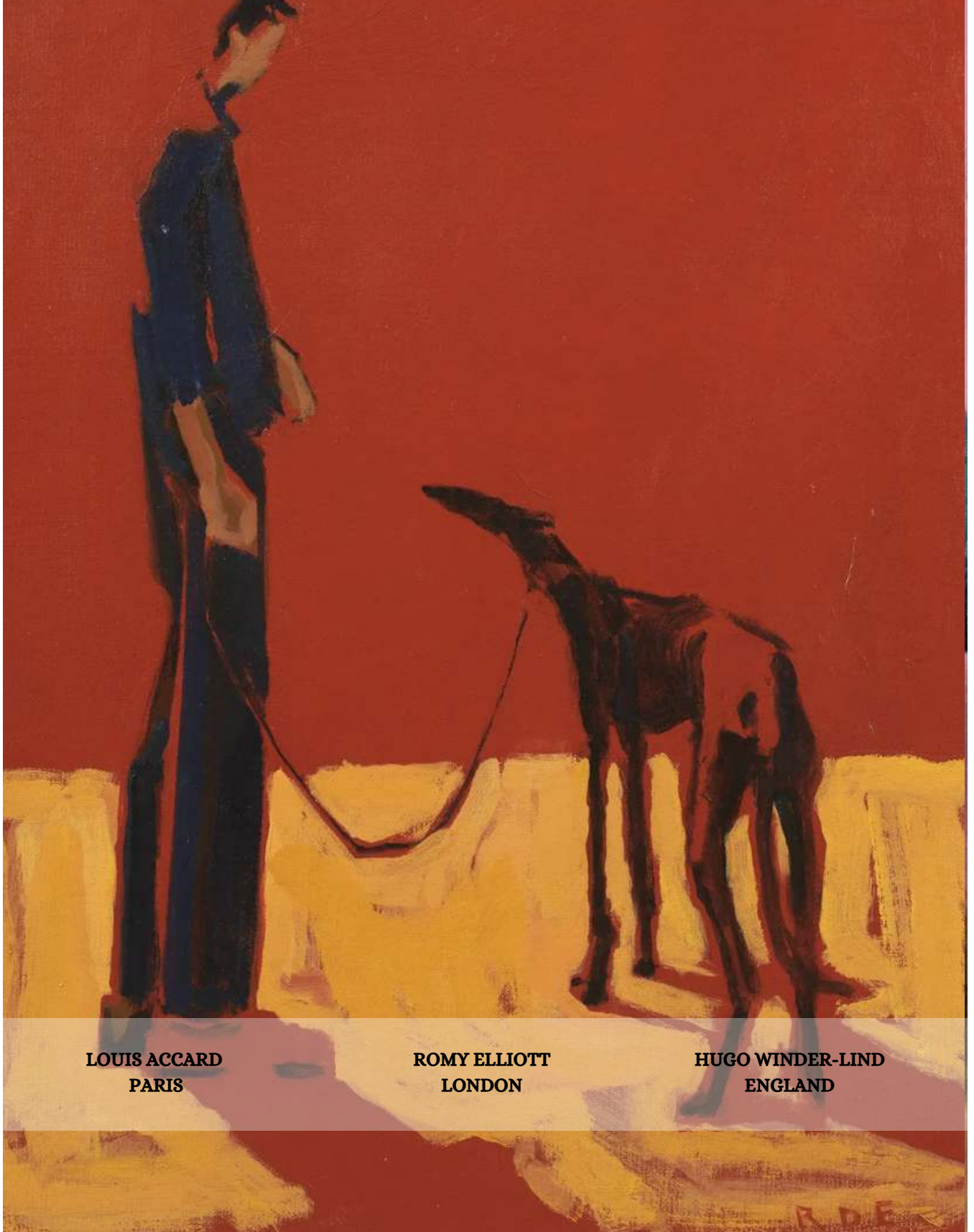


ART MAGAZINE

MODERN

RENAISSANCE



LOUIS ACCARD
PARIS

ROMY ELLIOTT
LONDON

HUGO WINDER-LIND
ENGLAND

ROMY ELLIOTT





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A NOTE FROM THE EDITOR

The Realm of the Everyday: Understanding Contemporary Sentiment

In an era defined by acceleration, overstimulation, and in an era defined by the overwhelming noise of images, videos, and endless social media feeds, our minds are left to navigate a persistent brain fog. We are constantly trying to compose an understanding of reality from a chaotic, fragmented stream of information. Recognizing this impact is the first step toward visual organization. But how do we restructure our sensitivity to the everyday world, and to our own existence within it?

In this issue, we invite five global artists to share their visual analyses of this surrounding reality. Rather than asking how art can "heal" the world - a burden no artist should have to carry - their practices offer a space to perceive and exist within it.

With France-based Louis Accard, we look through the lens of the Quattrocento masters. Accard captures the spirit of this specific era, a bizarre, transformative transition from the sacred Medieval to the peak of the Renaissance. His contemporary reflections offer no final statements; instead, they are active contemplations of individual experience in a fragmented world.

In the UK, Romy Elliot explores abstraction by blending anatomical precision with emotional depth into a single silhouette. Her lines do not simply tangle shapes; they accentuate form, allowing the viewer to recognize a sensation and connect with the figure's sentimental shape. By focusing on subjects closest to her heart, Elliot reveals the deep proximity between the everyday and our own inner lives.

Operating from opposite sides of the world, Akshaya Parthasarathy (India) and Christian Dalla (Argentina) engage in a visual dialogue across borders. Dalla captures scenes with an almost photographic stillness, but deeply emotionally engaged, while Parthasarathy deconstructs interior structures - rethinking them by shifting edges, borders, and planes. Together, they adjust the familiar, unlocking a tense psychological energy.

Meanwhile, Hugo Winder-Lind reworks reality through contrasting hues and abrupt lines to ask a deeper question: how harmoniously do we behave within the natural order? His sharply defined visual style does not pit humanity against nature. Instead, it reflects the exact friction and sentiment we face living in a multi-medium era.

Though formally distinct, these artists share a commitment to painting as an act of attentive looking. Their works linger within states of ambiguity: between abstraction and figuration, instinct and analysis, memory and immediacy, reverence and estrangement. They invite viewers not toward definitive interpretation, but toward participation, allowing meaning to unfold through personal association, emotional recognition, and prolonged observation.

What this issue includes is not a cure, but a map. In these works, the everyday becomes sacred not through idealization, but through care: care in observation, care in gesture, and care in the sustained act of looking closely at the world around us.



Anastasia Fedoseeva

Anastasia Fedoseeva, Art Advisor

PARIS

LOUIS



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ACCARD



IN CONVERSATION WITH PARISIAN ARTIST
LOUIS ACCARD
BY ANASTASIA FEDOSEEVA

WHILE THE WORK CAN BE EXPERIENCED
OPEN ONTO BROADER REFLECTIONS
AND UNDERLYING STRUCTURES.



AS YOU ARE NOW BASED IN PARIS, HAS IT CHANGED YOUR DIRECTION AS AN ARTIST? ALSO, CONSIDERING THE ART ENVIRONMENT IT CURRENTLY ENCOMPASSES, HOW DO YOU FEEL BEING A PART OF IT?

I wouldn't say that being based in Paris has fundamentally altered my artistic direction. However, it has exposed me to a wide range of coexisting art scenes, even within contemporary conceptual practices. Rather than identifying with a single milieu, I navigate between different contexts. What has been most significant so far is the opportunity to engage with other artists and practices, which continues to inform and challenge my own work.

PERCEIVED INTUITIVELY, IT CAN ALSO
BE RELATED TO ITS REFERENCES



CHOOSING QUATTROCENTO TECHNIQUES FOR DEPICTION OF WORKERS, PEOPLE OF DAILY ENCOUNTERS IS DARING. HOW DO YOU INFORM YOUR PROCESS IN THIS PRACTICE?

The idea was to work around the notion of the sacred in painting. I wanted to stage my subjects using subtly codified modes of representation, introducing slight shifts in composition, poses, and perspective, while maintaining a strong sense of "sensory realism" in terms of scale, tonal values, and depth of field. Within this approach, the Quattrocento (and especially the Early Flemish primitives) became key references. As a transitional moment between Medieval sacred art and the Renaissance, they combine a sense of the sacred with a certain strangeness in composition and figuration, while remaining highly precise in their treatment of textures, scale, and portraiture. By reactivating these codes of sacred representation in relation to contemporary subjects, my work aims to open a space for reflection on how the sacred may persist, transform, or disappear within contemporary civic life.









THERE ARE MANY LINES THAT DERIVE FROM YOUR WORK & UNDERSTANDING OF WHAT THEY COMMENT ON. CAN YOU TRACE A PREDOMINANT INCENTIVE/AMBITION YOU FOLLOW WITH YOUR PRACTICE?

A significant part of my practice begins with intuitive, non-verbal visual thinking. Rather than starting from a fully articulated concept, I often begin with images or situations that I have observed or experienced, which I then develop and structure through painting. My initial interest in the sacred came from an early perception of sacred imagery as something visually and conceptually out of step with other forms of representation. I began exploring this tension in my own work, both to better understand it and to test how these visual codes could operate in a contemporary context. Over time, this led me to explore more psychological and contemporary subjects, such as the experience of solitude in the workplace, while maintaining a focus on the gap between systems of representation (or glorification) and the realities of our social and mental experience.



NOTABLY, YOUR WORKS ARE FRAMED. IS IT AN IMPORTANT PART OF HOW YOU PRESENT THE SUBJECT-MATTER?

The use of framing in my earlier works is directly linked to their engagement with classical modes of representation. The frame functions as an extension of these codes, reinforcing the historical language of the image and, at the same time, emphasizing the contrast between that language and the contemporary nature of the subjects. In my recent work, I have been re-evaluating this element. I am currently exploring alternatives to the traditional frame, as well as questioning the necessity of the rectangular format, in order to open up new relationships between the image, its support, and the space in which it is presented.

WHAT IS THE BEST WAY OF LOOKING AT YOUR WORKS? SHOULD ONE HAVE A SUPPORTING DISCUSSION WITH YOU TO UNDERSTAND YOUR PRACTICE FULLY?

I don't think my work requires a direct explanation in order to be experienced. Painting, for me, is a way of articulating visual ideas that do not necessarily originate in verbal or conceptual language. That said, I see the work as offering multiple points of entry. It can be approached through different layers (visual, formal, symbolic) depending on the viewer's sensitivity and perspective. In that sense, I'm interested in the idea that there are several ways of engaging with the same image, rather than a single, fixed interpretation. While the work can be experienced intuitively, it can also open onto broader reflections related to its references and underlying structures. I'm particularly interested in how viewers construct their own readings, and in the diversity of interpretations that can emerge from the same work.

RO

What truly elevates an ordinary setting? Is it the texture of its surface, the precision of its lines, or the vibrancy of its colors? When we deeply observe reality and its enigmatic atmosphere, we discover that the answer does not lie in hyper-realism or exhaustive detail. Instead, it emerges from a deliberate curation. By filtering out the noise and the crowds, the artist allows the mind to contemplate, using line and tone to capture the absolute uniqueness of a single moment.

Romy Elliot masterfully traps this reflection within her environments and her subjects. She pays meticulous attention to the autonomy of each silhouette within the frame. Her work is never a crowded composition; it is the direct consequence of careful thought and candid emotion. An everyday scene - perhaps a pet alongside its owner - suddenly transforms into an intimate portrait. It carries a profound emotional weight, elegantly crafted through her distinct lens.

We frequently question whether contemporary art can still transcend the loud, chaotic modern world to return to something empathetic and soulful. Romy finds this path by fully experiencing her connection with the daily world around her.

In this conversation, we explore the process behind Romy Elliot's work. By uncovering her rituals and her focus, we reveal the magic that instruments her creative practice, inviting us to dwell in the absolute honesty of her art.

MY

LONDON, UK



Picture: Courtesy of Portland Gallery

@ROMYELLIOTTART





Do you often respond to conveying a feeling, such as tenderness or warmth, over a specific subject-matter? Does the choice of a subject often follow a specific feeling?

I think as an artist, if you paint something you are familiar with and know deeply, a subject that makes you feel something powerful, it will lead to more authentic work. Authenticity is key. When I'm around animals, I light up in a way that nothing else quite awakens.

Animals and our relationship with them have brought me such joy throughout my life and I hope that by conveying everyday, familiar moments of our lives alongside them, my paintings will resonate with others who appreciate animals in a similar way. Depicting moments of tenderness between people and animals can sometimes make me feel quite emotional and usually, if I get that sense when I'm working, the painting outcome is likely to be more successful.

How do you cultivate the right atmosphere for creativity around yourself? Would you say it comes naturally from the inside or can easily fade?

This is something that has taken me some years to fine tune. So much about painting is not the painting bit. There must be enough room for the thinking bit. I usually don't pick up a palette until around midday. Allowing time to assess how I approach a piece (my style is a bit varied and each composition requires a slightly different approach, which is key for me to have clear before I start) I walk to the studio each morning, 40 minutes which is precious thinking time. I make a coffee slowly upon arrival and then sit down to make charcoal sketches of my latest ideas. These are quick and fluid and help me to get a sense of whether a composition might work or the gesture I want to capture.

I never wait for inspiration. I am in the studio every day with an idea or not. It's so important to allow oneself to make bad work, take the pressure off and if things aren't going to plan, turning up and trying anyway is the best method to get things back on track.



“AUTHENTICITY IS KEY. WHEN I’M AROUND ANIMALS, I LIGHT UP IN A WAY THAT NOTHING ELSE QUITE AWAKENS. “



Your depiction of animals is incredibly warm-hearted, capturing the love and affection these creatures have for their owners. What does it feel like to create an image of your beloved pets?

I paint this relationship because it means so much to me. As I said before, if my subject can make me feel something, I tend to approach the painting with more excitement, feeling and care. A subject that doesn't inspire me is far more difficult to make a success because my heart isn't in it. After many years of doing animal portraiture which was more about draftsmanship and accuracy, I'm now enjoying focusing more on the feeling of a moment or encounter employing a more fluid approach.

What has captivated you during your tenure in Florence? Do you often go back to your memories of being a Florentine student?

Absolutely. It does feel like a bit of a dream that I lived there for three years. An incredible city. At the root of all my work is a solid foundation in drawing. This was taught so well at the Florence academy of art and I am so grateful for it. Even for sculpture students, sculpture was 'drawing in space' and we drew from life more than any other practice. Today, in my more abstract work, a strong understanding of anatomy and gesture is the most important part. Without that, the paintings would lose their integrity.



Picture: Courtesy of Portland Gallery

Your works are very aware of human psychology, especially when they pair a person with a pet, how do you inform your practice with this intimate quality?

If I wasn't an artist, I would have liked to be a dog trainer. I'm fascinated by animal psychology. Understanding this is key to communicating well with them. I'm also a horse rider and again, knowing how their brains work is so important for a harmonious relationship and clear communication on the ground and while riding.

When studying sculpture in Florence, we worked on life size figurative work. Understanding where the anatomy lies beneath the skin is crucial when navigating the subtle undulations of the human figure. This must also be applied to animals and is perhaps why I'm particularly drawn to horses and sighthounds.

The anatomy is so clear beneath their fine skin- an exciting challenge that leads to an incredibly elegant subject. Even when I take liberties with proportions in my work, elongating limbs and exaggerating gesture- knowing which parts of the anatomy you can stretch and push while carefully keeping one foot rooted in reality is something that feels important to me.

By using an abstract palette or reducing areas of paintings to pattern, I hope to simplify the message to the essence of the interaction. By not being too literal about it, a viewer is then able to apply their own memory and experience of a similar encounter.



AKSHAYA



PARTHASARATHY

Pune, India

@akshayaparth

A studio

light

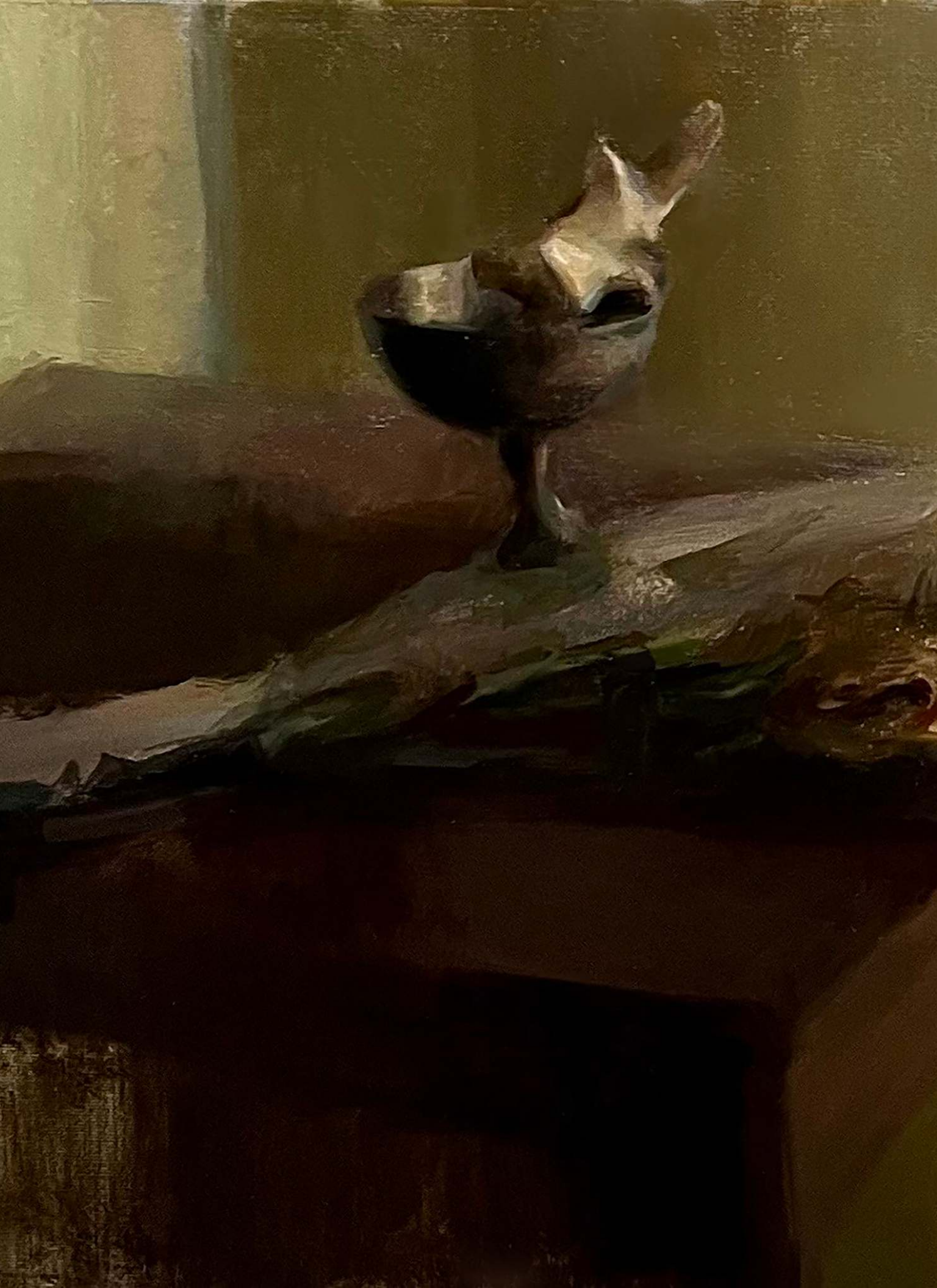


dy of how carves out

Akshaya Parthasarathy & the Fragmented Perspective

“My paintings start with a single, compelling shape such as the sharp angle of a limb, a specific shadow on a wall, or the way a rug cuts across a floor. I use this visual anchor as the foundation for the composition, allowing the rest of the image to build out from there. By focusing on these forms first, I can establish the framework of a piece before delving into the details of the subject. I work in oils because of the medium’s versatility. My process involves building layers, moving between thin, transparent washes and

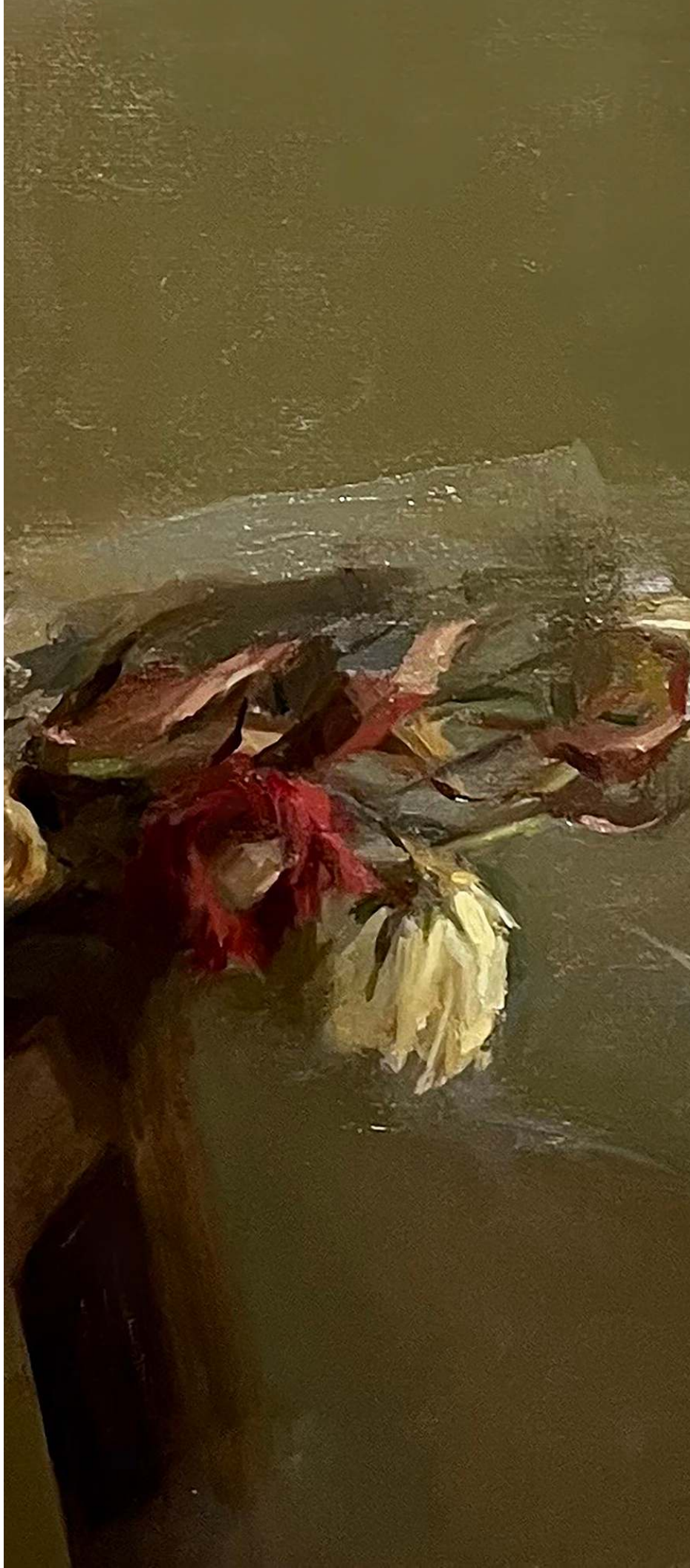
thicker, decisive marks. I focus heavily on managing edges, constantly evaluating where a form should snap into focus and where it should softly dissolve into its surroundings. For me, it is a balancing act between abstraction and figurative representation, maintaining the physical energy of the paint while capturing the atmosphere and quality of light. By starting with a simple shape and building through honest observation, I want to create work that feels both structurally sound and tangible.”

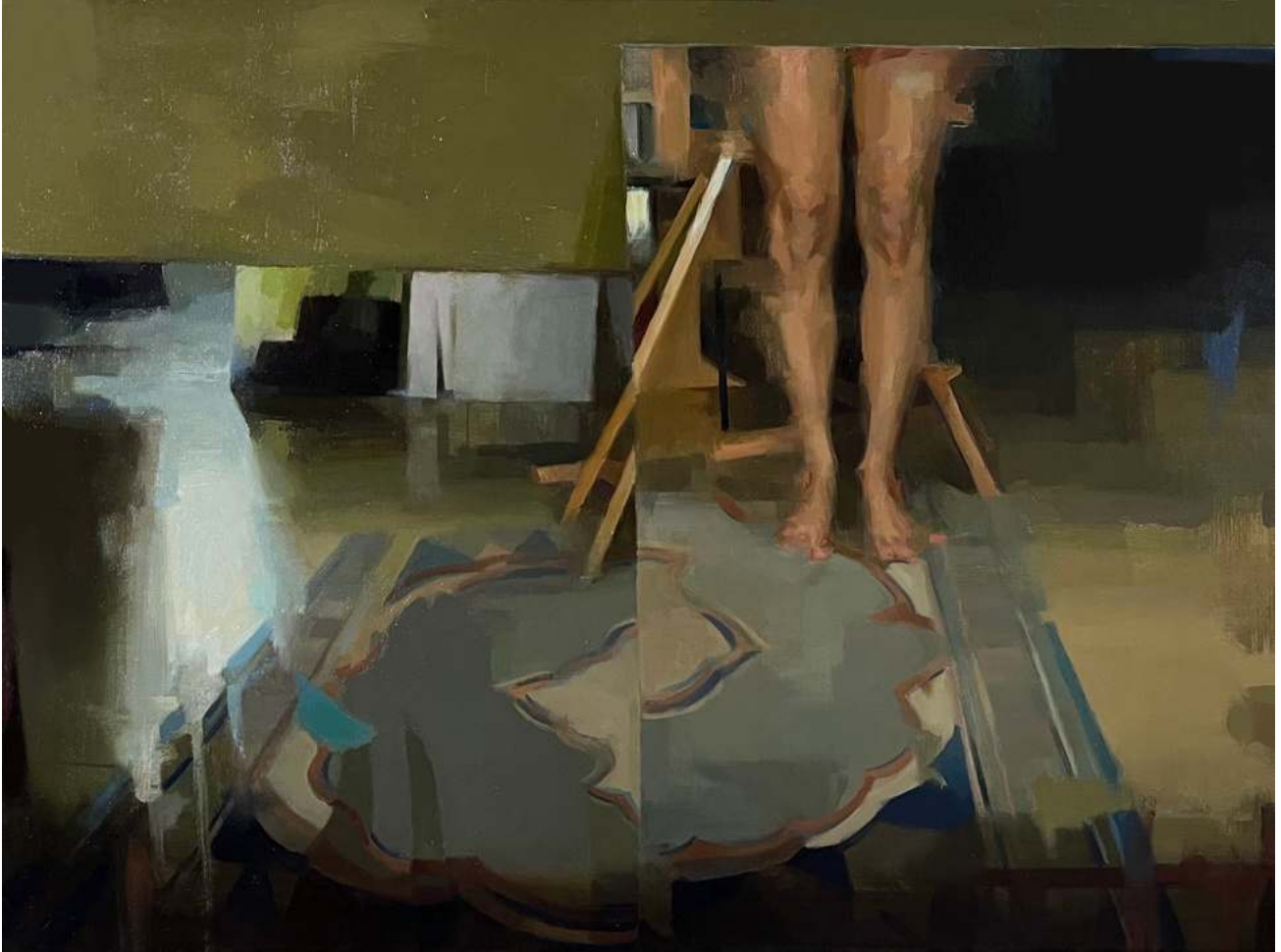


YOUR WORKS, DEEP AND RICH IN COLOUR, ARE COMPLEX YET THEY ARE MYSTERIOUSLY INVITING DUE TO THEIR BEAUTY AND CAPTIVATION. WOULD THIS BE THE MESSAGE YOU CONVEY THROUGH YOUR WORKS?

*PROVIDE THE
VIEWER WITH A
MOMENT
OF COGNITIVE
RELIEF.*

That is definitely something I try to capture in my paintings. To me, daily life is full of chaos and randomness, and I use my paintings to capture that raw state of confusion. I believe we are biologically wired to seek patterns, so I intentionally impose a sense of 'order' onto that messiness. By using deep, rich colors and structured layers, I want to provide the viewer with a moment of cognitive relief. They can recognize the familiar 'noise' of their own lives within the work, but see it organized in a way that feels intentional and inviting.





HOW DO YOU SEE YOUR WORK BEING DISPLAYED? DO YOU IMAGINE IN ANY PARTICULAR WAY HOW THEY WOULD BE BEST IN DIALOGUE WITH THE AUDIENCE?

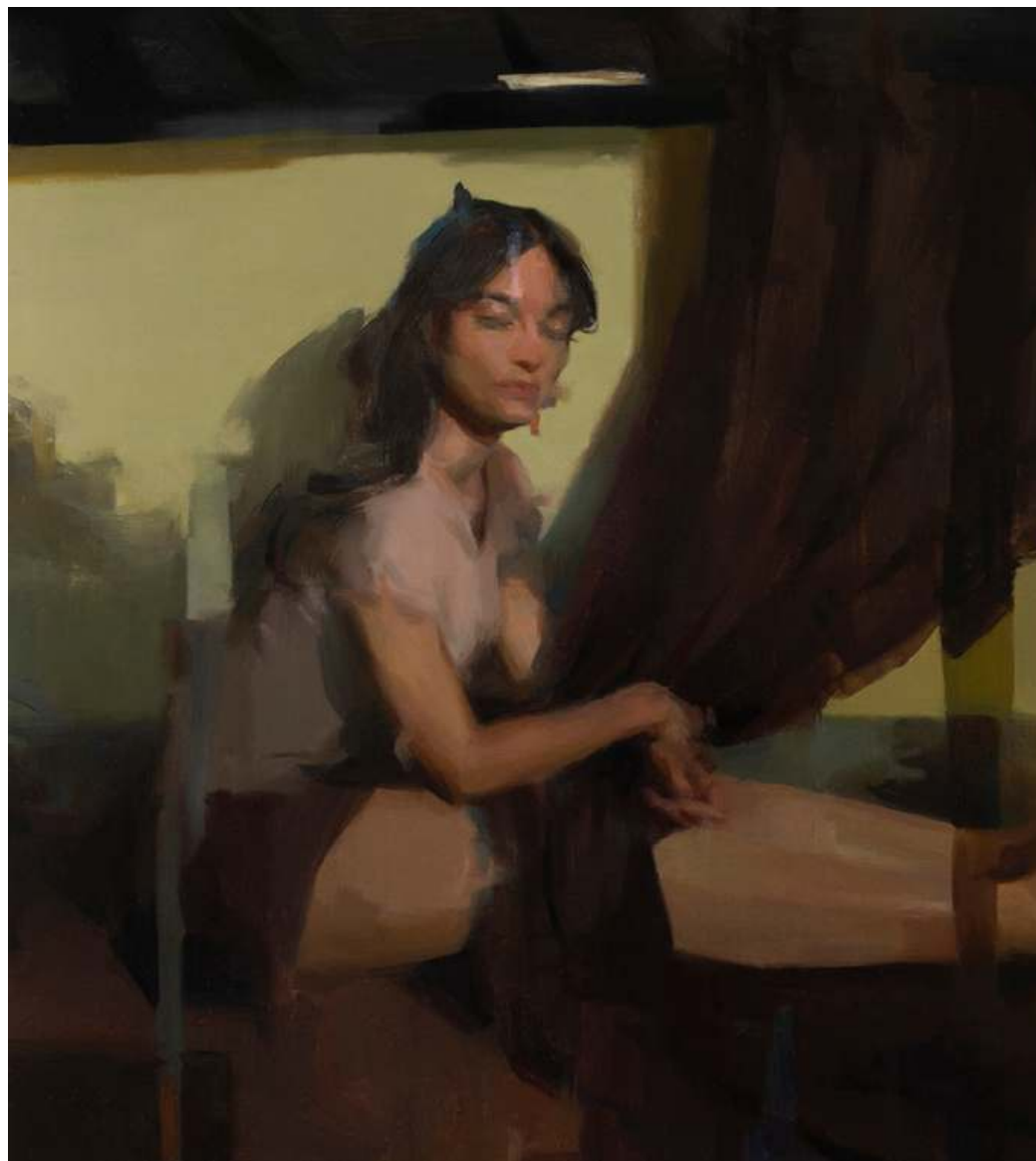
I don't really want a big, formal exhibition. I'd love for it to feel more like an open house, something simple. I just want the paintings to be at eye level so it feels like you're looking into a neighbor's window. If the space feels familiar and relaxed, I hope people can look at the 'mess' I've painted and recognize a bit of their own lives in it.



"I JUST WANT THE PAINTINGS TO BE AT EYE LEVEL SO IT FEELS LIKE YOU'RE LOOKING INTO A NEIGHBOR'S WINDOW."

IT WOULD BE INTERESTING TO LEARN WHAT ARE YOUR FAVORITE SITES, LOCATION, COLOURS TO DEPICT...WHAT IS THE SURROUNDING THAT YOU FEEL IS MOST AGREEABLE WITH YOUR PRACTICE?

I'm in my studio constantly, but I've always been curious about how other people inhabit their spaces. I love the little details like the way a coffee mug is left at the table or how stuff just naturally piles up in a specific spot. That's where you see the real person. I try to take that messy, 'lived-in' energy and give it some structure on the canvas. It's about making that daily confusion feel balanced and beautiful without cleaning it up too much.



“ My practice has helped me slow down, look more closely, and stay curious about what’s around me. What started as a conscious effort has slowly become a natural part of how I think and create. ”

IN WHAT WAYS DOES YOUR PRACTICE DERIVE FROM BEING ATTENTIVE TO THE DETAILS OF THE EVERYDAY & HOW HAS THIS SKILL CULTIVATED THROUGH YOUR PRACTICE?

My practice is shaped by my nature as an introvert who enjoys spending much time at home. Being in familiar, personal spaces makes me more aware of the small changes in shifts in light throughout the day, the arrangement of objects, repetitive routines, or subtle changes in mood within a space. Over time, I’ve become more aware of everyday details just by staying consistent with my practice. Through observing, documenting, whether that’s sketching or simply paying attention, I’ve trained myself to notice small things I might have missed before.

WHAT FEELINGS HAVE INFORMED YOUR PRACTICE? HAS THERE BEEN A PARTICULAR EVENT THAT HAS TRULY DRIVEN YOU TO PURSUE PAINTING?

Most of the time I’m on my own, so my practice comes from a mix of loneliness and comfort. It’s not a negative kind of loneliness, more a quiet feeling of being with myself. That space gives me time to sit with my thoughts, which naturally influences the mood of my work. These feelings often shape what I paint and how I approach it, making it more reflective and personal.

I’ve been drawn to drawing since I was a child, and it didn’t really come as a surprise to anyone around me, my parents often say I would just draw and do little else. I was never really focused on anything else, and it felt like the one thing I naturally stuck to and did well. Because of that, pursuing art felt less like a decision and more like a natural continuation of what I had always been doing.



CHRISTIAN DALLA



BUENOS AIRES, ARGENTINA

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[@christian.dalla](https://www.instagram.com/christian.dalla)

When does a particular scene become of interest to you as a potential subject for your work? Would you say it's instinctive or is it more of an analytical contemplation?



Daily, we see hundreds of thousands of images, from the moment we open our eyes when we wake up until we close them again to sleep, and that is without even counting the images we see when we dream. That means we are visually overstimulated. We could say that we have plenty of material to work with in painting, but what we might call lingering my attention on one thing and not another is very difficult in these accelerated times.

Now my task, the painter's task, is to slow down time. Observing the same subject for hours or days invites constant stillness, and that mechanism continues throughout the entire day. When that machine of observation, that is, being attentive to what surrounds me, keeps working, I can access better sensations, filtering out visual noise. When something like that happens to me, whether it is an image I see on my phone or while walking down the street, it first enters through a sensation. Something capture me and won't let me go...

That first instance is instinctive, and immediately after comes painting it in my mind, the analytical part. When I see something that captivates me, whether it is a human figure, a dog, an object, or a landscape, whatever it may be, I imagine how it would look if I painted it. Sometimes I see something that would work better with an earthy palette in a high middle key range. Certain forms are also compelling in my choices. I think that is why I enjoy painting greyhounds so much. Their elongated bodies, with their exquisite muscles, and that balance between delicacy, fragility, strength, and solidity is fascinating.

It is difficult to find a clear answer to something so abstract, but in the beginning it would be instinctive, and afterward the reflective, pictorial, analytical process would enter.

"I AM INTERESTED IN THIS INTERSECTION BETWEEN THE GRAPHIC AND THE MORE GESTURAL BRUSHSTROKE, THE APOLLONIAN AND THE DIONYSIAN."

HOW DO YOU RELATE TO YOUR FIGURES?

I relate to them through form, color, or atmosphere, sometimes a mixture of all three, sometimes only two, sometimes just one, and the proportions vary greatly. Through visual language, I make the images my own. That is what excites me the most, what challenges me the most, seeing something and finding the way I could paint it.

I work with the idea that subjects should not define me. I love greyhounds, yes, but I would not like to be seen as “the greyhound painter.” I would rather someone visit one of my solo exhibitions and think it feels like a group show. I go in as many directions as I can. I explore and search as much as possible, that is my driving force. But everyday life, it is true, is something tangible that has become a constant, and I am at peace with that. The grand theme is not relevant to me. I am more interested in what is close to me, my family, a friend, my pet, my Italian coffee maker, because I can revisit those moments. **First I lived them, then I photographed them, then I painted them, and I began to live them once again.**

But also, when all of this starts to become quantitatively overwhelming, I step away, at least for a while, and paint other things that I also love. My collection of photographs is so varied that it ranges from a flower I saw in a park to a screenshot from a series or a film. So I go back and forth to avoid stagnation. I think, reflecting on it a little, that what also drives me is movement, that which never changes.





DO YOU LIKE TO DISCUSS THE REAL LIFE EVENTS THAT ARE THE SUBJECTS OF YOUR WORKS WITH YOUR AUDIENCE? OR DO YOU BELIEVE IT BRINGS LIMITATIONS TO THEIR EXPERIENCE?

I believe that descriptive labels beneath paintings, as well as the frame and its color, the signature inside the painting, a title, or even the color of the wall, all condition the viewer.

But above all, they invade their untouched territory. An explanation given by the artist can ruin their experience. Some paintings I have made have received surprising interpretations, or even the complete opposite, but they were personal, individual, without intermediaries.

If, for example, I title a rural landscape “Adam and Eve’s Paradise,” the viewer will try to look for them behind a bush, or wonder what they might be doing if they are not in the image.

That is fine if it comes from their own imagination, if their mind wanders until it finds that meaning, but from the title alone I am already giving them the subject to focus on. That is where I do not like telling the viewer where they should go.

At one point, many years ago, during an exhibition of my landscapes, a woman approached me and told me that one particular painting felt like rain to her, that she could feel the rain, even though that was never my intention, and I had not even painted drops falling from the sky. It was magical. That is what should happen, because in that moment the viewer enlarges the work, continues it, takes it down paths I could never have imagined, and I love that.



**IS IT EASIER TO PAINT DOGS OR
HUMANS?**

Here I would like to quote the great Colombian painter Nicolas Uribe. He says that he cannot think of something as easy or difficult, but rather that we should think there are things, subjects of study, that require more focus, more concentration, more of ourselves.

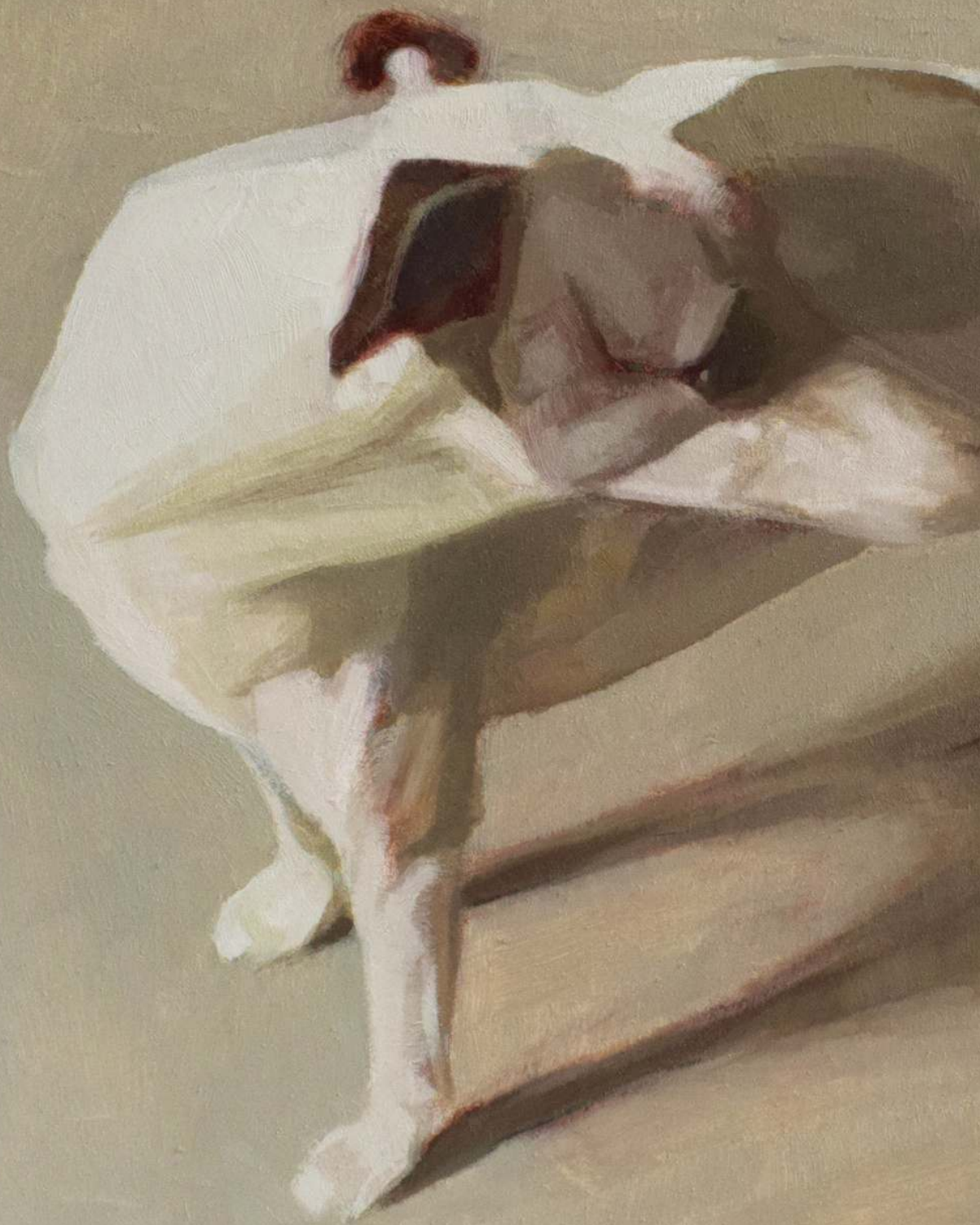
That is something I completely agree with. Because otherwise, what happens is that one begins losing. If the power belongs to the object, then I am at a disadvantage before even starting. It is a good way to change the order of things and give ourselves that power, by saying that in front of something, I will need to give more of myself so that it can work.

Particularly dogs, and in this case greyhounds, offer me a counterpoint, that balance between two things that would seem irreconcilable, such as strength and fragility. I try to convey that.

When I paint it, it ends up being a greyhound, but that is anecdotal.

For me, the most difficult thing to paint is precisely that, to transmit a feeling caused by something external that moves me, that deeply affects me.

CHRISTIAN DALLA







WHEN YOU STARTED PAINTING, CREATING ART, DID YOU HAVE A CLEAR INTENT OR WAS IT A VERY NATURAL & ENJOYABLE PROCESS? COULD YOU DESCRIBE WHAT THE PROCESS OF ART MAKING BRINGS TO YOU?

I began studying art at university in Buenos Aires and chose painting as my specialization, but the very next day I wanted to change the form because I stood out more in drawing. Then I changed my mind and left it as it was, just to see what would happen. That decision not to change made me push myself in painting. I came from the world of comics and black and white illustration, and I had never really painted before. That is how I ended up falling in love with painting.

Later on, I stopped enjoying it. I think that constantly seeing great artists around the world through the internet made my mind explode and pushed me to want to reach those levels of talent, but I was not even close, and I suffered a lot while painting. I remember finishing late night sessions and going to sleep feeling deeply distressed, even questioning my profession. Years passed, and at some point I decided to write a book, a kind of personal pictorial diary that I titled “ Notas de un pintor, A Year in the Studio: Intimacies, Processes, and Reflections”.

After each session, I wrote down how I felt, why I felt that way, my frustrations, and my achievements. After a year, those notes had accumulated significantly. Reflecting on my practice made me reevaluate my actions, my thoughts, and my decisions.

That was a deeply introspective moment, and thanks to painting, thanks to art, I was able to understand things about the structure of my own character. By trying to change them, and I still am, I was able to change my practice, my craft, my painting, and today I truly enjoy every session. In the past, my goal was the masterpiece. Today, it is the process, not of a single painting, but of my entire journey.

My path alongside painting, exploration, and reflection is my true direction. That is why the subjects or objects I paint do not matter so much to me. What moves me are things far less tangible. Art gave back to me something we often lose in adulthood, the ability to keep playing and discovering things as if I were still a child.



HUGO WINDER-LIND

Clouds Of Limitless And Expanding Joy

HUGO WINDER- LIND

**BASED IN
BRIGHTON,
UNITED KINGDOM.**

**CLOUDS OF LIMITLESS
AND EXPANDING JOY**



PORTRAIT BY NINA WINDER-LIND

**ISABEL SULLIVAN GALLERY, NY
FROM MARCH 5, 2026 TO APRIL 18, 2026**

This March, British-born artist Hugo Winder-Lind debuted his first United States exhibition, *Clouds of Limitless and Expanding Joy*, at the Isabel Sullivan Gallery in New York. As a historic global art capital, New York marks a major milestone for any artistic career. Yet, when encountering work rooted deeper than market trends and high sales, fundamental questions reemerge: what does art convey through its pure appearance?

Winder-Lind answers with an intricate mixture of hues, shapes, and lines that pull viewers into an alternative viewpoint, evoking the logic of thoughts, dreams, and mysticism. In this interview, the artist traces his creative process and navigation, revealing how closely connected we remain to the surrounding world. This connection stretches from raw nature and animals - elevated to hold the same historical lineage as humans - to the physical earth itself. Ultimately, Winder-Lind's work does not leave reality behind. Instead, it anchors us to it through an urgent, bodily act of painting, viewing familiar shapes and collective reckonings through a fresh lens of molten techniques and rich colors.

PHOTOS BY YANN CHASHANOVSKI

HUGO
WINDER-LIND

“I’d love to be a man of science, but I’m probably too romantic. I love listening to academic scholarly lectures, physics, archaeology, occultism and religion. Space and sciences... philosophy. And I’m thinking about this all the time.”

BY ANASTASIA
FEDOSEEVA



WHAT IS THE INCENTIVE THAT SPARKS YOUR ARTISTIC CALL? DOES IT CORRELATE WITH A RECENT MEMORY, FEELING? OR IS IT MORE OF AN ABSTRACT SENSATION THAT YOU FEEL THE NEED TO EXPRESS IN A FORM OF ART?

I deal a lot with abstract sensations, and the idea of language and voice comes up a lot when I’m trying to explain things in words. In my work I’m communicating visually, this can transcend language in some places. But when I’m working, languages and voices can come in and knock things sideways and cause a whole group of meanings to fall out of the work. anything can act like that really,

I live in a conscious universe which seems to be calling my attention all the time in different directions. The incentive here is hard to pin down.

YOU REFERENCE YOUR WORK TO BE ANCHORED TO CULTURE AND LANDSCAPE. WHAT IS IMPORTANT TO YOU ABOUT A LANDSCAPE AND WHAT TYPE OF LANDSCAPE IS IT?

So the idea here is culture-landscape. As if the land dictates certain aspects of a culture. A bedrock dictates what the soil is like, therefore what plants can grow and which animals eat those plants dictates how the landscape is shaped and historically which humans have come there. I think



ON THE MATTER OF SUBJECT AND ITS REPRESENTATION, I UNDERSTAND THAT IT IS RARELY A STRATEGIC REPRESENTATION, BUT EQUALLY YOUR WORKS ARE VERY CHARGED WITH EMOTION, EVEN SENSATION, THAT RISE FROM A FEELING OF A CONFLICT BEING DEPICTED. IS THERE A COMMENT OR A REFLECTION YOU MAKE ON HUMAN LIFE, ITS DISRUPTIVE NATURE? IT WOULD BE INTERESTING TO LEARN ABOUT ANY WRITINGS, TEXTS THAT YOU FIND INTERESTING AND USEFUL TO YOUR DEPICTION OF HUMAN LIFE, OR IF THEY JUST RESONATE WITH YOU.

This is a great question. I'm still really figuring this out and I have recently been thinking slightly differently. The figurative representation is important, as is the attention to emotion, the materials, the sensation. Also the presentation, these things all have equal footing but some become more important than others in certain artworks.

I honestly don't read so much, which I'm very ashamed of... So lots of the things I hear about come through listening to people talk and doing my research through lectures and audiobooks, my partner reads me really good things also, and we talk a lot about humans and animals, organised religion and a kind of instinctual understanding of the spiritual world.







I think also I'm navigating my place in capitalism too and that causes a lot of turbulence for me, there's a really clear cut boundary between art commercially and spiritually in my understanding. The work can cross this boundary but it's how that boundary is made and with what intention which interests me.

I don't hate humans or anything like that and I'm not trying to say they are destroying the world, but there is some kind of conflict here. capitalism was built as a reflection of a natural system which is now going through giant change and that exists somehow in the thinking world, the dream world, but has massive implications in the natural world.

And these conflicts become binaries and those binaries become choices and on the decision of every choice there is a super scenario, where parallel universes open in the balance between choices and in that place, the artists pen sits. And the process of making paintings decides which path the universe takes. And every human has access to that, in ways the natural world maybe doesn't notice. So therefore we have a responsibility to the natural world to make the choices which will preserve it.





And yet, in the process of painting I feel the wilderness in my hand I feel the animal in my body. And I can see the boundary between my observation and intention and my skill and dominance. And the best paintings and photos and drawings. I contain this conflict, not as a message or as an image necessarily but as a feeling. And a lot of the time I forget that, and I miss seeing it, but strangers tell me that sensation is there for them, without knowing that I intended to put it there for them to see, but they follow their intuition.

WAS THERE, AT ANY POINT, ANY INSPIRATION YOU GRASPED FROM MODERN BRITISH & IRISH ARTISTS?

I get asked a lot if I am referencing artists or if I have been inspired by them. When I do reference an artist I'm usually very direct with that, and I try and place their vision at the centre of mine, but also I'm a slave to the algorithm and a hell of a lot of images I see and digest are from unknown sources



And so the work communicates without language. And it is driven by something outside of language. It is seemingly driven by life-force itself. And whether that life force was intended for communication and image making or it was intended for procreation or some higher, essential drive of the universe is uncertain.

18 ARTISTS

ARTIST FEATURES

SANDY LANG



CHLOE EPSTEIN

PHILADELPHIA

@chloesepstein



"SECURITY"



"KIDS WITH GUNS"



"CONTROL"

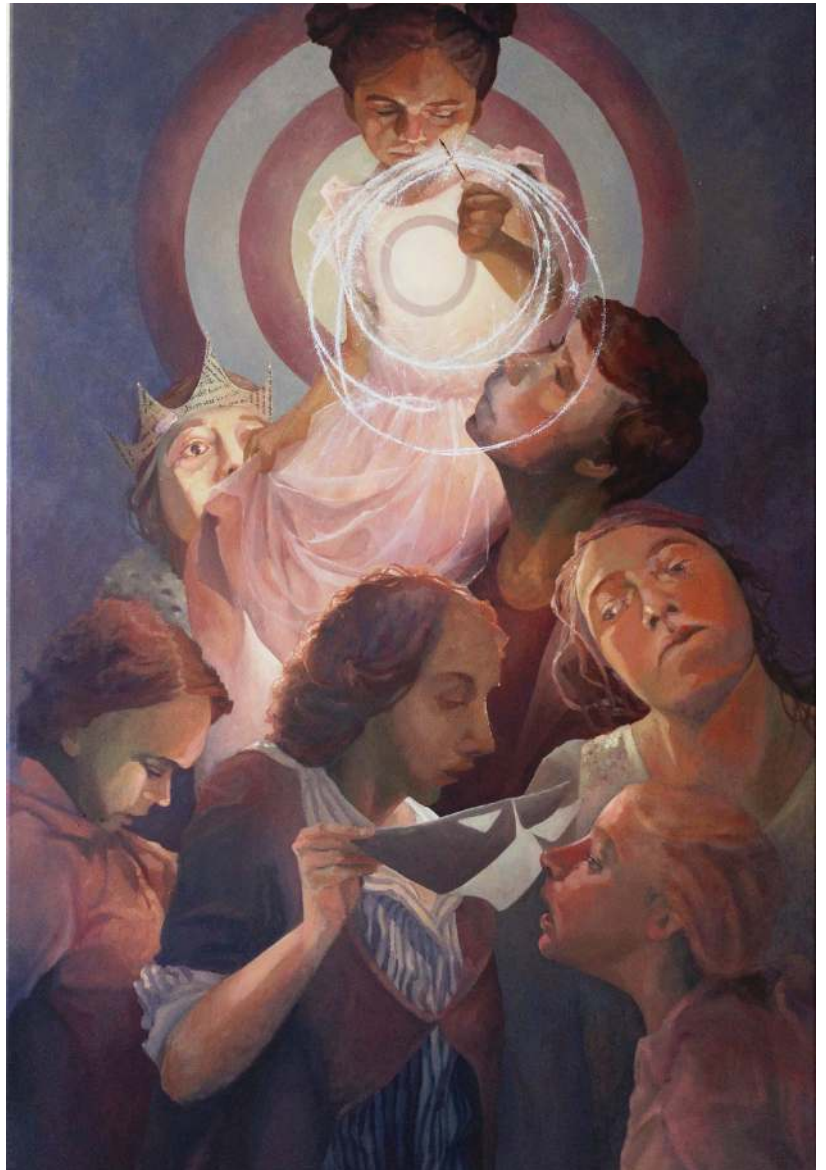
Immortal Photograph is focused on its subject, more limited in its palette, and larger in its size than my previous work. It continues my practice of depicting figures across time but focuses on a particular setting: the American Southwest during the Victorian era. The paintings resemble "tintype photographs," a common technique of photography at the time. The figures I draw are not random people, but characters with backstories and personalities. I created these pieces because I wanted to explore each character's past and their relationships with one another. Through this collection of watercolor paintings, I portray people from different eras to show why they matter, and why they still connect with us today.

My name is Chloë Epstein, and I am a visual artist who specializes in painting, printmaking, and illustration. I have been creating artwork my whole life but became serious after finding a passion for comic books and cartoons. I felt drawn towards visual storytelling and wished to create my own stories and characters. I received a degree in fine arts through Bryn Mawr and Haverford's bi-co system, while also studying art history and creative writing. After transitioning as a full-time artist, I started working at the Philadelphia Sketch Club as a printmaking teacher. Besides running workshops, I also serve on the Sketch Club's board of directors. Currently, I am focusing on receiving my MFA at Clark University and publishing my own illustrated children's book.





"A POPPY IN TIME. COME BY, COME BY."



"RAISING HOPE"

FRANKFURT, GERMANY

**SANDY
LANG**

@sandy_lang_art

Focused on the ambivalent inbetween, I imagine figures as allegories of the human condition. They incarnate my search for a storyline in everything, narrating the dualism of being human in figurative paintings of shadow and light.

Sandy Lang is a self taught figurative artist based in Frankfurt, Germany. She developed her work for several years before showing her paintings publicly. After attending group exhibitions in Berlin, Prague, Portugal and the US, her first solo show „Entourage of Light“ took place in Berlin 2016.

While she prefers to work alone in her nightly studio, Sandy also worked in arty collaborations, including production design for two short films. Between 2019 and 2020 she provided six paintings for a temporary art group that worked on the myth of Marsyas, which resulted in a beautiful soiree with poetry and music in 2020. Since then she was able to take part in several virtual exhibitions and has been featured in art magazines and directories. Currently she is creating a large collection of figurative paintings on the topic of human attitudes towards strange encounters which is planned as a solo show for next year.



"DIG"



“DAS EINE DAS ANDERE”



"GET A SOFA, I AM COMING OVER"

TORONTO, CANADA

FABRIZIO SCLOCCO

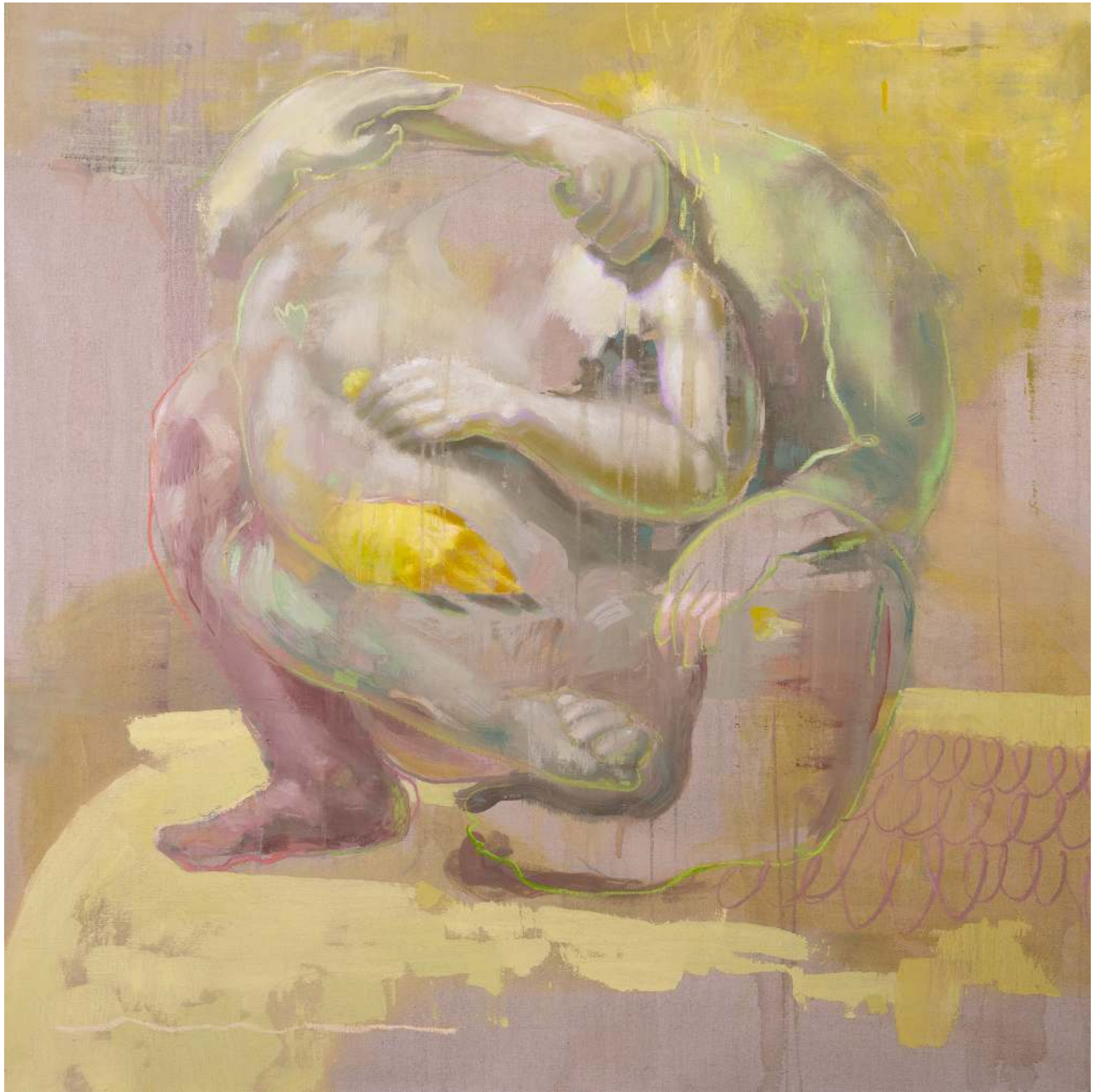
@f.sclocco



"THE GARDEN AFTER THE GATE"

His work explores gender fluidity and social dynamics through figures that resist fixed identity. He is drawn to historical references not as nostalgia, but as living systems that continue to shape how we inhabit our bodies and relate to one another. He uses structure to inform how figures occupy space, while painting allows him to undo rigidity, introducing vulnerability, fluidity, and fracture. The body becomes a site where structure dissolves, reflecting the instability of power, intimacy, and self perception.

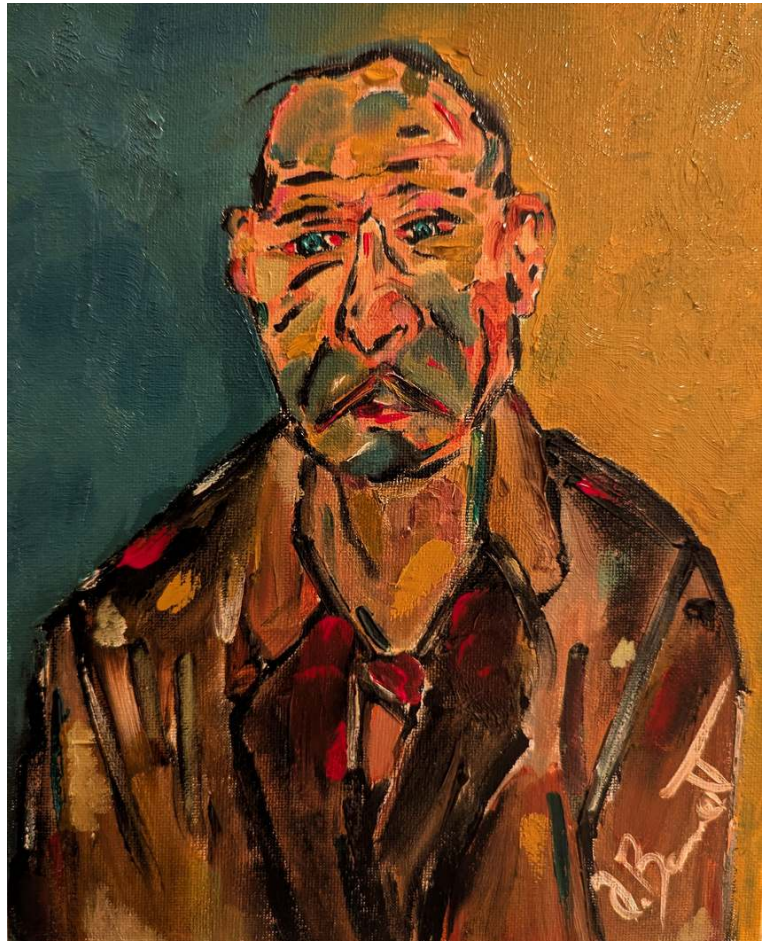
Sclocco (b. 1989, Pescara, Italy) is a self-taught figurative artist based in Toronto and trained architect working in the film industry.



"HUG ASSEMBLY KIT"



"ARCHIBALD ARRIVES"



"MANUEL CONTEMPLATES"

OLYMPIA, WA

JASON BENNETT

@bennettfolkart

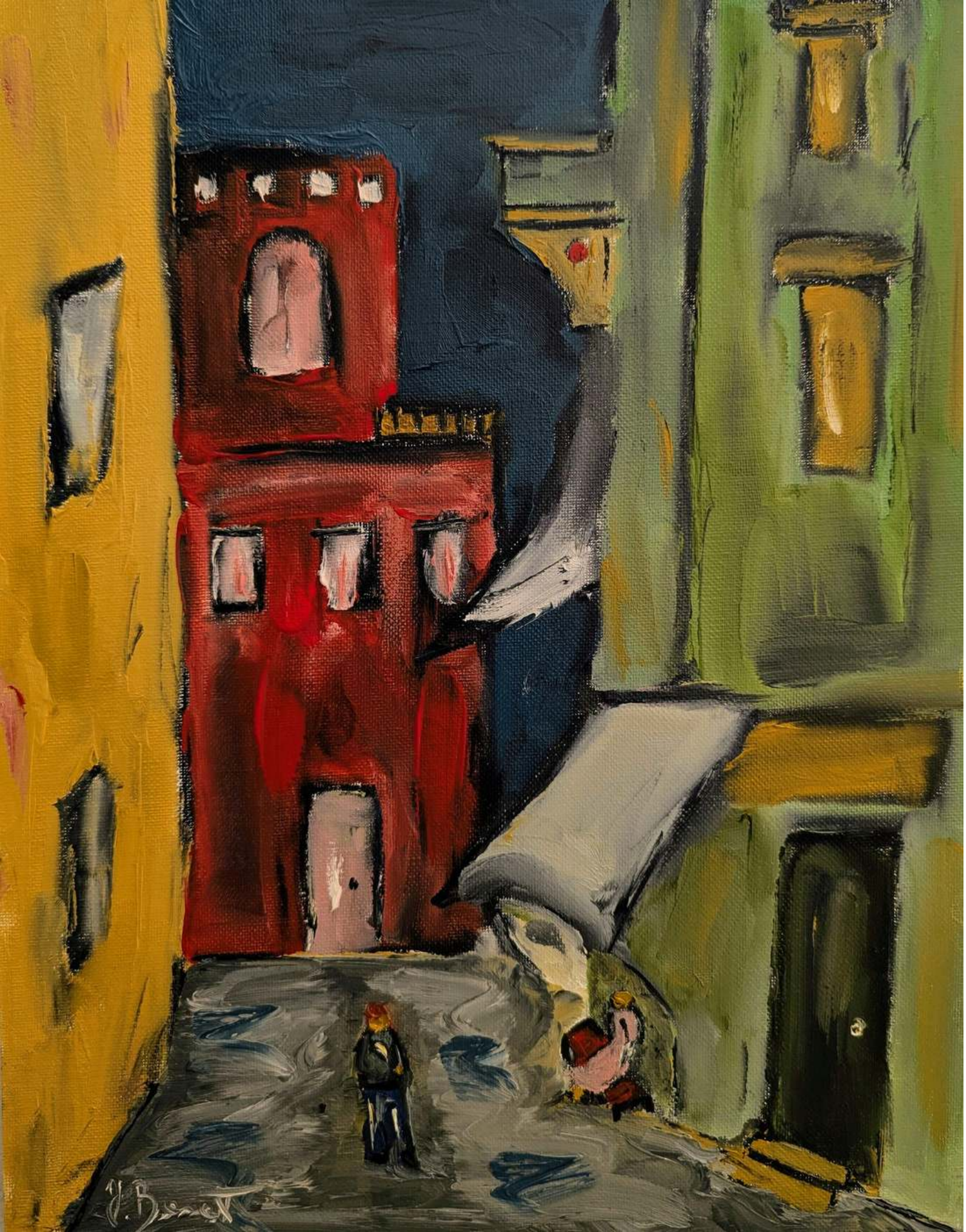
I am an oil artist and singer-songwriter living above the harbor in Olympia, Washington, USA. As a musician, I have written, recorded, produced and released nine albums of original acoustic/folk music. I have been fortunate to have had many of my songs used in television, commercials and radio all around the world. As a self-taught oil painter, I meander somewhere along the paths of what I call, "Contemporary Folk Art Expressionism." Influenced by artists such as Vincent Van Gogh, Bob Dylan and Gabriele Munter, I strive to develop a distinctive style with ragged textures and muted tones with thematic concentrations on music, portraits, seascapes, cityscapes and landscapes. It is my intention to weave together expressionism and folk art into something new, but with an obvious appreciation of the past.

As an oil artist, I meander somewhere along the paths of Contemporary Folk Art Expressionism. With influences from artists such as Vincent Van Gogh, Gabriele Munter, Richard Diebenkorn and Bob Dylan, I feel I have developed a distinctive style with ragged textures and muted tones that weave together expressionism and folk art into something new, but with an obvious appreciation of the past.



"EVENING STROLL FOR LUCIEN"

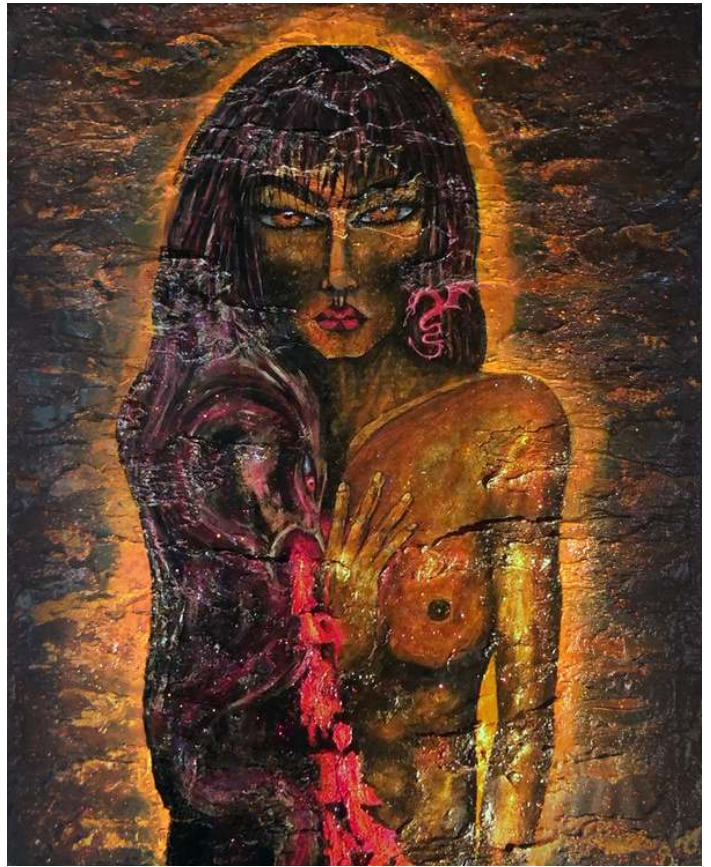
J.B. Benda



"COUPLE IN VIENNA"



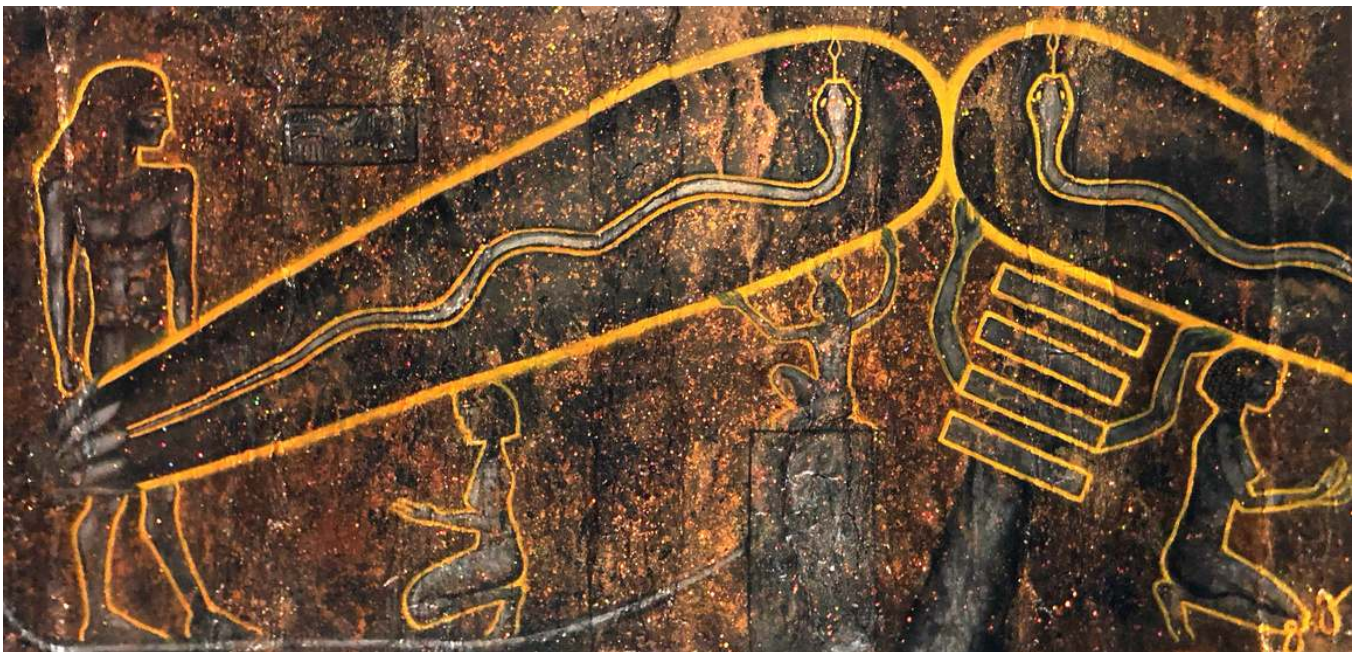
“SERENATA DE LUIS”



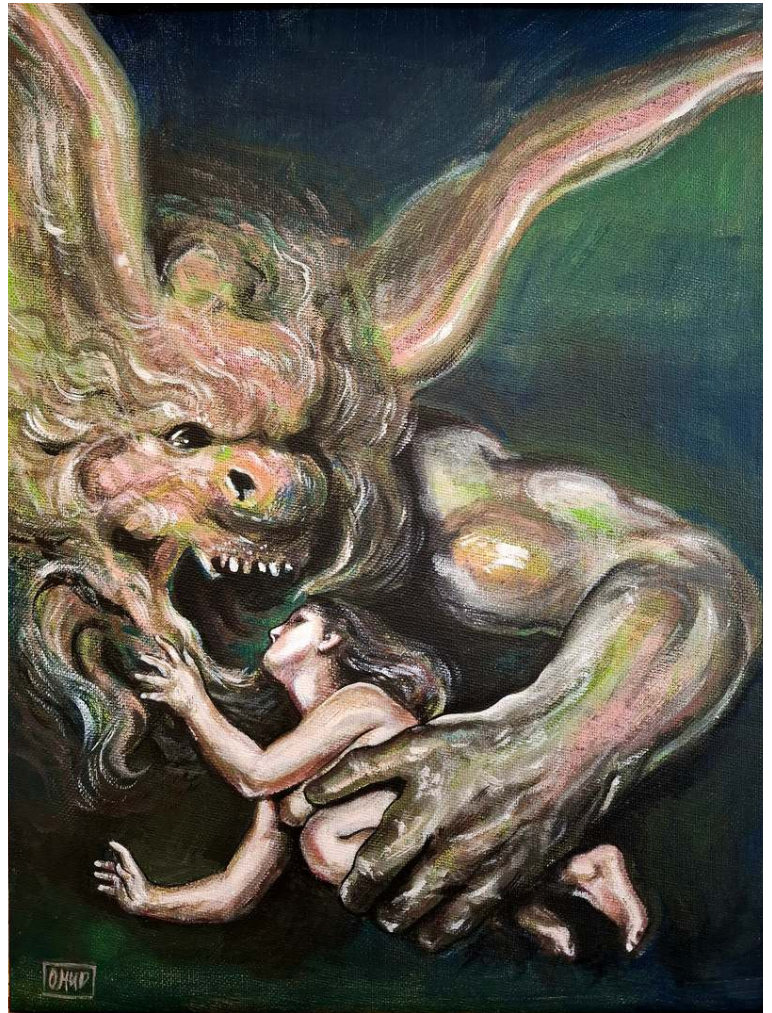
"QUAN YIN 9: THE PINK DRAGON."

LEAWOOD, KS, USA

JASON LINCOLN JEFFERS



"AEON 58: LET THERE BE LIGHT"



"I CAN FIX HIM"

ATLANTA, GEORGIA

OHUD KHEDR

@ohud.khedr

Ohud Khedr is a contemporary visual artist known for her expressive, often emotionally charged work that blends figurative and surreal elements. Her art frequently explores themes like identity, memory, femininity, and inner psychological states.

She works across multiple mediums—painting, drawing, and mixed media such as acrylics, pencil and ink—using bold colors, layered textures, and distorted human forms to convey complex feelings and narratives. Her style can feel both intimate and raw, often inviting viewers to interpret personal or universal experiences through her imagery.

Ohud has gained attention in emerging contemporary art scenes, especially for her distinctive voice and evocative compositions.

Ohud was born in Europe, where she initially earned a degree in architecture, followed by a degree in comics and illustration. After more than seven years working as a comic artist and illustrator, she discovered her love for fine art and painting when she moved to the United States, where she began visiting galleries on weekends with her husband. Ohud exhibited in many gallery across the United States and participated to international online exhibitions.



"HOSTAGE NEGOTIATION"



ETHIOPIA

ALEX

@alexregas

I am an artist with 21 years of professional experience in the field of painting. My name is Alemayehu Regasa, and I live in Ethiopia. My theme of painting is "childhood," which gives me a lot of freedom, inspiration, and energy of creativity.

These moments of painting, for me, are like a child playing with his loved puppet or playing with other children. Painting is like a channel that connects me to the very origin of myself, starting within consciousness of the elements and composition. My mind gets lost in another dimension.

Alemayehu Regas was born in Debre Zeit, 45 km away from the capital city Addis Ababa, Ethiopia. He got his degree of art in 2004 from Addis Ababa University of fine arts and design department, specializing in painting.

While he was 2nd year student, his work was selected and cataloged in an illustration book competition, cited alongside 30 artists around the world--which was held in Italy. He also exhibited his work in the Alliance of Ethiopian, French, and Italian Cultural Institute, and Addis Ababa University, UNCEF Ethiopia.

He also received letters of approval from Can Cerat Art Institute in Spain and Global Art Foundation in India. Now, he lives in Debre Zeit with his wife, daughter, and son working in studio arts.





"THE FIRST CIRCLE"

PITTSBURGH, PENNSYLVANIA

YANA
RAYNUS

@raynus.art

My work is about memory and how it changes over time, especially memories from childhood. I'm interested in how real experiences slowly turn into something less literal, more like images, fragments, or emotional scenes.

In my paintings, figures often appear in spaces that feel both familiar and slightly unreal, like carnivals, glowing lights, or open landscapes. These places don't describe a specific moment, they are closer to a feeling of remembering.

I think of memory as something beautiful, but also unstable. It can feel soft and nostalgic, and at the same time a little unsettling, like a carnival at night.

My background in stage design influences the way I build each composition. I tend to approach the canvas almost like a stage, arranging figures, color, and space to create a certain mood. The figures are often quiet and inward, as if they are caught in a private moment.

In my recent series, Carnival of Memory, I keep coming back to childhood and the emotional traces it leaves behind. These works are not about specific events, but about the feeling of remembering, a mix of nostalgia, wonder, and vulnerability.

I work mostly in large-scale oil paintings, keeping the forms simple and the colors restrained, so the atmosphere can come forward.

Ultimately, my work is about how the past stays with us, and how memory continues to shape who we are.





"COTTON CANDY GIRLS"



ATLANTA, GA

LEAH GRACE

@le.craig

Leah Grace Craig is a figurative painter based in Atlanta, Georgia, whose work explores the space where beauty and darkness meet. Raised in the misty mountains of Highlands, North Carolina, she draws deeply from nature, dreams, and the emotional landscapes of the subconscious. Her paintings often depict ethereal women adrift in clouds, intertwined with flowers and animals, creating images that feel serene at first glance but carry deeper undercurrents of grief, resilience, femininity, and transformation.

Working primarily in oil, Craig combines classical technique with contemporary symbolism to build dreamlike, liminal worlds. Her figures are often surrounded by recurring motifs such as animals, skeletal forms, and organic elements that emerge from memory, fear, longing, and reverence for life.

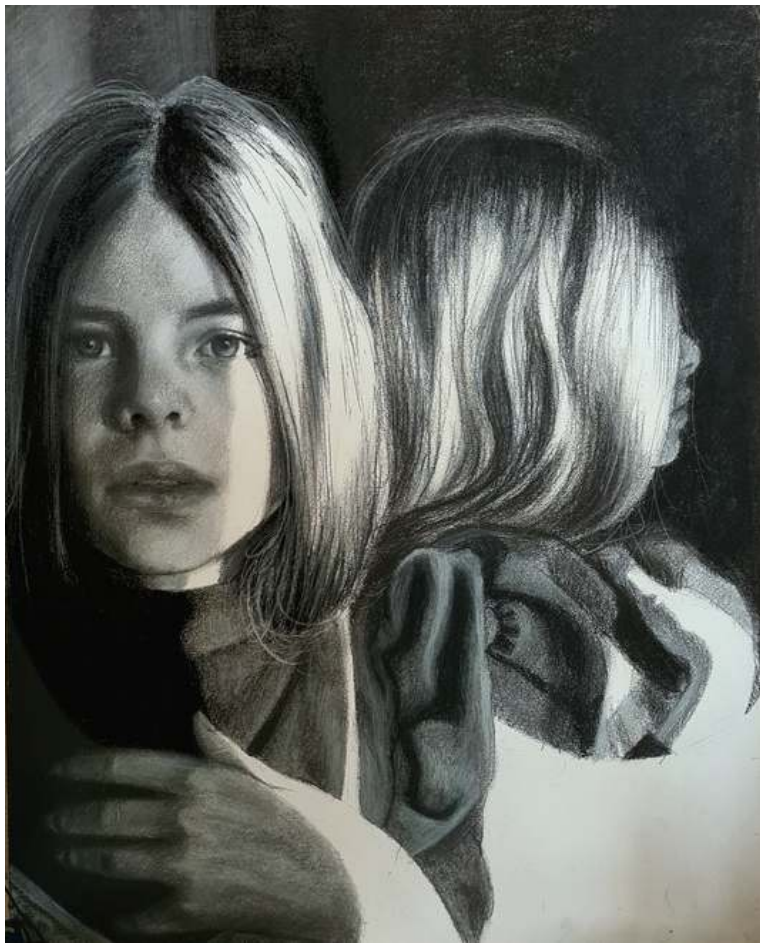
Through softness, atmosphere, and scale, she transforms difficult emotional states into spaces of contemplation and beauty.

Her series *The Divine Now* continues this investigation, using dream-based imagery to reflect on selfhood, vulnerability, and the power of the female body. Craig's work invites viewers into a world that is both intimate and otherworldly, where tenderness and unease can exist together, and where painting becomes a way of honoring both what wounds us and what keeps us alive.





"TENDERNESS"



"SERAPHIMA"

RU

LENA TUGOZVONOVA- BORODINA

@tugozvonova.borodina

Throughout her entire career, the artist reflects on the role of women in the world, the transformation of a girl into a woman, her vulnerability in the face of the vast world, and at the same time her strength and independence. She explores women's relationships within the family and society, as well as their attitude towards external events, life, and death. All of her works are typically closely tied to the artist's own life or to events that have had a strong influence on her creativity. The search for authenticity and an awareness of her cultural roots are also important. The artist describes the style of her work as "poster-like pseudo-realism", although her body of work also includes collages, three-dimensional canvases, and installations.

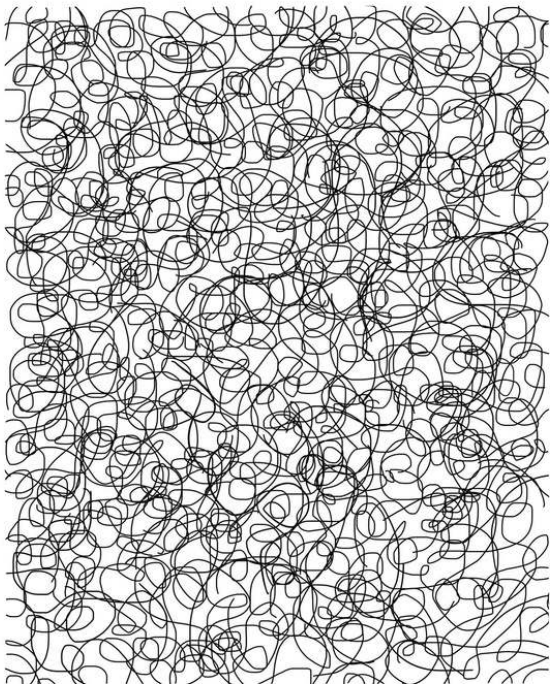
As a material, I most often use charcoal — fragile yet excellent at leaving marks. I am drawn to the rigour and conciseness of black-and-white imagery, where there is nothing superfluous — only simplicity and depth of thought on the canvas.

Lena Tugozvonova-Borodina was born in 1978, in Perm. She studied drawing at Stieglitz Art Academy in Saint-Petersburg and after her father artist. Her works are in private collections from around the world. Since 2023 Lena has been a member of the Professional Art Union of Russia. Lives and works in Vyborg and Saint-Petersburg.

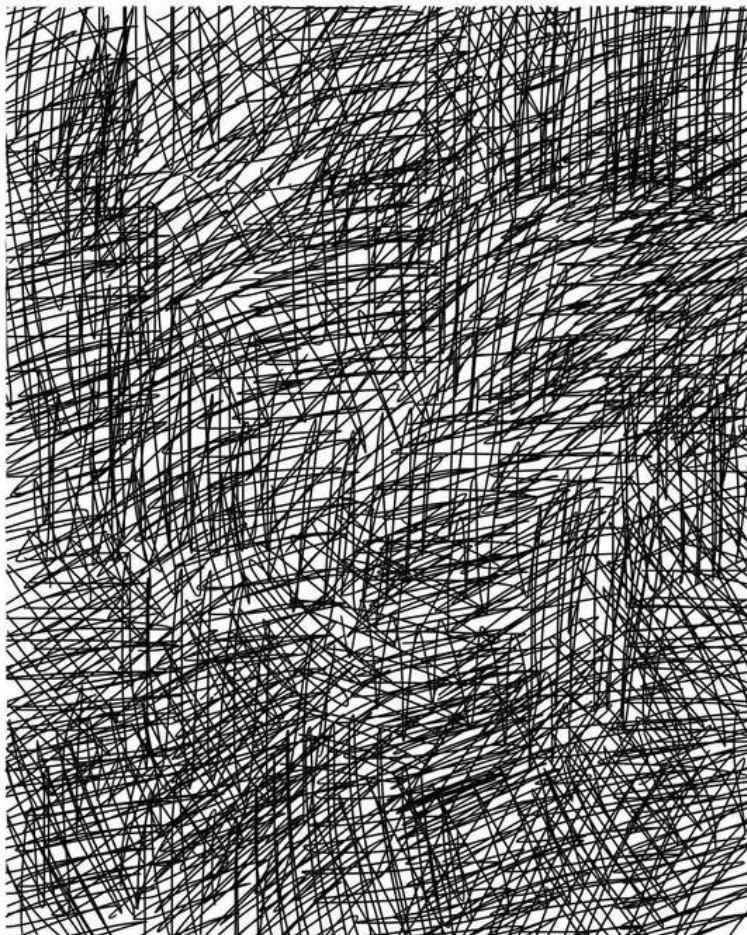
LENA
TUGOZVONOVA-
BORODINA

RUSSIA





"BLIND LINES I"



"BLIND LINES II"

LONDON, UNITED KINGDOM

DOUG THOMAS

@dougthomasofficial

The Blind Lines project stems from the intention to prioritise chance in the creative process.

Each Blind Line piece is composed of exactly a hundred small lines. All these lines are created independently, with eyes closed. The hundred lines are then arranged in a delimited space in order to create the final piece. The sixteen Blind Lines all representing variations on the initial creative thought, at times focusing on contrast of shades, shapes or space.

Blind Lines is a fully digital project, created in London and around the world using an iPhone and an iPad. "Blind Line I" has been used as the basis for NOOX's Piano Day 2025 release, Johann.

"Music allows me to express ideas and feelings in a unique way. Each piece I compose is an attempt in finding balance between intellect and beauty, within the limits of my own language and experience. More than a language, music is a way to engage with the above."

Doug Thomas is a Franco-British artist based in London.

His main medium of expression is music; since founding NOOX — or North of Oxford St., his own production studio — in 2015, Doug has composed, performed, recorded and produced multiple projects, both featuring his own music and other artists' too. Additionally, he has worked with multiple independent labels and collaborated with artists from other disciplines.

An aspiring polymath, Doug also ventures in the world of visual arts, through photography and various sketching works. He also designs his own project's artworks and images. Doug writes articles, reviews and often interviews his musical peers.

Doug is a lover of food and drink, and this often appears in his universe too.

LONDON

DOUG THOMAS





"CAST OF PYSCHE"



"THE BOXER"

FLORENCE, ITALY

JAMES HIATRIDES

@james.h_art

My work comes out of a period of searching—both technical and personal. After studying at the Angel Academy of Art in Florence, I was drawn to Romanticism and Neoclassicism for their clarity of form, focus on the human figure, and belief that beauty can carry meaning. In much of today's art, that connection can feel harder to find. There is a strong emphasis on concept, often at the expense of presence. My aim is not to reject contemporary ideas, but to return to something more direct and human. My training gave me a foundation in light, anatomy, and composition, and I use that structure to build images that feel intentional and grounded. Within that, I'm interested in moments of stillness and reflection—figures that seem caught in thought, or in the process of becoming aware of themselves. These are not portraits of specific individuals, but reflections of an internal state that feels shared. For me, painting is a way to slow down and pay attention. Beauty, in this sense, is not an ideal to perfect, but a means of reaching something honest—something that resonates beyond explanation





DUBAI

NEEL JASSANI

@neeljassani

Neel Jassani's practice investigates perception as a constructed system rather than a direct encounter with reality. Drawing from cognitive frameworks such as Donald Hoffman's User Interface Theory, her work considers how what we see functions less as truth and more as a simplified interface that enables us to navigate the world.

Working primarily through painting, Jassani builds images that resist immediate legibility. Surfaces are layered, compressed, and destabilized, creating environments where form emerges gradually rather than presenting itself outright. This approach shifts the act of viewing from recognition to recalibration, asking the viewer to spend time within uncertainty.

Her work is rooted in observation but extends beyond representation, using visual language to question how meaning is formed, filtered, and internalized. In a landscape increasingly shaped by algorithms, mediated images, and systems of optimization, her paintings operate as interruptions. They slow perception down, revealing the fragility and subjectivity of what we take to be real.

Neel Jassani is an Iraqi artist based between Dubai and Madrid whose practice is rooted in painting and expanded through an ongoing investigation into perception and symbolic systems. She trained at the Barcelona Academy of Arts, where she developed a strong sensitivity to material, time, and observational discipline. Jassani also studied Fine Art at the American University in Dubai.

Her work operates at the intersection of perception and construction, using painting as a way to question how reality is formed rather than simply represented. Rather than drawing from fixed narratives or cultural signifiers, her practice focuses on the mechanisms through which meaning is produced, destabilizing familiar visual cues to expose how easily perception can be shaped, distorted, or misread.

In 2022, she held a solo exhibition aboard the Queen Elizabeth II in Dubai, presenting a series of oil paintings that explored isolation, memory, and interior psychological states within the context of a retired ocean liner. Earlier, in 2020, she was commissioned as the official live painter for the Dubai Press Club Anniversary, producing a large-scale work in the presence of His Highness Sheikh Mohammed bin Rashid Al Maktoum.

"THE UPRISING"





"THE LAND OF THE DEVILS OF YARE"

BARCELONA, SPAIN

EVERT ROSALES

@evertrosalesart

Evert's work weaves together the rich tapestry of his Venezuelan heritage—infused with folkloric and cultural symbolism—and heartfelt tributes to the Canadian indigenous themes that resonate deeply with him. Each piece tells a story, vivid with colour and dreamlike wonder, inviting viewers into a world of boundless imagination.

His art transcends borders, a vibrant celebration of identity, memory, and the intricate beauty of transformation.

Evert is a painter who delves into the labyrinth of human identity and the eternal quest for self-discovery. His art aligns with the spirit of neo-surrealism, embracing a journey into the depths of the human mind to unearth the essence of human nature and the intricacies of individuality.

With every brushstroke, Evert unearths fragments of his soul, weaving metaphors and analogies into vivid landscapes of experience and memory. The canvas becomes his sanctuary, where the many versions of himself converge, commune, and find harmony.

Through delicate layers of glazing, his paintings become a hymn to color and texture, a celebration of the interplay between light, shadow, and ethereal atmospheres. Each composition conveys an aesthetic or contemplative message, inviting the viewer into a realm where imagination and introspection meet.

Evert honed his craft at the Universidad de los Andes in Mérida, Venezuela, where he studied Visual Arts and Graphic Design. There, he embraced painting, photography, and mixed media, blending techniques to craft evocative and surreal compositions. In 2017, after immigrating from Venezuela and living as refugee in New York City, Evert found solace and inspiration in Prince Edward County, Canada. The breathtaking landscapes and vibrant community of his new home have infused new life into his surrealist work. Evert is currently studying in the Realist Drawing and Painting Program at the Barcelona Academy of Art.

BARCELONA

EVERT ROSALES







"THE FLOWERING"



"GOING MY WAY?"

NEW YORK, USA

**DIANE
ROSEN**

@dianerosenstudio

Each of us is one and many, balancing such forces as reason and emotion, visible and hidden, power and submission. In my expressive realist work, figures often exist in such indeterminate zones where intermingled memory, subjective experience and/or longing are the focus. Exploring these uncertain but fertile liminal zones is what interest me; I see them as the psychological-emotional terrain that holds potential for personal transformation and emergence.

New York-based artist Diane Rosen studied in Paris at l'École des Beaux-Arts on a French Government painting Fellowship, and in New York at the Art Students League and Columbia University. Noted for her dynamic figurative work, Rosen's multiple award-winning paintings have been exhibited widely including at the historic National Arts Club in NYC, The Butler Institute of American Art Museum, OH, the Hopper House Museum in New York and The Salmagundi Club, NYC. For distinguished accomplishment in the pastel medium, she holds the title of Master Pastelist (MP) in the Pastel Society of America. Rosen has authored published articles on creativity theory and practice, and her paintings have been featured in numerous publications such as Pastel Journal, American Artist Magazine, Pure Color: The Best of Pastel, The Best of Pastel 2, Manhattan Arts, and the Deutsche PastellGesellschaft 2025 Spring Newsletter. Rosen's work is in collections in the US, France, England and Germany.





ANGUS, SCOTTLAND

RAMSAY ALLAN

@ramsayallanart

“CLARA”

Ramsay Allan is a Scottish oil painter whose work explores the intersection of consciousness, symbolism, and the human condition. Working primarily in oils, he combines traditional Old Master techniques with a contemporary surrealist sensibility, creating figurative compositions that are both technically refined and conceptually layered. His paintings often present the human figure as a vessel of inner architecture—exploring themes of perception, spiritual transmission, and the unseen dimensions of experience. Influenced by artists such as Dalí, Picasso, and the classical masters, Allan seeks to bridge classical craftsmanship with modern philosophical inquiry. His work has been featured in several international art publications, including *Modern Renaissance Magazine*, *Artist Talk Magazine*, *Aesthetica Directory*, and *Contemporary Art Curator Magazine*, and has been exhibited in Berlin. Allan continues to develop a growing body of work that reflects a deep engagement with consciousness, symbolism, and the enduring mystery of human awareness.

My work is an exploration of consciousness—both from personal experience and in relation to the mystery of the universe. I am interested in what lies beneath the surface of our perception. Working in oil using traditional techniques, I build my paintings through layers—both physically and conceptually. The figure often becomes a kind of conduit, revealing symbolic forms, or moments of communication between our living being and the soul. I am particularly drawn to the idea that consciousness may not be confined to the individual, but instead exists as something we access, receive, or tune into. Much of my recent work centres on this notion of ‘transmission’—the sense that thought, emotion, and our identity may arise from beyond the self. These ideas are not illustrated literally, but suggested through the surreal atmosphere and symbolism of the composition, allowing the viewer space to interpret and engage with the work on their own terms. Ultimately, I aim to create paintings that feel both familiar and strange. In doing so, I hope to invite the viewer to reflect on where the boundaries between our inner and outer worlds begin to dissolve.



Ramsey Ham
Feb 2026

"ICONE N°2", LOUIS ACCARD



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MODERN RENAISSANCE

CULTURALLY ARTS COLLECTIVE

MODERN RENAISSANCE

—

“embrace your creativity
and ignite your passion”