

COLLECT ART

NO.121



Minimalism

September, 2026

Special Edition



On the cover 'DYNAMICAL COUNTERPOINT II' by Jeu.

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COLLECT ART



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Editor's message:

In a world increasingly defined by movement, noise, and excess, minimalism invites us to pause. It asks us to look beyond abundance and consider what remains when everything unnecessary is removed. A line, a gesture, a shape, a fragment of colour, or an empty space can become enough to hold an entire idea.

This edition brings together an international selection of artists exploring Minimalism through painting, drawing, mixed media, digital art, photography, and contemporary objects.

Minimalism is not simply an aesthetic of simplicity. It can be a way of thinking—a process of reduction, concentration, and discovery. By stripping away visual excess, artists create space for perception itself to become part of the artwork. What appears quiet or restrained may reveal layers of emotion, thought, memory, or meaning.

Across the works presented in this edition, simplicity takes many forms. It can emerge through geometric structures and carefully considered compositions, through restrained palettes and solitary forms, or through the relationship between an object and the space surrounding it. In photography, minimalism can transform an ordinary moment into a study of light, silence, and atmosphere. In digital and mixed media practices, it can become an exploration of how technology, material, and image can be reduced to their essential elements.

Equally important is the role of absence. Empty space is never truly empty; it creates breathing room, directs attention, establishes rhythm, and invites the viewer to participate. What an artist chooses not to include can become just as significant as what is present.

Minimalism also encourages a different kind of looking. Rather than demanding an immediate response, a minimal work may ask us to remain with it—to notice subtle changes, relationships, textures, and details that reveal themselves gradually. In this sense, simplicity can create complexity within the mind of the viewer.

The international artists featured in Volume 121 approach minimalism through distinctly personal perspectives. Their works demonstrate that reduction does not necessarily mean limitation. On the contrary, removing the unnecessary can open a space for greater freedom, contemplation, and imagination.

This edition is an invitation to slow down, observe closely, and rediscover the power of the essential.

Because sometimes, when there is less to look at, there is far more to see.

Nigel Waters



The Architecture of Silence 2

Acrylic on canvas, 95x75cm, 2026

Minimalist Abstract Expressionist painting, The Architecture of Silence 2, painted for an Exhibition of the same name to take place in Madrid, Spain, in April 2027. Acrylic on Unprimed canvas, made by pouring, staining, and brushing oil paint mixed with stand oil and white spirit onto the canvas to give a high-gloss effect.



"I am a British abstract expressionist artist with a BA Fine Art With First Class Honours from Plymouth University in 2006. My work is a colourful exploration of abstraction viewed through the lens of Abstract Expressionism and Fauvism. Drawing inspiration from spontaneous, intuitive mark-making, each colour and mark responds to the last, and figurative images often emerge as the painting evolves. I immerse myself in the painted environment, responding directly to each mark and colour laid down on the canvas. Colour theory guides my choices, but intuition leads my hand: each mark is a spontaneous reaction to the moment, shaped by intuition and music I may be listening to in my studio. My process is rooted in expressive, gestural mark making, allowing the painting to evolve organically as I layer bold hues and dynamic forms. Influenced by the emotional immediacy of Abstract Expressionism and the vivid palettes of Fauvism, I use color and texture to evoke the vitality and unpredictability of mark making. My goal is to create work that invites viewers to feel the raw energy of image creation and to experience the wonder of abstraction in a state of constant flux. Ultimately, my paintings are a celebration of movement, color, and the transformative power of image-making – each one a unique response to abstractions endless capacity for change. For my full biography, please select an edited recent version from my website homepage, where full details of exhibitions, publications, gallery representation both in the UK and internationally and residencies can be found here."

Bird Moonrise - Acrylic on cardboard and cotton mounted on canvas, 23x23cm (framed), 2026



Do you believe art should challenge the viewer, comfort them, or simply invite them to look more closely?

I believe minimalist abstract art often evokes deep emotion within the viewer; this can be a sense of inner peace, a depressed feeling, or a feeling of elation. This is conveyed through both the space in the artwork and the colours used. My artwork uses colour theory with both deeply contrasting and complementary colours to evoke emotion within a viewer's experience.

What is something you want viewers to notice that they might initially overlook?

To consider my 20 years' experience as an artist and the total of my many years of learning and research that informs my painting practice.

Can an artwork become something different through the eyes of each person who encounters it?

Any artwork is always open to interpretation by the viewer, and I believe that there can be many different interpretations of an artwork and what it means to any given viewer. We all associate different colours with the many different experiences we have in our lives, favourites and even traumatic experiences that might evoke deeper colours like purple, maroon, black. Even supernatural experiences often associated with bright



Abstract Expressionist St Ives, 51
Acrylic on canvas,
30x30cm, 2026

What is the biggest lesson your artistic journey has taught you?

The main thing is to keep going and stay true to your artistic vision; that way, you believe strongly in the work you are creating. The genuineness and uniqueness of your vision will then speak strongly to the viewer and likely contribute to your work being successful.

How do you balance control and unpredictability when creating?

Much of my mark-making and adjacent colour choices are intuitive but do use underlying knowledge of colour theory. I work rapidly and expressively. As a painting progresses, my instinct tells me when it is finished. I have learned it's important to listen to this instinct because, as you learn as an artist, you can place more and more trust in this instinct.

The Architecture of Silence 1 - Acrylic on canvas, 100x100, 2026



You describe your paintings as a celebration of movement, colour, and constant change. How do you capture a sense of movement within a static image?

Pouring Paint creates a natural flow and rhythm in a painting. I use layering in my painting to create depth and texture alongside a variety of sizes and types of brush, pallet knives and other painting implements. I like to create the effect of allowing light to emanate from the back of the painting. The world we live in is in constant sense of change not more exemplified in a place like London where I have just visited to attend my Origins exhibition. I like my abstract paintings to echo the effect of constant change we perceive in the world.

Your work embraces the unpredictability of mark-making. How important is spontaneity to your process, and do you ever allow a painting to take you somewhere you did not originally intend?

Spontaneity is important because, with Abstract Expressionism, the mark-making is fast, continuous, and responsive. With this process, there can be what artists call "the happy accident": an area of a painting that can sometimes develop accidentally and form a key part of the composition, helping the painting as a whole. I celebrate these aspects, leaving them in, but generally the overall composition requires many decisions along the way, along with inspirations coming from other artists I have studied informing the painting.

You use colour and texture to communicate raw energy. Do particular colours or textures carry specific emotions or memories for you, or do their meanings emerge during the act of painting?

With the paintings for the Architecture of Silence exhibition in Madrid, Spain, in 2027, I have deliberately chosen colours as a result of studying which colours evoke silence. These, for me, are pale greens, pale blues, cream, black, deep purples, to name a few. I let light emanate from the raw areas of the Unprimed canvas that are left alongside white highlights. I have been particularly inspired to use the soak stain technique developed by Helen Frankenthaler, having studied her monograph over the last few months all 500 pages, nearly! Written by John Elderfield, the 1989 Version. I have seen some of her work at Tate Modern this week, alongside spending time in the Mark Rothko Room, designed to evoke emotion by the way the paintings are curated, his use of deep, dark colours, reds, maroons, purples, and the lighting. They make me feel a deep sense of grief. The Room is next to a monumental-sized painting, Iva 1973, by Joan Mitchell, contrastingly bright, joyous, expressive, and deep, probably my favourite painting currently in Tate Modern.

You want viewers to experience abstraction as something constantly in flux. What do you hope happens in the viewer's mind when they encounter a work that refuses to settle into a single interpretation?

All my paintings celebrate change and the natural evolution that comes with maturing age and experience; abstraction changes as the world changes around us, and we cannot stop. The total of our learning is continuously added to. I visit hundreds of art exhibitions per year. My influences are vast, and I don't want my work to be pigeonholed; it transcends boundaries and genres. Much like its versatility, for featuring in different themed editions of Collect Art Magazine.

How do you know when you have captured the right moment in that process of transformation?

I think the answer to this question will only become clear in years to come, when my place in the chronology of art history becomes clear. I am hoping art critics will grant me a suitable place in abstraction's continually evolving history and that my work garners continuing favourable review.

There is a sense of wonder at the heart of your practice. What still surprises you about the act of making an abstract painting, even after developing your own visual language?

I enjoy mixed media painting; the versatility of paint still surprises me with the wide variation of the effects paint can achieve. The combined effects of different materials together and how you can shape these effects by using different painting mediums. I also use scale to manipulate the composition. The magazine features work as large as 100x100cm and as small as 13x13cm. I am equally surprised by the results you can achieve with both large- and small-scale artworks. Working on different-scale paintings simultaneously excites me.

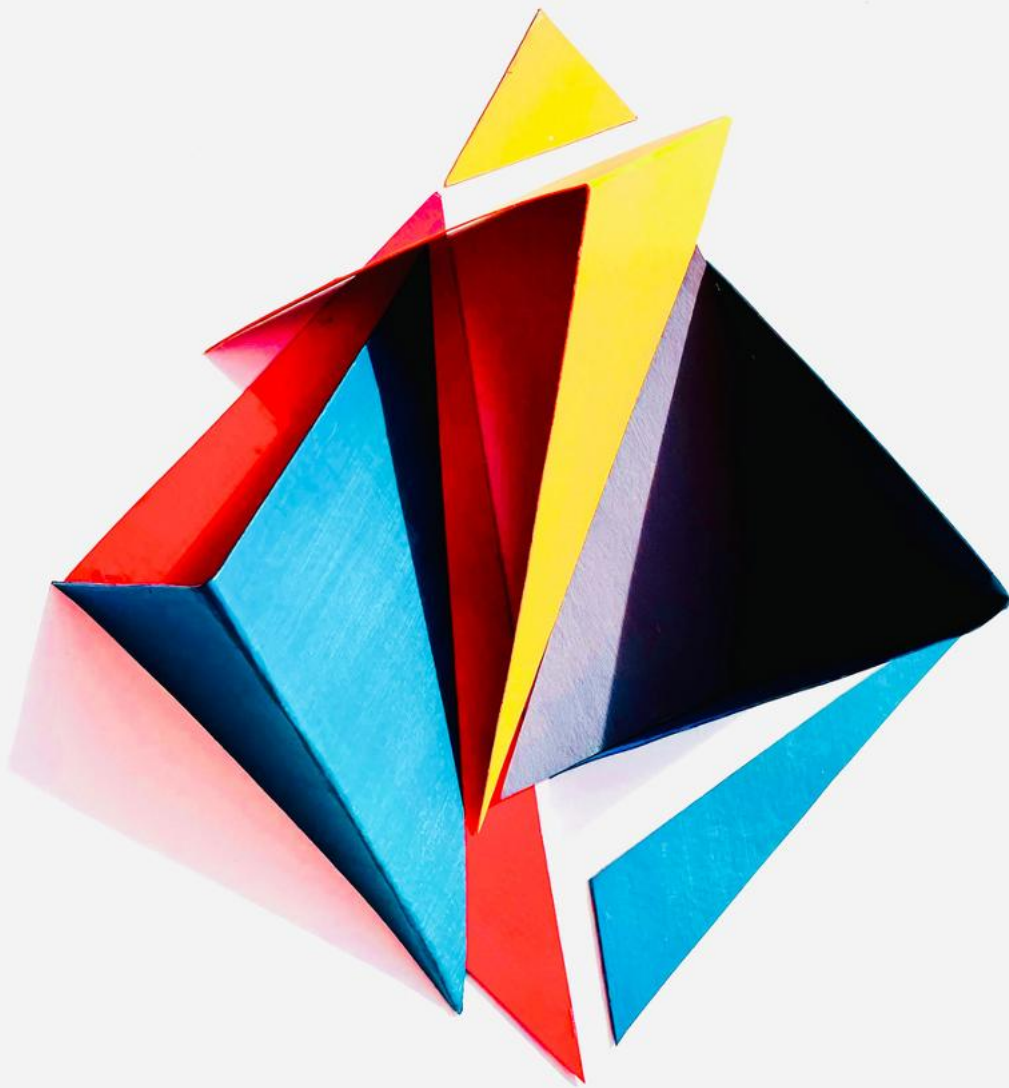
The Ness Teignmouth- Acrylic on canvas, 49x49cm (framed), 2026



Maxine Harraway



Abstract geometrical patterns are observed in nature and everyday mundane observations such as the remnants of a tattered street poster, worn away by the elements; a chance item trodden into the pavement by passers-by; or patterns formed from the wear and tear of footprints on a church floor. Signs of the passing of time and layers of events, moments of transformation and memories that mould our lives, are what influence Maxine Harraway's art. In her work, she uses both painting and photography, at times combining the two. The results from either medium can vary from being black and white and minimalist to an emotional burst of colour. Whether it is photography or painting, she applies layers, experiments with line, and plays with the use of shadows to create images that evoke curiosity and encourage the viewer to question the image in front of them.



Black Void Photography + colage, 12"x1", 2026

This image has been created using card, which has been painted and cut into shapes. The shapes were then placed on white card and photographed in strong sunlight. The intention is to create a sense of curiosity in the viewer.

You find beauty in overlooked traces—a torn poster, a mark on pavement, or footprints worn into a church floor. What draws you to these seemingly insignificant fragments of everyday life?

Not only do I find beauty and art in their visual impact, but I also consider these traces evidence of past moments in life, whether they be the remains of an event being advertised, the wear and tear of a church floor, or a leaf trodden into the pavement; they are all evidence of time passing.

How do you translate something as intangible as memory into a visual language?

As I've just mentioned, I find the layered remains of posters peeling off a board and battered by the elements like layers in an abstract piece of art. In my abstract paintings, I both add and scrape away layers of paint to evoke the effect of time passing.



What fascinates you about the geometric patterns that emerge naturally from wear, decay, and human activity?

I have always been fascinated by fractals in the macro and micro worlds within nature. I once attended a microscopic exhibition and was fascinated by the close-up of things like a piece of frog skin or a snowflake; each had wonderful abstract geometrical patterns within them.

How does moving between mediums change the way you see and interpret the world around you?

Each painting takes its own form; I add and remove paint over time, responding emotionally to the process until the image tells me it's finished, which can take days or even weeks. Instead, with photography, it's more immediate; I cut and sometimes paint the card, then I place or even drop the shapes onto a background sheet and let the light play its part.

What determines the emotional atmosphere of each work?

I love black and white photography, and I began working on my shadow pieces in black and white, but then I decided to take things further and experiment with colour. Yet either in black and white or colour, the photographic work is a calmer process; there are nevertheless moments when I feel the need to respond more emotionally and energetically, and this usually involves painting.

What can a line or a shadow communicate that a recognizable image cannot?

At times, a simple line and the shadow it produces create an illusion, which makes the viewer look deeper and question what is real and what is not. Reminding us that not everything in life is what it seems.

How do chance and unpredictability influence the outcome of your work?

With painting, it's a process of discovery; I never really know what the result will be. With photography I rely on the light to create the pattern or illusion, which at times can also be surprising, although less so.

You often build your images through layers. Do you see these layers as visual equivalents of memories, experiences, and the accumulation of time?

Oh, definitely; for example, the wear and tear of a building, or in the case of humans, memories and experiences mould and transform us into who we are, develop our personality, and give us character. Our facial expressions and body language, the way we stand and communicate with others, are all evidence of our upbringing and the experiences or traumas we may have experienced. Our existence on this planet is surrounded by layers spreading out from the micro to the macro. From the seed to the tree. Layers within the earth's crust provide us with geological evidence of the existence of life before us. Layers deep within and extending out of our planet, from its core to the ozone layer and beyond out into the universe, exist ad infinitum. Endless layers in a constant flux shaping our destiny through time.

Your work invites viewers to question what they are actually looking at. How important is ambiguity to your creative process, and do you prefer to leave your images unresolved?

Yes, I like to think that the viewer will question the image and perhaps at times provide their own interpretation.

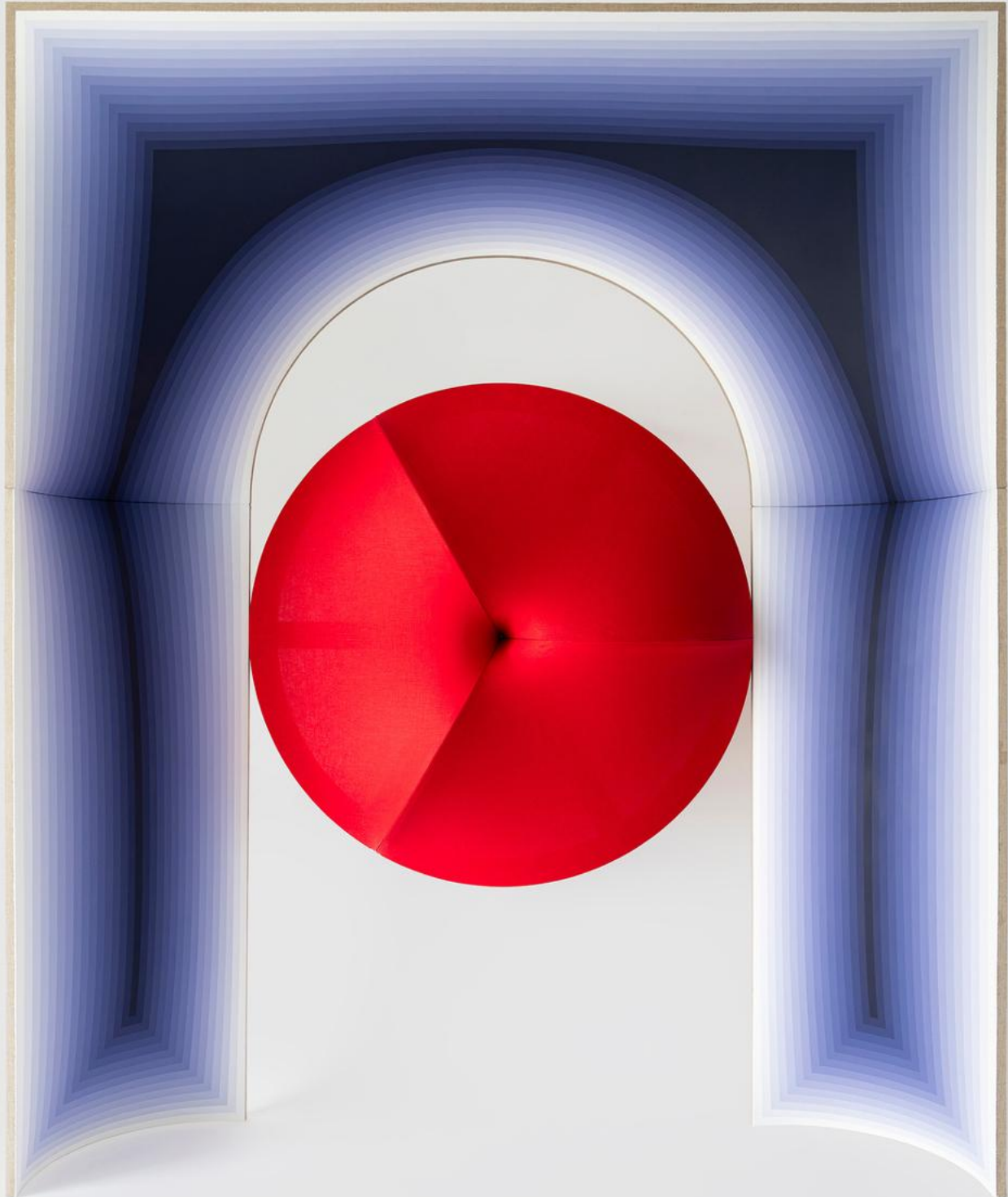
If the marks, patterns, and fragments you discover could tell their own stories, what do you imagine they would reveal about the people and moments that created them?

Years ago I did a photography project on a photo of a man who had survived Auschwitz because he was the pianist who played music while the Jews were taken into the gas chambers. His ragged wrinkled face and deep-set sad eyes told the story of what he had experienced. Another project I created was a threaded image of both a younger and older photograph of my mother to show that even though her body had aged and showed signs of the stress experienced bringing up seven children, her spirit was still the young woman she had once been. Time leaves its mark; providing evidence of what has once been.

Roll - Photography + card, 10"x14", 2025

This image was created by curling white card, placing it on a white background and photographing it in strong sunlight to provide an illusion and invoke curiosity in the viewer.





Suspended Gravity
Acrylic on dyed linen, structured by architectonic wooden frames,
177x144x30cm, 2024-2025

Jeu. is an artistic practice developed by architect Hideaki Nishimura and artist Yumi Toyama. Drawing on their backgrounds in architecture, mathematics, painting, and the luxury fashion and beauty industries, they construct conditions through which space acquires form.

Hideaki Nishimura is a first-class licensed architect in Japan. His academic and professional experience in Italy and France spans architecture, urban design, land art, and branding.

After studying oil painting and silverpoint drawing, Yumi Toyama worked in Paris as a colourist and nail artist, contributing to fashion and beauty projects for VOGUE, CHANEL, DIOR and CHRISTIAN LOUBOUTIN, while independently studying mathematics and geometric construction.

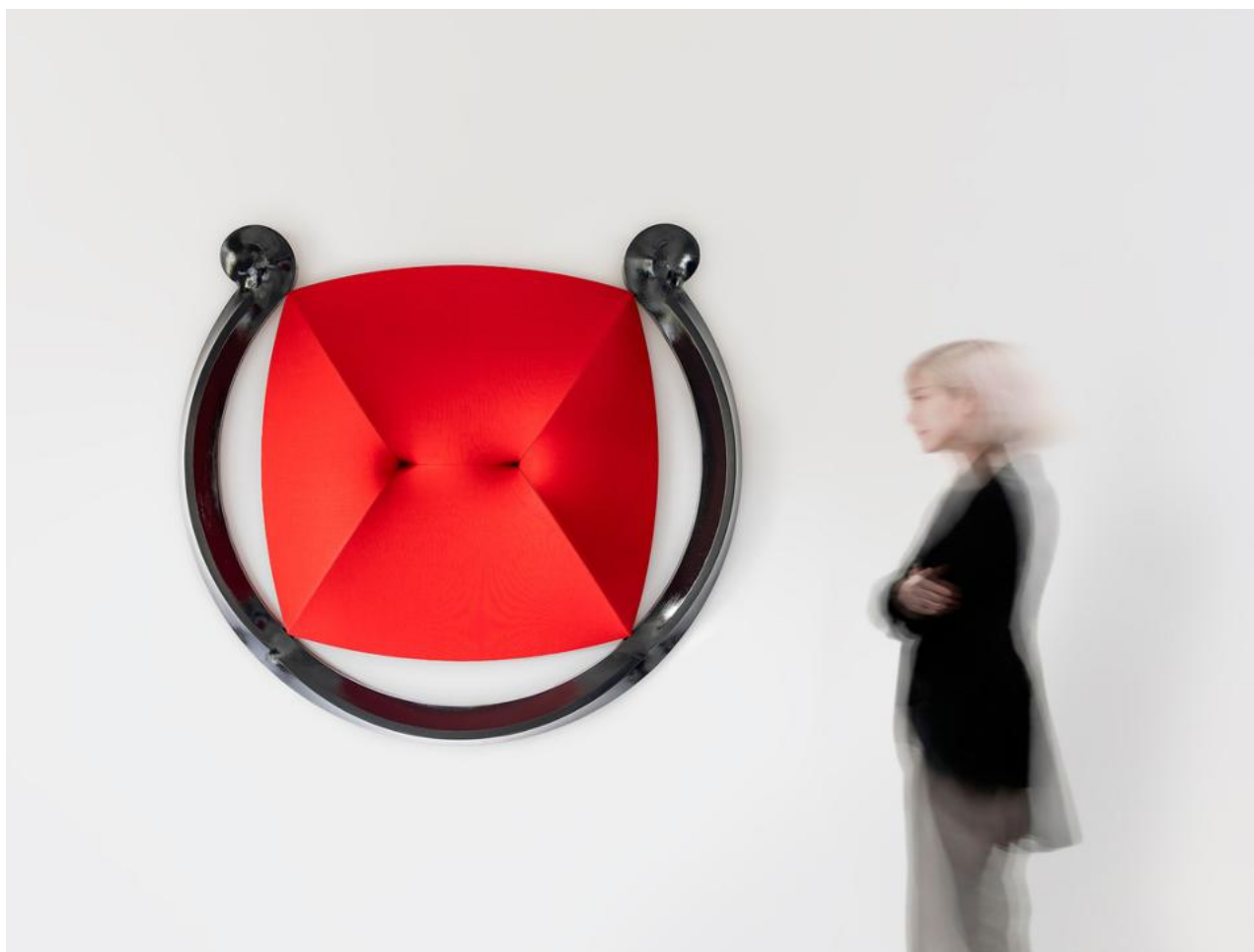
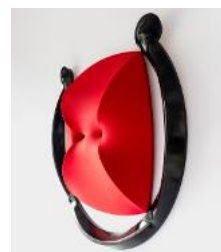
The name *Jeu.*—"play" in French—carries a twofold resonance: a mode of observation, reflection and interpretation that unfolds through rules, moves and their consequences, and the slight clearance within a structure. These senses converge in *Jeu.*'s logic: a game of spatial reasoning and manoeuvre.

At the core of *Jeu.* lies Architectonic Painting, a geometrically conceived, hand-executed construction that transcends pictorial flatness and extends into space as a small architecture. The wider body of work includes spatial installations, animation, furniture and architectural projects, and has been presented in Japan and internationally.



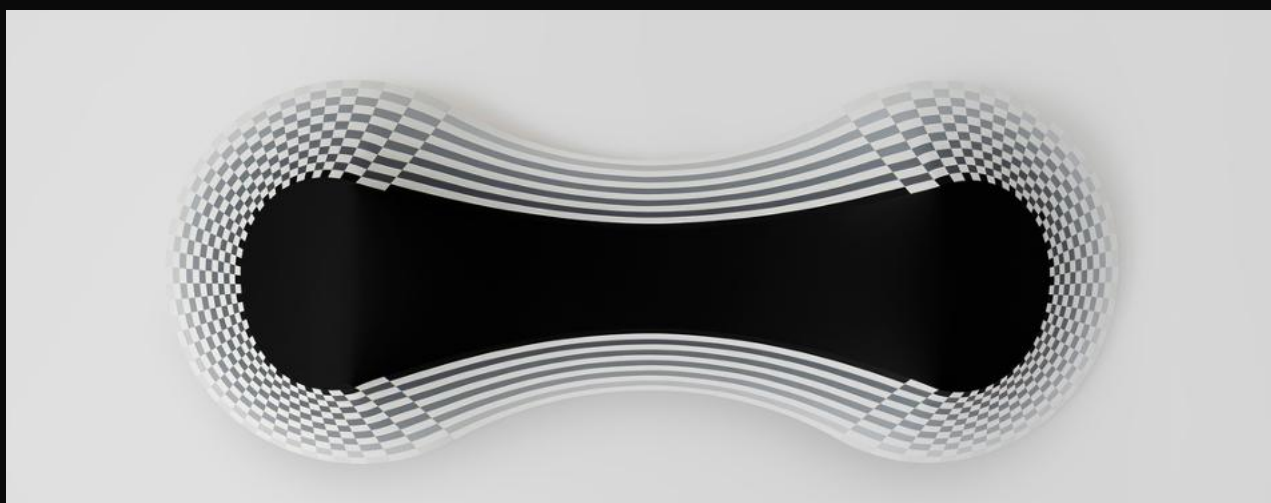
VOLUTE
Contrasting the Bulging
Square

Acrylic on dyed linen,
structured by
architectonic wooden
frames,
128.5x118.5x16.5cm,
2024



"What gives space form?"

Jeu. approaches this question through three core concepts—Constructivity, Dynamicity and Spatiality. In Architectonic Painting, linen is stretched over architectonic wooden frames so that curved surfaces emerge from the interaction of structure, tension, material and void. The frame is not merely a support, but a generative condition that produces spatial form. The resulting three-dimensionality arises not from a sculptural procedure, but from architectonic logic. Space (in)Tension names this spatial operation: space is not treated as an empty container given in advance, but acquires contour under tension, while tension becomes perceptible as a formative force. The painting process follows this construction, making legible what the surface has undergone. Geometry governs this whole process, acting as both order and constraint. Yet this obsessive fidelity to geometry gives rise to something unexpected—disquieting strangeness, tensile sensuality and dry humour. This is what Jeu. calls the cold bionomy of geometry: an organicity without organs, animated not by life but by dynamic equilibrium. Jeu. does not regard being minimal as an end in itself. Its minimality lies in a limited set of geometric and structural conditions which generate spatial complexity and a paradoxical organicity.



At the heart of Jeu. is the question, "What gives space form?" Has your answer to this question changed as your practice has evolved between architecture, painting, mathematics, and spatial design?

While our answer has not fundamentally changed, the question itself has become more precise. Across these fields, we have learned to look beyond how things appear and ask what gives rise to them. We now think less about designing form itself than about setting the conditions under which space acquires form.

The name Jeu. means "play" in French, but also evokes the slight clearance within a structure. How does the idea of play influence a practice that is so deeply rooted in geometry, rules, and architectural precision?

For Jeu., play is not the freedom left over within constraints such as geometry, rules and architectural precision. Rather, it is the margin within which elements can enter into spatial relations that constitute an architectonic structure. We enjoy manipulating the very constraints that make this margin possible. That is why we describe our creative logic as a game of spatial reasoning and manoeuvre.

In Architectonic Painting, the frame is not simply a support but an active force that generates the artwork's form. At what point does a painting stop being a surface and become architecture?

A painting does not move beyond the surface simply by acquiring volume. The frame must operate as a generative constraint and the linen as a tensile membrane, with the interdependence among structure, tension, material and void generating form and organising space. When these relations cohere as a three-dimensional spatial construct and painting renders their formative logic perceptible, the work extends beyond the pictorial surface into space as a small architecture.

You describe your process through the concept of “Space (in)Tension,” where space acquires contour through tension. What fascinates you about the moment when invisible forces become physically and visually perceptible?

What fascinates us in Space (in)Tension is the moment when invisible tension gives contour to space through the stretching, curvature and depression of the membrane. Space no longer reads as a pre-existing empty container; it acquires an almost material presence, while the force sustaining those deformations is felt as pressure, tautness and resistance—almost tactile. For us, Space (in)Tension lies in this reciprocity: tension gives form to space, while form makes tension perceptible in return, as if space itself had an intention towards form.

Geometry functions simultaneously as an organising principle and a constraint in your work. How does restricting your possibilities paradoxically allow unexpected forms, sensations, or meanings to emerge?

We sometimes find more creative pleasure in constraining what can happen than in simply expanding it. Within those limits, each decision and material response carries more weight—most noticeably when we stretch linen over a frame defined by an exact geometric rule. The more rigorously we try to exclude arbitrariness and adhere to the plan, the more decisive even a slight response from the linen may prove, yielding an outcome we did not predict.



Your practice brings together two seemingly opposite qualities: mathematical precision and what you call a “tensile sensuality.” Where do you see the relationship between logic and sensuality within your work?

Sensuality does not enter when precision is relaxed. Rather, when we remain almost compulsively obedient to mathematical order and carry its exactitude intact into material and tension, something fetishistic begins to leak from within logic itself. This is tensile sensuality: not the result of relaxing the geometry, but of obsessing over it.

DYNAMICAL COUNTERPOINT II

Acrylic on dyed linen, structured by architectonic wooden frames,
135x200x25cm, 2025

You describe Jeu’s “cold bionomy of geometry” as an organicity without organs. What does an organism created through geometry look or feel like to you, and why are you drawn to this paradox?

Cold bionomy of geometry is not about imitating living things. It emerges when a work becomes almost too geometric to fit cleanly as either an ordinary object or an organism, leaving its presence slightly misaligned with the order of this world. It has neither life nor organs, tells no story, and conveys no message, yet the dynamic equilibrium of frame, membrane, tension, and void can make it feel like a body strangely sensitised to the forces that hold it in form. At times, we wonder whether the paradox comes less from geometry producing something organism-like than from the categories that keep geometry and organism apart—an odd, disquieting possibility that draws us.

From architecture and urban design to oil painting, mathematics, fashion, beauty, and colour. How do these different disciplines collide or cooperate when you create together?

An idea may begin with either of us, but once it has survived long enough, it often becomes difficult to say whose it originally was. What interests us about our different backgrounds is how they can alter what each of us desires, drawing us towards forms, colours or materials we might never have chosen alone. Even when our views collide, our inclinations can begin to seep into one another without either of us noticing, until we sometimes find ourselves arguing from the position the other originally held.

Minimality in Jeu. is not an aesthetic destination, but a limited set of conditions from which complexity emerges. How important is the element of surprise in a process that begins with such carefully controlled rules?

We admit a weakness for inevitability—if we could, we would push a work to the point where every element feels as though it could not have turned out any other way. At key points, though, the eye and the hand still decide how to calibrate the tension, what to retain from the material's response, and when to stop intervening. However precisely we establish the conditions, we cannot fully anticipate how the work will register once it is realised. After all that control, one of the pleasures of making is that the result can still surprise us.

If Jeu. were itself a game, what would its rules be—and what happens when you deliberately push those rules to the point where geometry begins to behave unexpectedly?

If Jeu. were a game, it would be a game of spatial reasoning and manoeuvre, in which elements are manipulated in relation to one another so that space acquires form. Its rules would be that geometry remains exact, every move has a consequence, and every element and decision is responsible for what follows from it within the whole. As we pursue the logic of those rules, geometry can begin to behave a little disobediently under the constraints that govern it, even though nothing has gone wrong. That is the point of this game: to remain within the rules and still arrive somewhere the rules did not seem to promise.

DYNAMICAL COUNTERPOINT III

Acrylic on dyed linen, structured by architectonic wooden frames, 105x180x45cm, 2025



Manuela Mordhorst

Threads of the afterlife
Paperwork made from handmade
washi, okashi, and shoji on canvas,
Ø 100cm, 2026



Manuela Mordhorst is an artist, living in Handeloh, Germany. Her artistic practice reflects the tension between internal and external structures and landscapes. Through intensive observation of nature, Mordhorst explores the surfaces, textures, and movements of vegetation, water, land, and sky. These elements become symbols of human processes of becoming and are documented in a diary-like format. Her practice incorporates self-made and collected pigments, stone powders, oils, sands, and papers, which she processes independently and employs across painting, ceramics, paper art, object art, and installation. A recurring element in Mordhorst's work is the circle, often positioned against a square background, creating a symbolic space of becoming and passing. These works, which she refers to in part as "pictorial objects," are characterised by minimalist ceramic or paper surfaces that can be presented on canvas as well as wooden forms. Her broader body of work includes paper works and objects on both round and square surfaces, thematically connected to and extending her paintings, paper works, and pictorial objects. Through an ongoing dialogue between different forms and media, Mordhorst explores universal themes of new beginnings, shedding old skins, detachment, and renewal—processes that continuously shape her artistic practice.

Your work emerges from close observation of nature. At what point does a specific landscape or natural phenomenon transform from observation into a metaphor for human experience?

Even as I simply observe, I keep discovering fascinating parallels between humans and nature. I enjoy reflecting on and exploring these connections, so I'm constantly noticing new metaphors—they practically jump out at me. Some connections are obvious, while others only reveal themselves as I engage in my creative work. Often, it's only as I'm creating a series of works that I myself begin to recognize the deep connections that interweave humans and nature.

Steinige Wege (Rocky Paths)

Ceramics on wood and canvas, pigment, 80x80cm, 2022



The circle appears repeatedly in your practice, often set against a square. What does this recurring dialogue between these two geometric forms represent in your exploration of becoming and renewal?

For me, the square is the foundation of stability; it acts like a frame that holds everything together—a foundation with clear boundaries. The circle, on the other hand, has no beginning and no end; it flows and repeats itself over and over again. When I combine the circle and the square in my art, this is exactly the interplay that emerges for me: a solid structure meets a living cycle. The circle symbolizes becoming, being, and passing away—that is, the cycle of life found in nature and in human life alike—always in flux, yet embedded within a stable form.

You create your own pigments and work with materials such as stone powders, sand, oils, and handmade papers. How does preparing these materials by hand shape your relationship with the finished work?

The time I spend collecting earth to make pigments from it and later processing them into oil paints is a meditative ritual for me. The same is true for making paper—both are preparatory phases that help me focus. In the process, a personal connection to the materiality of my art emerges: I consciously select which clays or colors appeal to me and ask myself what the environment from which I gather these materials evokes in me. In this way, an intimate (personal) relationship grows between me and the material, which is later reflected in my artistic themes. This makes the context tangible, but the true beauty lies in the journey itself—the preparation that gives me the space to engage more deeply with my themes.

Nigredo

Ceramic on canvas and wood, gold leaf, pigments, 80x80cm, 2022



You describe your works as "pictorial objects," existing between different media. What possibilities emerge when a work resists being confined to a single artistic medium?

When an artwork defies conventional categorization, it breaks through the traditional boundaries of perception and production. For me, as an artist, and for you as a viewer, this opens up entirely new realms of freedom. As a result, categorizations become dynamically blurred, challenging the viewer to engage with the work in new and different ways.

Your practice explores cycles of new beginnings, shedding old skins, detachment, and renewal. Are these themes drawn from personal experience, observations of nature, or both?

The themes definitely stem from my own experiences, thoughts, and reflections, as well as from observing nature. For me, these are inextricably linked. That's why everything in my art is very personal. These are life themes that I grapple with and process—through loss, through grief, through joy, through reflection, and through all the life themes that can occupy a person. Everyone can relate to this, because we all know these themes and inevitably have to deal with them.

Many of your works have a quiet, minimal presence despite being built from richly textured materials. How do you balance material complexity with visual simplicity?

The balance between complex materials and a simple aesthetic is achieved through an almost deliberate minimalism, clear structures, and ample space. When a material's surface already conveys a great deal, the form must be more restrained—and vice versa. A square or circle immediately brings calm to the composition, just as clear lines do. In my abstract paintings, I rely on color fields and horizontal lines that evoke landscapes or horizons. I want my works to be calming rather than overwhelming—even if they are certainly meant to inspire reflection and stir up a little emotion.

Surface
handmade paper made from mushrooms on wood, wood stain, pigments
52x52cm, 2026



Your background includes photography, yet your current practice spans painting, ceramics, paper art, and installation. How has photography influenced the way you compose and perceive your more tactile works?

Photography has definitely sharpened my eye for detail—whether it's the composition of an image, a detail captured in macro, the framing, or the focus that determines where the viewer's eye is drawn. Even today, I use my own photos as a reference to mentally and emotionally transport myself back to specific places. This helps me better immerse myself in the right mood I need for my series of works. Photography is therefore an integral part of my creative process and, at the same time, helps me stay clear-headed and focused.

You speak of documenting nature almost like a diary. What role does time play in your practice, and do your works record specific moments or ongoing states of transformation?

For me, my abstract painting serves as a creative diary. It captures memories of my travels and captures special moments in places or landscapes that have deeply moved me or sparked my curiosity. This process results not only in individual paintings but also in a series of works that grow and evolve over the years. These themes still accompany me because they offer so much that is new and simply won't let me go. Just like a diary that you keep adding to, I'm constantly expanding my art. Different aspects of my life find their place within it and tell their own stories.

The surfaces in your work often invite close, contemplative looking. What do you hope viewers discover when they spend time with the textures and subtle material changes within your pieces?

Of course, I hope that viewers don't just think about what materials I used. What's far more important is the interplay of all the colors and materials. Ideally, they'll discover something in the works that speaks to them—something that moves them, calms them, or perhaps reminds them of the past. After all, the works invite you to simply linger, almost as if in contemplation. You can always discover something new if you take the time to just sit in front of them and look.

Your work seeks to establish a dialogue between different media while reflecting universal cycles of change. As your practice continues to evolve, what new materials, forms, or questions are you most interested in exploring?

I'd love to learn everything at once, because I want to keep growing all the time. I have a real urge to explore and discover that needs to be fulfilled. I'm particularly interested in combining textile elements with other materials, like paper and clay, to expand on what already exists. Just recently, I've been thinking about experimenting with glass—the possibilities are endless. There are just so many exciting things that appeal to me. In the field of installation art, I'm particularly drawn to creating large, space-filling works that combine familiar and entirely new materials. Thematically, I often shift back and forth between people, nature, and environmental issues, especially in light of climate change. These days, I increasingly use materials that would have been thrown away in the past and combine them with sustainable and eco-friendly materials—upcycling has truly become a major focus for me.

"Ardenti memorias - Brandende Erinnerungen" (Vivid Memories)
Ceramics on canvas and wood, stamped metal, pigments,
hand-made ceramics
80x80cm, 2022



Miriam Habibe



Miriam Habibe is an emerging Welsh-based artist of BAME South Asian heritage whose creative journey embodies resilience, identity, and self-discovery. After years devoted to parenthood and a full-time career, she has returned to her artistic roots, crafting deeply expressive works that bridge tradition and modern experimentation. Drawing inspiration from craft forms like weaving and the study of video and performance art, she merges abstraction and mixed media techniques, forging an artistic voice that is uniquely hers.



A defining aspect of Miriam's practice is the Japanese SAORI weaving philosophy, which celebrates intuitive creativity and unfiltered self-expression. This approach aligns with her journey and her longstanding practice of Japanese Buddhism, reinforcing the connection between inner transformation and artistic exploration. Miriam's materials range from fibres, painted glass, and digital mediums, reflecting her belief in the dialogue between the external world and personal experience. Her work has garnered recognition in esteemed exhibitions, including Boomer Gallery's Identity and the international Threads of Connection, as well as Art from the Unseen in Beaumaris Town Hall and the Aberlleiniog Sculpture Trail (2023).

She showcased her work at Manchester Art Fair (2024) and was featured in Abstracted magazine and an exhibition that same year. Miriam's presence in the contemporary art landscape was further cemented through inclusion in 101 Contemporary Artists & More.../ VOL9 and exhibitions with CasildArt Gallery in London (2024/2025), where she connected with American collectors.

Miriam holds a 2.1 Honours degree in Time-Based Media/Fine Art from Preston Polytechnic (1988) and is a featured member of Art North Wales. Through her work, she continues to weave together personal truth and universal narratives, embracing art as both an expressive outlet and a means of connection.



The Quiet Architecture of Cloth

What draws you to the diverse media?

I'm drawn to materials that speak to the senses and memory. Glass refracts light like nostalgia, fibres carry the warmth of skin, and digital media holds the now. I let the idea lead—sometimes it asks for translucence, sometimes for texture. Each piece chooses its voice.

What symbolic or emotional meanings does weaving hold for you?

Weaving is both metaphor and muscle memory for me. It reflects how identity is built strand by strand, across time and contradiction. There's comfort in its repetition, but also a fierce freedom in disrupting it. It allows me to embed personal and ancestral stories into structure.

How do cultural intersections influence your work?

Living between cultures has made me fluent in nuance. My work often lives in the tension between visibility and erasure, ornament and minimalism, reverence and rebellion. I don't just reflect my heritage—I reimagine it—into diverse new mediums in which to express. It's a gentle resistance to not be put in a box, created with a desire to make connections.

What does success look like to you at this stage in your artistic journey?

Success, for me, is when someone tells me they saw a part of themselves in my work or really values my work—that exchange of recognition is everything. Fulfillment lies in the quiet, sacred act of creating—when time dissolves and I'm held by the rhythm of making. I do not chase external validation; instead, I stay loyal to the pulse of my own unique vision. And to be honest, I'm overwhelmed to be gaining recognition so early in this emergence—it's humbling, and deeply unexpected.

What prompted you to return to your creative roots, and how has this life shaped you?

Returning to art felt like coming home after a long, rich detour. Motherhood and a demanding career taught me to value presence, resilience, and the quiet power of making. These years gave my work a deeper emotional register—less about mastery, more about honesty. My voice now carries the weight of lived life, not just creative instinct.

You merge traditional craft techniques like weaving with mixed media and abstraction. How do you see the relationship between tradition and experimentation in your work?

For me, tradition is a thread I hold in one hand while the other experiments freely. The rhythmic practice of weaving connects me to ancestral knowledge, while mixed media allows that connection to evolve. I see them not as opposites but dance partners—each offering stability or surprise when needed. It's a kind of temporal collaboration.

The SAORI philosophy emphasizes imperfection and self-expression. How did you first encounter this approach?

I discovered SAORI weaving in a small studio in North Wales, and I immediately resonated with it, having spent time in Japan. It permitted me to let go of control, to embrace the beauty in irregularity. Now I see art, and myself, as fluid, imperfect, and alive. It changed not just my weaving art, but my way of being.

Could you elaborate on the relationship between your spiritual practice and your creative process?**In what ways do your beliefs, rituals, or inner contemplative experiences influence the conceptual development, material choices, and intuitive decisions within your work?**

My spiritual practice informs everything: the pace I create at, the attention I give each piece, the embrace of impermanence. I approach my work as a meditation—every mark, every layer is part of my spiritual breath. Creating becomes a form of devotion, a way to honour both the material world and its ephemerality. They nourish each other endlessly.

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Anna Kmita

Graduate of the industrial design program at the Academy of Fine Arts in Katowice. Member and co-founder of the Polish Association of Color. Works at alma mater, teaches color design, and co-runs the Design Fundamentals Studio.



In the recent years she has conducted research programmes related to preserving the heritage and re-establishing social awareness of forgotten industrial design elements, which constitute the history, culture and identity of Silesia. The programmes have been finalised as publications, presentations and international conferences in Poland and abroad, as well as implementations in the area of applied arts in collaboration with local industry.

The "Nostalgic Glaze"

*Personal collection of memories on ceramic plates
Silesian Museum, Industrial view, Water Towers.*

Designing graphic decors of decals on old ceramic plates, about 20x20 or 35x35cm, 2023-2024.

The designer's motivation was to re-establish the tradition of unique, commemorative plate production, transformed in a new, creative way and transposed into the contemporary visual language in collaboration with the users.

As the designer's main idea is to save existing products of material culture from oblivion, the starting material was plates and bowls made over the recent decades in the factories of Upper and Lower Silesia. The objects on which the graphic design was placed had been bought on flea markets, handed over by private persons, often time-worn, chipped, cracked, and shabby. Combined with modern artwork, they were given a second life.

The designer followed a simple rule: the use of several basic patterns (dots, lines, waves) of different weights and proportions allows you to design any visually synthetic image, present places, buildings, fragments of space, maps, recalled by the participants of the project.

The visual patterns were printed on overglaze silk-screen decals and, based on selected views, cropped and laid out into final images, later fixed in the baking process.

The combination of the old (second-hand plates) and the new (contemporary, highly synthetic graphic design) resulted in interesting visual effects. This helped repel the perception of commemorative plates as objects with an outdated, mundane aesthetic form, and re-establish them as exquisite, desired collector's or daily objects.

Your practice brings together industrial design, colour, cultural heritage, and contemporary visual language. How did these seemingly different interests come together to define your creative identity?

This is a (perhaps unusual) but logical outcome of my professional career. I graduated with a degree in industrial design from the Academy of Fine Arts, and like everyone else, I started with logo design, followed by wayfinding. At the same time, I taught design to students. Our awareness of the importance of the history of our closest material culture continued to grow, and then the opportunity arose to dedicate myself to it.

What initially drew you to the forgotten objects and visual history of Silesian industrial design, and why do you believe these objects deserve to be remembered?

A dozen or so years ago, the most famous porcelain factory in Silesia was closed down, throwing all its molds and archives into the trash. Then, along with a designer friend who ran the prototyping workshop there, we decided that this couldn't be allowed to continue, that we should describe and tell the story of this heritage, that we should revive at least one design. We organized a student competition, which resulted in the redesign of a cup called "Katowice." Afterward, I really wanted to design my own ceramic designs, so once I started, I didn't stop. I thoroughly believe that every object deserves to be remembered, even the regular ones.

What fascinates you about the creative potential of imperfection, age, and traces of use?

I'm not a trained ceramicist or sculptor... I'm more of a graphic designer. What was most revealing to me was that I could respect the existing form of the plate without creating a new one. I could use it with its gilding, decorations, and imperfections that it gained as the years went on, and treat it as a new canvas, adding only my own original graphic applied using decals. This way, I could superimpose the graphic on something noble, with a history, combining these two opposing values.

You describe your work as a dialogue between the old and the new. How do you decide which elements of historical design should be preserved and which should be transformed?

I don't search for more antique or more valuable plates at flea markets. I only care about their good craftsmanship, their soul, and their interesting form. Then I know I'll match the artwork to the form's dictates, that there will exist a dialogue between the original shape and the new pattern, the two completing each other. Sometimes I buy plates that are just waiting to be seen; sometimes I already have a photograph and spend a long time searching for the right plate to go with it.

Your research explores how objects can carry the history, culture, and identity of a region. Can an everyday object such as a plate or cup become a form of cultural memory?

Of course, both on a micro and macro scale. I remember a story where a cup served as an engagement ring for a young couple. And again, a specific design (e.g., commemorative plates from workplaces, or simply distinctive styles) was something that connected generations, ensuring a shared experience.

In Nostalgic Glaze, simple dots, lines, and waves are used to reconstruct places, buildings, maps, and fragments of space. What attracts you to reduction and visual simplicity as a way of representing complex memories?

When I designed the simple patterns for my ceramic decals, it turned out that no one had ever thought of it this way before: to build different views from basic prints. As a designer, this synthesis felt natural to me. I think I see the world this way. The combination of the old (second-hand plates) and the new (contemporary, highly synthetic graphic design) resulted in interesting visual effects. This helped rebel the perception of commemorative plates as objects with an outdated, mundane aesthetic form, and re-establish them as exquisite, desired collector's or daily objects.

How do you understand the relationship between colour and memory, and can a particular colour immediately transport someone to a specific place or time?

Color, scent, music- of course; that's why an apple pie baked by your grandmother, served on a plate reminiscent of your childhood, tastes different than one from a craft bakery. Although the ingredients are probably similar. The same line of thought can apply to a color, whether it may be a shade you saw every day.

Your projects involve collaboration with users, local industries, cultural institutions, and private individuals. How does collaboration change the meaning or direction of a design project?

I know from experience that teamwork brings disproportionately greater results and satisfaction than individual projects. That's why I often participate in research and design teams, collaborating with other creators or specialists in various fields. It's probably because I simply enjoy talking and working with people. I enjoy that special kind of synergy that develops between people with similar values and worldviews, who are specialists in different fields, when new, mutually interesting potential emerges at the intersection... and the suggestion: "Maybe we should do something together?" Then we all have the opportunity to give our best, because we learn from each other.

You have transformed commemorative plates from objects often associated with an outdated aesthetic into contemporary collector's and everyday objects. What does this transformation reveal about the evolution of taste and our relationship with nostalgia?

Great question; I could answer this one for several pages! I think recent years have been a fascination with cheap Chinese goods and personalized products like "pens with your logo"... this has led to a surfeit. We've also come to believe that anyone can be an artist without having to verify quality, awareness, or take responsibility for the things we produce... That's why we now seek out good craftsmanship, excellent quality, and the story behind someone's work. A well-made piece of porcelain can reproduce the same nostalgic relationship as with older pieces. The longer it lasts, the more attached you can get to it. Nowadays, people don't think about getting a lasting product, about building that bond; rather, they seek a quick, cheap fix that will satisfy their current needs.

If you could rescue one forgotten industrial design object from Silesia and reinterpret it for future generations, what would you choose—and what story would you want it to tell?

I think I would like to collect all the surviving iconic Silesian "Gieshe" platters from people, put something important on them for their owners, and give them back to them. I want to create objects that remind their existing users of their own heritage and memories.





Sally Cleary



Sally Cleary is an Australian professional artist with French nationality. Living in France since 2014 with over 30 years of experience.

"The different aspects of ecology, including human ecology and the impact of man's ecological footprint on the natural environment, have been the main themes of my artistic research since 2007. This research connects with my interest in reinterpreting the still life genre and mixed media installation art.

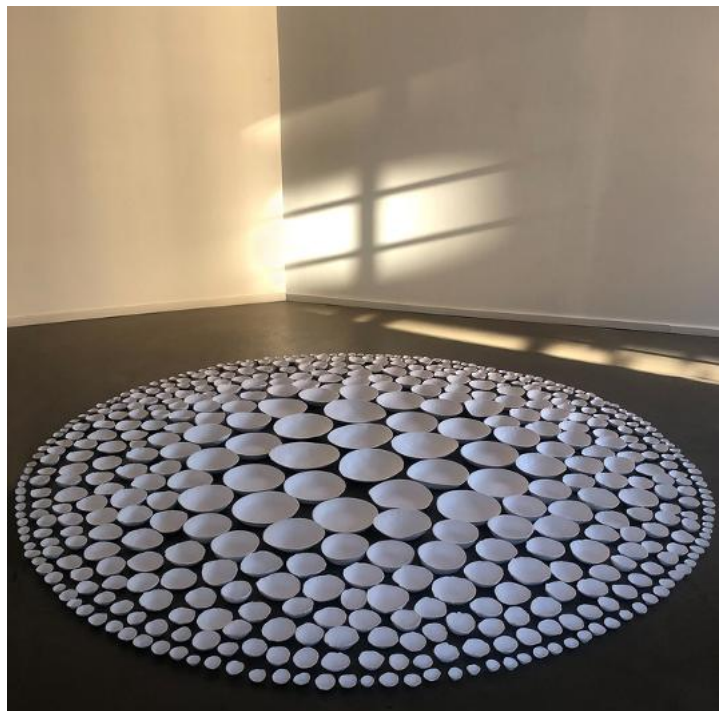
My current compilation of minimal artworks in porcelain references the sea, where I live in close proximity, in the south of France. This series, Silent Sea, has been in progress since 2025, slowly evolving through the exploration of working with porcelain, its thinness, translucency, and workability. I am a curious explorer, always looking for new ways to create new sculptures and art forms.



Silent Sea - Wall installation, coloured and translucent porcelain, 90x240x5cm, 2026

A previous sculpture installation, Biosphere, exhibited in 2025, inspired me to focus on creating artworks in multiples and to look at developing wall sculptures in porcelain. Light is also a feature of the work, as the translucency of the porcelain material allows for light to be transmitted, adding another layer of interest to the work. The whiteness of the material is a metaphor for life and death: the bleaching of coral due to high sea temperatures, and the fragility of life that lives below the surface. I am a minimalist sculptor at heart, searching for simplicity in forms so that the eye can linger on the small details, such as its underlying meaning, material, texture, variations in form, movement or stillness, light, and optical illusion."

Biosphere
Floor Installation, Wilde Lieu, Paris
Porcelain, low-fired, 3m diameter, 2025



Ecology and the human impact on the natural environment have been central to your research since 2007. How has your understanding of ecology changed over the years, and how has that evolution transformed your artistic language?

I have been fortunate to travel widely throughout the world. This has exposed me to a lot of different environments and allowed me to observe nature up close, including coral bleaching. At the end of 2014, after completing my PhD on Still Life in the 21st century, I moved to France. This had a huge impact on my artistic approach, as I had previously lived in a forested rural environment in Australia, then suddenly lived in the city of Paris. I started to focus on architectural ruins, desert landscapes, and the observation of time that has played on our existence. The forms I produced from 2014-2020 were very minimal, focusing on simple, minimal white structures, with subtle textures. This series, State of Ruin, portrays a world heading for extinction.

How does living close to the sea influence the way you observe, think about, and sculpt its fragile ecosystem?

In 2020, I moved to Sète, on the Mediterranean coast. This change brought new inspiration to my artwork: the sea. At first I was focused on the external environment, the rock walls and vegetation, but later I began to think about life below the surface. I had seen the demise of coral reefs in Australia and Asia, but knew little about the sea which was in front of me. This interest sparked a new investigation into the ecological demise of sea life worldwide and closer to home.

Porcelain has become an important material in your recent practice because of its thinness, translucency, and workability. What did you discover in porcelain that you had not encountered in other materials?

Porcelain has a purity that no other clay has. It has no support structure, which limits its workability. I have played with many processes to overcome technical difficulties, such as the inclusion of paper in the material and experimenting with different construction techniques. This has been very satisfying and rewarding. Light can be transmitted through the fired porcelain, and this is an area of interest for me.

How important is experimentation—and even uncertainty—to your creative process?

Experimentation is the most interesting process for me in developing new artworks. Playing with material, and form is the only way to discover new sculpture. I love the surprise when I allow myself to work in the present moment, always asking myself, I wonder what would happen if I do this? I recycle all my materials so there is no waste, and making mistakes, is part of this process. Sometimes it works, and sometimes it doesn't. Mark Rothko said, "Art is an adventure into an unknown world, which can be explored only by those willing to take the risks".

How do you use beauty and purity to communicate an ecological crisis?

White is symbolic of life and death in many cultures. It is easy for me to make these connections in my work. I believe that porcelain has a profound emotional presence, representing the fragility of life. I think beauty and purity remind us of loss, and with this loss, a sense of sadness. We must be continually reminded of this loss today, for the sake of our children, wildlife, and plants that are threatened by extinction.

Your work often exists at the intersection of stillness and movement. What attracts you to creating forms that appear almost suspended between these two states?

I have studied the Still Life genre for 15 years. Stillness captures a moment in time, somewhere to rest in a turbulent world. I like to work with porcelain in a wet and fluid state. This creates a sense of movement, and in conjunction with its placement, such as in a mural on the wall, the pieces can float gently in the space, without physical movement.

How do you think about light—as a material in itself, as a collaborator, or as something that completes the artwork?

Light is definitely a collaborator. Even though I am always striving for translucency, which varies with the different materials I use and their thinness, I want the sculptures to work without it first... afterwards, the light creates a magic and becomes part of the alchemy as a whole. Without the light, the forms remain pure and silent; the light gives them life.

Your earlier installation *Biosphere* led you toward working with multiples and developing wall-based porcelain sculptures. How did this transition change your understanding of sculpture and the relationship between individual forms?

Biosphere was a conceptual revelation for me. It manifested itself through a call for projects for the COAL Prize, an environmental award, which unfortunately was rejected. I had been making bowls for several years, and suddenly had a vision to create a large organism made from bowls on the floor. Once the work was assembled, I realized it created a profound optical illusion, whereby the concave bowls suddenly became convex. The form also has the ability to be enlarged or contracted, and can be altered into any shape. I knew this was the future direction of my work, and fortunately had the opportunity to publicly exhibit it in Paris in 2025.

You describe yourself as a minimalist sculptor searching for simplicity, while your works carry complex ideas about ecology, mortality, and fragility. How do you decide what to remove so that the essential meaning can remain?

I love minimalism in all its forms, its ability to create a suggestion or reference to something without being overly descriptive. It is difficult for me as an artist to stay true to this ideology, and sometimes I tip completely in the opposite direction. I believe that minimalism can create a sense of intrigue in its power to slow down time and reflect on its stillness. The *Still Life* genre aims to present a warning about capitalism and greed through objects, beauty, and composition. This is always at the back of my mind.

After more than three decades as an artist and educator, what continues to surprise you about making art—and what question are you still searching for an answer to through your sculptures?

What surprises me most about making art is that my work keeps evolving, even when I think it is going nowhere. With a background in ceramics, I have always known that the possibilities in making creations in ceramics are infinite. There are so many different materials, processes, and directions to take. I see my career as a journey, with many twists and turns, each leading to the next series. Sometimes I am the only one who sees these connections, which can be confusing, but it is my journey, it is fluid and organic. I care about the future of this planet. I want to create *Still Life* artworks that remind us that life is fragile and fleeting, and must be respected at all costs.



Coral Garden
2026, detail, Floor installation, Translucent porcelain, 1.5m diameter





Sculpture on rock plinth 1, 2026, Translucent porcelain / rock, H16 x L20 x D14cm

3 sculptures on rock plinth, 2026, Translucent porcelain / rock/ light, H13 x L28 x D18cm

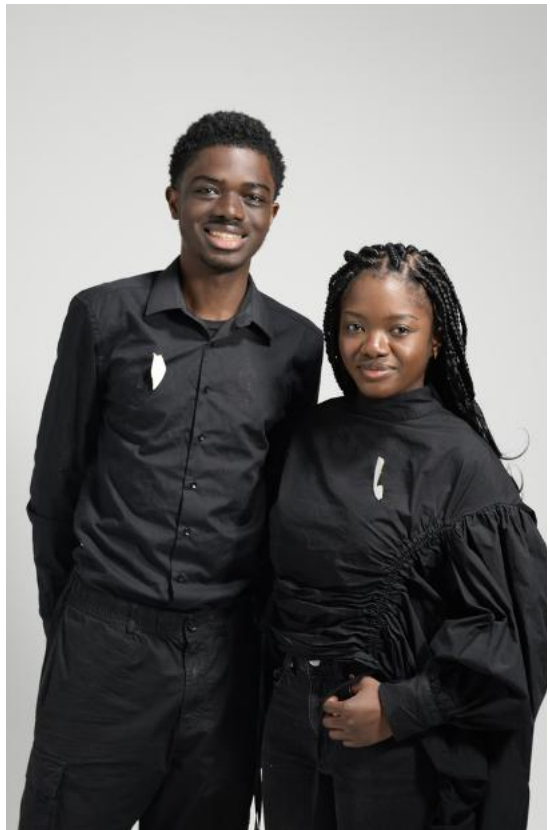


Mary Chris



On remembrance
Jewellery/. Goldsmithing,
Brooches, earrings, pendant
Oxidised copper, brass, silver, porcelain. Various sizes, 2024

Mary Chris is a multidisciplinary designer, maker and storyteller working across jewellery, illustration and writing, each translating the same mythology into different languages. She has just completed a Master's degree in Jewellery and Metal at the Royal College of Art, where she has developed her interdisciplinary approach to her practice. Her practice is strongly influenced by conversations she has and the worldbuilding that follows. Mary Chris creates objects that invite the audience to interact and create narratives of their own. Mary Chris explored the connection between the object and the home. With the saucer as her 'home' and the teacup as her 'object', she took away the home from the object. Using kintsugi as inspiration for this piece, she slowly tore away the 'home', leaving just the 'object'. Pieces of the 'home' return to the 'object', sealed by gold—more valuable than it once was. With the flower display, Mary Chris expresses gratitude to people who have passed before she could give back. She uses bluebells for their beautiful meaning (humility, constancy, gratitude, and everlasting love) and their arch-shaped form. Various pieces are either earrings, brooches or pendants.



Your practice moves between jewellery, illustration, and writing, yet all three seem to speak through a shared mythology. How do you decide which medium is best suited to tell a particular story?

Honestly, I don't have a system for deciding a medium. Sometimes I get an image in my head that I want to draw; other times I pull excerpts from personal journal entries, start writing fictional pieces, or I get obsessed with a certain metal process or jewellery technique. No matter where I start from, typically, all three meet at some point. It is very rare for me to do one without the others.

You describe conversations as the starting point for worldbuilding. How do the people you encounter influence the fictional worlds, objects, and narratives you create?

The conversations that lead me to build worlds and narratives are always the conversations that leave me with questions: questioning human nature and questioning the world around us, which leave me ultimately trying to answer the question: what if things were different?

Your objects invite viewers to interact with them and construct their own narratives. How important is it for you to leave space for the audience to become a co-author of the work?

"Co-author" I like that! Everyone has their own unique interpretations for the objects they interact with: the weight, the texture, even the sound, are all carry information that could drastically change the perspective of a piece. It is important for the audience to interact with the work and decide what narratives are being told.

In your saucer and teacup piece, you explore the relationship between an object and its "home."

What does removing the home reveal about the identity or vulnerability of the object itself?

The object as jewellery is a fragile reality. Jewellery only truly becomes jewellery when it is worn on a body; so when a piece is not sitting on a body, where is it? What is it adorning in the absence of a body? This line of questioning made me realise that having a home for my jewellery when it is not being worn is a necessity.

You draw inspiration from kintsugi, where brokenness becomes something to celebrate rather than conceal. What does the use of gold represent for you beyond the physical act of repair?

Gold is interesting because of its layered perception: from its appearance to its chemical inertness, there is a rich history and many properties that make gold so attractive. It is not just a material that is valuable solely because of its market value. Gold is a beautiful material with illustrious and layered meanings that have been passed down over time.

The fragments of the saucer, return to the teacup, transformed and made more valuable through gold. Could this process be a metaphor for loss, separation, and reunion?

Absolutely. I know for myself there are parts of me that I thought I'd lost, and sometimes these parts do not come back and that is okay. I believe it is a very human experience to feel transformed through life's trials. While not all of these trials are positive, it is all these different experiences that make us who we are, and that's worth something.



On Honour - Brooches & earring/ Copper, vitreous & cold enamel, brass, silver, acrylic, acacia wood, MDF wood, glass, various sizes, 2024

Your flower display is rooted in gratitude for people who passed away before you could express it. How can an object communicate emotions that words were never able to deliver?

Making objects with your hands can be a very powerful communicative tool. There are visible signals within the object that communicate this loss and gratitude, such as the colour and the shape, but as the maker, the weeks of focus, effort, and consideration poured into the piece are an invisible communication method, one that sits outside the realm of words.

You chose bluebells for their associations with humility, constancy, gratitude, and everlasting love. How important are symbolism and hidden meanings when you design a piece of jewellery?

Iconography is a form of tacit knowledge, for example a big red "X" signals a familiar message. Symbolism works similarly and can be a powerful non-verbal tool that is universally understood. With jewellery, the viewer usually has far less time to engage with a piece than the wearer or the maker. The maker decides on the signals, the wearer decides how much of meaning is given to said signals. That's what makes jewellery so personal and intimate.

Jewellery traditionally carries intimate stories because it is worn close to the body. What possibilities do you see in jewellery as a vessel for memory, mythology, and personal storytelling?

The possibilities are endless, and all three categories intertwine and dance with each other. Historically, jewellery has been used to preserve a lock of hair belonging to a loved one or as a medium to connect to a deity, and for many other powerful, personal uses. It is truly amazing and exciting.



On Remembrance - Brooch, removed from the stem, 2024

If each of your objects could become the beginning of a much larger fictional world, what kind of stories would you hope viewers might discover within them?

That's the beauty of storytelling. Different parts of a narrative speak differently to different people, and I hope that by exploring these narratives, viewers discover themselves. What part engages them? And why?

R. Prost



"I was born and raised in Chicago. My background is in literature more than the visual arts. I have always been interested in both the visual aspects of language and the contexts in which language is found. I make visual poems, altered books, and literary objects. While I am not a minimalist in the art-historical sense, I am drawn to work that is understated and has the potential for opening outwards in the mind. The effort is to engage the eye without confusing it. I consider myself a bricoleur. I use what is at hand. What seems to be always at hand is language. Being self-taught, I haven't learned the proper way to make art. I interpret that to mean that I can't make mistakes. All my work comes from the same core. There is an old Chinese adage to which I subscribe: "Only plain food has real taste." I use an economy of means so that the words are not unduly burdened by their surroundings. The goal is to have a conjunction of meaning and environment become a new entity with attributes all its own."

Jinji No. 7
Wood lath, mixed media,
3.75"x3.5"x3.5"

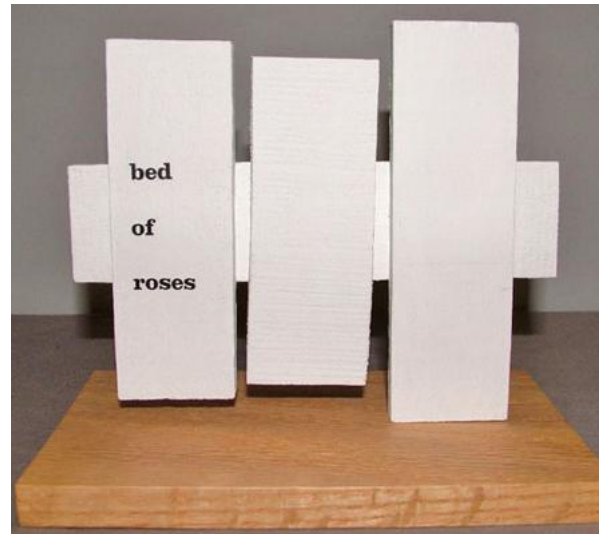


You come to visual art from a background in literature, where language is both meaning and material. When did you first begin to see words not simply as something to read, but as something to look at?

The fact that ink marks on a page are able to convey the deepest of thoughts has always impressed me. That these marks could be altered and they would still work interested me. That we could try and succeed at reading a piece of torn text fascinated me. Language was pliable.

You describe yourself as a bricoleur—someone who creates with whatever is at hand. What does this approach allow you to discover that a more traditional, predetermined artistic process might not?

I don't believe that the bricoleur characterization is any better than other approaches. While I'm not a minimalist by the art historical definition, I am in the philosophical sense. The bricoleur way suits me.



Language seems to be the material that is always available to you. What is it about words, letters, fragments, and texts that continues to provide such an inexhaustible source of artistic possibility?

Language is the most significant of human inventions. It is the expression of what it means to be human. It is universal and subtly personal also.

Your visual poems and altered books exist somewhere between literature and visual art. Do you consider yourself primarily a writer who makes objects, an artist who works with language, or do you deliberately resist choosing between the two?

I don't care to make such distinctions. I am just a person in dialog with the world. My work is my side of the conversation.

Not learned the “proper way” to make art—and therefore cannot make mistakes. How has this freedom from convention shaped the risks you are willing to take?

That remark was somewhat tongue-in-cheek. What I meant was that I needed to make new mistakes. (Often mistakes can be more interesting anyway.)

Your work is understated, yet you want it to “open outwards in the mind.” How do you create an artwork that engages the eye without giving the viewer too much information or controlling their interpretation?

My work, as you say, is understated. Language opens outward. The viewer interprets a piece from his/her own standards. I cannot and do not try to manipulate responses. I do, however, take advantage of the magic of words.

You follow the idea that “only plain food has real taste.” How does simplicity allow language to become more powerful within your work?

The eye always seems drawn to words. Words have meaning. They also have various shades of meaning. Finding words isolated or in unusual circumstances requires the viewer to respond differently from the norm.

You aim for a conjunction between meaning and environment to become a new entity with its own attributes. At what point does the surrounding object, page, space, or material begin to change the meaning of the words themselves?

The hope is that the meaning of the words and the meaning of the surrounding environment will enter into a discourse and that this discourse will engage the viewer.

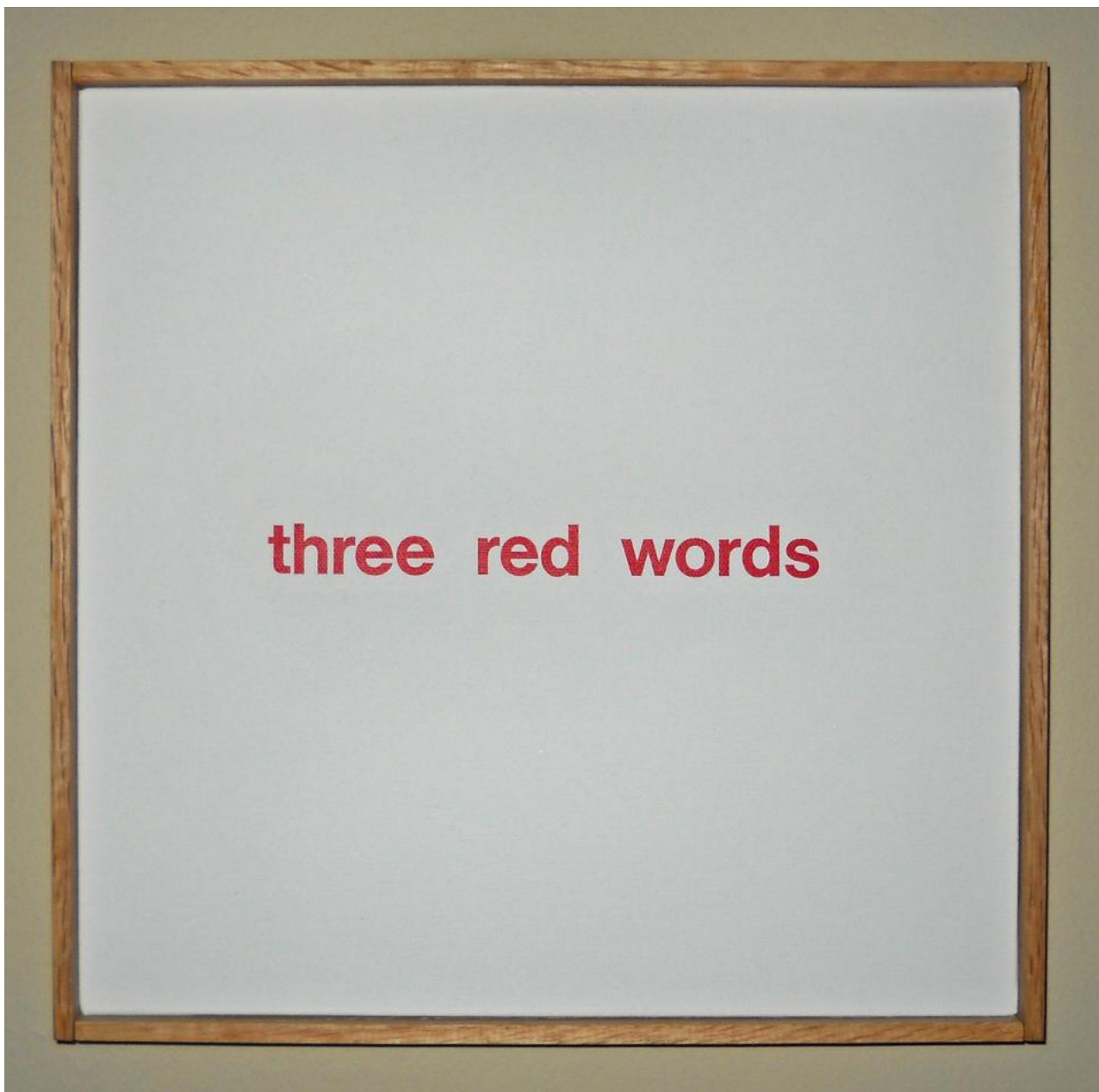
Altered books carry traces of another author, another text, and another history before you transform them. Do you see yourself as collaborating with the original book, disrupting it, or giving it a second life?

I like the phrase "second life." I see these works as a different setting for interaction. The original context also remains available.

If language is your constant raw material, what is the one word—or perhaps the one fragment of language—you feel could contain an entire artwork, and why?

Ironically, the word I would choose is "silence." It indicates that the language is read not spoken. The viewer reads the object. It becomes intimate.

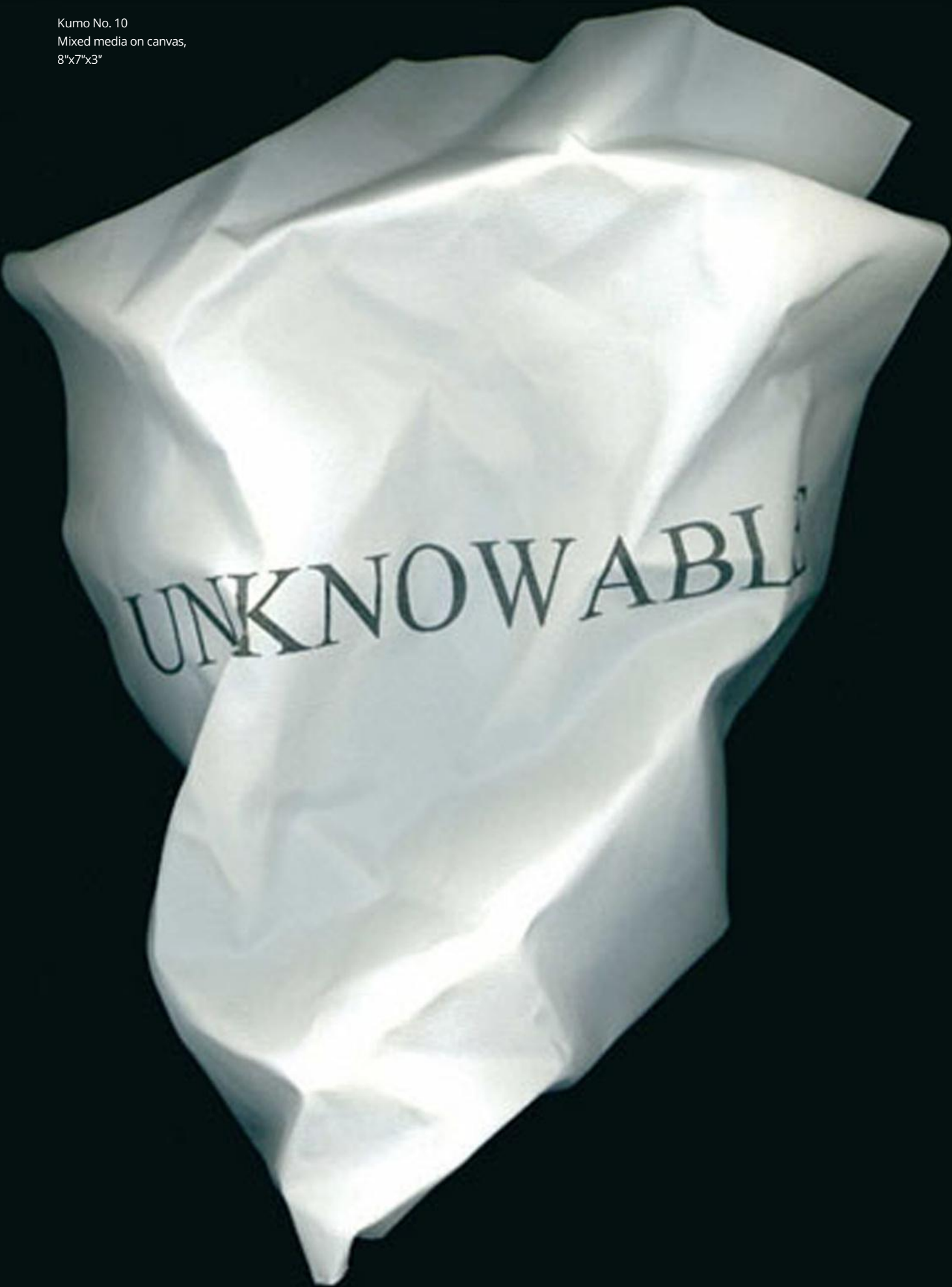
Three Red Words
Lettering on canvas, 12"x12"





Kumo No. 3
Mixed media on canvas,
7"x7"x3"

Kumo No. 10
Mixed media on canvas,
8"x7"x3"

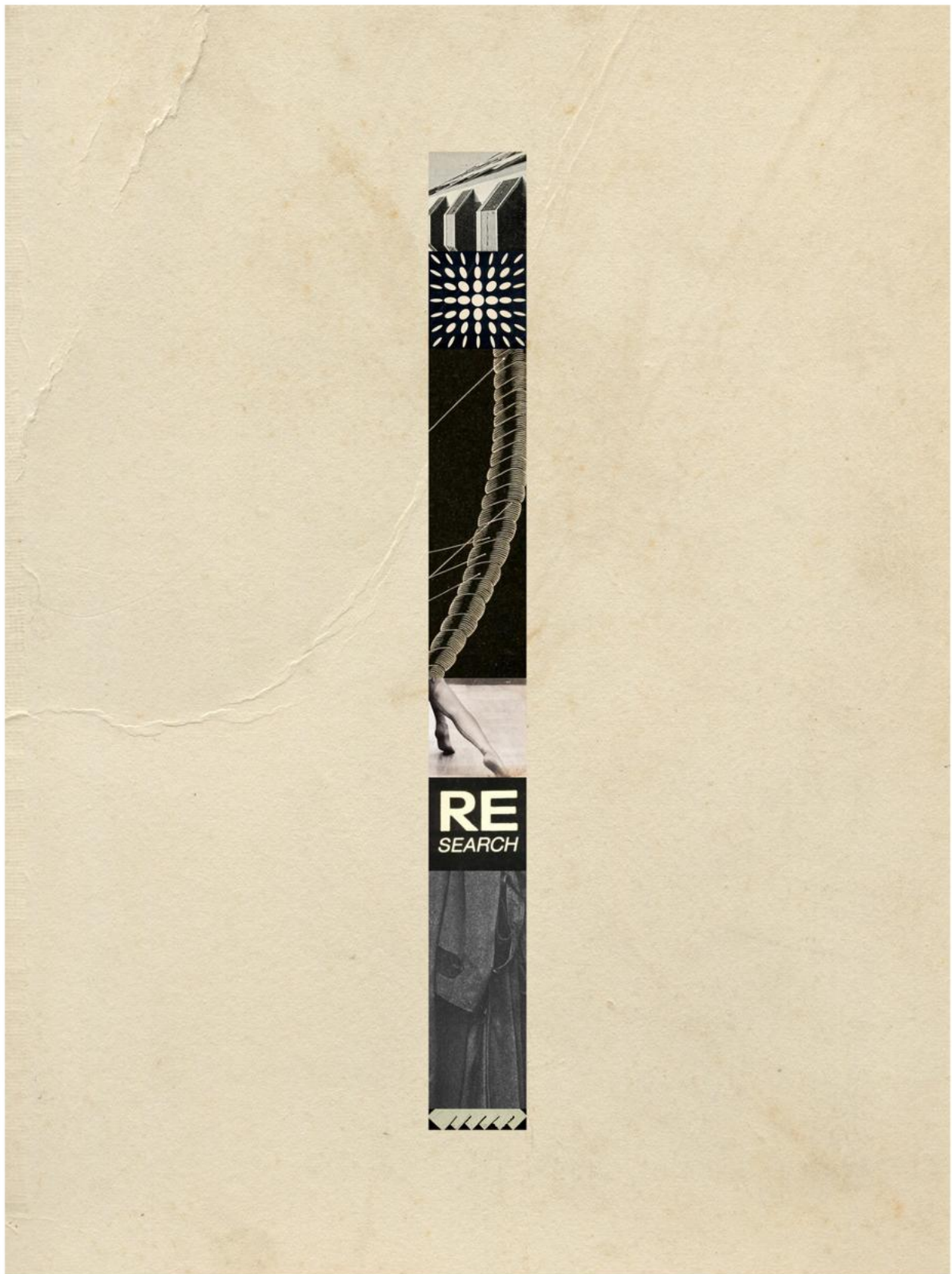


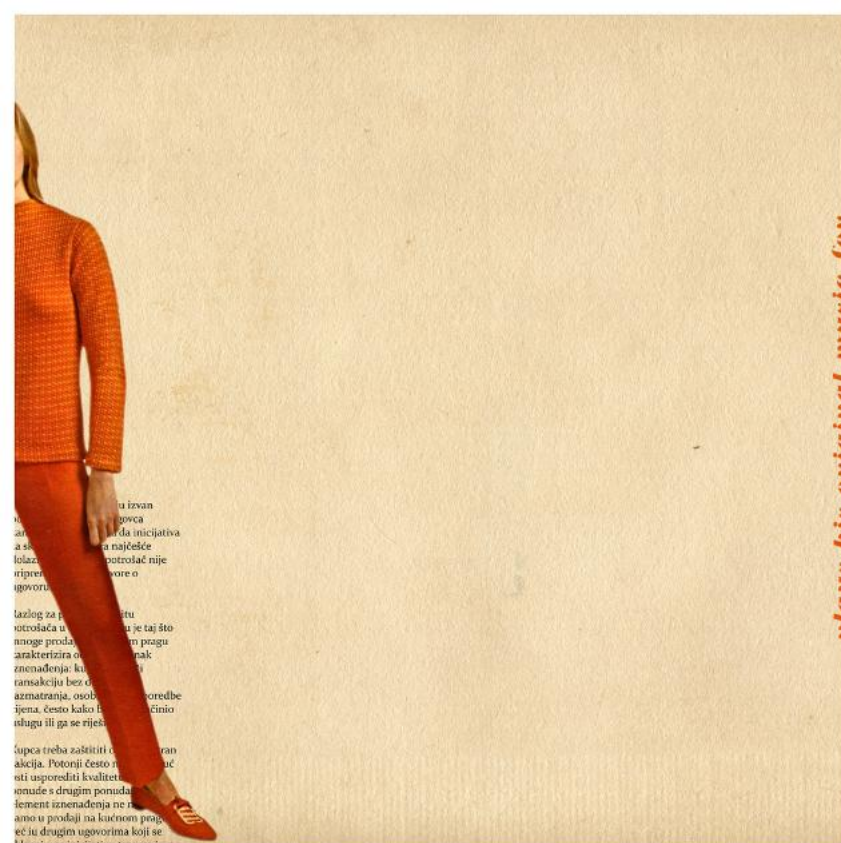
UNKNOWNABLE

Andreas Kühn



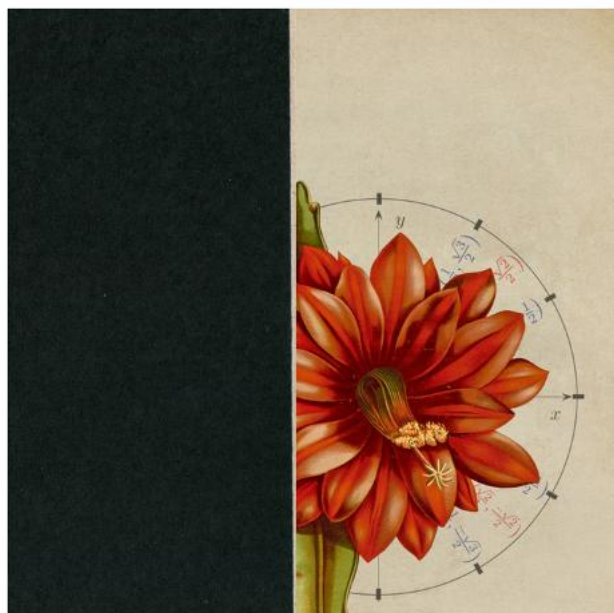
Collage #1727 - Premium paper matt, 29.6x22cm, 2017





"Through my art, I aim to delight, surprise, and polarize, while simultaneously inviting viewers to let the work resonate with them, to explore it, reflect on it, and interpret it in their own way. I want people to see art as a means of reflecting on their own experiences and discovering new perspectives. I believe art has the power to enrich everyone's life by evoking memories and emotions, offering alternative viewpoints, and opening the mind to new ideas. To this end, I occasionally employ minimalism—creating collages with very few individual components, using clear geometric forms, or allowing a large, empty space to speak for itself."

Collage #2328, #2326, #2320
Premium paper matt,
22x22cm each, 2023



You describe your collages as invitations rather than explanations. How important is the viewer's own interpretation in completing your work?

My collages are undoubtedly an invitation to the viewer to interpret them in their own way. I do not wish to impose a specific meaning, which is why I usually do not give my collages descriptive titles. This allows the viewer to give free rein to their thoughts, imagination, and memories.

Your practice aims to delight, surprise, and sometimes polarize. What role does ambiguity play in creating these different emotional responses?

It plays a certain role. However, ambiguity needs to emerge almost spontaneously while creating a collage; I do not make a deliberate effort to create ambiguities.

You often use minimal visual elements and generous empty space. What attracts you to reduction as a creative strategy?

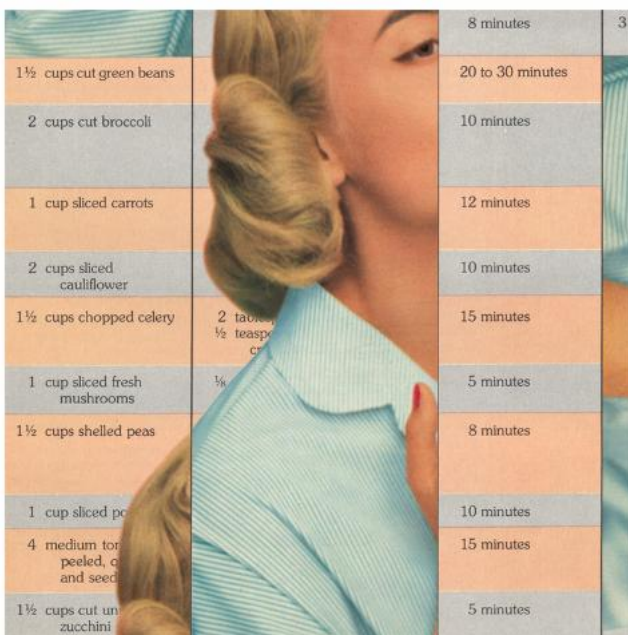
Carefully selected and thoughtfully placed minimalist visual elements, combined with generous negative space, command attention and spark curiosity. Moreover, they encourage the viewer to reflect on the value of simplicity.

In your collages, how do you decide when an image is complete, especially when working with so few components?

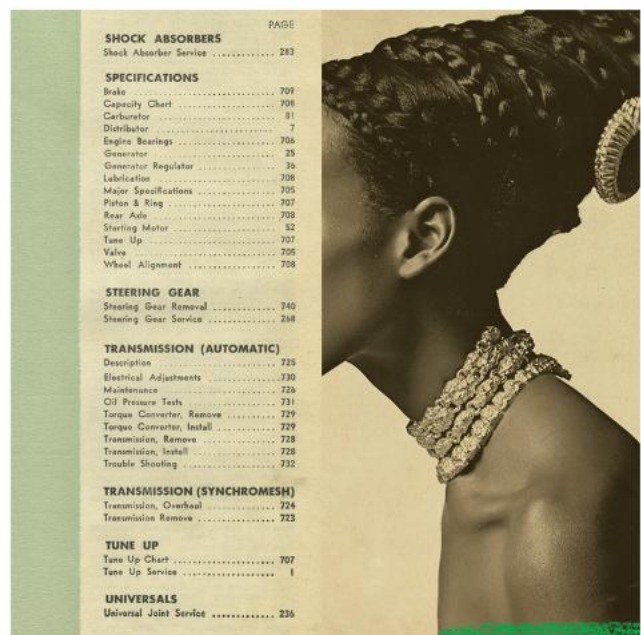
With all my collages—whether minimalist or not—I make decisions based on intuition. For me, a collage is finished when it feels right. In the process, I might spend a very long time working on even the smallest, most inconspicuous elements.

Collage brings together existing fragments to create new meanings. What draws you to this medium as a way of exploring perception and imagination?

To explain this, I need to digress a little... I am on the lookout for material for my collages almost every day. In doing so, I inevitably come across images, graphics, and the like that inspire me to create a collage. This happens almost entirely without any preconceived notion of the final result; initially, I let myself be guided purely by chance. My collages only take shape over time through a process of experimentation—trying things out, discarding ideas, and adding or removing individual elements. I find this creative process incredibly fascinating, especially because works born of chance invite us to reflect on them, explore them, and interpret them.



Collage #2621 - Premium paper matt, 22x22cm each, 2026



Collage #2427 - Premium paper matt, 22x22cm each, 2024

Your work encourages viewers to reflect on their own experiences and memories. Are there particular emotions or questions you hope your collages awaken?

With my collages, I rarely aim to evoke specific memories or associations in the viewer. Rather, I want each viewer to see whatever comes to mind while looking at them. I find it fascinating just how different—indeed, how contradictory—those impressions can be.

Many artists seek to communicate a specific message, yet your work seems to leave space for multiple readings. How do you balance personal intention with openness to interpretation?

What I see in my collages—what they express and what they represent to me—belongs to me; it is shaped by my memories, experiences, and fantasies. Each individual viewer's memories, experiences, and fantasies are entirely different. Awakening these within the viewer and allowing them the complete freedom to interpret my collages in their own way is what I aim to achieve with my art.

Minimalist compositions often rely as much on what is absent as on what is present. How do absence and negative space contribute to the narratives within your work?

Even the negative space in my collages is always composed of old, weathered elements that possess character. Thus, even the absence draws the eye and invites exploration of the minimalist components of my work.

Since becoming a full-time collage artist in 2017, how has your artistic language evolved, and what discoveries have shaped your practice along the way?

It is difficult for me to answer the question of how my artistic visual language has evolved, because—as I see it—I never really had a distinct visual style, aside from the fact that my collages have been almost exclusively square in recent years. From the very beginning, I have utilized virtually every possible method of creating collages to produce my work. However, I would like to share one key insight with anyone working with collages: it is important to collect materials—the more you have, the more creative you can be.

Looking ahead, what new directions or ideas are you interested in exploring through the language of collage?

Here, just as with my collages themselves, I let chance be my guide. Creating collages means using existing elements—recycling and combining them—to bring something new into being. New directions and ideas are therefore inevitably dependent on the materials at hand; conversely, they also emerge from the very act of discovering those materials.

Collage #2108

Premium paper matt, 22x22cm each, 2021



Marcel van Beek



Marcel van Beek is a Leipzig-based German visual artist working with photography at the intersection of fine art, observation, and perceptual experiment. Educated at Alanus University of Arts and Social Sciences (BFA with distinction) and shaped by an early background in scenic design, he approaches the camera as a tool for staging, estranging and intensifying the visible. His images are built from surfaces, traces, reflections, condensation, stone, plants, water and concrete, using in-camera methods, tonal shifts, inversion, blur and close observation to reveal hidden graphic structures. Van Beek is especially drawn to thresholds where material reality begins to behave like abstraction: marks become maps, apertures become eyes, and architecture becomes a field of psychological tension. He has shown work at the German Federal Environment Agency, UFZ Helmholtz Centre, and Leipzig University. His photographs and artist publications are held in public and institutional collections and museum libraries internationally.

Series Description "Interference Fields", 60x75cm, 2026

Interference Fields explores how structured surfaces shift under light, reflection, and spatial overlap. Architectural fragments, blinds, and layered materials are detached from their original function and become fields of visual interaction. Lines bend, rhythms drift, and depth emerges through subtle misalignments. Rather than documenting objects, the series focuses on perception itself. Light softens rigid geometries, while reflections introduce secondary layers that disturb the apparent order without erasing it. Each image presents a variation within this unstable system, moving between repetition, interruption, and transformation. Captured in-camera through precise framing and available light, the work keeps a direct connection to the photographed environment while allowing surface and space to become ambiguous, dynamic and conditional.

Intrusion





Surface Contact

Surface Contact explores the charged meeting point between different materials. A fragment of tree bark confronts a smooth architectural plane, while bands of light filtered through blinds pass across both surfaces. Each element responds differently: the bark fractures the projected rhythm, the adjacent plane absorbs it, and reflections introduce a secondary layer of displacement. What first appears minimal becomes a dense perceptual system in which foreground, background, material, and optical effect remain uncertain. Captured strictly in-camera, the photograph reveals how meaning emerges through contact rather than isolation — between nature and architecture, surface and image, presence and projection.

Displacement

Displacement explores how visual order becomes unstable when spatial layers intersect. A field of parallel lines establishes repetition and structure, while a curved surface interrupts this continuity and shifts the viewer's sense of alignment. The image does not create disruption through drama, but through subtle misplacement: lines slide, surfaces overlap and depth emerges from small tensions between form and light. The result is a visual field in which stability is constantly renegotiated. Captured in-camera, the photograph relies on precise framing and the real interaction of light and material, transforming an observed scene into an abstract construction of movement, delay and perceptual uncertainty.



Your photographs transform everyday architectural surfaces into abstract visual environments. What draws you to the threshold where representation begins to dissolve into perception?

I am drawn to the moment when a familiar surface begins to exceed its ordinary identity. Lines, reflections and shadows detach themselves from function and become a visual field with its own rhythm and tension. At that threshold, photography can reveal the strange within the familiar without severing its connection to the real world.

Interference Fields focuses less on objects than on the act of seeing itself. How do you approach photography as a tool for investigating perception rather than documenting reality?

I use framing to isolate small fragments of space and remove the contextual information that would normally stabilise them. Precise alignments of light, reflection and material then allow the image to shift between recognisable object and abstraction. In this way, the photograph becomes an investigation of how vision constructs order, depth and certainty.

You rely exclusively on in-camera methods rather than digital manipulation. How does this commitment shape both your creative process and the conceptual framework of your work?

Limiting myself to a single in-camera exposure changes the way I work: rather than constructing the image afterwards, I have to search, wait and physically align myself with the scene until its elements enter into a precise relationship. Chance, duration and the resistance of the materials thus become active parts of the creative process rather than imperfections to be corrected. Conceptually, this means that ambiguity is discovered within reality itself: the photograph does not invent an unstable world, but reveals how unstable perception already is.

Light plays a central role in destabilizing structure throughout the series. What interests you about light as an active force that can reshape our understanding of space and material?

For me, light is not simply a means of illumination; it is a material force that redraws boundaries. It can impose a linear rhythm across several surfaces while making each of them respond differently through absorption, reflection or fracture. A rigid architectural structure can therefore appear fluid, layered or temporarily released from its physical weight.

Across works such as Drift Field and Displacement, small visual shifts generate a sense of uncertainty. Why are subtle disruptions more compelling to you than dramatic transformations?

Subtle disruptions require the viewer to remain with the image and notice how certainty gradually weakens. A slight displacement of lines or a softened edge can change the reading of an entire space without announcing itself as an effect. This slow instability feels closer to the way perception actually operates: through continual adjustment rather than sudden revelation.

Your images often place architecture, natural materials, reflections, and shadows into dialogue. How do these encounters reveal relationships that might otherwise remain unnoticed?

I am interested in points of contact where materials retain their difference but become linked by the same light. In Surface Contact, for example, the bronze sculpture fractures the projected rhythm that the architectural plane absorbs more evenly. Such encounters reveal that sculptural and constructed forms are not isolated categories, but participants in a shared and constantly shifting visual environment.

In Intrusion, the figurative presence of Pan interrupts an otherwise abstract composition. What prompted you to introduce a symbolic human form into a series largely concerned with perception and geometry?

Christophe Charbonnel's sculpture of the god Pan, a work I deeply admire, introduces here an archaic, bodily presence into a field dominated by repetition and geometric restraint. Yet the sculpture appears only as a fragment: cropped, partially absorbed by shadow and detached from its full figurative identity, it is itself pushed towards abstraction. As a figure poised between the human, the animal and the natural world, Pan complicates the opposition between organic form and constructed order. His partial emergence transforms the composition into a space of encounter, in which representation enters the abstract field without ever becoming fully legible.

Your background in scenic design suggests an awareness of staging and spatial construction. How has that experience influenced the way you compose photographic images?

Scenic design taught me to read space as an arrangement of planes, thresholds, sightlines and directed light. It also heightened my awareness of how a fragment can imply a much larger environment beyond the frame. In photography, however, I usually do not stage these relationships; I discover theatrical tensions already latent in ordinary spaces.

Many of your works invite viewers to question what they are actually seeing. How important is ambiguity in encouraging a slower, more attentive form of looking?

Ambiguity is essential because it prevents the image from being exhausted by immediate identification. I want the viewer to move between recognition and uncertainty, repeatedly revising what appears to be surface, reflection, object or shadow. This openness is not obscurity for its own sake, but an invitation to look more patiently and become aware of perception as an active process.

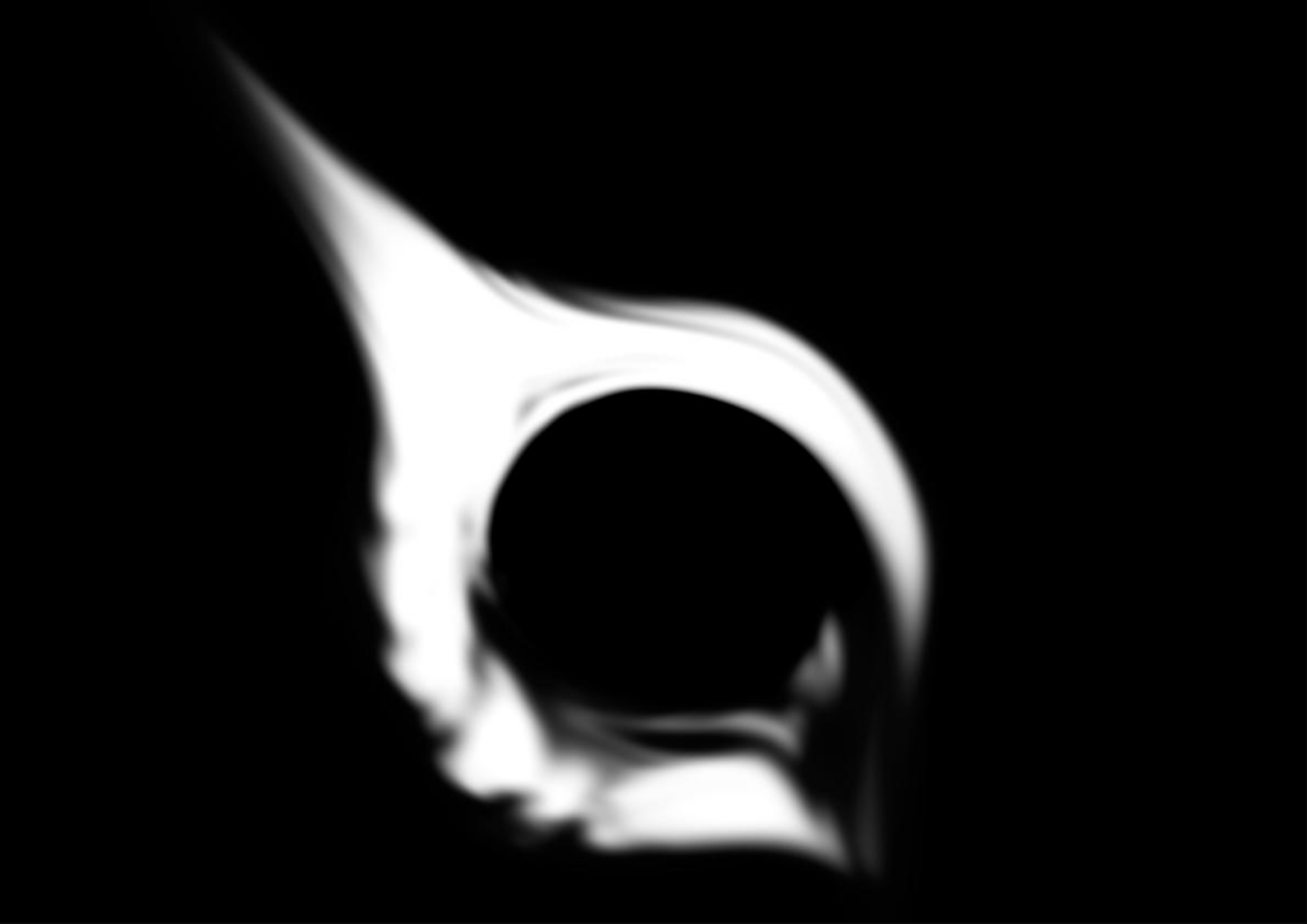
As your exploration of perception continues, what new visual questions or environments are you interested in investigating beyond Interference Fields?

Beyond Interference Fields, I am interested in moving from the isolated photographic image towards sequences and installations in which perception unfolds over time. I would like to introduce the human body more directly — not simply as a subject, but as a measure of scale, orientation and vulnerability within unstable visual environments. This could involve projected light, translucent materials or images that change according to the viewer's position, making perception itself a physical and participatory event.

Drift Field

Drift Field explores how a rigid grid begins to dissolve under the influence of light. The image reduces the scene to lines, surface, and tonal transition, allowing small variations to become active visual events. What first appears stable gradually shifts: edges soften, contrast recedes, and the regular rhythm of the structure starts to drift. The photograph is not concerned with describing an object, but with showing how perception constructs and unsettles order. Captured in-camera, it relies on precise framing and the real interaction of light and material, revealing visual certainty as fragile, temporary and dependent on changing conditions.





Lewis Andrews



Lewis's work acts as a conduit between art and science. The supply of information from science fuels the production of visual material, which communicates the knowledge of a scientific endeavour. In short, Lewis's work focuses on dealing with complex thoughts, ideas and facts within nature and science. Some explore those in which we seem to be overshadowed and overpowered in comparison by the vast distances, size or quantities. Others investigate moments of extreme power, creation and rebirth on a molecular scale or on a scale comparable to that of the universe. Questioning our relationships, place and role within the universe, environment and natural spaces.

SMBH

'SMBH' connects the distant monsters hiding in the cosmos with the delicate paradise of our pale blue dot. Astronomers managed to photograph not one but two shadows of black holes in recent years. A great achievement of not only science but also humanity. For humanity, to photograph a black hole is not only a quest for the actual photograph. It's a quest to travel to the edge of the unknown at the event horizon and to stare face-to-face with an object that currently turns our understanding of physics upside down. 'SMBH' differs from the 'Singularity' works as they attempt to look at the true titans of the cosmos hiding within the centres of galaxies. Their size becomes just as mindboggling as attempting to explain them with our understanding of physics.

Breaking down the distance between these colossal gravitational machines and the viewer, 'SMBH' has been created with the use of gravity on a much smaller scale. Created using a careful set-up of light, water and gravity and then through various digital editing, the work attempts to open a window up close and personal with some of the true titans of the cosmos. Somewhere, even light cannot escape if it strays too close.

SMBH XVII - Giclee print on paper, 42x59.4cm, 2025



Lewis Andrews moved to Leeds in 2016 to study a BA(Hons) in Fine Art at Leeds Arts University. After graduating in 2019, Lewis continues to work in Leeds. In 2022, Lewis completed his Postgraduate Fine Arts Degree also at Leeds Arts University, graduating with a Masters Degree in the Creative Arts. During his Master's Degree, Lewis's practice became deeply focused on the methodology of translating information and data from sources within science into artworks. Lewis has continued to work and build upon this method in his work, constructing a theory of working called 'The Informative Encounter'.

Since 2019, Lewis has participated in 100+ exhibitions across the UK and internationally, with many notable achievements. Lewis held his first solo show, '186,000mi/s' whilst studying at Leeds Arts University in 2018 at Wharf Chambers, Leeds, UK. Lewis was one of the artists picked to participate in the Aon Community Art Awards program 2019, running through 2021, with his oceanic sublime photography work displayed in Aon Headquarters, London. In November 2020, Lewis was selected to participate in the Mayes Creative Watching the Sun: Virtual Residency alongside other artists with an interest in astronomy and ancient astrology. Lewis went on to participate in two more virtual arts-science residencies with Mayes Creative. Work from the residency was included in a publication that now resides within the Royal Astronomical Society Archive. Lewis joined Mayes Creative once again for their January 2024 residency in the Cot Valley, Cornwall, UK. Lewis has formed strong relations with the Brazilian art organisation Artlymix and the Georgian-based gallery Collect Art. As of present, Lewis has featured in 16+ exhibitions with Artlymix in Sao Paulo, Brazil and 12+ of Collect Art's publications & Digital exhibitions as of July 2024, to name a few of his achievements. Lewis continues to work from his studio based in Leeds, UK.

How do you balance the integration of scientific information with artistic expression in your work?

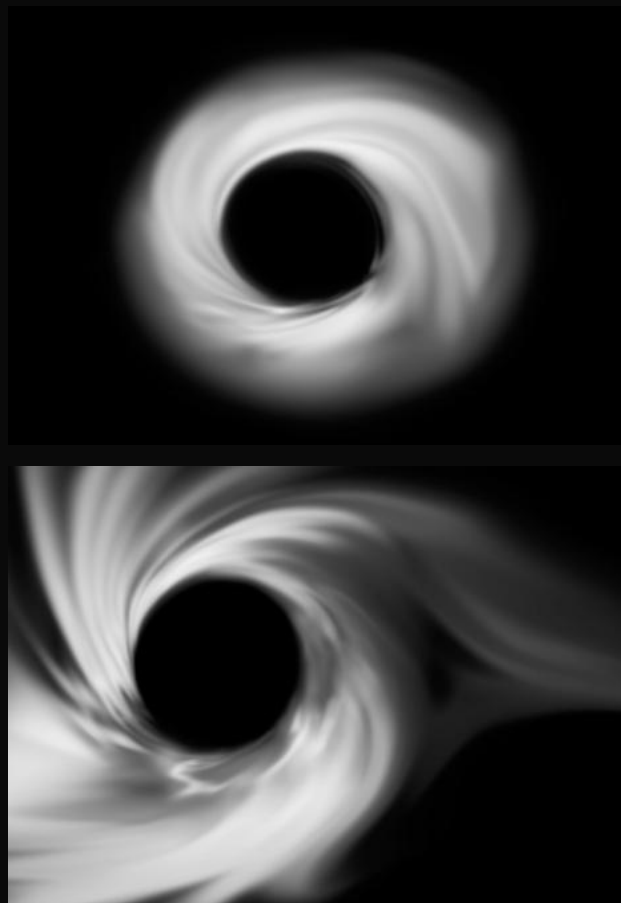
It depends on the work and subject matter. Quite often it's about trying to visualise something from large amounts of data and information which can be quite overwhelming. However, if making the subject visual, it appears as though we can attempt to understand it with a little more ease. The combination of scientific information with an artwork and then trying to communicate that through an 'Informative Encounter' was the basis of my Master's thesis and something which I continue to actively work with and push the boundaries with in my practice.

- New Knowledge
- New Viewpoints / Impossible Viewpoints
- Comprehension
- Visualising Data
- Collapsing Distances
- Answering Questions
- Open Up Conversations
- Condensing Information
- A Catalyst for information
- Understanding or attempting to understand

The ten characteristics stated are the result of investigations conducted during my master's degree in attempting to understand 'The Informative Encounter' as a methodology of working. Similarities between all of them can be made in the sense that they are all being used to try to understand or attempt to understand an entity, process, or scientific data. So much so that 'Understanding or attempting to understand' is its own characteristic, and I would say the basis of my artistic expression is I'm trying to understand a subject matter just as much as the audience through my artworks. Every piece of work within my practice conforms to one or more of the characteristics above. However, sometimes the work itself will not be able to communicate the entirety of the subject matter. Instead, it could offer snippets to the viewer, enough to open up conversations that may lead them to further research the subject matter.

How did your interest in exploring complex thoughts, ideas, and facts within nature and science develop? What initially drew you to this subject matter?

I had always had an interest in the natural world.



Initially, my very early works were simple depictions of nature when I began to think towards the end of the first year of my bachelor's: 'Well, why is that (whatever I was interested in at the time) the way it is?' This change in my way of thinking opened up countless possibilities for my work, and as a result, I began to employ more scientific information and then deliver that through the work.

Can you elaborate on the specific aspects of nature and science that inspire your artwork?

Most of my work mainly focuses on the life cycles of the cosmos; however, it has also focused on subject matter like the Immune System and Cellular Respiration. About four years ago now, I began to, as well as communicate scientific information, weave into my work stimulants and prompts which could in turn generate emotions relating to the sublime within my work. Mostly focusing on the mathematical sublime, theorised by Immanuel Kant, where a number within nature becomes so large that it seems almost infinite.

What artistic techniques or mediums do you find most effective in capturing these concepts?

Currently, my work acts as a conduit between art and science. My practice revolves around this need to

generate an 'Informative Encounter' between the work and the viewer where scientific information is translated into visual form to open up conversations amongst viewers or prompt further research. The theory and implementation of an 'Informative Encounter' is a method of practice that I first noticed within my work from my recent Master's degree at Leeds Arts University.



What reactions or responses do you hope to evoke through your art?

Generally, the work wants you to look at your surroundings and yourselves through a fresh approach. One example of this would be my 'Cosmos' drawings, which utilized Carbon in the form of Indian Ink. Carbon as an element is essential for all life on our planet and can also be traced back to the cores of supergiant stars before they died. Therefore, these drawings become a bridge between yourselves, the life around you, and the supernovas of ancient stars when Carbon was released into the cosmos billions of years ago.

Could you share more about your educational background and how it has influenced your artistic development?

This can be answered in two parts. My BA degree established the direction I should take my natural interests in nature, which is when the scientific information started to be incorporated into my work and I delved deeper into the complexities rather than appearance alone. The Master's degree established how it should be communicated through the work via an 'Informative Encounter' mentioned previously and a concept-driven practice. The latter is being built upon consistently at present within my work, with a wealth of science still to explore.

Can you tell us about your experience participating in exhibitions both nationally and internationally?

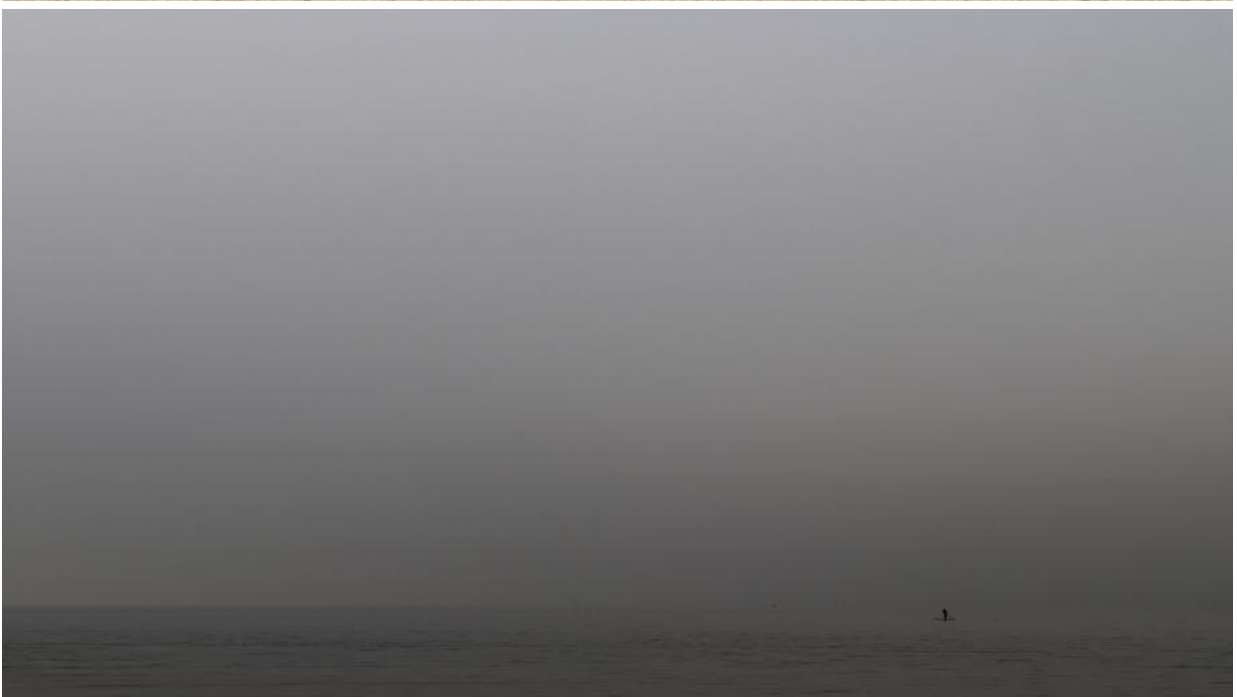
Generally, I have gained some sort of learning experience ranging from not using that type of frame to maybe the whole work needing to change. Some are more personal milestones like my first international group show 'Sonora' in São Paulo, Brazil in 2021. The most recent standout would be Ones To Watch 2023 at Sunny Bank Mills Gallery, Farsley, Leeds, as this is the second time I was selected for this very well-known yearly rolling exhibition of West Yorkshire after also being included in the 2021 edition of the exhibition.



Michael Stierle



"Since I restarted photography in 2024, my photos have been exhibited in different places in Belgium. Various additional exhibitions are being organised. My photos have received various prizes at different competitions and have been selected by editors for an international photo exhibition in Italy. My article "Louvre in a different light" has been published in a magazine. I am a member of two international photo clubs; for one of those am serving as an elected committee member."



Single boat on wide sea, 2025 | Silent walk on the beach, 2026 | Single SUP on wide sea, 2026

"Photography is my passion. Independently of the genre, I try to capture interesting light constellations and strive for simple, if not minimalist, compositions, focusing on the essentials, with a sensitive eye for situations and people. My portfolio includes super-macro flower photos giving the impression of looking into a volcano, minimalist seascapes, natural and man-made abstract photos of natural or man-made objects, sensitive portraits, focused street photos as well as geometric photos of architecture."

Your portfolio moves across genres—from macro flowers and architecture to portraits and street photography. What connects these diverse subjects within your artistic vision?

Indeed, for me, it is important to remain curious and versatile; to be able to move across genres and apply different techniques. Independently of the genre, a common feature of my photos is their simple, if not minimalist, style as my photos here show, focusing on the essential.

You describe light as the central element in your work. What qualities of light do you find yourself continually searching for? How do they influence the emotional atmosphere of an image?

Yes, the literal translation of photography is painting with light. What type of light I search for in my photos depends on the subject. A macro flower looking like a volcano either needs full sun coming from behind it or the warm evening sun shining deeply into the flower – for these photos I normally use natural light only. Similarly, modern architecture regularly shines best in full daylight. Though a silent landscape like those shown here regularly benefits from soft morning light just touching the fog. And a nightscape profits from the cold but soft moonlight. In short, the light needs to correspond to the subject and the atmosphere the photo aims to translate.

Minimalism plays an important role in your compositions. How do you decide what to leave out so that the essential elements can speak more powerfully?

I first choose the subject I want to focus on, depending on the scene: an animal, a person, an interesting building, whatever. Then, the composition – but also choosing the best direction of light, or the camera settings to determine the depth of field, or motion blur – are key ingredients to separate the essential from its surroundings.

Your photographs often transform familiar subjects into something unexpected, whether a flower resembling a volcano or an architectural detail becoming abstract.

What attracts you to these moments of visual ambiguity?

Indeed, this is the essence of my work, and when I achieve this, I feel deeply satisfied. I think it is curiosity to discover something unusual, and it is fun, fun to see if others recognise what it actually is. Am regularly exchanging these photos with a good friend, challenging us to find out what it is. A lot of fun.

Having returned to photography in 2024, how has this new chapter differed from your earlier relationship with the medium, both creatively and personally?

My break was really long. At school, I was managing our darkroom and took event photos for the local newspaper. Though this was hardly art, it helped me to learn the fundamental skills, technically and artistically. An intense education, a challenging job, raising four kids – for decades I mainly was rather documenting holidays and family.



Fog

Gladiola



In 2024, we went on a trip to South Africa, and I thought, should I really take photos there with a smartphone? Since then, enthusiasm to explore has awoken in me, and photography has become my passion. Am very grateful to friends in and beyond two international photo clubs that helped me to discover new territories; while my earlier experience was a good basis, the art I am doing now is totally different from what I did back in school.



Your work spans both natural and urban environments. Do you approach these different landscapes with the same visual philosophy, or does each require a different way of seeing?

These genres, for me, have some things in common and features that separate them. For both, it is key to observe and sense the atmosphere, to grasp the unusual, the reflection, a beautiful light, or whatever it might be. However, for photos in nature, the light, the subject, and its surroundings reflect quietness. In turn, in cities, even with a minimalist photo, I try to transmit the buzzy environment. It is then key for me to use the camera so that the photo transmits the atmosphere.

Across your practice, abstraction seems to emerge from careful observation rather than digital manipulation. What role does perception play in revealing the extraordinary within the ordinary?

Indeed, I post-process my photos only marginally, using very basic adjustments. In turn, I do not even possess the often-used software tools. Thus, for me, the key is to have a sharp eye and to observe. Thus, when walking, I look at everything very carefully: the bark of a tree, the interior of a flower, patterns on a wall, etc. It is this curiosity that helps me find these photos.

Whether photographing people, landscapes, or architectural forms, your images convey a sense of quiet attention. How important is patience in your creative process?

Well, my friends and family would say that I do not have a lot of patience, and it is probably true. For my photos, it is thus not so much patience, even if sometimes it requires waiting until someone is moving into the right spot for the perfect light. But in most cases, it is a rather spontaneous process of seeing and sensing the situation, and then shooting the photo accordingly that allows transmitting the corresponding atmosphere.

Your article “Louvre in a Different Light” suggests an interest in seeing familiar places from unexpected perspectives. How do you cultivate a fresh way of looking at subjects that have been photographed countless times?

Independently if a place is well known or not, when I see an interesting subject like the stairs in the Louvre, instead of starting to shoot, I walk around and consider which perspective could be interesting, what could be a fresh composition, which camera settings to use to separate the object from its surroundings, etc. Only after these reflections do I take my photos.

As your photographic practice continues to evolve through exhibitions and international recognition, what new visual questions or artistic directions are you most interested in exploring next?

This links back to your first question. Instead of having a concrete plan, my aim is to remain curious and open to new inspirations, while not focusing on one genre or technique only. In addition, given that my journey has just begun, I want to learn and further refine all the areas I have been exploring so far.



Adrian James ARPS





"I am a retired academic and now a freelance photographer with a wide range of photographic interests. I have been interested in photography for the past 60 years, but it is only since my retirement that I have really been able to spend a significant amount of time making the kind of images that I like. I don't specialise in any particular genre, however - rather, I love to create images of scenes and situations that catch my eye and that sometimes offer an unusual perspective on the everyday, whether this be in landscapes, nature or street photography. I have therefore sought to develop my photography as a means of communicating about a variety of issues to a range of audiences. I was awarded my Licentiate by the Royal Photographic Society in 2021 and my ARPS in May 2025. Artist statement: Photography is about more than just looking through the lens of a camera - it is also about seeing what might make a good photograph, although views about what is "good" will inevitably vary! Minimalist photography is commonly accepted to encompass extreme simplicity, with images involving very few elements and a lot of negative space, so drawing the viewer's eye to the main subject and create a sense of calm. However, like much else in photography, there is often disagreement about what constitutes a minimalist image - for example, how much negative space should there be and how much detail can be included without it ceasing to meet the definition of minimalist? These are judgements for others - the skill of the photographer lies in creating images that allow the viewer to understand the photographer's perspective."



Negative space is one of the defining elements of minimalist photography. How do you use emptiness as an active visual element rather than simply an absence of content?

This varies, depending on what the subject of the image is, how much detail I want to include, and the impact this has on the overall composition.

In a minimalist photograph, every element becomes significant because there are so few of them. How do you decide what deserves to remain within the frame—and what must be removed?

This also depends on what the subject of the image is - sometimes, additional details help to make more sense of the story, without detracting from minimalistic imperatives. It is also a matter of judgement (by both the author and the viewer) about the point at which the amount of detail means the image is no longer minimalist.

You suggest that the photographer's real skill lies in communicating their perspective rather than following a strict definition of minimalism. How do you make your personal viewpoint visible within an intentionally restrained image?

Part of the aim of creating a minimalist image is to try to communicate atmosphere - a sense of quiet and calm. This involves an interaction between the subject of the image and the negative space surrounding it. As a photographer, it is this as much as the subject that I hope conveys my personal viewpoint.

Minimalist photographs can create feelings of calm and stillness. Is this emotional response something you consciously construct, or does it emerge naturally from the simplicity of the composition?

I think it is not easy to deliberately construct this. Although these feelings can perhaps be enhanced, for me they are embedded in the subject matter - what drew me to create the image - and how this is framed within the image.

How does removing visual information change the way a viewer engages with a photograph?

Removing visual information is one way of enhancing the emotional content of an image. This does depend in part on the subject of the image, but in "The Swimmer", for example, the removal of any information about the shoreline, which would have shown how close or far she was from the shore, is a significant way of emphasising the feelings of calm, disconnection, and isolation.



There is often a tension between simplicity and detail in minimalist photography. What happens when an unexpected texture, pattern, shadow, or small detail disrupts an otherwise minimal composition?

I believe that minimalism is, at least in part, a mental construct as well as a visible one. We think about the subject as well as seeing it, and in a successful minimalist image, the overall composition and the feelings that the image generates can be important in minimising the impact of such distractions.

Minimalism requires the photographer to make decisive choices. Do you find greater creative freedom in having fewer elements to work with, or does restraint create its own set of challenges?

As a photographer, 'seeing' a minimalist image in what is usually a busy and detailed world has to be the starting point. I think this does create its own set of challenges, because it necessitates being able to identify the potential for an image that might escape the notice of the casual viewer. Once that potential has been identified, however, there is room for imagination and a degree of creative freedom.

If minimalism is ultimately about helping the viewer see differently, what do you hope your photographs encourage people to notice, feel, or contemplate that they might otherwise overlook?

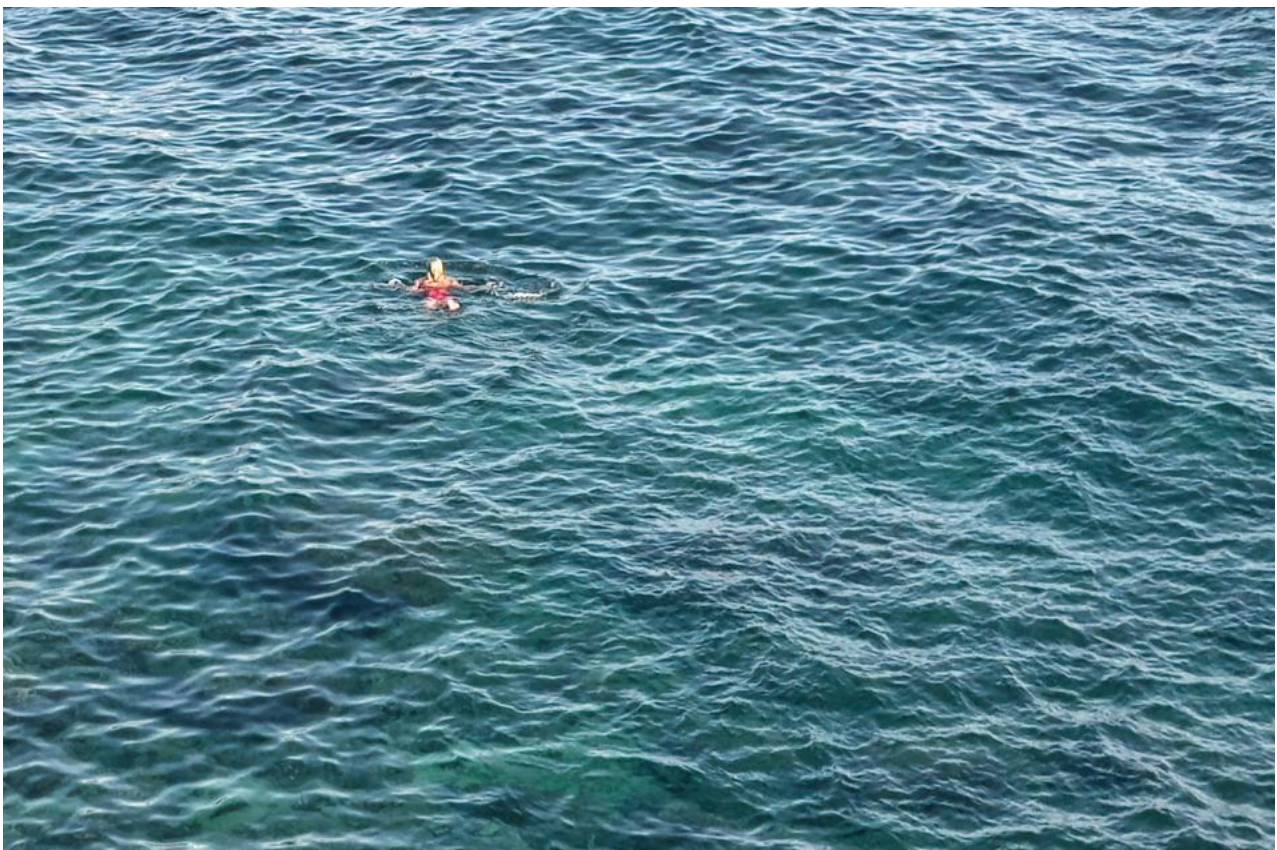
This depends, crucially, on the subject of the image. Minimalist images will inevitably vary in the extent to which they draw on lines, patterns, textures, or colour palette, as opposed to a specific subject, to draw the viewer in.

How has your artistic practice changed you as a person?

I'm not sure it has changed me as a person but it has changed how I see the world around me - I think I am now more visually understanding and literate.

If your entire artistic practice could be reduced to one image, one colour, one material, or one word, what would you choose—and why?

I'm afraid I can't respond helpfully to this kind of reductionism in something as complex as photography, so the only word I can choose is "variety"! We live in a world of complex imagery, a multitude of materials, and we can see millions of colours, in addition to which I have never had a sufficient degree of focus or specialisation in my photography to choose a single word, apart from this.

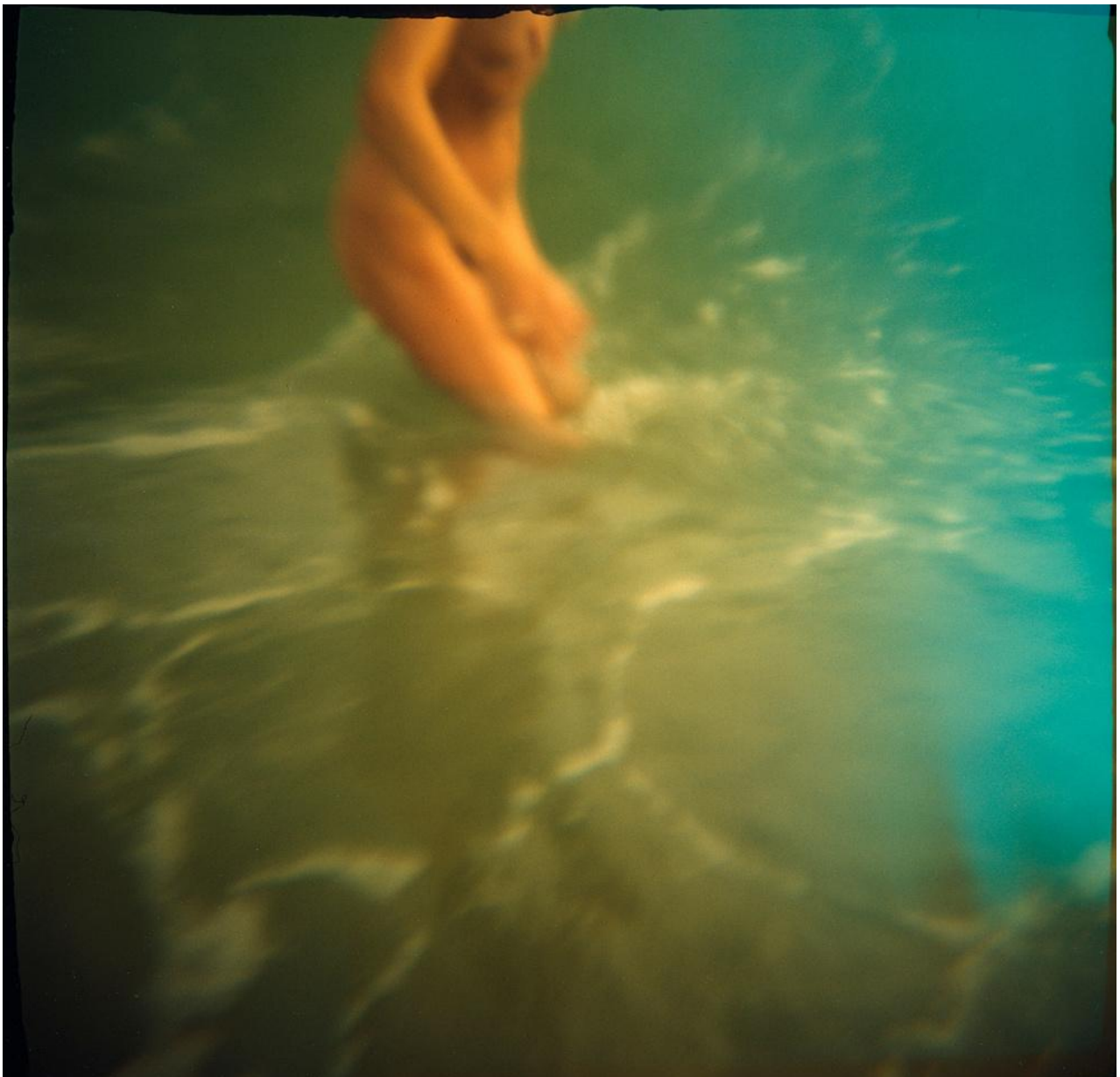


Nicholas Walster



Nicholas Walster is a Yorkshire-born artist whose practice is shaped by photography, travel, spirituality, and personal transformation. After studying Photographic Arts under Victor Burgin and John Goto at the University of Westminster, he worked extensively at sea before relocating to New York City to focus on his creative work. Experiences of fatherhood, introspection, and a near-death experience led to a renewed artistic focus, informing bodies of work including Inner-Light and Personal Panoramas. Returning to Yorkshire in 2017, after over thirty years in the US, his work continues to explore identity, perception, and the relationship between inner and external worlds.

#1-4 MT Robert Moses Beach NY



Your photographs often reduce a scene to its essential visual elements. What attracts you to the moment when a complex world suddenly becomes simple?

Complexity can register as noise, as extraneous information; there's often a great relief when the unnecessary is eradicated.

Minimalism can be as much about what is excluded as what is included. How do you decide what deserves to remain within the frame—and what needs to disappear?

Whatever illustrates what I'm trying to reference visually stays, and what doesn't, doesn't.

Your practice has been shaped by travel and by living between different places, including Yorkshire and New York. How has moving through different landscapes influenced the way you see and photograph the world?

As the saying goes, you always take yourself with you, so it's the seeing that dictates what I focus upon. The palette shifts with the landscape, but as Proust so beautifully put it, "The real voyage of discovery lies not in seeking new landscapes, but in having new eyes."

Several of your submitted works focus on seemingly ordinary subjects—a tire store, a post office. What makes an everyday subject visually compelling to you?

It's the quality of seeing rather than the object itself that determines perceived value. The greatest gift we can offer is our attention. The quality of our looking will reveal who we are in the moment – our availability to be moved, to be connected, to be curious.



You have described a renewed artistic focus following profound personal experiences. Has transformation changed not only what you photograph, but also how you look?

Precisely.

There is often a sense of quiet observation in minimalist photography. Do you see photography as an act of slowing down and paying attention?

It certainly can be. Photography is a language; it can be used to scream, to protest, to gently persuade, to offer solace.

Your images move between natural landscapes, architecture, objects, animals, and human traces. What connects these seemingly different subjects within your photographic language?

The world is a projection, so everything within it can be used to reveal oneself.

Minimalism can create an unusual tension between emptiness and presence. What do you hope the viewer discovers in the quieter spaces of your photographs?

A pathway to their inner selves.

Your work explores the relationship between inner and external worlds. Can a simple landscape or object become a reflection?

Of course. What we choose to give our attention to reveals as much about us as the thing itself. As James Allen said, "Circumstances do not make a man; they reveal him."

Titles such as Shadow/Saguaro #2 suggest that light and shadow can transform a familiar subject into something almost abstract. What role does abstraction play in your photography?

I'm not particularly motivated/inspired by abstraction per se; I don't see it as a separate element but rather a consequence of specific compositional elements.

#32-8 Shadow/Saguaro #2



Your photographs span locations as different as Carmel, County Kerry, and Robert Moses Beach. How important is a sense of place to the emotional meaning of your images?

I think it's secondary to the visual components and the ideas expressed. At some level, it connotes experience, but it's what one gains from one's experiences that is of import.

After decades of photographic exploration across different places and experiences, what have you learned to look for that you might once have overlooked?

The value of my inner voice.

How does spirituality influence the way you look at an image before you press the shutter?

I'm not aware of a specific influence before taking a

picture. Certainly, what attracts my attention shifts according to my priorities in the moment, and they are determined by who I believe myself to be.

What interests you about the space between documentation and interpretation?

Everything is interpretation; there is no reality outside of that that we, in our present form, can access.

Works such as Giant Saguaro and Pelican isolate individual forms within their environments. What happens to a subject when you give it visual space and silence?

It has the capacity to inhabit your personal inner landscape, to become the repository of a multitude of ideas and emotions.

#29-4 Giant Saguaro



#10-9 Pelican

Laura Candet



Hanged - Digital collage, 32x24cm, 2026

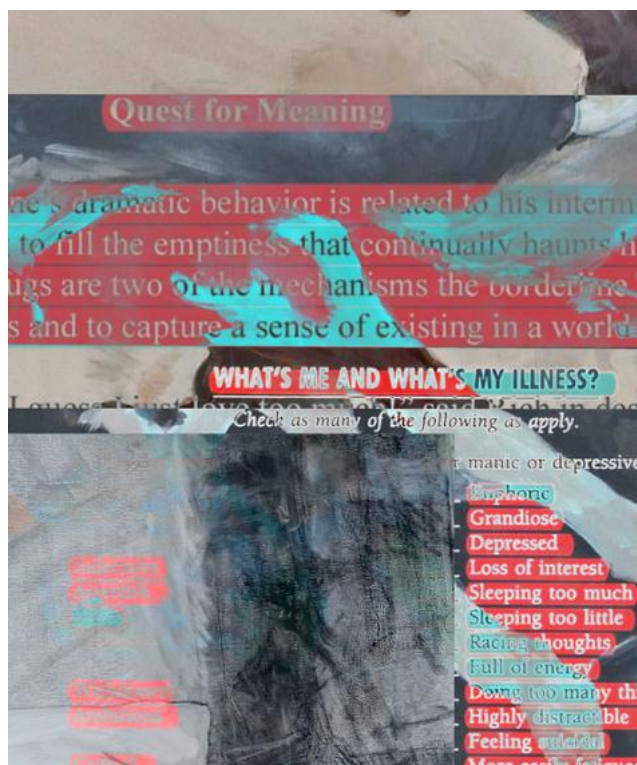


"Working with the defragmentation of cultural and personal identities, my exploration focuses on the complex relationships between society, identity, abuse, and mental health. In a world dominated by a rapid rise in extremism, the artist creates a difficult study of the population's response to political events.

Working on my new personal exhibition regarding rising femicides in Romania and all over the world, I explore the leading causes of hate crimes against women and young girls. Meditating on the ill-intended use of religion in the uprising of femicides, my art explores violence in religion towards women. The verses of women being killed because they "know" men isn't just a coincidence, but rather a horrible way of saying that a woman loses her value by not being a virgin."

In memory
Digital collage, 32x24cm, 2026

Marks
Digital collage, 32x24cm, 2026



Born in 1999 and raised in Bacau, Romania, Laura Candet is currently exploring the alarming increase in femicide in Romania and around the world. Experiencing the gender gap firsthand, her visual art conveys the frustration and powerful emotions felt during these turbulent times. With significant achievements in the artistic and academic fields, Laura Candet combines theoretical and practical study for a good artistic representation of her subjects. The artist has won multiple awards since the beginning of her artistic career, including the L.S.R.S. Awards for Academic Excellence Abroad, Palace of Parliament (2024); Grand Prize - Union of Plastic Artists of Romania (2023); Merit Award, Margareta of Romania Royal Foundation (2022), and Excellence Award, Student Gala, Iasi (2019). Along with her ongoing doctoral studies and multiple awards and participation in international exhibitions, the artist has also been recognized by the Margareta of Romania Royal Foundation through its "Young Talents" scholarship and international projects in collaboration with the Palace of Culture in Iasi, scholarships at the Academy of Fine Arts in Venice and Verona, and artistic residencies, including the European Artistic Residency in Barcelona and Paris. The game anticipates rebirth and spiritual unity, the goat often being made of traditional blankets with archaic patterns and wood, symbolizing the ephemeral, but also traditions passed down from generation to generation.

A dragged path
Digital collage, 32x24cm, 2026



Your background is deeply rooted in post-communist Romania—a complex cultural landscape. How has this shaped the way you approach identity in your work?

Growing up in the post-communist era of Romania in the early 2000s really impacted my art and my views on childhood. Identity can be shaped by multiple perspectives, and the cultural identity of today is really shaped by the childhood of many visual artists of today. In perspective, what truly impacted my art was growing up in those particularly challenging times for a child.

You describe your art as exploring 'fragments of identities' in a society striving toward Western ideals. Could you share some examples of how you visually depict these fragmented identities?

I think the best way to describe this defragmentation is not how I `depict` it, but how the viewer has no choice but to try to piece together fragments to create coherent images. Thus, I believe this is also how we form our identity, constantly grasping new notions and hoping to create a whole piece.

Having worked across both traditional media like oil painting and New Media art, how do you decide which medium best represents your current ideas and themes?

As a contemporary visual artist, I see mediums as the only tools with which I explore ideas and concepts. I don't think I am tied up to any medium, but constantly challenging the boundaries of art. Mixing and matching mediums is only the beginning of creating art.

How did the setting of Venice influence this series, and how did it connect with your Romanian identity?

Truly, Venice for me was a completely transformative experience. I was studying there at the Academy of Fine Arts in the middle of the Covid-19 pandemic, making it only a city of ghosts and memories. From a beloved city known for its tourism to not a single soul in sight for months at a time. This struck me, and I saw Venice as something I believe no one will ever see again. This project you're referring to depicts the struggles I have studying in a foreign country and how much I truly missed home.

You've received prestigious awards like the Grand Prize from the Union of Fine Artists of Romania. How have these recognitions impacted your perspective?

For me, it is truly amazing how the community can impact the art scene and how we can grow if we are recognized for our hard work. It is an honor for me to be selected to represent my country and my field, and I think it all started when I truly believed that my job was not just to create painting but to nurture souls. On the global scene, I see Romanian artists such as Adrian Ghenie and Dan Perjovschi who make a difference and who inspire a lot of Romanian artists to push for a better place in the art world.

Your projects like Generative Art x Painting push into experimental territory. What inspired you to combine generative art with traditional painting, and what challenges did this fusion present?

I am terribly grateful for so many opportunities that exist in the Romanian art scene and that I can also create them myself. This collaboration with the Painting Department from the National University of Arts `George Enescu` is very important to me because it impacts the view that students have of their art. Pushing boundaries and creating new perspectives is the core of visual art, and by doing this, we challenge concepts, ideas, people, etc.

What unique insights have international showcases provided regarding identity and cultural perception?

What I can say for certain is that every city and country may have different aspirations, cultures, and perspectives, but what ties us together in the end is the inspiration. As different and unique as art scenes are, the human race bonds by understanding each other with empathy. What we are looking for in a successful exhibition is not only the cultural impact or the identity it forms, but forming a connection with a piece of art.

You've worked with various institutions through creative camps and production camps across Europe. How has this exposure influenced your creative process and the narratives you bring into your work?

I believe that these projects and camps don't provide the exposure people assume they do, but they challenge you to become a better artist, a better creator, and a person. It's important to know people from your field, and this can create multiple opportunities further down the line, but what it truly does is expand your knowledge.

Sandra Valencia

Beneath The Silent Ground
Thread, beads, acrylic on paper,
60x40cm, 2025



Sandra Valencia is a Colombian-born self-taught artist based in London. She studied Interior Design at London Metropolitan University and, after completing her course, worked at an art consultancy studio, where she first gained experience in making art. Her curiosity and creativity led her to establish her own business and build a career spanning over twenty years across creative disciplines. For much of her life, she felt she was “tiptoeing around art”, drawn to it but always hesitant to pursue it fully. Only in recent years has she focused on developing her artistic practice, with a particular interest in portrait painting. Drawing on this diverse background, she has developed an interdisciplinary approach that embraces experimentation and material exploration. Her work is informed by lived experience, resilience, and a sustained commitment to artistic inquiry. She has participated in selected group exhibitions and continues to expand her practice through ongoing research and studio-based work.



“My current body of work is a three-dimensional series made primarily with thread on paper. By limiting visual information and working with a minimal drawn vocabulary, I draw attention to the dialogue between the fragile nature of paper and the more enduring presence of thread. This contrast becomes a quiet metaphor for the tensions inherent in the human condition. Intricate three-dimensional elements are intentionally introduced within this restrained language to evoke the complexity of thought and create depth and spatial perception. Through these works, I explore vulnerability, memory, trauma, and the emotional landscapes that shape identity.

Needlework has long been central to my creative process, and I am interested in combining it with other media to challenge conventional boundaries. My practice embraces slowness as a counterbalance to the pace of technological change; making is a way of connecting with my thoughts and becoming more aware of my inner world. In recent years, needlework has also become a form of mindfulness, offering a grounding rhythm that informs this series and balances the more instinctive nature of my painting practice.”

What gave you the confidence to fully embrace your artistic practice in recent years?

It happened in a very organic and unexpected way. After having surgery a few years ago, I was told to spend eight weeks recovering. Without feeling the usual pressure to be productive, I came home from hospital and ordered some canvases, paint and brushes, and simply started painting. Unconsciously, I permitted myself to create without expectations, and in doing so I realised I needed to trust my instincts rather than overthink the decision. That period gave me the confidence to finally embrace being an artist.

Thread on paper form the foundation of your current work. What draws you to the relationship between these two materials as a way of expressing vulnerability and resilience?

I'm drawn to the relationship between thread and paper because they each carry very different physical qualities. Paper is delicate, while thread has strength and a sense of permanence, and the tension between them reflects the way I think about vulnerability and resilience. I like that I can explore these emotional experiences in a quiet, understated way without relying on obvious narrative.

How does reducing imagery allow emotional complexity to emerge?

I find that simplicity often creates space for the viewer to grasp the emotions within the work in a more intuitive way, rather than being directed to a specific emotional response. This minimal landscape also leaves room for the three-dimensional elements to introduce another layer of complexity. This contrast reflects the way our internal thoughts are often more intricate than they first appear.

How do you challenge conventions through your interdisciplinary practice?

My needlework practice is precisely about exploring how it can move beyond its traditional associations with craft and function. While I need to stay connected to its rich history, as it's part of my identity and memories, I like to experiment with more conceptual and contemporary ideas. In this series, the use of paper instead of fabric broadens the way embroidery is perceived.

Themes of memory, trauma, and identity run throughout your work. How does the repetitive act of stitching help you engage with these deeply personal subjects?

While I grew up surrounded by needlework, and this familiarity has consistently influenced the use of this medium throughout my creative process, the practice became especially meaningful during a difficult period in my life. I realised it gave me a sense of calm and helped me process what I was experiencing. Since then, it has become a form of mindfulness. It creates a space to reflect on these themes while staying connected to the present, and it often informs the way I communicate these emotions through my work. I want the work to be honest and personal without being too direct, because I like the viewer to come to their own interpretation and meaning.

You described needlework as a form of mindfulness. How does the slow, rhythmic process of making influence both your artistic practice and your way of thinking.

Working slowly encourages me to be more present and attentive, both in the studio and in my everyday life. The rhythm of stitching gives me time to observe my thoughts rather than rush past them, and that sense of reflection often shapes the direction of the work. It has taught me to value patience and to trust that meaning can develop gradually through the process of making.

Your work explores depth not only physically but emotionally. How do you balance formal experimentation with the intimate narrative embedded within each piece?

For me, the choice of materials and composition develops alongside the emotional content, although I am consciously working with a restrained visual language. I enjoy playing with these elements until I find the right balance, creating a sense of depth that allows the work to carry emotional weight without becoming overly descriptive.

Coming from a background of interior design and creative consultancy, how have those experiences shaped your approach to composition, space and material?

Although I studied interior design, after completing the course I went straight into art consultancy. The course gave me a strong awareness of balance and the relationship between objects and space, which continues to influence how I construct each piece. Working in creative consultancy also taught me to think conceptually and communicate ideas with clarity. Those experiences provided a solid foundation, while my artistic practice is much more intuitive and personal. It has been through my own experimentation with materials that I have shaped my artistic approach and style.

What do you hope viewers experience when encountering these carefully constructed pieces?

I hope the work encourages viewers to slow down and spend time looking. We have become so accustomed to scrolling quickly through images that one of my motivations for including intricate and hand-stitched details is to invite viewers to pause, allowing subtle elements to reveal themselves gradually. I also like to leave certain questions unanswered, letting viewers engage with the work beyond their first impression.

As your practice continues to evolve, what new materials, ideas, or emotional territories are you interested in exploring through thread, paper, and beyond?

I try to stay open-minded rather than planning too far ahead, as many of my ideas emerge unexpectedly through the process of making or from everyday experiences that stay with me.

While I feel increasingly drawn to exploring wider social concerns, I also want to remain open to the emotional themes that continue to shape my work. Ultimately, what guides my practice is not a fixed subject, but an honest connection to the experiences and ideas that genuinely resonate with me. I hope to develop my work into a more direct form of engagement—one that not only raises questions but also creates space for collaboration, dialogue, and tangible forms of support.

All is left is sky - Thread, paper, acrylic on paper, 43x33cm, 2025



Mignon Mangel



Series of Ballet Bodies/ Des Fleurs

Mixed media on paper, 14x12.2cm, 2026

The work „Des Fleurs“ (engl. „Flowers“) shows a ballet dancer whose face, armpit, breasts and genitals are covered with rhinestones shaped like flowers in blue, pink and green. Those flowers symbolize typically female-coded ornaments. And they are positioned at places of the female body that are often shamed or silenced. These are the parts of female bodies, the patriarchal system is obsessed about: Female bodies are sexualized by being focussed on their genitals and breasts, women are seen as reproductive machines or sexual objects than humans, public breastfeeding gets tabooed and banned, the armpit represents all kinds of body hair that society wants women to remove (arms/armpits, legs, private parts, face etc.) while women's stories, faces, names/identities and voices are tried to be made invisible. This miniature shows what patriarchy wants women to hide under their ornaments, and their expected „beauty“.

Mignon Mangel, 28 years old, works as a freelancing interdisciplinary artist, director, and performer, currently based in Stuttgart, Germany. After studying musical theatre and theatre studies, she worked as a performer and assistant director on countless theatre productions; for the last two years, she had a permanent position as an assistant director at Schauspiel Stuttgart. Since summer 2026, she works full-time as an artist and director, also with interdisciplinary interests beyond performative arts.

Here I present my series „Ballet Bodies“ involving eight miniatures – a journey of self-determination in small format. As a base, I use ballerina motifs in a minimalist line art aesthetic and add an individual statement to each, reflecting and criticizing limitations, shame, and censorship of female bodies. I intentionally choose the image of the ballet dancer, who frames an excessive idealization of the female body. But it is in general about how female bodies must be, look, move, which functions they carry, and even more: what they must not be. And this is how I portray them: how bodies shall not be (from a patriarchal viewpoint). I choose motifs that criticize the (emotional) weight female bodies have to carry, and this way question and break beauty standards. But the series also shows a formal transformation, more and more withdrawing from stylistic expectations, turning to freer, more abstract ways of expression and, in this way, searching for artistic freedom. This is why the order of the painting is relevant. As a technical base, I use liner and watercolour on paper, experimenting with different materials in addition, such as wool, silk paper, and rhinestones. The work is overall a search. For a bodily experience, for itself, for a meaning. For a change. For style and expression. For freedom.



Series of Ballet Bodies/ Crampé

Mixed media on paper, 20.8x15cm, 2026

The work „Crampé“ shows a ballerina covered in sprinkles of red water colour, with the center on her lower belly/genitals. The drawing has several meanings that all intend to show how women's bodies are suffering. On the one hand, the red colour can be associated with menstrual blood, reminding us that ballerinas too have body functions such as menstruation, although they present on stage the purest, lightest feather one can imagine. A second association that can come up, is rape and abuse: a destroyed body against the woman's will, not only a physical but also a mental bleeding. The third association is miscarriage and abortion: women who lose their children, whether by will or not. The title is a reference to the ballet pose „Cambré“ which is not the pose the dancer is doing. „Crampé“ is based on the French word „crampe“ (engl. „cramp“). While „Cambré“ means that the dancer bends backwards, cramping rather leads to bending forward. This piece tries to break the taboo of talking about all those issues.

Series of Ballet Bodies/ Attachio

Mixed media on paper, 20.8x14.1cm, 2026

The work „Attachio“ shows a ballerina whose wrists and one ankle are in chains, made out of red wool, knotted and glued on the paper. The title „Attachio“ is a combination of the ballet pose „Adagio“ (which is a slow, drawn-out movement) and the word „attacher“ (fr.)/„attach“ (engl.), which means to tie something or someone up. This work symbolizes different ways female bodies are being „in chains“ by patriarchy – being silenced, made invisible, unable to get into positions of power, and all in all oppressed. But with the ballet theme, this piece also discusses the strict rules and beauty standards that are put on ballet dancers' bodies – especially female bodies.



Series of Ballet Bodies/ Des Rêves
Mixed media on paper, 21x15.8cm, 2026

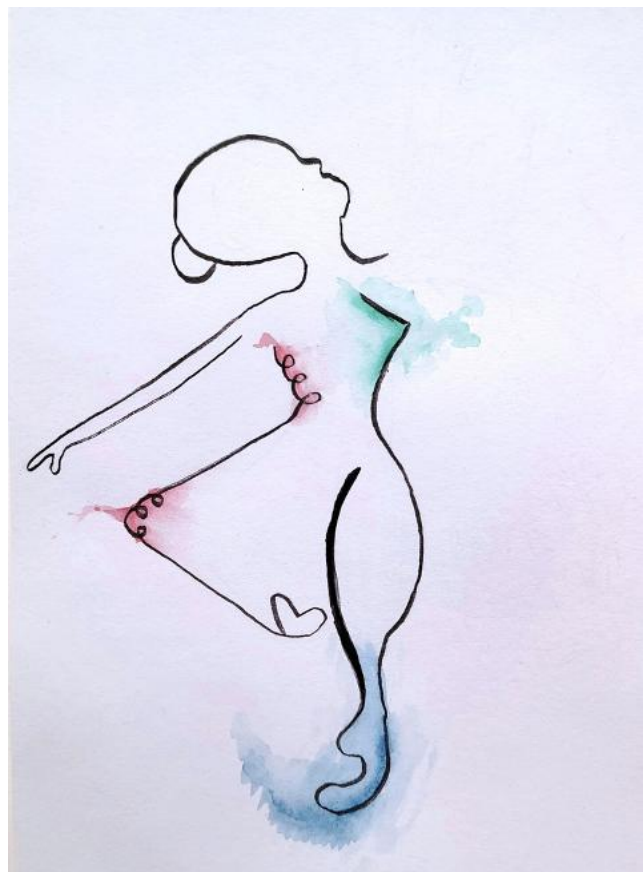
The work „Des Rêves“ (engl. „Dreams“) shows a dancer wearing a dress made out of ripped light pink and light beige silk paper, with little pieces of the same paper flying around. The dress is made out of two layers, a beige layer underneath and a shorter pink layer on top. This work may lead to various interpretations. For me, it symbolizes, on the one hand, the childhood dreams of becoming a ballerina that get ripped apart when you realize that this job is less glamorous than imagined and, in fact, incredibly hard work. On the other hand – and more generally – the painting addresses women's clothes and skin getting ripped in the context of sexualised abuse and rape. On the other hand, the dancer sets herself free from the strict rules and body/beauty standards of ballet dance by „bursting the corset“.

What does ballet reveal about beauty, discipline, and control?

Beauty standards are, in general, very strict in professional ballet dance, because it expects the dancers (especially female dancers) to be pretty, elegant, and light like a feather. So it takes a lot of control over the dancers' height, weight, etc. I chose the figure of the ballerina because, for me, it shows an increased amount and intensity of the beauty standards that already apply to women who are not professional dancers. The inspiration came to me through some works by Edgar Degas (French painter, 1834-1917) that show ballerinas in non-ballerina-like positions, and I liked how this breaks with usual portraits of ballerinas, which are normally shown very elegantly, so I took this reading and experimented with what I can do with it and what it can tell us today.

How did you develop the sequence of the works, and why is their order essential to the series?

I did not have a certain dramaturgy in mind when I started creating the series, but during the process of drawing I went through a mental transformation of how I wanted the drawings to look. I freed myself more and more from expectations and started to create the later works more abstractly and intuitively. This artistic development is also a part of the works, so I wish them to be presented in the order they were created. Because they changed just as I did during the process.



Series of Ballet Bodies/ Port de Tête
Mixed media on paper, 20.8x16cm, 2026

The work „Port de Tête“ is a more abstract one. It shows a female ballet dancer with unusual body proportions and shapes. Her head is too big, her right arm is very thin, her left arm is absent, her hips and her knee on the right side have spirals, her right foot has the shape of a heart, her head foot the shape of a hook. Her chest is highlighted with green, her hips and knee with red and her hooked foot in blue watercolour. The title refers to the ballet term „Port des Bras“, meaning „Carrying the arms“ but here transformed into „Carrying the head“, which refers to the unusual largeness of the dancers head. Due to the abstractness of the work it can lead to multiple interpretations but in general one can say that it addresses the unusual (and often unhealthy) body shapes and poses ballet dance requires. This piece intends to visualize the pain and the struggles of living in a female body.

Your paintings address the ways female bodies are expected to behave, appear, and function. Which of these expectations felt most urgent for you to confront through art?

For me, it is mostly the expectations of how female bodies have to look that I wanted to criticize. Women are expected to be "pretty" and "feminine", whatever that means – nowadays it often means they should be skinny, not have body hair, be more like a doll than a human – without body functions (like menstruation), without a voice, without an opinion, without ecstatic emotions. I tried different ways to confront and reflect that.

How does this visual transformation parallel the journey toward self-determination that the work describes?

As I said before, drawing those works was a process of self-determination for me too, because I liberated myself from expectations of realism and opened myself more and more to abstract expressions. The portrayed ballerinas free themselves from expectations as well through the motive as through the form of portrayal.

How do different materials contribute symbolically or emotionally to the themes of the series?

I did this very intuitively because I was curious about working with different materials, so I took the materials that spoke to me. The rhinestones interested me because they are typically feminine-coded ornaments; the wool could be read as a symbol for the domestic position women are expected to stay in, and the handwork they do and the silk paper gave me the association of both fabric and skin. I liked to give some of the works a third dimension and see what it does to the perception of the painting.

You describe the work as "a search"—for bodily experience, meaning, style, and freedom. Did creating Ballet Bodies answer any of those questions, or did it lead you to new ones?

Both, and that is what I love about it. For me, artistic work is always a search because I want to change something in the world with my art and surpass myself. The most important learning I had was: Yes, we are allowed to liberate ourselves from expectations and beauty standards, and we must speak up and take up space. And a new question would be: What else can I do? – Which other ways can I find to present my message? – Because the search is endless, and that is great.

Your background is rooted in theatre, performance, and directing. How has working with the human body on stage influenced the way you represent the body on paper?

During my performative studies, I also learnt ballet dance where I felt the very strict expectations myself. I think in all performative disciplines the expectations of the body (especially the female body) are much higher than they already are for non-performers. So my stage work and my own experiences as a performer definitely influenced that I chose a stage-related theme.

How important is ambiguity and openness within your work?

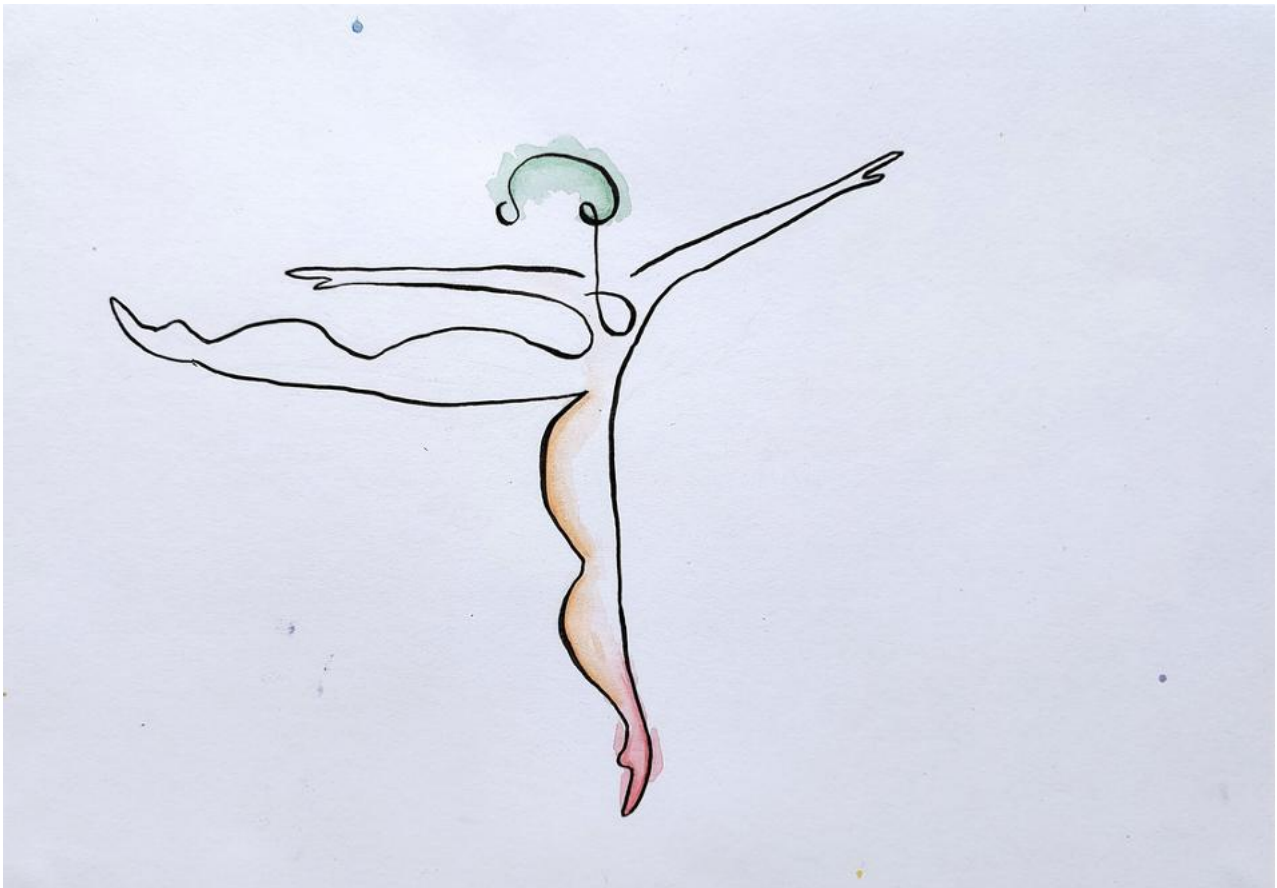
For me, the whole thing is about freedom and self-determination. If I were to present an alternative model, I would again suggest how female bodies should be. But I want to promote that female bodies (actually all bodies) are allowed to be what they are, because each body IS completely different, so I want to celebrate the differences and their freedom to co-exist. There is not a single right way to present a female body.

The intimate scale of the miniatures encourages close viewing. What role does physical scale play in shaping the emotional relationship between the viewer and these works?

Here we can also view a transformation because the scale gets a bit larger during the process – taking up more space. But in general, I enjoyed drawing on a small scale because I felt a deeper connection with the ballerina I was drawing – more intimate, as the question already put it quite well. We cannot judge the figure from a distance but have to open up to the ballerina a bit more.

Having recently transitioned from institutional theatre to working full-time as an independent interdisciplinary artist, how has this shift influenced your artistic voice and your understanding of creative freedom?

This transition made me question my intentions with my artworks: it made me realize that I want to use my voice and my work to change something, to speak up for marginalized groups. I again set myself free from artistic expectations and reflect on what I really have to say, apart from what others want me to say.



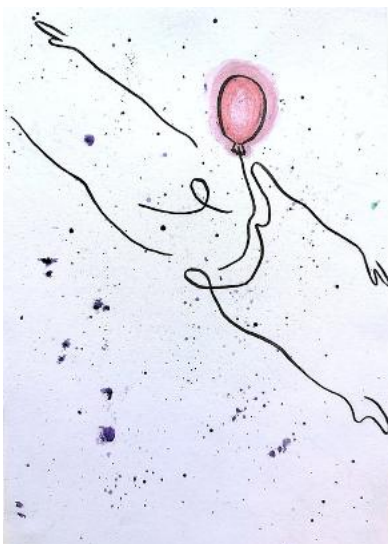
Series of Ballet Bodies/ De la tête aux pieds
Mixed media on paper, 20.8x29.5cm, 2026

The work „De la tête aux pieds“ (engl. „From head to toe“) is a rather abstract motif. It shows a ballet dancer balancing on point with one leg stretched out backwards. This dancer's body is shaped unusually: her thighs and calves are very curvy while her waist is proportionally very skinny. The head is drawn in one line that becomes the neck, which lands as a loop in her chest. The rest of the body is another single line that is not connected to the head. The head is painted in green, the standing/balancing leg in orange, and the foot in red watercolour. The colours and the disconnection of the head and the rest of the body can lead to open interpretations. But the orange and red colours of the leg could symbolize the burning pain the dancer feels in her balancing leg while her thoughts and her feelings are somewhere else, somewhere opposite – maybe in nature?

Series of Ballet Bodies/ Liberté, Égalité, Maternité

Mixed media on paper, 20.8x14.9cm, 2026

The work „Liberté, Égalité, Maternité“ shows a ballet dancer doing a wide jump with spread arms and legs. The dancer has an unusually large belly for a ballet dancer, which could be interpreted as the dancer being pregnant. This interpretation is underlined by the word „Maternité“ in the title, which means „motherhood“. The title is also a reference to the national theme of France „Liberté, Égalité, Fraternité“ (Liberty, Equality, Fraternity), but changing it into a vision of a matriarchy.



Series of Ballet Bodies/ Pas de Trois(-zième)
Mixed media on paper, 20.8x29.5cm, 2026

The work „Pas de Trois(-zième)“ shows three dancers dancing freely, being covered in sprinkles of purple, green, and blue water colour. This piece is different from the others in the series; that is why it is the finale. It concludes the journey. This is the only piece of the series that shows more than one dancer; the line art drawing technique changes, and the dancers leave the usual forms of ballet poses and dance more freely. In many ways, this piece breaks the circle. Because it forms a new one. A circle of women – sisters – dancing together. The title is based on the ballet term „Pas de Deux“, a dance which is danced together by two people – usually a female and a male dancer. Instead, there are three („trois“) women here dancing together, withdrawing from the strict forms of binary and heteronormativity classical ballet dance requires.

