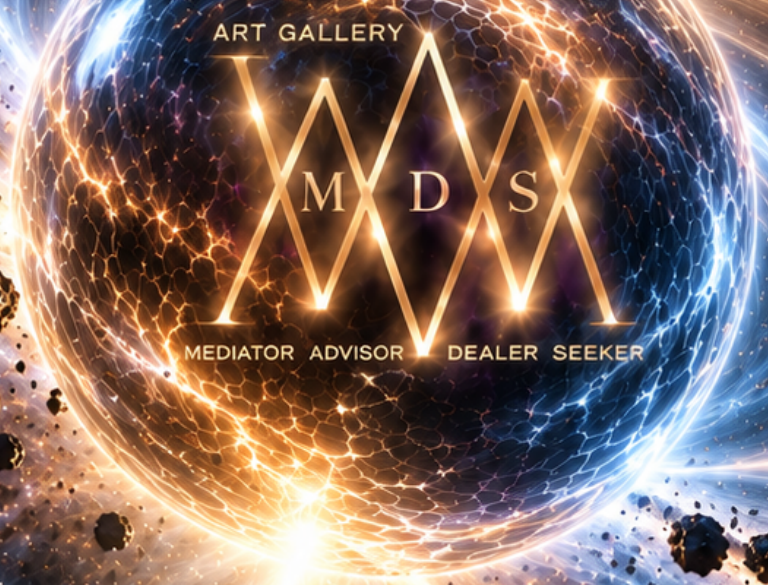
PULSAR

THE RADIANT HEART
OF CONTEMPORARY ART



CATALOGUE 2026

SECOND EDITION

PULSAR is not simply the second edition of a collection.
It is the continuation of a vision.

With Anthology, M.A.D.S. Art Gallery celebrated ten years of artistic innovation through the voices of the creators who shaped its history. PULSAR continues that journey, opening a new chapter in a living editorial collection that will evolve through future editions, preserving the creative spirit of our time. Every volume becomes both a destination and a point of departure: a testimony to the present and a legacy for the future.

In astronomy, a Pulsar is one of the rarest phenomena in the universe. Born from the collapse of a star, it emits an unmistakable signal that travels across space with extraordinary precision, remaining constant long after everything around it has changed. This extraordinary phenomenon became the metaphor behind this edition. **Great artists create works. The most enduring ones create echoes that continue to travel through time.** Like Pulsars, the artists gathered in these pages possess something profoundly rare: a creative voice that remains authentic, recognizable and enduring. Their works do more than occupy space. They generate dialogue, inspire reflection and continue to resonate beyond the moment in which they were created.

Art is never static. It moves. It transforms. It connects people, cultures and generations.
Above all, it leaves traces. Those traces become memory. And memory becomes history.

Every work contained in this volume is a fragment of a larger narrative, enriching a story that continues to unfold through the artists who become part of it. Within the universe of M.A.D.S. Art Gallery, each creative voice shines with its own identity. Some, however, radiate with such clarity and consistency that they become lasting points of reference.

They become Pulsars.
This edition is dedicated to them.

Not only to celebrate what they have created today, but to preserve the legacy they are building for tomorrow.
Exhibitions are experienced. Books are remembered. Collections become history.

Welcome to PULSAR.
The Radiant Heart of Contemporary Art.



Every meaningful journey is shaped by the people who choose to believe in it.

PULSAR is the result of a shared vision, brought to life through the passion, talent and commitment of an extraordinary international community. Every page of this collection reflects the dialogue between artists, curators, collaborators and all those who have placed their trust in the vision of M.A.D.S. Art Gallery.

To our artists, thank you for sharing your creativity, your research and your unique artistic voice. Your works give meaning to these pages and transform this collection into a living testimony of contemporary art.

To our Art Curators, thank you for your sensitivity, professionalism and unwavering dedication. Through your curatorial vision, every project becomes more than a publication: it becomes a meaningful encounter between artistic identities, ideas and cultures.

To the entire M.A.D.S. team, thank you for your commitment, passion and constant pursuit of excellence. Much of what makes this collection possible happens behind the scenes, where dedication quietly transforms vision into reality.

To our collectors, institutions, partners, and to everyone who has placed their trust in M.A.D.S. throughout the years, thank you for believing in our mission and for contributing to a reality that continues to explore new ways of experiencing, sharing and preserving contemporary art.

Because M.A.D.S. is more than an art gallery. It is a place where ideas become opportunities. Where creativity becomes dialogue. Where artistic visions find their voice. Where people from different cultures come together through the universal language of art.

This collection is dedicated to all of you.

With sincere gratitude



Akira Terada

Analvis Somoza Jimenez

Angeliki Koskeridou

Anna Elizabeth

Atsushi Ohta

Chicai誓

Christina Christy Christa Mitterhuber

Christine El Ojeil

Daphna Laszlo Katzor

Erin Bird-Johansson

flowrite

Fullmoon.in_leo

Hailingthunder

Harawata

Haubi Haubner

Hideco

Hina Yamazaki

Jane Gottlieb

Jóhannes K. Kristjánsson

Johnny Rao

Julie Hammonds

Justin Chan

Kageyama Haruka

Kannosuke

Keisuke Okuzumi

Kia

Leon Amemiya Ph.D_

Lidia Biočić

Miki Kanda

Muhaku Sanada

Neena Rao

Nicholas P. Kozis

Nishi Shoichi

Patricia RAIN Gianneschi

PRussi

Satocoo

Satoko Saito

Shinon

Shiromozuku

Sisko Määttä

Sonnhild Kost

Sound.Suzu - Iizuka

Stephen Linhart

Vaida Kacergiene

Vakim Pirdon

Wako Ando (Amulette)

Yasuki Hara

Yoko Koitabashi

Yuki

M.A.D.S. ART GALLERY

PRESENTS

PULSAR

THE RADIANT HEART OF CONTEMPORARY ART

A NEW CONSTELLATION
OF ART AND IMMORTALITY



STARS
CREATE

PULSARS
INSPIRE

ART
LASTS FOREVER

AKIRA TERADA



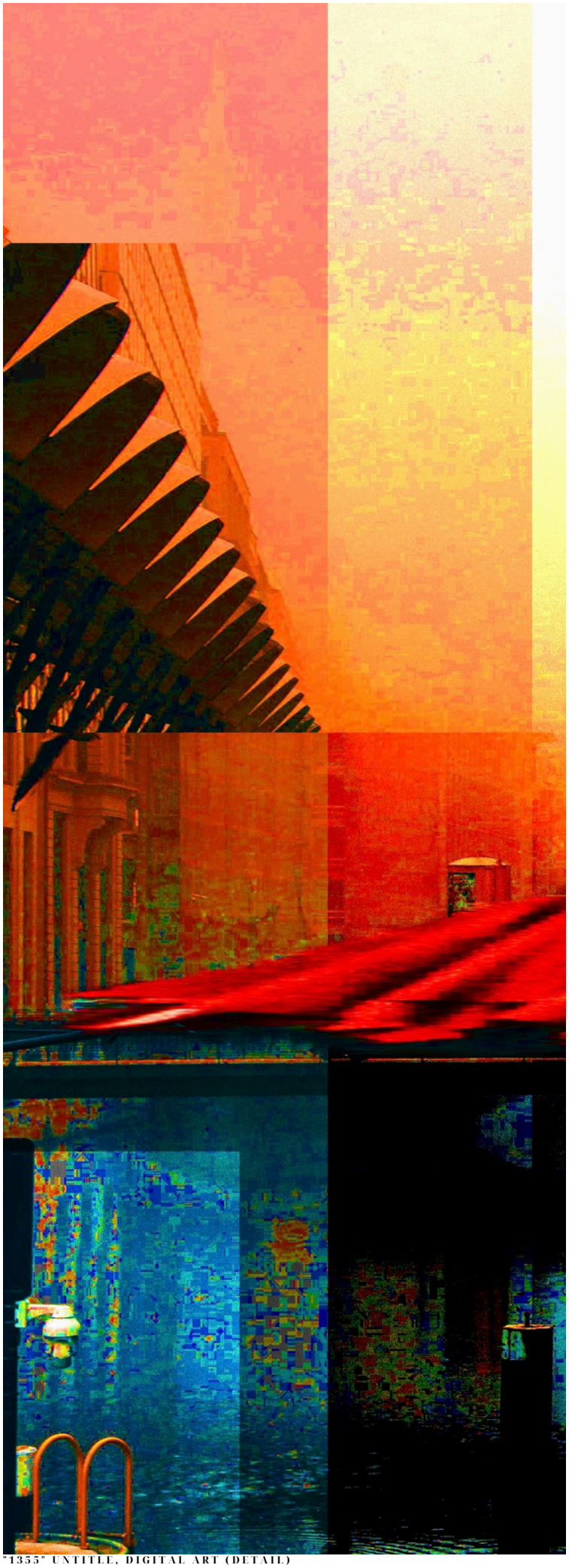
INSTAGRAM
akr.trd

Akira Terada

Born in Osaka in 1996, Akira graduated from the Faculty of Architecture at Kinki University in 2018, receiving First Prize in the graduation design examination. In 2019, he was awarded First Prize at the "POST RESORT ARCHITECTURE WORKSHOP in Shirahama" and the Grand Prize at the Kinki University Faculty of Architecture Design Competition for his project "Paper Tube Tea Room." In 2020, he completed postgraduate studies in architectural design at the Interdisciplinary Graduate School of Science and Engineering at Kinki University. He subsequently worked in an architectural design office, engaging in design and urban planning. His creative practice is rooted in the visualization of noise, distortion, discomfort, and disorder within cities and landscapes. Through photo-collage and glitch techniques, he transforms familiar environments, introducing subtle disruptions that reveal alternative ways of perceiving the world around us. Noise is an ever-present element within the landscapes we inhabit, although it often remains invisible. By transforming this latent noise into images and making it perceptible through art, his work invites viewers to encounter familiar places from an altered perspective. Each transformation opens a space for different emotional responses, allowing viewers to experience the same landscape through their own individual sensibilities. His work ultimately explores the diversity of emotions that can emerge when the ordinary is made slightly unfamiliar.

ABOUT HIS WORK

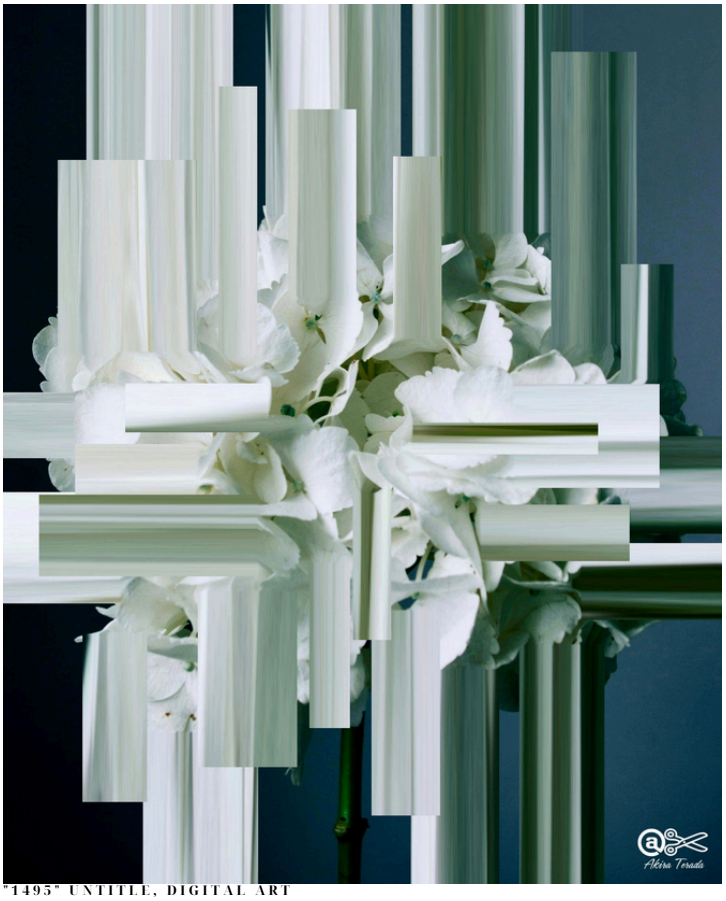
There exists a subtle distance between seeing the world and recognizing it. It is precisely within this distance that Akira constructs his images, in that space where what we know begins to lose its stability and assumes a new form, one that remains impossible to define completely. His works seem to emerge from an essential question: how much of reality truly belongs to things themselves, and how much depends, instead, on the way we look at them? Photography thus becomes the starting point of a transformation. Akira takes images rooted in everyday experience and leads them toward a dimension in which every element seems to be crossed by a further force. The city fragments into overlapping architectures, streets open into unexpected directions, and lights create depths that belong as much to space as to memory. Even what appears motionless seems to possess a hidden movement, and this metamorphosis extends to every form. The human body multiplies and dissolves within a material that seems to emerge from its own movement; the animal retains its presence while its image is traversed by a structure that alters our perception of it; flowers, in their fragility, become almost suspended architectures, crossed by lines that extend their forms indefinitely. Nature, the body, and urban space thus enter the same dimension, as different manifestations of a material in constant transformation. Akira seems to suggest that every form already contains the possibility of its own alteration. Nothing remains completely identical to itself once it is observed, remembered, and traversed by time. The image then becomes a place of passage, a surface upon which reality and perception meet without ever fully coinciding. In this sense, fragmentation assumes an almost existential significance. The world appears composed of parts that continually seek new relationships, of separated elements that generate unpredictable configurations. The fracture does not signify a loss: it opens a space. It is through that fissure that something unexpected can emerge. Akira's works thus lead us toward a more unstable perception and, precisely for this reason, a more vivid one. To look means to accept that reality is not a completed form, but an incessant process of appearance and transformation. Every image preserves what stands before our eyes while, at the same time, allowing us to glimpse what we are not yet capable of seeing.



"1355" UNTITLE, DIGITAL ART (DETAIL)



"1362" UNTITLE , DIGITAL ART



"1495" UNTITLE, DIGITAL ART



"1318" PROTECTIVE INSTINCT, DIGITAL ART



"1207" IRREPARABLE, DIGITAL ART



"1448" UNTITLE, DIGITAL ART



"1439" UNTITLE, DIGITAL ART



"1000" THE GLITCH, DIGITAL ART



"807" VIABILITY, DIGITAL ART

ANALVIS SOMOZA JIMENEZ



Analvis Somoza Jiménez (Analvis) was born on February 23, 1965, in Havana, Cuba, and graduated in 1994 from the prestigious San Alejandro Academy of Fine Arts, where she specialized in Visual Arts under the mentorship of renowned Cuban masters such as José MiguelPérez, Aguedo Alonso, and Pedro Pérez Pulido. Her diverse body of work draws from a wide range of visual trends, ranging from urban landscapes to anthropomorphic figures, characterized by a unique fusion of Expressionist, Pop, and Naïf styles that highlight the essence of "Cubanía." Through a contemporary lens, she utilizes bold strokes and distortions to reinterpret Afro-Cuban, Hindu, and Hispanic legends, giving rise to her signature character, "El Dandy," whom she navigates through the complexities of everyday life. A participant of the international art circuit, she has featured in prominent exhibitions including "ARTBOX.PROJECT World 2.0" at Art Gallery Switzerland (October 2021), "BIENNALE ART EXPO VENEZIA"at Tana Art Space in Italy (May 2022), "ART BASEL" at the Aqua Art Fair in Miami (December 2022), the "ARTIST DIGITAL FAIR PRIMAVERA" at the Fundación Carlos Amberes in Madrid (March 2023), and the "EMERGIING"International Art Exhibition at MADS Art Gallery (May 2023). Today, Analvismaintains a vibrant creative presence through her gallery-studio, "Lahora," located at her residence in Florida, United States.

INSTAGRAM
arteanalvis

Analvis Somoza Jimenez

ABOUT HER WORK

The Pulsar catalogue adopts this image for artists whose work acts as a signal: concentrated, persistent and recognisable from afar. Analvis belongs here because her paintings portray this kind of steady, rhythmic presence. Her figures are bald, elongated and frontal, with wide eyes that meet the viewer directly. In "Dandy de Ciudad" (oil on canvas, 50x70 cm, 2026), a large central face is flanked by two smaller ones against a green, angular cityscape, while a crimson fish lies at its chin like an unexplained emblem. "El signo del dandy" (oil on canvas, 50x70 cm, 2026) isolates a single head before blue and yellow buildings, a fish hovering behind the shoulder, as if the city itself were whispering a sign. "Raiza de voces" (oil on canvas, 50x70 cm, 2026) is the most literal transmission. Faces pile up in two halves, burnt orange and deep blue, meeting along a central line where one head is split between warmth and cold. Some eyes are closed, others open, and the title suggests a root of many voices speaking at once beneath a single surface. Identity here is not one signal but a chorus of overlapping frequencies. Across the three works, Analvis builds a recognisable language of calm faces, saturated colour and strangeness. Like a pulsar, she does not raise her voice, she repeats her signal with precision, until the viewer slows down, looks back, and begins to listen.



"DANDY DE CIUDAD", 50X70 CM, 2026, OLEO Y TELA



"EL SIGNO DEL DANDY", 50X70 CM, 2026, OLEO Y TELA



"RAIZA DE VOCES", 50X70 CM, 2026, OLEO SOBRE TELA

ANGELIKI KOSKERIDOU



A Greek visual artist, holistic therapist, and TV presenter, Angeliki Koskeridou—also known as "Dr Angel"—has been drawn to painting, the arts, philosophy, and holistic therapies from an early age. Her academic and professional background is broad and multifaceted: she studied psychology and went on to explore various approaches, including Integrative Psychotherapy, Systemic and Family Therapy, Positive Psychology, Herbal Therapy, and Naturopathy. She has also studied acting and music and has a keen interest in photography. Her career is supported by professional certifications and academic degrees, including an MSc, an MBA, and a Doctorate in Naturopathic Medicine. Alongside her work as a therapist and educator, she is active as a TV presenter, exploring subjects related to psychology, wellbeing, lifestyle, and contemporary social issues. Yet she deliberately chose not to receive formal training in painting, believing that remaining free from formal constraints allows her to create intuitively and instinctively. Her artworks often emerge through what she describes as "happy accidents." A multi-layered and multidisciplinary creator, she returned to painting after a trip to Spain, inspired particularly by her visit to the Museo Picasso and the Museo Nacional Centro de Arte Reina Sofía in Madrid. Self-taught and intellectually curious, she makes creative use of her free time through theology, painting, photography, writing, poetry, and books. As she points out, she chooses to paint whatever cannot be photographed.

INSTAGRAM
dr_aggelikikoskeridou_official

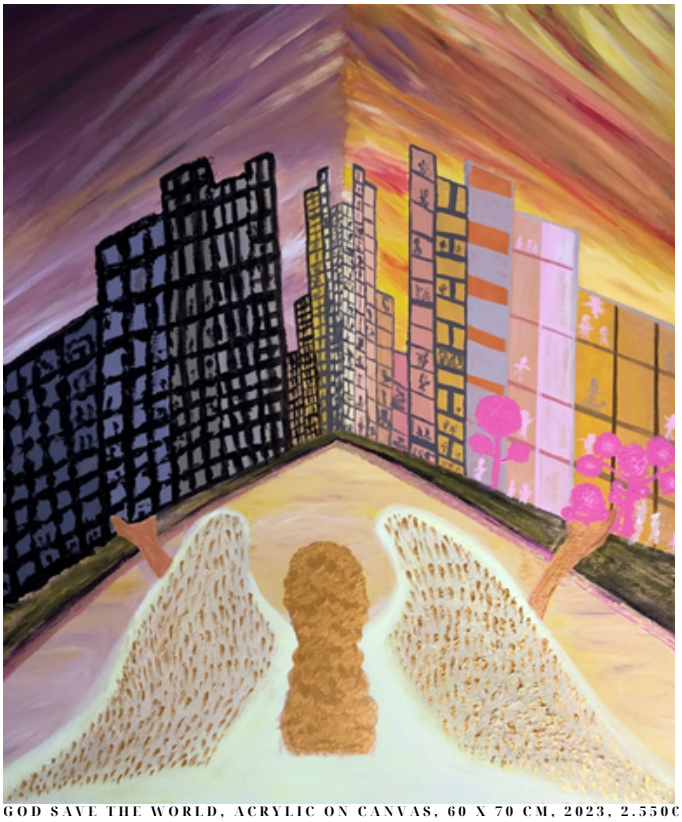
Angeliki Koskeridou

ABOUT HER WORK

Angeliki Koskeridou's body of work shapes up as a profound field of spiritual and psychoanalytical inquiry, where the canvas turns into a mirror of the soul's most arcane impulses. Unbound by the dogmas of academic painting, the artist draws on her vast therapeutic and philosophical expertise to translate it into a visual language that goes far beyond mere aesthetic representation, questioning the grand themes of existence: guilt, redemption, free will, and the search for inner harmony. The artist's poetics moves along a constant tension between saving light and the cages set up by contemporary society. In emblematic works like Contemporary Man, the inquiry turns into a sharp critique of modern constraints and stereotypes, where the individual runs the risk of sacrificing their own uniqueness to fit into pre-established molds. This very same urgency to decode inner chaos and the weight of adaptation comes back strongly in compositions like Octapus, where form acts as a metaphor for the behavioral dynamics and unheard needs that shape the human personality. And yet, the path laid out by the artist is not exhausted by the denunciation of distress, but continually opens up to a dimension of rebirth and spiritual healing. Works like Pink Diamond - The Hope and God save The World work as invocations and promises of salvation, calling on the observer to return to original values and make a conscious choice between light and darkness. It is an itinerary of redemption that culminates in the vision of a time suspended between past and future, admirably evoked in canvases like Divine Future, where the contemplation of tomorrow brings about the present through the purifying filter of love and the breaking through of earthly limits. The human figure often takes on the contours of an archetypal entity. Proof of this is The Judge, a work that deeply interrogates the viewer's conscience on the theme of judgment, forgiveness, and the severity that man reserves for himself and his neighbor. Koskeridou's painting thus turns out to be an act of visual courage: a bridge strung between human fragility and the totality of the divine, where every mark and every chromatic choice work together to reveal what words cannot capture.



PINK DIAMOND - THE HOPE, ACRYLIC ON CANVAS, 70 X 60 CM, 2023, 1.550€



GOD SAVE THE WORLD, ACRYLIC ON CANVAS, 60 X 70 CM, 2023, 2.550€



OCTAPUS, ACRYLIC & OIL ON CANVAS, 60 X 90 CM, 2023, 350.000€



THE JUDGE, ACRYLIC ON CANVAS, 60 X 90 CM, 2023, 2.550€

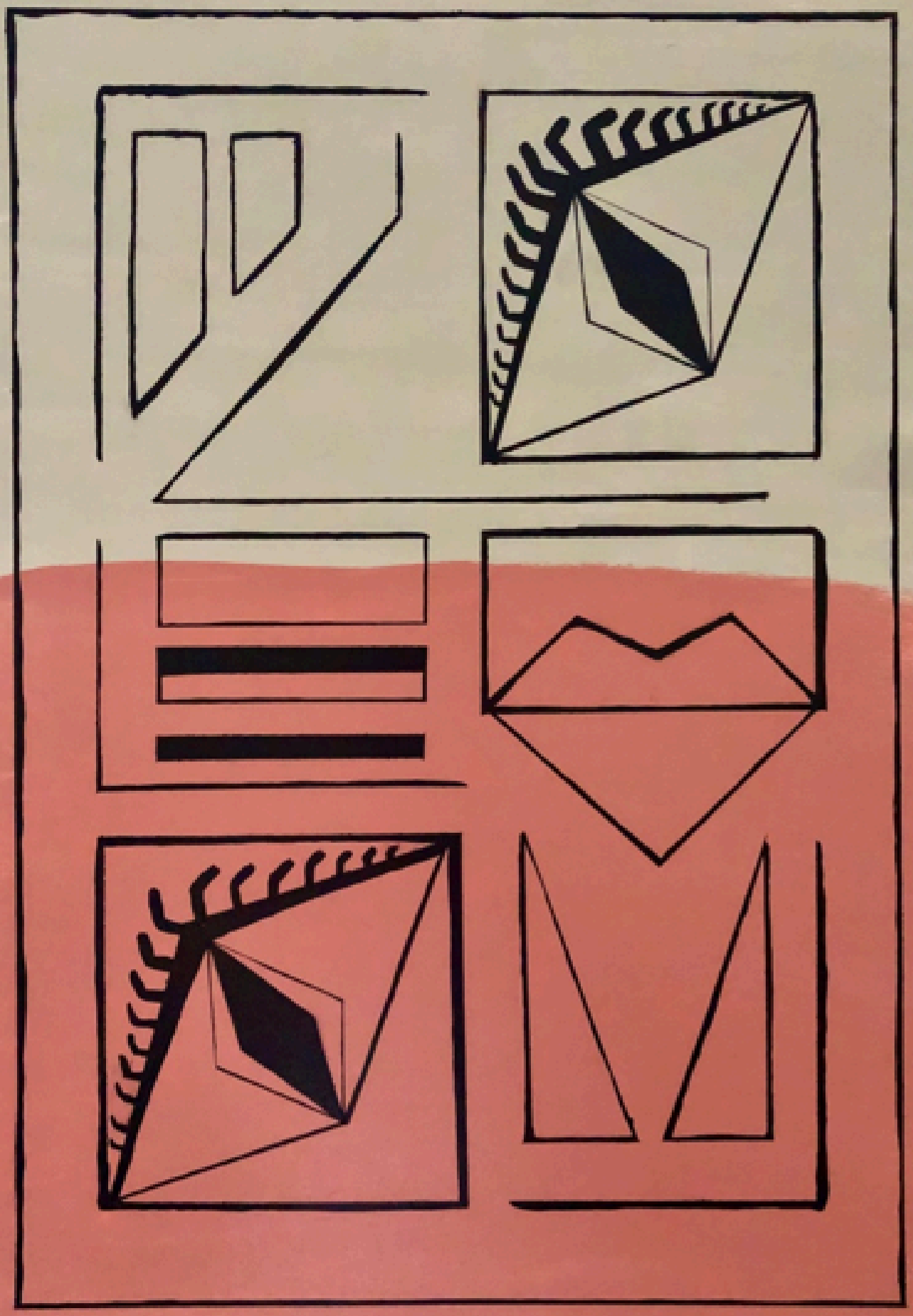


THE EYE OF PROVIDENCE, ACRYLIC ON CANVAS, 60 X 90 CM, 2025, 2.550€



DIVINE FUTURE, MIXED MEDIA, 90 X 70 CM, 2023, 3.550€

CONTEMPORARY MAN, ACRYLIC ON CANVAS, 60 CM X 80 CM, 2023, 500.000€



ANNA ELIZABETH

Anna Elizabeth is a multifaceted artist whose practice spans painting, photography, commercial art, and digital media. In her work, she employs vibrant colors to construct organic environments that transport the viewer into magical, bespoke spaces. Her art has been described as expressing itself with strength, decisiveness, and vitality, making its communication urgent and powerful, a unique signature that evokes profound emotions and offers a sense of enlightenment to others. Drawn to color since childhood, Elizabeth has enjoyed painting for as long as she can remember; among her cherished early memories is a preschool photograph capturing her standing at an easel with a paintbrush. Her dedication to the field began early, leading her to serve as art club president and as a member of the National Art Honor Society throughout her school and college years. She formally pursued her training in painting and printmaking at Virginia Commonwealth University, continually embracing her lifelong passion for being an artist.

INSTAGRAM

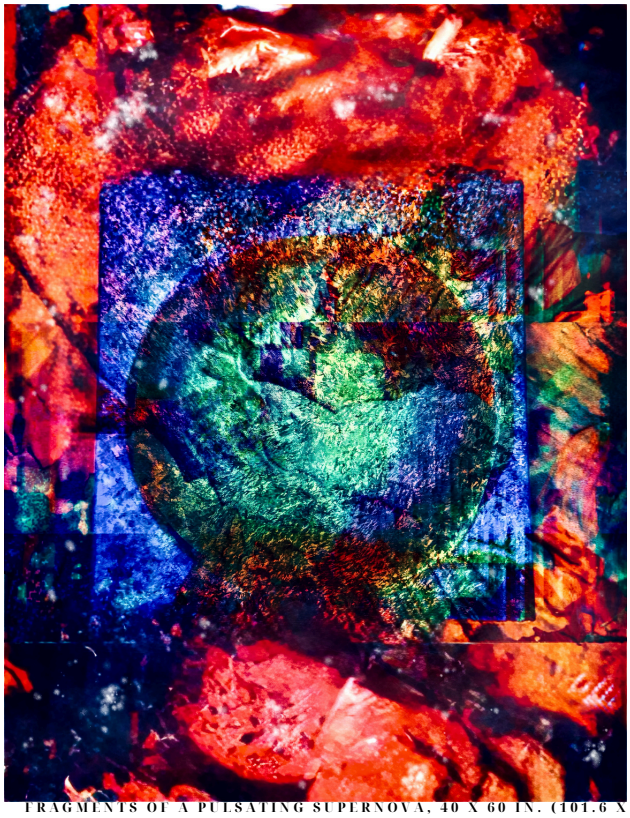
anna.elizabeth.artist



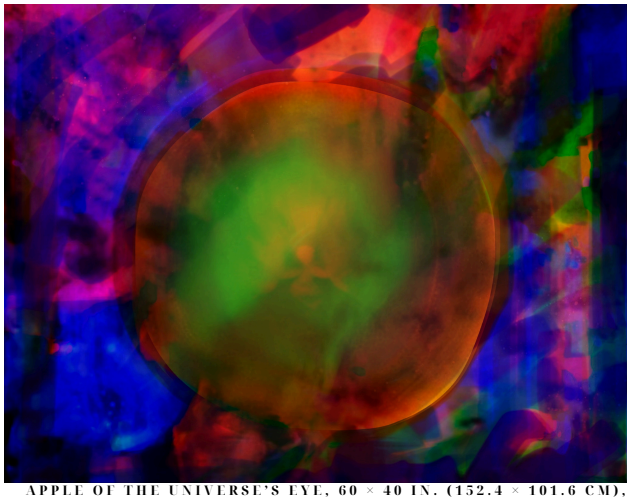
Anna Elizabeth

ABOUT HER WORK

Anna Elizabeth's oeuvre emerges as a testament to the union of inner participation and chromatic exploration, wherein the digital medium becomes an instrument for the transmutation of feeling into form. Far more than mere pictorial constructs, her works present themselves as reverberations of nature's elemental forces transfigured through an abstract idiom that is at once reverent of tradition and boldly avant-garde. Her palette, dominated by aquamarine depths and verdant hues, occasionally ignites with tones of coral or sanguine fire, evoking the atmospheric subtleties of Monet's waterlilies while gesturing toward the boundless expanses of Rothko's color fields. Yet Anna Elizabeth's digital strategy affords her colors a suppleness unattainable by brush and oil alone: gradients dissolve imperceptibly, and light breathes through each layer as though lit from within. It is in this liminal space between depiction and sensation that her philosophy resides. The artist does not replicate the copse or the tide; rather, she extracts their essence and invites the observer to take part in a silent communion. Each work becomes a mirror for the soul: the beholder, confronted with iridescent currents and spectral washes, is summoned to imprint upon the image their own inner topography. Moreover, these works declare allegiance to the grand continuum of modern painting while audaciously expanding its language. Through digital layering and pixelated nuance, techniques akin to classical glazing and impasto find new expression, yielding surfaces that shimmer with the resonance of an ancient fresco and the crisp purity of a projected hologram. Ultimately, Anna Elizabeth's art asserts that meaning is not a dictat established solely by the artist, but a dialogue perpetually renewed in the mind of the spectator. Her canvases, like crystalline waters at dawn, do not merely present themselves but enter into conversation. Her philosophy seeks not to impose, but to awaken. In this, she stands as both artist and silent interlocutor, offering her works not as final points, but as invitations. To gaze upon them is to be gently unmoored from the literal and encouraged to wander inward, where color becomes language, and every tonal transition constitutes a stanza within perception. Thus, Anna Elizabeth's artistry resides not merely in what she renders, but in what she liberates: the viewer's capacity to feel, to remember, and to wonder anew. Her paintings are not endpoints, but portals.



FRAGMENTS OF A PULSATING SUPERNOVA, 40 X 60 IN. (101.6 X 152.4 CM), 2026,ARCHIVAL PIGMENT PRINT ON FINE ART MATTE COTTON RAG PAPER FROM AN ORIGINAL MIXED-MEDIA DIGITAL COMPOSITION, $4,200



APPLE OF THE UNIVERSE'S EYE, 60 × 40 IN. (152.4 × 101.6 CM), 2026, ARCHIVAL PIGMENT PRINT ON FINE ART MATTE COTTON RAG PAPER FROM AN ORIGINAL MIXED-MEDIA DIGITAL COMPOSITION, $4,200

ATSUSHI OHTA



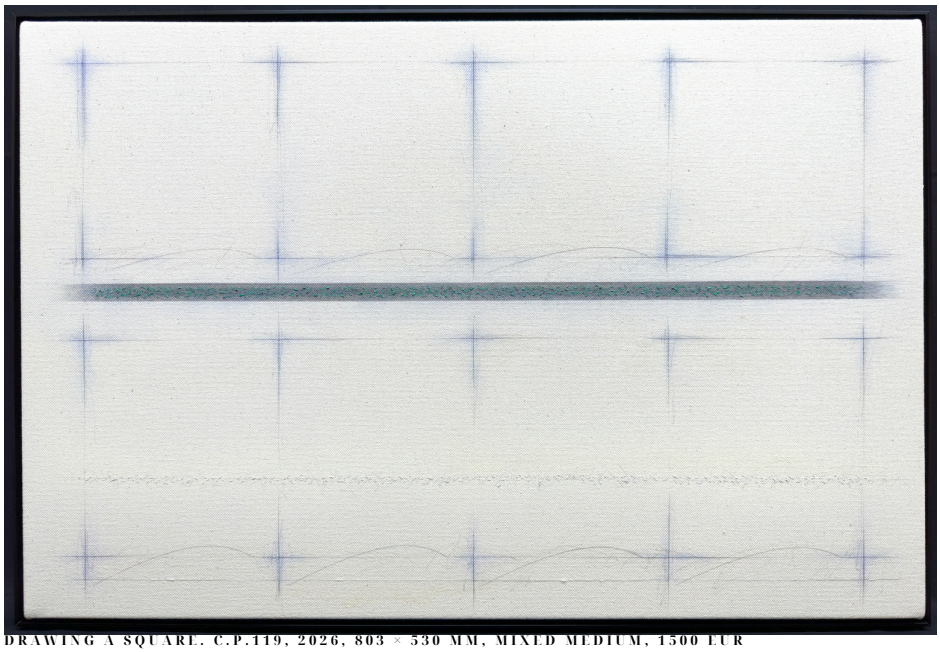
Born in Aichi, Japan, in 1961, Atsushi Ohta is a prominent figure in contemporary painting and abstract expression, with a career spanning over four decades of rigorous artistic exploration. His foundation was forged at the Tokyo University of the Arts, where he earned his degree in Oil Painting in 1988, followed by a Master's degree in 1990. Since the beginning, his presence on the exhibition scene has been both steady and international. In Japan, his work found a primary home at Gallery Natsuka in Tokyo, which hosted his solo exhibitions consecutively from 1995 to 2015, alongside presentations at venues such as Gallery DoDo and Gallery Art Point bis. On a collective level, Ohta quickly crossed national borders, participating in the historical Japan-France Contemporary Art Exhibition and aligning with the New Artist Unit (NAU), exhibiting at the National Art Center in Tokyo as well as prestigious international spaces like Galerie Métanoia in Paris and the Nippon Gallery in New York, alongside the ARTEX showcases. In recent years, Ohta's trajectory has intensified through a dense network of collaborations across Europe and Asia. His ongoing partnership with M.A.D.S. Art Gallery in Milan and Barcelona has earned critical acclaim—highlighted by the Abstractism Kandinskij Award in 2020—and has continued through numerous group projects dedicated to contemporary idioms. Concurrently, his works have been featured in major exhibitions curated by Nartwork APS and MUSA International, bringing his art to museum spaces and galleries in Venice (from San Vidal Art Space to the MUSA Pavilion), Naples (Spazio 57), Bologna, Florence (OnArt Gallery), Barcelona, Seoul, and Bremen, in addition to prominent Milanese venues such as the Luciana Matalon Foundation and Ikonica Art Gallery. His work has been extensively reviewed and featured in international art magazines, catalogues, and guides, including Kalons.net, We Contemporary, Artificial Nature, World Art Guide, as well as publications by the Shibusawa Eiichi Memorial Foundation and celebratory anthologies spanning the 2015–2025 decade. With a career encompassing over forty years of uninterrupted experimentation with form, color, and abstraction, Atsushi Ohta continues to probe the depths of the pictorial sign, confirming a resonance that bridges deep-rooted Japanese heritage with a truly global outlook.

INSTAGRAM
atsushi8180

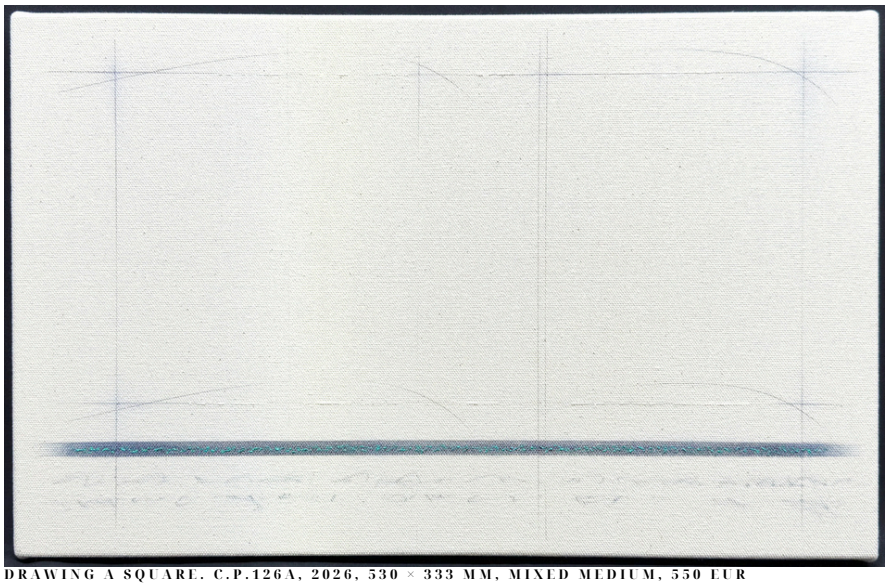
Atsushi Ohta

ABOUT HIS WORK

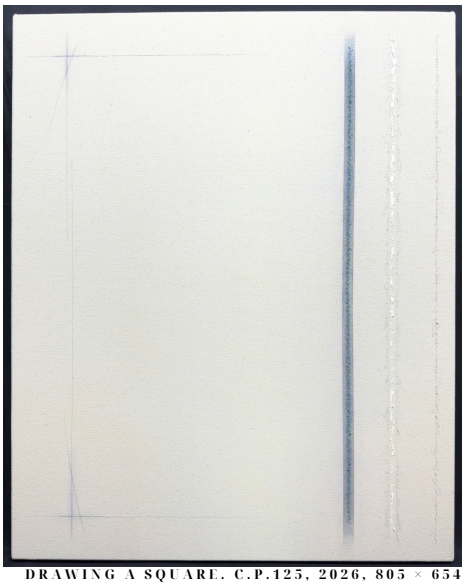
Atsushi Ohta's research operates within a critical perimeter that inherits the legacy of modernist reductionism while pushing past its historical boundaries, reclaiming what formalism had excluded without falling back into the traditional dichotomy between form and content. The result is the construction of a rigorously autonomous pictorial space, where the various languages of painting are arranged according to a principle of absolute equivalence, free from hierarchies, dominance, or mutual dependency. This visual framework finds its structural architecture in a five-level equivalent system—defined by the weave of the support (±0), penetration (-2), rubbing (-1), drawing ($+1$), and painting ($+2$)—within which the central motif consists of the act of drawing a square. This is not a mere geometric figure, but a generative event in which misalignments, chippings, distortions, and arcuate lines introduce a vibrant fluidity that shatters any academic rigidity. Rooted in Buddhist philosophy and, specifically, in the teachings of the Hokekyō Juryōhon (Sutra of Eternal Life), this practice takes shape as a meditative exercise of deep self-awareness. The titles of the works themselves—which crystallize the moment of the present, the circumscribed boundaries of the "here," and the perception of eternity—translate human reflection on existential condition into visual form. The pictorial act thus becomes a silent, bidirectional writing, suspended between the passive and the active, in which geometric tension allows the invisible presence of the infinite to emerge within the finiteness of time.



DRAWING A SQUARE. C.P.119, 2026, 803 × 530 MM, MIXED MEDIUM, 1500 EUR



DRAWING A SQUARE. C.P.126A, 2026, 530 × 333 MM, MIXED MEDIUM, 550 EUR



DRAWING A SQUARE. C.P.125, 2026, 805 × 654 MM, MIXED MEDIUM, 1600 EUR

CHICAI誓



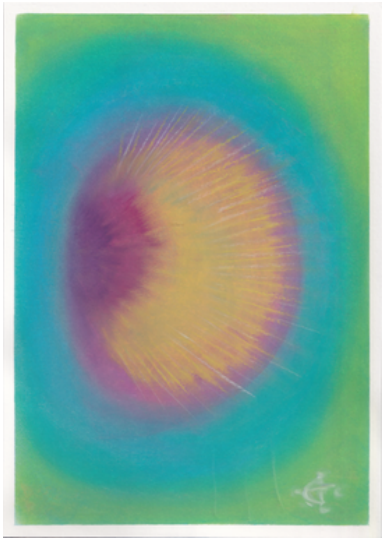
INSTAGRAM
chicai_spiritual

Initially, I explored various materials, including watercolors and pastels, searching for a way of working that felt truly connected to my sensibility. A turning point came when I encountered watercolor crayons in an art supply store. I intuitively began developing a technique based on blending the pigments directly with my fingers, discovering through this process a form of expression that felt immediately natural to me. From the beginning, my approach has been guided by spontaneity rather than premeditation. I do not rely on preparatory sketches, allowing each image to emerge freely through instinctive and intuitive gestures. I still vividly remember the profound emotion I experienced upon completing my first work in this way. That moment became the beginning of an artistic practice that continues to evolve through the same sense of discovery. Since then, angels, the Virgin Mary, and the representation of light have gradually emerged as recurring elements within my visual language. They appear naturally through the act of painting, carrying with them a sense of spirituality and emotional openness. I have not received formal academic training in art. My artistic background includes the study of tole painting, which I initially pursued as a personal interest. Over time, however, this experience developed into a deeply personal way of expressing what I feel and perceive. Through my work, I sincerely hope to convey a sense of love, serenity, light, and hope, creating images that may offer viewers a quiet moment of connection and contemplation.

Chicai

ABOUT HER WORK

In Chicai's works, light appears as a material capable of transforming space and suggesting a dimension that belongs equally to perception and memory. The images seem to emerge slowly from the surface, through soft chromatic transitions in which the boundary between figure and atmosphere remains continually fluid. The artist's gesture, which involves blending the pigment directly with her fingers, retains a deeply physical quality: the hand enters the material and guides it toward a form that emerges intuitively, without being rigidly predetermined. In moonlight ring, 悠久, 月の裏側, and 気づき, this research takes on different configurations, united by the same tension toward luminosity. A luminous core, an angelic presence, a form immersed in green, a chromatic source seem to belong to a single perceptual universe in which light becomes space, movement, and a possibility for transformation. The colors meet through delicate layers of blue, green, violet, pink, and yellow, generating atmospheres that seem to expand beyond the edges of the image. Particularly significant is the relationship between dissolution and emergence. The figures gradually surface, almost as though they were already present within the material, waiting only to be recognized. Spirituality therefore emerges through a sensory dimension, entrusted to the vibration of color and the delicacy of the gesture. Angels and luminous forms belong to an intimate visual language in which the sacred takes the shape of a sensation before becoming a symbol. Chicai's painting thus invites a slow form of perception, one capable of following the variations of light and the subtle transformations of color. Each work seems to open a threshold toward a quiet space, where time slows down and chromatic matter becomes a vehicle for serenity. It is within this suspension that her artistic research finds its strength: light becomes a presence to move through, a form of visual silence through which love, hope, and a delicate sense of transcendence emerge.



MOONLIGHT RING, 2026, CRAYON, 210 × 297 MM



月の裏側, 2026, CRAYON, 210 × 297 MM

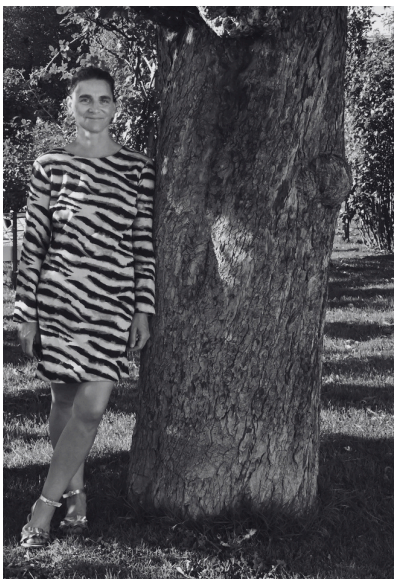


悠久, 2026, CRAYON, 210 × 297 MM



気づき, 2026, CRAYON, 210 × 297 MM

CHRISTINA CHRISTY CHRISTA MITTERHUBER



Christina Mitterhuber also known as Christy Mitterhuber (birth name Christa) is an independent and multiple award winning painter in Wels, Austria. Self-taught, she painted her first oil painting at the age of twelve. Since then she has painted over 1500 pieces. She often chooses to use materials like oil, pigments, oil color, acrylic, glitter, dried leaves, pearls, stones and sea shells on canvas. Many of her paintings were shown in over 200 participations at art projects physically, digitally and virtually, since 2018, in: Austria, Canada, China, France, Germany, Greece, Italy, Japan, Luxembourg, Portugal, Spain, Switzerland, United Kingdom, United Arab Emirates and United States of America. So far Christina Mitterhuber had the great honor to participate in over 20 physical Museum exhibitions in locations of high prestige: at Carrossel du Louvre, International Rome Biennale, in the Unesco cultural heritage Museum "Stadio Domiziano" at Piazza Navona in Rome, Florence Biennale, Rome Triennale. Some of Christy Mitterhuber's series are: "True colors", "Eisrosen", "Violet", "Hidden Treasures", "New York City in the rain", "Chilly New York", "Aqua touch", "La Mer", and the most known, exhibited and published "WE in RED" (2018-22) of 100 oil paintings. At the moment the artist mainly lives in Austria, her studios are in Vienna and in Upper Austria. But she has also lived many years in North America and Australia in her twenties and in her early thirties. These countries with their different landscapes and the different light has definitely shaped her style as a painter. From the age of fourteen, Christina began visiting museums and galleries to study the works of the Old Masters, an experience that played an important role in her development as a self-taught artist. Leonardo da Vinci became one of her favourite painters. A centuries-old print of The Last Supper has always hung in the centre of her family's dining room, where she remembers admiring it as a child, fascinated by the work. As an award-winning painter, Christina has received over 20 physical awards at prestigious locations since 2020, as well as more than 13 digital awards throughout her career. Among these, the "Leonardo da Vinci" Award, received in person at the Leonardo da Vinci Museum in Milan in 2023, was particularly meaningful and exciting for her, given her longstanding admiration for Leonardo da Vinci and his influence on her artistic development. Her work has been featured in the contemporary art yearbooks Artists of Today and Tomorrow 2 and 5, edited by Gangemi Editore International, as well as in two Nartwork catalogues held by the J. Watson Library at The Metropolitan Museum of Art in New York. Her works have also been presented digitally in New York, including at Times Square and on the Nasdaq Billboard by Vision Art Media in 2023, where Earthquake was featured for the "Top 60 Masters Award 2023" and "Masters Awards Artists". Since June 2024, she has been selected twice for Big Screen Plaza New York by Arthouse NYC and exhibited physically at Gallery Artifact during Continuity: Modern and Contemporary Masters, alongside original works by Picasso, Matisse and Miró.

INSTAGRAM
christymitterhuber

Christina Christy Christa Mitterhuber

ABOUT HER WORK

The pictorial work of Christina Mitterhuber relies on a precise command of technique and an abstract, conceptual framework. Her canvases present dense, structured universes shaped by impulse and instinct, where idea and form unite to express feeling through pure composition. If we observe a work like Spring Feelings, this method becomes evident: the pictorial gesture does not illustrate nature, but maps its energy through a system of chromatic tensions and spatial counterweights. Pigments and heavy layers of oil move across the canvas along dynamic trajectories, showing how instinct is reined in by a rigorous formal architecture to let poetry and pathos emerge. This balance is rooted in the artist's own premise that everything is connected to everything else. The visual rhythms of her compositions reflect a network of relationships fed by direct observation of the external world—grounded in long walks with her dogs in nature—alongside the silence of solitude, travel, and cultural inputs like jazz, classical music, rock, pop, poetry, and literature. The final result is a stratified body of work where genuine engagement translates into a measured visual synthesis free of rhetoric, driven by her capacity to listen to and render the mechanics of her surroundings.



"FRÜHLINGSGEFÜHLE/ SPRING FEELINGS", 2021, OIL, PIGMENTS, GLITTER ON CANVAS, 80 CM X 80 CM, €7000

CHRISTINE EL OJEIL



Christine El Ojeil is a Lebanese international multi-award-winning artist based in Dubai. She studied drawing at the Art Academy in Beirut, Lebanon, where she developed a strong foundation in color, composition, and artistic expression. Continuously refining her practice, she expands her knowledge through diverse painting workshops and artistic techniques. Working primarily with oil on canvas, Christine is drawn to the richness, depth, and emotional intensity of the medium. Her work reflects personal emotions, life experiences, and inner reflections, expressed through vibrant colors, flowing forms, and layered textures. Her collections have been exhibited internationally through solo exhibitions, art fairs, galleries, and curated exhibitions across Dubai (UAE), Doha (Qatar), Venice, Milan, Rome, Florence, Madrid and Marbella (Italy & Spain), Monaco, Tokyo (Japan), New York, Seattle (USA), and Beirut (Lebanon), including participation in Segnalati Madrid. Her works have also been showcased in renowned institutions including The Central Museum Almaty in Kazakhstan and the Art & Science Museum in Milan, Italy. Christine's art has been featured in Magzoid Magazine, Artventurous Magazine, and Contemporary Art Curator Magazine, including an exclusive interview. She is an international premium member of the Visual Artists Association since 2025 and a represented artist on Singulart.

INSTAGRAM

christineo.art

Christine El Ojeil

ABOUT HER WORK

The presented works are part of the My Garden Collection. In this series, Christine El Ojeil's pictorial production develops through a rigorous investigation that treats the floral subject not as a simple naturalistic datum, but as a formal and chromatic field of action. Handled through a close-up scale that eliminates any contextual or landscape reference, the plant subject transforms into an autonomous, monumental, and rigorous structure. The use of the oil on canvas technique fully exploits the material richness and depth of tones to build a sharp chiaroscuro layout, directing the viewer's attention exclusively to the organic geometry, the floral anatomical details, and the sinuous movement of forms. The chromatic contrasts—ranging from the intense and enveloping reds of works like Golden Dawn and Flare to the violet and magenta shades bordered with light in Unfold—never serve a merely descriptive or mimetic function. On the contrary, they work together to define a controlled visual temperature and an intense emotional resonance, where the application of color becomes the primary tool for translating the artist's interiority and the intrinsic vitality of nature into a composition of strong formal impact.



LUMINA, OIL ON CANVAS, 100X100X3 CM, 2025



WHISPERIA, OIL ON CANVAS, 100X100X3 CM, 2025



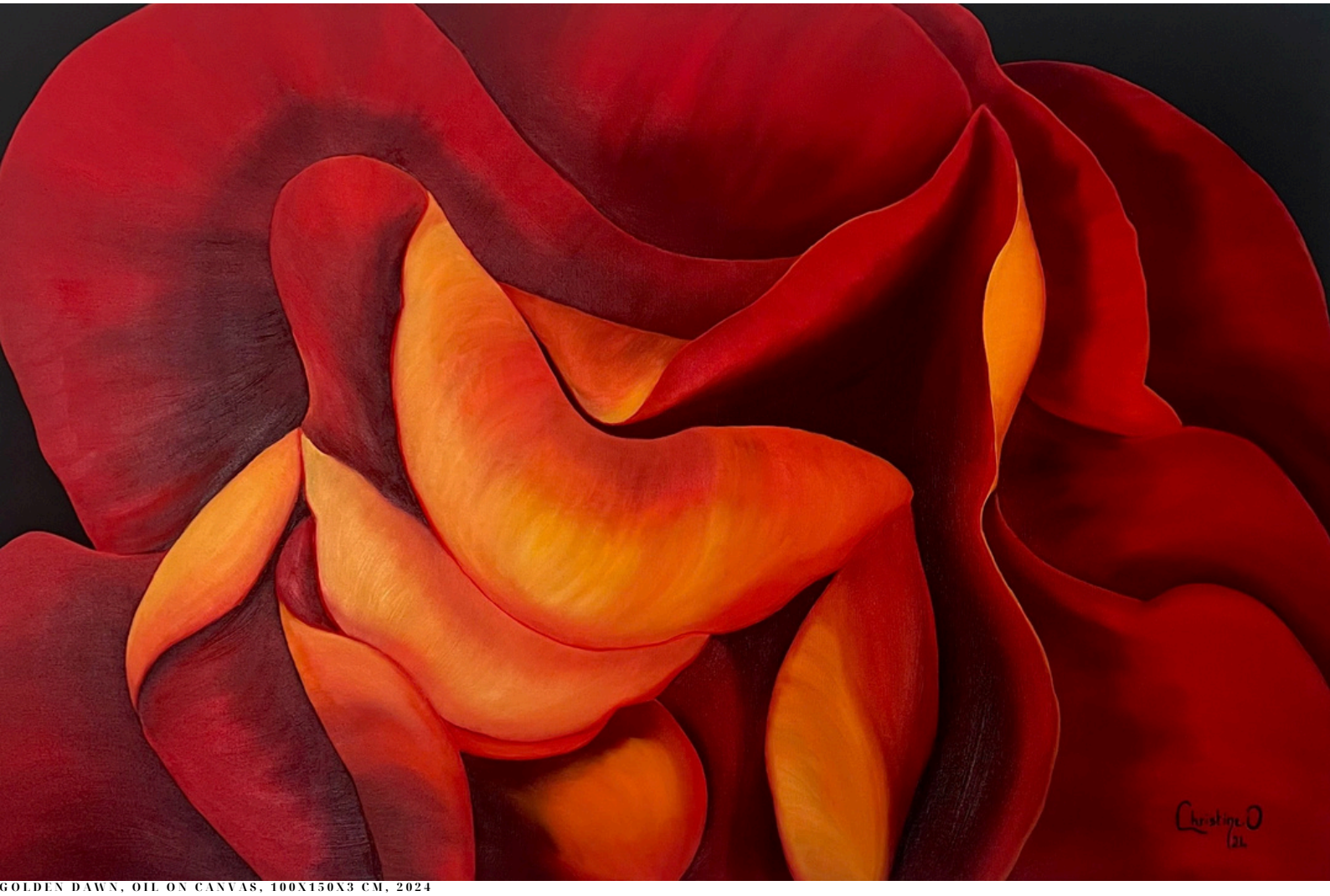
REVERIE, OIL ON CANVAS, 80X80X3 CM, 2025



FLARE, OIL ON CANVAS, 100X100X3 CM, 2025



VIVACITY, OIL ON CANVAS, 80X80X3 CM, 2024



GOLDEN DAWN, OIL ON CANVAS, 100X150X3 CM, 2024



UNFOLD, OIL ON CANVAS, 100X150X3 CM, 2025

DAPHNA LASZLO KATZOR

Daphna Laszlo Katzor Multidisciplinary art: Sculpture and Photography Digital Art. Daphna is an NB Haifa School of Design, photography department graduate and Orian College Tel Aviv in multimedia. Daphna is the director of Studio Shoot, engaged, in portrait photography for the Israeli newspaper Ma'ariv, as well as in commercial photography: advertising and fashion, conducts lectures and teaches photography. Daphna is an artist engaging in sculpture and artistic digital photography and widely displayed and exhibited her varied works in worldwide. Daphna digital-art pieces are surrealistic, Surrealism is a fine means for conveying the story of her life. Influenced by processes and experiences taking place in it, she perpetuates inside the imaginary rooms she creates different episodes she experienced, and thus, in fact, she is telling the story of her life. In the works, she integrated cultures and traditions, thus creating a world wherein fact and fiction are intertwined. She creates a novel, imagined reality, of a setting based in a different, unclear time, which she is attempting to examine. Daphna is a multidisciplinary artist engaged intensively in the international art scene. For the past 18 years, she has held numerous exhibitions in galleries and museums, fairs, and various art events around the globe. Through the years, Daphna was awarded various scholarships and prizes in international art and photography competitions, and her works received extensive recognition and appreciation in the art world.



INSTAGRAM
daphna_digital_art

Daphna Laszlo Katzor

ABOUT HER WORK

Daphna Laszlo Katzor's digital compositions are rooted in an autobiographical surrealism that employs visual storytelling as a primary vehicle to re-elaborate her inner life experiences. Through a meticulous process combining digital photography with computer graphics, the artist layers shots captured in the studio or in natural settings, fusing them within architectural spaces and rooms entirely reconstructed through digital manipulation. This complex assembly method erases geographical and temporal boundaries, giving rise to an unprecedented, fictional reality where diverse cultures, traditions, and episodes of lived experience merge into a seamless symbolic flow. Within this oneiric and theatrical dimension, her works shape imaginary rooms and suspended atmospheres centered around female figures seen from behind—silent presences that act as the artist's alter egos. These figures are immersed in mental spaces surrounded by symbolic objects of intense emotional resonance: floating garments suspended on delicate hangers, a solitary chair resting upon a floor strewn with handwritten manuscript pages, a leather medical bag, and vintage frames enclosing historical photographs and personal diaries. Every single visual component functions as an essential fragment of an introspective narrative where chronological time and inner psychological time overlap. Ultimately, formal precision and aesthetic rigor do not merely serve visual harmony, but rather conceal a profound investigation into identity, memory, and the intricate complexities of human existence.



AUTOBIOGRAPHICAL SURREALISM - RED NIGHTGOWN AND A MEDICAL BAG., 2021, 110X80 CM, DIGITAL ART PHOTOGRAPHY, WORKS OF ANY SIZE CAN BE PURCHASED., LIMITED EDITION: EDITION SIZE (10), 2300$



AUTOBIOGRAPHICAL SURREALISM - PERSONAL DIARY IN PERSPECTIVE AND WHITE DRESS., 2021, 110X80 CM, DIGITAL ART PHOTOGRAPHY, WORKS OF ANY SIZE CAN BE PURCHASED., LIMITED EDITION: EDITION SIZE (10), 2300$

ERIN BIRD-JOHANSSON

Erin Bird-Johansson is a contemporary abstract mixed media artist whose practice is rooted in a fascination with history, preservation and the unexpected beauty found in overlooked materials. Her artistic journey has been shaped by extensive travel and by influences drawn from across the creative spectrum, including visual art, theatre and music, which she considers interconnected forms of inspiration that contribute to balance within the creative process.
Her practice is characterized by experimentation with different materials, colors and textures. Each work is conceived as a unique object, shaped through an intuitive process of experimentation and discovery.

Her artistic research has been presented in exhibitions across the United States, China and Spain.
Erin currently lives and works in Zurich, Switzerland.



Erin Bird-Johansson

ABOUT HER WORK

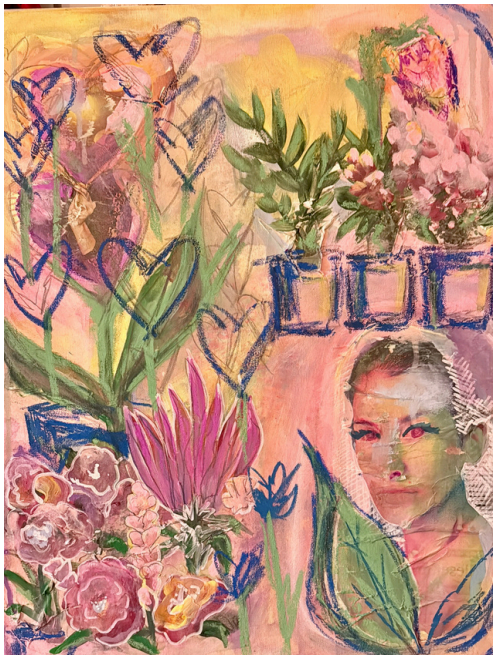
Erin Bird-Johansson's practice moves between abstraction, mixed media and figurative imagery, with a strong emphasis on material experimentation. Her compositions bring together color, texture, gesture and fragments of recognizable imagery, creating surfaces in which different visual languages coexist.
Her works often emerge through an intuitive process in which materials suggest new directions rather than simply serving as a support for an image. Objects, textures and traces of previous lives are incorporated into compositions that balance spontaneity with careful construction. Across her practice, the physical character of the artwork remains essential: the surface preserves evidence of experimentation, allowing the material itself to become part of the story.



"CONSUMED", 2026, 29.7X42 CM, ACRYLIC CRAYON, PAINT, CHARCOAL, WINE, INK ON PAPER



"TIME CAPSULE", 2024, 100X80 CM, ACRYLIC, WOOD, ENAMEL, MIXED MEDIA ON WOOD BOARD



"O.T., P.E.", 2026, 40X30 CM, ACRYLIC, ENAMEL, WAX, PENCIL, MIXED MEDIA ON CANVAS



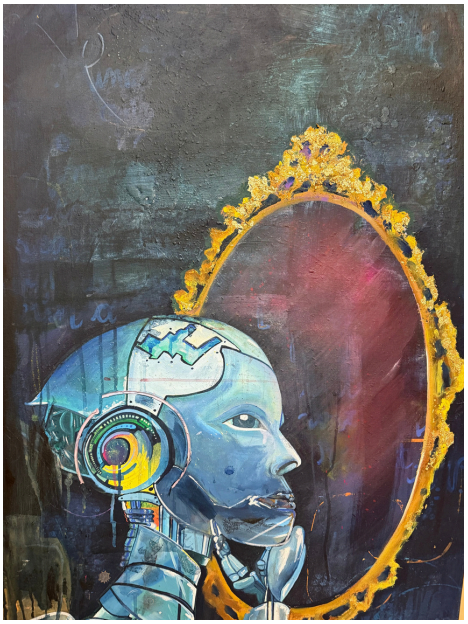
"O.T., B.E.", 2026, 40X30 CM, ACRYLIC, CHARCOAL, WAX, MIXED MEDIA ON CANVAS

In Erin's more figurative works, flowers, plants, faces and domestic elements are brought together in richly layered compositions. Botanical imagery becomes intertwined with human presence and fragments of everyday life, creating scenes that feel both familiar and dreamlike. Rather than pursuing traditional representation, Erin uses recognizable forms as starting points for a more intuitive exploration of color, memory and visual association.
Her expressive use of line, overlapping imagery and unexpected combinations gives these works a sense of movement and spontaneity. Nature and the human figure coexist within the same visual space, while the accumulation of details suggests a personal archive built from observations, memories and fragments of the world around her.

"TIME", 2025, 100X120 CM, ACRYLIC ON DIGITAL PRINTED CANVAS



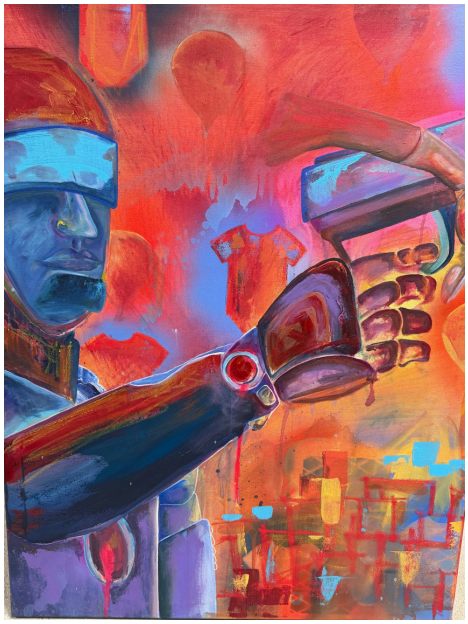
In *In a World of Digital Art, Stay Fine*, Erin turns her attention to one of the defining questions of contemporary image-making: what happens to the value of the handmade artwork in an age increasingly shaped by artificial intelligence and digital production? The series of eight paintings uses the robot as both subject and symbol, confronting the technology that is transforming ideas of authorship, originality and artistic labour.
The central paradox is deliberate: the robots are painted by hand. Their mechanical bodies are therefore rendered through visible brushwork, physical materials and intentional imperfections, emphasizing everything that cannot be completely separated from the human act of making. Moving between the unsettling, the humorous, the romantic and the strangely human, the series becomes less a prediction about the future than a record of the present moment — a reflection on the relationship between the machine and the hand that still chooses what is worth creating.



"REFLECTING", 2025, 120X100 CM, ACRYLIC, ENAMEL, LIQUID INK, GOLDLEAF ON CANVAS



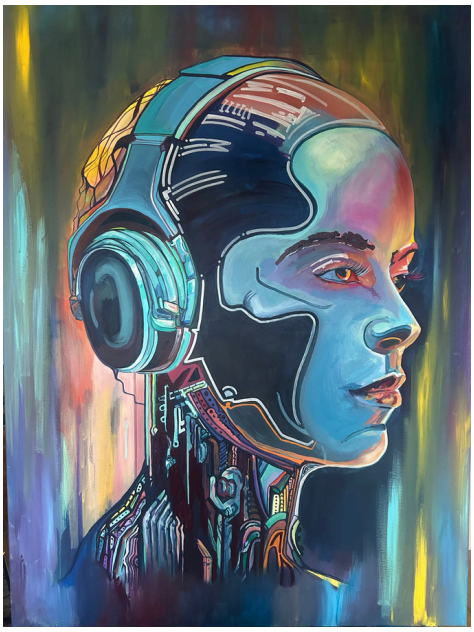
"NO. 0001, R.N", 2025, 120X100 CM, ACRYLIC, ENAMEL, MIXED MEDIA ON CANVAS



"TROOPER 0001", 2025, 120X100 CM, ACRYLIC, ENAMEL ON CANVAS



"AT NIGHT SHE GLOWS", 2025, 80X60 CM, ACRYLIC, WAX ON CANVAS



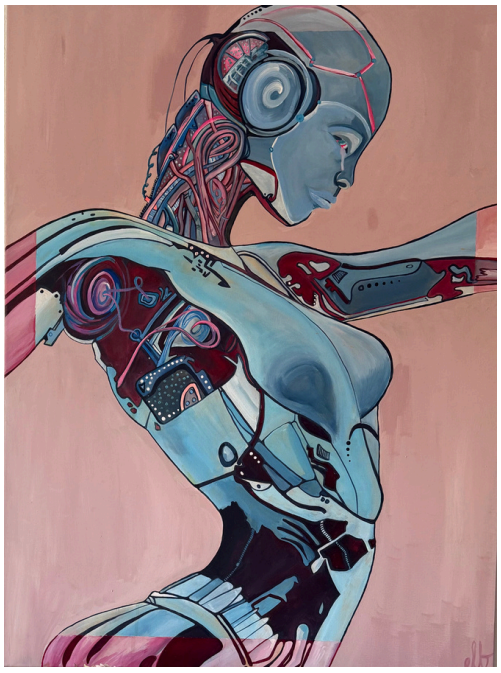
"LOCKED IN", 2025, 100X80 CM, ACRYLIC ON CANVAS



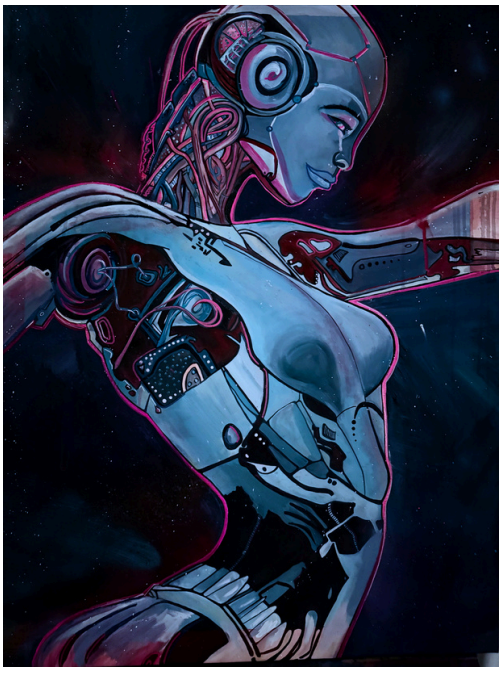
"O.T., 2.0", 2025, 70X90 CM, ACRYLIC, ENAMEL ON CANVAS



"SURREAL H20", (DETAIL) 2024, 50X50 CM, ACRYLIC, ENAMEL ON CANVAS



"REPERTOIRE (1/2)", 2025, 120X100 CM, ACRYLIC, ENAMEL ON CANVAS



"REPERTOIRE (2/2)", 2025, 120X100 CM, ACRYLIC, ENAMEL, LIQUID INK ON CANVAS

FLOWRITE



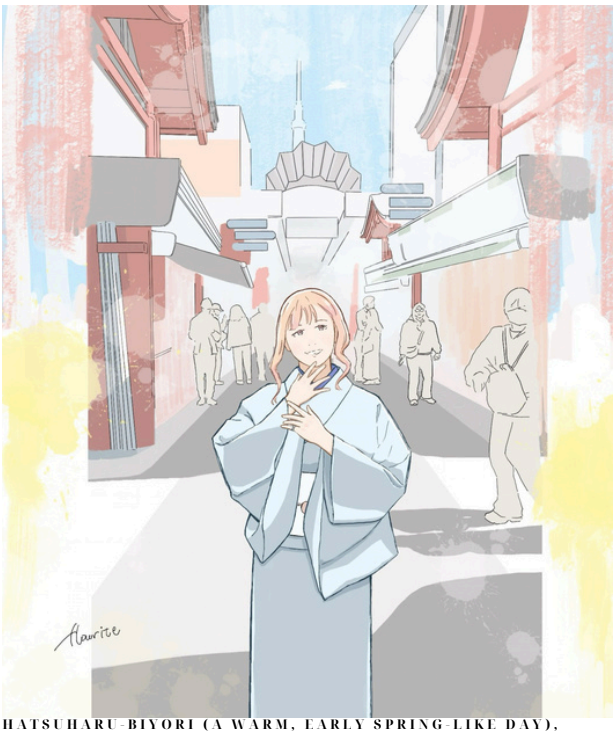
flowrite began drawing in 2017 and started presenting their works on social media in 2019. In 2020, flowrite participated in an exhibition in Japan for the first time. In 2025, flowrite participated in an exhibition outside Japan for the first time, presenting his work at the WORLD PEACE ART EXHIBITION 2025 in Paris, France. In 2026, flowrite participated in the WORLD PEACE ART EXHIBITION 2026 in Barcelona, Spain.

INSTAGRAM
flowrite_illustration

flowrite

ABOUT HIS WORK

Everyday life possesses a beauty that rarely asks to be recognised. It inhabits simple gestures, crosses a street at the end of the day, accompanies a walk by the sea, settles upon the skin through the wind, in the light of an evening, in the silence of a city still awake. It is a beauty that exists for the precise duration of a moment and, precisely for this reason, preserves something precious. In these works, the human figure moves through familiar places with an almost suspended naturalness. A woman raises her arms to protect herself from the sun, someone walks among the architecture of a city, a figure gazes at the night sky, another allows the wind to accompany her steps along the waterfront. These are fragments of existence with no need for an event. Their intensity arises from life itself when it is perceived in its simplest form. Each scene contains a small epiphany. The light of day, the façades of buildings, the sea, the clouds, distant signs and illuminated windows belong to the ordinary matter of the world. Through the artist's sensitivity, these elements acquire a particular delicacy, as though the image had briefly captured something destined to pass unnoticed. Perhaps the true substance of these images lies precisely in the ability to pause. To pause long enough to recognise the colour of the sky, the temperature of the air, the shape of a cloud, the reflection of light upon the windows. To pause before what happens continually and, precisely because of its familiarity, risks becoming invisible.



HATSUHARU-BIYORI (A WARM, EARLY SPRING-LIKE DAY), DIGITAL ART



EMBRACED BY THE SEA BREEZE, DIGITAL ART



TOKYO – THE CITY WHERE WE EXPERIENCE BOTH JOY AND SORROW, DIGITAL ART



THE MALTA INSIDE ME, DIGITAL ART

FULLMOON.IN_LEO



INSTAGRAM
fullmoon.in_leo

Fullmoon.in_LEO is a Japanese artist whose practice centres on painting on lotus leaves, creating delicate and meditative works that bring together nature, symbolism, spirituality, and personal reflection. Through her distinctive approach, she transforms the lotus leaf into a unique surface for painting, allowing the natural character of the material to become an integral part of each work. Her exhibition history began in Japan and gradually expanded internationally. In 2021, she participated in the Winter Art Exhibition at Tokyo Metropolitan Theatre in Tokyo. In 2022, she exhibited with MADS ART GALLERY in Italy and Spain, participated in Prayer Art Exhibition Vol.1 at Zenkoji Temple in Nagano, and took part in an exhibition at Casa Milà in Barcelona. In 2023, she participated in the GOLDEN ART COMPETITION at Yokohama Red Brick Warehouse in Yokohama and in Resonance with Leonardo da Vinci at Château du Clos Lucé in France. In 2024, Fullmoon.in_LEO participated in the International Peace Art Exhibition at JMS Aster Plaza in Hiroshima and in Santiago de Compostela, Spain. In 2025, her exhibition activity continued with The Four Seasons Japanese Art Exhibition at Mánes Exhibition Hall in the Czech Republic, Prayer Art Exhibition Vol.2 at Zenkoji Temple in Nagano, and the 21st Century Art Borderless Exhibition at The National Art Center in Tokyo. In 2026, she participated in the International Peace Art Exhibition at the 21st Century Museum of Contemporary Art in Kanazawa. In September of the same year, she participated in the International Peace Art Exhibition at Sant Pau Hospital in Barcelona, Spain, with a reception held at Casa Milà. Her artistic process combines acrylic paints with traditional Japanese gansai pigments, allowing her to achieve soft and nuanced expressions while preserving the organic character of the lotus leaf. Each leaf possesses its own shape, texture, and traces of natural transformation, making every painting inherently unique. Beyond her paintings, Fullmoon.in_LEO creates one-of-a-kind notebooks from painted lotus leaves. Inspired by the door-like shapes of dried lotus leaves, these notebooks are conceived as portals to new possibilities, connecting the spiritual and personal dimensions of life. In Japan, these objects are known as Goshuincho, traditionally associated with visits to temples and shrines and with the collection of sacred stamps. Internationally, they are also embraced as notebooks for recording dreams, intentions, and personal aspirations. Her practice extends the experience of art into everyday life, inviting creativity, contemplation, and personal reflection beyond the traditional boundaries of the canvas. Through the transformation of natural materials, Fullmoon.in_LEO creates a visual language in which beauty, mindfulness, spirituality, and the possibilities contained within ordinary things can coexist. Her upcoming exhibitions include Prayer Art Exhibition Vol.3 at Zenkoji Temple in Nagano in 2027 and ART BLEND 2027 in Firenze at Art Art Gallery in Florence, Italy.

Fullmoon.in_leo

ABOUT HER WORK

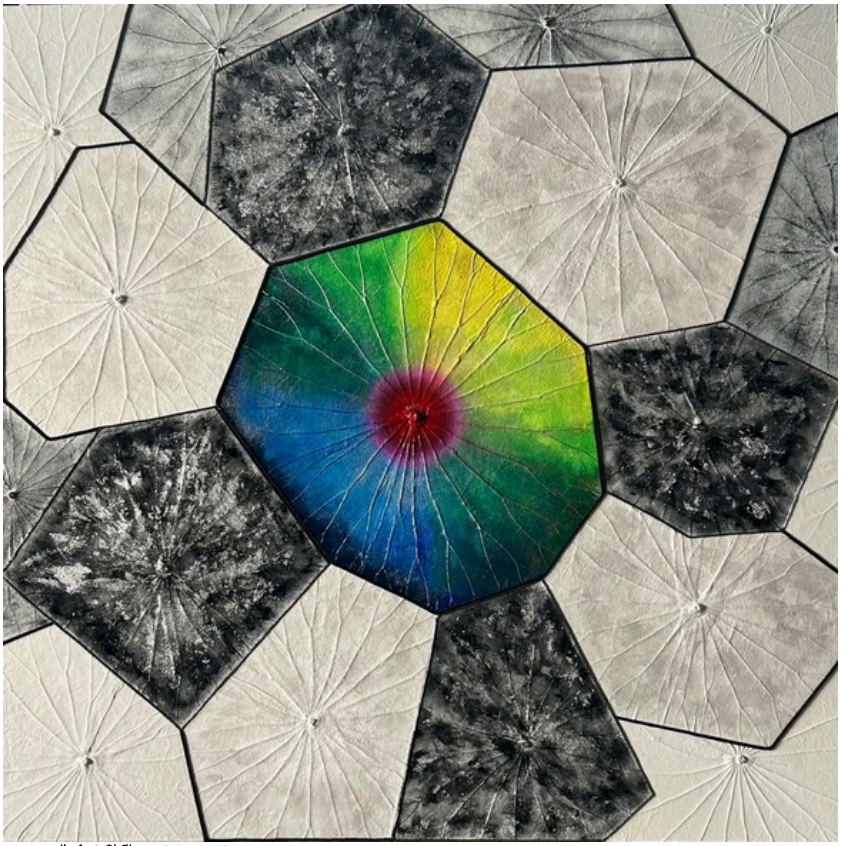
There are moments when nature allows us to glimpse its secret design. It appears in the veins of a leaf, in the spiral of a seed, in the circular form of a flower, in that silent geometry running through every living thing. Fullmoon.in_LEO gathers these signs and carries them into a dimension where natural matter becomes a vision. In 19D, the circle opens like a small universe of autumn. Leaves gather one beside another, layered like memories belonging to different seasons. Yellow rises towards the light, orange ignites, red deepens into violet. Each colour carries its own temperature of existence. At the centre, the lotus leaf holds the point from which everything seems to originate, its veins radiating towards the edges like delicate paths of energy. The circle becomes an image of time: return, movement, dissolution, rebirth. 18D ～生命の鼓動 leads towards another order. The leaves form a terrestrial constellation, a mosaic born directly from vegetal matter. Black and white create a profound stillness around the central nucleus, where blue, green, yellow and red converge like the light of a hidden sun. The veins preserve the memory of growth, of light, water and time. Gathered together, these traces become a collective memory. Here, Fullmoon.in_LEO's practice acquires a deeply philosophical dimension. A leaf contains a map. A centre contains a direction. A colour can evoke an entire season. The surface becomes an earthly sky inhabited by fragments of nature that preserve the memory of their origin. Autumn carries a knowledge of transformation. Colour reaches its greatest intensity as the leaf approaches the end of its cycle. Every form possesses its own time, and every passage leaves a trace. Fullmoon.in_LEO gathers these traces with delicacy, allowing them to enter into dialogue. Her works become places of contemplation where nature reveals its hidden rhythms through the smallest of forms. A leaf can become a landscape, the landscape can become a universe, and the universe can return to the tiny point from which everything takes form. Perhaps this is Fullmoon.in_LEO's most poetic gesture: recognising the infinite within the delicate dimensions of nature, and allowing a single leaf to remind us that every transformation belongs to a cycle greater than ourselves.



19D, BOTANICAL ART



19D, BOTANICAL ART (DETAIL)



18D ～生命の鼓動, BOTANICAL ART



18D ～生命の鼓動, BOTANICAL ART (DETAIL)

HAILINGTHUNDER



Kyoto, JAPAN

INSTAGRAM
hailingthunder

Hailingthunder

ABOUT HER WORK

There is a time that belongs only to images: it lasts as long as a gaze and seems to come from somewhere very far away. It is within this suspended dimension that Hailingthunder places her figures, young presences immersed in petals, water, clouds and light. The world appears filtered through an untouched memory, as though everything still held the possibility of being seen for the first time. Her protagonists inhabit a threshold. Some walk towards the water, others surrender to stillness, while others carry wings that seem to belong equally to fantasy and to a spiritual dimension. The angel becomes a condition of being, suspended between the concreteness of the body and the freedom that belongs to desire. Nature participates in the same emotional experience as the figures. Cherry trees, clouds and water seem to emerge together with them, like a projection of something that has not yet found words. A simple gesture, an open hand, a gaze directed beyond the image, become forms of waiting and questions addressed to the future. Pink, blue, lilac, white and yellow meet like chromatic memories, leaving generous spaces of air around the figures. The line preserves the freshness of the drawing, while translucent washes transform the surface into an atmospheric matter, close to watercolour and the light of a dream. The figures possess something of childhood, together with an awareness projected towards elsewhere. Youth becomes a threshold in time, a place where the future still appears open and every direction retains its possibility. Hailingthunder thus creates a poetics of waiting. The sky draws closer to the water, petals move through space, and wings transform the body into a possibility of movement. The image holds that rare moment in which existence still seems free from its definitions, allowing the dream to take visible form and reality to retain the possibility of transformation.



L'ANGE DU QUAI, 2026, DIGITAL ART



BEYOND THE CHERRY-BLOSSOM – SAKURA NO MUKOU, 2025, DIGITAL ART



L'ANGE DU CERISIER – SAKURA NO TENSHI, 2026, DIGITAL ART



ÁNGEL DEL LUNES, 2025, DIGITAL ART

HARAWATA



Born on May 27, 1987, in Japan. Active since November 2021. After struggling with severe mental illness, he was encouraged by his wife with the idea of "expressing oneself through oneself." Through this, he found art as a way to confront his inner darkness and transform it into creation. His artistic style centers on dark-themed digital abstract art, with "distortion" as the primary motif. The underlying concept is: "Even within darkness, there is salvation". All works are created using the illustration app IbisPaint X. The creative process often involves reconstructing past pieces, further distorting them to give rise to new forms of expression.

Harawata

INSTAGRAM
harawata0527

ABOUT HIS WORK

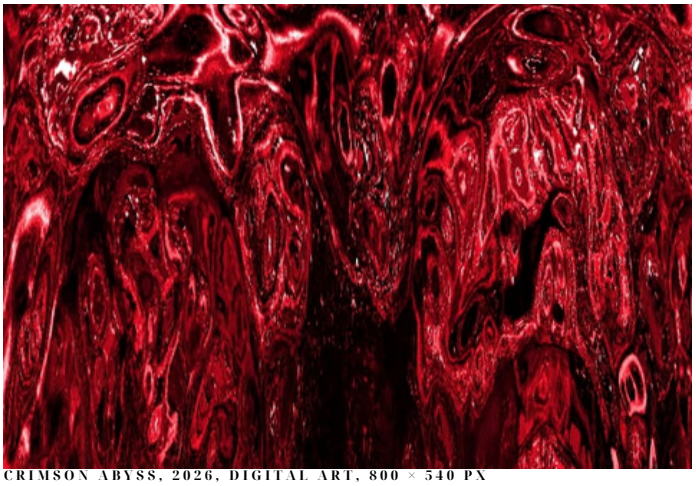
The abyss exerts a fascination on the human being that is difficult to explain. It attracts us precisely because we cannot know what exists beyond the limits of our gaze, in that depth where every familiar point of reference seems to dissolve. Harawata enters this uncertain space through an intense digital matter, dominated by red, black, and sudden flashes of light that transform the surface into something deeply physical. The images seem to belong to a place without precise coordinates. Forms deform, overlap, and open into cavities and corridors, creating a continuous sensation of immersion. The material can appear organic, geological, almost cosmic; every distinction gradually loses its importance. What remains is the sensation of standing before a depth that cannot be measured. Within this visual universe, the abyss takes on many possibilities. It can become a chasm, an organism, a primordial landscape, an eye capable of returning our gaze. It thus becomes a metaphor for the unknown part of experience, for what we observe with fear precisely because it contains something we long to discover. Digital art allows Harawata to push this ambiguity to its limits, creating images in which reality is continually distorted and reassembled. Red intensifies this experience. It evokes heat, matter, blood, energy, and danger, transforming darkness into something alive. The gaze is drawn toward the centre of the images as though a force were pulling it ever deeper. Harawata does not simply represent an abyss: he constructs the perceptual condition necessary to enter it. His works place us before a threshold, leaving us with an essential question: what are we truly searching for when we choose to look into what frightens us? Perhaps this is the paradox of the abyss. It frightens us because of what it might contain, while at the same time inviting us to discover who we are the moment we stop resisting the fall.



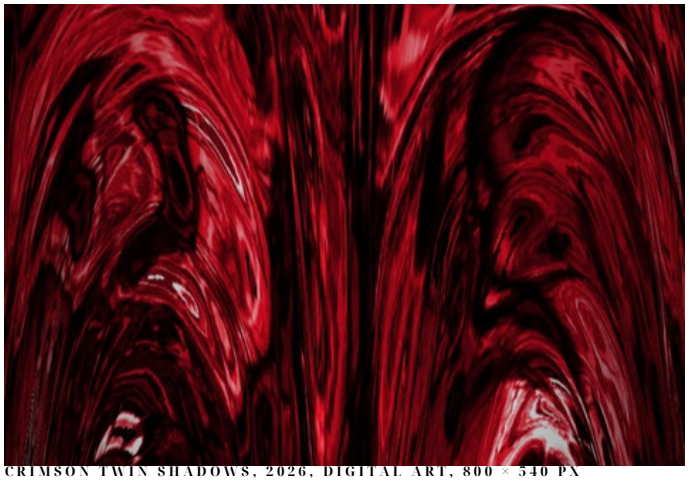
THE EYE OF THE ABYSS, 2026, DIGITAL ART, 828 × 828 PX



CRIMSON GENESIS, 2026, DIGITAL ART, 800 × 540 PX



CRIMSON ABYSS, 2026, DIGITAL ART, 800 × 540 PX



CRIMSON TWIN SHADOWS, 2026, DIGITAL ART, 800 × 540 PX

HAUBI HAUBNER

An urban artist based in Freiburg, Germany, Haubi Haubner develops his artistic research through exhibitions in Germany and abroad, as well as direct interventions in public space. A central element of his production is the recurring presence of the two-faced Janus head—a signature icon designed to explore the concepts of duality, discourse, and coexistence. In his ongoing pursuit of new subcultural forms of expression, the artist has shaped a distinct visual language that combines graphic art, classical drawing, dotwork techniques, and stencil graffiti. This is complemented by the creation of a personal urban sign language inspired by cave paintings, Egyptian hieroglyphs, and street art, which gives his aesthetic an immediately recognizable stamp. To communicate his visual philosophy, Haubner experiments with a variety of media and formats, including fine art papers, skateboards, paste-up posters, and contour-cut street stickers.

INSTAGRAM
haubi_haubner



Haubi Haubner

ABOUT HIS WORK

The works Inspiration and Spread Peace showcase a facet of Haubi Haubner's artistic research, which is grounded in the intersection of graphic art, classical drawing, and visual codes derived from street culture. In both pieces, the artist employs his distinctive visual code—inspired by cave paintings, Egyptian hieroglyphs, and street art—organizing it within archetypal and recognizable forms. The tracery that makes up the symbols reveals the author's stylistic signature, which has already emerged in his use of recurring icons such as the two-faced Janus head designed to represent duality and dialogue. The use of ink and marker on medium-weight paper (250 g) highlights the precision of the graphic stroke, which combines the meticulousness of freehand drawing with the formal cleanliness of vector graphics and dotwork. In the two compositions, the graphic mark becomes a vehicle for a direct message: the hand gripping the spray can in Spread Peace and the hooded figure in Inspiration directly connect urban intervention to the construction of a collective imaginary based on communication and the artist's visual philosophy.



SPREAD PEACE, 2026, INK & MARKER ON 250 G PAPER, 59 X 42 CM, 240 EURO



INSPIRATION, 2026, INK & MARKER ON 250 G PAPER, 59 X 42 CM, 280 EURO

HIDECO

Hideco is a contemporary Japanese artist whose work reveals a profound engagement with human experience, memory, and the delicate balance between life and society. Her practice spans lithography and traditional Japanese painting techniques, often employing Japanese papers such as Tosa hemp or Washi, where the texture and materiality of the surface deepen the subtlety and resonance of her vision. Hideco's art invites pause and reflection, encouraging the viewer to sense the fragile interplay of material, form, and emotion. It is at once an ethical and aesthetic gesture, a bridge between contemplation and empathy, between the visible and the unseen.



INSTAGRAM
tdec2024

Hideco

ABOUT HER WORK

On this occasion, Hideco entrusts her artistic research to three languages: Japanese painting, ink painting, and lithography. Three different forms of the same inquiry, three ways of approaching that which exists before it can even be defined. In Japanese painting, matter possesses a particular slowness. Pigment settles, overlaps, allowing what lies beneath the surface to emerge. Each layer preserves the time of the preceding gesture and prepares the next. Colour does not simply fill space: it moves through it, transforms it, gradually revealing its depth. Forms are thus born from a continuous negotiation between what appears and what remains hidden. Perhaps it is within this stratification that Hideco's practice finds one of its deepest questions: how much of our existence belongs to what we are able to see, and how much lives instead within the traces left by what came before us? Sumi-e carries the same question towards a more essential form of matter. Ink possesses the strength of concentration and dispersion, the density of black and the vastness of emptiness. A single gesture can contain a direction, a memory, even a form of breath. The hand intervenes upon the paper and, at the same time, allows the ink to continue along its own path. Emptiness then acquires an almost physical presence. It is not absence; it is a space in which the image can still occur. Between one trace and another remains something irreducible, that part of experience which no form can ever completely contain. In lithography, the line becomes a memory of the gesture. It is impressed, transferred, repeated, layered. The trace acquires an autonomy of its own and carries with it the history of the movement that generated it. The surface thus becomes a kind of silent archive, where every mark retains the possibility of belonging to another time. The three languages meet precisely here: in the awareness that matter remembers. It remembers the pressure of the hand, water, pigment, ink, the line. It remembers what has been done and, through what it preserves, opens a space towards what we do not yet know. Hideco seems to seek this point of passage, where painting ceases to be merely an image and becomes an experience of time. Her surfaces do not tell a story directly: they allow it to settle. To look at them means to enter slowly into this sedimentation, to recognise within the layers of matter something that also belongs to our own existence. Every trace is the consequence of a preceding gesture, every form emerges from what came before it, every emptiness holds the possibility of a new appearance. Perhaps it is precisely within this continuous passage between appearance and disappearance that the strength of Hideco's practice resides: in reminding us that nothing truly exists in isolation, and that even an apparently silent surface can contain an immense history. Japanese painting, ink, and lithography thus become three forms of listening. Three ways of approaching that invisible part of existence which does not ask to be explained, only perceived. And what remains, in the end, is the mark: fragile, unrepeatable, still alive.



IMPLICATION 生物以前の記憶 (MEMORIES BEFORE LIVING THINGS), 2026, NIHONGA, 410 × 606 MM (M12)



BEYOND MEDITATION, 2025, NIHONGA, LITHOGRAPHIC LINE AND MINERAL PIGMENTS (IWA-ENOGU) ON TORINOKO PAPER, 650 × 650 MM (S15)



ENTROPY に抗う — RESISTING ENTROPY, 2026, SUMI INK PAINTING ON UNRYUDO HEMP PAPER, 1167 × 1167 MM (S50)



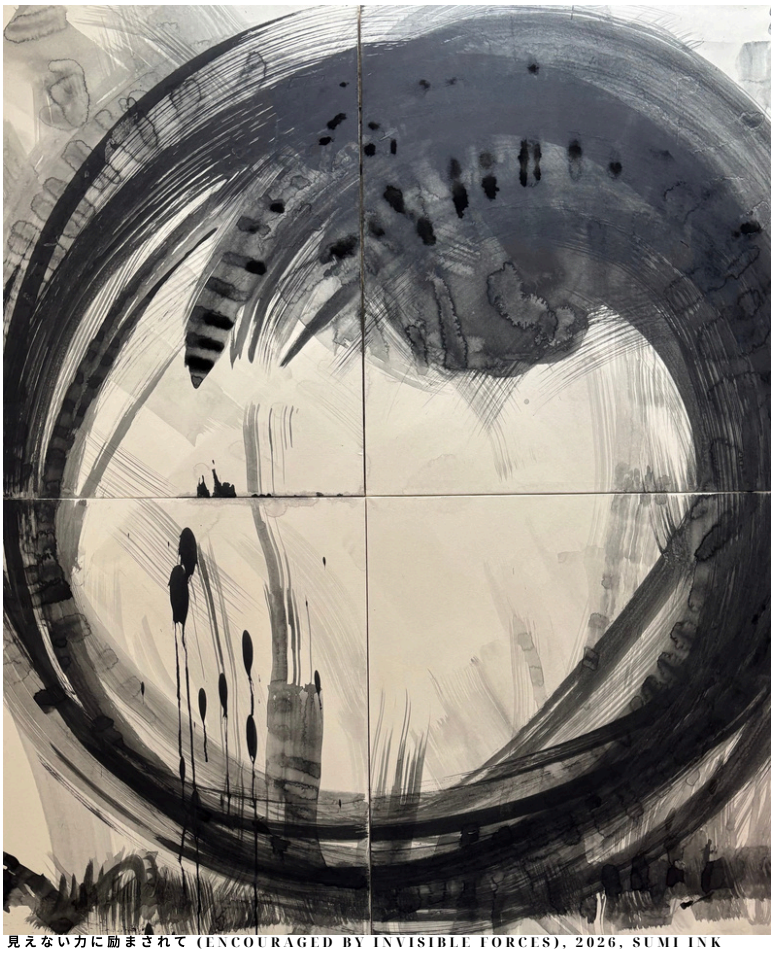
IMPLICATION 傷痕 (SCAR), 2026, NIHONGA, 410 × 606 MM (M12)



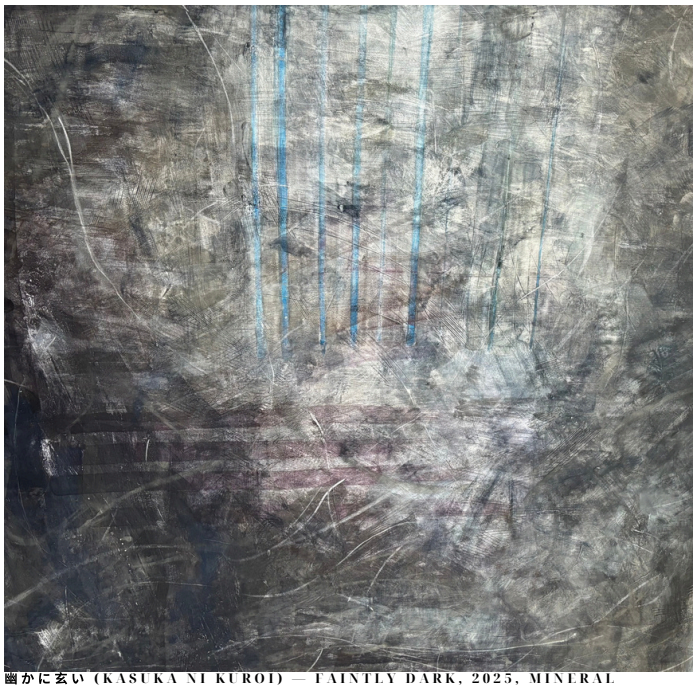
IMPLICATION 温もりの連累 (IMPLICATION OF WARMTH), 2026, NIHONGA, 606 × 410 MM (M12)



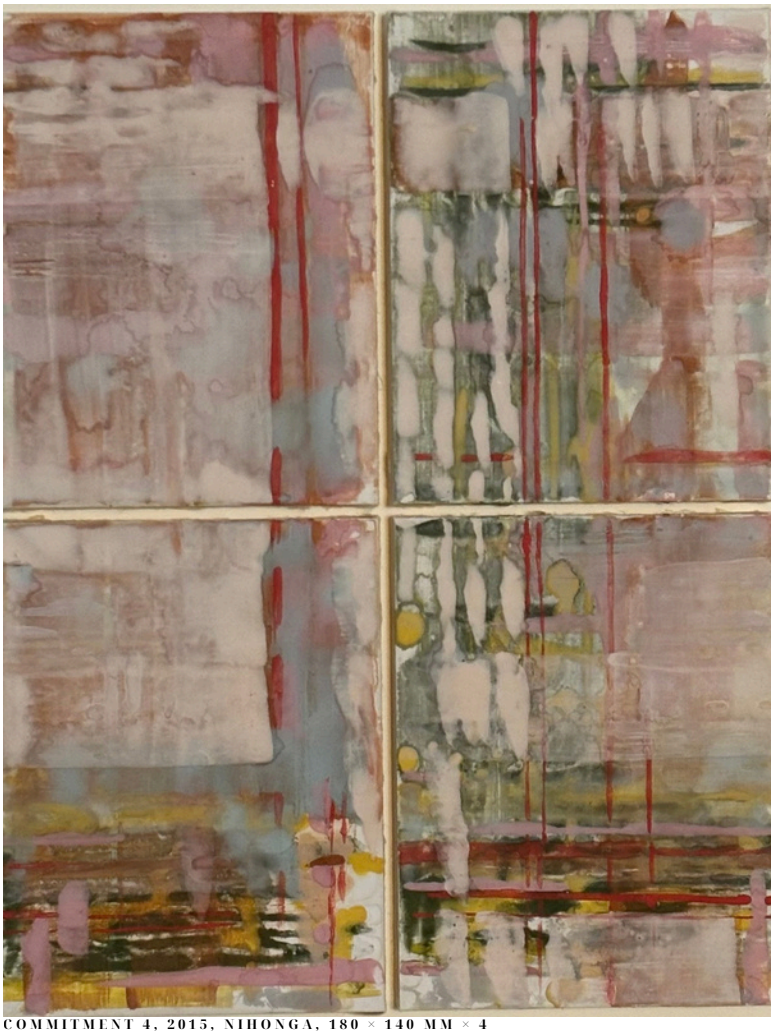
縺れた糸の解き方 (HOW TO UNTIE THE STRANDED THREAD), 2016, NIHONGA, MINERAL PIGMENTS (IWA-ENOGU) ON UNRYUDO HEMP PAPER, 606 × 410 MM (M12)



見えない力に励まされて (ENCOURAGED BY INVISIBLE FORCES), 2026, SUMI INK PAINTING ON TORINOKO PAPER, 1212 × 1212 MM (S12 × 4)



幽かに玄い (KASUKA NI KUROI) — FAINTLY DARK, 2025, MINERAL PIGMENTS (IWA-ENOGU) ON UNRYUDO HEMP PAPER, 1167 × 1167 MM (S50)



COMMITMENT 4, 2015, NIHONGA, 180 × 140 MM × 4



IMPLICATION THE ABYSS OF SADNESS, 2026, NIHONGA, 606 × 410 MM (M12)

HINA YAMAZAKI



Hina Yamazaki enrolled in the Visual Arts Major at the College of Performing and Visual Arts of J. F. Oberlin University in 2018. During her studies, she participated in the 27th Sesshu International Art Society Exhibition in the Student Section in 2020. She graduated from J. F. Oberlin University in 2022 and, in the same year, participated in the 29th Sesshu International Art Society Exhibition. Her exhibition activity continued with her participation in the 30th Sesshu International Art Society Exhibition in 2023 and the 31st Sesshu International Art Society Exhibition in 2024. In 2025, she planned and participated in the Gensou Sekai Exhibition and also took part in the 32nd Sesshu International Art Society Exhibition. In 2026, Yamazaki received the Prix de la Création Artistique (創造芸術賞), further marking her ongoing artistic development and recognition.

INSTAGRAM
Ohy__yh

Hina Yamazaki

ABOUT HER WORK

Nature, in Hina Yamazaki's works, possesses a voice that precedes the human one. Foliage, flowers, animals and coloured light enter the space of the figure as presences carrying their own memory, creating a world where the human body belongs to the same substance as the landscape. In the relationship with the jaguar, this sense of belonging becomes especially intense. Its gaze carries an ancient vigilance, as though guarding a forgotten knowledge. Leaves, eyes, skin and fur merge into a continuous visual field, allowing human and animal to approach the same instinctive dimension of existence. Flowers become another form of language. The blossoms surrounding the female figure seem to belong to her as naturally as hair and skin, carrying with them the idea of time contained in every act of flowering: a brief moment of absolute intensity. Yamazaki moves between recognisable form and symbol, allowing faces, animals and plants to become meeting points between different forms of existence. In the stained-glass image, colour assumes a spiritual dimension, transforming architecture into a living memory through which nature and light coexist. Her monochrome drawings bring this research closer to the intimacy of the hand. Pencil traces emerge through subtle variations of pressure, giving hair, petals, skin and shadow the same graphic substance. The line preserves the time of its making, revealing the patience through which an image takes form. Time runs quietly through Yamazaki's practice. Her figures inhabit a suspended present where nature grows, memory settles and images continue to transform. Her art carries an ancient question: what remains of us when we cease to see ourselves as separate from the world? Human, animal, flower, light and memory share the same space, fragments of a larger reality to which we belong.



冬の庭園 – WINTER GARDEN OF THE URSULINE NUNS, 2026, INK, WATERCOLOUR PENCILS AND GANSAI, 227 × 158 MM



うららか – PLEASANT SPRING DAY, 2025, CHARCOAL, 148 × 210 MM



見！見！見！ – LOOK! LOOK! LOOK!, 2025, IWA ENOGU AND NIHONGA, 515 × 728 MM



黎明の夢 – DREAMS OF DAWN, 2020, IWA ENOGU AND NIHONGA, 515 × 728 MM

JANE GOTTLIEB



Born in Los Angeles, California, Jane Gottlieb has spent more than five decades redefining the relationship between painting and photography, developing a visual language that is unmistakably her own. Educated in Painting and Art History at UCLA and later in Graphic Design at the School of Visual Arts in New York, her artistic journey has evolved from traditional painting to photography, eventually merging both disciplines into a unique creative process.

Working from her own photographs collected during a lifetime of travel, Gottlieb hand paints each image before digitally reimagining it, transforming familiar places into luminous, dreamlike compositions where colour becomes the true protagonist. For the artist, colour is far more than an aesthetic choice; it is energy, emotion and optimism, capable of revealing a reality that exists beyond ordinary perception.

Internationally exhibited and represented in museums, public institutions and private collections, Jane Gottlieb has built a body of work that celebrates beauty as a transformative experience. Balancing imagination with technical mastery, she continues to invite viewers into a world where memory, light and colour dissolve the boundaries between reality and possibility.

INSTAGRAM
jane__gottlieb_

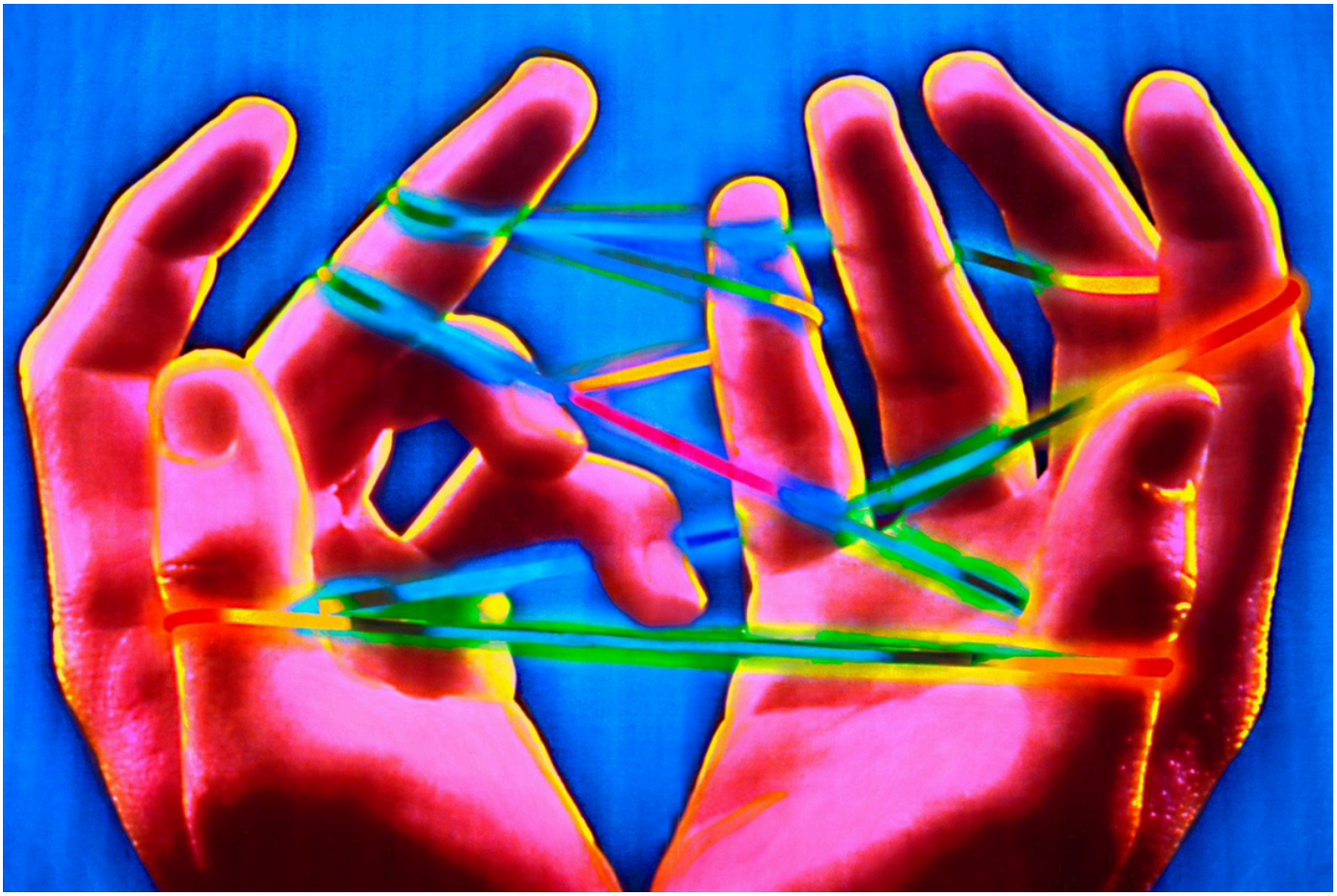
Jane Gottlieb

ABOUT HER WORK



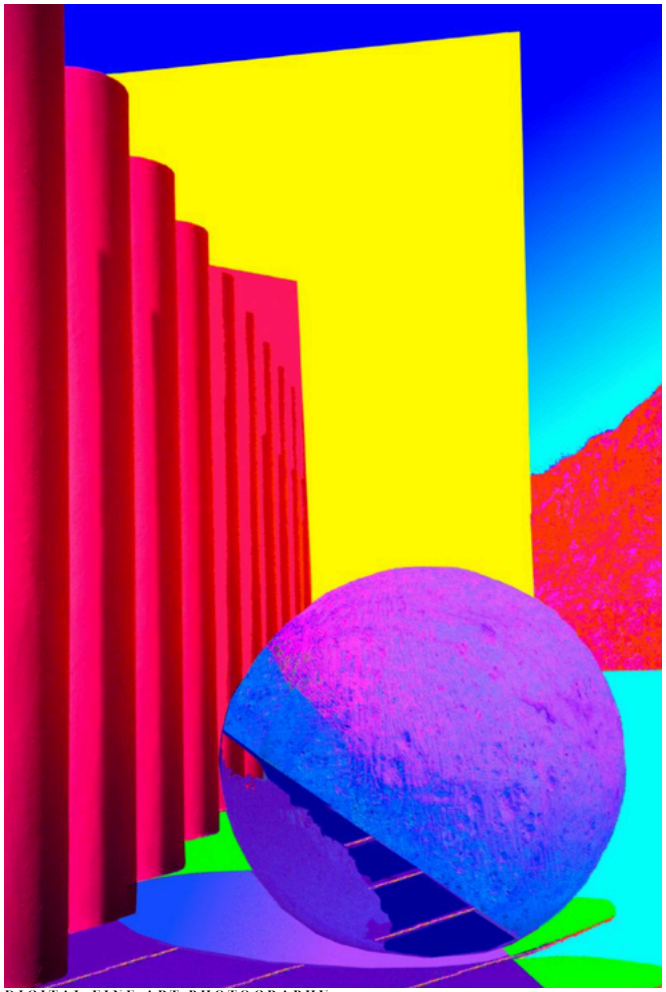
DIGITAL FINE ART PHOTOGRAPHY,
AVAILABLE IN MULTIPLE SIZES AND MEDIA

Jane Gottlieb's work exists at the intersection of painting, photography and imagination, where the familiar is transformed into something unexpectedly vibrant. Beginning with her own photographic images, she reinterprets reality through an intuitive process that combines colour, composition and digital intervention, creating works that transcend documentation to become emotional experiences. At the heart of her practice lies an unwavering belief in the expressive power of colour. Far from serving a decorative purpose, colour becomes the emotional structure of each composition, capable of evoking energy, optimism and wonder while revealing dimensions of reality that often remain unseen. Rather than reproducing the world as it appears, Gottlieb recreates it as it is remembered, felt and imagined. Landscapes, architecture and urban scenes dissolve into luminous visual orchestrations where memory and emotion become inseparable. Every work invites the viewer to experience the world not through objective observation, but through a renewed sense of possibility. Her art reminds us that beauty is not an escape from reality, but another way of understanding it.





DIGITAL FINE ART PHOTOGRAPHY, AVAILABLE IN MULTIPLE SIZES AND MEDIA



DIGITAL FINE ART PHOTOGRAPHY,
AVAILABLE IN MULTIPLE SIZES AND MEDIA



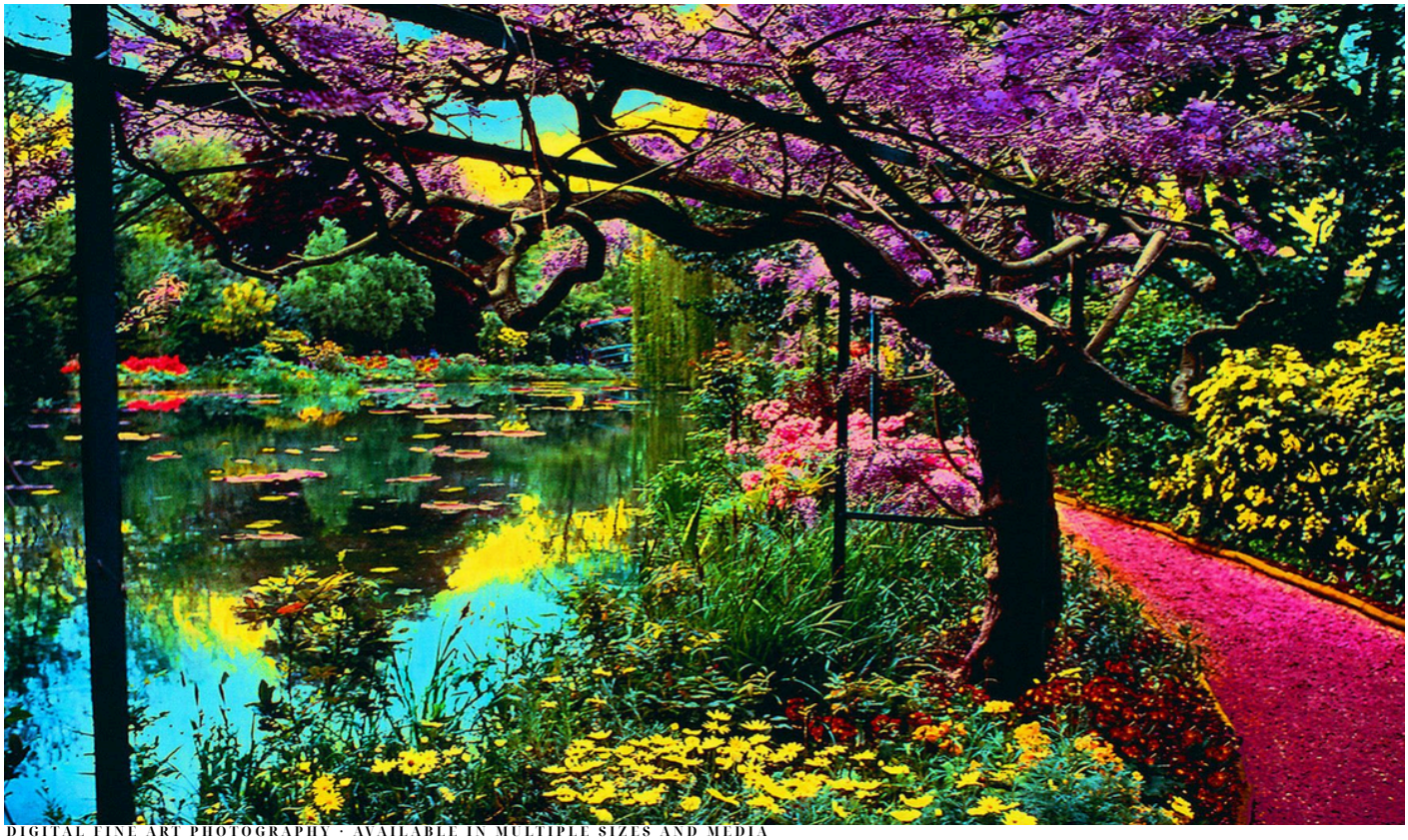
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AVAILABLE IN MULTIPLE SIZES AND MEDIA



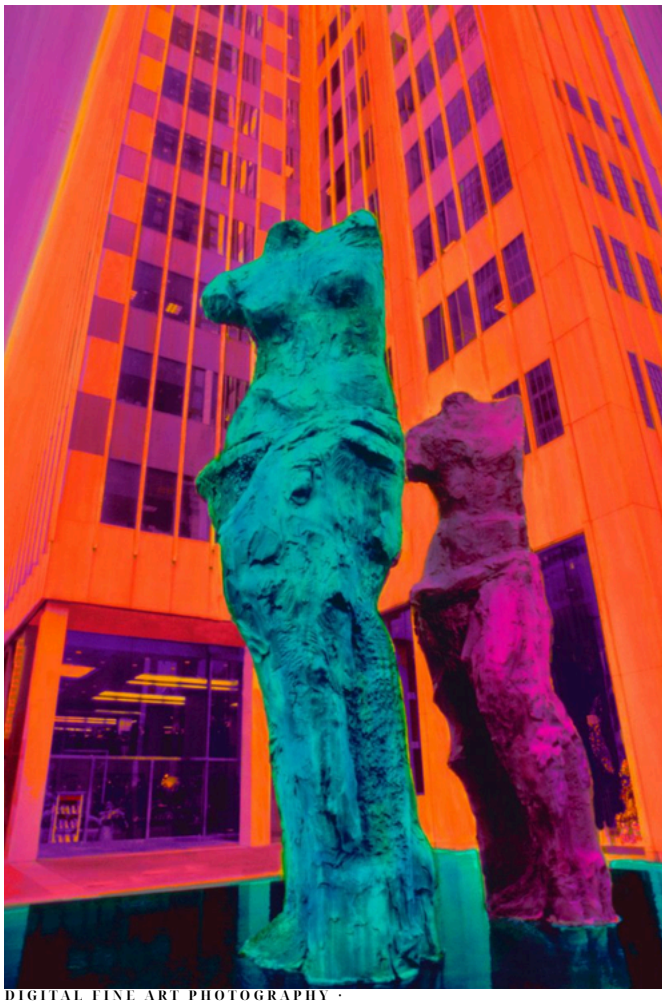
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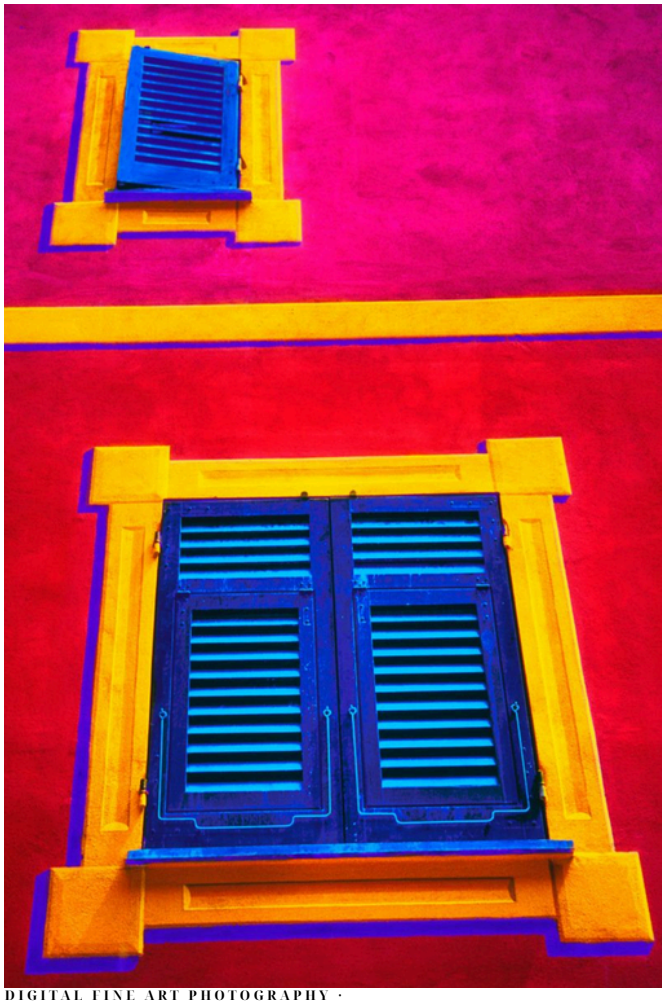
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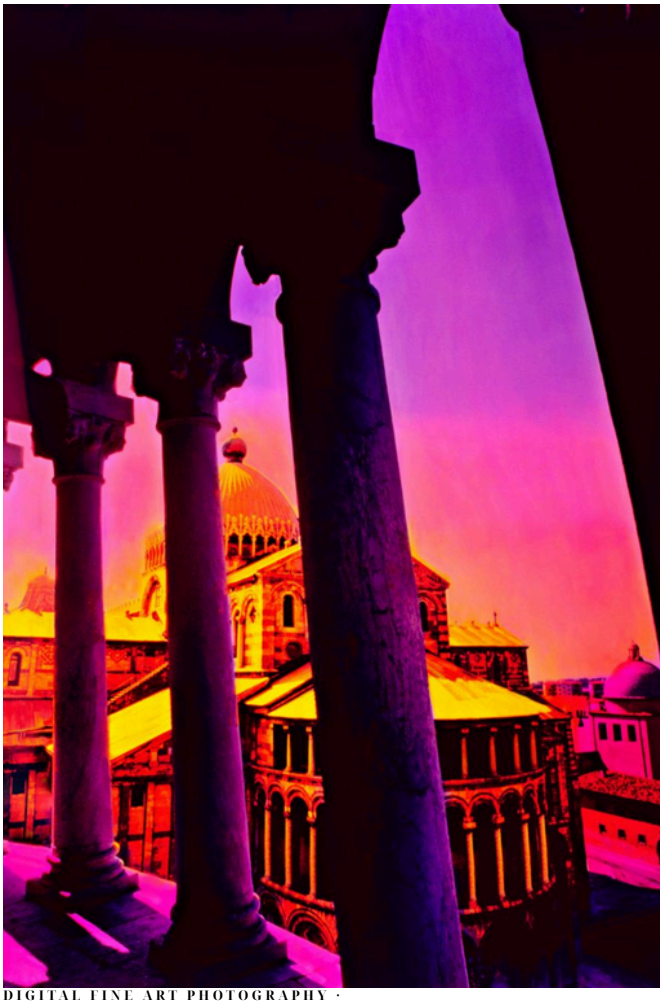
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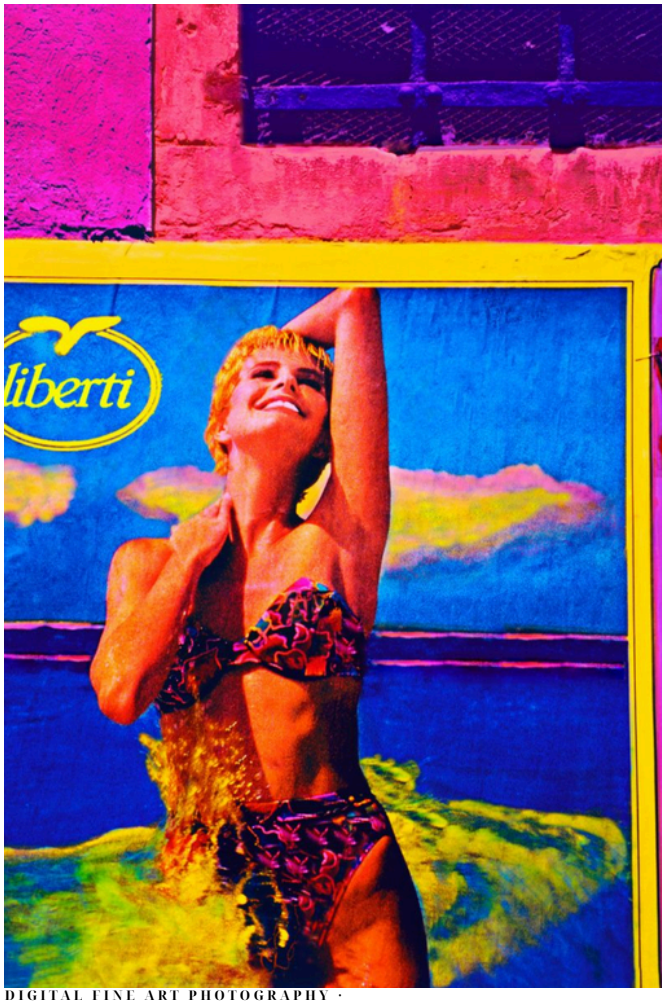
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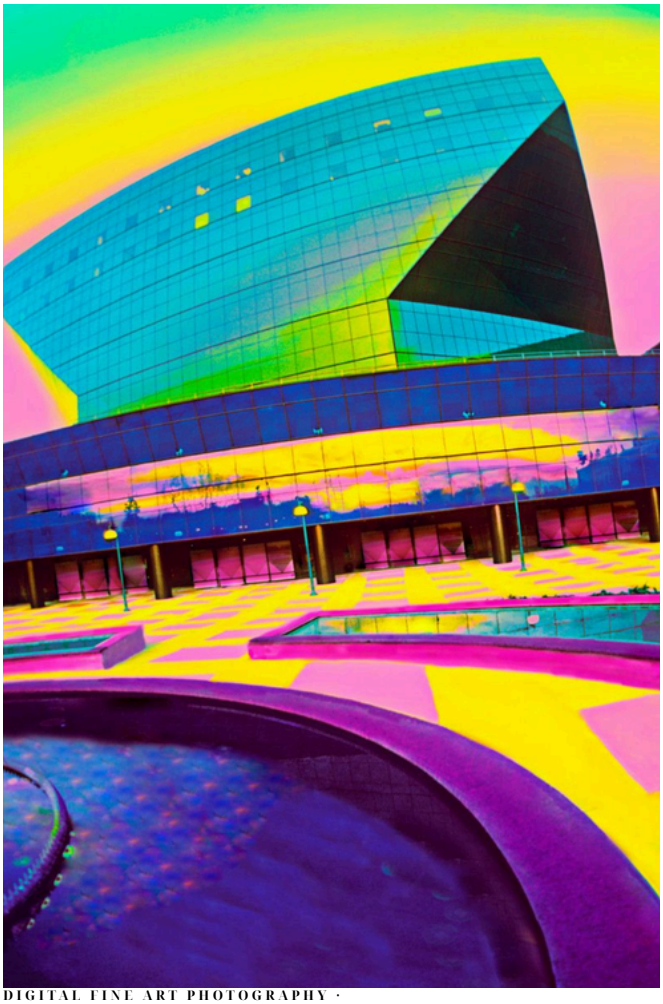
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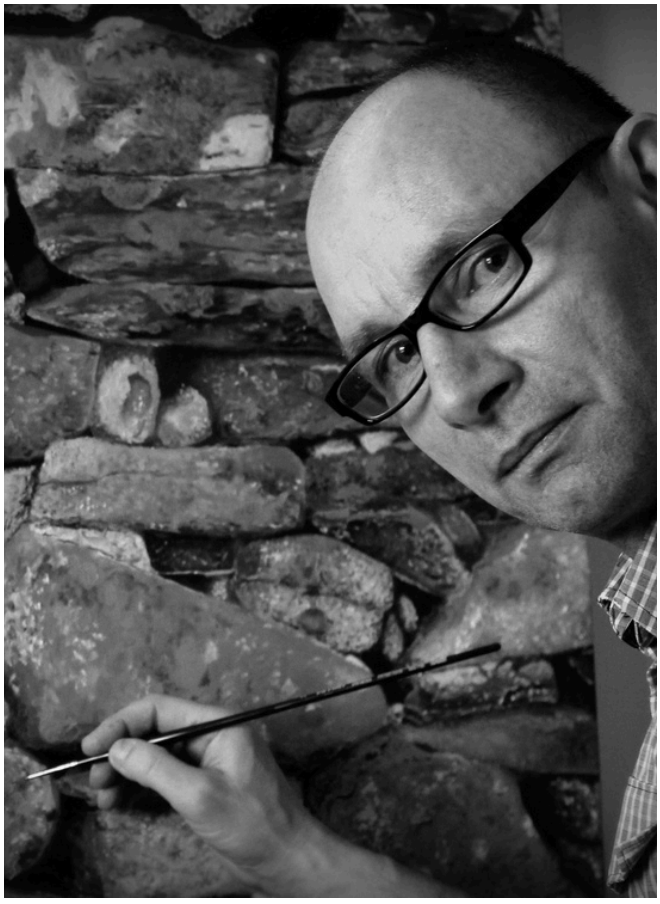
DIGITAL FINE ART PHOTOGRAPHY · AVAILABLE IN MULTIPLE SIZES AND MEDIA

JÓHANNES K. KRISTJÁNSSON

Originally from Iceland and born in 1965, Jóhannes K. Kristjánsson has been painting on and off for over twenty years, drawing deep inspiration from the natural world around him. Whether focusing on fine blades of grass or rugged rocks, his vision can just as easily tilt toward abstract painting. All these shapes and forms, alongside the magic that sunlight is capable of, drive his desire to capture a specific mood and put it onto canvas. Although largely self-taught, he has taken up several painting courses over the years to refine his craft. Working primarily in oils, his delicate technique means that each painting takes a significant amount of time to complete, sometimes stretching out to a month. Using photographs he has taken himself as a reference, he carefully builds up his artworks across many layers. While he dedicates every spare moment to painting, he works full-time as a sound engineer at a television and radio station in Iceland.

INSTAGRAM

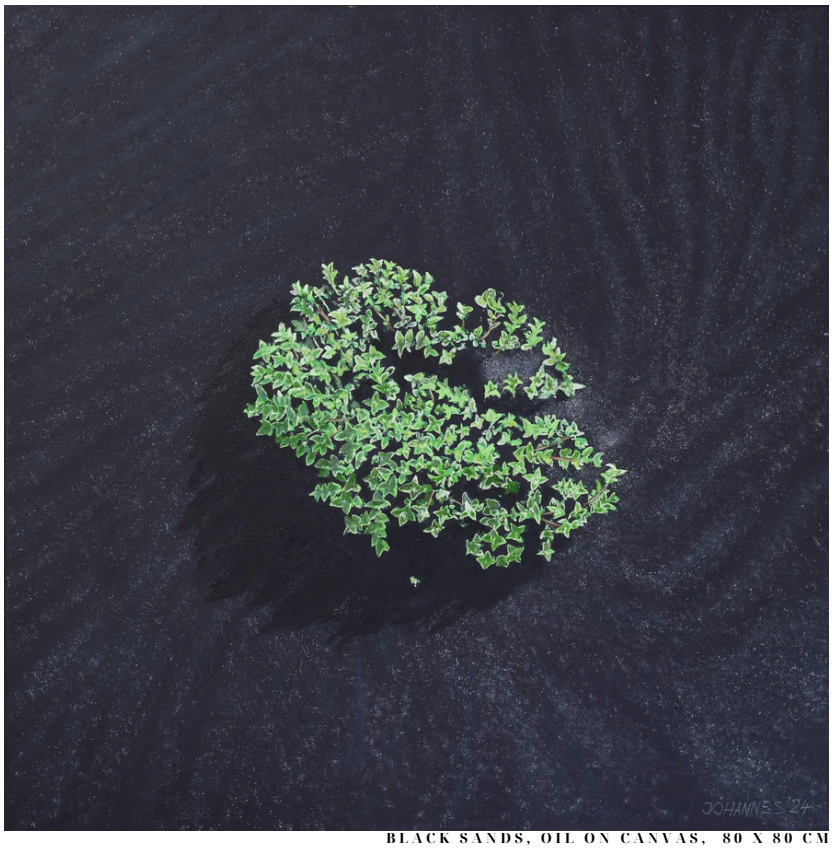
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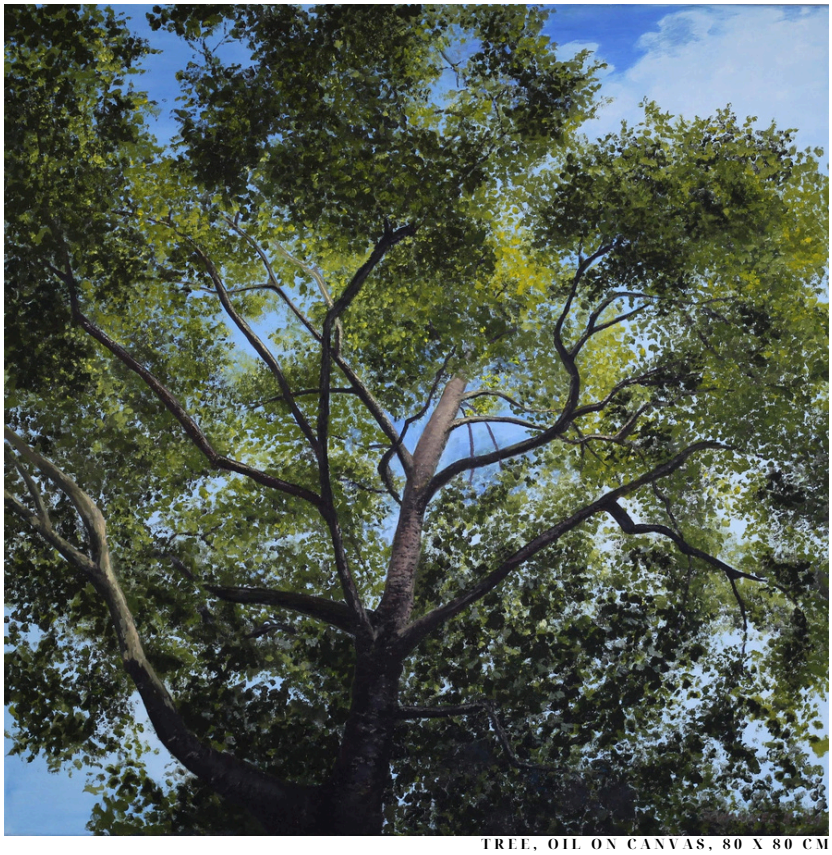
Jóhannes K. Kristjánsson

ABOUT HIS WORK

Jóhannes K. Kristjánsson's painting is rooted in the geological and atmospheric imaginary of Iceland, transforming the actual subject into a rigorous visual construction. The observation of nature translates into a meticulous mapping of forms, ranging from dense arboreal branching to the harshest details of the territory. In the canvases Tree and Black sands, this investigation unfolds through a compositional framework of strong geometric and chromatic impact. In Tree, the lowered viewpoint deconstructs the tree canopy into a dense web of lines that engage in a direct dialogue with the spatiality of the sky. In Black sands, the gaze narrows down to a concentric dimension: the bright green of the vegetation stands out as a core of chromatic resistance against the monochrome expanse of volcanic sand, establishing a direct confrontation between organic fragility and mineral vastness. The strength of these images stems from a complex and rigorous execution technique. Working primarily in oil, the artist builds each work through a lenticular layering process. Starting from self-produced photographic documentation, Kristjánsson constructs the pictorial surface veil after veil, in a process that requires weeks of work. This progressive overlapping activates the depth of the pictorial matter, allowing light to penetrate the layers and fully convey the atmosphere and rarefaction of the Icelandic landscape. The temporality of painting thus mirrors the time of geology itself, an act of patient dedication in which matter takes shape layer by layer.



BLACK SANDS, OIL ON CANVAS, 80 X 80 CM



TREE, OIL ON CANVAS, 80 X 80 CM

JOHNNY RAO



Johnny Rao is an Italian self-taught visual artist born in Nardò in 1978, currently living and working in Switzerland. His artistic practice spans a range of media and visual languages, including mixed media, acrylic painting, digital art and experimental processes. Working across different techniques, he develops an independent approach to image-making, combining intuition, conceptual research and material exploration.

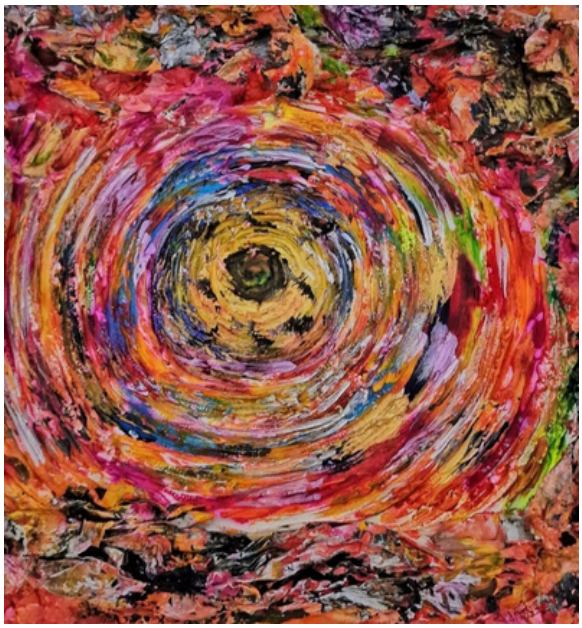
His work investigates identity, memory, emotions and the relationship between the inner world and contemporary society. Drawing inspiration from personal experience and the complexity of everyday life, Rao explores the invisible dynamics that shape human behaviour, perception and relationships. Through abstraction, symbols, textures and layered compositions, he creates visual spaces in which individual experience and imagination converge.

Throughout his artistic journey, Rao has participated in various international and European exhibitions, presenting his work in both physical and digital contexts. media and perspectives, translating the complexities of contemporary experience into an evolving and personal visual language.

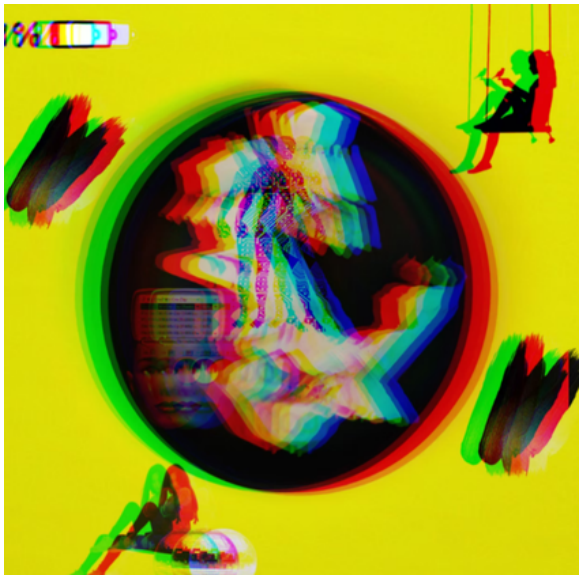
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Johnny Rao

ABOUT HIS WORK



"MOTHER CORE", 2024, 30X30 CM, MIXED MEDIA AND ACRYLIC ON CANVAS, WITH LAYERED PAPER AND TEXTURED PASTE



"OVERLAPPING REALITIES", 2024, A4 - FINE ART PHOTOGRAPHIC PAPER (MOUNTED & FRAMED)



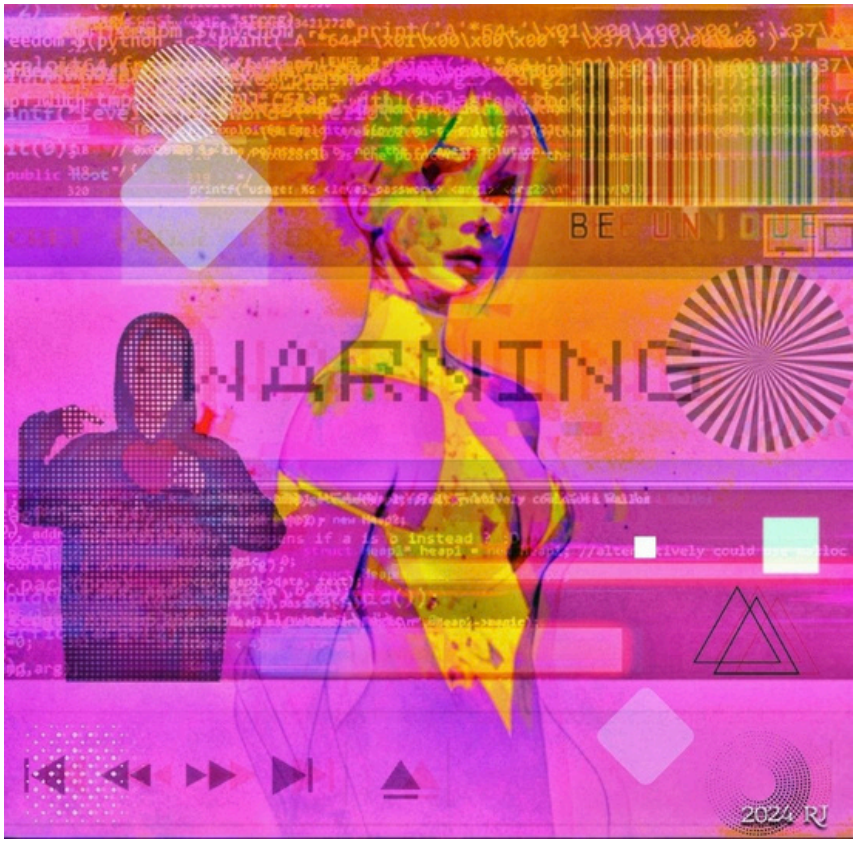
"RECALIBRATION PHASE", 2025, 40X40 CM, ACRYLIC ON CANVAS

Johnny Rao's artistic practice explores the relationship between human identity, perception and the constantly evolving structures of contemporary life. Moving between abstraction, conceptual research and intuitive gesture, he investigates the tensions between connection and disconnection, stillness and movement, the physical world and its digital extensions. Through layered compositions, textured surfaces, symbolic elements and digital imagery, Rao constructs visual environments in which different realities overlap and interact.

In *Mother Core* (2024), circular movement and layered matter evoke a primordial nucleus, reflecting on the universe as a generative force in which creation, destruction and transformation coexist. This interest in continuous change also emerges in *Recalibration Phase* (2025), where suspension becomes a moment of internal activity, suggesting a process of renewal, reorganization and the gradual restoration of energy.

The relationship between human presence and contemporary technology is central to *Overlapping Realities* (2024) and *Residual Identity* (2024). Through the intersection of human figures, digital elements, codes and symbolic imagery, these works examine how identity, memory and perception are reshaped within an increasingly interconnected world. Rather than presenting technology as separate from human experience, Rao approaches it as an integral part of a complex and shared reality.

Across these works, reality appears as a fluid system in perpetual transition, where fragments, signals and emotional traces come together without forming a definitive order. Rao's visual language captures the invisible processes that shape our experience, inviting viewers to reflect on the unstable boundaries between the individual and the collective, the tangible and the virtual, and the known and the yet-to-emerge.



"RESIDUAL IDENTITY", 2024, A4, DIGITAL ART

JULIE HAMMONDS

Following the tradition of fine art oil painting on canvas, Julie Hammonds has built her reputation as a landscape and marine artist over the last forty years spent painting in South Devon. Self-taught, she rapidly developed a distinctive style reflecting her deep love for the countryside, where the changing light, mood, and tonal harmonies of the seasons infuse her paintings with a contemplative quality. Her commercial success followed a solo exhibition that sparked international commissions from as far afield as America, Australia, and New Zealand. Over time, the scale of her canvases expanded significantly, with large-scale commissions for hotels and boardrooms complementing those destined for domestic settings. Alongside landscapes, seascapes, and portraits, marine art has played a major role in the evolution of her practice. The anniversary of the Mayflower's historic voyage in 1620 inspired an exhibition of her paintings held at the Mayflower Museum in Plymouth as part of the Mayflower 400 celebrations. More recently, acrylic art has become a new passion, with the ocean serving as a major source of inspiration.
Hammonds's international profile is crowned by exhibitions in major art cities and global metropolises such as Venice, Florence, Rome, Miami, and Los Angeles, alongside a series of prestigious accolades including the Leonardo da Vinci Prize in 2023 and 2024, the Botticelli International Prize in 2024, and the Michelangelo International Prize in 2024.



INSTAGRAM
julie_hammonds_paintings

Julie Hammonds

ABOUT HER WORK

Julie Hammonds's latest series of oil paintings centers on a profound reflection on environmental themes, selecting the phenomenon of the tides as both subject and symbol. The artist relies on an enduring, steady rhythm that has shaped coastlines, preserved stories, and offered quiet reassurance for as long as we have looked out at the ocean. Looking at the canvas, the connection between the location of the artist's studio, overlooking the sea, and its painterly transposition becomes immediately clear. The tide is not interpreted merely as a naturalistic detail, but as a dependable reminder of continuity and stability, a therapeutic and comforting presence capable of transcending the shifting seasons, times of day, and weather conditions. The cyclical movement of the ebb and flow serves as a metaphor for renewal and release: the receding water evokes a gentle letting-go, while its advance represents a quiet homecoming. In the face of contemporary environmental challenges, the work suggests that change can manifest with gentleness and that profound comfort exists within the rhythms of nature. Compositionally, the choice of a low horizon beneath a vast sky emphasizes our condition as an infinitesimal part of a boundless universe, binding human experience to the cadence of natural rhythm. Oil painting thus becomes a vehicle for a deeply contemplative dimension, where soft light, tonal harmonies, and atmospheric vastness grant the viewer a sense of universal stillness and inner resonance.



HEAVEN'S ABOVE, 120CMS X 70 CMS, OIL ON CANVAS

JUSTIN CHAN

Backed by a solid foundation in Visual Arts and Philosophy from the University of Western Ontario in Canada, Hong Kong-born visual artist Justin Chan boasts a rich and multifaceted international career. His professional journey spans over four decades as a fashion and commercial photographer—primarily based in Tokyo and London—followed by eight years in Shanghai working as an agent and producer for international photographers and directors across the Asia-Pacific region. Having permanently stepped away from the commercial world to dedicate himself entirely to abstract research, Chan has made photography the absolute core of his existence. To bring his vision to life, he works exclusively with a smartphone, capturing and manipulating images that evolve into highly surreal compositions reminiscent of abstract painting, distinguished by extraordinary chromatic richness, atmospheric nuances, and expressive depth. A member of IAVAART (the International Association of Visual Artists in Florence, Italy) and honored in 2023 with the "Top Artist" award by Monat Gallery in Madrid, Spain, Chan exhibits globally, transforming the ordinary into the exceptional and inviting viewers to perceive reality through entirely novel perspectives.

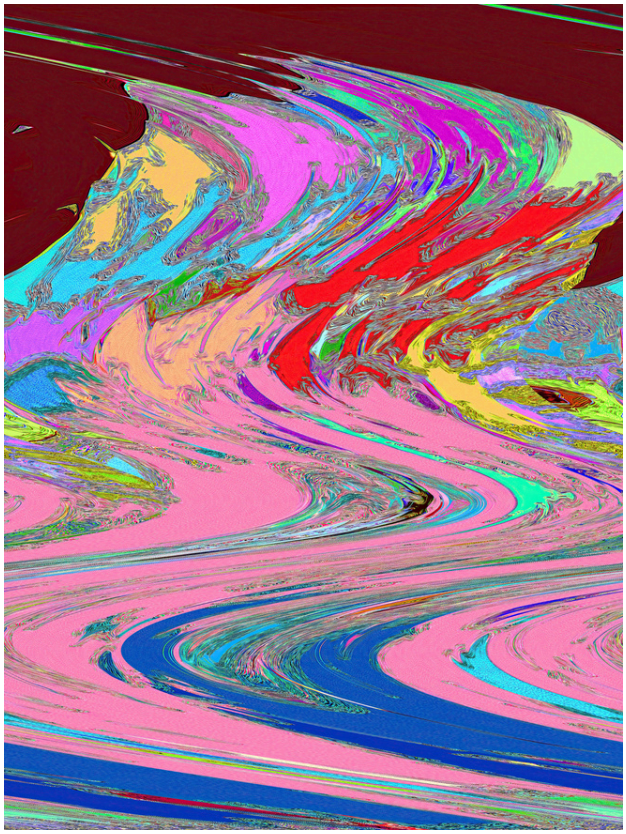


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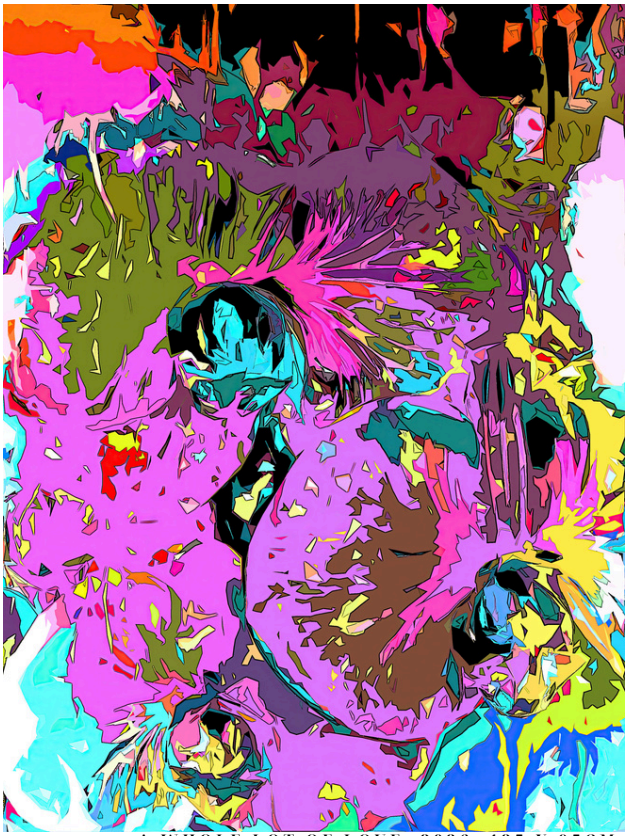
Justin Chan

ABOUT HIS WORK

Justin Chan redefines the boundaries of contemporary abstract photography, abandoning any mimetic approach to make digital technology his sole, rigorous instrument of capture and manipulation. His work privileges form, color, and light, detaching the image from its original context to transform it into a visual field of pure plastic and emotional syntax. The artist's practice unfolds through controlled layerings and digital flows: starting from minimal photographic fragments, Chan employs overlays, chromatic gradations, and fluid transitions until he achieves complex patterns that simulate the density and materiality of painting. Defined geometric elements and rigorous textures coexist with vortices and rhythmic motifs, generating a constant tension between formal control and expressive freedom. The precision of lines and repetition structure the surface, while tonal blends and soft transitions introduce perceptual effects of motion, depth, and distortion. The outcome is a deliberately ambiguous and open visual language, in which viewing becomes an active act and perception itself constructs meaning. In his most recent body of work, this formal density unexpectedly opens up to a deeply evocative, ironic narrative tied to the urgencies of the present. The works translate emotional states, ecological tensions, and social paradoxes into visual form through emblematic titles: from the ascending, luminous energy of No Cloud in Your Sky and the upside-down euphoria of A Whole Lot of Love and In D Mood 4 Love, to the ironic, pop references of Beware of Vears, the eloquent Elephant in D Room, and the iconic fury of Godzilla - Redemption Day.

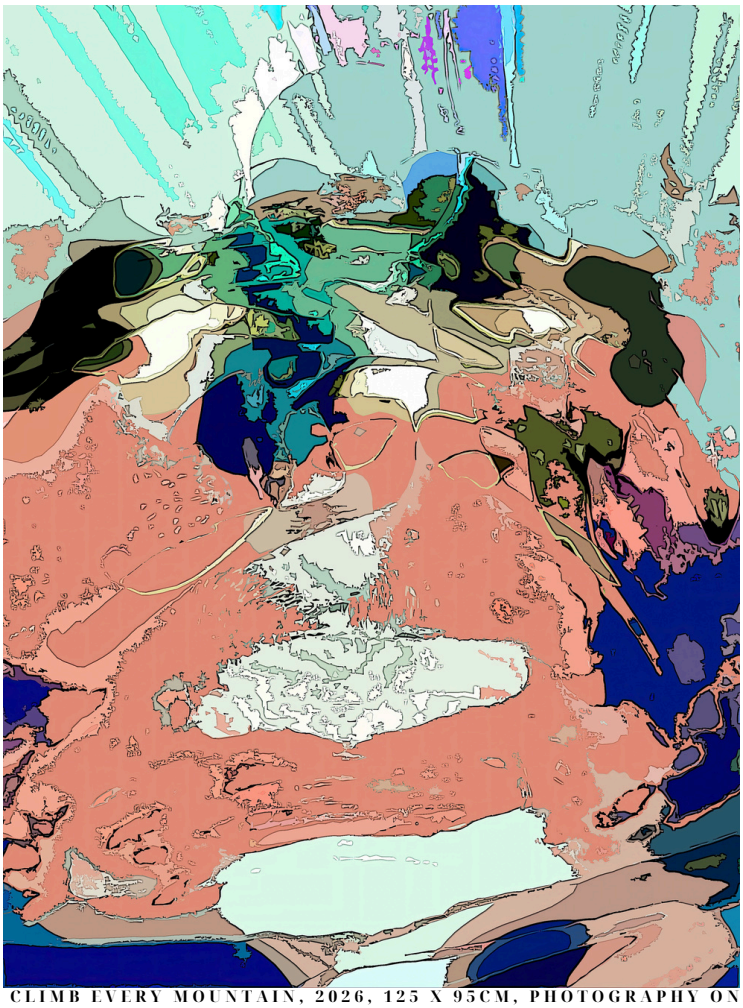


NO CLOUD IN YOUR SKY, 2026, 125 X 95CM, PHOTOGRAPHY ON HAHNEMÜHLE FINE ART PHOTO PAPER, US $8,000

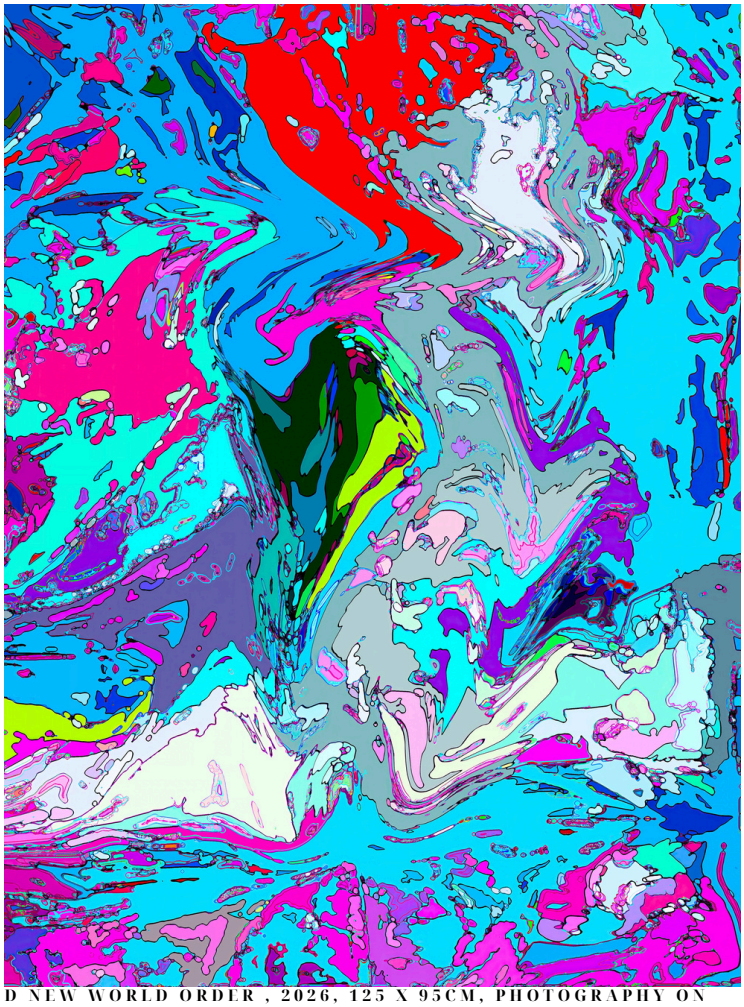


A WHOLE LOT OF LOVE, 2026, 125 X 95CM, PHOTOGRAPHY ON HAHNEMÜHLE FINE ART PHOTO PAPER (MATT FINISH), US $8,000

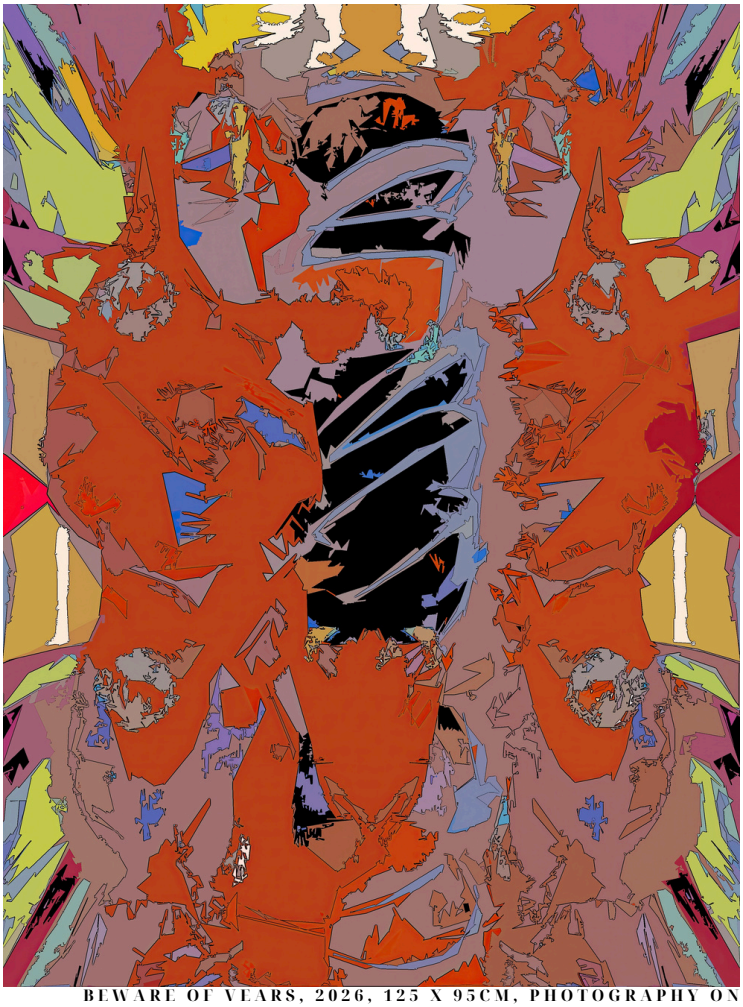
At the same time, reflection turns dramatic and urgent in the face of natural and geopolitical catastrophes, as evidenced by the search for a new global balance in D New World Order, the fury of cataclysms in D Tsunami, and the poignant homage to high-altitude tragedies in Up In Heaven. Through this fusion of geometric rigor, chromatic intensity, and thematic urgency, Chan transforms his photographic surfaces into mirrors of an unstable era, uniting the historical lesson of abstraction with a deeply personal contemporary sensibility.



CLIMB EVERY MOUNTAIN, 2026, 125 X 95CM, PHOTOGRAPHY ON HAHNEMÜHLE FINE ART PHOTO PAPER (MATT FINISH), US $8,000



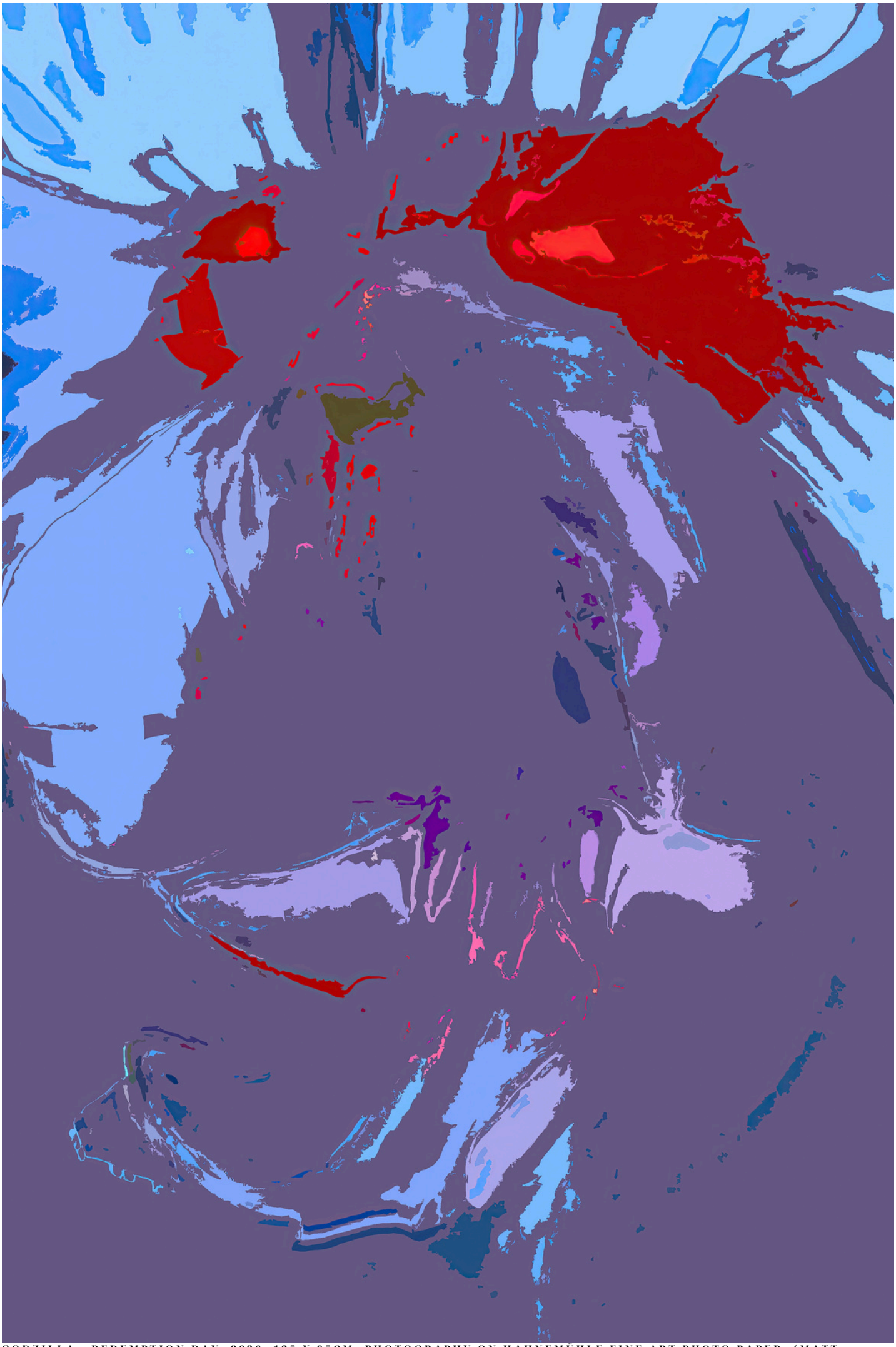
D NEW WORLD ORDER , 2026, 125 X 95CM, PHOTOGRAPHY ON HAHNEMÜHLE FINE ART PHOTO PAPER, US $8,000



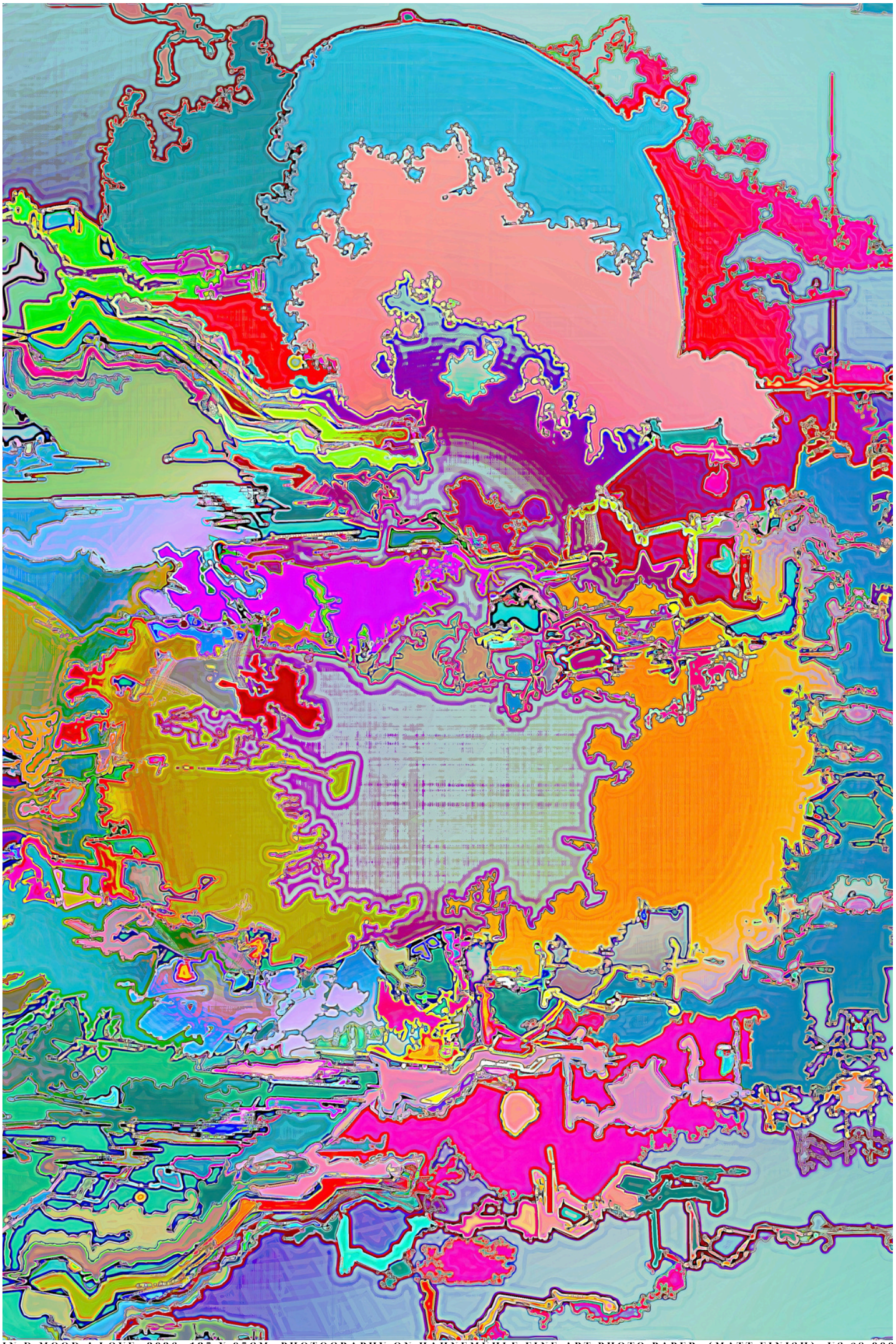
BEWARE OF YEARS, 2026, 125 X 95CM, PHOTOGRAPHY ON HAHNEMÜHLE FINE ART PHOTO PAPER, US $8,000



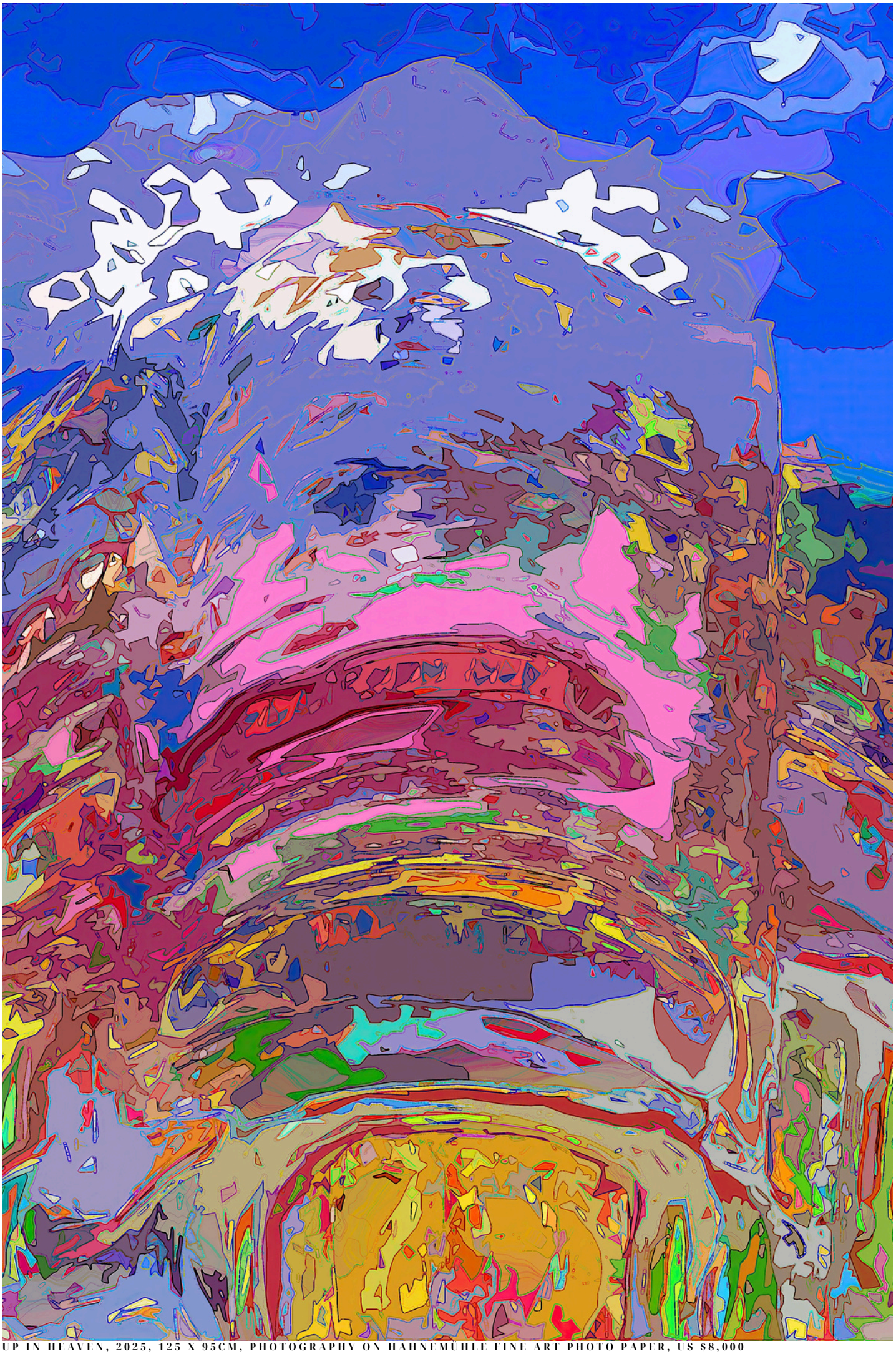
ELEPHANT IN D ROOM , 2026, 125 X 95CM, PHOTOGRAPHY ON HAHNEMÜHLE FINE ART PHOTO PAPER, US $8,000



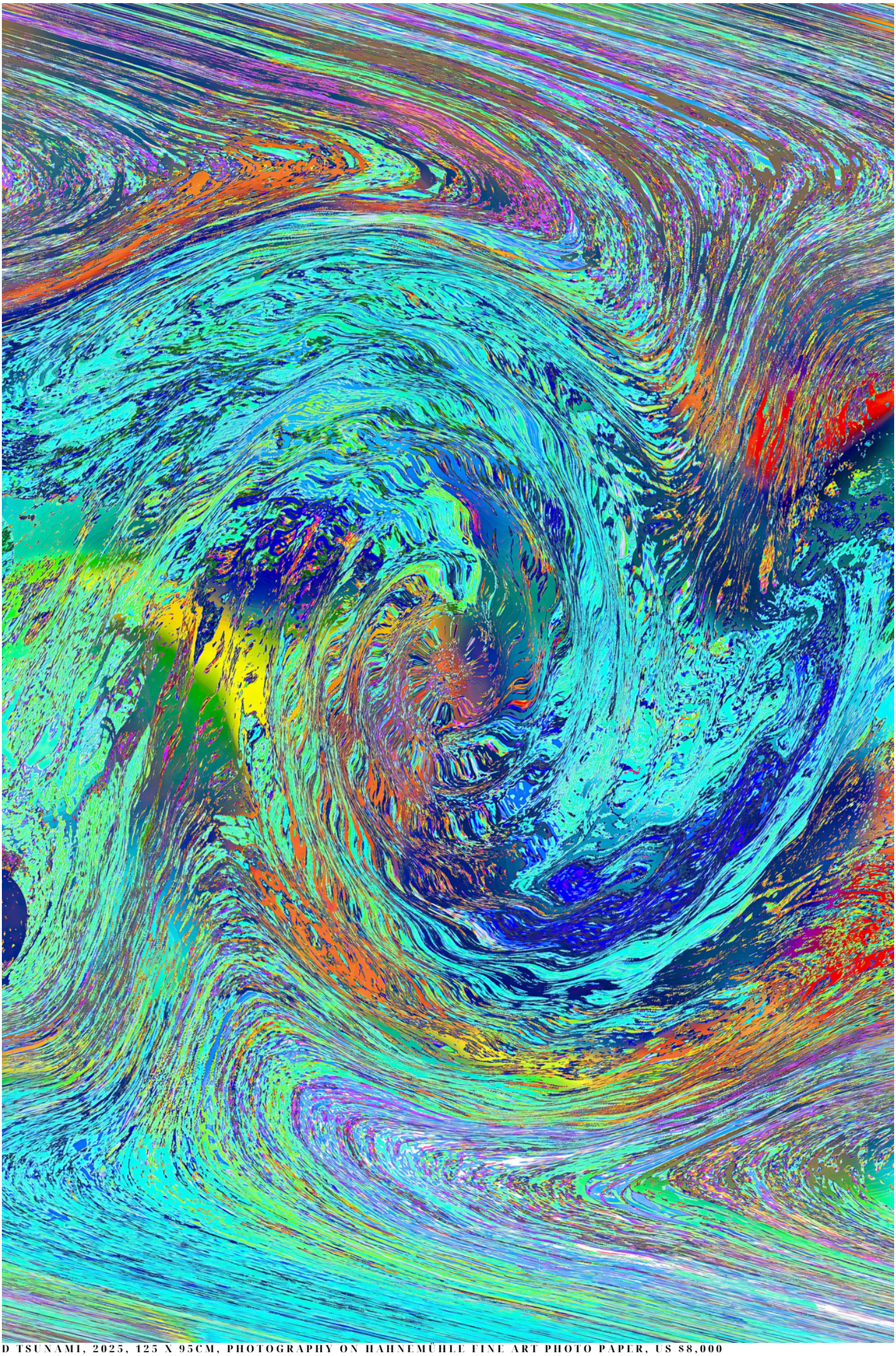
GODZILLA - REDEMPTION DAY, 2026, 125 X 95CM, PHOTOGRAPHY ON HAHNEMÜHLE FINE ART PHOTO PAPER, (MATT FINISH), US $8,000



IN D MOOD 4 LOVE, 2026, 125 X 95CM, PHOTOGRAPHY ON HAHNEMÜHLE FINE ART PHOTO PAPER, (MATT FINISH), US $8,000



UP IN HEAVEN, 2025, 125 X 95CM, PHOTOGRAPHY ON HAHNEMÜHLE FINE ART PHOTO PAPER, US $8,000



D TSUNAMI, 2025, 125 X 95CM, PHOTOGRAPHY ON HAHNEMÜHLE FINE ART PHOTO PAPER, US $8,000

KAGEYAMA HARUKA



Kageyama Haruka is a Japanese artist exploring sensations embedded in everyday life and the memories that emerge between people, objects, and spaces. Her work begins with traces that are easily overlooked, such as a wall along a familiar street, a used plate, or an object left behind in the city. She transforms these ordinary remnants into paintings and mixed-media works. After studying oil painting at Musashino Art University, Kageyama began approaching painting not only as a flat image but also as a space shaped by relationships and encounters. Alongside her visual practice, she works in theatre. Through the intersection of contemporary art and performance, she records everyday environments as places that continually change and generate new stories.

INSTAGRAM
shade_mountain

Kageyama Haruka

ABOUT HER WORK

In Kageyama Haruka's works, the surface becomes a place of slow construction, almost an architecture born from the layering of traces. Threads, fragments, reliefs and marks form structures that resemble maps of places never fully explored. White dominates the composition like a light held in suspension. Each variation emerges through the smallest difference: a darker fibre, a roughened surface, a line interrupting continuity. Matter thus acquires its own grammar. In A Handkerchief Left in the Street, the idea of the lost object opens a reflection on memory. An abandoned piece of fabric retains something of the person who once owned it, like a trace left without a story. Its identity dissolves at the very moment it enters the landscape of the city. Kageyama transforms this loss into a visual structure. Lines meet, break apart, and resume in different directions. Each fragment can become the beginning of an imagined story. In A Map on a Plate, matter follows another trajectory. The surface preserves the consequences of an everyday gesture: eating, choosing, moving, consuming. What remains after the meal takes the form of a private map, a geography shaped by the body. The plate thus becomes a place where an ephemeral experience leaves its coordinates. A stain, a trace, a residue acquire the value of an archaeological sign. In both works, Kageyama observes what remains at the edges of attention. Objects possess a life even after they have lost their function. Surfaces gather gestures, absences, passages. Her practice brings to light a philosophy of the trace: to exist means to leave something behind, even when that something appears minimal, accidental, almost invisible. Threads and fragments then construct a memory without images. Matter speaks through what it has passed through. Each mark becomes a small testimony of existence, a coordinate left upon the surface of the world. Perhaps this is where these works find their poetry: in their ability to listen to what remains when a gesture has already ended, when a person has already gone, when everyday life has consumed its own form. Matter preserves. Memory recomposes. And what seemed lost can still find a place in which to continue existing.



A HANDKERCHIEF LEFT IN THE STREET, 2024, MIXED MEDIA, 220 × 220 MM



A MAP ON A PLATE, 2022, MIXED MEDIA, 300 × 300 MM

KANNOSUKE



INSTAGRAM
kannosukeart.h

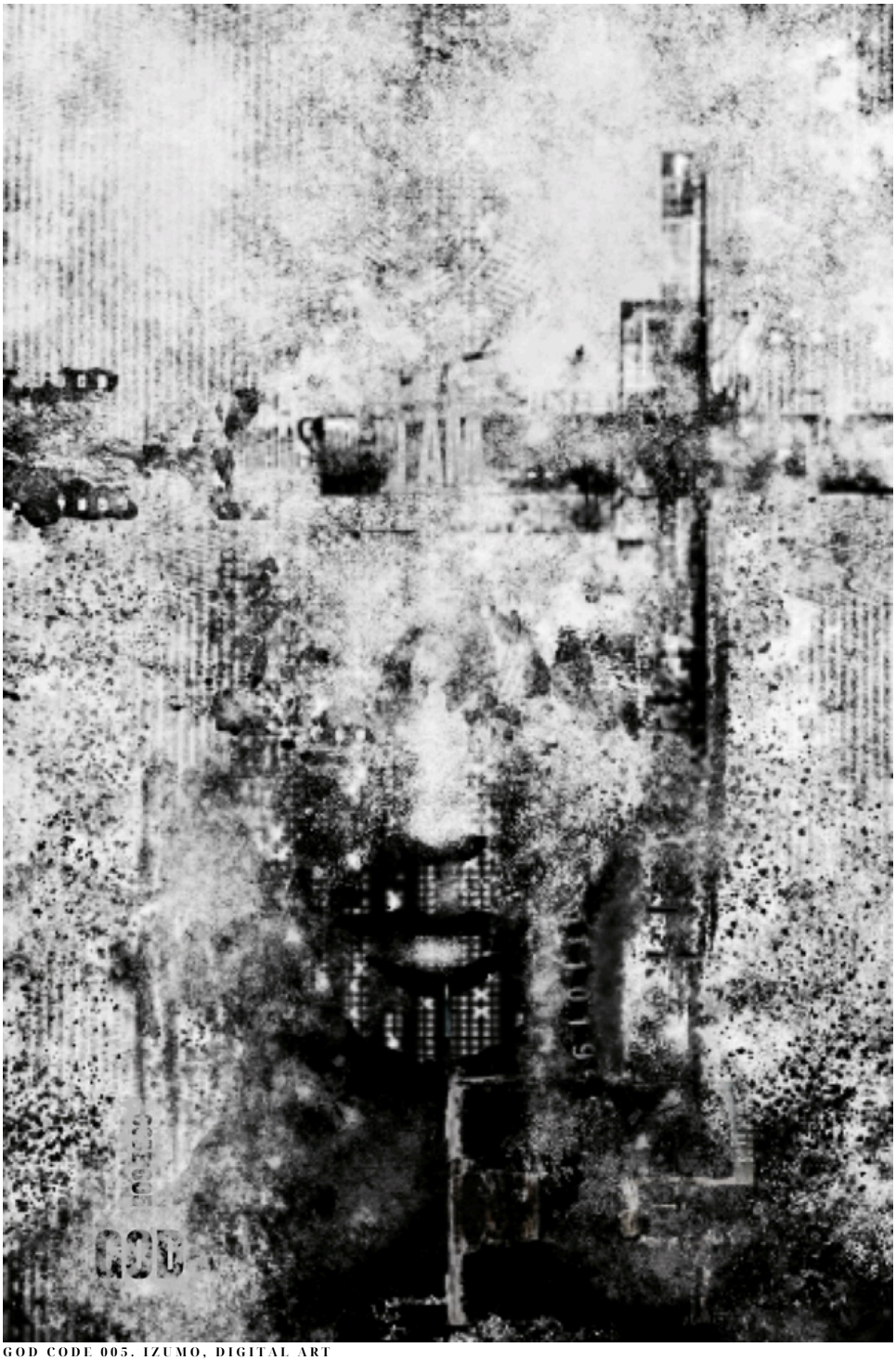
Born in 1973 in Matsumoto, Nagano, Japan, Kannosuke Matsushita is a contemporary artist based in Tokyo whose practice investigates the fragile territory of human identity, perception and belief in the contemporary world. Working primarily through portraiture, Matsushita transforms the human figure into a space of psychological and conceptual tension. Text, symbols and visual interruptions enter the image as fragmented signals, disturbing its apparent stability and opening questions around the construction of the self. His ongoing series HUMAN CODE and GOD CODE explore this condition through recurring words and expressions such as "who am I?", "not found" and "GOD", which appear within the works as traces of thought rather than explanations. His figures seem caught between visibility and disappearance, their identities continually altered through distortion, erasure and interference. The resulting images hold a sense of uncertainty in which presence, belief and reality remain open and constantly shifting. Matsushita approaches philosophical and spiritual questions through this state of suspension, allowing ambiguity to become an essential part of the viewer's experience. Alongside his canvas-based practice, he works across live painting, murals and music-related visual collaborations. His work has been exhibited internationally, including in Germany, France and China. Matsushita's art develops as an ongoing investigation into what it means to perceive, believe and recognise oneself within a fragmented contemporary reality. His works leave the question open, allowing the viewer to enter that uncertainty and encounter it personally.

Kannosuke

ABOUT HIS WORK

There is a point at which the human being can no longer distinguish what belongs to the self from what has been absorbed from the world. It is an unstable space, traversed by images, words, memories, desires, and codes that settle upon consciousness until they alter its form. Kannosuke's artistic research moves precisely within this threshold, where identity does not appear as something already complete, but as a substance in constant transformation. The face becomes the privileged site of this investigation, a surface capable of holding what the mind cannot bring into order. Each sign seems to come from a different dimension and yet finds its place within the same space, much as memory allows distant moments to coexist without obeying any geometry. The human being carries within a multitude of voices, some recognizable, others by now indistinguishable from their own. Within this universe, the code assumes an almost metaphysical dimension. It may be a hidden law, a trace of origin, a structure through which we attempt to comprehend existence. It may also become an error, an interrupted sequence, a signal of something we are no longer able to decipher. Perhaps every individual is composed of both: of what they know and of what remains irreducibly obscure.

The presence of the divine then opens a vertiginous question: if there is a code at the origin of all things, who wrote the code of the human being? And what if our identity were precisely the part that no code can contain? Kannosuke leaves this question open. Within the noise of images, the overlapping of signs, and the fragility of faces, a silent, almost spiritual search remains. It is an attempt to recover a voice that precedes every definition, a form of existence that does not need to be explained in order to be true. Perhaps to recognize oneself means precisely this: to move through the chaos of everything that has shaped us until, beneath every layer, we encounter something we can still call our own.



GOD CODE 005. IZUMO, DIGITAL ART



HUMANCODE 0041 REC., DIGITAL ART



HUMANCODE 0010. TENDOU, DIGITAL ART

KEISUKE OKUZUMI



For over ten years, I have worked as a healthcare professional in my local community, supporting people of all ages, from infants to the elderly. My creative practice and artistic exploration have been deeply shaped by the knowledge and practices I inherited from two mentors. From one, I learned the art of creating dragon-inspired works using traditional Japanese hand-dyeing techniques and hemp. From the other, I inherited practices and a spiritual philosophy centered on the energy of the dragon, with the intention of bringing healing and guidance to others. Drawing on my many years of experience supporting people as a healthcare professional, a central theme of my practice is to bring the wisdom and techniques passed down by these two mentors into contemporary life and share them more widely with society. For this reason, my creative expression extends beyond art alone. I continue to explore and create across a wide range of fields, including visual art, filmmaking, clothing, and cosmetics, seeking new ways to carry this inherited wisdom into everyday life.

INSTAGRAM
keisuke.okuzumi

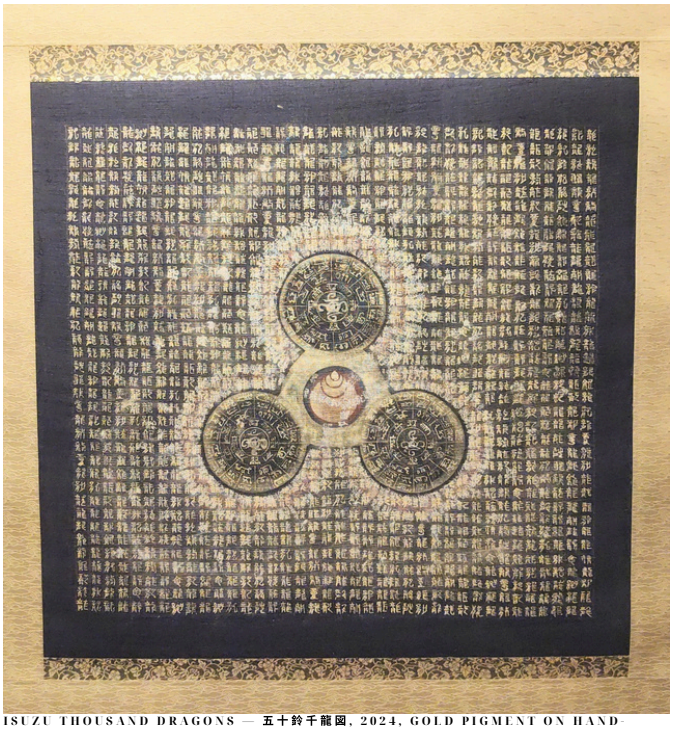
Keisuke Okuzumi

ABOUT HIS WORK

In Keisuke Okuzumi's work, the dragon does not appear as a mere subject, as its presence moves through each piece, altering its very nature. It becomes figure, word, sign, and object to be treasured, suggesting that a single form can contain different meanings according to the way it enters into relation with life. The repetition of the characters, the precision of the carvings, the concentration of the gesture upon the surface, and the care devoted to each object belong to a way of thinking in which making also means transmitting. Every mark carries its own duration. To write the word "dragon" a thousand times is to remove the character from the speed of reading and return it to time, transforming it into something that can be understood through the repetition of the gesture. Here, tradition acquires a dynamic nature. What comes from the past continues to live only when a contemporary hand passes through it, alters it, and gives it a new body. Knowledge thus becomes experience, and experience leaves a trace within matter. The relationship with the body also assumes an essential role. The works seem to arise from the awareness that human beings do not exist separately from what surrounds them. An image, an object, a character can alter our attention, the way we inhabit a space, even our perception of ourselves. From this perspective, Okuzumi's art holds an ancient question: where does matter end, and where does what we attribute to it begin? The dragon remains suspended precisely within this uncertain space. It is image and memory, symbol and presence, something rooted in culture and something that, through culture, continues to seek a form in the present. The four works thus become variations on a single inquiry, in which looking also means questioning what can still be transmitted, preserved, and perceived through things.



DRAGON'S EYE — 龍眼, 2026, CRAFT LACQUER ON NATURALLY DYED FABRIC



ISUZU THOUSAND DRAGONS — 五十鈴千龍図, 2024, GOLD PIGMENT ON HAND-DYED HEMP FABRIC, HANGING SCROLL



KAMUNA ONE, 2025, RESIN AMULET IN A FRAME



EIGHT GREAT DRAGON KINGS — 八大龍王, 2025, ISE KATAGAMI AND TWO TYPES OF GOLD PAPER

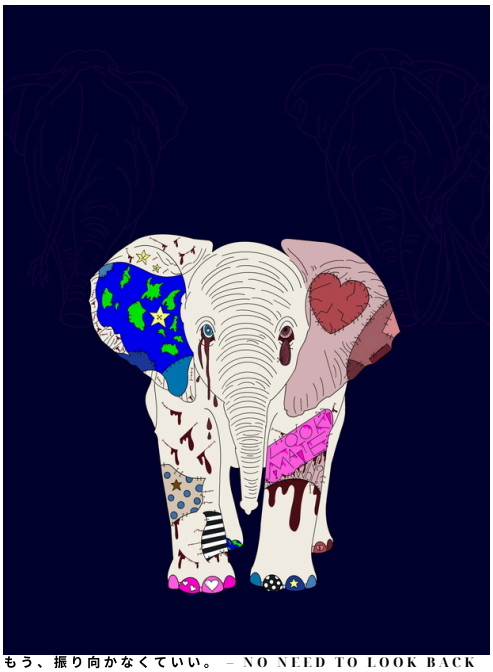
KIA

She began her artistic practice in February 2026, following an experience with a brain illness that awakened an intense and irresistible desire to draw. From this moment, drawing became a way for her to transform her own experiences, memories and emotions into a vivid visual language. She entrusts these elements to animal figures, using powerful colours and an original imagery to give form to experiences and feelings through her own distinctive artistic expression. In June 2026, she exhibited at M.A.D.S. Art Gallery as part of THE BREACH – 境界の裂け目 –. In September 2026, she was selected for ANTHOLOGY PULSAR. Her upcoming exhibition history includes Art Shopping Paris, where she is scheduled to exhibit at Carrousel du Louvre in Paris in October 2027.



INSTAGRAM
kiastyle

Kia



もう、振り向かなくていい。 – NO NEED TO LOOK BACK ANYMORE., DIGITAL ART, 3072 × 4096 PX



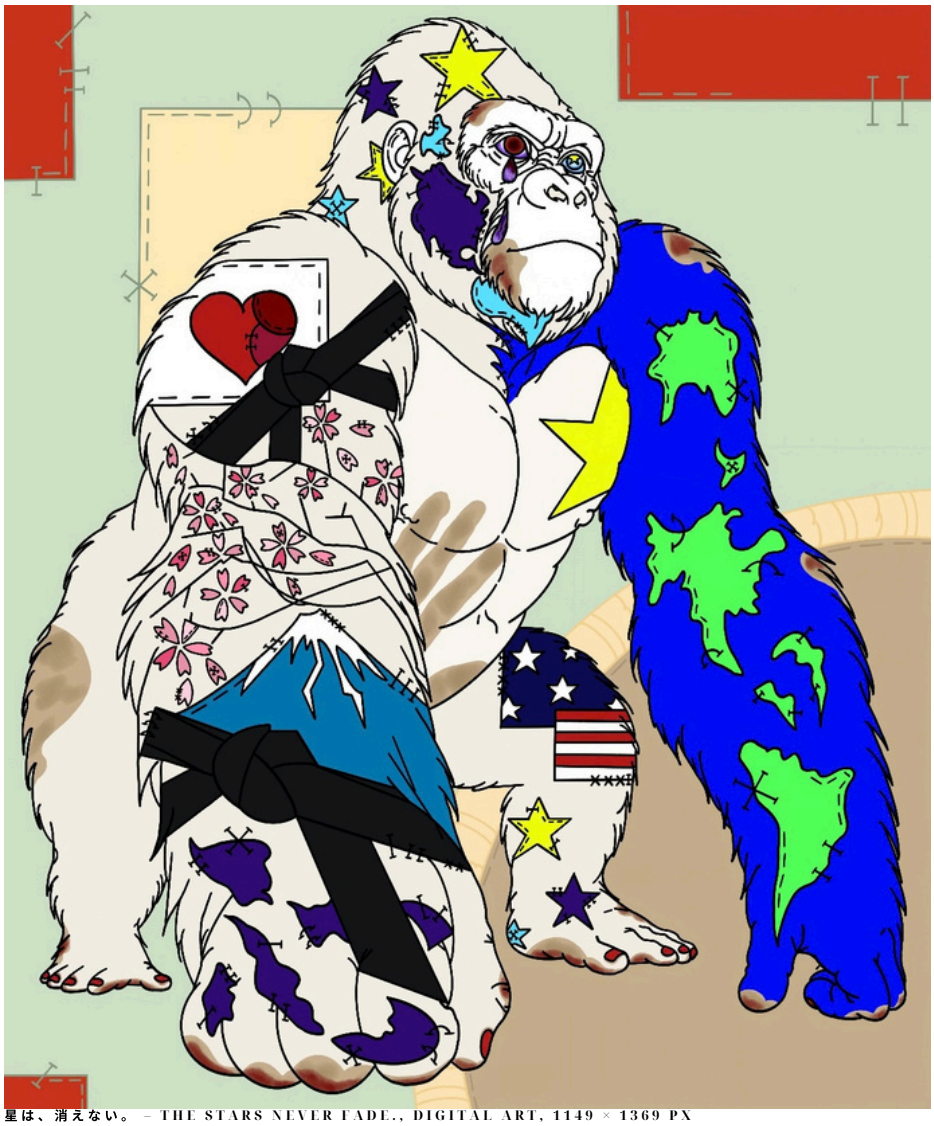
それでも、ヒーロー – STILL A HERO, DIGITAL ART, 3072 × 4096 PX



迎えにきたよ – I CAME BACK FOR YOU, DIGITAL ART, 1742 × 2323 PX

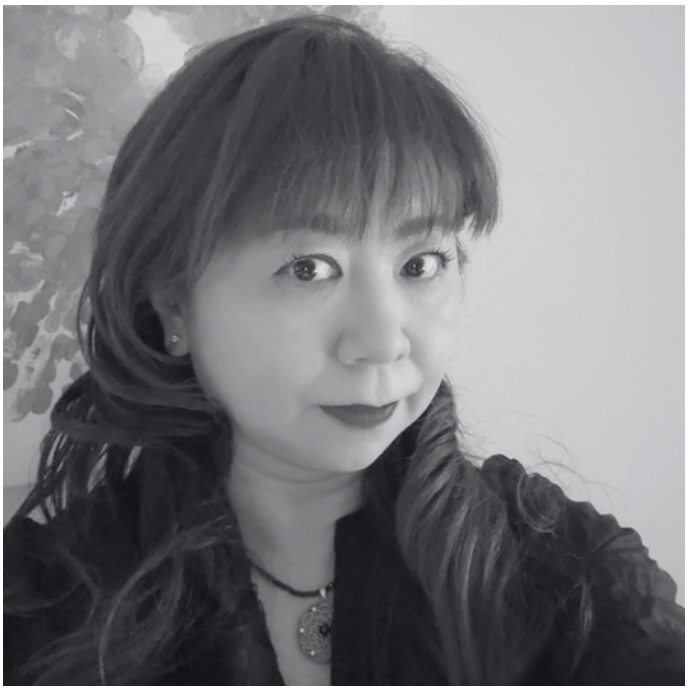
ABOUT HER WORK

The creatures inhabiting Kia's works appear to have been shaped over time, through encounters, wounds, memories and fragments gathered along the way. Their surfaces are crossed by stitches, patches, bandages, marks and colours that recall a fabric continually transformed through experience. Stitching becomes a form of writing. It holds together what has been separated, connects different elements and leaves the gesture of reconstruction visible. Nothing is erased. Each fragment remains recognisable and contributes to the final form. Kia creates creatures belonging to a tender and slightly uncanny universe, where the animal figure becomes a space capable of containing many identities at once. Symbols, colours, words and images cover their surfaces as though each creature were composed of many overlapping stories. The eyes possess a particular intensity. Different, asymmetrical, sometimes crossed by tears or unexpected colours, they seem to express a perception that never entirely coincides with that of others. They look at the world from their own position, fragile and deeply aware. Bright colours coexist with darker areas, creating a balance between energy and unease, playfulness and vulnerability. The vividness of the surface absorbs what is painful and transforms it into an image. Hearts, stars, bandages and fragments of geography become signs of affection, belonging, distance and connection, turning each animal into a small map of emotions. Within this universe, fragility and strength, wounds and luminosity, solitude and connection can exist together and identity appears as something continually shaped by life.



星は、消えない。 – THE STARS NEVER FADE., DIGITAL ART, 1149 × 1369 PX

LEON AMEMIYA PH.D_



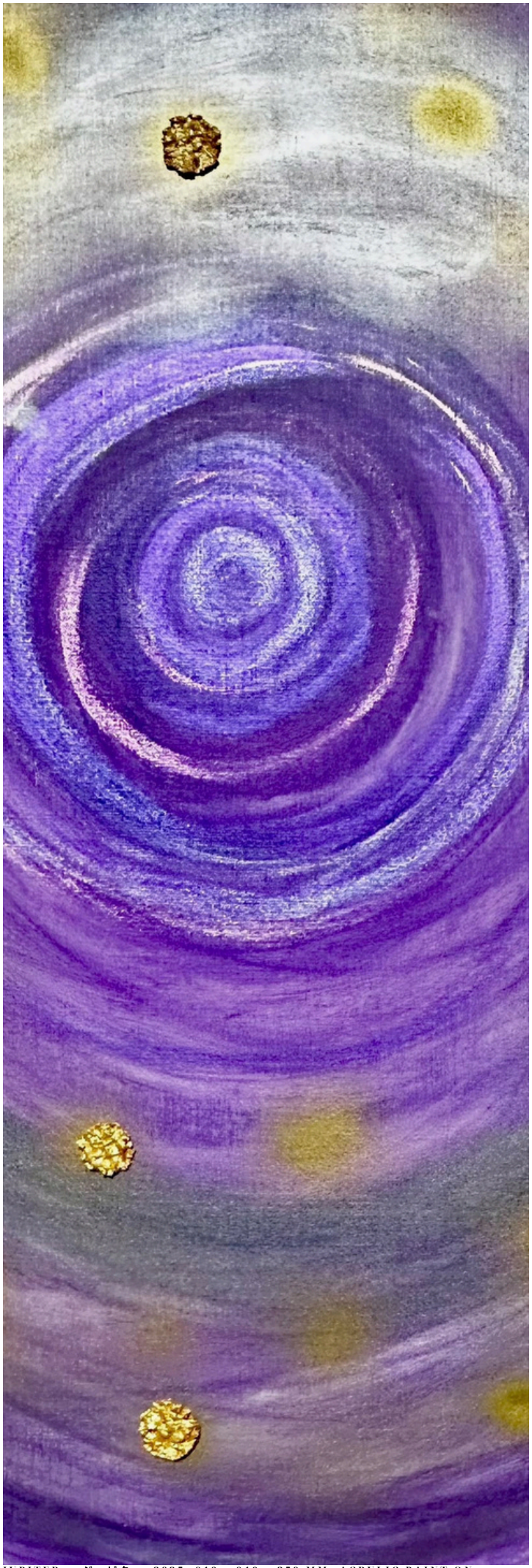
INSTAGRAM
rainleon.jp

Leon Amemiya Ph.D

Leon Amemiya is a self-taught Japanese artist whose practice explores the relationship between art, philosophy, mythology and spirituality. Her artistic journey began in 2023 with an acrylic painting inspired by the peony, a traditional symbol of kotobuki, the celebration of life and auspiciousness. Through an extensive study of painting, sculpture and architecture, Amemiya has developed a personal visual language in which accumulated knowledge, intuition and philosophical thought converge. Her research is guided by the belief that art can transcend cultural and geographical boundaries and give visible form to ideas that are inherently abstract. Nature, mythology, the universe and human existence become recurring elements through which she explores these themes. In 2024, she registered the trademarks "Philosophy Art" and "Philosophyart" (Japanese Trademark Registration Nos. 6845760 and 6845761), establishing the conceptual framework of her artistic practice. Since 2023, Amemiya has exhibited extensively in Japan and internationally, with solo and group exhibitions in Italy, France, the United Kingdom, Monaco, Switzerland, Greece, Kazakhstan and the United States. Her works have been presented at institutions and venues including the Yamanashi Prefectural Museum of Art, Architectural Institute of Japan Gallery, M.A.D.S. Gallery, Musée National du Sport in Nice, Museum of Art and Science in Milan and New York Art Expo. Her work has received several international recognitions, including awards from Fondazione Effetto Arte and the Humanitarian Cultural Consulate of Chania, and has been featured in publications such as Artists of Today and Tomorrow, World Art Guide, The New Protagonists of Contemporary Art and Master Artist to Collect. Her artistic activity has also been covered by Japanese newspapers including Yamanashi Nichinichi Shimbun and Yomiuri Shimbun. Amemiya's practice ultimately seeks to create a space where philosophical thought can become visual experience, inviting viewers to encounter her works through intuition, contemplation and a sense of happiness.

ABOUT HER WORK

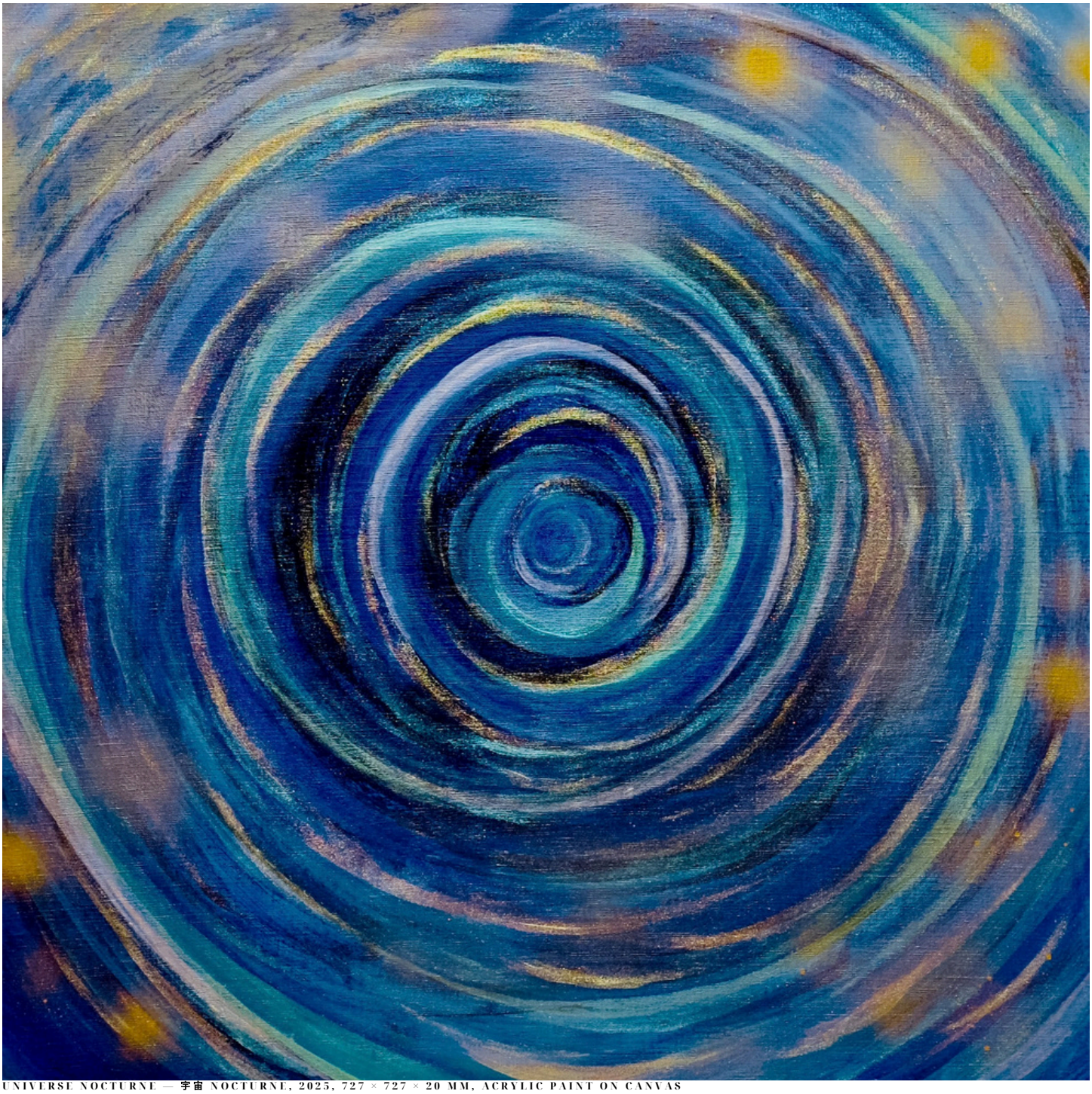
There is something profoundly ancient in the gesture that traces a circle. Before becoming an image, the spiral belongs to the movement of galaxies, to the growth of living forms, to the rhythm through which matter seems to organize itself around a center. In the Universe series, Leon enters this universal memory through colour and allows painting to take on the breath of a cosmic matter in perpetual expansion. Green, blue, and pink become three dimensions of the same energy, three possibilities through which the universe reveals its multiplicity. Each brushstroke follows a circular trajectory, guiding the gaze towards a centre that appears as origin, nucleus, a point where being gathers. The spiral possesses an almost meditative nature: it invites us to follow its movement, allowing ourselves to be drawn towards a depth where the distance between what we observe and what we are seems to grow thinner. Colour thus becomes a form of sensory knowledge. Within the green pulses the memory of the earth, the blue opens onto the vastness of the cosmos, while pink reveals a more intimate dimension, connected to life and its capacity to generate continuity. Jupiter introduces a mythological presence into the same vision. Purple creates a suspended atmosphere crossed by an invisible force, while the fragments of gold appear like celestial bodies scattered throughout immensity. Jupiter emerges as a power inhabiting the sky and governing its energies, a presence belonging to the realm of the stars, lightning, and cosmic order. The spiral becomes his secret movement, a current flowing through space and gathering matter and light around itself. These works therefore seem to pose an essential question: what force holds existence together? Leon responds through gesture, entrusting painting with the possibility of making perceptible an order that escapes the eye. The universe emerges as a continuous pulsation, an immense organism in which every centre already contains another centre, and every expansion opens towards a new beginning.



JUPITER — ジュピター, 2025, 910 × 910 × 250 MM, ACRYLIC PAINT ON CANVAS (DETAIL)



JUPITER — ジュピター, 2025, 910 × 910 × 250 MM, ACRYLIC PAINT ON CANVAS



UNIVERSE NOCTURNE — 宇宙 NOCTURNE, 2025, 727 × 727 × 20 MM, ACRYLIC PAINT ON CANVAS



UNIVERSE NOCTURNE — 宇宙 NOCTURNE, 2025, 727 × 727 × 20 MM, ACRYLIC PAINT ON CANVAS (DETAIL)



UNIVERSE CONCORDE — 宇宙 調和, 2025, 727 × 727 × 20 MM, ACRYLIC PAINT ON CANVAS



UNIVERSE TRÈS BIEN — 宇宙 TRÈS BIEN, 2025, 727 × 727 × 20 MM, ACRYLIC PAINT ON CANVAS (DETAIL)



• UNIVERSE TRÈS BIEN — 宇宙 TRÈS BIEN, 2025, 727 × 727 × 20 MM, ACRYLIC PAINT ON CANVAS

LIDIA BIOČIĆ

After 14 years teaching painting and drawing at the School of Applied Arts in Zadar, Croatia (since 2009), I experienced a profound need to return to my own artistic practice. This shift hasn't diminished my commitment to teaching rather, it has made me more fulfilled as both an artist and educator. It also presents a paradox: for the rest of the world, I'm 'older' but in the world of art I am a beginner. while chronologically 'older,' in the public art world I am a beginner. I have lived and breathed art since birth (Split, Croatia, 1980), the public knows me, only until recently. My formal education includes the High School of Fine Arts in Split and a BFA from the Academy of Fine Arts in Split (2003). I work across all available techniques and media. My current practice has taken me to diverse projects such as, 'The Mirror of the Nation', in which I use Croatian proverbs as conceptual frameworks; 'Chickens' features yellow rubber toy chickens as protagonists in 'judgmental' paintings; and the intertwined 'Doctor's Office' and 'Oya, noya, metanoia' cycles emerged from medical consultations where my psychosomatic concerns went unheard. These experiences prompted me to connect psyche, body, and illness myself a journey toward metanoia, an enlightenment that returned me to my essential self.



INSTAGRAM
libioart

Lidia Bioči

ABOUT HER WORK

A pulsar is the dense core left behind when a massive star collapses. It spins rapidly and sends out precise, repeating beams of light that can be detected across unimaginable distances. It is a magical and true event. The Pulsar catalogue takes this as its guiding image: a collection of artists whose work acts as a signal, compressed, persistent and impossible to overlook. Lidia Biočić belongs here because her paintings work in just this way. Each one condenses an inner state into a single pulse that reaches the viewer. The title "Against Myself" (acrylic on canvas, 50x70 cm, 2024) names a presence in physical division, the painting enhances the complex undertake to pursue what is imperative in a moment filled with turmoil and comprehension. An upturned figure presses against the edges of the canvas, its torso and face dissolving into one another through heavy black contours and scraped whites, pinks and bruised violets. Like a star collapsing under its own weight, the body folds inward, pulled by a force it cannot resist, and the tension that remains is the signal. It is about a memory that keeps transforming with time. "Jealousy" (acrylic on canvas, 100x100 cm, 2026) is quieter but more watchful. A folded, inverted body sits inside a rounded black frame, while a dark brown, open form glows at its centre like a hidden source of radiation. Jealousy is an emotion that pulses: it returns, repeats and exposes what we try to conceal. Here it becomes a pale, uneasy presence flanked by raw red limbs. Not only is what we try to conceal, this painting of the pause we take when we remember. Both titles name a feeling plainly, and both paintings transmit it without softening. Biočić does not explain her signal; she lets it pulse steadily until the viewer finally tunes in. Pulses are raw statements that we are alive with present drama and beautiful memories from moments we keep pursuing.



"AGAINST MYSELF", 50X70 CM, 2024, ACRYLIC ON CANVAS



"JEALOUSY", 100X100 CM, 2026, ACRYLIC ON CANVAS

MIKI KANDA



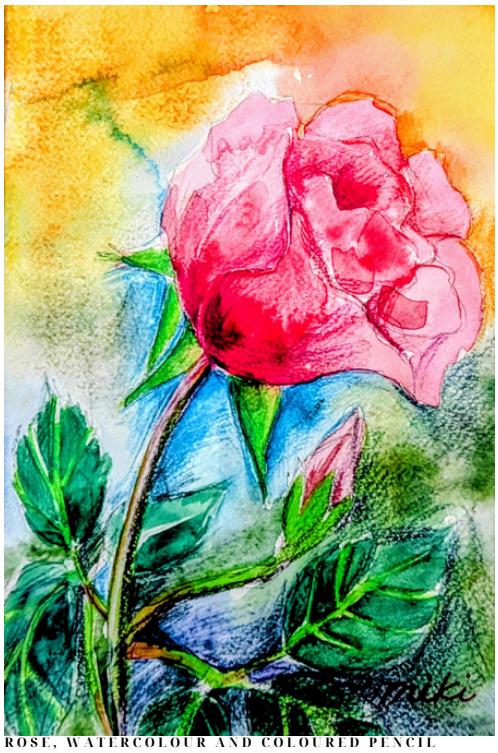
Miki Kanda graduated from Musashino Art University, where she specialized in graphic design. She began her professional career in the advertising departments of a publishing company and a department store, gaining approximately ten years of experience as a designer before dedicating herself fully to Fine Art. A member of the Action Art Association and the Japan Artists Association, Kanda has been active as an artist for more than twenty years, exhibiting her work in Japan and internationally. Alongside her artistic practice, she also teaches art, sharing her knowledge and experience with others. Her work has received several recognitions, including the First Prize at the Salon d'Automne in Paris in 2021. Her exhibition history includes participation in the Behavioural Art Association exhibition at The National Art Center, Tokyo, the M.A.D.S. Milano FKU Exhibition, and the Digital Art and Live Art programme at Park Hotel Tokyo Shiodome. She also presented her work in the solo exhibition AQUA SPIRAL at Yu Gallery in Ginza, Tokyo. Through her transition from graphic design to Fine Art, Kanda has developed a distinctive artistic practice shaped by more than two decades of experience, bringing together her background in visual communication, her experience as an educator, and her ongoing exploration of contemporary art.

INSTAGRAM
macaroon_miki

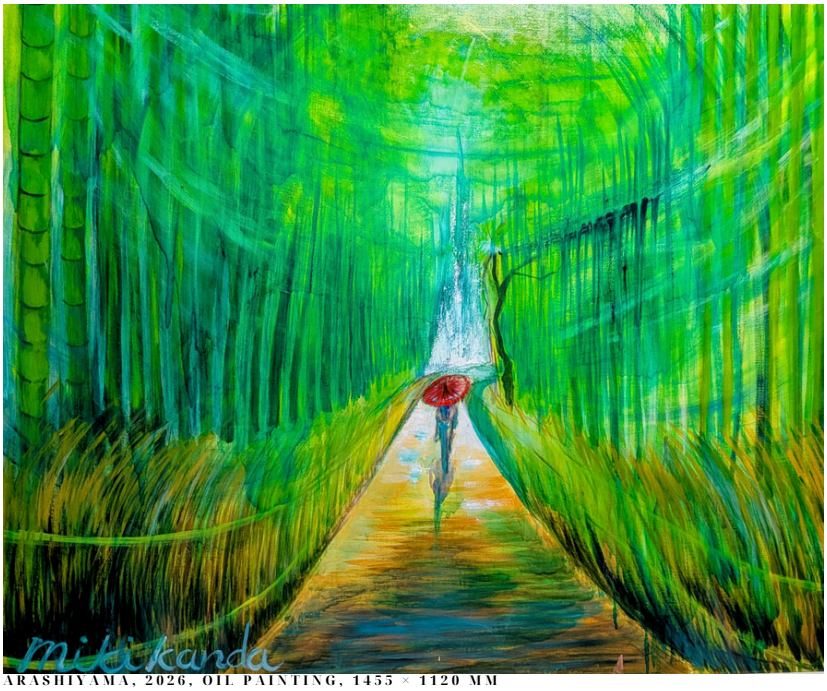
Miki Kanda

ABOUT HER WORK

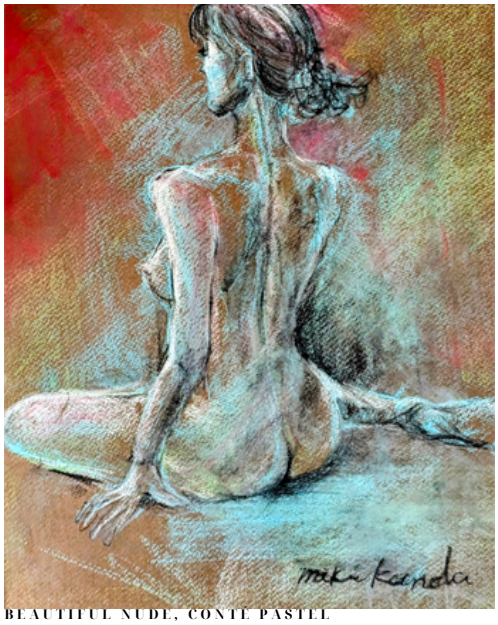
Matter seems to possess its own form of memory in Miki Kanda's works. Flowers, fruit, the human body, water, and bamboo become presences through which reality reveals a deeper dimension, connected to time, transformation, and the fragility of existence. Each subject retains something of its natural origin while, at the same time, becoming permeated by the sensitivity of the artist's gaze. Colour takes on an almost tactile quality. The intense reds of the flowers, the greens crossed by light, the blues, and the warm tones of the skin create a living surface, where the painterly gesture remains visible and participates in the formation of the image. Oil, watercolour, and pastel generate different perceptual temperatures, allowing each subject to find its own material presence. The rose carries the time of flowering, the human figure holds the vulnerability of the body, while a teapot and a fruit transform an everyday gesture into a moment of stillness. Within the bamboo path, a contemplative dimension emerges: the gaze moves towards the light, following a depth that seems to lead beyond the surface of the painting. Nature thus becomes a measure of existence. Growth, beauty, maturity, and dissolution belong to the same movement, as parts of a continuous cycle. The body too is observed in its most essential dimension, through posture and weight, through what a simple curve can express without the need for words. Miki Kanda builds a form of painting rooted in attention.



ROSE, WATERCOLOUR AND COLOURED PENCIL



ARASHIYAMA, 2026, OIL PAINTING, 1455 × 1120 MM



BEAUTIFUL NUDE, CONTE PASTEL



TEATIME, WATERCOLOUR AND COLOURED PENCIL



CYCLAMEN, OIL PAINTING

MUHAKU SANADA



INSTAGRAM
sanadamuhaku

Muhaku Sanada

Muhaku Sanada was born in Japan and began their artistic journey through the study of sumi-e, the traditional Japanese art of ink painting. Through a delicate yet expressive brushwork, Sanada has developed a distinctive visual language that has received recognition in numerous national and international exhibitions. Their work has been selected for several important exhibitions, including the National Public Southern Kyushu Sumi-e Exhibition, the Japan-China Exchange Sumi-e Exhibition, the Hyogo Prefecture Sumi-e Association Exhibition, and the Nichibi Art Exhibition in the Sumi-e category. Sanada received the Japan-China Friendship Award at the Osaka International Sumi-e Art Exhibition and the Holbein Award at the MOLART Exhibition, and was also selected for the Tamba Art Competition. Beyond the exhibition context, Sanada's artistic practice has extended into a variety of cultural and social collaborations. Their works have been donated to Fukunari-ji Temple Anraku-bo of the Shingon Omuro School and to the Onomichi Beccha Taiko drum ensemble. They have also created a commissioned work for Kazuhiro Shirai, Head Coach of WBC Samurai Japan, and designed the album cover for singer-songwriter Eiichiro Taruki. Sanada's paintings have been featured on Nippon Television programs including Tenshoku de Tenshoku and Sanma's Gallery, where their works were also exhibited and sold. Today, Sanada continues to present their work through solo and group exhibitions across Japan, including in Tokyo and Osaka, exploring the enduring spirit of sumi-e through a contemporary artistic sensibility.

ABOUT HIS WORK

There is a particular form of silence that belongs to ink. Before becoming a figure, the line seems to emerge from an empty space, from a pause in which the hand gathers the gesture and allows it to unfold. In Muhaku Sanada's works, this silence becomes a perceptual material, capable of giving form to figures, animals, deities, and fragments of an imagery deeply rooted in Japanese culture. The paper preserves broad areas of breathing space, allowing emptiness to participate in the construction of the image as much as the ink itself. The lines possess a delicate precision, marked by variations in intensity that give the gesture a sense of life. Soft colours and small touches of gold introduce luminous openings, presences emerging from the surface without disturbing its quietness. The figures seem to belong to a suspended time, where myth coexists with everyday life. Deities, animals, and characters take on an almost fairytale-like grace, suggesting stories that seem to precede the image and continue beyond its boundaries. The relationship between detail and emptiness therefore becomes essential: the eye focuses on a minute detail before returning to the paper, where everything the image leaves untold seems to remain.



かぐや姫, INK ON JAPANESE PAPER, 670 × 880 MM



二福圖「にふくず」, INK, MINERAL PIGMENTS ON JAPANESE PAPER, 500 × 380 MM



RUNAWAY, INK, MINERAL PIGMENTS ON JAPANESE PAPER, 440 × 240 MM



45 × 30 CM, INK ON JAPANESE PAPER

NEENA RAO



Neena Rao is a self-taught artist whose practice transcends traditional boundaries, bringing together spirituality, faith and visual expression. Working from a deeply personal connection to the divine, she translates spiritual insights and moments of revelation into paintings that explore the relationship between the human and the sacred.

Her work is rooted in a contemplative approach, in which portraiture becomes a means of communicating emotions, beliefs and experiences that extend beyond the visible. Each painting establishes an intimate dialogue between the canvas and the viewer, inviting reflection, connection and a deeper awareness of the spiritual dimension of everyday life.

Through her distinctive artistic language, Rao considers art a vehicle for inspiration and contemplation, creating images that encourage viewers to explore their own inner worlds. Her practice reflects an ongoing spiritual journey, in which painting becomes both an act of devotion and a means of sharing personal insight with others.

INSTAGRAM
neen_rao

Neena Rao

ABOUT HER WORK

Neena Rao's artistic practice explores the intersection of spirituality, identity, memory and inner transformation. Through oil painting and expressive portraiture, she investigates the presence of the sacred in human experience, creating images in which personal emotion and religious symbolism converge. Her compositions often place the human figure at the centre, using gaze, gesture, light and carefully considered details to establish an intimate relationship between the subject and the viewer.

In *The Light We Carry* (2026), the human face becomes a reflection of divine presence and inner awakening. The eyes suggest the quiet radiance of a spiritual light that persists even in moments of darkness, presenting faith as an intimate and enduring source of strength. In *Beyond the Veil: Beholding the Bridegroom*, Rao explores the relationship between the visible and the eternal through the image of Christ and the symbolic presence of an embroidered veil. Lace, descending light and the encounter of gazes transform the portrait into a meditation on revelation, longing and the mystery of faith.

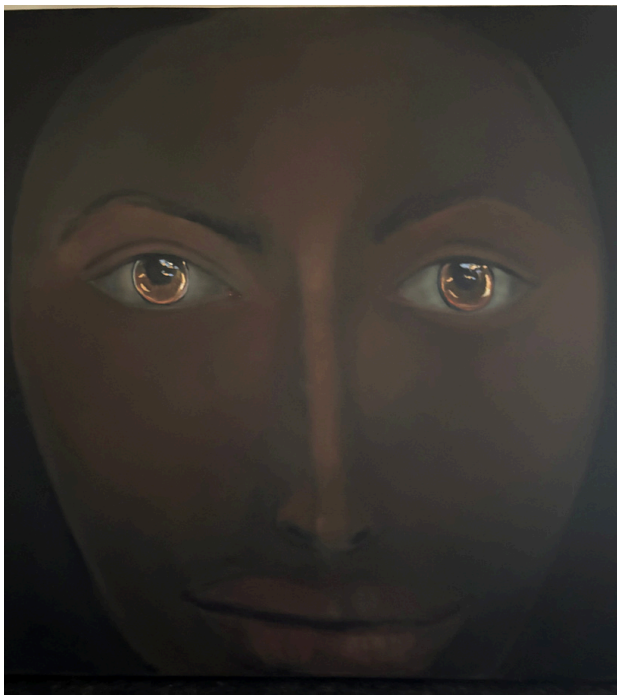
Memory and cultural identity emerge in *Keeper of Stories*, where the direct gaze of the portrayed figure conveys a sense of continuity, dignity and belonging. Through warm earth tones and attentive detail, the painting reflects on the role of women as custodians of family histories and ancestral knowledge, exploring how identity is shaped by what is inherited, remembered and passed on across generations. A more contemplative dimension characterizes *Sukoon*, in which the human figure, water and lotus blossoms create an atmosphere of stillness and renewal. The lotus becomes a symbol of resilience and spiritual clarity, while reflections and warm light evoke a moment of harmony between the inner self and the surrounding world.



"BEYOND THE VEIL: BEHOLDING THE BRIDEGROOM", 24X24 CM, COTTON CANVAS OIL PAINTING



"KEEPER OF STORIES", 34X34 CM, OIL PAINTING ON LINEN



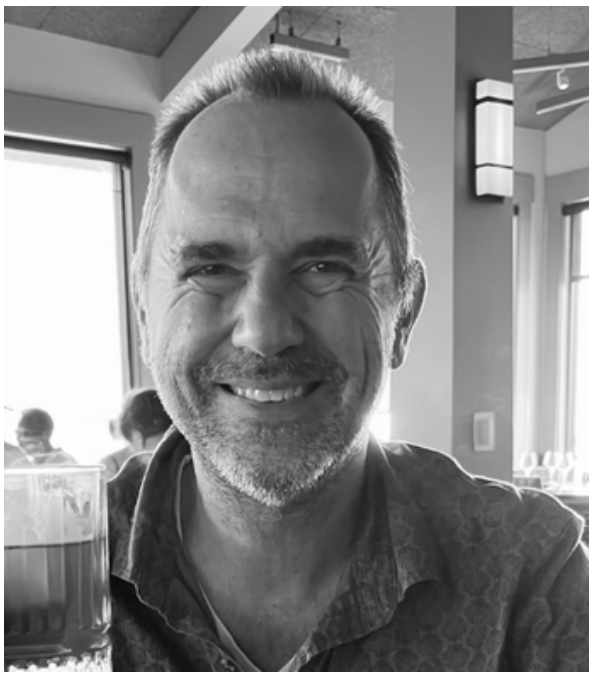
"THE LIGHT WE CARRY", 2026, 61X61 CM, OIL ON COTTON CANVAS



"SUKOON", 20X20 CM, OIL ON COTTON CANVAS

NICHOLAS P. KOZIS

Nicholas P. Kozis's artistic and professional trajectory spans over two decades, moving with versatility between digital animation, directing, production, and the visual arts. His educational background is rooted in institutions of excellence, having earned a Bachelor of Fine Arts from the School of the Art Institute of Chicago and a Master of Fine Arts in experimental animation from the California Institute of the Arts. Alongside his authored production, which has earned him awards and recognition at prestigious film festivals and international showcases, Kozis has cultivated an intensive academic career. He has worked as a university professor and curriculum developer both in the United States and abroad, while also providing specialized consultancy in animation, design, and illustration for both commercial and educational contexts. Currently based in the art district of Los Angeles, he serves as an artist-in-residence at the Hive Gallery, where he continues to create and promote his work in dialogue with the local artistic community.



INSTAGRAM
nicholaskozis



ABOUT HIS WORK



VAL IN THE SUN 4, 2026, 12 BY 12 INCHES/ 30.5 BY 30.5 CM, DIGITAL, 500 EUROS



PRINCESS OF ATLANTIS 999, 2026, 12 BY 12 INCHES/ 30.5 BY 30.5 CM, DIGITAL, 500 EUROS

In the current landscape of visual research, Nicholas P. Kozis's work carves out a privileged space where technology morphs into autonomous pictorial matter. The starting photograph, the objective document, the preliminary shot, is systematically broken down and put back together into a contemporary iconography that calls up the hieratic solemnity of classical painting paired with the psychological tension of the modern portrait. Looking across the compositions, one is struck by their sheer detachment from any voyeuristic or passively hedonistic drift. The female body is never trotted out as an object of visual consumption; instead, it is staked out in its sovereign density as a thinking subject. The postures, now curled up in an introspective retreat, now stretched into a statuary verticality, bring across an emotional range stretching all the way from melancholy down to assertive self-awareness. Even so, the true structural driving force of the image lies in how light and color are handled. Light in Kozis's work doesn't just stop at illuminating anatomy: it steps in as a dramaturgical and metaphysical agent. In outdoor settings, it washes out the chromatic planes, drawing out time into an atmospheric suspension that calls to mind the metaphysics of Californian sunlight; indoors or across nighttime sequences, it carves out the volumes with the precision of a chiaroscuro that digs into the form, cutting the figure out from the background through a sharp, theatrical slash.



MAUDE IN RED, 2026, 12 BY 12 INCHES/ 30.5 BY 30.5 CM, DIGITAL, 500 EUROS

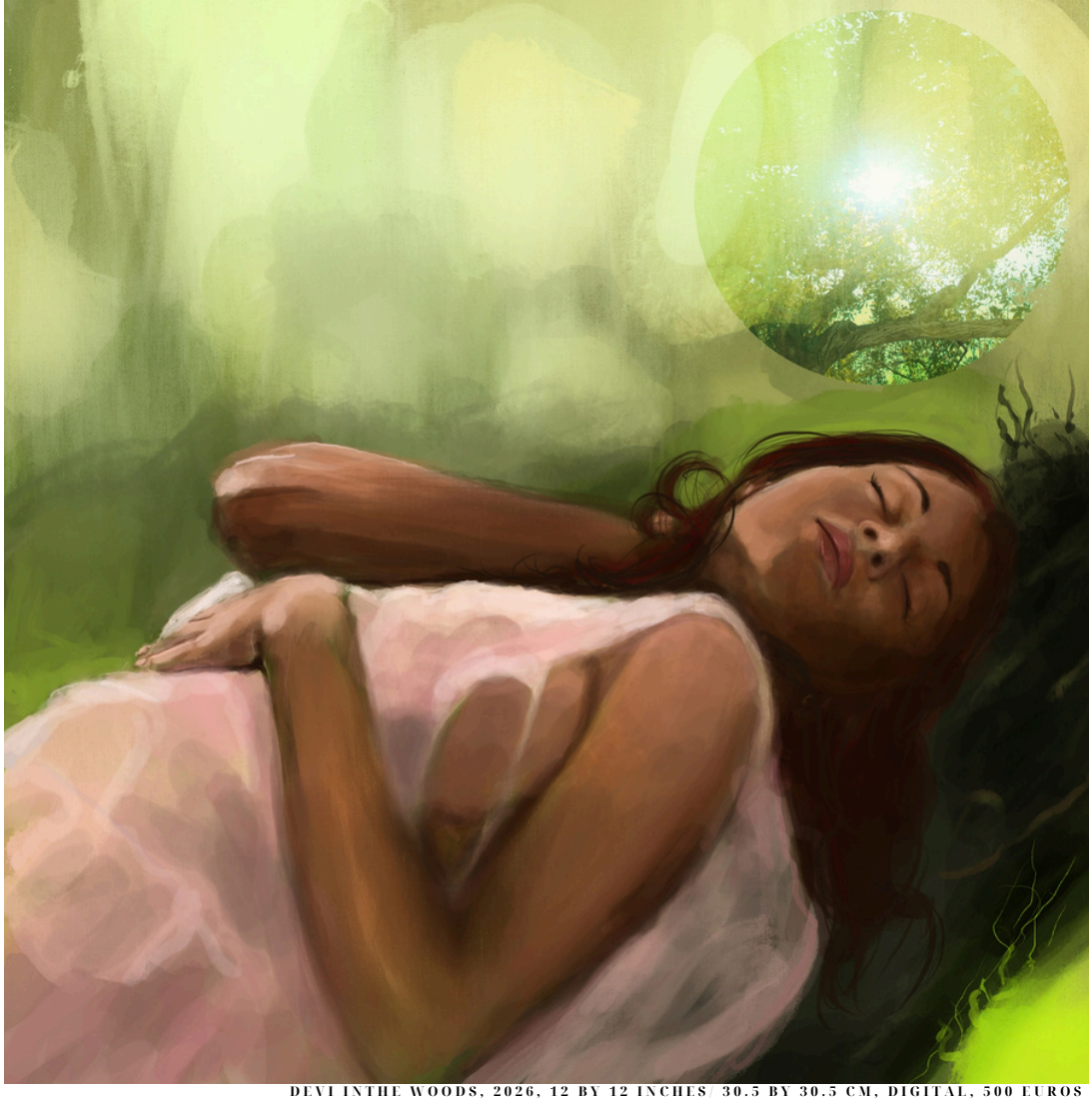
Alongside this, the color palette, ranging from the dominant reds that bring up a visual mantra of endurance and passion, right down to the acid greens and electric blues, is never thrown together by chance. It sets the psychological temperature of the piece, slipping with complete ease back and forth between pop lightness and symbolic density. Kozis thus builds up a brand of painting that manages to turn into an intimate yet collective script all at once. The use of a dense, layered digital stroke plays back the physical consistency of pigment, handing over to the viewer an image that lingers on in the visual memory like an icon of our time: complex, sovereign, and irreducible. Another compelling element within Kozis's visual architecture comes through the seriality of his subjects, where the figure of Maude (Maude Bonanni) takes on the traits of a contemporary heroine, a modern diva out of step with time. Rather than a mere looping of an iconographic module, this ongoing iteration plays out as a continuous exploration into the endless expressive range of an identity that shifts its mask, attire, and scenic backdrop. Much like Maude, figures such as Val (Valeria Bienvenida), Devi, and several recurring models carry their own distinct characterization, standing in as archetypes drawn from a pop-symbolist imaginary. Kozis thus pulls off a rare knack for holding together the breezy lightness of contemporary visual culture alongside the sheer depth of a painterly reflection rooted in rigorous composition. Each canvas reads like a chapter out of an unbroken visual novel, with the female protagonist stepping right through shifting climates of light.



VAL IN THE SUN 6, 2026, 12 BY 12 INCHES/ 30.5 BY 30.5 CM, DIGITAL
500 EUROS



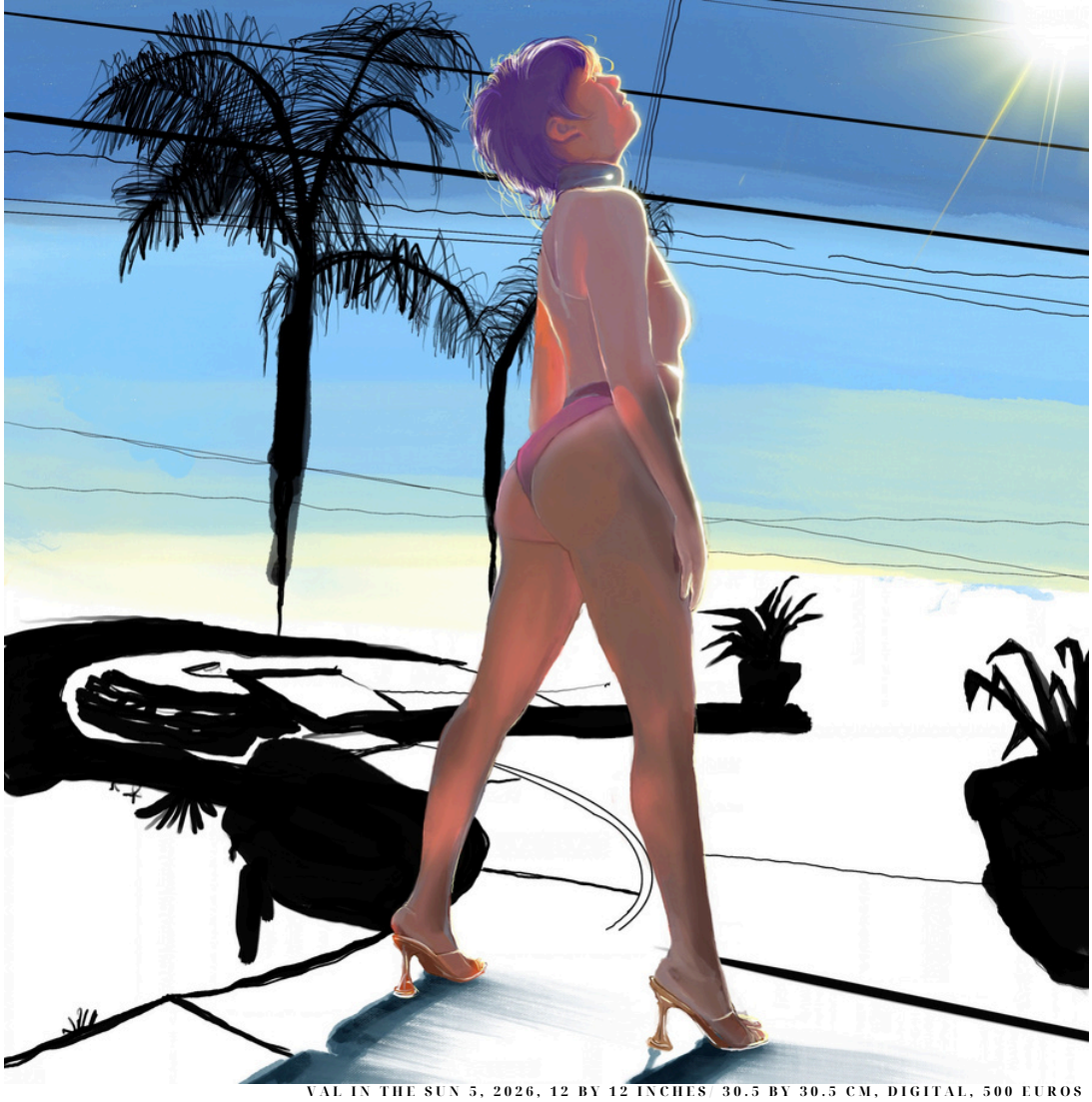
VAL IN THE SUN 13, 2026, 12 BY 12 INCHES/ 30.5 BY 30.5 CM, DIGITAL
500 EUROS



DEVI INTHE WOODS, 2026, 12 BY 12 INCHES/ 30.5 BY 30.5 CM, DIGITAL, 500 EUROS



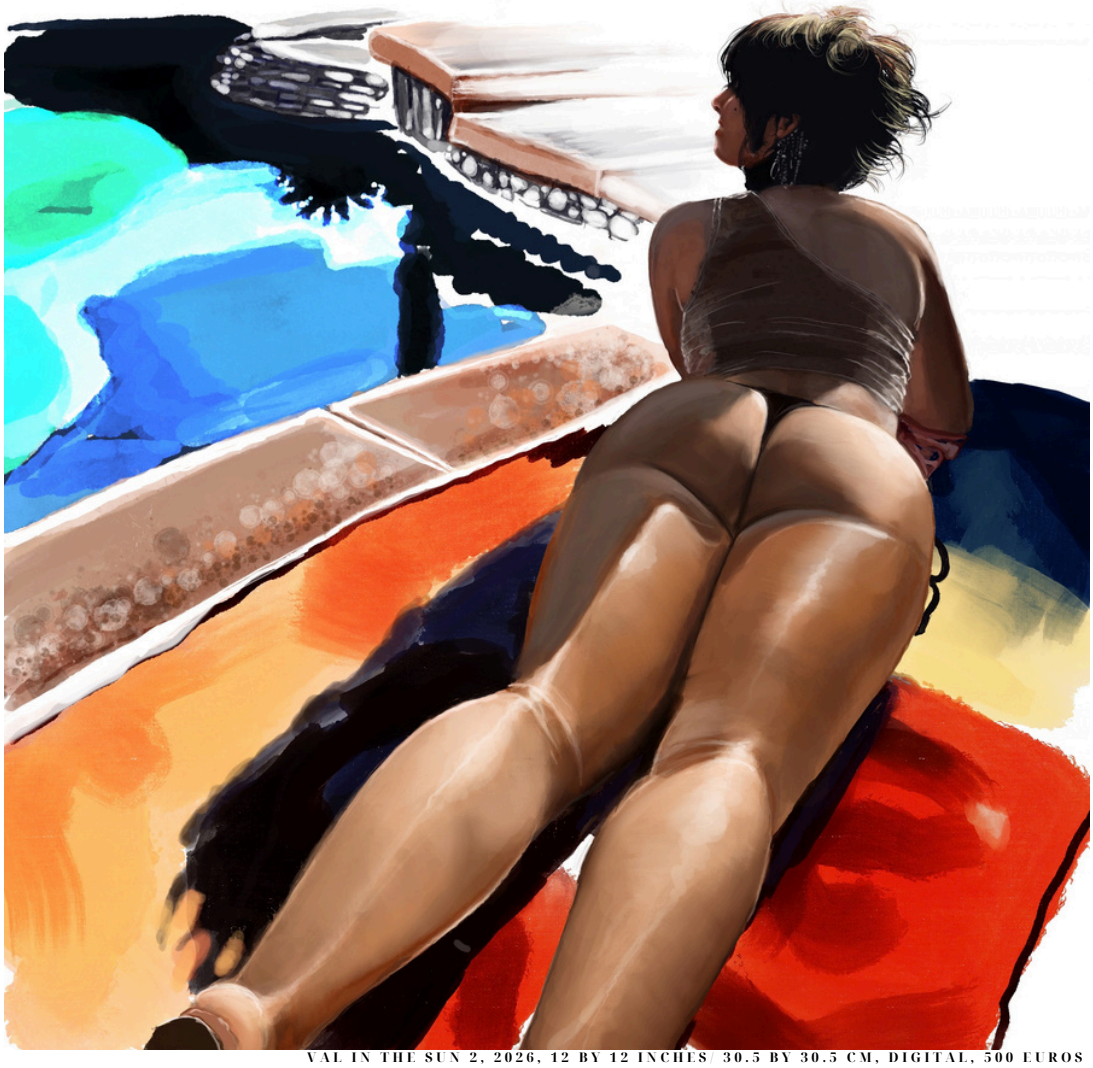
VAL IN THE SUN 16, 2026, 12 BY 12 INCHES/ 30.5 BY 30.5 CM, DIGITAL, 500 EUROS



VAL IN THE SUN 5, 2026, 12 BY 12 INCHES/ 30.5 BY 30.5 CM, DIGITAL, 500 EUROS



VAL IN THE SUN 3, 2026, 12 BY 12 INCHES/ 30.5 BY 30.5 CM, DIGITAL, 500 EUROS

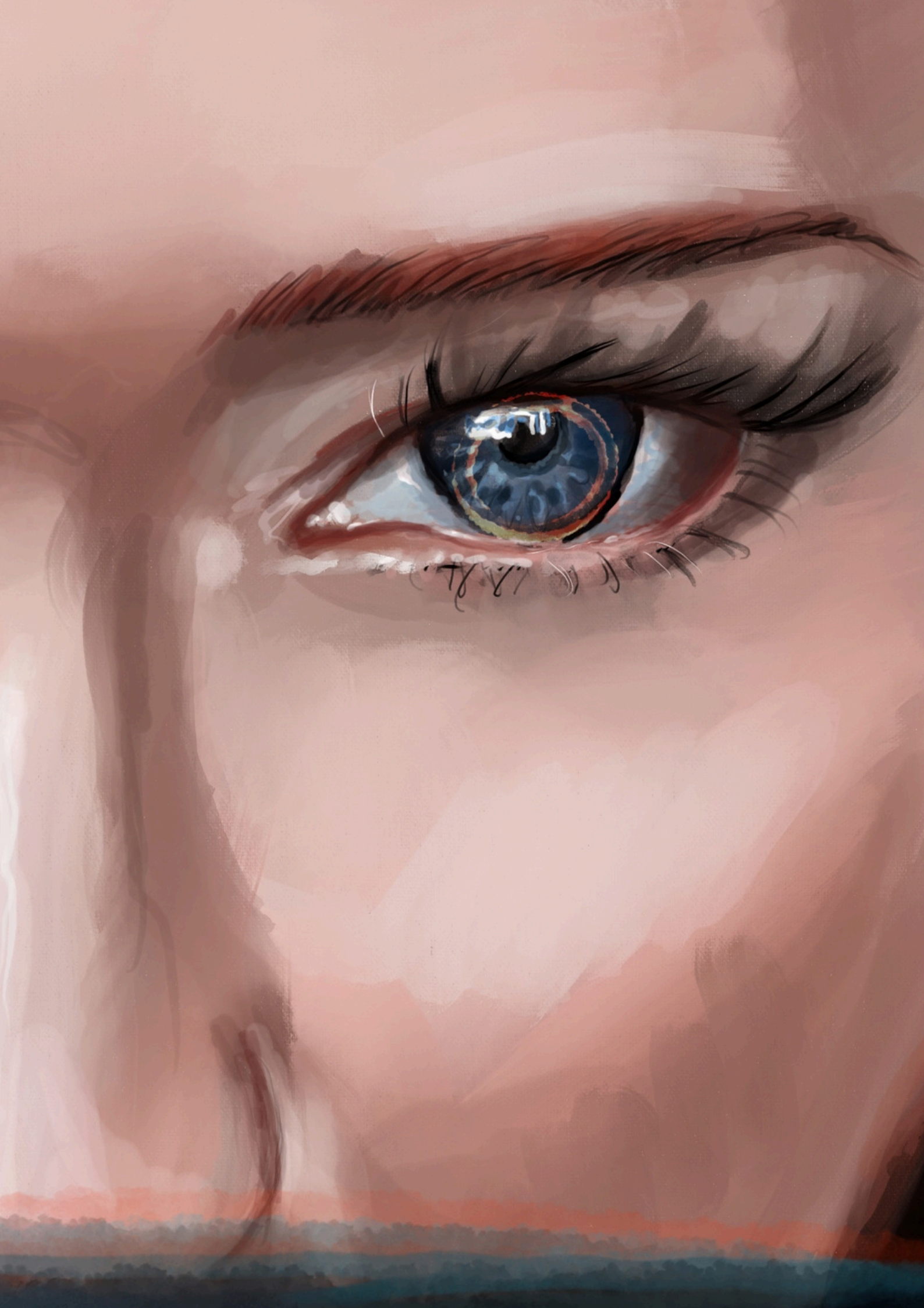


VAL IN THE SUN 2, 2026, 12 BY 12 INCHES/ 30.5 BY 30.5 CM, DIGITAL, 500 EUROS



VAL IN THE DESERT 4, 2026, 12 BY 12 INCHES/ 30.5 BY 30.5 CM, DIGITAL, 500 EUROS





NISHI SHOICHI



INSTAGRAM
nishi.s1

Nishi Shoichi was born in Hokkaido, Japan, in 1963. He began sharing his artworks on Instagram in 2022, and in 2023 participated in a curated exhibition at The blank Gallery in Shibuya, Tokyo. In 2024, he exhibited in BEYOND, an international contemporary art exhibition presented by M.A.D.S. Art Gallery in Milan. In 2025, his work was featured in ANTHOLOGY, a publication by M.A.D.S. Art Gallery. In 2026, his work was also featured in the French art magazine République des Arts. Nishi Shoichi's artistic practice is rooted in a personal exploration of existence, impermanence, and the relationship between the material world and the infinite universe. His work develops from a fascination with the idea that reality may extend beyond what can be directly perceived, leading him to reflect on the nature of matter, nothingness, information, and the structures underlying the universe. His interest in quantum mechanics has contributed to this personal perspective. Although he does not approach painting as a means of explaining physics or pursuing scientific theories, he is inspired by the possibility of a reality shaped by the interaction between the world of elementary particles and the material world, as well as by the harmony and mathematical order he perceives within the universe. He considers the material world an illusion and the world of nothingness a deeper form of reality. Through painting, Nishi Shoichi seeks to express this worldview intuitively, allowing the infinite scale of the universe to enter the limited space of the pictorial surface. His practice is guided by a belief that painting can communicate experiences and perceptions that words cannot fully define. For him, the image exists through sensation, harmony, and intuition, much like a beautiful melody whose meaning does not depend upon logical explanation.

ABOUT HIS WORK

Shoichi's reality emerges where things cease to belong to a single dimension. A forest can contain the sea, a city can dissolve into a cloud, an animal can become a presence preserved by memory, while birds cross every boundary with the natural ease of something already belonging to infinity. His images unfold through layers of perception. The world is observed, remembered, fragmented and brought together again according to a logic closer to dreaming than description. Human figures move through these landscapes as almost transparent presences, immersed in the same atmospheric matter as trees, water, clouds and animals. The eyes of cats emerge from the mist like small nuclei of consciousness, holding a knowledge that precedes words. Nature takes on an almost mental form. Trees become memory, the sea a pulsation, snow a surface where time seems to slow. Even the city becomes part of a larger order, softened by clouds and atmospheric forms. Matter appears as a temporary configuration, constantly transforming: every form contains the possibility of dissolution, and every dissolution opens onto another form. Flowers introduce another measure of time. Their brief existence belongs to cycles that extend across seasons, generations and memory. Within petals, wings, trees and human figures, different durations coexist, allowing the instant and eternity to meet through transformation. Shoichi's painting becomes a meditation on relationship. Flight leads to sky, sky to memory, memory to matter, matter to universal movement. Each presence participates in a larger continuity, like a fragment of a reality whose boundaries remain impossible to define. Through this suspended space between recognition and dissolution, Shoichi invites us to perceive existence as a living constellation, continually changing form while remaining connected to the greater breath of the universe.



幽微, 2026, DIGITAL ART, 420 × 297 MM



環境調和, 2026, DIGITAL ART, 420 × 297 MM



雪国の記憶2, 2026, DIGITAL ART, 420 × 297 MM



森の息, 2026, DIGITAL ART, 420 × 297 MM



潮騒, 2026, DIGITAL ART, 420 × 297 MM

PATRICIA RAIN GIANNESCHI

Patricia "RAIN" Gianneschi is a Chicago-based multidisciplinary artist, educator, musician and activist whose practice encompasses painting, printmaking, performance, music and writing. For over three decades, she has explored the intersections of spirituality, social justice, memory and personal transformation.

Educated at the University of California, Berkeley, and the School of the Art Institute of Chicago, where she earned a Master's in Art Education and a Master of Fine Arts, RAIN has dedicated much of her career to arts education. She taught in Chicago Public Schools for over twenty years and served as adjunct faculty at the School of the Art Institute of Chicago. She is also a co-founding member of the art collective MOTHER ART: REVISITED.

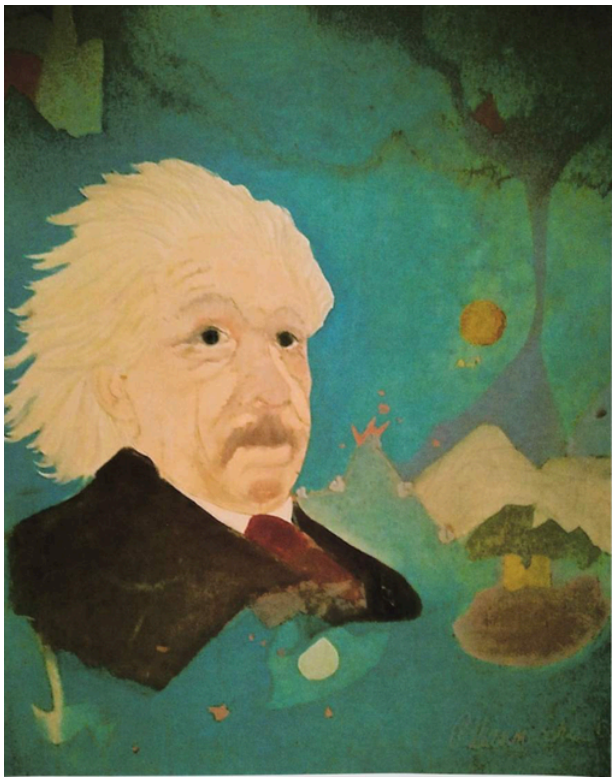


INSTAGRAM
patti_rain

Patti Rain Gianneschi

ABOUT HER WORK

RAIN's artistic language develops through the interplay of material, memory and gesture. Her work moves between abstraction and figuration, combining layered surfaces, symbolic forms and expressive marks to evoke experiences that often resist direct representation. Rather than depicting reality, her paintings capture its lingering presence: a vibration, a trace or an image suspended between the visible and the invisible.
Her practice is deeply rooted in spirituality, feminine experience and ancestral memory. Recurring circles, seeds and totemic forms become archetypal elements within compositions where color and texture carry both emotional and symbolic weight. Through a tactile and contemplative approach, RAIN creates spaces that invite introspection, slow observation and an intimate encounter with the unknown.



"EINSTEIN", 1979, 72X60X1 IN, GRAPHITE AND OIL ON CANVAS



"THE LADY IN THE RED BERET", 1979, 48X36 IN, MIXED MEDIA, OIL



"RAIN GONE WILD", 1987-88, OIL ON CANVAS



"ON DRAGONFLY BAY", 1987, ACRYLIC, PASTEL AND CHALK ON CANVAS

In her earlier works, RAIN moves between recognizable imagery and an increasingly expressive approach to painting. Pieces such as *Einstein* and *The Lady in the Red Beret* retain figurative references, while *On Dragonfly Bay* evokes the atmosphere of a pond or natural environment through a combination of suggestive forms and painterly detail.
With *RAIN Gold Wild*, the composition becomes freer and more vibrant, anticipating the artist's gradual movement towards a more instinctive, colorful and gestural visual language.



"AFTER FALLEN GOLD", 2019, 30X30X1.5 IN,
OIL AND COLLAGE ON CANVAS



"AFTER FALLEN BLACK STORM", 2019, 30X30X1.5 IN,
OIL AND COLLAGE ON CANVAS

In works such as *After Fallen*, *China Red Sunset*, *Orion's Belt* and *Star Seed*, geometric structures and recurring circular forms become the foundations of a symbolic vocabulary. Suns, celestial bodies and seeds evoke cosmic cycles, origins and transformation, while grids, incisions and layered surfaces suggest maps, ancient inscriptions or fragments of a forgotten language. Reds, ochres, golds and blues extend beyond their visual function, creating a dialogue between material presence, ancestral memory and spirituality.



"ORION'S BELT", 2018, 16X13X2 IN (FRAMED),
OIL AND COLLAGE ON CANVAS



"AFTER FALLEN WHITE", 2019, 30X30X1.5 IN,
OIL AND COLLAGE ON CANVAS



"STAR SEED", 2020, 30X30X1.5 IN, MIXED MEDIA



"STAR SEED II", 2020, 8X8X1 IN, MIXED MEDIA



"BLUE SEED PODS", 30X30X1.5 IN, OIL ON CANVAS



"RED CHINA SALES", 2021, OIL ON CANVAS

In *Calvary*, *Mary, Ann & The Visitor*, *The Blue Visitors* and *The Visitors*, RAIN explores spirituality through the subtle suggestion of human presence, creating a dialogue between the earthly and the transcendental. Figures appear faint, elongated or almost spectral, as though emerging from distant memories or inhabiting an intermediate space between visibility and disappearance. Their indistinct forms resist conventional representation, becoming vessels for reflection on faith, vulnerability and the mystery of existence.

The human figure seems to dissolve into an atmosphere of silence and suspension, where color becomes an instrument of contemplation and spiritual elevation. Through delicate gestures, layered surfaces and barely defined silhouettes, RAIN evokes encounters with the sacred that remain suspended between intimacy and distance, presence and absence. Rather than illustrating religious narratives, these paintings invite viewers into a personal meditation on the invisible, where the search for meaning unfolds through the fragile relationship between the human and the divine.



"CALVARY", 27.5X28.7X1.5 IN, OIL ON CANVAS



"THE BLUE VISITORS", 2023, 30X30X1.5 IN, OIL ON CANVAS



"MARY, ANN & THE VISITOR", 2022, DIGITAL PRINT ON PAPER



"THE VISITORS", 2016, 60X40 IN, GRAPHITE, OIL ON CANVAS

"FALLEN NATION", 30X30X1 IN, OIL AND COLLAGE ON CANVAS



The *Fallen* series explores the relationship between material, history and disappearance. Through layered paint, collage, grids and expressive marks, the surfaces evoke the remains of an ancient civilization or fragments of a collective memory resurfacing over time. In *Fallen*, subtle, almost ghostlike figures coexist with abstract structures and areas of erosion, balancing presence and absence, order and rupture. The works suggest a world in which what has been lost is never entirely erased, but survives through traces, symbols and the persistence of matter.

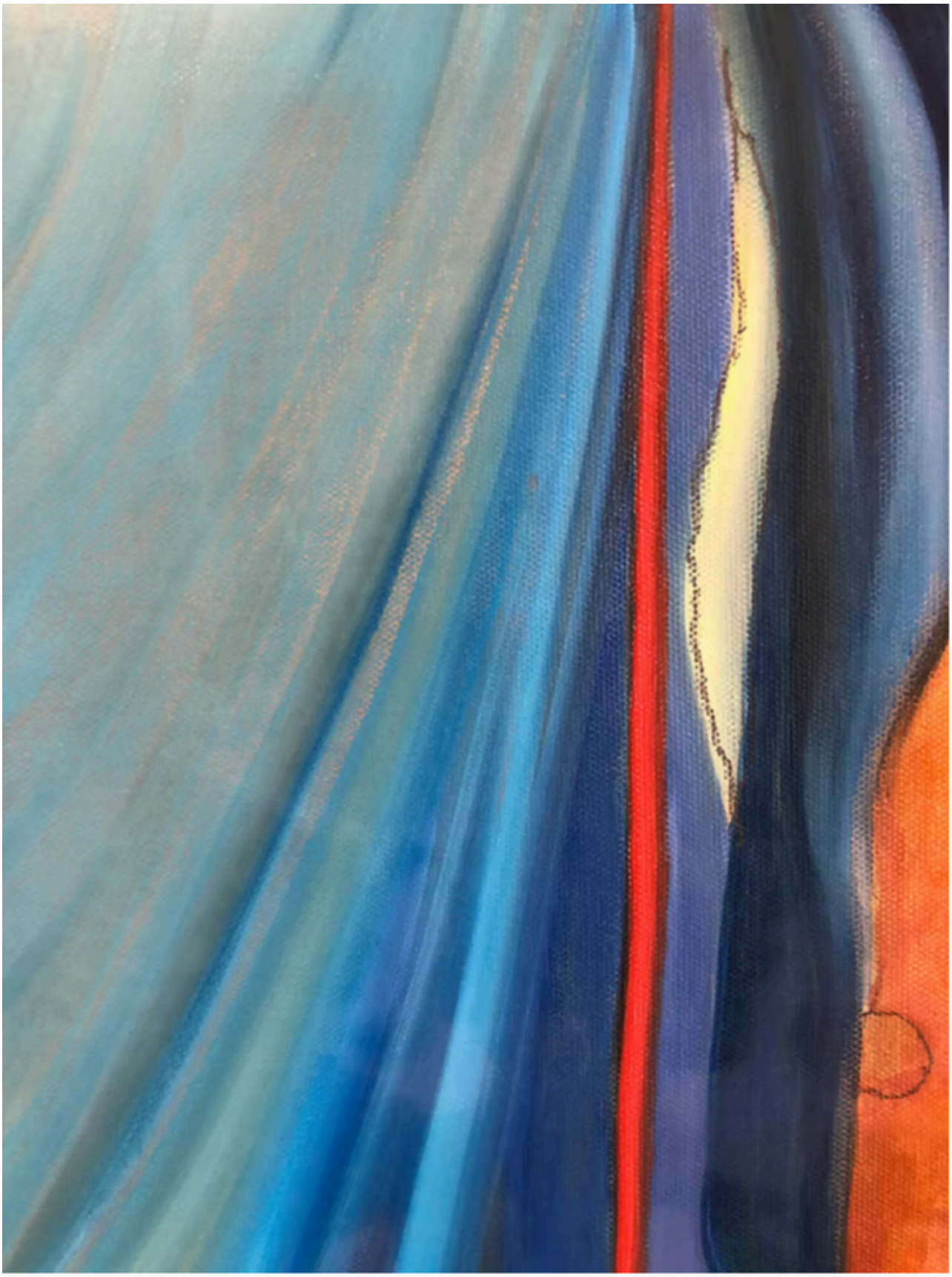


"FALLEN", 72X60X1.5 IN, 2017, OIL AND COLLAGE ON CANVAS

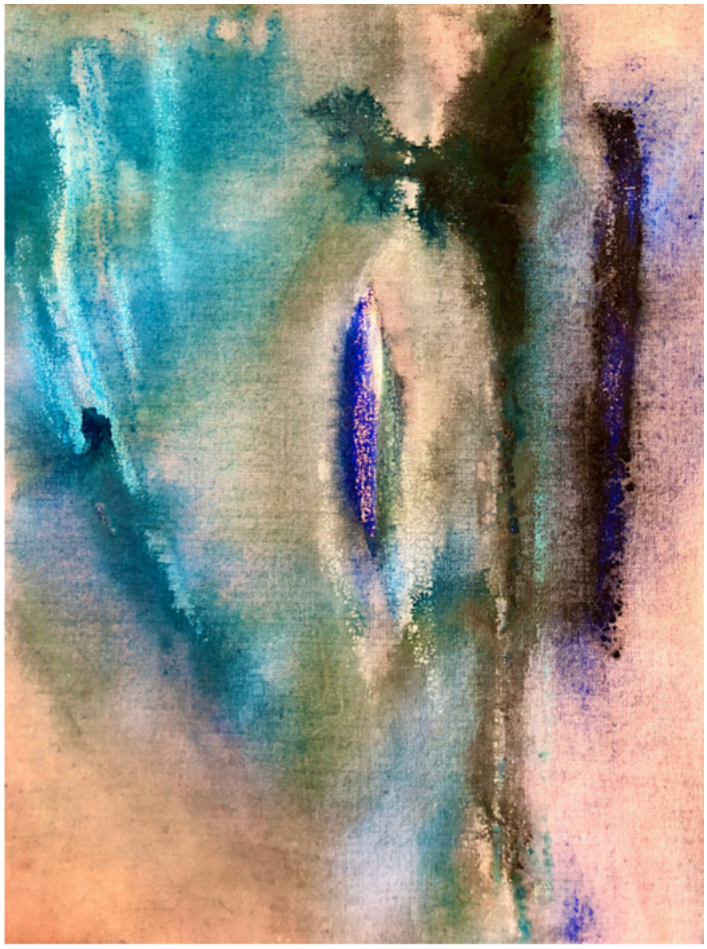


"FALLEN TEMPLE", 32.2X26.5X1.5 IN, 2015, OIL AND GRAPHITE ON CANVAS

In *Giotto's Robe* series, RAIN draws on the spiritual resonance of historical art to develop a personal language of gesture, texture and symbolic structure. The series brings together the freedom of painterly expression and the contemplative dimension of sacred imagery. Each small-format canvas becomes an intimate space of reflection, where fragments, colors and marks suggest the persistence of the eternal within the material world. Rather than offering a defined narrative, the works invite a quiet encounter with the mystery of painting itself.



"GIOTTO'S ROBE I", 12X9 IN, 2018, OIL ON CANVAS



"GIOTTO'S ROBE II", 12X9 IN, 2019, OIL ON CANVAS



"GIOTTO'S ROBE III", 12X9 IN, 2019, OIL ON CANVAS



"GIOTTO'S ROBE IV", 12X9 IN, 2019, PASTEL AND GRAPHITE ON CANVAS

The *Ox-Bow* works originate in RAIN's direct observation of sunsets over the Ox-Bow lagoon in Michigan, transforming a fleeting natural phenomenon into an ongoing investigation of landscape and perception. Across painting, lithography, chalk and graphite, the artist revisits the same environment through different techniques and visual approaches. The landscape gradually moves beyond representation, becoming a space shaped by memory, abstraction and emotional experience. These works reveal how repeated observation can transform a familiar place into an evolving personal archive.

"OXBOW SUNSET", 24X18 IN, 2014, OIL ON CANVAS



"OXBOW SUNSET RED", 48X36 IN, 2016, PASTEL, GRAPHITE, OIL ON CANVAS



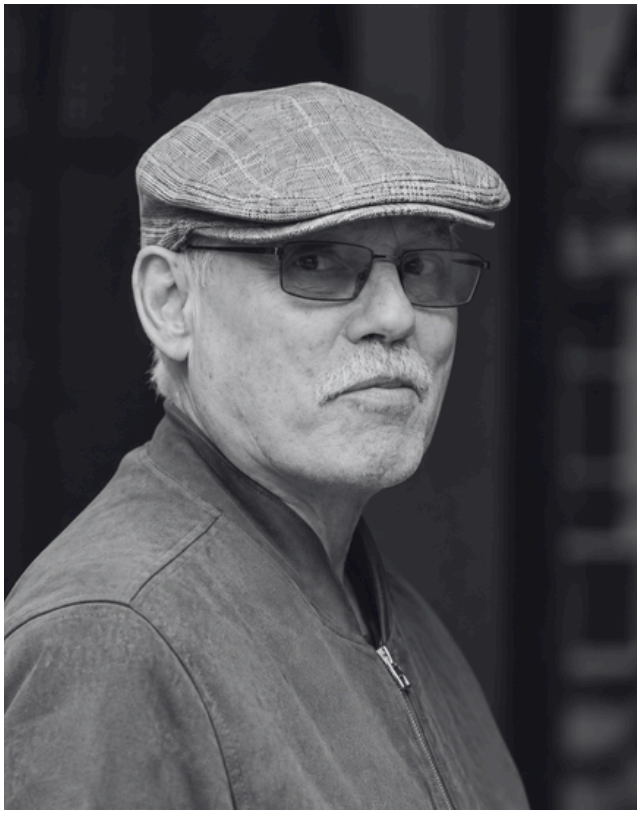


"OXBOW TREE", 2016, LITOGRAPHY



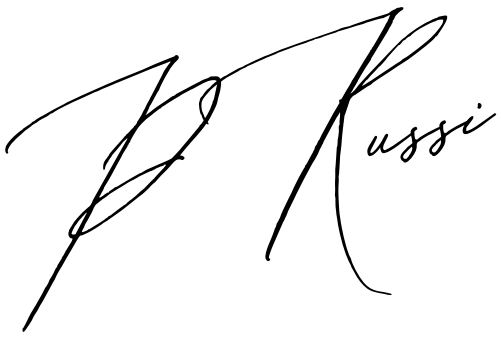
"OXBOW SUNSET CHALKS", 36X27 IN, 2016, CHALKS, GRAPHITE

PRUSSI



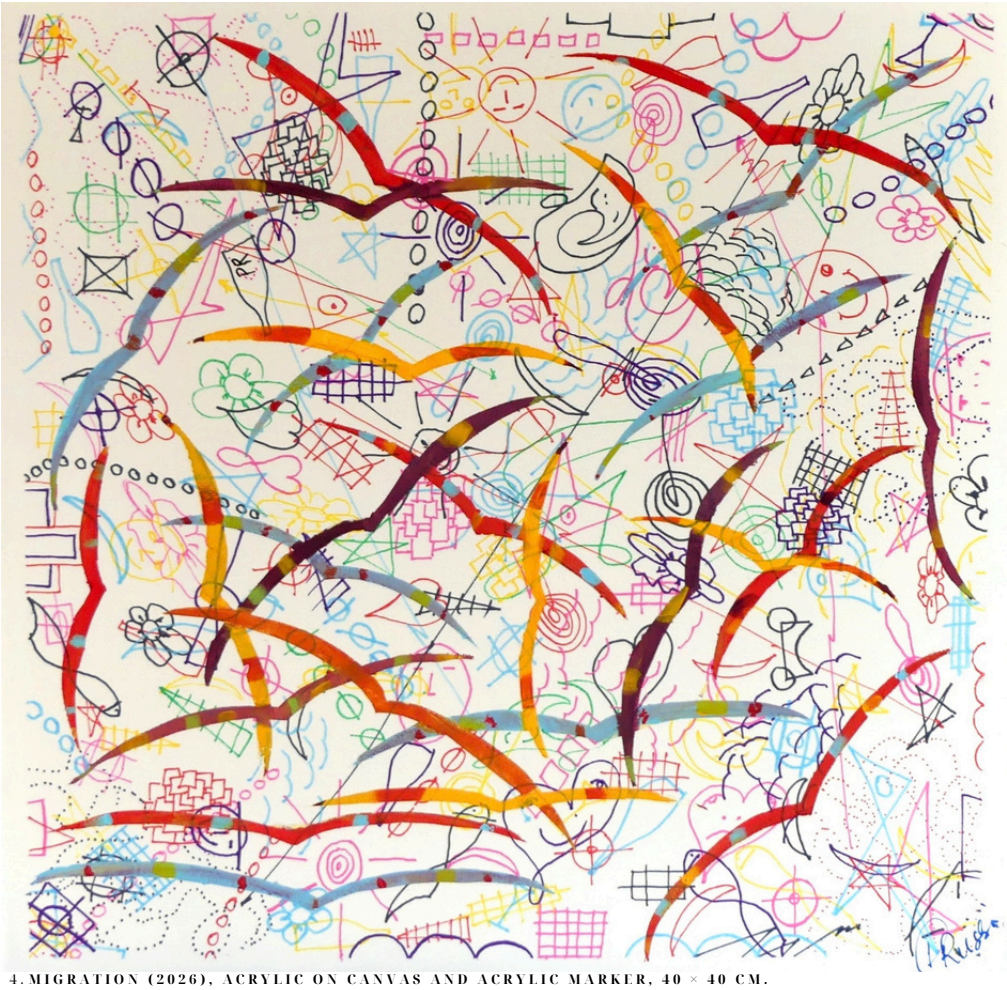
Born in the Swiss canton of Valais in 1958, Pascal Russi (PRussi) discovered painting during a defining period of his life, transforming personal challenges into a lifelong creative journey. Entirely self-taught, he has devoted nearly four decades to an artistic practice guided by intuition, authenticity and an unwavering desire for freedom of expression. Working primarily with acrylics after exploring gouache, oil and other media, PRussi draws inspiration from the world around him, from the quiet poetry of nature to the complexities of contemporary society. Refusing to confine his work within predefined categories or stylistic conventions, he embraces spontaneity, allowing each painting to emerge naturally through instinct, emotion and lived experience. For him, painting is a space of discovery, where imagination is free to wander without constraints. Over the years, his work has been presented in numerous international exhibitions across Europe, Asia and North America, earning prestigious recognitions including the Metropolitan Empire Prize in New York, the International Talent and Professional Award in Madrid, the Costanza Foundation Prize in Florence and the M.A.D.S. Critics Award in Milan. Today, PRussi continues to develop a deeply personal visual language, one that reflects resilience, curiosity and a profound belief in the transformative power of creativity.

INSTAGRAM
artrussi



ABOUT HIS WORK

Pascal Russi approaches painting as a space of freedom, where intuition leads every gesture and every mark finds its own place over time. His compositions evolve through layers of signs, colours and fluid movements, creating visual environments that are never fixed, but constantly open to new readings.
Recurring symbols, intertwined lines and vibrant chromatic accents emerge naturally across the canvas, suggesting memories, emotions and fragments of everyday life without ever imposing a single interpretation. There is no predetermined route through his work. The eye is free to wander, pause, return and discover unexpected relationships that reveal themselves gradually.
What may initially appear as spontaneity is sustained by a remarkable sense of balance, where density and openness, energy and silence coexist in harmony. Russi does not seek to describe the world around him, but to capture its rhythm, its unpredictability and its continuous transformation.
His paintings become places of encounter, where every viewer is invited to build a personal dialogue with the work, discovering meanings that remain intentionally open, alive and constantly evolving.



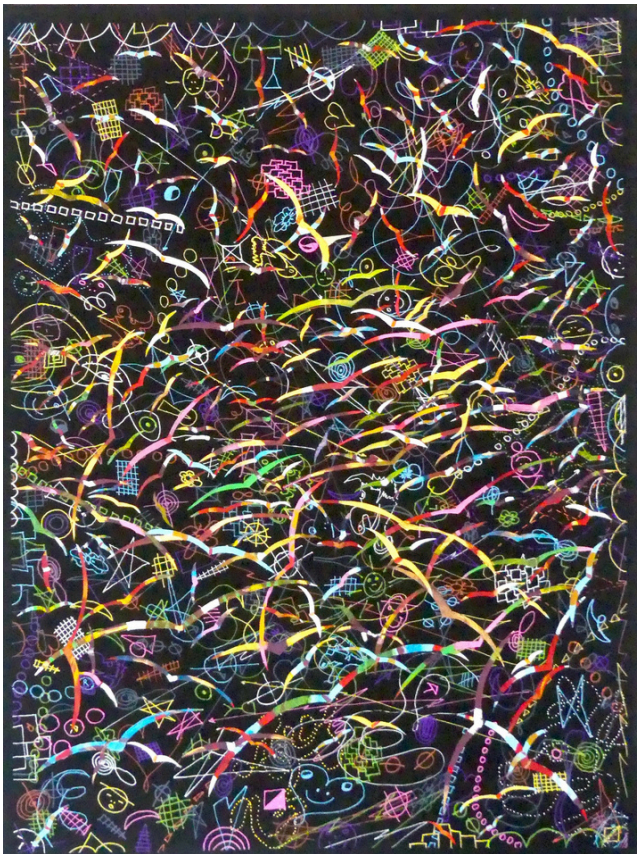
4. MIGRATION (2026), ACRYLIC ON CANVAS AND ACRYLIC MARKER, 40 × 40 CM.



17 CE MONDE QUI PART DANS TOUS LES SENS (2024), ACRYLIC AND ACRYLIC MARKER ON CANVAS, 80X80 CM.



14 CE MONDE QUI PART DANS TOUS LES SENS (2024), ACRYLIC ON CANVAS AND ACRYLIC MARKER, 80 × 80 CM.



1 MIGRATION (2026), ACRYLIC AND ACRYLIC MARKER ON CANVAS, 60 × 80 CM.



6 CE MONDE QUI PART DANS TOUS LES SENS (2024), ACRYLIC AND ACRYLIC MARKER ON CANVAS, 80 × 80 CM.

SATOCOO.O

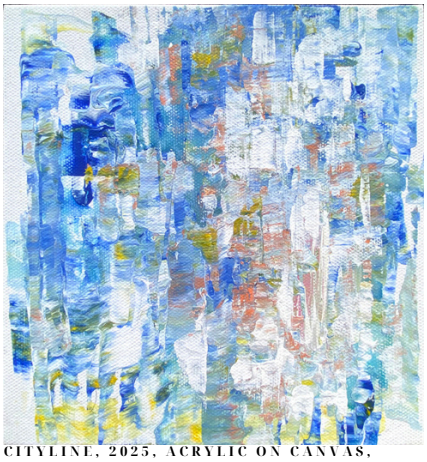


INSTAGRAM
satocoo55

Born in Gifu Prefecture, Japan, satocoo.o spent her childhood surrounded by nature, exploring the outdoors, drawing, and making objects by hand. These early experiences nurtured an intuitive relationship with observation, experimentation, and the material world. She later developed her career in Tokyo as a creative professional, working in graphic design and art direction. Alongside her professional activities, she travelled extensively throughout Japan and abroad and continued to study forms of bodily expression through the voice. After several decades away from drawing, she encountered alcohol ink art in 2021 and began painting again. As she had grown older, drawing had gradually become associated with a strong sense of insecurity, while art itself had come to feel distant and almost beyond her reach. Returning to painting therefore became an unexpected experience, bringing with it a sense of wonder, joy, and discovery. Since then, she has continued to develop her artistic practice at her own pace. Her practice is grounded in experimentation. Alongside her work in the design field, she explores different materials, media, and techniques, allowing each process to open new possibilities. She is particularly interested in the multifaceted beauty of the visible and invisible world, approaching painting as a space in which colour, movement, and fluidity can reveal unexpected forms. Since 2022, she has also been involved in workshop activities related to alcohol ink art. Her exhibition history includes Art Collection Vol.4 at Tokyo Metro Omotesando Station in 2024, the metaverse group exhibition IMPERFECT RETURN. THE CIRCLE THAT NEVER CLOSES presented by MADS ART GALLERY in 2025, and Crossroads, the Lisbon Edition of The Pop Up Project, held at Palacete Gomes Freire in Lisbon in 2026. Her work was also featured in MADS ART GALLERY's tenth-anniversary publication ANTHOLOGY: THE LAST DECADE 2015–2025 in 2025. Today, satocoo.o continues to move freely between design and artistic research, experimenting across materials and techniques while following an intuitive and personal rhythm. Her practice is shaped by a renewed encounter with painting, where experimentation becomes a way of observing the world and discovering new forms of expression.

ABOUT HER WORK

There is a moment when what we see begins to detach from the world and enter memory. Contours soften, colours mingle with sensations, and experience gradually becomes image. Satocoo.o's painting seems to emerge from this fragile passage, where reality is transformed through perception and continues to exist in another, more intimate form. Her canvases carry a strong sense of time. Layers, erasures, transparencies and sudden concentrations of colour preserve the traces of different moments, allowing the surface to remain in constant movement. Colour becomes almost mental: pink suggests a temperature, blue a distance, red a vibration, white an open space in which the image can breathe. In _Pre, delicate tones seem to belong to a form still searching for its name, while Candy Afternoon transforms colour into the fleeting sweetness of a memory already becoming atmosphere. A darker intensity emerges in &Bitter, where layers of red, blue and shadow create a surface charged with emotional tension. In Good work today, white marks and luminous particles cross the dark ground like fragments appearing from an undefined space, giving the painting an almost cosmic quality. Cityline moves towards a more architectural rhythm, where vertical forms and overlapping colours evoke buildings, windows and reflections before dissolving again into pure matter. The city remains as impression, rhythm and memory. Throughout these works, Satocoo.o explores the uncertain distance between what we see and what we remember. The canvas becomes a meeting place between present perception and past experience, between the gesture that creates an image and the traces that remain after it has changed. Her colours move almost musically, through pauses, intensities, repetitions and sudden shifts, creating a temporality that can be felt rather than measured. Memory itself seems to become part of the painting. It preserves certain lights, transforms colours, allows forms to disappear and gives new life to what has already passed. Satocoo.o translates this process into matter, creating images that remain open and continually becoming. Her painting therefore inhabits a space between appearance and disappearance, where colour becomes thought without words and light becomes memory in the very instant it takes shape. Before these works, the familiar acquires a certain distance, becoming something elusive and newly perceptible. The image holds the instant while allowing it to move beyond itself, turning the dissolution of form into another way of seeing.



CITYLINE, 2025, ACRYLIC ON CANVAS, 180X180MM



GOOD WORK TODAY, 2025, ACRYLIC ON CANVAS, 200X250MM



&BITTER, 2026, ACRYLIC ON CANVAS, 160X220MM



_PRE, 2025, ACRYLIC ON DRAWING PAPER, 210X295MM



CANDY AFTERNOON, 2026, ACRYLIC ON CANVAS, 240X333MM

SATOKO SAITO

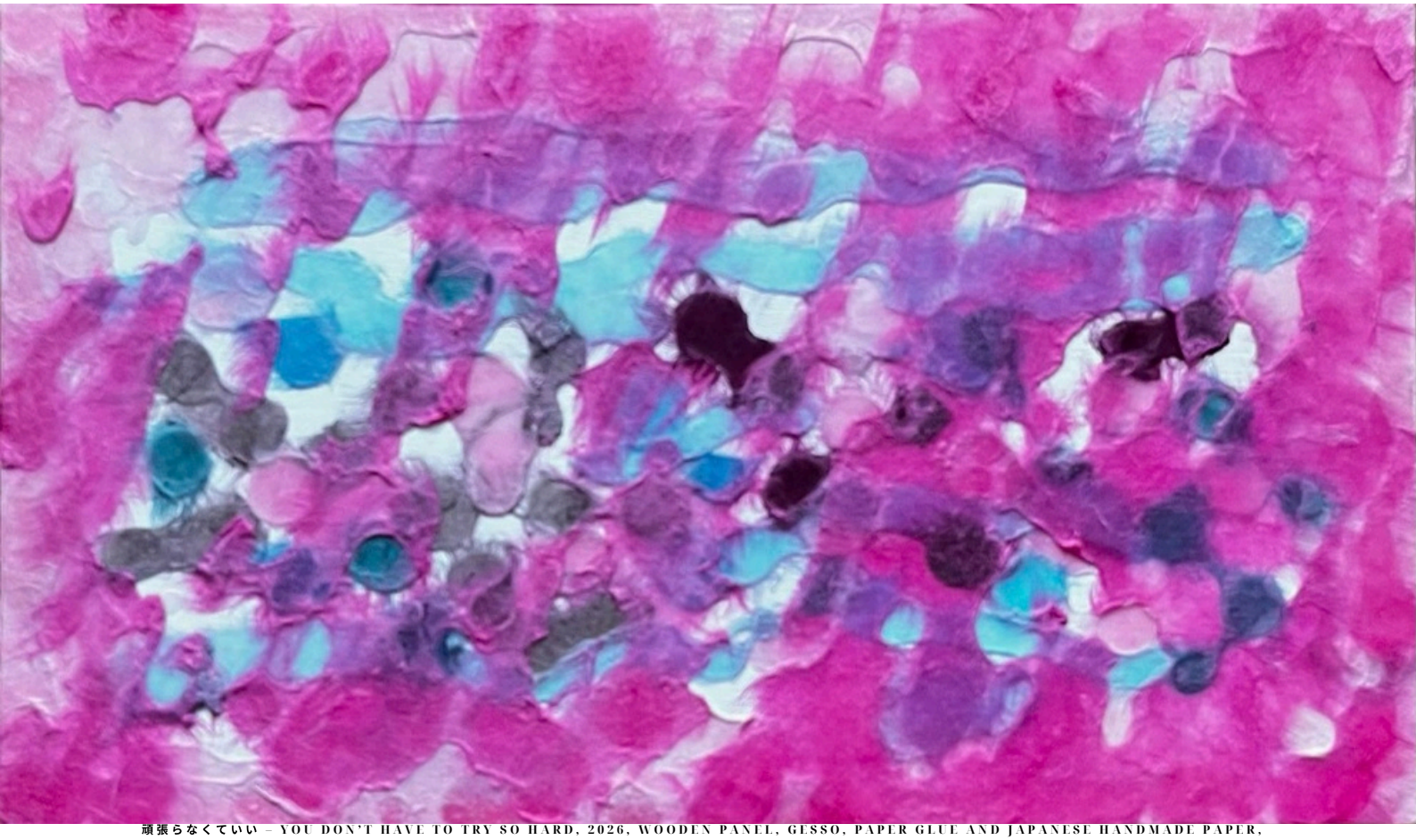


INSTAGRAM
satokosaito1999

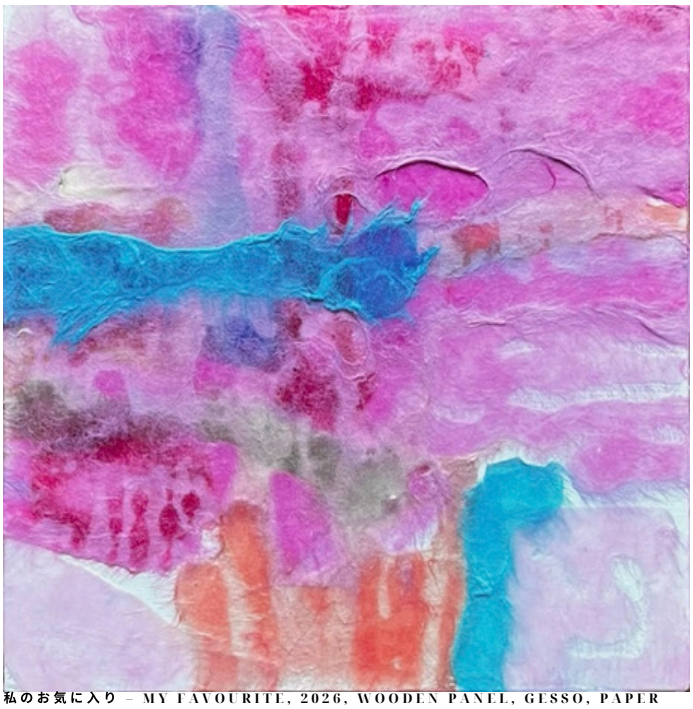
Satoko Saito was born in Japan in 1955 and graduated from Musashino Art University. She began her career in editorial design and advertising production. From 1999 to 2003, she lived in Taiwan with her family due to her husband's work. During this time, she studied traditional Chinese paper-cutting under Li Huanzhang, a master of Chinese paper-cutting. This experience deeply influenced the development of her artistic practice. From 2008 to 2017, she held courses in Chinese paper-cutting at Baisha Chakan in Ikebukuro, Tokyo. In 2009, she held her first solo exhibition of Chinese paper-cut works in Yokohama.
From 2013, she began creating works that incorporated paper-cutting into collage, combining paper and fabric to further develop her expressive language. From 2017 to 2026, she held solo exhibitions every year at Baisha Chakan, while also participating in solo and group exhibitions in Ginza, Taiwan, Korea, and Tokyo. Between 2021 and 2024, she participated every year in group exhibitions at GALLERY ART POINT in Ginza. In 2024 and 2025, she participated digitally in international contemporary exhibitions organized by M.A.D.S. Art Gallery in Italy. In 2026, she participated in a group exhibition organized by Arte de aco at UPSTAIRS GALLERY in Daikanyama, Tokyo. In the same year, she participated in an art contest organized by HACKK TAG, presenting her work digitally at Eslite Spectrum locations in Taipei and Nihonbashi, Tokyo.

ABOUT HER WORK

On this occasion, Satoko Saito carries her research towards an even subtler perception of matter and gesture. Japanese paper retains its fibrous structure, glue alters its texture, and colour settles in layers, creating surfaces crossed by currents, fragments and small concentrations of light. Each work emerges from the encounter between what the hand performs and what the material gives back. Water assumes a particular presence. It appears as image, rhythm, and memory of a continuous movement. In 湧き水1 and 湧き水2, the surfaces seem to open towards an invisible spring: colour flows, gathers and disperses, allowing something belonging to nature and perception to emerge. A more intimate passage appears in the works created after the artist was stung on the hand by a wasp. The physical condition of that moment altered her relationship with gesture. The stroke became lighter, the colour more delicate, the pressure upon the surface more measured. The hand, compelled to move differently, discovered a new sensitivity. This transformation introduces a particular awareness into the paintings: even the fragility of the body can enter the creative process. The gesture changes together with the person who makes it, and the surface records this variation with extraordinary precision. In 遠い記憶, lightness takes the form of memory. The delicate tones seem to emerge from a distant place, like images preserved through almost imperceptible traces. In 希望, colour acquires a quiet luminosity, suggesting an opening towards what has yet to come. Satoko Saito continues to explore living matter through a sensitivity attentive to its smallest variations. Gesture becomes a measure of the body, colour a measure of perception, and paper a place where every movement can leave a trace. Her painting is born from listening to matter, to the hand, to water and to light. Each surface records a different intensity of existence. Within this attention to the smallest things, a broader dimension opens: one in which body, matter and world participate in the same breath.



頑張らなくていい – YOU DON'T HAVE TO TRY SO HARD, 2026, WOODEN PANEL, GESSO, PAPER GLUE AND JAPANESE HANDMADE PAPER, 273 × 160 MM



私のお気に入り – MY FAVOURITE, 2026, WOODEN PANEL, GESSO, PAPER GLUE AND JAPANESE HANDMADE PAPER, 666 × 666 MM



にぎやかなおしゃべり – LIVELY CHATTER, 2026, WOODEN PANEL, GESSO, PAPER GLUE AND JAPANESE HANDMADE PAPER, 150 × 150 MM



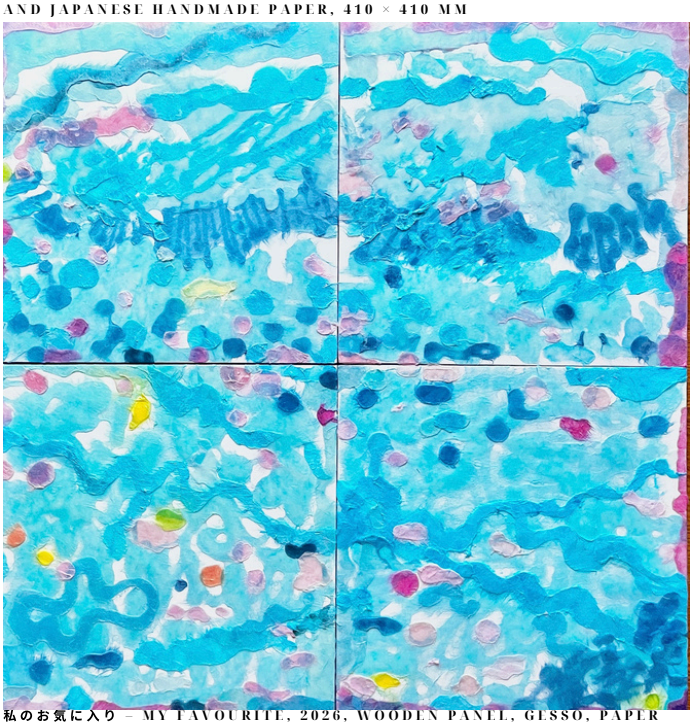
湧き水1 – SPRING WATER 1, 2026, WOODEN PANEL, GESSO, PAPER GLUE AND JAPANESE HANDMADE PAPER, 410 × 410 MM



湧き水2 – SPRING WATER 2, 2026, WOODEN PANEL, GESSO, PAPER GLUE AND JAPANESE HANDMADE PAPER, 410 × 410 MM



遠い記憶 – DISTANT MEMORY, 2026, WOODEN PANEL, GESSO, PAPER GLUE AND JAPANESE HANDMADE PAPER, 180 × 180 MM



私のお気に入り – MY FAVOURITE, 2026, WOODEN PANEL, GESSO, PAPER GLUE AND JAPANESE HANDMADE PAPER, 666 × 666 MM



希望 – HOPE, 2026, WOODEN PANEL, GESSO, PAPER GLUE AND JAPANESE HANDMADE PAPER, 150 × 150 MM (DETAIL)

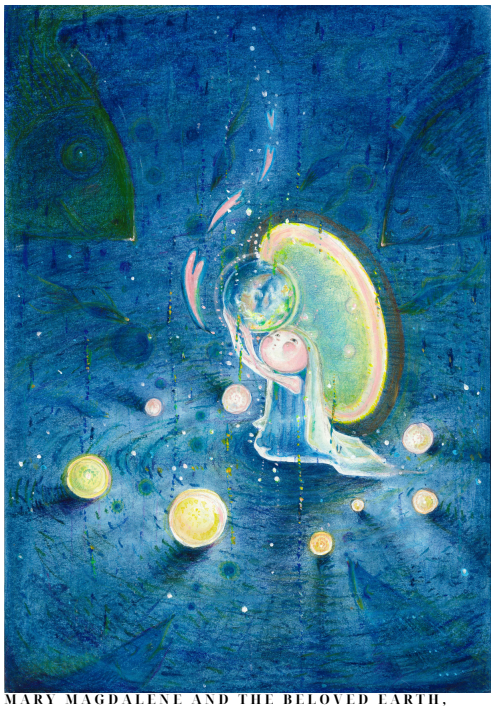
SHINON.



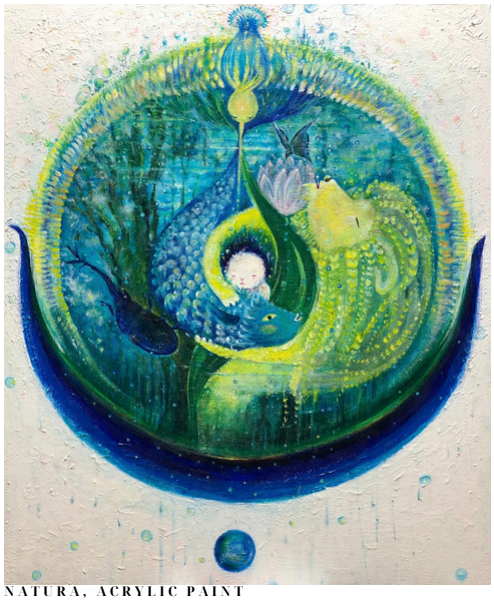
Shinon is an artist whose artistic philosophy is expressed in the belief that art is sacred and represents a realm of infinite possibilities. As she describes it: "Art is sacred, a realm of infinite possibilities. It stirs the very cells." She works with acrylic paint and pastel and has participated in exhibitions and art events since 2025. In 2025, her exhibition history includes the Reiwa Hishō Exhibition, the Ancient Capital Art Festival, and L'Etoile des Arts – Star of Art. In 2026, as of September, she has participated in THE 9TH ART COLLECTION IN YOKOHAMA, FIRST FRACTURE – 最初の亀裂 –, Art and Music Festival in Berlin, Spring Japanese Art Selection Exhibition 2026, MINERVA 2026, the 1st Asian International Art Exchange Exhibition, Japan-Europe Palace Art Festival – Beyond the 60th Anniversary of Diplomatic Relations between Japan and Malta, Japan-Quebec Friendship Exhibition 2026, Kūon no Michishirube – Art Tile Exhibition, and ART JAPAN 2026 in Melbourne.

INSTAGRAM
shinon.blue

Shinon.



MARY MAGDALENE AND THE BELOVED EARTH, PASTEL



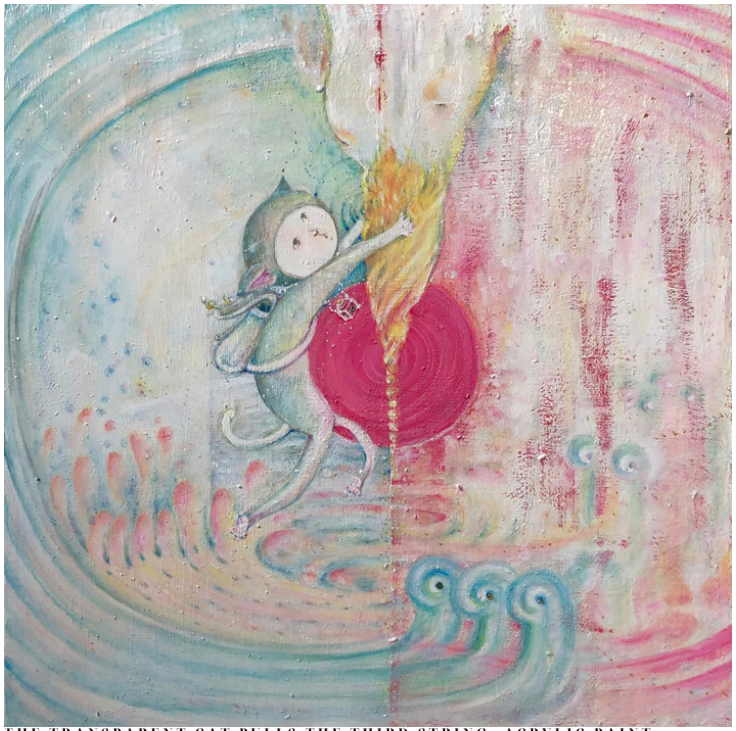
NATURA, ACRYLIC PAINT

ABOUT HER WORK

In Shinon's artistic research, painting seems to emerge at the point where visible reality gives way to possibility. Her images construct a universe in which nature, figures, animals and symbols coexist without belonging to a single dimension, creating a reality permeated by something mysterious and difficult to translate into words. Colour plays a fundamental role in this process. Bright, delicate, at times intense, it creates atmospheres in which every element seems to participate in the same energy. Nature does not appear simply as a subject, just as figures and animals are not merely narrative presences: everything contributes to the construction of a world in which the visible maintains a constant relationship with what cannot be fully grasped. It is precisely this openness that makes Shinon's works so compelling. The symbols do not impose a definitive reading, the images do not tell a closed story, and the fantastical dimension remains free to transform itself through the eyes of the viewer. Painting thus becomes a space where what we know meets what we can still imagine. A place in which even an apparently simple gesture can acquire a broader meaning, as though every image held the possibility of revealing something only through the experience of the person looking at it. In this sense, Shinon's idea that art is sacred acquires a particular intensity. Its sacredness lies in the very possibility of the image: in its ability to open, evoke and set something in motion that belongs to perception before it belongs to reason. Her works therefore invite a free gaze, one capable of embracing mystery without needing to resolve it. Painting becomes pure possibility, a territory where reality can take on new forms and where what we do not yet know can finally find an image.



SOPHIA'S BLESSING – BLESS YOU –, ACRYLIC PAINT



THE TRANSPARENT CAT PULLS THE THIRD STRING, ACRYLIC PAINT

SHIROMOZUKU



INSTAGRAM
shiromozuku

Shiromozuku

Shiromozuku is a painter and illustrator based in Yamaguchi, Japan, whose practice centres on an original style known as "Yuruiro Line Art." Alongside illustration, Shiromozuku also explores music through composition using Suno, as well as other forms of creative expression. Through these activities, she seeks to express her own artistic world while also creating works that respond to what people are looking for. Shiromozuku began working under this name in April 2025. Before that, she had been developing her work independently, initially focusing mainly on comic-style illustration. During 2025, she explored a wide range of approaches, including anime-style illustration, realistic comic illustration, mini and SD characters, and digital abstract painting. Through this exploration of different techniques and visual approaches, her current Yuruiro Line Art style gradually took shape. Her work leans toward an artistic rather than purely illustrative approach. Her practice is characterised by soft, pastel-like colours and a gentle atmosphere. Shiromozuku continues to study and develop her work with the aim of creating images that convey a soft and gentle quality, particularly for those drawn to delicate and comforting forms of expression. Her illustrations are created digitally using CLIP STUDIO PAINT. Shiromozuku has a particular interest in illustration, novels, music and composition, as well as computers and digital devices. Her exhibition history includes group exhibitions at Gallery IYN in Osaka in 2025 and 2026, M.A.D.S. Art Gallery in Italy in 2026, Gallery minami in Yamaguchi in 2026, Kamakura Geijutsukan in Kanagawa through LIFT Inc. in 2026, and AAAGallery in Yokohama in 2026. In June 2026, her work was also featured in "Social Gallery," presented by Social Capital Production Co., Ltd.

ABOUT HER WORK

There are images that seem to arrive quietly, carrying with them a light that has no need for a source. It is a light that belongs to feeling, to memory, to those brief moments in which the world acquires a gentler rhythm. Shiromozuku's new works inhabit precisely this dimension, where the figure becomes a vessel for tenderness and colour appears as an extension of emotion. The human presence in these drawings is surrounded by an almost weightless atmosphere. A girl extends her hand toward a small constellation of light, another smiles with the spontaneity of someone caught within a moment of pure happiness, while an angel emerges through golden lines and luminous colour. Elsewhere, a sleeping figure gathers herself into a peaceful dream, accompanied by the delicate suggestion of feline ears and small stars. Each image seems to preserve a different form of intimacy. The line plays a central role in this world. It moves freely across the surface, tracing bodies, hair, garments and wings with a fluidity that gives the figures an almost musical quality. Around them, translucent shapes, circles and flowing bands of colour create spaces that feel less like environments than states of consciousness. Lavender, pale blue, pink, yellow and white meet with extraordinary softness, allowing the image to remain open and breathable. There is also something deeply human in the way Shiromozuku approaches happiness. It appears through a smile, a gesture, a dream, a moment of wonder. These are small experiences, yet they possess the ability to alter our perception of existence. The artist seems to suggest that beauty often begins precisely there, in the instant when attention is given to something fragile and easily overlooked. Her figures therefore seem to carry a quiet philosophy of care. The angel offers light, the smiling figure receives the world with openness, the sleeping girl withdraws into a protected realm of dreams. Each becomes a different expression of the same desire: to create a place where sensitivity can exist freely. Shiromozuku's art gives form to this possibility through delicacy. Her images invite the eye to slow down, allowing colour, line and atmosphere to gradually become one. What remains is a gentle sensation of suspension, as though for a brief moment the world had become lighter and there were enough space and silence for wonder to return.



白い世界に応えるあなたを - YOU WHO ANSWER THE WHITE WORLD, 2026, DIGITAL DRAWING, 330 × 410 MM



素敵な笑顔を - A LOVELY SMILE, 2026, DIGITAL DRAWING, 210 × 297 MM



天使の贈り物 - A GIFT FROM AN ANGEL, 2026, DIGITAL DRAWING, 210 × 297 MM



楽しい夢を - A HAPPY DREAM, 2026, DIGITAL DRAWING, 210 × 297 MM

SISKO MÄÄTTÄ



Sisko Määttä is both a self-thought and formally trained artist, with one of her teachers being Tauno Ohenoja, a visual artist from Oulu. After retiring, she made her dream come true and started to work as an artist full time. Sisko was gifted with inspiration for art from birth. Ever since she could hold a pen, she has been drawing and painting. Nature speaks to her powerfully, as do stories about spirits of nature, earth sprites, and gnomes. All of this gives her energy and inspiration, which can be seen in her artwork. She loves the diversity, uniqueness, and beauty of all four seasons. The vulnerability of nature concerns her. She is an emotional person and also senses the presence of the invisible world. Sometimes the invisible becomes visible in her paintings unintentionally. Sisko likes to try out different techniques. In addition to painting in acrylics and mixed media, she has done recycled art with patches of felt, fabric, and paper. She works through different emotional states, and doing so, she sees the world through colored filters. Green, blue, and purple are very strong in her artwork. Sisko's artwork doesn't represent any specific stylistic direction. Her work falls somewhere between Realism, Impressionism, and abstraction. Visiting famous galleries and museums has given her inspiration for her own work.

INSTAGRAM
siskomart

Sisko Määttä

ABOUT HER WORK

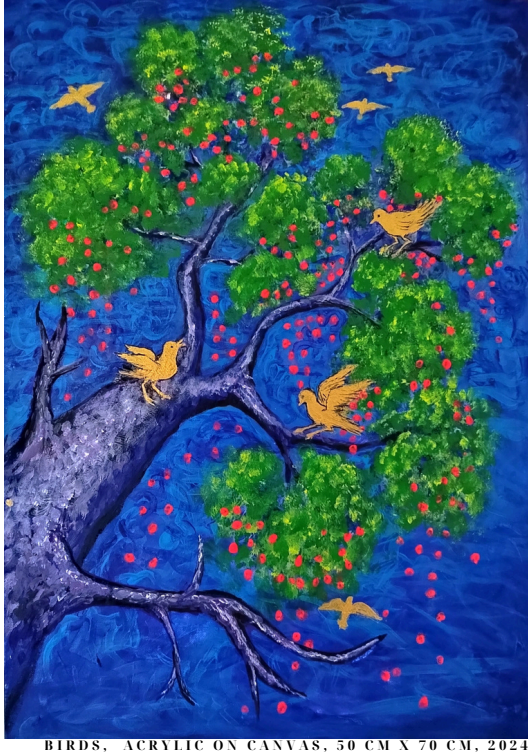
A critical analysis of Sisko Määttä's expressive universe cannot be separated from a preliminary examination of the phenomenological foundations underlying her poetics. Her stylistic signature configures itself first and foremost as a frontier territory, a theoretical and formal interstice in which the instances of realism, the dissolutions of impressionism, and the openings of abstraction converge without ever mutually eliding one another. The author's visual research articulates itself on an aesthetic level through a markedly tactile attitude toward the support. Painting is not mearly an optical surface, it aspires to the consistency of a molded organism. The adherence to an imaginary populated by subtle presences, telluric spirits, and mythical topographies inserts Määttä's work into an ideal filiation that looks toward Nordic Romanticism and Panicist and-spiritual traditions. Nature is never a mere object of mimesis, but rather an acting subject, the bearer of an ethical instance and an ontological vulnerability that the artist perceives as an expressive urgency. The use of an elective color palette dominated by the polarities of green, blue, and purple acts as a phenomenological filter through which reality is mediated. Ultimately, Määttä's production can be understood as a medium of temporal suspension: an invitation to decelerate the gaze in order to reconnect artistic practice to a dimension of contemplative quiet and archetypal listening.



FADING FLAME, ACRYLIC ON CANVAS, 70 CM X 70 CM, 2025



GOLDEN BUTTERFLIES, MIXED MEDIA ON CARDBOARD, 90 CM X 68 CM, 2025 (MADE FROM RECYCLED MATERIALS.)



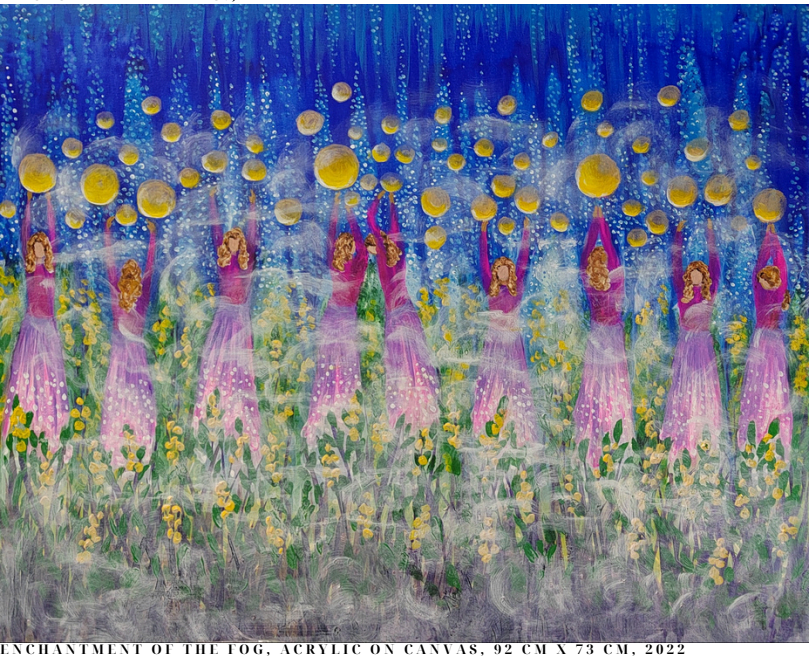
BIRDS, ACRYLIC ON CANVAS, 50 CM X 70 CM, 2024



GLEAM OF THE DEPTHS, MIXED MEDIA ON CARDBOARD, 89 CM X 76 CM, 2025 (MADE FROM RECYCLED MATERIALS.)



TOWARDS THE SURFACE, MIXED MEDIA ON CANVAS, 65 CM X 81 CM, 2024



ENCHANTMENT OF THE FOG, ACRYLIC ON CANVAS, 92 CM X 73 CM, 2022

UTOPIA, ACRYLIC ON CANVAS, 50 CM X 70 CM, 2024



SONNHILD KOST



Originally from Germany, Sonnhild Kost has always placed art at the very core of their life. Deeply inspired by the Old Masters, architecture, as well as road and landscape design, they eventually pursued their dream career as an architectural draftsman. Although they initially began working with acrylics, their artistic focus shifted toward digital works. Over the course of their career, they have successfully made a name for themselves both nationally and internationally, earning numerous exhibitions, prestigious awards, and features in art publications and books. Through their creative practice, they aim to exhibit art, spark meaningful conversations, bring people together, inspire reflection, and leave a lasting mark, firmly believing that art is limitless.

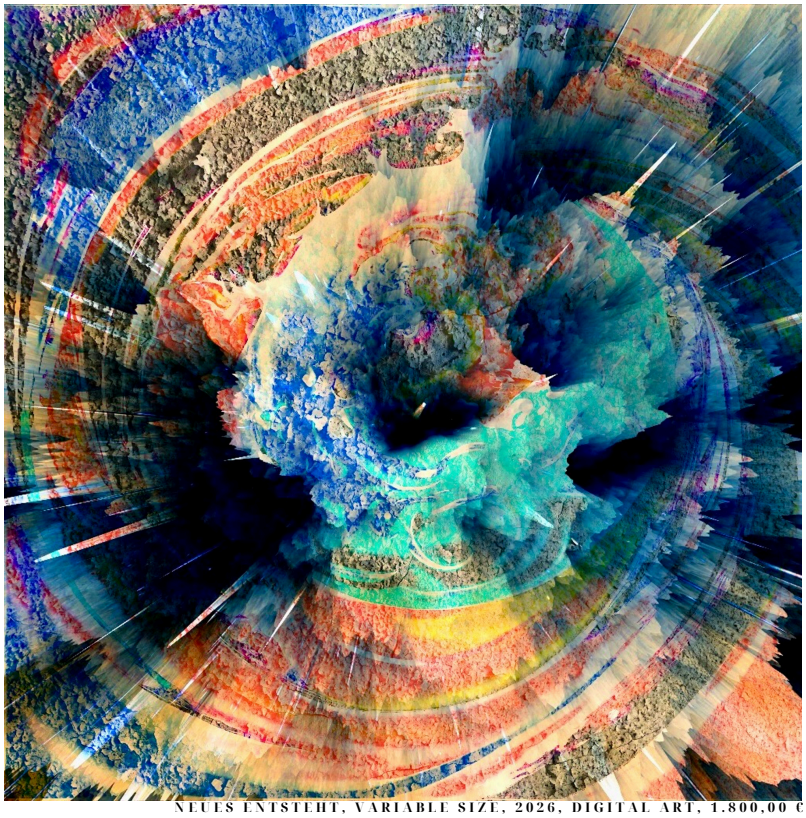
INSTAGRAM

artsmydigitalekost

Sonnhild Kost

ABOUT HER WORK

Sonnhild Kost's digital research stems from a background where the precision of architectural design and the lesson of the great masters find a natural evolution in the technological medium. The artist maps the invisible structures that sustain reality, moving with fluidity from the microcosm to the macrocosm. In works like Something (Neues entsteht), the focus shifts to primordial dust: pulsating atoms and particles vibrate in a continuous flow, recalling how every new visual configuration springs from the recombination of pre-existing matter, in a short-circuit of unexpected chromatic combinations. This same structural tension expands on a planetary scale in Our Planet, a terrestrial vision filtered from a Martian distance that renders the complexity of the world as a polychrome and interconnected sphere. Here, cosmic architecture turns into ethics: the round shape that holds everything together becomes the manifesto of a necessary coexistence, a profound invitation to live in harmony with the planet. Through this digital atlas, Kost blurs the boundaries between design rigor and organic impulse, signing a journey that uses visual space as a tool for collective reflection and unity.



NEUES ENTSTEHT, VARIABLE SIZE, 2026, DIGITAL ART, 1.800,00 €



UNSER PLANET, VARIABLE SIZE, 2026, DIGITAL ART, 3.200,00 €

SOUND.SUZU - IIZUKA



Sound.Suzu is an artist whose work centres on the image of the cat, with particular attention to the black cat and its symbolic presence. Through painting, sound suzu explores the relationship between colour, individuality and the quiet strength of being oneself. The black cat occupies a central place in this artistic world. For Sound.Suzu, black possesses a strength that allows it to coexist with every surrounding colour without losing its own identity. This becomes a reflection on individuality and self-confidence: the ability to recognise the beauty of the colours around us while remaining faithful to one's own. Cats appear as distinctive and familiar figures, bringing a sense of warmth and character to compositions shaped by colour and atmosphere. Through these images, Sound.Suzu creates a gentle visual language in which the cat becomes a symbol of individuality, presence and the freedom to preserve one's own colour within the world.

INSTAGRAM
sound.suzu

Sound. Suzu
Iizuka

ABOUT HER WORK

In Sound.Suzu's works, nature appears as an instant held in time, a fragment of a season momentarily removed from its continuous flow. The poppy emerges from the dark background with an almost silent strength. The red of its petals carries the warmth of the earth and the vitality of flowering, while the small transparent spheres scattered across the surface gather the light like drops suspended in the air. In the blue worlds of Raindrops and Let's Dance Together, night becomes an intimate space crossed by flowers, the moon and small points of light. At the centre appears the black cat, a small and mysterious figure moving through the landscape without disturbing its quietness. Its silhouette seems to belong equally to the night and to the dream, as though guarding a passage towards a more hidden dimension of reality. In Deep Autumn, the red of the leaves brings the painting closer to the earth. Small luminous spheres descend across the surface like a slow rain, creating a trajectory through which time itself seems to become visible. Resin introduces a particular sense of duration throughout these works. The drops remain upon the surface like small fragments of frozen time, capturing the light and returning it to the viewer as reflection. Matter becomes memory: it preserves something that, in nature, would continue to transform. Sound.Suzu's work seems to question precisely this passage: how can a moment continue to exist after it has passed? The flower, the moon, the leaf, the water and the small black cat become presences within the same constellation. Each element carries its own measure of time, and together they create spaces where reality slows enough to be contemplated. Painting becomes a form of attention. A way of recognising that even what appears fragile and fleeting can contain an immense sense of duration.



ポピー – POPPY, 2026, RESIN ART AND ACRYLIC ART, F6



雨つぶ – RAINDROPS, 2025, RESIN ART AND ACRYLIC ART, F6


ネフォリア – LET'S DANCE TOGETHER, 2026, RESIN ART AND ACRYLIC ART, F3

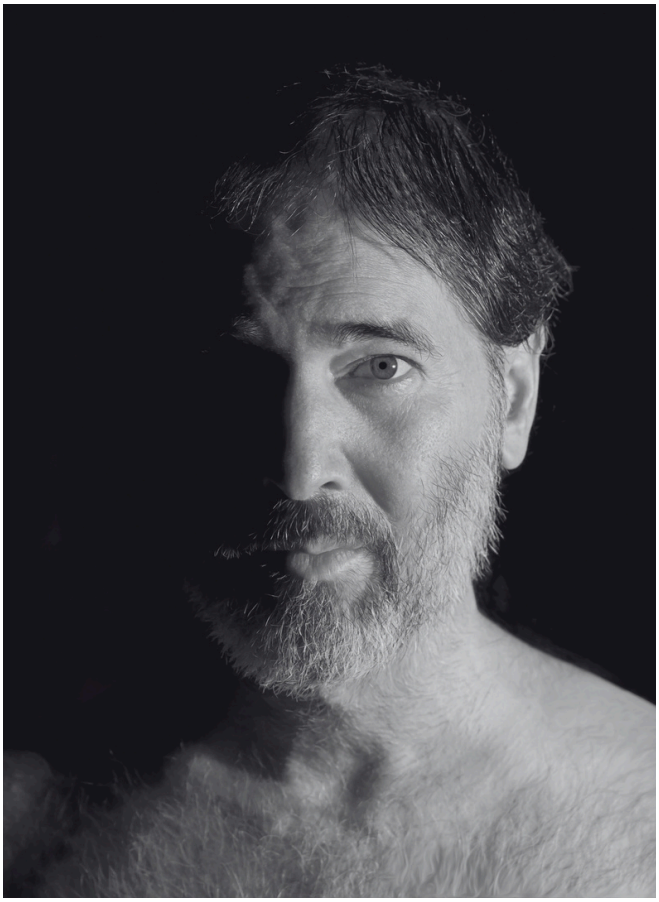


秋深き – DEEP AUTUMN, 2026, RESIN ART AND ACRYLIC ART, F2

STEPHEN LINHART

A New York native currently based in Massachusetts, Stephen Linhart works across an eclectic blend of surrealism, psychedelia, abstraction, and expressionism through digital art, collage, vector and algorithmic graphics, and photography. His creative process begins with a dual approach: he utilizes his own original photographs while also drawing from stock imagery and timeless historical art. Starting from scans, photographs, and mathematical abstractions, the artist steps in during digital post-production to fuse, combine, and layer these elements, bringing entirely new and unexplored visual universes to life.

INSTAGRAM
stephenl123



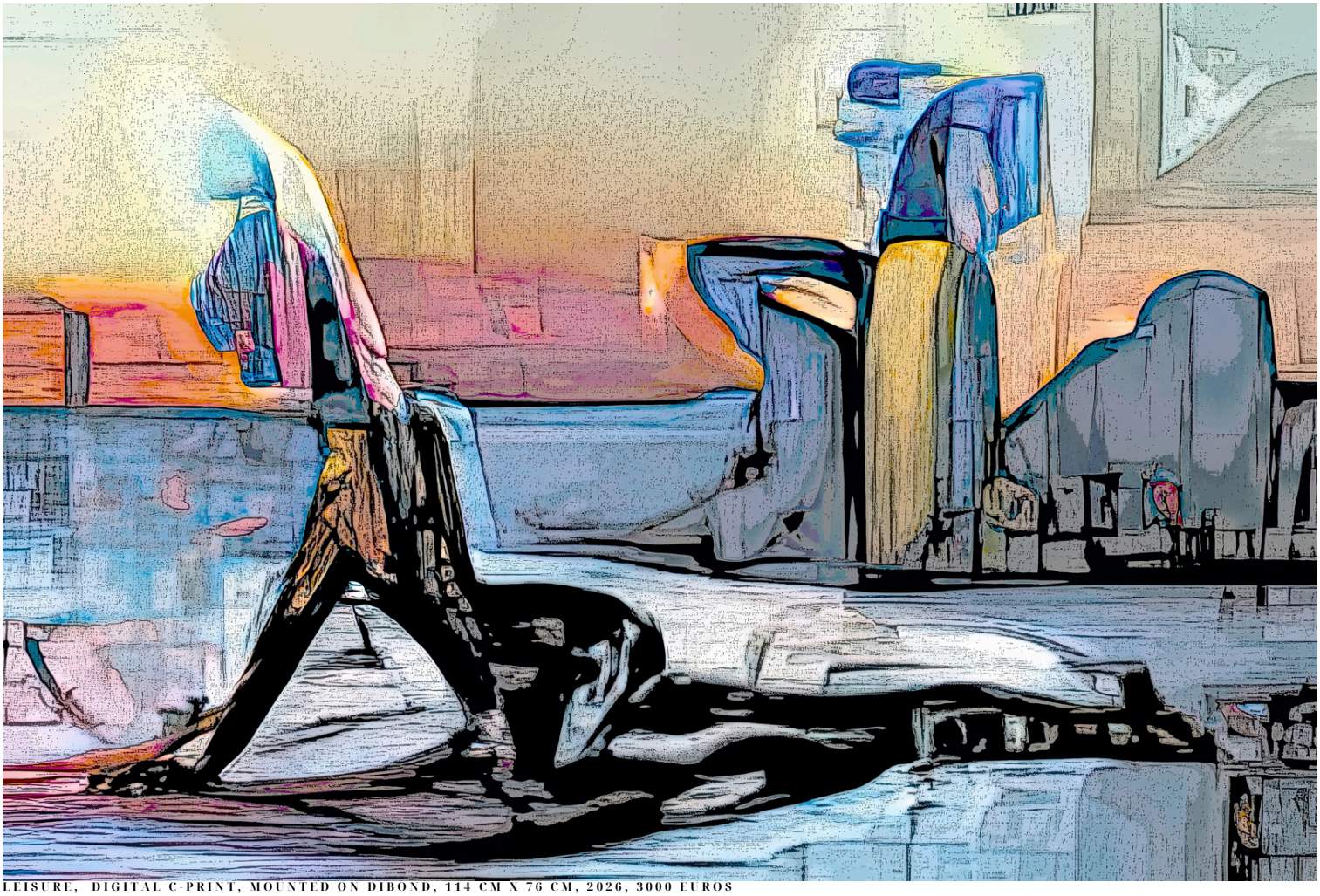
Stephen Linhart

ABOUT HIS WORK

Stephen Linhart's work takes shape through a process where digital technology and post-production act as instruments for breaking down and assembling reality. Across his various pieces, the artist explores distinct registers while maintaining a consistent practice of visual layering. The entirety of Stephen Linhart's production is grounded in the intersection of various disciplines and techniques, moving effortlessly between photography, collage, vector graphics, and algorithmic procedures. His approach reflects an eclectic aesthetic that brings together seemingly distant visual codes such as surrealism, psychedelia, abstraction, and expressionism. Linhart's operational process always starts from a heterogeneous visual archive; rather than simply juxtaposing these materials, he subjects them to a phase of digital post-production where scans, photographs, and abstract mathematical formulas are fused and layered together. The outcome of this method is the construction of unprecedented visual worlds, where the original photographic data loses its documentary function to transform into sheer matter. The rigor of calculation and the geometric precision of vectors are constantly balanced against the expressive freedom of the fragment and stylistic contamination, giving shape to a body of work that questions the boundaries of perception and the synthetic construction of the contemporary image.



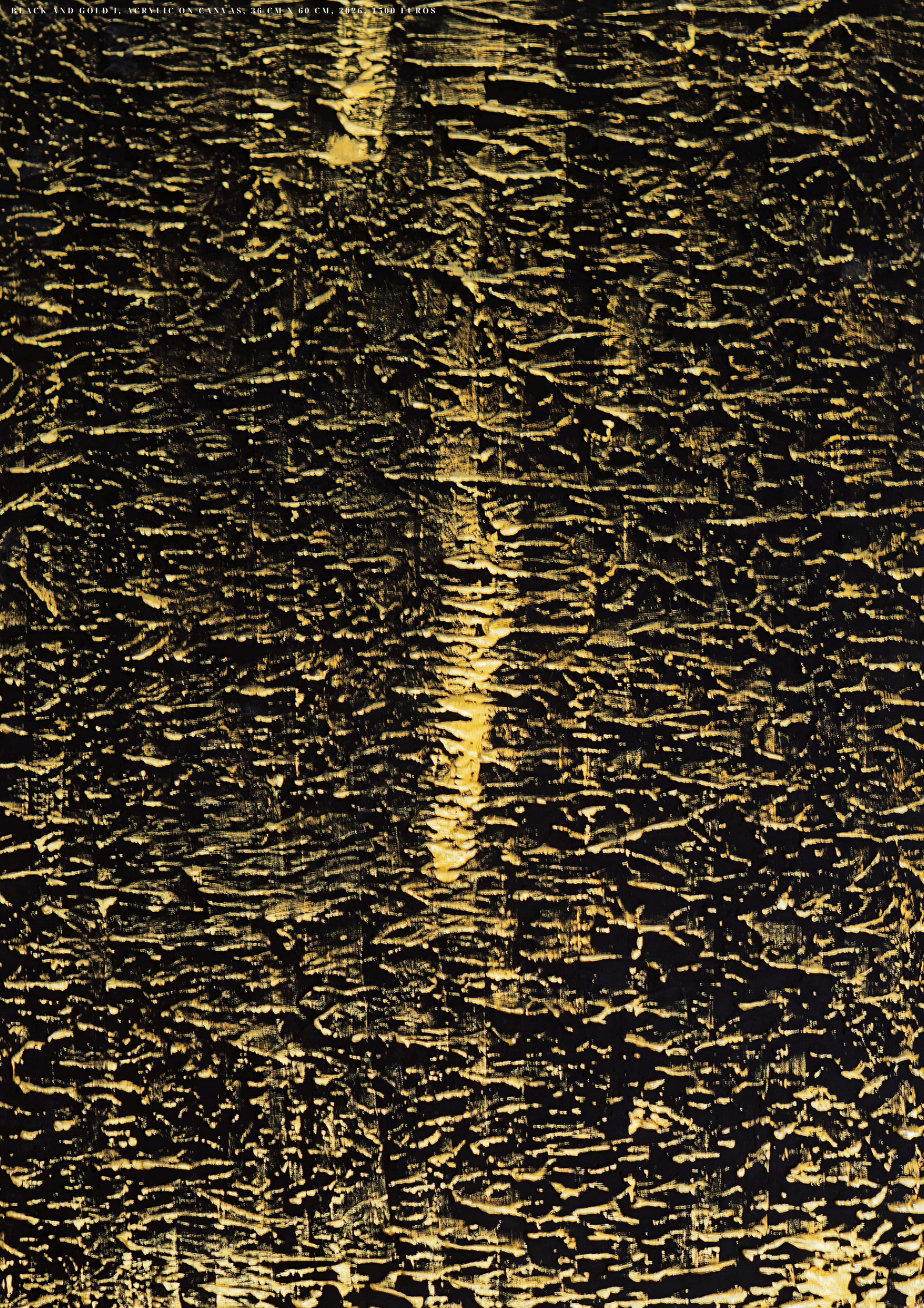
AN ABSTRACTION BASED ON MY OWN PHOTOGRAPHY, DIGITAL C-PRINT, MOUNTED ON DIBOND, 114 CM X 76 CM, 2026, 3000 EUROS



LEISURE, DIGITAL C-PRINT, MOUNTED ON DIBOND, 114 CM X 76 CM, 2026, 3000 EUROS



INDIGO TREE, DIGITAL C-PRINT, MOUNTED ON DIBOND, 114 CM X 76 CM, 2026, 3000 EUROS



BLACK AND GOLD I, ACRYLIC ON CANVAS, 36 CM X 60 CM, 2026, 1500 EUROS

VAIDA KACERGIENE

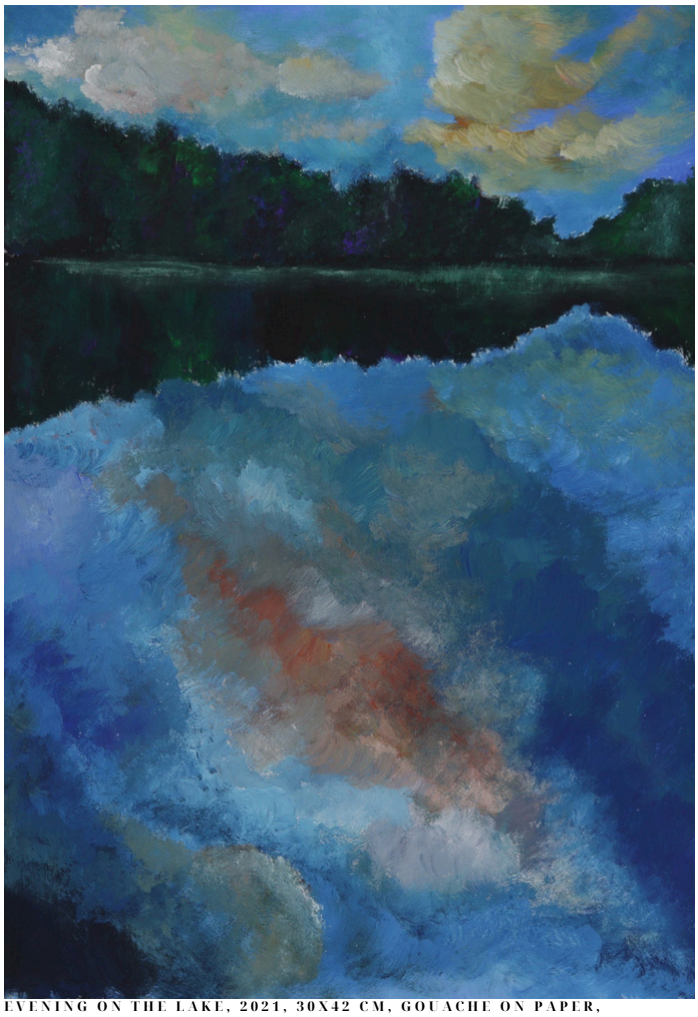
Vaida Kacergiene is a self-taught painter from Lithuania. She approaches painting as a form of meditation, free from rules or limitations, guided only by her inner impulse. Her process is intuitive, mixing colors as if they were feelings rather than the result of a planned outcome. Her paintings are typically very colorful, bright, and light, reflecting her inner world, her emotions, and the beauty she perceives in nature. Through her art, born from an unrestrained imagination, she seeks to reveal how beautiful the world truly is. She feels fulfilled when viewers experience her work as a pause from reality and find in it a way to reconnect with their own inner beauty.



INSTAGRAM
@vaidakacergiene

Vaida Kacergiene

ABOUT HER WORK



EVENING ON THE LAKE, 2021, 30X42 CM, GOUACHE ON PAPER, 150 EUR

Behind expressive immediacy of Vaida Kacergiene's painting, a close formal analysis reveals a rigorous and carefully calibrated compositional framework. The pictorial surface is never the result of blind automatism, but rather stems from a precise spatial orchestration where every element—whether it is a natural landscape or a mnemonic interior—fits into an exact, structured placement. The compositional scaffolding breaks down into recurring geometric and perspective solutions: Centrality and enclosed geometry: In works like A Duck in the Sunlight, the choice to place the subject within a strict circular shape is not merely decorative; rather, it sets up a true optical box that isolates and hones the visual tension onto the focal point, guiding the observer's gaze through concentric circles of water. Layered verticality: In works centered on vegetation and woodland landscapes, depth is not handed over to classical perspective, but relies on a layered overlapping of vertical planes. Branches, petals, and foliage textures are laid out according to weighted chromatic counterpoints that lead the eye from the foreground into the depth of the scene. Narrative staging: In My World, the construction of horizontal space takes on the features of a classic scenic composition. The distribution of human figures across the open space lays out an affectionate yet balanced geometry, where personal memory gets turned into a measured and solemn visual order. Even the use of light and color answers to a well-defined plan. The contrasts between the dark, enveloping tones of the nocturnes and the chromatic explosion of the floral displays are mapped out to bring about visual dynamism and weighted visual balance across the canvas.

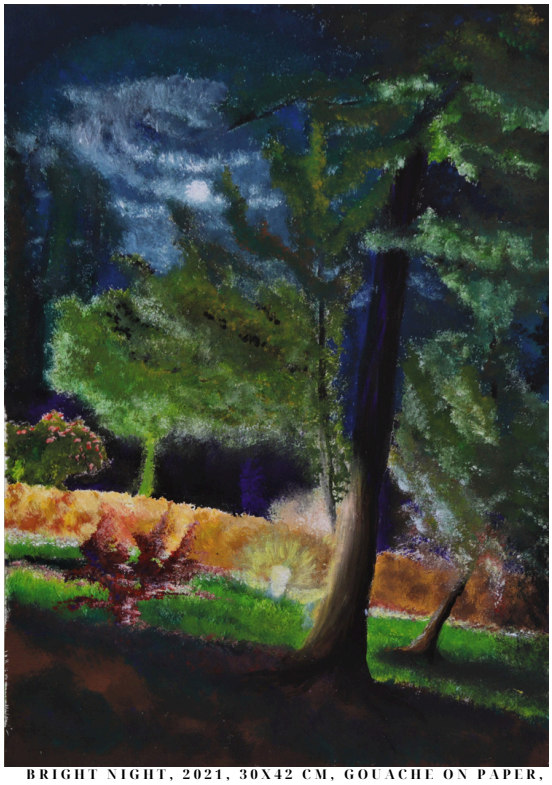


MY WORLD, 2022, 50X70 CM, ACRYLIC ON CANVA, 2500 EUR



A BOUQUET, 2023, 42X29,7 CM, ACRYLIC ON PAPER, 300 EUR

Kacergiene's painting thus turns out to be a structured inquiry where chromatic instinct pairs up with a solid compositional awareness—fluid like thoughts and memories—bringing to life a visual universe where nature and memory are reined in. Analyzing the sequence of works that make up this exhibition itinerary, a sentimental cartography forcefully stands out, where nature is never a mere view, but rather a projection and mirror of the spirit. In canvases like Evening on the Lake or Blue Flowers, the brushstroke turns fluid and reflective: the twilight reflections and woodland streams that catch fragments of sky call up a meditative quiet, a suspended time that invites the viewer to step back from the hustle and bustle of reality for a saving pause. The visual journey winds its way naturally between the dimension of childhood memory and the cosmic exuberance of the landscape. Even when the subject comes across as smaller or unexpected—as in the case of the reptile in Cute Lizard in the Sunshine or the bird in Friendly Bird—the artist's empathy with creation holds up, pinning down the fleeting moment of an original harmony. Kacergiene's painting thus turns out to be a hymn to the immanent beauty of the world: luminous, vibrant, and pervaded by an imagination completely freed from rigid patterns.



BRIGHT NIGHT, 2021, 30X42 CM, GOUACHE ON PAPER, 150 EUR



AUTUMN FLOWERS, 2023, 42X29,7 CM, ACRYLIC ON PAPER, 300 EUR



ENCHANTING NATURE, 2024, 42X29,7 CM, ACRYLIC ON PAPER, 300 EUR



AUTUMN SIGNS, 2024, 42X29,7 CM, ACRYLIC ON PAPER, 300 EUR



CUTE LIZARD IN THE SUNSHINE, 2022, 29X21 CM, WATERCOLOR ON PAPER, 200 EUR



SOFT LANDING, 2024, 42X29,7 CM, ACRYLIC ON PAPER, 300 EUR



STAIRS IN THE FOREST, 2022, 30X21 CM, WATERCOLOR ON PAPER, 200 EUR



FLOWER GARDEN, 2022, 30X21 CM, WATERCOLOR ON PAPER, 200 EUR



FRIENDLY BIRDFRIEN, 2022, 21X29 CM, WATERCOLOR ON PAPER, 200 EUR



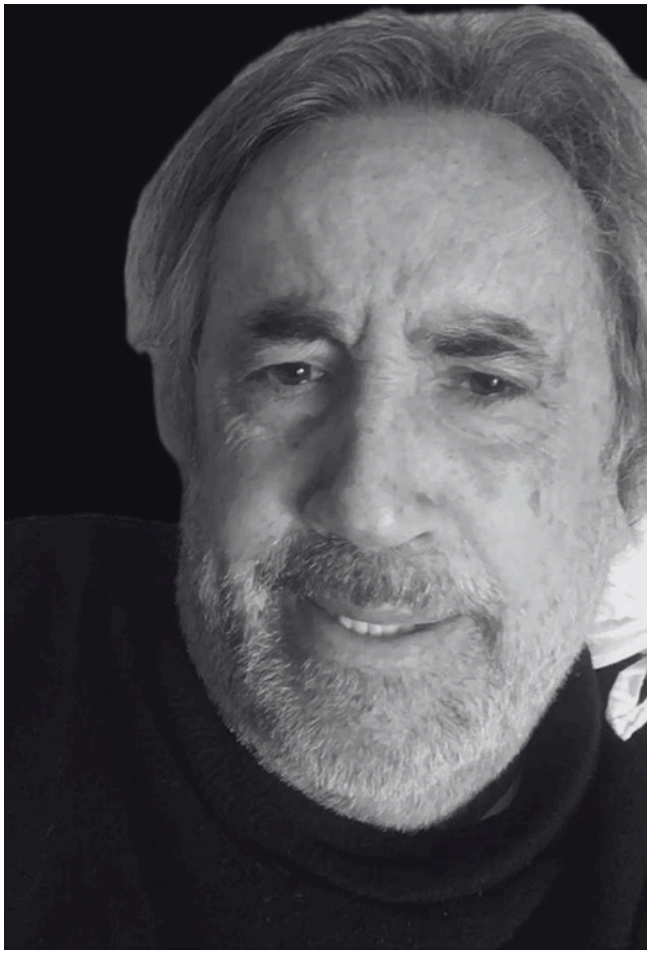
A DUCK IN THE SUNLIGHT, 2022, ACRYLIC ON STRECHED CANVAS, DRY BRUSH, 30X30 CM, 200 EUR

BLUE FLOWERS, WATERCOLOR ON PAPER, 29X21 CM, 2022, 200 EUR



VAKIM PIRDON

Vakim Pirdon is a digital painter and multidisciplinary artist whose work explores the poetic and philosophical dimensions of existence. Rooted in the sensibility of traditional painting yet developed through contemporary digital techniques, his practice unfolds as a contemplative visual language where painting, digital media, and poetry converge. His work may be understood as a form of contemporary poetic symbolism, in which natural forms, organic textures, and atmospheric compositions become metaphors for time, memory, and the metaphysical dimension of beauty. Flowers, branches, and fragmentary structures often emerge from deep, dark backgrounds that evoke an interior space of thought and emotion, transforming visible matter into a field of introspection. Central to Pirdon's artistic universe is the paradox of transience and permanence. His works frequently capture the fragile instant in which beauty appears just as it begins to fade, suggesting that what is fleeting in matter may endure in perception and memory. Each piece is often accompanied by a brief poetic or philosophical phrase, creating a dialogue between image and language that deepens the symbolic resonance of the work. Working through a fully manual digital painting process, Pirdon approaches digital media as a contemporary extension of painterly practice, using technology as a medium for introspection rather than automation. Across his body of work, recurring themes—ephemeral beauty, metaphysical nature, memory, and the poetics of time—form a coherent artistic universe where the fleeting moment reveals the quiet echo of something enduring.



INSTAGRAM
vakimpirdon.art

Vakim Pirdon

ABOUT HIS WORK

Vakim Pirdon's artistic research, which is deeply contemplative, explores the fragile bond between time and memory. Rooted in the sensibility of traditional painting yet entirely generated through a manual process conducted using digital tools, his practice transforms contemporary technology into a privileged space for introspection and symbolic expression. The physical and atmospheric forms present emerge from deep, dark backgrounds, establishing themselves as metaphors for the fragile flow of existence, oblivion, beauty, and its transience. These works, exemplary of his poetics, investigate a fundamental paradox: although everything is subject to the implacability of time, certain moments seem to preserve an enduring resonance. Many of the works are accompanied by brief poetic or philosophical fragments. This constant dialogue between image and the written word expands the symbolic dimension of the work, welcoming the observer into a space of meditation where perception, memory, and imagination merge. His entire practice thus configures itself as a form of contemporary poetic symbolism. Pirdon's artistic universe unfolds organically into coherent cycles: The Poetics of Transience, a series dedicated to exploring the fragile beauty of nature and the fleeting instant of existence, featuring emblematic works such as Time Exhaling the Perfume of Oblivion.

Fragments of Eternity: images capturing the exact point where transience reveals an enduring component, moving through the themes of memory, metaphysical beauty, and contemplation. Silent Gardens: compositions in which flowers and organic forms emerge from the darkness to become symbols of introspection and inner experience; and Metaphysical Nature: works centered on the symbolic dimension of natural forms and the invisible resonance that inhabits matter. The paintings do not impose a direction of thought upon the viewer, but instead construct a visual world in which certain questions assert themselves as inevitable. This is the distinguishing mark of great philosophical art: not to argue theses, but to generate the conditions in which thought becomes an inner necessity.



THE TEARS OF OBLIVION IMBUED WITH ETERNITY, 2025, DIGITAL PAINTING ABLE TO BE PRINTED AND FRAMED, 60X60X2 80X80X2 CM
€6800



THERE WAS NO BEGINNING, 2025, DIGITAL PAINTING ABLE TO BE PRINTED AND FRAMED, 60X80X2 CM, €7200



TIME EXHALING THE PERFUME OF OBLIVION, 2024, DIGITAL PAINTING ABLE TO BE PRINTED AND FRAMED, 60X60X2 80X80X2 CM,
€7800

WAKO ANDO (AMULETTE)



INSTAGRAM
amulette_home

Wako Ando
(Amulette)

Amulette is a craft artist and publishing producer whose practice centres on three-dimensional collages created with natural materials, including gemstones and flowers made from tree bark. Guided by the theme of "giving shape to individuality," she develops original techniques that bring out the intrinsic beauty of the natural world surrounding us. Her artistic practice focuses on the value of the ordinary. Landscapes, traditions and small moments of everyday life are often taken for granted, with their true significance becoming apparent only after they have disappeared. Through her work, Amulette seeks to preserve and pass on the fragile beauty of everyday life, individual uniqueness and Japanese culture for future generations. Alongside her artistic activity, she works as a publishing producer, editing and publishing art books dedicated to preserving the works and stories of fellow artists. She is also actively involved in supporting creative communities and creating opportunities for other creators. Her selected exhibition history includes The Four Seasons Japanese Art Exhibition at The Mánes Exhibition Hall in Prague in June 2025, followed by Geiten, presented at Kiyomizu-dera in Kyoto, Yakushi-ji in Nara and Zojo-ji in Tokyo between October and November 2025. In February 2026, she participated in The Art of Japan at The Ueno Royal Museum in Tokyo, followed by the International Peace Art Exhibition at the 21st Century Museum of Contemporary Art in Kanazawa, Ishikawa, in May 2026. Her upcoming exhibitions include the International Peace Art Exhibition at Hospital de Sant Pau in Barcelona in September 2026; Geiten at Kiyomizu-dera in Kyoto, Yakushi-ji in Nara and Daigo-ji in Kyoto in February–March 2027; ART BLEND in Firenze at Art Art Gallery in Florence in May 2027; and the Exhibition of MINERVA at Mall Galleries in London in July 2027.

ABOUT HER WORK

In Amulette's works, nature enters the space of art through a process of patient transformation. The flower emerges from tree bark, the stone retains its own material presence, the thread follows the movement of the hand, and the resin holds the light. Each element preserves a memory of its origin and, together with the others, forms a new reality. In The Four Seasons of Noto, the circle becomes an image of returning time. Flowers representing the different seasons form a wreath dedicated to the land of Noto, transforming the cycle of nature into a gesture of care and hope. The fragility of the bark acquires a profound symbolic strength: life can also be preserved through what appears delicate. Melting Vision leads the gaze towards a waterside landscape. The surface of the pond, the flowers, birds and vegetation form a small suspended ecosystem, crossed by ripples that change according to the position of the viewer. The work introduces an almost meditative dimension, in which perception becomes part of the landscape itself. In Scent of Spring, spring takes shape through an intertwining of flowers, stones and fragrance. The visual dimension opens towards olfactory memory, evoking the experience of hanami and that particular anticipation which precedes the blooming of the cherry trees. Past and future meet within the perception of a single season. Turning Twenty finally brings this exploration into the human and familial dimension. The whiteness of the flowers accompanies the passage into adulthood, gathering wishes, affection and hopes entrusted to a rite of passage. Each element becomes part of a personal story, preserved through carefully chosen materials. Amulette thus creates works in which matter becomes memory and memory becomes form. Nature, Japanese culture and everyday experiences find a shared space that is delicate and deeply human.



SCENT OF SPRING: BRIDGING WORLDS IN BLOOM – 春の香り ー咲き誇る花が結ぶ世界, 2025, MIXED MEDIA — HANDCRAFTED CHERRY BLOSSOMS MADE FROM NATURAL TREE BARK, NATURAL GEMSTONES INCLUDING OPAL, QUARTZ AND FLUORITE, AND ORIGINAL SAKURA FRAGRANCE



THE FOUR SEASONS OF NOTO, 2025, MIXED MEDIA — FLOWERS HANDCRAFTED FROM TREE BARK, QUARTZ, GOLD WIRE, RESIN, MIZUHIKI CORDS AND ORIGINAL CAMELLIA FRAGRANCE, 300 × 420 MM

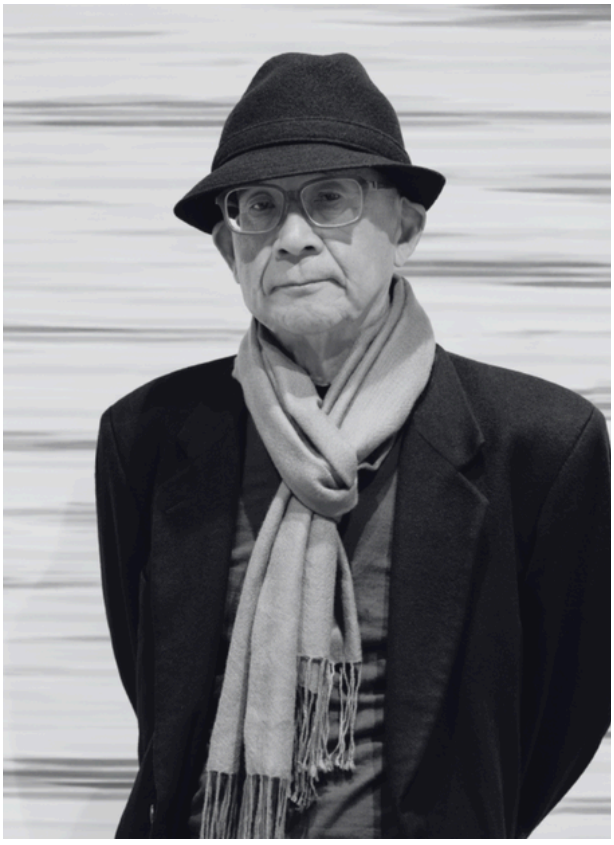


MELTING VISION. 幻惑の水紋 – ENCHANTING RIPPLES, 2026, MIXED MEDIA — HANDCRAFTED CHERRY BLOSSOMS MADE FROM NATURAL TREE BARK, RESIN, NATURAL STONES INCLUDING QUARTZ, FAUX FLOWERS AND ORIGINAL SAKURA FRAGRANCE



TURNING TWENTY: MY STORY BEGINS IN WHITE – 二十歳 ー白から始まる私ストーリー, 2025, MIXED MEDIA — NATURAL TREE BARK FLOWERS, NATURAL GEMSTONES INCLUDING RHODOCHROSITE, GREEN AMETHYST, CRYSTAL AND PEARLS, GOLD WIRE, MIZUHIKI CORDS, FABRIC, DECORATIVE METAL ACCESSORIES

YASUKI HARA



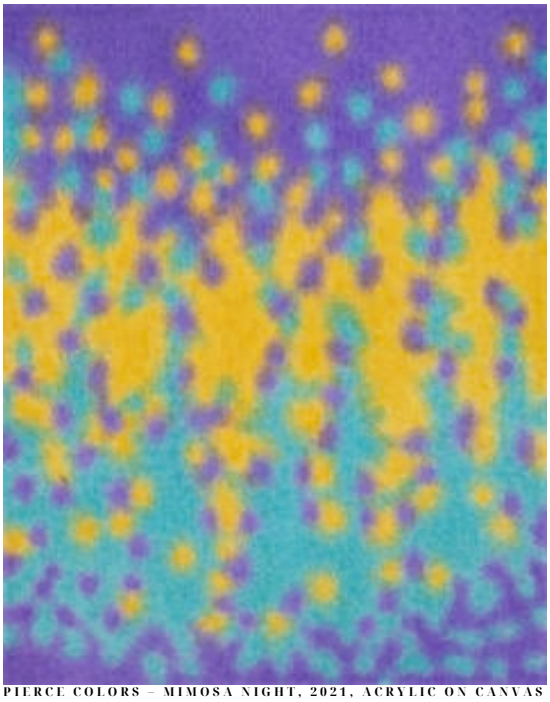
INSTAGRAM
taishuyuan

Yasuki Hara

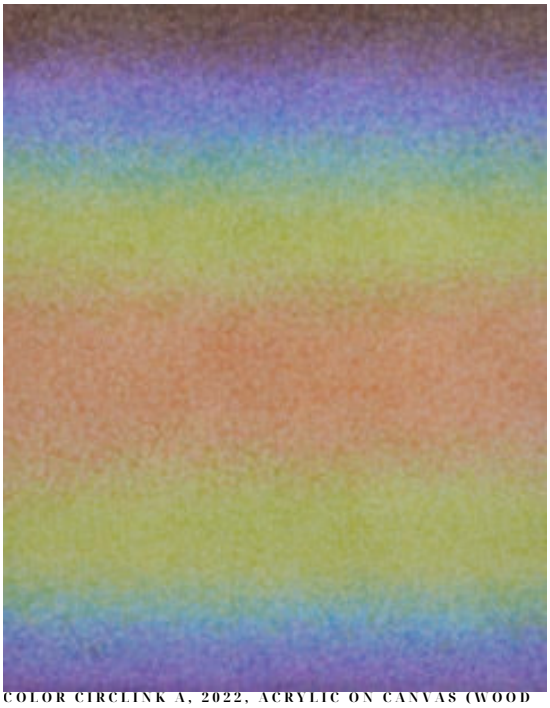
Yasuki Hara is a contemporary artist born in Fukuoka, Japan, in 1951. He graduated from Musashino Art University's College of Art and Design in 1974. Hara has developed a distinctive technique for creating abstract paintings through the expressive potential of colour. His works are produced by applying multiple layers of thinly diluted acrylic paint onto specially prepared canvases. The paint gradually soaks into the canvas, creating compositions through the overlapping, repelling, blending and intermingling of colours. This process forms the foundation of his artistic practice, allowing colour and its physical interaction with the canvas to shape each composition. Hara has presented his work in solo exhibitions in Japan and internationally since 1981. His exhibition history includes Yasuki Hara Exhibition at Subirats in Barcelona in 1981, followed by exhibitions at Gallery Bianca, Art Space Baku, Gallery Maizuru, Asanokawa Gallery and Art Space One. In 2007, he presented My Trail Yasuki Hara Exhibition at the Fukuoka Asian Art Museum. He subsequently exhibited Pierce Colors at Gallery Art Point and O Gallery in Tokyo, as well as at the Italian Institute in Fukuoka between 2017 and 2019. His more recent solo exhibitions include Color Trick at Gallery Ogata in Fukuoka and O Gallery in Tokyo in 2022, followed by Yasuki Hara Exhibition at the Fukuoka Asian Art Museum in 2023 and Color Trick at O Gallery in Tokyo in 2024. Alongside his solo practice, Hara has participated in numerous group exhibitions. These include Dynamism and Vibration: Possibility of Color at the Fukuoka Asian Art Museum and Steps Gallery in 2014 and 2015, 3-Crash at Art Space One in Fukuoka in 2017, and 6-Crash, a six-artist exhibition presented at the Kumamoto Prefectural Museum of Art and Kumagawa-juku Wakasa Art Museum in 2019. His more recent group activities include Music Exhibition in Manhattan at Inside The Piano Gallery and the M.A.D.S. Art Gallery art project FALLING LIGHT in 2025, followed by the Art & Graphic Exhibition at Recto Verso Gallery in Tokyo in 2026. Throughout his artistic career, Yasuki Hara has continued to investigate the expressive possibilities of colour, allowing the interaction between pigment, canvas and the physical process of painting to generate abstract compositions with their own visual rhythm and presence.

ABOUT HIS WORK

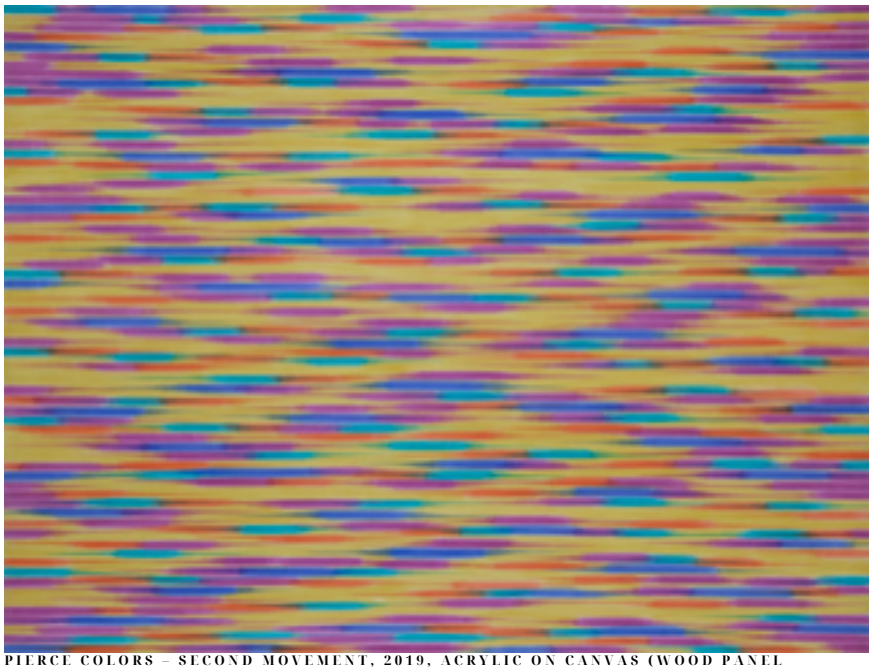
There is a moment when colour begins to alter the way we perceive space. It is within this subtle shift that Yasuki Hara's painting finds its deepest dimension. His surfaces ask for time. At first, colour appears as a unified field; gradually, countless variations emerge within it, creating a constant movement between closeness and distance. The eye discovers that what seemed still contains an entire world of small transformations. In one work, cool and warm tones pass slowly into one another, creating an atmosphere almost suspended in the air. The transition carries a quiet sense of duration, as though time itself were becoming visible through colour. In another, luminous points appear within fields of blue, violet and turquoise. They seem to float within a larger chromatic space, suggesting an existence made of innumerable encounters. A different rhythm emerges from the composition formed by horizontal marks. Colours cross the surface in rapid succession, producing a visual current that recalls the structure of music. Repetition creates movement, while the smallest variations keep the image in a state of continual transformation. In the fourth work, intersecting traces form a denser, almost woven surface, where each colour changes through its proximity to another. Hara's diluted acrylic technique reinforces this idea of relationship. Colour is absorbed into the prepared canvas through successive layers, allowing each passage to remain connected to those that came before it. The surface therefore becomes a record of encounters, accumulation and change. This is where his painting opens onto a philosophical dimension. Nothing exists in complete isolation. A colour becomes itself through the colours beside it; light reveals its presence through what surrounds it; a form acquires intensity through distance and connection. Hara makes this invisible structure of perception tangible. Pierce Colors suggests precisely this act of crossing. The eye moves through the surface, passing from one chromatic level to another, until matter, light and perception seem to belong to a single phenomenon. The canvas remains still, yet the gaze continues to move. Time slows, colours begin to breathe within one another, and seeing becomes an experience of presence. Between one tone and the next exists a space where reality is continually forming itself. Hara's painting inhabits that space: the fragile interval in which colour becomes time, perception becomes movement, and looking becomes a way of encountering the changing nature of existence.



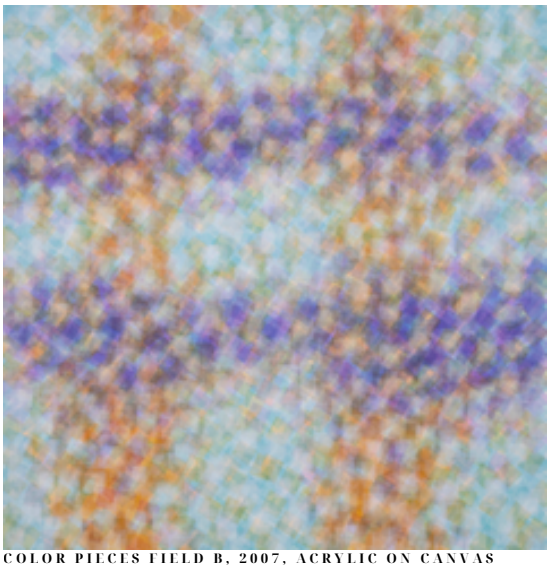
PIERCE COLORS – MIMOSA NIGHT, 2021, ACRYLIC ON CANVAS (WOOD PANEL PASTING), 1620 × 1300 MM



COLOR CIRCLINK A, 2022, ACRYLIC ON CANVAS (WOOD PANEL PASTING), 1620 × 1300 MM



PIERCE COLORS – SECOND MOVEMENT, 2019, ACRYLIC ON CANVAS (WOOD PANEL PASTING), 1360 × 1800 MM



COLOR PIECES FIELD B, 2007, ACRYLIC ON CANVAS (WOOD PANEL PASTING), 1350 × 1350 MM

YOKO KOITABASHI



Yoko began earnestly creating artwork around 1996 to make her childhood dream come true. Though challenging, she wants to create paintings that are conscious of the universe.

INSTAGRAM
xiaobanqiaoyangzi

Yoko Koitabashi

ABOUT HER WORK



いわし, 2026, NIHONGA (JAPANESE PAINTING), MINERAL PIGMENTS (IWA-ENOGU) ON KOCHI HEMP PAPER MOUNTED ON WOOD PANEL, O 227 MM

In Yoko's paintings, the animal becomes a presence through which nature can be observed in its most tangible and mysterious form. The kusafugu, with its small, compact body and essential form, brings a quiet, almost suspended life to the surface of the painting, inviting the gaze to pause. Yoko observes each creature in its individuality, seeking the particular measure that belongs to every living being: a posture, a form, a way of inhabiting space. Her painting arises from a profound attentiveness to existence and finds, within the tradition of Nihonga, a material language capable of accompanying this sensitivity. Mineral pigments retain an intense physical presence, absorbing and reflecting light while creating a surface in which colour possesses its own density. The time required to apply the pigments becomes part of the work itself, almost a form of meditation entrusted to matter. Her animal subjects possess a quiet dignity inherent in their very existence. A fish, a bird or an animal thus becomes an occasion to turn our attention towards a broader question: what does it truly mean to recognise a living being? Nature appears as a multitude of individualities, each carrying its own measure and its own mystery. Yoko gives these presences a space in which they can be observed with greater slowness, allowing a deeper relationship to emerge between the one who looks and that which is being observed. Painting becomes a place of encounter between matter and perception, between human beings and the natural world, between the fragility of life and its extraordinary capacity to exist. Within this attentiveness lies the philosophical dimension of her practice: to truly look means to grant the world the time it needs to reveal what ordinarily remains unseen.



インドの女性, 2021, NIHONGA (JAPANESE PAINTING), MINERAL PIGMENTS (IWA-ENOGU) ON KOCHI HEMP PAPER MOUNTED ON WOOD PANEL, 652 × 530 MM



クサフグ, 2022, NIHONGA (JAPANESE PAINTING), MINERAL PIGMENTS (IWA-ENOGU) ON KOCHI HEMP PAPER MOUNTED ON WOOD PANEL, F4, 332 × 243 MM



ザクロ, 2026, NIHONGA (JAPANESE PAINTING), MINERAL PIGMENTS (IWA-ENOGU) ON KOCHI HEMP PAPER MOUNTED ON WOOD PANEL, 100 × 100 MM

YUKI



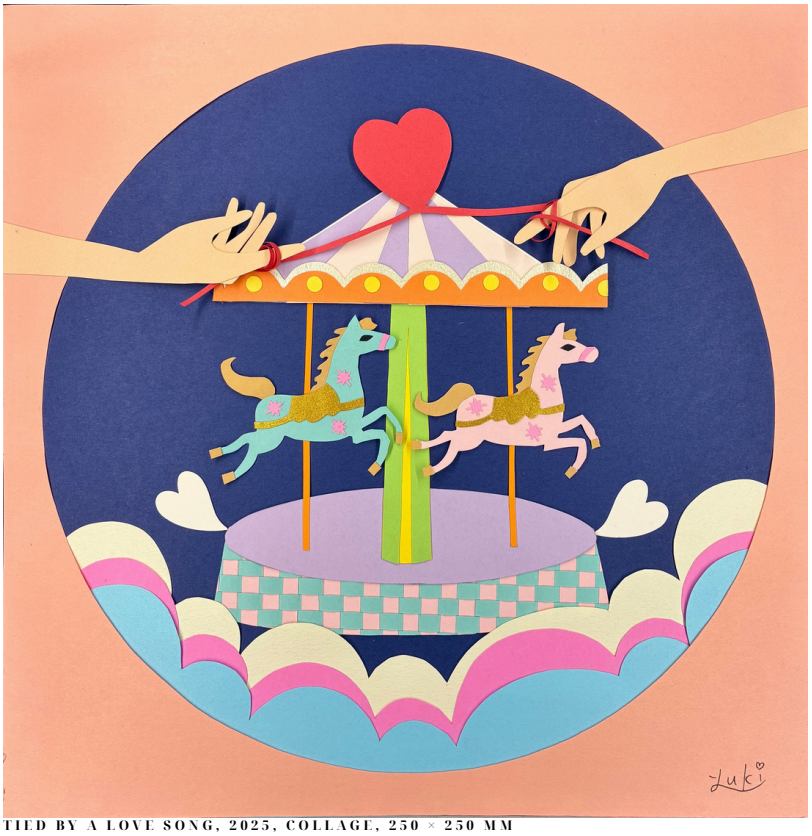
I started making collages because I wanted to express my feelings and thoughts in a tangible form.

INSTAGRAM
snowdrop16957

Yuki

ABOUT HER WORK

There are images that seem to hold a promise. In Yuki's works, paper becomes a material capable of giving form to what often remains invisible: the desire to belong, tenderness, trust, and that particular happiness that arises when something makes us feel part of a larger story. Her language possesses an almost fairytale-like clarity. Rainbows, flowers, birds, moons, hearts, horses, human figures, and tiny stars inhabit the same space through an intuitive grammar built from defined shapes and luminous colours. The images preserve something of childhood understood as a way of seeing: the ability to give profound meaning to things before learning how to explain them. Relationship becomes a generative force. Two birds seek one another beneath an arc of colours, two hands hold a red thread, two horses follow the same trajectory together. Connection takes shape through essential gestures. A hand extending a thread can contain a promise. A heart can become the invisible centre around which two lives revolve. Yuki understands the symbolic power of elementary forms. The circle, the arc, the spiral, the heart, and the flower become signs capable of crossing cultures and generations. A rainbow can become a passage, a garden a place of growth, a star-filled sky an opening towards infinity. Meaning remains fluid, entrusted to the sensitivity of the viewer. The paper retains a physical presence, almost as if each form had been cut directly from the imagination. Colour takes on a precise emotional function: red carries the warmth of desire, blue opens a celestial distance, pink introduces tenderness, yellow brings light, and green accompanies growth. The colours meet like different voices within the same melody. Yuki thus creates a suspended time, close to play, fantasy, and dreaming. A time in which every possibility can still take shape. Her art emerges from the conviction that imagining already means transforming reality: through paper, she creates places where affection can be seen, hope becomes space, and gentleness acquires a form.



TIED BY A LOVE SONG, 2025, COLLAGE, 250 × 250 MM



THE CHILD OF THE SUN AND THE MOONLIT NIGHT, 2026, COLLAGE, 182 × 257 MM



A RAINBOW BLESSING, 2026, COLLAGE, 257 × 364 MM



GRACE IN THE COSMOS, 2025, COLLAGE, 297 × 420 MM

Credits

Head & Director
Magni, Alessandra

Art Director
Greco, Carlo

Art Curators
Cipriano, Mara
Della Pina, Matilde
Galletti, Lisa
Peralta Málaga, Karla

Editorial Team & Coordination
M.A.D.S. Gallery team

Graphic Design & Digital Publishing
M.A.D.S. Gallery team

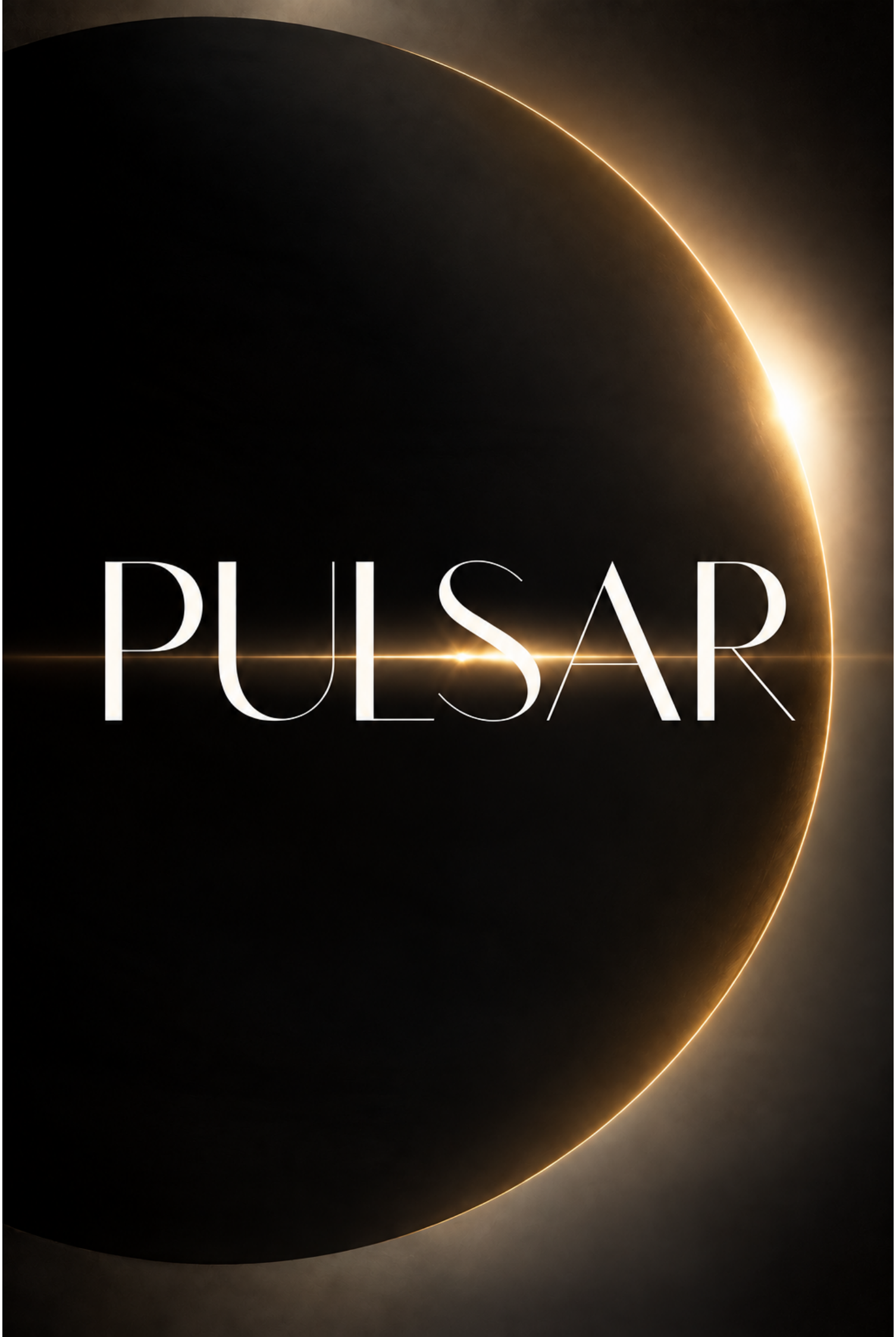


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PULSAR