

VIRTUAL ART EXHIBITION

28 MAY - 17 JUNE

**EUNJIA**  
THE CURATORS COLLECTIVE



**C A T A L O G U E**

*Curated by*  
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# E-ME

*“...reality is not a thing conferred upon us or which exists; it is something that we have to manufacture ourselves.” (Luigi Pirandello)*

“Virtual space, a place to stay or to be?” We live in a perfect society, populated by perfect people. They flaunt a bright smile, are beautiful, know no flaws. Self-sufficient, they have gloriously shed every weakness for shared enjoyment. Happiness has taken the form of a virtual heart: this is what defines who we are, how much we are worth, and the attention we deserve. The disproportionate increase in individualism and the loss of real human contact is a characteristic of the contemporary age. We possess a digital subconscious, trapped in a flashy and fascinating narcissistic mask that betrays our true identity. We delude ourselves into creating relationships, weaving a web of filters into people’s lives, remaining trapped in our own ‘Social ego’. Media act as amplifiers of the self where man becomes the unwitting servant of his own superstructure. Aristotle’s axiom that sees man as a social animal is annihilated by the closure of the ego. It’s an ego exalted by the dialogue with

oneself, by the satisfaction of being admired by a following of ghosts; but at the same time, it’s an ego offended, prostrated, reduced to a fleeting image flashing on a screen. Is this truly all we are? We are connected with everyone, but we have lost the sociability of interaction with others; communication is our creed, but we avoid meeting each other’s gaze; we promote experiences, but we are confined to a room, and we are convinced that this is enough for us. The underlying idea of the exhibition is to explore the permeable boundaries of a concept that is a constitutive characteristic of our BEING in the world. ‘Onlife ergo sum’ is the modern assumption of an existence bent to the repetitive vacuity of a binary code. An ego dissolved in a river of bits, where humanity is an accessory impediment. An ego without me.”

*by EUNOIA*



# AD VAN DEN BOOM



Ad van den Boom, a contemporary Dutch artist, immerses the viewer in a new reality, where chaos and everyday noise suddenly disappear, leaving room for silent landscapes that lull our gaze, now touched by a myriad of colours and sinuous shapes. Immense trees with luminous foliage rise towards the sky, having sunk their roots into a rich and lush soil that nourishes them with love and sensitivity. Everything about Ad van den Boom's works tells us of an apparently distant, two-dimensional world of shapes flowing into one another, where the horizon line becomes a point of connection between what lies beneath the surface and what emerges into the light. In this regard, it is interesting how the artist describes the underground, which is also exposed and visible in all its details and stratification, with supple lines that move like roots in search of energy: as if the innermost part of us, the hidden part, were also what allows us to be unique on the surface. Ad van den Boom's

artworks are the result of a conscious artistic research, where the experiences of great masters in the history of art converge, from the use of colours and shapes that we find in Sonia Terk Delaunay's work, to Mark Rothko's colour fields. The colours, the soft shapes, the meticulously decorated details with small vibrant dots, all point to a profound need for Ad van den Boom to recount what is hidden in that universal energy that governs the cycle of life. It is no coincidence that the tree of life is a recurring symbolic element in various religions, mythologies, philosophies and cultures, and here the artist seems to want to remind us how important it is to remain connected to our origin, to sink our roots deep into it in order to grow and fill our foliage. A true journey to rediscover the self.





*Title: Tolerance  
Technique: Acrylic on linnen  
Size: 90 x 100 cm  
Year: 2023*



*Title: Summer  
Technique: Acrylic on linnen  
Size: 100 x 100 cm  
Year: 2023*

*Title: Wisdom  
Technique: Acrylic on linnen  
Size: 100 x 100 cm  
Year: 2023*





# ALBERT COSTA



The landscape has always played a central role in the history of art, serving as a mirror of nature and the artist's vision. Albert's abstract landscapes depart from the faithful reproduction of reality to explore forms, colours, and textures in an autonomous way. Artists such as Wassily Kandinsky and Mark Rothko paved the way for this approach, transforming the landscape into a field of pure visual experimentation. Abstraction in the landscape allows the artist to transcend the limits of the visible to explore the very essence of nature. It is not about representing trees, rivers, or mountains, but about capturing the energy, movement, and atmosphere of a place. This approach requires active interpretation from the viewer, who must decode the sensations evoked by the work rather than recognise familiar elements. We can define Albert's works as "landscapes of the soul" because

they represent an even more personal and introspective dimension. Here, the artist not only departs from realistic representation but uses the landscape as a metaphor for his own inner state. Albert's landscapes challenge the viewer to see beyond the surface, to connect with the work on a deeper and more personal level. They play with perception and emotion through the pure language of art, using nature as a mirror of human interiority, generating a contemplative and introspective experience, emphasising the power of art to transcend physical reality to explore the invisible and the intangible.





*Title: 1Murmurs  
Technique: Acrylic on paper  
Size: 138 x 96 cm  
Year: 2024*



*Title: 2Murmurs  
Technique: Acrylic on paper  
Size: 118 x 86 cm  
Year: 2024*



*Title: 3Murmurs  
Technique: Acrylic on paper  
Size: 122 x 87 cm  
Year: 2024*



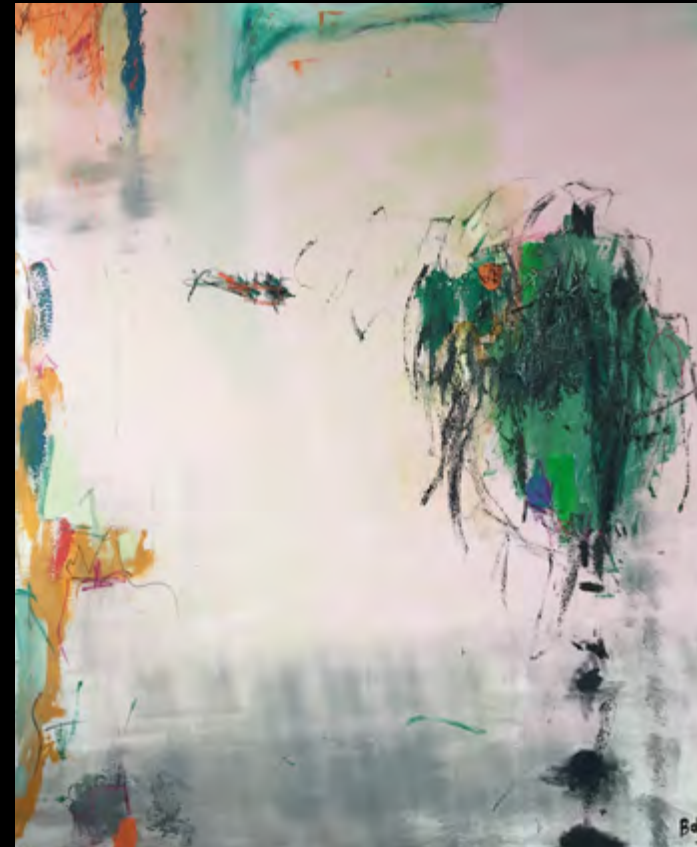
# BARBARA D'ANGELO MÅNSSON



Appearance is the key to the contemporary world. It manifests itself in excess, in exaggeration and in a *horror vacui* that seems to suffocate the sight. In this riot of vanity, it is increasingly difficult to find a pure and self-sufficient essentiality, and the art of Barbara D'Angelo Månsson is a shining example of this. At first the observer is almost "disoriented" by the minimalist lines that cross the shaded backgrounds of the canvases, but this is only the first step towards a more careful analysis, which aims to communicate with emotion even before the look. And so with "Assenze" the viewer instinctively perceives the melancholic internal tension generated by a lack, visually concretized in a rosy background shade, which rises to the protagonist of the composition. With "You, inside and out", however, the artist demonstrates his creativity with an original use of materials,

which combines acrylic and pastels with sand, but always at the service of a set of essential lines and shapes, expertly placed on the canvas. "Summer in Falsterbo" represents the symbolic re-enactment of a memory of Barbara, which brings to the observer a fleeting sensation of a precise moment. The artist seems to want to evoke the ease with which memories become clouded, but at the same time reinforces the importance of what they convey, such as emotions and feelings carved into the soul. The spontaneous creativity of Barbara D'Angelo Månsson is expressed through a fascinating style, to trigger a dialogue with the viewer that goes beyond mere aesthetics.





Title: Summer in Falsterbo  
Technique: Acrylic, charcoal, sand on canvas  
Size: 120 x 100 cm  
Year: 2023

Title: Assenze  
Technique: Acrylic, oil pastel on canvas  
Size: 100 x 100 cm  
Year: 2024



Title: You, inside and out  
Technique: Acrylic, oil pastels, sand on canvas  
Size: 100 x 120 cm  
Year: 2024



# BEN KERSAAN



Ben Kersaan, a contemporary Dutch artist, has embarked on a unique artistic journey that has seen him evolve from a painter of still lifes and realistic landscapes, to a creator of profoundly abstract and spiritual works. In fact, over the years, his work has embraced an increasingly abstract dimension, while maintaining a strong connection with observation and visual reaction. In recent years, Ben Kersaan's work has found a new lease of life through the exploration of Buddhism, particularly Tibetan Buddhism. This interest is clearly reflected in his most recent series, where the artist combines meditation and spirituality with a deep focus on form and colour. Between March and September 2019, Ben Kersaan created a series of paintings dedicated to 'Zen' and 'Tibetan' monks in meditation, depicted through simple triangular shapes, a symbol of stability and serenity, recalling the zazen posture, which means 'simply sitting'. The number 108, sacred in Buddhism, appears

in several compositions, such as in the painting 'Die Himmelsleiter' (Stairway to Heaven), which has 108 rungs. This element not only recalls Buddhist spirituality, but also provides a connecting bridge to art, reflecting the artist's belief that being in the world is the true meaning of meditation. A distinctive feature of these artworks is the use of linoleum stamps with prayers and mantras in Tibetan calligraphy, often hidden in the compositions, which contribute to convey a level of spiritual depth and mysticism. The inclusion of such elements not only visually enriches the paintings, but also invites the viewer to a more intimate contemplation, making the very act of observing a meditative experience. The artist invites us to explore the connection between art and spirituality, offering an intimate and reflective look at the human condition and inviting us to a deeper contemplation of the world around us.





Title: 108 Tibetan Lamas  
chanting Refuge Prayer  
Technique: Acrylic on board  
panel  
Size: 122 x 305 cm  
Year: 2019

Title: Die Himmelsleiter-  
Technique: Acrylic on board  
panel  
Size: 122 x 122 cm  
Year: 2019



Title: 20 Tibetan Lamas meditating  
(Tibetan Monks Nr.2)  
Technique: Acrylic on board panel  
Size: 122 x 122 cm  
Year: 2019





Title: Lama contemplating Heart Sutra  
(In meditation Nr. 1)  
Technique: Acrylic on canvas  
Size: 40 x 40 cm  
Year: 2019



Title: Unsui doing Zazen Nr.2  
Technique: Acrylic on canvas  
Size: 40 x 40 cm  
Year: 2019





In art, simplicity is often underestimated, yet it's in its essence that a powerful expressive force resides. Through the reduction of elements, the artist can focus on the essential, capturing the observer's attention with disarming clarity. This is how Bennie operates, using primary colors with their purity and intrinsic strength to communicate deep and universal emotions. Red, blue, and yellow are like the fundamental notes in the symphony of art, capable of evoking visceral sensations and emotional connections without the need for frills. Bennie's art is a fusion of simplicity and energy where art reaches its maximum power in the soul. Through their combination and contrast, a visual dialogue is created that penetrates directly into the heart of the viewer, awakening primal

sensations and profound reflections on the essence of human existence. His works transform the simple act of observation into an emotional and spiritual experience. In the artistic experience, colors become a sort of universal language, capable of overcoming linguistic and cultural barriers. They reflect the complexity of the human soul and can serve as a mirror of our deepest emotions. In this sense, the chromatic choice of a work of art becomes an act of revelation and exploration of identity, both of the artist and the observer.





*Title: Gry celebration  
Technique: Acrylic on linen  
Size: 100 x 70 cm  
Year: 2014*



*Title: Music is my first love  
Technique: Acrylic on linen  
Size: 120 x 80 cm  
Year: 2022*



*Title: Antenna woman  
Technique: Acrylic on linen  
Size: 80 x 80 cm  
Year: 2015*



# CLARE SCHOUTEN



The representation of nature in contemporary art is a vast and fascinating subject that embraces multiple expressive and conceptual forms. Contemporary artists explore nature not only as an aesthetic subject, but also as a philosophical theme, as in the case of Clare Schouten, a contemporary artist from Dublin. After years of study and experimentation, upon her return from Singapore, the artist felt the need to reconnect with her native place, focusing her attention on the natural landscape. The visceral need to narrate the environment around her, in relation to her own emotions, thus became the focus of her artistic research. The natural beauty of the surroundings, particularly the breathtaking landscapes and seas of Howth and Cornwall, marked the beginning of a new artistic journey, prompting the artist to explore and interpret the surrounding landscapes through a semi-abstract language. Her artworks capture the beauty

of the environment with vibrant colours and bold brushstrokes, conveying intense emotions in the viewer. Clare Schouten's artistic process is intuitive and characterised by the use of layering techniques, textures, marks and a variety of mediums such as oil, pastels, gels and acrylics. Her aim is to revitalise scenic views with vibrant, colourful tones, enhancing the beauty of the atmosphere, which seems to become palpable to the eye. Clare Schouten's works are not simply visual representations, but emotional experiences that transport the viewer on a journey through nature. The artist manages to transform natural beauty into a sensory experience, inviting the audience to see the world through her eyes, where each landscape is a vibrant tribute to the magnificence of nature.





*Title: Ethereal 2  
Technique: Oil and mixed media on Artist wood panel  
Size: 40 x 50 cm  
Year: 2023*



*Title: Rain 1  
Technique: Oil and mixed media on canvas  
Size: 80 x 80 cm  
Year: 2023*



*Title: Symphony 1  
Technique: Oil on Artist wood panel  
Size: 60 x 80 cm  
Year: 2023*



*Title: Rain 2  
Technique: Oil and mixed media on canvas  
Size: 100 x 100 cm  
Year: 2023*



# CLAUDIA AMADESI



The art by Claudia Amadesi, a contemporary Italian artist, is not mere aesthetic expression, but a deeply personal means of liberation, an inner journey that is projected outwards with intensity and vigour. Her creations stand out for their ability to play with light, modifying matter and using it as a tool to deconstruct and rework reality, transporting the observer into a spiritual dimension. The boundaries with reality become blurred, allowing one to glimpse in each work the fruit of the visceral impulse and inner drive that characterise Claudia Amadesi's artistic research. In fact, her artistic career saw a significant evolution and after years of study and experimentation, she moved towards the abstract-informal, abandoning the figurative-abstract. This change allowed her to explore new expressive dimensions through the 'groove' technique, which characterises her work today. These

engravings, accompanied by a colour palette ranging from pastel tones to more intense colours, seem to evoke the contrast between the majesty of Nature and the complexity of the human being. Claudia Amadesi's line is a tale of emotions and sensations, a journey into the depths of the soul. These furrows now seem to become a metaphor for the scars of life, tangible traces of inner journeys that take shape before our eyes. Matter, in her hands, becomes dynamic, comes alive in space, creating plays of light and shadow that amplify the visual experience. Claudia Amadesi invites us into a profound dialogue between the visible and invisible, between emotion and matter.

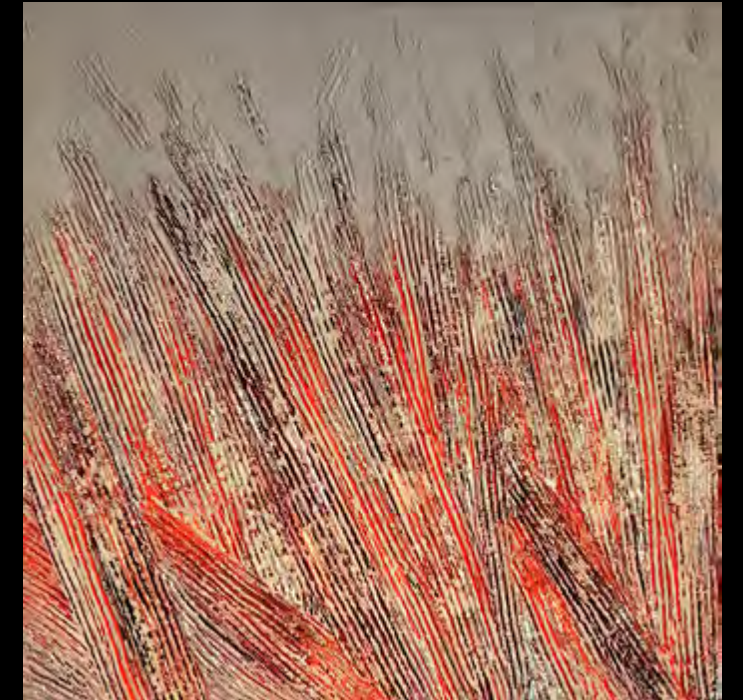




*Title: Armonia  
Technique: Poly-material on canvas  
Size: 100 x 80 cm  
Year: 2024*



*Title: Percorso  
Technique: Poly-material on canvas  
Size: 80 x 100 cm  
Year: 2022*



*Title: Nel vento  
Technique: Poly-material on canvas  
Size: 60 x 60 cm  
Year: 2024*



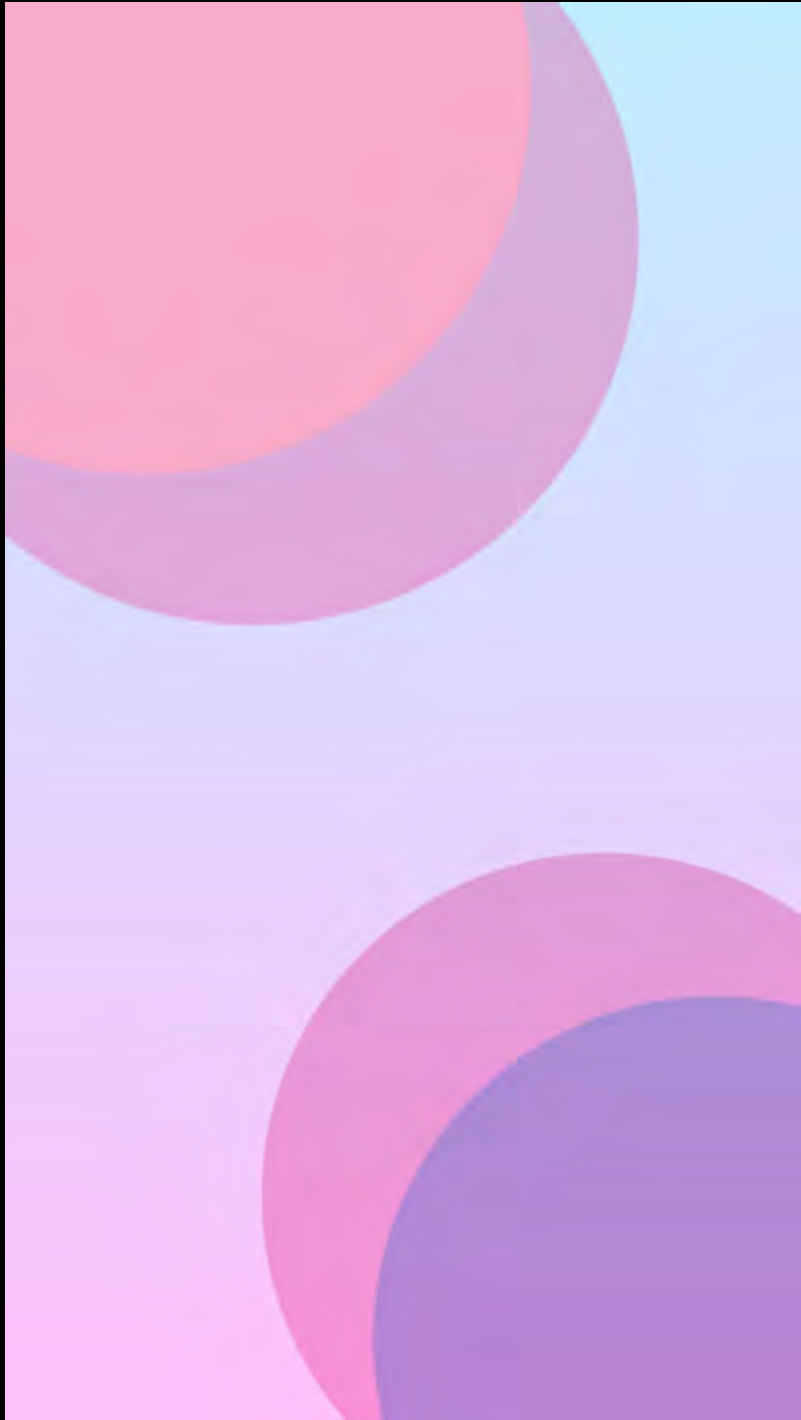
# COIATOMOMAYA



Coiatomomaya, an artist hailing from Fukuoka, Japan, presents a deeply intuitive and heartfelt approach to her graphic arts. Despite lacking formal training in painting, Coiatomomaya has cultivated a unique and captivating artistic voice, primarily self-taught and driven by personal experiences and instinct. Her reentry into the art world commenced at the age of 38, sparked by her son's enthusiasm, who became her first and most fervent fan. This rekindled passion for artistic creation propelled her to produce works daily, guided by intuition rather than conventional artistic techniques. Coiatomomaya's artworks are characterized by spontaneity and emotional depth. Each piece she creates serves as a testament to her ability to translate raw emotion and personal narrative into visual form. Her graphic arts are vibrant, often reflecting a fusion of traditional Japanese aesthetics with modern abstract elements. The colors and shapes in her works flow organically, evoking a sense

of movement and vitality. Her pieces beckon viewers into a realm where intuition reigns supreme, offering a refreshing departure from the highly technical and often rigid frameworks prevalent in contemporary art. Coiatomomaya's approach serves as a reminder of the power of raw creativity and the beauty that emerges when one trusts their inner voice. Through her art, Coiatomomaya not only shares her personal journey and emotions but also deeply connects with her audience, encouraging them to explore their own intuitive responses to her work. Her contributions to the "E-ME" exhibition underscore the profound impact of art created from the heart, establishing her as a prominent figure in the contemporary graphic arts landscape.

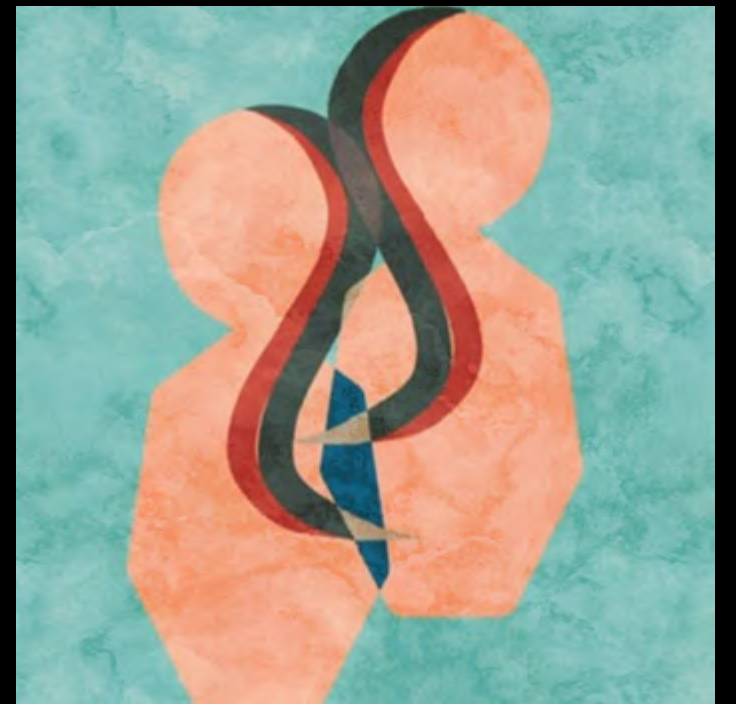




*Title: Gentle Dawn  
Technique: Digital  
Year: 2024*



*Title: A Drink of the Day  
Technique: Digital  
Year: 2024*



*Title: The Other Myself  
Technique: Digital  
Year: 2024*





# ELAINE ASHBURN



Elaine Ashburn, a participant in the “E-ME” exhibition, stands out for her extraordinary ability to bring fairy tales and myths to life through digital art. Originally from Hastings-on-Hudson, New York, Ashburn uses her technological skills to create digital artworks that transport viewers to enchanted and fantastical worlds. Her digital works, inspired by fairy tales and myths such as Icarus and Alice in Wonderland, are a tribute to creativity and imagination. Through the skillful use of software like Photoshop and artificial intelligence, Ashburn brings breathtaking scenes to life, rich in detail and symbolism. Each work is a story in itself, inviting viewers to explore alternative worlds and reflect on the universal themes of life and human nature. Ashburn’s participation in the “E-ME” exhibition celebrates the ability of digital art to transport viewers to new dimensions of creativity and imagination.

While immersing herself in fairy tales and myths, her works offer a relevant reflection on the power of art to connect people and stimulate contemplation. Ashburn thus confirms herself as a prominent figure in the exploration of the possibilities of digital art in the contemporary context. With her skill in creating enchanting digital worlds, Ashburn continues to surprise and captivate the audience, offering a compelling look at the boundaries of creativity in the digital world.





*Title: Alice's Attic  
Technique: Digital*



*Title: Icarus Descending  
Technique: Digital*



*Title: Poseidon's Muse  
Technique: Digital*



*Title: Mars in contemplation  
Technique: Digital*



# FRAN JOHNSON



Fran Johnson, one of the artists participating in the “E-ME” exhibition organized by Eunoia, stands out for her impulsive and unconstrained artistic approach. Her works are an explosion of vivid colors and intricate textures that immediately capture the viewer’s attention. Johnson is not content with conveying a single message through her art; instead, she invites the observer to find their own meaning in her creations. The strength of Johnson’s work lies in her ability to evoke deep emotions through an aesthetic that is as powerful as it is multifaceted. Each brushstroke, each hue, is designed to create a narrative that evolves before the eyes of the beholder. Her art is an open window into an inner world rich with conflicting feelings and untold stories, which the viewer is free to interpret as they see fit. Johnson’s choice not to impose a single interpretation on her works is an act of trust towards the

audience. Each piece thus becomes an open dialogue, an invitation to explore one’s perceptions and discover new perspectives. This interpretive freedom makes the visual experience extremely personal and dynamic, turning each visit to the exhibition into a unique and unrepeatable journey. In summary, Fran Johnson’s creations represent a fascinating example of how art can be a means of expression that is both individual and universal. Her ability to connect emotionally with the viewer, while allowing space for a plurality of interpretations, makes her presence at the “E-ME” exhibition an unmissable experience for anyone who loves contemporary art.

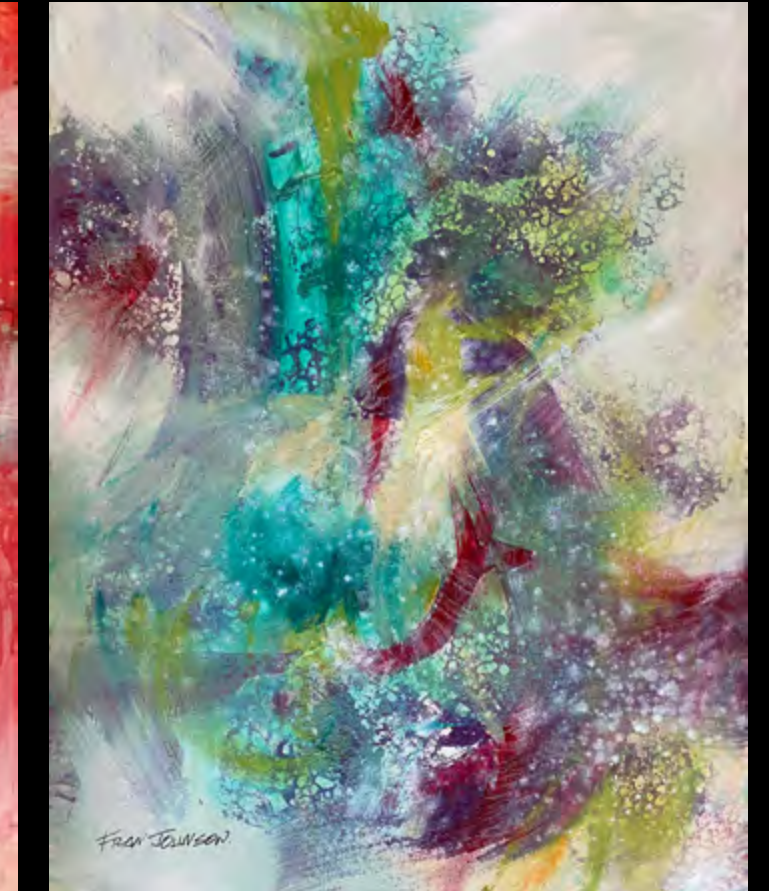




Title: Fire&Ice  
Technique: Oil on Canvas + multimedia  
Size: 46 x 61 cm  
Year: 2024



Title: Fission  
Technique: Oil on Canvas + multimedia  
Size: 46 x 61 cm  
Year: 2023



Title: Peeking Through Stars  
Technique: Oil on Canvas + multimedia  
Size: 61 x 91 cm  
Year: 2021



# FRANCESCA TESORIERE



Italian contemporary artist Francesca Tesoriere explores the profound connection between the human being and the natural world. In her artistic research, trees and plants become like living microcosms, a powerful metaphor for alchemical creativity and transformation, a symbol of rebirth and renewal. In her works, winding and dynamic lines stretch out along paths that lead our gaze upwards, while branches filled with life and vibrant colours convey vitality and energy. The style is very dynamic and influenced by an abstract language, transforming the subject into a true visual metaphor, in which the artist's branches seem to become cerebral connections or pulsating veins through which energy and lymph flow. The backgrounds, smeared with white brushstrokes unconcerned with space, envelop the subject in an amalgam of nuances, which contribute to creating

a sense of pleasant calm in the viewer. Francesca Tesoriere's trees evoke that feeling we get when we are immersed in nature, reminding us of the importance of this ancestral connection. The artist chooses the tree as her muse and, evoking the continuous cycle of life, celebrates diversity, inviting us to look beyond the surface and recognise the intrinsic value of nature and life. A visual exploration, that of Francesca Tesoriere, which fascinates and inspires, leading to a reflection on our interdependence with nature.

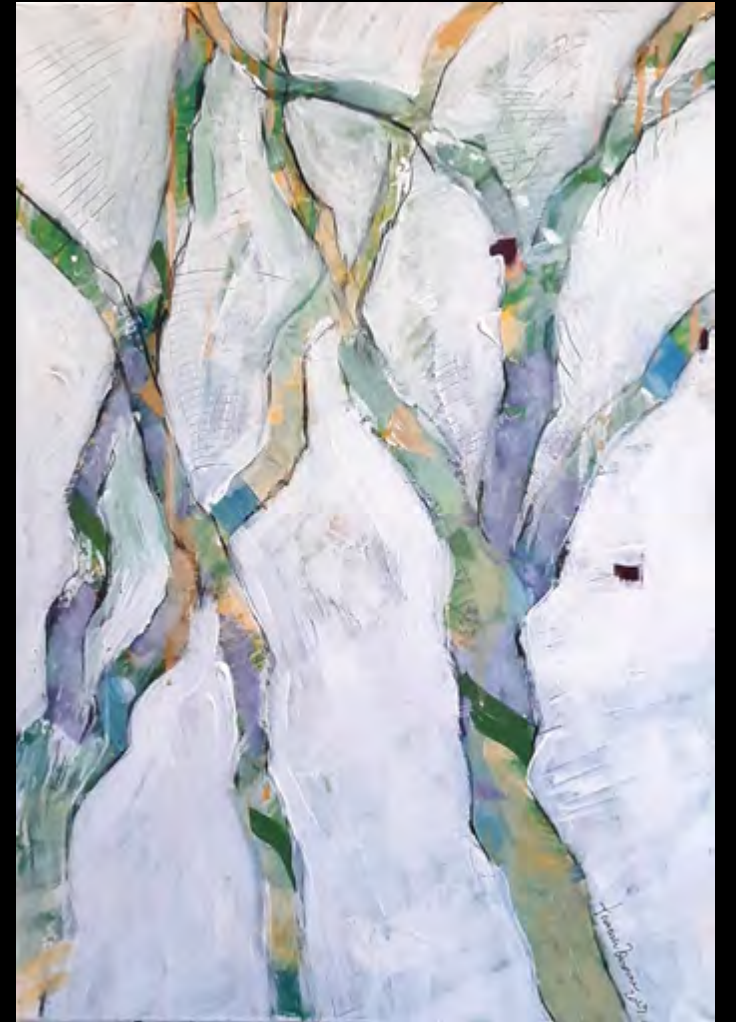




Title: Sommacco #1  
Technique: Acrylics and charcoal on canvas  
Size: 50 x 70 cm  
Year: 2023



Title: Sommacco #2  
Technique: Acrylics and charcoal on canvas  
Size: 50 x 70 cm  
Year: 2023



Title: Sommacco #3  
Technique: Acrylics and charcoal on canvas  
Size: 50 x 70 cm  
Year: 2023



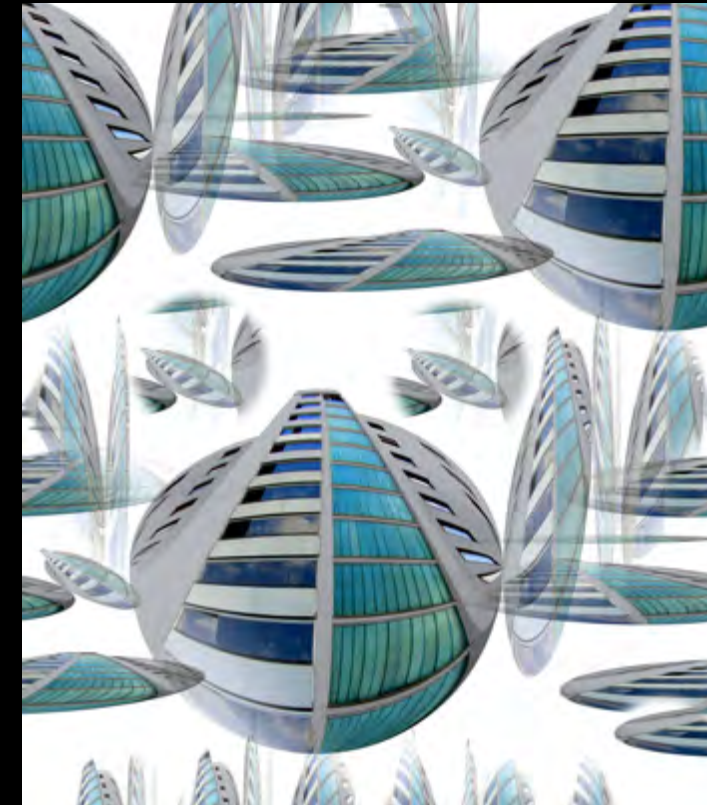
# GRETA SCHNALL



Architectural representation in contemporary art is a fascinating and multidimensional subject that explores the relationship between architecture, urban space and human experience. Contemporary artists use a variety of media and techniques to interpret, critique and reimagine built environments. Photography is one of the most common mediums through which architecture is explored, often challenging traditional perceptions and inviting viewers to observe reality from new perspectives. Greta Schnall, a contemporary German artist, experiments with the manipulation of images to create compositions that challenge reality and play with the perception of space. Her work starts from a fundamental observation: 'normal' buildings, often perceived as depressing and monotonous, can take on new forms. This vision is reflected in the artist's ability

to transform 'normal' architecture into an elaboration of reality, transporting the observer into an alternative world, where functional structures become inspiring scenarios. The influence of Cubism is evident with his fragmented representations and multi-perspective vision, the artist deconstructs and re-interprets architectural structures in unpredictable ways. Her works become a harmonious synthesis of cubist geometries, creating a new visual dimension that invites the viewer to question what is real. Each work by Greta Schnall becomes an abstraction of reality, where ordinary buildings become the protagonists of a visual narrative that transcends their original function, transforming everything into pure geometry.





*Title: Flying House Balls Grey  
Technique: Digital art  
Size: 70 x 85 cm  
Year: 2024*

*Title: Urban Landscape Warm Lighted II  
Technique: Digital art  
Size: 70 x 80 cm  
Year: 2024*

*Title: Big White Town  
Technique: Digital art  
Size: 70 x 80 cm  
Year: 2023*



# IVETT HORVÁTH



The focus of the artworks chosen by Ivett Horváth for the E-Me exhibition is represented by the concept of connections in its broadest perspective. Whether we are referring to the multitude of bonds between individuals or the most microscopic synaptic connections, connection is an essential fact of human life. "Connections and the windows of tolerance" offers a reflection on the most edifying aspects of this fact, and visually translates into a harmonious flow of chromatic "ripples", similar to the reticular pattern of waves on the surface of water. The artist suggests a virtuous process, which feeds itself with pure and almost "crystallized" tones in a perfect balance. Self-care, self-improvement skills" transports the observer into a more dynamic, but equally positive dimension, outlined in expert brushstrokes in pink tones that chase each other in stylized flowers and leaves. The artistic research focuses on the artist's inner world, which she sees blossoming in

a triumph of gratitude. Those who look at the work are led to evaluate the positive contribution of a conscious introspection, as candid in its essence as it is difficult to defend. In a modern world marked by the ease of connecting to others, even the purest voice can be prostrated by prejudices dispensed lightly with a simple click. "Social dynamic, Finding my voice on social media" denounces the difficulty of those who move in a jungle of disembodied gazes, which float on a leaden background of mesmerizing beauty. With her works, Ivett Horváth explores the literal and symbolic value of connections (real and imaginary), and offers a suggestive vision, especially in its darkest aspects.





Title: Connections and - The window of tolerance  
Technique: Acrylic on canvas  
Size: 70 x 50 cm  
Year: 2023



Title: Self-care, self-improvement skills  
Technique: Acrylic on canvas  
Size: 50 x 70 cm  
Year: 2024



Title: Social dynamic - Finding my voice on social media  
Technique: Acrylic on canvas  
Size: 50 x 70 cm  
Year: 2022



# JANUSZ TWOREK



Janusz Tworek, a contemporary Polish artist, transports viewers into a world beyond the rational, where the boundary between reality and dreams blurs and dissolves. His works, steeped in surrealist elements, immerse us in a psychic journey through the labyrinth of the unconscious, where madness becomes a deforming mirror of our perceptions and deepest fears. His use of colour is unmistakable: vibrant, contrasting, at times almost violent. His palettes often contain bold, bright hues that immediately capture the viewer's attention, transforming colour into a powerful tool that helps convey a sense of anguish and alienation. Yellows, ochres, reds, blues and greens envelop his canvases conveying harmony in uncertainty and beauty in darkness. Anthropomorphic figures blend together, creating unpredictable shapes that twist on each other, creating structures poised between balance and chaos. In an age dominated by rationality and logic,

Janusz Tworek challenges viewers to confront the inner turmoil of the human soul. Through a visual language rich in symbolism and allegory, he guides us along winding and enigmatic paths, exploring the dark depths of the human mind. Surrealist influences are evident in his works, where forms dissolve and landscapes break free from the chains of rationality. His paintings, rich in detail and strangeness, immerse us in fantastic and often disturbing worlds, populated by enigmatic creatures and impossible landscapes. But beyond the pure surrealist aesthetic, Janusz Tworek's works take us on a deeper journey, offering a penetrating look at the human condition and contemporary society. In an age marked by anxiety, disconnection and a frantic search for meaning, his works speak directly to our inner anguish and our struggle to find a sense of stability and meaning in an increasingly chaotic and alienating world.





*Title: Ambivalence  
Technique: Oil painting on canvas  
Size: 65 x 75 cm  
Year: 2022*



*Title: Surprised  
Technique: Oil painting on canvas  
Size: 70 x 70 cm  
Year: 2023*

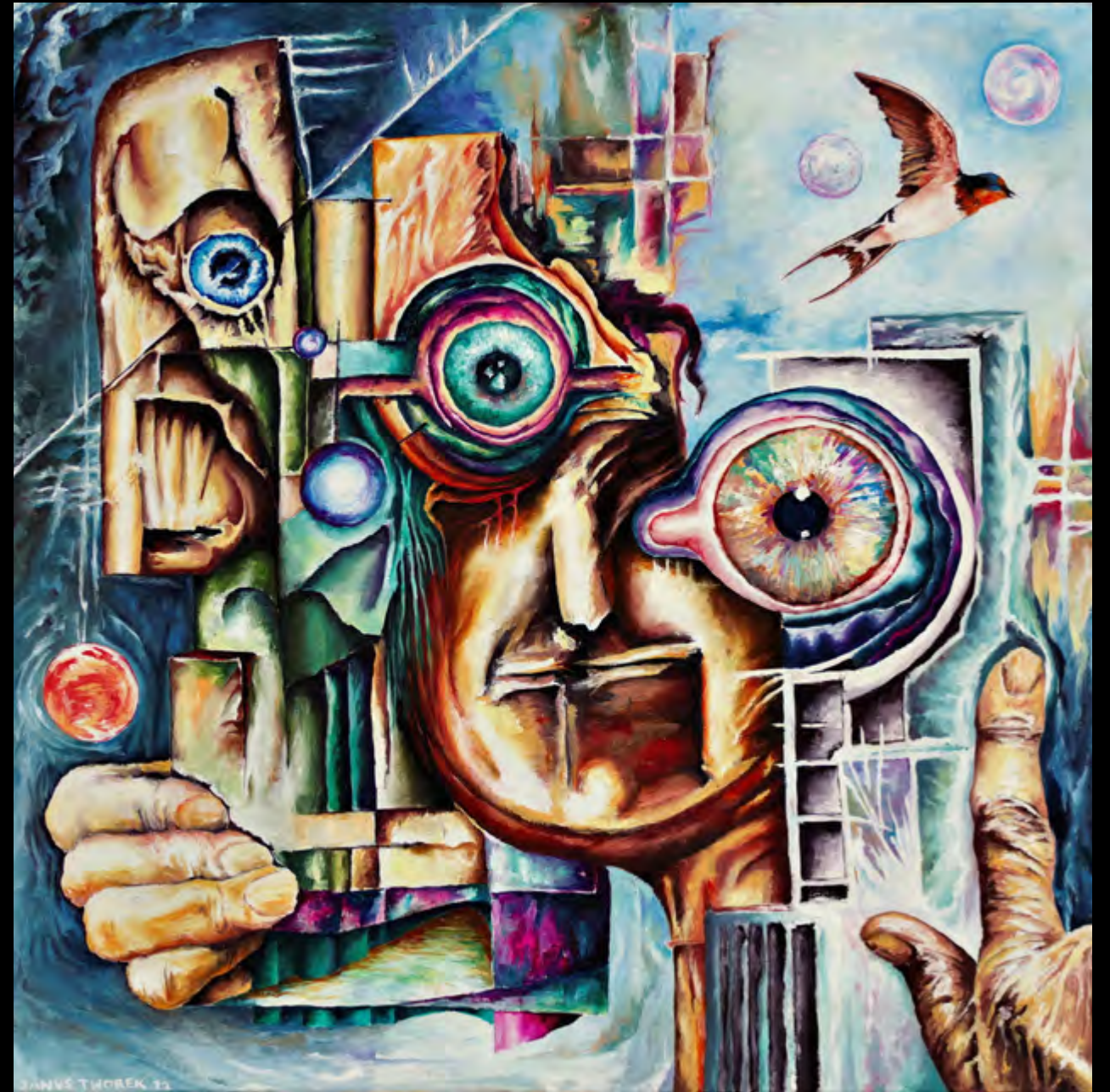


*Title: Selfie  
Technique: Oil painting on canvas  
Size: 75 x 75 cm  
Year: 2022*





Title: It  
Technique: Oil painting on canvas  
Size: 64 x 64 cm  
Year: 2022



Title: Thoughtfulness  
Technique: Oil painting on canvas  
Size: 74 x 74 cm  
Year: 2022



# JEAN PAUL SOUJO BENEDETTI



Minimalist photography and contemporary virtual space offer fertile ground for critical reflection, navigating between the reduction of visual forms to their essentials and the indefinite expansion of digital connections. The artist, with their clean aesthetics and sparse compositions, invites us to slow down, focus on details, and find beauty in simplicity. Simultaneously, the virtual space we inhabit propels us into a parallel dimension where our presence is fragmented and distributed, capable of being everywhere and nowhere at the same time. Jean Paul's art calls for deep attention, an invitation to see beyond appearances and grasp the essence of things. On the other hand, the virtual space amplifies our ability to connect with others, breaking down physical and temporal barriers. We live in an era where our identity fragments and multiplies through social media, video calls, and digital platforms. We are constantly present in multiple places simultaneously,

but this virtual ubiquity can lead to a kind of alienation. We are connected to the whole world but often find ourselves disconnected from ourselves and our immediate physical space. The paradox of "being everywhere and nowhere" perfectly describes this condition of presence-absence that characterises our digital existence. The artist seems to want to teach us the value of subtraction and mindful presence, which through their minimalist photography can become a practice of resistance against excess and the dispersal of attention, a profound reflection and appreciation of the here and now. On the other hand, the virtual space pushes us towards an expanded and diffused experience of our identity.





Title: URSULA series #2  
Technique: Digital photography, retouching, editing  
Size: 100 x 100 cm  
Year: 2024

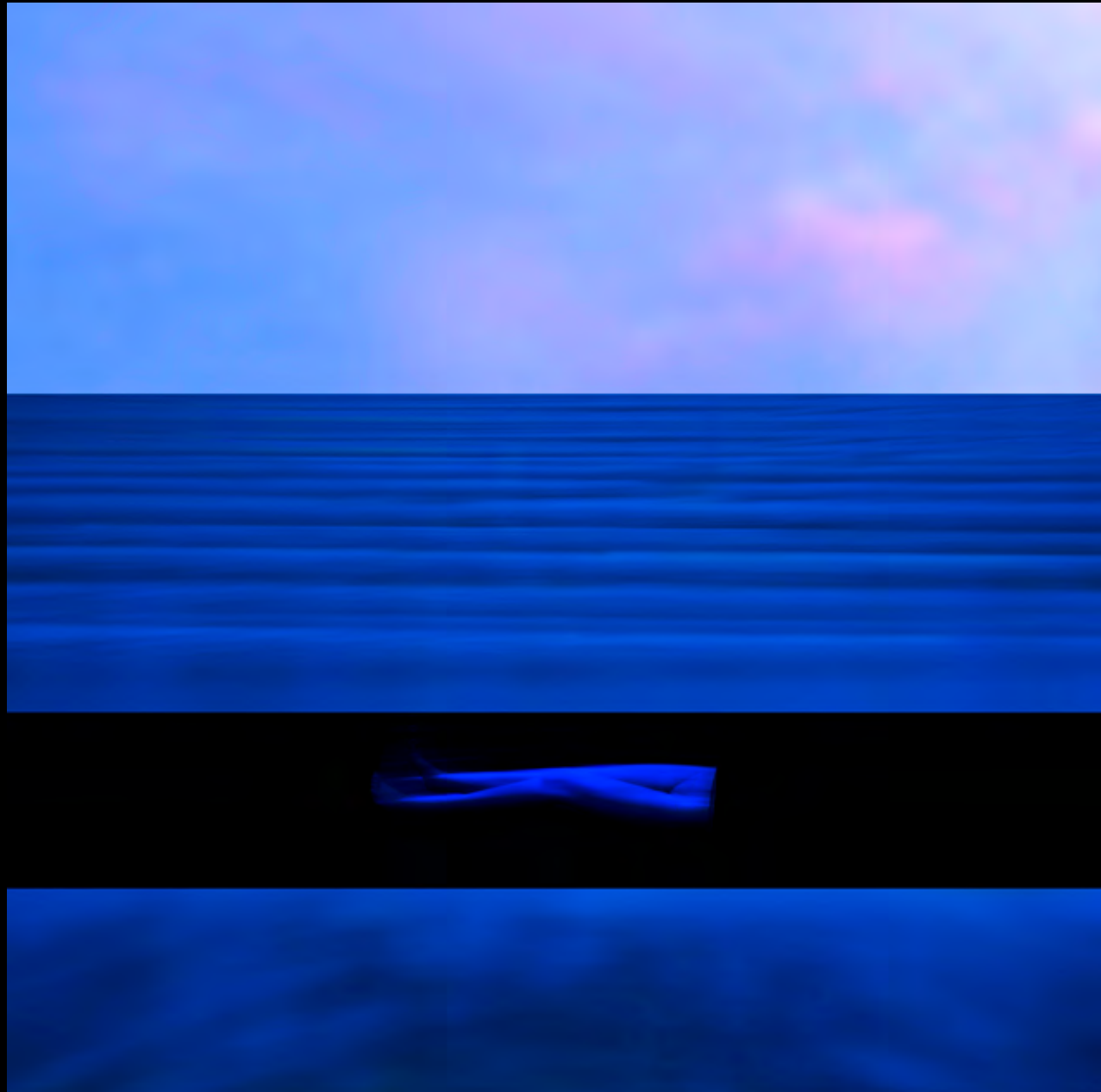


Title: URSULA series #3  
Technique: Digital photography, retouching, editing  
Size: 100 x 100 cm  
Year: 2023



Title: URSULA series #1  
Technique: Digital photography, retouching, editing  
Size: 100 x 100 cm  
Year: 2024





Title: URSULA series #4  
Technique: Digital photography, retouching, editing  
Size: 100 x 100 cm  
Year: 2023



Title: URSULA series #5  
Technique: Digital photography, retouching, editing  
Size: 100 x 100 cm  
Year: 2023



# JUAN GONZÁLEZ IGLESIAS



Juan Gonzalez Iglesias presents a deeply spiritual and personal theme in the “E-ME” exhibition with his abstract and ethnically influenced works: “Ghost Squad,” “Solid Matter,” and “The Highest Realm.” His art explores the transcendental journey beyond the ego to find one’s true self, a path the artist personally experienced at the age of 29 when he underwent enlightenment. This experience dismantled his perception of life, leading him to reconstruct his existence according to a new truth. Iglesias’ works are a fascinating exploration of the conflict between the ego and the quest for truth. “Ghost Squad” employs a complex and layered composition, enriched with ethnic motifs, to evoke internal struggles and the resistance of the ego to change. The piece invites viewers to reflect on their own inner battles and the journey toward renewal. “Solid Matter” stands out for its depiction of the materiality of existence. Iglesias combines rich textures and ethnic symbols

to reflect on the temporality of the physical world. This piece highlights the tension between the concreteness of daily life and the aspiration for something deeper and more meaningful. “The Highest Realm” represents the pinnacle of the spiritual journey. With a masterful use of vibrant colors and fluid forms, the work evokes a sense of serenity and enlightenment. The ethereal and harmonious composition suggests the attainment of inner peace after overcoming the barriers of the ego. Juan Gonzalez Iglesias’ artworks not only narrate his personal experience but also invite viewers to reflect on their own spiritual journeys. Through the use of abstract symbolism and ethnic influences, his works challenge us to transcend the ego and build a new, enlightened world.





Title: Ghost Squad  
Technique: Marker on Paper  
Size: 60 x 42 cm  
Year: 2023



Title: Solid Matter  
Technique: Marker on Paper  
Size: 60 x 42 cm  
Year: 2023



Title: The highest realm  
Technique: Marker on Paper  
Size: 60 x 42 cm  
Year: 2023





# JUSTIN CHAN

The photographic series presented on the occasion of E-Me by Justin Chan projects the observer on a mysterious journey, of which one can already get a clue from the title: Voynich Manuscript. The reference is to an illustrated codex from the 15th century, the texts of which have never been deciphered and whose images allude to imaginary flora and fauna. The charm that surrounds the manuscript has not escaped the artist, who seems to have created his own series of five works responding to a double need: to allude to the physical nature of the artifact and at the same time evoke the incomprehensibility of its content. On the one hand, in fact, the gaze lingers on the white pages that stand out from a dark background: they almost shine with their own light, and capture the eye with an admirable play of chiaroscuro. On the other hand, the

dynamism of the composition recalls the ineffable nature of the texts, which escape the understanding of the intellect but at the same time do not cease to exercise an irresistible attraction. The seduction of the ineffable pushes the artist to a broader reflection, in which he also involves the observer. He questions the real value of words and symbols, and uses the inspiration given by the Voynich Manuscript to ask what the real weight of interpretation is, where a clear meaning seems distant from being intuitive. This question also hovers in the details of an admirably executed artistic composition, and only ignites the story of the ancient manuscript with renewed interest through an art that reflects on art.

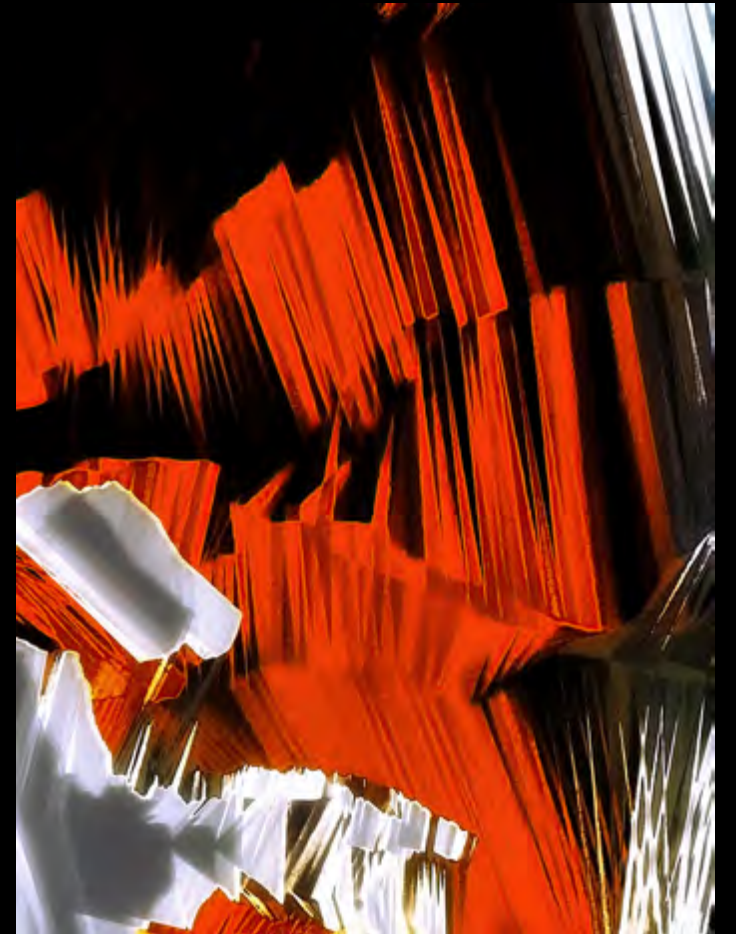




*Title: Voynich Manuscript\_01  
Technique: Photography  
Size: 120 x 95 cm  
Year: 2024*



*Title: Voynich Manuscript\_02  
Technique: Photography  
Size: 120 x 95 cm  
Year: 2024*



*Title: Voynich Manuscript\_03  
Technique: Photography  
Size: 120 x 95 cm  
Year: 2024*





*Title: Voynich Manuscript\_04  
Technique: Photography  
Size: 120 x 95 cm  
Year: 2024*



*Title: Voynich Manuscript\_05  
Technique: Photography  
Size: 120 x 95 cm  
Year: 2024*



# MACKENZIE MAISEL



Mackenzie Maisel, one of the artists featured in the “E-ME” exhibition organized by Eunoia, presents three extraordinarily rich and visually dense works: “Chord of Three Strands,” “Lyberyl,” and “Spiritual Warfare.” Her pieces offer an immersive experience that invites the viewer to reflect on moral questions through personal and allegorical narratives. “Chord of Three Strands” explores interconnectedness and strength, symbolizing intertwined relationships that suggest unity and resilience. The visual complexity of the piece invites a deep reading of human bonds and their challenges. “Lyberyl” is an intricate composition that combines historical and religious references. This work alludes to a wide range of interactions between historical art narratives and religious iconography, prompting reflection on past influences and their impact on the present. The diaristic placement of images guides the viewer through a personal interpretive

journey. “Spiritual Warfare” addresses the theme of inner conflict and moral struggle. Using a visually dense language of symbols and allegories, Maisel depicts the battle between opposing forces within the human soul, inviting the viewer to confront their own moral and spiritual questions. Mackenzie Maisel’s art stands out for its ability to intertwine personal stories with historical and religious elements, creating works that captivate not only for their visual beauty but also for their conceptual depth. Each piece is an invitation to explore complex themes and reflect on moral issues, making her participation in the “E-ME” exhibition an intense and thought-provoking artistic experience.





Title: Lybertyl  
Technique: Acrylic and Pen  
on Paper

Title: Chord of Three Strands  
Technique: Mixed media



Title: Spiritual Warfare  
Technique: Acrylic on Canvas







# MAGDALENA MACNIALLALS



The use of the power of colours in art is not merely an aesthetic matter but a profound exploration of the human soul and its identity. Colours possess a unique ability to evoke emotions, moods, and sensations that often transcend words. Through the chromatic palette, the artist can penetrate the depths of the unconscious, bringing hidden feelings to light and unveiling inner truths. In every era, colour has played a crucial role in enabling artists to give voice to the inexpressible, to externalise the intimacy of the human soul, and to define their cultural and personal identity. From the brightness of pre-Columbian murals to the sombre tones of Caravaggio, colour has always spoken a universal language, capable of transcending linguistic and

cultural barriers. Magdalena possesses the ability to connect the observer with their own emotional world, creating a silent yet profoundly significant dialogue. Through their vibrant presence, the artist's colours can bring forth what is hidden within us, revealing the complexity and richness of the human experience.





Title: Look closer  
 Technique: Acrylic paint  
 Size: 80 x 80 cm  
 Year: 2022



Title: Mirror  
 Technique: Acrylic paint  
 Size: 50 x 70 cm  
 Year: 2021



Title: Happy place  
 Technique: Acrylic paint  
 Size: 80 x 80 cm  
 Year: 2023



# MANUELA EIBENSTEINER



The artworks of Manuela Eibensteiner presented during the E-Me exhibition are an invitation to delve into an intriguing and fascinating dimension, tinged with contrasting symbolic color palettes. A first example can be found in the allegory of Peace, executed as a golden sculpture on a painted background. The composition - admirably balanced - ensures that the gaze follows the silhouette of the statue and is directed towards the luminous globe of light, emphasized by a mesmerizing centripetal movement of scarlet and orange beams. In Golden Stripes the artist combines two canvases to create a composition with a strong visual impact, once again dominated by vermilion shades, which dance with each other as if in a vivid fire. This chromatic glimmer is broken by numerous disembodied eyes, which seem to return the gaze of the observer from

multiple points of view. The frenetic rhythm of the whole, however, is broken by some streaks - executed with real gold - which cross diagonally across both canvases. The geometricity of the stripes contrasts perfectly with the shaded brushstrokes underneath. The eye motif is also found in Green Eyes, but this time it carries a higher value. It refers to the conscious gaze with which we work to safeguard nature, in an attempt to ignite a renewed awareness of the fragility of the planet. The spectator only has to accept the artist's invitation, which places her creativity at the service of meaningful messages of concord, harmony and sharing of values with relevant social implications.





*Title: Peace  
Technique: Sculpture within a painting  
Year: 2022*

*Title: Golden stripes  
Technique: painting on dibond in two  
parts with real gold  
Size: 60 x 80 cm*



*Title: Green eyes  
Technique: Dibond  
Size: 80 x 60 cm*



# MARCO GRECHI



Marco Grechi is a contemporary Italian artist whose artistic research is deeply rooted in informal painting. His practice is a continuous journey into experimentation, where each interaction with matter becomes a rediscovery of its childhood essence, a reappropriation of play and wonder. This return to childhood, with its curiosity and spontaneity, is the engine that fuels his inspiration. In a world where words can fail to capture the complexity of human emotions, Marco Grechi finds in colours and their nuances the voice with which to express them. Every brushstroke, every chromatic gradation is an open window to the soul, a fragment of his inner world shared with the viewer. His work is a tribute to the essential dimensions of human life. He explores what makes each individual unique and unrepeatable, comparing these qualities to the characteristics of a work of art. The lines, colours and shades that compose his canvases are similar to the

distinctive traits that define each individual. In this way, his works become visual stories, where each element contributes to building a complex and multifaceted narrative. In his artistic practice, Marco Grechi ranges between confusion and order, between noise and silence. This dualism is reflected in the dense textures and colour fields, which respectively convey chaos and complexity on the one hand and calm and reflection on the other. Marco Grechi's research goes beyond matter and form. He is not satisfied with what is visible on the surface; his art is a constant investigation of the invisible, of the desire for something that transcends appearance. This tension towards the beyond is manifested in the way he uses materials, turning them into vehicles for a spiritual and philosophical exploration. His works invite the viewer to look beyond the canvas, to search for hidden meaning and to reflect on what lies behind appearances.





*Title: Hope222*  
*Technique: Acrylic, ink and gold leaf on canvas with cardboard*  
*Size: 75 x 115 cm*  
*Year: 2024*



*Title: Stammi vicino*  
*Technique: Acrylic, ink on canvas*  
*Size: 30 x 30 cm*  
*Year: 2023*



*Title: Exultavit*  
*Technique: Acrylic on canvas*  
*Size: 100 x 100 cm*  
*Year: 2024*



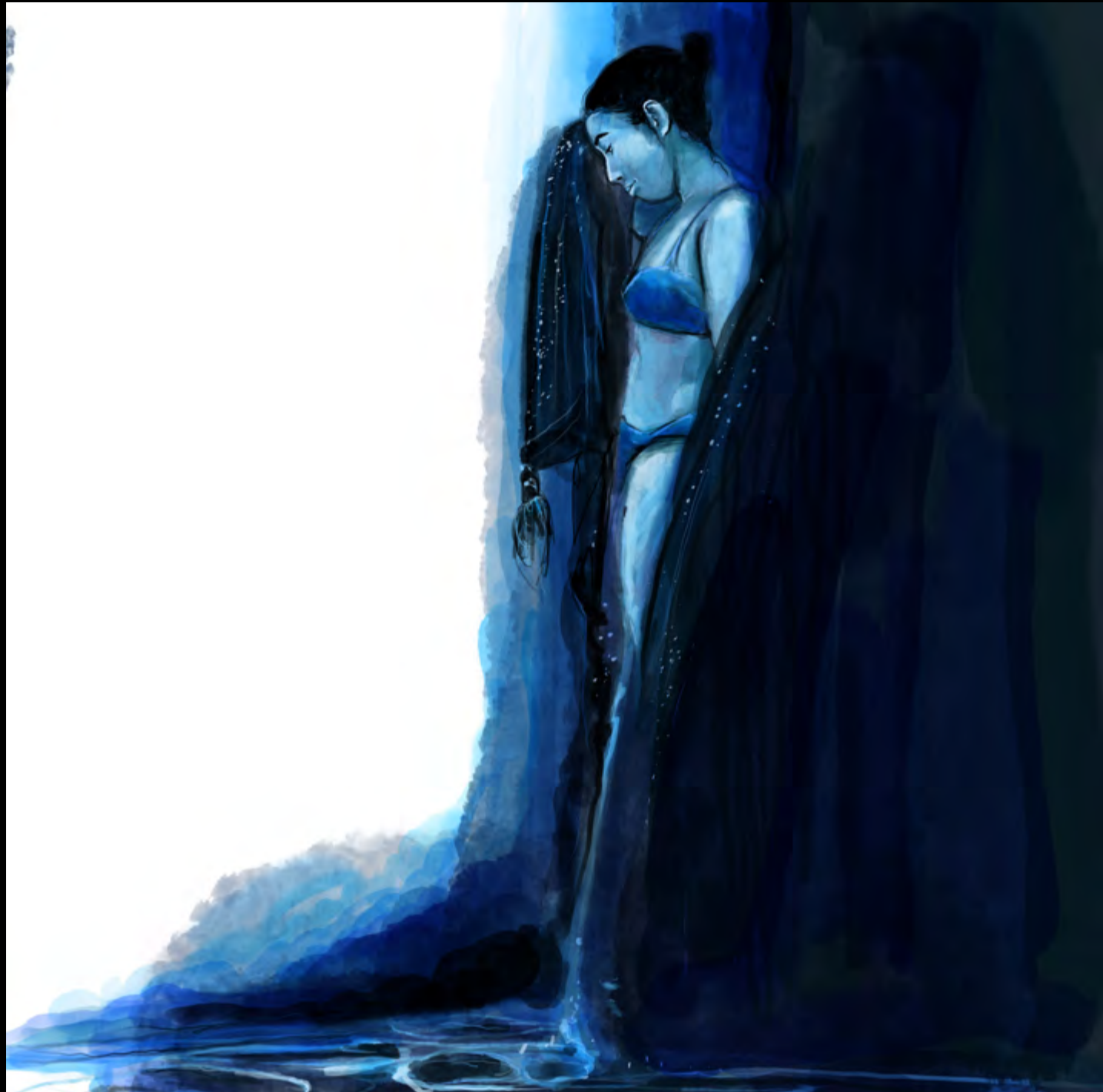
# NICHOLAS KOZIS



The phenomenon of alienation in virtual space represents one of the most profound and unsettling issues of our digital age. Constant interaction with virtual worlds, which offer infinite possibilities for expression and connection, has led to a fragmentation of individual identity. The modern subject often finds themselves trapped in a cycle of mediated self-realisation, where the perception of self is continuously filtered and altered through screens and digital profiles. This alienation manifests in various ways, including the loss of identity. In an attempt to conform to the standards and expectations of digital platforms, individuals end up sacrificing authentic parts of their being. Identity becomes fluid, fragmented, and often disconnected from tangible reality. The artist represents the virtual self, constructed through curated images and selected narratives, which eventually overtakes the real identity, creating a dissonance between who one is and who

one appears to be. The reflection in the virtual mirror thus becomes a powerful symbol of this condition. While the physical mirror reflects a static and tangible image, the virtual one offers a mutable reflection, subject to the dynamics of social media and digital platforms. Nick's subjects not only disconnect from their real identity but also from authentic relationships. Virtual interactions, however real they may seem, often lack the depth and complexity of face-to-face relationships. This creates a society of solitary individuals, globally connected but isolated in their personal experience.





Title: Lonely Fan  
Technique: Digital and mixed media  
Size: 30,5 x 30,5 cm  
Year: 2023



Title: Mel 24  
Technique: Digital and mixed media  
Size: 30,5 x 30,5 cm  
Year: 2023



Title: Lilian Inktober 6  
Technique: Digital and mixed media  
Size: 30,5 x 30,5 cm  
Year: 2023



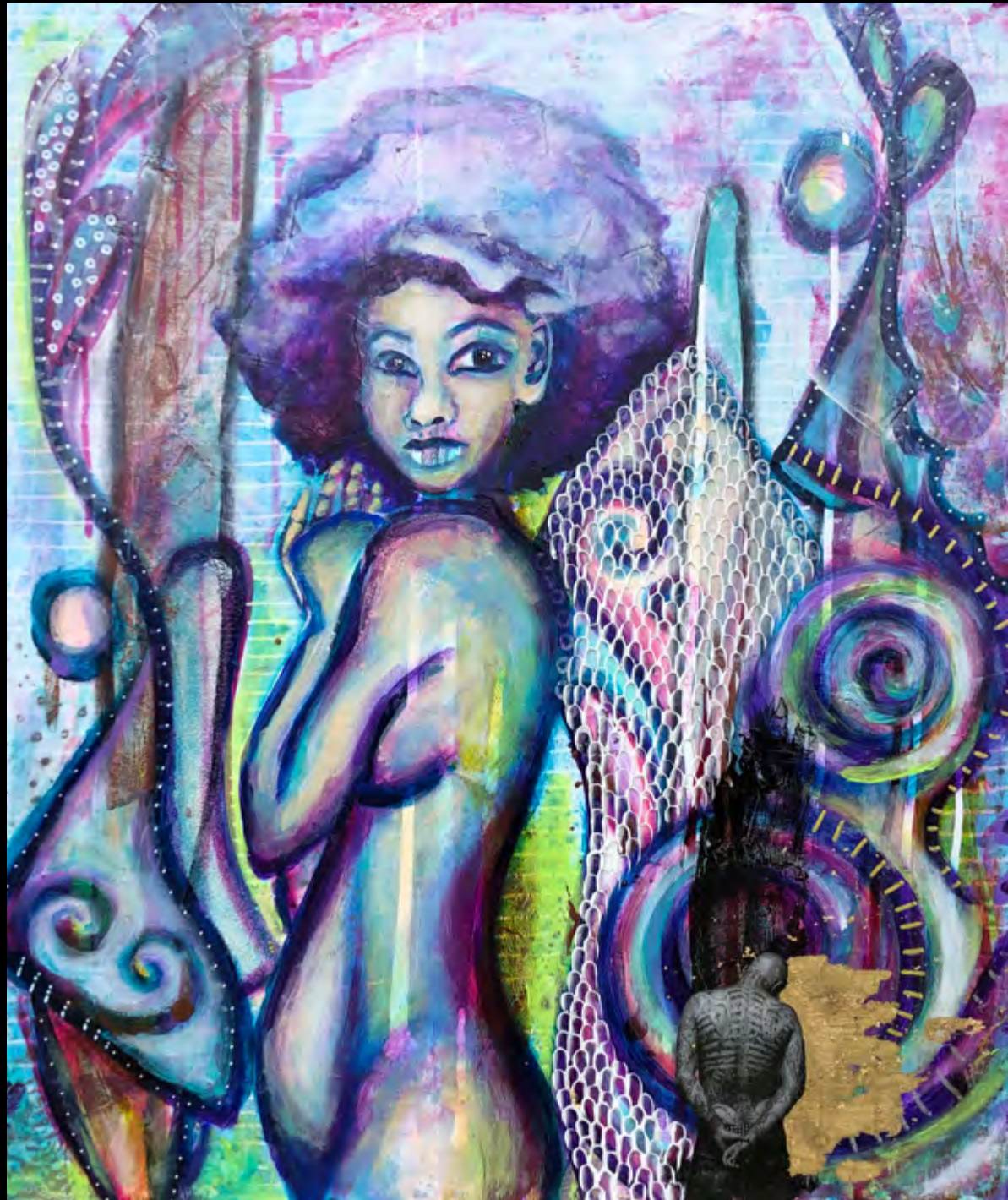
# NICOLE COLLE



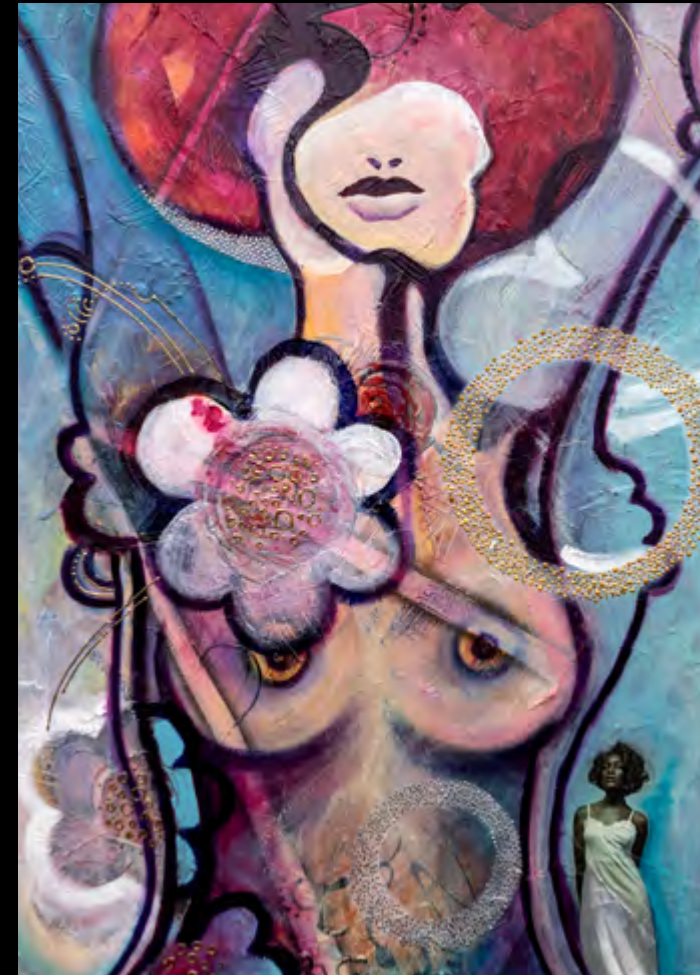
The power of women, as portrayed by Nicole, is a theme that resonates deeply in the current context. They embody an unstoppable force, capable of transforming challenges into opportunities, pain into growth, and dreams into concrete realities. Their resilience and adaptability are a testament to a power that extends beyond the personal sphere, influencing entire communities and positively affecting the social fabric. The artist invites us to let go of future fears and past regrets, to fully embrace the present. This practice of mindfulness allows us to recognise and appreciate the beauty and value of each moment, enabling a more serene and fulfilling existence. The "here and now" thus becomes an inexhaustible source of positive energy and inner balance, strengthening the ability to face daily challenges with calm and determination. Nicole's hope nourishes

the human spirit through her works. She urges us to keep fighting, to believe in a better tomorrow, and not to give up in the face of adversity. She gives us the driving force that gives meaning to our actions and connects us deeply with one another, building a network of solidarity and support. Through the artist's art, we can explore our inner world, express emotions, and find a sense of peace and reflection. Artistic creation thus becomes an act of resistance and hope, a way to imagine and build a brighter future.

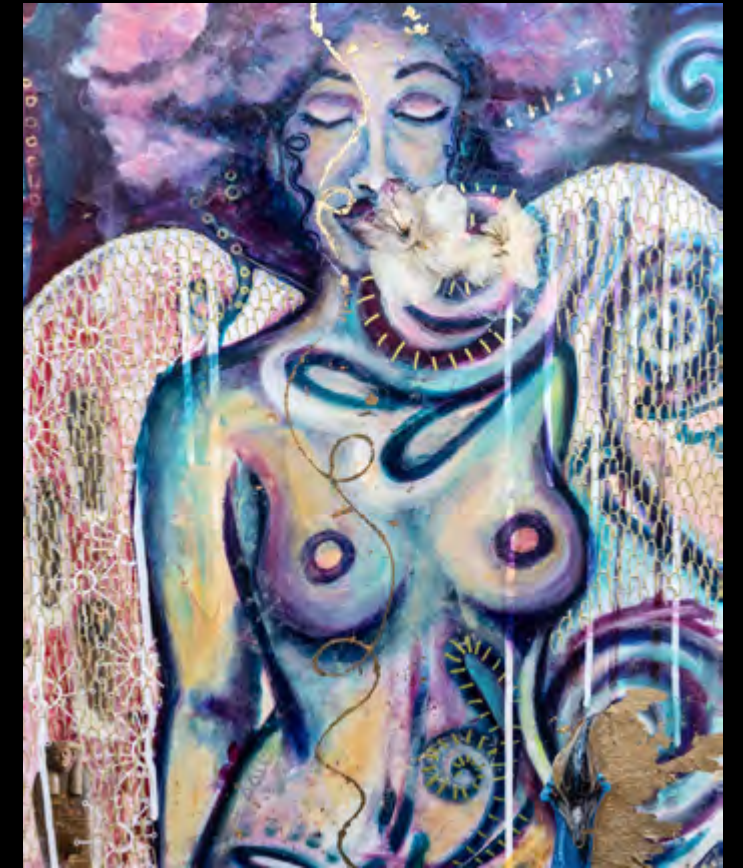




*Title: Be Proud  
Technique: Acrylic, gels,  
photography, plaster,  
glass beads, ink  
Size: 24 x 24 cm  
Year: 2021*



*Title: Self  
Technique: Acrylic, gels, photography  
Size: 18 x 24 cm  
Year: 2019*



*Title: She Has Always Been a Queen  
Technique: Acrylic, gels, photography,  
ink, orchid, plaster, gold leaf  
Size: 24 x 24 cm  
Year: 2021*



# RACHEL VILLARI



Rachel Villari, an artist with over twenty years of experience in abstract painting, presents "Transcendental Flower" at the "E-ME" exhibition. This piece, which belongs to the modern style of fluid art, is an evocative chromatic exploration where colors – purple, light blue, white, violet, and black – blend in an apparently random manner. This fusion process creates shades and chromatic contrasts that captivate and enchant the viewer. "Transcendental Flower" invites the audience to immerse themselves in a play of forms and colors that challenge traditional perception, evoking new visions and interpretations. Villari's masterful use of fluid art allows each observer to see something different, making the artwork a unique and personal experience. The color combinations seem to flow freely, creating a hypnotic visual effect that stimulates deep and personal reflection. With a Ph.D. in Humanities and a specialization in Hilma af Klint, Villari brings a rich intellectual and artistic heritage to

her works. However, it is in the spontaneity and energy of "Transcendental Flower" that her art finds its fullest expression. This piece not only celebrates the beauty of chromatic chaos but also invites contemplation on our relationship with nature and the universe. In summary, Rachel Villari's "Transcendental Flower" is a sensory and visual experience that enchants and inspires, offering a window into the transformative power of abstract and fluid art.

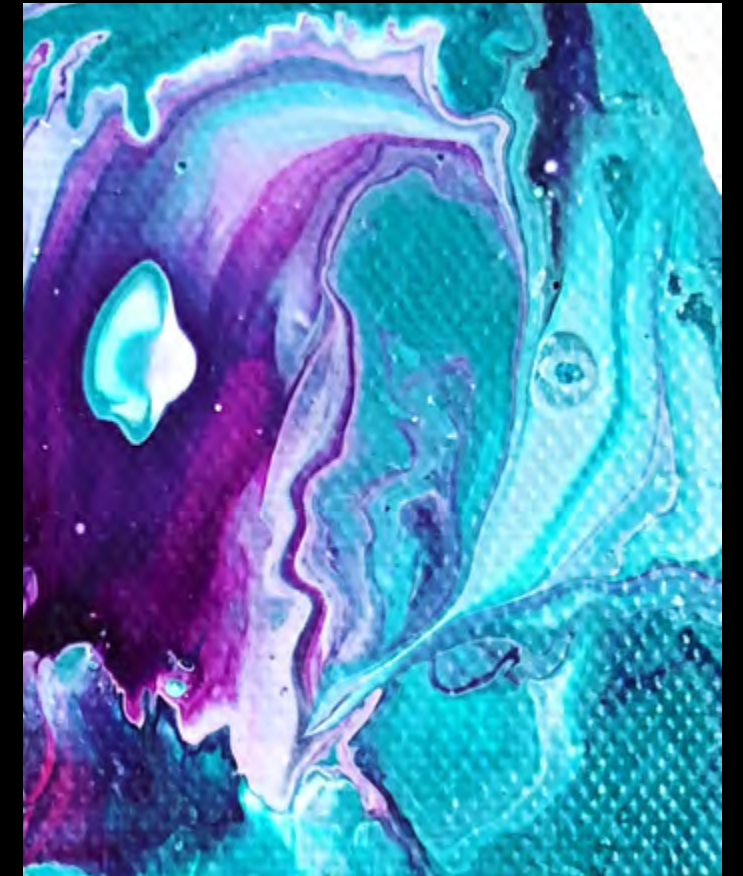




*Title: Transcendental Flower  
Technique: Acrylic on 2  
inch gallery wrap canvas.  
Finished with an epoxy  
Size: 20 x 25 cm*



*Transcendental Flower Detail*



*Transcendental Flower Detail*





# RIKA MAJA DUEVEL



Rika Maja Duevel embodies the essence of contemporary art through a relentless exploration of the boundaries of creativity and knowledge. A nomadic artist, she finds the very core of her inspiration in her travelling. In her work, steeped in the nuances of the world, each new adventure, each new destination, becomes a canvas on which to paint her experiences and emotions. Her artistic research often manifests itself as an evolution of the ancient practice of mandalas, especially in the structure of the compositions, transforming this traditional form into a modern, universal expression. Her artworks are organised around a centre, which becomes the emotional and visual focus of the work, drawing the viewer's gaze and serving as a starting point for exploring the various facets of the image. Abstract and geometric, Rika Maja Duevel's works do not renounce the fluidity and spontaneity that characterise her artistic practice. The forms are free to move within the space, creating

a feeling of movement and vitality. The lines are concentric and at times intertwined, creating dynamic and kaleidoscopic compositions that capture the viewer's attention. The strong, vibrant colours and dynamic textures give energy and vitality to the works, conveying emotions and stimulating the senses. In this way, the artist manages to fuse the mandala tradition with her personal and contemporary vision, creating pieces that are both a homage to the past and a reflection on the present. Rika Maja Duevel's art is a journey of the soul, a universal testimony to the beauty and complexity of the world around us. Through her art, she invites us to embrace each moment with gratitude and to be inspired by the infinite possibilities that the future holds for us.





*Title: The Internal and External  
Fight With That Grey Day  
Technique: Acrylic Painting on Canvas,  
wire, glue, Gorilla Duct Tape  
Size: 119 x 144 cm  
Year: 2022*

*Title: Things are Not Always  
What They Seem  
Technique: Acrylic, Canvas, Wire, Glue  
Size: 136 x 138 cm  
Year: 2021*

*Title: It's Time  
Technique: Acrylic Paint and Dried  
Acrylic Paint on Canvas  
Size: 194 x 204 cm  
Year: 2020*



# RITA CHEHAB



The art by Rita Chehab, a Lebanese contemporary artist, is a reflection of her existence as a woman and as a mother, an emotional journey through imagination, sensations and experiences. Each brushstroke is charged with meaning and transforms her canvases into a visual narrative of her inner world. Marc Chagall's influence is palpable in her works, especially in the fairy-tale and almost surreal representation of her subjects. Like the master, Rita Chehab succeeds in transporting the observer into a dreamlike universe, where the figures float and the scenes seem to belong to a distant reality, full of symbolism and poetry. This search for another dimension, more ethereal and dreamy, allows Rita Chehab to deeply explore her interiority and to travel without limits in her emotions. Her works are characterised by a coarse brushstroke, which gives the compositions a palpable and vivid texture, while the soft colours lend an aura of delicacy and the blurred contours

create a blurred vision, almost reminiscent of a dreamer's experience. This stylistic approach makes her works resemble a collection of indistinct memories corroded by time, emerging from the past and leaving a sense of nostalgia and melancholy. Looking at Rita Chehab's paintings, one is immersed in a journey into the artist's personal memory, where each painting becomes a kind of visual diary, where experiences and feelings are transposed into images that speak of life moments, intimate reflections and daydreams. Rita Chehab manages to transform the everyday into something extraordinary, through a figurative language that, while anchored in reality, manages to transcend it. Her works are a tribute to her ability to see the world through the eyes of a dreamer, finding beauty and meaning in every detail of life.





*Title: Beyond*  
*Technique: Acrylic on Canvas*  
*Size: 60 x 90 cm*  
*Year: 2023*



*Title: Le Tour*  
*Technique: Acrylic on Canvas*  
*Size: 60 x 90 cm*  
*Year: 2023*





*Title: Perfect imperfection*  
*Technique: Acrylic on Canvas*  
*Size: 90 x 60 cm*  
*Year: 2020*



*Title: Moment of Joy*  
*Technique: Acrylic on Canvas*  
*Size: 60 x 60 cm*  
*Year: 2021*



*Title: Golden Girls (Paulette, Georgette, Yvette, Claudette)*  
*Technique: Acrylic on Canvas*  
*Size: 80 x 80 cm*  
*Year: 2024*



# WERONIKA RACZYNSKA



Weronika Raczynska, a talented painter, presents an engaging exploration of the human figure at the "E-ME" exhibition, accentuated by an intense palette predominantly featuring shades of red. Her artworks, such as "FACE," "THE GIRL," and "NUDE," delve into the depths of human existence, with a particular focus on eroticism and inner strength. Through bold and vibrant strokes of red, Raczynska captures the viewer's attention, evoking passions, desires, and the emotional complexity of the human experience. The color red, symbolizing passion and vitality, saturates her works, creating a palpable sense of intensity and emotional depth. In her art, Raczynska conveys a profound reflection on the human condition, inviting viewers to explore the intricacies of mind and body through her dynamic and engaging paintings. Each brushstroke, brimming

with energy and dynamism, reveals layers of meaning and encourages contemplation. By employing the distinctive hue of red, Raczynska offers a penetrating glimpse into the beauty and fragility of human life, prompting viewers to immerse themselves in the sensory experience of her works and reflect on the profound complexities of existence. With her masterful use of color and form, Raczynska captivates audiences, inviting them on a visual journey of exploration and introspection into the depths of human emotion and experience.





*Title: FACE  
Technique: Oil on canvas  
Size: 100 x 81 cm  
Year: 2022*



*Title: THE GIRL  
Technique: Acrylic on cotton canvas  
Size: 120 x 100 cm  
Year: 2019*



*Title: NUDE  
Technique: Alkyd & acrylic on canvas-  
Size: 24 x 33 cm  
Year: 2019*



# WILLIAM JOSEPH'S RADFORD



William Josephs Radford presents the "Semi-detached" series at the "E-ME" exhibition, an innovative exploration that redefines contemporary photography. Utilizing avant-garde techniques such as intentional camera movement and lens masking, Radford creates images that challenge traditional notions of perception and detachment. "Semi-detached" captures fragments of chaotic moments, allowing subjects to emerge in a state of semi-detachment. Radford skillfully balances spontaneity and intentionality, transforming raw reality into readable and meaningful compositions. The use of color flash gels adds an extra dimension, infusing the images with depth and palpable emotion. At the heart of the collection is the concept of "semi-detachedness," an idea born from the artist's personal struggles and desire for escapism. This theme manifests in the photographs through a quality of in-camera authenticity, reflecting Radford's

commitment to capturing truth without digital manipulation. The result is a series of images that are not only visually captivating but also emotionally engaging, inviting viewers to reflect on their own perception and the concept of detachment. Radford's "Semi-detached" works are more than just photographs; they are sensory experiences that challenge the viewer to see beyond the visible. By combining experimental techniques with a strong emotional charge, Radford creates a dialogue between the image and the observer, making his participation in the "E-ME" exhibition a significant and innovative contribution to the contemporary art scene.





*Title: Semi-Detached #1  
Technique: Photography  
Size: 51 x 76 cm  
Year: 2023*



*Title: Semi-Detached #2  
Technique: Photography  
Size: 51 x 76 cm  
Year: 2023*



*Title: Semi-Detached #3  
Technique: Photography  
Size: 51 x 76 cm  
Year: 2023*

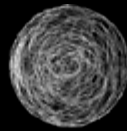




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