



Statement

Since its founding, Florence Contemporary Gallery has been a platform for established and emerging artists carefully selected, where through our initiatives we have built, and we continue to increase our community of artists, curators, collectors and institution from all over the world.

I would like to thank all the artists who applied and who gave us so many varying artworks to consider, our staff selected 35 artist giving them international exposure and recognition. As with any art form, especially with visual art, there are many ways as an artist can make a piece of work come to life, in this edition we explore a few of these different art forms, and hope you admire the various techniques used, even through this catalog pages, art in its conglomerate of form has the power to stop us in our tracks, flood our minds with different emotions and inspire us to achieve the impossible, so , savour it with us, soak it all up, and feel the emotion portrayed in the selected artworks.

Michele Morelli
Curator FCG

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Kaoru Shibuta

Artist (born 1980 / from Hokkaido / based in Kyoto) 2003 Kanebo Make-up Institute, 2000
Graduated from Pan Make-up School

He grew up freely with the nature of Hokkaido, he started producing works after working as a SDF, makeup artist, plant shop, and cook. He translates music and research into paintings. Participated in a stay production project in 2018 with the open call of the Barcelona Center for Arts and Culture Espronceda. He has made presentations at artist-in-residence locations around the world such as Elisabeth Jones Art Center, Santa Monica Museum of Art, NCCA of the Russian National Center for Contemporary Art and Artist's Point Meghalaya. In Japan, he participated in Kyoto Re: Search, performed at RIHGA Royal Hotel Kyoto, and collaborated with local musicians to produce murals. In 2020, he won a special award at Alte Laguna Prize 2019-20, expanding his range of activities.

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Eine Kleine Nachtmusik
Acrylic, ink gouache on canvas
160 x 145 cm
2020

Statement:

The world connected by sound.

Kaoru Shibuta translate musical notes into images and contemporary installations. In addition, through local culture and energy of atmosphere, he create a poetic symphony composed of images, colours and harmony, which is a perfect fusion between nature, music and art.
“If Mozart is the one who composes music to link the terrestrial world to the celestial world, I am the one who undertakes him to propagate it with my painting. If Beethoven composed to surpass philosophy, then I undertake to give them a shape with my paintings. J.S.Bach is the old testament Bible of the classical music.”



Jeunehomme
Acrylic on panel
95×188cm
2012-2020



Goldberg Variations
Acrylic, ink on canvas
100 × 175 cm



Swinging Mozart
Center for Art & Culture Espronceda
600 × 1500 cm
2018

Allan Gorman

Allan Gorman is a former award-winning creative director and author who spent 40 years in the advertising and brand-building business before making the commitment to paint full-time in 2013.

His fine art history includes over 120 exhibition showings in museums, galleries and major art fairs including: The International Guild of Realism’s Masterworks Traveling Museum Tour; “Industrialism in the 21st Century” at the Nicole Longnecker Gallery, Houston, TX; ArtFair 14C in Jersey City; and “Luster – Realistic and Hyperrealistic Art of Automobiles and Motorcycles”, which made its debut at the Daytona Beach Museum of Art & Science in March 2018 and is traveling to twelve art museums throughout the US through 2022.

Gorman was awarded a Fellowship for Painting from the New Jersey State Council on the Arts (2013). In 2011, he was awarded a resident fellowship to Vermont Studio Center and was invited back again in 2014 and 2018. In 2016, he was selected for a fellowship residency by the ESKFF Foundation at Mana Contemporary.

His art is included in numerous corporate and private collections.

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Highline Stairs at 23rd Street
Oil on Panel
46 x 46 cm
2020

Statement:

The art I make explores hidden abstract patterns, random shapes and aesthetic tensions I see in manufactured objects — mostly in structures and machinery. Using my camera as a sketchbook, I’m constantly searching for subject matter that makes me say: “Hey, look at that!” Then I try to convey the excitement I felt so that the artwork becomes more than just a technical rendering, but also something that resonates emotionally.

During this time of Covid-19, I have been making a series of light and shadow paintings of isolated places, capturing the loneliness and poignancy of a solitary existence during these troubling times.



Shadows at Kearny Point
Oil on Panel
51 x 41 cm
2020



Five Stairs
Oil on Panel
51 x 41 cm
2020



Shadows on 28th Street
Oil on Linen
90 x 69 cm
2019

Fernanda Porto

As a multidisciplinary visual artist, Fernanda Porto transits different mediums, such as painting, installation, performance, and foremost collage. The artist was born in Porto Alegre, Brazil, where she initiated her career at 14 years of age and later studied fine arts at the university, she now resides and works in Berlin, Germany. She participated in artist residencies in Spain and Germany and presented her works in individual and collective exhibitions in Brazil and Europe. Independently of the used technique, her artistic projects are interconnected through a recurring topic: the impact of cellphone and internet use in our contemporary society and the effects of technology on our lifestyles.

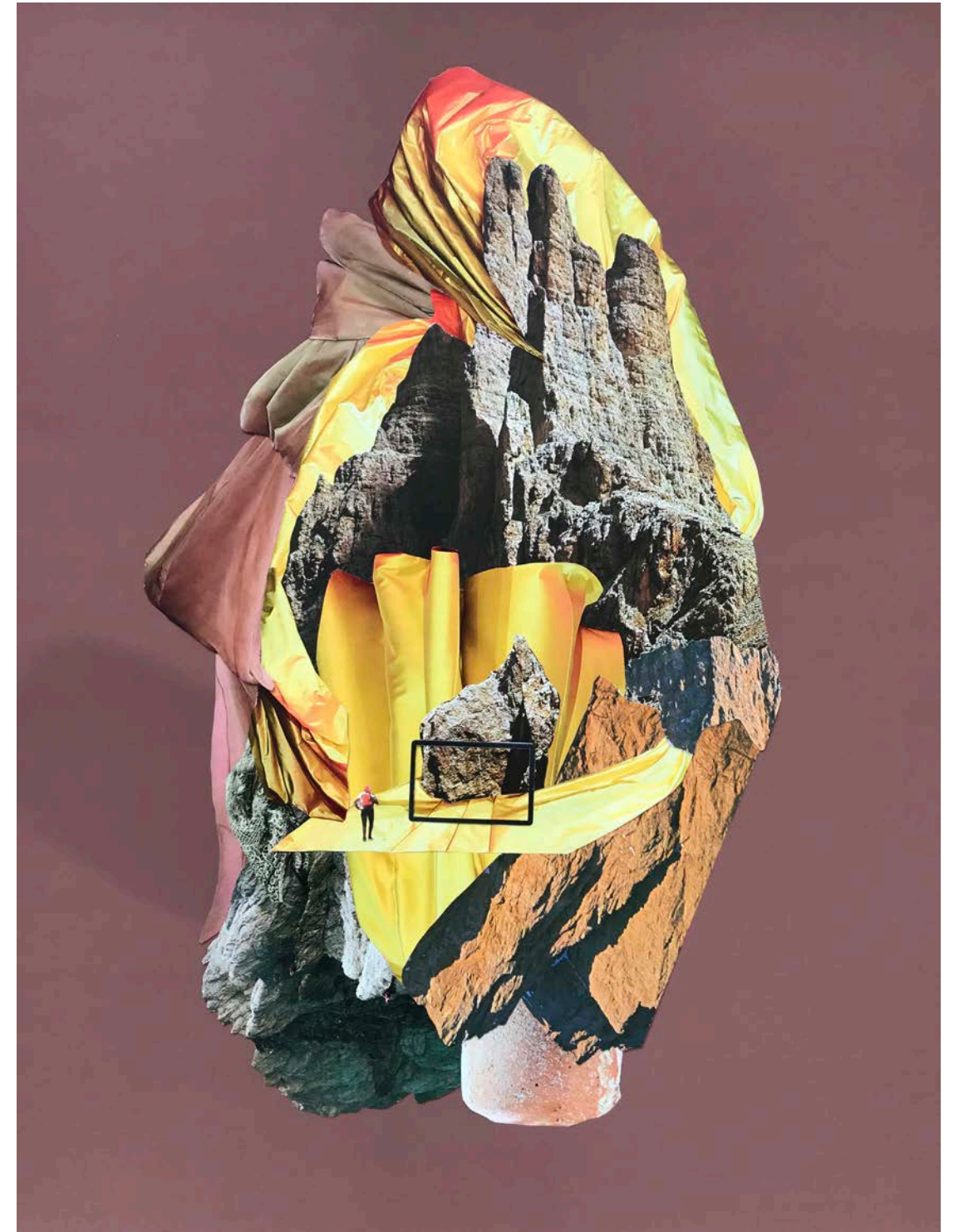
Where is the line between healthy use of social media and internet addiction? How can we be more connected than ever and feel lonely at the same time? The archetypes of the digital age that appear in my work are reflexions of our attitudes, mirror pictures to open up new perspectives on ourselves.

Recently, the consequences of having been infected with the coronavirus have heavily impacted me, and my work has been anchored on them. More than just a mere topic in my work, reflecting on this moment and its consequences is a process of recovery and sublimation, a process that is still ongoing.

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Alone but Connected-1
Paper and photography analog collage
60 x 45 cm
2020



Alone but Connected-2
Paper and photography analog collage
60 x 45 cm
2019



Coronavirus Diagnostic
 Paper and photography analog collage
 60 x 45 cm
 2020



Coronavirus Recovery
 Paper and photography analog collage
 60 x 45 cm
 2020

Robyn Banks

Robyn Banks is a British artist who produces colourful, nostalgic photographs alongside comedic and bizarre moving imagery. Her staged work depicts an imaginative exploration of childhood and the innards of Bank's imagination through handmade props and upcycled costumes, questioning the confines of self and characterisation. A Killer Date reviews the fear of online dating, whether it's the slow-burning quiet voice at the back of your mind or a gut-punching shock of adrenaline, A Killer Date is a not-so-gentle reminder to always listen to your instincts. When Banks was asked why she was not a fan of online dating she responded "You don't know who they are, they could be a serial killer". That night Banks restlessly dreamt of a torturous evening with a date who shamelessly enjoyed an oversized entree of oozing human body parts. This dream was the catalyst that brought A Killer Date to life with the creation of Philip, a mendacious 23-year-old pencil sharpener whose table manners are equally disturbing as his palate.

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A Killer Date
Photography
26.51 x 36 cm
2019

Sam Gilbert

Sam Gilbert is a 20-year-old artist who was born in Aberdour, Scotland. He studied carpentry for two years in Australia before returning to Scotland to focus on painting. Sam specialises in oil paint as he prefers to build up glazes of colour. This piece depicts mans need to hide from the crazy outer world. Inspiration for this came from observing social media habits and realising that the pressure of having a perfect lifestyle can lead to people isolating from society. The composition was created through photo collage to devise a more striking and unique layout. Come September 2020, Sam will be a second-year student at Dundee University, studying a Bachelor of Arts (with Honours) in Fine Arts.

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Concealment
Oil on card
84 x 59 cm
2020

Andela Tucakovic

Andela Tucakovic (born in 1998) is a painter and printmaker from Croatia. She is an Art Academy student and earlier this year she got her Bachelor's degree in Fine Arts. She has exhibited her work on a variety of group and solo exhibitions.

Literature, music, philosophy, and art history are her most sacred sources of inspiration. In her art process, she works around different spiritual and metaphysical aspects which often involve obscure fragments of hectic narrator dreams and a glimpse of her inner psyche. Untangling those undistinguished thoughts and crystalizing them in fluent compositions is a procedure she compares with putting a broken mirror back together. When assembled, it projects a perspicuous reflection of Andela's deepest contemplations which have been lurking from the bottom of Freud's iceberg, but she managed to place them under the sun.

„Dystopia“ is a result of feeling insecure, lingering around reality and imagination with a mind torn between brutality and tenderness. The seemingly opulent and powerful steadfastness of the society of the spectacle has lost its stronghold and the lack of weight causes it to float in an irrelevant manner. The vigorous vertiginous skies hide and imply jeopardy at the same time as the interminable existential journey continues.

„Triptych of Existential Illusion“ is a cyclic concept Andela built around the often overlooked motif of legs. However, the Sphinx asked Oedipus what creature walks on four legs in the morning, on two legs at noon, and three legs in the evening. Legs are the enigmatic pillars of each life. Their ability to discern the imperceptible currents is just as impeccable as their harmonious movements to the rhythm of the music. Legs are the doorkeepers of primordial human instincts: fear, weakness, sexual arousal, manic happiness and lassitude. The way we walk through time and space is of great importance. Some ghostly saunter through the same well-beaten paths and still leave behind deep rigid footprints, while others relentlessly march over unorthodox promenades and yet they leave the divine tranquil water-surface intact in spite of their heavy marble sturdiness. As one descends to Earth, there comes a moment when one has to rejoin the crowd on their primal and final amble back to the timeless transcendental dimension hidden in the dimly lit haze. The symbolic answers can be found in simple archetypal things and beings, in the tenuity of the very air we cautiously breathe.

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Dystopia
Acrylics on canvas
50 x 70 cm
2020



Triptych of Existential Illusion
Watercolors on paper
70x100 cm
2020



Triptych of Existential Illusion
 Watercolors on paper
 70x100 cm
 2020



Triptych of Existential Illusion
 Watercolors on paper
 70x100 cm
 2020

Anna Hrbacova

(born 1996, Czech Republic)

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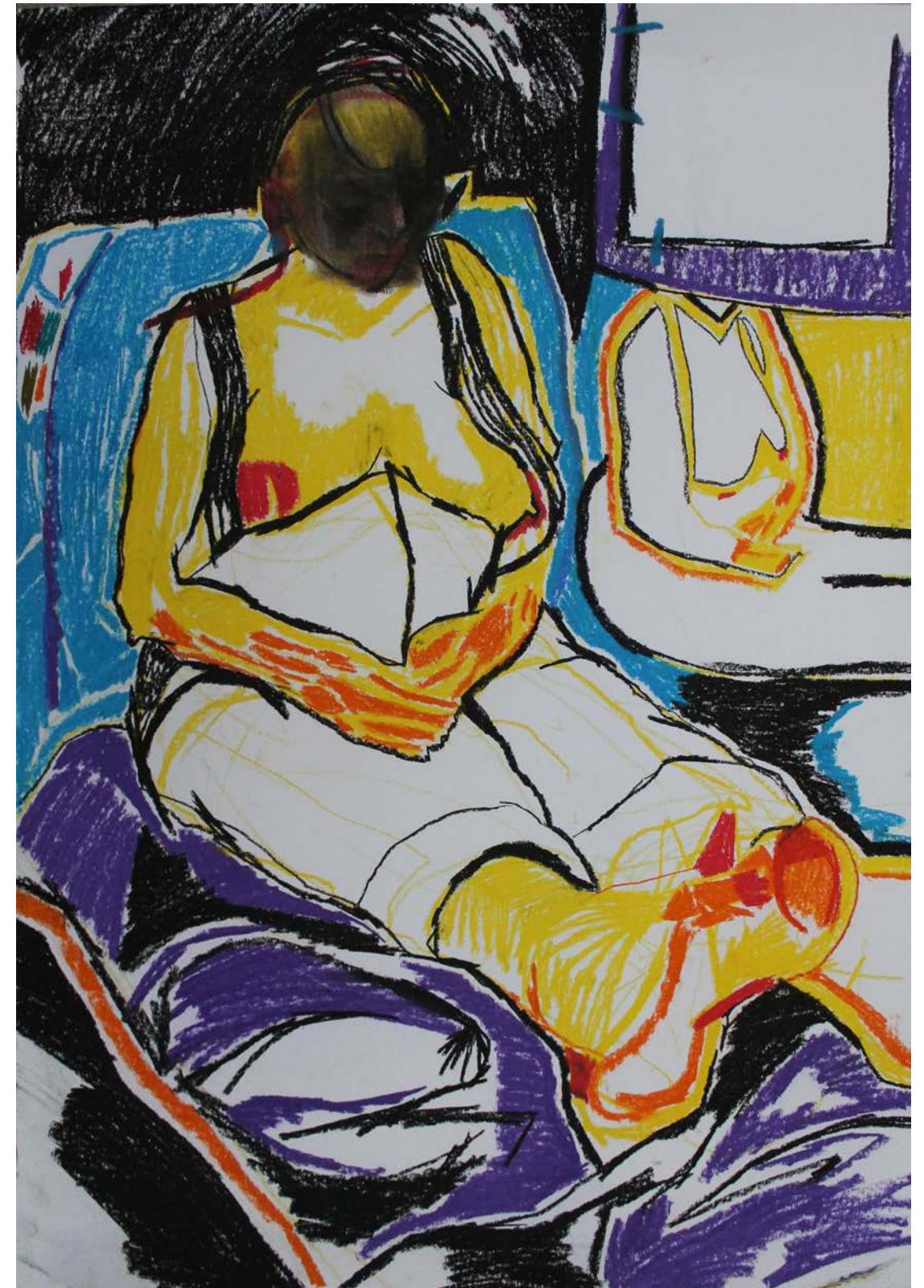
Self-portrait (When I dose my eyes)
Oil on canvas
100 x 73 cm
2019



Salty head
Ink and salt on paper
100 x 70 cm
2015



Saint
Etching on paper
54 x 39 cm
2015



Pregnancy/Melancholy
Soft pastel on paper
80 x 60 cm
2018

Daisy Triolo

Daisy Triolo is an Italian Visual artist, Illustrator and Tattooer born in 1985 in Latina (Italy).

She has shown her artistic, illustrative and drawing abilities since she was a child, that passion bring her to choose school of art for her education.

She is graduated in “Painting and sculpture” at Artistic High School in Latina and then she has degree in “Historical and artistic sciences”. She has completed her specialized studies in “History of Art” with experimental thesis about connoisseurship of paintings at “La Sapienza” University of Rome.

In 2014 Daisy got a scholarship for the Master “Digital Heritage. Cultural communication through digital technologies” in the same University, where she has degree in the 2015 with flying colors.

In the 2017, she decided to learn another artistic technique, the Tattoo Art, to bring her works on the skin too, so in February 2017 she is graduated as Tattooer in the “Esthetic Line School” of Latina.

During her artist career Daisy participated at several national and international Art Contests and exhibitions (in the USA, Russia, Italy, Ireland, Australia, Portugal, Spain).

Her works of art have been selected and published in many catalogs and online art platforms. Since 2015, she also illustrates cover books and cover music’s album of Italian artists.

Winner of “The First Award Sergio Ban_Young Talent under 35” at Biennale competition of Contemporary Art in the city of Latina (Italy, december 2016)

In 2018 her first Monograph came out, titled: Daisy Triolo: Lucid dreaming (“Daisy Triolo: Sogni lucidi” curated by Silvia Landi).

In the same year a Triolo’s artwork “Measure the Happiness” (“Misuro la Felicità”, 2017, mixed media, cm.30x30x30) becomes part of the MAAM’s Permanent Collection of Rome (MAAM, Museo dell’Altro e dell’Altrove of Metropolitiz).

National Finalist of MarteLive Contest (2019).

Her passion for art, the reading of many books and following several performances or art exhibitions, brought Daisy Triolo to reflect about real artistic world and to re-elaborate different ideas and concepts to use them personally, assimilating these ones in her works.

She practically experimented all techniques, finding mixed media like drawing, painting, video and installations as the most congenial ways to represent her interior visions. In the last years Triolo composes thematic works and installations formed by her material production, in which Daisy tells her whole woman and artist’s identity. Triolo’s poetic is essentially based on memory, both personal and collective. Sometimes the memory is real, being the artist’s memories, othertimes it’s made-up memory, but so strong and characterized to seem true, taking real connotations. Closed to memory aspect in the Triolo’s artworks there is the downside, the importance of the absence.

If it’s true that the form reveals the most author’s intimate part, Daisy Triolo always offers herself to the public in her all artworks.

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Covid-19. Un Autoritratto
Oil, pencil and oil pastel on canvas
40 x 50 cm
2020

Cristiana Capota

Cristina is a Romanian photographer, based in Cluj-Napoca. Her work, mostly fine art portraits, shows the human form in a twisted way. She use it to create an aura of restlessness around it. She gather inspiration from objects I see everyday and find a way to integrate them into the photographs she take.

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The Unseen
Digital photography
70 x 50 cm
2018



The Unseen
Digital photography
50 x 70 cm
2018



Arachme
 Digital photography
 60 x 60 cm
 2020



Light
 Digital photography
 50 x 70 cm
 2019

Deniz Kazma

Deniz Kazma is a Brussels based artist/designer who was born into a creative family in Istanbul. She studied graphic design at the Fine Arts University, which helped her use her intuitions and develop her skills in the use of colors, shapes and metaphors. She also studied ceramics and took an 18-month program in Brussels to develop anthropological visual projects.

Deniz travelled a lot and lived in various vibrant cities to cultivate her style and feed her imagination. She took part in several group exhibitions and collaborated with other artists, designers and brands in Belgium, Turkey and Argentina.

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Collage painting no.35
Acrylic painting collage
29,7 x 42 cm
2020

Statement:

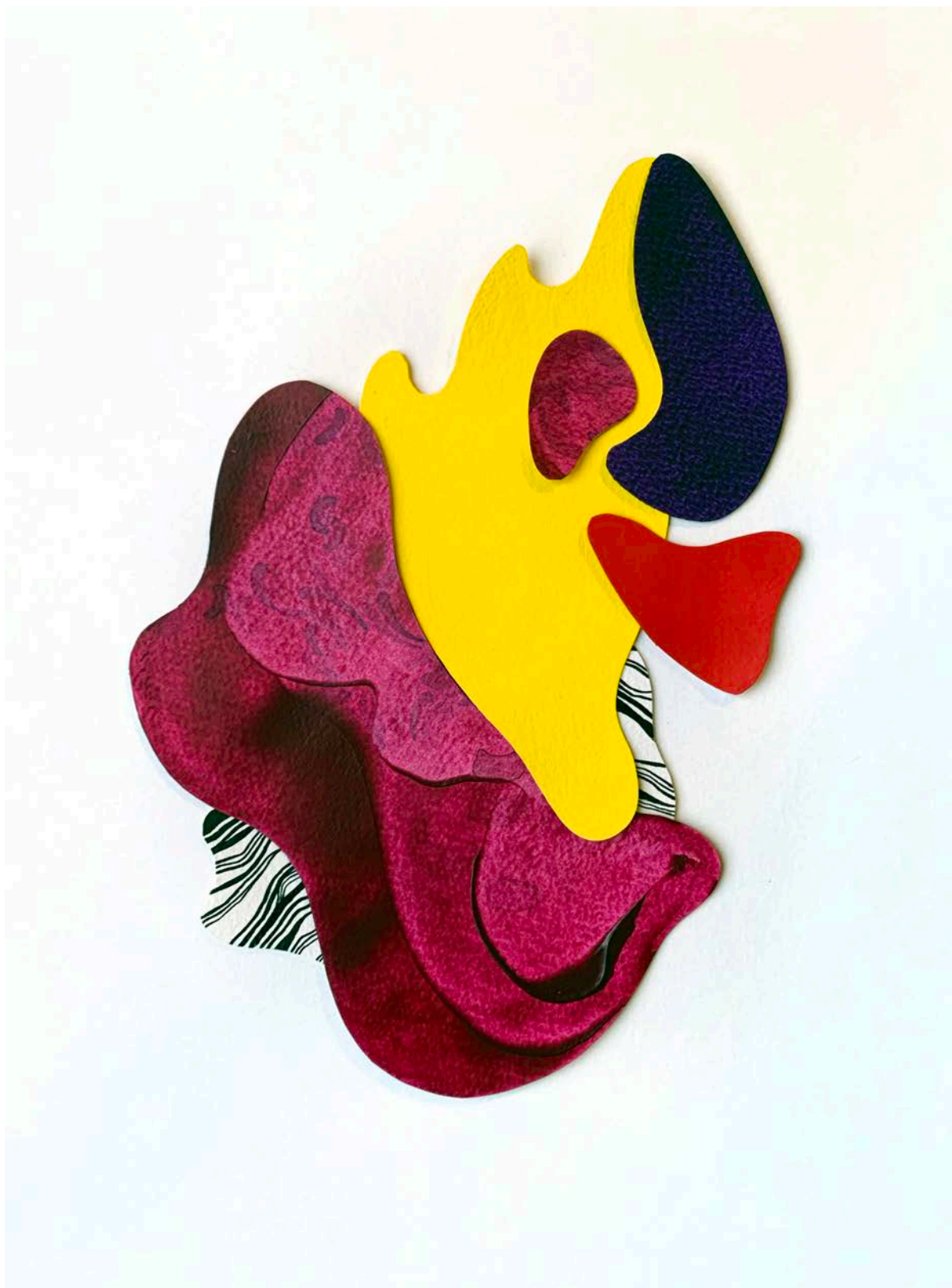
One of my interests is the performance in the creative process. Using different techniques such as painting, cutout pieces, collage compositions and sometimes the use of digital art, I eventually give my artwork a new identity.

To me, the creative steps are a parallel to human nature, which undergoes several stages in order to shape.

I like to work with surfaces that have an adaptive nature – fabric, paper, canvas, digital images... I love the possibilities that lie in the flexibility and complex details in simplicity. As a child, I loved playing with basic building blocks to be able to create comforting places. As an artist, this creative process never left me and even became my most fluent form of language.



Collage painting no.40
Acrylic painting collage
29,7 x 42 cm
2020



Collage painting no.18
 Acrylic painting collage
 29,7 x 42 cm
 2020



Collage painting no.12
 Acrylic painting collage
 29,7 x 42 cm
 2020

Sherry Shayan

Sherry Shayan is an Iranian-Canadian emerging artist currently residing in Toronto, Canada. Painting and drawing was a huge part of her childhood and youth. At University she studied Industrial Engineering while working on her art on the side. After graduation and working in the same field for while, she decided to choose art as her long-term career instead. She quit my job and backpacked across Europe and Canada while working as a freelance artist since 2018. Her style is close to Surrealism and she mostly works with acrylics, although she always tries to expand her skills in other mediums as well.

Artist statement

Once Nietzsche said: “God is dead and he will remain dead... Must we ourselves not become gods simply to appear worthy of it?” Then I grabbed my brush and thought, what is more godlike than the act of creation? I draw and paint and the theme of my works is usually life and death and their inevitable interconnection, self-awareness and self-mastery, and a search for authenticity. As a result, there is always a human existence in my paintings. I do not limit myself to one style or medium; However, I find my style closer to Surrealism and acrylic as an appealing medium for its versatile attributes. The ideas usually form as an image in my mind; Then, I sketch them on paper and in the process, some objects might be added or eliminated. If the sketch turns out great, I will paint it on canvas. My paintings have vibrant colors, but if someone looks at them long enough, he will find them dark and eerie. My intention is to connect people with themselves and remind them of the mysteriousness of their own minds.

Submitted Work Statement

This is the last scene described in my all time favorite book “Thus spoke Zarathustra” by Nietzsche with a flavor of my own added to it. In the finale of the book, while the over- men are feasting and partying in the cave, Zarathustra walks out and his animals calmly come to him. The eagle represents pride, the snake is the wisdom, and the lion that is slowly walking toward the figure represents “will” to act and create. The rose wreath crown is the symbol of laughter and by painting the face as a rose flower, I emphasized on the role of laughter in inner freedom. The whole scene is taking place in a desert without any other human existence, which reveals that the key to true happiness is self-discovery and self-mastery through periods of isolation. Covid-19 provided this isolation for me. Although, some people went through unavoidable hardships such as loss of loved ones, but in the bigger picture, the pandemic was a flip to remind us how fragile we are as human beings and how easily we can get wiped out of the earth, while nature stays careless as always. Therefore, the only thing we are able to do in this word, is to enjoy the moment and be content with what we have and who we are while creating a world that we truly want to live in.

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The Wanderer and Her Shadow
Acrylic on Canvas
110 x 60 cm
2020

Lot Winther

Lot is a Danish artist and art director. Her works are deliberately centred on temporary performances, interaction with the audience, and playful approaches to emotion.

Throughout her life, art and creativity have been qualities that flowed from the heart. Her background consists of entrepreneurs who have not rested on their laurels. The values she has grown up with have been following her dreams no matter how much diligence, time and perseverance it takes.

This brings her into the world of art. In short, she works with one vision; bringing people together in spaces where the forces fall down and the natural curiosity and exchange flourish – she believe this is the kind of moments, short as well as long, that first lead to reflection, and then change. She makes purpose through illustrations, drawings and paintings, whether it's her own inspired ideas or in shared inspiration with others.

She's been a creator as long as she's been aware. From studying the flowers' shapes, colours, shades and transitions as a 3-year old to the present moment of her life, trying to understand the world, the people and surroundings and particularly the depths of emotions. She transforms her understanding through visual arts, preferably with either a brush and oil paint or a pen and watercolours. Her current works are deliberately centred on temporary performances, interaction with the audience or surroundings, and playful approaches to emotion. Her main interest will always be observing people, particularly women's bodies, mostly, she thinks, because it's relatable and she finds beautiful secrets and messages in individual movements.

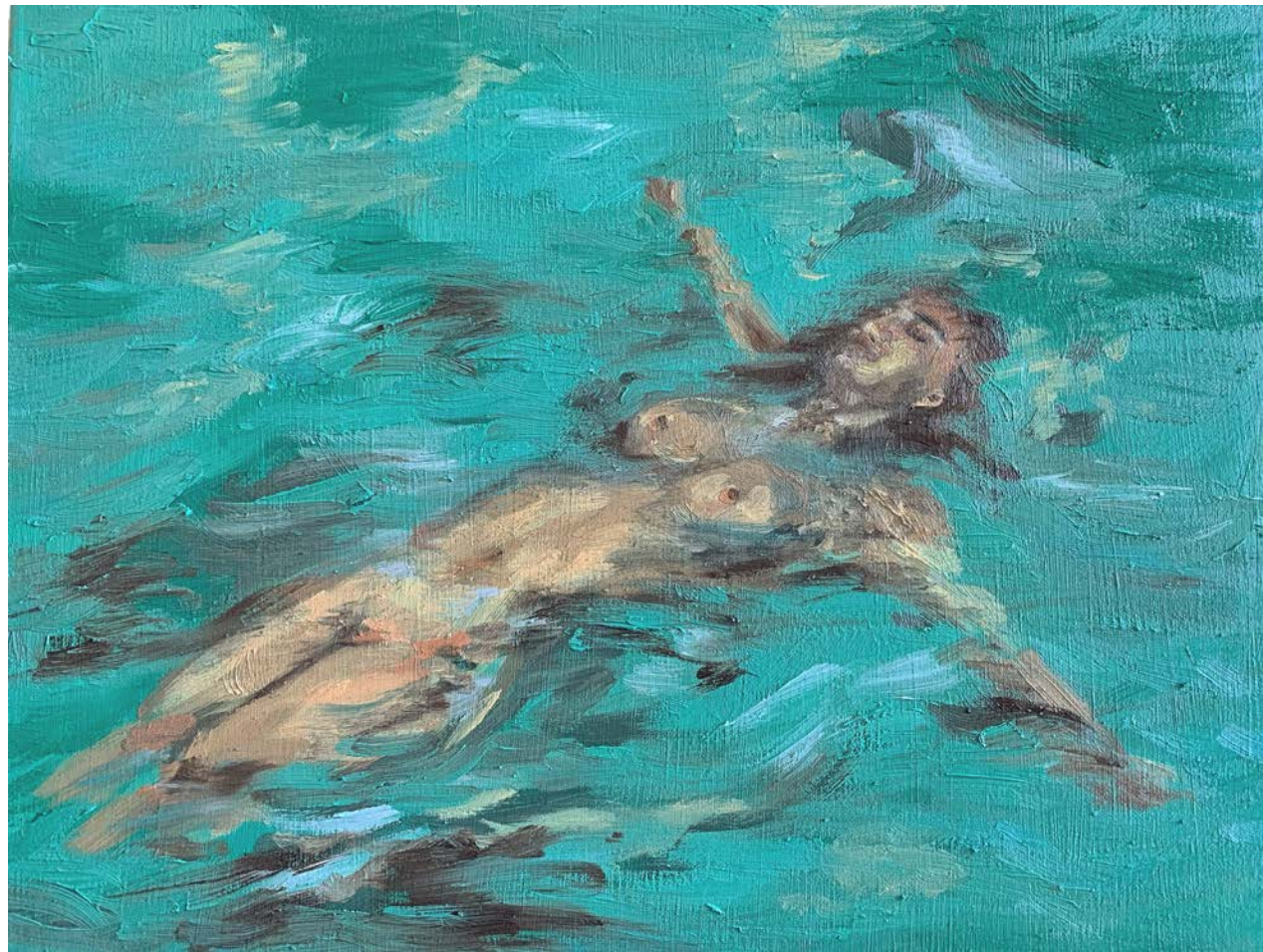
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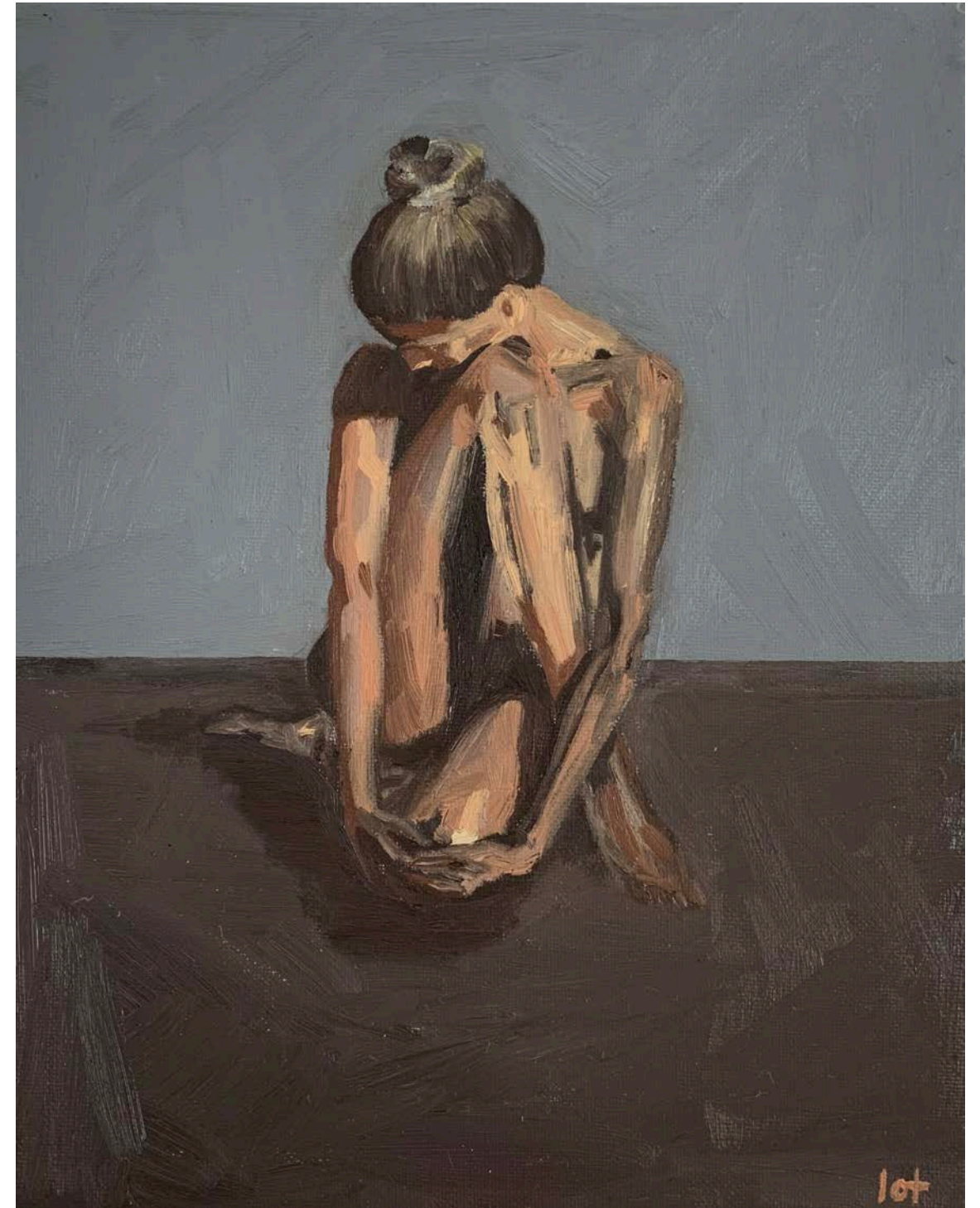
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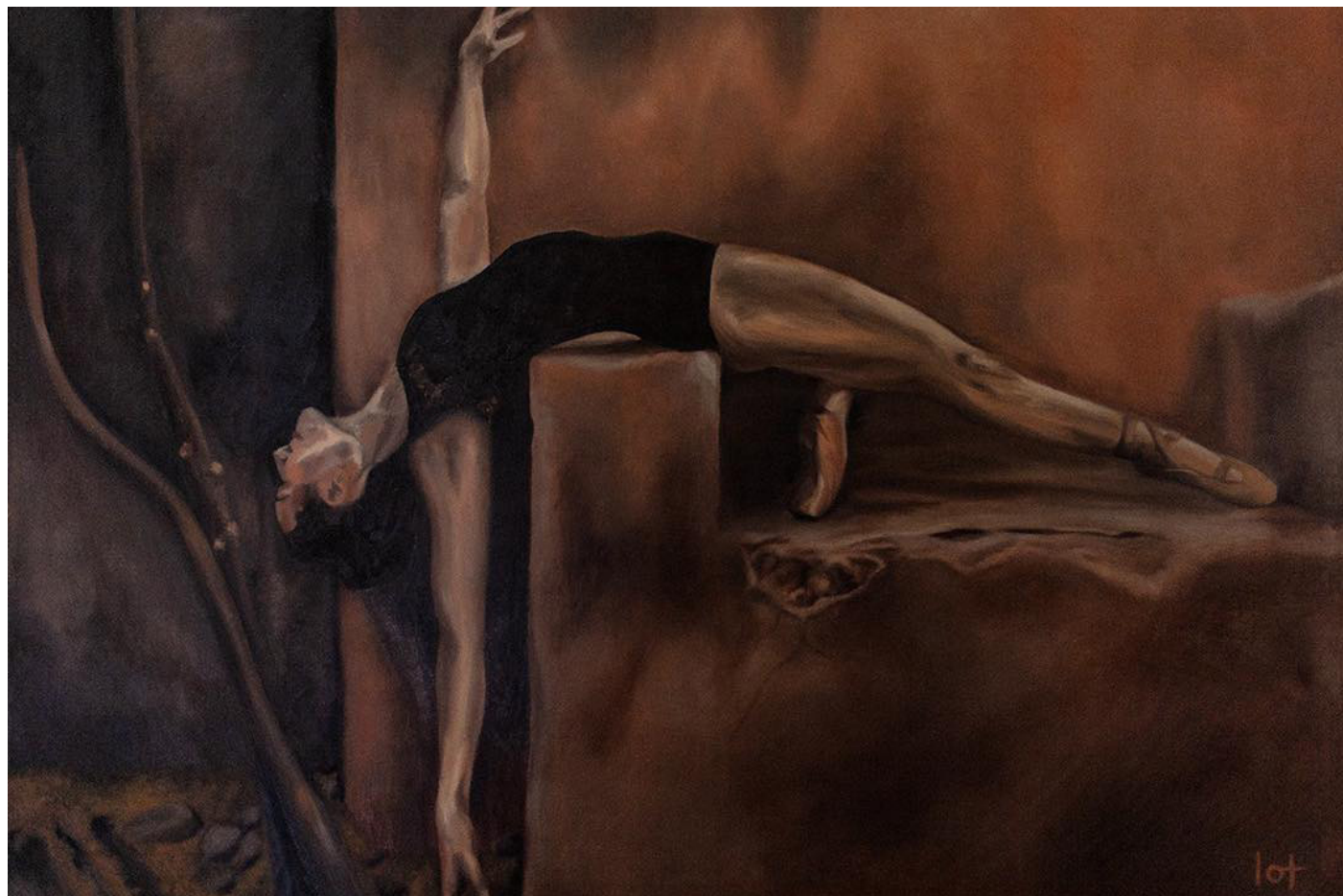
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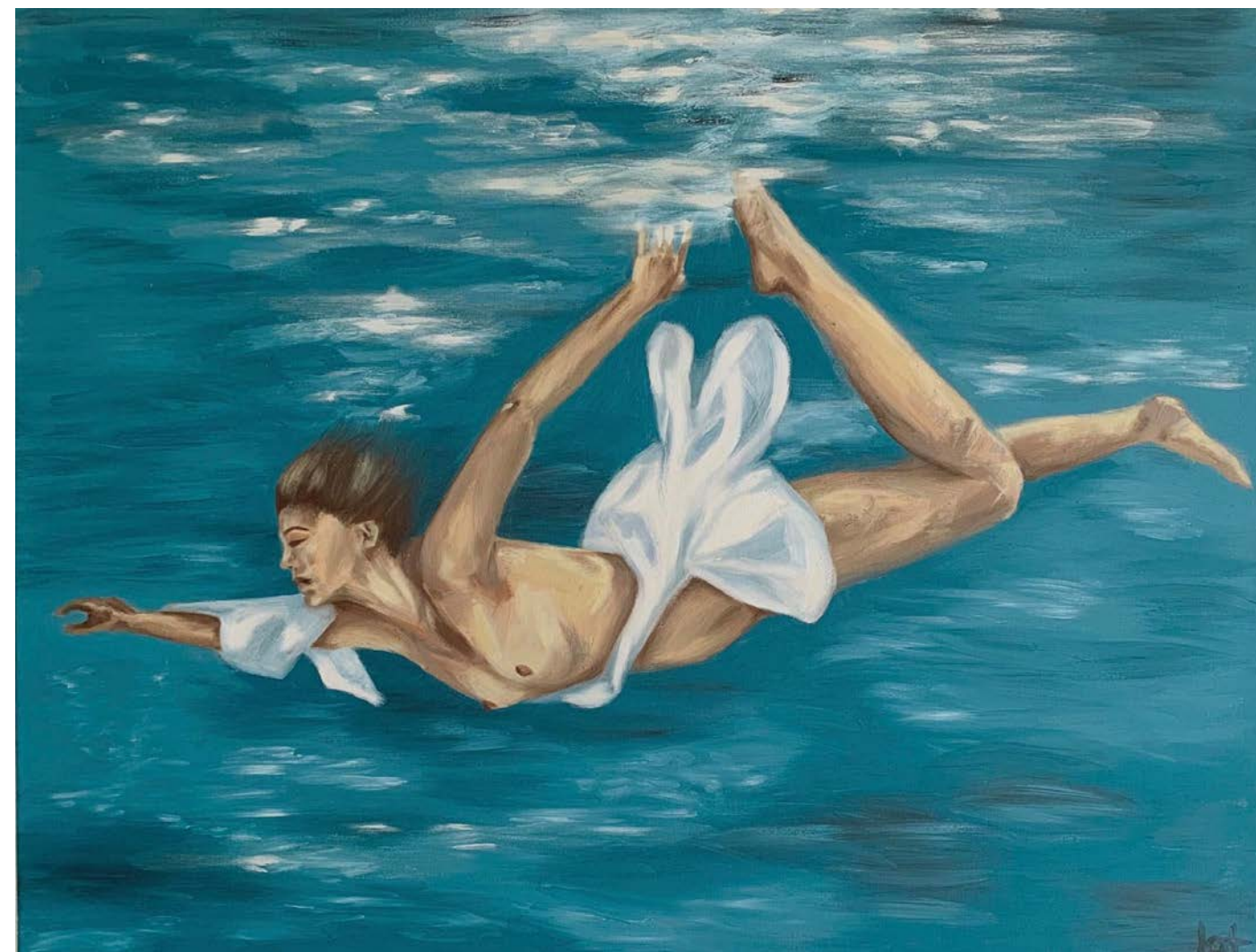
Floating
Oil on canvas
50 x 40 cm
2020



Please Don't
Oil on canvas
30 x 20 cm
2020



The Dancer
Oil on canvas
120 x 90 cm
2020



Dykkeren
Oil on canvas
90 x 70 cm
2020

Nevena Ivanovic Guagliumi

“At age of five I’ve lost my sense of smell. More than two decades later, I’ve found out that humans react differently to natural smells of people in their surroundings, and this way, intuitively, they understand whether they want to build a connection with them, or not. Being deprived of that possibility at early age, all I could count on, were the eyes of my interlocutor. I started to draw very early, and I started with portraits. My art is mostly based on spiritual, or, rather, emotional impressions, shown through figurality. Through the portrait, and while absorbing the influences of art surrounding me, most of all literature, music and film, my work has been formed toward the style that is inspired the most by the Magic Realism of Haruki Murakami. Using metaphors, I want to offer to the reality of human some different point of view, a new story, that, maybe, has been even a dream, because it was too vivid to be a memory. And I find it real. I find that it all, actually, have happened.”

Nevena Ivanovic Guagliumi is born 1989. in Užice (Serbia), where she finished the Highschool of Art 2007. After two years of studying the History of Art (Faculty of Philosophy of the University of Belgrade), she continued her artistic education on the Academy of Serbian Orthodox Church for Fine Arts and Conservation, where she graduated as BA in fresco painting, 2015. The following year, on the same faculty, she finished her Master studies in icon painting (MA). Her drawing “Sisters” is the winning one in the category in two-dimensional works of the international contest of art in miniature, MajdanArt (Majdanpek, Serbia), and she is double finalist of Arte Laguna Prize (13th and 14th edition, Venice, Italy). Her participation on 13th edition of Arte Laguna Prize (2018/19) is noticed and two of her works are awarded by Biafarin (Canada). Starting from 2004, she’s active in many group and solo projects (fresco and icon paintings in Serbia and abroad), and she exhibited in more than 20 group exhibitions, four solo exhibitions in Balkan and Europe. Today she lives and works in Carpi, Italy.

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Chacun son cirque,
Ink
76 x 56cm
2019



Farewell!
Charcoal
70 x 50 cm
2019



I can still smell the ground, and many people in it are always with me
 Charcoal
 68 x 48 cm
 2019

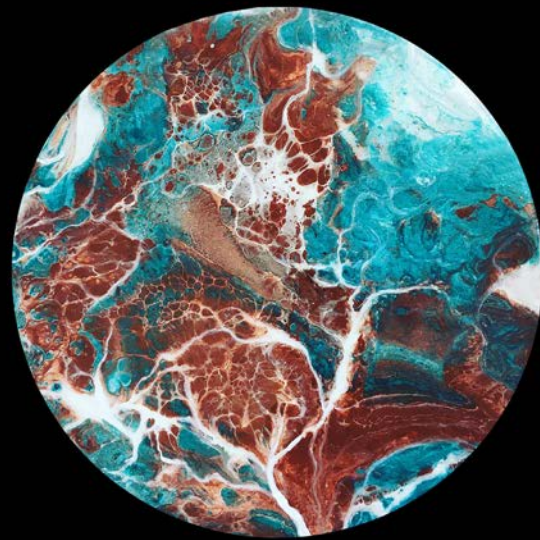


Silenzi
 Charcoal on paper
 76 x 56 cm
 2019

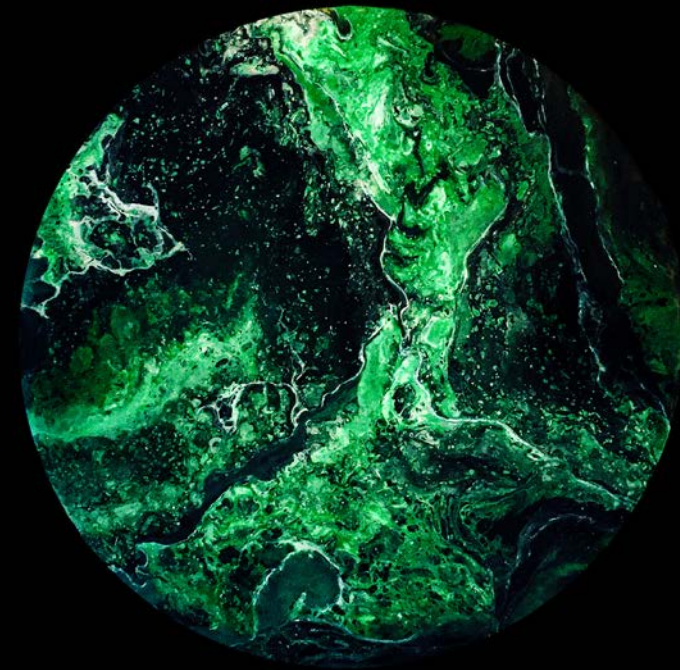
My Linh Mac

My Linh Mac is a award winner artist, graphic designer originally from Vietnam and based in Chicago. Mac is best known for her nontraditional techniques bring further variety to her paintings through the use of color manipulation and the manipulation of materials and presentation platforms. Her niche is the ability to produce art within one medium that looks as if it were created within a different medium. As an accomplished painter, her works portray beauty in humble places with her signature style of deep and vibrant accent colors. While Mac's paintings have varied genres, from conceptual, abstract, and figurative to contemporary, her digital and visual design works are commercial. Mac's multi-media artworks are represented at many institutional art museums and galleries, private collections internationally. Includes the United States, Australia, Canada, Italy, Hong Kong, Germany and South Korea.

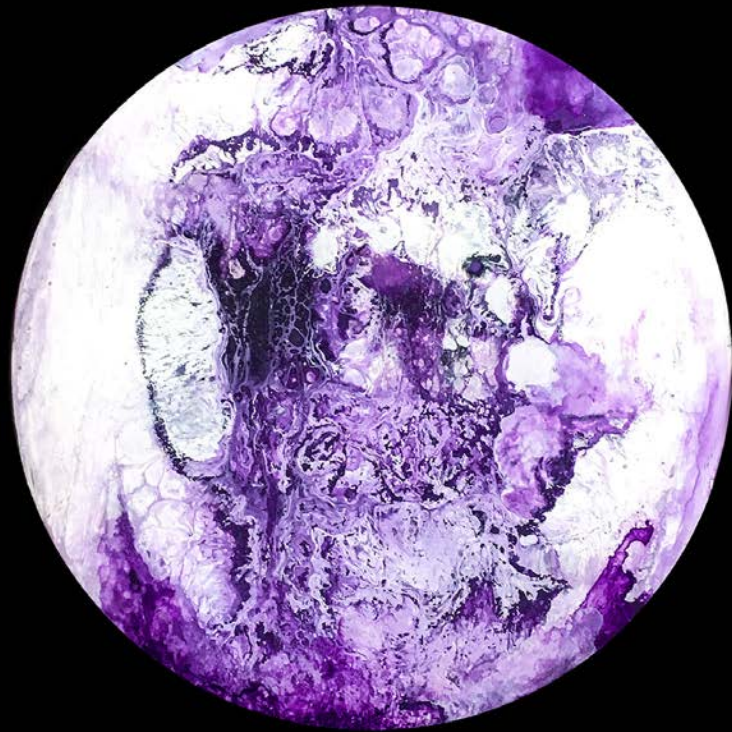
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Veridian
Acrylic Painting
50.8 x 50.8 cm
2020



Malachite
Acrylic Painting
50.8 x 50.8 cm
2020



Murasaki
Acrylic Painting
30.48 x 40.64 cm
2020



Pyrite
Acrylic Painting
30.48 x 30.48 cm
2019

Lucy Woodrow

Lucy Woodrow is a performance artist currently studying at Swansea College of Art.

“Lucy’s performative practice has created an intimate relationship between her body and numerous materials. Acknowledging the vulnerability that is presented during a performance allows a moment of raw intensity and objectivity. A performance dedicated to the moment, the audience and the environment changes how it can be perceived. Lucy’s practice is dedicated to memories and the moment, idolising the emotion of loss and heartache. She is nude because she is exposed emotional and now physically.”

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Untitled
Documented Performance
Red Paint and Paper
204 x 160 cm
2020



Heavy Isolation
Documented Performance, fabric and water
2020



A resurrection
 Blue and Yellow Paint on Canvas
 170 x 180 cm
 2019



(49) 10.02.20
 Blue, Yellow and Pink Paint on Torn Canvas
 100 x 190 cm
 2020

Stranger Introvert / Yang, Shu-Han

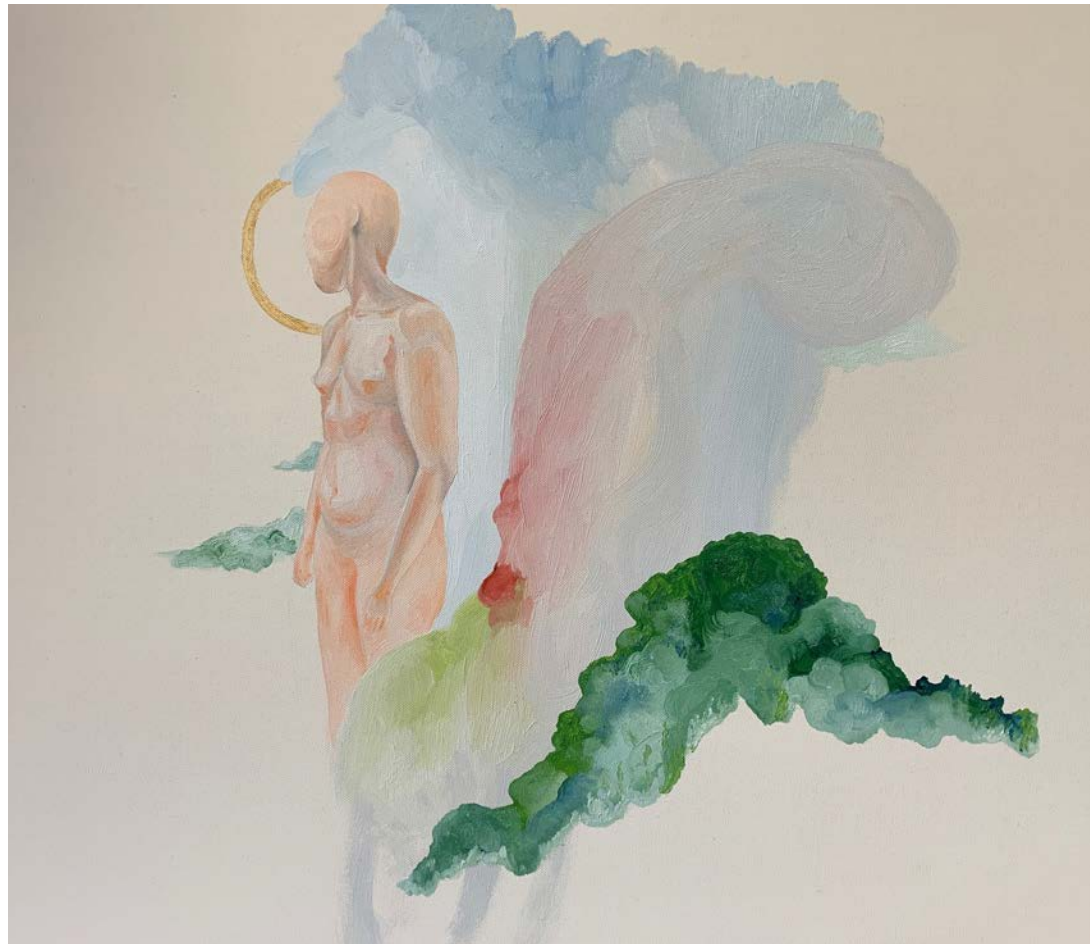
Stranger intronert is a Taiwan based artist. She graduated from Taipei National University of the Arts Fine Arts Department. Her works had been record in artprice.com auction databases and had been exhibited in both solo and group in TWTCExhibition Hall 1. She has also worked as an adjunct instructor in TFCF and an assistant in an art therapy studio. Due to her jobs, she has seen numerous people working hard to cope with the confliction and overstrain from several layers in their life. Therefore, she has been document and integrate their struggle and reconciliation in her paintings. Nowadays, the world is full of anxiety, dread and destruction. Therefore, creating a neutral and relaxed space as a carrier to contain the feelings people experienced in this uncontrollable and versatile world is important for her. Despite of maintaining the peaceful and balance mental by herself, extending the possibilities of resilience and inclusiveness art works can create is crucial for her too.

The quiet and stillness of the graphic works may be a resting place for this misleading and information explosion society. After taking a break from the fierce real world, we can continue to pursue the truth in our heart with more courage and determination.

She hopes that her creation can maintain sincere and gentle. Meanwhile, continuing to record the story of modern life.

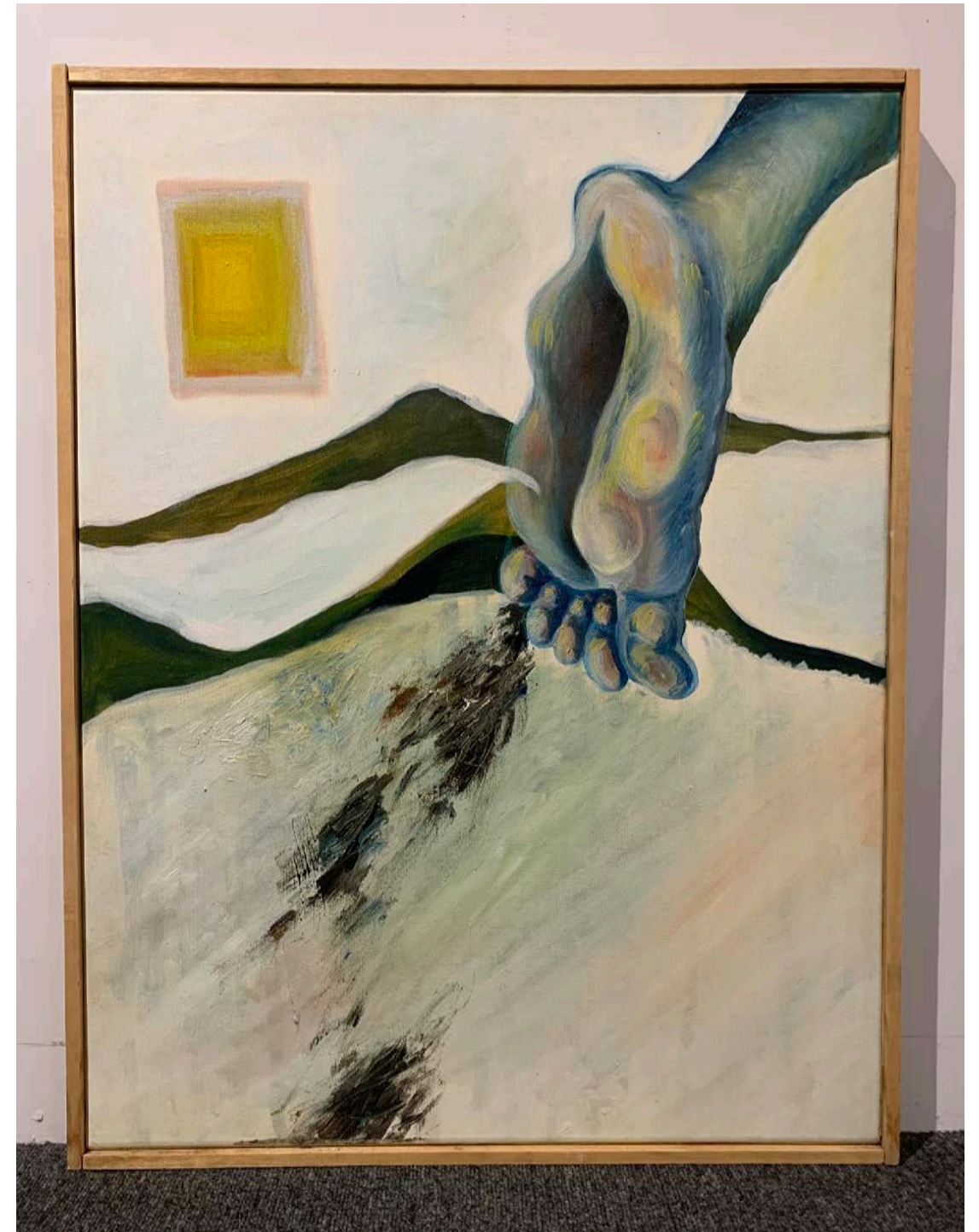
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Internal database

Oil painting
55 × 45.5 cm
2020

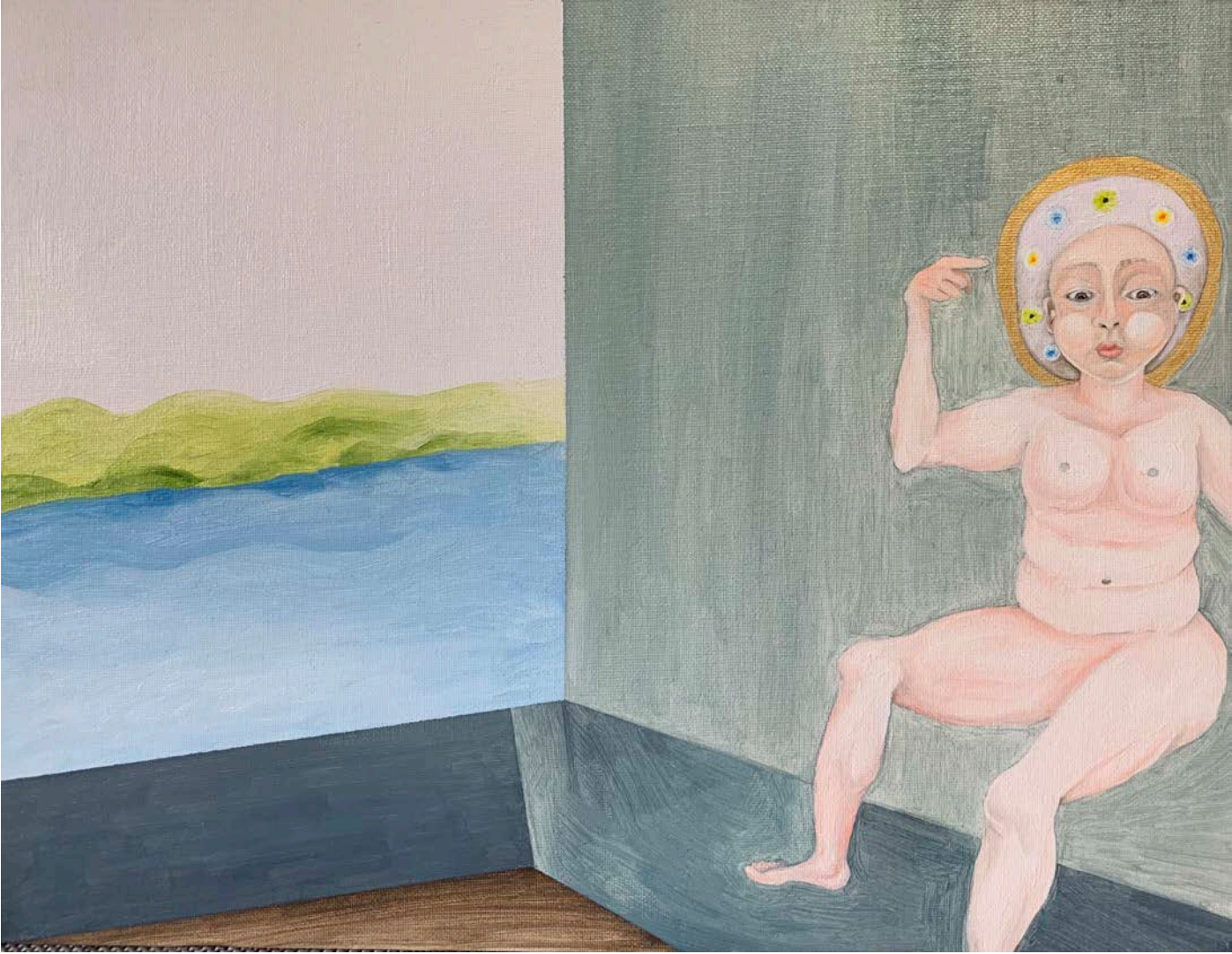


Escaping project

Oil painting
50.7 x 67 cm
2018



Human-organize
Oil painting
65 × 53 cm
2020



Freud or Alfred Adler?
Oil painting
41 × 36.5 cm
2020

Alicja Kalandyk

Alicja is a young artist, a student of the Institute of Fine Arts at the University of Rzeszów. She constantly learning new techniques and expressing herself through art.

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Raw ground
Oil on canvas
50 x 50 cm
2020

Ana Vodušek

Ana Vodušek is a Slovenian artist whose main artistic expression is analog photography. She uses her nomadic lifestyle to capture everyday moments and atmospheres in different environments. Her photographs usually do not define specific countries where they were taken but rather portray universality. They are an eclectic collection of memories, her observations of the world and unique moments in time. Her favorite muse is nature and she often enjoys point-and-shoot cameras.

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The sleeping bird
Analog photography
20 x 15 cm
2016

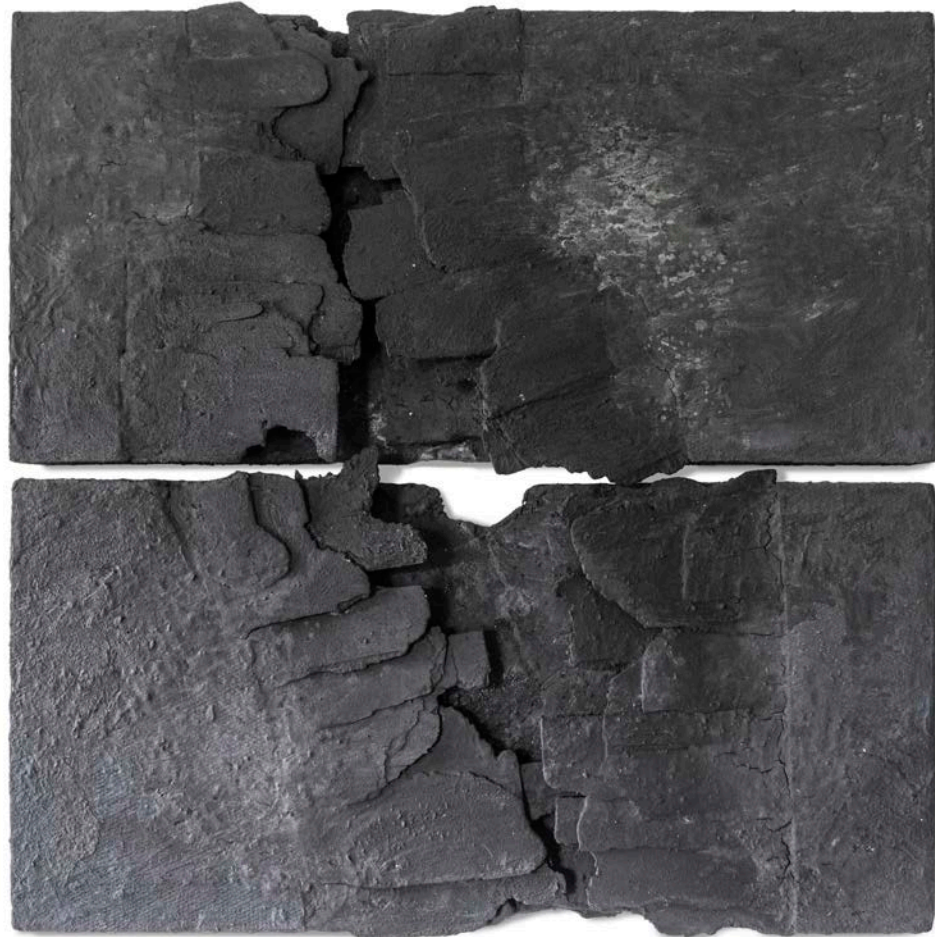
Maura Manfrin

Maura Manfrin was born in Italy, lives and works in Azzano Decimo, a town in the province of Pordenone. She is a versatile artist who passes with absolute freedom from sculpture to photography Her interest in the movement of pure forms in space and in the use of different materials led her to choose sculpture as her main means of expression. Her work finds expression in the play of matter, matter which she elaborates, mixes, assembles, removes and adds.

It is in the form that it manages to fit the emotional forces in continuous elaboration, where the thinking of the creative idea becomes concrete through a real and plastic form, full of very strong contents and themes. Stuck in the fast car of contemporaneity, Maura manages to translate a thought that assembles into form, stratifying the matter between expressive rationality and emotion. Gesture, the concrete act of shaping, modeling, amalgamating is the strength to bring the material as close as possible to the idea. She lives a period of strong ferment, focused on dualism and in the search for oneself through the experimentation of new materials that are colored red, using cement and resinous plastics. Fragmented, disoriented, pierced and opposed figures predominate, revealing a continuous internal struggle for their own salvation and emancipation. Hands appear clinging and scratching in the perennial attempt to free themselves. In Maura's work they are defined as challenge, irony, anger, passion, fear, joy, frustration. The result is simply evocative: strong, powerful, at times poignant and of rare sensitivity.

The need to communicate her personal "feeling" leads her to a dense exhibition itinerary that sees her present in numerous national and international events with excellent feedback from critics.

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Carotaggi
Sculpture mixed technique
126 x 126 x 11 cm
2019



Donna nera
Sculpture terracotta and oxides
49 x 39 x 30
2019



Prove di volo
 Sculture terracotta and oxides
 51 x 42 x D28 cm
 2019



Erabei
 Sculpture, plaster and oxides
 33 x 25 x 26 cm
 2016

Giuseppe Mongiello

Member of Tentativo di Dubbio_research team, curated by Didymos
 President of the Van_Up Association, site-specific project for the Holy Mounts of Cilento National Park, SA
 Secretary of Il Filo dell'Acqua Association, Bisso's Museum of Chiara Vigo, Sant'Antioco, SU

His work, acted by weather, calendarial or methaphysical's time, exhibits and manifested the epiphany of a weak thought

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ULTRAtterreno / Unearthly

performance pro Atalanta, three acts with Giuseppe Mongiello (Ippomene of Valencia) and the very special guest Lucrezia Balicco (Atalanta)

Elements:
 n°2 packages of couscous
 n°3 pomegranates
 n°2 scarves
 n°2 branches of laurel
 hemp rope

19.02.20
 Atalanta-Valencia match
 south gate, San Siro Stadium, Milan

ph. Chiara Cordeschi, Angelo Iaia



Mi strafaccio / With my face I show how I ruin myself

domestic actions for nostalgia of physical contacts, abrasions and bruises
 about 46 scans: facial pressure, texts on canvas and post-it, various objects
 Battipaglia, SA 15.04 > 06.05.20



EU carestia (The EUcharist of the European Ultras famine)

performance in six acts:
 trys, consequences and interpretation of Cesare Pietroiusti's proposal published on
 autoprogettazione.com

materials:
 Euro 50 banknote, artist self-certifications, mixed media

in collaboration with:
 Luca Buoninfante, Raffaele Rizzo, Angelina Chirico, a small colony of pigeons,
 three anonymous pilgrims

9.04 > 31.05.2020, various places, Salerno's province



On the theory of the sweetest tangerine

action: public confrontation on the Theory post with tangerine of San Nazario
 south gate, Arechi stadium, SA, Salernitana-Pordenone match,

26.12.2019

ph. Angela Mongiello, Angelo D'urso

Iphiyenia Papadatou

Since 2018 my work has involved mostly sketches and drawings inspired by the Cycladic landscape and architecture. Led by curiosity and genuine interest on the local community of the island of Santorini, I took a deep dive into their everyday life routine and religious practices that are so tight together.

This observation resulted a new body of work, Churches, where emblematic and monumental forms are deconstructed and notions of domesticity, picturesque, identity and festivity are decontextualized. My imagery mainly consists of domes, crosses, flags, candles and bells amplified by vivid colors and form repetition and inlays. The renowned laid-back simplicity of the Cycladic scenery is giving its place to a festive and experiential space where historicity, faith, sense of belonging and community find a familiar environment to coexist.

Sound has been a prominent feature in my work and in the past, I have been particularly concerned with environmental recordings in nature and in the city. All this culminates in my recent works in the form of texts that imitate the congregants' inner thoughts or repetitive actions. The texts produce an inner, silent or even muted sound that is natural and at the same time imposed and they provide clues to content, context and interpretation.

Iphiyenia Papadatou (b. 1990) is a visual artist based in Athens and Santorini Island, Greece.

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Good Friday, Pyrgos
Acrylic on canvas
60 x 60 cm
2020



Church in Imerovigli
Acrylic on canvas
25 x 30 cm
2020



Santorini Color Palette
 Gouache on paper
 19 x 15 cm
 2019



Light Wish Blow (notebook collection)
 Marker pen, acrylic on paper
 13,5 x 8 cm
 2020

Mariko Gelman

Mariko Gelman is an Ukrainian artist based in Prague, Czech Republic. Graduated from Kyiv National University of Construction and Architecture, Master`s Degree in Fine Arts, Alumni of Kyiv Academy of Media Arts, Contemporary Art, Alumni of Clinical Psychoanalysis School (member of Clinical Psychoanalysis Association)

As an artist she explores what she calls the ‘contradictions in the nature of mankind, stuck in technical innovation’. She worked using ordinary office materials, which she says ‘are usually used for the needs of the bureaucratic system, one more example of that everlasting human desire to find new heroes and archetypes’. Her conflation of religion and bureaucracy recalls an idea expressed in Kafka, where bureaucracy is seen as one of the last remaining experiences of the ‘divine’. Participated in more than 50 exhibition all over the world (Japan, China, Ukraine, Czech Republic, Italy, Denmark, Finland, Israel etc). Artworks are in private collections and museums.

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#Sparkling2020 version 3
Digital drawing
42 x 29 cm
2020

Statement:

As an artist, I work on the topic of the contradictions in the nature of mankind, which is stuck in technical innovation, in the rapid pace of life. I tried to visually recreate the path of human conscience from the mythical worldview to the perception of the conscious, the metamorphosis of our conceptions of the sacred and the ideal.

I explore the psychological origins of religious idolization of suffering and self-sacrifice. Are we a hostage to the value system we actually create? Are we really trapped in fate? Are we really managing our own lives? Each picture represents a question, an argument, an answer and a challenge to modern society and everyone who ponders when they see it.

I don't believe in inspiration, I believe in research.
I do not believe in God, I believe in Divine truth.
I don't believe in fate, I believe in people.
I do not believe in miracles, I believe in coincidence.
I do not believe to artists, I believe to their works.
Each of my works begins with a text, often paradoxical.



#Sparkling2020 version 4
Digital drawing
42 x 29 cm
2020



#Sparkling2020 version 5
Digital drawing
42 x 29 cm
2020



#Sparkling2020 version 6
Digital drawing
42 x 29 cm
2020

Riccardo Riccucci

Riccardo Riccucci lives and works in Civitanova Marche (Mc).

His approach to the world of artistic expression takes place starting from 2015 when, driven by the desire to express emotions and feelings that characterize his personality, he embarks on a writing path that leads him to the publication of the novel, “Tacchetti in ferro” (Poetikanten Edizioni - Orsa Maggiore Editions year 2016). Writing is the driving force for a path of deep introspection, of character, psychological and emotional analysis that illuminate some shadow areas of his soul, radically changing his way of life, relationships and life itself. This is where the search for a more direct and more empirical way of expression starts, which leads him to experiment first with the world of wood, then that of other materials that tend to marry harmoniously with wood: the love with epoxy resin is fulminating.

The primordial use of it turns out to be the real turning point of the artist’s expressive power.

Riccucci discovers in resin a material with infinite possibilities. A fascinating, mysterious, undisciplined, unmanageable, material and evanescent element at the same time. A substance naturally annexing the ability to give depth, thickness, level to the works in which it is used, from tables to pictorial representations, often in complementary union with other elements such as acrylic colors, enamels, stones, leaves, earth.

In 2019 “Feel” project was born: a catalog of paintings in epoxy resin on wood, depicting the innumerable and varied expressions of human emotion, sensitivity, feeling, being itself, generated by the transphysical vision of the artist . The need to give life, form and representation, sometimes abstract, sometimes figurative, to the most intimate states of one’s own emotions, thus becomes one of the most introspective expressive forms of his painting.

Riccucci’s art is born from the purest poverty of the elements, a wooden board, a casting of epoxy resin, a plastic rod to model it, a worn rag to accompany it, and then transform itself into what is most magnificent any human can afford: to experience an emotion.

Through his art, an innovative revelation for our age, he captures visions that enhance the sense of contemporaneity; his pictorial research exalts characteristic chromatic notes, which determine an original expressive language obtained from the technique used with executive mastery. Wandering in the mind the artist tells us emotions and sensations. Riccucci expresses his personal communication with the world using, with mastery and creative ingenuity, a rich and well-balanced painting technique where effects of considerable artistic caliber emerge, the forms seem to move on the work becoming a symbol of a thought in constant movement and change.

Riccardo Riccucci’s art comes from his life experiences, a painting that tells an existential experience that captures values, depth and the innumerable nuances of the human soul. The artist experiences a form of both abstract and figurative painting that has the task of digging into the mind of the individual, his work becomes a sort of open book, a narration of the emotions, pleasant or turbulent, and that the artist feels with himself and with the deepest part of his self. In his works mysterious energies emerge inhabited by a sort of dreamlike or spiritual mysticism where lines, colors, abstract, real or geometric shapes converge, an interweaving of features, well-defined configurations born from a great spontaneity and creativity. Riccucci’s pictorial research starts from the influence of thoughts written by well-known personalities in the fields of art, literature, poetry, music, concepts and reflections that bring out his deepest emotions; through the painting technique, the artist exalts deep thoughts that allow him to rearrange his life by examining difficulties and anxieties. His painting is full of technical experiments and introspection where essential elements for a continuous and refined personal evolution take over. Color is the essential source of Riccucci’s work, involving the viewer psychologically through a decisive and incisive movement that the artist achieves through the thickness and shine of the resin. Riccardo Riccucci in his painting particularly wants to highlight the creative process that arises from a thought.

Riccardo Riccucci singularly identifies the origin of an inner malaise thanks to the vital explosion of colors and natural elements, generating energy forms that are the basis of all existing natural forces.

“For each of us, being able to feel feelings is not easy in itself ... giving them a shape and defining them in an image, it becomes a Dream”.

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Ansia

Epoxy resin on wood
65 x 67 cm
2019

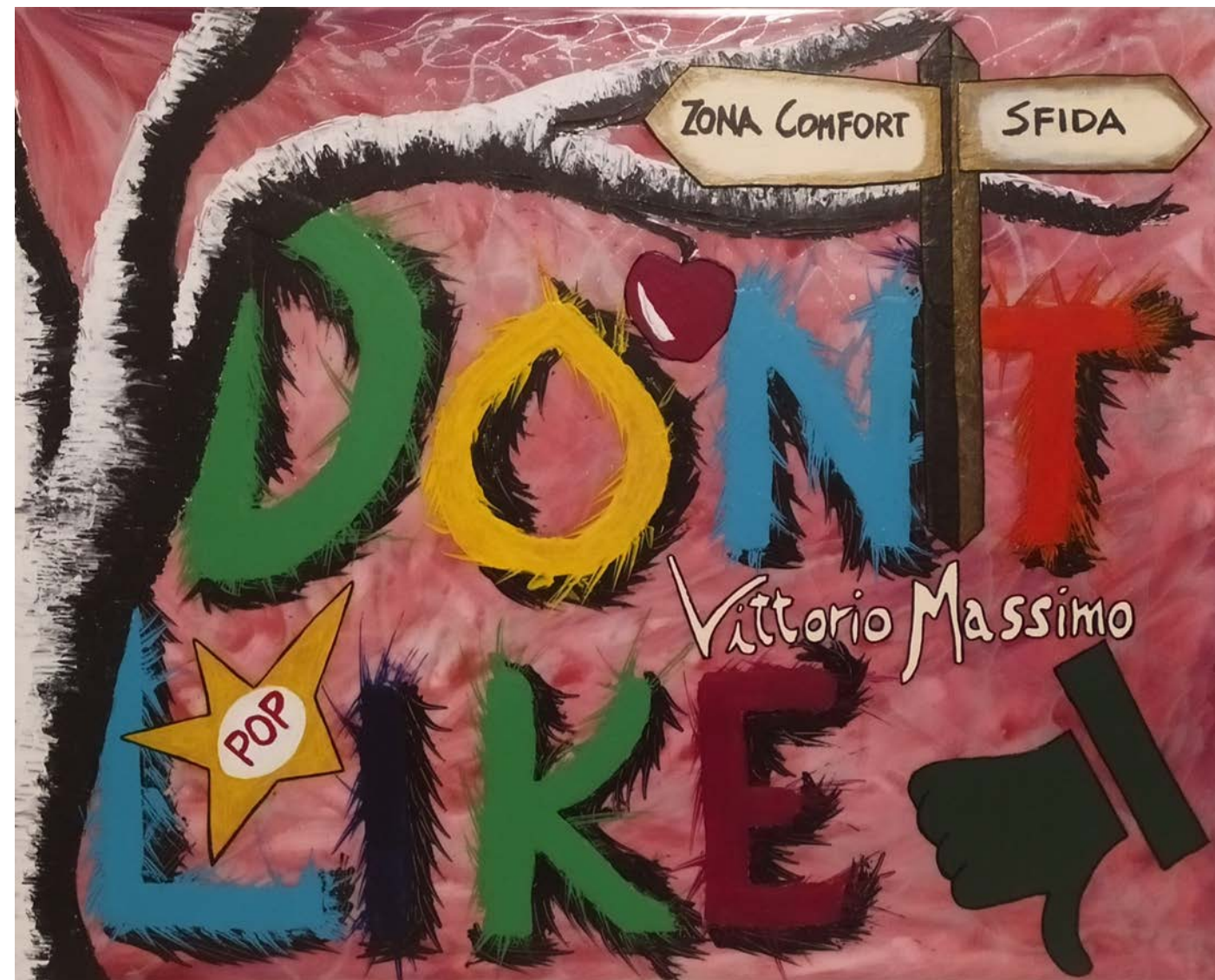


Ansia

Epoxy resin on wood
55 X 55 cm
2019



Origine
Epoxy resin and acrylic on wood
130 x 72 cm
2020



Scelte
Epoxy resin and acrylic on wood
105 x 84 cm
2020

Mark Francis

Mark Francis Fenning is a visual artist based and working in Ireland. Attaining a First-Class BA Hons in Fine Art (Belfast Art College, 2013) and a MA in Arts Management (Queen's University Belfast, 2017), Fenning has continued to develop his artistic practice. He has been selection for collections and have been recognised with awards including UU Artist in Residence, The BPW Award, The Jaffa Award (2013-14), the ACNI self-arranged residency award and two Support For the Individual Artist Awards awards (2014-2019). His regular exhibition practice includes selection for the 'Art Gemini Prize', London (2014), Moore's Contemporary Art, Fremantle (2015), the 'Mini Print International' Cadaques (2015), selection for the Royal Ulster Academy (2016) two solos shows in Belfast Northern Ireland (2018) The Naughton Gallery (2019) and most recently contributing artist in the Experimental Photography Festival Barcelona (2020).

'The connective thread that binds all my work is the question surrounding Identity & Transformation. Specifically, my focus has been on the idea of Masculinity and how it is represented in contemporary culture. I utilise photographic imagery to question the critical gaze of masculine representation. Looking at material and process I question how our notions of identity can be shaped and formed. With progressive ideologies surrounding gender and representation, the contemporary male identity is being questioned about where it fits within this highly contentious landscape. Cutting across cultural, social, political and economic lines, men's ideas about themselves and their future is being questioned. My work showcases men navigating the contemporary space of manhood.'

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Wrath
Photo Collage
101 x 80 cm
2015

Ozlem Thompson

Özlem was born in Istanbul, and although interested in art from a very early age, she obtained an undergraduate degree in biology and completed her master's degree in botany with a thesis on the subject of 'Exotic Plants and Their Usage in Industrial Design'. After graduating she decided to listen to her inner voice and concentrate on her art, making it her career focus. She moved to Belsize Park, North London, where she works and lives in the same flat where Mondrian used to paint before the start of the Second World War. While drawing was always something she enjoyed, Özlem realised that she wanted to make her mark as a painter. Influenced by some of the great artists such as Mondrian, Miro and Kandinsky, she began creating large scale acrylic pieces, using vibrant colours. Her background in biology and organic structures became a strong influence on her work, and key to her process is the abstraction of forms of nature to effectively describe the concepts that flow from her subconscious. While she views her work as a reflection of how she sees and interprets the world, the impromptu flow of strong colours and shapes is intended to effect 'user-defined' feelings and impressions, and to facilitate a wide range of interpretation and interaction between the viewer and the artist: Merging intellectual concepts with visual ideas, using bold colours to express feelings, and mixing real and imagined organic structures with one another. This creates the impression of dream-like world, a vivid explosion of nature meeting fantasy. Above all colours satisfy her more than anything and she hopes to share this feeling with the viewer. Her work has been well received and her recognition is growing world-wide.

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Paths II
Mixed media on canvas
122 x 92 x 2 cm
2020

Ruofan Chen

Ruofan Chen (b.1996, Hubei, China) is a London based artist working in installation, sculpture, painting, and drawing. The artist fully interacts with the image, sign self and the sign identity, her work reflects the internal crisis of self caused by the continuous transformation and multiple superpositions of identity in the diversified development of contemporary culture.

Selected exhibitions include: ‘Social Distance’ at The Royal @RSOAA in New York, USA (2020), ‘Beyond the Fence’ at Wells Projects, London, UK (2020), ‘Counter Point’ at Courtyard Gallery RCA, London, UK (2020), ‘Dream’ at Grapevine, London, UK (2020), ‘Tumbleweed& Walking People’ at No Space, London (2020).

The butts that depicted by Ruofan are full and round like fresh white peaches, and the enlarged part reveals the ambiguity in disguise. At the same time, the artist blurred the multiple symbol identities constructed from the butt images. Ruofan subtly replaced the symbol sign of the butts and shifted their icon sign, with the title of the series, “White Peach”.

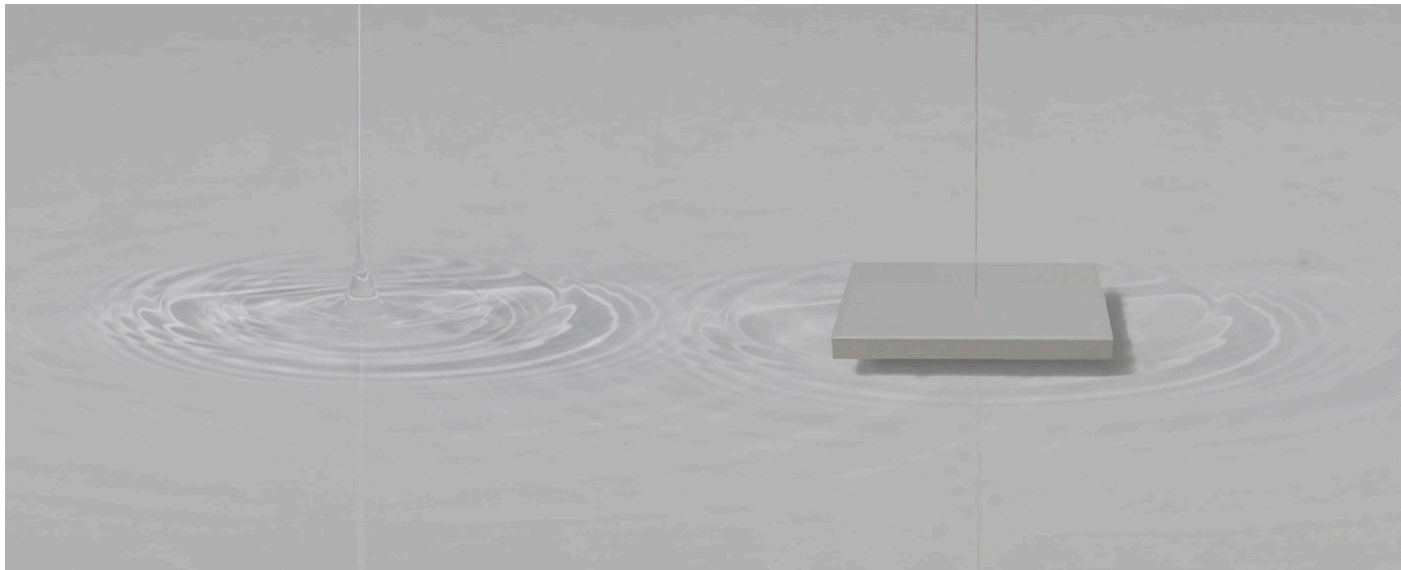
The artist skillfully reflects the “icon” and “symbol” in semiotics, as well as the opposition between rationality and arbitrariness.

When we explain a thing, whether the meaning carried by the icon sign takes precedence or the symbol sign carries Meaning first?

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Untouchable line

Acrylic on canvas
24.8 x 10.0 cm
2020



Untouchable line

Acrylic on canvas
57.6 x 36.3 cm
2020



White Peach I
Acrylic on canvas
28.6 x 16.35 cm
2020



White Peach III (Detail)
Acrylic on canvas
28.6 x 16.35 cm
2020

Sally de Courcy

Sally de Courcy is interested in repetition of cast objects that are re-assembled to reveal a hidden narrative. She works in different mediums including bronze. She began by casting repeated abstract forms to create more complex arrangements, magnifying repetition of imperfection, as a means of representing physical, social, and cultural evolution. Recently, she challenged herself to make the abstract more personal. Her work is not autobiographical in the figurative sense, but like many artists explores the liminal space between conscious representation and unconscious influence.

Early on in her career she was exposed as a medic to the suffering of refugees from a genocidal regime. Much of her work revisits these experiences as a witness of human suffering, reinterpreted through a historical and geopolitical lens. She is influenced by the philosophical texts of Butler and Zizek, together with artists Doris Salcedo, Ai Weiwei and Mona Hatoum who transcend their autobiographical experiences to comment on thematic human issues. Recently her work concerns humanitarian aspects of the COVID19 pandemic.

Her work is frequently decorative but hiding darker and often sinister subjects that when revealed create dissonance. The sum is like an optical puzzle, oscillating between beauty and nightmare. She uses repetition to emphasis her ideas within this overall gestalt.

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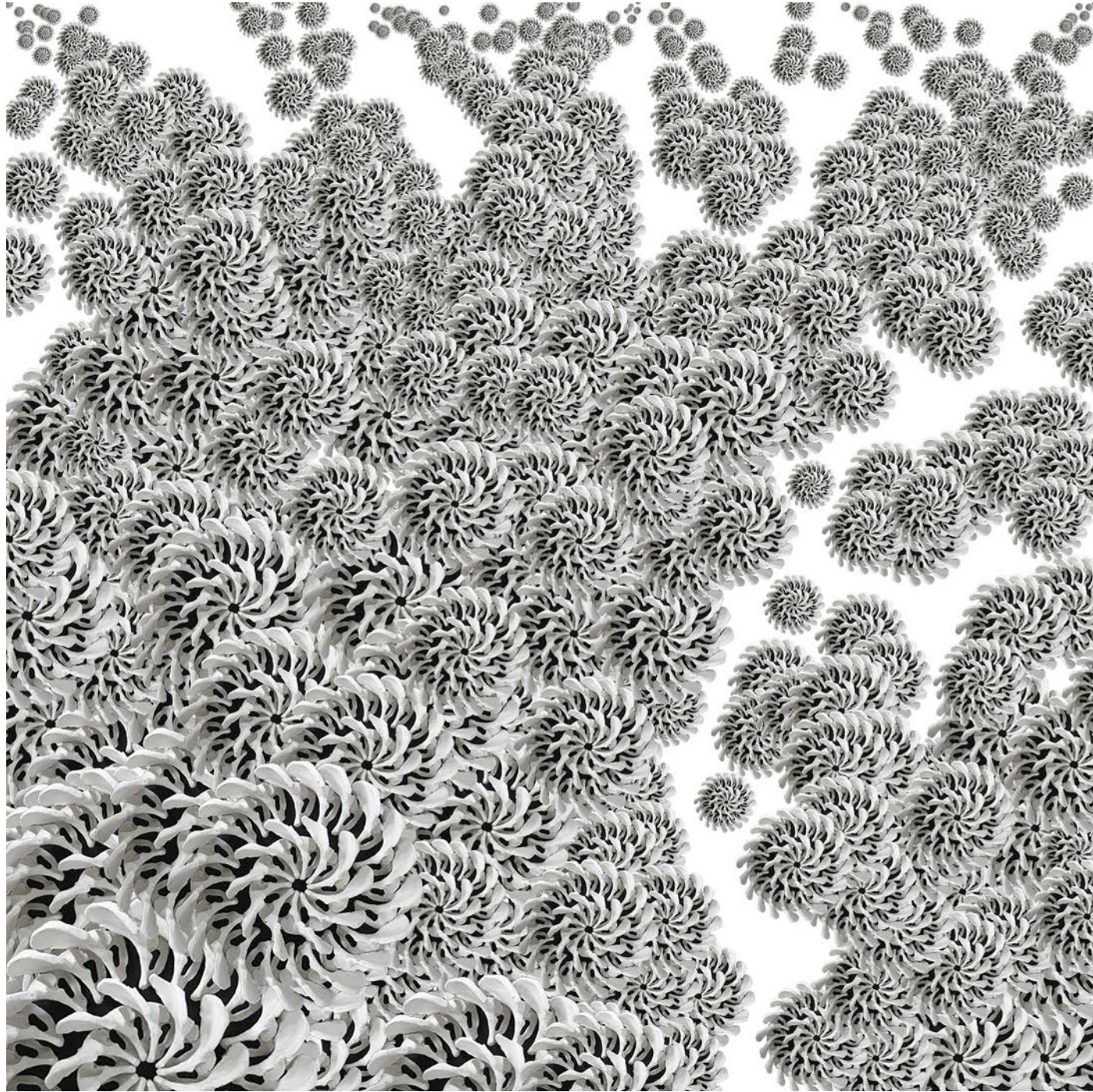
Beached
Jesmonite, acrylic paint, bandages
47 x 47 x 47 cm
2020

Statement:

Beached reflects the experience of feeling depersonalised as an immunocompromised and medically shielded artist during the COVID19 pandemic. Cast driftwood symbolises feeling beached, stranded at home and the combined objects relate to this autobiographical experience. Driftwood like the virus returns in waves. Fragmented doll parts represent the depersonalisation of being removed from society and the lack of agency of being told to stay inside and feeling puppet like. Cast hands and arms reference washing hands to prevent COVID-19 and the inability to shake hands and embrace. Femurs represent mortality and the commonality of our human fragility during this current pandemic. The sculpture is held together by bloody bandages a reference to Florence Nightingale, the NHS and the new Nightingale hospitals. The driftwood is arranged in a form resembling COVID-19 and rendered to look meat-like a reference to the wet markets where COVID19 allegedly originated. COVID19 is often artificially coloured red in electron microscope images but is also symbolic of danger. The entire sculpture is invaded by bats the supposed vector. The work is deliberately decorative and reveals the darker aspects of the pandemic, creating dissonance. The sum becomes something like a surreal, optical puzzle oscillating between dream and nightmare.



Precarious Lives
Cast objects in jesmonite
250cm diameter
2016



Sneeze 2020
Sculpture of cast pelvic bone in jesmonite, digitally reproduced and printed on box canvas
100 x100 x 4 cm
2020



Evolution
Jesmonite, marble resin, bronze, calico
180 x 60 x 60 cm
2015

Sona Sahakian

Sona Sahakian is a visual artist , born in 1996 in the Netherlands. She graduated from the department Fine Arts at the Royal Academy of the Arts , The Hague. Her works consist of paintings, drawings, collages, photographs , installations and films (video art). In recent years she has participated in various groups exhibitions and projects.

Her art is a process of observing, feeling and thinking that explores the impossible boundaries and a sense of belonging, enriches the mind and offers space. The emotions and experiences that arise from this are like an invisible mirror in which you see yourself. The existence of man, the presence, the transience of things and transformation from which a new life arises, for her are like an inner journey where you discover your own treasure chest of your existence, where the relationship between past and present is inseparable, dynamic and timeless in nature. This path to the energetic experience leads to new spiritual paths, where she brings together the balance of different layers of existence and the human cycle, growth, decay and the endless rhythms and vibrations of life. She strives for each work of art to lead a life of its own, in which you are sucked into feeling and experiencing that actual reality. There is talk of a new beginning, a new view and a new future in the unknown existence.

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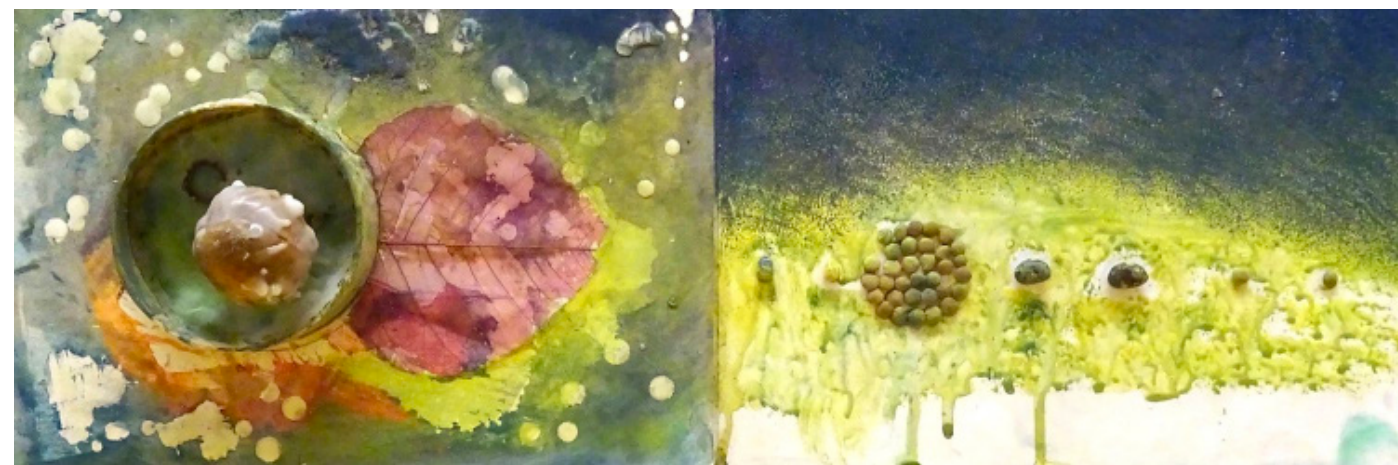
The endless shadow
 Mixed media
 16 x 16 cm
 2019



Everything comes and goes
 Mixed media
 30 x 21 cm
 2020



The traces of the past
Mixed media
30 x 21 cm
2020

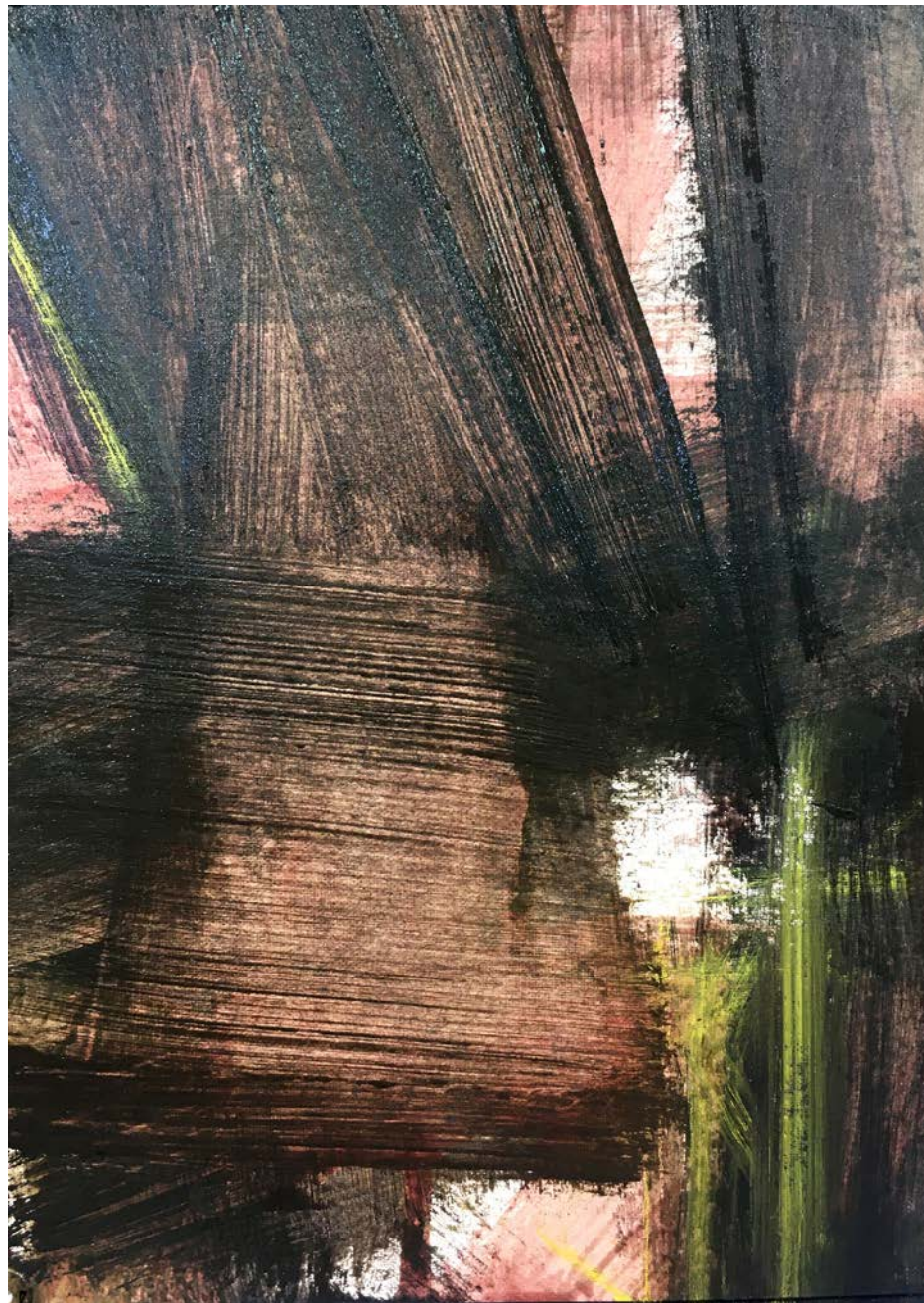


The sound of silence
Mixed media
21 x 8 cm
2019

Andranik Aroutiounian

Andranik Aroutiounian is an internationally acclaimed artist who works in painting, sculpture, and drawing. He lives and works in New York City and earned a Bachelor of Arts and a Master of Fine Art from the Ecole Supérieure des Beaux-arts de Genève in Switzerland. He has been the recipient of numerous awards, including an Impossible Sites Artist Award from Black Cube Nomadic Contemporary Art Museum and the Willem de Kooning Academy Fellowship for Painting. Recent exhibitions include: A City of All Cities, a solo show at the Ellen Frank Illumination Arts Foundation in East Hampton, New York; Color 2020, Czong Institute for Contemporary Art (CICA) Museum, South Korea; Making a Way, South Bend Museum of Art, Indiana; Creative Distancing, Art Museum of South Texas, Corpus Christi; Message in a Bottle, Edward Hopper Museum, Nyack, New York; B#Sides Perspectives on War, Altrove Gallery, Trieste, Italy & Palazzo Manzioli, Izola, Slovenia; Tête-à-Tête, Westport Art Center, Connecticut; 99/1, Chicago Industrial Art & Design Center, Illinois; and Square FootlNon-Places, NX2 Galerie, Berlin, Germany.

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Manhattan Sunset
Oil on board
30 x 22 cm
2020

Jessica Louise O'Donnell

As a Fine Art Student, practicing in the North East, O'Donnell has found her new inspiration from the nightlife of Newcastle and the art history of the Renaissance. Originally born and raised in Glasgow, being brought up on the works of Charles Rennie Mackintosh she didn't feel the inspiration she had been searching for. Going to Glasgow Clyde College to study for a year in building up an artist portfolio, this gave her the opportunity to participate in the House For An Art Lover Residency. She worked there for a fortnight then showcased her work at the Art Lover Studio spaces to the public. After her Residency she got accepted at Newcastle College University Centre for the Fine Art BA Hons degree, where she is currently in second year. Her main inspiration comes from the nightlife she experienced in the city of Newcastle upon Tyne, it opened her eyes to a new perspective and wanted to combine this with the Renaissance era. This is due to her religious upbringing, going to a Catholic primary and secondary school, she always found depictions from the Bible rather interesting. However it is always open to new interpretation. As a second year student she is continuously adapting to her style to create, what she calls 'brainchilds', in order to showcase a different perspective on a well known era in the art world. Her style heavily looks into the effects of psychedelics and the atmosphere of nightlife settings. This in turn is how she has adapted her art style in such a peculiar yet intriguing manner. Thus inspired her "Psychedelic Brainchild" piece, portraying the famous Renaissance painting, "The Creation of Adam" by Michelangelo, with vivid colours, collage and digital painting. Creating a surreal dreamlike world which in itself is open to new interpretation by the viewer. The painting can mean whatever the viewer sees, everyone views art differently and O'Donnell wants the viewer to see what they see, to feel what they feel. It's a new world and a new beginning.

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Psychedelic Brainchild
Digital Painting
1664 x 871
2019

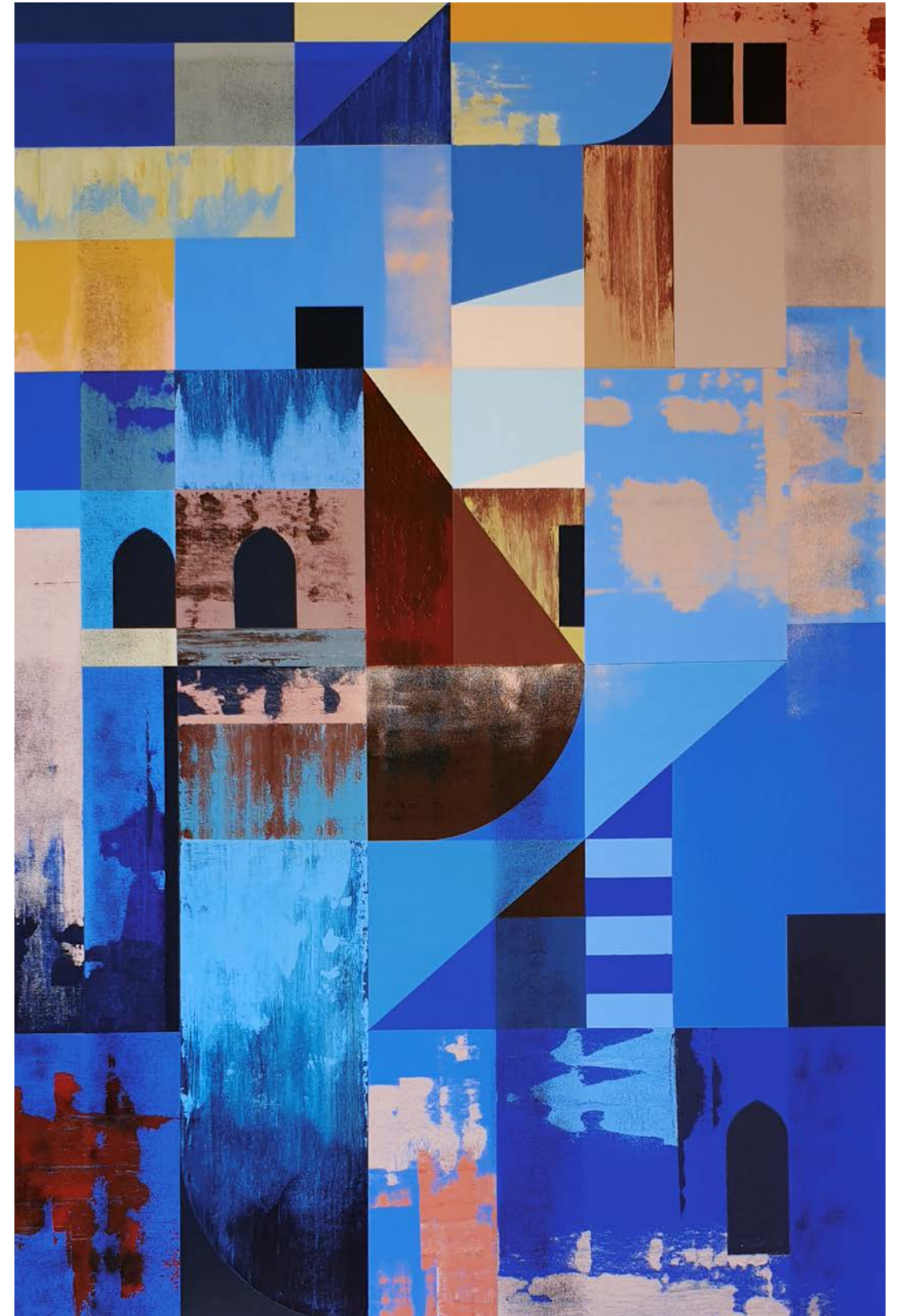
Abhishek Chaudhary

Abhishek Chaudhary is an Indian artist based out of Bangalore. Post 2 Art degrees, his journey lead him through a variety of domains - from Interface design to prop making to Illustration. His passion lies in exploring the human form which is reflected in most of his pieces. A juxtaposition of geometry and organic shapes can be seen in his work. Right now, he is also exploring the medium of paints and the satisfaction of making art on tactile surface.

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Horse
Acrylic on Canvas
36 x 76 cm
2020



The Blue City
Acrylic on Canvas
60 x 90 cm
2020



Sense
 Acrylic on Paper
 30 x 42 cm
 2020



Untitled
 Mixmedia on Canvas
 40 x 60 cm
 2020

Stanislav Valevski

Stanislav Valevski is born on 18.12.1986. He is a professional freelance artist with a master's degree in "fine arts - painting" from the Academy of arts situated in the city of Plovdiv, Bulgaria.

His inclination is in the combination of different genres from the abstract art, but his main focus is between the abstract expressionism of the action, the colour fields and especially minimalism, because when combined together they create one particular contrast between quiet contemplation and aggressive live emotion. In this setting the logical mind plays primarily a formal role manifesting in the deliberate control of the artist upon the art mediums, the chromatic solution and the construction of the art composition.

The characteristic feature in his creativity is in the thin transparent film of oil colour which makes one especially elegant gentleness of the chromatic tone, which predisposes the spirit to contemplate, countered with a solid brush strokes of unconventional medium that creates the feeling of a strong dynamic emotion, but represents only the compositional accent. The main search of emotional effect upon the spectator of art stays the contemplating experience.

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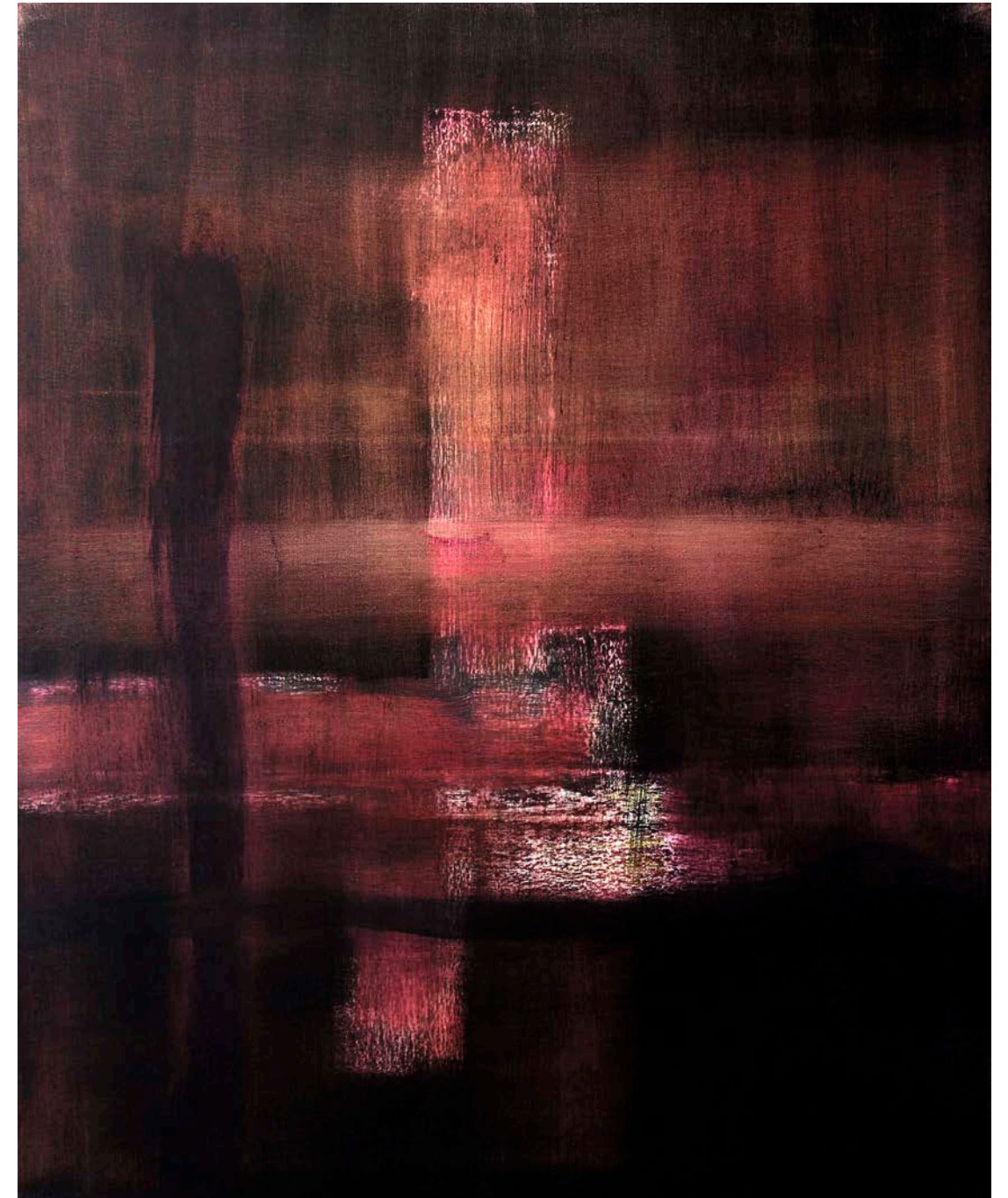
Transference
Oil mixed media on canvas
120 x 100 cm
2020



Silver-white
Oil medium on canvas
120 x 100 cm
2020



Faset I
Oil medium on canvas
120 x 100 cm
2020



Inside The Singularity
Oil medium on canvas
100 x 80cm
2020

Ayesha Mohyuddin

Metalsmith Ayesha Mohyuddin is interested in the relationship between the practices, mythology, and identity of organized religion, and the universal spiritual themes that transcend any one tradition.

She navigates her own Muslim background by investigating ritual and spirituality through jewelry objects and the body. Her work seeks to unravel regularity and repetition, mapping out bodily motions to find the subtle nuances within the familiar that reveals a deeper understanding between the tactile action and its sacred significance.

Jewelry's intimacy, familiarity, and proximity to the body provides the perfect medium to explore subtle gestures through tactility, revealing its spiritual ramifications in the process. Born and raised in Tennessee in a Bangladeshi Muslim family, Ayesha received a BFA in sculpture from Washington University in St. Louis, and has exhibited internationally at Athens Jewelry Week. She currently resides in Connecticut, where she operates her jewelry brand, Ayesha Safa Jewelry.

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Qalb Handhold Ring
 Brass, Silver, Beach Stone
 3.25" x 2" x 1"
 2019



Mango Handhold Ring
 Brass, Resin, Iolite, Moonstone, Amethyst
 2 3/4" x 2 3/4" x 1"
 2020



Shrimp Handhold Ring
Brass, Beach Stone
2 ¼" x 2 ¼" x 1"
2019



Brass, fabric, foam
3.25" x 2.75" x 1"
2015

marcellus

Photography is for marcellus besides trying to connect with the nature of time, exploring the unconsciousness. The paintings of the First New York School in the Abstract Expressionism period have a great influence on the way he takes and makes photographs. ‘The more abstract, the more your senses, brain and heart have to work so the more you will dive into your unconsciousness and then the deeper you see, feel and explore. Looking at photographs will create reflections of who you are’.

marcellus is a photographer, filmmaker and musician from the Netherlands.

During an unfinished study architecture he spent more time taking pictures of buildings than designing them. After making some fiction movies, travelling around the world and studying photography in Rotterdam, New York, Paris and London, marcellus now has a visual focus on human interest and fine art. The painting ‘Cathedral’ of Barnett Newman was for him a revelation into the world of abstract expressionism and also the Rothko paintings still influence his photographic works. He admires the photographs of Hiroshi Sugimoto, Uta Barth and Saul Leiter and finds inspiration in the magic realism and metaphysical worlds of the writers Haruki Murakami and Paul Auster, film directors David Lynch and Roy Andersson and video artist Bill Viola.

The sequence ‘History of Dutch landscape’ was presented in 2019 in the Site:Brooklyn gallery in New York and in the CICA museum in South Korea. Also that year ‘This electricity in the air’ was exposed at the Swiss Art expo in Zürich.

marcellus published three photobooks:

On top of the world (ISBN 9789082593204)

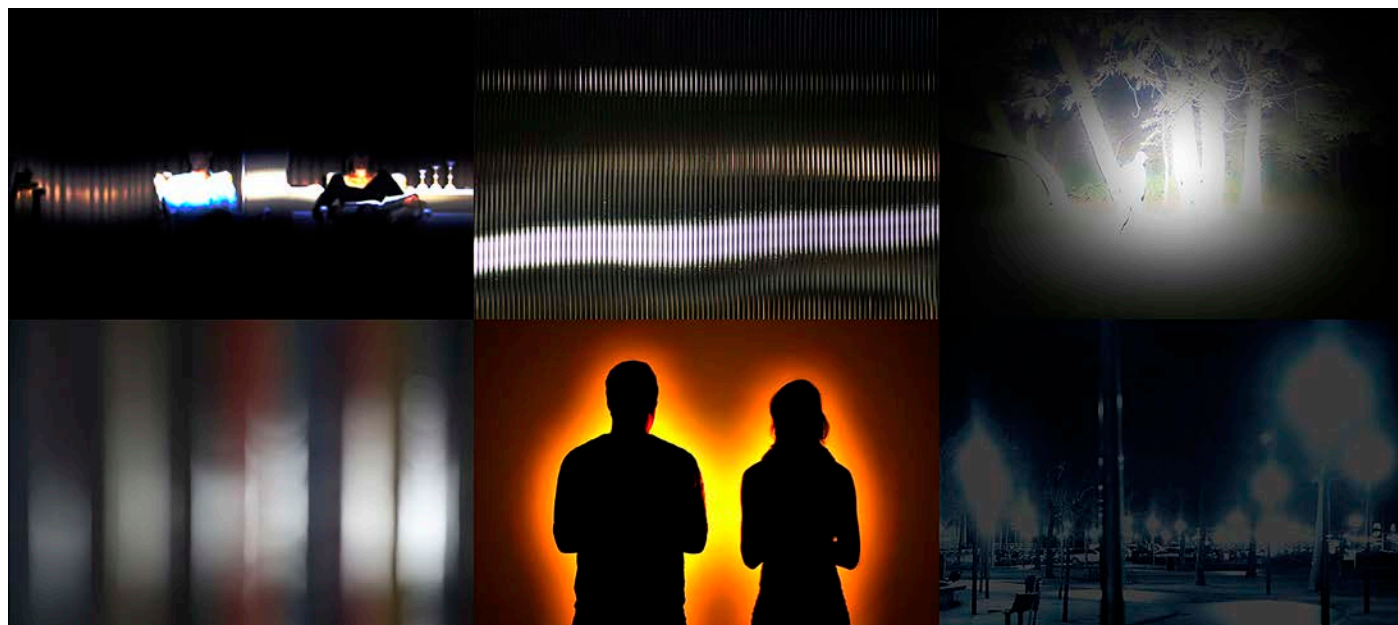
LIFE DEATH LOVE BEAUTY IN NEW YORK (ISBN 9789082667806)

Dierbare herinneringen (ISBN 9789082667813)

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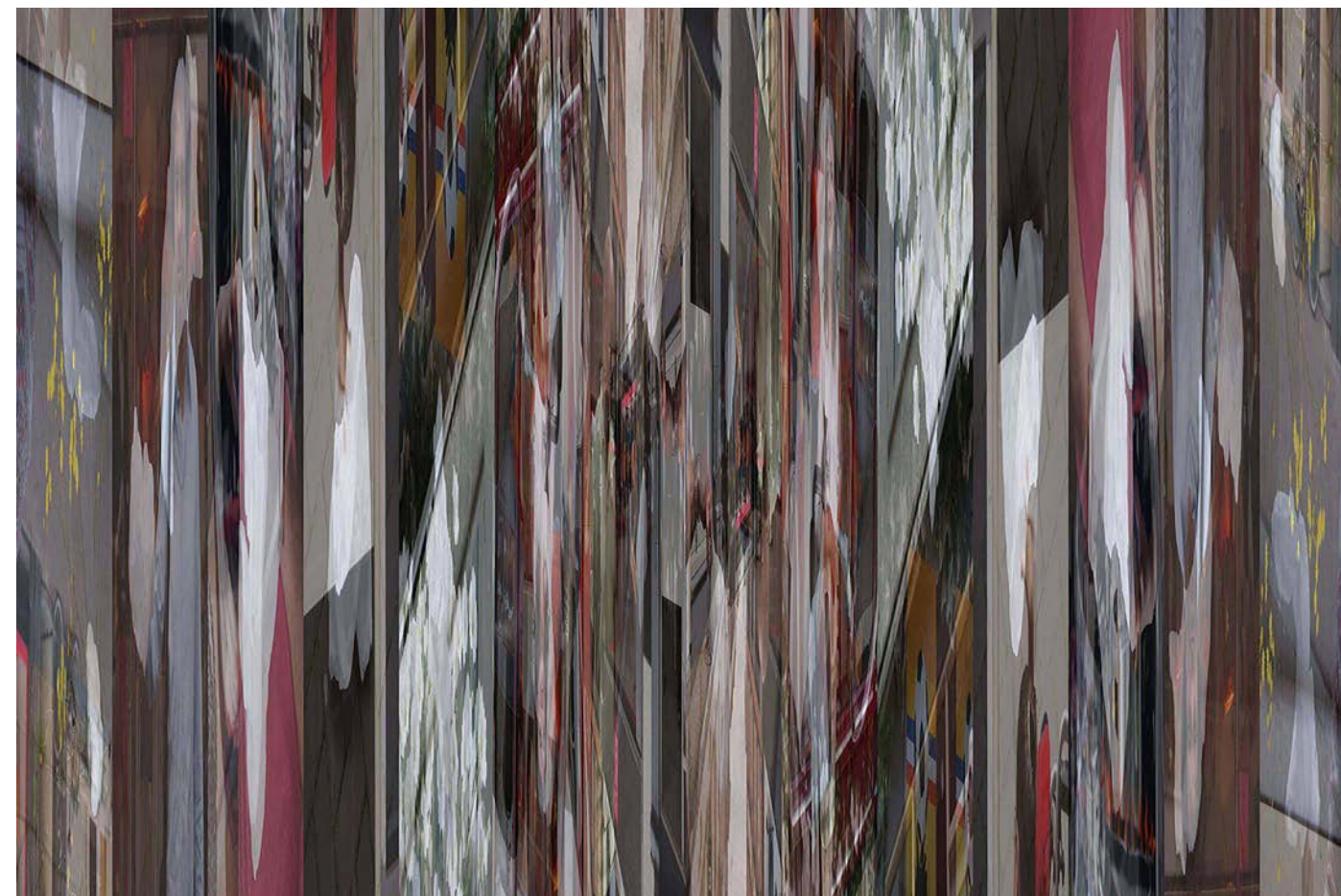


Advaita or two universes

Photography

40 x 90 cm

2019



This electricity in the air

Photography

40 x 60 cm

2014



Beginning of the end of the beginning
 Photography
 40 x 60 cm
 2019



Rothko Chapple
 Photography
 45 x 60 cm
 2020

Varun Baggi

V.Baggi born in Delhi, later moved at Faridabad, NCR area where he was brought up and presently working seriously as Young Art Practitioner since last 11years at New Delhi, India.

He has dealt and experimented with various different materials in his Drawings. He primarily focuses on analysis of human expression with material value. In his artwork, Dissolving contours of his repetitive, moving, hatching lines which encompass the whole area of the space creates a kind of mystery. It also represents the chaotic situation of our outer world.

His drawings reflects pain, empathy, fear, frustration and the violence of his outer world's surroundings which always flickers in his mind, sometimes it takes the form of a windstorm ,twister , smoke, semi abstract or abstract or distorted figures.

During his career, he has been awarded as North Zone Bronze Medal Award from Prafulla Dhanukar Foundation, State Artist Award from Rajasthan Lalit Kala Academy.He has done various Workshps,National Camps and Exhibited in various International Exhibitions,Art Festivals, Museums, and Drawing Beinnale also.

At present, Varun works and lives in New Delhi, India.

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Trapped

Ball pen

111 x 152 cm

2019

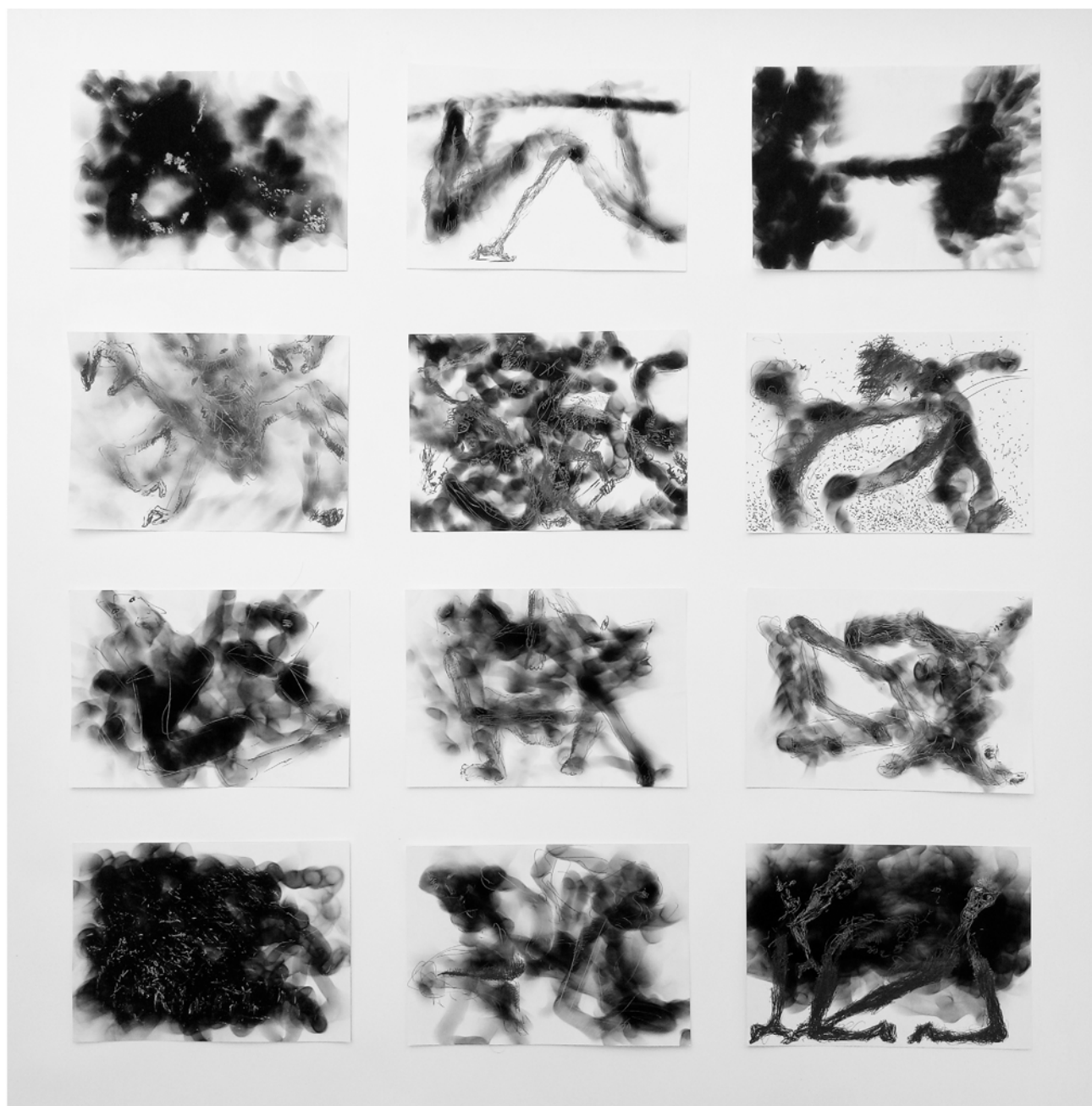


Psychic condition of Faridabad's Workers during Lock down

Mixed media

34 x 87 cm

2020



Disaster 3
Pen and smoke
48 x 48 cm
2018



Urban scapes
Smoke
56 x 40 cm
2018



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