



Life as a Poem

VISUAL ARTS SHOW | SEPTEMBER 2022
INTERNATIONAL GROUP EXHIBITION
<https://www.cistaarts.com/lifeasapoem>

LIFE AS A POEM is an exhibition of artworks by an international group of artists who live and work in different parts of the world. The search for life's meaning has produced much philosophical, scientific, theological, and metaphysical speculation throughout history. Different people and cultures believe different things for the answer to this question. A poem is a piece of writing in which the expression of feelings and ideas. This showcase of artists' thoughts on the theme 'Life as a poem'.

The artists whose work features in this exhibition are: Anne Gart, Arum Wilis Kartika Ayuningtari, Ayan Aziz Mammadova, Aylal Heydarova, Cameron Lings, Cesar Mammadov, Chrysanthe Maggidis, Ciro Di Fiore (Daniel), Ellen Holleman, Emma Healy, Fernando Emanuel Correia, Francesco Nichele, Janet Stafford, Rina Taytu, Sergey Dobrynov, Ze Ve, Zeinab Mahani



Anne Gart

Anne Gart's haunting and abstract work references interaction between science and self. Anne describes her projects as meditative by-products of asking questions. They spring from multi-layered London environments and take forms of installation, photography, film, painting and digital art. Anne describes her approach to materials as an echo of her science degree mixed with traces of childhood - she recalls drawing in some's passport on long flights to Siberia. Anne's collaborative work addresses themes of formation of identity, multiple authorship and intersectional feminism. Often reflecting on postmodern & existential themes, her images are open-ended, inviting the viewers to create their own narratives.

The New Test still images (part of Flammable Formula series) explore narration of online narration of identity, degrees of privacy and pseudonymity.

<https://www.youtube.com/watch?v=VZYBnm8PYDg&feature=youtu.be>



The New Test, still images, scanography, 2022, 21x29.7cm

Arum Wilis Kartika Ayuningtari

Arum Wilis Kartika Ayuningtari is an Indonesian-based visual artist and a Master of Art candidate at the Indonesian Institute of The Arts, Yogyakarta. She came from a small town in Indonesia called Blitar. Since childhood, Arum often participated in art activities such as competitions in painting, posters, doodles, batik, and participated in art workshops. Knowing that she has a big interest and good potential in art, she dreams to work in the fine art field as a professional artist and lecturer (fine art major). Her artwork has a unique characteristic. She paints ideas with various visual forms that are representational or symbolic meaning. The object of her painting is creatively processed with deformative representational form. In making an artwork, Arum always chooses a specific topic about human life or social issues that occur around her environment. Artwork is a communication medium between the creator to their audiences. By creating artworks that bring social issues as the idea, an artist can contribute to society by providing new perspectives for people. She believes that having talent in art or creative field is a gift from God that must be maximized for positive things such as providing social awareness and educating the society that they must have a broad and open mindset about the issues that are happening around them, so they can find various solution to solve these social problems.

Life is like a train where we are the machinists. Keep going forward according to the prescribed route just as god has outlined our lives. Fun or not, feeling long or for a while is an atmosphere that we can create ourselves. Sometimes there is someone who joins the rides on the train that we run, then becomes a travelmate. Some of them have a special and important meaning to us, then there are some of them who must get off at a station ahead and leave us with a deep sense of loss and sadness. Sometimes on the way, there are also important passengers who have a deep meaning for us, even choosing to sit on a different train in



Water7 Train, 2020, Acrylic on plywood, 65x85cm

another direction. Nevertheless, the train must continue to run. Just like human life, there are all kinds of experiences and feelings coloring our journeys such as joy, sadness, distress, sense of belonging, sense of loss, dreams or hope, disappointment, encounters, and separations. Wherever possible we should make this journey a joyful journey by helping each other, sharing, caring, and loving each other. We give and do our best, so the journey can feel beautiful and pleasant, and memorable. And at the moment when the train has arrived at the final destination, we leave fond memories for those who still have to continue the journey on the other train of life.

To be able to fly of course we need wings. But we are not a bird with that special physique. Fly high to achieve what you have dreamed, a determination is a thing that can become a wing itself. Having big dreams is no longer a big problem as long as we have strong determination, we will be able to achieve them. Love and dreams are things that can be achieved. To achieve our dream in the future, greater effort is needed in the process. We must be an eagle that can fly high, against the gusts of wind that hit us.

The higher sky that we pass, the stronger the gusts of wind will come against us. Your conviction in something is at stake when the tiredness starts to come your way, and when the test is given, then can you get through it? or are you really with your earnestness? You are able to fly as high as an eagle because your wings are never broken, your strong intention will make your wings capable to fly as high as anything in this world. And every eye will look at your prowess in the successful achievements you gain.

<https://lynkfire.com/arumwill>



Kite Up in The Sky, 2020, Acrylic on plywood, 70x70cm

Ayan Aziz Mammadova

Ever since I was little, I remember spending a lot of time in my father's workshop, watching him passionately work on his paintings and dreaming that one day I will find my own passion. These are my earliest childhood memories, which in fact inspired and shaped me into the creative individual I am today.

Being surrounded by vibrant and talented artists from a young age had a great influence on my artistic formation. However, as I grew and became older my artistic style changed, I acquired a host of expressions, emotions, and moods that capture feminine warmth, sensitivity, and emotional complexity. My art is a reflection of my inner world, a mirror to my soul. I use the colours of my works to assign rhythm and deep meaning in an abstract ornament, as well as saturated patterns that can be found hidden in still life or landscape.

The language of art is an unparalleled force of my expression, the freedom of visual expression where even the most paradoxical ideas can touch and be united is the underlying concept that I live by...



Flowers, 2010, 90x70 cm, Oil on Canvas

I live in my own inner world, from where solar prominences splash imagination onto canvases and I am not bound by any conventional forms of artistry. In my works, I showcase a host of expressions, emotions and mood swings that are captivated by a feminine nature, and a rhythmic undertone. My creativity lies in the mirror of one's soul. I use the colours of my works to assign rhythm and deep meaning in an abstract ornament, as well as saturated patterns that can be found hidden in still life or landscape. The language of art is an unparalleled force of my expression, the freedom of visual expression where even the most paradoxical ideas can touch and be united is the underlying concept that I create art by. I primarily work with oil on canvas however I have experimented with mixed media and various other techniques.

Seven colours of the colour spectrum, usually they blend harmoniously with one another, the most famous example would be the creation green from yellow and blue, however, what would happen to them if they all quarrelled? I think there would be a terrible explosion.

The so-called explosion of colours - when multi-coloured splashes fly up, filling the space with brightness and fascinating beauty that at same time expresses the versatility, and the diversity of the world around us, opening up the possibility of freedom of choice for everyone.

<https://www.ayanaziz.com/>

Aylal Heydarova

Born and raised in Azerbaijan and strongly influenced by my cultural roots, I have a global vision of the world that is guided by the cosmos of my sensitivity towards nature, culture and human values. In my art I deliver an abstract conceptualisation of reality that aims to connect people through the colours, techniques and emotions.

I practised many different techniques and painting styles including installations, mixed media and design. Over the last two years, I have chosen a pointillistic style as my favourite. Most of the time I work on classical canvases. However, in 2013, I created a new style of flat sculptural painting where the sculpture is made from wood and stretched onto the canvas.

It is difficult to judge oneself, however, if there is a question then there has to be an answer too. My paintings are highly appreciated by viewers, who are usually overwhelmed by my bright colours, balance, and deep drawing which seem to appear from nowhere, whereas it is almost always an exact depiction of reality. It is difficult to copy something that is not related to rules and that has been created as a unique and unrepeatable soul.

<https://www.saatchiart.com/account/profile/2010093>



Life after 2020, Mixed Technique on canvas, 85 x 145 x 5 cm

Cameron Lings

Cameron Lings is a Contemporary Artist and Sculptor based in the UK, whose practice consists of generating three-dimensional form from bodies of data-sets and statistics. Through a systematic and research-based approach, his creations realize themselves as functioning sources of information - despite their initial abstract traits. Lings utilizes variants of scale, shape and material choice throughout his works, in order to enhance their relevance to both a subject and site.

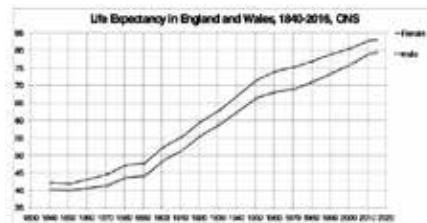
“My current work tends to ironically create itself, and in a way, already exists - only in a non-artistic language. I have found that my place within my present practice, is to translate what already exists into a format, which not only results in an intriguing piece of artwork, but as bridge between the gaps of science, mathematics and contemporary art.”

Two intersecting abstract forms embrace as one, each are created through a format of visualizing data. Here, the gradually increasing life expectancies, of both Men and Women, in England and Wales, are captured through a two-part sculpture.

<https://www.cameronlingsart.co.uk/>



His N Hers, 2021, Cold-pressed steel and hammered paint, 50x20x5cm



graph to accompany 'His n Hers' wall-piece

Cesar Mammadov

Cesar Mammadov (b. 1988, Baku, Azerbaijan) is one of most prominent young Azerbaijani brush masters. He is graduated from Art School named after A. Azimzade (2004-2008) and Academy of Arts of Azerbaijan (2008-2012) and in recent years actively participated in art projects in Azerbaijan and abroad, where his works were exhibited at the most famous exhibition venues. “I love this life with a frenzy of love...” – this line from Vladimir Nabokov’s poem, is most probably the best description of creative belief of artist. In Cesar Mammadov’s paintings joy of existence is combined with friendly interest in the smallest details of life, and the romantic glorification of the beauty of nature goes hand-in-hand with display of creations of human hands on foreground; figuratively, and sometimes in the literal sense of the word.

If sea is depicted, it is full of multicoloured sails, and if it is a city, it is variegated and brightly colored with bright walls, balconies and posters. Even industrial landscapes such as panorama of oil field, under the brush of artist gain a kind of businesslike or modest character, and yet vibrancy is achieved by carefully calibrated balance of clean and bright colours, with muted background nuances. Purity of tones is combined with clarity or even harshness of lines. The artist seems to offer his viewer a fresh look at daily wonders of the world: overflow of sea water, mosaic of beach umbrellas, openwork masts, labyrinths of tiled roofs, perception of which involuntarily turns into “fray at the edges” with aging. These landscapes are neither idealized, nor invented. This is a kind of ‘Traveler’s Diary’, because Cesar Mammadov travels a lot. In his canvases Spain, Turkey, France, Italy, cities, mostly maritime towns, ports, with their troublesome daily life appears before us... Cities can be depicted in different ways, but in his canvases they are mostly filled with light and festivity to various extents. They say, Beauty is in the eye of the beholder, and it is true. Confident strokes of his still-life paintings and portraits are sprinkled with same love for life, equally full of light in terms of mood, sometimes pacifically calm, and sometimes bright and playful.



Thinking, 2019, oil on canvas, 35x25cm

<https://www.cesarmammadov.com/portfolio>

Chrysanthe Maggidis

My name is Chrysanthe Maggidis and I am an emerging female artist who was born in Greece and raised in the United States of America. Living and immersing in two distinct cultures and being educated in both countries has made me truly bicultural and bilingual.

As an undergraduate student I pursued a BA in Art, Archaeology, and Art History at Dickinson College (2012-2016). In my four years of studio practice I was trained in various mediums to advanced level, including drawing (charcoal, graphite, pastel, ink), painting (oil, acrylic, egg tempera), printmaking (etching, woodblock carving, lithography, monoprinting), sculpture (wood, metal/welding, plaster), and photography (film, digital photography, digital illustration, Lightroom Photoshop). Afterwards, I pursued an MFA degree in drawing, painting, and printmaking at the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia (2017-2019), where my art practice evolved into creating mixed media works using charcoal, pastel, fabric paper, and woodprint.

In 2019, I returned to Greece and earned a second MA degree in Greek and Eastern Mediterranean Archaeology at the National and Kapodistrian University



Eye of the Storm, 2021, Charcoal on Paper, 61x46cm

of Athens, Greece (2020-2021), while simultaneously working as a staff member in archaeological excavations. I am currently a PhD candidate for Classical Sculpture at the National and Kapodistrian University of Athens and, simultaneously, an active artist having had a solo exhibition at the Municipal Gallery of Lamia and participating in the Biennale Chianciano 2022.

These drawings focus on the human figure through phases of gesture. I create a narrative based on physical language, the expansion and contraction of multiple interactions inherent in the body, rather than through facial identification. The poses and lighting allude alternately to the motion or absolute stillness of time. The emphasis on the postures rendered in chiaroscuro purposefully exaggerate shapes and proportions in order to build a sense of tension and anxiety within the work.

The works vary in size displaying either an entire figure or extreme cropped sections of the body using two pure colors: black and white. This combination intends to reflect personal experiences based on the essence of psychological darkness within the black of the charcoal (such as anger, depression, isolation, etc.), and simultaneously giving a sense of hope through the white of the paper. The work is intended to be confrontational to the viewer, raising these internal struggles and thoughts to the surface.

The human body carries memories, history, and identity through its skin, but each figure's story is told through physical language. The medium of charcoal is ideally suited to my approach due to its transient physicality: reflecting motion, change, and non-permanent transformation. Charcoal, similar to the body, carries a sense of history within the medium, remembering every mark, erasure, blur, and overlap.

<https://www.chrysanthe-art.com/>



Anguish, 2021, Charcoal on Paper, 61x46cm

Ciro Di Fiore (Daniel)

Ciro Di Fiore (Daniel) is a mixed media artist hyperrealism, conceptual, fashion and (an Italian emergent fashion designer) and with him the fashion goes in the art and in the music, and in every creative and cultural spheres and in every sector, but it is not the usual meeting between these types of creativity with contaminations neither an exchange between them and nor a simple combination.

Coloured cardboard, transparent paper, coloured glues glitters, indeleble felt-tip for plastic, fustella bigz - Concept: Nature, life , genetics, – Subject: Human Figure o This work is of the Collection n. 1 “Fashion Art” in the Group n. 3 that is dedicated to the Life. In an era of the animal cloning and with the prospect of a next human , Da niel in this artwork, with a imperative message , to emphasize the importance of the respect of the life and that come express with semplicity also thought the phenomenon of the twin birth certainly natural compared to the cloning. While the indicators that are near to both the newborn want to represent the possibility of evoiding the problems from asiring due to illness after the birth of a child and operating upon the gene- editing and that is the modification of genes desease threats to the illness with other sound and the technology of the snip and fix. This is plunging the modern ethics into crisis but over the years and with the ensure safe human health, it becomes with the time a routine’s technology to improve the human life without distorsions but so an indicator only of direction towards a development of the man and his existence.

<https://www.instagram.com/stefano3510/>



Natural life, 2016, Collage, 50x35cm

Ellen Holleman

Ellen Holleman is a painter, mixed-media visual artist and spatial designer based in the Netherlands. She trained as a spatial designer at the Utrecht School of the Arts (the Netherlands). Ellen prefers to work with oil paints and traditional painting techniques, but also enjoys experimenting and using contemporary techniques, like digital collage and photography, as part of her creative process. The themes in her art are strongly affected by her work and experience as an urban design professional.

In 2013, she was invited as an artist in residence at ‘tHuisbasis’ in Poelenburg, Zaanstad, where she collaborated with Sarah Spanton, a UK-based artist. From 2014 through 2017 she was the creative director of IFIKZ, a cultural festival in Zaanstad, where she built an installation on a barge that travelled on the river Zaan as part of the festival’s first edition. It moored at sites along the river for a series of storytelling events.

In 2020, after an intense artist retreat, she decided to focus on restarting a professional painting practice, shifting her career from the urban design field towards the arts. The following year, one of her new works was selected for a group show in the St. Maartens basilica in Zaltbommel and she had her first solo exhibition at the cultural centre De Poortertij in September. In 2022, five paintings were exhibited in an augmented reality pavilion with ArtInside Gallery and she had an online solo show running from April through May. Additionally, three of her artworks were published in issue #5 of The Huts Magazine. This September, her second forthcoming solo show will open at the cultural centre De Poortertij. In October '22 she will participate in the 5th edition of International Artes Exhibition in Turin, Italy.

Painting, to me, is like magic. The ability to visualize and recreate scenes using only shades and colours never ceases to amaze me. I see the world through a ‘paint filter’, always wondering how to translate the world I see around me onto canvas. Using oil painting techniques of the old Dutch Masters I build my images with many layers of transparent colours on a traditional bases of white gesso. The gesso ground reflects the light, which creates the illusion of depth and a rich and intense sensation of colour.



Awaiting, 2022, oil on panel, 30x40cm



Access to the forest, 2022, Oil on canvas, 100x100cm

The subjects I choose for my paintings are usually scenes from ordinary, daily life. I like to observe people in the places where they live their lives. With an eye for quotidian, urban scenes, I am always collecting images from the places I visit, the journeys I make. With my full attention, I recreate those scenes into artworks that spark a quiet energy or emotion that we can all relate to. Wanting to capture just that one person at that one place in that one specific moment in time.

One recurring theme in my work is the contrast of human life in desolate urban landscapes. It reflects my views on the mutual influence of urban spaces on people and vice versa, showing how humans relate to the spaces that surround them. Or, how impossible it can be to relate to those spaces at all - thus addressing and questioning the way we build our cities and societies and the existential solitude that most of us experience at some point in our lives. They also show the intimacy that some are able to create anywhere and my compassion for those who lack that resilience. To me, it seems that some people have the resilience to feel comfortable with themselves anywhere, regardless of the circumstances, whereas others seem completely lost, lacking the ability to connect. So as an observant, I try to visualize this in imaginary narratives.

Sometimes I simply seek the joy of creating; painting a bird, a tree or a portrait of someone dear. Offering comfort by showing the beauty that is present in all things around us.

Emma Healy

Emma Healy (b. 1990, IRE) is an Interdisciplinary Artist based in Limerick City. Emma received a Masters scholarship and graduated with a Masters in Art & Process from Crawford College of Art & Design in 2018. Following from her BA degree in Fine Art Sculpture & Combined Media, Limerick School of Art & Design (LSAD) in 2015. Currently, working as a Part-Time Tutor within the Learning Support Unit in LSAD.

Healy intertwines her practice with the disciplines of Moving Image, Photography, Live Performance, Drawing and Sculpture. Thematically, she is motivated by the experiences of women, their bodies, rights, and societal influences. Often reverting to the personal and revisiting traumatic yet pivotal moments in life as a bonding agent in her works.



I blink and the memory has already passed..., 2022, Photography & Text, Diptych. Photo Rag Paper with Oak Frame and Art Glass, 32.5 X 56cm Each

Her most recent work investigates the cognisance and acceptance of traumatic events and the influence of space and objects in the act of a trigger. This concept is explored through photography and publication and funded by the Arts Council of Ireland. Developing this work is a plunge into the darkest of memories, unravelling them to create a connection to the viewer, create an understanding. Thematically, issues of gender based violence and the effects of PTSD are common reflections, stressing the importance of issues that continue to grow and never quell. Domestic nightmares and trauma of memory permeate the dialogue of her work.

'I blink and the memory has already passed' By Emma Healy I blink and the memory has already passed What was once blood is now water in the grout Everything is different and yet at times I see a presence It's not quite there but it is maybe...fear? Wanting to save a soul that lost a life and torture, pain and ridicule A pounding beat Acid flexes Within a chambered body that is unrest. Gazing at a mirror hoping to see peace and yet all it wants is a piece A piece of me that was already taken, manipulated and forced back in It doesn't feel like I It's just a standing flesh unspoken but writhing in pain. Separation was key in your game, but it only took the one left to help me rise up. You will never be forgotten but make no mistake this is not an ode to you and your pain. it's an acknowledgment of your cowardliness. You chose to pluck the petals of a flower not yet open instead of embracing its presence, enjoying its elegance. But what you did not know is that I would bloom another day Return a freedom pace. And here I am writing these words that may not make sense, but, I wonder what you see in your reflection? if you see anything at all? catatonic is it? And you do not care, or see, or believe a truth that is about you. And so you must only hear silence How lonely you must be A darkened existence because you do not see an 'I' only a 'them' A Person riddled in self hate as my blood stains turn to water droplets I see you as a moment only, a passage, a blink, a memory Not a presence

<https://www.emmahealyart.com/>

Fernando Emanuel Correia

Fernando Correia, 1982, I was born, live and work in the big city of São Paulo, Brazil. Son and grandson of visual artists of local importance, my first teachers were my direct relatives. I dedicate myself spontaneously to the arts since 1996 with great production. Between 2003 and 2012 he lived in a small town on a Brazilian island, Ilhabela, where I was able to live with the local nature and the small town. This influenced my work. Since 2020, I have been taking a bachelor's degree in Visual Arts at the conclusion of Faculdade Santa Marcelina, scheduled for December 2023.

Art is an infinite field of experimentation, expressions, studies and conclusions about life, the world and society. Colors are the means I found to form a power to abduct the spectator's attention and thus create a relational object that enriches people's daily lives. I like to discuss art in its different moments in history: spontaneous, abstract, modern art. Remaking myself with each artistic intention is a way of metamorphosing myself towards being free and open to the messages that society and I need to share.



Sunbathing on the Beach, 2021, Acrylic on paper 640 gr, 56x76cm



Couple on Sofa Near Aquarium, 2020, Acrylic on polycarbonate, 40x30cm

Offering grace, charm, love with simplicity is a privilege and responsibility of life. I try to answer life with life. And thus transmit the cosmic forces that make Brazil my space for capturing and irradiating plastic, critical and poetic sensibilities.

<https://en.fecorreia.net/>

Francesco Nichele

Francesco Nichele is a photographer from Vicenza, Italy. He was born in 1990 and graduated in Photography at the LABA, the Academy of Liberal Arts in Brescia, Italy. Francesco is passionate about photo-reporting, especially focusing on natural and floral wildlife. He particularly keen to portray the ongoing interaction between humans and non-human living creatures. In his dissertation, he documented the flow of a river, from its source to its mouth, including its interconnections with the local community. After his graduation, Francesco curated the illustrations of a guide on trails for cyclists. Later, he collaborated for two years with a photography studio, working on industrial photography and consulting clients from a variety of companies from different industries (e.g. food, healthcare, fashion, agriculture).

There is no beginning without an end. Sometimes life feels like a path in the middle of nowhere, as you do not know where it will take you human nature.



Sometimes life feels like a path in the middle of nowhere,
as you do not know where it wil



Life is like a poem, especially if you take the time to admire
the beauty of nature in sol

The ongoing interaction between humans and nature. Life is like a poem,
especially if you take the time to admire the beauty of nature in solitude.

<https://www.linkedin.com/in/francesco-nichele-1bb258b8/?originalSubdomain=it>

Janet Stafford

I am a painter, living and working in New York. I use photographs on which I base my paintings.

I have always worked in series—streams of thoughts and desires common to us all, represented by images. I see the images as indicators of the material world.

At first my series were narrative, encompassing quotidian aspects such as romantic love and building construction. And I considered ideas—enlightenment, biology, memory. Now I am thinking about nature and our planet. I want to point to the beauty, the love.

<https://www.janetstafford.com/>



CP Trees, 2016, Oil on paper, 152x204cm

Rina Taytu

Born October 1980, JAPAN

Graduate at Tokyo Designer Gakuin College.

From 2001, based in Tokyo, works illustrator.

Mother of three.

Take a breath of the new dawn
and make it a part of you.

-native american-

People always want to see the light.



ARIN, 2021, colored pencils, 420×620 cm

It's easy to turn away from
the darkness and put it off.

But if you look closely at
the darkness, you will find

But if you look carefully,
you will find that there are
many important lessons
from our ancestors and
wisdom to live by in the
future.

After facing the darkness

After facing the darkness,
the light is much warmer
than any light.

I believe it will become a
treasure that we can give to
those around us.

The theme of my works is
coming from "To Live".

Most of them, if anything,
are based on "sorrow" and
"trouble" around us.

Among these sorrow things, I shift my thought to feel a thank.

When I feel a thank, I see a small "dream" near in the future.

It is "drawing" for me to make a form from a small dream.

And all the works started while the child was sleeping.

The effect of art. I study art from the viewpoint of art therapy and clinical psychology.

I want to use art mainly for the next generation of children."

https://www.instagram.com/rina_taytuart



Yourself, 2021, colored pencils, 350×350cm

Sergey Dobrynov

I am Sergey Dobrunov, born in Lugansk, Ukraine, where I studied at an art school.

In 2014, with the outbreak of hostilities, he left for the city of Gdansk, where he was engaged in the manufacture of paintings from amber. And he began to draw.

Now I am studying at the magistracy of the Institute of Culture and Arts in Poltava, Ukraine.

My specialty is glass painting. I use oil paints and ink to create my paintings. Participated in exhibitions in Ukraine and abroad. With my work I want to pass on knowledge and understanding of the world to descendants. I want to show the beauty that is in our world.

In my work I use glass and oil paints. I look for inspiration in nature and gardening.

<https://sites.google.com/view/dobrynovsergei>



Time travel, 2022, Glass,oi, 20x30cm

Ze Ve

I develop my research on moving from one place to another in a state of emergency, , I work on the issue of deterritorialization and reterritorialization so questioning on life which is marked by a grave misfortune, which is irreparably upsetting, which is reroute of his destiny.

Plastically, the two basic characteristics of my works are: cineplastic and poetic fragmentation. In fragmentary poetics, analogy is the very principle of poetic writing. The photos that I propose for you open call are an analogy of a unique man, his nature, character and his characteristics. For this reason, I call this series of photographs singularity.



Singularity I, 2020



Singularity II, 2020

Zeinab Mahani

I am Digital Artist. My art does not just represent shape, style, beauty, artistry and genre but my arts describe unique direction to world, inspiration a human society, virtuous, spirit, true of life such as morality, poetry, a non-verbal message to world, even there are a kind of philosophy being upward to humankind of compassion. My Art always become major impact to human life. Affection about art is by using combination of element of Subject, Movement, Medium, materials and techniques.

Here is art which drive to help birds in snow storm and show them direction. Girl sits on the cow back and playing some music. In weather there is now nothing to see because of snowing white thick weather. Birds cannot see in sky they feel nervous and difficult to fly to reach their destination. There is such way girl are giving direction to Birds by play music.

Sweet/Cake: Sweets are difficult to make, it's perfect baked example when are addition of flavor, taste and aroma balanced. It becomes absolute. Baker creates of it by given perfect bake time, adding, well mix and use of essences. Finally



Music for Birds, 2017, Digital, New Media, 63.3x58cm

result goes to be a perfect with beautiful look as well but when something goes to wrong to bake, it burned, lack of softness and sticky. Life is similar to Sweet. Goddess of Love (Venus) A beautiful lady and smiling face seems happy and feeling lovely. Girl sits on the cloud with her hanging legs, talking to her love in telephone there is most artistic view and connection of telephone wire goes to in cake. She feels totally in cake she enjoys talk with her love, there is what beautiful presences of real love. One of the actual feelings what she gets from cake too.

It is given a nice combination of colors and shape and all about this creation is my imagined to make perfect artistic.

<https://www.zeinabmahani.com/>



Goddess Of Love (Venus) - Sweet's Limited Edition 11 of 12, 2019, Digital.

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