

AUGUST 2026

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

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ART IS FOR GENERATIONS

55th
Edition

UNITED STATES ON COVER

Carol Hartman

PAINTING A PLANET IN TRANSITION
MISSOULA, MONTANA, UNITED STATES



[HTTPS://GLOBALARTTIMES.COM/](https://globalarttimes.com/)

2026 AUGUST

"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/>

RIMA M
CEO, CIT NETWORKS

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Carol Hartman

PAINTING A PLANET IN TRANSITION

MISSOULA, MONTANA, UNITED STATES

"My paintings are not about predicting the future - they are about exposing the consequences of our decisions and inviting people to imagine a better one."

Carol Hartman believes that art has the power to make visible what society often chooses not to see. Through monumental abstract oil paintings, the American artist transforms environmental disruption into immersive visual experiences that encourage reflection, dialogue, and hope. For more than four decades, her work has explored one enduring question: what happens when human decisions permanently alter the natural world?

Raised on a ranch in northeastern Montana, Hartman developed an early and intimate understanding of the relationship between people and the land. That perspective, combined with a distinguished career as an artist, educator, curator, and Gallery Director at California State University Sacramento and California State University Fresno, continues to shape a practice grounded in observation, research, and human responsibility.

Through expressive abstraction, dramatic scale, and layered color, Hartman confronts some of the defining environmental issues of our time -- melting glaciers, wildfires, toxic mining waste, fracking, industrial pollution, and changing ecosystems. Rather than documenting these events literally, she immerses viewers in the emotional and physical realities of a changing planet, encouraging audiences to move beyond awareness toward meaningful dialogue about our shared future.

<https://www.linkedin.com/in/carol-hartman-b715971a/>



on cover

FRACKING SERIES

60 × 256 inches, oil on seven canvas panels, examines the visible and hidden consequences of hydraulic fracturing. Through works including ABOVE THE LINE, BELOW THE LINE, CREEKSIDE, QUAKE, ARBITER OF PEACE, and TEMPORARILY PACIFIED, the series moves between industrial disruption, contaminated waterways, geological instability, and the uncertain promise of recovery.

Together, the paintings reveal how decisions made above ground reverberate through the earth, water, and surrounding communities.





CREEKSIDE 40"X60"



QUAKE 48"X60"



TEMPORARILY PACIFIED 40"X60"

WORLD'S FIRST ARTISTS-DRIVEN, FREE

FRACKING SERIES

60 × 256 inches, oil on seven canvas panels, examines the visible and hidden consequences of hydraulic fracturing. Through works including ABOVE THE LINE, BELOW THE LINE, CREEKSIDE, QUAKE, ARBITER OF PEACE, and TEMPORARILY PACIFIED, the series moves between industrial disruption, contaminated waterways, geological instability, and the uncertain promise of recovery.

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Carol Hartman

DISRUPTION, 84" X 230"

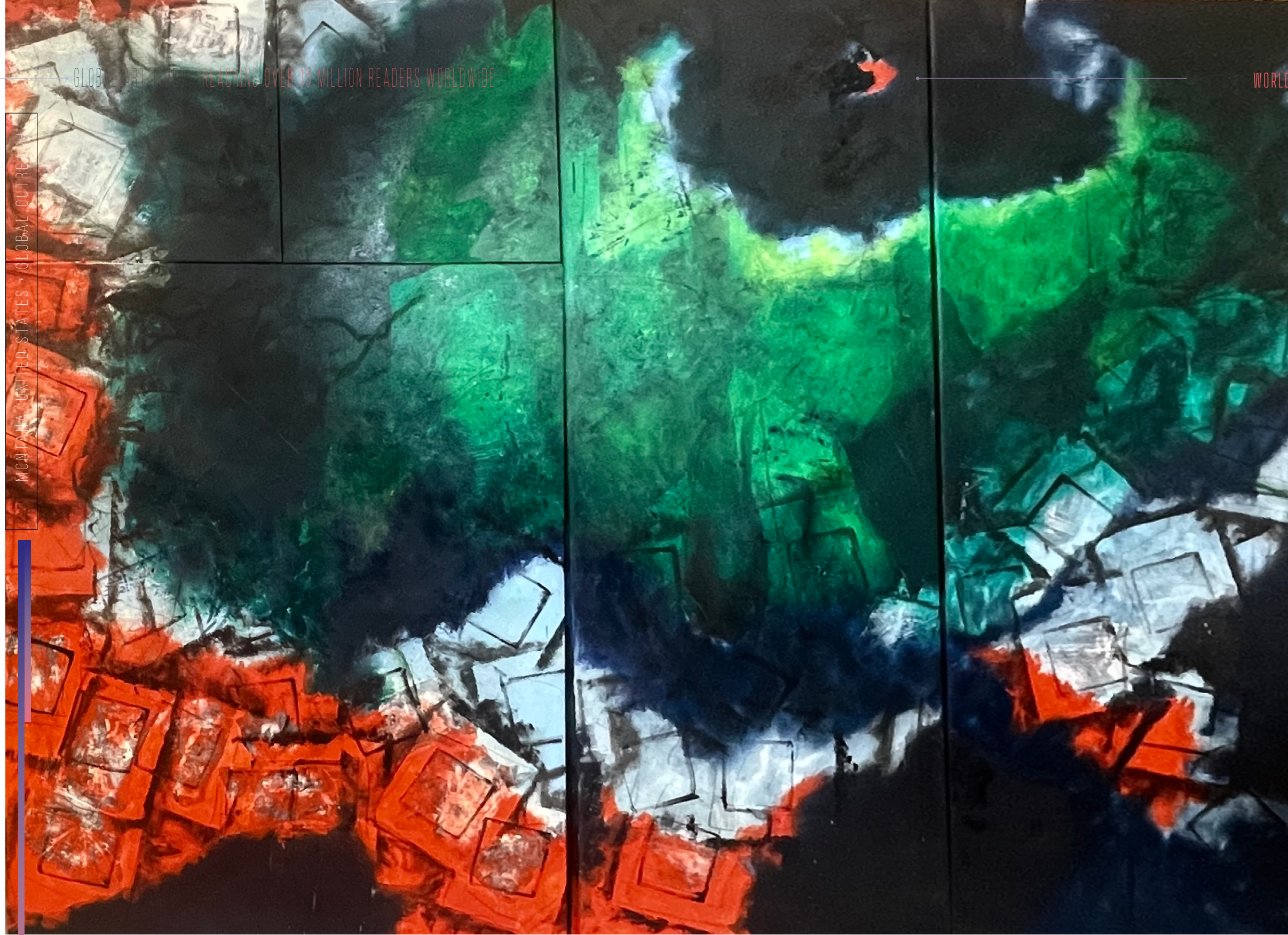
Oil on canvas, Vedica Art Gallery, Mumbai, India, 2026

DISRUPTION,

84 × 230 inches, oil on seven canvas panels, transforms the aftermath of a train derailment over Montana's Yellowstone River into an immersive landscape of fire, smoke, and fractured industrial forms.

Blazing yellows and oranges evoke the now solidified sulfur, while the dark blacks reflect the molten asphalt, all suggesting environmental devastation. The monumental work confronts the precarious relationship between human infrastructure and the natural world.





WARNING! 84"X114"

WARNING!, 84 × 114 inches, oil on canvas, captures the immense force and instability of hurricanes intensified by a changing climate. Sweeping currents of green, black, white, and fiery orange collide across the surface, evoking spiraling winds, turbulent seas, and vulnerable coastlines.

Monumental in scale, the painting operates as both an immersive encounter with nature's power and an urgent warning about the escalating consequences of environmental imbalance.

Carol Hartman





HEAT-84"X114"

HEAT, 84 × 114 inches, oil on canvas, confronts the fires raging across cities, forests, and open plains during prolonged drought. Blazing oranges and yellows collide with charred earth, turbulent smoke, and traces of turquoise light, creating a landscape under extreme pressure.

The fractured composition suggests flames crossing boundaries between the natural and built worlds, warning that no community remains untouched by the growing intensity of heat, drought, and wildfire.

Carol Hartman



on Cover

Hartman's paintings have been exhibited nationally and internationally, including participation in the Florence Biennale, ART SAN DIEGO as a Spotlight Artist, and exhibitions with Vedica Art Gallery in Mumbai and Paris.

Her recent solo exhibition, The Tipping Point, presented at the Holter Museum of Art with support from the Andy Warhol Foundation for the Visual Arts, further established her reputation as a leading voice in contemporary environmental art. Her work has also been featured in International Contemporary Masters, World of Art, and Art Feature Express.

Now working from her Montana studio, Hartman continues to create ambitious museum-scale paintings that bridge art, science, and public engagement. Her vision is both urgent and hopeful -- to create spaces where viewers not only witness environmental change, but also recognize their own capacity to shape what comes next.

At the heart of her practice is a conviction that art can do what data alone cannot -- reach people emotionally, shift perspectives, and open conversations that statistics rarely inspire. For Hartman, painting is not a record of loss but an act of engagement. Each canvas is an invitation: to look closely, to sit with discomfort, and to consider what remains possible.

In a cultural moment defined by environmental urgency, Carol Hartman's work reminds us that how we see the world shapes how we choose to live in it -- and that art, at its most powerful, is not a mirror but a call to action.

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https://www.instagram.com/montana_carol.hartman/?hl=en

THROUGH MONUMENTAL ABSTRACT PAINTINGS INSPIRED BY CLIMATE CHANGE AND ENVIRONMENTAL INSTABILITY, AMERICAN ARTIST CAROL HARTMAN TRANSFORMS SCIENTIFIC REALITY INTO IMMERSIVE VISUAL EXPERIENCES THAT CHALLENGE VIEWERS TO RECONSIDER HUMANITY'S RELATIONSHIP WITH THE NATURAL WORLD.

MISSOULA, MONTANA, UNITED STATES

Carol Hartman



on Cover



Gina Keatley

CONTEMPORARY ABSTRACT ARTIST | FOUNDER OF SALT ROAD STUDIO

AKŌ, JAPAN | NEW YORK CITY, USA

Gina Keatley is a contemporary abstract artist whose practice explores resilience, material memory, and the tension between fragility and strength. Working primarily in layered acrylic, her paintings combine expansive monochromatic fields with bursts of mandarin orange, creating surfaces shaped by movement, texture, and transformation.

In 2026, Keatley founded Salt Road Studio in Akō, Japan - an international creative studio located in a historic former kimono shop. The studio was created as a place where artists can focus deeply on making work while engaging with Japan's cultural landscape, traditional craftsmanship, and coastal environment.

Through the Seto Art Residency at Salt Road Studio, Keatley is extending that vision by welcoming international artists to Akō for a fully funded residency. The program provides round-trip airfare, accommodation, studio access, and a living stipend, giving selected artists the time and support to develop ambitious new work.

More than a residency, the program is designed to encourage cultural exchange and lasting creative relationships. By connecting artists from around the world with the history, texture, and energy of Japan, Keatley hopes to help establish Akō as an emerging destination for contemporary art.

Her work and the mission of Salt Road Studio are grounded in the belief that artists need both opportunity and a sense of urgency to build, experiment, and make meaningful things happen.

<https://www.linkedin.com/in/ginakeatley/>

ITALIAN AGAIN: EMBRACING PASSION AND INNOVATION (PIÙ SERIES)

Year: 2025

Medium: Acrylic, dried olive leaves, and mixed media on Canvas

Dimensions: Five canvases, each 48 × 60 inches

Edition: Unique, 1 of 1

Italian Again: Embracing Passion and Innovation explores the enduring relationship between Italy and the Italian diaspora. Through layered textures, symbolic olive leaves, and Gina Keatley's signature use of vibrant orange, the series reflects themes of migration, resilience, identity, and cultural rediscovery.

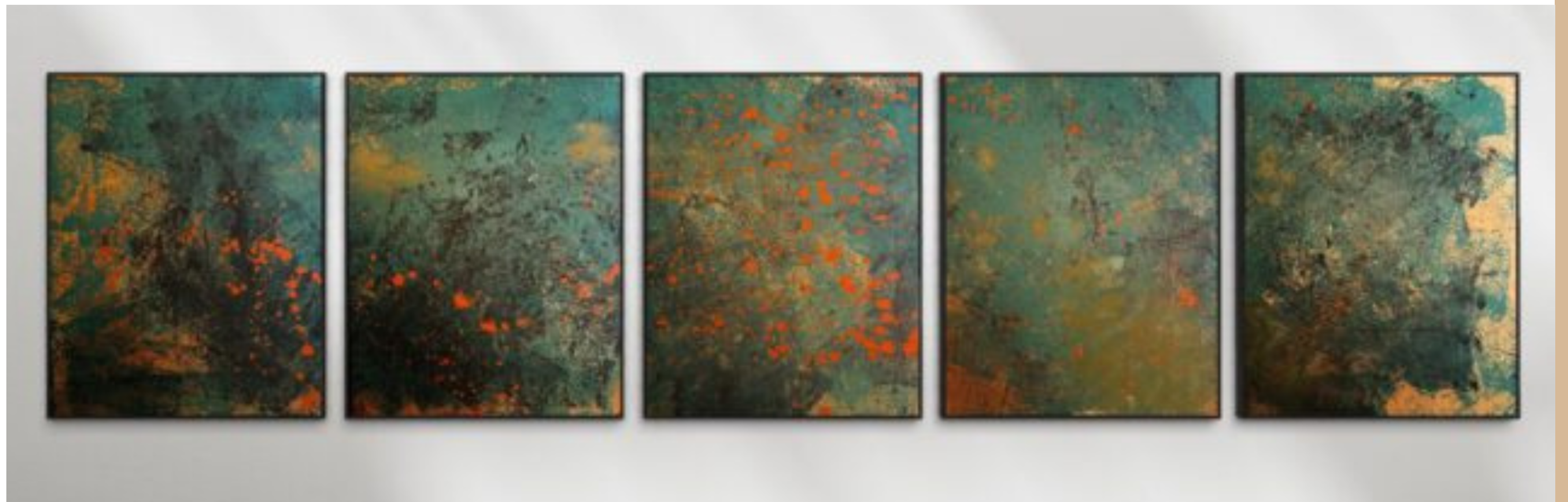
Each painting stands as an individual narrative, while together the five works form a unified story of leaving, returning, and maintaining a connection across generations. Rooted in both memory and place, the Più Series celebrates the evolving dialogue between heritage and contemporary identity.



Gina Keatley

CONTEMPORARY ABSTRACT ARTIST | FOUNDER OF SALT ROAD STUDIO

AKŌ, JAPAN | NEW YORK CITY, USA



SOFT AWAKENING



Year: 2025

Medium: Acrylic on Canvas

Dimensions: Two panels, each 36 × 48 inches; 72 × 48 inches combined

Edition: Unique, 1 of 1

Location: New York, NY, USA

Soft Awakening is a two-panel abstract diptych composed of muted whites, soft grays, delicate textures, and subtle touches of mandarin orange. Flowing tonal transitions connect the panels, while crackled surfaces and Gina Keatley's rainfall technique create movement and atmospheric depth.

The work evokes the quiet moment when light begins to emerge through mist. Restrained yet luminous, Soft Awakening reflects renewal, transition, and the gradual arrival of new energy.



SALT

SALT ROAD STUDIO
塩道

Gina Keatley

CONTEMPORARY ABSTRACT ARTIST | FOUNDER OF SALT ROAD STUDIO

AKŌ, JAPAN | NEW YORK CITY, USA

AURORA: SOLACE BREAK



Year: 2025

Medium: Acrylic on Canvas

Dimensions: Six panels, each 48 × 24 inches; 288 × 24 inches combined

Edition: Unique, 1 of 1

Location: New York, NY, USA

Solace Break is a six-panel abstract composition that unfolds like an extended horizon. Warm ochres, soft blush tones, and muted grays move across the panels through layered texture, subtle fissures, halo-like accents, and Gina Keatley's rainfall technique.

Rather than depicting a single sunrise, the work explores dawn as a continuous transition. Light appears to gather, dissolve, and reemerge across the surface, creating a sense of movement, renewal, and changing atmosphere. Monumental yet intimate, Solace Break reflects the quiet power of transformation.



SALT
SALT ROAD STUDIO
塩道

Gina Keatley

CONTEMPORARY ABSTRACT ARTIST | FOUNDER OF SALT ROAD STUDIO

AKŌ, JAPAN | NEW YORK CITY, USA

Year: 2025

Medium: Acrylic on Canvas

Dimensions: 48 × 36 inches

Edition: Unique, 1 of 1

Latitude: Glint features a deep black surface interrupted by scraped bronze passages that catch the light. Gina Keatley's signature rain technique adds texture and depth, while subtle warmth suggests movement beneath the surface.

Part of the Latitude series, Glint represents the first spark of transformation—the moment when stillness becomes momentum.

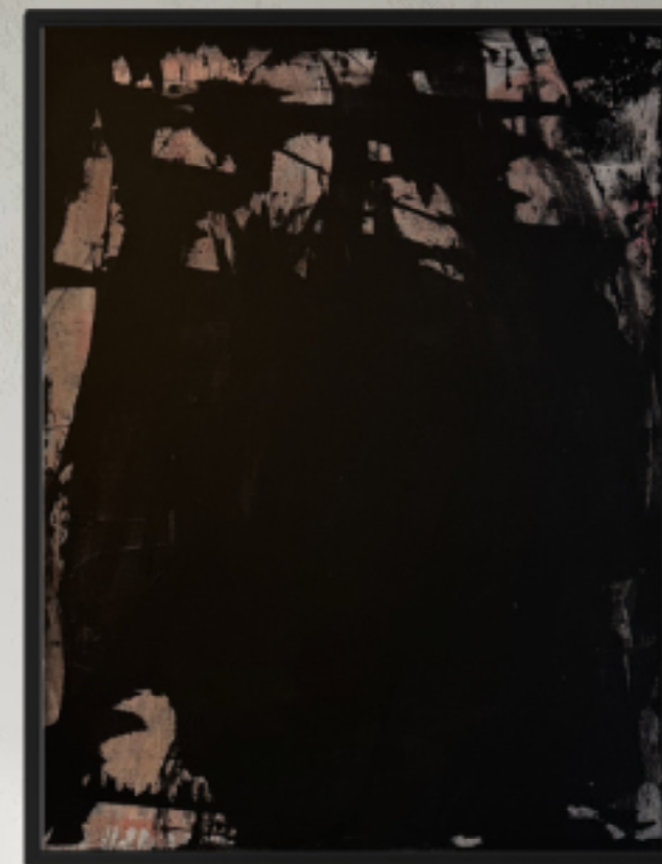


Gina Keatley

CONTEMPORARY ABSTRACT ARTIST | FOUNDER OF SALT ROAD STUDIO

AKŌ, JAPAN | NEW YORK CITY, USA

LATITUDE: GLINT



SALT

SALT ROAD STUDIO
塩道

For decades, luxury was defined by rarity, craftsmanship, and exclusivity. Today, those elements remain essential, but they are no longer enough.

The most discerning collectors, brands, and private clients are searching for something deeper: meaning. We are entering an era where luxury is not simply about owning beautiful objects. It is about surrounding ourselves with pieces that carry identity, emotion, and cultural significance.

Art and design have always had the power to tell stories. A painting, a sculpture, or a carefully designed space is not only a visual experience. It is a reflection of values, memories, and perspectives. The objects we choose become part of our personal narrative.

This is why the role of art within luxury environments is evolving.

In today's most sophisticated residences, hospitality spaces, and private collections, art is no longer considered a final decorative layer added at the end of a project. It is becoming a foundational element of identity.

Daniela Gagliano

CULTURAL STRATEGY FOR LUXURY & ART MARKETS | STRATEGIC ADVISOR TO BRANDS,
DEVELOPERS & COLLECTORS | HELPING ARTISTS & DESIGNERS BUILD MEANINGFUL
CREATIVE CAREERS | CO-FOUNDER, ATELIER AND STORIES

DUBAI, UNITED ARAB EMIRATES

BEYOND DECORATION: WHY THE FUTURE OF LUXURY BELONGS TO MEANINGFUL ART AND STORYTELLING



<https://www.linkedin.com/in/danielagagliano/>

The difference between decoration and meaningful design lies in intention.

Decoration fills a space. Storytelling transforms it.

A truly memorable environment is one where every material, artwork, and object has a reason to exist.

It creates an emotional connection between people and place.

Throughout my career working across art, interiors, and luxury projects internationally, I have observed that the most valuable decisions are often made before anyone sees the final result. They happen in conversations about vision, heritage, values, and the emotions we want a space to evoke.

This is where true differentiation begins.

For artists and designers, this shift represents an incredible opportunity. The future belongs to those who understand that their work is not

only an object but also a language. A language capable of communicating culture, philosophy, and human experience.

For collectors and luxury brands, it means moving beyond trends and focusing on authenticity. The pieces that remain valuable over time are rarely those chosen because they were fashionable in a particular moment. They are the ones that continue to reveal new layers of meaning.

Luxury is no longer about excess. It is about discernment.

It is about choosing fewer, more meaningful things.

The future of luxury will not be defined by what we accumulate but by the stories we preserve, the emotions we create, and the cultural legacy we leave behind.

Daniela Gagliano is the CEO and Co-Founder of Atelier and Stories, a Dubai-based luxury consultancy and creative studio specializing in contemporary art, collectible design, and strategic storytelling. With over 20 years of experience in luxury interiors and international projects across Milan, New York, and the Middle East, she advises collectors, developers, brands, and creative talents on creating meaningful environments and cultural experiences.

Through her work, Daniela bridges art, design, craftsmanship, and strategy, helping transform creative visions into lasting narratives that resonate beyond aesthetics.

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Alistair Cooke

BRITISH VISUAL ARTIST

HUELVA, SPAIN

Alistair Cooke is a British visual artist based in Huelva, Spain, whose work reimagines the landscape through rigorous structural reconstruction. Born in York, England, and trained at the Academy of Arts in Den Haag, Holland, Cooke's diverse path includes a formative career in the Scandinavian horseracing industry - an experience that instilled a lifelong affinity for movement and open spaces.

Cooke is best known for developing the "Chalk Mosaic" method. Working exclusively with Rembrandt soft pastels, he completely rejects traditional blending. Instead, he applies pure pigment in distinct, unblended "tiles" of color, creating vibrant, light-filled architectural forms on the page. His creative practice also spans intricate, pattern-heavy line drawings executed with technical markers, and heavily textured impasto oil paintings applied with a palette knife.

Balancing intense studio dedication with the grounding, restorative rhythm of gardening, Cooke's work bridges raw natural inspiration with deliberate geometric structure. A dynamic presence in the European contemporary art scene, he exhibits regularly across Spain and internationally, offering a unique, structured lens on the natural world.

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Alistair Cooke

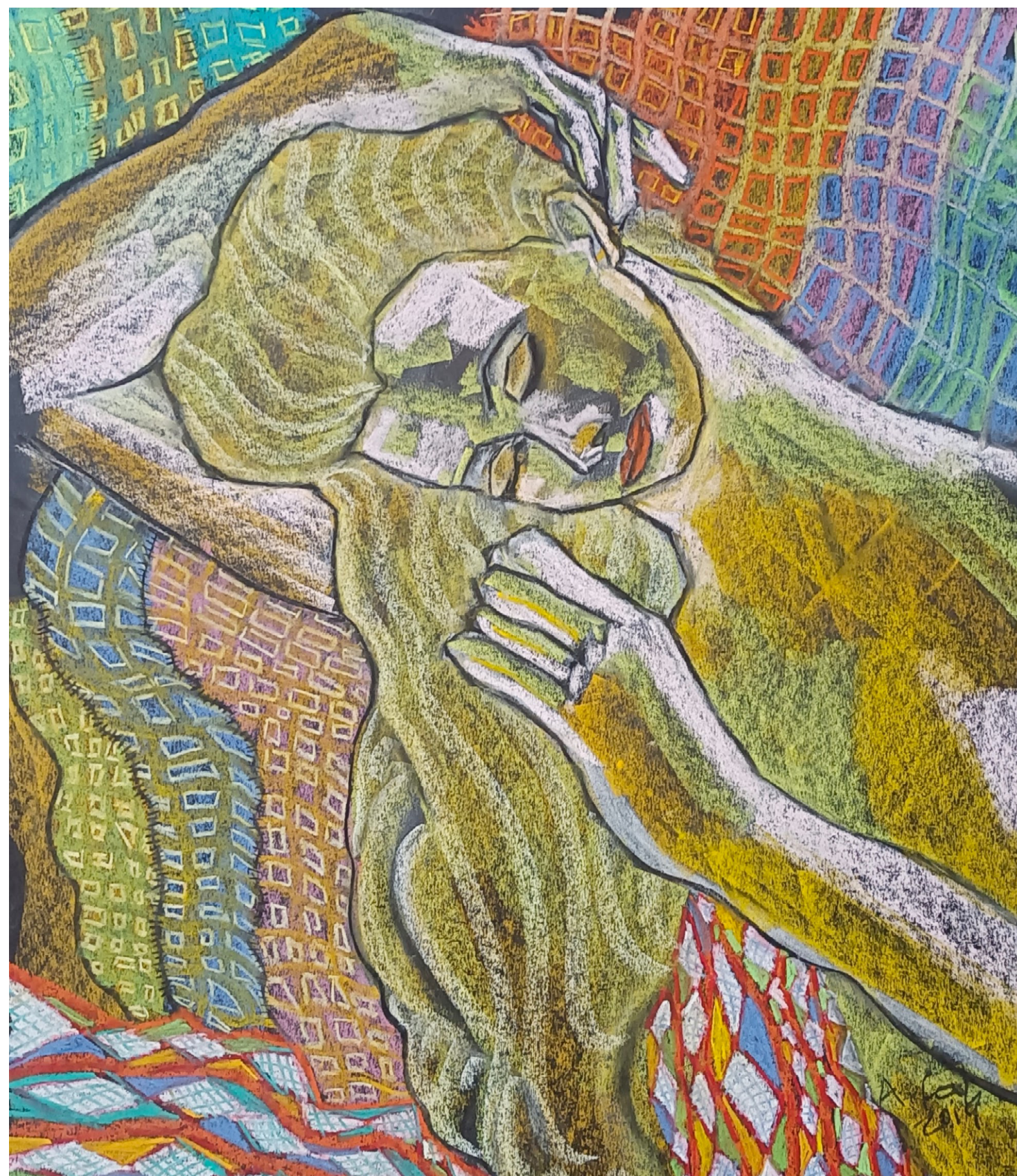
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Cristina Maya Caetano

VISUAL ARTIST

PORTUGAL

Cristina Maya Caetano is Portuguese, born in Angola, and lived for some years in Mozambique (antigas colónias africanas portuguesas). She currently lives between the cities of Aveiro and Pinhel in Portugal. She holds a Master's degree in African Studies, a Postgraduate degree in European and Community Studies, and a degree in Regional and Urban Planning.

An award-winning painter with an international career, she is the President of the Promotional Committee of ICAF - South Korea 2025/2026, and has been appointed Jury of Portugal at the Geoje International Art Festival - South Korea, for the third consecutive year (2024-2026). With her artists, Cristina created the "UniãoentrArtes" project for her 2024 Group from Portugal. For her 2025 Group, she created and coordinates the "Creative Synergy" project, uniting art with poetry and presenting current artists and poets in various schools, newspapers, and institutions, stimulating creativity and art in countries such as Brazil, Spain, Mozambique, and Portugal.

She has participated in important exhibitions around the world and her work is published in specialised international magazines and art books. She has paintings in private collections, institutions, and museums.

As a writer, she has published several books, including "Conhecer o Teatro em Moçambique" - a pioneering work - as well as "A Procura" and "O Mestre" from her children's collection "Fadinha Lótus" and "Floco Doce."

A poet of distinction, she participates in poetry events, newspapers, magazines, and national and international poetry anthologies.

<https://www.instagram.com/cristinamayacaetano/>

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DAWN OF AWAKENING

Cristina Maya Caetano

VISUAL ARTIST

PORTUGAL

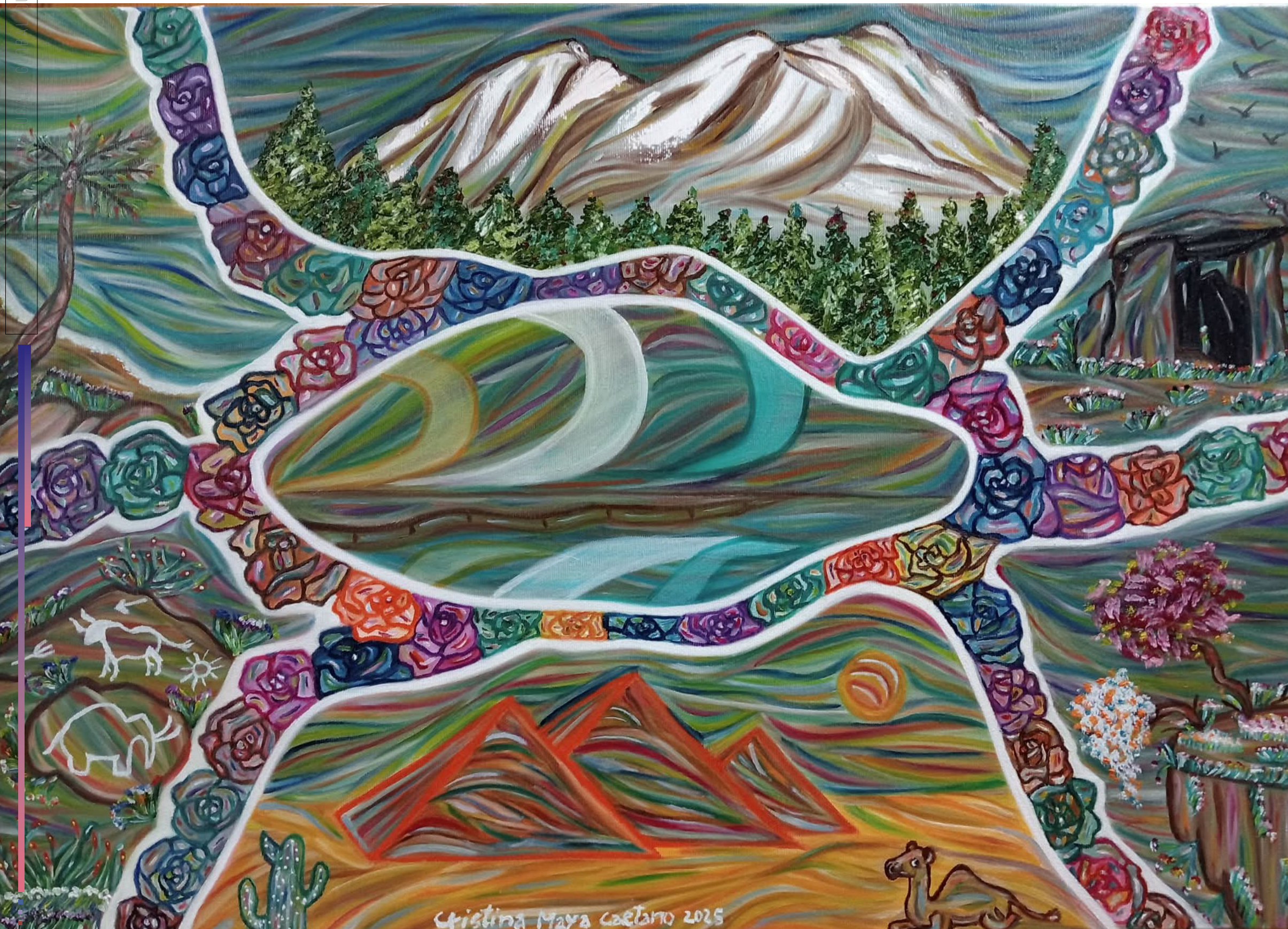


Oil on Canvas
50 X 70Ccm

[[This painting was part of the Threshold
exhibition at TSB Gallery, June 2026.]]

This painting has a vertical composition of
interconnected landscapes—snowy mountains,
lush greenery, and deserts—framed by
intricate floral patterns.

The vibrant linework and balanced color
palette create a surreal tone, while the
layered imagery suggests a thematic unity.
Is a reflection on the universality of human
and natural histories, symbolized through its
seamless transitions and floral borders.



Cristina Maya Caetano 2025

FEMALE CONNECTIONS

Cristina Maya Caetano

VISUAL ARTIST

PORTUGAL



Oil on canvas – 50 X 70 cm

[Collection of the Haegeumgang Theme
Museum – South Korea]

Visually and conceptually rich painting that
uses the peace lily as a symbolic structure.

The petals, adorned with maps of Angola,
Mozambique, and Portugal, along with the
faces of various women, create a narrative of
cultural and personal identity.

The integration of symbolic and narrative
elements within a floral motif demonstrates
originality and thematic depth, addressing
multiculturalism and cultural heritage. This
work stands out for its ability to provoke
intellectual reflection and emotional
resonance, constituting a significant
contribution to contemporary dialogues on
identity and cultural interconnectivity.





Olga Nikishova

VISUAL ARTIST AND PHOTOGRAPHER

LOS ANGELES, UNITED STATES

Olga Nikishova is a Los Angeles-based visual artist and photographer originally from Moscow. Her work explores structure, memory, fragility, and the tension between order and disruption. Working across conceptual photography, collage, camera obscura, and experimental processes, she creates images that balance precision with emotional uncertainty.

Nikishova's practice often begins with systems - grids, repetitions, architectural spaces, or carefully constructed forms - and examines how small shifts can destabilize them. Her projects frequently reflect on transformation, disappearance, and the fragile relationship between reality and perception.

She studied Aerospace Engineering at MAI and later graduated from the British Higher School of Art & Design in Moscow. Her works have been exhibited internationally in Los Angeles, New York, Paris, and Milan.

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Olga Nikyhova

VISUAL ARTIST AND PHOTOGRAPHER

LOS ANGELES, UNITED STATES

FLAMINGO

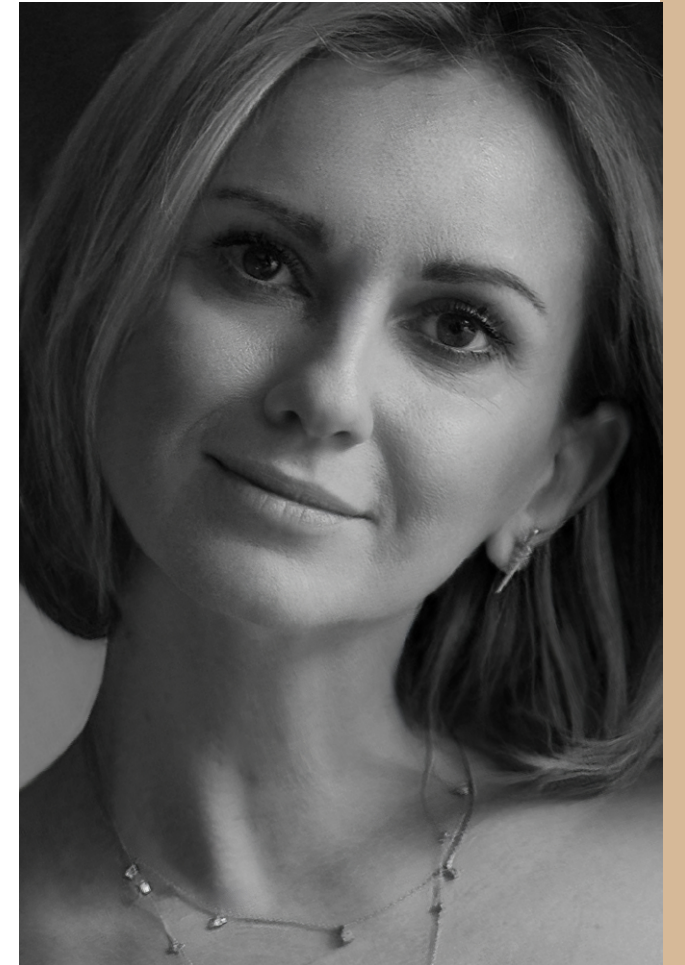
This work explores repetition, rhythm, and fragile balance through the image of flamingos arranged in a controlled composition. The synchronized forms create tension beneath the soft, decorative surface.

The work reflects on collective behavior, beauty, and the instability hidden within seemingly harmonious systems.

MAGIC LIGHT AND SHADOWS

Olga Nikiyhova

VISUAL ARTIST AND PHOTOGRAPHER
LOS ANGELES, UNITED STATES



Created using the camera obscura technique, this image was produced entirely through the physical behavior of light, without digital manipulation. The room itself became a camera, projecting fragments of the outside world onto interior surfaces. Mirrors inside the space created repeating reflections that formed an almost infinite corridor of projections.

The work explores perception, illusion, and the relationship between physical reality and projected images. It reflects on how technology, memory, and vision shape the spaces we inhabit.



Olga Nikykhova

VISUAL ARTIST AND PHOTOGRAPHER

LOS ANGELES, UNITED STATES

FRAGILE SYSTEM

This work is part of an ongoing series about systems and instability. The repeated arrangement creates a sense of order and control, while the organic nature of the objects introduces vulnerability.

A system remains stable only until something breaks.

GET FEATURED



wa.link/bbdrvh





I completed my BA in Media Studies and Fine Art in 2008, however, after graduating I struggled to find my artistic voice. I tried portraits, abstract, and landscapes but could not find a style or subject that was authentically me. As a result, I stepped away from art for over a decade. Luckily - depending on how you look at it - an untimely knee injury a few years ago allowed me to reconnect with my passion for drawing.

My latest drawings feature nostalgia, toys, and pop culture from the '80s, '90s, and early '00s, and comfort food such as a warm chocolate brownie or a jam doughnut. These drawings are intended to reconnect people with fond memories from their childhood and to remember fun times. I use grey paper for my colour pencil drawings as it complements the colour better, creating a more realistic finish.

My work has been longlisted for the Visual Arts Open 2025 and shortlisted for the British Art Prize 2025 and the Derwent Art Prize 2026.

<https://www.linkedin.com/in/michael-brace-724994401/>

COLOUR PENCIL ARTIST
STOTFOLD, ENGLAND, UNITED KINGDOM

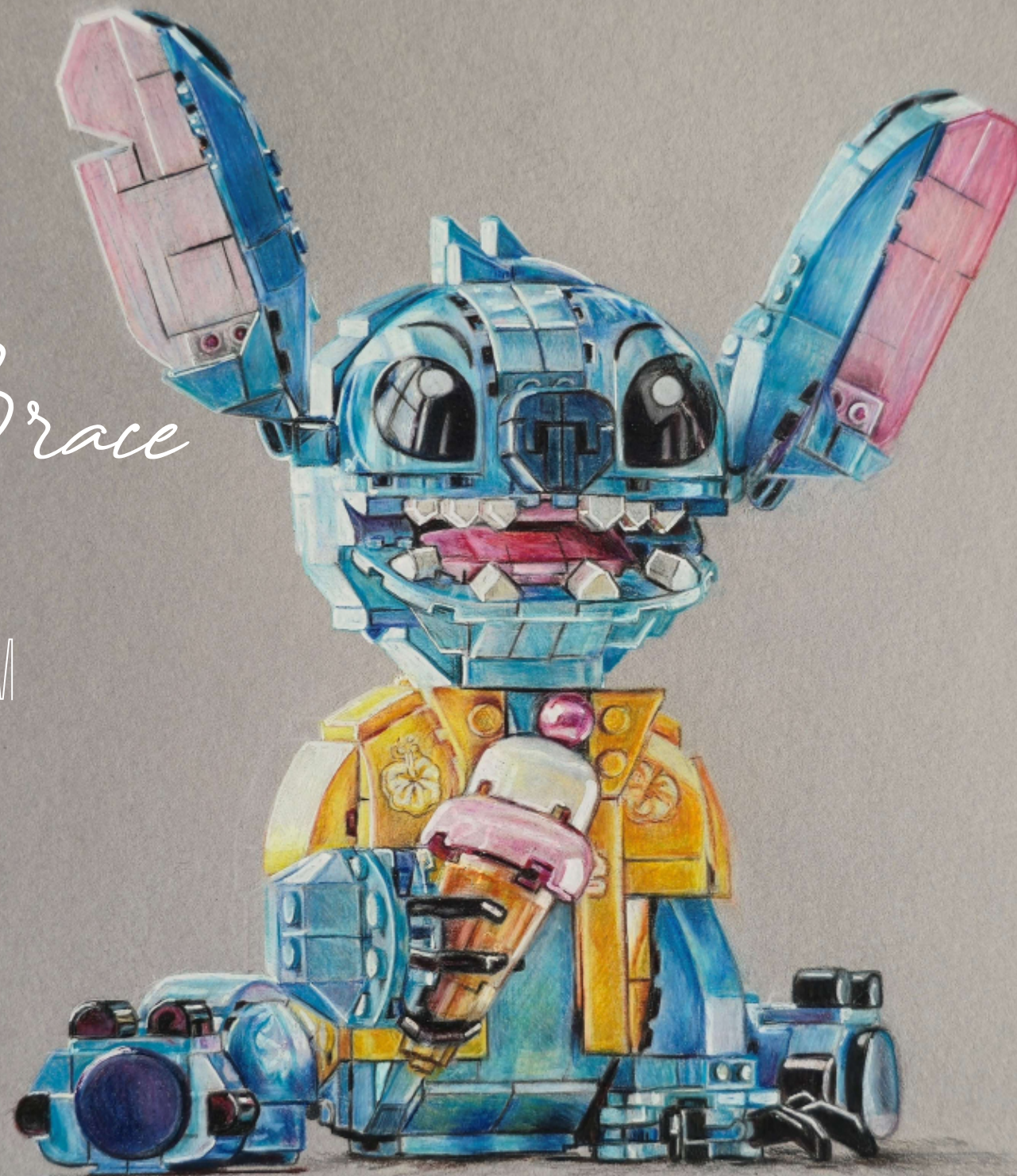
Michael Brace



Michael Brace

COLOUR PENCIL ARTIST

STOTFOLD, ENGLAND, UNITED KINGDOM



LEGO STITCH



Michael Brace

COLOUR PENCIL ARTIST

STOTFOLD, ENGLAND, UNITED KINGDOM



CHOCOLATE LAVA CAKE



Ioana Bogin

CERAMIC ARTIST

BUCHAREST, ROMANIA

Ceramics slowly became part of my life as my four children grew. What began as a quiet moment within a full life gradually became a daily practice. I work mostly by hand, allowing the clay to guide the form.

Sometimes I use simple wooden tools to create subtle textures and details.

My work focuses on sculptural ceramic vessels with organic forms and natural surfaces - objects meant to bring calm presence into a space. I live and work in Bucharest, Romania.

<https://www.instagram.com/ioana.bogin>

111 cm ceramic wall sculpture

I built this piece slowly, through repetition. Hundreds of individually formed ceramic elements gathered into a surface that shifts between structure and movement. The work was conceived for vertical installation, as a wall piece, where light, shadow, and depth become part of the composition itself.

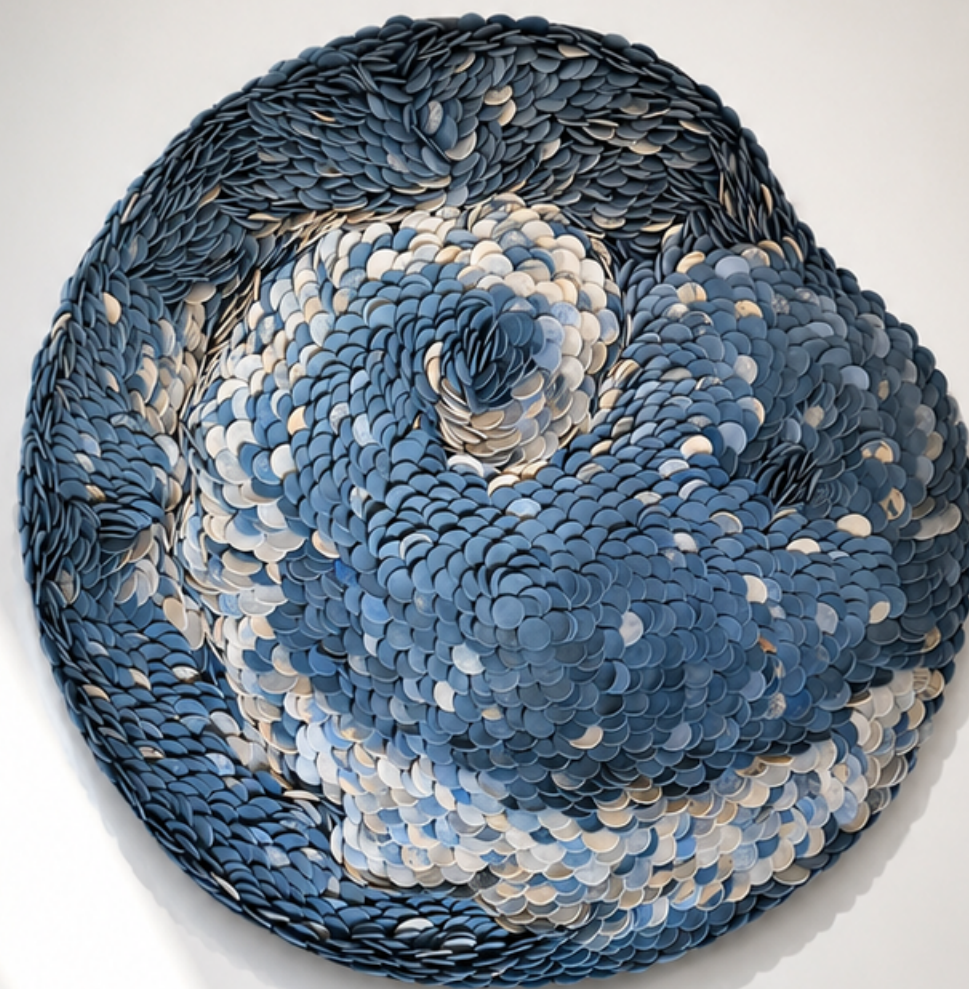
Part of the ongoing series Gathered Elements.



Ioana Bogin

CERAMIC ARTIST

BUCHAREST, ROMANIA



GATHERED ELEMENTS - FLOW

Built slowly, over weeks of shaping, adjusting, waiting.

This piece became softer than the previous forms, yet more present somehow.

Quiet, asymmetrical, grounded by weight and texture.

Part of an ongoing series exploring the space between raw material and refined form, where clay keeps traces of the hand and time.

Handbuilt ceramic

One of a kind

48 cm height

Available through One Gallery / direct inquiry.



Joana Bogin

CERAMIC ARTIST

BUCHAREST, ROMANIA



Arden Torres

AMERICAN OIL PAINTER

UNITED STATES

Arden Torres is a 25-year-old American oil painter and behavioral therapist based in the southeast United States. She began painting from an early age, achieving her first museum exhibition at age fifteen. Although Torres is a painter above all else, she spent years developing a love for many modalities of expressing beauty - drawing, writing, playing the piano, embroidery, sewing, photography, and multiple genres of design.

Working primarily with oil paints and impressionistic styles, Torres explores dynamic psychological themes, drawing inspiration from her in-vivo observations of people and their behavior. Her work has been displayed and awarded across the country from Atlanta to Chicago. Most notably, she attended a highly competitive residency in France, contributing work to the permanent collection of the Galerie Diderot at the Chateau d'Orquevaux. Other accomplishments include magazine publications and interviews, live-painting for events around the southeast United States, membership with the Cincinnati Art Club, and offers for residencies in Boston and Ireland. Torres looks forward to attending her next residency at the Westcove Estate in Kerry, Ireland in 2026.

Her brand, Maison Taureau, was developed in 2025 following her return from French residency. It encompasses a variety of creative pursuits, though Torres's work remains identifiable across all endeavors by the image of a bull - a nod to the piece that opened her door to the world.

While ceaselessly practicing her own craft, Torres has developed a strong passion for sharing the love of art with her community. Opelika-Auburn Visual Voice is a grassroots art organization that she coordinates, aiming to bring exposure and accessibility to local artists as well as arts education and awareness to the region. Torres loves connecting with others who share creative interests and encourages people to reach out.

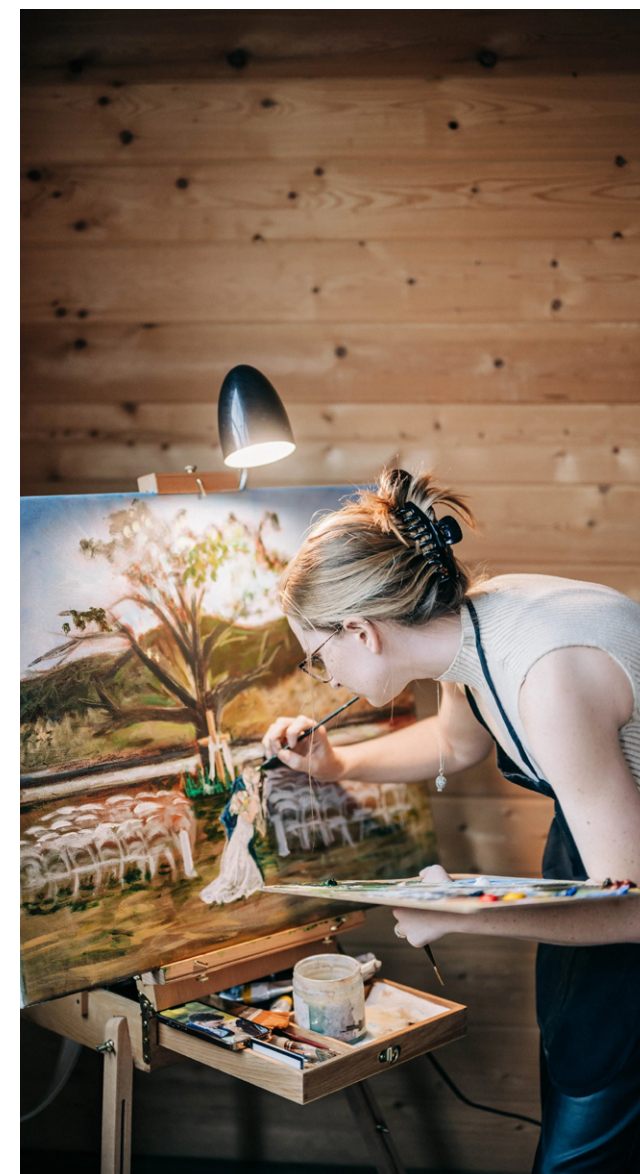
<https://www.instagram.com/maisontaureau>

Arden Torres

AMERICAN OIL PAINTER
UNITED STATES



INDIVISIBLE



Arden Torrey

AMERICAN OIL PAINTER

UNITED STATES



"FORTUNE FAVORS", 2025.



Oil and gold leaf on canvas; measurements pending
Approximately 42x36".
Original available - \$1600.

Emmely Åberg

A CONTEMPORARY ARTIST INSPIRED BY CULTURES, TRAVEL, FANTASY, AND
HUMAN EMOTION
MOTALA, SWEDEN

My name is Emmely Åberg. I am a contemporary artist inspired by cultures, travel, fantasy, and human emotion. Through my work, I aim to combine imagination with emotion, creating pieces that feel both personal and timeless. I enjoy exploring atmosphere, symbolism, and storytelling, often blending reality with fantasy-inspired elements. My goal is to create meaningful art that connects with people emotionally and invites viewers into another world.

Painting, for me, is a journey more than anything else. I rarely know exactly where a painting will take me when I start. Instead, I follow a feeling - letting colors, textures, and intuition guide me along the way. I'm inspired by moments, moods, and nature - especially the kind of beauty that isn't always obvious at first glance. For me, it's not just about the final result, but everything that happens in between - the uncertainty, the flow, the small decisions. And maybe that's what I want to share most: not just a finished piece, but a glimpse of the journey behind it.

I don't have a formal education in art. I began painting about four years ago during a period of sick leave, and what started as a way to pass time slowly became something much more meaningful. I am mostly self-taught, learning through experimentation, practice, and countless hours of tutorials.

My process typically begins with acrylics - building movement and structure - before slowing down to refine with oil paint, focusing on depth, atmosphere, and detail. There is always a balance between control and letting go, and that sense of discovery is central to my work.

<https://www.instagram.com/mlyasberg/>





SHE WHO HOLDS THE SUN

Emmely Aberg

A CONTEMPORARY ARTIST INSPIRED BY CULTURES, TRAVEL, FANTASY,
AND HUMAN EMOTION
MOTALA, SWEDEN

She Who Holds the Sun is inspired by ancient cultures, feminine strength, and spiritual light. The artwork represents a powerful woman connected to the energy of the sun, symbolizing wisdom, rebirth, and inner peace. Through golden details, symbolic elements, and warm tones, I wanted to create a dreamlike atmosphere that blends history, fantasy, and emotion.

The piece reflects both strength and serenity, inviting the viewer into a world of mystery and divine beauty



A CROWN FORGED IN QUIET

Emmely Asberg

A CONTEMPORARY ARTIST INSPIRED BY CULTURES, TRAVEL, FANTASY,
AND HUMAN EMOTION
MOTALA, SWEDEN

A Crown Forged in Quiet symbolizes silent strength, resilience, and inner power. The white lion represents courage and leadership, not through force, but through calm confidence and wisdom. Surrounded by golden fields, dark clouds, and delicate flowers, the artwork reflects the balance between softness and strength.

I wanted to create a peaceful yet powerful atmosphere that reminds the viewer that true strength is often born in silence and perseverance.

**BECAUSE YOUR STORY IS JUST AS VALUABLE AS
YOUR ART**

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THEY BUY VISION**

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CORPORATE INVESTMENT TIMES

Bisi Onisemo

CONTEMPORARY ABSTRACT ARTIST

LONDON

Bisi Onisemo is a contemporary abstract artist based in London, with a background in art history, contemporary art, and art therapy. Rooted in a deep fascination with colour, texture, and form, she draws inspiration from the vibrancy of nature, the rhythm of urban life, and the quiet beauty found in human connection. She combines traditional and experimental techniques, using both textured and non-textured concepts, layering bold colours and dynamic forms with expressive, non-traditional tools.

Her work invokes movement and immersion, aiming to uplift, heal, and create profound connections between colour, form, and the viewer.

She believes art has the power to heal and to shift the atmosphere of any space. This is why she creates textured abstract works that are more than just visual - they are tactile, energetic, and immersive. By layering bold colours with dynamic compositions, she aims to evoke movement and emotion, inviting viewers to pause, feel, and imagine their own stories within the work.

Her artistic practice combines traditional methods and experimental techniques, often using non-traditional tools and materials, allowing for unexpected outcomes and expressive surfaces. With a strong understanding of balance, contrast, rhythm, and unity, she embraces spontaneity while maintaining harmony in each piece.

Ultimately, her art is about connection - between colour and form, between texture and feeling, and between the artwork and the viewer. Through this connection, she hopes her work brings beauty, energy, and inspiration into the lives of others.

<https://www.instagram.com/officialhopecreations/>





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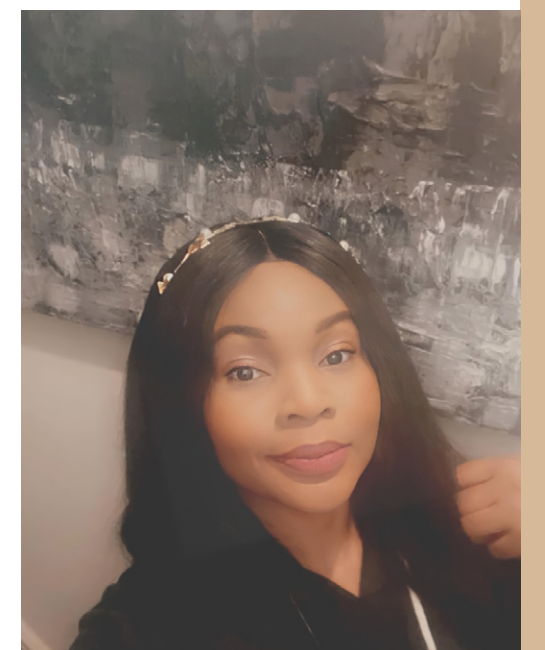
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Bisi Onisemo
CONTEMPORARY ABSTRACT ARTIST
LONDON





Dr Rokya ElSayed

CONTEMPORARY VISUAL ARTIST
EGYPT

I am a visual artist and academic researcher specializing in applied arts. I hold a PhD in Applied Arts from Damietta University, with a focus on printed textile hangings. My academic and practical journey bridges artistic research and experimental exploration of materials within contemporary visual expression.

Since 2015, I have gained professional experience in the field of visual arts and within the artistic production and printing environment at Damietta University. This experience has helped me develop an approach that integrates creative sensibility with technical precision in executing artworks, particularly those related to textile arts.

My artistic practice revolves around exploring the relationship between form, material, and identity, with a focus on producing printed textile works that carry intellectual and emotional dimensions reflecting the artist's vision. My research also extends to investigating innovative approaches in textile art through the integration of mixed media - such as acrylic and wood - with textile surfaces.

Through this approach, I aim to present contemporary artworks that merge aesthetic and conceptual dimensions, transforming visual pieces into expressive experiences that convey meaning and vision. My work reflects a continuous pursuit of balance between authenticity and innovation in contemporary visual arts.

<https://www.instagram.com/rokyaelayed/>

<https://www.tiktok.com/@rokyart.gallery>

<https://www.facebook.com/dr.rokaya.art>

Dr Rokya *ElSayed*

CONTEMPORARY VISUAL ARTIST



This artwork presents a philosophical visual vision balancing aesthetic perception with intellectual awareness through geometric abstraction. It builds a layered composition where visual elements overlap, suggesting symbolic and conceptual depth.

The design is based on a radial structure, where circular lines at the upper right and center create a focal point that establishes compositional balance. The surface combines stone-like textures with woven material effects, while glossy overlays produce reflective interactions between light and matter.

This interplay between texture and light creates a shift between stability and movement, making the work responsive to the viewer's perspective. The composition reflects repetition, layering, contrast, and spatial intersection, generating visual tension and dynamic equilibrium that expresses a dialogue between logic and emotion.

RADIAL EQUILIBRIUM: A DIALOGUE BETWEEN MATTER, LIGHT, AND THOUGHT



Dr Rokya ElSayed

CONTEMPORARY VISUAL ARTIST



This artwork presents an open philosophical space rather than a purely visual composition. Through a balance of sharp and flowing lines, the piece explores the tension between order and chaos, existence and emptiness.

Its abstract structure avoids direct symbolism, allowing viewers to create their own interpretations and emotional connections. The work reflects the idea that meaning is not fixed, but personally constructed through individual experience, transforming visual silence into a contemplative and intellectual journey

BETWEEN ORDER AND CHAOS



Ana Jakobashvili

PAINTING THE SPACES BETWEEN WHAT WE SHOW AND WHAT WE HIDE

TBILISI, GEORGIA

Ana Jakobashvili Born in 1985 in Tbilisi, Georgia, into a family of artists, Ana Jakobashvili was destined to navigate the world through a visual lens. Today, she is a multifaceted creator, working as both a dedicated painter and a production designer for feature films. Her work is deeply rooted in the exploration of philosophical and psychological complexities. In her compositions, Ana masterfully employs intricate symbols to unravel the "knots" of human consciousness.

By blending cinematic storytelling with the stillness of canvas, she invites viewers into a surreal dialogue between reality and the hidden depths of the mind.

Between Worlds

There is a particular tension in the work of Georgian artist Ana Jakobashvili—a quiet unease that settles beneath the surface of her canvases like a half-remembered dream. Born in Tbilisi in 1985 into a family of artists, Jakobashvili absorbed the visual language of her surroundings from an early age, yet her work transcends any single cultural lineage. Instead, she has cultivated a distinctive voice that hovers between the surreal and the intimate, the monumental and the deeply personal.

Her paintings invite the viewer into liminal spaces—thresholds where identity dissolves and re-forms, where memory fractures and reassembles. The backgrounds are often muted, diffident, allowing the foreground to erupt with complex, narrative-rich imagery that feels both theatrical and psychologically charged. This duality reflects her parallel career as a stage and costume designer, where the drama of performance inevitably seeps into her studio practice.

<https://www.linkedin.com/in/ana-iakobashvili-99a08b372>

<https://www.instagram.com/ana.iakobashvili.3>

<https://www.facebook.com/anaiakobashviliart/>



Ana Jakobashvili

PAINTING THE SPACES BETWEEN WHAT WE SHOW
AND WHAT WE HIDE
TBILISI, GEORGIA



This work explores a profound state of inner void and emotional disconnection. The central figure appears hollowed from within, holding an empty space where the core of the self should exist.

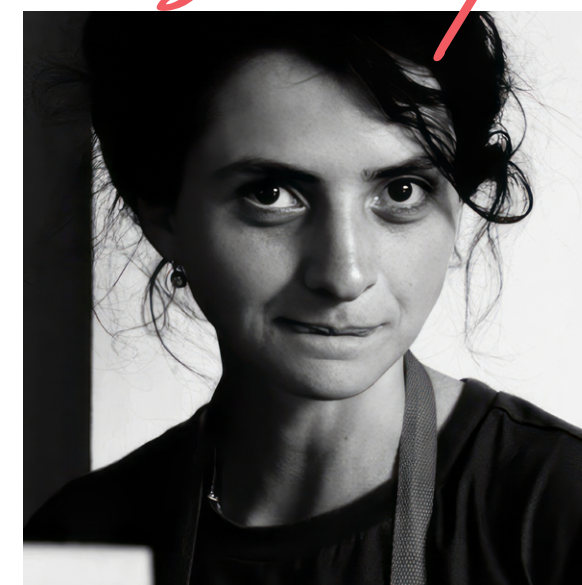
This absence is not physical, but psychological – a loss of meaning, identity, and inner stability. The presence behind the figure suggests an external force or inner shadow, subtly guiding or controlling the body without resistance. Above, the crow acts as a symbolic witness, while the thin red thread – resembling both blood and connection – links the mind, the void, and the unseen forces at play.

The composition reflects a fragile boundary between self and influence, presence and absence. It captures the silent tension of a human being who is physically present, yet internally detached – existing, but not fully alive.

SOUL EMPTINESS

Ana Iakobashvili

PAINTING THE SPACES BETWEEN WHAT WE SHOW
AND WHAT WE HIDE
TBILISI, GEORGIA



Here is a description for the painting "Unconscious Captivity" written in an engaging, journalistic style suitable for an art magazine: Unconscious Captivity: The Silent Struggle of the Soul In the evocative piece "Unconscious Captivity" (50x60, acrylic on canvas), we are confronted with a visceral exploration of the human psyche.

The work features monochromatic figures entangled in a web of white threads, serving as a poignant metaphor for the invisible constraints—social, psychological, or self-imposed— that dictate our existence. The artist masterfully balances the somber, grayscale tones of the subjects against a striking blue sky, creating a tension between the longing for freedom and the reality of restriction.

The nails driven into the golden frame, as seen in image.png, act as anchors for the strings that manipulate the figures like marionettes, questioning the boundaries of our own autonomy. It is a hauntingly beautiful reflection on the subconscious "strings" that hold us back, inviting the viewer to contemplate their own liberation from the frames that define them.

<https://www.linkedin.com/in/ana-iakobashvili-99a08b372>

UNCONSCIOUS CAPTIVITY

Ashley Garcia

SURREALIST OIL PAINTER

NEW JERSEY, UNITED STATES

Ashley Garcia is a surrealist oil painter based in New Jersey. Her work explores the unconscious mind, capturing emotions, spiritual themes, and human experiences that words often fail to express.

Her paintings are full of symbols that carry deeper meaning - eyes, hearts, and butterflies that speak to transformation, freedom, and what it means to be human. She believes art should be for everyone. If a painting moves you, you deserve to have it. That belief drives everything she creates.

Her work has been shown at art fairs and through commissioned projects for personal and commercial spaces.

"I paint what lives in the unconscious mind."

<https://www.instagram.com/ashleyartsite/>



This painting explores the depths of perception. How long is the path towards the windows of the soul?

SURREALIST OIL PAINTER
NEW JERSEY, UNITED STATES

Ashley Garcia



JOURNEY OF THE EYE

GLOBAL ART TIMES | NEW JERSEY, UNITED STATES

Psalm 126:5-6- "Those who sow in tears shall reap in joy."

SURREALIST OIL PAINTER

NEW JERSEY, UNITED STATES

Ashley Garcia



Mariana Kumenda

MULTIDISCIPLINARY ARTIST & HUMANIST ALCHEMIST | CEO OF RE-NASCER

LUANDA PROVINCE, ANGOLA

Mariana Kumenda (b. 1999) is a multidisciplinary artist, visual researcher, and visionary leader based in Luanda, Angola. Widely recognized for her concept of "Modern Alchemy," her artistic practice transforms discarded materials - including cardboard, electronic waste, denim, and plastics - into powerful symbolic narratives that explore climate resilience, neuroplasticity, environmental regeneration, and contemporary spirituality.

Her artistic journey has been marked by significant national and international recognition. In 2021, she won 1st place in the Plasticamente Arte Prize with her acclaimed work *The Waste Picker*, establishing herself as an emerging voice in contemporary Angolan art. In 2022, her digital artwork *The Awakening of Environmental* was featured at the prestigious COP27 ClimaTech Run, positioning her work within the global dialogue between art, sustainability, and technological innovation.

In March 2026, she participated in the collective exhibitions *Women Who Paint* and *Sacred Soil: Her Perspective*, reinforcing her engagement with artistic conversations surrounding female identity, ancestry, and ecological consciousness.

Beyond her artistic production, Mariana is actively building creative and technological ecosystems focused on the future of African culture. She is the founder of RE-NASCER - an institutional platform that merges sustainable art, education, and human development - and CEO of ArTec, a pioneering initiative dedicated to the authentication, protection, and valuation of creative assets through emerging technologies. Driven by a deep commitment to environmental regeneration and cognitive transformation, Mariana Kumenda is redefining the landscape of contemporary African art while creating bridges between art, technology, sustainability, and international cultural diplomacy.

<https://www.linkedin.com/in/mariana-kumenda-b76459255/>





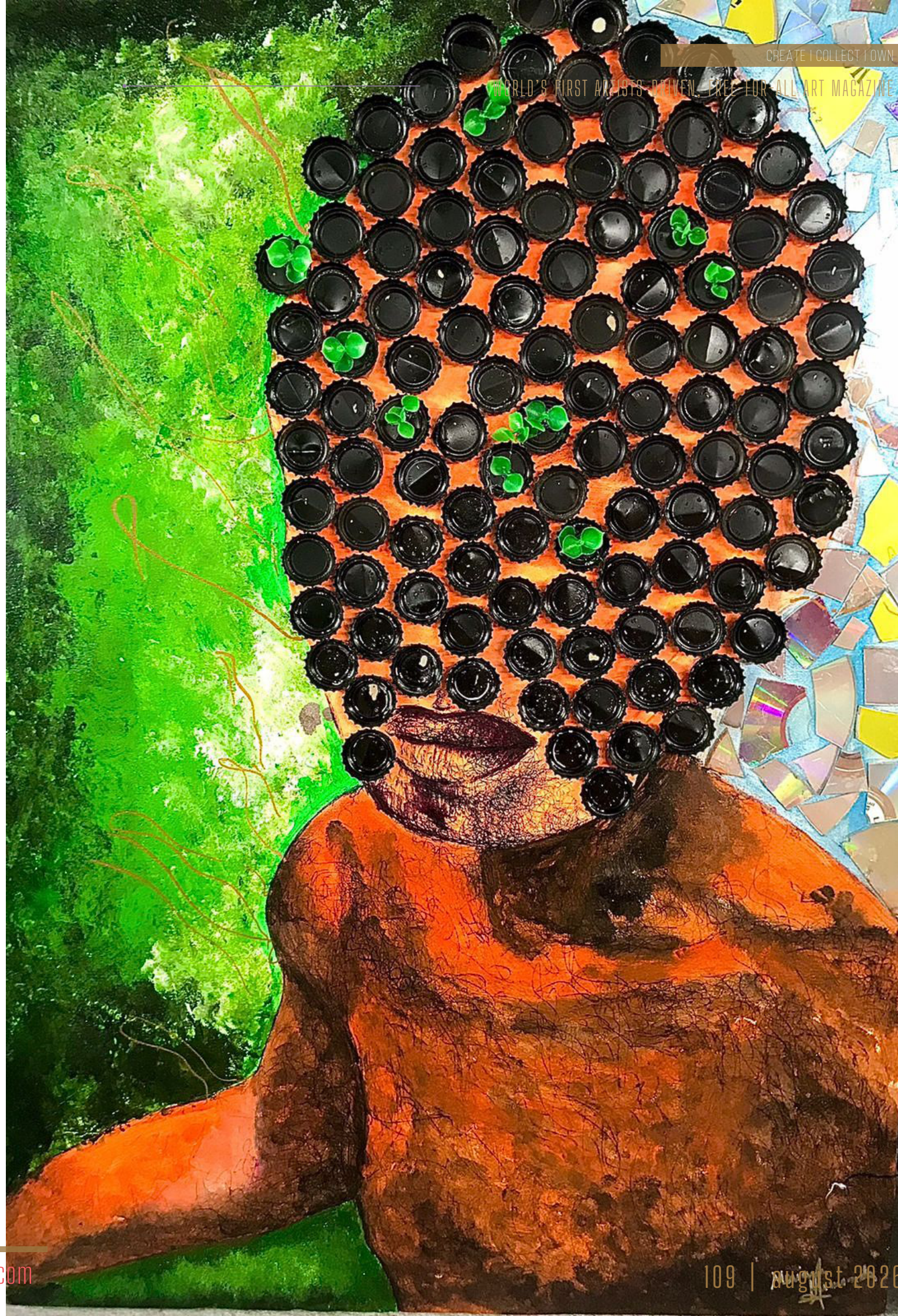
Mariana Kumenda

MULTIDISCIPLINARY ARTIST & HUMANIST

ALCHEMIST | CEO OF RE-NAScer

LUANDA PROVINCE, ANGOLA

FLOWER ROOT





Mariana Kumenda

MULTIDISCIPLINARY ARTIST & HUMANIST
ALCHEMIST | CEO OF RE-NAScer

LUANDA PROVINCE, ANGOLA

THE FEMALE GARBAGE COLLECTOR

<https://globalarttimes.com>



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