

CULTURALLY ARTS COLLECTIVE

# PALIMPSEST OF MEMORY

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Milostka Center for  
Exhibitions

November XV, XXV to  
January XXXI, XXVI







You can view the 3D virtual exhibition at:  
[www.culturallyarts.com/](http://www.culturallyarts.com/)



NATA KORCHYK

"AGAINST THE BACKDROP OF THE RED  
CHURCH IN MINSK WITH A PORTRAIT OF  
ITS FOUNDER - EDWARD WOYNILOVICH"  
DIGITAL COLLAGE  
11.6 X 16.5 INCHES, 2025



## **Contributors**

## **Supporter's Forward**

## **About the Collection**

ISABELLE BRETT

## **Curators' Foreword**

YUKANG TAO

## **Featured Artists**

Jay Chung  
Christine H. Hong  
Evgenia Makarova  
Yusuf Epçin  
Susanna Klein  
Ekaterina Medvedok  
Deborah Batt  
Steve Moors  
Pascal Brateau  
Altaher Salah  
Karoline Koeppe  
Briony Marshal  
Delphine Grandvaux  
Indra Persad Milowe  
Tori Carlisle  
Georgia Theologou  
Ronis Varlaam  
Don Bergland  
Rosen Donchev  
Song Jie  
Kirsty Harris  
Michael Thomas Marlett  
Cory Peeke  
Efrat Baler-Moses  
Anastasia Lipkevich  
Lindsey Mofford & Tucker Stilley  
Sean BW Parker  
Michelle Brown  
Jason Engelbart  
Adriana Shportan  
Nata Korchyk

**Culturally Arts Collective**

**Milostka Center for Exhibitions**





## Supporter's Foreword

**C**ulturally Arts Collective, an international serving nonprofit organization and online gallery, works for tangible reform in arts accessibility and representation through exhibition and outreach.

We work to cultivate a culture of artistic innovation upholding the academic integrity of the arts, uplifting contemporary expression, and challenging the status quo. Since its foundation in 2020, the Milostka Center for Exhibitions features international artwork by artists historically marginalized from gallery exhibition. We work to foster an environment that values diversity while encouraging expressions of individuality to challenge conventions, respect traditions, and merge relationships of identity and art.



"NOVA HATA (NEW ROOM)"

OIL ON CANVAS  
84 X 76 INCHES, 2025

## **CONTRIBUTORS**

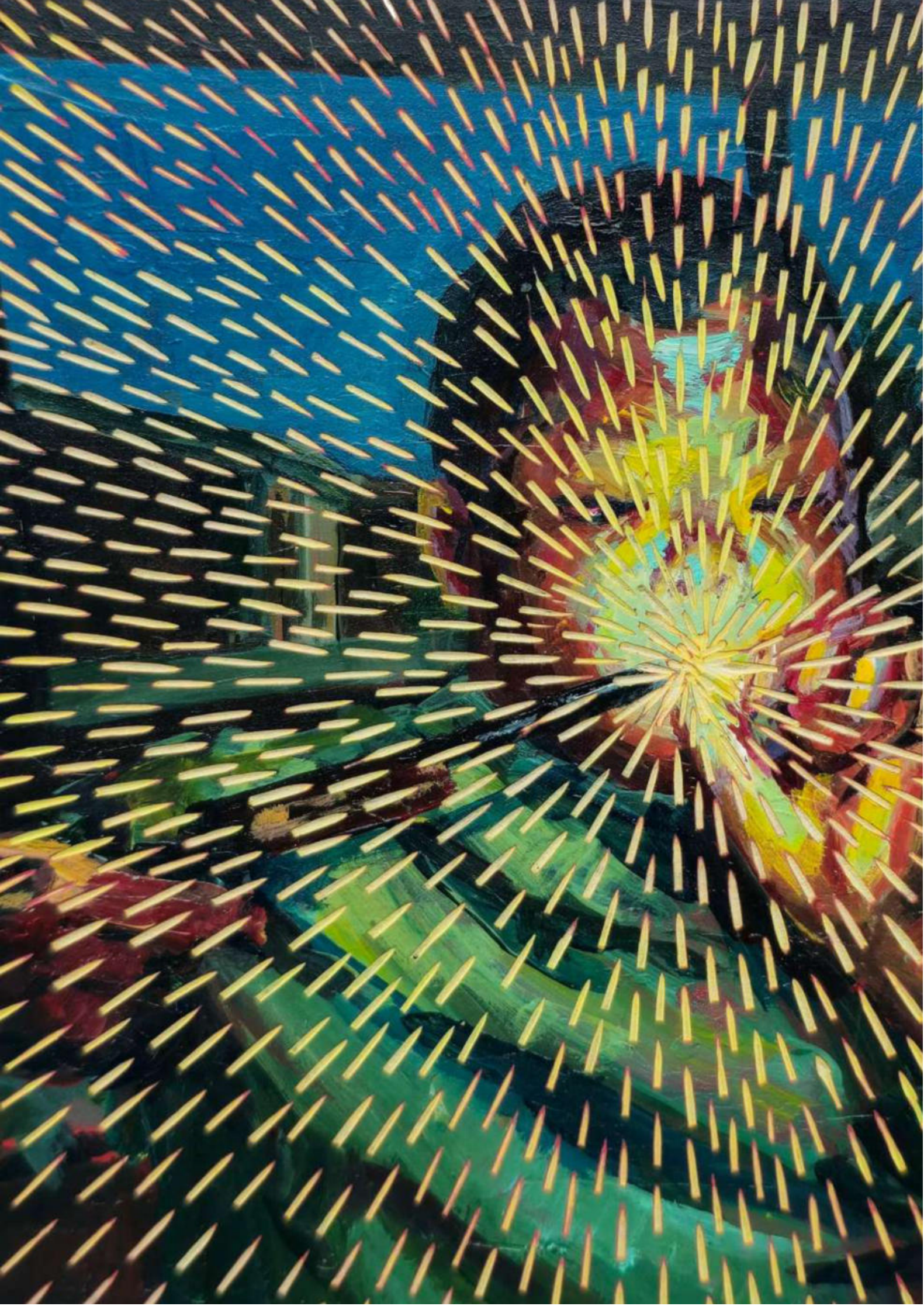
**Isabell Sliwinski** is Executive Director, Culturally Arts Collective

**Isabelle Brett** is Chief Curator

**Andrea Maiello** is Curator, Culturally Arts Collective

**Yukang Tao** is Assistant Curator, Culturally Arts Collective









## About the Collection

**P**alimpsest of Memory” tells the stories of times past that have evaporated yet still linger in our minds and hearts. It is an exhibition that stresses memory as a process, a residue, a reconstruction. Through acts of layering, erasing, obscuring, and revealing, memory is not treated as a singular narrative, but rather as a live and complex entity constantly being amended and honored in both subtle and profound ways.

Just as cultural provenance traces the origin and journey of objects and ideas, history moves not linearly, but in spirals, as memory revisits, reframes, or reinterprets the past. In this unfolding artistic narrative, the paintbrush becomes a powerful tool: a means of excavation and creation, capable of expressing both the pain of loss and the beauty of reminiscence.

The exhibition “Palimpsest of Memory” presents contemporary works that explore remembrance as a layered, unstable, and often rewritten terrain. Similarly to how a palimpsest reveals the faint traces of previous texts beneath new inscriptions, this exhibition considers how the past endures, visible and hidden, within the forms of contemporary art. Drawing from elements of surrealism, post-impressionism, modernism, cubism, synthetic-cubism, abstract and gestural painting, neo-expressionism, and collage and multimedia, the exhibition seeks to demonstrate the ways in which artists manipulate form, texture, and symbol to excavate personal and collective memory.

In an era defined by loss, rapid transformations, and frivolous over-documentation, this exhibition identifies the methods in which artists engage with the echoes of history, legacy, culture, and identity in meaningful ways. In many respects, “Palimpsest of Memory” acts as an index of what remains, featuring the archived, the half-remembered or nearly forgotten, and serving as an emotional archaeological record.

“LIGHTER”

Christine H. Hong

ACRYLIC, GOUACHE, AND MODELING PASTE  
5 X 7 INCHES, 2025

## Curators' Foreword

**P***alimpsest of Memory* is an exhibition composed of artists who approach remembrance not as a romanticized narration of haunted authenticity, but as a fluctuating ontology of circulation, an entangled process of continual replication, erasure, and reconfiguration. Here, memory is exaggerated in a logic of aesthetic resonance: endlessly copied, redistributed, and reconstructed. It collides with the boundaries between original and derivative, authentic and imitating. Ultimately, *Palimpsest of Memory* exposes how artists interpret memory through a nuanced lens, revealing its perpetual instability.

This exhibition features artists from various countries, such as South Korea, Germany, United Kingdom, Turkey and the United States, who all explore unique perspectives of memory. For instance, in Jay Chung's *Singularity series No. 03*, his near-monochromatic red extends the interrogation of replication into a metaphysical stage of perception itself. In this composition, trembling, grotesque humankind mirrors the indeterminacy of existence, embodying both resilience and the impermanence of the self. Hovering between absence and presence, he transforms memory into an afterimage, which is suspended in perpetual flux. In Kirsty Harris's *The instrument is not music*, archival imagery of a factory female laborer assembling atomic components is replicated into textile, transforming instruments of destruction into threads of memory.

Through combining the mechanized and the handmade, she uses the pixelation of grainy texture and the persistence of inherited trauma to question moral ambiguity.

Meanwhile, in Nata Korchyk's *Against the Backdrop of the Red Church in Minsk with a Portrait of Its Founder - Edward Woynillowicz*, she intertwines family photographs with Belarusian architecture, merging personal and national memory into a single visual collage. Through layering the figures, she transforms remembrance into an act of resistance against cultural erasure, recognizing identity as something continually reconstructed.

Overall, this exhibition proposes remembrance as an evolving ecology rather than a static archive, and it is an unstable system where memory's repetition, distortion and loss are intrinsic. In an era oversaturated with data, documentary and digital reproduction, this exhibition reflects on how recollection no longer guarantees authenticity but instead generates an infinite network of revision. By constantly reshaping and revising, artists show that memory endures in its fragility as it is constantly being rewritten, reimagined and reinterpreted. *Palimpsest of Memory* serves as a sanctuary of emotional archaeology, guiding viewers through the delicate balance between preservation and transformation.

- Yukang Tao,  
Curatorial Assistant





"THIS MORNING"

EKATERINA MEDVEDOK  
OIL ON CANVAS  
17.7 X 24 X 0.7 INCHES



# JAY CHUNG

DALLAS, TX



## ARTIST STATEMENT

My work is a journey into the essence of existence through repetition and silence in monochrome. Like the duality of particle and wave in quantum mechanics, I paint at the threshold between form and formlessness, where the human figure begins to dissolve.

The principles of “superposition” and “uncertainty” in quantum theory remind me that existence is not fixed but constantly shifting.

This aligns with the repetitive gestures in my monochrome practice—layering the same hue is never mere repetition, but a recording of subtle changes in energy and vibration with every pass.

Through this process, I aim to visualize the invisible wave of being. Though still, the monochrome surface vibrates with unseen frequencies, much like a quantum field. Just as each particle holds a unique energetic state, each painting embodies a specific emotional and mnemonic atmosphere.

As an immigrant, I have lived through the fluidity of identity and the ambiguity of boundaries. This echoes the uncertainty at the heart of quantum mechanics. I paint not as a fixed self, but as a being in flux—shifting, resonating, transforming.

My monochrome work is not about color alone. It is about vibration, about presence, about rendering the invisible pulse of existence into a field of silent intensity. Through this practice, I seek to make visible the subtle truth of what it means to be

## ARTIST BIOGRAPHY

Jay Chung was born in 1986 in Seoul, South Korea. After earning a BA in Architectural Engineering, he worked for several years as an advisor at a design firm before relocating to Boston to pursue his passion for visual art. In 2016, he received dual degrees in Fine Arts and Psychology from Tufts University and the School of the Museum of Fine Arts (SMFA).

Chung’s work merges philosophical inquiry with expressive figuration, portraying the human form as energy in motion—emerging, dissolving, and merging with elemental landscapes. Influenced by phenomenology and metaphysical thought, his paintings explore themes of transformation, perception, and the fluid nature of consciousness.

Combining psychological insight with architectural sensibility, his practice creates spaces—both real and imagined—where the boundaries between self and world begin to blur.

@DJAY\_STUDIO



"ANIMA, SINGULARITY SERIES NO.03"

OIL ON CANVAS  
30 X 36 INCHES, 2025





"SINGULARITY SERIES NO.02"

OIL ON CANVAS  
30 X 40 INCHES, 2025

# CHRISTINE H. HONG

EDISON, NJ

## ARTIST STATEMENT

My work explores the impermanence of memory, nature, and the self—how things fade, decay, or evolve over time. I'm drawn to materials and processes that embody fragility, erosion, and transformation. By carving into layered surfaces of paint and mixed media, I disrupt what's been built, mirroring the natural processes of decay and change.

There is a quiet tension in my approach: an initial hesitation before cutting into a surface, followed by a meditative surrender to the unknown. In embracing imperfection and fragmentation, something new and unexpected emerges. These works become quiet records of time, memory, and resilience.

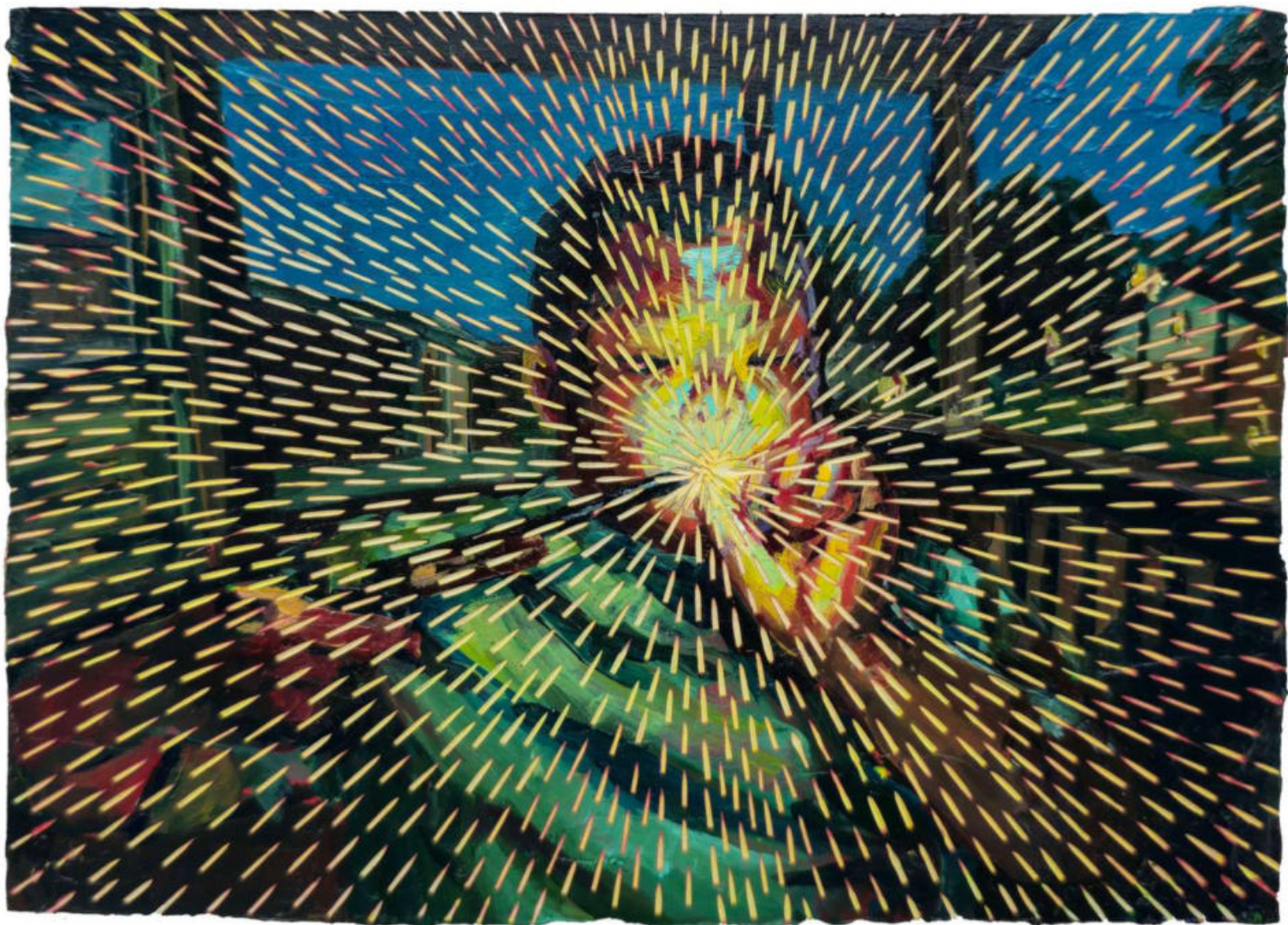
## ARTIST BIOGRAPHY

Christine Hayoung Hong is a Korean American artist based in New Jersey. She received her BFA in Studio Art from New York University. Born in Korea and raised in Alabama, her practice is shaped by a cross-cultural experience and a sensitivity to place, memory, and transformation.



@CHRISTINEHONGSTUDIO





"LIGHTER"

ACRYLIC, GOUACHE, AND MODELING PASTE  
5 X 7 INCHES, 2025





"CHARRED ENDS"

ACRYLIC, GOUACHE, AND MODELING PASTE  
5 X 7 INCHES, 2025

# EVGENIA MAKAROVA

AYLESBURY, UK



## ARTIST BIOGRAPHY

Evgenia Makarova (b.1984) is an interdisciplinary artist based in Aylesbury, United Kingdom. With a background in graphic design, she has also studied sculpture, painting, art history, and photography. Her practice spans painting, sculpture, video, and sound, reflecting a deep interest in the emotional and psychological dimensions of human experience.

## ARTIST STATEMENT

Evgenia Makarova is an interdisciplinary artist of Russian origin, based in Aylesbury, United Kingdom. Her work explores mental distortions, cognitive biases, and the emotional forces that shape human behavior and consciousness. She works across painting, sculpture, video, and sound, integrating these media into a cohesive, intuitive practice.

In her painting, Makarova adheres to the principle of spontaneity, working primarily with acrylic and oil on canvas. She avoids deliberate, rigid forms, focusing instead on rapid, instinctive execution that transforms the act of creation into an open-ended experiment.

Rather than seeking control, she invites unpredictability — allowing the work to unfold emotionally.

By merging abstract sensation with the tangible presence of color fields and energetic gestures, she synthesizes the dualities of chance and intention, precision and play.

@EVGENIAMAKAROVA.ART





"SCREAM"

OIL ON CANVAS  
39 X 31 INCHES, 2025



# YUSUF EPÇİN

ÇANAKKALE, TURKEY



## ARTIST STATEMENT

My work explores the dialogue between memory, emotion, and the fleeting rhythms of nature. I paint in a style that blends expressionism and contemporary impressionism, using rich, saturated colors to create landscapes that move beyond representation into the realm of feeling. Sunsets, fields, and dreamlike horizons often emerge in my canvases as symbols of both tranquility and longing—moments suspended between reality and reverie.

Through each brushstroke, I aim to capture not only the external beauty of a scene but also the internal resonance it awakens in the soul. My intention is to invite viewers into an intimate space of contemplation, where colors breathe and silence speaks. In this way, my paintings become visual echoes of memory—tender, transformative, and ever-shifting.

## ARTIST BIOGRAPHY

Yusuf Epçin is a painter whose work bridges expressionism and contemporary impressionism. Known for his vivid use of color and romanticized landscapes, his paintings evoke tranquility while simultaneously carrying a quiet intensity. His recent series explore the themes of memory, inner reflection, and the ephemeral beauty of natural light.

Epçin continues to develop collections that speak to both personal and collective experiences of place and memory. He currently lives and works in Türkiye.



"CRIMSON VEIL"

OIL ON CANVAS  
25 X 41 INCHES, 2024

# SUSANNA KLEIN

VIENNA, AUSTRIA



## ARTIST BIOGRAPHY

Susanna Klein is a Vienna-based artist whose work focuses on abstract painting. She graduated with distinction from the Akademie der Bildenden Künste Wien in 2019.

Her work has been exhibited in Austria and Germany, including recent presentations at Galerie Verve Wien (Agostina Suazo & Susanna Klein, 2025), Grünspan Kärnten (Solange wir leben, strebt es in uns, 2024), and the Atelierhaus der Akademie (Uomo Universale La Femme, 2021). Klein has received the Akademie Studio Stipendium (2020/21) and the Würdigungspreis of the Akademie der Bildenden Künste Wien (2019).

## ARTIST STATEMENT

My artistic work focuses on exploring the themes of nature, time, and transience, with particular inspiration drawn from the seasonal changes in nature. Organically intertwined within my works are personal memories, which are equally characterized by abstraction as well as the incorporation of figurative elements.

I dedicate myself to depicting natural motifs and creating emotional, abstract landscapes. A central theme in my art is the interplay between humans and nature, especially the changes over time. Natural materials such as plants, flowers, sunlight, and the influences of weather often serve me in exploring processes of change and transience in my works.

Cyanotype is an alternative photographic printing technique that is often used in art.

It was developed in the 19th century and is based on a chemical process in which iron compounds react with ammonia solutions.

In my artistic practice, I value the diversity of experimental approaches.

My main focuses are primarily in painting and drawing, where I employ a wide range of printing techniques and exposure methods, such as cyanotype\*.

Simultaneously, I explore traditional painting techniques and often combine them with hand or machine sewing on various cotton and canvas substrates. My works often emerge through the overlay of different techniques and dyeing processes, resulting in a multi-layered and multi-faceted aesthetic.

Oil and acrylic paints as well as wax crayons are among my familiar tools, but I also enjoy experimenting with natural elements like coffee or tea to achieve a rich palette of color nuances.

@SUSANNAKLEIN\_





"CELLS"

PIGMENTS AND GLUE ON CANVAS  
11 X 14 INCHES, 2024



# EKATERINA MEDVEDOK

TORONTO, CANADA



## ARTIST BIOGRAPHY

Medvedok is a Russian-born visual artist based in Toronto, Canada. She holds a degree in Decorative and Applied Arts from the Academy of Architecture and Arts in Russia.

With over 15 years of experience in oil painting, she focuses on impressionistic still lifes and interior scenes that reflect warmth, quietness, and the beauty of everyday life. Her works have been shown in private collections and small exhibitions.

## ARTIST STATEMENT

My paintings explore the quiet beauty of the present moment — sunlit breakfasts, still air, and the intimacy of everyday rituals. Working primarily in oil, I create impressionistic compositions that capture atmosphere and light, often through floral still lifes and interior scenes.

I am inspired by silence, warmth, and the fleeting rhythm of ordinary life. Each piece is a way of returning to myself, of finding meaning in the small and poetic. I am especially drawn to themes of inner peace, home, and feminine presence — expressed through color, texture, and space.

Alongside painting, she also leads creative workshops and art therapy programs for women, exploring self-expression through intuitive and emotional imagery.

Medvedok continues to develop series that merge fine art with personal reflection and atmospheric storytelling.

@EKA17ARTISTS





"THIS MORNING"

OIL ON CANVAS  
17.7 X 24 X 0.7 INCHES



# DEBORAH BATT

## ARTIST STATEMENT

My work is about our environment. The towns and structures we build and the way we shape, neglect and destroy the natural and urbanised landscape. Empty derelict places and abandoned forgotten objects discarded and left behind, the co-existence of our urban life, nature and the rural landscape.

@DEBORAHBATT\_ART



"DO WE HAVE A PROBLEM WITH SOFAS ?"

ACRYLIC & PEN ON CANVAS  
11 X 25 INCHES, 2019



# STEVE MOORS

NEW YORK



## ARTIST STATEMENT

Through my work, I strive to bring together the multifaceted aspects of life experience as ingredients for a fresh and exploratory worldview. I aim to present these phenomena in a visual language that is focused enough to address a specific theme, yet expansive enough to carry meaning across cultures, contexts, and personal histories. In essence, I see these works as contemporary visual sutras—objects of contemplation that encourage slow looking, reflection, and reinterpretation. Each element within an image serves as a seed planted upon viewing—one that integrates with the viewer's sense of self, stimulating and provoking a broader mindset.

My current series, *Of a Familiar Nature*, examines the uneasy interplay between the organic and the constructed—the entanglement of natural systems and human-made environments.

Within these imagined spaces, branches tangle with scaffolding, blossoms emerge from geometric grids, and birds and insects occupy a world shaped by both instinct and infrastructure.

The series reflects on the ways we reshape the world around us—not as something separate from nature, but as an extension of it. A city is no less a part of the ecosystem than a forest, yet our interventions often come with unintended consequences. *Of a Familiar Nature* is less about presenting answers than holding space for contradiction and inquiry. Where does adaptation end and disruption begin? What does it mean to build in harmony versus dominance?

By combining meticulous hand-drawn detail with layered symbolism, these works invite the viewer into a space that is both familiar and strange. They ask for a slower kind of engagement—one that leaves room for multiple interpretations and emotional registers. In a time of rapid transformation and environmental anxiety, this work seeks to explore the connections that persist beneath the surface: between human and habitat, between memory and invention, and between what we inherit and what we create.

## ARTIST BIOGRAPHY

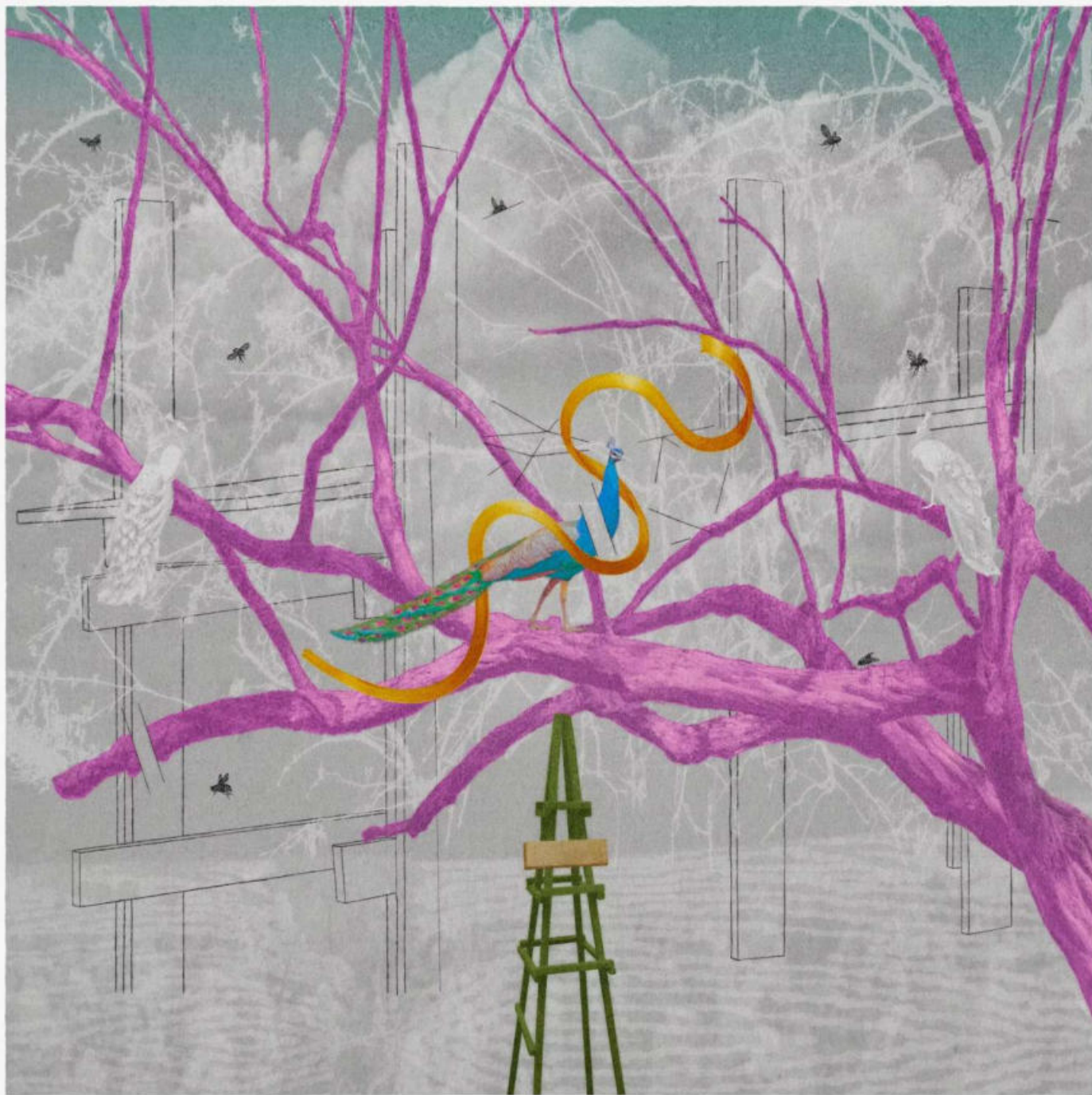
Steve Moors is a British-American artist based in New York. He studied photography at the renowned Newport School of Documentary Photography under Magnum photographer David Hurn, an experience that laid the foundation for his lifelong engagement with visual storytelling.

Over the years, Steve has worked across multiple disciplines — including painting, illustration, art direction, graphic design, and photography — forging a multifaceted creative practice that defies easy categorisation.

Steve's work has been exhibited in both the United States and the United Kingdom, including as part of a group photography exhibition at London's Victoria and Albert Museum titled *Exposure*, which featured photographers who contributed to the seminal British publication *Blitz Magazine*. He was recently invited to exhibit in *Personal Structures*, an international exhibition presented by the European Cultural Centre in Venice, held in parallel with the Venice 2026 Biennale.

His evolving practice continues to push boundaries, inviting viewers to reconsider the nature of image-making in the digital age.

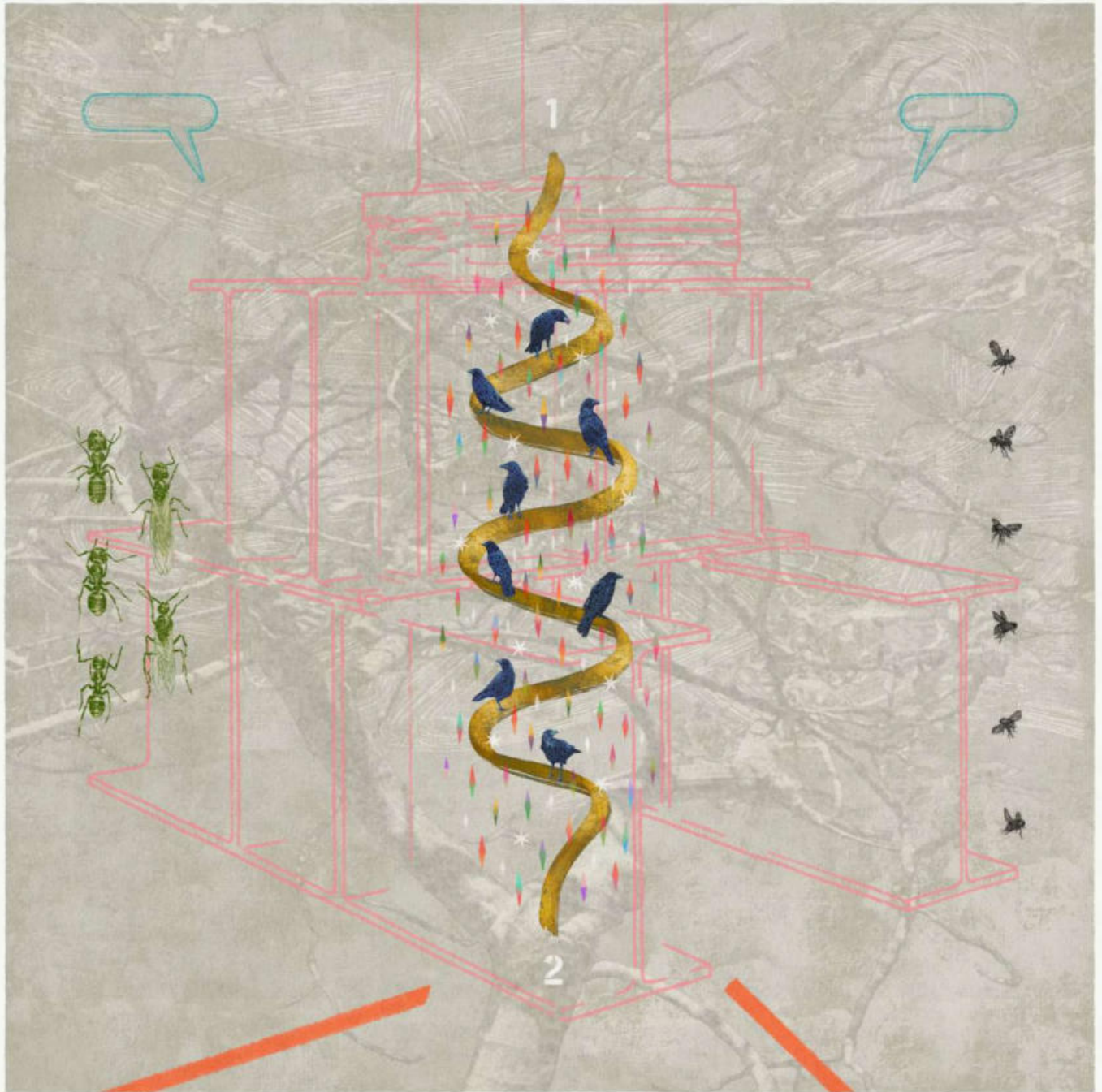
@STEVEMOORSART



"THE PEACOCK"

DIGITAL ON FINE ART PAPER  
36 X 36 INCHES, 2025





"THE OBLIQUE PERSPECTIVE"

DIGITAL ON FINE ART PAPER  
36 X 36 INCHES, 2025

# PASCAL BRATEAU

BERLIN



## ARTIST BIOGRAPHY

Pascal Brateau's work, an artist with architectural background, is characterized by a singular experimentation with a variety of media and materials, and by a deep reflection on the theme of the inhabited, linked to the environment and the human condition.

Active in France and Berlin, he gained international visibility in 2014 with the monumental installation *The Other Side Of The World* in Japan.

Winner of a grant from the Pollock-Krasner Foundation, his works can be found in private collections including the A4 Art Museum in Chengdu, the Earth Art Museum in Japan, Ergastule and the plus-vite collection, as well as public collections such as the Carquefou public art collection and the Musée des Beaux-Arts in Nancy.

The house, a central and recurring motif in the work, whether drawn, sculpted or integrated into installations, is never what it seems at first glance. At once refuge and trap, symbol of security and danger, it is rooted in reality yet open to metaphorical interpretation.

According to Miguel Costa, "Pascal Brateau, with his poetic yet critical approach, invites us not to explore the architectural forms of our habitats, but to reflect on what inhabits us and how it inhabits us. [...] Through his obsessive formal questioning, he pushes us to re-examine the essence of what animates each of us from within."

## ARTIST STATEMENT

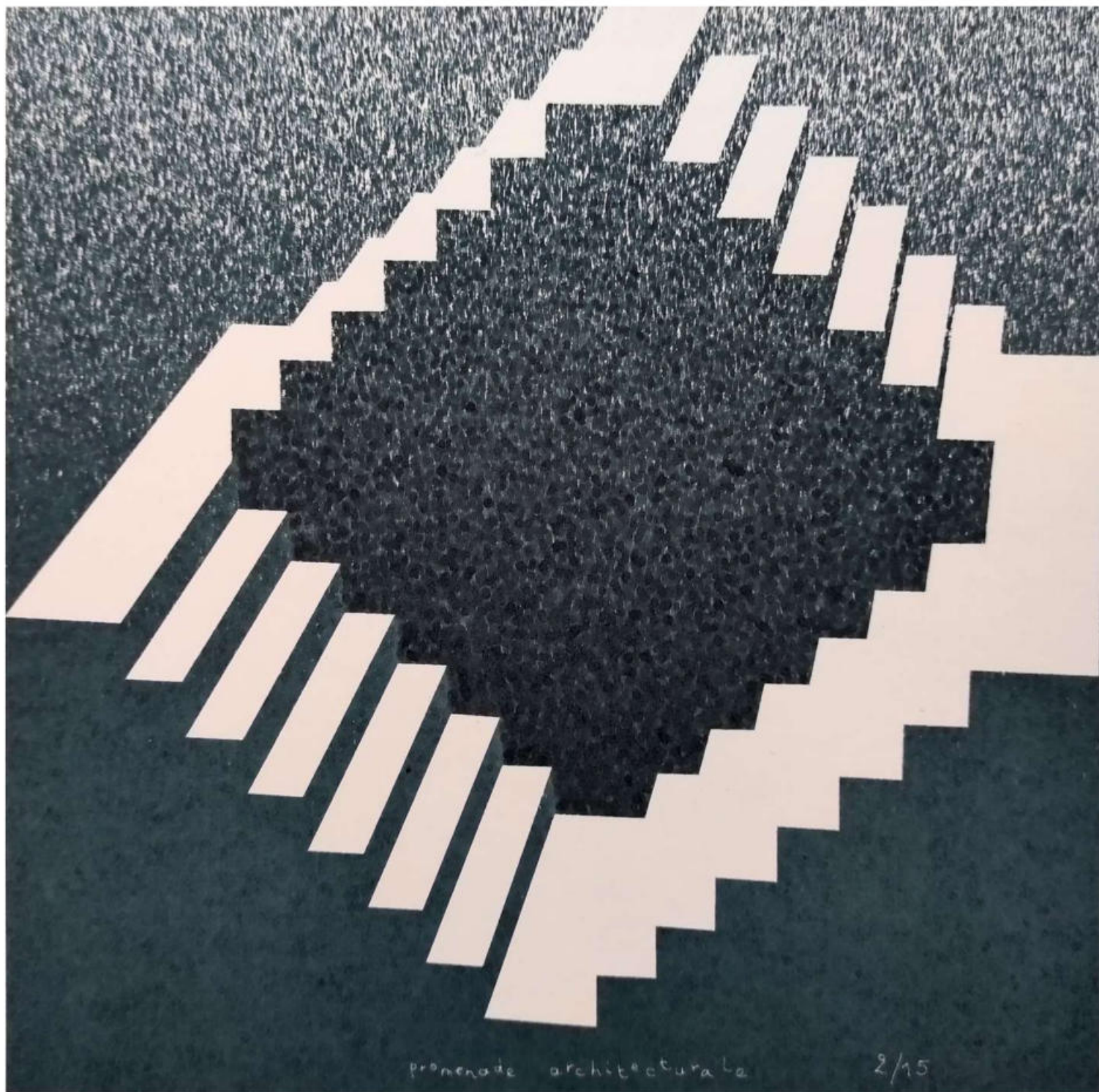
We shape the world as our house, to turn it into our home.

My work strives to point out this and the thinking that lies behind, through the image of the house in the collective mind.

Home is often seen as a place of comfort, but it is also a place of control, not free of risk.

@PASCALBRATEAU





"PROMENADE ARCHITECTURALE"

DIGITAL PRINT ON BRISTOL BOARD  
8 X 8 INCHES, 2023





"HERITAGE"

INSTALLATION, LACERATED CARPET  
82 X 51 X 11 INCHES, 2024



# ALTAHER SALAH

EGYPT



## ARTIST BIOGRAPHY

“Altaher Salah Aldin, animator and painter, manages to modernize traditional painting techniques with the language of animation. His rising career is witness to his great talent”.

Altaher Salah Aldin (b.1982) is an emerging visual artist from Cairo, Egypt, who combines his experience as an animator and painting. His work is characterized by colorful portraits and scenes with a lot of movement. However, the artist's style is very versatile, and because of his constant experimentation, his artistic practice is not easily pigeonholed.

## ARTIST STATEMENT

As both an animator and a painter, my practice brings movement into stillness. I modernize traditional painting techniques with the visual rhythm of animation, creating works that capture fleeting gestures, layered emotions, and the shifting nature of memory.

My paintings often take the form of vibrant portraits and dynamic scenes, yet I resist confinement to a single style. Experimentation drives my process, allowing each work to evolve through layering, revision, and transformation. In this way, every canvas becomes a palimpsest—where traces of earlier marks remain visible, echoing the way memory accumulates and reshapes itself over time.

By weaving together the permanence of painting and the vitality of motion, I invite viewers to reflect on memory as something alive: a continuous act of seeing, feeling, and becoming

@ALTAHER\_SALAH\_ALDIN



"THE MAD HOUSE"

OIL ON CANVAS  
35.4 X 31.5 INCHES, 2023



# KAROLINE KROIß

BERLIN



## ARTIST BIOGRAPHY

Karoline Kroiß is an Austrian-German painter who has exhibited her work internationally. She primarily depicts women and girls lost in their thoughts or pictured in contemplative landscapes, applying an atmosphere of calm and quiet to each piece through a muted colour palette and soft light. Kroiß invites each viewer to pause and let the world slow down.

## ARTIST STATEMENT

In my work I primarily depict back portraits of women and girls lost in their thoughts or pictured in contemplative landscapes. I use a subdued color palette and soft light to create an atmosphere of calm and quiet in each piece. I invite every viewer to pause and let the world slow down.

Karoline's artwork has been displayed in various solo and group exhibitions in galleries and art events such as artfairs, including Berlin, Hamburg, Munich, Weinheim, Stuttgart, Utrecht, Beijing

@KAROLINEKROIß



"UND PLÖTZLICH VERSTEHT MAN ES - YOU KNOW WHAT IT'S ALL ABOUT"

ACRYLIC ON CANVAS  
39 X 31 INCHES, 2023



# BRIONY MARSHALL

LONDON



## ARTIST STATEMENT

My research-based practice emerges from moments when scientific understanding shifts my perception of reality—when the invisible architecture of the world suddenly becomes tangible. I'm fascinated by different modes of knowing: the rational frameworks through which we understand phenomena, and the visceral, sensory ways we actually experience them. Science appears purely cerebral, but by materializing concepts that exist beyond human perception - molecular structures, neural pathways, quantum behaviours - I create opportunities for intuitive, embodied understanding.

@ARTBRIONY

Like memory itself, these works operate as palimpsests, where layers of meaning accumulate and scientific knowledge is overwritten with sensory experience.

Limbic Memory translates the brain's memory-processing architecture into pewter form. The hippocampus, fornix, and mammillary bodies curve in a funnel shape that mirrors their function - filtering overwhelming sensory input into the essential traces we preserve.

Developed through research for a dementia ward proposal, the work makes visible the structures that construct our sense of self, revealing memory as an act of continual rewriting rather than faithful recording. What we remember is never the experience itself, but a distilled, transformed version, where each recollection overwrites and alters what came before.

Through rigorous research into cutting-edge scientific thinking followed by material experimentation, I translate abstract knowledge into physical experience, creating works that function as palimpsests themselves—where scientific precision and intuitive encounter layer upon one another, revealing how the conceptual and the sensory are complementary ways of engaging with reality and remembrance.

## ARTIST BIOGRAPHY

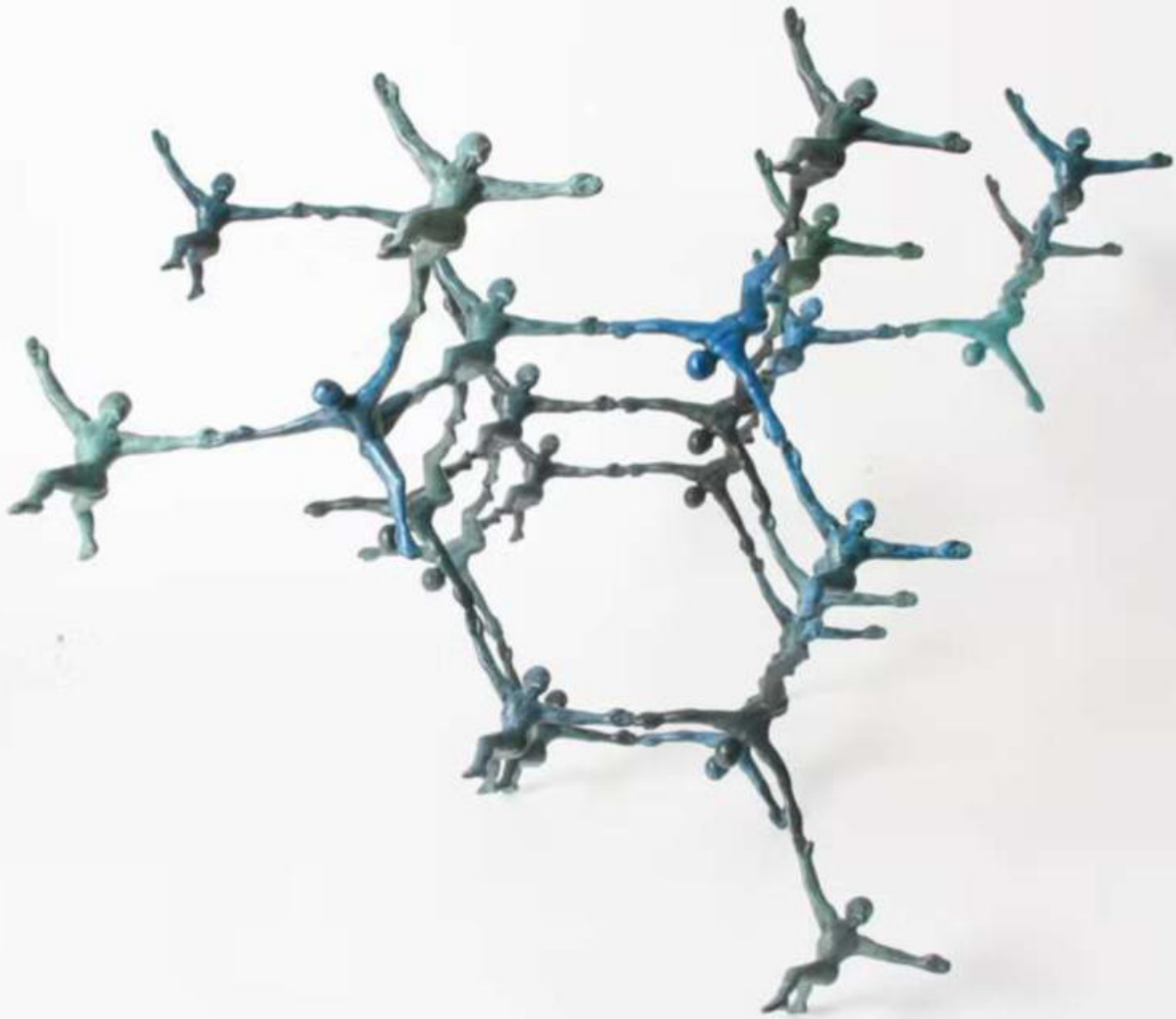
Briony Marshall, an London-based sculptor, draws inspiration from the harmony between science and art, echoing the words of pioneering environmentalist Rachel Carson: "Those who contemplate the beauty of the earth find reserves of strength that will endure [a lifetime]." Her art merges scientific rigor with emotional resonance, creating installations that serve as focal points in new buildings and public spaces.

Marshall, a graduate of the Art Academy London in 2004, received recognition from the Royal Society of Sculptors in 2008. She has completed prestigious residencies at bronze foundries including Mariani's in Pietrasanta, Italy, and Pangolin London in the UK. Holding a Biochemistry degree from Oxford University, Marshall was honoured as a 'Face of Chemistry' by the Royal Society of Chemistry for her artistic contributions. Her public commission, 'Layers of Bournemouth' in 2018, was a finalist for the Marsh Award for Excellence in Public Sculpture. Marshall's works are found in collections across the UK, Europe, Middle East, US, and Australia.



"LIMBIC MEMORY"  
PEWTER  
2 X 3 X 4 INCHES, 2008





"A HOPE FOR HUMANITY AS CONNECTED AS DIAMOND"

BRONZE  
26 X 20 X 18 INCHES, 2016

# DELPHINE GRANDVAUX

FRANCE



## ARTIST STATEMENT

Delphine Grandvaux's wire mesh sculptures embrace freedom. Suspended, resting, or placed against a wall, they stretch, brush against one another, and intertwine through a play of balance and harmony in constant evolution. She works with iron, brass, copper, or stainless steel wire, entirely hand-shaped through a slow, meticulous process, reminiscent of lacework or weaving. The wire becomes a line and then a structure — airy and vibrant — revealing a subtle balance between strength and delicacy, density and transparency.

## ARTIST BIOGRAPHY

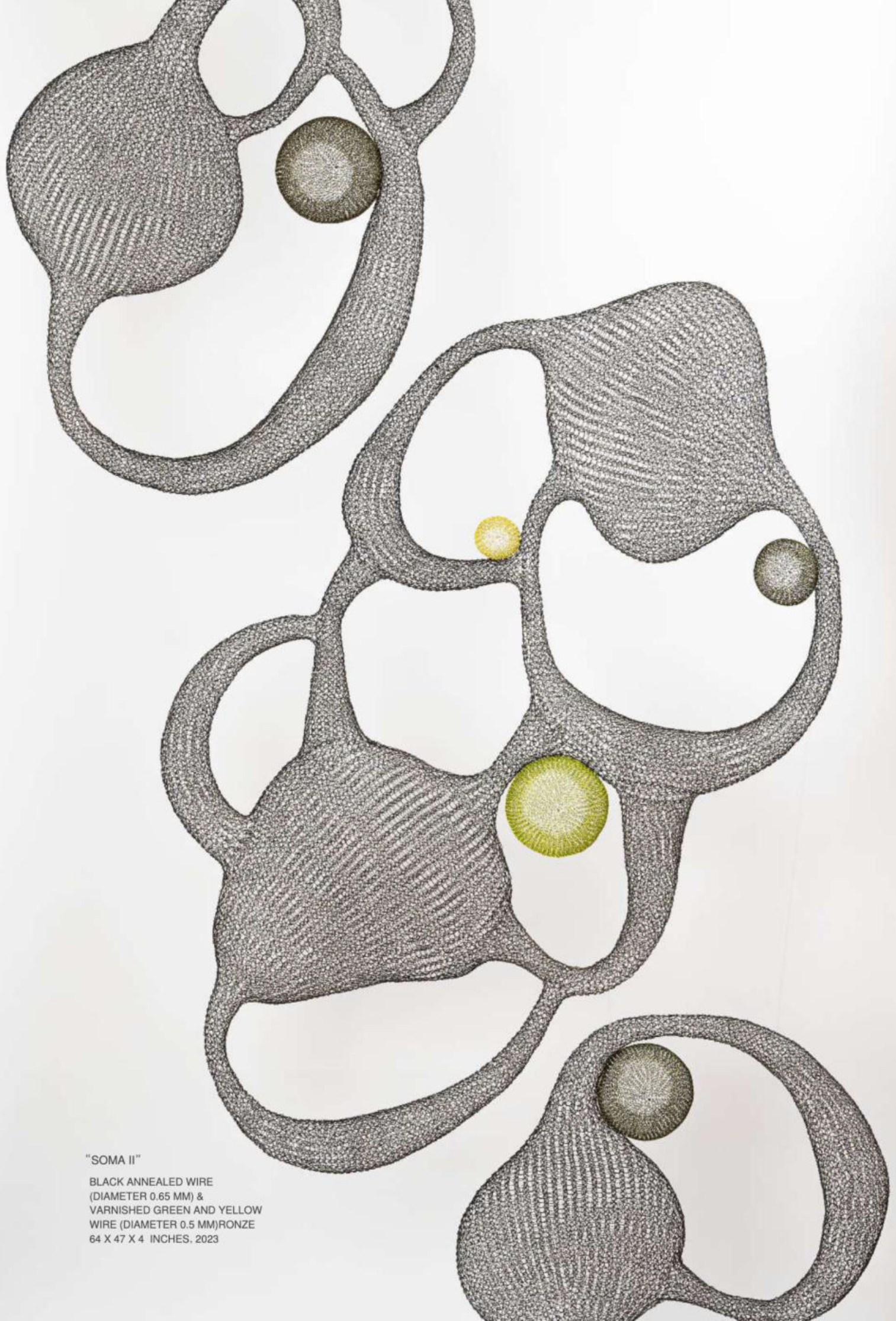
After a childhood in Berlin, where she was introduced to clay sculpture, Delphine Grandvaux moved to Strasbourg, France, in 1990 to study musicology. Alongside her career as a piano teacher, she continued to develop her sculpture practice as a self-taught artist and took part in several exhibitions. Driven by the desire for a lighter and more aerial form of visual expression, she began exploring wire mesh techniques in 2017. Today, her sculptures are exhibited in renowned art fairs and collected internationally.

The resulting volumes evoke forms drawn from the living world — seeds, membranes, cocoons, corollas, or cells — figures that speak of states of metamorphosis and suspension. Each work becomes a sensitive trace of what unfolds, expands, and connects.

By playing with transparency, light, and space, Delphine Grandvaux seeks to create a visual language that is both organic and poetic, where emptiness is as meaningful as matter, and which reflects on fragility, growth, and the interconnectedness of life.

@DELPHINEGRANDVAUX





"SOMA II"

BLACK ANNEALED WIRE  
(DIAMETER 0.65 MM) &  
VARNISHED GREEN AND YELLOW  
WIRE (DIAMETER 0.5 MM) RONZE  
64 X 47 X 4 INCHES, 2023

# INDRA PERSAD MILOWE

SALEM, MA



## ARTIST BIOGRAPHY

Indra Persad Milowe, an internationally acclaimed artist accredited by the UNOFEX (Union of Excellence), has journeyed through life with a passion for art that has defined her path and captivated audiences globally. Born with an innate talent and a deep appreciation for the natural world, Indra's work reflects her rich cultural heritage and the vibrant stories of her homeland, Trinidad and Tobago. Her artistic journey is a tapestry woven with threads of nature, still life, and design, all infused with personal narratives and cultural celebrations. Today, Indra's work is celebrated in prestigious galleries and public spaces worldwide, embodying the essence of her three guiding principles: planning, persistence, and publicity.

## ARTIST STATEMENT

Remembering People  
Murdered During the 1990  
Coups d'Etat Attempt On July  
27, 1990, the Jamaat-al-  
Muslimeen group stormed the  
Red House, the Parliament  
Building, in Port-of-Spain  
(POS). They also attacked the  
Trinidad and Tobago Television  
(TTT) headquarters. They took  
hostages, including the Prime  
Minister, A.N.R. Robinson and  
most of his staff. A police  
station was raided as well.  
Looting occurred in the streets  
of POS. All told, the insurgents  
murdered 24 people yet only  
nine victims were identified.  
They finally surrendered on  
August 1, 1990. An Eternal  
Flame and Marble Cenotaph  
are now located on Knox  
Street, a pedestrian only  
walkway. It had been relocated  
while the restoration of the  
Red House was underway.  
These are the nine identified  
people murdered by the  
insurgents: Leo des Vignes,  
Solomon McLeod, Roger  
George, Mervyn Teague,  
Malcom Basanta, Lorraine  
Caballero, George Francis,  
Arthur Guiseppi, and Helen  
Lavia.

"Remembering People  
Murdered During the 1990  
Coups d'Etat Attempt".

I was NOT living in Trinidad in  
1990 during the Coups d'Etat  
Attempt.

Everything I know is what I read  
or heard about from family and  
friends.

I was quite taken back that out  
of the 24 people murdered,  
only these 9 names were  
placed on the "Eternal Flame  
and Marble Cenotaph".

I wanted to magnify this and  
printed my enclosed narrative  
on an 8 1/2 ins x 11 ins sheet of  
multipurpose paper.

Painting on top of writing is a  
creative technique, where  
painted images are layered  
over text creating a unique  
visual effect.

@INDRA.PERSAD.MILOWE



On July 27, 1990, the Jaganlal-Muslim group stormed the Red House, the Parliament Building in Port-of-Spain (POS). They also seized the Trinidad and Tobago Television (TTT) headquarters. They took hostages, including the Prime Minister, A.N.R. Robinson and most of his staff. A police station was raided as well. Looting occurred in the streets of POS. All told, the insurgents murdered 14 people yet only nine victims were identified. They finally surrendered on August 1, 1990. An *Eternal Flame* and *Marble Cenotaph* are now located on Knox Street, a pedestrian-only walkway. It had been relocated while the restoration of the Red House was under way. These are the nine identified people murdered by the insurgents.

**Leo des Vignes**  
**Solomon McLeod**  
**Roger George**  
**Mervyn Teague**  
**Malcom Basanta**  
**Lorraine Caballero**  
**George Francis**  
**Arthur Guiseppi**  
**Helen Lavia**

"ETERNAL FLAME AND MARBLE CENOTAPH"

SHEET OF MULTIPURPOSE PAPER, MULTICOLORED WATERCOLORS ENGRAVED IN GOLD  
LETTER SIZE 8 1/2 INCHES X 11 INCHES, 2025

# TORI CARLISLE



## ARTIST STATEMENT

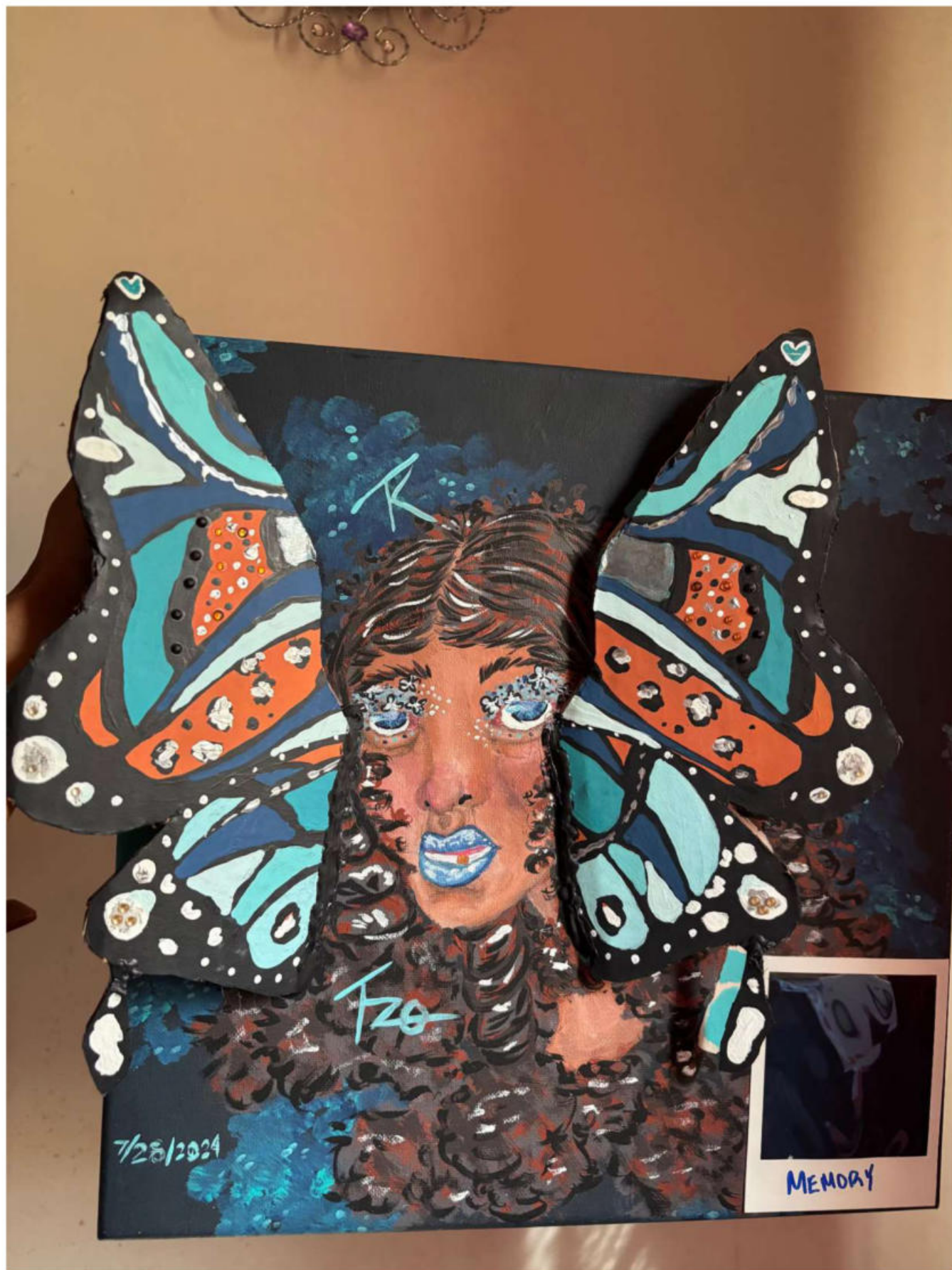
My artwork may deviate from the norm. My career as a visual artist has examined the highs and lows of urban life. These societies are illuminated and made beautiful by my inventiveness. I created each piece as an artist to be distinct and unlike any other. I accomplish this by giving "junk" a new lease on life by reusing or purchasing resources. I let people understand and relate to my work in their own unique ways. Its portrayal of individuality makes it unique, and its feelings are authentic.

## ARTIST BIOGRAPHY

Born in Maryland, Tori Carlisle is a visual artist. She is currently a Coppin State University student majoring in Urban Art with a Visual Arts concentration. From her studies, she broadens her knowledge on environmental issues and its effects on people. In order to relate to others who are similar to her, Carlisle incorporates her urban upbringing into her art. Her approach combines digital art, illustration, and painting to appeal to a wide range of viewers, showcasing her creative control and illuminating those from urban backgrounds.

@TZOXART





"MEMORY"

ACRYLIC, CARDBOARD  
20X 20 INCHES, 2024

# GEORGIA THEOLOGOU

ATHENS, GREECE



## ARTIST STATEMENT

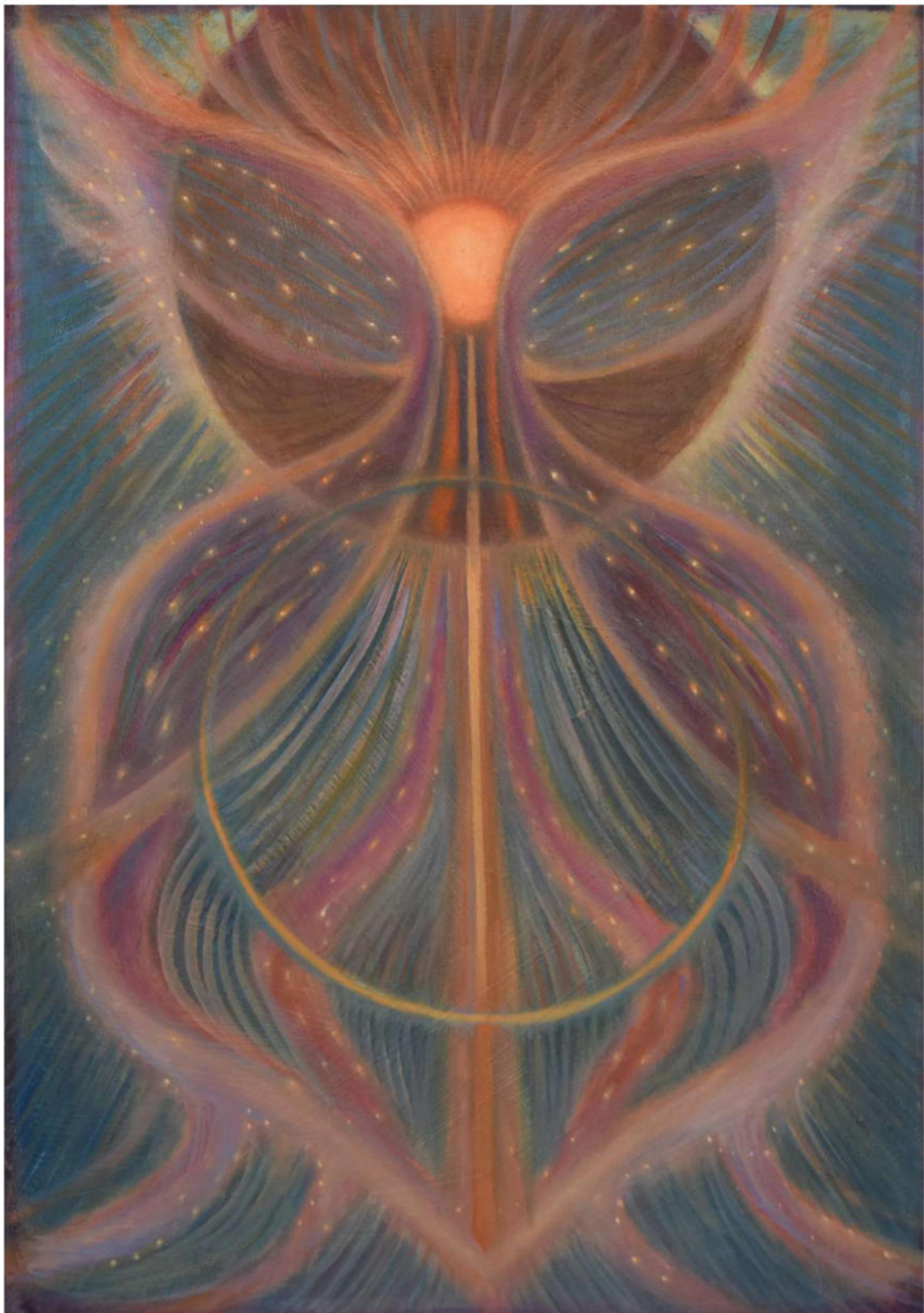
I am fascinated by the simplicity of the human form and the essence of colour and texture, and I want to display fragileness, introversion and sexuality. I consider the people I portray experiential beings, whose entire environment coexists with their inner world. I try to create an image that is grounded in reality, yet has the structure of emotion and memory I want to show that the realism of nature is interrupted by the expressionistic emotional flow and together they create a new world. In my paintings I depict human beings in their simple or strange moments while accepting the true self, between beauty and alienation. I usually photograph and then paint people that I know very well or passers-by whose psyche I strongly felt at that moment, and the space they are in becomes a part of their story. I photograph my personal models or people on the street.

## ARTIST BIOGRAPHY

Georgia Theologou, born 1992 in Athens, Greece, has an Integrated Master, from the Athens School of Fine Arts, 2021. "I am fascinated by the simplicity of the human form and the essence of colour and texture, and I want to display fragileness, introversion and sexuality. I consider the people I portray experiential beings, whose entire environment coexists with their inner world. I try to create an image that is grounded in reality, yet has the structure of emotion and memory I want to show that the realism of nature is interrupted by the expressionistic emotional flow and together they create a new world. In my paintings I depict human beings in their simple or strange moments while accepting the true self, between beauty and alienation. I usually photograph and then paint people that I know very well or passers-by whose psyche I strongly felt at that moment, and the space they are in becomes a part of their story.

@GEORGIATHEOLOGOU\_ART





"THE QUEEN"

OIL, COLD WAX ON CANVAS  
19 X 27 INCHES, 2025

# RONIS VARLAAM



## ARTIST STATEMENT

The title of this series was taken from T.S. Eliot's poem The Waste Land, a poem I am obsessed with. I am a visual artist and I do not feel I can write anything better about Memory that has not already written by the curators!

@RONISVARLAAMSTUDIO

## ARTIST BIOGRAPHY

RONIS VARLAAM has studied filmmaking at the London Film School and has produced and directed several documentaries mainly for Channel 4. Gradually his interests moved to art in general and now his practice includes painting, photography, videos and conceptual art. But he is primarily a painter.

He has taken part in more than 30 exhibitions including the Jerwood Drawing Prize, Creekside Open, Discerning Eye, National Open Art and at the Royal Watercolour Society, the Florean Museum in Romania, Melina Mercouri Hall Nicosia, Scope Art in Miami and at events at the Venice Biennale and the Louvre. He believes in the primacy of painting.





"MEMORY AND DESIRE 7"

ACRYLIC ON DEEP EDGE CANVAS  
19.5 X 15.5 X 1.5 INCHES, 2025

# DON BERGLAND

VICTORIA, CANADA



## ARTIST STATEMENT

Don Bergland is a theatrical surrealist whose artwork is strangely unsettling in an odd, eerie and bemusing manner. Mannequins, waxen simulacra, automata, and puppet-like figures are posed within theatrical spaces, dramatically blurring the boundaries between animate and inanimate, human and non-human, life and death. Basing his aesthetic manifesto in the Freudian concept of the “uncanny,” he creates work which attempts to gently disrupt the normal fabric of reality in order to dramatize the themes of consciousness, human mortality, and above all, oddity. He views his art as a kind of modern sideshow. Instead of a tent filled with curiosities, he creates a gallery of distorted figures and surreal spaces that evoke that same visceral reaction. Like sideshow curiosities, these images don’t whisper or nudge – they announce themselves with immediacy and force. They don’t linger in the realm of thought, they dive straight into the subconscious.

Don creates his work using both traditional and digital tools, focusing on an integration of 3D modelling software and various graphic processing programs. Each of his artworks features a theatrical set defined by a stage with actors, props, and a backdrop. The actors in the set consist of everyday objects brought into combinations and interactions that attempt to elicit a sense of psychological oddity. The content of the artwork focuses on themes such as time, aging, nostalgia, the footless pursuit of Utopia, and the conditions of ideology which disable our rational minds. Each image is constructed using conventions of visual realism, but with alterations that offer dreamlike possibilities. His artworks become framed snapshots in theatrical space, moments of rupture – experiences that stick in your mind not because they explain anything, but because they refuse to be ignored.

## ARTIST BIOGRAPHY

Don Bergland is an Associate Professor Emeritus of Digital Arts at the University of Victoria and has been an active exhibiting artist for over 50 years. During that time, he has worked through a variety of professional media, from oil on canvas to his current studio use of digital tools and techniques. He has featured his artwork in over 200 major exhibitions throughout the world and has won over 90 international awards for his work. He has published many books dealing with art and creative activity as well as published dozens of articles in scholarly and academic journals. His current studio focus is in using 3D modelling environments to create surrealistic imagery for international exhibitions. He currently lives and works in Victoria, BC, Canada.

@BERGLANDARTIST





"SONATA"  
DIGITAL PAINTING  
16 X 20 INCHES, 2025

# ROSEN DONCHEV

KAZANLAK, BULGARIA

## ARTIST STATEMENT

Many of my works contain images, parables and allegories from Christian painting, used as metaphors and symbols with a contemporary meaning. From angels, goddesses and infants to fairies and dragons flying next to saints, all naturally blend together with his abstract worlds where the concrete is absent. It's all a game of colour, material and imagination. These figures act as icons and symbols - hosts for more sensual themes of magic, harmony, kindness and love.

In all my work over the years I have explored the path from drawing to the abstract. From concrete images to the creation of signs. The transformation of the complex multi-layered philosophy of human knowledge into a sign with ritual meaning, as in cave paintings of our ancient ancestors. The search for these signs, the use of texts, the work with natural materials and natural pigments, the collage and often the assemblage in my conceptual projects are actually what sets me apart as an artist.

I am convinced that an artist must be absolutely honest in art in order to have a dialogue with the audience. And that the arts of the future are born on the borders between them, which are increasingly blurred. Art for me is a temple. And a miracle. We must go to this temple honorably, with a pure heart and inspiration, because man is also a miracle.

## ARTIST BIOGRAPHY

Rosen Donchev is well known in the Bulgarian art world as a fine art painter and poet. He worked for over 20 years as master icon painter in the famous Ethnographic Open Air Museum "Etara" near the city of Gabrovo. His team of the icon-painting studio searches for, discovers and popularises rare motifs from the Bulgarian Christian tradition and become a trademark of quality and professionalism. Rosen is recognized as a master icon painter by the Bulgarian Chamber of Crafts and the Association of Masters of Folk Art. During all this time, he has been working also in the field of contemporary painting, combining oil technique with egg tempera substrates, natural pigments or old wood and incorporating deep Christian symbolism and metaphors in his works.

Rosen has more than 20 Solo Exhibitions and has participated in over 30 group forums in Bulgaria, Italy, Romania, Greece, Turkey. His awards and nominations includes VI Balkan Quadrennial of Painting "Myths and Legends of My People" - Stara Zagora (2024), World Biennale of Contemporary Art in Florence, Italy (2017), National Triennial "Bridges", Gabrovo (2017), Hristo Tsokev Award of the Municipality of Gabrovo for artistic achievements (2014), Award at the Autumn Salon of Arts in Kazanlak (2011).

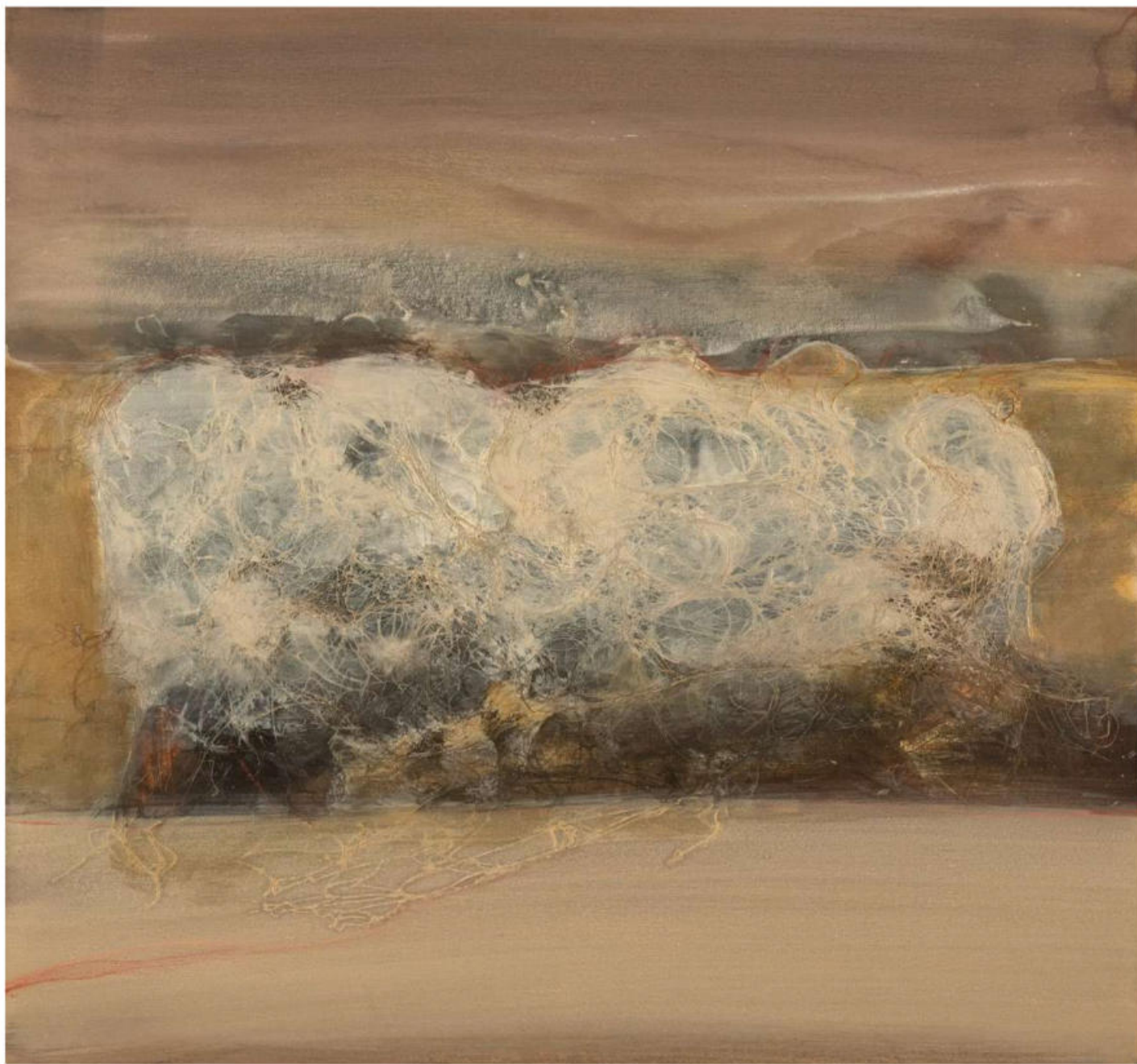
@ROSENDONCHEVARTIST



He curated several projects in the field of contemporary art together with local galleries and he participated in various plein airs and international forums. He also released some author projects in the field of literature and theater. He is author of poetic, essayistic and critical texts. His most significant projects are: PRE-COLUMBUS WORLD, PORTRAIT OF A VILLAGE, ULTRAMARINE INTERVENTION, ARCHAEOLOGY OF THE SOUL. In the last few years, Rosen has been working on his newest project "Warm Gray...", which raises questions about minimalism and aesthetics in the field of contemporary painting.

In 2010 he created, together with his wife, a gallery for contemporary Bulgarian art called ATELIETO. Part of the work of the ATELIETO is dedicated to developing the talent of gifted children and youth. Donchev has a master's degree in plastic and fine arts from the University of Shumen and Master of Slavic Philology from Sofia University. Member of the Union of Bulgarian Artists.





"THREADS"

COLLAGE WITH NATURAL FIBERS, NATURAL PIGMENTS ON CANVAS  
27.6 X 29.5 INCHES, 2023

# SONG JIE



## ARTIST STATEMENT

Beyond the gentle bend of a cobblestone path, where violets and wild poppies sway in playful conversation, the hills unfold like the pages of a well-loved storybook. Golden meadows spill into ribbons of pink, lavender, and emerald, stitched together by the patient hands of time. In the distance, white cottages rest under the watchful gaze of a slender church spire, their chimneys breathing whispers of home. A pond catches the sky in its blue embrace, while sheep graze unhurried among blossoms that sparkle in the sun. Every brushstroke hums with the music of the land—soft, timeless, and tender—as if the earth itself is singing you home.

## ARTIST BIOGRAPHY

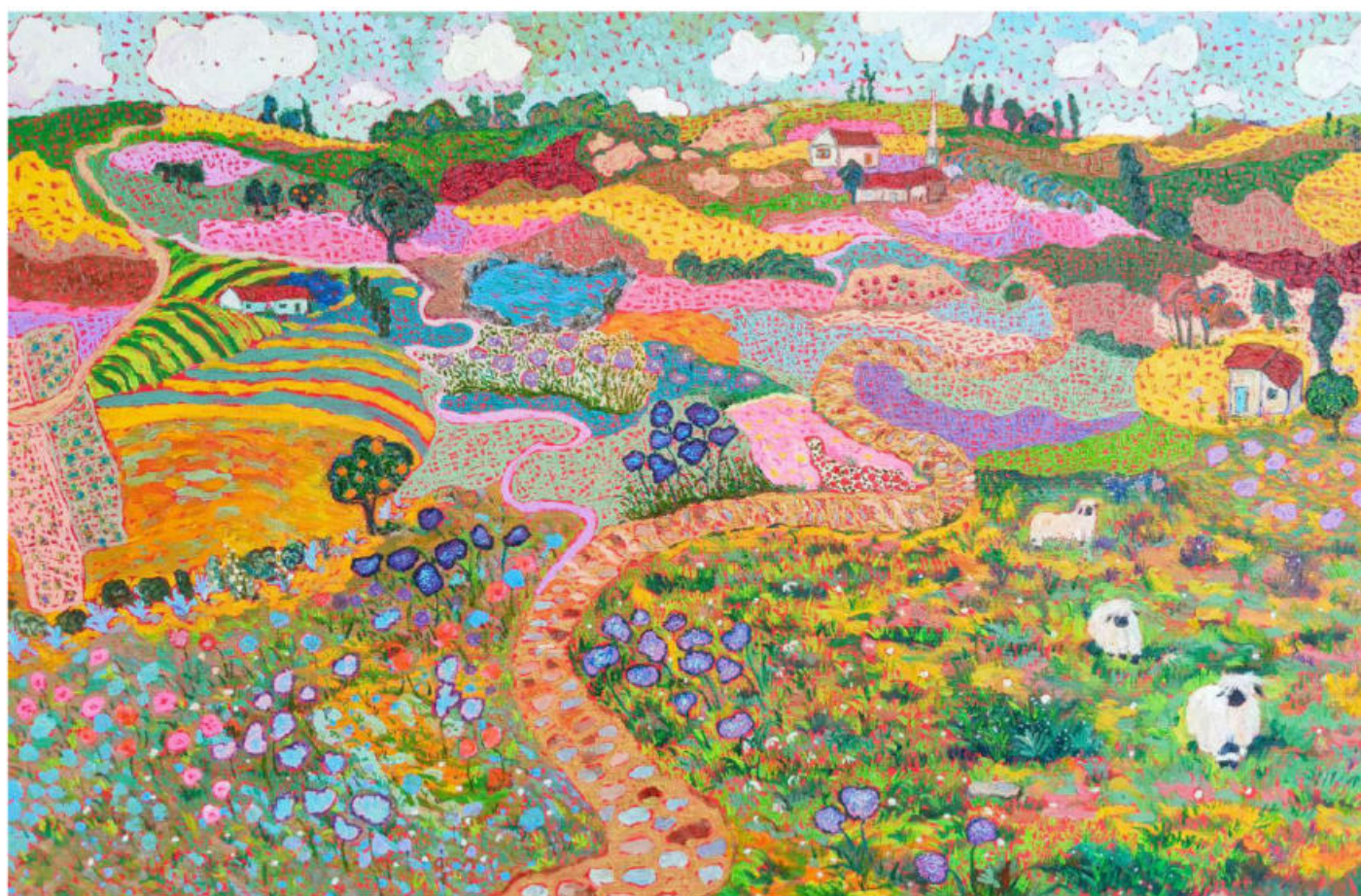
My name is Song Jie and I am a self-taught artist from China. I am currently completing a series of 200 nature-inspired pieces, created using various media to express my multi-dimensional perception of freedom and life, color and emotion, time and space. Nature is my greatest muse—whether it is a single blade of grass or a tiny insect, I find endless beauty and wisdom in even the smallest things.

Through my art, I hope to share the resilience, dignity, courage, and joy that exist within all forms of life, even the most delicate ones.

My wish is that you experience a unique world through each piece—one that brings you peace, wonder, and a renewed appreciation for the quiet strength found in nature.

@SONGJIEARTIST





"PASTORAL SYMPHONY IN BLOOM"

OIL ON CANVAS  
35.4 X 23.6 INCHES, 2025

# KIRSTY HARRIS

LONDON



## ARTIST STATEMENT

Kirsty Harris's practice centres around violent, man-made events that scar the landscape: the detonation of the atomic bomb. She spends hours trawling through military archives of film footage and declassified documents, compiling imagery and data on nuclear tests. Her work manifests across large unstretched oil paintings, cyanotypes, machine woven tapestries, works on glass, ceramics, interactive audio, and massive projections that make the room shake. She returns again and again to that decisive moment, a split second of destructive force, and contemplates it over months of making.

Kirsty has a long and complicated relationship with the subject matter. As a child, her family weekends would be spent marching on CND protests, chanting "Ban the Bomb" before she could fully grasp the scale of meaning.

This machine woven tapestry distills a moment from an old documentary. Showing the intricate process in a factory where workers unknowingly fabricate the components that will eventually be assembled to create an atomic bomb. Her tapestries are woven by machines, calling into question the complicated notion of 'women's work'.

## ARTIST BIOGRAPHY

Kirsty Harris (b. 1978) is a multidisciplinary artist with a studio at Chisenhale Art Place in east London, UK.

Harris has exhibited in galleries all over the United Kingdom and internationally including Saatchi Gallery (London, UK), Charlie Smith (London, UK), Royal Academy of Arts (London, UK), Vane Gallery (Newcastle, UK), StudioKIND (Devon, UK), Galerie 37 (Berlin, DE), Tremmenheere Gallery (Cornwall, UK), The Auxiliary Warehouse (Middlesbrough, UK), Semjon Contemporary (Berlin, DE), The Bomb Factory (London, UK), Cello Factory (London, UK), BCN (Barcelona, ES) & APT Gallery (London, UK). Kirsty is a member of the Contemporary British Painting group and was shortlisted for the Contemporary British Painting prize in 2019. She is also the co-founder of Come Quick Disaster, with Henrietta Armstrong, a platform for art.

Harris's work is held in collections all over the world including the Beth Rudin DeWoody Collection, Florida (USA), The Atomic Museum, Nevada (USA) and The Peace Museum in Yorkshire, (UK) close to where she was raised.

@KIRSTY\_HARRIS\_ART





"THE INSTRUMENT IS NOT THE MUSIC"  
MACHINE WOVEN TAPESTRY WITH ALUMINIUM POLE  
55 X 49 X 0.7 INCHES, 2023

# MICHAEL THOMAS MARLETT

## ARTIST BIOGRAPHY



## ARTIST STATEMENT

I photograph the spaces in between—neon reflections, empty sidewalks after rain, the quiet hum of a city caught in pause. My work is rooted in liminal moments and cinematic tension, drawing influences from loneliness and isolation to evoke a sense of longing, memory, and imagined intimacy.

Through night photography, I explore emotional residue—the ache of what almost was, the ghosts of connection, the beauty in isolation. My images are not just about place, but presence—the kind you feel when no one else is watching.

Michael Thomas Marlett is a Los Angeles-based photographer focused on capturing cinematic, liminal environments. Working primarily at night, his images explore themes of loneliness, isolation, memory, and the dreamlike tension between stillness and movement, creating emotionally charged urban landscapes that feel suspended in time.

His work has been featured in a group exhibition “Chocolate and Art”, has an upcoming exhibit at the DTLA Art Night in their emerging artists gallery and been selected to appear in the Visual Poetry Journal. Michael continues to evolve through print collections, zines, and a growing archive of night photography. He shoots with a Sony a7R III, often using a 24mm f/1.4 to capture atmospheric depth, light, and space.

@MTMARLETT





"LIMERENT HAZE"

HIGHT QUALITY PHOTOGRAPHIC PRINT  
18 X 24 INCHES, 2024

# CORY PEEKE

LA GRANDE, OR



## ARTIST BIOGRAPHY

Cory W. Peeke received his BFA from Kendall College of Art and Design and his MFA from the University of Idaho. He has exhibited his work in numerous solo and group exhibits throughout the U.S. as well as Europe and South America. His work has been published in *L'art du collage au Coeur de la creation*, Published by P.J. Varet Editions- Musee Artcolle, France, *Rapsodia: A Magazine of Arts and Literature*, *Space on Space Magazine*, *Whitefish Review* and *Trouble magazine* among other publications. His works are included in the permanent collections of King County, Washington, Eastern Oregon University, Lockhaven University, Whitman College and the International Museum of Collage, Assemblage and Construction. Cory serves as Professor of Art and Director of the Nightingale Gallery at Eastern Oregon University in La Grande, Oregon.

## ARTIST STATEMENT

My work is a study in anxiety and control, impermanence and obscurity. They are manifestations of my relationship to the imprecision of memory. The memories that we hold on to and the memories that hold on to us. On the face of it unmistakable yet inexact and only temporary.

The adhesive tapes both control and cloud the image. It is apparent yet imprecise. Fragments come together but they form only a suggestion. A suggestion that engages, troubles, and even gratifies. A confusion of memories desperately held together in a way that will only hasten their demise. These works are links to lives lived and connections, however ephemeral made. Like a memory, they are a traces of something past; an intangible, fleeting connection to something we can't quite name. And like our memories, as they age, they will falter and eventually be released.

Each work features a recognizable object, often a ladder, boat, or bed. These objects are chosen purposefully as each represents a way to go beyond our body's limitations, they allow us to resist the earth's pull, float, and dream. Like memory, they allow us to transcend our bodily constraints but also like memory they are conditional.

@SEE\_PEEKIE





"ONLY TO REALIZE YOU WERE LEANING AGAINST THE WRONG WALL"  
ADHESIVE TAPES, FOUND IMAGES, CHARCOAL AND MIXED MEDIA ON DURA LAR  
22 X 14 INCHES, 2021

# EFRAT BALER-MOSES

LONG BEACH, NY

## ARTIST STATEMENT



## ARTIST BIOGRAPHY

Efrat (Effi) Baler is a multidisciplinary artist and educator based in New York, raised in Israel, Canada, and the United States. A graduate of the Bezalel Academy of Art in Jerusalem, Baler has exhibited in over 80 group exhibitions and eight solo shows across the US and internationally. She was recognized by ARTFORUM founding editor Philip Leider as one of the most promising artists of her generation and was featured in "PROMISE-Ten Bezalel Artists of the Last Decade." Baler is a recipient of the America-Israel Cultural Foundation grant, and her work has received critical recognition and is held in private collections. In addition to her studio practice, she has taught and lectured on art at institutions in New York, Jerusalem, and California.

"Multiverse of a Homeland" is a three-panel work that explores memory as a layered, unstable, and ever-shifting experience. Each canvas reveals both front and back, offering multiple surfaces where what is visible meets what is concealed. This landscape of homeland is shaped not by a single story but by accumulated fragments, recollections, and projections.

Sections of the canvas remain unpainted, showing only pencil sketches that suggest memories still forming, contours of experiences not yet solidified or forgotten and colorless. Some surfaces are crumpled and partially painted, evoking the irregular shape of recollection, details that surface unevenly or remain just out of reach. On the reverse, paint has seeped through from the front, leaving stains that mark the canvas with impressions of what once was but is no longer fully visible.

Across the panels, recurring motifs such as prickly pears and wagtail birds mark cycles of return and belonging. Bullet casings and the barrel of a rifle interrupt these natural forms, underscoring the presence of violence and dislocation in the history being remembered. Rendered in varied materials and forms, they mirror the way memory revisits certain images with different recollections.

This work is not a record of facts but an emotional terrain. It draws on the language of layering, obscuring, and revealing, echoing the ways memory is rewritten over time. What is remembered and what is forgotten coexist within its surfaces. The multiverse is not a fixed history, but a lived and felt one, partial, changing, and deeply rooted.

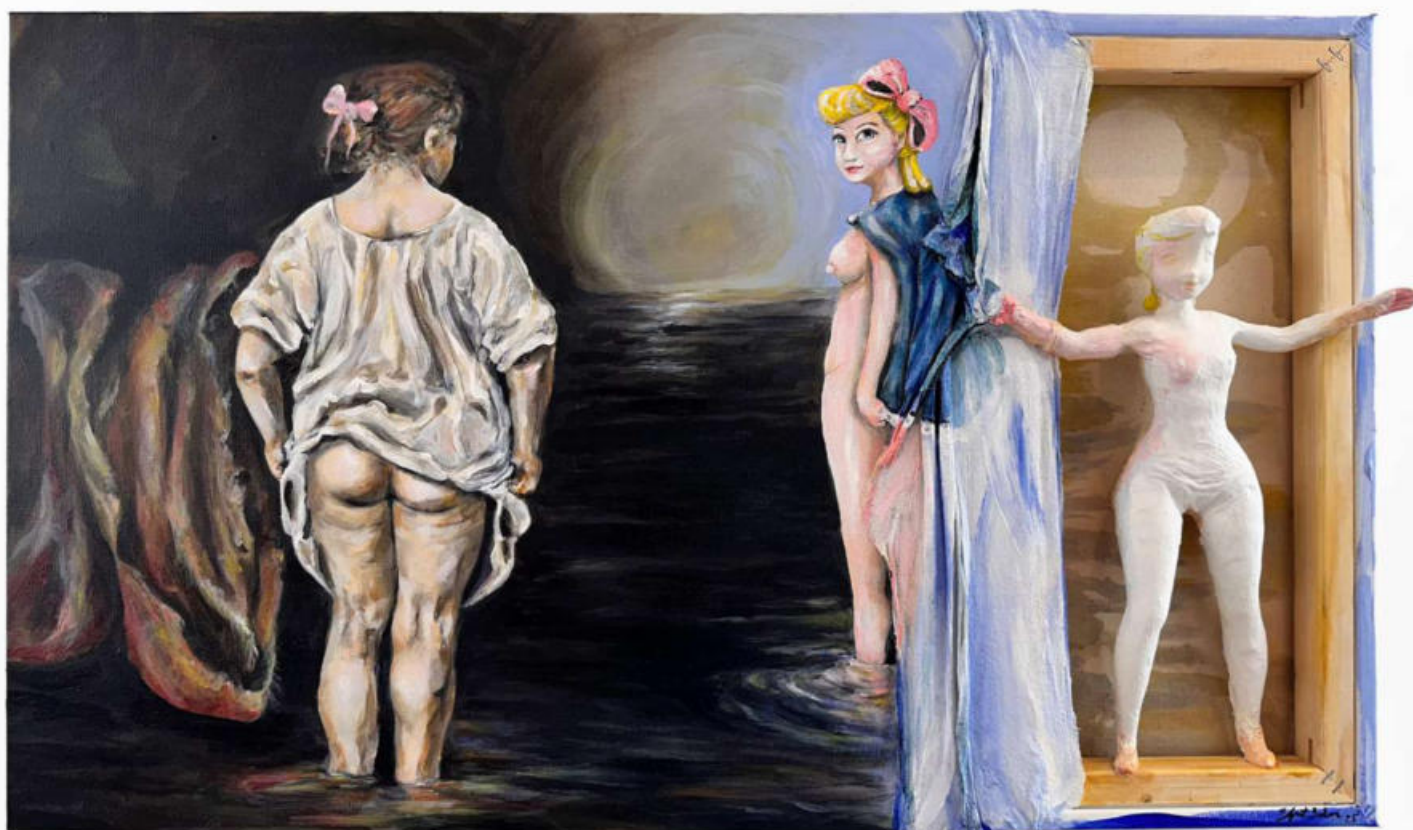
@EF4ART





"MULTIVERSE OF A HOMELAND"

MIXED MEDIA ON CANVAS  
25 X 60 X 5 INCHES, 2025



"FOLDED TIMES: ENCOUNTERS AND TRANSFORMATIONS"

ACRYLIC ON CANVAS AND FOUND OBJECTS  
20 X 34 X 2.5 INCHES, 2025

# ANASTASIA LIPKEVICH

BUENOS AIRES, ARGENTINA



## ARTIST STATEMENT

My work is a way to connect with subtle inner states and complex emotions.

I am drawn to the aesthetics of feelings and inner transformations - psychological, sensual, physical.

I explore the many shades between the dark and light sides of the self: doubt, contradiction, transitional states, the edges of vulnerability.

I work with video art, mixed media, and installations, where every element - light, sound, texture - becomes part of an emotional statement.

My projects don't offer ready-made answers - they create a space of empathy, an invitation into a state where words give way to feeling and inner. My work is a way to connect with subtle inner states and complex emotions.

## ARTIST BIOGRAPHY

I was born in a small town in southern Russia. In 2014, I received a degree in economics, but my soul longed for a creative path. In 2018, I emigrated to Montenegro. Since 2021, I have worked as a videomaker and creative photographer, but over time I began to feel constrained in the role of a commercial creator. The desire to move beyond "beautiful visuals" and create more meaningful work led me to visual art.

In 2024, I moved to Argentina. This experience of constantly crossing borders - geographical, linguistic, emotional - became an important layer of my artistic language.

In 2025, I graduated from the Institute of Visual Arts by Eduard Kopysov and began building my path as a visual artist working at the intersection of formats and media.

Now I live and work in Buenos Aires. I create video performances, photography, and mixed media art. My works are spaces of inner silence, emotional transformation, and fragile states. I strive to create spaces that not only show, but also involve - that make the viewer pause, feel, and find themselves.

The submitted mixed media works are part of Sainly Whispers, Sinister Echoes - a series devoted to the painful echoes of the past that continue to resonate in the present through the voices of once -close figures. Even after death, their presence lingers: guiding, limiting, shaping. These works explore how care can become a source of pain, and love - a tool of control.

Through layered visual language - torn paper, silk, textile, collage - each piece becomes a metaphor for memory as a palimpsest, where seemingly forgotten meanings emerge through the new. Attention to texture, material, and fragile aesthetics turns these images into tactile memories: both vulnerable and tense.

@LIPKEVICH.ART





"INHERITANCE OF SILENCE"

MIXED MEDIA (PHOTOGRAPHY, PAPER, SATIN, ACRYLIC)  
27.6 X 15.7 INCHES, 2025



"SCRATCHES OF DEVOTION"

MIXED MEDIA (PHOTOGRAPHY, PAPER, SATIN, ACRYLIC)  
27.6 X 15.7 INCHES, 2025



# LINDSEY MOFFORD/ TUCKER STILLEY

SOUTH PASADENA, CA

## ARTIST BIOGRAPHY



## ARTIST STATEMENT

I have a theory that what people naturally react to in art is the presence of buried meaning. It may be close to the surface, or it could be far below, depending on the level of abstraction in the piece, but it's presence below the surface is what gives the piece a sense of mysterious value that may not even have a conscious place in the mind of the individual audience member.

Born in Santa Ana, California in 1961, and educated in an eclectic patchwork stretching across North America - Stilley is a child of the Space Age - with all the bizarre baggage that entails. Stilley is a veteran intermedia artist and 'distinguished alumni' of Massachusetts College of Art and Design where he was a member of the infamous Studio for Interrelated Media.

During the 80's - with technology a moving force in art, Stilley worked with the The Cube at the Media Lab, MIT. As fixtures in Boston's media arts scene, he and his partner Lindsay Mofford moved freely between academia, technology, corporate, public and the underground - producing works shown at The MFA, ART, BFVF, Harvard, Mobius, Brattle, Eventworks, various public television - and the many clubs and lofts that characterized the vibrant underground arts scene of that period. Since then Stilley has worked primarily in Los Angeles as a media artist, sound designer and film editor. Diagnosed with Lou Gehrigs disease (ALS/MND) in 2005, Stilley is now completely paralyzed and uses his eyes to control a hybrid computer system to speak, surf and create what LA Times describes as 'breathtaking images of the frailty and strength of the human condition'

Aided by a revolving krewe of artstars, technicians and family members Tucker lives 'in' the Net - drawing inspiration, raw source materials for his work and reaching out to a broad and deep community of friends and research and development partners following his work - work that brings together a wide cross-section of maximalist post-post modernism, ranging from whimsical media collage to hard generative abstract with stops along the way for conceptual process-art - and the simply beautiful mistakes.



"CODA EYE"

ALUMINUM PRINT  
24 X 36 INCHES, 2024



# SEAN BW PARKER



## ARTIST BIOGRAPHY

Sean Bw Parker (MA) is a British artist, writer and musician specialising in painting, poetry, cultural theory and justice reform. After gaining a Masters degree in Fine Art from the University for the Creative Arts in 2003 he lived and worked in Istanbul for ten years, has published a number of books and albums, performed at or curated festivals, given a TED talk, had work displayed at London's South Bank, and won a World Art Award (2025). His tenth book SOCIETY (portraits) was published in 2025. He was born in Exeter in 1975 and currently lives on the West Sussex coast.

## ARTIST STATEMENT

While I'm happy to write about other people's creative work, writing about my own feels somehow disingenuous, whether that's about painting or music. It's so much more interesting when the viewer gives you their own interpretation. That said, the cultural milieu influences my portraits, the paint itself influences my abstracts, and it's all at its best when I bring them together successfully - though success is a famously subjective term in art.

I love the process of painting, and that having its own communicative style, rather than trying to find words to describe it. I try to add whatever is happening in the present moment to 'the world of art', in my own style. My work in painting (and poetry) tends to be: 'Make, then see what I've made' - concept follows production, via the subconscious - and my new motto is: If it doesn't look like it could have been made by AI, then it's 'successful' enough.

@SEANBWPARKER7





"MARS: THE BRINGER OF WAR"

OIL PASTEL, ACRYLIC AND MIXED MEDIA  
15.7 X 21.6 INCHES, 2025



# MICHELLE BROWN

OAK GROVE, MO



## ARTIST BIOGRAPHY

I have been a highly creative person my whole life. For my first 50 years, I focused my passion and creativity in dance. I started at the age of 3, earned a BA in Dance and performed, choreographed, directed, produced, costumed, taught, improvised, conceptualized, promoted, lived and breathed dance until around 2009. I felt I had said or accomplished most of what I had hoped and I was tired. So, I retired.

I searched for my next creative outlet. My aunt and a few friends were quilters, so I decided to give it a try. I always go all in so that is what I did. I created a few quilts on my own from patterns. Then in 2013/14 I took an online quilting class. We had an assignment every two weeks and they challenged me and showed me I did not have to follow a pattern.

What makes both creating dance and a quilt so intriguing to me (and you can add cooking to that as well) are the creative layers. Dance starts with an idea, music, movement theme, dancers, choreography, staging, lighting, costuming, and audience response and feedback.

Quilting starts with an idea, fabric, construction of the front, construction of the back, quilting design, thread color, edging, reaction of the finished piece.

The one thing completely different is dance is ephemeral, it exists on a stage in the moment for an audience. A quilt is created to exist through history. I try to tag and date each quilt for recording. I give them to people in hopes they will cherish them and pass them on and on. The fabric may wear but, if treasured they can last 100 or more years. Dance lasts on recordings of many kinds. First, still photo, then vhs, then 8mm tape, then digital and then the cloud? I recorded as much of my dance experiences as possible but they only really exist in their fullest in the present.

I am indebted to Mark, my husband who has supported my creative soul since we married in 1986. He is my rock. Love to my grandsons, sons, family and friends.

## ARTIST STATEMENT

I had never heard the word Palimpsest before, but my sister, a Renaissance English professor, described it as historical writings that were written on top of previous writings with traces showing through.

The quilt I created titled "memory quilt for Mom" has various connections to this palimpsest theme.

First, quilts are built in layers with hidden components, the ironed out seams of the fabric on the front (the work of piecing the quilt) are hidden inside the quilt, there is a middle batting layer hidden inside, and a back layer, which for me is as creative as the front. These layers create the palimpsest. The actual fabric used in this quilt came from many other quilts I had made, a scrap quilt, so many connections and memories to quilts I had done in the past. I gave this to my mother before her aging and dementia settled in. Now she would not remember, but then she cherished the gift from her daughter. Witnessing her decline emphasizes how fragile our memories are. Quilts have a longevity that has been documented throughout history and carry memories forward into new generations. I would also like to reference the modernism cubism of this quilt while also honoring the historic use of scrap quilting.

@MICHELLEBROWN



"GIGI'S MEMORY QUILT"

TEXTILE, FABRIC ART  
50 X 77 X 15/8 INCHES, 2022



# JASON ENGELBART

HAMBURG, GERMANY



## ARTIST BIOGRAPHY

Jason Engelbart, born in 1960, completed his studies from 1980 to 1984 at the ALSTERDAMM Art & Design Academy - SCHOOL OF VISUAL ARTS in Hamburg, Germany. During his studies, he was a student in Professor Lothar Walter's master class and earned his degree in art and design. After his graduation he has worked primarily as a Creative Director in design studios.

He has received various international awards for this current work cycle, such as the INTERNATIONAL ART AWARD I Honorable Mention Award of the IAA New Generations Miami Edition, CONTEMPORARY ART COLLECTORS I Emergine Artist Programme, 4ART WORLD AWARD I 1st Place I Artist of the Year and ITSLIQUID INTERNATIONAL COMPETITION 7th EDITION Honorable Mention Award. Engelbart's art has been represented at national and international exhibitions such as the Amory Art Week New York, Art Basel Miami and the Swiss Art Expo Zurich.

## ARTIST STATEMENT

Jason Engelbart is a contemporary artist whose digital-abstract works utilize a distinctive artistic aesthetic. The works in his series BAROQUE PASSION are based on Engelbart's tracing of the divine that lives within us all, the artistic expression of pure love. And it is precisely this emotional and spiritual essence of the sacred to opulent works of Baroque painting, such as those by Johannes Zick, Andrea Pozzo or Guido Reni, that serve as a source of inspiration for him in the creative process.

Using his own digital painting technique, Engelbart abstracts selected works from this art era by digitally overlaying, rearranging, blurring and painting over facets of various image elements.

With their fine contrasts of light, color and form, Engelbart's so-called digital Neo Paintings are reminiscent of the opulent ceiling frescoes and sacred motifs of the Baroque art era. The painting process creates its own flowing structures and visual rhythms, with their own contemporary, characteristic appearance, while at the same time elevating the underlying historical works to a new dimension of perception.

In sum, color and form transform into a single aesthetic-abstract event that is experienced on a purely emotional level as a sacred moment. With this artistic re-enactment of baroque icons, Engelbart builds a finely balanced bridge to contemporary art and creates a very subtle déjà vu in the viewer.

Engelbart's creative focus is on creating works with a strong emotional impact and a positive aura. He combines the timeless elements of color composition, movement, and light to create a pure, abstract essence of our being. His works invite the viewer to reflect on the spaces in our lives that we can perceive on a subtle level, but which we often forget or ignore in everyday life. His artworks are a testimony to the cultivation of healthy human qualities, positive change, and development.

@JASON\_ENGELBART\_WORKS



"FAIRY TALES TOLD BY THE WIND"

DIGITAL NEO PAINTING, FINE ART PIGMENT PRINT, ALU DIBOND  
67 X 47 INCHES, 2022



# ADRIANA SHPORTAN

LONDON

## ARTIST BIOGRAPHY



Adriana Shportan is a Ukrainian multidisciplinary artist originally from the Pechorna village in Ternopil region. She holds a degree in fashion design from Kyiv National University of Technologies and Design. Since the beginning of the war, has been living and working in London.

## ARTIST STATEMENT

Her practice explores how external factors shape personal identity, viewed through the lens of her own experience. The core message of her work is to illustrate the path and pace of personal change — a process that can inspire viewers to reflect on their own transformation. As this journey is often complex and challenging, she incorporates elements of humor, irony, sarcasm, and accessible narratives to highlight her ideas more clearly.

@NENZA.ADRI



"NOVA HATA (NEW ROOM)"

OIL ON CANVAS  
84 X 76 INCHES, 2025



# NATA KORCHYK



## ARTIST BIOGRAPHY

Nata Korchyk is an artist based in Minsk, Belarus, born in 1971. She began her art education at the studio of V. Sumarev in Minsk. Nata holds a degree in architecture from the Belarusian Polytechnic Academy and has significant experience in this field. As an artist, she has participated in exhibitions in Belarus. Currently, she is expanding her knowledge of contemporary art practices through studies at the international online Rumak Art School. Nata's work includes painting and digital collage, with a special focus on the theme of national cultural identity.

## ARTIST STATEMENT

My work is dedicated to the search for national and cultural identity through the visual exploration of memory, architecture, and female images. In my artworks, I create a visual palimpsest of memory, where personal, family memories and national memory overlap in a digital collage, forming a new visual text.

Using the symbolism of historic sacred architecture and female images from family archival photographs, I examine how cultural and national identity is formed and preserved, and how memory becomes a key to realizing one's own authenticity. Through collage, I connect the personal with the national, the past with the future.

My artistic direction is largely shaped by the historical and political context of my country — Belarus, where processes of national consciousness erosion, the traumatic experience of independence loss, Russification, and Sovietization have left a deep mark. The bloody war in neighboring Ukraine, the massive regional migration, during which many Belarusians have left their homes and fled the country due to recent events in Belarus, have significantly intensified my fear of losing myself, severing from roots, dissolution, and non-existence.

As my artistic language, I use symbolism, which helps me condense an aesthetic representation of cultural and national identity into easily readable visual elements. Architectural images of Belarusian sacred buildings serve as an accessible and rich archive of spiritual heritage that I weave into my digital collages.

By combining female images (myself and my mother) with architectural elements of existing or lost churches, I symbolically link personal and family stories with native Belarusian places and the memory of my people, as if restoring my own authenticity.

My work reflects the problem of searching for, expressing, and resisting the erasure of Belarusian national and cultural identity. Although based on personal history and experience, the issues of identity and memory resonate with many people in today's world, especially in the context of global migration. I hope my art will serve as a starting point for deeper immersion and reflection on one's national belonging through visual images and symbols.



"AGAINST THE BACKDROP OF THE RED CHURCH IN MINSK WITH A PORTRAIT OF ITS FOUNDER - EDWARD WOYNILOVICH"

DIGITAL COLLAGE  
11.6 X 16.5 INCHES, 2025







CULTURALLY  
ARTS  
COLLECTIVE