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SEPTEMBER 2026

PHOTOGRAPHY | CONTEMPORARY ART | FINE ART | MODERN ART | DIGITAL ART | SCULPTORS

GlobalART times

CREATE.COLLECT.OWN

ART IS FOR GENERATIONS

56th Edition

UNITED KINGDOM ON COVER

Gino Pariyi

INTERNATIONALLY EXHIBITED CONTEMPORARY ABSTRACT ARTIST |
ORIGINAL FINE ART FOR COLLECTORS & INTERIOR SPACES

LONDON AREA, UNITED KINGDOM

HTTPS://GLOBALARTTIMES.COM/

2026 SEPTEMBER

"Ignite fiercely. Connect deeply. Let your vision echo through eternity."
As the clock strikes midnight on 2025, we bid farewell to a year that redefined the boundaries of possibility and welcome 2026 with open arms and unbridled imagination. Since our vibrant launch in January 2022, The Global Art Times has evolved from a spark of communal passion into a roaring flame, illuminating paths for creators, visionaries, and kindred spirits across the globe. This past year alone has woven new threads into our tapestry—stories of resilience, bursts of innovation, and collaborations that transcended borders and screens.

In this new era, we double down on our vow to amplify the raw, electric pulse of artistry in all its forms. To our tireless artists, devoted readers, and unwavering allies whose voices have echoed through every page: your energy is the heartbeat of this magazine. Thank you for trusting us with your truths, for turning whispers into symphonies.
What sets The Global Art Times apart remains our sacred promise—as the planet's sole community-powered, open-access haven for art and photography. Here, we honor the unvarnished essence of expression: no gatekeepers, no commercial gloss, only the pure alchemy of shared souls. Your submissions aren't just featured; they're the foundation, building a world where every brushstroke, snapshot, and idea finds its stage.

To 2026—and the revolutions of color, form, and feeling that await. United, we'll shatter ceilings, nurture alliances, and set the creative cosmos ablaze.

https://globalarttimes.com/

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On Cover

Gino Parisi is a British abstract artist whose work explores spirituality, emotion, and inner transformation. His paintings are created intuitively using acrylic, pastel, chalk, and mixed media, allowing each piece to develop naturally through feeling rather than planning. Every artwork is unique and invites the viewer to connect with their own thoughts, emotions, and spiritual journey.

Gino has exhibited his work in the UK and internationally, including Paris, Monaco, Berlin, Amsterdam, Switzerland, Miami, New York, and California. His art is held in private collections around the world and continues to attract collectors who appreciate expressive, meaningful contemporary abstract art.

Inspired by spirituality, meditation, and the search for inner peace, Gino believes that art can be a powerful way to inspire reflection, healing, and personal growth. His aim is not simply to create beautiful paintings, but to produce artwork that resonates on a deeper level and encourages a personal connection with each viewer.

Website: www.ginoparisi.com

Instagram: @ginoparisiart

Gino Parisi

INTERNATIONALLY EXHIBITED CONTEMPORARY ABSTRACT ARTIST | ORIGINAL FINE ART FOR COLLECTORS & INTERIOR SPACES

LONDON AREA, UNITED KINGDOM

Gino Pariyi

INTERNATIONALLY EXHIBITED CONTEMPORARY ABSTRACT ARTIST | ORIGINAL FINE ART FOR COLLECTORS & INTERIOR SPACES

LONDON AREA, UNITED KINGDOM

CONFLICTION

Acrylic on canvas
60 x 90cm

On Cover

Gino Pariyi

INTERNATIONALLY EXHIBITED CONTEMPORARY ABSTRACT ARTIST | ORIGINAL FINE ART FOR COLLECTORS & INTERIOR SPACES

LONDON AREA, UNITED KINGDOM

TIME ASCENDING

Acrylic on canvas
100 x 80cm

On Cover

Gino Pariyi

INTERNATIONALLY EXHIBITED CONTEMPORARY ABSTRACT ARTIST |
ORIGINAL FINE ART FOR COLLECTORS & INTERIOR SPACES

LONDON AREA, UNITED KINGDOM

Acrylic on canvas

SWAN

On Cover

Michal Avrech is an internationally exhibited ,award winning artist Israeli artist and art therapist for at-risk youth. She holds a B.A. in Fine Arts, an M.A. in Art Therapy, and is a member of the International Association of Art.

Her work has been exhibited across the U.S., Europe, and Asia, including FIAC Paris, MAMAG Museum Vienna, and the Florence Biennale. Her works are held in collections and featured in art magazines.

Her large-scale paintings are expressive and universal. With bold brushstrokes and vivid colors, she paints intuitively. Inspired by her surroundings and therapy, her art radiates sensitivity and healing. As she fosters

AWARD-WINNING ISRAELI CONTEMPORARY ARTIST | EXPRESSIVE ABSTRACT LANDSCAPES | ART THERAPIST | EXHIBITED IN GALLERIES BIENNALES, MUSEUMS & ART FAIRS WORLDWIDE

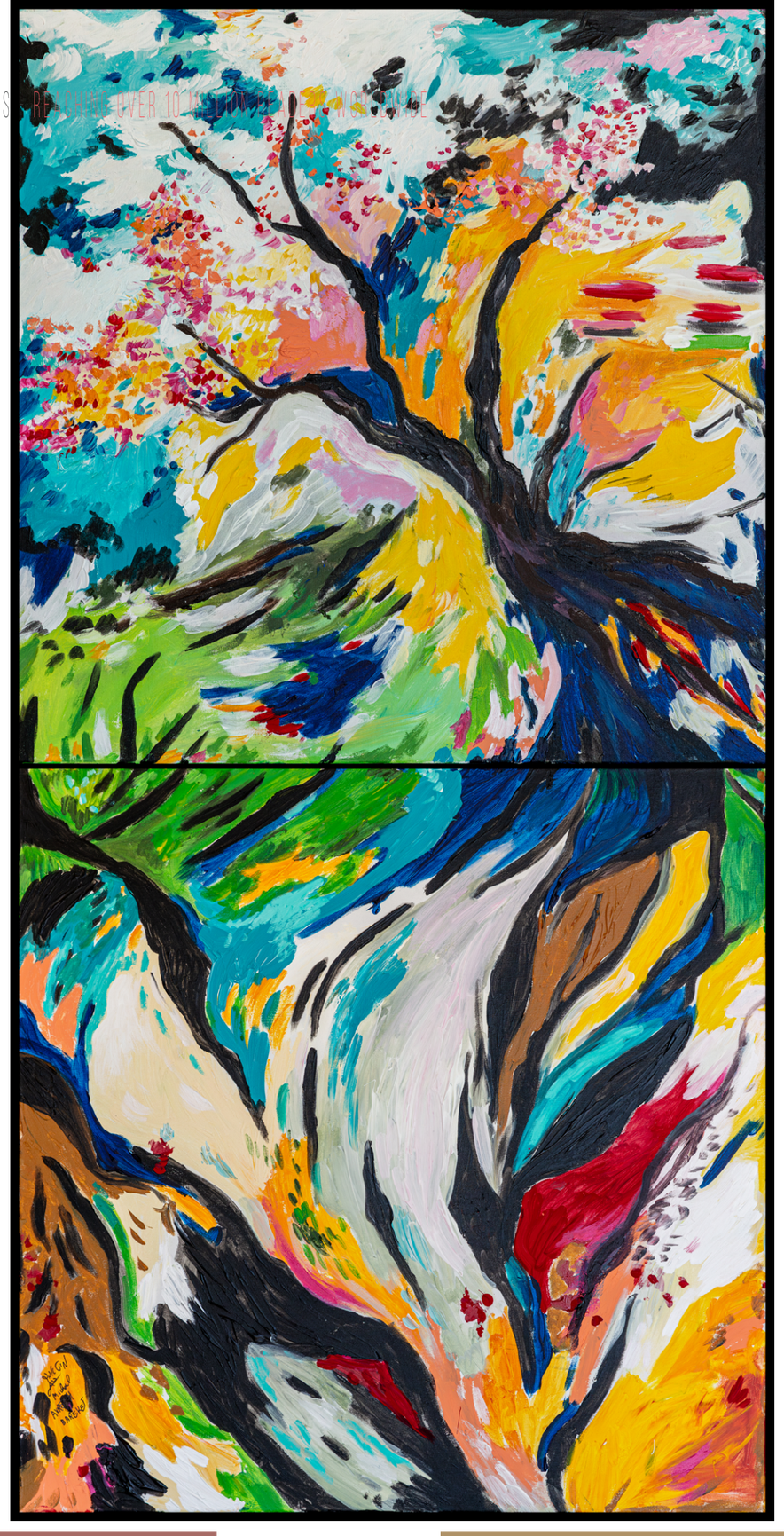
HAIFA DISTRICT, ISRAEL

Michal Avrech

hope and resilience through therapy, her paintings invite reflection and optimism. Trees recur in her work as Jungian archetypes, symbolizing renewal, resilience, and the possibility of regrowth after hardship. She believes art can bridge cultures, spark empathy, and inspire shared hope. Her distinctions include the Woman's Essence Award (2023), Future of Art Global Masterpiece Award (2024), El Greco – Premio de las Bellas Artes Certificate of Honor (2025), Second Prize in the International Art Award "Primavera in Arte," Rome (2026), and Second Prize in the Abstract Art Section, AQVART Art Award, Venice (2026).

Her work is shown internationally through Garza & Garza Art Gallery, which opens in September 2026.
https://www.art-michalavrech.com/
Instagram: michal.avrech

A SPARK OF HOPE



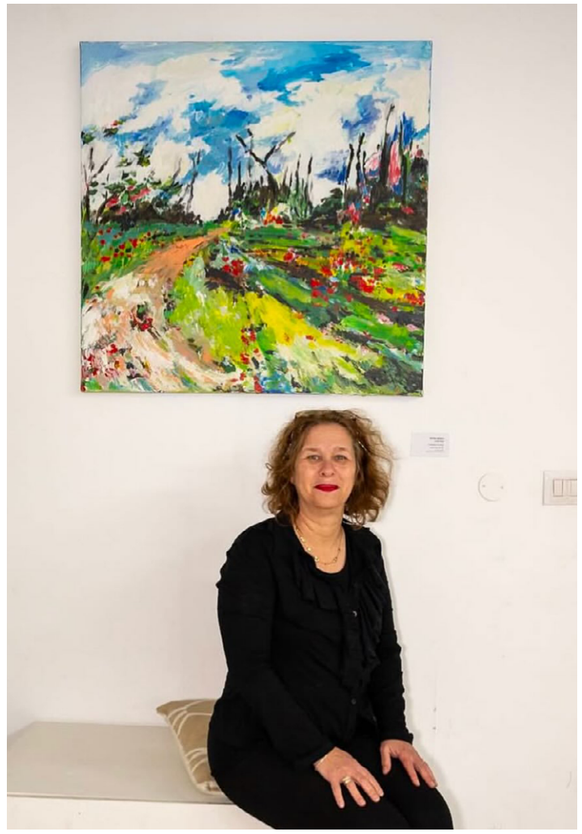
Michal Avrech

AWARD-WINNING ISRAELI CONTEMPORARY ARTIST | EXPRESSIVE ABSTRACT LANDSCAPES | ART THERAPIST | EXHIBITED IN GALLERIES BIENNALES, MUSEUMS & ART FAIRS WORLDWIDE

HAIFA DISTRICT, ISRAEL

This acrylic on canvas diptych is filled with bright, vibrant colors. The burned black tree still has the strength to grow new leaves and fruit because its roots remain strong.

The tree, a Jungian archetype, symbolizes renewal, resilience, and hope. It reflects our ability to overcome hardship, heal, and move forward. As an art therapist, I try to give my patients hope a message that also lies at the heart of my paintings.



Michal Aurech

AWARD-WINNING ISRAELI CONTEMPORARY ARTIST | EXPRESSIVE ABSTRACT LANDSCAPES | ART THERAPIST | EXHIBITED IN GALLERIES BIENNALES, MUSEUMS & ART FAIRS WORLDWIDE

HAIFA DISTRICT, ISRAEL

LONGING FOR BETTER DAYS

This acrylic on canvas painting was created during a challenging and complex period, when the longing for better days felt especially profound. Painted intuitively with rapid, expressive brushstrokes and a vibrant palette, it reflects a universal desire for goodness, optimism, and renewal.

The winding road becomes a symbol of change, inner resilience, and the courage to move forward. Leading toward the horizon, it suggests a journey beyond uncertainty and toward hope, light, and a more peaceful future.

Michal Aurech

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HAIFA DISTRICT, ISRAEL

REVIVAL

This acrylic on canvas painting was created intuitively and spontaneously, as if emerging from a dream, through rapid, expressive brushstrokes and luminous colors. Painted during a difficult and complex period, it features a tree leaning diagonally, striving to break through the mountain.

For me, the tree is a Jungian archetype: it blossoms, yet its growth remains charged with tension. It symbolizes our ability to cultivate resilience, renewal, and hope despite life's challenges.

STAY STRONG

Stay Strong is a large-scale painting created during the war. 2024 Its intuitive gestures, powerful expressive brushstrokes, closed forms, and use of black convey turmoil, tragedy, grief, and pain for those wounded on both sides. The weeping, bleeding tree is a Jungian archetype of human resilience.

Even when broken, it can heal and grow again; its roots symbolize stability, strength, traditions, and beliefs. The work expresses our shared longing for peace, compassion, connection, inner calm, and renewed hope

Michal Aurech

AWARD-WINNING ISRAELI CONTEMPORARY ARTIST | EXPRESSIVE ABSTRACT LANDSCAPES | ART THERAPIST | EXHIBITED IN GALLERIES BIENNALES, MUSEUMS & ART FAIRS WORLDWIDE

HAIFA DISTRICT, ISRAEL

Based in Farnborough, I am a young, active committee member of the Fleet Art Society, where I help organise events and support local charities, and I am also a member of the Farnham Art Society.

My practice blends oil, acrylic, and pastel, often incorporating plaster techniques to build three-dimensional texture into the surface. Trained through private art school, my work explores themes of light and water, drawing on memories of my childhood by the Baltic Sea in Tallinn and my years living beside the English Channel in Plymouth.

I LOVE TO PAINT THE LIGHT THAT WINS OVER DARKNESS. TEXTURED ROMANTICISM, COZY CREATURES & ENGLISH NOCTURNES.

FARNBOROUGH, ENGLAND, UNITED KINGDOM

Jelena Adamik

Painting has been part of me for as long as I can remember, sharpened over the years through training at private art school. It is not something I do to escape or repair myself; it is simply the way I have always understood the world.

My process is slow and physical. I build my surfaces layer by layer, often working plaster and thick paint together until the canvas holds real texture, almost like a small sculpture - something you want to reach out and touch. Every painting takes many sittings before it feels finished, because the surface has to earn its depth the same way the light in it does.

Across my main body of work, I keep returning to a single idea: a warm light holding its own inside something much larger and darker. Alongside this, I also have a separate series exploring cosy creatures - gentler subjects that sit outside what I am showing here, but which come from the same instinct to find comfort inside a bigger, colder world.

What I want most is for someone to stop in front of one of my paintings and simply slow down: to notice a small warm detail they might otherwise have walked past, and carry a little of that quiet with them afterward.

LinkedIn: www.linkedin.com/in/jelena-adamik-art

Instagram: www.instagram.com/jelenaadamik

RELICS STILL LIT

There are many paintings of rainy London, but mine is about relics. Big Ben, a red phone box, an old lamppost that barely gives any light -- all of them markers of another time.

Almost everyone now carries a phone or watch that tells the time, and no one uses a phone box anymore; even a mobile torch is brighter than an old lamppost at night. And yet these small, saved treasures still stand proudly lit, carrying not only nostalgia and beauty but real cultural importance for the whole nation.

Jelena Adamik

I LOVE TO PAINT THE LIGHT THAT WINS OVER DARKNESS. TEXTURED ROMANTICISM, COZY CREATURES & ENGLISH NOCTURNES.

FARNBOROUGH, ENGLAND, UNITED KINGDOM

FOUR BIRDS BEFORE THE STORM

This painting asks a simple question: why do the birds keep flying straight into those dark clouds? The sea is rough, the beach is empty, but the birds keep going.

I grew up by the seaside and have many happy childhood memories there, though I always wondered why birds never seem to hide before a storm. This piece is inspired by those memories, and I hope it makes people think about these fearless, busy little birds too.

Jelena Adamik

I LOVE TO PAINT THE LIGHT THAT WINS OVER DARKNESS. TEXTURED ROMANTICISM, COZY CREATURES & ENGLISH NOCTURNES.

FARNBOROUGH, ENGLAND, UNITED KINGDOM

I LOVE TO PAINT THE LIGHT THAT WINS OVER DARKNESS. TEXTURED ROMANTICISM, COZY CREATURES & ENGLISH NOCTURNES.

FARNBOROUGH, ENGLAND, UNITED KINGDOM

Jelena Adamik

Underwater Garden is my inner world made visible. Above, light and life carry on as always; below, everything slows and darkens.

But even here, a little light still finds its way down, reaching through the water to touch a world most people never see. That thin, patient light is the bridge between what is outside of me and what is inside -- the quietest, most personal painting I have made.

UNDERWATER GARDEN

I LOVE TO PAINT THE LIGHT THAT WINS OVER DARKNESS. TEXTURED ROMANTICISM, COZY CREATURES & ENGLISH NOCTURNES.
FARNBOROUGH, ENGLAND, UNITED KINGDOM

Jelena Adamik

DEVON

I spent most of my twenties and early thirties in Devon, in the seaside town of Plymouth. It became my second home after I left my birth city, Tallinn, in Estonia.

Although life later took me to Farnborough, home of British aviation, I still love Plymouth and return to visit whenever I can. I continue to paint Devon in all its beauty, and I hope to spend my retirement there one day, sharing its lovely coastline with everyone.

Every generation inherits a cultural landscape it did not create. Museums, archives, monuments, and public institutions are often perceived as the natural inheritance of history, as though they had always existed in the form we know them today. We visit them with a sense of continuity, rarely questioning the countless decisions that made their survival possible.

EXECUTIVE DIRECTOR | ARTS & HERITAGE | CULTURAL LEADERSHIP | EXPANDING ACCESS TO ANDALUSIAN ART THROUGH THE LTG ART ACQUISITION FUND | ART APPRAISER | SPEAKER

SPAIN

Elizabeth Donaire

Perhaps that is why we have become accustomed to thinking of cultural heritage almost exclusively as an inheritance: a legacy entrusted to us by those who came before, whose preservation becomes our responsibility before it can be passed on to those who will come after us.

There is, however, another way of looking at heritage - one that begins not with what we receive, but with what we choose to preserve.

CULTURAL HERITAGE IS NOT ONLY WHAT WE INHERIT. IT IS WHAT WE CHOOSE TO BUILD

Every work of art now recognised as part of our cultural heritage was once simply a contemporary work whose future significance remained uncertain.

Before becoming part of a museum collection, before entering an archive, before being studied by historians or protected by institutions, it depended upon a succession of individual and collective decisions.

Someone created it. Someone acquired it. Someone considered it worthy of preserving when history had not yet confirmed that judgement.

This is why I have come to believe that we have understood cultural heritage only partially. We tend to think of it as an inheritance when, in reality, it is also a construction. Every generation receives a legacy, but every generation also decides, consciously or unconsciously, what will become the legacy of the next.

This distinction may appear subtle, but I believe it changes the entire conversation.

Once we recognise heritage as something that is continually being built, the questions also begin to change. Preservation remains essential, but it is no longer the beginning of the story.

Long before an artwork enters a museum or a recognised collection, it must survive its own time; it must find the people, knowledge, and structures capable of sustaining it before historical consensus exists. Cultural heritage is therefore not built retrospectively; it is formed in the uncertainty of the present. The challenge is to understand how societies decide what deserves to endure, who participates in those decisions, and under what conditions new cultural legacies are allowed to emerge.

For decades, many of the debates surrounding the art market have revolved around prices, technology, or globalisation. These are undoubtedly important conversations. Yet they often overlook a more fundamental question, one that, in my view, will shape the future of cultural heritage far more profoundly.

Who gets to build it?

The answer has historically been shaped by access. Cultural heritage has been formed not only by artistic merit, but also by the ability of particular individuals and institutions to recognise, acquire, protect, and transmit works over time.

Collectors, museums, foundations, and public bodies have played an indispensable role in this process, yet participation in it has remained largely confined to those with sufficient capital, knowledge, connections, and confidence to navigate a market that is still perceived as opaque by many.

This is why the democratisation of art cannot be reduced to making exhibitions more accessible or bringing wider audiences into

EXECUTIVE DIRECTOR | ARTS & HERITAGE | CULTURAL LEADERSHIP | EXPANDING ACCESS TO ANDALUSIAN ART THROUGH THE LTG ART ACQUISITION FUND | ART APPRAISER | SPEAKER

SPAIN

Elizabeth Donaire

Elizabeth Donaire is a Spanish art historian specialising in cultural heritage, museography, art appraisal, and cultural innovation.

With more than twenty years of experience across the cultural and institutional sectors, she has held senior leadership positions in public administration and developed exhibitions and cultural projects in collaboration with museums, foundations, universities, and galleries.

She is co-founder of Grupo La Tortuga Gris, an international initiative exploring new models for the acquisition, accessibility, and enhancement of cultural assets.

Her work sits at the intersection of art, cultural heritage, and innovation, with a particular interest in broadening access to art acquisition and developing new approaches to cultural value.

She writes for specialised art and cultural publications and participates in talks and international forums.

www.grupolatortugagris.com
www.linkedin.com/in/elizabeth-donaire

museums, essential though both may be. There is another dimension that deserves greater attention: the democratisation of access to art acquisition itself.

To contemplate a work is to encounter culture; to acquire and preserve it is to assume responsibility for part of its future. The distinction is fundamental, because it moves us from cultural participation as spectatorship towards cultural participation as stewardship.

A work of art can therefore occupy two dimensions at once: it can carry cultural significance while also forming part of an individual, family, or institutional patrimony with economic value. Recognising one should not require denying the other.

Expanding access does not mean weakening standards, confusing cultural value with popularity, or transforming art into an ordinary consumer product.

On the contrary, it requires stronger systems of expertise, provenance, valuation, conservation, and legal protection. Accessibility and excellence are not opposing principles. The real challenge is to create structures that widen participation without compromising the conditions that make cultural heritage worth preserving.

Technology may contribute to this transformation, but it should not be mistaken for the transformation itself.

Digital platforms, blockchain, new ownership structures, and alternative financing models are meaningful only when they reinforce trust and reduce legitimate barriers without compromising the integrity of the work. Innovation has value when it strengthens the cultural ecosystem; without that purpose, it risks becoming merely another layer of complexity.

These questions are not abstract to me. They inform my work at Grupo La Tortuga Gris, where we explore models that broaden the ways in which people can engage with art as a cultural and patrimonial asset - from creating new pathways for gradual art acquisition through our Andalusian Art Acquisition Fund, to developing art-lending solutions that allow collectors to access liquidity against their artworks without having to sell them.

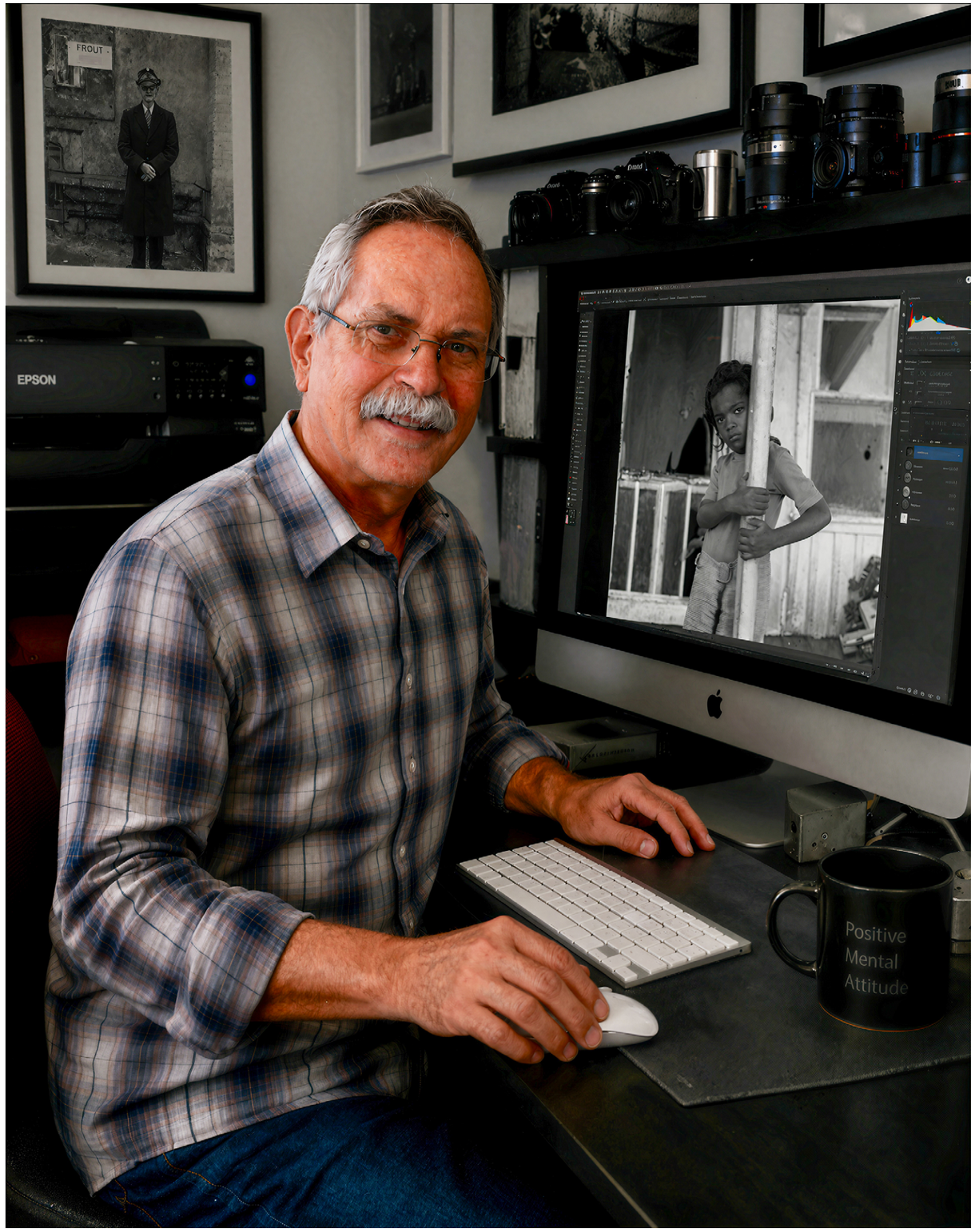
These models respond to the same underlying idea: that innovation should not distance us from the cultural value of art, but create new structures through which that value can be acquired, preserved, and carried forward.

The next chapter of cultural heritage will not be written exclusively inside museums, auction houses, or private collections.

It will also be shaped by the structures we create today: by how we value contemporary art, how we build trust around it, and how widely we distribute the opportunity to care for it.

For too long, we have understood cultural heritage primarily as an inheritance. It is time to recognise it also as a construction - one formed through present decisions whose full significance may only become visible to future generations.

The question is therefore not simply what we will preserve, but who will be given the knowledge, the confidence, and the opportunity to take part in deciding what deserves to endure.



Dan Biferie

FINE ART PHOTOGRAPHER AND PROFESSOR EMERITUS OF PHOTOGRAPHY

DAYTONA BEACH, FLORIDA, UNITED STATES

Dan Biferie is a photographic artist, educator, and lifelong advocate for the arts whose career has focused on exploring the expressive and humanistic power of photography. His images have been shown in more than 150 exhibitions across the United States, including 20 solo shows, and are part of major public collections such as the National Museum of American Art, the High Museum, and the Bibliothèque Nationale de France in Paris.

During a 45-year career at Daytona State College, Biferie helped shape one of the country's leading programs in photographic education, serving as Chair of the School of Photography and earning the title of Professor Emeritus in 2021. In 2012, the Society for Photographic Education recognised him as Southeast Region Educator of the Year. His influence continues through generations of students who carry forward his commitment to craftsmanship, artistic vision, curiosity, and visual integrity.

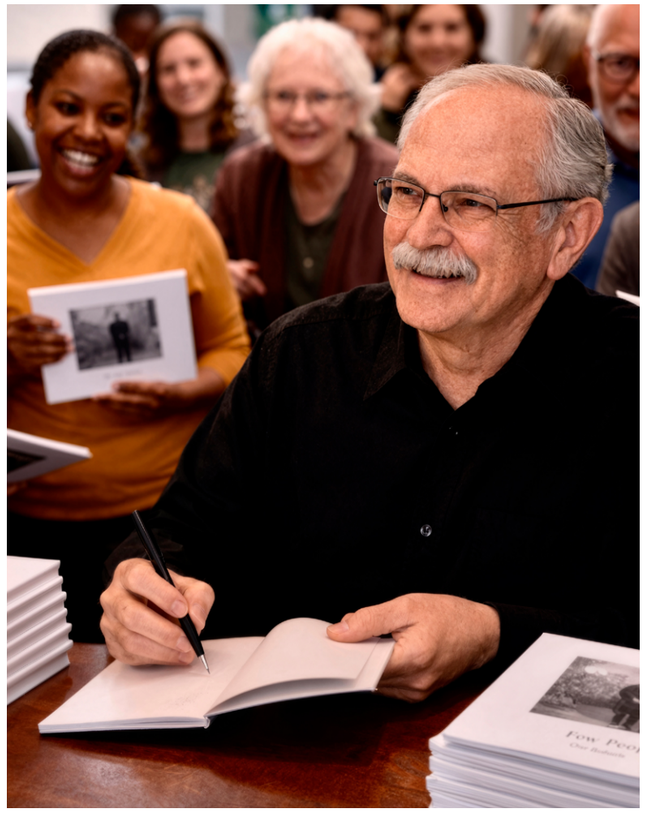
As a founding member of the Southeast Museum of Photography, Biferie played a significant role in developing more than 500 exhibitions and programs that established the museum's national reputation for excellence. Beyond teaching and the museum, he has served on numerous arts panels and remains an active advocate for the creative community through his ongoing artistic projects and advocacy.

At the heart of his work is a simple belief: that images, when made with honesty and purpose, have the power to tell stories, inspire reflection, and foster understanding.

http://www.danbiferie.com/

Dan Biferie

FINE ART PHOTOGRAPHER AND PROFESSOR EMERITUS OF PHOTOGRAPHY
DAYTONA BEACH, FLORIDA, UNITED STATES



These five photographs are part of A Few People, a body of environmental portraits made over more than fifty-five years, from small towns in Ohio to the backroads of Florida.

DAN AND TROUTMAN

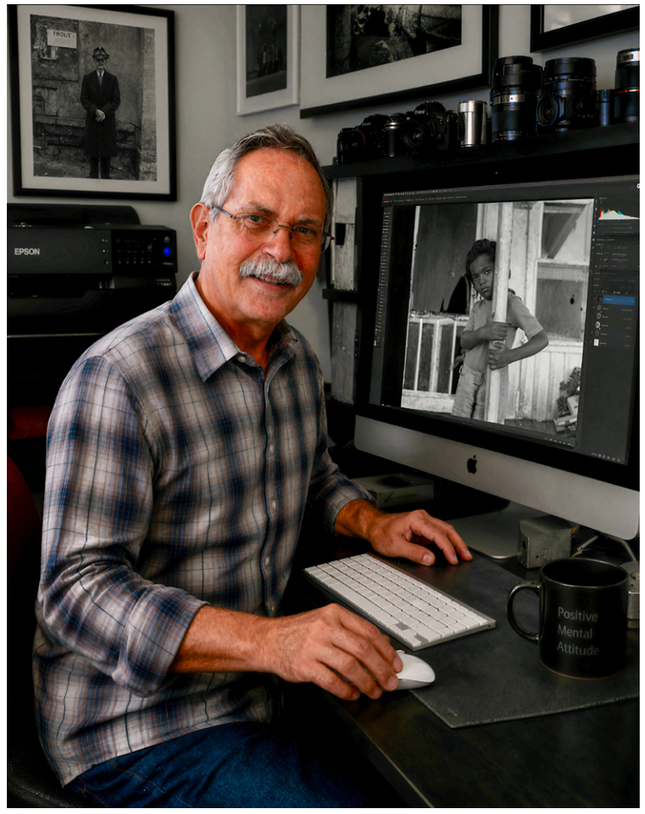
I've never really thought of these as formal portraits or documentary photographs. Most began with a conversation. The people I photographed were often strangers when we first met, though some became friends, and a few I returned to photograph again over the years.

For me, the photograph was only part of the encounter. What mattered just as much was someone's willingness to let me into their life, even for a few minutes.

Dan Biferie

FINE ART PHOTOGRAPHER AND PROFESSOR EMERITUS OF PHOTOGRAPHY

DAYTONA BEACH, FLORIDA, UNITED STATES



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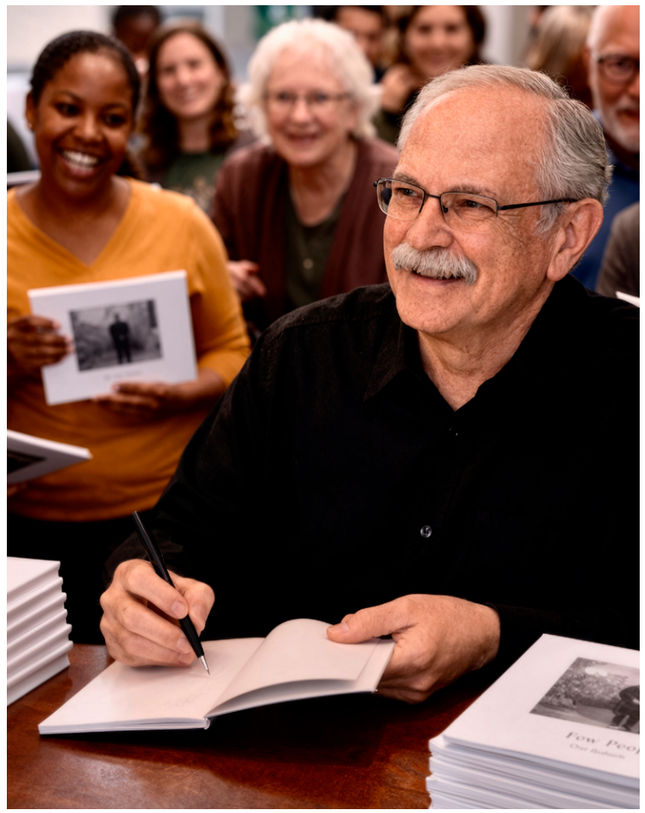
CRADLING HER DOLL, SEVILLE, FLORIDA

Dan Biferie

FINE ART PHOTOGRAPHER AND PROFESSOR EMERITUS OF PHOTOGRAPHY

DAYTONA BEACH, FLORIDA, UNITED STATES



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TROUTMAN, ROANOKE, WEST VIRGINIA

Tristan Thomas is a contemporary artist in Massachusetts who creates work centered around feeling, perception, and the idea that our inner world shapes how we experience life.

Her paintings focus on quiet, powerful moments–when something shifts internally and things start to feel possible. Using light, color, and soft, blended forms, she creates immersive scenes that are meant to calm the viewer and draw them in.

Rather than telling a specific story, her work is meant to feel personal. Each piece is open enough for people to connect with in their own way, while still carrying a sense of intention and meaning.

CONTEMPORARY OIL PAINTER
BOSTON, MASSACHUSETTS, UNITED STATES

Tristan Thomas

At its core, her work is about holding onto a certain mindset–one rooted in belief, possibility, and trust in where life is going–without needing to explain it outright.

She primarily works in oil on canvas and continues to explore new materials and techniques.

@TristanThomasStudio
https://www.instagram.com/tristanthomasstudio/
www.linkedin.com/in/tristanthomasstudio
https://www.youtube.com/@TristanThomasStudio

CONTEMPORARY OIL PAINTER
BOSTON, MASSACHUSETTS, UNITED STATES

Tristan Thomas

Her eyes open to a world that was always present, but previously unseen. She recognizes possibility with a quiet wonder. The painting captures that shift, when belief becomes experience.

Tristanthomasstudio.com

CONTEMPORARY OIL PAINTER
BOSTON, MASSACHUSETTS, UNITED STATES

Tristan Thomas

After travelling thousands of miles to give birth, the very first act of the new humpback mother is to lift her newborn to the surface for its very first breath. This painting is capturing that moment.

Tristanthomasstudio.com

BREATHE

David Tycho was born in Vancouver, Canada, and attended the University of British Columbia, where he studied painting under renowned Canadian artist Gordon A. Smith. After graduating, David moved to Asia for four years, an experience which had a deep and lasting effect on his artistic sensibilities.

Tycho had his first solo show in Vancouver in 1993 and has continued exhibiting internationally in respected public and commercial galleries ever since. Over the past three decades, his work has explored the genres of abstraction and representation -- at times more experimental and intuitive, at other times more reflective of his surroundings. His works are inspired by subjects ranging from pristine wilderness to urban sprawl to the broader human experience. In addition to painting, Tycho also works with photography and digital media, resulting in innovative digital mixed-media images printed on aluminium.

David has exhibited his work in cities such as New York, Los Angeles, Las Vegas, Vancouver, Toronto, Geneva, Milan, Brussels, Singapore, and Manila, and his paintings and digital images are collected worldwide.

INTERNATIONAL MULTIMEDIA ARTIST
VANCOUVER, BRITISH COLUMBIA, CANADA

David Tycho

His art has been the subject of numerous newspaper and magazine articles, and he is often interviewed on radio and television.

In addition to being a visual artist, Tycho is an often-published writer of articles on art, social issues, and travel, and is the winner of a Canadian Literary Award.

72 x 48in.

Acrylic on canvas. 2025

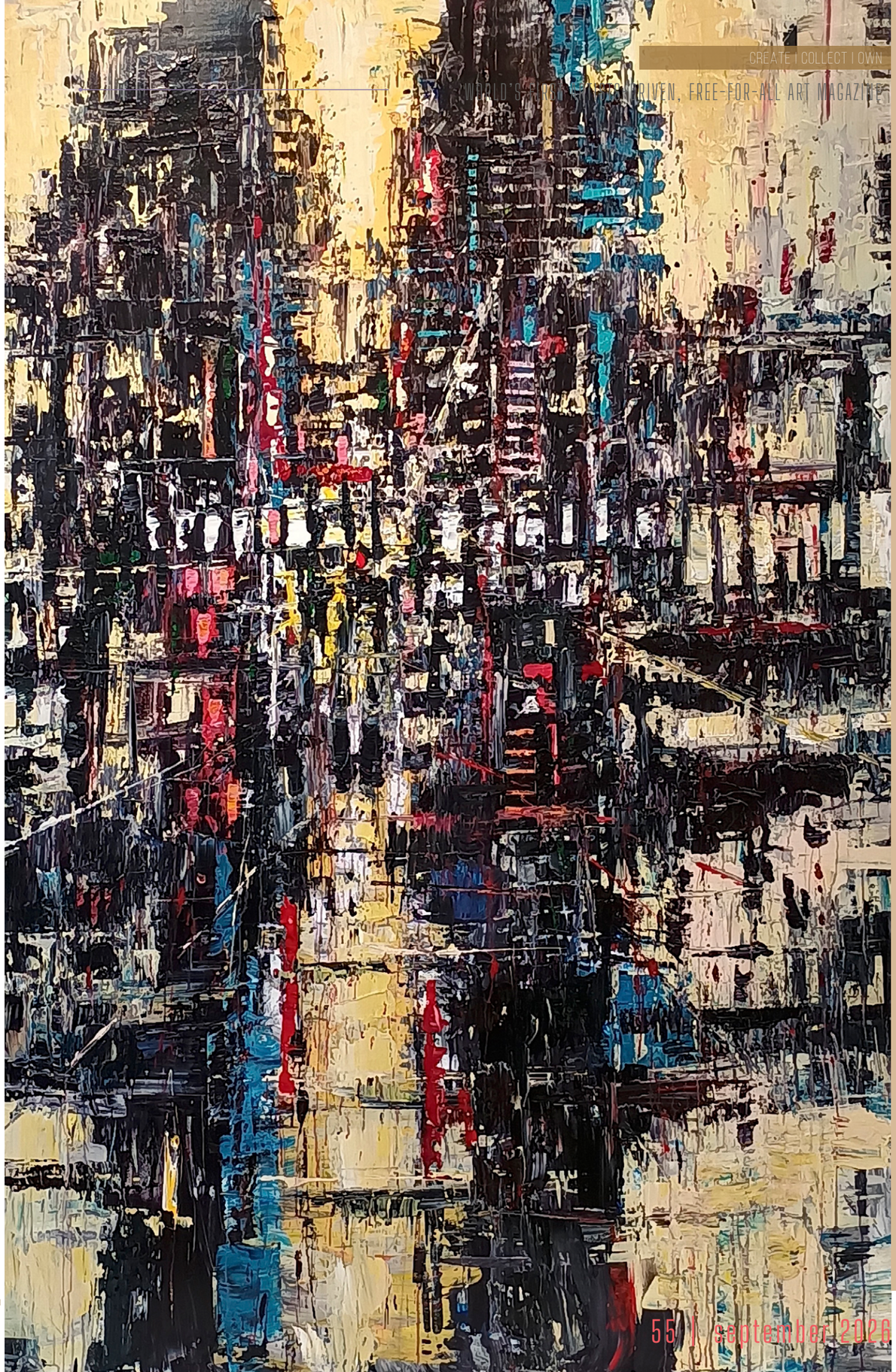
15000 USD

PRIMAL CITY

INTERNATIONAL MULTIMEDIA ARTIST

VANCOUVER, BRITISH COLUMBIA, CANADA

David Tycho

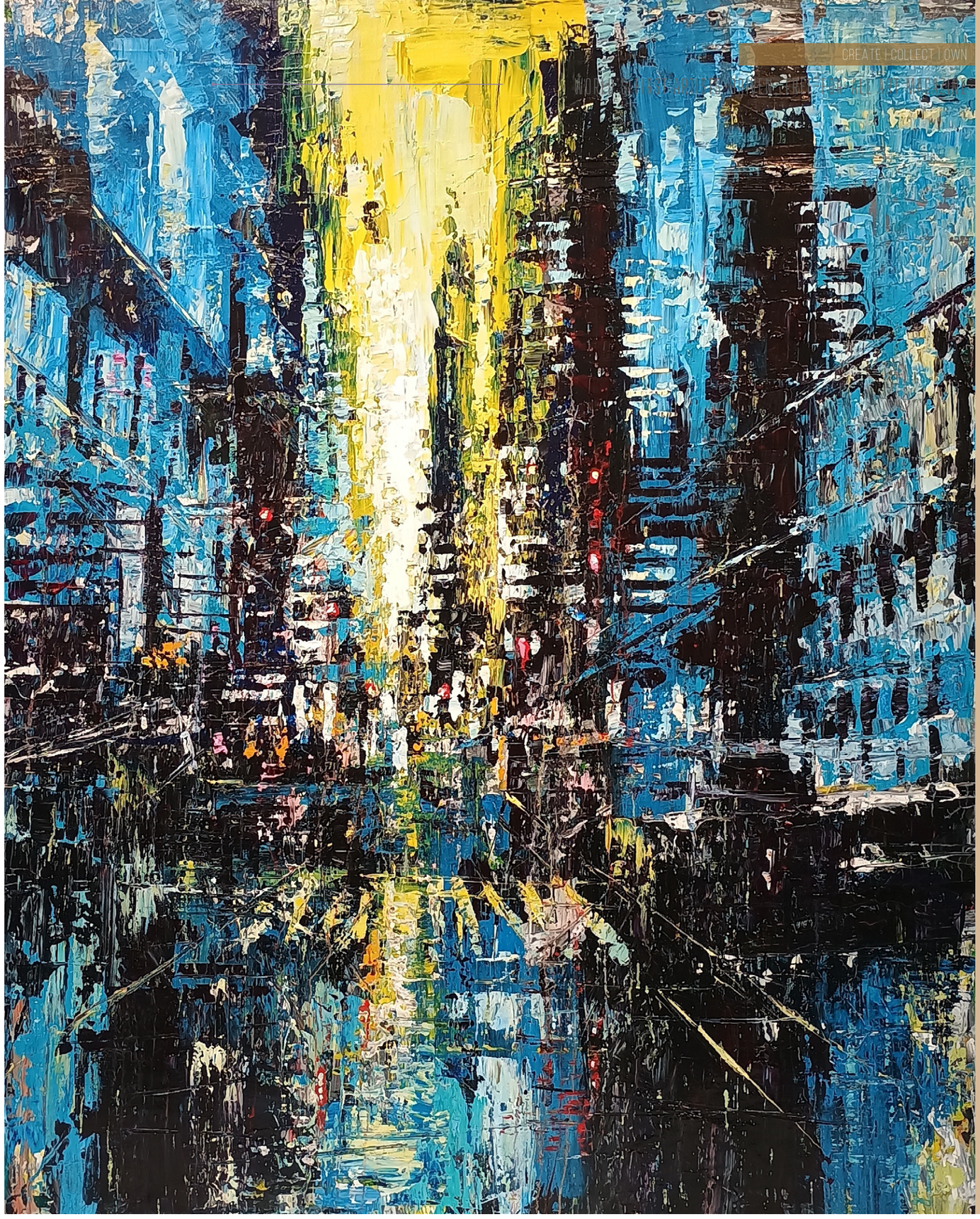


INTERNATIONAL MULTIMEDIA ARTIST
VANCOUVER, BRITISH COLUMBIA, CANADA

David Tycho

60 x 48 in.
Acrylic on canvas 2026
15000 USD

MANHATTAN IN BLACK AND BLUE



My name is Armelle Pruniaux, and I have been a professional painter for over 20 years. For years, I also taught around fifty students every week in the Paris region. Today, my studio is located on the French Riviera, in Vallauris - the town made famous by Pablo Picasso. My father introduced me to the world of the arts, and to painting in particular. It was a passion he passed on to me from childhood. My parents were supportive - they even let me paint on the doors of our house when I was ten years old, proudly admiring my imperfect artistic talents. When I was seventeen, they enrolled me in an art school in Nantes.

ARTISTE PEINTRE PROFESSIONNELLE
VALLAURIS, PROVENCE-ALPES-CÔTE D'AZUR, FRANCE

Armelle Pruniaux

Eventually, my creative calling returned, and I joined the painting classes of Héléna Hammer in Paris (sadly no longer with us). Through her knowledge, generosity, and talent, she taught me everything I needed to know and gave me the confidence I had been missing. In 2006, I opened my studio in Noisy-le-Grand. In 2018, after twelve years devoted to figurative painting, I discovered abstract art and had the opportunity to exhibit my work in Paris.

Abstract art gives me the freedom to explore worlds of imagination, expressing them through colour, emotion, vibration, and rhythm, while allowing each viewer to create their own interpretation and story. One day, while I was in the United States, I asked myself: "What do I want my paintings to bring to people?" The answer came naturally: "I want the painting on their wall to bring them joy and happiness." That is how I define my role as an artist. My greatest wish is to share that happiness with others and, in doing so, inspire them to pursue their own artistic dreams.

http://tableaux-galerie.com

https://www.linkedin.com/in/armelle-pruniaux/

NAUTILUS

ARTISTE PEINTRE PROFESSIONNELLE
VALLAURIS, PROVENCE-ALPES-CÔTE D'AZUR, FRANCE

Armelle Pruniaux

Abstract vision of the Captain Nemo's submarine – Homage to Jules Verne.
Each time I am looking at it I perceive the sonar beep.

SENSATION PINK — PINK FEELING

ARTISTE PEINTRE PROFESSIONNELLE
VALLAURIS, PROVENCE-ALPES-CÔTE D'AZUR, FRANCE

Armelle Pruniaux

Pink is my favourite colour. The energy flowing out of it brings about positive waves.

ARTIST, EDUCATOR, DESIGNER

UNITED STATES

Natalia Correa

Natalia Correa is a Colombian multidisciplinary artist based in Orlando, Florida, whose work explores material, memory, and transformation through sculptural paper. After a career in interior design, she returned to her artistic practice, discovering in paper a medium capable of expressing both strength and vulnerability.

Working primarily with handmade paper pulp, Correa creates one-of-a-kind sculptural vessels, sculptures, and wall pieces that exist between art and design. Her practice is rooted in experimentation, craftsmanship, and a continuous exploration of material. Rather than concealing the marks of making, she embraces texture, irregularity, and imperfection as essential elements of each work, allowing the creative process to remain visible.

Inspired by nature, architecture, and the emotional traces carried by objects, her work reflects themes of resilience, identity, and transformation. Through organic forms and tactile surfaces, she invites viewers to slow down, observe, and connect with the quiet beauty found in imperfect materials. Every piece is handcrafted, ensuring that no two works are ever alike.

Today, Correa's work is part of private collections around the world, where collectors appreciate the originality of her process and the sculptural presence of her pieces. Alongside her studio practice, she is dedicated to sharing her knowledge through workshops and online education, encouraging others to discover the expressive possibilities of paper as a fine art medium.

By transforming an everyday material into timeless sculptural works, Natalia Correa challenges conventional perceptions of paper while celebrating craftsmanship, experimentation, and the enduring beauty of handmade art.

UNDERWATER GARDEN

ARTIST, EDUCATOR, DESIGNER

UNITED STATES

Natalia Correa

Year: 2025
Collection: Dwelling Within
Technique: Mixed media sculptural vessel
Materials: Paper pulp, oil, acrylic
Dimensions: (Add dimensions)
Unique Piece: Yes
Certificate of Authenticity: Included

Quiet Hollow explores the silent spaces we carry within ourselves–those shaped by memory, vulnerability, and time. Its organic form and irregular opening suggest that what appears incomplete is often where our deepest truths reside.

Handcrafted entirely from paper pulp, the vessel becomes a metaphor for the human experience: fragile yet resilient, marked by transformation, and defined as much by its openings as by its solid form. Rather than concealing imperfection, the work embraces it, inviting the viewer to reflect on the quiet beauty found in what we choose to preserve, reveal, and become.

EMOTIONAL FORTRESS

ARTIST, EDUCATOR, DESIGNER
UNITED STATES

Natalia Correa

This sculpture represents the strength and vulnerability that coexist within the human spirit.

The textured surfaces evoke the passage of time and emotional endurance, while the small openings and suspended element suggest sensitivity and connection. It reflects the idea that even what seems solid and immovable carries its own fragility and inner life.

Artwork: Emotional Fortress
Artist: Natalia Correa
Year: 2025
Technique: Mixed media sculpture
Materials: Paper pulp, iron, wood, oil, and acrylic

ABSTRACT CONCEPTUAL ARTIST

GREATER PALERMO METROPOLITAN AREA ITALY

Carlo Vanchieri

Carlo Vanchieri's abstract paintings unite five decades of material mastery with a philosophy of openness, offering collectors works of enduring rhythm, depth and contemplative power.
"Palermo is a city that has left traces of all the historical stages of humanity" he reflects. "By absorbing this energy, the project becomes continuous and the conditions are born for creating new things that push towards the future".

His formal training is both rigorous and expansive. He received his degree of Maestro d'Arte from the Regional Art Institute of Bagheria, followed by a degree in Applied Art from the Public Art Institute of Palermo.

By choice, Vanchieri refuses to converge towards central elements, rather than moving outwards in all directions, like an infinite process, which becomes like a utopia of global encounter with any observer who remains involved, thus creating an exchange of equal and human dialogue.
His paintings are not about answers. They are about space. Space to pause. Space to breathe. Space to return. And in that return lies their lasting power.

ABSTRACT CONCEPTUAL ARTIST
GREATER PALERMO METROPOLITAN AREA ITALY

Carlo Vanchieri

Painting, Oil on Canvas
Size: 112 W x 132.5 H x 2 D cm
Year Created: 2007

On the dabbed background, some wavy and light pieces emerge, where some breaks let to still glimpse the background.

TRALASCIANDO

ABSTRACT CONCEPTUAL ARTIST
GREATER PALERMO METROPOLITAN AREA ITALY

Carlo Vanchieri

Painting, Oil on Canvas
Size: 120 W x 100 H x 2 D cm
Year Created: 1999

STAGNO

Stagno encases the concept of a childish memory of mine, about the view of a huge lawn (though we all know that spaces often display way bigger in the imagination of a child) called "Fondo Marasà" situated in Palermo, that lately gone destroyed because of cementification and buildings' edification.

Over a corner, a brackish pond and stones, frogs, dragonflies all around... A cryptic and fascinating place to be, where imagination can give off.
The painting get a move through large and soft horizontal paintbrushes, proceeding downward with different green tones, often faded, yet further stressed by white strips that remind water's own turbidity. Here and there, it seems like a few other bright green tones would let the light filtering.
More determined azure glares display right on top, where the light of the sky prevails over pond's atonic pressed stagnancy.

I began discovering my sculptural style in 1999, working on the concept of the human head using metal surfaces -- influenced by Julio González, the surfaces of Matisse, and Russian Constructivism. In 2004, after eight months of paper studies, I arrived at what I call the "Boxes" -- a concept representing shelter, grave, uterus, and prison. Born in Lebanon and having lived under Syrian dictatorship, the Boxes became both a psychological and technical expression of a closed political situation: thin iron sheets held together by a few welding points, strong in construction yet workable to collapse. It is the existential concern experienced by generations under dictatorship.

IRON SCULPTOR
BORGO SAN LORENZO, TUSCANY, ITALY

Basel Saadi

I built my artistic journey on the idea of the unity of the world -- that there is no East and West. Artistic principles are the same everywhere, and the global artistic heritage belongs to everyone. My art was a borderless cultural passport. My research was my means of resisting dictatorship and finding my own voice.

Over the past fifteen years, I have focused on the interplay between sculpture and painting, developing work that can be viewed as both simultaneously. Building on Calder's research on coloring metal surfaces, I incorporated influences from American Expressionism and Italian artists Burri and Fontana, arriving at what I call my Italian stage.

Eight years ago, my children and I fled Syria and obtained political asylum in Italy. I finally find myself in my artistic homeland -- where attachment to the past and striving for the future are one and the same.

MESSAGES TO CALDER

IRON SCULPTOR
BORGO SAN LORENZO, TUSCANY, ITALY

Bayel Saadi

Messages to Calder

Colored Iron

100 cm - 100 cm - 17 cm

MESSAGES TO CALDER

IRON SCULPTOR

BORGO SAN LORENZO, TUSCANY, ITALY

Bayel Saadi

Messages to Calder

Colored Iron

100 cm - 100 cm - 17 cm

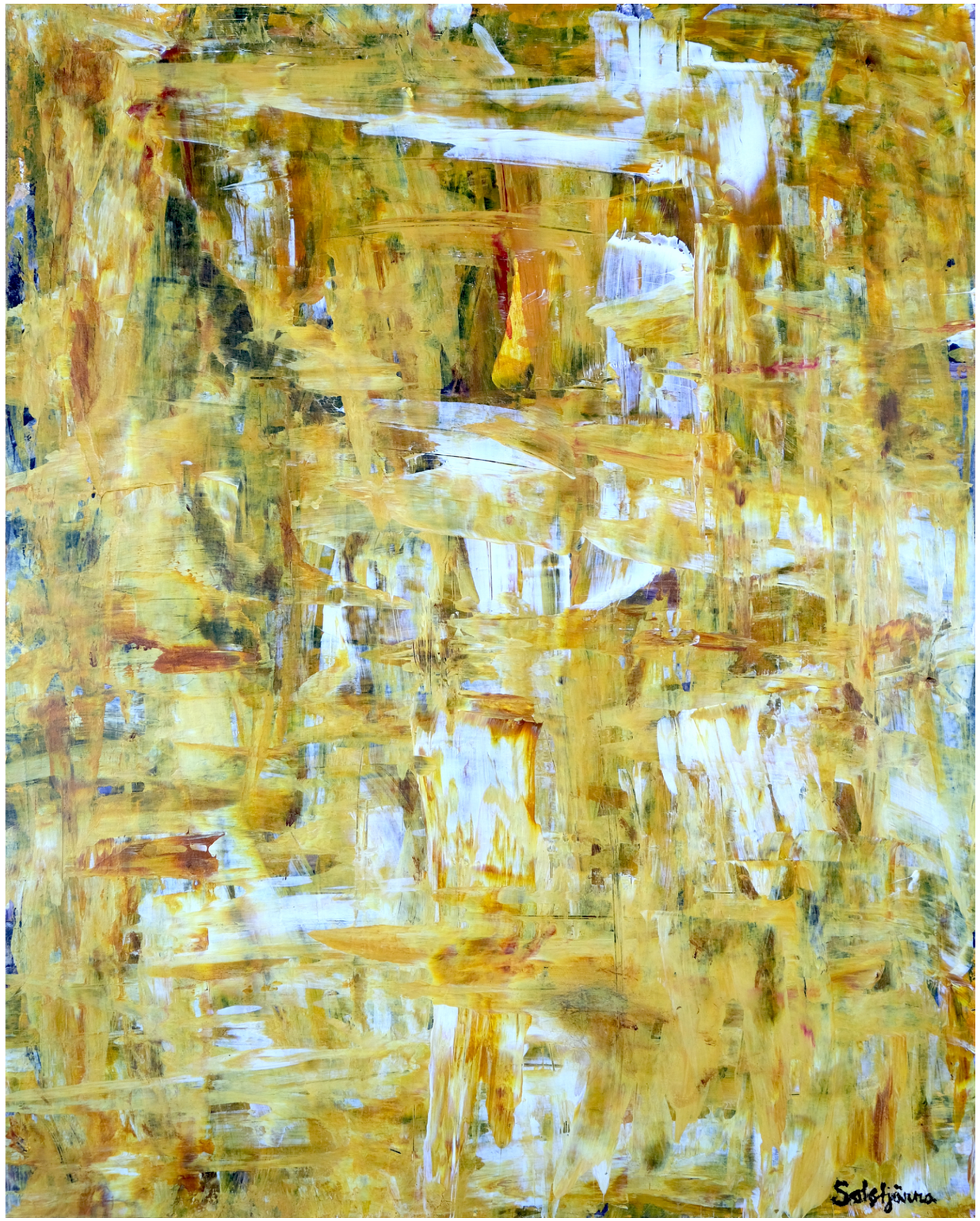
Richard Solstjärna, a Swedish artist living in Berlin. Exhibitions in Europe, New York, Dubai. Represented in international art dictionaries & art books. Solstjärna's works can be found in numerous national & international permanent collections.

https://www.instagram.com/richardsolstierna/
https://www.facebook.com/Richard.Solstierna
https://www.linkedin.com/in/richardsolstierna/
https://solstierna.com

CONTEMPORARY ARTIST, 21ST CENTURY MYTH AND LEGEND

BERLIN, GERMANY

Richard Solstjärna



GOLDEN HOUR

CONTEMPORARY ARTIST, 21ST CENTURY MYTH AND LEGEND

BERLIN, GERMANY

Richard Solstjärna

CONTEMPORARY ARTIST, 21ST CENTURY MYTH AND LEGEND

BERLIN, GERMANY

Richard Solstjärna

THE PURSUIT OF HAPPINESS

VISUAL ARTIST/ SUSTAINABLE ART ADVOCATE/INTERIOR BLOGGER

GURGAON, INDIA

Shruti Vij

Based in Gurugram, India, Shruti Vij is a graduate of the prestigious National Institute of Fashion Technology (NIFT), New Delhi. Originally trained as a leather designer, she has successfully merged her professional background in fashion with her passion for visual art.

For Vij, art is far more than a profession - it is a deeply personal and therapeutic journey. Through painting and mixed-media creations, she expresses emotions, experiences, and perspectives that transcend conventional forms of communication.

Her artistic practice is intentionally unrestricted by any single style or technique. Instead, she allows each work to evolve organically, guided by emotion and inspiration. The common thread connecting all of her creations is a celebration of beauty - art that resonates with viewers and evokes positive emotions.

Over the years, Shruti Vij has participated in numerous exhibitions across Delhi and surrounding regions, earning appreciation from both art enthusiasts and critics. Through her studio, Shruti Arts, she continues to explore the intersection of sustainability, craftsmanship, and artistic innovation.

As environmental awareness becomes increasingly important across industries, Shruti Vij's work stands as a compelling example of how discarded materials can be transformed into meaningful artistic statements, proving that sustainability can be both visually captivating and creatively inspiring.

www.instagram.com/shruti__arts

Shruti Vij

VISUAL ARTIST/ SUSTAINABLE ART ADVOCATE/
INTERIOR BLOGGER
GURGAON, INDIA

About the leather scraps artworks

This project explores the transformation of discarded leather scraps into a meaningful visual composition. Leather, often considered waste in the fashion and upholstery industry, has been repurposed here as the primary medium to highlight sustainability, conscious consumption, and creative reuse.

The collage uses varied leather textures, thicknesses, and natural tones to create depth, contrast, and rhythm. Each fragment carries its own history, and when assembled together, they form a unified artwork that celebrates imperfection and material value. The layering technique enhances tactile quality while emphasizing the organic nature of leather.

The artwork reflects how waste materials can be reimagined into aesthetically and conceptually strong designs. By minimizing additional materials and focusing on craftsmanship, the project promotes environmentally responsible art practices. This collage serves as a reminder that sustainable choices can coexist with creativity and visual appeal.

Shruti Vij

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Vladislava Krstic

INDEPENDENT ARTS AND CRAFTS PROFESSIONAL

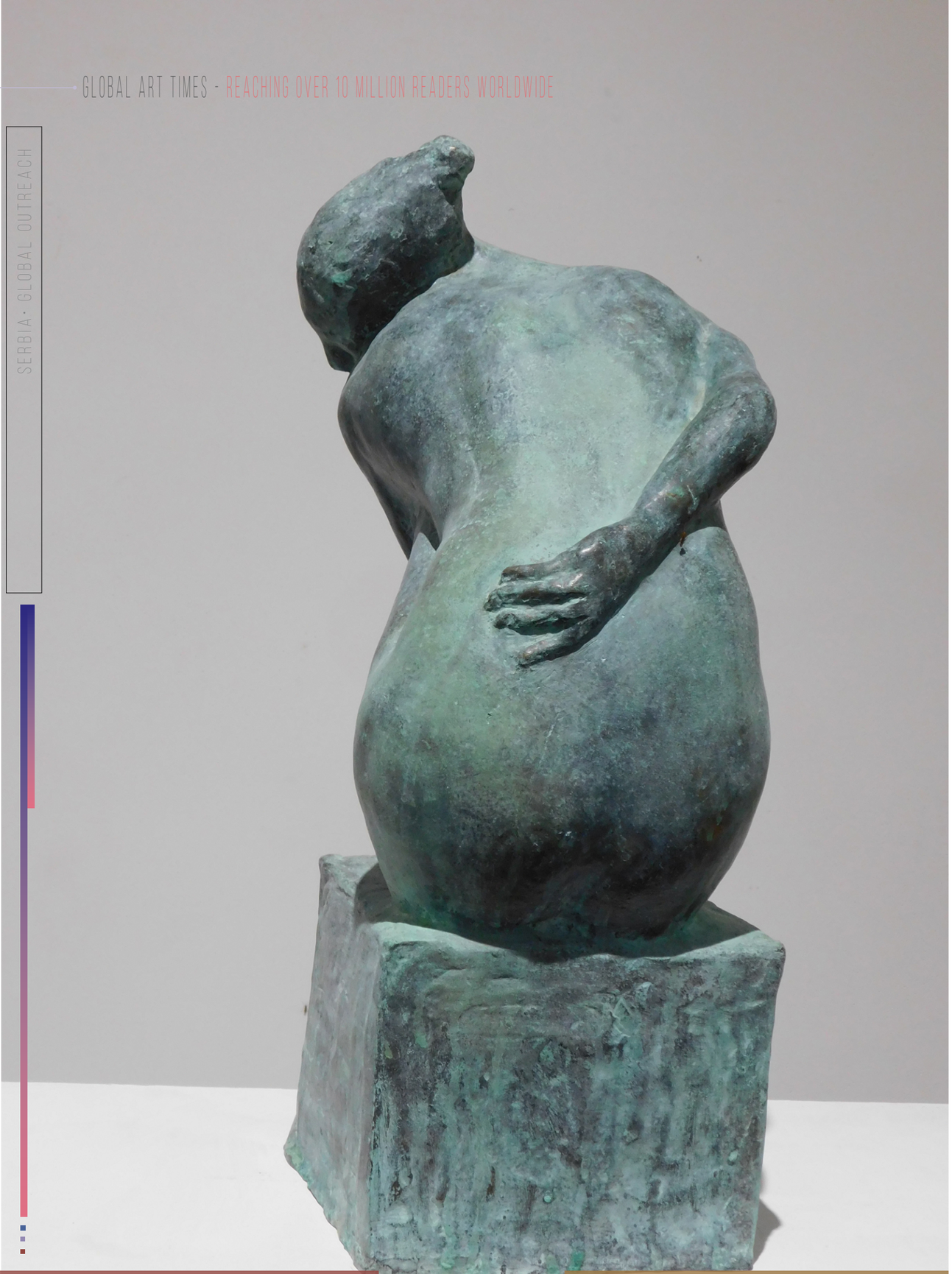
SERBIA

Vladislava Krstic is a distinguished sculptor based in Serbia, holding an MFA from the Belgrade Faculty of Fine Arts, specializing in Sculpture. Her artistic journey is marked by a profound exploration of figurative forms, employing classical materials such as bronze, clay, plaster, wood, and stone, alongside innovative uses of wire and textile.

With an impressive portfolio that includes nine prestigious artistic awards from both Serbia and the USA, Krstic has showcased her work in over 160 solo and group exhibitions worldwide. Her art resonates with strong psychological connotations, drawing inspiration from masters like Auguste Rodin, 20th-century figurative sculptors, as well as the timeless aesthetics of ancient Greek art and the Renaissance.

Krstic's sculptures delve into the depths of the inner self, embodying introspection and a quest for spirituality. She skillfully balances themes of movement and stillness, inviting viewers to engage in deep contemplation. The intimate scale of her work often encourages close observation, allowing audiences to appreciate the subtle details that bring her pieces to life.

Through her unique blend of classical influences and modern sensibilities, Vladislava Krstic continues to captivate and inspire audiences, solidifying her place in the contemporary art landscape.



RAINY DAY

Vladislava Krytic

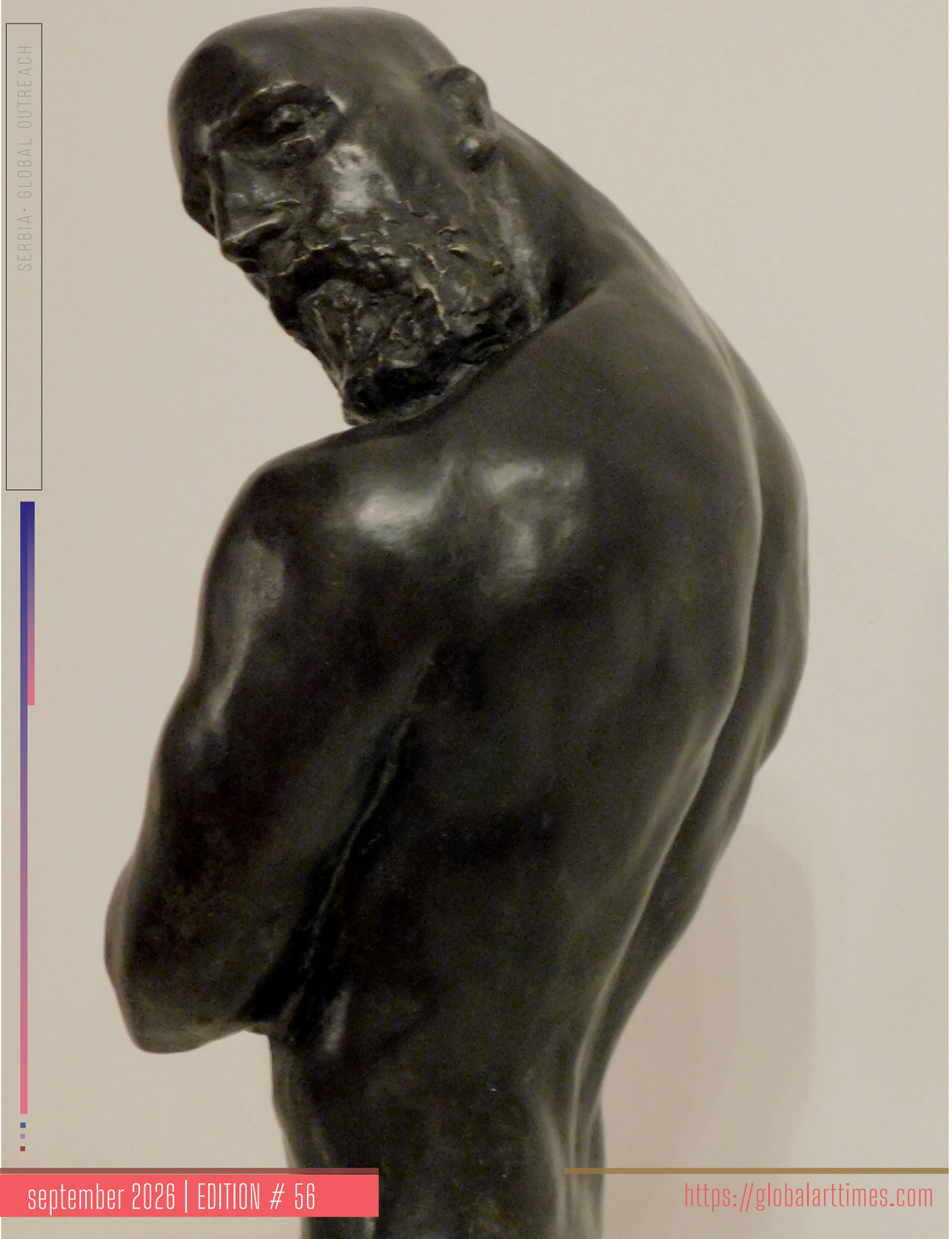
INDEPENDENT ARTS AND CRAFTS PROFESSIONAL

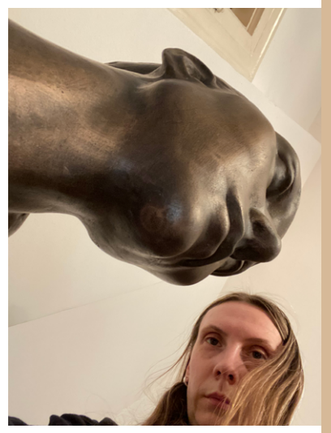
SERBIA

This evocative bronze sculpture, patinated in a rich green hue, presents a female figure in a crouching pose, reminiscent of the ancient "Crouching Venus."

With her head turned back, she envelops herself in her arms, as if seeking to shield her vulnerability from the world. Her expression conveys a deep sorrow, akin to the melancholy of a rainy day.

The green patina evokes imagery of water, rain, and tears, enhancing the emotional depth. Elevated on a cube that resembles a pillar, the sculpture alludes to asceticism, inviting viewers to reflect on themes of introspection, solitude, and the human condition.





Vladislava Krytic

INDEPENDENT ARTS AND CRAFTS PROFESSIONAL

SERBIA

THE THINKER

This striking bronze sculpture, patinated in deep black, captures a half-figure of a robust, bearded man, evoking the essence of a Greek philosopher with a contemporary flair.

His head is turned, glancing over his shoulder, as if interrupted in profound contemplation. The muscular physique symbolizes athleticism, embodying the idea of "mens sana in corpore sano," where a sound mind resides in a sound body.

Part of the "Thinkers" series, this artwork invites introspection and deep reflection, merging soulful expression with a modern interpretation of classical ideals. It challenges viewers to ponder the balance between thought and physicality

Elisa Belitskaya is a fine-art and fashion photographer based in Tbilisi, Georgia. Her work combines staged photography, surrealism and cinematic storytelling. She creates images that resemble paintings and explores dreams, memory, longing and the fragile border between reality and imagination.

Working mainly with digital photography, as well as Polaroid, Elisa carefully builds each scene through light, color, costume and gesture. Her visual language is dreamlike, emotional and slightly unsettling, with a strong focus on atmosphere and narrative.

FINE ART PHOTOGRAPHER & ART DIRECTOR
TBILISI, GEORGIA

Elisa Belitskaya

Her work has been selected twice for PhotoVogue's Best of and for HUG.xyz's 100 Artists to Watch 2024. She received a Commended distinction at the Creative Photo Awards and an Editor's Pick from Iconic Artist. Her photographs have been featured by Visualflood and Dehazed and exhibited through IMAGENATION in Paris and Milan, AWITA Studio in New York, and Iconic Artist's virtual exhibition. Alongside her personal practice, Elisa creates conceptual campaigns for fashion brands.

FINE ART PHOTOGRAPHER & ART DIRECTOR
TBILISI, GEORGIA

Eliya Belitskaya

THE DREAMERS FINALLY WAKE UP

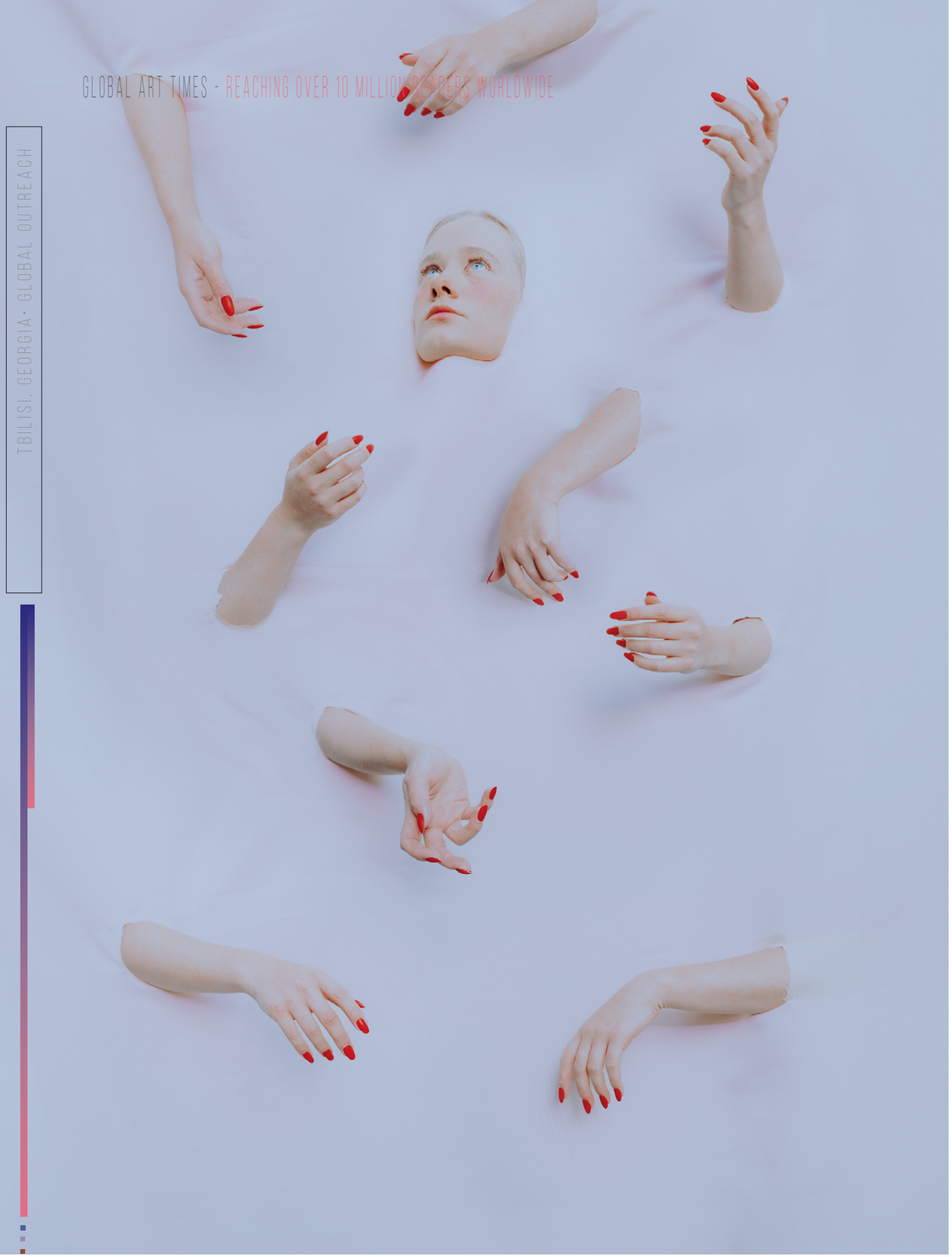
I woke up in the middle of the night on the beach near where I live, though I wasn't sure if I was truly awake.

As I walked back toward my room, my consciousness split into three separate parts.

One remained in the living room. Another entered my bedroom. The third moved into another room.

Somehow I could feel all three versions of myself at the same time

Dream on September 6



FINE ART PHOTOGRAPHER & ART DIRECTOR
TBILISI, GEORGIA

Elya Belitskaya

FRAGMENTS

This photograph symbolizes the process of assembling one's identity from various fragments. The face and hands emerging from the smooth pink surface reflect our desire to piece together the scattered parts of ourselves, whether they are emotions, thoughts, or memories.

The work explores the theme of searching for wholeness, illustrating how we gradually put together our identity, like a puzzle, from many fragments.

PHOTOGRAPHER
BANGLADESH

Fuad Sarkar's journey into the realm of art and creativity began in his early childhood. Fond of painting, he would express himself through colors and strokes on canvas, unraveling the imaginative world within him. Simultaneously, his fascination with storytelling took root as he delved into the enchanting realms of storybooks.

Hailing from the beautiful village of Rajshahi in Bangladesh, Fuad found himself immersed in the soothing embrace of nature. The breathtaking landscapes and the harmonious coexistence of flora and fauna became his muse, laying the foundation for a lifelong passion for photography.

Fuad, despite lacking formal education in photography, discovered an innate talent for capturing the essence of his surroundings. Nature's allure and the intricacies of human life fascinated him, compelling him to document these moments through his lens. His photographic journey wasn't dictated by academic knowledge but driven by a genuine passion for the art form.

Black and white photography emerged as Fuad's personal favorite. In the absence of vibrant hues, he found a unique way to convey emotions, moods, and the subtle beauty of his subjects. The simplicity of monochrome allowed him to focus on the raw and unfiltered aspects of his compositions, creating a timeless and evocative collection of images.

Fuad's love for photography goes beyond the technicalities and grammar associated with the art. While he may not be versed in the intricacies of photography academically, his intuitive approach and deep connection with his subjects set his work apart. Every photograph he takes is a testament to his genuine enthusiasm and appreciation for the beauty that surrounds him.

Photography, for Fuad, is not just a hobby; it's a source of ultimate happiness. The act of capturing moments, freezing them in time, brings immeasurable joy to his life. Each click of the shutter is a celebration of the fleeting yet profound instances that make up the tapestry of human experience.

Whether it's the gentle rustle of leaves in his village or the vibrant hues of a market scene, Fuad's lens captures the poetry woven into the fabric of everyday life. His photographs tell stories of resilience, joy, and the quiet beauty that often goes unnoticed.

Fuad Sarkar's journey from childhood painting to self-taught photography is a testament to the transformative power of artistic expression. Through his lens, he invites others to see the world through his unique perspective–a world where simplicity meets profound beauty, and where every frame tells a story waiting to be heard.

Fuad Sarkar

Fuad Sarkar

PHOTOGRAPHER

BANGLADESH

LIFE IN A RIVER

Fuad Sarkar

PHOTOGRAPHER

BANGLADESH

FAMILY

Fuad Sarkar

PHOTOGRAPHER

BANGLADESH

LIGHT OF HEAVEN

Riky van Deursen

FINE ART PHOTOGRAPHER & ART DIRECTOR
AMSTERDAM, NORTH HOLLAND, NETHERLANDS

Painting is more than the application of paint to canvas or paper; it is a journey of self-discovery and a reflection of my inner world. Inspired by nature–flowers, trees, organic forms, and the endless richness of color and texture–I create vibrant, intuitive compositions that express energy, joy, and emotion.

My creative process unfolds spontaneously. Starting with a color, shape, or movement, I allow each artwork to evolve naturally. Layer by layer, I build my paintings, embracing unexpected connections and letting each brushstroke contribute to a unique visual story.

Through playful abstraction and expressive color, I aim to create works that evoke positivity, freedom, and wonder. My goal is to touch people emotionally and invite them into a world where creativity, spontaneity, and the beauty of nature come together. I hope my art inspires others to embrace the joy and transformative power of creative expression.

www.instagram.com/rikyvandeursen
https://m.facebook.com/RikyArtStudio
https://www.tiktok.com/@rikyartstudio
https://youtube.com/@rikyartstudio
www.linkedin.com/in/riky-artstudio-79b50534

FINE ART PHOTOGRAPHER & ART DIRECTOR

AMSTERDAM, NORTH HOLLAND, NETHERLANDS

Riky van Deursen

WHERE JOY GATHERS

CELEBRATION OF LIFE

FINE ART PHOTOGRAPHER & ART DIRECTOR
AMSTERDAM, NORTH HOLLAND, NETHERLANDS

Riky van Deuren

BECAUSE YOUR STORY IS JUST AS VALUABLE AS YOUR ART
NARRATIVE. CRAFT. INFLUENCE.
SHOW THE WORLD WHAT IT MEANS TO CREATE WITH PURPOSE.
GET DISCOVERED BY THE GLOBAL ELITE LOOKING TO INVEST IN MEANING.
GET FEATURED
INSPIRE GENERATIONS
CORPORATE INVESTMENT TIMES