

ARTIST TALK MAGAZINE

September 2025

www.artisttalkmagazine.com





Gamze Kartal, Binding Form III - Investigates the body's impulse for expression, the internal power dynamics inherent in touch, and the complexities of identity and belonging. The central circular form transforms into a site of continuity and endless negotiation, while the interlocked hands simultaneously offer a promise of unity and expose the blurring of individual boundaries. This intricate bodily weave generates a dynamic tension that unveils layers of desire, vulnerability, power, and the fluid nature of personal identities. The viewer is invited to observe the delicate balance oscillating between full surrender and complete control.

Discover More - Instagram: [@gamzekrtlart](https://www.instagram.com/gamzekrtlart)

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PABLO PICASSO, WEeping WOMAN 1937 / Oil paint on canvas.
Tate. © Succession Picasso/DACS, London 2025

MILNE PUBLISHING

Milne Publishing is proud to present Artist Talk Magazine issue 39. This issue is dedicated to celebrating all aspects of art.

Everyone featured within this issue have given interesting, in-depth, honest accounts about themselves, their work, views and ideas. In addition to the amazing images of the work they have produced, which I know you the reader will enjoy and be inspired by.

Thank you to everyone who entered our open call.

The cover of this issue is by Pablo Picasso, titled Weeping Woman.

“The Weeping Woman stands as a profound testament to the emotional turmoil and heartbreaking loss experienced during one of history’s darkest times. It draws inspiration from the striking and poignant imagery of a mother cradling her deceased child, a concept that resonates deeply within the human experience of grief and mourning. This artwork finds its roots in Pablo Picasso’s powerful anti-war mural, Guernica, which emerged

in response to the horrors of the Spanish Civil War. Both The Weeping Woman and Guernica were born from the anguish that defined the time, encapsulating the pain of a nation torn apart by conflict from 1936 to 1939.

Guernica was created in response to the April 26, 1937 bombing of a Basque town by the German Luftwaffe supporting Franco. The attack instilled fear and caused immense destruction. Picasso’s artwork captured these horrors and condemned war atrocities.

In The Weeping Woman, Picasso conveys loss and despair through a grieving woman modelled after Dora Maar, a significant figure in his life. Maar, a muse and collaborator on Guernica, represents the many women affected by war’s devastation.

In The Weeping Woman, Picasso conveys personal grief and comments on societal disruption caused by conflict. This work, like Guernica, reminds us of war’s human cost and collective mourning. By capturing a mother’s pain, Picasso immerses the viewer in sorrow, urging reflection on violence’s repercussions and the importance of remembrance amid profound loss.”

Thank you to everyone involved.

Grant Milne,
Founder of Artist Talk Magazine



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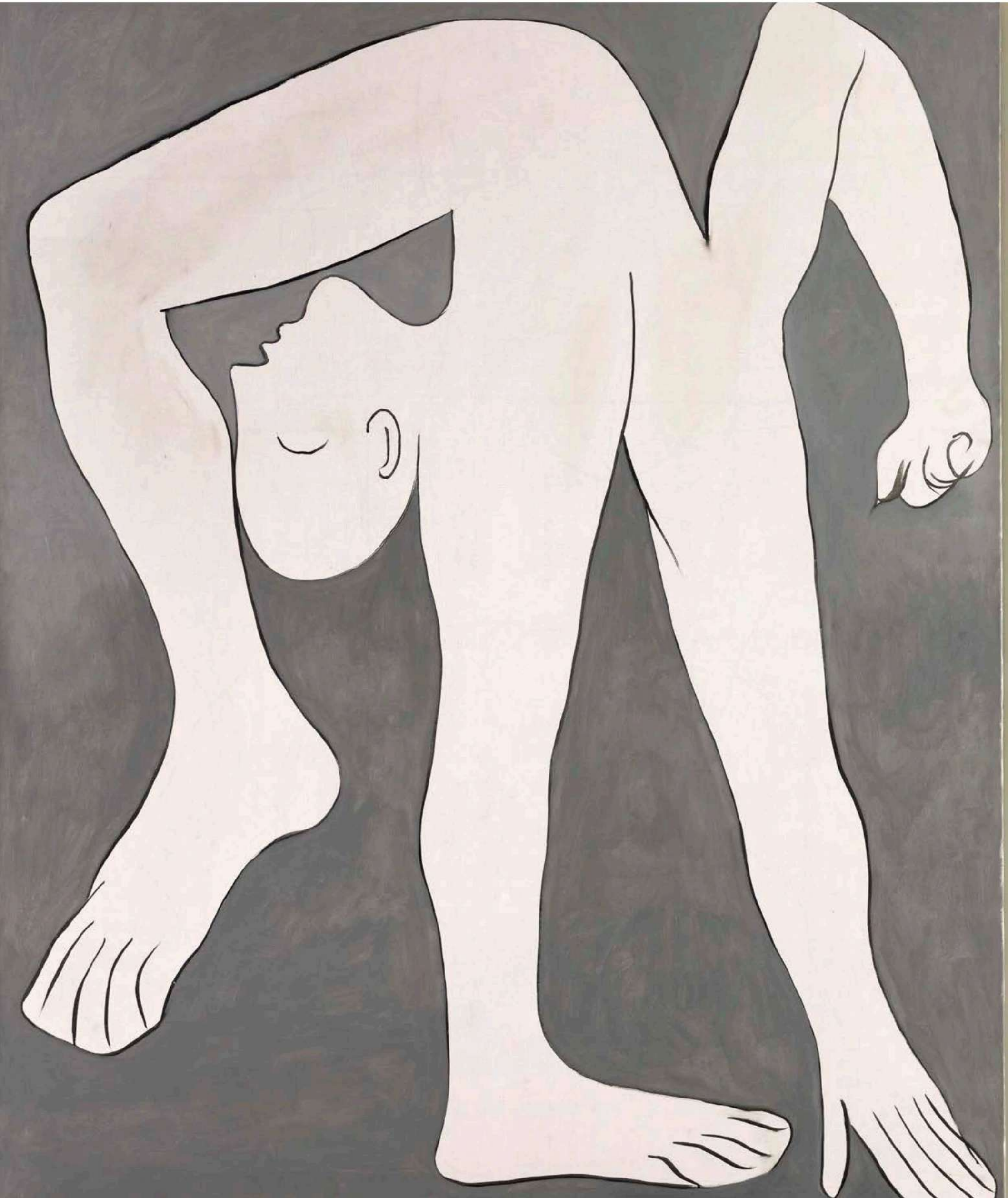
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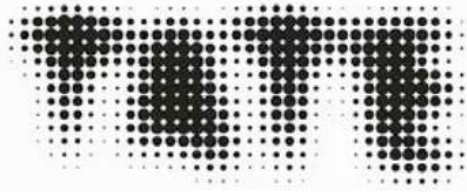
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PABLO PICASSO

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Theatre Picasso

17 September 2025 - 12 April 2026

This autumn, Tate Modern invites visitors to enter Theatre Picasso, a major exhibition marking the centenary of Picasso's painting *The Three Dancers* 1925. The exhibition will bring together around 50 works by one of the most influential figures of the 20th century, exploring aspects of performance in his work. Coinciding with Tate Modern's 25th anniversary year, Theatre Picasso will continue the gallery's history of presenting foundational figures from art history in fresh ways.

Celebrated contemporary artist Wu Tsang and writer and curator Enrique Fuenteblanca will stage Picasso's art, inspired by his approach to performance. The *Three Dancers* will be at the heart of the exhibition, shown alongside Tate's entire collection of works by Picasso, featuring famous paintings as *Weeping Woman* 1937 and *Nude Woman in a Red Armchair* 1932. The exhibition will also showcase prints, drawings, sculptures, textile works and collages, interwoven with key loans from leading Picasso museums in France. Tsang and Fuenteblanca will invite contemporary choreographers and dancers to respond to Theatre Picasso in an accompanying programme.

Picasso was fascinated by performers and their boundless capacity for transformation, and he approached painting as a dramatic act in itself. Central to this was the construction of his own public persona or brand – Picasso 'the artist' – a mythologised version of Picasso

which portrayed him as both a celebrated creative genius and an outsider. This figure accompanied Picasso throughout his life and continues to shape how we imagine the role of the artist today.

In Picasso's own work, this persona was often expressed through fantastical and striking imagery, such as in the wool and silk tapestry *Minotaur* 1935, which will be displayed in the UK for the first time, on loan from Musée Picasso, Antibes. Henri-George Clouzot's 1959 film *The Mystery of Picasso* will also feature in the exhibition, following Picasso in his studio as he creates works in real-time, a study of his vigorous creative process in which we see him throw his body

into the act of painting.

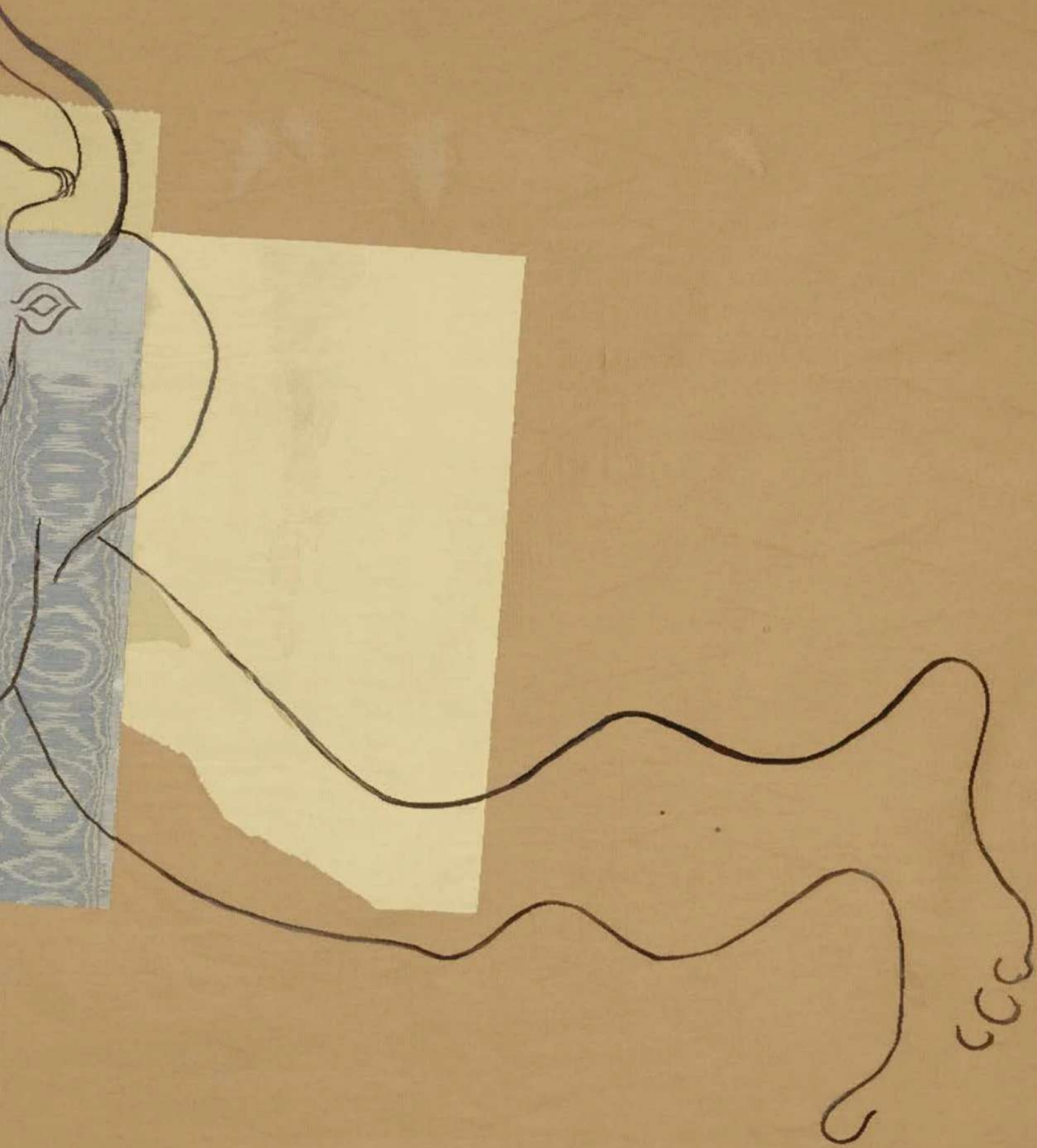
Picasso drew inspiration from popular entertainers and marginalised figures, depicting circus artists, bullfighters, flamenco dancers, and artist models. These figures appear in works like *Girl in a Chemise* c.1905, *Horse with a Youth in Blue* 1905-6, and *Bullfight Scene* 1960 from Tate's collection, along with *Acrobat* 1930 from Musée national Picasso-Paris. Tsang and Fuenteblanca will explore how these figures are represented in Picasso's work and the art museum context, acknowledging both Picasso's ongoing relevance and the intriguing contradictions in his life and art.



Pablo Picasso *Nude Woman in a Red Armchair*, 1932. Tate. © Succession Picasso/DACS London 2025.



Picasso





Pablo Picasso, *The Three Dancers* 1925
Tate. © Succession Picasso/DACS, London 2025.

The Three Dancers

Pablo Picasso

The Three Dancers is a renowned artwork created by the legendary artist Pablo Picasso. This captivating piece showcases a powerful and dynamic composition, drawing viewers into a vibrant world of movement and emotion. Through the use of bold colours and abstract forms, Picasso masterfully captures the essence of dance and the relationship between the figures. The painting, completed in 1925, is a striking representation of his innovative approach to modern art, reflecting his distinctive style and profound influence on the artistic movement of his time.

Imagine stepping into the vibrant world of 1925, a pivotal year for one of the greatest artists of all time, Pablo Picasso. Picture him standing in his studio, surrounded by canvases that juggle the serene beauty of classical forms and the dynamic energy of Cubism. Can you feel the tension in the air as he prepares to unleash a creation that will shatter the calm of his previous works?

Enter 'The Three Dancers'—a breathtaking masterpiece that captures not just a moment, but a pivotal transformation in Picasso's artistic journey. What stories do the three figures dance to? Each twist and turn conveys a latent emotion, hinting at a forthcoming tempest of expressionist fervour. Did Picasso feel the weight of this transition, aware that he was stepping away from his peaceful neo-classical phase toward a realm of emotional chaos?

Alfred Barr captures this moment perfectly when he notes that 'The Three Dancers' represents a radical turning point, echoing the revolutionary spirit of 'Les Femmes d'Alger' (O.J. version O). But what

does this mean for the viewer? As we gaze at the swirling forms and vibrant colours, can we sense the tumult of Picasso's emotions, the fierce rebellion against the calm that once defined his artistry? Dive into this painting and discover how it reflects not just the evolution of an artist, but the very essence of human emotion and the chaotic beauty of creativity.

In a dimly lit studio, the music begins to swell, and the dancers emerge like ethereal beings from the shadows. Each dancer is treated with a distinct brush, revealing a complex tapestry of emotions and stories. Among them, the central figure stands out her form, though largely a flat silhouette, twists and bends in ways that suggest the delicate dance of life itself. As you observe her elongated limbs, especially the fragile legs that seem to stretch infinitely upward, can you feel the weight of her vulnerability?

Her skin, a delicate gradient from pale flesh pink to a ghostly grey, whispers tales of fragility and quiet strength. What thoughts race through your mind as you behold her ghostly form, arrestingly naked yet devoid of overt femininity? Is it her almost spectral presence that draws you closer, inviting you to ponder the depths of her story? She stands there, embodying a paradox—both resilient and vulnerable—making you question: what lies beneath this simple silhouette? Can beauty exist in such raw fragility, and what does it truly mean to be seen?

The figure on the right is rendered in a style akin to synthetic Cubism, marked by its division into stark areas of white, chocolate-brown, and black that evoke Cubist still lifes from around 1922. These colour planes interconnect, differentiated by their play of light and shadow. The white section

commences at the raised arm and flows down the body like a ribbon, twisting at the hips and terminating at the second leg. Perched above the brown area is a small, featureless head that is enveloped by a larger black head, creating a sense of ambiguity regarding their spatial interaction. The figure is angular and dynamic, yet the duality of the head introduces a sense of mystery and detachment. Its clothing remains ambiguous, but the overall impression leans decidedly masculine.

The most extraordinary dancer is on the left, one of Picasso's most bizarre figures. She appears female, nude except for a wrap around her waist, and her movements are frenetic, with her head and torso arched back and her left leg kicked up. One breast is visible, encircled by a black shape resembling an eye, while the other is in profile. A patch of blue sky, framed by her arm shaped like a tambourine, features a red and white striped disc that mirrors the breast. The portrayal of her head is particularly striking, with a terrifying, mask-like frontal view featuring wild eyes and an open mouth. This image may draw inspiration from African sculpture, particularly Ewe tribe masks, which have a half-open mouth and unsettling teeth. Picasso's rendering incorporates a profile head resembling a crescent moon, evoking a softer, dreamy expression. The dancer's body showcases brutal distortions, including a contorted torso, a displaced neck, and a serrated shape.

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DESIGN AND DISABILITY

Please contact the Gallery directly, or Artist Talk for more information.





Design and Disability

7 June 2025 – 15 February 2026

The Porter Gallery, V&A South Kensington

In June, V&A South Kensington unveiled the Design and Disability exhibition, which positions disability as a key aspect of identity and culture through the lens of design. This exhibition highlights the transformative contributions of Disabled, Deaf, and neurodivergent individuals to contemporary design and culture from the 1940s to the present. It serves as both a celebration of design led by Disabled creators and a rallying cry for action, underscoring the vital need to incorporate the experiences and insights of Disabled individuals into design processes.

170 objects are on display across three sections – Visibility, Tools and Living – spanning design, art, architecture, fashion, and photography. It shows how Disabled people have designed for every aspect of life through their own experience and expertise as well as trace the political and social history of design and disability. Through examples of disability-first practices showcasing the work of Disabled people and their collaborators, the exhibition demonstrates how design can be made more equitable and accessible and aim towards design justice.

Designed with access integrated into every aspect of the exhibition, Design and Disability re-thinks what an exhibition needs to be truly accessible. The exhibition includes self-regulation and resting

areas as well as additional seating, it has been designed to consider Deaf Space principles, and features an array of tactile objects, BSL guides and tactile surfaces and floors, to help orient blind and low vision visitors.

Natalie Kane, Curator of Design and Disability said: “This exhibition shows how Disabled people are the experts in our own lives, and have made invaluable contributions to our designed world. Design and Disability aims to honor Disabled life as it engages with creative practice, presenting a strong culture of making that has always been central to Disabled identity. In putting this show together, it is an act of joy and resistance.”

The exhibition also explores the rich history of Disabled designers challenging ableism in the design industry, as well as the practitioners working today to ‘hack’ pre-existing design to make it more usable. Industry-leading commercial design such as the world’s first commercially made adaptive Xbox controller by Microsoft and the original prototypes of the OXO Good Grips proposed by Betsey and Sam Farber with Smart Design are on display alongside DIY objects made in the home and zines produced by digital collectives, challenging our ideas of who society might view as a ‘designer’.

About the Exhibition:

Design and Disability begins with a welcome and rest space for visitors to orient themselves and address any access needs. A tactile map, audio description and BSL welcome will be available to visitors, as well as both large print, sensory map and plain English guides.

The exhibition’s opening section,



titled Visibility, explores how Disabled creators express their identities through fashion, photography, graphic design, and zine culture. A standout piece is Sky Cubacub’s gender-affirming Rebirth Garments Binder, paired with the Dragon Scale Head Dress, a wearable weighted blanket. Maya Scarlett contributes a handsewn Notting Hill Carnival Costume, inspired by Botticelli’s The Birth of Venus. Portrait photography features Marvel Harris’ vibrant self-portrait, ‘First Swim after Rebirth,’ post-gender-affirming surgery, celebrating Disabled joy. Also displayed is a portrait by Scallywag Fox of performer Davina Starr from the Drag Syndrome Collective, the first drag troupe with performers who have Down’s Syndrome.



‘DRAG SYNDROME’, BY SCALLYWAG FOX
(2020). © Scallywag Fox, courtesy of the artist



The display features various representations of disability in both editorial and media formats, including the notable May 2023 issue of British Vogue titled “Reframing Fashion.” This particular edition spotlights Sinéad Burke, an accessibility advocate and CEO of Tilting the Lens, alongside Aaron Rose Phillip, an Antiguan American model, artist, and media personality. Additionally, it showcases examples of adaptive fashion from leading global brands, such as Adaptive Crocs (2022) and the Nike Adaptive Trainer (2021).

The exhibition also honours the strength of grassroots and digital communities through a collection of graphic design and typography. This includes zines like Able Zine, which aims to boost representation for disabled and chronically ill creatives, and Bed Zine, which dives into the complex emotions disabled individuals experience regarding their beds. Another significant editorial representation of disability can be found in Dysfluent Magazine, which employs graphic and font design by Conor Foran to visually depict the speech patterns of individuals who stammer, helping to destigmatise the condition and promote pride in it. Named after the term ‘dysfluency,’ which denotes interruptions in speech

flow, the typeface creatively repeats or elongates letterforms, giving a distinct visual identity to stammering.

The second section, Tools, examines the creativity of Disabled people in adapting designed objects to meet diverse access needs. It challenges society’s view of Disabled individuals as passive users, highlighting their role in inventing, adapting, and ‘hacking’ design. Projects explore how Disabled communities collaborate or work independently to create new designs.



XBOX ADAPTIVE CONTROLLER developed by Microsoft. © Victoria and Albert Museum

Featured here is the Touchstream keyboard by Wayne Westerman and Fingerworks (2005), a groundbreaking technology that transformed the tech industry and was later integrated into the original iPhone. Originally created to alleviate severe hand pain, this touchpad replaces the conventional keyboard, employing sensors to monitor actions such as pinching, swiping, and scrolling. Among other noteworthy

tools are Microsoft’s adaptive Xbox controller, the first of its kind produced on a large scale, marking a pivotal moment in video gaming, and an array of innovative prosthetics crafted from unconventional materials, including silicone cutlery holders and eyeliner holders used by Cindy Garni. These simple yet ingenious designs have proven to be far more beneficial to Cindy than her costly robotic hand, challenging and expanding our perceptions of engineering, while also being the subject of study and documentation by the design engineering group, Engineering at Home.

This section also explores the connection between design and disability on a global scale. Featured are the photographs captured by Simon Way, showcasing Jaipur Foot, an organisation that provides free prosthetic legs, feet, and arms to millions throughout India. Many recipients have become disabled due to landmines, war, diseases such as polio, or railway accidents. Each rubber-based prosthetic is meticulously designed for natural movement, facilitating squatting, sitting cross-legged, and going barefoot, all while being produced at a low cost with components that are easy and affordable to replace.

Ultimately, it showcases instances where designers have crafted intricate, multi-layered narratives to depict their respective worlds. The Still Ill: Corona Diary captures Monique Jackson’s journey through Long Covid and the struggles of medical injustice; this project was created through hand-drawn illustrations and shared over several months on Instagram. Additionally, Unpacking by Witch Beam is a video game that reveals a narrative of queerness and chronic illness as players progress through the experience.

The concluding section, Living, delves into the ways Disabled individuals have envisioned the worlds they wish to inhabit through design, the impact they've made on their surroundings via protest, and ultimately, how they can flourish in today's society. It examines the advocacy efforts of Disabled people for access and inclusive design through artistic interventions and solidarity movements, such as the Anti-Stairs Club led by Finnegan Shannon and Camp Jened, a pivotal summer camp for Disabled individuals in New York that played a significant role in the disability rights movement.

This section features notable highlights, including the McGonagle Reader, an audio-assisted voting device designed to enable blind and low-vision

individuals to vote independently. It was introduced in select areas across the country just in time for the 2024 UK General Election. Also showcased is 'Public S/ Pacing' by Helen Stratford, a rest blanket intended for use in public spaces. This piece celebrates the importance of rest and calls attention to the shortcomings in public space design that fail to accommodate disabled individuals, while thoughtfully challenging ableist assumptions.

Additionally, the Squeeze Chaise Longue, a striking red recliner created by artist Wendy Jacob, is on display in this section. This chair envelops the user with its two red mohair arms, offering soothing sensory feedback for those who benefit from deep pressure stimulation. Wendy drew inspiration for this work from

Temple Grandin, an autistic animal scientist and agriculturalist known for inventing the 'Hug Machine.' The chaise longue's plush design overturns traditional minimalist medical aesthetics.

Completing this section is a specially designed decompression zone, curated for self-regulation, contemplation, and relaxation. This inviting area features comfortable seating and a variety of objects crafted by occupational therapists—many of whom are disabled themselves—to adapt existing designs, along with books and other items. Additionally, there is an installation by artist Seo Hye Lee [sound of subtitles], which reimagines archival film through creative and emotive subtitling.

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SQUEEZE CHAIR (CHAISE LONGUE) 1998 by Wendy Jacob, inspired by Temple Grandin. Photo by Ted Diamond



Self-Representation and Image

Self-representation is a complex and multifaceted concept that encompasses a wide range of cultural, social, and personal factors. It is a process that involves the construction and negotiation of identity, often through the use of visual media and communication technologies. This section explores the ways in which individuals and communities represent themselves, and the implications of these representations for social identity and cultural change.





KERRY JAMES MARSHALL

Please contact the Gallery directly, or Artist Talk for more information.





KERRY JAMES MARSHALL, KNOWLEDGE AND WONDER, 1995. Oil on canvas, 294.6 x 698.5 cm. City of Chicago Public Art Program and the Chicago Public Library, Legler Regional Library © Kerry James Marshall. Photo: Patrick L. Pyszka, City of Chicago

RA Royal Academy of Arts

Kerry James Marshall: The Histories

20 September 2025 – 18 January 2026

In September 2025, the Royal Academy of Arts will host the largest exhibition to date of renowned American artist and Honorary Royal Academician Kerry James Marshall in Europe. Commemorating the artist's 70th birthday, this significant solo exhibition will delve into Marshall's extensive career thus far. Titled *Kerry James Marshall: The Histories*, the show will showcase over 70 works, primarily paintings, alongside selections of the artist's prints, drawings, and sculptures from both museums and private collections throughout North America and Europe. This will mark the first institutional exhibition of Marshall's work in the UK since 2006 and will feature a striking new series of paintings created specifically for this event.

Lauded as one of the most significant contemporary history painters of our time, Marshall's striking, large-scale works delve

into themes such as the Middle Passage and the enduring legacies of the Civil Rights and Black Power movements. He depicts notable figures like Olaudah

Equiano and Harriet Tubman while crafting monumental scenes that reflect contemporary Black life, transforming the mundane into the epic.



KERRY JAMES MARSHALL, UNTITLED (PORCH DECK), 2014. Acrylic on PVC panel, 180.3 x 149.9 cm. Kravis Collection. © Kerry James Marshall. Image courtesy of the artist and David Zwirner



KERRY JAMES MARSHALL, UNTITLED, 2009. Acrylic on PVC panel, 155.3 x 185.1. Yale University Art Gallery, Purchased with the Janet and Simeon Braguin Fund and a gift from Jacqueline L. Bradley, B.A. 1979. © Kerry James Marshall

Marshall centres Black figures within compositions grounded in the principles of Western art traditions, which he first encountered in the books and museums of his youth. His work draws inspiration from art history, contemporary culture, Afrofuturism, and science fiction, engaging with challenging questions about the past, celebrating everyday experiences, and envisioning a brighter future.

Marshall creates his art in series and cycles, a characteristic evident in the thoughtful organisation of this exhibition, which features 11 groups of works produced from 1980 to the present day. The exhibit begins with pieces from the 2000s and 2010s, underscoring

Marshall's enduring engagement with the artistic disciplines taught at esteemed institutions like the Royal Academy. A standout piece in the introductory room will be *The Academy*, 2012 (Private Collection), depicting a male model in a life drawing class striking the iconic Black Power salute with a raised fist. The subsequent room will delve into Marshall's earliest significant works from the 1980s, including *A Portrait of the Artist as a Shadow of His Former Self*, 1980 (Los Angeles County Museum of Arts, Los Angeles) and *Invisible Man*, 1986 (Private Collection). This segment will highlight Marshall's focus on representing Black figures while inciting important discussions regarding representation in art

history and the exclusions that have occurred.

The two largest galleries will feature Marshall's ambitiously composed, large-format paintings that capture scenes of everyday life in Black America. Influenced by artists such as Édouard Manet, Gustave Caillebotte, Georges Seurat, and other modern life painters, and aware of the historical lack of large-scale depictions of daily life among many Black artists before him, Marshall illustrates moments such as Black families picnicking in the park, lovers dancing, children playing in communal gardens, and friends socialising in hair salons, as seen in *School of Beauty*, *School of Culture*, 2012 (Birmingham Museum of Art, Birmingham, AL).



KERRY JAMES MARSHALL, SCHOOL OF BEAUTY, SCHOOL OF CULTURE,

2012. Acrylic and glitter on unstretched canvas, 274.3 x 401.3 cm. Collection of the Birmingham Museum of Art, Alabama; Museum purchase with funds provided by Elizabeth (Bibby) Smith, the Collectors Circle for Contemporary Art, Jane Comer, the Sankofa Society, and general acquisition funds, 2012.57. © Kerry James Marshall. Courtesy of the artist and Jack Shainman Gallery, New York. Photo: Sean Pathasema

At the heart of this gallery will be the expansive Knowledge and Wonder, 1995 (Legler Regional Library, Chicago Public Library, Chicago), Marshall's largest painting to date, making its debut outside of Chicago.

The exhibition will feature works on the Middle Passage, such as Great America, 1994 (National Gallery of Art, Washington DC), and the Civil Rights movement, including Souvenir, 1997-8 and Vignette, 2003 – 2014. A section will present imagined portraits of significant Black figures like Scipio Moorhead and Harriet Tubman, questioning how to create

historical representations without existing archives. In the final galleries, Wake, 2003 – ongoing (Rennie Collection, Vancouver), an accumulative sculpture that receives new additions with each exhibition, will be displayed. The exhibition will conclude with a new body of work: eight paintings exploring African history and the role of African slave traders in the transatlantic slave trade.

Kerry James Marshall: The Histories upholds the Royal Academy's tradition of honouring its Royal Academicians and Honorary Royal Academicians, extending a legacy of programming

that has highlighted some of the most significant contemporary artists, including Marina Abramović, William Kentridge, Antony Gormley, Ai Weiwei, Anselm Kiefer, and Anish Kapoor. Marshall earned the title of Honorary Royal Academician in 2022.

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WAYNE THIEBAUD

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Wayne Thiebaud, *Cakes*, 1963, Oil on canvas, 152.4 x 182.9cm, National Gallery of Art, Washington, D.C. © Wayne Thiebaud/VAGA at ARS, NY and DACS, London 2025. Image: Courtesy National Gallery of Art, Washington

The Courtauld

The Griffin Catalyst Exhibition: Wayne Thiebaud. American Still Life

10 October 2025 – 18 January 2026

The Courtauld Gallery will present the first-ever museum exhibition in the UK on the celebrated modern American artist Wayne Thiebaud (1920–2021).

One of the most original American artists of the 20th century, Thiebaud developed a unique style of painting to express his vision of post-war American life and culture.

The upcoming exhibition at The

Courtauld Gallery will spotlight Thiebaud's iconic works from the dynamic and transformative 1960s, a decade that truly established his reputation as a leading figure in American art. This remarkable exhibition unites some of the finest paintings that the artist created during this extraordinary period, showcasing vibrant and enchanting representations of quintessential modern American themes. Visitors will encounter an array of delightful subjects, including mouthwatering cherry pies, classic hot dogs, colourful candy counters, whimsical gumball machines, and nostalgic pinball machines. Through these captivating artworks, Thiebaud not only celebrated everyday objects but also transformed the still life

genre for contemporary audiences, inviting them to experience a fresh perspective on the familiar. The exhibition promises to give art lovers a deeper appreciation for Thiebaud's unique vision and his contribution to the evolution of modern art.

In 1962, Thiebaud stated, 'Each era produces its own still life.' He saw his work as a continuation of the legacy from artists like Chardin, Cézanne, and Manet. Thiebaud viewed ordinary objects of his time—key elements of American consumer culture—as vital subjects for contemporary art. His masterpieces transformed simple pleasures like lemon meringue pies and cream cakes into significant modern paintings.





Thiebaud's vividly coloured depictions of the delights found in American diners, bakeries, and shops serve as painterly reflections on their subjects, inviting the viewer to delve deeply into the worlds they portray. Created during an era of American economic prosperity and optimism, yet also amidst growing dissent and transformation, Thiebaud's still lifes transcend their straightforward and unpretentious facade. In a single piece, an impression of abundance and excess can seamlessly shift to evoke feelings of isolation and yearning.

Thiebaud lived and worked almost his entire long life in Sacramento, California, and was a longstanding teacher at nearby University of California, Davis. In the 1940s and 1950s, before becoming a painter, he worked as an illustrator, cartoonist and art director, including a summer spent in the animation department of Walt Disney Studios and a role as a graphic designer for the US army as part of his military service during the Second World War.

In 1956, the gifted artist Wayne Thiebaud embarked on a significant journey to New York City, aiming to immerse himself in the dynamic realm of avant-garde art and engage with the groundbreaking artists who were redefining creativity. Among these influential figures, Willem de Kooning emerged as a particularly inspiring presence; he urged Thiebaud to explore his own psyche to uncover and nurture his distinctive voice and subjects as a contemporary painter. Upon returning to Sacramento, Thiebaud concentrated his artistic endeavours on depicting the everyday objects that define American life, often drawing upon his memory rather than direct



Wayne Thiebaud, Three Machines, 1963, Oil on canvas, 76.2 x 92.7cm, Fine Arts Museums of San Francisco © Wayne Thiebaud/VAGA at ARS, NY and DACS, London 2025. Image: Photograph by Randy Dodson, courtesy of the Fine Arts Museums of San Francisco



Wayne Thiebaud, Cup of Coffee, 1961, Oil on canvas, 45.7 x 30.5cm, Manetti Shrem Museum of Art © Wayne Thiebaud/VAGA at ARS, NY and DACS, London 2025. Image: Courtesy of The Fine Arts Collection, Jan Shrem and Maria Manetti Shrem Museum of Art, University of California, Davis. Photographer: M. Lee Fatherree

observation. This approach enabled him to refine and crystallise his unique style, wherein he isolated his vibrantly painted subjects against sparse, surprisingly contrasting backgrounds that emphasised their simplicity and charm. In 1961, eager to share his body of work, primarily consisting of modern still lifes, he journeyed back to New York, determined to find a gallery that would exhibit his art. After facing rejection from several venues, he made a final visit to a small yet promising gallery managed by a young dealer named Allan Stone, who recognised Thiebaud's potential and welcomed him aboard. The following year marked a turning point in his career when Thiebaud held his first solo exhibition at the Allan Stone Gallery. The show proved to be an instant success, propelling him into the spotlight and capturing the attention of significant collectors and institutions, including the renowned Museum of Modern Art, which acquired several of his works. The entire exhibition sold out swiftly, securing his position in the art world. From that crucial moment forward, Thiebaud established himself as a major figure in 20th-century American art, influencing generations of artists and leaving an enduring legacy.

In 1962, Thiebaud was featured with Andy Warhol and Roy Lichtenstein in two historic shows that established the Pop Art movement. Despite this association, Thiebaud never considered himself part of it. His work, focused on painterly techniques rather than advertising graphics or flat surfaces, uses paint's properties to create intense expressions of his subjects.

The exhibition will showcase seldom-seen works from prominent museums and private collections across the United



WAYNE THIEBAUD, PIE ROWS 1961, Oil on canvas, 46 x 66cm, Collection of the Wayne Thiebaud Foundation
© Wayne Thiebaud/VAGA at ARS, NY and DACS, London 2025. Image: Wayne Thiebaud Foundation

States. Standout pieces include Wayne Thiebaud's monumental painting *Cakes*, loaned for the first time outside of the US by the National Gallery of Art in Washington, D.C., as well as *Four Pinball Machines*, one of the artist's most significant works from a private collection. Additional major loans will include pieces from the Whitney Museum of American Art in New York, the Smithsonian American Art Museum in Washington, D.C., and the Fine Art Museums of San Francisco, among others. The exhibition is also enhanced by generous loans from the Wayne Thiebaud Foundation in Sacramento.

An accompanying exhibition in the Gilbert and Ildiko Butler Drawings Gallery, entitled *Wayne Thiebaud: Delights*, will centre on the artist's namesake 1965 portfolio of 17 prints, providing deeper insights into his favourite still-life themes. This will enable visitors to appreciate Thiebaud not only as a painter but also as a skilled draughtsman and printmaker.

In addition to possessing one of

the rare works by Thiebaud in a public collection in the UK—the ink drawing *Cake Slices* from 1963—The Courtauld provides an enriching context for examining Thiebaud's reinterpretation of the still life genre. Notably, it will be intriguing to explore his work in relation to Manet's *A Bar at the Folies-Bergère*, a painting Thiebaud deeply admired. Featuring an enticing array of delicacies, from mandarins to champagne, this iconic painting serves as a defining precursor to modern consumer culture and society.

The exhibition is curated by Dr. Karen Serres, Senior Curator of Paintings, alongside Dr. Barnaby Wright, Deputy Head of The Courtauld Gallery and Daniel Katz, Curator of 20th-century Art. It will be accompanied by a richly illustrated and comprehensive catalogue that presents new research on Thiebaud's still lifes, featuring contributions from prominent scholars.

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<https://courtauld.ac.uk>
Instagram: @courtauld

CECIL BEATON

Please contact the Gallery directly, or Artist Talk for more information.





Cecil Beaton's Fashionable World

9 October 2025 - 11 January 2026

National Portrait Gallery stages first major exhibition dedicated

to the ground-breaking fashion photography of royal photographer and 'King of Vogue' Cecil Beaton

Cecil Beaton's Fashionable World at the National Portrait Gallery will be the first exhibition to exclusively explore Beaton's pioneering contributions to fashion photography.

From Hollywood stars and titans of art, to high society

and royalty, the exhibition will feature portraits of some of the twentieth century's most iconic figures, including Marilyn Monroe, Audrey Hepburn, Elizabeth Taylor and Marlon Brando; Queen Elizabeth II and Princess Margaret; as well as Lucian Freud, Francis Bacon and Salvador Dalí.

The exhibition is curated by photographic historian and Contributing Editor to Vogue, Robin Muir.



ELIZABETH TAYLOR,

1955, Gelatin silver print, The Cecil Beaton Studio Archive, London ©Condé Nast.



PRINCESS EMELINE DE BROGLIE

1928, Gelatin silver print, The Cecil Beaton Studio Archive, London ©Condé Nast



THE SECOND AGE OF BEAUTY IS GLAMOUR

(suit by Hartnell), 1946, Original colour transparency, The Condé Nast Archive, London

Cecil Beaton's Fashionable World (9 October 2025 - 11 January 2026) at the National Portrait Gallery will be the first major exhibition to spotlight the renowned twentieth century photographer's trailblazing fashion photography, the core of his illustrious career which laid the foundation for his later successes. Often highlighted, but rarely examined in detail, the exhibition – curated by Vogue contributing editor Robin Muir – will explore Beaton's contribution to fashion, charting his meteoric rise and distinguished legacy. The exhibition will celebrate how his signature artistic style – a marriage of Edwardian stage glamour

and the elegance of a new age – revitalised and revolutionised fashion photography and led him to the pinnacles of creative achievement.

Renowned as a photographer, Beaton was also a fashion illustrator, Oscar-winning costume designer, social caricaturist and perceptive writer. 'The King of Vogue' – was an extraordinary force in the twentieth century British and American creative scenes. Elevating fashion and portrait photography to an art form, his era-defining photographs captured the beauty, glamour and star power in the interwar and early post-war eras.

With around 250 items displayed, including photographs, letters, sketches and costumes, the exhibition will showcase Beaton at his most triumphant.

Through several interwoven themes, the world of Cecil Beaton will be examined in detail. The exhibition will follow Beaton's career from its inception, as a child of the Edwardian era experimenting with his first camera on his earliest subjects, his two sisters and mother (c. 1910), his years of invention and creativity as a student at Cambridge University, to his first images of the high society patrons who put him on the map. Including Stephen Tennant and the Sitwell siblings.

The exhibition will journey through the London of the 1920s and 1930s, the era of the 'Bright Young Things' and Beaton's first commissions for this greatest patron, Vogue, to his travels to New York and Paris in the Jazz Age. Drawn to its glamour and star wattage, Beaton photographed the legends of Hollywood in its Golden Age.

Cecil Beaton's first royal photographs appeared in the late 1930s. As the Second World War loomed, he defined the notion of the monarchy for a modern age. Appointed an official war photographer by the Ministry of Information, his wartime service took him around the globe.

The war's end ushered in a new era of elegance and Beaton captured the high fashion brilliance of the 1950s in vivid, glorious colour. The exhibition will end with what many consider his greatest triumph and by which he is likely best known: the costumes and sets for the musical *My Fair Lady*, on stage and later on screen.



BEST INVITATION OF THE SEASON

(Nina De Voe in ball gown by Balmain), 1951, Original colour transparency, The Condé Nast Archive, New York.



WORLDLY COLOUR

(Charles James evening dresses), 1948. Original colour transparency. The Cecil Beaton Studio Archive, London

Almost entirely self-taught, Beaton established a singular photographic style; a marriage of Edwardian stage portraiture, emerging European surrealism and the modernist approach of the great American photographers of the era, all filtered through a determinedly English sensibility.

“Cecil Beaton needs little introduction as a photographer, fashion illustrator, triple Oscar-winning costume designer, social caricaturist, elegant writer of essays and occasionally waspish diaries, stylist, decorator, dandy and party goer. Beaton’s impact spans the worlds of

fashion, photography and design. Unquestionably one of the leading visionary forces of the British twentieth century, he also made a lasting contribution to the artistic lives of New York, Paris and Hollywood. It’s a delight to return to the National Portrait Gallery with this exhibition.”

Robin Muir
Exhibition curator

“The National Portrait Gallery has a long and distinguished history with Cecil Beaton. His work was the subject of the NPG’s first dedicated photography exhibition in 1968, made in collaboration with Beaton himself, as well as being

the first solo survey accorded any living photographer in any national museum in Britain. We are honoured to be working with Vogue’s Robin Muir, whose exhaustive research, vision and flair will guide us through Beaton’s innovative and storied influences on the fashion world.”

Victoria Siddall
Director, National Portrait Gallery

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www.npg.org.uk

Instagram: @nationalportraitgallery

PIERRE-AUGUSTE RENOIR

Please contact the Gallery directly, or Artist Talk for more information.



THE NATIONAL GALLERY

Renoir and Love

3 October 2026 – 31 January 2027

In autumn 2026 the National Gallery will stage a major exhibition of paintings by Pierre-Auguste Renoir (1841-1919.)

With over 50 works 'Renoir and Love' (3 October 2026 – 31 January 2027) will be the most significant exhibition of the French impressionist's work in the UK for 20 years.

The first exhibition devoted to the artist at the National Gallery since 2007 'Renoir and Love' will include his most experimental, ambitious and admired canvases including the iconic 'Bal au Moulin de la Galette' (1876, the Musée d'Orsay, Paris), which will be exhibited in the UK for the first time.

Organised in partnership with the Musée d'Orsay, Paris, and the Museum of Fine Arts, Boston, 'Renoir and Love' will focus on the crucial years of the artist's career, from the mid-1860s to the mid-1880s.

The exhibition traces the evolution of the imagery of affection, seduction, conversation, male camaraderie and the sociability of the café and theatre, as well as merry-making, flirtation, courtship and child-rearing in Renoir's art.

Loans from private collections and museums worldwide include pictures from Ny Carlsberg Glyptotek, Copenhagen; the Städel Museum, Frankfurt; the Nationalmuseum, Stockholm; the J. Paul Getty Museum, Los Angeles; the Norton Simon Art Foundation, Pasadena, California;

and the National Gallery of Art, Washington DC.

Exhibition co-curator Christopher Riopelle, the Neil Westreich Curator of Post-1800 Paintings at the National Gallery, says: 'More than any of his contemporaries, Renoir was committed to chronicling love and friendship and their informal manifestations as keys to modern life. Whether on Parisian streetcorners or in sun-dappled woodlands, he understood that emotion could be as fleeting, as evanescent, as blinding, as his other great and transitory subject, sunlight itself.'

Such themes are explored in tender and personal works to beguiling multi-figure compositions of urban and suburban sociability. Several full-length figure compositions, such as 'The Umbrellas' (1881, reworked 1885, National Gallery), show how Renoir develops the theme into paintings 'worthy of the museum.' His Dance compositions remain universally loved symbols of the French fin-de-siècle. In the early 1880s Renoir moved away from Impressionist style with its fascination with the play of light to more solid, sculptural compositions, but the theme of friendship and joy in nature remains.

The exhibition was initiated by the Musée d'Orsay, Paris, and is organised by the Musée d'Orsay, the National Gallery and the

Museum of Fine Arts, Boston. It will be shown at the Musée d'Orsay, Paris (17 March – 19 July 2026); the National Gallery, London (3 October 2026 – 31 January 2027); and Museum of Fine Arts, Boston (20 February – 13 June 2027.)

The curators are:

Paris

Paul Perrin, Chief Curator and Director of Conservation and Collections at the Musée d'Orsay, Paris; with the participation of Lucie Lachenal-Tabellet, Archival Research Assistant at the Musée d'Orsay

London

Christopher Riopelle, Neil Westreich Curator of Post-1800 Paintings, National Gallery, London, and Chiara Di Stefano, Associate Curator of Post-1800 Paintings at the National Gallery, London

Boston

Katie Hanson, William and Ann Elfers Curator of Paintings, Art of Europe, Museum of Fine Arts, Boston; with the participation of Julia Welch, Arthur K. Solomon Assistant Curator of Paintings, Art of Europe, Museum of Fine Arts, Boston

National Gallery Lead
Philanthropic Supporter:
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Pierre-Auguste Renoir *The Promenade*, 1870
J. Paul Getty Museum (Los Angeles) Oil on canvas, 81.3 × 64.8 cm © J. Paul Getty Museum (Los Angeles)

The Promenade Pierre-Auguste Renoir

The Promenade by Pierre-Auguste Renoir is a captivating impressionist painting that captures a moment of leisure and elegance. The scene typically depicts a couple strolling through a lush, vibrant landscape, embodying the joy and spontaneity of outdoor life in the late 19th century.

In detail, you can observe the soft, delicate brushstrokes that distinctly characterise Renoir's style, which lends an enchanting sense of movement and life to the figures depicted in his work. The couple is often portrayed in the fashionable attire of their time, with the woman adorned in a flowing dress that captures the light beautifully, creating a shimmering effect that enhances the sense of playfulness and grace in her demeanour. The man, typically dressed in a smart, well-tailored suit, engages in a warm and lighthearted interaction with her, reflecting not only intimacy and affection but also a deep emotional connection that draws the viewer into their world. Together, they embody the joy and romance of their surroundings, inviting us to experience the moment alongside them.

The background typically features an array of greenery, possibly a park or garden setting, filled with dappled light filtering through the leaves. This interplay of light and shadow adds depth and dimension to the composition. Renoir's use of colour is particularly striking, with vibrant greens and soft pastels that evoke a sense of harmony and tranquility.

Overall, "The Promenade" encapsulates the essence of leisure, romance, and the beauty of nature, exemplifying Renoir's mastery of impressionism and his ability to

convey emotion through everyday moments. The painting invites viewers to immerse themselves in the atmosphere of joy and connection found in simple, shared experiences.

Imagine wandering through the garden, where laughter mingles with the rustle of leaves and the air is heavy with the scent of blooming flowers. This vivid scene captures the essence of "La Promenade," a painting shrouded in mystery—its true title lost to time. What was Renoir thinking as he created this enchanting work? Perhaps it was a heartfelt tribute to the artists who inspired him, a silent conversation across the ages.

In the summer before this masterpiece emerged, Renoir spent joyful days painting alongside his friend Claude Monet, who urged him to embrace a more vivid and luminous palette. What did it feel like for Renoir to experience that shift in his artistry? To liberate his brushstroke, making it dance with a newly discovered lightness? You can almost see him melding the earthy greens and browns reminiscent of Gustave Courbet with the vibrant joy of 18th-century garden escapades, inspired by the iconic works of Jean-Antoine Watteau and Jean-Honoré Fragonard.

As you look closer at "La Promenade," can you feel the spirit of those earlier masters whispering through the canvas? Renoir's brush captures not just a moment in time, but an enduring celebration of beauty and the pleasures of life, inviting you to step into this luminous world where the past seamlessly meets the present. What stories might unfold in this garden?

Renoir's captures a fleeting moment seized by chance—middle-class Parisians engaged

with nature, perhaps in a local park, rather than posed against a studio backdrop. The dappled light streaming through the leaves would later hallmark Renoir's most exquisite Impressionist creations of the 1870s and 1880s. He applied a delicate, oily paint mixture, allowing his glazes to seamlessly blend into one another, resulting in a captivating depth.

Pierre-Auguste Renoir was a prominent French painter who played a significant role in the development of Impressionism in the late 19th century. He is celebrated for his vibrant use of colour and light, which brought life and warmth to his subjects. Renoir's work often depicted leisurely scenes of social gatherings, family life, and the beauty of nature, reflecting a joyful and optimistic perspective on the world around him. His unique style evolved over the years, demonstrating his incredible versatility as an artist. From his early, more fluid brushwork characteristic of Impressionism, to his later, more structured compositions, Renoir's artistic journey left an indelible mark on the art world and continues to inspire artists and art lovers alike to this day.

DISCOVER MORE

www.nationalgallery.org.uk

Instagram: @nationalgallery

THE MANY LIVES OF THE NAKAGIN CAPSULE TOWER

Please contact the Gallery directly, or Artist Talk for more information.





NIGHT TIME AT THE NAKAGIN CAPSULE TOWER, WITH MR. TAKAYUKI SEKINE SEEN THROUGH THE WINDOW OF CAPSULE B1004
2016. © Jeremie Souteyrat

The Many Lives of the Nakagin Capsule Tower

July 10, 2025 – July 12, 2026

The Museum of Modern Art presents a focused exhibition dedicated to the 50-year lifespan of the Nakagin Capsule Tower, a groundbreaking project by Japanese architect Kisho Kurokawa (1934–2007) that was located in Tokyo’s Ginza District from 1972 until 2022. The Many Lives of the Nakagin Capsule Tower, on view from July 10, 2025, through July 12, 2026, in MoMA’s street-level galleries, presents capsule A1305 alongside nearly 45 pieces of contextual material that showcase the evolving and unexpected uses of the building. These materials include the project’s only surviving model from 1970–72; original

drawings, photographs, and promotional ephemera; an archival film and audio recordings; interviews with former tenants; and an interactive virtual tour of the entire building. Marketed as micro-dwellings for commuting businessmen, the building was composed of two interconnected concrete- and-steel towers that hosted 140 single-occupancy “capsules,” each fully equipped with prefabricated fixtures and a Sony color TV. Once located on the highest floor of the building, capsule A1305 is fully restored with the maximum number of original fittings salvaged from other rescued capsules, including the full array of audio electronics that were offered as add-on features. The capsule, one of only 14 restored in their original condition

after the building was dismantled in 2022, was acquired by MoMA in 2023. MoMA members have the opportunity to enter the capsule during a number of special activation events. The Many Lives of Nakagin Capsule Tower is organized by Evangelos Kotsioris, Assistant Curator, with Paula Vilaplana de Miguel, Curatorial Associate, Department of Architecture and Design



INSTALLATION VIEW OF THE MANY LIVES OF THE NAKAGIN CAPSULE TOWER
Photo: Jonathan Dorado









The Nakagin Capsule Tower is one of Kurokawa's most emblematic projects and one of the few realizations of Metabolism—a Japanese movement of the 1960s whose members, some influenced by biology, conceived cities and buildings that could adapt over time. Kurokawa envisioned architecture capable of growth, adaptation, and transformation through what he called “metabolic cycles.” In the case of the Nakagin Capsule Tower, the cores of the building were originally intended to remain intact while capsules would be replaced every 25 to 35 years in response to changing needs—yet that vision was never realized. Instead, over five decades,

the capsules remained, but their functions changed dramatically as they were repurposed into second homes, offices, student rooms, or even tea rooms, libraries, galleries, and DJ booths, among other uses. This exhibition invites visitors to reconsider how cities confront aging buildings and rapid urbanization—and to imagine how architecture might endure by taking on new roles, functions, and meanings beyond what its designers ever imagined.

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www.moma.org

Instagram: @themuseumofmodernart



Kisho Kurokawa, Architect & Associates (Tokyo, est. 1962). Nakagin Capsule Tower, Tokyo. 1970–72. Exterior view. 1972. Photograph: Tomio Ohashi

AVanM

Please contact the artist directly, or Artist Talk for more information.





TUXEDO

Angie Van Mulken has been a professional artist since 2021, specialising in oil painting and mixed media. Her artwork has attracted recognition from celebrities and has achieved global sales.

The artist's vision is profoundly shaped by the captivating colours and intricate textures found throughout the natural world. The vibrant hues of a sunset, the deep greens of a lush forest, and the subtle variations of a weathered stone all play a crucial role in their creative palette. These elements inspire a sense of wonder and awe, evoking feelings of serenity, joy, or even nostalgia. However, the artist draws not only from the external beauty of nature but also from the shared emotions and profound

experiences that weave the fabric of human connection. They believe that art is a universal language, one that can convey the complexities of love, loss, hope, and resilience, allowing viewers to find pieces of their own stories within the artwork.

In their pursuit of artistic expression, the artist aims to create works that transcend mere aesthetic appeal. Each piece is designed to resonate deeply on an emotional level, inviting viewers to engage not only visually but also spiritually and intellectually. The artist carefully considers how various elements within a composition interact to evoke specific feelings or thoughts, ensuring that each work offers an immersive experience that speaks

to the heart and mind.

Moreover, the artist is dedicated to the philosophy of continuous learning and growth. Recognising that the creative process is ever-evolving, they actively seek out new techniques, materials, and perspectives. By attending workshops, collaborating with fellow artists, and experimenting with innovative approaches, the artist endeavours to enhance their craft continually. This commitment to exploration not only enriches their work but also fosters a deeper understanding of their own creative voice, allowing them to push boundaries and develop a distinctive style that reflects both their individuality and their engagement with the world around them.





Ultimately, through the fusion of natural inspiration, emotional depth, and an unrelenting pursuit of knowledge, the artist aims to create a body of work that is both visually stunning and profoundly meaningful, forging lasting connections with those who encounter their art.

Every time Angie embarks on a new creation, she begins with a distinct and vivid vision in her mind—a mental blueprint that captures the essence of what she hopes to express. This initial idea acts as a foundation, providing direction and purpose. However, what sets her apart is her unique ability to remain open to the subtle whispers of the materials at hand. As she immerses herself in the creative process, she allows her intuition to take the lead, allowing the textures, colours, and forms to speak to her and help shape the artwork organically.

Angie firmly believes that the act of creating art is not merely about achieving a polished final piece; it is also about the richness of the experience itself. Each brushstroke, each choice of material, and every moment spent in contemplation are integral parts of a fulfilling journey. For her, the exploration of ideas, the trial and error, and the serendipitous discoveries along the way are just as valuable as the completed artwork. This philosophy infuses her creative practice with a deep sense of joy and fulfilment, making the entire process a rewarding adventure that nurtures her spirit and inspires her artistry. Ultimately, both the journey and the destination hold significant importance, blending together to create a holistic experience that speaks to her passion for art.

DISCOVER MORE

<https://avanmart.com>

Instagram: @avanm_art



HORSE



DREAMS





Tianyun Zhao, JOURNEY/2.0 - "JOURNEY/2.0" is a visual montage that explores travel and life as intertwined journeys, reflecting on movement, change, and stillness. This iteration features a significant shift — the creator's narrative voice is now female, challenging male-centric storytelling. By aligning the voice with her identity, the artist reclaims agency and highlights the evolution of authorship. Blending visual travelogue with fragmented dialogue, JOURNEY/2.0 invites viewers to reflect on memory, perception, and existence, fostering a contemplative space on technology and self-awareness in art.

Discover More - www.tianyunz.com

Please contact the artist directly, or Artist Talk for more information.



*There could be some obstacles, for one thing,
such as people leaving along the way,*



Liz Ángeles, Facetas (Facets) - This work deals with the path to self-knowledge from the Mirages series. It encompasses what surrounds the human being in the deepest and most intimate part: memories of the past, hidden fears, dreams and hopes, constant change, all the thoughts that hide the deepest part of the being. The stone symbolizes the interior; it is neither bad nor good; it doesn't speak, it just exists. There is peace in that place surrounded by water. The hidden birds, watching and searching, represent the ego; the water represents life; and the trees represent spirituality.

Discover More - <https://lizangelesart.com> / Instagram: @lizangelesla

Artwork by this artist ranges between £1,800 - £3,500. Please contact the artist directly, or Artist Talk for more information.





ALEXANDER JOHNSON, PEACE CONFERENCE - This is a riff on Leonardo's fresco of the Last Supper. I have replaced the original figures with my own versions (mostly using vintage lead toy figures as models). Replacing the Christ figure with a female figure in a Dutch bonnet smoking a joint symbolising 'Peace' and subverting the patriarchal nature of much religious imagery (which often only allows depictions of the passive Virgin Mary or martyrs). This central character has her own agency in the image, she is under threat from several potential assassins round the table, just as peace is always under threat from male-controlled regimes throughout the world. Despite the pressure, Peace survives in this image and is the dominant figure.

Discover More - www.alexander-johnson.com / Instagram: @alexart63

Please contact the artist directly, or Artist Talk for more information.





Nattarika Chaiyadaecha, Best of both worlds - As a Thai artist living in Munich, I came up with this painting to reflect the blend between the two cultures. The most iconic of Munich is Rathaus am Marienplatz and the most iconic Thai architecture are temples. I saw the Rathaus for the first time since over 10 years ago and always dreamed of painting it but never dared to. The same goes to Kanok patterns on Thai temples. Both have crazy details. But I finally got myself to it. Just starting, I had already overcome what I thought I could never do. Just like any other things, may seem impossible, but it can only be achieved after the start button.

Discover More - Instagram: @anfangagain

Artwork by this artist ranges between **£80 - £300**. Please contact the artist directly, or Artist Talk for more information.



Natalie Brennan, Riddle Block #9 - A slice of Main Street, USA. Built in 1911 in Ravenna, Ohio, Riddle Block #9's unique architecture and warm yellow brick stand out in a world increasingly filled with boxy, minimalistic buildings. This doorway has seen 114 years of people passing by - pausing to check their reflections, resting against the wall on hot days, or simply passing through the doors without a second thought. Historic buildings are quiet witnesses to our lives, enduring as time moves on, hopefully outlasting us all. This piece was created in line and wash style on hot press paper, using pen, coloured pencil, and watercolour.

Discover More - Instagram: [@NatalieBrennanArt](https://www.instagram.com/NatalieBrennanArt)
Please contact the artist directly, or Artist Talk for more information.



Massimiliano Bruno Calabresi, Constraint - Institutions repress us, individuals are unable to fully express themselves. My name is Massimiliano Bruno Calabresi, born on December 4th 2001, and I hail from Terracina, a charming town located near Rome, Italy. At present, I am pursuing a Master's degree in Graphic Arts at the Academy of Fine Arts in Frosinone. I specialise in digital drawing and am engaged in creating a series of illustrations depicting animals in human roles. The objective of these pieces is to provide a critical examination of society using satire as a tool.

Discover More - Instagram: [@_mbc_art_](https://www.instagram.com/_mbc_art_)

Please contact the artist directly, or Artist Talk for more information.



Pampa Louzao, Morning Doji Star - Morning Doji Star is a hand-drawn exploration of market cycles and psychological shifts, inspired by the candlestick pattern used in technical analysis. Symbolizing trend reversals—from decline to recovery—it mirrors investors' transitions from uncertainty to optimism. Rendered in graphite, the piece blends surreal botanical forms with celestial elements. The contrast of chaos and structure evokes transformation cycles in both financial systems and nature, inviting reflection on unseen forces behind change.

Discover More - www.pampalouzao.com / Instagram: @pampalouzao

Please contact the artist directly, or Artist Talk for more information.



Clémentine Daudier, Dance of Water and Earth II - “Dance of Water and Earth II” is a textured meditation on the powerful connection between land and sea. Dominated by shades of blue and enriched with touches of gold, the piece captures the movement, fluidity, and grounding presence of water and earth in harmony. Created with mixed media, this artwork invites the viewer into a contemplative space—intuitive, organic, and layered with emotional depth.

Discover More - www.clementinedaudier.art / Instagram: [@clementinedaudier.art](https://www.instagram.com/clementinedaudier.art)

Artwork by this artist ranges between **£130 - £2,500**. Please contact the artist directly, or Artist Talk for more information.



POLLA-D'ART, Untitled - "Moment" — my personal dialogue with silence This work was born from the feeling that the most important things happen in moments of silence. "Moment" for me is an instant of inner freedom — when the breath pauses and thoughts unfold like a butterfly's wings. I love merging delicate details with dynamic textures, allowing viewers to feel both the image and the air within it. The butterfly symbolises change and hope, emerging from a human profile. This reflects our connection to nature and inner flight. I use a cool, restrained palette to inspire imagination. Each layer invites reflection, urging you to pause and listen to yourself. "Moment" reminds us that beauty comes from self-awareness.

Discover More - Instagram: [@polla_soulart](https://www.instagram.com/polla_soulart)

Please contact the artist directly, or Artist Talk for more information.



Daniel Varela, Silent Essence - “Silent Essence” unveils a woman caught in a dreamlike tranquility, where skin, shadow, and silence intertwine. Her lowered gaze hints at an inner sanctuary unblemished by time. Delicate textures and blossoming lotuses emerge like hushed reflections, connecting the body to the gentle enigma of nature. The piece inspires a sense of serene contemplation, where beauty murmurs rather than shouts, and presence is felt more than observed.

Discover More - <https://danielvarela.art> / Instagram: @danielvarela.art

Please contact the artist directly, or Artist Talk for more information.





Ziyi Huang, Qingcheng No.2 - This work was inspired by my experience riding the cable car at Qingcheng Mountain. The modern urban life is becoming increasingly alienated from nature, and I can only have a complete experience by going into nature in person. The valley's midair was filled with fog, like an ambiguous zone between being and nothingness. It was not the same as the Greek experience described by Heidegger, but still another Eastern implicit expression of the clearing-concealing cycle of nature that operates as "emergence". I adopted a long-scroll composition and limited the colors to the nuances of blue and green, in an attempt to show the infinite richness contained in the rhythmic and ethereal atmosphere of nature.

Discover More - www.huangziyi.com / Instagram: @joeyart123

Please contact the artist directly, or Artist Talk for more information.





Victoria Moses, Grand Era - The Captain - Oil on canvas, 80 x 60 cm - This painting presents a profound exploration of perception and encourages reflection on identity. Inspired by travelling on an ocean liner - an enduring symbol of connection between continents, as was the case in the early 20th century - the artist processes her observations of crew and guest. Here, the captain is a prestigious role that carries a deep legacy of maritime excellence. Beyond navigation and leadership, the captain is the ambassador of the brand, hosting guests, attending formal events, and maintaining the company's reputation for elegance and professionalism.

Discover More - www.victoria-moses.com / Instagram: @victoriamosesart

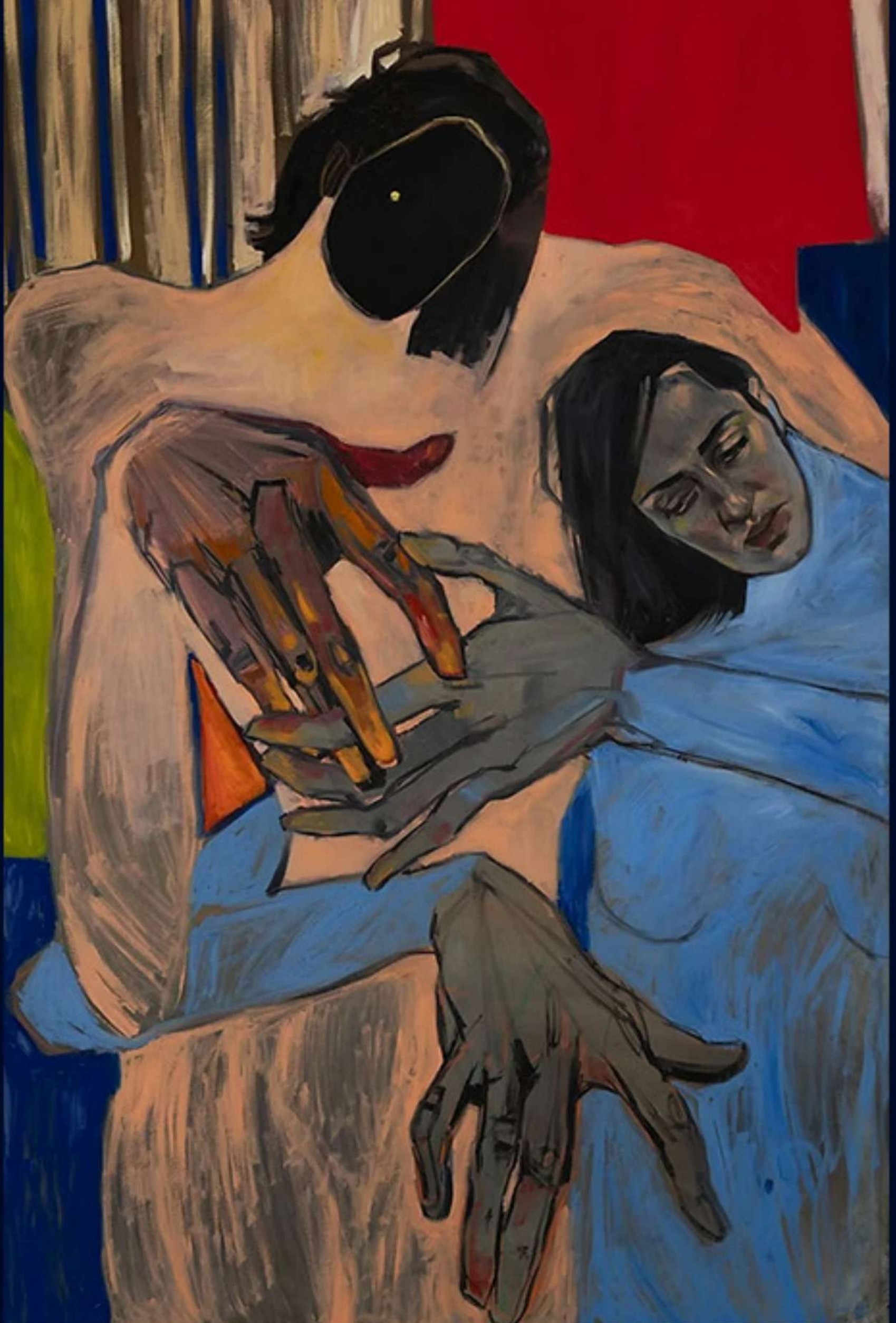
Please contact the artist directly, or Artist Talk for more information.



Victoria Moses, Grand Era - The Secretary - Oil on canvas, 80 x 60 cm – Exploring the complexities of human existence and the roles individuals assume within society – this work is reflecting on the grand era of travelling by steamships. At its core, the painting portrays a secretary in service, diligently managing the affairs of an esteemed circle. With unwavering discretion and exceptional efficiency, she ensures seamless communication and coordination, solidifying her indispensable presence. Her role, though understated in recognition, holds considerable influence.

Discover More - www.victoria-moses.com / Instagram: @victoriamosesart

Please contact the artist directly, or Artist Talk for more information.



Liora Redman, Aporia - In Aporia, I study the paradox—the quiet space between confusion and clarity, where the fear of dying and the fear of living merge into what we call normal. In this work, I feel the subtle weight of thoughts and emotions that shape us. I express this through my own form, gently holding the moment of simply being. There is no resolution, only presence—where the body becomes the question, and stillness becomes the answer we rarely seek. It is a space of soft resistance, a pause before the next breath, where I witness the self without rushing to define it..

Discover More - www.lioraredman.com / Instagram: @lioraredman

Please contact the artist directly, or Artist Talk for more information.



Ali Esmaeillou, The Observer - Frozen within a closed, hierarchical structure, a human, from behind a heavy yet transparent air, watches with strange delight as the powerless are crushed. A human who shapes themselves in the image of their own myths — suspended in the sky, listening closely to a distant wail.

Discover More - <https://aliesmaeillou.com> / Instagram: @ali_esmaeillou

Artwork by this artist ranges between **£8,000 - £10,000**. Please contact the artist directly, or Artist Talk for more information.



Jeanne May, She Came From The Moon - She Came From The Moon navigates the tension between vulnerability and strength, where floral opulence meets spiritual stillness. The woman's pose and expression speak to an inward journey marked by grace and solemn reflection, inviting a pause that feels both intimate and universal. Here, beauty is entwined with introspection, and the natural world gently mirrors the complex emotional landscape held within.

Discover More - <https://jeannemay.com> / Instagram: @jeanne.w.may

Please contact the artist directly, or Artist Talk for more information.



Rizlane, XIII - XIII is an ode to pure mysticism—an apparition honoring the divine cycles within the sacred nature of woman. A Tableau-Photographique signed with a natural Diamond evoking the 13 sacred feminine rhythms aligned with the 13 lunar cycles. The number 13, long forgotten, resonates with the frequency of love. This work embodies the lunar woman, a guiding force who illuminates our gentle depths and reconnects us to the sacred pulse of the cosmos.

Discover More - www.rizlane.ca / Instagram: @rizouxrizouxrizoux
Please contact the artist directly, or Artist Talk for more information.



Ashwani Verma, Busking Piccadilly Circus - I am a passionate self-taught artist working with watercolours, focusing on cityscapes and my unique style. My palette features cool and warm greys mixed with vibrant primary colours. Originally from India, I now work as a technical lead in London. My love for art inspires me, motivating my next projects. I carry my sketchbook to capture moments for larger pieces in my studio, emphasising mood and atmosphere over details. I believe in mastering the craft: paint, paint, and keep painting.

Discover More - Instagram: [@creativespace_ashwani](https://www.instagram.com/creativespace_ashwani)

Please contact the artist directly, or Artist Talk for more information.





Chris Frick, High Tide - “High Tide” is a piece from my Lowcountry series—artworks that embody the convergence of land, memory, and water. This creation wasn’t premeditated; it unfolded quickly. The texture emerged dramatically, while the surface seemed to fade away. I aimed to capture that elusive clarity where everything blends together. This isn’t merely about depicting a location; it’s about allowing the painting to transform into a space of its own. The work generated its own atmosphere, and I simply followed its lead.

Discover More - www.chrisfrick.art / Instagram: @cb114468

Please contact the artist directly, or Artist Talk for more information.





Yu Li, Contact I - Contact I presents contact as unresolved tension—where control and resistance converge without conclusion. Referencing an Assyrian relief, once imperial propaganda and now in the British Museum, the work isolates a violent encounter: two pairs of hands—one gripping a weapon, the other resisting—suspended in conflict. Stripped of bodies and narrative, the hands reflect broader systems of power, appropriation, and display. The work reveals how authority is abstracted and preserved across time.

Discover More - www.liyuart.xyz / Instagram: @liiiiiiyuu_

Artwork by this artist ranges between **£3,000 - £4,000**. Please contact the artist directly, or Artist Talk for more information.



Lars Vilhelmsen, Totem - Lars Vilhelmsen works with photography as his primary artistic medium. His works revolve around materiality, space, and presence often balancing between the poetic and the documentary. With his camera, he records traces and surfaces in the world around him, always with an eye for what lies beneath the immediately visible. There is a quiet sensuality in Vilhelmsen's images. They do not insist on grand narratives but open themselves through subtleties: in the meeting of light and structure, in the absence of people, in the detail that suddenly takes up space. The photographs point toward a reality we often overlook—and invite us to experience it with renewed awareness.

Discover More - www.larsvilhelmsen.com

Please contact the artist directly, or Artist Talk for more information.



SHabnam Mehrvar, Magic of Lines - I let my soul free to draw individual lines next to another until to see how come all individual lines together to create a whole magic.

Discover More - www.shabnam8art.de / Instagram: @shabnam.kunst
Please contact the artist directly, or Artist Talk for more information.



Robin Berning, This Does Not Define Me - This Does Not Define Me is more than a work of art—it is a woven testimony. A tribute to every soul who has faced the relentless battle against breast cancer. It honors those who continue to fight with fierce bravery, those who have survived and carry the marks of strength and resilience, and those whose journey ended too soon, but whose spirit remains woven into the lives of those they touched.

Discover More - www.robinberningartist.com / Instagram: [@robinberningartist](https://www.instagram.com/robinberningartist)

Artwork by this artist ranges between **£350 - £525**. Please contact the artist directly, or Artist Talk for more information.



Anusha, The Beginning - "The Beginning" symbolises the birth of hope and self realisation in the darkness. The intense but vibrant blue gives a somber feeling but at the same time a sense of peace and calm. It is vast, mysterious and contemplative, giving more meaning to a complex beginning. All this is like the beginning of any new chapter in life. There is chaos, sadness, confusion, sometimes even fear. But even among this lies positivity, hope, courage and happiness, represented by the central soul of this piece. This is the entanglement and amalgamation of different emotions during the birth of life.

Discover More - Instagram: [@anusha05_official](https://www.instagram.com/anusha05_official)

Artwork by this artist ranges between **£300 - £400**. Please contact the artist directly, or Artist Talk for more information.



Mary Joy Manuel, East Meets West - As a self-taught visual artist, I rely on intuition and emotion to guide my hand. My paintings—expressive, abstract, and often touched with impressionism—invite viewers into a world of texture, movement, and raw energy. I primarily work with acrylic, oil pastel, tempera sticks, satin tissues, and printed papers, blending unconventional materials with bold color contrasts. Each composition is a study in emotional rhythm—fragmented, spontaneous, and deeply personal. Through layered brushstrokes and tactile surfaces, I seek to evoke a sense of wonder, memory, and connection. My art is not only visual—it's experiential.

Discover More - www.canva.com/design/DAGo0b4Tnw0/_k-09iG_nnMTyI_KTMHqtA/edit / Instagram: @_being50ish_
Please contact the artist directly, or Artist Talk for more information.



Zijing Ye, A Drawn Line - In May 2025, I traced the UK-France maritime border in the English Channel by dragging a 50-metre swimming pool lane divider behind a boat. For my degree show, I installed this rope—along with collected border seawater—across the exhibition space, forcing viewers to step over or walk around it, physically enacting a decision to cross or avoid a border. Above are jerry cans marked with “Sovereignty begins where movement stops.” Postcards show the rope at sea; a wall-mounted satellite map holds a saliva sample from someone denied UK entry. A seawater-filled tank vibrates with underwater recordings from the crossing, letting the Channel speak for itself.

Discover More -

Please contact the artist directly, or Artist Talk for more information.



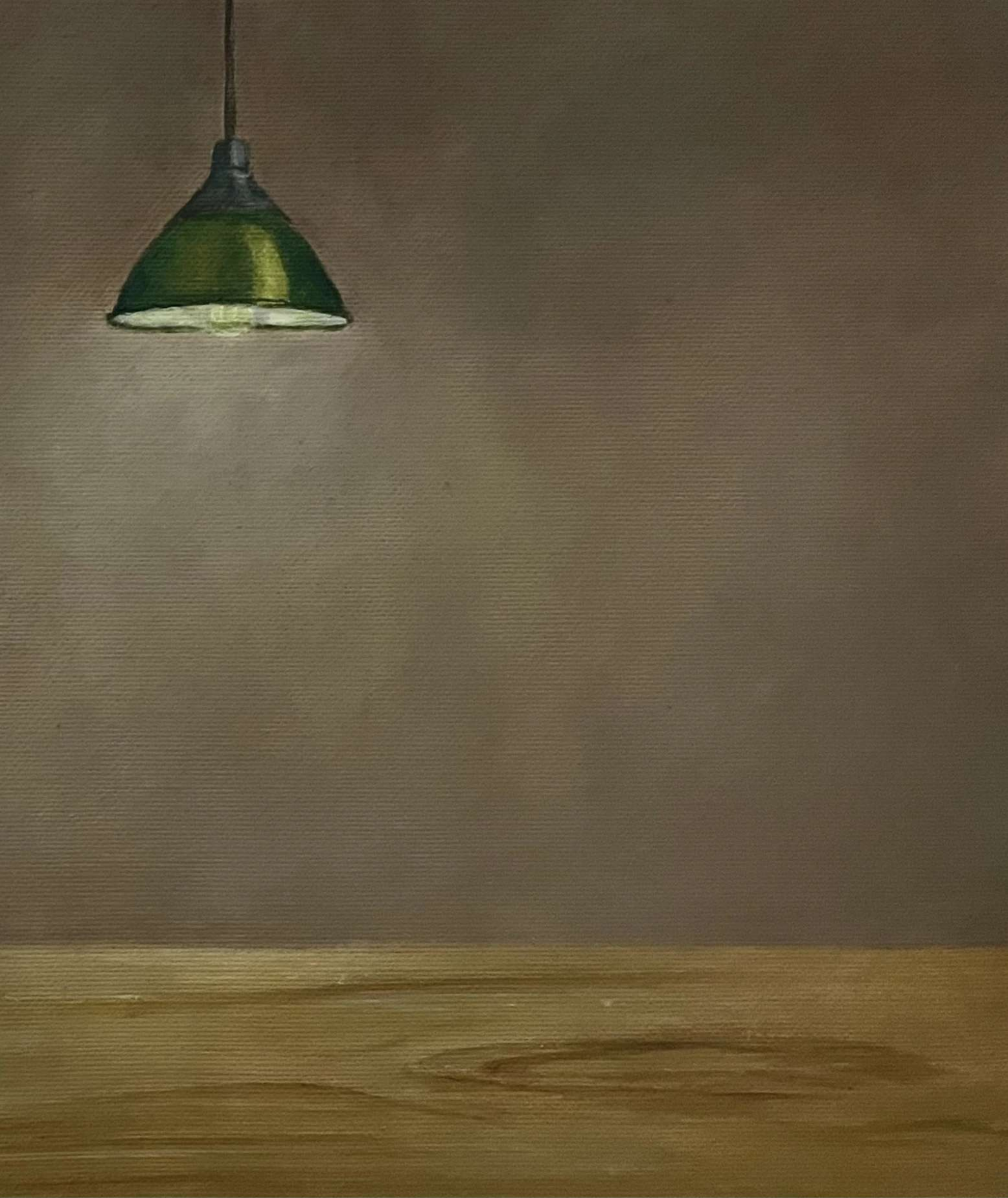
CP 1326



Rahil Chauhan, Endless Solitude - This piece explores the experience of grappling with mental health struggles, a search for escape that only leads deeper into solitude. It reflects the haunting cycle of reaching for relief, only to find oneself trapped in a quiet, endless loneliness. No matter the effort, the weight remains, and you're left with everything you once wished would end. Still there, still heavy, still inescapable. It is an oil painting on canvas measuring 30.5 x 40.6cm.

Discover More - Instagram: [@ra.hil_c](https://www.instagram.com/ra.hil_c)

Artwork by this artist ranges between **£500 - £2,000**. Please contact the artist directly, or Artist Talk for more information.





Aleksandra Scepanovic, The Wring - A body caught in the act of transformation—twisted, contorted, wrung by unseen forces. The Wring captures the tension between dissolution and becoming, where flesh seems to struggle against its own form. The sculpture evokes a visceral sense of pressure, as if the figure is being extracted from itself, shaped by forces both internal and external. Fragmented yet whole, it stands as a testament to endurance, metamorphosis, and the quiet violence of change.

Discover More - www.aleksandrasculpture.com / Instagram: @atelierwdstk_hudsonvalley

Please contact the artist directly, or Artist Talk for more information.



Sulema, Heart of strength - Heart of strength I sketched it the hand and paint the outer. the heart I use actual stapler to symbolize the pain and strength. The reason why I did part of the strength is because it's represents what we all pass through moments that are tough but at the end we're able to get up and heal our wounds from our terrible past and move on to our future with strength and lesson.

Discover More - Instagram: [@sulemalartere](https://www.instagram.com/sulemalartere)

Please contact the artist directly, or Artist Talk for more information.



Juras | Philipp Fenner, Fluid Couture - Is a contemporary AI-driven fashion-art series that explores the tension between human emotion, artificial beauty, and fluid identity. Floral geometries penetrate porcelain-like skin, while translucent materials blur the line between body and ornament. The central motif—liquid gemstone lips—serves as a metaphor for transformation and impermanence. The figures represented are symbols of a new era where beauty is created, not inherited. This work draws from post-humanist aesthetics and AI-assisted image generation, reflecting how fashion mirrors social identity. In an age of digital beauty standards, FLUID COUTURE examines the essence of having and redesigning a body.

Discover More - Instagram: [@botbrainery_aistorm](#)

Please contact the artist directly, or Artist Talk for more information.



Ernesto José Fernández Arias, Field of joy - The artwork features a yellowish-green backdrop adorned with soft, diffused patterns, where abstract and organic forms glide in vivid hues of purple, blue, orange, and red. These figures, reminiscent of microscopic or mythical beings, are delicately linked by ethereal lines, creating an impression of movement suspended within a dreamlike and surreal atmosphere.

Discover More - <https://ernestojosepaintings.carrd.co> / Instagram: @ej.f.a/
Please contact the artist directly, or Artist Talk for more information.



Amirata Winter, Taken by the sea - There are moments in time when the sea does not simply call, It claims. Standing on the edge of fate, he holds his steed with a quiet resolve, the salt of the waves mingling with the scent of wild roses in the air. The wind whispers of ancient myths, of gods who toy with mortal hearts and destinies entwined with the tides. Is he a lost soul waiting for the ocean to return what it once stole? Or is he surrendering, allowing the sea to take him as it has so many before? His gaze, unwavering yet filled with longing, tells a story only the waves understand. A farewell. A beginning. A surrender.

Discover More - www.amiratawinter.com

Please contact the artist directly, or Artist Talk for more information.



Carlotta Schaivio aka YaTii Talisman, Bugibatuki Jiyu -

Bugibatuki Jiyu – means freedom in Japanese.

He landed in his spaceship over the East China Sea, just off the coast of Okinawa. He has come to bless not only the land of Japan but also the vast, peaceful sea that stretches before him. offering his blessings for peace, prosperity, and harmony to all who dwell there.

Discover More - www.yatii.com

Please contact the artist directly, or Artist Talk for more information.



Gordon Massman, Two Monsters and Their KDZ - This highly textured large-scale oil painting expresses the dysfunctional family drama of parental child abuse and its aftermath on the abused children. The scene is chaotic, expressionistic, graphic, and strangely healing. Only those who face their most terrifying inner demons can reach salvation from those demons. For me, painting is cathartic, visceral, and without censorship or inhibition. "A book must be an ax for the frozen sea within us," said Kafka. The same applies to any art form. My work has been featured in magazines in London, Liverpool, Berlin, Tblisi, NY, and Barcelona.

Discover More - www.gordonmassman.com

Please contact the artist directly, or Artist Talk for more information.





Anastasiia Vald, Blooming Through the Hurt - This piece is about what happens after everything changes - when you've felt the weight of it all, and still choose to keep going. Not to "move on", not to prove anything, just to live. A little quieter, maybe. But more honestly. Not stronger. Not tougher. Just... more you. Wiser, softer, and somehow still open. That's what healing really looks like

Discover More - www.lonelinessproject.com

Please contact the artist directly, or Artist Talk for more information.





Tony J. Smith, Paintings - Ashley Rose", A woman who's persona is seen through her glasses.

Discover More - www.tjaysart.com/ / Instagram: @tjaysart

Please contact the artist directly, or Artist Talk for more information.



Sahar Hasan, The Witness; (An Old Woman from Old Sana'a) - "The Witness" captures a woman shaped by time, silence, and survival. She looks away, yet her presence speaks louder than words. Her eyes, marked by deep lines, hold stories unspoken. Draped in a vibrant orange veil and traditional layered garments, she carries her heritage with pride, celebrating its beauty, and timeless elegance. Her attire is a proud statement of identity, beauty, and cultural memory. Scattered Arabic letters around her echo voices lost, but not forgotten. Though quiet, she is not still. She stands, she moves, she carries history. This work reflects the dignity of women everywhere who hold pain and beauty in equal measure—and keep going.

Discover More - www.saharhasanart.com / Instagram: @saharh_art / Facebook: @SsaharArtist

Artwork by this artist ranges between £2,000 - £6,000. Please contact the artist directly, or Artist Talk for more information.



Emilija Savić EmzEM3, She Found Serenity in Her Voice - Her voice carried a quiet calm, the kind she had been searching for her entire life. It wasn't loud or commanding, but steady, soft and certain. Serenity bloomed in her throat, gently unfolding with each word. In the stillness between words, she met herself. She realized she no longer needed to speak to be understood so she spoke not to impress, not to be heard, but to come home to herself.

Discover More - Instagram: [@emz.em3](https://www.instagram.com/emz.em3)

Artwork by this artist ranges between **£1,600 - £1,800**. Please contact the artist directly, or Artist Talk for more information.



Müge Türesin Yücel, Avant-Garde - Avant-Garde addresses the bodily and mental existence of the female subject as a multi-layered structure. Just as a prism refracts and multiplies light, the shimmering colours within the painting reject a singular identity narrative; instead, it implies that identity exists in a continuous process of formation and dissolution. The work invites the viewer to experience the prism refractions. Avant-Garde turns self- construction into a polyphonic narrative that transcends formal boundaries.

Discover More - Instagram: [@arteblufiore](https://www.instagram.com/arteblufiore)

Artwork by this artist ranges between **£85 - £100**. Please contact the artist directly, or Artist Talk for more information.



Adarsha Ajay, SHE - "SHE" was born from the collision of beauty, pain, and reclamation, expressing the complex experience of inhabiting a female body in a world that both exalts and erases it. The headless nude figure illustrates how women are often reduced to their bodies, while the torn yellow paper symbolises erasure of identity and voice. Its rough texture acts as a wound and a mask, prompting viewers to question: Who is she with her face hidden? The presence of the black bull in the background represents raw strength and patriarchal dominance, serving as a shadow force the woman confronts. Together, these elements narrate a struggle for survival and reclaiming space in a world that both threatens and reveres the feminine.

Discover More - <https://adarshaajay.my.canva.site>

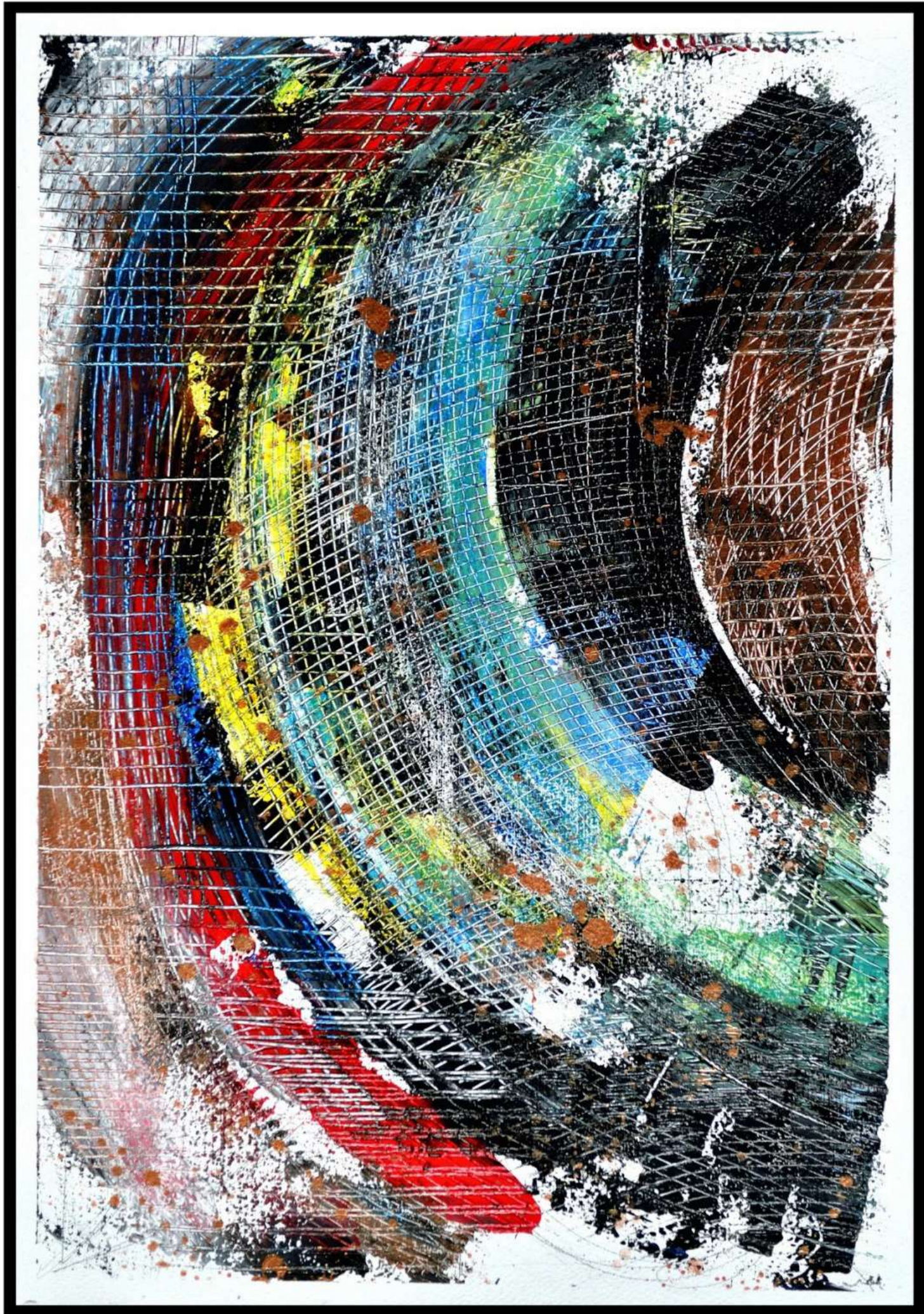
Artwork by this artist ranges between **£1,000 - £5,000**. Please contact the artist directly, or Artist Talk for more information.



Cyd-Kassandra Fernando, *Syncretic Relic* - This work reflects my interest in syncretism as both an aesthetic method and a conceptual framework. Drawing on Tson-Tang thangkas, Likay (ลิเก) - a form of Thai theatre, and the layered excess of religious kitsch, I aim to merge distinct visual traditions into a unified yet complex iconography. The piece serves as a personal reliquary, with decorative elements as symbols of cultural memory. My practice centres on ritualistic self-portraiture as a way to inscribe and retrieve experiences. By combining various textures and references, I explore cultural hybridity, the meaning of ornament, and the artist's role as both archivist and creator of private mythologies.

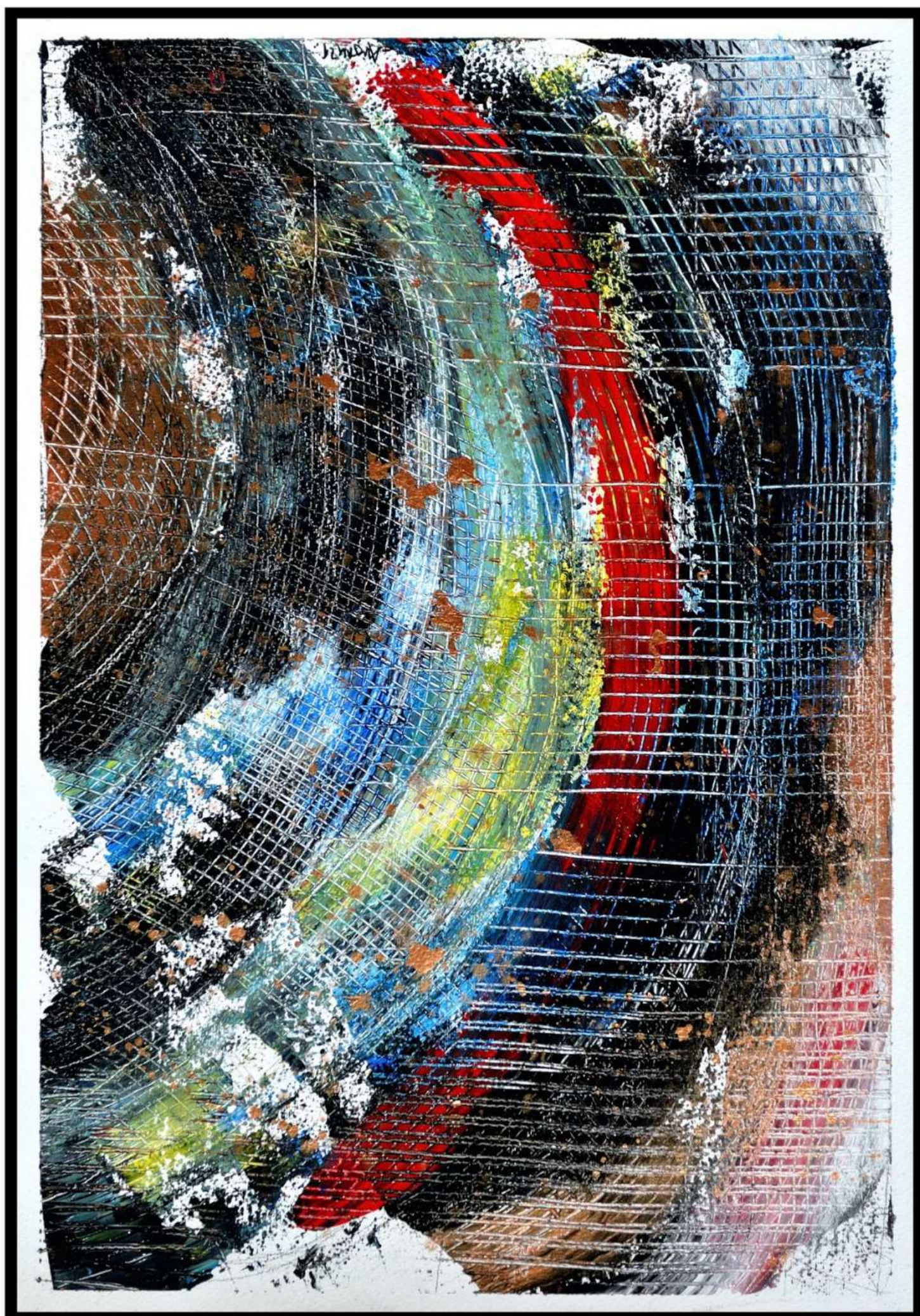
Discover More - Instagram: @skiyodu

Please contact the artist directly, or Artist Talk for more information.



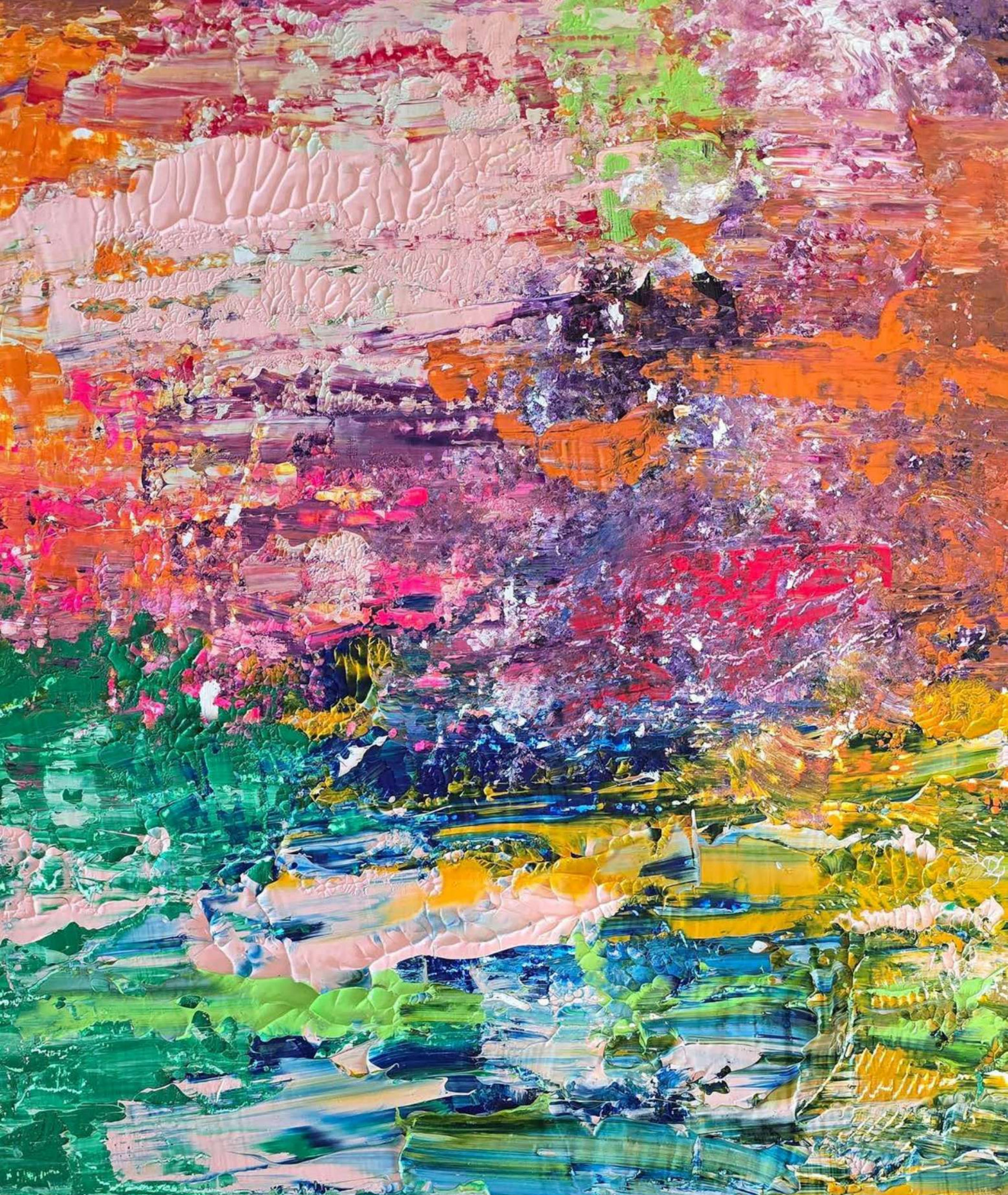
Alexandru Crisan, ABC Ch.15 – The Other Truth - Alexandru Crișan (b. Bucharest, Romania 1978) is a visual artist interested in the existential complementarity of objective and nonobjective forms of expression. In the aftermath of incipient spiritualist art etudes, transcending a surrealist period of emancipation from the confines of geometry, not to mention a stint in the magical realism of overpainted photographic negatives, an obsessive chase for the “taming of the light within the organic pool of colors” ensued. While this pursuit found its default creative outlet within architecture, it also pushed him towards the logic of abstract expressionism.

Discover More - <https://alexandru-crisan.com> / Instagram: @falexandru.crisan.paint & @alexandru.crisan.art
Please contact the artist directly, or Artist Talk for more information.



Alexandru Crisan, ABC Ch.15 – The Other Truth - (series) ATAVISM – a BESTIARY of CONSPIRACIES
Perceptions in these works may be exaggerated, yet when truth is collective, honesty is influenced by anxieties and distractions. We instinctively recognise moments in synchronicity. We accept group certainty eagerly, which creates answers before sensible questions arise. Remember, every conspiracy, no matter how complex, fundamentally revolves around core geometry: once the angles are clear, you grasp the point. Then, connect lonely dots into straight lines, but be cautious not to get trapped amidst the smoke and mirrors that cloud your vision.

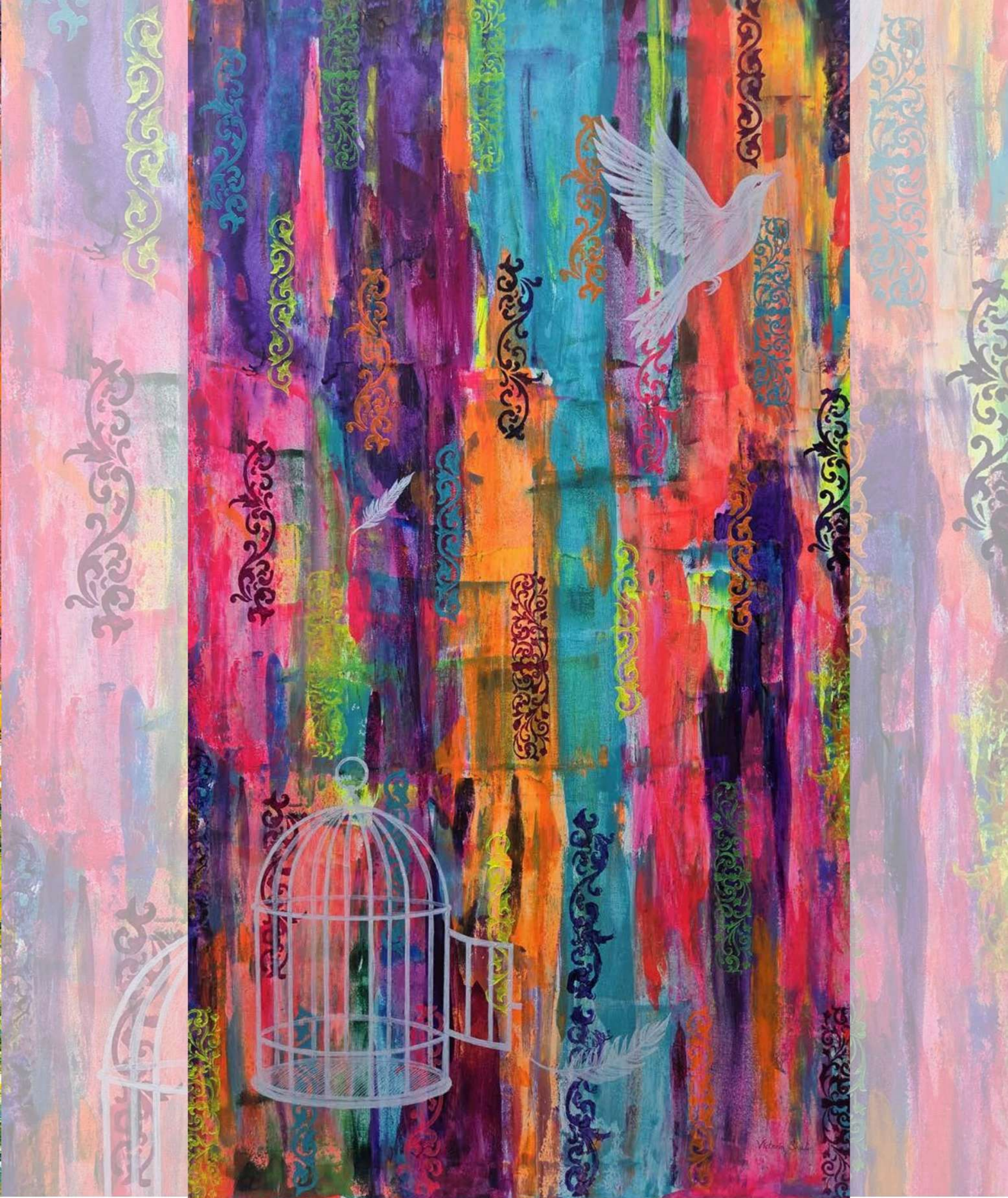
Discover More - <https://alexandru-crisan.com> / Instagram: @falexandru.crisan.paint & @alexandru.crisan.art
Please contact the artist directly, or Artist Talk for more information.



Samantha Straede, Untethered - Untethered reflects the release of expression and joy that was deprioritised over years of corporate ladder climbing. It is the release of pure creativity without the need for financial valuation. The pure colours reject the need to water down or apologise for honest emotion.

Discover More - X: @samanthastrae

Artwork by this artist ranges between **£1,000 - £1,500**. Please contact the artist directly, or Artist Talk for more information.



Victoria Shul, Flight of Liberation - Flight of Liberation is a poignant painting that encapsulates the precise moment of inner awakening. A white bird bursts forth through the open door of its cage, soaring into a lively sky brimming with energy, colour, and movement. Scattered feathers and intricate designs reflect the chaos and beauty of transformation, serving as reminders that genuine freedom often begins from within. This piece resonates with anyone who has ever felt trapped, muted, or constrained by unseen barriers, celebrating the bravery required to break free. It's not merely about flying; it's about finally realising that you were born with wings.

Discover More - Instagram: [@victoria.shul](https://www.instagram.com/victoria.shul)

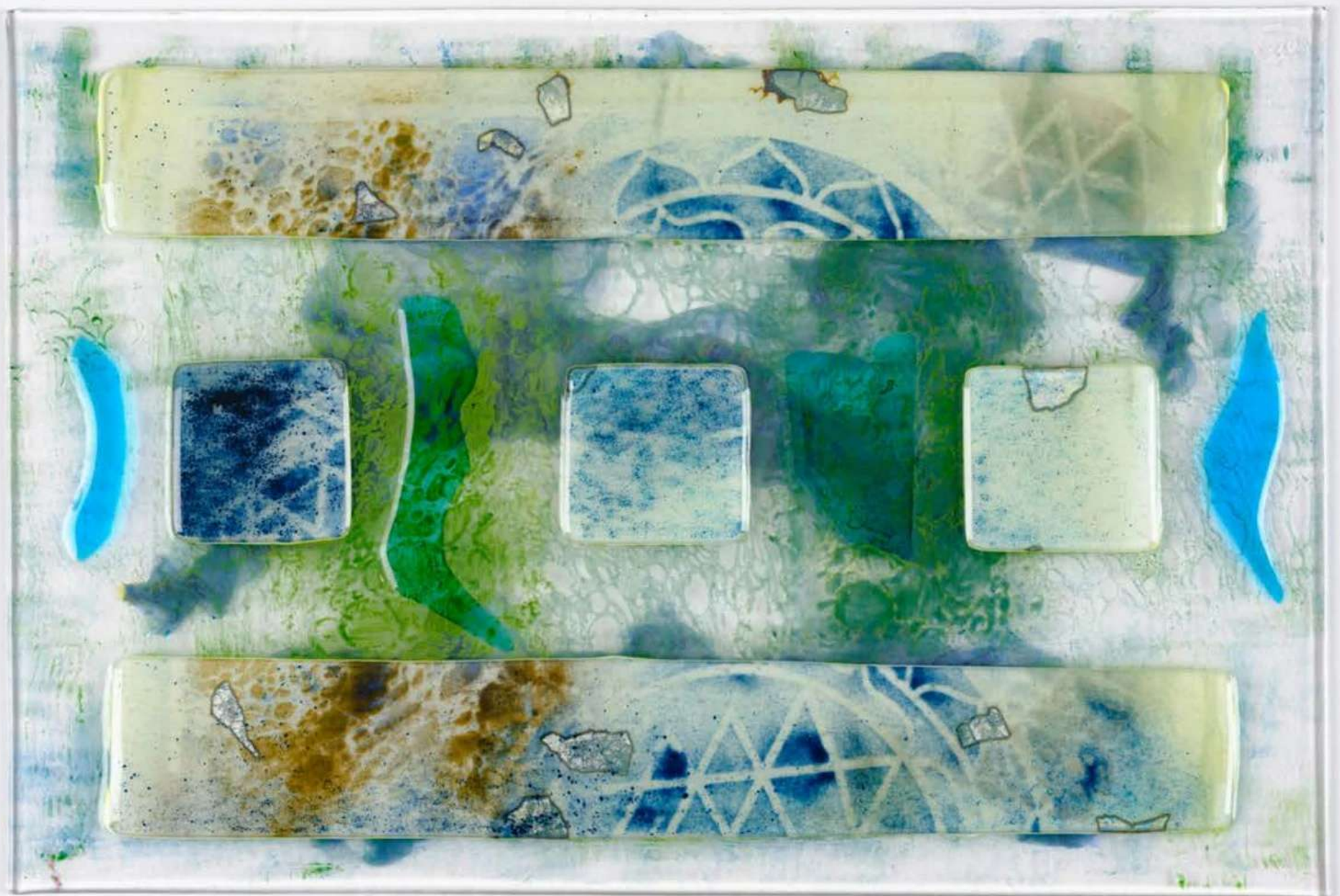
Please contact the artist directly, or Artist Talk for more information.



Mary Fashbaugh-Bean, Rooted - Inspired by the intricate web of nature, my work seeks to explore the interconnectedness of all living things. Through my art, I aim to illuminate these hidden networks. Each piece serves as a reminder that, much like the roots of a tree intertwining beneath the surface, our existences are woven together in a tapestry of shared experiences and mutual reliance. My goal is to spark a sense of awareness and appreciation for the beauty and complexity of our environment, encouraging a deeper understanding of the unseen forces that shape our lives.

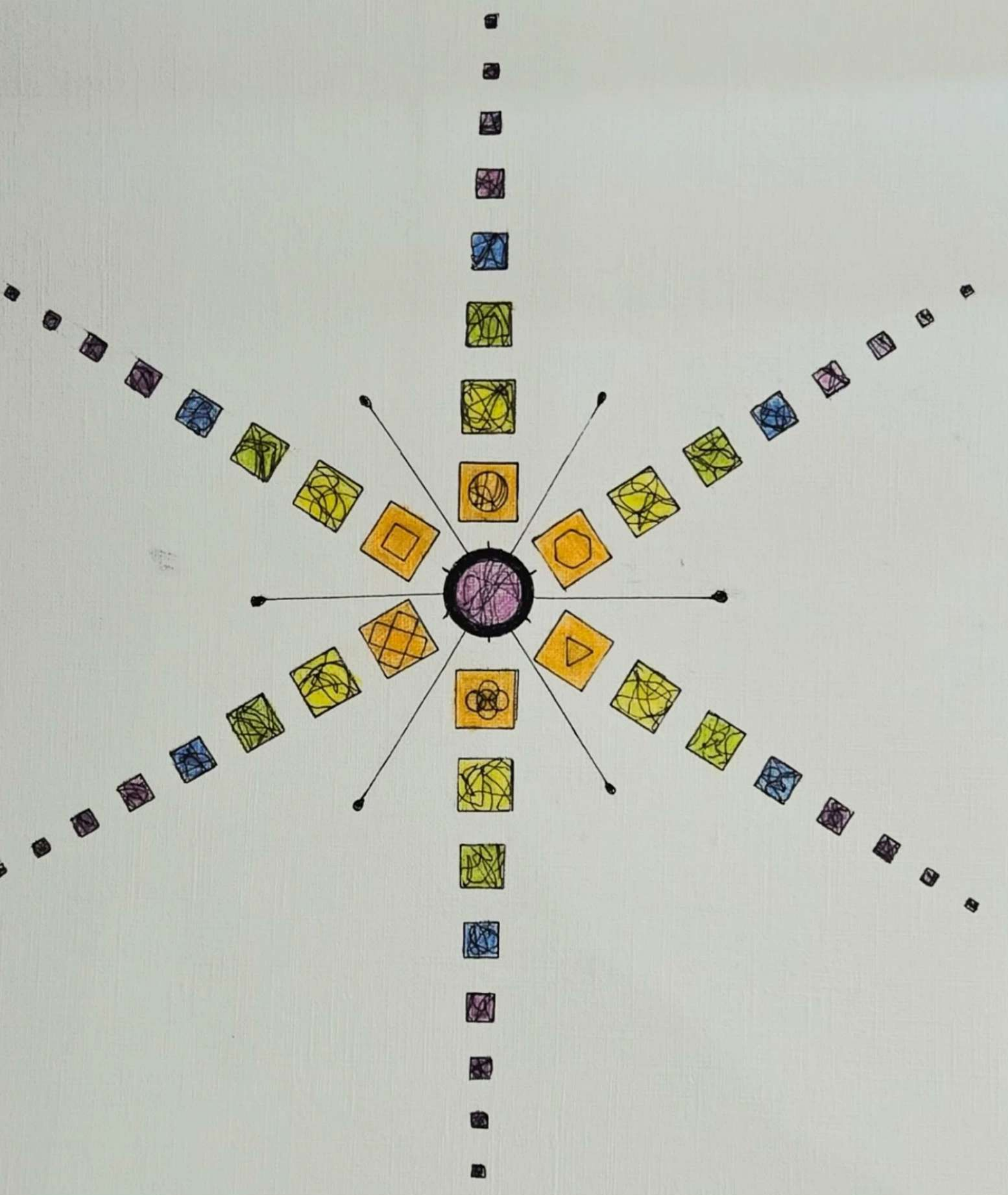
Discover More - www.maryfashbaugh.com / Instagram: @maryfbean_artist

Artwork by this artist ranges between **£800 - £1,500**. Please contact the artist directly, or Artist Talk for more information.



Miriam Habibe, *Cerulean Drift* - Is an abstract fusion of fused glass, paint, and textile, inspired by the fluid elegance of the sea. Swirling hues of cerulean, indigo, and turquoise ripple across the surface, capturing the rhythmic movement of ocean currents. The translucent fused glass elements catch and refract light like sunlit waves, creating a shimmering, ethereal effect. Layers of paint enhance the depth of color, while textile components add tactile dimension, mimicking the organic textures of underwater landscapes. The interplay of materials forms a dynamic yet soothing composition, immersing the viewer in the meditative expanse of the ocean—a serene, boundless world of fluidity and light.

Discover More - <https://linktr.ee/MiriamHabibe>
Please contact the artist directly, or Artist Talk for more information.



Naomi Wexler, Cascade - This piece is simply about trying to use art as therapy. Taking the beauty of Geometric Abstraction and using it as order in a chaotic world. It also represents the complexity and synchronization of life. I have always loved fractals in nature and studied them.

Discover More -

Artwork by this artist ranges between £25 - £25. Please contact the artist directly, or Artist Talk for more information.



Young Sam yoon, Pot2025 - My work aims to capture the raw beauty of nature with a strong, expressive energy.

Discover More - www.saatchiart.com/youngyoon / Instagram: @youngyoon1234
Please contact the artist directly, or Artist Talk for more information.



Claudia Ungersbäck, Sculpturity - Sculpturity is a developed work in shaping paper. I wrote poems about colour and machine poems based on sounds of the console and formed them. The series is focussing on the question of originality in a specific sense and also I am approaching it in a philosophical way, it's existing and being thrown into society and language. It is a composition between sculpture, architecture, partitur, poetry and figure.

Discover More - www.claudiaungersbaeck.com / Instagram: @claudia.ungersbaeck

Please contact the artist directly, or Artist Talk for more information.



Christina Bafetis, Spare parts - This is an art installation is called “Spare parts”. it’s a distorted self portrait in a sense that combines the brightness of hospital lights and the chilling silence of a crime scene, a situation I keep finding myself in like a recurring nightmare everytime they put me to sleep to poke around my brain, I open my eyes in a haze hoping I don’t get an instant “game over” screen all in the name of maybe feeling something new.

Discover More - Instagram: [@mc.ph0t0graphy](https://www.instagram.com/mc.ph0t0graphy)

Artwork by this artist ranges between **£30 - £110**. Please contact the artist directly, or Artist Talk for more information.





Shinda, Untitled - This artwork is untitled. It is a manifestation of prolonged self-censorship of vocalised social commentary associated with my Blackness, manhood and morality. Further, the work is intended to serve as a personal observation of norms and customs of urban life. The black canvas serves as the background for the composition, similar to how a concrete wall attracts graffiti. Dark violet and purple blotches reflect my perspective on the mantra “Back the Blue,” recognised by many U.S. citizens as a rallying cry for police support. The white pastel etchings symbolise my urgent opposition to mass surveillance and state-sanctioned violence, which have become the new norm in the U.S.

Discover More - <https://blog.shindahakika.art> + Instagram: @_n0hat3/

Artwork by this artist ranges between £450 - £3,000. Please contact the artist directly, or Artist Talk for more information.



Zander Stoltzfus, Ice Fishing - "Ice Fishing" emerged from an exploration of integrating sketchbook elements directly into a painting. Rather than a direct depiction of a page, the work evolved into an explosive visual statement. Part social commentary, part stream-of-consciousness, it served as a personal journal, yet I maintained an intentional distance, hoping viewers would discover their own interpretations within its layers.

Discover More - <https://zandersportfolio.my.canva.site/zander-portfolio->
Please contact the artist directly, or Artist Talk for more information.



Casey Lerner, Flow - This abstract painting bursts with chaotic elegance, blending swirling whites, deep blacks, smoky grays, and hints of gold. The textures evoke a storm of energy, as if clouds are colliding or smoke is dancing through a void. Each marbled section invites the viewer to interpret their own forms—some may see faces, movement, or fire. The interplay of light and dark suggests transformation, mystery, and emotional depth. This piece feels alive, as if it's in constant motion, capturing the wild beauty of uncontrolled creation

Discover More - Instagram: [@casey.lerner](https://www.instagram.com/casey.lerner)

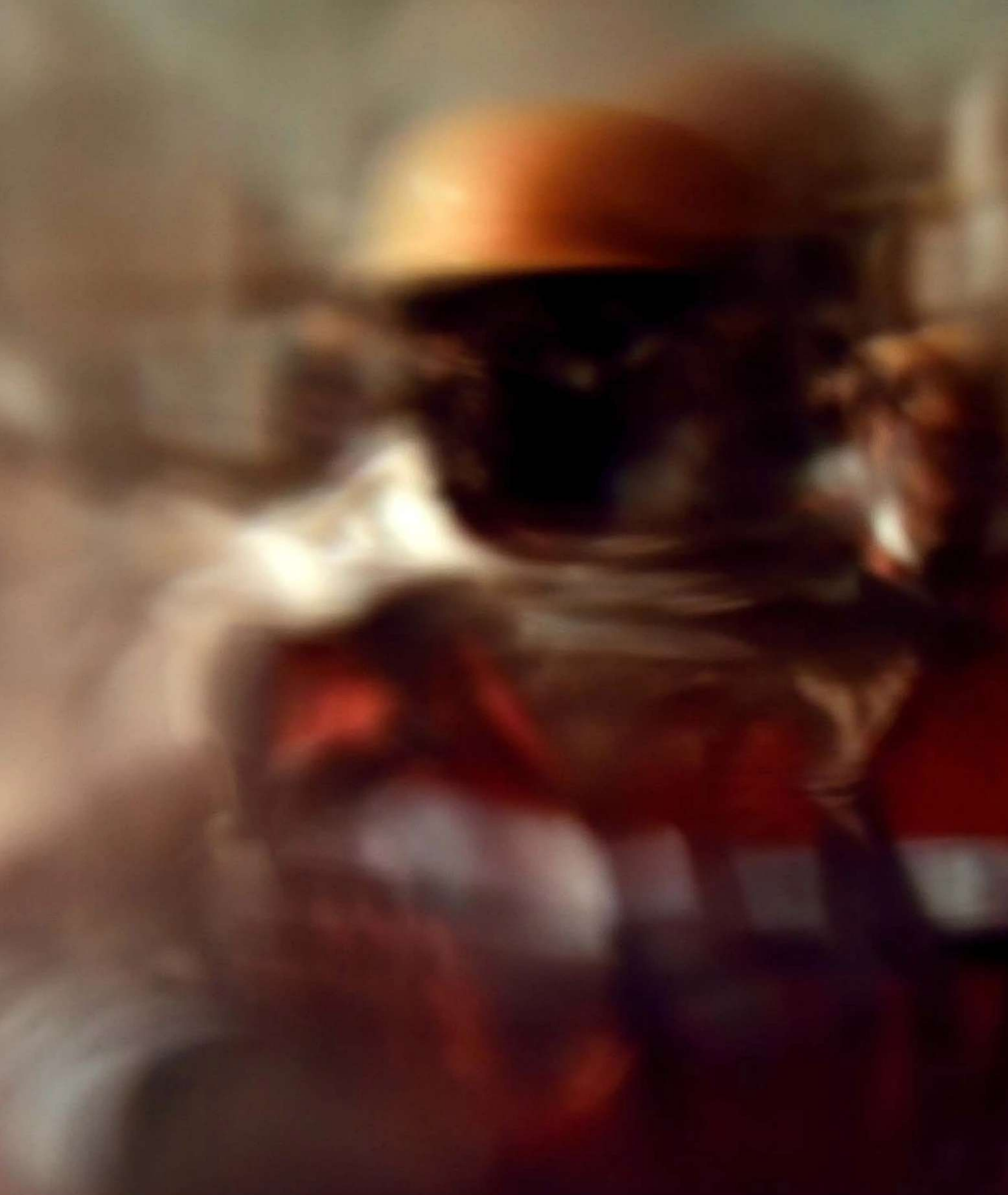
Please contact the artist directly, or Artist Talk for more information.



Paulina Wróblewska, *Asur* - This 140 x 90 acrylic painting captures the intense gaze of a tiger — a symbol of both raw strength and silent vulnerability. Painted with a focus on hyperrealistic detail, the work aims to evoke a sense of presence and connection between viewer and animal. It's not just about the surface, but about something deeper — that moment when the tiger's eyes seem to look back.

Discover More - www.paulinawroblewska.com

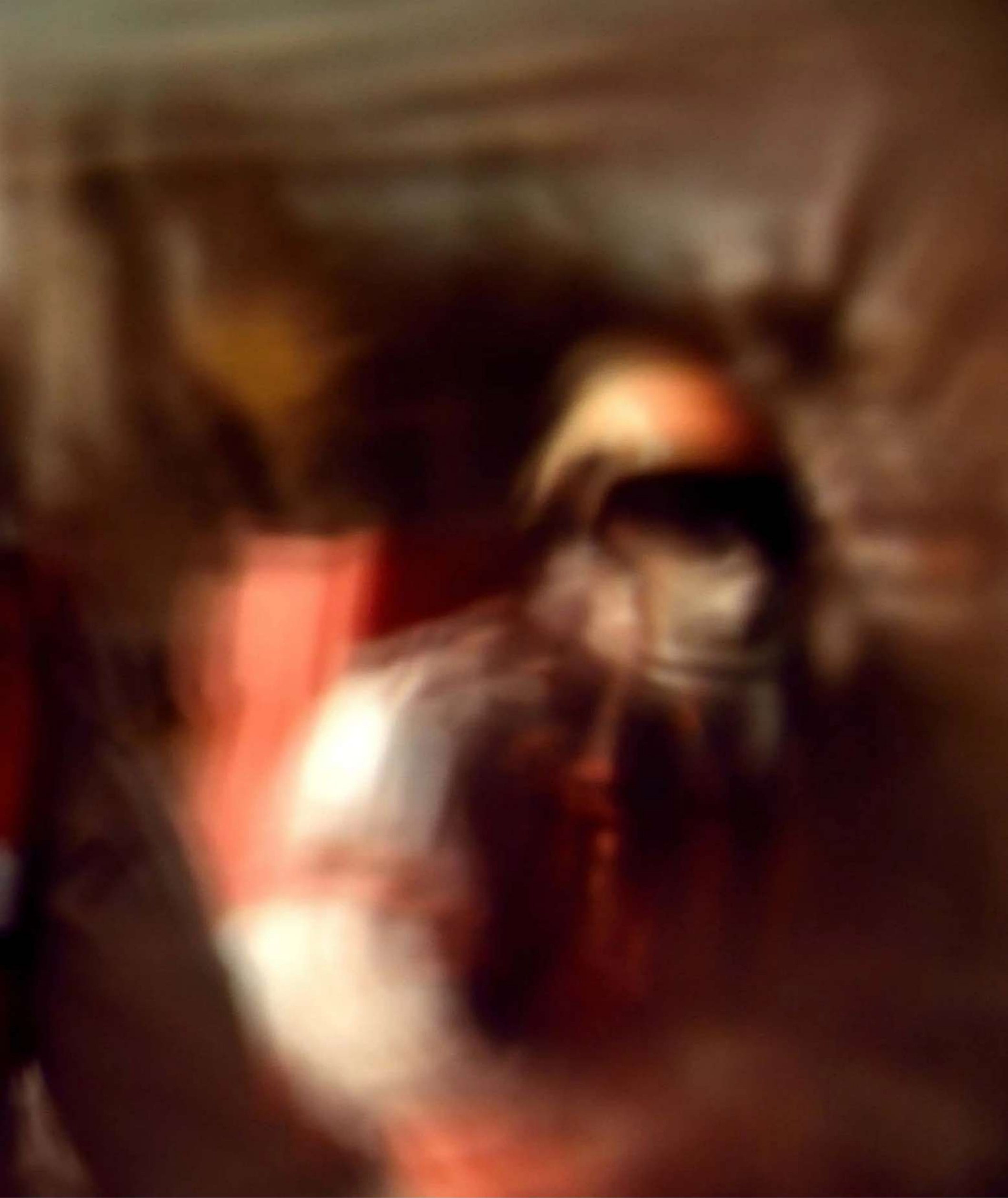
Please contact the artist directly, or Artist Talk for more information.



daniel agra, Tesseract Daydreams - We are part of a collective brainwashing that leads us to be a civilization of automatons, cultural beings influenced by our surroundings submerged in a sea of images and information between chaos and the unfathomable, that we are being programmed by the culture that this how the world is, and this is how we create it regardless of whether this happens or not. Tesseract Daydreams is a metaphor for “the box (TV)” and the fourth dimensional axis that symbolizes the consciousness of the machine itself, a rebellion against the content to the system a subversion for being used for crowd control.

Discover More - www.danielagra.com / Instagram: @daniel_agra_

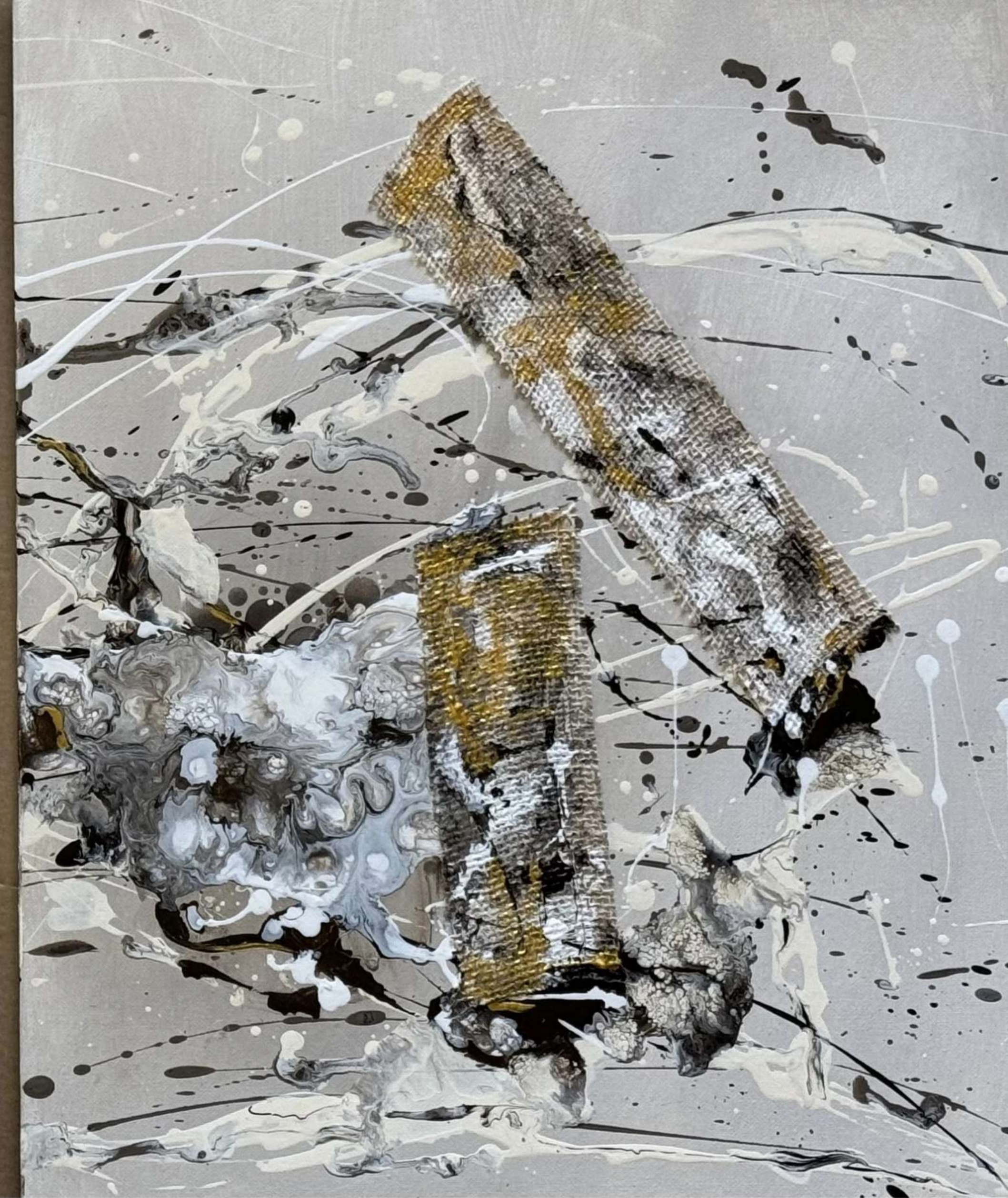
Please contact the artist directly, or Artist Talk for more information.





Sylwia Vilariça, Architecture of Chaos - In this painting, form becomes rhythm, texture becomes time. The viewer is invited not to see but to feel, is drawn into the movement. Executed in a striking mix of acrylics and textured fabric, this painting explores themes of urban decay, industrial memory, and emotional fragmentation. The composition, featuring neutrals, ochres, and bold black and white splashes, reflects a collapsing cityscape. Strips of coarse fabric add a sculptural element, blurring the distinction between painting and object. Inspired by post-industrial environments, the work encourages viewers to contemplate what is broken, what endures, and what is reborn through chaos.

Discover More - Instagram: [@moveis__re_amados](#)
Please contact the artist directly, or Artist Talk for more information.





John Allen Ray, Our Lady of Libertas - Our Lady of Libertas has come to life during the current struggles in the United States, particularly the subjects of human rights, civil rights, And liberty. Her meanings should be interpreted by the viewer . Liberty isn't acquired without struggles. What does Libertas symbolize to you? What does liberty mean? If she was here alive in flesh today , what would she say? What would she be fighting for?

Our Lady of Libertas

Discover More - Instagram: [@jray_art](https://www.instagram.com/jray_art)

Artwork by this artist ranges between **£250 - £5,000**. Please contact the artist directly, or Artist Talk for more information.



Mr. Deonta Head, Walk by Faith NOT by sight! - I walk by faith, not by sight because Jesus is my light. His Word my path, illuminates so His step I can duplicate. His Spirit dwells, inside of me so I can trust what I can't see. His guidance helps, me finally find peace for both heart and mind.

Discover More - <https://sap2220.wixsite.com/eliteseriesllc-2>

Artwork by this artist ranges between **£7,000 - £7,000**. Please contact the artist directly, or Artist Talk for more information.



Nattarika Chaiyadaecha, Windmill of the mind - Acrylic on canvas. 30x40x2 cm. Pastel colors used as the main theme of the painting, except for the color of the windmill which is brown and reflects contrast and a bit of rusty feeling. This painting has been aimed to give a message that though you are on the outside, alone, introvert, or just different, it is nothing bad at all. Serenity and even beauty thereupon can still be achieved, always.

Discover More - Instagram: [@anfangagain](https://www.instagram.com/anfangagain)

Artwork by this artist ranges between **£80 - £300**. Please contact the artist directly, or Artist Talk for more information.

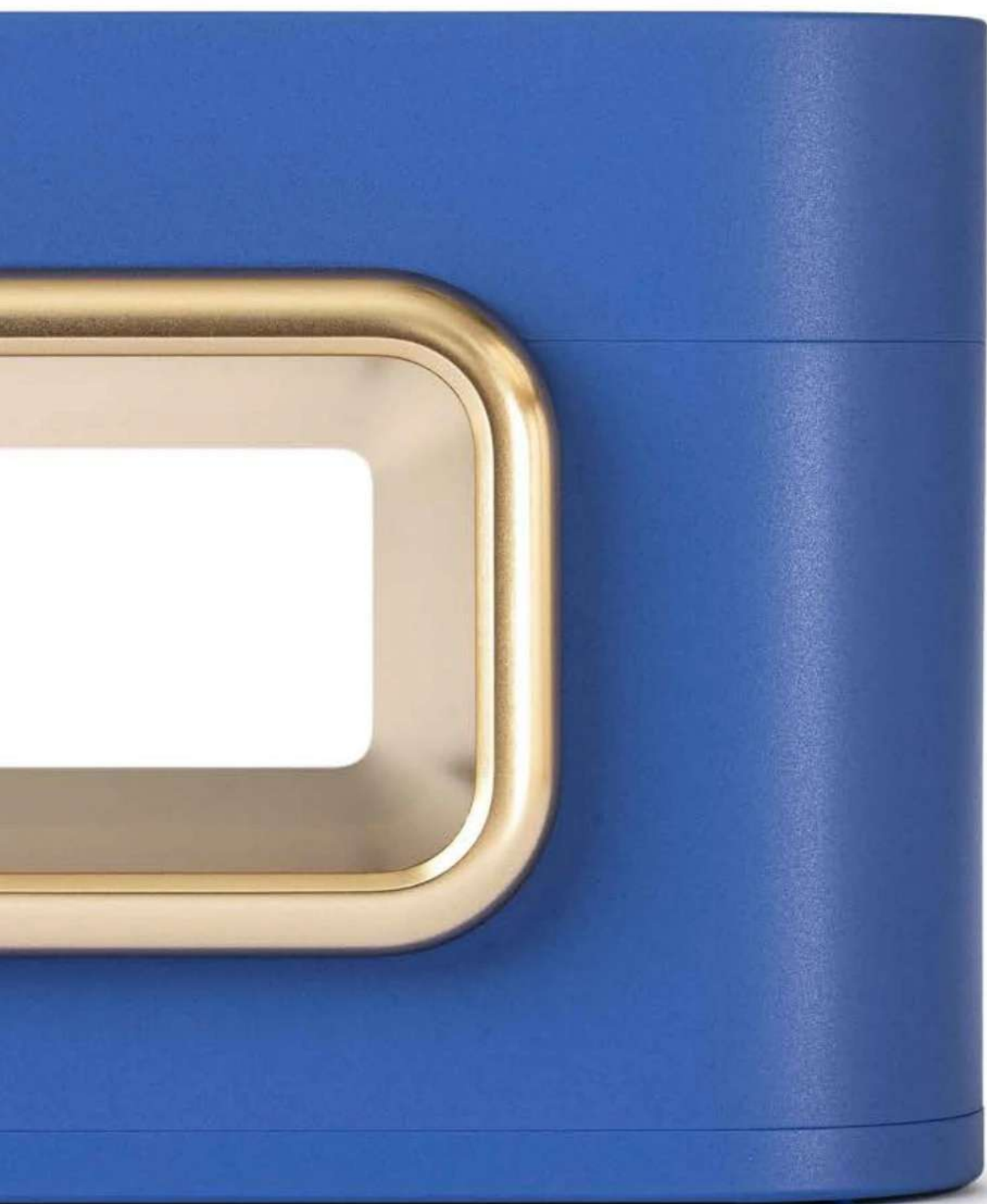




Yasuaki Matsuura, Eye to Eye - “Eye to Eye” is a conceptual art piece in the form of a fully functional digital camera—deliberately designed without a display. Instead of a conventional lens, the camera features a square hollow positioned at the very center—where the lens would typically be. This hollow functions as a viewfinder, allowing the photographer to look straight through the device and meet the subject’s gaze.

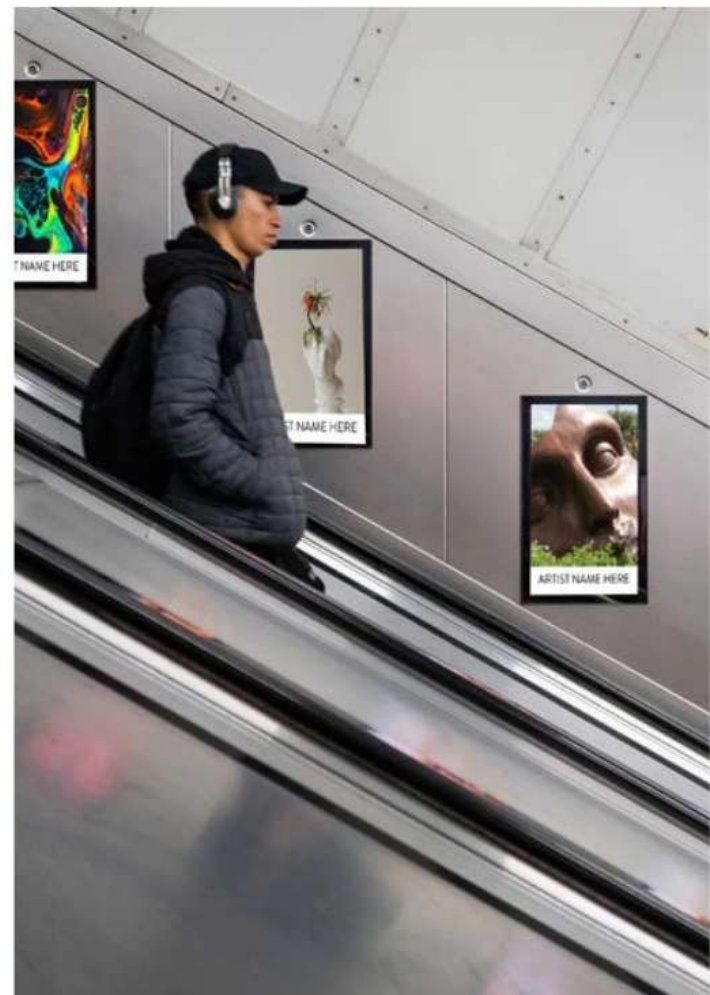
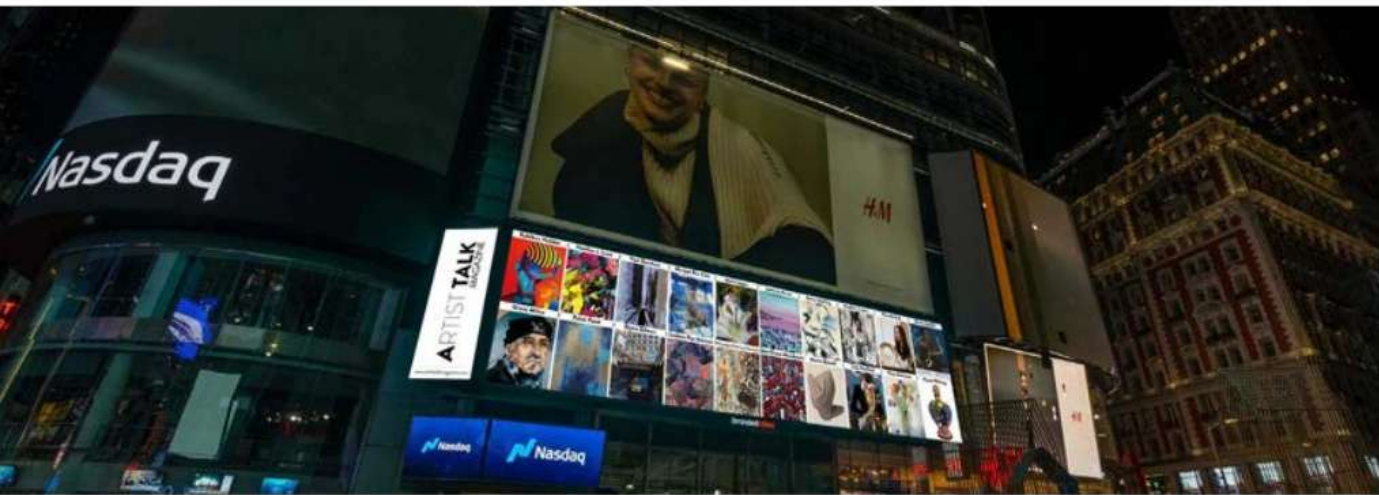
Discover More - <https://yasuakimatsuura.com/eye-to-eye>

Please contact the artist directly, or Artist Talk for more information.



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KatrinAppleseen, Lady Long Waits - Keep your eyes on the horizon

Discover More - x: @KatrinAppleseen

Please contact the artist directly, or Artist Talk for more information.



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