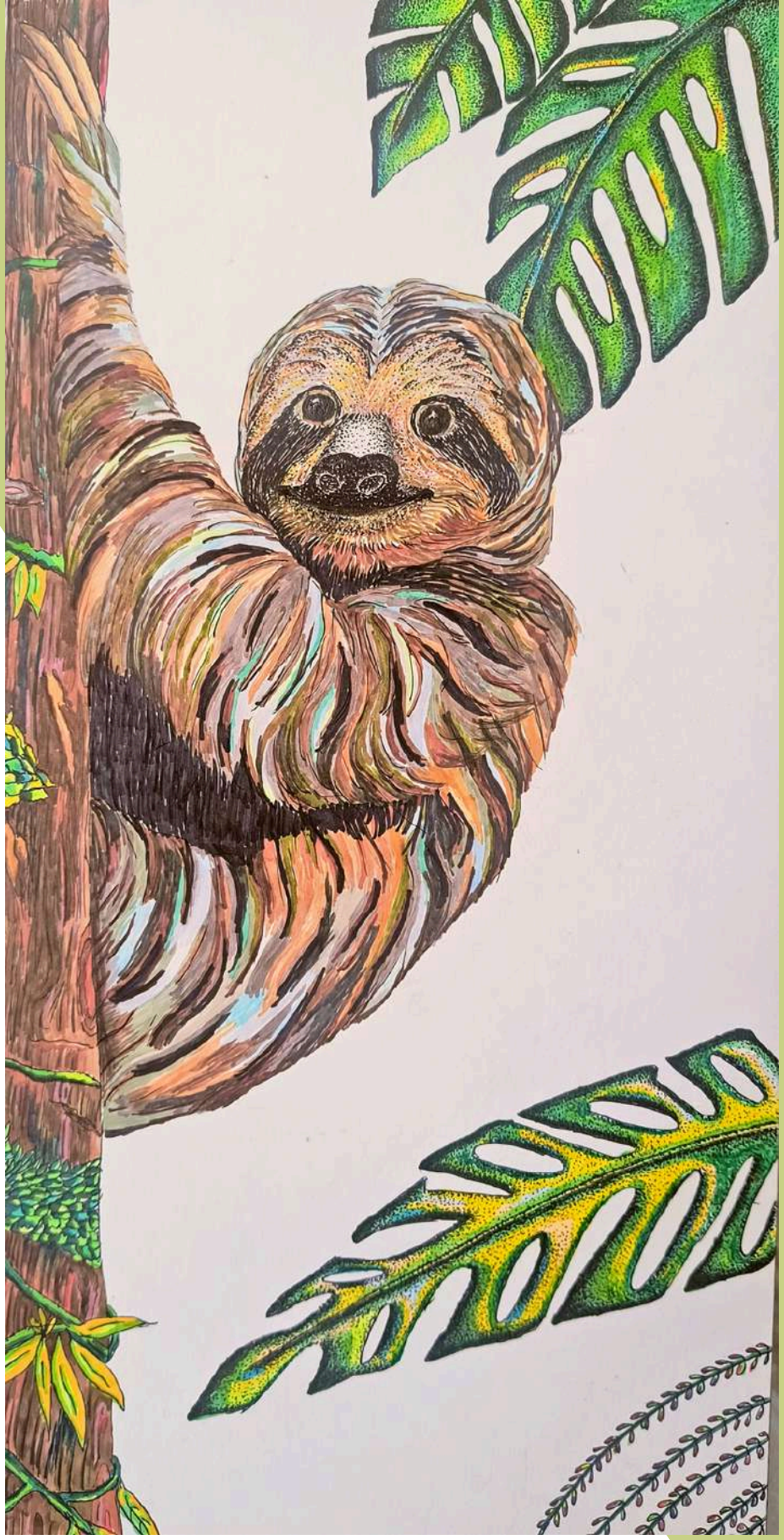
Artworks by Adriana Blanco
@punticocr nanibrster@gmail.com

Flowers unfurl with intricate grace, animals emerge from shadow with a tactile immediacy, and every composition pulses with an internal vitality that echoes the ecosystems from which they are drawn. The visual impact of her work lies in its tension: between delicacy and power, patience and urgency, stillness and life. "My work is the expression of a woman who loves the beauty and power of nature," Blanco explains. "I consider myself an ambassador of the environment."



THERE IS NOTHING PASSIVE IN THIS AMBASSADORSHIP. BLANCO'S ART SPEAKS DIRECTLY TO THE PLANETARY PRECARITY WE NOW INHABIT—A WORLD UNDER SIEGE BY CLIMATE CHANGE, POLLUTION, AND UNSUSTAINABLE RESOURCE EXTRACTION. HER PIECES ARE NOT ILLUSTRATIONS, BUT INTERVENTIONS. THEY REMIND US THAT AMIDST THE LOOMING SHADOW OF ECOLOGICAL LOSS, BEAUTY REMAINS—AND THAT BEAUTY MUST BE PROTECTED. BLANCO'S JOURNEY INTO ART WAS BORN FROM A DEEPLY PERSONAL PLACE. FROM HER YOUTH, SHE WAS DRAWN TO THE TACTILE AND THE VISUAL: OIL PAINTING, ACRYLICS, EMBROIDERY—ALL PRACTICES THAT FOSTERED A SENSITIVITY TO DETAIL AND COLOR. BUT PUNTICOCR MARKS THE SYNTHESIS OF HER TECHNICAL TRAINING AND HER LIFELONG ADMIRATION FOR NATURE. IT IS, AS SHE DESCRIBES, THE CULMINATION OF A DREAM—AN INTERSECTION BETWEEN AESTHETIC CREATION AND ENVIRONMENTAL ADVOCACY.





In this light, her stippling becomes a metaphor not only for biological complexity but for the patient accumulation of awareness. Just as ecosystems are built from countless interactions, so too are her images shaped by the layering of minute marks. There is an ethic embedded in this approach: one of care, of attentiveness, of intentional presence. In a world of immediacy, Blanco's work slows us down. It asks us to notice.

To look at her art is to remember that Earth is still a paradise—not an abstraction, but a place teeming with intricacy and wonder. Costa Rica, with its unparalleled biodiversity and deep ecological heritage, serves not only as subject matter but as collaborator. Blanco's compositions are saturated with local knowledge, echoing both scientific observation and spiritual connection to place. Yet, what makes PunticoCR truly powerful is its intimacy. These are not grandiose images—they are intimate, universal, and quietly insistent. They invite not only admiration but reflection. In them, we find a kind of visual ecology, a world where every dot matters, every form is interconnected, and every viewer becomes, however briefly, a custodian of beauty.

NORM ELLIS

Unconfined Realms: The Surreal Mechanics of Norm Ellis



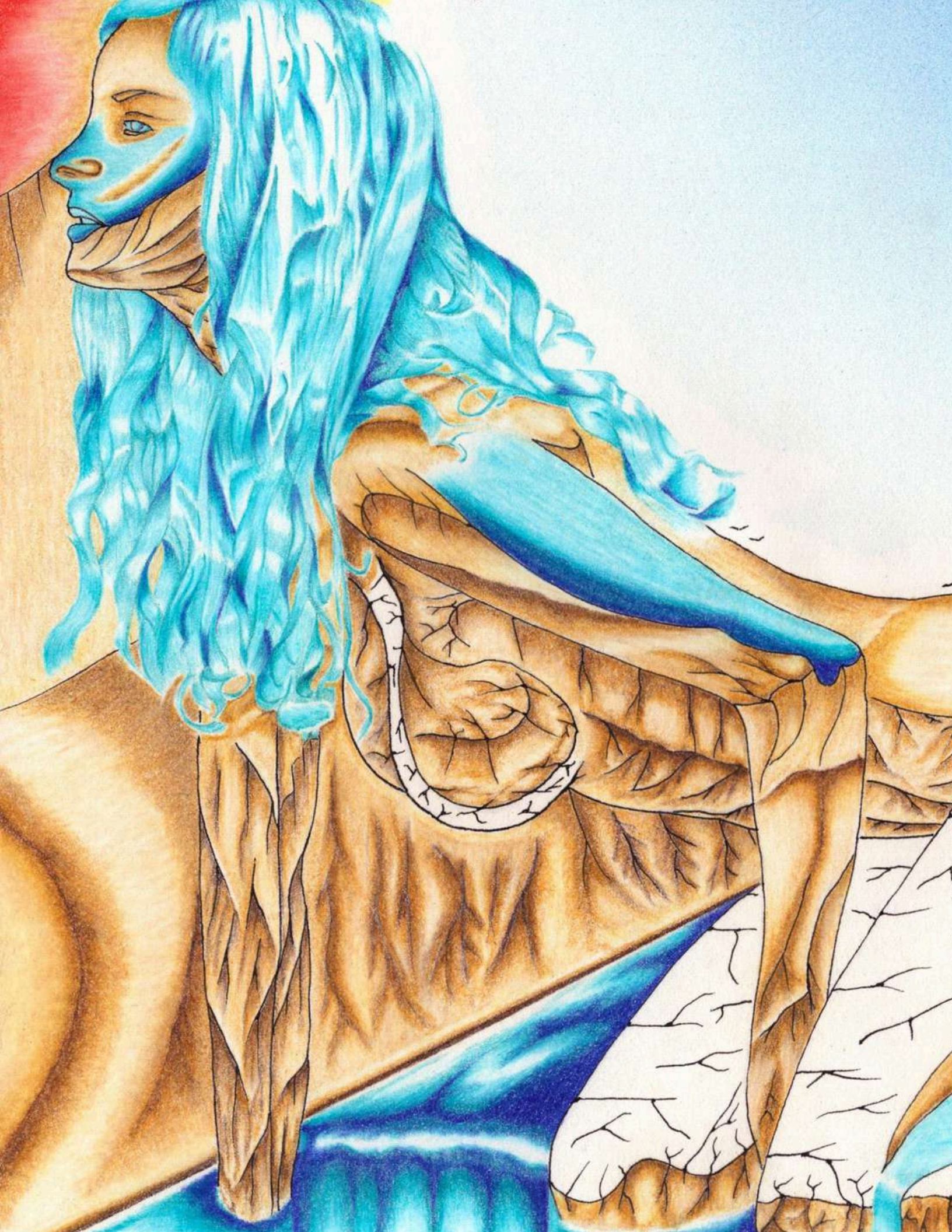
THE WORK OF NORM ELLIS PRESENTS A COMPELLING SYNTHESIS OF PRECISION AND IMAGINATION. WITH A PROFESSIONAL BACKGROUND THAT SPANS NEARLY FIVE DECADES IN MECHANICAL ENGINEERING, TECHNICAL ILLUSTRATION, AND DESIGN, THIS ARTIST BRINGS A RARE ARCHITECTURAL CLARITY TO THE ENIGMATIC WORLD OF SURREALIST-INSPIRED VISUAL ART. HIS TRANSITION FROM THE RIGIDITY OF DRAFTING TABLES AND CAD PROGRAMS TO THE OPEN-ENDED POETICS OF MIXED MEDIA IS NOT A DEPARTURE BUT AN EXPANSION—A FLUID MOVEMENT FROM LOGIC TO DREAM, FROM STRUCTURE TO SPIRIT. HIS FORMAL EDUCATION IN STUDIO ART AT THE UNIVERSITY OF CALIFORNIA, IRVINE, UNDER THE TUTELAGE OF SUCH FORMIDABLE FIGURES AS JOHN PAUL JONES, TONY DELAP, AND ED MOSES, IMBUED HIS PRACTICE WITH BOTH HISTORICAL AWARENESS AND EXPERIMENTAL EDGE. HIS ADDITIONAL TRAINING IN AIRBRUSHING UNDER JAY SAGEN REFLECTS A LIFELONG DEDICATION TO TECHNICAL EXCELLENCE—EACH MEDIUM MASTERED BEFORE IT BECOMES SUBVERTED. THIS BACKGROUND IS EVIDENT IN HIS CURRENT BODY OF WORK, WHERE MECHANICAL PRECISION BECOMES THE SKELETON ON WHICH THE FLESH OF FANTASY IS DRAPED.

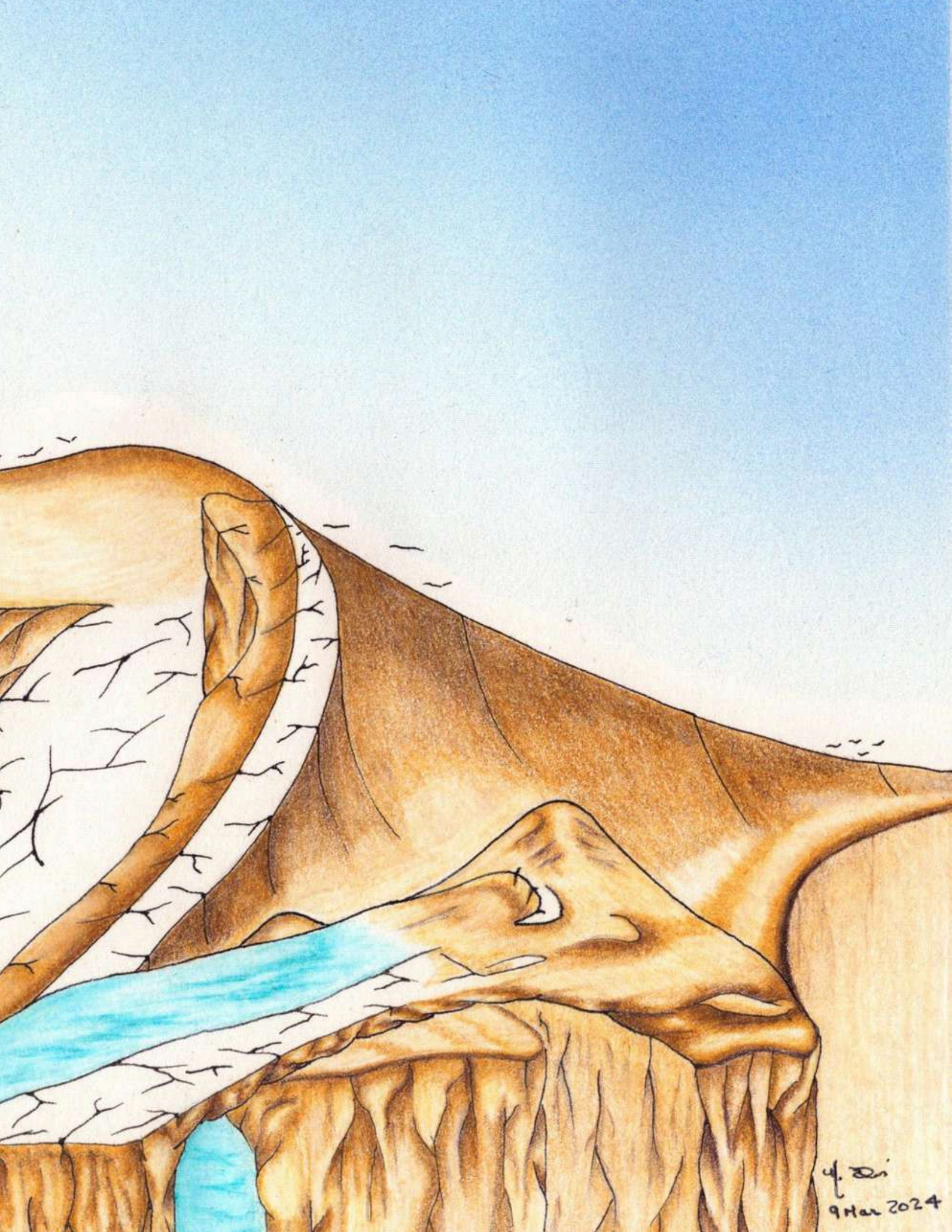
nellis2996@outlook.com

Artworks by Norm Ellis

"I FELL IN LOVE WITH SURREALISM BECAUSE IT IS LIMITLESS IN DIMENSION," THE ARTIST EXPLAINS. "IT ALLOWS ME THE FREEDOM TO CREATE WHAT IS IN MY HEART."

This creative freedom takes form in the Fantasy series—a collection of mixed-media works that explore dream logic, mythic resonance, and natural wonder. Pieces such as Fantasy 33, Fantasy 50, Fantasy 54, and Fantasy 64—all intimate in scale at 11 by 14 inches—combine a mastery of composition with open, breathable spaces. These "voids" are not absences, but invitations: they allow the viewer's imagination to populate the scene, to animate what is suggested rather than stated.



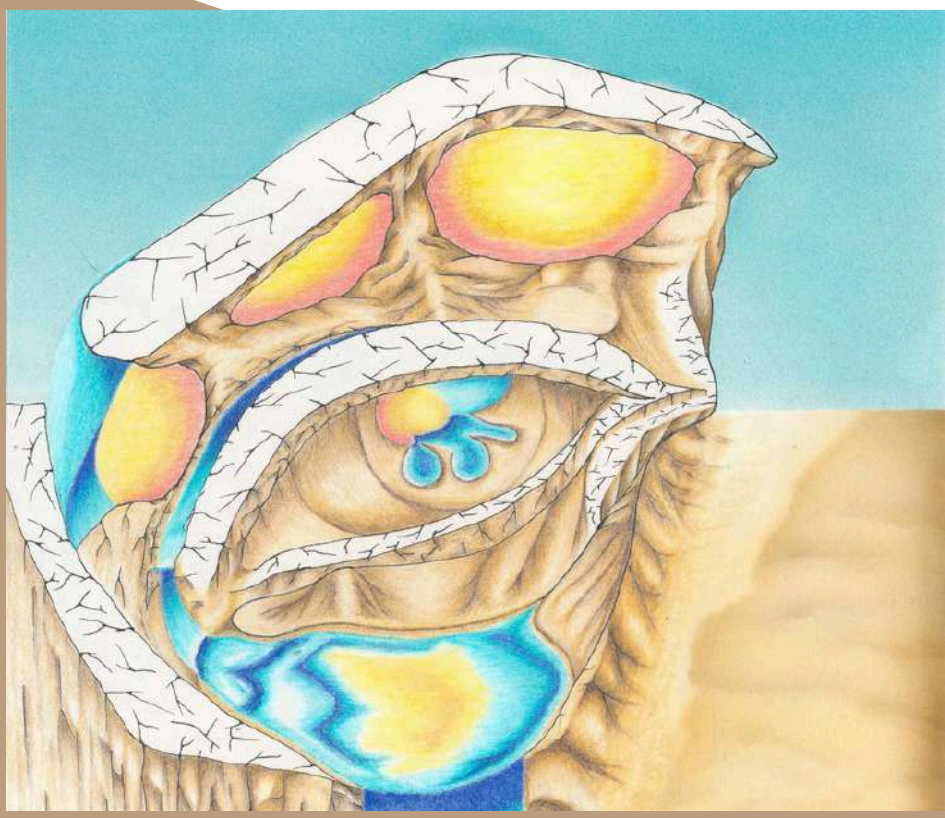

9 Mar 2024



Indeed, emptiness becomes an active participant in the artwork—a nod, perhaps, to the artist's background in drafting, where white space is not an omission but a precision of intent. It is also a philosophical gesture: a refusal to constrain interpretation, a trust in the imaginative capacity of the audience. The iconography in these works often draws from the artist's deep engagement with Native American culture prior to the 1800s, inflected with natural elements and symbolic motifs. These references are not appropriations, but veneration—gestures of respect and resonance, emerging from years of reflection rather than superficial aesthetic borrowing. His visual world is one of reverence and wonder, where form follows memory and intuition rather than logic or narrative.

Having exhibited across the United States, Canada, Spain, Switzerland, Georgia, and Hong Kong, Norm Eliis has built a quietly expansive career—marked not by spectacle, but by depth. His forty-seven published articles in trade, technical, and aviation magazines speak to a life spent translating complexity into clarity. Now, in his artistic work, he undertakes the inverse: inviting clarity into mystery, allowing structure to dissolve into poetry.

What emerges from this body of work is not simply surrealism as a style, but as a philosophy. The imagination is not something to be indulged—it is something to be honored. In his visual practice, he reclaims the right to dream with precision, to feel with structure, to build images that are both meticulously made and emotionally resonant. There is a rare wisdom in these works—a sense that the artist has seen the world through the lens of both engineer and poet, realist and dreamer. And through this dual lens, he has given us something precious: a reminder that the mind, like the canvas, is infinite when left unconfined.



MATHIEU KARSENTI

The Symphonic Brush



MATHIEU KARSENTI STANDS AS A UNIQUE VOICE—A POLYMATH WHOSE VISUAL PRACTICE IS INTRINSICALLY WOVEN WITH HIS ACCLAIMED CAREER AS A COMPOSER. KARSENTI'S ABSTRACT IMPRESSIONIST WORKS ARE NOT MERE VISUAL ARTIFACTS; THEY ARE THE VISIBLE RESONANCES OF A MUSICAL SOUL, PROJECTED ONTO THE PAPER WITH A PROFOUND SENSITIVITY TO RHYTHM, HARMONY, AND SILENCE.

BORN AND EDUCATED IN FRANCE, AND NOW RESIDING IN LOS ANGELES, KARSENTI EPITOMIZES THE MODERN MULTIMEDIA ARTIST. HIS TRAJECTORY SPANS A SUCCESSFUL CAREER IN FILM AND TELEVISION SCORING IN THE UNITED KINGDOM, DISTINGUISHED BY SUCH MERIT THAT HE WAS AWARDED PERMANENT RESIDENCE IN THE UNITED STATES UNDER THE CATEGORY OF EXTRAORDINARY ABILITY.

DESPITE THESE MUSICAL ACCOLADES, KARSENTI'S AFFINITY FOR THE VISUAL ARTS —ROOTED IN HIS EARLY EDUCATION IN APPLIED ARTS AND FURNITURE DESIGN— HAS REMAINED A PERSISTENT UNDERCURRENT THROUGHOUT HIS LIFE. TODAY, THAT CURRENT SURGES FORWARD, AS HE SHARES HIS INTERNAL LANDSCAPES WITH A PUBLIC INCREASINGLY ATTUNED TO THE SUBTLE INTERPLAY BETWEEN SOUND AND VISION.

AT THE HEART OF KARSENTI'S ARTISTIC METHOD IS A TRANSLATION: THE CONVERSION OF AURAL SENSIBILITY INTO VISUAL FORM. HIS MEDIA ARE DIVERSE— COLLAGE, PENCIL, INK, WATERCOLOR— EACH SELECTED FOR ITS CAPACITY TO CAPTURE THE TRANSIENT, EMOTIVE QUALITIES THAT CHARACTERIZE HIS COMPOSITIONAL STYLE.

www.mathieukarseni.com @mathieukarsentiart
Artworks by Mathieu Karsenti





IN HIS VISUAL LANGUAGE, BLOCKS OF TEXTURE ENGAGE IN A DYNAMIC COUNTERPOINT WITH FLUID WASHES OF COLOR; RHYTHMIC, GESTURAL BRUSHSTROKES ARE TEMPERED BY THE EXPANSES OF NEGATIVE SPACE, MUCH LIKE SILENCES OR RESTS IN A MUSICAL SCORE. KARSENTI'S CANVASES (OR, MORE PRECISELY, HIS PAPER WORKS) DO NOT NARRATE; THEY EVOKE. THEY ARE NOT PORTRAITS OF SCENES BUT IMPRESSIONS—FRAGMENTARY, FLEETING, AND VIBRANTLY ALIVE, OPEN TO ENDLESS REINTERPRETATION BY THE VIEWER.

This approach resonates with the lineage of impressionist and abstract traditions, recalling Monet's atmospheric dissolutions of form and Pierre Soulages' profound engagement with light and materiality. Yet, Karsenti's sensibility also bears the unmistakable imprint of modernist and contemporary figures such as Saul Bass and Francis Bacon, whose command of visual rhythm and psychological depth finds echoes in his pieces.

KARSENTI'S DUAL FLUENCY IN MUSIC AND VISUAL ART SITUATES HIM WITHIN A BROADER CONVERSATION ABOUT SYNESTHETIC EXPERIENCES AND THE POROUS BOUNDARIES BETWEEN SENSORY MODALITIES. HIS WORKS INVITE US NOT ONLY TO SEE BUT TO HEAR WITH OUR EYES—TO PERCEIVE A SILENT MUSIC UNFOLDING ACROSS PAPER, WHERE COMPOSITION, COLOR, AND GESTURE VIBRATE WITH A HIDDEN, RHYTHMIC LIFE.

As he steps further into the public realm, Karsenti's visual practice promises to enrich contemporary dialogues about interdisciplinarity, perception, and abstraction. It offers an invitation to experience the world not in isolated silos of seeing and hearing, but in a unified field of aesthetic resonance. Through the synesthetic landscapes he composes, Mathieu Karsenti invites us to inhabit the fertile interstices between sound and vision, presence and absence, impression and interpretation.



DIANA REITER

Shadow and Substance

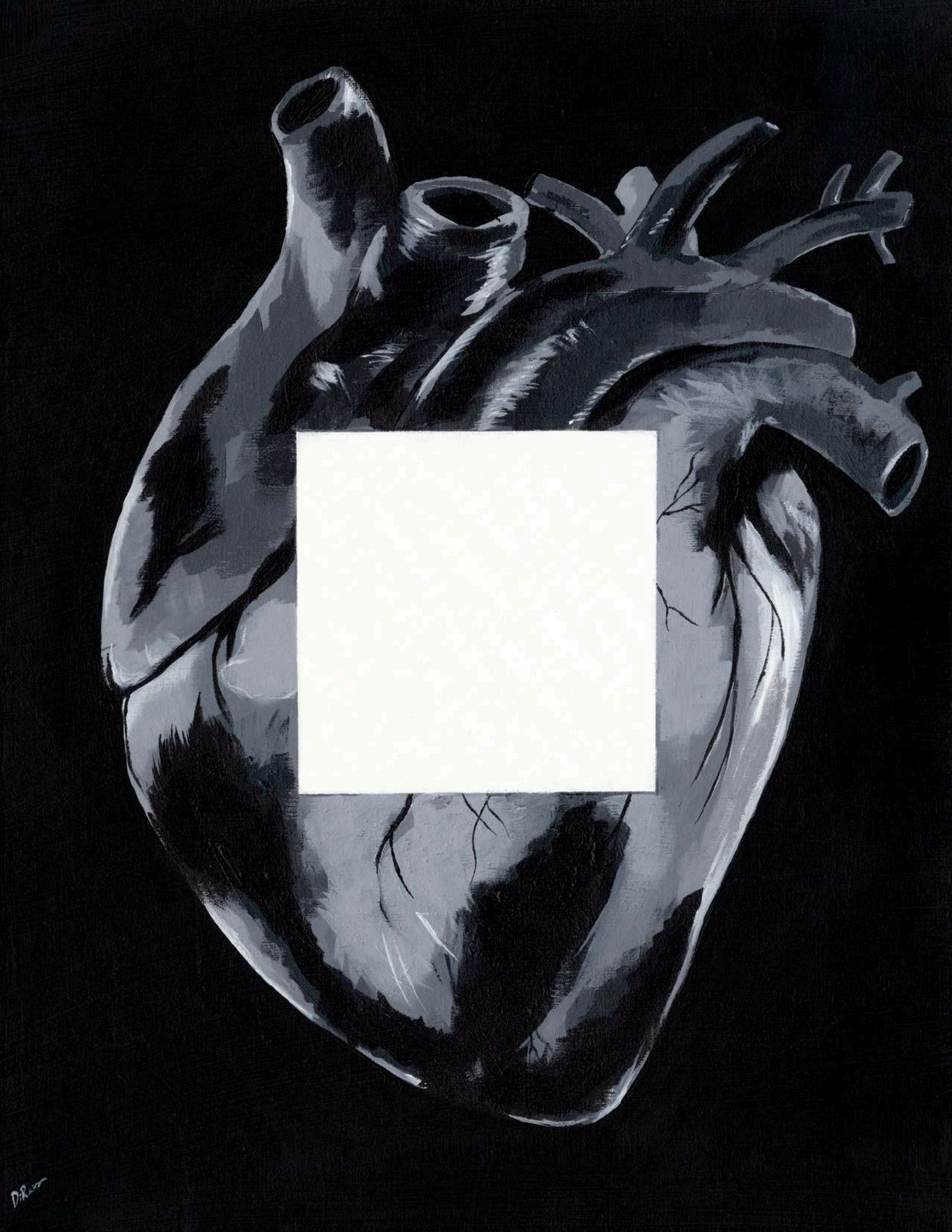


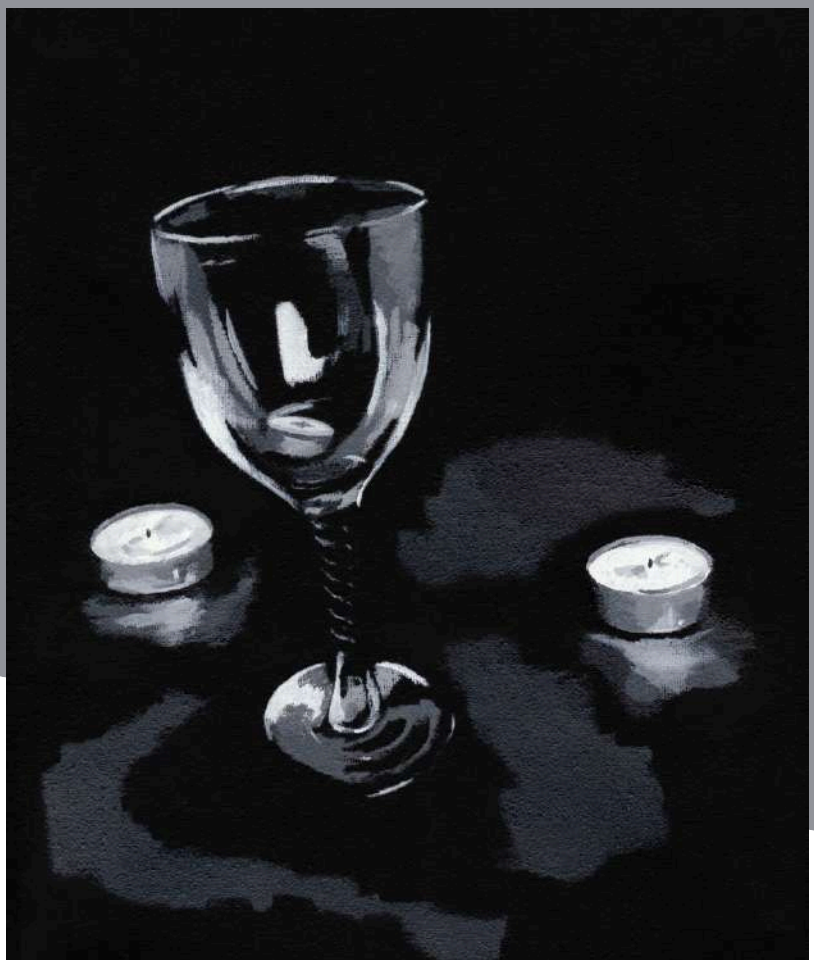
DIANA REITER'S STARK MONOCHROMATIC WORKS OFFER A MEDITATIVE COUNTERPOINT—AN INVITATION TO DWELL WITHIN THE QUIET INTENSITY OF BLACK, WHITE, AND GREY. A SELF-TAUGHT ARTIST BASED IN GRAND JUNCTION, COLORADO, REITER HAS FORGED A DISTINCT VISUAL LANGUAGE GROUNDED IN RESTRAINT, EMOTIONAL PRECISION, AND SYMBOLIC RESONANCE. OVER THE PAST DECADE, HER WORKS HAVE FOUND THEIR PLACE IN GALLERIES ACROSS COLORADO, OFFERING AUDIENCES A GLIMPSE INTO AN INTERNAL LANDSCAPE WHERE GRIEF, GRATITUDE, CONFLICT, AND CONNECTION ARE DISTILLED INTO ELEMENTAL FORMS.

REITER'S ARTISTIC PRACTICE IS DEFINED BY HER DEVOTION TO MINIMALISM NOT MERELY AS AN AESTHETIC CHOICE BUT AS A PHILOSOPHICAL STANCE. EMPLOYING ACRYLIC PAINT AND GRAPHITE, SHE BUILDS IMAGES THAT HARNESS THE STARK DRAMA OF HARSH LIGHT, THE ELOQUENCE OF NEGATIVE SPACE, AND THE EVOCATIVE POWER OF SYMBOLISM. IN HER HANDS, A LIMITED PALETTE BECOMES AN EXPANSIVE EMOTIONAL VOCABULARY, CAPABLE OF EXPRESSING COMPLEX STATES OF BEING THAT OFTEN EVADE THE GRASP OF LANGUAGE.

AT THE CORE OF REITER'S WORK LIES AN EXPLORATION OF THE HUMAN CONDITION THROUGH THE TIME-HONORED GENRES OF PORTRAITURE AND STILL LIFE. YET THESE ARE NOT TRADITIONAL PORTRAITS NOR CONVENTIONAL STILL LIFES; RATHER, THEY ARE CHARGED ARENAS WHERE PSYCHOLOGICAL TENSION AND SPIRITUAL YEARNING UNFOLD. SMALL TOUCHES OF SURREALISM—AN UNEXPECTED DISTORTION, A SYMBOL INTRUDING UPON THE RECOGNIZABLE—DISRUPT THE SURFACE REALISM OF HER SUBJECTS, POINTING TOWARD DEEPER LAYERS OF MEANING.

www.direiterart.com
Artworks by Diana Reiter





THE TENSION BETWEEN LIGHT AND SHADOW IN REITER'S COMPOSITIONS FUNCTIONS NOT MERELY AS A FORMAL DEVICE BUT AS A CENTRAL METAPHOR.

Light is rarely gentle in her images; it is harsh, interrogative, carving out forms from darkness with an almost forensic intensity. The resulting interplay suggests states of revelation and concealment, echoing the fragile process through which internal experiences are brought to the surface and made visible. Through this nuanced orchestration of absence and presence, Reiter transforms each image into a site of encounter—between viewer and subject, between conscious understanding and subconscious feeling.

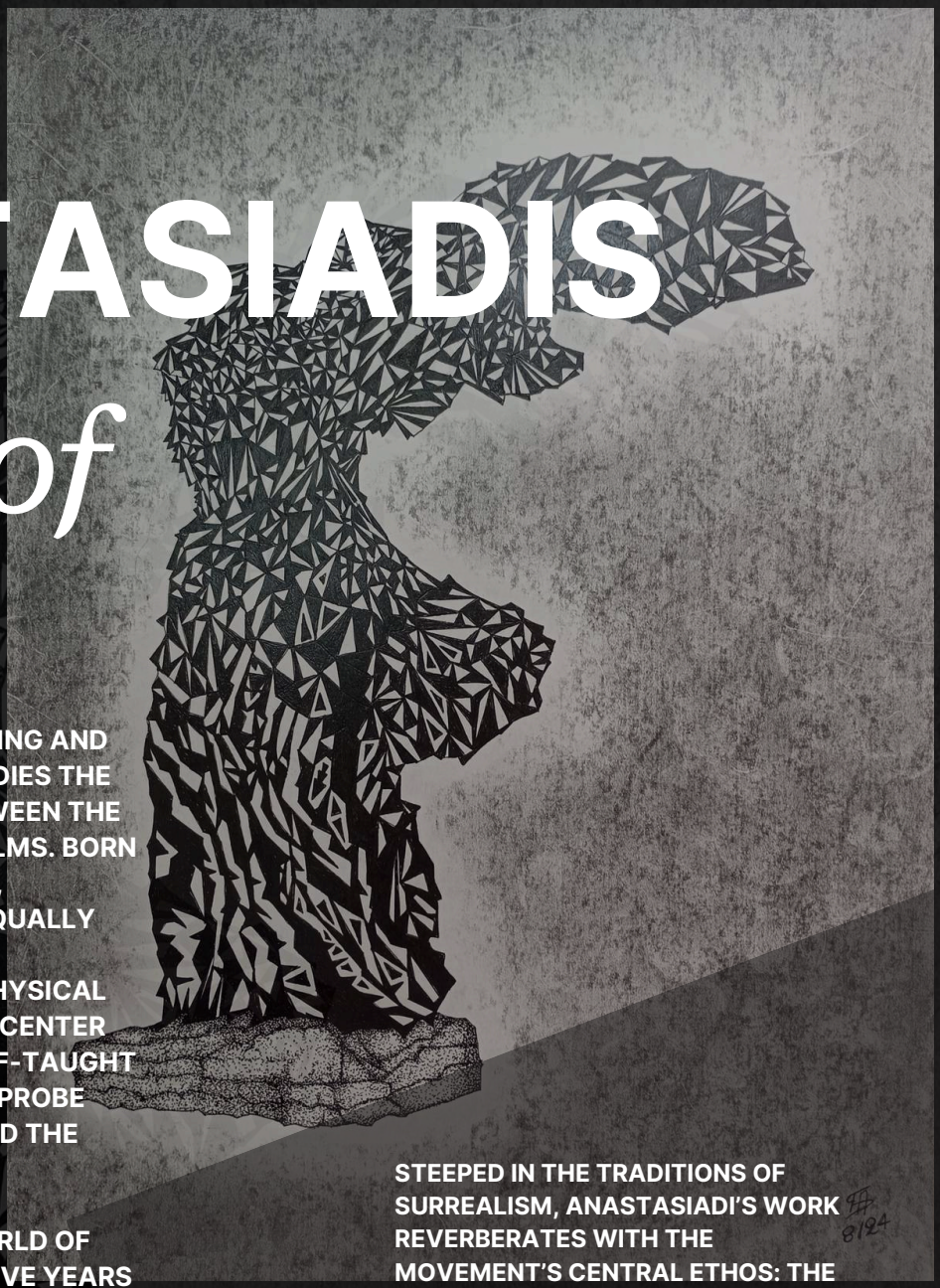
REITER'S ENGAGEMENT WITH THEMES OF GRIEF, CONFLICT, AND CONNECTION IS PARTICULARLY POIGNANT IN AN ERA MARKED BY WIDESPREAD SOCIAL ALIENATION AND PERSONAL LOSS. HER WORKS DO NOT OFFER EASY CATHARSIS OR SENTIMENTAL RESOLUTION; INSTEAD, THEY CREATE SPACES WHERE VIEWERS MAY CONFRONT THEIR OWN EMOTIONAL LANDSCAPES IN A STATE OF QUIET RECOGNITION.

In doing so, she upholds the vital, often overlooked function of art as a vehicle for communal empathy and silent conversation. While Reiter's approach is deeply personal, it also resonates with broader historical traditions. Her minimalist rigor evokes the austere elegance of early modernists, while her emotional directness recalls the stark psychological portraits of Käthe Kollwitz. Yet her vision remains wholly her own—an emergent voice articulating the invisible threads that bind us through pain, love, and the fragile need for connection.



GEORGE ANASTASIADIS

The Art of Being



IN AN EXISTENCE SHAPED BY BOTH HEALING AND CREATION, GEORGE ANASTASIADI EMBODIES THE PROFOUND INTERCONNECTEDNESS BETWEEN THE PHYSICAL AND THE METAPHYSICAL REALMS. BORN IN THESSALONIKI ON NOVEMBER 11, 1968, ANASTASIADI HAS CULTIVATED A LIFE EQUALLY DEVOTED TO SERVICE AND ARTISTIC EXPLORATION: BY DAY, A COMMITTED PHYSICAL THERAPIST IN A PUBLIC REHABILITATION CENTER FOR THE DISABLED; BY VOCATION, A SELF-TAUGHT PAINTER WHOSE DREAMLIKE CANVASES PROBE THE MYSTERIES OF THE HUMAN SOUL AND THE COSMOS.

ANASTASIADI'S INITIATION INTO THE WORLD OF PAINTING TRACES BACK TO HIS FORMATIVE YEARS UNDER THE TUTELAGE OF HIS HIGH SCHOOL TEACHER, NIKOS PARALIS. IT WAS THERE THAT THE SEEDS OF HIS ARTISTIC PASSION WERE PLANTED, BLOSSOMING INTO A LIFELONG DEDICATION TO ART AS AN EXISTENTIAL ACT. PAINTING FOR ANASTASIADI IS NOT MERELY A CRAFT OR AN AESTHETIC PURSUIT—IT IS A PROFOUND CONFESSION, A DIALOGIC PROCESS THROUGH WHICH HE COMMUNICATES THE INEFFABLE AND DEPOSITS FRAGMENTS OF HIS INNER SELF INTO THE WORLD.

STEEPED IN THE TRADITIONS OF SURREALISM, ANASTASIADI'S WORK REVERBERATES WITH THE MOVEMENT'S CENTRAL ETHOS: THE LIBERATION OF THE SUBCONSCIOUS AND THE DEPICTION OF DREAMLIKE REALITIES THAT TRANSCEND THE SURFACE OF WAKING LIFE. HIS CANVASES TEEM WITH SYMBOLIC DENSITY; MYRIAD IMAGES AND CODED MESSAGES CONVERGE INTO COMPOSITIONS THAT BECKON THE VIEWER INTO AN INTERPRETIVE AND INTROSPECTIVE JOURNEY. THROUGH THESE SYMBOLS, ANASTASIADI ARTICULATES A DEEP PHILOSOPHICAL BELIEF IN THE INTERCONNECTEDNESS OF ALL EXISTENCE AND THE IMMORTALITY OF THE HUMAN SPIRIT—A CONVICTION THAT UNDERGIRDS EACH BRUSHSTROKE WITH METAPHYSICAL WEIGHT.

www.geoanas-artpage.com @geoanasart
Artworks by George Anastasiadis



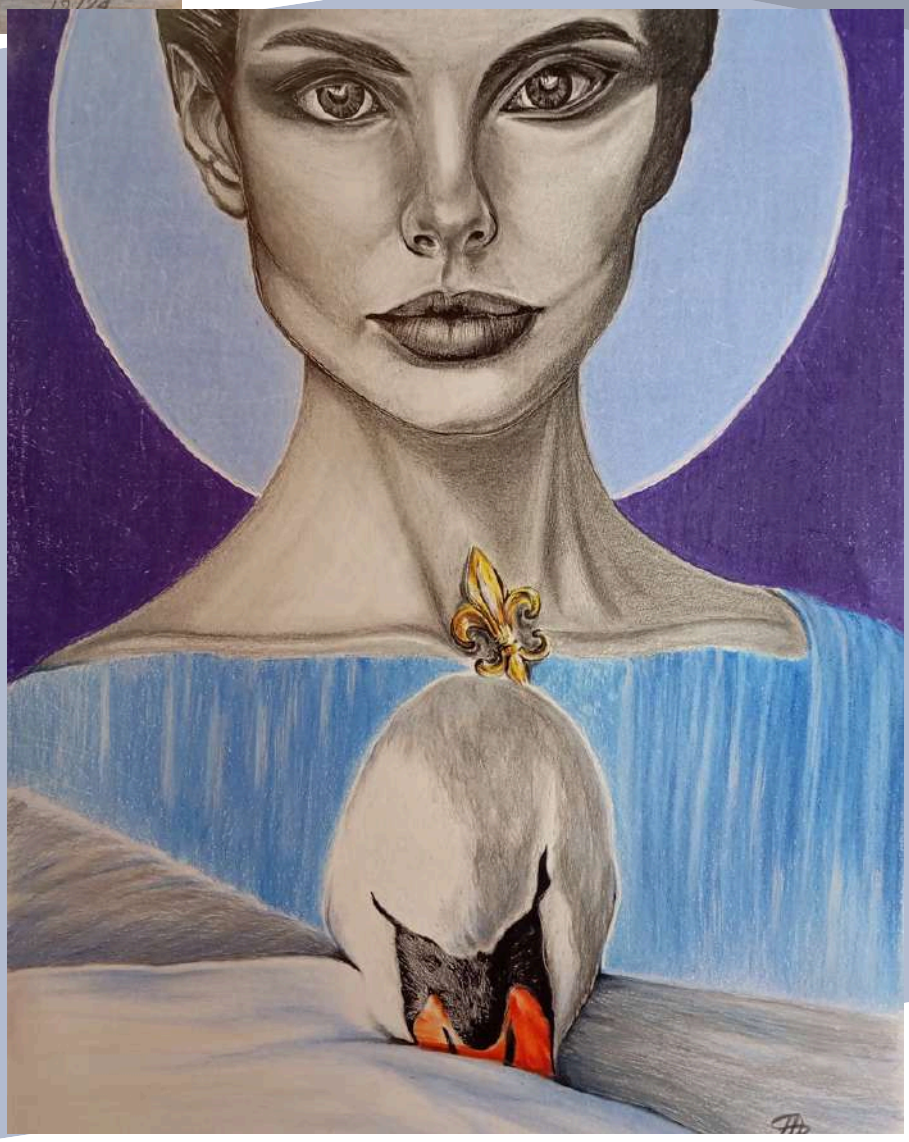


YET ANASTASIADI'S SURREALISM IS NOT ESCAPIST. RATHER, IT IS A RIGOROUS PHILOSOPHICAL INQUIRY RENDERED IN VISUAL FORM, A RATIONAL AND METAPHYSICAL QUEST TO UNCOVER THE LATENT SIMPLICITY AND INHERENT BEAUTY OF EXISTENCE.

His paintings function as visual meditations, posing questions rather than offering definitive answers, urging both creator and viewer toward continuous self-discovery and transformation. In this, he upholds a classical ideal of art as a vehicle for personal and collective evolution.

Anastasiadi's commitment to these ideals has not gone unnoticed. His work has been exhibited widely and honored with several prestigious awards, affirming the resonance of his vision within the broader artistic community. Each exhibition, however, represents not a culmination but a milestone in an ongoing journey—an outward sign of the internal odyssey that defines his life and practice.

That Anastasiadi maintains a dual career—as a physical therapist dedicated to healing the body and an artist devoted to healing the soul—only deepens the significance of his work. The physical and the metaphysical, often regarded as separate domains, are in his life intimately intertwined. His daily encounters with human vulnerability imbue his art with an acute awareness of mortality and resilience, informing his surrealistic imagery with a rare authenticity and gravity.





KEVIN KUENSTER

The Poetics of Absurdity

IN THE WORK OF KEVIN KUENSTER, THE FAMILIAR AND THE FANTASTICAL COLLIDE TO REVEAL UNSETTLING TRUTHS ABOUT THE HUMAN CONDITION. A GRADUATE OF THE UNIVERSITY OF THE ARTS IN PHILADELPHIA (BFA, 1978), KUENSTER HAS SPENT DECADES REFINING A VISUAL LANGUAGE THAT DEFTLY BALANCES NARRATIVE CLARITY WITH SURREALISTIC AMBIGUITY. THROUGH A BODY OF WORK EXHIBITED INTERNATIONALLY—FROM HUDSON, NEW YORK, TO VENICE, ITALY—KUENSTER HAS ESTABLISHED HIMSELF AS A SINGULAR VOICE WITHIN THE CONTEMPORARY SURREALIST MOVEMENT, WEAVING HUMOR, PATHOS, AND PHILOSOPHICAL INQUIRY INTO EACH METICULOUSLY CRAFTED COMPOSITION.

AT FIRST GLANCE, KUENSTER'S PAINTINGS PRESENT SCENES POPULATED BY SEEMINGLY ORDINARY FIGURES—RECOGNIZABLY HUMAN, FAMILIAR, EVEN DOMESTIC. YET, UPON CLOSER INSPECTION, THE VIEWER ENCOUNTERS A DELIGHTFUL AND DISQUIETING RUPTURE: EACH CHARACTER IS MARKED BY LARGE, RABBIT-LIKE EARS, A SURREAL DISTORTION THAT BECOMES THE CENTRAL SEMIOTIC AXIS OF HIS PRACTICE. THESE WHIMSICAL APPENDAGES SERVE NOT AS MERE VISUAL QUIRKS BUT AS POTENT SYMBOLS OF OUR INTRINSIC ABSURDITY, OUR VULNERABILITIES, AND THE INSTINCTS WE STRIVE TO CONCEAL BENEATH THE POLISHED SURFACES OF REASON.

ANIMALS—BOTH REAL AND IMAGINED—FREQUENT KUENSTER'S WORLDS, NOT AS DECORATIVE PRESENCES BUT AS EXISTENTIAL MIRRORS. THEY REFLECT THOSE PRIMAL ASPECTS OF HUMANITY THAT MODERN LIFE OFTEN COMPELS US TO REPRESS: INSTINCT, DESIRE, AND THE LONGING FOR A CONNECTION TO THE NATURAL WORLD. THE BOUNDARY BETWEEN HUMAN AND ANIMAL IN HIS WORK IS POROUS, AMBIGUOUS, AND ULTIMATELY MEANINGLESS, REVEALING THE IRONIC FUTILITY OF HUMANITY'S ATTEMPTS TO SEPARATE ITSELF FROM THE BROADER TAPESTRY OF EXISTENCE.

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Artworks by Kevin Kuenster





KUENSTER'S VISUAL STYLE—DETAILED, EXPRESSIVE, AND FINELY ATTUNED TO EMOTIONAL NUANCE—HEIGHTENS THE TENSION BETWEEN THE RIDICULOUS AND THE POIGNANT.

His characters, with their vulnerable gazes and exaggerated forms, simultaneously elicit laughter and empathy. Through this dual affect, he constructs a theater of the human spirit, one where the most private absurdities are rendered visible and even celebrated. The result is a profound meditation on identity, instinct, and the fragile negotiations between individual consciousness and collective experience.

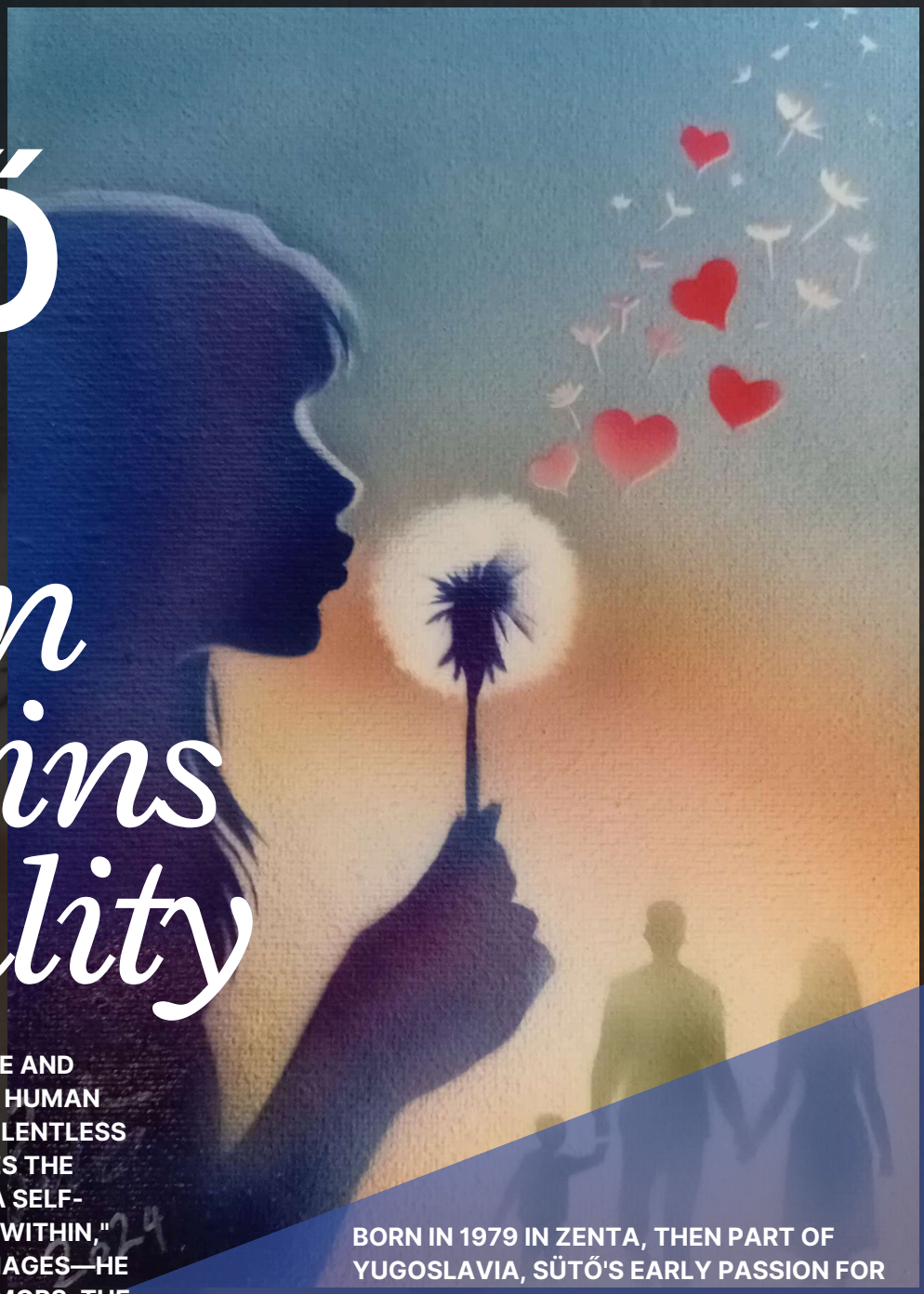
At the heart of Kuenster's oeuvre lies a compelling contradiction: the very traits that make us absurd also make us profoundly human. His works invite viewers into a world where reason and instinct are not adversaries but uneasy partners in the dance of existence. Each painting is a narrative portal, offering not just a story, but an experience—a glimpse into a parallel reality where the strange is familiar and the familiar, strange.

By confronting the viewer with their own animal instincts, their secret desires, and their innate ridiculousness, Kevin Kuenster reminds us that true understanding lies not in denying our contradictions but in embracing them with humor, grace, and compassion. In the end, Kuenster's paintings are not mere windows into another world; they are mirrors, reflecting the surreal theater in which we are all unwitting actors.



GYÖRGY SÜTŐ

From Within the Veins of Reality

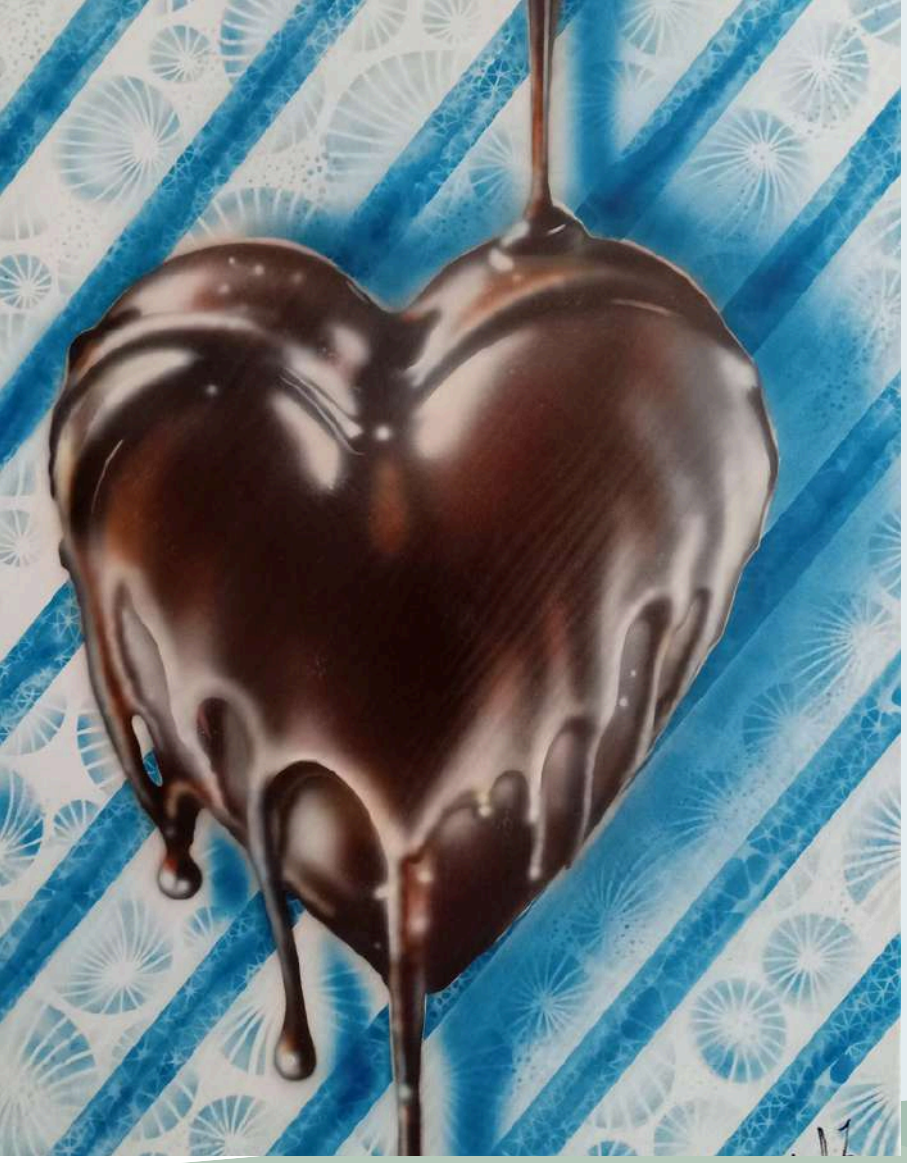


IN THE LIMINAL SPACE BETWEEN CARE AND CREATION, WHERE THE FRAGILITY OF HUMAN EXISTENCE INTERSECTS WITH THE RELENTLESS PUSH OF INNER EXPRESSION, EMERGES THE SINGULAR WORK OF GYÖRGY SÜTŐ. A SELF-DEFINED ARTIST WHO "WORKS FROM WITHIN," SÜTŐ IS MORE THAN A PAINTER OF IMAGES—HE IS A CHRONICLER OF THE SOUL'S TREMORS, THE SILENT SYMPHONY OF DECAY, LONGING, AND TRANSCENDENCE. HIS WORK, ROOTED IN THE AIRBRUSH TECHNIQUE, DRAWS FROM THE EMOTIONAL AND PSYCHOLOGICAL RESONANCE OF HIS DAILY ENCOUNTERS AS A NURSE IN A NURSING HOME, WHERE THE BOUNDARIES BETWEEN THE CORPOREAL AND THE SPIRITUAL, THE LIVING AND THE DISINTEGRATING, ARE EVER POROUS.

BORN IN 1979 IN ZENTA, THEN PART OF YUGOSLAVIA, SÜTŐ'S EARLY PASSION FOR DRAWING AND PAINTING WAS TEMPERED BY THE SOCIO-ECONOMIC REALITIES OF HIS REGION. ALTHOUGH HE BEGAN FORMAL STUDIES IN ART IN KAPOSVÁR IN 2005, FINANCIAL LIMITATIONS FORCED AN EARLY DEPARTURE. A LONG CREATIVE HIATUS FOLLOWED UNTIL A SERENDIPITOUS TURNING POINT IN 2016, WHEN THE ENCOURAGEMENT OF HIS WIFE AND A NEWFOUND COMMUNITY OF ARTISTS LED HIM TO THE AIRBRUSH—A TOOL THAT, FOR SÜTŐ, BECAME BOTH CONDUIT AND CATALYST FOR A PROFOUND, ONGOING ARTISTIC EXPLORATION.

@gysutoart www.gysutoart.com
Artworks by György Sütõ


2024



The airbrush, often associated with hyperrealism and commercial aesthetics, becomes in Sütő's hands a philosophical instrument.

It allows him not to replicate reality, but to dissolve it, to diffuse the visible into the emotive. Unlike traditional brushwork, the airbrush's ethereal application permits a layering of sensation over form, of ambiguity over certainty. For Sütő, this method is not incidental—it is essential. "I love the possibilities it offers," he says, "which I might not be able to achieve with other methods." The airbrush, in his practice, becomes a threshold technology, where form is not fixed, but fluid; where bodies are haunted by dreams, and mechanical sinew intertwines with organic pulse.

Sütő's thematic preoccupation is unequivocally human. Yet it is not the heroic or the monumental human that he depicts—it is the vulnerable, fragmented, decaying human.

It is the human in extremis. Daily surrounded by the realities of physical and cognitive decline, he does not aestheticize suffering, but channels its emotional residue into visual language. Pain, loneliness, fear, guilt—these are not abstract themes for Sütő but living textures in his world, emotional tectonics that shape his compositions. Each painting is a therapeutic exorcism, a psychological palimpsest, and a subtle act of resistance against emotional desensitization. The influence of surrealism and biomechanical aesthetics is evident, but not imitative. Sütő's work stands apart from the overt theatricality of Giger-esque imagery by favoring introspective symbolism over shock. His biomechanical elements serve not as dystopian fantasy but as metaphors for the intertwining of mind and matter, memory and machine, instinct and structure.





ZOI ZHAO

The Intimate Distance of Things

IN AN AGE DEFINED BY SPECTACLE AND THE COMPULSIVE CONSUMPTION OF EMOTION, ZOI ZHAO TURNS HER GAZE TOWARD THE QUIET, THE PERIPHERAL, THE ORDINARY. HER WORK IS NOT A RETREAT FROM CONTEMPORARY LIFE, BUT A RECALIBRATION OF ITS SENSORY AND CONCEPTUAL SCALE—A REFUSAL OF SPEED IN FAVOR OF ATTENTIVENESS, OF GRANDEUR IN FAVOR OF THE PROFOUNDLY PERSONAL. THROUGH A DELICATE, INTROSPECTIVE ENGAGEMENT WITH EVERYDAY OBJECTS AND NATURAL FORMS, ZHAO WEAVES A CONTEMPLATIVE VISUAL LANGUAGE THAT PROBES THE BOUNDARIES OF IDENTITY, EMOTION, AND CULTURAL BELONGING.

BORN IN SHANDONG, CHINA, AND NOW BASED IN THE UNITED KINGDOM, ZHAO'S LIFE AND PRACTICE ARE SHAPED BY MOVEMENT ACROSS GEOGRAPHIES AND EPISTEMOLOGIES. SHE STANDS AT A CONFLUENCE OF TRADITIONAL CHINESE ART-MAKING AND THE CRITICAL SELF-REFLEXIVITY OF CONTEMPORARY WESTERN CONCEPTUALISM. HER USE OF TRADITIONAL CHINESE PAINTING MATERIALS—INK, BRUSH, RICE PAPER—IS NEVER NOSTALGIC; INSTEAD, IT SERVES AS A MATERIAL DIALECTIC BETWEEN INHERITANCE AND RUPTURE, CONTINUITY AND INDIVIDUATION.

ZHAO'S ARTISTIC INQUIRY OFTEN BEGINS WITH A DECEPTIVELY SIMPLE QUESTION: CAN ART EMERGE FROM THE MUNDANE? HER ANSWER IS NOT DEMONSTRATIVE BUT EXPLORATORY. SHE FOCUSES ON THE UNNOTICED: STONES PICKED UP ON WALKS, FLOWERS FROM TRAILS, STRANGE PLANTS SEEN ABROAD. THESE OBJECTS ARE NOT PAINTED AS STILL LIFES, BUT AS EXTENSIONS OF THE SELF—THEY ARE SENSORIAL MIRRORS, REPOSITORIES OF MEMORY, AND SYMBOLS OF IDENTITY IN FLUX. HER WORKS DESTABILIZE THE SEPARATION BETWEEN OBJECT AND SUBJECT; WHAT WE OBSERVE ALSO OBSERVES US. TO ENGAGE WITH HER ART IS TO ENCOUNTER AN AFFECTIVE ECOLOGY WHERE EMOTIONAL AND PHYSICAL LANDSCAPES FOLD INTO EACH OTHER.

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Artworks and Photography by Zoi Zhao





Her paintings function as emotional cartographies—mapping not physical places but the space between who we are and who we imagine ourselves to be.

Zhao's recent body of work, completed over the spring in three different countries, becomes a portable site of belonging and unbelonging. The question "what if I belonged here?" lingers across her compositions, not as a search for assimilation but as a poetic challenge to essentialist notions of cultural identity. Yet the very materials she uses to articulate this imagined departure—steeped in Chinese tradition—return her, inescapably, to her origins. This circular motion becomes the conceptual engine of her practice: each attempt at departure becomes a rediscovery, each act of transformation a re-anchoring.

Zhao's interest in femininity is equally subtle and subversive. Rather than represent the female body or aestheticize gender, she investigates how femininity is projected—how it clings to objects, how it is absorbed and refracted through things.

Her engagement with what she calls "emotional projection onto objects" performs a feminist act of revaluation, rendering everyday items not as passive, decorative forms but as charged vessels of affect. In doing so, she complicates binary distinctions between feminine and non-feminine, subject and object, perception and possession.



KELLY BYLER

A Fusion of Science and Art

IN THE DELICATE INTERPLAY BETWEEN SCIENTIFIC PRECISION AND ARTISTIC CREATIVITY, KELLY BYLER'S WORK STANDS AS A VIVID TESTAMENT TO THE POWER OF CURIOSITY. HER ARTISTIC PRACTICE IS DEEPLY ROOTED IN THE WORLD OF ENTOMOLOGY—THE SCIENTIFIC STUDY OF INSECTS—WHERE PRECISION AND OBSERVATION MEET WITH THE FLUIDITY OF IMAGINATIVE EXPRESSION. THROUGH HER METICULOUSLY RENDERED INSECT ILLUSTRATIONS, BYLER INVITES US INTO A WORLD THAT IS AT ONCE SCIENTIFICALLY GROUNDED AND WHIMSICALLY FANTASTICAL, DRAWING ON THE STRIKING BEAUTY AND INTRICACIES OF THESE CREATURES TO BOTH EDUCATE AND INSPIRE.

IT IS WITHIN THE REALM OF SCIENTIFIC ILLUSTRATION THAT BYLER FOUND A PROFOUND SOURCE OF INSPIRATION. INSECTS, OFTEN DISMISSED AS SIMPLE OR PERIPHERAL, ARE, IN HER EYES, TREASURES OF BOTH FORM AND FUNCTION. "THERE'S SOMETHING TRULY NATURAL ABOUT BEING CURIOUS ABOUT WHY WE (AS PEOPLE) DO THINGS THE WAY WE DO, AND HOW OUR WORLD FUNCTIONS," SHE REFLECTS, NOTING THAT HER LOVE OF SCIENCE HAS ALWAYS BEEN A BRIDGE TO HER LOVE OF THE NATURAL WORLD.

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Artworks by Kelly Byler



Eastern Eyed Click Beetle, acrylic and metallic on canvas, embellished with buttons and fabric, 7.5 x 7.75", 2024

BYLER'S FASCINATION WITH SCIENTIFIC ILLUSTRATION BEGAN AT AN EARLY AGE, ROOTED IN AN ENDURING PASSION FOR SCIENCE AND HISTORY—SUBJECTS THAT HELD HER FOCUS THROUGHOUT HER CHILDHOOD. THERE WAS AN INHERENT CURIOSITY ABOUT THE NATURAL WORLD THAT STEERED HER INTEREST TOWARD ENTOMOLOGY, THE STUDY OF INSECTS, WHICH BECAME A WAY TO STAY CONNECTED TO NATURE EVEN WHEN SHE COULDN'T BE OUTDOORS. THIS EARLY FASCINATION WITH INSECTS EVOLVED INTO A LOVE AFFAIR WITH THEIR FORMS, STRUCTURES, AND BEHAVIORS, WHICH SHE SOUGHT TO UNDERSTAND THROUGH BOTH SCIENTIFIC INQUIRY AND CREATIVE EXPRESSION.



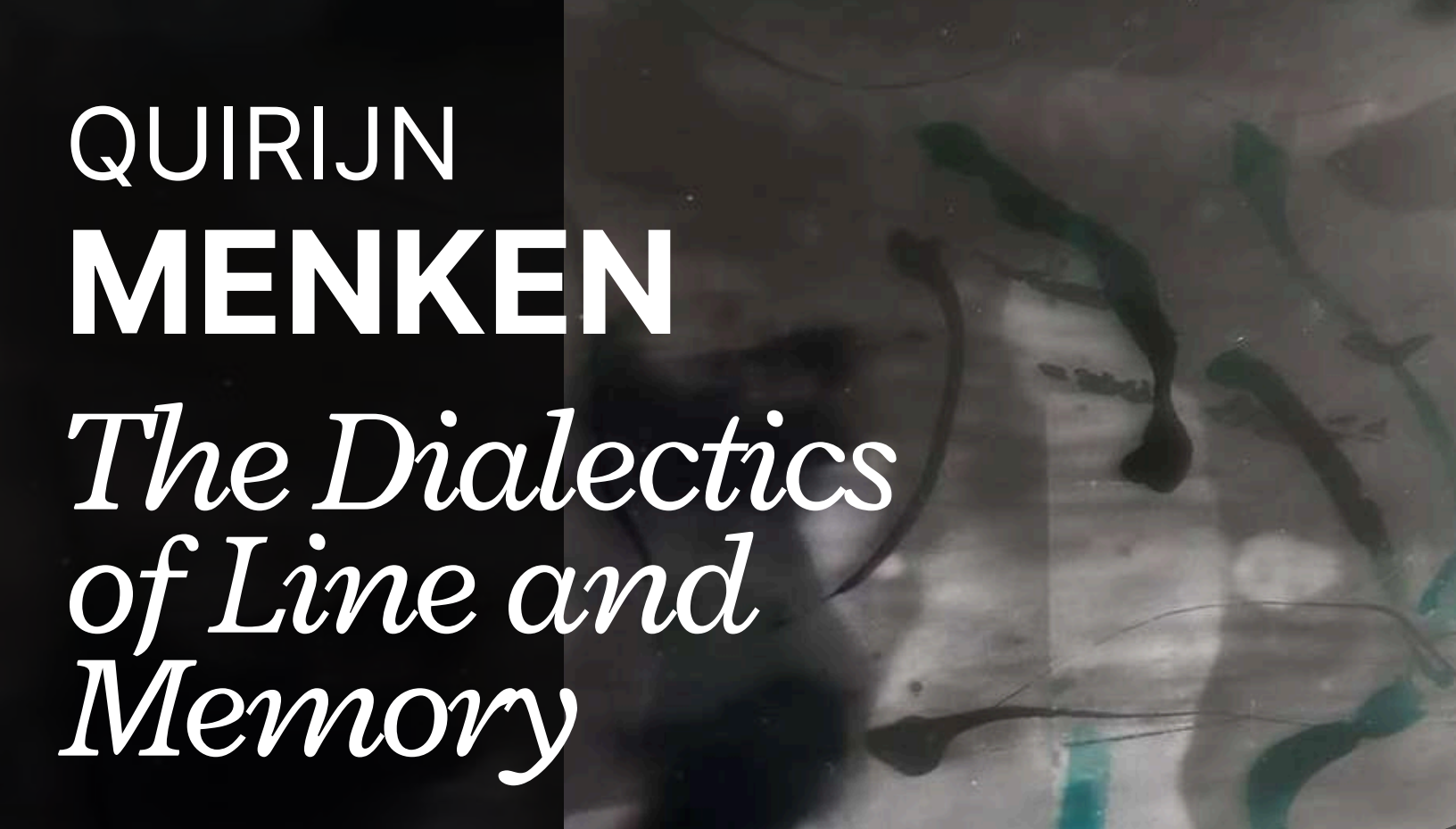


Rosalia batesi Beetle, acrylic and metallic on canvas,
embellished with beads, fabric, and a button, 5.5 x 8, 2024

"BEAUTIFULLY BOLD COLORS AND STRIKING DETAIL" ARE THE HALLMARK OF HER ARTISTIC STYLE, YET THERE IS ALWAYS AN UNDERCURRENT OF WHIMSY—AN IMAGINATIVE PLAYFULNESS THAT IMBUES HER INSECT PORTRAITS WITH A LIFE BEYOND THEIR BIOLOGICAL FUNCTION. WHAT IS PERHAPS MOST COMPELLING ABOUT BYLER'S APPROACH IS HER ABILITY TO MERGE THE PRECISION OF SCIENTIFIC OBSERVATION WITH THE FLUIDITY OF CREATIVE EXPRESSION. THE INSECTS SHE DEPICTS ARE NOT MERE SPECIMENS—THEY ARE CHARACTERS IN A NARRATIVE THAT BLENDS THE REAL AND THE IMAGINED. THE ACT OF PAINTING INSECTS BECOMES, FOR BYLER, AN OPPORTUNITY TO EXPLORE NOT JUST THE EXTERIOR OF THE CREATURES BUT ALSO THE UNDERLYING BEAUTY THAT CONNECTS THEM TO OUR OWN WORLD. BYLER'S LOVE OF ENTOMOLOGY IS NOT CONFINED TO THE BIOLOGICAL STUDY OF INSECTS, BUT IS INTERWOVEN WITH AN APPRECIATION FOR THE BOUNDLESS POSSIBILITIES THAT THEIR FORMS AND COLORS PRESENT IN ART. AS SHE NOTES, THERE ARE "THOUSANDS OF INSECTS I WILL NEVER GET TO SEE," BUT THROUGH HER PAINTINGS, SHE IS ABLE TO BRING THE BEAUTY OF THESE CREATURES INTO THE WORLD IN A WAY THAT IS BOTH PERSONAL AND EVOCATIVE.

QUIRIJN MENKEN

The Dialectics of Line and Memory



QUIRIJN MENKEN'S VISUAL PRACTICE OCCUPIES A RARE SPACE WHERE ACADEMIC INQUIRY AND ARTISTIC EXPERIMENTATION ARE INSEPARABLE, REINFORCING ONE ANOTHER IN A CONTINUOUS FEEDBACK LOOP OF CRITIQUE, PERCEPTION, AND PRODUCTION. WITH A SCHOLARLY FOUNDATION ROOTED IN MUSEOLOGY, PHILOSOPHY, ART HISTORY, AND PEDAGOGY—AND AN ARTISTIC SENSIBILITY ATTUNED TO THE CONCEPTUAL IMPLICATIONS OF VISUAL CULTURE—MENKEN'S DRAWINGS EXTEND FAR BEYOND TRADITIONAL FIGURATION. THEY FUNCTION AS SITES OF THINKING, AT ONCE INTUITIVE AND INTELLECTUAL, EMOTIONAL AND ANALYTICAL.

MENKEN'S ENGAGEMENT WITH THE DIALECTICS OF PERCEPTION—THE TENSION BETWEEN WHAT IS SEEN AND WHAT IS KNOWN, WHAT IS RENDERED AND WHAT IS INTUITED. THE COMPOSITION IS A TANGLED, EVOCATIVE ARRANGEMENT OF CONTOUR AND SUGGESTION: FRAGMENTED AND RECONSTITUTED THROUGH GESTURAL LINEWORK THAT SHIFTS FLUIDLY FROM PRECISION TO ABSTRACTION. THICK BLACK LINES OVERLAY DELICATE UNDERDRAWING, NOT TO CORRECT BUT TO INTERVENE—TO MARK A SECOND MOMENT OF SEEING, A RETURN TO THE VISUAL EVENT WITH NEW CONCEPTUAL CHARGE. THIS ACT OF RE-INSCRIPTION EVOKES ABY WARBURG'S MNEMOSYNE ATLAS, NOT JUST IN FORM BUT IN EPISTEMOLOGY: DRAWING AS A KIND OF VISUAL THINKING, AN ARCHIVE OF PERCEPTION IN MOTION.

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Artworks by Quirjin Menken

MENKEN'S OEUVRE EMERGES FROM HIS ONGOING ACADEMIC RESEARCH INTO BILDERATLASES, POSTHUMAN EPISTEMOLOGIES, AND PEDAGOGIES OF "DIFFERENCE AND REPETITION" (À LA DELEUZE), ALL OF WHICH FEED DIRECTLY INTO THE VISUAL SYNTAX OF HIS WORK.

THE FRAGMENTED BODY IN HIS PIECES DOES NOT REPRESENT DISMEMBERMENT OR LOSS BUT RATHER THE MULTIPLICITY OF IDENTITIES AND VISUAL TRUTHS. EACH LINE IS A VOICE IN A POLYPHONIC STRUCTURE, A GESTURE TOWARD THE IDEA THAT VISION—LIKE CULTURE, LIKE KNOWLEDGE—IS ALWAYS A COMPOSITE CONSTRUCTION.







THE INTERPLAY BETWEEN SPONTANEOUS MARK-MAKING AND CAREFULLY CONSTRUCTED STRUCTURE EVOKES A LARGER PHILOSOPHICAL INQUIRY: WHAT CONSTITUTES KNOWLEDGE IN A VISUAL FORM?

Menken's experience teaching Empirical and Artistic Research, coupled with his exploration of immersion and storytelling, suggests that his artwork is as much a pedagogical object as an aesthetic one. It teaches us how to see—how to interrogate images not just for what they show but for how they structure our seeing. The figure becomes a palimpsest, a contested surface where embodied experience and theoretical abstraction converge.

WHAT MAKES MENKEN'S WORK SO COMPELLING IS THE REFUSAL TO RESOLVE THESE TENSIONS. HIS DRAWINGS DO NOT PRESENT FINAL ANSWERS BUT REMAIN IN A STATE OF ONTOLOGICAL OPENNESS—THEY ARE EPISTEMOLOGICAL DIAGRAMS AS MUCH AS THEY ARE ARTWORKS.

They reflect his longstanding academic engagements: whether in exploring the intangible heritage of second-generation refugees, or theorizing immersive storytelling as a research method, Menken consistently probes the intersection of subjectivity, representation, and knowledge systems.

In this context, his work should not be read merely as formal exploration, but as a critical cartography of vision. Each line is a proposition, each gesture a method, each body a topology of inquiry. His art is grounded in scholarly rigor and elevated by an intuitive grasp of visual form, embodying the very best of research-led artistic practice. With decades of teaching and academic leadership across Europe, and an active presence in major conferences—from the Orpheus Institute to the Paris College of Art—Menken represents a model for the contemporary artist-researcher: not content to illustrate theory, but determined to make it visible.



NÚRIA COMPANYS CASTRO

The Art of Flowing Forward



AT ONCE POETIC MANIFESTO AND EXISTENTIAL CALL TO ACTION, NÚRIA COMPANYS' RELUET IS NOT JUST AN ART PROJECT—IT IS A LIVED PHILOSOPHY. BORN FROM THE WATERS OF LOSS AND ANCHORED IN SYMBOLIC RESILIENCE, RELUET IS A CONTEMPORARY ARTISTIC CURRENT THAT TRANSFORMS ADVERSITY INTO FLOW, MEMORY INTO METAPHOR, AND OBJECTS INTO PORTALS OF MEANING.

THE GENESIS OF RELUET EMERGED FROM PROFOUND DISPLACEMENT: THE ARTIST'S HOME LOST TO A SWAMP. YET INSTEAD OF STAGNATION, COMPANYS EMBRACED MOVEMENT. LIKE A RIVER RECHARTING ITS COURSE, HER PRACTICE FLOWED INTO NEW TERRAIN—BOTH LITERAL AND SYMBOLIC. THIS REBIRTH IS ECHOED THROUGHOUT HER PAINTINGS, SCULPTURES, AND ILLUSTRATIONS, EACH ONE ACTING AS A TRIBUTARY IN THE GREATER CONFLUENCE OF IDENTITY, TIME, AND TRANSFORMATION.

RELUET IS A JOURNEY, NOT A PRODUCT. IT RESISTS COMMODIFICATION AND EMBRACES RITUAL. HERE, ART IS NOT AN ENDPOINT, BUT A SPACE OF ENCOUNTER —BETWEEN VIEWER AND OBJECT, SELF AND MEMORY, LOSS AND RENEWAL. NÚRIA'S WORK INVITES US TO SIT WITH THE IMPERFECT, THE HALF-FORMED, THE EVOLVING, AND TO FIND STRENGTH THERE. IN HER WORLD, RESILIENCE IS NOT A FIXED TRAIT BUT AN AESTHETIC AND ETHICAL PRACTICE: "THE TRUE ESSENCE OF RESILIENCE LIES IN THE ABILITY TO TURN LIFE EXPERIENCES INTO ART."

www.reluet.com @ reluet.arte
Artworks by Núria Companys Castro





CENTRAL TO RELUET IS THE RECURRING METAPHOR OF WATER—RIVERS MERGING, DIVERGING, RETURNING. THE ARTIST HERSELF WRITES, "WE ARE UNIQUE RIVERS, NOT SWAMPS, RIVERS THAT JOIN OTHER RIVERS AND GIVE RISE TO A BEAUTIFUL CONFLUENCE."

This philosophy courses through her bespoke artworks and immersive experiences: Univers Reluet, House Reluet, Creative Resilience Workshops, and site-specific installations that act as emotional topographies. Each piece and event is a celebration of presence, process, and purpose.



MORE THAN AN ARTIST, NÚRIA COMPANYS IS A GUIDE—A CARTOGRAPHER OF EMOTIONAL LANDSCAPES. THROUGH TACTILE MATERIALS AND SYMBOLIC FORM, SHE CREATES ENVIRONMENTS OF REFLECTION AND AWAKENING. HER CASTELLSERÀ GALLERY IS NOT SIMPLY A PLACE TO VIEW ART BUT A SANCTUARY WHERE ONE'S INTERNAL TIDES MIGHT SHIFT. SIMILARLY, HOUSE RELUET BECOMES A REFUGE FOR REST AND INSPIRATION, ECHOING THE ARTIST'S OWN PATH OF RENEWAL.

At the core of Reluet lies the belief that to think is to awaken. Núria invites us to move not away from pain, but through it—into transformation, into new confluences of meaning and shared humanity. Her legacy is one not only of visual beauty, but of deep emotional architecture. To step into the world of Reluet is to remember that we are always becoming, always flowing—and that within that motion, art becomes the vessel of a life fully lived.

THE POETICAL IMPRESSIONS

Contemplative Journeys in Art

RITA LOUIS EMERGES AS A SINGULAR VOICE WHOSE PRACTICE IS DEEPLY ROOTED IN THE TENSION BETWEEN TRANSIENCE AND BELONGING. A MULTIDISCIPLINARY ARTIST AND INTERIOR DESIGNER TRAINED AT THE ROYAL COLLEGE OF ART, LONDON, LOUIS DRAWS FROM THE EXPERIENCE OF GEOGRAPHICAL DISLOCATION AND CULTURAL HYBRIDITY TO CONSTRUCT A PAINTERLY LANGUAGE THAT IS BOTH INTIMATE AND EXPANSIVE. HER WORK OFFERS MORE THAN AESTHETIC ENCOUNTER—IT PROVIDES A CARTOGRAPHY OF THE SELF FORMED THROUGH THE MIGRATION OF MEMORIES ACROSS TIME AND TERRAIN.

Louis's paintings do not depict landscapes in the traditional sense; rather, they evoke them. They are distilled fragments of emotional geographies, suffused with the atmospheric trace of places once inhabited, imagined, or lost.

RITA LOUIS

Displaced Horizons

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Artworks by Rita Louis





Her frequent use of aqueous media—watercolour, ink, and salt—mirrors the fluidity of memory itself. These materials, handled with intuitive delicacy, form compositions that are more gestural than literal, more meditative than declarative. The effect is not unlike watching a dream unfold under water: diffused, melancholic, beautiful, and elusive. Central to Louis's work is the idea of belonging as an impermanent condition. Born in Kuwait, educated in Bangalore and London, and now practicing internationally, her personal history is steeped in dislocation. This condition of 'in-betweenness' is not simply a biographical fact—it is the emotional architecture of her art. In the layering of pigment and the erosion of boundaries within her compositions, we see the aesthetic echo of a life lived across shifting contexts. Her canvases are acts of both anchoring and release—attempts to reconcile what has been left behind with what is yet to come.

There is also a distinctly affective register at play in Louis's work. Her palette, dominated by blues and other muted tones, conveys a sense of solitude and inwardness. Yet, these are not sterile or despairing images; they are imbued with emotional precision, revealing a psychological terrain as rich and nuanced as the material one. The viewer is drawn not just to what the painting shows, but to what it remembers. Louis's work thus becomes a vessel for shared emotional resonance—a mirror for the viewer's own sense of longing, loss, or transformation.





WHAT DISTINGUISHES LOUIS AMONG HER CONTEMPORARIES IS HER ABILITY TO MARRY SPATIAL SENSITIVITY WITH POETIC ABSTRACTION. AS A TRAINED INTERIOR DESIGNER AND ARCHITECT, SHE CARRIES A PROFOUND AWARENESS OF SPACE—NOT JUST PHYSICAL, BUT ALSO PSYCHOLOGICAL AND SYMBOLIC. THIS TRANSLATES INTO WORK THAT FEELS STRUCTURED YET FLUID, WHERE COMPOSITION IS METICULOUSLY BALANCED EVEN IN ITS LOOSEST GESTURES. ONE SENSES THAT EACH MARK, WASH, AND ERASURE CARRIES THE WEIGHT OF DELIBERATION, EVEN WHEN THE HAND APPEARS MOST FREE.

Rita Louis's art is a quiet but resolute defiance of fixity. It resists categorization, from an understanding that identity itself is constantly being composed and recomposed. Her paintings are not just images—they are meditations, rituals, and questions: Where do we belong? What do we carry with us? What do we leave behind?





PATRICIA CANNON

Flight

pattycannon@live.com
Poetry and Photography by Patricia Cannon

Flight
A Letter to My Stepfather

FLIGHT: A LETTER TO MY STEPFATHER

That night we didn't know it was your last bath. You savored the warm water that I splashed on your pale back. Looking down at the silver-grey hair clogging the drain, you murmured, "It just can't be helped."

Yet I clung to what I could control: The fridge, full of untouched food. The carpet, vacuumed twice a day. The pre-filled syringes of liquid morphine, lined up like plastic soldiers on the brown table top.

"If you wake up and see me smashed against the window," you joked,
"You'll know that I tried to take flight."

A week later, your voice left. Your dentures remained on the bathroom sink. Exhausted, we lay on beds lined side by side in your apartment. But we couldn't travel together much longer, unlike the days when you walked with me to elementary school, my hand inside yours like an unopened present.

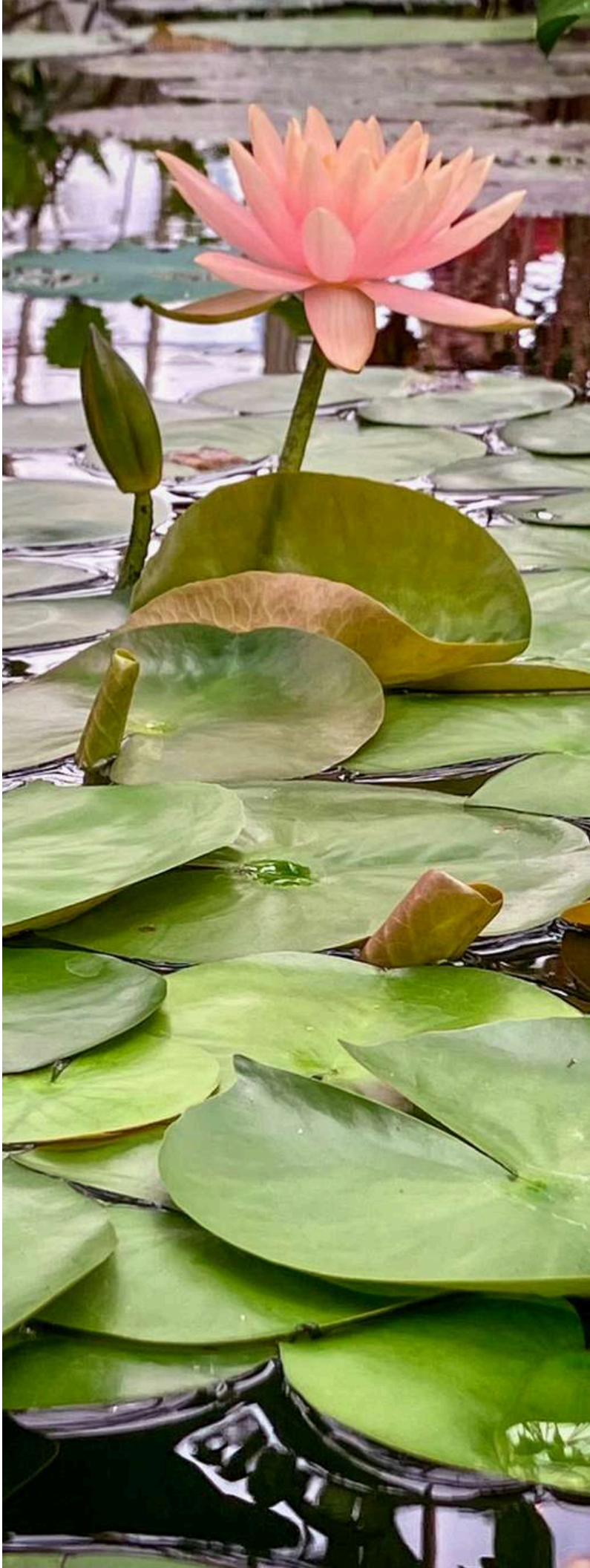
You rattled the rail of the hospital bed unable to lift my head, I said "I love you and I am still here." The pinpoint pupils of your green eyes pierced me through the metal bars until your head finally settled on your pillow. Later, I laid a bed sheet crisp and white like fresh fallen snow over your chest, now emptied of all breaths, and I wrapped my hand around your hand like a glove for the last time.





PATRICIA CANNON'S WORK OFFERS A COMPELLING RETURN TO WHOLENESS. MELDING POETRY AND PHOTOGRAPHY WITH SPIRITUAL SENSITIVITY AND AUTOBIOGRAPHICAL CLARITY, HER ARTISTIC PRACTICE IS NOT MERELY MULTIDISCIPLINARY—IT IS INTEGRATIVE, A CONVERSATION BETWEEN IMAGE AND WORD, SILENCE AND VOICE, GRIEF AND GRACE. HER FORTHCOMING BOOK, TO BE PUBLISHED BY THE POETRY BOX IN SEPTEMBER, PRESENTS A FULL-LENGTH MEDITATION ON PRESENCE, FRAGILITY, AND TRANSCENDENCE—AN INVITATION TO INHABIT A SACRED SPACE SHAPED BY BOTH PERSONAL MEMORY AND UNIVERSAL RESONANCE. CANNON'S ARTISTIC LANGUAGE EMERGES FROM A PROFOUND COMMITMENT TO LIVED EXPERIENCE AND FAITH. HER PHOTOGRAPHS ARE NOT DOCUMENTARY IN THE CONVENTIONAL SENSE; RATHER, THEY EVOKE A CONTEMPLATIVE GAZE—STILLNESS NOT AS ABSENCE, BUT AS A MODE OF PERCEPTION. THESE IMAGES DWELL IN THE THRESHOLD MOMENTS OF LIFE: THE PLAY OF LIGHT ACROSS A KITCHEN TABLE, THE SOFTENED EDGE OF A HORIZON LINE, THE CONTOURS OF SOLITUDE. THEY ARE IMBUED WITH A THEOLOGICAL QUIETUDE, AS IF EACH FRAME HELD SPACE FOR DIVINE ENCOUNTER. HER CAMERA DOES NOT SEEK SPECTACLE; IT BEARS WITNESS. IT LISTENS.

THIS ATTENTIVENESS EXTENDS TO HER POETRY, WHERE LANGUAGE IS SHAPED NOT ONLY BY CRAFT BUT BY CARE. CANNON WRITES IN A VOICE THAT IS AT ONCE VULNERABLE AND ASSURED, INTIMATE AND EXPANSIVE. HER LINES OFTEN UNFOLD WITH DECEPTIVE SIMPLICITY, BUT BENEATH THE SURFACE LIES A LAYERED EXCAVATION OF HUMAN EMOTION: LOVE, LOSS, LONGING, REDEMPTION. THROUGH METAPHOR AND RESTRAINT, SHE CRAFTS EMOTIONAL TOPOGRAPHIES WHERE FAITH AND SUFFERING ARE NOT OPPOSITIONAL, BUT INTERWOVEN—EACH GIVING SHAPE TO THE OTHER. CANNON'S PHOTOGRAPHS AND POEMS DO NOT ACCOMPANY ONE ANOTHER AS MERE ILLUSTRATIONS OR CAPTIONS; THEY CORRESPOND. HER WORK RESISTS THE TRADITIONAL HIERARCHIES BETWEEN IMAGE AND TEXT. INSTEAD, SHE CREATES A DIALOGICAL SPACE WHERE THE VISUAL AND THE VERBAL CO-INHABIT MEANING, ENRICHING ONE ANOTHER THROUGH JUXTAPOSITION AND ECHO. IN THIS WAY, HER BOOK FUNCTIONS NOT ONLY AS AN ARTISTIC ARTIFACT BUT AS A DEVOTIONAL OBJECT—SOMETHING TO BE RETURNED TO, HELD, CONTEMPLATED.

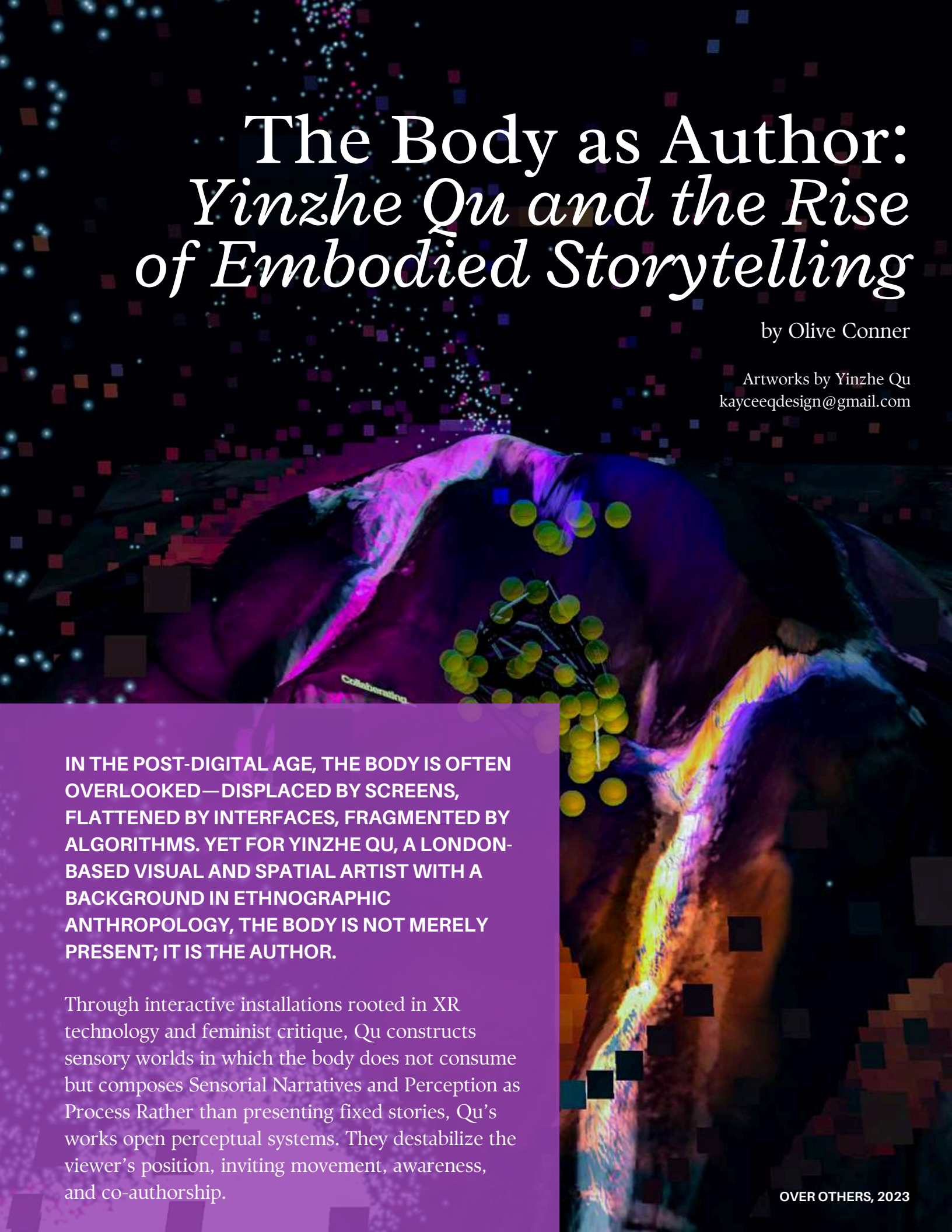




The Body as Author: *Yinzhe Qu and the Rise of Embodied Storytelling*

by Olive Conner

Artworks by Yinzhe Qu
kayceeqdesign@gmail.com



IN THE POST-DIGITAL AGE, THE BODY IS OFTEN OVERLOOKED—DISPLACED BY SCREENS, FLATTENED BY INTERFACES, FRAGMENTED BY ALGORITHMS. YET FOR YINZHE QU, A LONDON-BASED VISUAL AND SPATIAL ARTIST WITH A BACKGROUND IN ETHNOGRAPHIC ANTHROPOLOGY, THE BODY IS NOT MERELY PRESENT; IT IS THE AUTHOR.

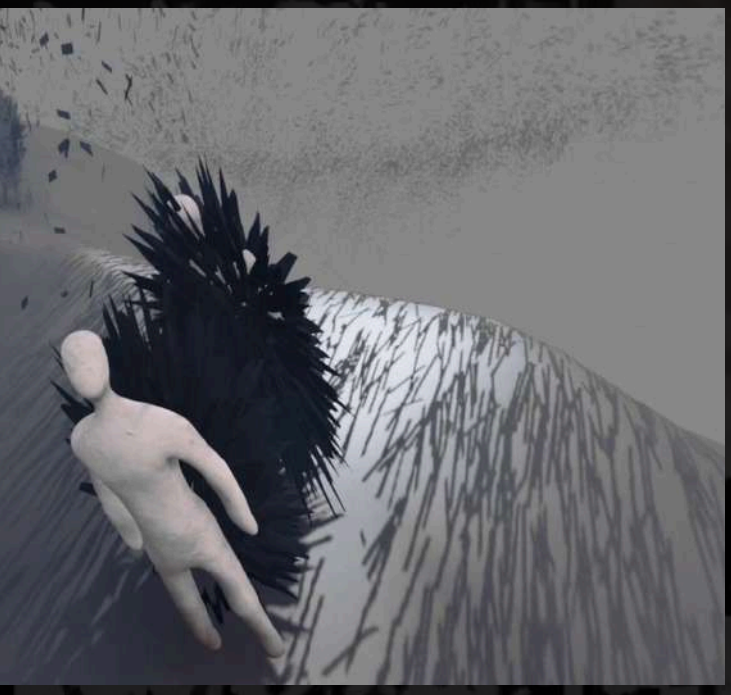
Through interactive installations rooted in XR technology and feminist critique, Qu constructs sensory worlds in which the body does not consume but composes Sensorial Narratives and Perception as Process Rather than presenting fixed stories, Qu's works open perceptual systems. They destabilize the viewer's position, inviting movement, awareness, and co-authorship.

OVER OTHERS, 2023

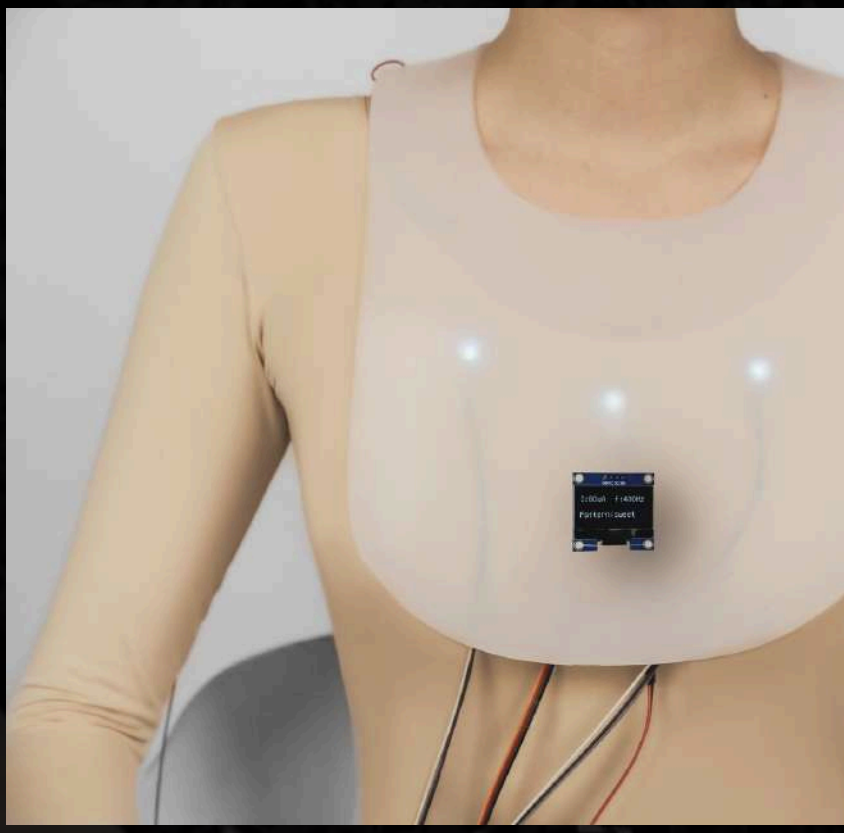
Rebuild the Unknown (2022)
A VR-based installation that responds to our atomized, disembodied digital existences. Guests don headsets to enter poetic virtual spaces where micro-movements pulse ambient visuals and sound. When touch is gone, how do we still feel one another? Qu's answer: with space itself as the conduit for empathy.

Over others(2023)
In Over Others, Yinzhe Qu dissolves the boundary between body and environment through a shared VR experience. Perception becomes processual—shaped by movement, co-presence, and ecological sensitivity. Rather than presenting a fixed narrative, the work opens a sensorial field where nature, gender, and technology converge in real time.

Feminist Spatial Poetics
Qu's second inquiry addresses spatial politics —how technology mediates presence, care, and agency in our everyday. Unlike large-scale spectacles, their works remain intimate, slow, and deeply embodied.



REBUILD THE UNKNOWN, 2022



SEMATA, 2021

Rainsonance (2025)
Here, rain is not depicted but performed. Audience movements trigger sonic textures and shifting light. You don't simply watch the weather—you become its co-author. Rainsonance gives agency back to the body and asks: in a climate of engineering, who speaks for nature?

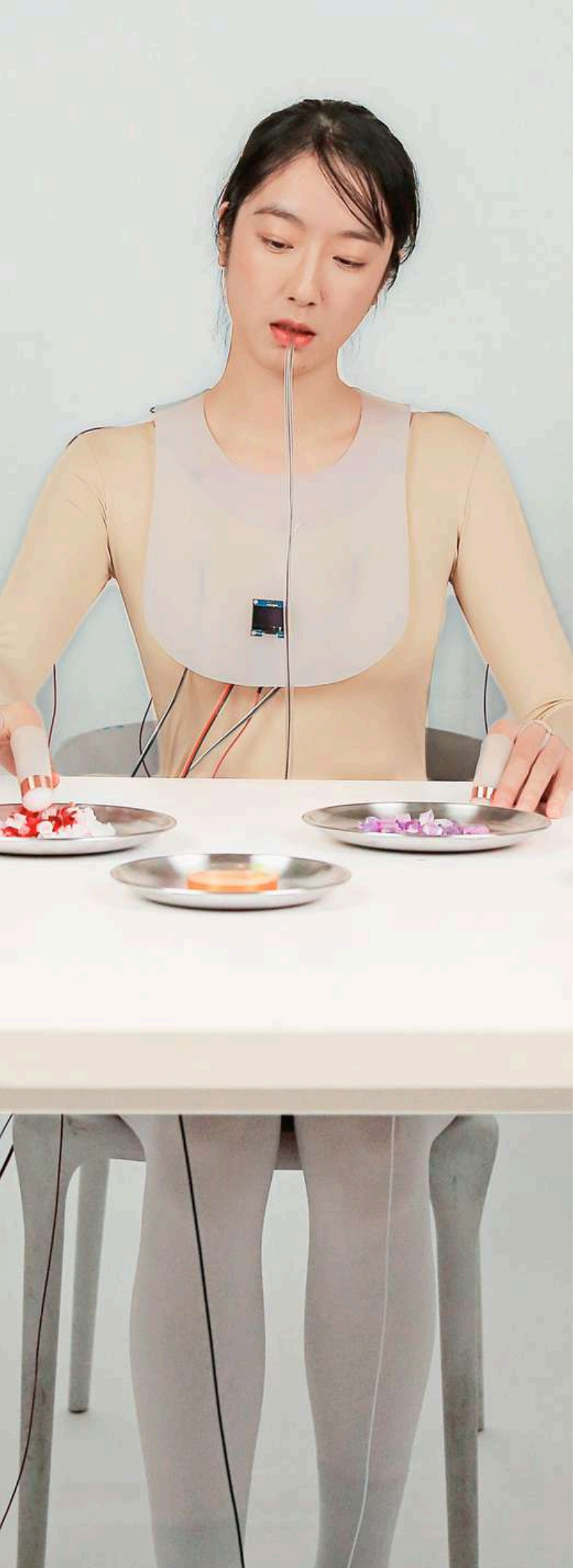
SEMATA (2021)
This multisensory installation reimagines eating not merely as sustenance or ritual, but as a complex socio-political act. Participants wear a speculative device that simulates taste and memory. As they move through the experience, their bodies become sites of consumption—of global food systems, cultural narratives, and ecological anxieties. What Qu offers is not metaphor but materiality: an invitation to feel the very systems we usually process abstractly.

Embodied Poetics in an Algorithmic Age- The Future Is Felt

What unites these works is a commitment to embodied authorship. Where many interactive experiences are still driven by gamified choice or visual feedback, Qu's pieces insist on a slower, deeper engagement. They are somatic, ritualistic, almost sacred in their sensitivity. The viewer is not a user or consumer, but a co-creator of meaning.



RAINSONANCE, 2025

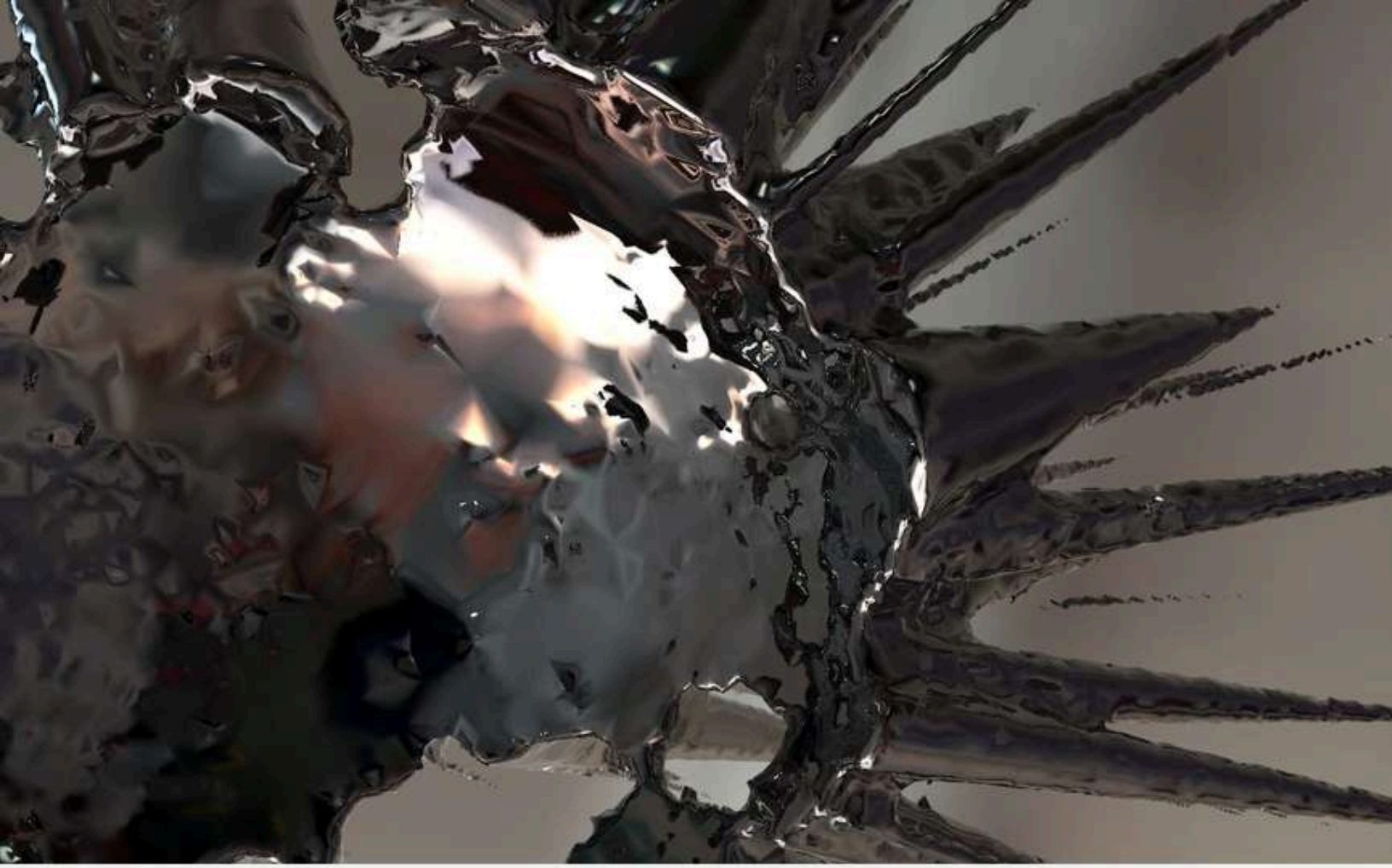


SEMATA, 2021

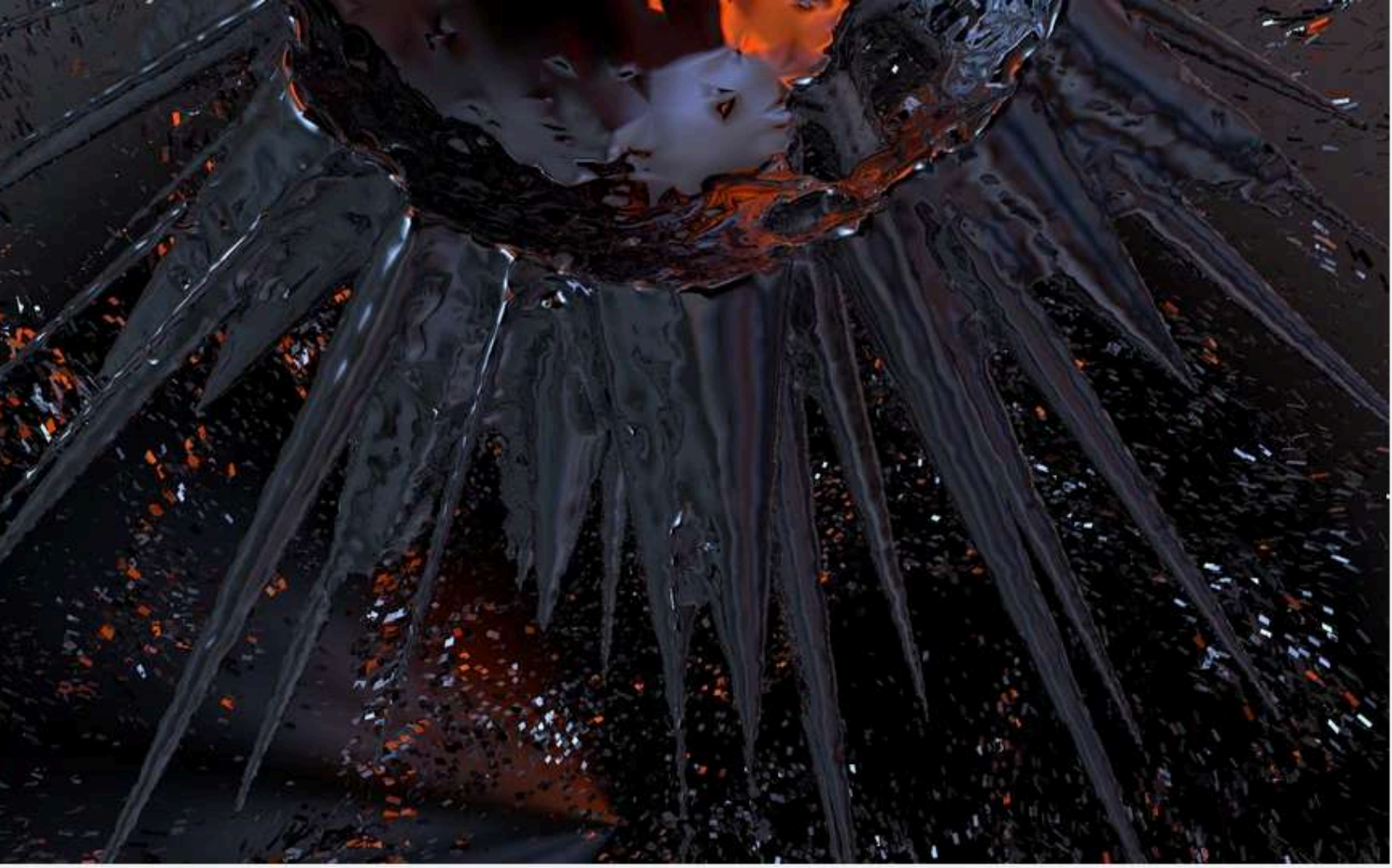
THEIR WORK FITS INTO A LINEAGE OF ARTISTS EXPLORING THE POLITICS OF PERCEPTION—YET WITH A DISTINCTLY FEMINIST REGISTER. UNLIKE THE SCALE AND SPECTACLE OF TEAMLAB'S INSTALLATIONS OR THE ALGORITHMIC PRECISION OF RAFAEL LOZANO-HEMMER'S BIOMETRIC PIECES, QU'S ENVIRONMENTS ARE MODEST, AFFECTIVE, AND UNAPOLOGETICALLY INTIMATE. THEIR ANTHROPOLOGICAL LENS ALLOWS FOR A CRITIQUE THAT IS AS SPATIAL AS IT IS SENSORY, PROBING HOW BODIES—PARTICULARLY MARGINALIZED ONES—ARE RENDERED LEGIBLE OR INVISIBLE WITHIN SYSTEMS OF CONTROL.
THERE IS ALSO A THEORETICAL SOPHISTICATION TO THEIR PRACTICE THAT CALLS TO MIND DONNA HARAWAY'S SITUATED KNOWLEDGES OR SARA AHMED'S QUEER PHENOMENOLOGY. QU'S INSTALLATIONS ARE NOT JUST ABOUT BODIES IN SPACE—THEY'RE ABOUT HOW SPACE IS ORGANIZED AROUND BODIES, AND HOW THOSE ARRANGEMENTS CARRY HISTORIES OF EXCLUSION, POWER, AND RESISTANCE.

IN THESE ENVIRONMENTS, THE RUSH OF DATA YIELDS TO SLOWNESS AND NUANCE, AND FOCUSED ATTENTION BECOMES AN ACT OF CARE. IN AN AGE OF ALGORITHMIC SUBJECTIVITY AND DISEMBODIED STORYTELLING, QU'S EMBODIED POETICS RECLAIM THE BODY AS SITE—AND AUTHOR —OF EXPERIENCE.

This article was written by Olive Conner, founder of the London School of Solarpunk—a new public art school offering free events and a weekly creative meetup at Post Bar in Tottenham, known for its iconic music and performing arts scene. We selected Yinzhe Qu's work as a core partner for our space because of their sharp perception of the changing relationship between technology and subjectivity. In the coming months, their artistic and ethnographic insight will be part of an ongoing conversation within Post Bar's creative gatherings, offering a subtle lens through which to consider how Solarpunk's ethos—using technology to build "the good life for all"—might find expression through embodied art practices.









REBUILD THE UNKNOWN, 2022



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