

CoA

# Collect Art

## Still Life

Special Edition

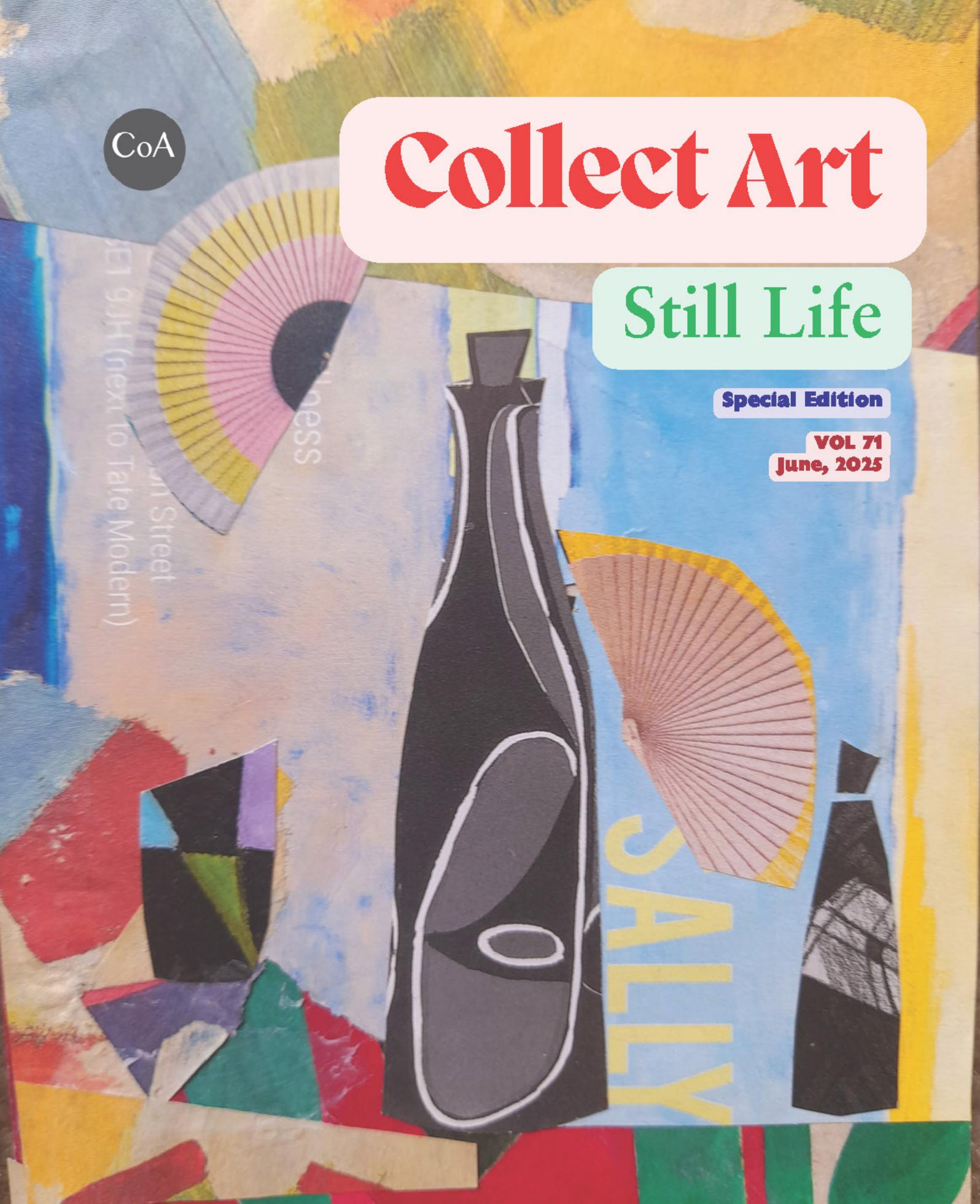
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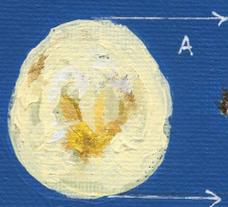
**on the cover 'Bottle It' by Zoë Douglas-Cain**

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ATTACH

END CAP



END VIEW

Detail from 'Banana #001'  
by Neil Adams

"BANANA # 001"

SCALE 1:1

DRAUGHTSMAN ANDERSSON

# EDITOR'S MESSAGE

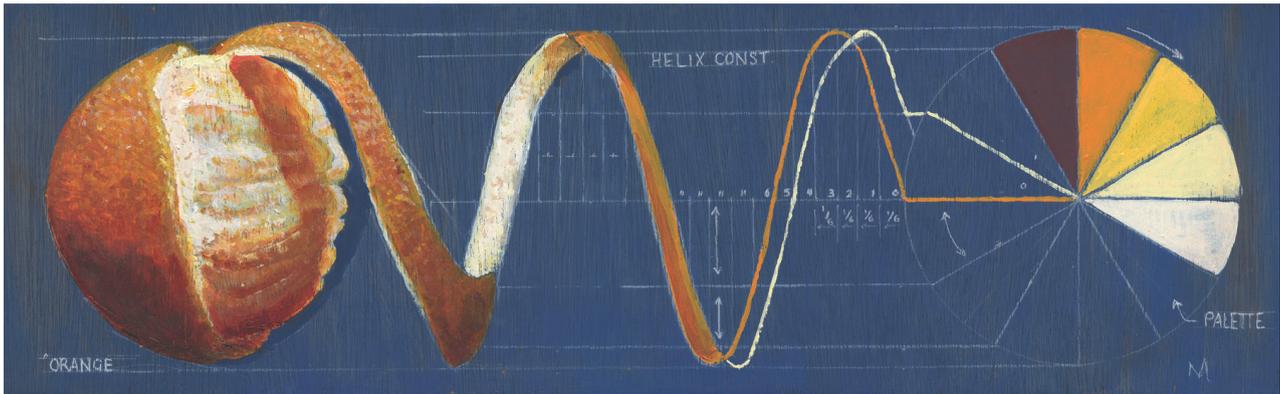
*Throughout history, still life has been a genre that allows artists to explore the beauty of the every day, transforming the ordinary into the extraordinary. In this edition, we celebrate this artistic tradition and examine how contemporary artists are reinterpreting it in ways that continue to captivate and inspire.*

*Still life is more than just the arrangement of objects—it is a meditation on form, color, light, and shadow. It is a genre that invites contemplation, urging both the artist and the viewer to look closer, to see beyond the surface, and to appreciate the intricate details that might otherwise go unnoticed. Whether it is a bowl of fruit, a vase of flowers, or a collection of everyday items, still life offers a window into the artist's perception of the world.*

*In this edition, we feature a diverse array of artists who are pushing the boundaries of still life, each bringing their unique perspective to the table. From hyper-realistic renderings to abstract interpretations, from traditional oil paintings to digital compositions, these artists explore the intersection of life and art, capturing moments of stillness in a world that is constantly in motion. Through biographies, statements, and interviews, we uncover the stories behind the works and the artists who create them, offering you a deeper understanding of the genre and its significance.*

*As you turn the pages of this special edition, I hope you find inspiration in the quiet beauty of still life. May it remind you to pause, to observe, and to find joy in the simple, often overlooked, moments of life.*

**“Bring a brioche, I want to see you paint one: still life is the touchstone of painting.”  
Édouard Manet**



Orange Helix  
Acrylic on recovered plywood, 20x60cm, 2025

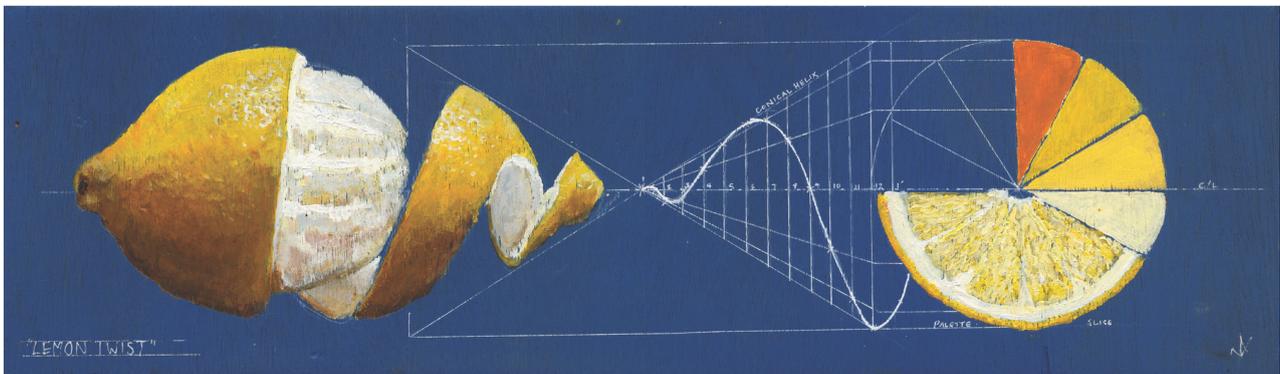
# Neil Adams

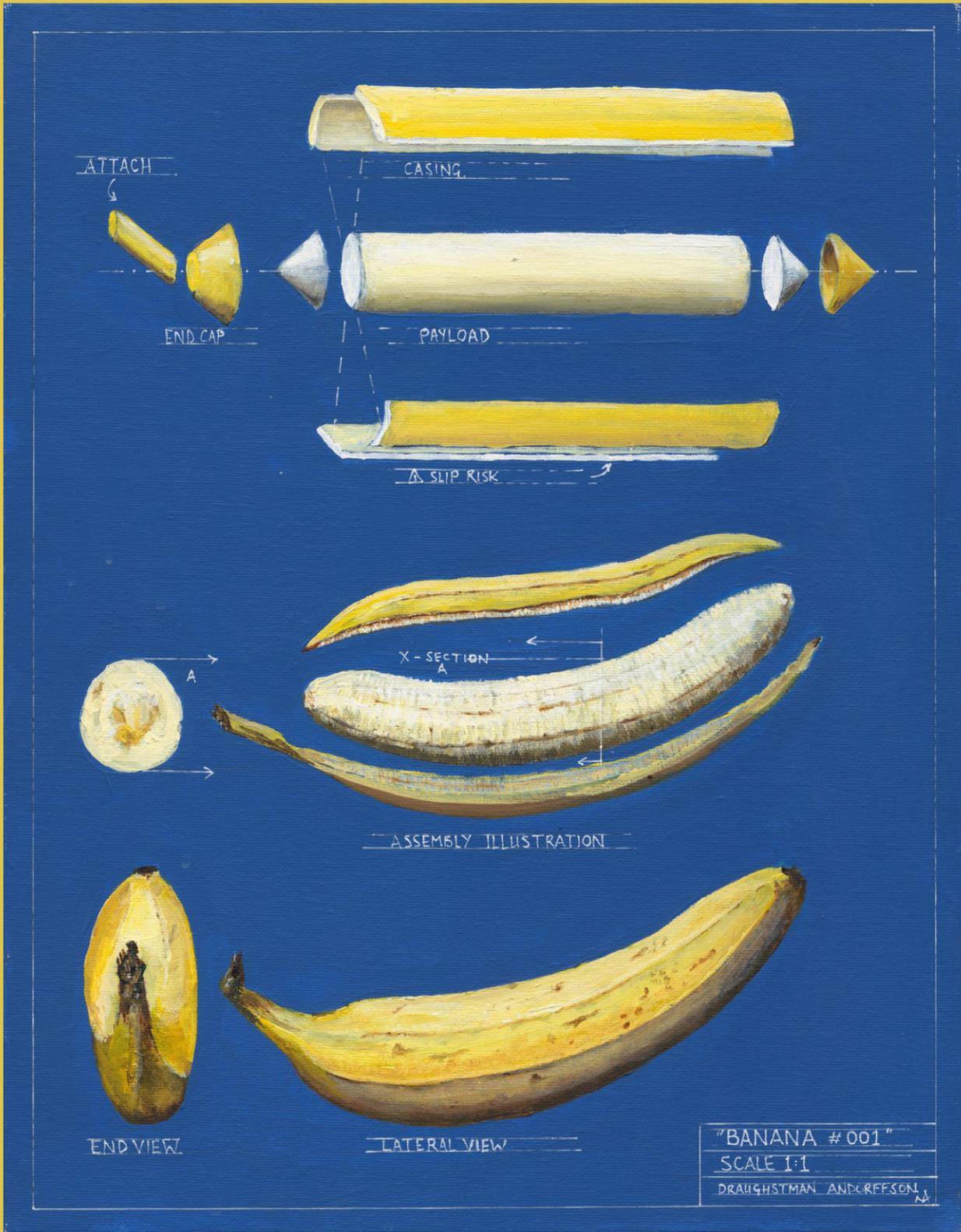


Neil's background in engineering and perspective as an educator, writer, and performing musician, informs work that seeks new ways of looking at familiar subjects, by combining representational painting with deconstructed styles such as cubism, or juxtaposing nature and man-made artifacts. In the belief that seriousness does not imply solemnly, a sense of humor pervades the work, acknowledging and accepting the self-referential nature of art.

*"I'm a relative newcomer to painting, although I was, like most engineers of my era, always what we call a "fag-packet sketcher". I started painting lessons in 2024 and was lucky to find a fantastic teacher. I paint with my partner under the banner of the "Fuzserka Kolekyw". I'm interested in exploring new ways of looking at things, whether that's by messing around with traditional ways of painting things, like this still-life series, or by experimenting with media. A background in science education has made me an inveterate tinkerer. I'm still trying to find time to make music and to write poetry and fiction. Painting is simultaneously relaxing and exhausting, rewarding and frustrating. Fuzserka Kolekyw welcomes discussion and collaboration. We'd like to see everyone find happiness in creating something beautiful."*

Lemon Helix  
Acrylic on recovered plywood, 20x60cm, 2025





Banana #001 - Acrylic on canvas board, 48x38cm, 2025

**How does your analytical mindset shape the way you compose or deconstruct your subjects?**

*I think that someone without a technical background would rarely describe a maths proof or an engineering solution as beautiful, so it's perhaps not so much a case of applying an analytical mindset to subjects, as having been allowed to appreciate extra dimensions of beauty. When I was learning technical drawing, many years ago, I found a lot of the constructions elegant and beautiful, so I wanted to see if I could incorporate that beauty into a painting. Engineering offers a different way of looking at the world, just like art.*

**What draws you to cubism, and how do you decide where to blur or break the lines?**

*It was partly an exercise to help me to loosen up. The analytical side of me has a lot more experience than the abstract, so my early paintings tended to be a little detail-obsessed. I've also been trying to paint in the style of more expressive artists, I recently completed some sci-fi-themed paintings after the style of Van Gogh. I'm still experimenting with where to break the lines!*

**How do you see humor functioning within visual art?**

*Any hard-working comedian will tell you that humor can be a serious business. Writing jokes is hard! I don't think that seriousness has to imply solemnly, and I think that allowing humor to enter our work can help to ground us. A great joke is as much a work of art as a great painting. Classical art is full of hidden jokes, like the use of a cello as a phallic symbol in Vermeer's "music lesson", so I feel like I'm also continuing a cherished artistic tradition.*

**How has the transition from informal sketching to more intentional art-making changed the way you see the world?**

*When I started working in the building industry, on any building site you'd see people with stubs of pencil, sketching on plans, sheets of plywood, the sides of ducting. It's a visual language that transcends the written word. Most builders understand the world visually. Now, rather than just looking at the structure of a bridge analytically, there's another part of my brain thinking about how I'd paint it, the colour palette, how I'd compose a painting. It's lovely, it's changed the way that I look at everything.*

**Painting as a duo under the "Fuzserka Kolekiw" adds a collaborative element to your practice.****What's that dynamic like, and how do you inspire or challenge each other creatively?**

*It's a wonderful dynamic. We both have different interests and styles, so it's great to bounce ideas for projects off each other and get different points of view. Justina will always think of something that I've overlooked, or help me to think critically about what I'm doing. She's also incredibly encouraging. I would never have taken up or persisted with painting without her.*

**How does your experimental spirit manifest in your use of materials or themes?**

*I'm interested in the way that different materials combine. I've been speaking to other artists about experimenting with paint additives that might react to the environment in interesting ways. We're also about to start experimenting with concrete as a painting substrate. If I had more time, I would like to start incorporating reactions of chemicals into the painting process itself, using combustion and effervescence to shape the way that paint goes onto a surface.*

**What ideas or questions are you exploring through nature and man-made artifacts?**

*So much of what engineers and scientists try to do is learning from, copying, or attempting to improve on nature. Millions of years of trial-and-error being prodded at by talking apes. It's a fascinating process. Artists, too, are on a quest to try to reproduce or express the beauty of nature. I hope that my work alludes to that parallel. I think that it's fascinating, too, that both engineering and nature end up solving the same problem with the same mathematical relationships. If we're looking for universal truths, perhaps there's a starting point there.*

**As someone also involved in music, poetry, and fiction, how do these different creative outlets feed into your visual art—and vice versa?**

*First and foremost, I do all of these things because I find enjoyment in them. It's lovely that sometimes, I don't want to write, but I am in the mood to paint or to play music, so it broadens my creative options. I'm interested in the parallels – just the other day, we were discussing the similarity of painting and poetry, the idea that laying down words and laying down paint, the juxtaposition of color, or words, the sophistication or brutality of mark-making or language, are all very similar processes. I think that learning how to improve in one discipline can help you to reflect and improve in another. I'm at the start of my journey into painting right now, and I don't think that I've had time for it to really influence the music, but I hope that it will. If I'm allowed a cheeky plug here, you can hear the music at*



*- if you can see an influence, let me know!*

**You describe painting as both relaxing and exhausting. Can you share a recent moment in the studio that embodied that duality?**

*I just completed a painting of Daleks crossing Westminster Bridge, in the style of Van Gogh. Because of the nature of the mark-making, it meant dozens of sessions of painting, gradually filling in over complementary colors. Each session was enjoyable, even relaxing, because it's quite an expressive style to paint in. I could put on music and drift away and lose myself. Then, I'd realize that the palette had dried, hours had passed, and I'd have a stiff back, and burning eyes and I needed to stop. Beyond the physical tiredness, there's something else as well, common to painting, writing, and performing as a musician. The part of yourself that you give to the art needs to recharge. I love all of my creative pursuits but sometimes I find myself bone-tired.*

**Fuzerka Kolekyw encourages collaboration and joy in creation. What would your ideal collaborative project look like—and who would you love to work with, from any discipline?**

*would love to be able to put on an exhibition that invited people to view works by some of the artists we've worked with: Tin Stanton, our wonderful art teacher, our amazing friend Carmen... the list is too long... and to have it*

*I backed by music from some of the incredible musicians I've been privileged to share a stage with over the years. I know so very many amazing artists, musicians, filmmakers, and writers and they're all criminally under-appreciated and exposed. If we ever have the chance, we will do our best to put this right and put on something huge that gives all of these wonderful stars a chance to shine.*



Cubist apples  
Acrylic on paper,  
29x38cm, 2024

# Tin Stanton



Tin Stanton studied art for four years at the University of the West of England in Bristol, UK, gaining a First Class Bachelor of Arts Honours Degree and a Masters Degree with Distinction in 2023. A variety of mediums and topics is a major factor in his work, from his fun realism works, to his powerful climate-based collection, many of which have been displayed in prestigious national and international galleries. Tin is passionate about the environment and how social behavior affects our surroundings, with a focus on the abandonment and decay of both natural and man-made structures. His landscapes, usually devoid of people, suggest a world beyond the limits of human life, either through their remoteness or from an age beyond human habitation of the planet. Tin's artwork has been seen in many national and international galleries, including the Royal Academy and Oxo Galleries in London. His acrylic, pencil, digital realism, and landscape work has led to being interviewed by the Royal Academy on climate change, and even having a very brief spot on TV's Sky Landscape Artist of the Year.



Chocolate Orange  
Acrylic on wood,  
25x25cm, 2022



**How do you decide which medium best suits a particular concept or message?**

*Working in a range of mediums offers up a huge amount of freedom to create and deciding a medium in which to work next is always an exciting prospect. Most mediums have their attributes and language from the complexity of a large-scale acrylic painting, the delicate simplicity of a watercolor, or the fast-paced, often illustrative styles of digital pieces. I tend to choose what feels right about where the piece is aimed, whether that be an exhibition or gallery, book, poster, or graphic novel.*

**What role do you believe artists should play in the climate conversation?**

*Anyone in the field of art, whether that be painting, writing, music, literature, and so on, has the opportunity to convey a message. I am passionate about our future and can tell a story through my art that could potentially change a viewer's perspective. Art is not always about conveying an important message, but those who can help to inform the public about important issues, especially around our potential futures, should use that opportunity wherever they can.*

**You often depict abandoned and decaying landscapes, many devoid of human presence. What draws you to these subjects, and what do you hope viewers take away from them?**

*I have always been drawn to landscapes, both rural and the more brutalist, the abandoned architecture of urban places. If you look back at how the world used to be, you can begin to imagine where the future might take us. With constant growth, building, and construction, the world is slowly becoming a concrete jungle; a sign that we must slow down and realize how we are destroying the place in which we live.*





Untitled - Gouache on Card, 21x30cm, 2023

**How does your background in both traditional and digital media influence the way you approach realism in your work?**

*Learning new skills is key to my development as both an artist and an art tutor and using these often-traditional skills is something I am very proud of. My addiction to art in its many forms has always given me a hunger to learn more about photography, technology, and art techniques to enable me to get the most out of my imagination. It may seem strange to be studying techniques of the likes of Cezanne and Turner, while simultaneously learning the complexities of semiotics and digital media, but they go hand in hand in my practice.*

**Your landscapes often feel timeless or post-human. Are there particular locations or experiences that inspire these visions of a world without people?**

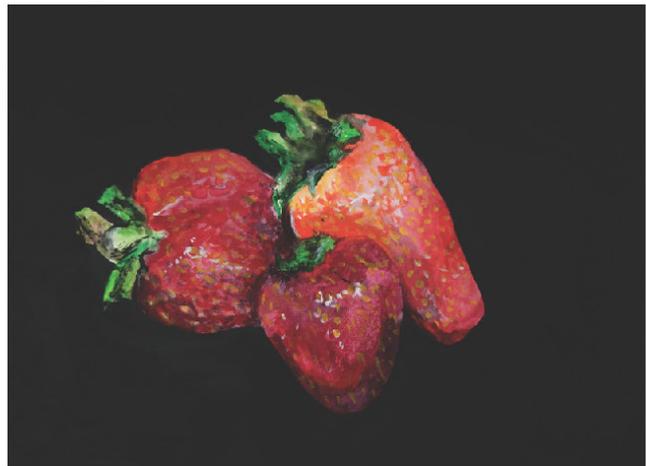
*I have been influenced by other artists and writers, since reading Orwell's 1984 when I was just sixteen years old (in 1983) and listening to the music of David Bowie, whose work was in turn influenced by Orwell's vision of the future. As a child I had a fascination with abandoned or neglected places, playing in empty woodland and pillboxes from the Second World War. More recently I have been lucky enough to venture underground to see places where people lived during the war first-hand, beneath London in disused Underground stations.*

**You've exhibited in prestigious spaces like the Royal Academy and been featured on Sky's Landscape Artist of the Year. How have these experiences impacted your practice or visibility as an artist?**

*For me, reaching a wider audience is an integral part of the creative process. Art is for everyone, and although many are happy with confining their enjoyment to the journey of creating, I do enjoy the way I can make people feel with my art. Getting art into prestigious places means increasing your reach, which is extremely important when you want to convey a message, such as during the Royal Academy Summer Exhibition themed around climate change where I was interviewed at the time.*

**What challenges and freedoms have you found in working across such varied themes — from playful realism to deeply serious climate narratives?**

*Taking life too seriously is probably not the healthiest way to be, so creating some art for the sake of art is a great way to unwind and relax. I love the process of creating, and depending on my mood, my work changes. In the same way, sometimes art should be challenging, for both the artist and the viewer, where sometimes you need the comfort of a familiar subject or medium to make you feel happy and content.*



Strawberries  
Gouache on Paper,  
21x30cm, 2025

Fruit  
Acrylic on Paper,  
21x30cm, 2024



**How do you balance technical precision with emotional or conceptual depth in your pieces?**

*The ideas almost always come first, and some never make it past the brief sketching phase. The style and precision of those ideas that make it to completed works are normally dictated by mood and feeling during the creation stage, as underpainting or sketching becomes a complete picture. It is seldom that I imagine a completed work at the start, but instead, let the creative process make choices during the journey.*

**What does your creative process look like when developing a new series, particularly one with a strong narrative or environmental message?**

*Most of my work is influenced by my own learning and research, and this is ongoing, tending to dictate where my art travels. I create every almost single day, and much of my work is eventually abandoned or used in sketch form to back up larger pieces. My climate-based work now spans over 300 pieces. I also write, using my imagination to create short narratives that pose possible scenarios for the future of humanity, influenced by our overuse of technology and our continuous growth.*

**Looking ahead, are there any new mediums, collaborations, or themes you're excited to explore?**

*There are always mediums to explore more deeply. I have only recently started painting in Oils (water-based) to a large degree and am currently doing some research into traditional egg tempera painting, gilding, and encaustic techniques. Working as an art tutor for my art school over the last year and a half I have spent much of the time developing and honing my practice, and I am now at the stage where I wish to return to creating more meaningful climate-based pieces, with a view to a new collection in oils.*



# VIKTORIIA KOVALENKO



*"Nature is the primary source of inspiration for my creativity. Through my works, I aim to convey the harmony and fragility of nature. Each of my pieces is an attempt to capture that unique moment, which may be fleeting, yet incredibly precious at the same time. I work with various techniques and materials, often combining traditional and contemporary approaches. My goal is to convey not only the outward appearance of nature but also its depth, and the emotional resonance it evokes. Through my works, I want to convey the vulnerability of the surrounding world and the importance of preserving it for future generations."*

Viktoriia Kovalenko is a Ukrainian artist whose work blends impressionism and realism. She was born in 1993 in Kharkiv, Ukraine, and graduated from V. N. Karazin Kharkiv National University. Viktoriia began her artistic journey in 2014 with Chinese painting, drawn to its elegance and expressive brushwork. Over time, she transitioned to more traditional European painting techniques, expanding her artistic language and deepening her connection with nature. Nature remains her primary source of inspiration, and through her art, she seeks to capture its harmony and fragility, preserving fleeting yet precious moments. She works with various media, including watercolor, oil and acrylic paints, and epoxy resin. Since 2022, she has been actively engaged in botanical illustration, exploring the intricate details of natural forms and textures. Viktoriia has participated in both Ukrainian and international exhibitions, both online and offline. Her works have been exhibited at the Taras Shevchenko National Museum in Kyiv and at exhibitions organized by the Society of Ukrainian Botanical Artists (SUBA). She also held a solo exhibition at the Cherkasy Art Museum.



**How has the Chinese cultural and stylistic transition shaped your visual language?**

*Chinese painting inspired me with its deep appreciation of nature and the philosophy embedded in every plant. I continue to explore nature as the central theme of my work, seeking to convey its harmony and fragility. Each painting is an attempt to capture a fleeting yet profoundly meaningful moment. Nature remains the core source of inspiration in my artistic journey.*

**What aspects of the natural world most consistently inspire you?**

*I'm most inspired by subtle, often overlooked details in nature—like the way light shifts through leaves or how a flower bends in the wind. These quiet moments carry a sense of calm and beauty that I try to preserve on canvas. I choose scenes that evoke an emotional response, a sense of stillness or transience that speaks to something deeper.*

**You work across a range of media — from watercolor and oil to epoxy resin. What draws you to such diverse materials, and how does each help you express different aspects of nature?**

*Each medium allows me to tell a different story. I use watercolor for botanical paintings, as it beautifully captures the delicate details of plants. With pastel, I explore architecture and animals, while oil helps me create landscapes and plein air scenes that often carry deeper meaning. Epoxy resin and fluid acrylics allow me to work abstractly, focusing on emotional states and the pure energy of color.*



**Your paintings often convey both harmony and fragility. How do you visually balance these contrasting qualities in your compositions?**

*I balance harmony and fragility in my compositions through contrast and rhythm. Soft, flowing forms coexist with more structured elements, creating tension that feels natural rather than forced. I often use delicate lines and transparent layers to suggest vulnerability, while balanced compositions evoke a sense of peace. This duality reflects how I experience nature - both powerful and fragile at once.*

**You've participated in exhibitions both online and in physical spaces. How does the viewer's experience of your work change depending on the setting, and do you create differently with that in mind?**

*For me, exhibiting online and in physical spaces feels equally important - I don't change the way I create based on the format. I appreciate offline exhibitions for the chance to connect with people in person, while online shows allow my work to reach viewers from different parts of the world. Both offer meaningful ways to share my art.*

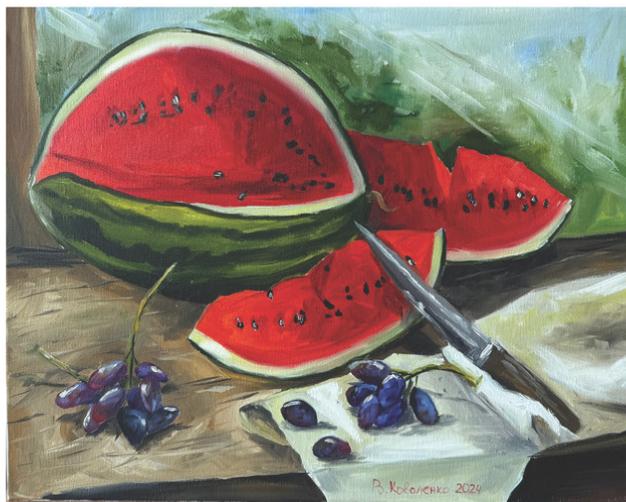
**Your solo exhibition at the Cherkasy Art Museum showcased the uniqueness of your vision. What did that milestone mean for you as an artist?**

*This was a significant milestone as my first solo exhibition and the first botanical show at the Cherkasy Art Museum. The exhibition, titled "Those Who Grew," brought something fresh to the space with botanical paintings and still lifes featuring not only flowers but also vibrant fruits and vegetables - everyday items that can bring positivity to daily life. It was dedicated to finding light in dark times, showing how simple, familiar things like plants and produce on the windowsill or in the kitchen can uplift even the toughest days. These works gave me the strength to keep creating, and I wanted to share that hope with others.*

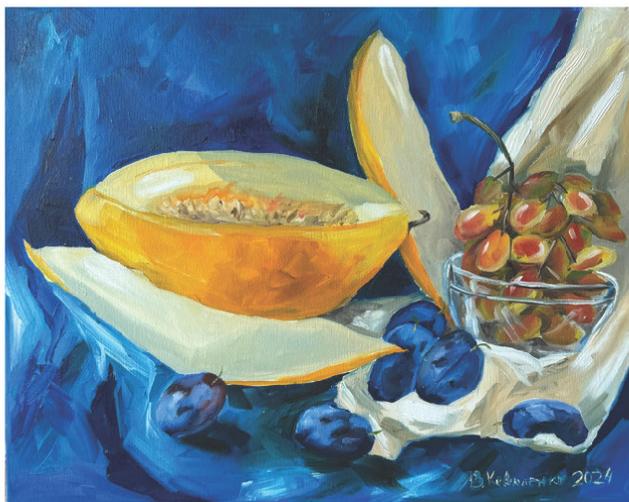
**Many of your works have a meditative quality. Do you view painting as a personal act of reflection, and how do you hope this translates to the viewer's experience?**

*For me, painting is like a quiet conversation with myself—a way to explore emotions and thoughts that words can't fully express. I hope my work creates a similar space for viewers, where they can slow down and discover their own inner stories. It's less about looking and more about feeling, inviting a deeper connection beyond the surface.*

Watermelon Gathering  
Oil on canvas,  
40x50cm, 2024



Juicy Melon  
Oil on canvas,  
40x50cm, 2024



**You mention wanting to preserve fleeting moments in nature. How do you navigate the tension between transience and permanence in your work?**

*I work relatively quickly because I'm used to painting en plein air, capturing moments before they change. This speed helps me hold onto the fleeting beauty of nature, while the finished paintings become lasting records of those moments. Balancing the transient and the permanent is at the heart of my process - it's about honoring the moment and giving it new life on canvas.*

**As an artist living through complex times in Ukraine, has your relationship with nature or artistic expression shifted in response to recent events?**

*Yes, recent events have led me to spend more time painting at plein air, capturing nature that is suffering from the impacts of war. Living in Ukraine, where both nature and all of us face uncertainty and loss, I feel an urgent need to preserve these fragile moments before they disappear. Each painting is a tribute to the beauty and resilience of life under threat.*

**What themes or techniques are you currently exploring, and how do you see your artistic vision evolving in the coming years?**

*Currently, I am focused on a series about my native region and its animals from Kharkiv. The war has caused great suffering here, affecting domestic, farm, and wild animals alike. With this series, I want to draw attention to their struggles and highlight the urgent need for care and protection.*



Ripe Fruits - Oil on canvas, 40x50cm, 2024



Peaches Are Ripe - Oil on canvas, 40x50cm, 2024

# ZOË DOUGLAS-CAIN.



*"I am a collage artist living and working in London. My work tends to celebrate women in the world placing them as the central subject caught up in a variety of guises and settings rarely meeting our gaze. The work is largely humorous, sometimes cheeky and positions women engaged in reverie and play alongside each other or in their own space, autonomous and self-possessed. At times I am moved to comment on world events through my work without being overtly political."*

Zoë has been exhibiting in group shows since 2013 in various galleries in London including Stour Space in Hackney Wick, The Crypt Euston, House of Vans Waterloo, Bones & Pearl Tottenham. She has shown in Yorkshire at Kommune Sheffield, The Botanical Gardens Dundee, The Holy Biscuit in Newcastle, and a former prison cell in Devon.

A Place at The Table  
Collage art, 21x29.7cm, 2019

The piece subtly references women's growing power. In this piece they are the only ones at the table. The food is all theirs to eat.





Time Out  
Collage art, 24x18cm, 2023  
Time Out. Time to be still.

**Your work often centers on women portrayed as autonomous, playful, and self-contained—figures who rarely return the viewer's gaze and resist passive or performative roles. What inspired this perspective, and how do you see it challenging traditional depictions of femininity in visual culture?**

*My female subjects are usually inward-looking - often caught up in fantasy. I think that there is an element of escapism from the world and pleasure in their lone status. With the proliferation of selfie culture/ turning the camera on ourselves, my subjects prefer to be lost in their heads rather than in their reflected image. In this way perhaps they challenge traditional perceptions of femininity in visual culture. I hope that they inspire other women - remind them to 'go inside' more, and reflect inwards. Be at home in themselves...*

**Humor and cheekiness are strong threads in your collages, with playfulness often serving as both a tool for empowerment and a form of commentary. How do you use this sense of play to engage with deeper themes? Your work sometimes responds to world events without being overtly political—how do you strike a balance between subtle social reflection and direct commentary?**

*If I feel compelled to go down the route of social commentary I will often use cheekiness in the image and through the title which may hint at something but not necessarily answer it. Maybe the message is hidden but I'm always curious to see how many of the viewers can tease it out or recognize it immediately. On such occasions, I prefer to 'show not tell'.*



**Your figures seem caught in private moments of reverie or imagination. Do you see your collages as a celebration of female interiority, or something else entirely?**

*My collages celebrate female interiority. I'm probably about 60 percent introvert (I'm an ambivert) so I need a lot of recovery time from the outside world. My subjects reflect this and often turn away from the viewer to protect their space.*

**You've shown your work in a wide variety of venues—from galleries to unconventional spaces like a former prison cell. How do these settings influence the way your art is perceived or experienced?**

*I can be sensitive about where I show my work. I like to show in a fitting venue and prefer unconventional spaces where possible. I once exhibited in a 200-year-old Crypt. The theme of the show was the absurd and the setting enhanced the pieces I showed. On another occasion, I exhibited in two connecting derelict houses in Peckham where the theme was decay. I think this can provide more of a 'wow factor' for the work and the experience of the viewer.*

**What draws you to collages, and how do you approach sourcing and assembling your imagery?**

*I love layering and juxtaposing disparate images and seeing what happens. Sometimes pieces 'make themselves' by accident. There is an element of 'magic' involved which can come from nowhere - even in those moments where I can feel stuck. I'm drawn to collage as I find it fun, exciting, and playful. It's easy to source from magazines, flyers, and journals and therefore as a material, it's inexpensive and very accessible.*

**What role do nostalgia, pop culture, or vintage imagery play in your compositions, if any?**

*Pop, vintage, and nostalgia feature heavily in my work. I love a clash of styles, and periods, and the dialogue and surprises they bring.*

**You've been exhibiting since 2013—how has your practice or focus shifted over the years?**

*I think that my work is largely the same thematically and colour has always been a crucial part of it. I'm usually drawn to a female subject but I do like to mix it up sometimes and use males or leave out the figurative altogether which is always more testing for me.*

**Looking forward, are there new themes, materials, or formats you're excited to explore in your collage work?**

*I'd like to return to more mixed media work which is where I started when first exhibiting - using pastels, tissue paper, packaging, found items, etc. I also want to push myself to make more abstract work as I find it challenging. Working in black and white is something I'd like to experiment with too in the future.*



Life, Still - Collage art, 21x29.7cm, 2022



Hold Tight - Collage art, 15x20c., 2024

# Neale Willis



Towards an End (A)

This work explores, through a series of images, concepts of invasion and boundaries within an urban context through studio photographs of items that have been thrown, wilfully discarded by passers-by, over the artists garden wall. This act reveals something of the personality of the individual rejecting the item both by the act of discarding and the wilful invasion created by it and the object itself. This process of revealing unwittingly creates a shared interaction between two individuals that have never met through a unique object passing from a state of social acceptance to one of rejection.

Neale is particularly interested in creating a conflict between what enters the machine and what leaves it. His work crosses mediums from sound and sculpture to image and video. Frequently site specific, his work seeks and remolds data into tangible outcomes. Graduating from MA in Contemporary Photography; Practices and Philosophies at Central Saint Martins, Neale has exhibited in venues both in the UK and abroad and has been an artist in residence at places including Tate, Allenheads Contemporary Arts, and Archaeological Park of Scolacium, Italy. Neale has been shortlisted for several awards including NOVA, Bloom by Warsteiner, and the Lumen Prize.



Towards an End (B)



Towards an End (C)

**Your recent series explores the boundary between public and private space through discarded objects. What first drew you to the idea of photographing items thrown over your garden wall?**

*It was during a time when I was working with the idea of topographics, looking at the same items collected from differing sources. I began to see the space of the garden wall as. The grounding element of a similar pattern.*

**You frame these objects as a kind of 'invasion' — do you see them more as disruptions, or uninvited communications from the outside world?**

*Those discarding removing their responsibility for the item and transferring it to an unknown other - it is a transference of power from the wall to the thrower.*

**You describe a “shared interaction” between the thrower and the receiver — how important is this unwitting relationship in the meaning of the work?**

*Without this fleeting interaction, the work could not exist. The photographed item must pass through three states - from the possession of the thrower to passing over the wall and lying in the garden, to being collected by the receiver at a later date - to become part of the work.*

**Do you view the discarded items more as psychological portraits of their discarders, or as symbols of broader urban detritus and disconnection?**

*Each item is in itself 'photographic', its arrival is a conclusion to a story which it has traveled. Presenting the item in such a way allows the viewer to interpret the journey of the item under their terms.*

**Your practice spans sound, sculpture, photography, and video. What determined your choice to work with studio photography in this project?**

*The quietness of studio photography, the removal of items into an environment far removed from its origin introduces a detachment, reducing the object to documentation.*

**How do you choose which discarded objects to photograph — is there a selection process based on form, material, or emotional impact?**

*Everything that came over the wall in a given period was documented agnostically, without applying a value to an object - that it has appeared in the garden is enough.*

**You've said you're interested in the "conflict between what enters the machine and what leaves it."**

**How does this apply to your current body of work?**

*Collected Art has 1,392,450 followers across Yumpu and Scribl. Considering only these two digital platforms, how many copies of these images will exist? Each time the image is viewed, it is recreated and then destroyed when the browser is closed. Traditionally, there is some control of how the image is viewed, be that print quality, hanging space, lighting, etc. With these images, we have no control over where or when they will be viewed, with each viewing happening on a subtly different setup, color space, etc...*

**Do you see your studio — or the camera itself — as part of that 'machine', transforming raw urban data into something symbolic or poetic?**

*The traditional sense of an image could be a painting, a photograph - constructed by spreading pigment over a canvas, or a series of chemical reactions to light. You could point and say, "There's the original". You could destroy it and it's gone. But digital images are not made through a process of brush strokes or swilling liquids in a dark space, they're instead constructed through the interpretation of a string of zeroes and ones by a computer algorithm. As Vilem Flusser said, the image maker becomes "a slave to the camera whose only role is to fulfill the function of the camera".*

**You've worked across a range of contexts. How does site-specificity inform your artistic decisions, and does the 'site' of your home/garden become part of the work in this case?**

*My work often tends to focus on seeking out and manipulating data where 'data' may not be present. For example, a residency at Allenhead Contemporary Arts, a work set out to interpret data held in the position of barbs on a length of contested barbed wire restricting access to a given field, constructing a language from that data before addressing the field with the message found within the data. In the case of this work, the 'file' or site, could be considered the length of the wall and so the items coming over the wall are entering into the specific area set out as the 'site'.*

**What's next for your exploration of boundaries, systems, and disruptions — are there new environments or technologies you're excited to work with?**

*I found the unpredictability of early AI to be quite exciting but find it less interesting as the tech progresses. While undoubtedly the future of a lot of image generation, and quite frankly an utterly amazing tool, much feels hollow. With this in mind, I'd like to take an opposite approach, looking perhaps at painting or some similar creative process requiring an element of physicality and resulting uniqueness.*



Towards an End (D)

# WANTING WANG



Wanting Wang is a London-based artist and photographer whose work explores the intersections of identity, perception, and the evolving relationship between nature and technology. She holds a master's degree in Television from the University of the Arts London, a background that informs her cinematic approach to image-making and visual storytelling.

Her artistic practice is deeply research-driven, drawing from philosophy, posthuman theory, and digital culture to examine the shifting boundaries between the organic and the artificial. She employs photography, installation, and digital media to investigate themes of hybridity, social constructs, and the fluid nature of selfhood. Often working at the threshold of the seen and unseen, she uses light, shadow, and composition to disrupt familiar narratives—transforming fleeting moments into compelling visual inquiries.

Wanting's recent exhibitions include EL ORDEN DEL CAOS Exposición colectiva (Spain, April 2025), PARTLY CLOUDY (London, April 2025), INTERGRADE (London, April 2025), LIQUID SKY | III Edizione (Italy, May 2025). Her work engages with contemporary questions of the aesthetics of decay, and the politics of gaze, challenging viewers to reconsider the boundaries between observer and observed, control and submission, reality and fabrication.

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## **Your work sits at the intersection of identity, perception, and nature. How do these themes inform each other in your creative process?**

*For me, identity is never isolated—it constantly negotiates with perception and its surroundings. In Blossoms of Decay, I use decaying fruits and vivid flowers to question how we perceive beauty and the natural order, revealing how identity is shaped by cultural definitions of worth, visibility, and transformation.*

## **With a background in television and cinema, how has that narrative training shaped the way you construct still images or installations?**

*My cinematic background gives me a strong sense of visual tension and pacing, even in static forms. I approach each frame like a suspended narrative moment—suggesting a before and after—allowing objects like fruit or flowers to become characters within a larger story of human-nature relations.*

## **You often explore the “threshold of the seen and unseen.” What draws you to this liminal space, and how do you decide what to reveal or conceal in your work?**

*The liminal is where meaning becomes unstable—and therefore, most interesting. I'm drawn to moments where decay looks like bloom, or beauty conceals discomfort, using subtle interventions to blur these visual boundaries and invite the viewer into uncertainty.*

**Your use of light and shadow seems intentional and evocative. How do these elements help you explore or disrupt narratives around control and perception?**

*Light and shadow function as metaphors for visibility and power. In Blossoms of Decay, I use light to emphasize textures of rot, making the “unseen” hyper-visible—questioning what we choose to look at, and what we prefer to ignore or erase.*

**Philosophy and cultural theory are central to your practice. Can you share a specific text or concept that recently influenced your work, and how it manifested visually?**

*Julia Kristeva’s concept of the abject has been influential—it speaks to what we reject to construct the self. In this work, decaying fruit becomes a site of abjection reimagined as aesthetic, forcing a confrontation with what is culturally cast out yet still deeply human.*

**Themes like hybridity and the fluid nature of selfhood suggest a resistance to fixed categories. How does your own experience inform your approach to these ideas?**

*As someone moving between cultures and disciplines, I’ve learned that identity is porous and contextual. That fluidity informs my practice—I often seek visual forms that resist classification, like decay and bloom occupying the same body, or beauty emerging from breakdown.*

**In your recent exhibitions, your work has engaged with decay and the politics of the gaze. How do you frame the relationship between observer and observed in your work?**

*I’m interested in how viewers project value or discomfort onto what they see. By aestheticizing decay, I complicate the act of looking—inviting desire while unsettling it—turning the observer into a participant in the ethical ambiguity of the gaze.*

**Your materials and mediums vary—photography, installation, mixed media. What guides your decision to use a specific format for a particular project?**

*The concept always leads. Photography suited Blossoms of Decay because it captures only the final state, holding a tension between documentation and illusion. This stillness invites viewers to contemplate what is visible and what is silently unfolding. Other projects, however, require more spatial or tactile engagement, where installation or mixed media better evoke the presence of the body or the surrounding environment.*

**Much of your work challenges traditional boundaries—between nature and artifice, reality and fabrication. What do you hope viewers experience or question when engaging with these blurred lines?**

*I hope viewers leave with a sense of productive discomfort—questioning not only what is “natural,” but how such terms are constructed. By disrupting visual expectations, I invite a more critical and poetic engagement with how we define life, beauty, and the self.*

**Looking ahead, what themes or questions are you eager to explore next in your practice? Are there any new mediums or formats you’re considering?**

*I’m currently developing an installation project that explores the fragility of order in a world disciplined into “normality.” By reconfiguring everyday objects—food, furniture, tools—into scenes of quiet dysfunction, I’m investigating how logic, systems, and norms can subtly unravel. What appears stable often conceals an internal resistance, a silent rebellion against imposed structure. This work will experiment with spatial arrangement, inviting viewers into a calm yet absurd choreography of disruption.*

## Blossoms of Decay

**Beauty's script is rearranged, where flowers yield, and flesh is changed.  
Nature's laws, we twist and bend—yet are we gods, or just pretend?  
We shape, we scar, we bloom, we break—but are we not what nature makes?**

Blossoms of Decay presents four decaying fruits adorned with vivid flowers, subverting conventional notions of beauty, freshness, and the natural life cycle. In our culture, decay is discarded and overlooked, yet in this work, what is typically neglected is reimagined as something striking and exquisite.

Flowers, traditionally symbols of life and beauty, no longer play the leading role. Instead, they are implanted into the decaying bodies of fruit, disrupting our established perceptions of the relationship between nature and humanity. This human intervention in nature is momentarily suspended, forcing us to confront an unsettling reality: as part of nature ourselves, we attempt to manipulate it. Yet, on a larger scale, are we not also shaped and governed by nature itself?

What appears to be a harmonious coexistence of bloom and decay is, in truth, a constructed aesthetic—an artificial reconfiguration of natural beauty, an act that is both creative and destructive. The work challenges us to reconsider our interactions with nature: are they born from admiration or domination? In this aesthetic ritual, the boundaries between organic transformation and human interference are blurred, reconfiguring the grammar of natural beauty.

In this framework, the fusion of decay and life is not one of opposition, but a redefinition of the boundaries between nature and the artificial. The work uses decay as a source of creativity and, through human aesthetic manipulation, questions whether such a reconstruction of beauty is sustainable, or an ecological ritual in itself—a moment in time suspended between creation and destruction.



Blossoms of Decay - Photography, 54.9x42cm (framed), 2025



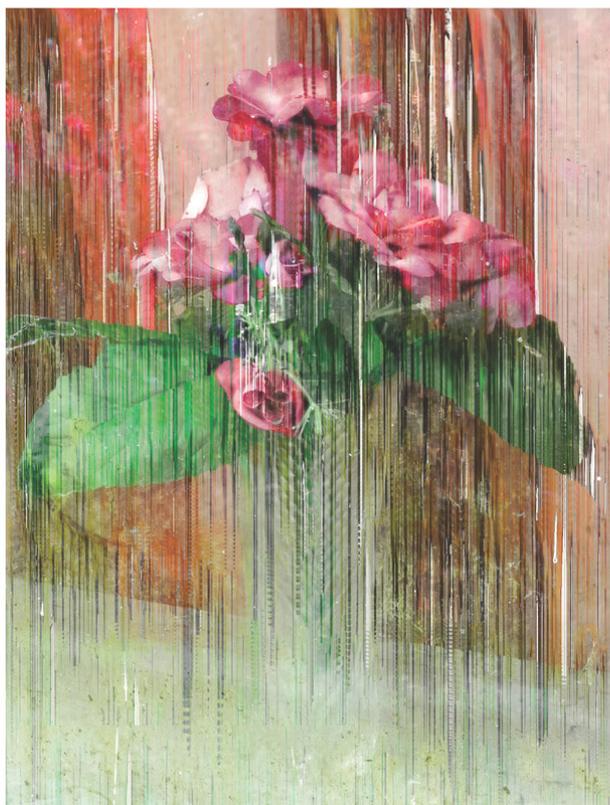
# PATRÍCIA ABREU



Patrícia Abreu is a Brazilian Visual Artist who mixes multiple techniques in the realization of her works. With a degree in Graphic Design, Photography and professional experience in Art Direction for Audiovisual Dramaturgy, she moves fluently through different artistic languages in search of her original expression. Themes about Time, Memory, and the Natural World are a constant presence in her work. In addition to Macro Photography, Conceptual Photography, and the composition of Digital Photomontages, she also carries out studies focused on the poetic and computational language of image creation, seeking to expand his field of artistic expressiveness.

*The **FLORA PERPÉTUA** series carries the fusion of the traditional aesthetics of Still Life paintings from past centuries with the imperfect visual aspect of Glitch Art that has emerged in our contemporary world after the advent of new communication technologies. A visual combination that aims to build bridges between the past and the future to allow timeless dialogues within the images. Bringing to the current aesthetic representation, the fragmented visuality that inhabits our daily lives of multiple images while incorporating the glitch to reinforce concepts of fragility, vulnerability, ephemerality, and artificiality that are so present in our social life today.*

Flora Perpétua #1  
Photography, digital photomontage, glitch art  
80x60cm, 2024



Flora Perpétua #2  
Photography, digital photomontage, glitch art  
80x60cm, 2024



**Your work navigates across multiple techniques and mediums. How do you determine which language—photography, digital montage, glitch, or others—best serves the concept you're exploring?**

*It is an intuitive and mental process the same time in which language emerges at the beginning of my conception because it is the choice of medium and capture technique that will allow me to explore the final visual aspect more deeply during the post-production phase.*

*The glitched images always come from shots taken with my iPhone 13 PRO Max in RAW mode, for example, as they are the result of a communication failure between its. DNG files and outdated software, are accessible only from my desktop computer. For macro photography, however, I need to work with cameras and lenses suitable for the technique.*

**Time, memory, and the natural world are recurring themes in your work. How do these elements come together in FLORA PERPÉTUA, and what personal meaning do they hold for you?**

*FLORA PERPÉTUA in Portuguese means "PERPETUAL FLORA" in English. Its title refers to a temporality since time is contained in everything. There is movement in time, nothing is fixed, and everything is in evolution in the natural world. By photographing these floral arrangements, I transformed instants into timeless memories, subverted by the potential ephemerality through their glitched visuality.*

**In fusing classical still-life aesthetics with glitch art, you're building bridges between past and future. What inspired you to merge these two seemingly contrasting visual worlds?**

*Glitch art has been a part of my work since 2022 when I accessed these fragmented files photographed with my new iPhone while converting them on my computer. I was surprised by the exposed error and decided to incorporate it into the original pristine images. This personal approach resonates with my questions about the reliability of images in this very moment of dystopian reality. Exposing the manipulation of glitchy digital images as an alternative way to portray the moment.*

**Glitch art often embraces error and fragmentation. How do you see 'imperfection' as a form of beauty or truth in your artistic process?**

*Ever since I was confronted with this dichotomy of having access to two different visual representations of the same original photo caption, I have come to embrace imperfection. The concept of beauty has expanded along with the images to encompass fragmentation. This has also changed my perception of reality, while giving me a sense of truth as interpretation, not as a static definition or inevitable fate.*

**Could you share how your background in audiovisual dramaturgy influences your approach to visual storytelling, particularly in static images?**

*My background in research and artistic production for audiovisual dramaturgy gave me the habit of perceiving things like objects, props, and other elements that make up a scene as narrative means. I still have those eyes that search for meanings scattered throughout the pieces of the image. Secrets are disguised as things that capture our attention. Through static images, we can further enhance our capacity for observation.*

**Digital photomontage allows for surreal and layered expressions. How do you balance control and spontaneity when composing these images?**

*Finding that balance is always a challenge. Because it's a journey that you want to explore, but you don't know how far you can go. But experimenting is important because you can always embrace something new in your practice, and that's the goal: to keep learning. I think it's very important to try to understand your image in advance, to prospect it, to give it time to manifest itself. It's a conversation and interacting takes time.*



Flora Perpétua #5  
Photography, digital photomontage, glitch art  
80x60cm, 2024

**The term 'computational language' suggests a deep exploration of the mechanics behind image creation. What does this technical-poetic approach look like in your studio practice?**

*I understand that my artistic language is expressed through technological artifacts. From paintbrushes and computers to digital and analog cameras, these are essential tools with which I construct my images. I need to value this in my process, even when I make aesthetic decisions that are very personal in my artistic journey. Thus, in my studio practice, I resonate with these tools to compose my work, and this I could call my technical poetic.*

**Do you see your work as a critique, a reflection, or an acceptance of these realities?**

*I see this as a reflection, as it leads me to fill in gaps with questions that go beyond predefined answers. For this series, I photographed floral arrangements that caught my attention in urban centers. But as I worked on the images, I began to confront this sense of ephemerality that they emanated, achieving a more pictorial finish by confronting the apparent artificiality that these flowers carried, reflecting a kind of melancholy so common in our contemporary world.*

**How do you decide where to focus your lens—literally and metaphorically?**

*My lens is focused on details. I find that I always maintain a cropped point of view. This allows me to add metaphorical thoughts to visual narratives. It's all about details and different points of view on ordinary things. Through photography, this "elastic medium", I feel compelled to compose images capable of achieving a certain abstraction.*

Flora Perpétua #7  
Photography, digital photomontage, glitch art  
80x60cm, 2024



Flora Perpétua #16  
Photography, digital photomontage, glitch art  
80x60cm, 2024



**How do you hope viewers will interpret the visual "dialogues" you create between tradition and technology in your work? What questions do you want your images to provoke?**

*I intend to displace the viewers from the moment. To provoke them with digitally modified images that belong to the present, but that can speak of the past or the future. Allowing the sensation of the passage of time not as a continuous movement, but as something that can be fragmented. Because I believe that we need to stay connected to the past to better understand our humanity.*

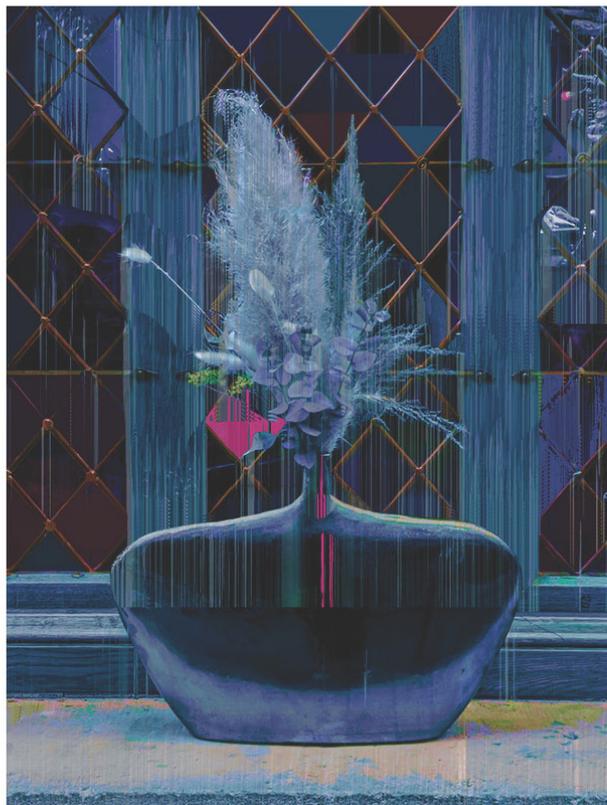
*Do we remain the same? What makes us different in the present?*

*What habits do we spontaneously preserve?*

*Are half-lies half-truths?*

*How do others prefer to name that which they only half know?*

Flora Perpétua #7/ 8/ 17  
Photography, digital photomontage, glitch art  
80x60cm, 2024



# HONG LIANG



*"I love painting flowers and women, using art to explore the connection between my inner world and nature, and society. The brief bloom of flowers is like a metaphor for life, gently reminding us to cherish every moment in the present. I often use acrylic paint mixed with quartz sand, layering the thick pigment and grains onto the canvas to create a rough texture. This tangible "roughness" makes me feel grounded, as if capturing the weight of reality with paint—using solid brushstrokes to counteract emptiness. The young women in my paintings are a reflection of my inner self. They pose quietly or stretch naturally, their gazes directed outside the frame as if engaging in a dialogue with the viewer. When you meet their eyes, your emotions subtly blend with the collective feelings of others. This exchange of glances, as natural as flowers blooming and fading, is both a journey into my own heart and a portrait of shared human emotions. My art is all about capturing the "now": preserving time through paint texture and weaving emotions through gazes. The growth and decay of flowers, paired with women's stares, act like a mirror, showing us the true weight of life in this fast-changing era—only by feeling the present deeply can we touch the essence of existence."*

Hong Liang, a Chinese-born visual artist and painter, specializes in visual arts, excelling in floral themes and female subjects. With a profound academic background, she holds a Bachelor of Fine Arts, a Master of Fine Arts, and a Doctor of Philosophy in Aesthetics. Currently an art lecturer at a university, she previously served as a Visiting Scholar at Birmingham City University and as Executive Curator of Xi'an Qujiang Museum of Art. Her works, featured in solo and group exhibitions worldwide, have been specially reported by renowned media such as "FAD Magazine", Artron Art, and Art China. Centering her practice on exploring inner peace and harmony, she conveys philosophical reflections on life through painting while actively engaging in art education and cross-cultural projects, demonstrating deep enthusiasm for art education outreach and international artistic exchange.



Phalaenopsis  
Acrylic, quartz sand on canvas,  
51x40.5cm, 2024

**Your work often explores the connection between your inner world and external nature or society. How do you translate these deeply personal reflections into universal visual language?**

*I use familiar natural elements like flowers as "translators" to turn inner thoughts into images. For example, painting withering petals to depict the passage of time, so that everyone can relate to their own stories when seeing it.*

**You use materials like acrylic mixed with quartz sand to create texture. What does this physical roughness mean to you, both aesthetically and symbolically?**

*Quartz sand mixed in paint feels rough, like the texture of tree bark or an old photograph. It not only makes the painting look more realistic but also symbolizes that life, though full of edges, is authentic—every texture is a mark carved by time.*

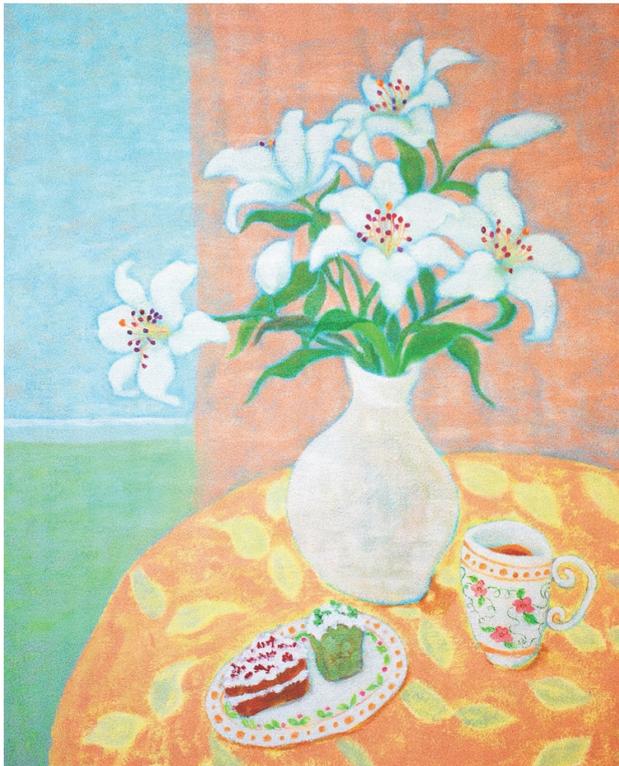
**The young women in your paintings seem to carry a silent emotional weight. Are they autobiographical, symbolic, or a blend of both?**

*The girls in the paintings carry my own shadow, such as a momentary mood, but they are more a microcosm of women around me. Their quietness when bowing their heads may represent the tenderness many hide in their hearts—a universal feeling rather than a specific individual.*

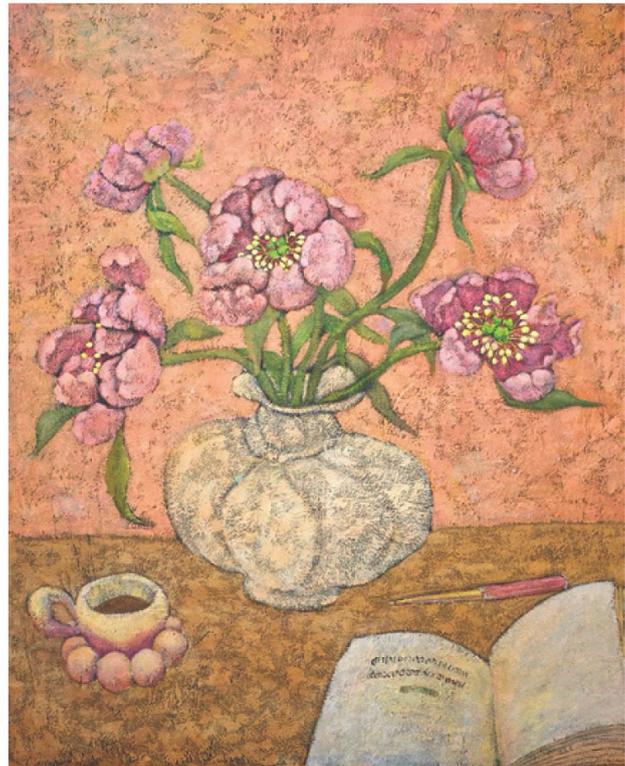
**You describe flowers as a metaphor for life's fleeting beauty. How has your understanding of this metaphor evolved over time, both in life and in your art?**

*I used to paint flowers only for their beauty, but later realised that blooming and withering are like human growth and ageing. The falling petals actually signify the beginning of new life. Now I intentionally leave some imperfections in flower paintings, for incompleteness is the true essence of life.*

Holy Lilies - Acrylic, quartz sand on canvas, 76.2x61cm, 2024



Peonies on the Table - Acrylic, quartz sand on canvas, 76.2x61cm, 2024



Red Roses  
Acrylic, quartz sand on canvas,  
42x30cm, 2024



**Your gaze-focused compositions encourage viewers to emotionally engage with the figures. How intentional is this interactive experience, and what do you hope people feel?**

*The girls' gazes in the paintings always fall on flowers, as if whispering to the petals. This composition aims to invite viewers to join this "conversation". I hope that when people look at the paintings, they can feel that the girls are not just looking at flowers but touching time through them—similar to how we reminisce about the past while staring at old photos.*

**How has teaching and cultural dialogue influenced your own practice?**

*When discussing creation with students, their innovative design ideas to deconstruct natural forms often inspire me to blend deformed shapes with traditional brushstrokes on the canvas. In cultural dialogue, the differences between Eastern and Western metaphors of nature have prompted me to integrate artistic languages from both worlds. I prefer to use delicate quartz sand texture or multi-layered glazes to explore the emotional depth of "momentary gaze" within a limited frame, making creation a emotional bridge for cross-cultural perception.*

**You've worked in diverse roles—from academic researcher to curator. How have these experiences outside of studio painting shaped your creative identity?**

*Through researching ancient art, I discovered that old masters often hid meanings in flower paintings. Later, I began to embed small details in my works—such as placing a pen on a desk—making the painting a puzzle for viewers to uncover stories.*

**In a rapidly changing world, how do you see your art capturing or resisting the pace of modern life?**

*As people today are always in a hurry to check their phones, I deliberately paint slowly—spending a week on just a few flowers, for instance. I hope viewers will pause for a few minutes, feeling the comfort of unhurriedness, much like waiting for flowers to bloom.*

**How do you approach balance—between fragility and strength, stillness and emotional intensity—in your depictions of women and flowers?**

*When painting delicate petals, I infuse the characters' gazes or the branches with a hint of tenacity, like grass growing from between stones. Fragility and strength coexist—just as tears often precede the accumulation of power.*

**What directions or themes are you currently exploring, and how do you see your art evolving in the next phase of your career?**

*My current creation focuses on the interwoven expression of human emotional spectrums and contemporary hot topics, aiming to freeze-frame the spiritual slices of modern people on canvas. In the next phase, while deepening personal creation, I will leverage AI technology to build new dimensions for art communication—particularly dedicated to activating the contemporary vitality of Chinese art through digital narratives, promoting the flow and growth of traditional aesthetic genes in cross-cultural contexts, and enabling more diverse audiences to perceive the spiritual pulse of Oriental art.*



# OLGA LOMAX



*"My artistic practice is rooted in a deep connection to nature and the emotional landscape it evokes. I am drawn to still life and floral compositions not simply for their beauty, but for their quiet symbolism and timeless presence. Influenced by the expressive simplicity of Matisse-style painting, I embrace bold shapes, flattened perspectives, and a decorative use of color to create works that feel both intimate and uplifting. Blending impressionism, abstraction, and elements of naïve art, I work intuitively—allowing each brushstroke to guide the composition. My goal is to transform the everyday into visual poetry, inviting calm, reflection, and emotional resonance."*

Olga Lomax is a British contemporary artist with a background in Fine Art and Visualization. Her work is inspired by the quiet beauty of the natural world, often focusing on floral and still life subjects. Blending elements of impressionism, abstraction, and naïve art, Olga creates emotionally resonant pieces that invite reflection and calm. A published artist, she has exhibited both locally and internationally, with her work held in private collections across the UK, USA, and Europe.



Still Life with Pink and Turquoise - Mixed Media artwork, 32x24cm, 2025



White Flowers in a Vase - Mixed Media artwork, 32x24cm, 2025



Pink Flowers in a Vase on a Turquoise Table  
Mixed Media artwork,  
32x24cm, 2025



Still life with tulips  
Mixed Media on paper,  
40x30cm, 2023

**Your work captures the quiet symbolism of still life and floral subjects. What draws you to these motifs, and how do they speak to your emotional connection with nature?**

*Still life and floral subjects allow me to explore quiet beauty and emotional symbolism. I'm drawn to their stillness and subtle power—they mirror the way nature often speaks in whispers, not shouts. These motifs help me express inner states of peace, nostalgia, and wonder.*

**You blend impressionism, abstraction, and naïve art in your work. How do you navigate the balance between spontaneity and intention within these styles?**

*I let each painting find its own balance between freedom and structure. The spontaneity comes in how I start—a loose brushstroke, a playful shape—but intention emerges as the work develops. I think of it like dancing with the canvas: sometimes I lead, sometimes it leads me.*

**Matisse's expressive simplicity is a noted influence. What aspects of his visual language most resonate with your own artistic sensibility?**

*I'm drawn to Matisse's bold simplicity and emotional use of color. His ability to express so much emotion through minimal lines and decorative harmony is something I constantly learn from. His work reminds me that less can say more.*

Quiet Petals. Still Life  
Mixed media on art board, 40x52cm, 2025



**You mention painting intuitively, letting each brushstroke guide the composition. Can you describe what this intuitive process feels like during a typical session in your studio?** *Intuitive painting feels like slipping into a dialogue with color and shape, where logic steps aside. I often lose track of time and let my instincts respond to what the canvas asks for next. It's an emotional, almost meditative process where decisions are felt more than reasoned.*

**Color plays a strong decorative role in your paintings. How do you approach color choice emotionally versus technically?**

*Emotionally, I choose colors that reflect a mood or inner landscape I want to express—calm, warmth, love. Technically, I consider balance, contrast, and harmony to guide the viewer's eye and maintain cohesion. But emotion always comes first.*

**Your work is often described as calming and emotionally resonant. How important is it for you to create a specific mood or atmosphere for the viewer?**

*Creating a mood is central to my work. Creating an atmosphere is very important to me—it's how I connect with the viewer on a deeper level. I want my paintings to feel like visual pauses, offering a gentle emotional resonance or a breath of calm. That emotional tone is what lingers after the image is seen.*

Floral Arrangement in a Vase - Mixed media on art board, 40x52cm, 2025



**What role does memory or personal experience play in your still-life compositions?**

*Memory often slips into my compositions through familiar objects, imagined flowers, or the way light falls. While not always literal, the arrangements carry emotional undercurrents—moments, people, or places that matter to me. Silent stories are hidden in the details. In each painting, the viewer finds his visualization of his stories.*

**In a world full of fast-paced digital stimuli, your art offers a moment of stillness. Do you see your work as a form of visual mindfulness or quiet resistance?**

*Yes, I do see my work as a kind of visual mindfulness. In a noisy world, I want to offer a space where people can slow down and reconnect with simplicity, beauty, and stillness. It's my way of creating gentle resistance to overwhelm.*

**Having exhibited internationally and had your work placed in private collections, how do you think different cultural contexts shape the reception of your art?**

*Emotional art is universal, but each culture brings its poetry to interpretation. I love how international viewers find unique reflections of their own experiences in my work.*

**If you could encapsulate your artistic mission in one sentence beyond your artist statement, what would that personal mantra be?**

*"To create quiet beauty that gently stirs the heart."*









