



GODDESSARTS  
MAGAZINE

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# About the Goddessarts Magazine

Dear artists and art lovers,

Thank you all for continuing to support the Goddessarts Magazine! In our issue 11 we have – as always – a wonderful diversity of global artists and interesting background stories about their art.

On the occasion of the World Mental Health Day, on 10 October, and also the EDD, the European Depression Day, which is on the first Sunday of October, it would be appropriate to write about these topics. However, regardless of those dates, I have a more personal reason why I would like to write about mental health. Recently, one of my dearest friends committed suicide which has been affecting me deeply and left me in a state of shock and sadness that can barely be described in words.

My friend was an exceptionally humorous, caring and a very sociable person. He had many friends, but there had been emotions he never talked about and that he had put away for years. I used to see his sadness, frustration, and pain in his eyes and instead of letting out some of it, he just turned silent or covered it up with humor. Some of our mutual friends couldn't believe what happened and why, and unfortunately, some people don't seem to have an understanding for depression or the causes of suicide at all.

In the art world, I feel like this is different, because many artists suffer from depression and talk about it openly. It makes me very angry that mental health issues are still a taboo in so many areas and that there is little understanding for it. In my experience, one problem is that in workplaces it is oftentimes more acceptable to have something physical that people can actually see with their eyes, like a broken leg. When it comes to something "invisible," people seem to have less tolerance and understanding, let alone empathy for pain and suffering. Another major problem is the misconception of what mental illness is and the lack of knowledge where it comes from.

In my circle of friends, family, and closer acquaintances, I honestly hardly know anyone who has never suffered from depression or other mental health issues. Although is widespread and although statistics even show us that mental health problems are continuously increasing, I think it is a real shame that people affected by it are often just left alone. In Germany, it takes on average a year or more to get a therapy place and only if you are wealthy, you can afford to pay a psychologist on your own. If you stay away from work longer because of mental health problems, your health insurance puts immense pressure on you, instead of helping you. According to their regulations, your family doctor is only allowed to write you off sick for a few weeks, after that only certificates from a specialist, in this case a psychiatrist, are accepted.

Getting an appointment with a specialist has become as difficult as getting a therapy place in Germany. This situation puts immense pressure on the patient. If you manage to find a psychiatrist, they only take 10 minutes with you at the maximum, then they prescribe you antidepressants. Antidepressants can help a lot of people, but oftentimes the wrong ones are given and without therapy and real monitoring, the real problem has not been tackled. Also, patients have no room to talk about their situation and don't feel noticed at all.

The mechanism behind it is very inhuman since the primary goal is not to make you better or to improve your situation, but to quickly prepare you for dispatch and fit for work again. Your workforce is the only thing that counts – at least that is what is suggested by the way patients are treated and especially by the language used. You are like a machine, a number in the system that is required to fulfil its service, until it can be disposed of. When I suffered from my burnout, I unfortunately had to go through this process myself and I could write a book about it.

Moreover, your health insurance requires from you to go to a medical service to where they review your condition over and over again – by a different person each time. All this is a very exhausting, time-consuming, and tormenting process that does not help you in any way. Some of my friends said that they felt like having mental health issues is almost being treated equal to having committed a crime. Just continuing with their work, despite their condition, was less stressful and complicated than calling in sick or revealing their problems. I can't talk about other health systems in other countries because I don't have experience with those, but I assume, if this is already that bad in Germany, it is probably worse in other countries.

Another important aspect I want to point out here is that people with mental health issues usually have them because of trauma, stressful events, pressure, and many other reasons. People are rarely mentally ill, just because they are weak or not resilient enough. Many people who want to rationalize mental problems and point the finger to the person affected, are making it worse with their ignorance and contributing to a very, very sick system. In this context I always have to think about the quote by Jiddu Krishnamurti: "It is no measure of health to be well adjusted to a profoundly sick society."

My plea to everyone is to please stop being ignorant about your own feelings in the first place. Don't hide or pretend, don't put on your mask, but instead talk about your emotions and share them.

By being honest and open, we are not only role models to others, but we can help others to come forward too, to feel more comfortable sharing their burden and to develop empathy and understanding for each other. Don't make jokes about other people's situation, don't play it down, but really listen to them and give them true understanding. Ignorance has cost many lives and will continue to do so. Everyone can at least try to make a little difference.

We creatives have this wonderful gift of expressing so much and sharing it with the world. We are allowed and we allow ourselves to be vulnerable and to be honest about it. That is something you can not measure in money or profit, but that is something that contributes to a process of social development that we need so much. Be creative. Be honest.

Lena Snow



## The Abyss

I couldn't hold you strong  
Where did you go all alone?  
Leaving our hearts dead as stone.

I am walking towards a strange land,  
Wanting to feel your hand,  
Making me realize  
Our life is just a grain of sand.

I took a walk to the other side,  
Where the universe is wide,  
Floating through endless tides  
In the end hoping to find a light.

There I see you in front of the abyss  
To see you  
what a bliss!

I want to ask you what you miss  
But no words come out  
Nearby the abyss

Was it so heavy on your mind?  
See! There is the light behind!  
Something past the abyss  
which makes me almost blind.  
Did you really want to leave us behind?

No words in this realm  
Everything is rather calm  
No words come out of my mouth  
I am wondering  
Will heaven wait if you go south?

Will salvation await you there?  
It must have been painful  
I am aware.  
Now, walk towards the glare!

I hope you find what got lost  
In this dreadful life  
That cost  
Your life

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## Orestis Ntelmas



Every summer feels the same.

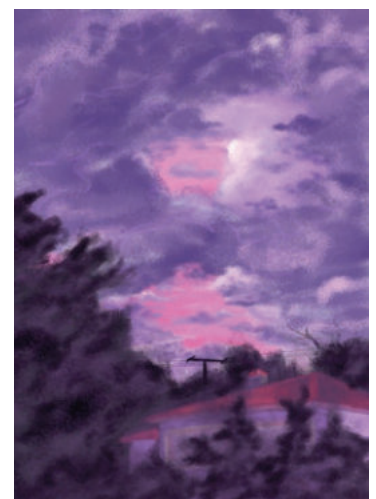
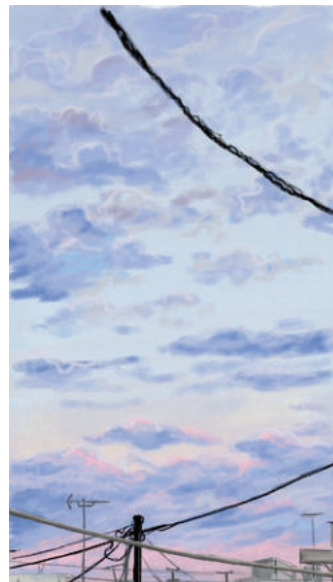
A collection of snapshots, drawn digitally, that describe the flow of a typical summer. With numerous references to Solange's album : *When I get home*, this series visualizes my experience with summer. I usually listen to this album during my walks, where I captured all the reference photos for the 6 pieces that comprise the series. The atmosphere and the titles of the artworks reference the emotions captured by the tracks on Solange's album. As a whole, this collection of digital paintings communicates my personal observation that every summer feels the same, in one way or another.

The first 3 pieces mark the beginning of summer and the beginning of my daily walks, where I get great inspiration from the landscapes I pass by. The 3 later pieces focus on depicting the mid to late summer period. Summarizing my experience while working on this collection of artworks, I used drawing as a medium to pass summer in a creative way. The painting technique I employed skews from my usual one, letting myself be less oriented to realism and more focused on capturing the moment of me passing by those landscapes.

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My name is Orestis Ntelmas and I am a 23 year old artist and architecture student from Greece.

The artworks chosen for the open call are part of my art series titled "Every summer feels the same", which is my latest collection of paintings. Usually, I am a mixed media traditional artist, but for this series I experimented with digital painting. My goal for the project was to capture the feeling I get during summer, while incorporating the landscapes and cityscapes I often come across during the season. Also, I took great inspiration from Solange's album titled "When I get home" as the atmosphere it creates feels similar to my experience with summers.





## Indrė Gražulevičiūtė-Vileniške



I have studied at Kaunas A. Martinaitis Art School, at painters A. Šatas studio and R. Levulienė painting studio, in Kaunas University of Technology I had acquired architect's profession. I am actively involved in art field since 2017 and work with various techniques: oil and acrylic paints, watercolors, ink, pastels, mixed media, digital art, creative Artificial Intelligence algorithms. I paint pictures, draw illustrations, visual notes and mind maps, create generative digital artworks. Since 2018 I have organized several personal exhibitions, and participated in collective physical and online exhibitions. In total I have participated in more than 30 art events.

Here I present the description of two selected works - "Owl Goddess" and "Canidae" - although the artwork creation process and some messages behind these works are suitable for all six presented artworks. The artworks are from the mixed media digital artwork series entitled "Mystical animals". The technique is identified as mixed media digital artwork as it includes both generative Artificial Intelligence (AI) algorithms and my hand drawings, which are digitized for the creative process.



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Main profile: Indre Wooden Fox  
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The series "Mystical Animals" is still unfinished and will include more images in the future. It was inspired at first by the title of this magazine "GoddessArts", which reminded me the ideas and works of Lithuanian archeologist and anthropologist Marija Gimbutiene and her ideas about the Mother Goddess culture revolving around women, human life cycle and the cycle of the year, sedentary lifestyle and clay figurines. Even if it was agricultural sedentary lifestyle, the forest with animals and spirits was always nearby. Thus I used my hand drawing of the goddess and transformed it into various forest animal compositions using generative AI algorithms.

The artwork "Owl Goddess" represents the owl, silent and mysterious creature, which lives near us invisible. although the colors and the centered composition are organized in the way that the owl looks like the forest goddess in her bird form. The artwork "Canidae" is a dynamic composition representing intertwined canidae creatures, both foxes and wolves and intends to represent both the similarity and closeness of emotions that humans and animals experience and at the same time the gap that exists between human and animal perception. Only the spiritual dimension, here expressed as ancient gods and goddesses, can help us to bridge this gap and learn again the language of the animal world.

## Seona Sommer

I want to tear down borders and overcome distances with my realistic portrait painting art. I explore the diversity of different cultures, subcultures and individual characters. In doing so, I explore the emotions of the individual. While capturing everything I perceive, I focus on the similarities rather than the differences.

My realistic portraits invite encounters with people of all kinds. While "the other" often fascinates us from a distance and somehow attracts us, upon closer inspection the differences fade and we recognize instead the commonalities that connect us all as human beings. Bridging this path, this distance, is the goal I pursue with every brush stroke.

Humanity and diversity are the foundation of my art and international collaboration is a key pillar of my concept.

A trip to Tanzania in 2019 led to a great desire for me to combine my art with social commitment. Among other things, I now support an association that helps children in Tanzania to get an education.

Since the pandemic, I've been making greater use of social media to connect with other people around the world. This has resulted in some good collaborations that have become a whole new source of inspiration for me.



### Schoolchildren in Tanzania 8, oil on canvas, 80 x 100 cm

The children from the series "Schoolchildren in Tanzania" are students of the Msasani Primary School in Dar es Salaam. They are all hearing impaired or deaf and some of them live with additional physical or mental disabilities. Seona donates from each sale of the Tanzania paintings to a charity association that helps children in Tanzania to finance their school education. Several children from Msasani Primary School are among the beneficiaries. Seona is a strong advocate for school education for all children everywhere.

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## Seona Sommer



**Not Alone, oil on canvas, 70 x 100 cm**

For the "Friendship" series, Seona sometimes picks random strangers and asks them if they are friends. If they say yes, the ice is usually broken, because they like talking about their friendship. Seona met these two models last summer in downtown Cologne and they immediately agreed to a photo shoot. Seona believes from the bottom of her heart that face-to-face encounters and nurturing friendships are the key to a more peaceful world. Not only is it much easier to make friends than enemies, it's also much more rewarding. This may seem more than obvious, but obviously it is not when you look at what is happening in the world, in Ukraine, Syria and many other places. This series is therefore dedicated to the many forms of friendships everywhere.



## Heather Heitzenrater



I have always enjoyed science fiction and fantasy novels; what fascinated me the most involved the characters' traveling to faraway lands, much different than our own. These portals left me completely spellbound, and I would imagine myself stumbling upon one, awaiting the wonders on the other side. I wanted to find a world that beckoned us in with its allure of mystery and enchantment.

My work incorporates the figure with reflective Mylar. Its silver, liquid-like surface forms abnormal shapes and catches magnificent colors from its surroundings. Similarly with mirrors, reflections contort images in ways that make us see things differently. It creates abstract images in real life by twisting and bending to the point where objects and places are intangible. I use these reflections to create a world full of chaos and curiosity that lure the viewer to come closer.



Conjure - I have been painting my reflective mylar style for nearly 10 years. With this painting I wanted to prove to myself that I could paint more than just mylar and flesh. So I challenged myself by painting the wallpaper and transparent fabric of the dress. Inspiration for this painting came from sets that I had worked on at the haunted house and the myth of Bloody Mary. I was also going through a lot of grief in the last few years and was thinking about what it would look like to personify it. I pictured grief as being very empathic and wanting to comfort us even though it's a feeling we all fear of having.

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## Sarah Owusu-Ansah



My name is Sarah Owusu-Ansah, a Ghanaian artist living and working in Karlsruhe, Germany. I completed my postgraduate degree at the State Academy of Fine Arts, in Karlsruhe Germany, and obtained my Bachelor of Art degree from the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana.

As an artist who is passionate about exploring new techniques and pushing creative boundaries, my work is characterized by a strong focus on color, texture, and form.

My art explores inner realities of shared feelings, connections and bondings, in a very open and process oriented way. In my current series, I play with the techniques of drawing, print and photography. The images are printed and transferred in layers on the cardboard.

The background plays a vital role in how the images appear and are seen. I use coloured outlines to trace out the prints which form a new image in the end. I expand this process with the use of image transfer, painting on tiles. I strive to create pieces that evoke emotions and challenge conventional perspectives.



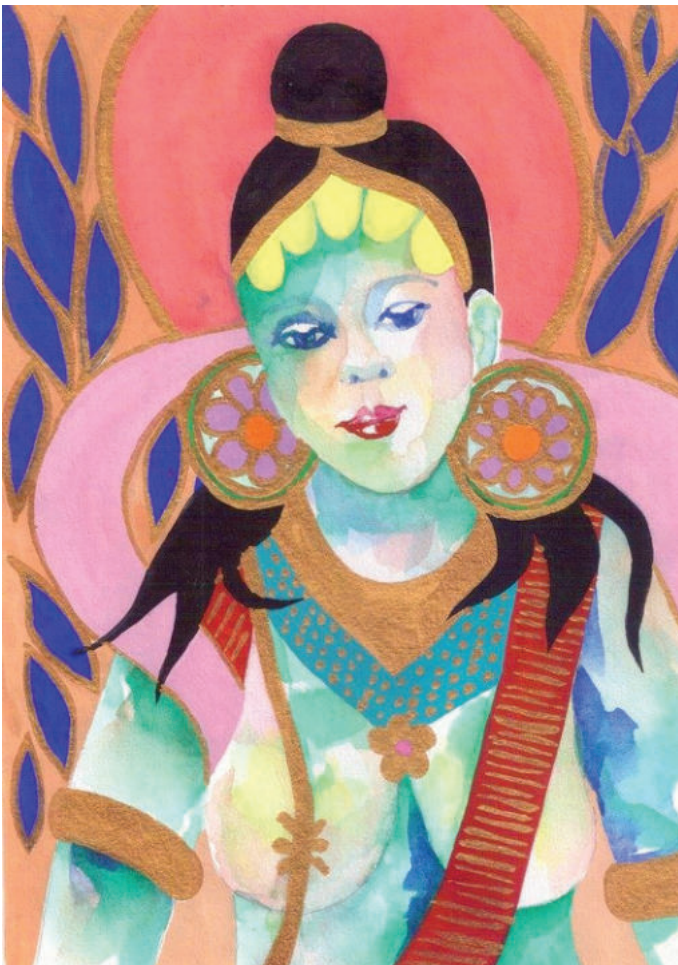
I have had the privilege of exhibiting my works in several galleries internationally, and received positive feedback from both art enthusiasts and fellow artists. Currently, I have two upcoming residencies; Tao Hua Tan artist residency in China, the Paradiesli. Artist in Residency in Switzerland, and one residency next year at Pilotenkueche, in Leipzig, Germany. Additionally, I have been recognized with an Honorable mention by the Bruxelles Art Vue Spring Edition 2023, and the Certificate of Artistic Achievement by the Luxembourg Art Prize 2022.

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## Edith Lomovasky



The works I submit here are part of my esthetic and spiritual path guided by the Goddess within. I started my quest depicting magic and the female figure across the cultures, both contemporary urban Western spaces and Earth cultures like the Pre- Columbian women, until I met the goddesses of the East, mainly Tara's avatars of which I created my own icons. I keep on the track, dialoguing with the Goddesses and their spiritual vibrant presence in everyday life. To depict these powerful women is my way of intertwining the sacred and the mundane into a cosmovision that includes each and every sentient being on the planet. In other words, my art is my faith.



The Goddess knows (2023)

In this gouache artwork I depict a female image and her mudra as a sacred icon, surrounded by a background inspired by Indian traditional textile designs – the marriage between the sacred and the mundane-. I evolved from collage to gouache and watercolour. This change in media and technique means to me the harmony and belonging within, attained through my artistic and spiritual path.

Web: <http://artgallery-edithlomovasky.blogspot.com/>  
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## Mariem Bennani



Graduated with a Masters in Architecture from the United States and a self-taught artist, I participated in many collective and individual exhibitions in Morocco; my home country and where I currently live; while also publishing many articles in journals, magazines and books about my artwork and exhibitions.

I have also participated in many online international exhibitions with countries as; India, Turkey, Iran and Argentina, where I also had the opportunity to help curators by presenting their exhibitions and other artists artwork in their videos.

### DETACHMENT (picture below)

This painting represents the human being in a state of detachment from his past, from his trauma, from his old and heavy baggage that are holding him to live in the present moment.

The light which comes down in the middle (the healing light from his soul), cuts the past, traumas and attachment that were holding him back, so that he can finally live fully in the **present moment**, fully aligned with himself.

The line represent the time line that gets cut off in the middle releasing the past and leaving the person standing only and fully in the present moment.



My painting style has transitioned from semi figurative to abstract over time.

I believe that art of all forms helps us connect with and heal our inner child, therefor connect in a deeper way with ourselves and with others.

My art is based on the relationship between matter and light, between the physical and the spiritual.

Each painting is a quest towards the inner world of the being and his soul.

It represents the human being in a state of **transition** from his mind to his heart and intuition, a transition from his **ego** to his **soul**.

A **transition** that allows him to achieve complete union and alignment with whom he really is, which is **unconditional love**.

« **Love is who we are, love is where we came from and it is where we are going back to** » Mariem Bennani



Blog : [mariembennani.blogspot.com](http://mariembennani.blogspot.com)

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## Jana Ebert



**Golden Stain**

I was baptized in her rhythm of  
voice  
As she entered the room  
In the midst of urban noise  
Her presence washed away the  
gloom

As her splendour reached my eye  
Bloomed a flower in my chest  
But my lungs were just too shy  
To speak my humble love request

Like a suns ray in the rain  
I was pulled by passions grip  
Left forever golden stain  
On my lonely homeward trip



'Amelia' is about a restless female spirit, roaming an abandoned building.

The high transparency of the pieces in the foreground serve as depiction of a bodiless being, accompanied by the ghost of peacock.

This effect is a common tool in my art to create layers and intersections.

I really love how the stairway serves as her hair or a hat - depending on what you see - which bestows a beautiful round aesthetic upon the scene.

This work was created by picking the colours blue and yellow as a basis - one of my favorite combinations - and then choosing pieces by the emotions they gave me.

## Jana Ebert



'How did I come here' shows a chaotic mess with a woman on the ground, obviously overwhelmed and exhausted. The provocative big phrase 'Holy sh\*t' sets the mood of the artwork in an unapologetic way. The image is convoluted with shapes and objects and the observer is unable to grab a single thing to start with. Especially the upside down room with the chairs at the ceiling and the dominance of red contribute to the unsettling feeling of the artwork.

### Blackpool Rose

Sleepless wishing they would meet  
If she will be his loving bride  
Stars upon a Blackpool street  
Let these flaming hearts collide

She is wrestling through the odds  
That this life has put between  
Praying to the timeless gods  
A wilder rose has never been

Looking out and ever calling  
And her passion never gone  
For his arms to catch her falling



IG: @jebert\_lyrik

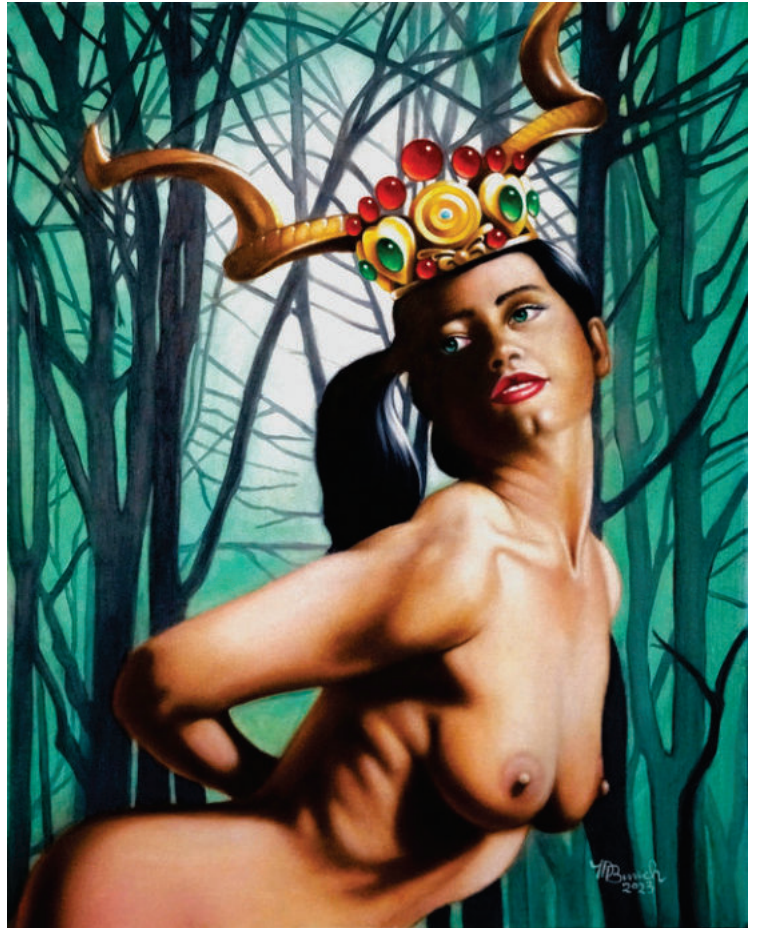
## Troy Bunch



I've liked to draw and paint for as long as I can remember (which is probably the reason I ended up working as an illustrator, commercial artist and graphic designer for most of my life).

I enjoy the challenge of making my paintings look "real", but also want to represent something you'd probably never see in the natural world. I guess the best way to describe my work would be to call it imaginative realism, fantasy or even surrealism. It is also important for me to create paintings that have some personal meaning and relevance, while at the same time imagining the viewer might find some personal significance in my work too.

I admire and enjoy a wide variety of art, but was particularly influenced by the works of some great paintings and illustrators like Dali, Magritte, Nicola Verlato, Olivia, Richard Corben and Frank Frazetta.



**"Tiny Blue Dot"**

I really enjoy the challenge of painting figures (nudes in particular), plants, animals, birds, insect (really anything from nature), and outer space. In executing all of my paintings I want to create "realism". My idea for this painting came from the concept of having a powerful female force, beautiful and adorned with gold and jewels. Her universal power and importance is apparent by having a "tiny blue dot" embedded in her headpiece. The blue dot represents the Earth. I show how small and really unimportant it is in the bigger reality of the universe and all life.





## Troy Bunch



### "Miss Lily"

This is one of my favorite paintings. For several years I went through a stage where I painted all my figures black and white. I think Miss Lily works so well because the black and white is contrasted so nicely against the giant flowers and background. It is a "subtle" fantasy theme that could almost be real.

## -Troy Bunch



**"Third Eye"**

I really enjoy the challenge of painting figures (nudes in particular), plants, animals, birds, insect (really anything from nature), and outer space. In executing all of my paintings I want to create "realism". My idea for this painting came from taking a look at models I'd used in the past and as always, Thea jumped out as my favorite to paint – to me she represents both beauty and strength. So I used her again, but concentrated on rendering her face rather than her figure and decorated it with gold and jewels to further enhance her beauty.



**"Eclipse"**

In this painting I combined my love of painting figures and concepts of science, space and nature. I wanted the subject to represent the mother of light bringing calm and control to one of the great forces of nature – light.



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Website: <https://troybunch.com/index.html>

**Troy Bunch**



## Ilgonis Rinkis



The painting captures a moment that cannot be repeated. There is something melancholic, lively, and ephemeral at this moment. I think that makes the painting attractive. I studied elementary school with the specifics of fine arts. It taught color teaching and drawing. 1989-1993 Education in Studio at the Academy of Fine Arts, Riga, Latvia. Focus on painting, drawing, and composition.

In 1993, I was studios at the Ralph Janson's Painting Studio. Then 1 year painting in Bruno Celmins's Painting Studio. I worked in book publishing houses for many years - as a layout designer and artist. I had stopped painting. Four years ago, I found my old wooden box of oil paints, a palette - I smelled linseed oil and turpentine. And the love for painting blossomed again in my soul. I slowly started painting again. One of the French Impressionists had said that painting is very jealous. Don't let him down. After that, it isn't easy to restore the relationship.



## Ilgonis Rinkis



THE SECRETDORS OFT HECastle, Painting:Oil on Canvas, Size:80Hx120Wcm

Traveling through old ancient castles. Each castle had a secret door that was known only to the owners of the castle. The door opens and a beautiful, romantic lady appears.

## Ilgonis Rinkis



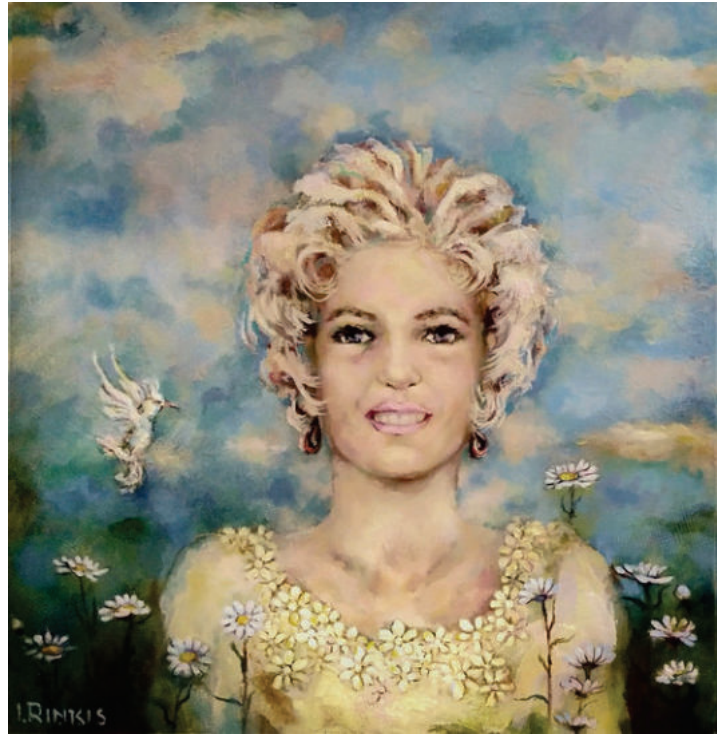
MOTHER TERESA OF CALCUTTA. IN MEMORY. Painting: Oil on Canvas Size: 100 x 90 cm

As clean rain washes the window glass from dust, so God's mercy washes the soul from dirt. I have always admired people who are able to help another person. That was Mother Teresa of Calcutta. A person full of God's light and love, full of faith. Bearer, giver of God's mercy. A close-up of the painting shows her reaching out her hand to help. In the second plan, we see how she goes to the kingdom of God, in eternal light. Her holiness has influenced many people. The painting is in several layers. Embossed textures are used.

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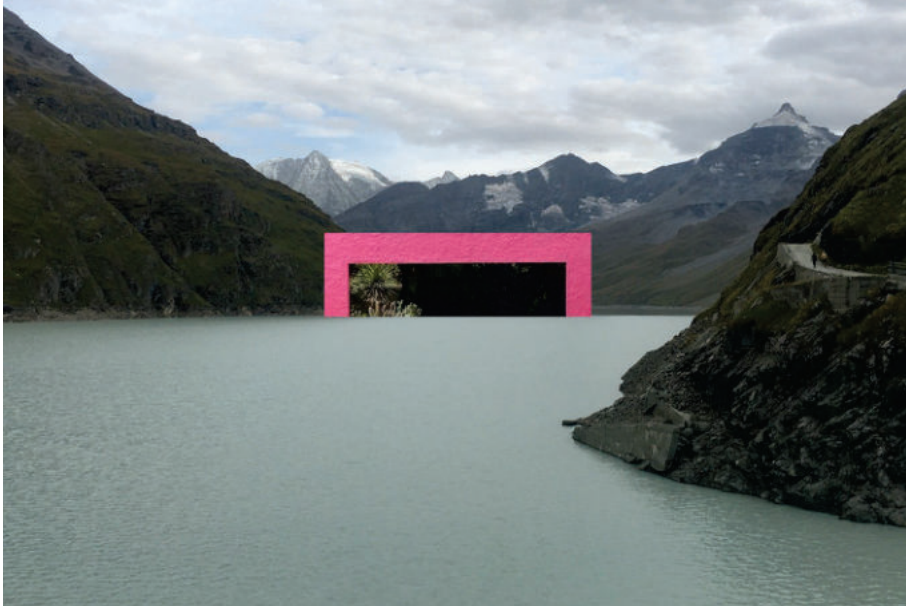


## Ilgonis Rinkis



CHILDREN BY THE RIVER Painting: Oil on Canvas Size: 110 x 90 cm  
Small children - brother and sister are sitting by the river. Great cloud caravans of hopes and dreams float by. The painting is in several layers. Embossed textures are used.

## Ana Andreeva



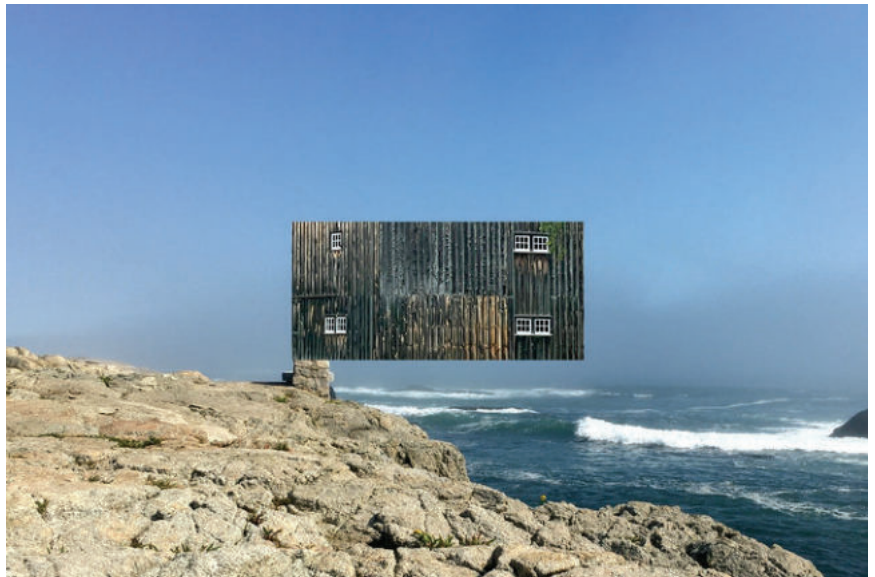
Ana Andreeva is a multidisciplinary visual artist from Brooklyn, New York. Ana's work spans graphic design, photography, collage, digital art, and creative coding.

She tends to work in series and systems and strives to find order in the abstract. Ana's art is non-compositional, based on the singular form, deploying chance and automatism.

I believe in non-compositional approach to art, where most if not all the subjects have already been discovered and created. To me, the role of an artist is gradually becoming archeological rather than that of a maker.

So in my work, I recycle a lot and tend to use the simplest tools available to me. I also believe in systematic approach, and that shows a lot in my work. I'm a naturally disorganised person, so my work is a place where I strive for order and logic. I tend to work in series. and try to tell a story with each of my projects.

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"Dwellings/ Spatial Study" is a visual research into relationships of architecture and space. It's a series of collages created from photography taken in various countries between 2017—2022. The photographs of landscapes are combined with photographs of buildings, following modernist doctrines.

Each "dwelling" is a rectangular shape that harmoniously integrates into its surroundings, despite originating from an entirely unrelated location. This artistic endeavour delves into the essence of place-making, evoking a sense of belonging and cohesiveness that defies geographical boundaries.



## Asia Hanon



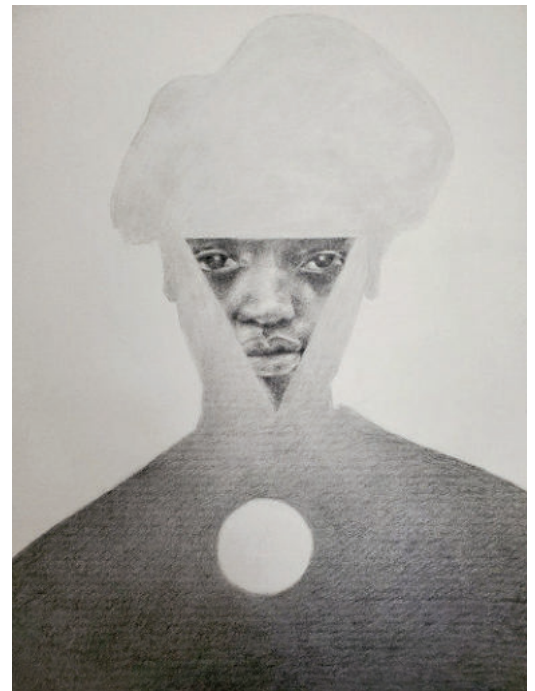
My work uses drawing processes to explore ideas of black identity, self-identity, and spirituality. I am also interested in African Spirituality, a big part of that being our ancestors and the connection that we share with them. A common belief in African spirituality is that our ancestors can provide spiritual guidance and protection through dreams, a belief system in which I was raised. Although this is a significant aspect of my work, there is more to this idea. As a black woman, I believe that our ancestors play an essential role in how we identify ourselves as individuals and as people. It is important to learn and understand who we are and from whom we come, as this knowledge was taken away from black people through slavery. I use African spirituality as a connection point between me and my ancestors because it is one of the only things I have that directly connects me to my tribal ancestors (other than DNA). It is also the only thing that reminds me that my story does not start with slavery but goes way beyond that.



Portrait of Ellen Milton

Portrait of Ellen Milton is part of a series of graphite drawings, Mementos, that explore self-identity and spirituality. Portrait of Ellen Milton, specifically, explores the idea of Totemism. A big part of Totemism that I focus on in my work is the mystical relationship between sacred animals and people. In some way, these animals that we deem sacred have characteristics closely tied to how we perceive ourselves spiritually or physically. In my drawings, I focus on that sacred animal being, the dove, a common sacred animal used across different cultures and religions and one that I use as an ancestral totem.

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The Vision Part II

The Vision Part II is part of a series of six graphite drawings, Sacred Geometry & The Figure, exploring shapes' effects on human consciousness. Specific shapes are said to have symbolic and sometimes spiritual significance. The circle, for instance, is often used to symbolize new beginnings and transformation; however, in this body of work, the circle symbolizes inner power, personal freedom, and strength.

It is an homage to me recognizing my inner power but, most importantly, the ability to recognize that power through the help of my ancestors. The circle is not only used as a reconnecting point between my ancestors and me, but it is the internal power that is awakened when the thirst for ancestral knowledge and healing is quenched inside one's being, allowing that person to walk with

## Emo Kiddo

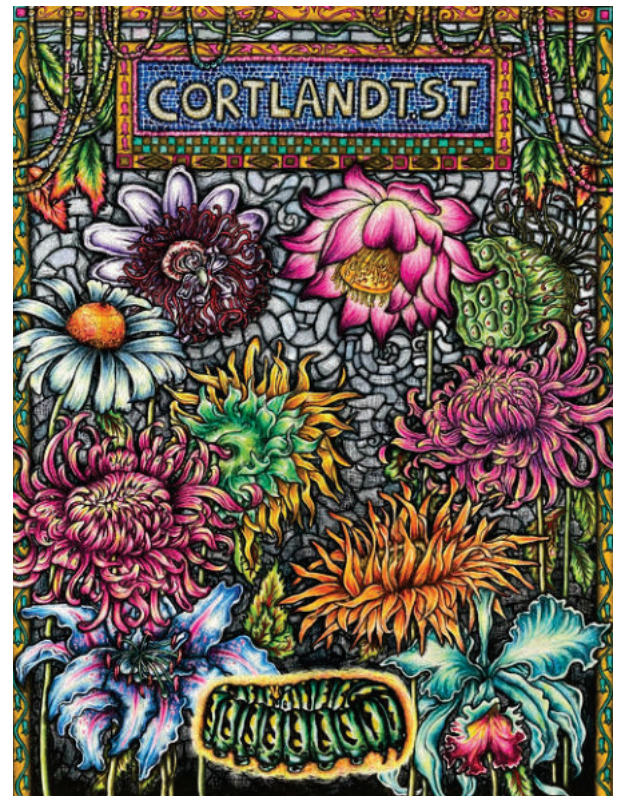


Been drawing since a young age but never really taken it seriously until high school and college. Using Color Pencil and Watercolor, I would like to create a world that fully belongs to myself.

A world that depicts a fever dream. Inside this fever dream, things sometimes could be good sometimes could be bad. I've always liked to dream since a young age. Inside my dream things are just the way they are. I don't want to be judged and I don't want to be put on label. I want things to be just the way they are. I want to have my freedom of creating. Creating the beauty of my dream. Creating the beauty of nature. Creating the beauty of everything.



The artwork "A Trippy Dream" is about the idea of a simply trippy dream I had. I've been dreaming since a kid. I love got dream and I love to imagine. This piece of art strictly reflects how I dream as a human. I wanna put my stuff out there. I wanna let people see how I dream. I wanna show people how I manage my inner world. I wanna let people know how I think about things. The picture is divided in two sections. The masculine and the feminine energy. I loved the piece. The "Hot Wheels" piece is about A dream I had about car. I've always loved cars and I've always loved everything around it. I wanna show people the hot wheels I've always loved. Who can imagine who could happen to them on a track!?



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## Katarina Eva



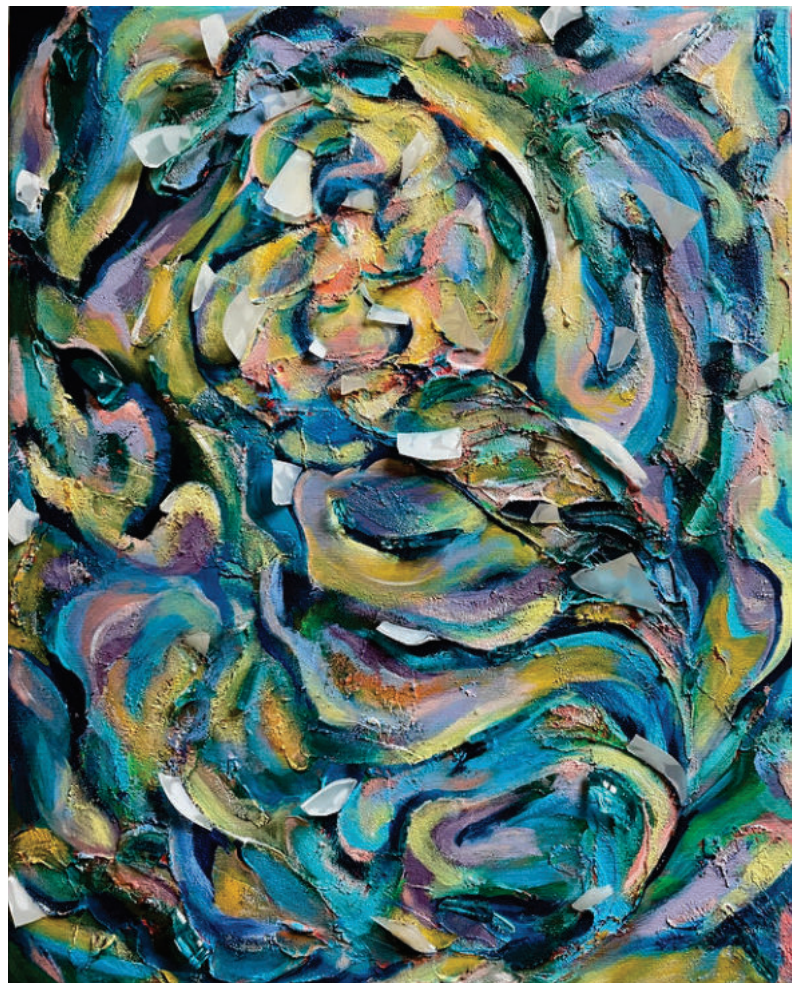
Katarina Eva is a chicana artist based in Berlin, Germany. Raised in Albuquerque, New Mexico, her life became deeply intertwined with art, inspiration at her doorstep. Through whimsical forms and energetic colors, her art is an expedition into the possibilities of emotion. To lean into the artist's work is to conspire in the antics of mutual beginnings and simultaneous ends. A bold account of the contradictions of life and its lapses. From struggles with mental health, to the frenzied euphoria of a concert, and the whirlwind of living abroad; Katarina Eva creates pieces which resonate as a reminder of the symbiosis of serendipity and chaos.

Katarina Eva's abstract paintings take on a couple distinct modalities: abstract intuitive, or abstract layered. The artist's work in Goddessarts Magazine exemplifies the result of spontaneous and cathartic engagement with her emotions, or the compilation of time-based layers. Outside of these works, Katarina's portfolio includes photography, reclaimed glass sculpture, figurative painting, and more. Katarina Eva continues to develop her concert and performance painting series, including "Reputation;" as well as her undulating intuitive abstractions. One day she hopes to expand her practice into large-scale architectural glass sculpture.

### Process, "Breathing and Breaking" (picture on the right)

Completed in January 2023, "Breathing and Breaking" epitomizes the union of my intuitive abstractions and my fascination with broken-glass work. After my initial forays into abstract painting and reclaimed glass sculpture, this painting began as the result of a panic attack at 11pm on a cold Berlin night. Standing in my bedroom studio, half-dressed and dissociating, I needed to ground myself in the present by painting.

Over the course of months, some of which I struggled to find the courage to continue creating, this painting evolved. Painted amidst dramatic change, self-doubt, depression, and anxiety "Breathing and Breaking" represents the beauty to be drawn from pain. With sharp glass edges and swirling colors, this painting is wary yet hopeful, reminding the viewer that no matter where they are and what they feel, everything is constantly in motion, all they must do is to continue to find comfort through their breaths.



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## Elina Evstig



My name is Elina Evstig, and I have been doing art for the last 10 years, since I left the place I lived, the language I spoke, and had to reinvent myself. I have my ups and downs, better artworks and artworks I hate, I try different techniques and different subjects, but in the end, my favourite subject is always people and especially female portraits.

The artworks presented here are created using AI, as a part of experimenting with this powerful tool, and though I do more traditional art - oil paintings, they brought me real joy in the process and a lot of thoughts about the future of the art. The series is inspired by the novel "The Joy Luck Club" by American author Amy Tan. It focuses on four Chinese immigrant families and complex relationships between mothers and daughters in those families. It was important for me to use a red rope as a symbol of internal ties and family heritage shaping one's experience and relationships with other people.



These two artworks (picture above and picture to the top right) were exhibited as a part of collective show Exactly Lab:: Artists Embracing New AI in Guelman und Unbekannt Gallery, Berlin in August 2023. The artworks are created using AI platform for artists where one can train his own model on existing artworks and evolve them into something different, using text prompts as an additional instrument.

<https://time.news/berlin-collaboration-of-living-and-artificial-artists-dw-11-08-2023/>  
IG: <https://www.instagram.com/elinaevstig>  
<https://www.saatchiart.com/elinaev>



# Aoccho



I am a digital artist, and motion graphics is the main medium I use to explore the depiction of mental states and the relationship between visual perception, emotions, and auditory encounters. My creative process starts with a single word, a sentence, or even an audio clip. I transform these into visual elements, imbuing static images with fluid motion to create a dynamic visual effect. My artworks are inspired by textual descriptions, phonic experiences and emotional experiences. Due to my multicultural background, I find it fascinating how various languages offer different ways of describing the same subjects and the unique manner in which languages express ideas truly captures my attention.



My intention is to visualize and embody textual descriptions, cognitive processes, and sensory perceptions, encompassing elements including written words, auditory stimuli, and emotional sensations. In my work, "Before even beginning", " I visualize the juncture where a new idea emerges suddenly, and the process of conceptualizing this new idea. By blending motion graphics with linguistic exploration, my art seeks to create a connection between the viewer's senses and the diverse facets of human cognition.



IG: [\\_aoccho\\_](#)

## Nielle Renee



In my practice, I aim to encapsulate the emotional intricacies of living in a nuanced world, using personal narratives and the stories others share with me. I investigate the many facets of "humanness", discovering that my experiences could be vastly different than someone else's.

My practice then becomes a pursuit of empathy, where I bridge the gap between my experiences with the experiences of others. I use various methods: figure painting, pattern work, motifs, and writings from my diary to document and interpret the intimacy of my introspections.

Then, I cultivate a genuine conversation between myself and my viewers. My social media accounts act as a visual diary and platform for discourse. In this way, my work becomes a gateway to human connection and the sharing or co-mingling of stories.

I'm intrigued by the idea that everyone has a unique and complex emotional experience. I yearn to capture and record a variety of narratives. My work reflects my efforts to engage with other people and see beyond my limited perspective as I define what it means to exist in the present time.



## Nielle Renee



**To Infinity and Beyond, 2022, oil paint on canvas, 18"x 24"**

Often, fear of failure holds us back. Yet, the beauty of the human experience lies in our courage to thrive despite setbacks. Life's unexpected turns can become sources of strength. I titled this piece 'To Infinity and Beyond' to convey that we can regain control of our stories. Through art, I depicted a man contemplating his future, surrounded by stars, symbolizing the vast potential of his dreams. A protective dragon represents resilience.

As Norman Vincent Peale said, 'Shoot for the moon; even if you miss, you'll land among the stars.' This artwork encapsulates the idea that failure is not the end but a stepping stone to greater heights. Embracing setbacks, we find the courage to move forward, transforming life's surprises into opportunities for growth and self-discovery. In our journey, we manifest our dreams, and each obstacle becomes a testament to our resilience, making our human experience truly beautiful.

**Where the Sunflowers Bloom, 2022, acrylic on canvas paper, 11"x14"**

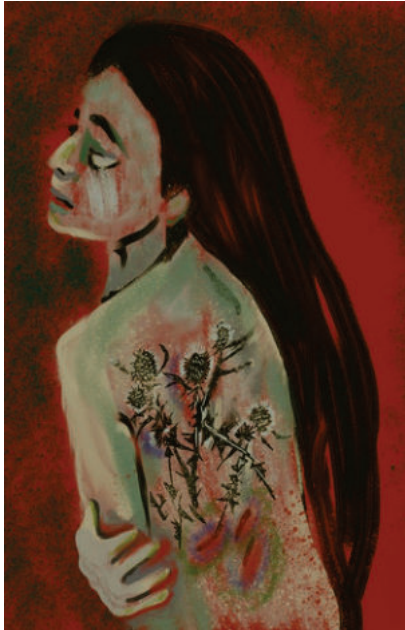
The saying "home is where the heart is" is questioned when forcibly taken away. War robs safety, comfort, and familiarity. Though not experienced war, I've lived through trauma. Despite therapy, time, and conviction, that dysfunction lingers. Harrowing nostalgia for a lost home endures a lifelong ache.

In response to the Ukrainian war, I used my artistic skills to depict the impact of Russia's invasion on TV through portraiture. I painted a woman clutching sunflowers, preserving memories of her home, her face etched with longing, aware she may never return or find it changed. With intent, I employed a blue and yellow color palette mirroring the Ukrainian flag. Additionally, I incorporated their coat of arms and the national flower, the sunflower, to symbolize the unyielding pride and resilience displayed by Ukrainian citizens, even in the face of adversity.



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Website: niellerenee.com

## Ildiko Nova



These digitally hand drawn images create a portrait series. The intention is to honour Romani women. There is a lot of systemic racism and xenophobia in countries against these vulnerable people. They face a wide spectrum from social exclusion to violent acts. Their stories are not heard and they are underrepresented in social justice issues. Also, this rich culture is either ignored or appropriated. The public perception is based on outdated myths (all Roma are thieves) or falsely popularized (bohemian hippy fashion).



### Draw our future

This girl represents the importance of education in the Romani communities. There are old traditions where the girl's full role is to be a wife. The modern world demands more. Staying in school as long as possible is the road to recover from poverty on a personal level. Also on a larger scale, educated members are needed to help their root communities. They can help with elevating motivation or assist to support legal issues where the victims feel powerless against state operations. There is a peaceful way also, when artists raise their voices, it helps to educate the public, breaking barriers of fear and including Romani culture internationally.



Zilly Schmidt: Zilly Schmidt is a Sinti Roma survivor of the Auschwitz concentration camp. She was persecuted based on her ethnicity with a million others. Her story was filmed by German broadcasting and became an important message. The world is facing so many ethnic conflicts. It is important to hear the stories of survivors in order to feel compassion and justice for future generations. It is a political "shortcut" to build hostility against certain vulnerable communities, even though these are often false. When we understand the ideology behind racism, fascism, we can raise our voices and not elect evil leaders with such an agenda. Information from reliable sources is key to learning about values of societies.

There is a double standard that celebrates Roma artists, especially musicians while spreading racist ideology against the ones who live in deep poverty. There is a practical political maneuver to scapegoat these communities and blame them for any economical hardship of a country. In fact, often there is a lack of political will to support these people. Some countries keep children in segregated, substandard educational environments. One can ask, what is the solution? There are great initiatives within the community, more and more members achieve post-secondary education and are able to be a voice to the voiceless. These efforts give optimism for the future. Romani culture has a place at the world stage, it is a matter of learning and breaking stereotypes.

Website: <https://ildikonovaart.weebly.com/>



## Marcel Daniluk



Marcel is a 12 year old boy, who from very little, wanted to become a famous artist. His painting journey started when he was 10 with a very serious illness of one of his past primary teachers. Marcel decided to paint something for her to cheer her up as he remembered how she loved his sketches, and because many people loved his painting they've asked him to paint more and so he started to sell them. After few months, on his first event I found out that the teacher who wasn't well, died of cancer. Marcel found out the day after. After that he has become more determined.

Papers started to write about him and he has been featured in few now. He started to attend more events and he even has had few exhibition. This year at the the begging of January, we've submitted some of his work to one of the local galleries for open days. And all his work among work of adults was chosen to be presented. The judgmental panel did not even knew he is a child.



Don't loose your colours.

Marcel's inspiration for this painting were grown-ups. He noticed that quite often adults become sad and dull when they get older he said "they are losing their colours, they losing their rainbow and becoming black and white". Grown-ups can't see anymore colourful perspectives, their imagination starts to have limits so with this painting Marcel appeals to us to avoid this.



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## Marko Chakalovic



I am someone who enjoys philosophy, I am constantly researching how to make my art reach the observer and to intrigue his mind and make him think about some essential issues. Lately I find inspiration in transhumanist philosophy and try to present my opinion through the classical medium, to reach the interaction between work and the audience through my questions and their interpretation.

The source of interest, first of all, is in the fundamental information - cell, the genetic code, the body nucleus and the knowledge about the body based on experimental science. Entering the micro-cellular spaces that can, thanks to science and technical aids, enable the penetration of society into our intimate spaces: the past, the present and all life habits. This kind of technological progress inflates the idea of the complete decomposition of the human body. The being now becomes a spiritless text when every potential secret is read.

Erasing the boundaries between the natural and the artificial has completely destabilized attitudes about the human body, and it is precisely the helplessness of man to function independently of technological protections.

Surrealist scenography that lavishly stretch and scatter hybrid bodies of machines and organism.

In front of us is a poetic critique of the world - fiction, simulacrum, that space between our eyes and reality, between our brain and illusions.



## Marko Chakalovic



Short introduction about my works because those belong to the same cycle named "Genesis":

As a sculptor and painter, I am mostly attached to figurativeness, but the field in art that interests me is surrealism, which I try to portray in a classical way with elements of transhumanist philosophy and cyberpunk.

The point is how information, which is actually the key thing by which all matter acts in the universe, affects man. In my works I actually deal with the key questions of how man experiences technology and the world around him, how much does it affect his inner being?

What is reality and what is an illusion through the perception of the individual in the modern age?

Every painting is crated in oil while sculptures are in polyester and sometimes contain metal or wood pieces.



## Galya Budagova



Galya Budagova, a young promising photographer, distinguishes herself through her exploration of intimacy using the captivating medium of black and white film photography, particularly in portraiture. Her deliberate choice of black and white strips away distractions, compelling viewers to focus on the pure essence of each moment, accentuated by the interplay of light and shadow. She reverts to the fundamental principles of the art, emphasizing composition and the essence of humanity. Her subjects, often in intimate settings, reveal genuine, unfiltered emotions, bringing a profound sense of closeness to her portraiture.

What adds another layer of depth to Galya's work is her tendency to capture the moments of her loved ones. By photographing those closest to her, she forges an even deeper connection between her subjects and the lens, resulting in photographs that not only display the rawness of human emotion but also convey the intimacy she shares with her inner circle. This personal touch in her photography allows viewers to experience a profound sense of connection with the subjects, inviting them into the private moments and emotions of these individuals.

Lena Snow



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## Galya Budagova

"These photos were taken during my summer 2021 visit to a small Russian town while staying with a dear friend. This visit marked my first experience in this region of Russia, giving an opportunity to capture the vitality and spirit of the local youth. The resulting series of photos reflects the distinct charm and character of this small town. I tried to convey the difference between these people, their ability for intimacy, which so strongly distinguishes the south from the north of Russia."



When I was 19, I moved from Russia to Tanzania. Since then, I have traveled the world, working in American casinos, Chinese provincial schools, and small Greek islands. It was always so bright. Like flashes of light. Like a finger cut from tissue paper. That's why I started film photography.

The most honest tools. Film from the Latin "pellis" - skin. Thin skin. Gentle skin. That's what I've always been interested in - people and the skin they wear. like a canvas, like a painting, a song, a story - a work of art.

I use photography as a tool of showing love, as a language so to speak. In the simplest sense. It seems to me that I am not doing very well in other ways. Sometimes I do not find the words, and sometimes they are completely different ones. Not at all what I feel, sometimes they may sound rude, stupid, inappropriate. Photography helps me with that a lot. I learn the human communication this way, its structure, form, its very subtle nature. I learn how to communicate myself.

Photography is my unspoken awkward declaration of love. If I photograph - I love.

## Galya Budagova



Galya Budagova is a self-taught photographer. She was born in 1997 in Samarkand, Uzbekistan and raised in Moscow, Russia.

Since 2016, she has traveled to countries in Asia, Africa and Europe, practicing her photography there. Working primarily with film photography, her work explores the themes of Intimacy and self-identity. Presenting photography as a personal diary, a visual language through which she can share personal experiences.

She started out as a documentary photographer, now she works in the genre at the intersection of documentary and portraiture. Her work has been exhibited in Europe, Asia and Africa and published in several magazines.



## Galya Budagova



I chose film photography as my main medium because film is the most honest tool. Film from the Latin "pellis" - skin. Delicate vulnerable skin. That's what I've always been interested in - people and the skin they wear. Skin as a unique resource, as the most obvious witness of human's experience.

I started my photography journey when my family moved from Moscow to Zanzibar when I was 19. This move was not very easy for me. There was a big difference in culture and mentality. It seemed they even breathed differently here. Then photography became for me a medium through which I expressed my uncertainty and clumsiness, my adaptation. and from then until now, photography for me is an act of non-violence, an act of non-interference, but at the same time - an act of ownership and self-expression.

After a while, having faced a serious illness and its consequences, I faced depersonalization. At that time I felt my absence so acutely and strongly. As a person, as a part, as a whole. As a body. I was very scared, reality seemed very alien to me. That's when I started taking self-portraits. I needed to see myself. In its simplest form. Sitting on a chair. At the table. Lying, standing, crying, smiling. Start with being furniture. Because the furniture exists. It stands firmly. Its significance is not in question, it is needed, even for a little reason. That helped me a lot back then. As a healing tool.

All this led me to the genre that I use now - a genre at the intersection of documentary and portrait photography, photography as a personal diary. My main purpose in my work is honesty and sentimentality. Like a poster over a teenager's bed or taxist's picture of children on a visor above the windshield. To be transparent, simple, maybe even a little infantile something you believe without a shadow of a doubt.



### meduza

This photo was taken in Anapa in the summer of 2021. This was my first trip to the south of Russia. I went to visit my friend and take photos. Youth, freedom and love in this little southern city. We went to wild beaches, hiding from stupid people and hot weather.

When she was swimming, she saw a big jellyfish. We thought that it was completely formless, melting in our hands. I asked if she was in pain. She said no. I offered to put her on her face so I could photograph her. Her face was burning, and I barely managed to configurate my camera with wet hands and take a photo. Burning burning burning Youth!  
Shot on Nikon f75 and black and white Ilford film.

## Mahnissa & Jirasa

Our collaborative art project, "Genesis," is a passionate endeavor by both Jirasa( My friend) and MAOIs (myself) , who, like myself, are deeply immersed in the realms of both art and writing. Together, we share an unwavering fascination with the intricate tapestry of human existence, and we've chosen to embark on this profound exploration through a lens focused primarily on the book of Genesis from the Bible.

In our creative journey, we've harnessed the power of mixed media collages and poetic descriptions as our chosen mediums to convey our thoughts and philosophical ponderings. Much like life itself, our work mirrors the enigmatic nature of existence, portraying it as an exhilarating journey. We're all passengers on this ride, unable to halt its course once it commences.

Our journey begins with a metaphorical slap, symbolizing the moment a doctor delivers a newborn, setting them on their path of life. As we traverse through the various phases of existence, from the innocence of youth to the wisdom of maturity, we encounter moments of sheer exhilaration and times when all we can do is hold on tight. The ride itself, the experience, that's what truly matters.

And, in the end, the most profound aspiration is to have lived life to the fullest – with tousled hair, breathless moments, and not a single regret. Yet, amidst this exhilarating journey, we can't help but grapple with an eternal question: What is the true purpose of our existence as human beings? Every choice we make, every action we take, and every word we utter carries consequences akin to the concept of sins.

It's imperative that we acknowledge and embrace the outcomes of our actions, rather than simply seeking personal righteousness. The wisdom of the Bible advises us to take responsibility for our deeds and uphold our promises, which can ultimately contribute to a world free from chaos and strife.

Through our artworks, Jirasa, and I aspire to remind others of the importance of mindfulness and the potential repercussions of dismissing our mistakes. We urge viewers to embrace the qualities of honesty and authenticity, recognizing that we are all beautifully flawed human beings.

Our overall artistic tone is one of creativity, inviting each viewer to delve deep into contemplation about the profound meanings of life and our individual roles within this intricate tapestry.

Thank you for taking the time to explore "Genesis." We hope it resonates with you on a profound level and encourages reflection on the magnificent journey of human existence.

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### Light and Shadow

In the place where Light and Shadow dance,  
A tale of contrast and divine chance.  
For in Genesis, God's words did decree,  
"Let there be light," and it came to be.

From the depths of darkness, light did emerge,  
A symphony of hope, a celestial surge.  
Watch! shadows lingered, it came around,  
In this world of duality, where both are found.

Heaven's whispers, concealed and rare,  
The Garden of Eden, a retreat most fair.  
A paradise lost, a glimpse of divine,  
Where God and mankind were binded.

And Hell, a consequence of sins untamed,  
An absence of light, a spiritual flame.  
For in separation, a torment did dwell,  
A state of anguish, a desolate spell.



## Mahnissa & Jirasa

"Genesis" is a captivating journey into the core of human existence, driven by a fusion of artistry and poems. What makes this project truly remarkable is the unique approach we've taken, merging the worlds of mixed media collages and evocative poetry. Through this fusion, we have crafted a narrative that delves deep into the human experience.

This project offers your readers a chance to embark on an extraordinary voyage, a contemplative exploration of life's enigmatic nature. We employ the book of Genesis from the Bible as our starting point, a rich source of allegory and symbolism. Within our work, we seek to unravel the intricate threads of existence itself.

Our project is an invitation to reflect on the essence of life, from the profound moment of birth, represented metaphorically by a doctor's slap, to the myriad phases of existence we traverse through - youth, adulthood, maturity, and all the moments of exhilaration and struggle in between. "Genesis" encapsulates the raw, unapologetic beauty of life in all its messy, breathtaking glory.

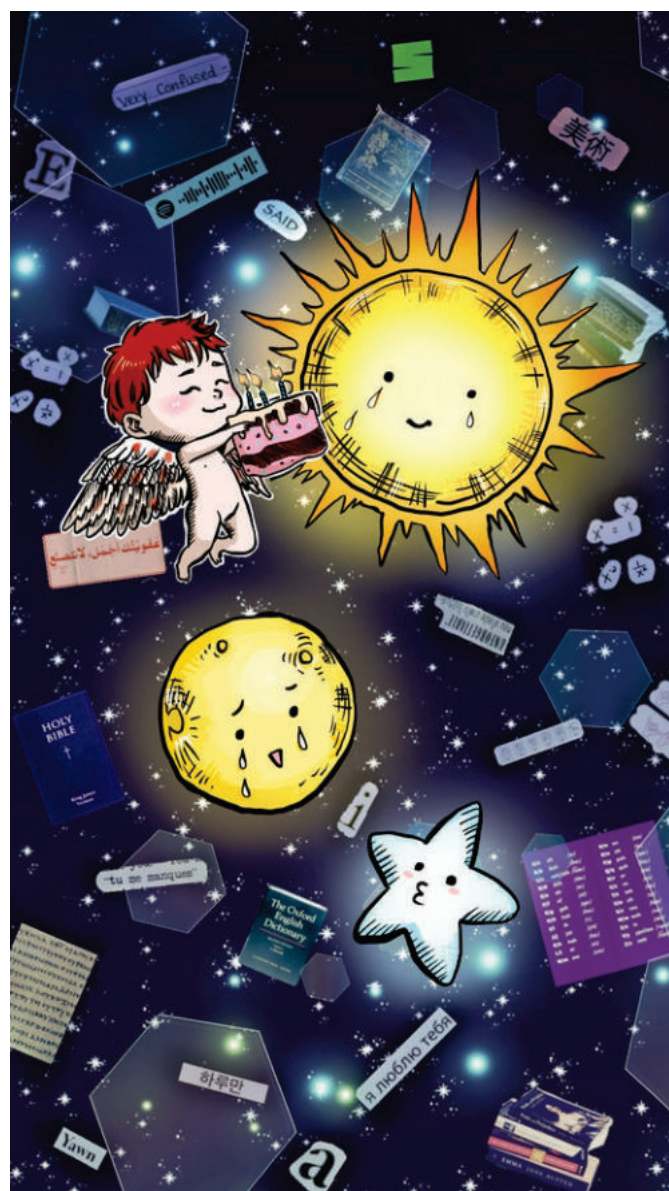
Beyond its visual and literary appeal, "Genesis" prompts an essential question: What is the true purpose of our existence? Every decision, every action, and every spoken word carries consequences, much like the concept of sins. Our project encourages readers to confront these consequences, embrace personal responsibility, and seek authenticity in their own lives.

Our work aligns seamlessly with the values of personal development, self-discovery, and the pursuit of a more enlightened and empathetic world.

### About the creators:

Jirasa, a comic illustrator with a creative spirit, fostered her passion for art from a young age. Jirasa's art style is an intriguing fusion of various influences. Her works often embody a dynamic and expressive quality, capturing the essence of their subjects with vibrant colors and bold lines. Jirasa masterfully blends realism with a touch of whimsy, infusing their illustrations with a sense of magic and wonder. Their attention to detail and intricate compositions draw viewers into captivating visual narratives.

MAOIs (Mahnissa), an artist at heart, has worked as a writer for over 15 years. Throughout her career, she has poured her emotions onto paper, firmly believing that words have the power to heal her. When asked why she became a writer, she readily explains, "I write because no one listens." Her talent has not gone unnoticed, as she has been honored with more than 10 national awards. Additionally, she has embraced her love for vibrant art forms by venturing into various creative avenues such as writing comics and curating art.



### Lost in Translation

In the realm of beginnings, a tale unfold,  
Where heavens and earth in harmony commingled,  
But mysteries linger, left untold,  
When did the celestial lights bless our mold?

No mention found, in ancient verse,  
Of radiant sun, or moon's blessing terse,  
No birthdates inscribed, a cosmic curse,  
A universe unveiled, yet origins dispersed.

Language, a creation of ever-changing tides,  
Not born from a singular mind's overriding guides,  
No monarch or maestro, with power to decide,  
Its essence evolved, as many embraced its strides.

Definitions, dynamic, in flux they reside,  
No single authority can wholly prescribe,  
For meaning expands, where perceived needs abide,  
The context whispers, truths safely reside.

# Mahnissa & Jirasa



## Scared Sorrow

Cursed to the woman, His words with the divine grace,  
"I'll multiply thy sorrow, and thy conception embrace.  
In pain, thou shalt bring more children, dear,  
Thy desire shall be to thy husband, clear."

But love, damn love, so grand,  
Transcending the realms, hand in hand,  
It knows no bounds in its endless flight,  
Through joy and sorrow, it ignites.

For love, in every stage, like grief, does dwell,  
Telling a story words alone can't tell,  
It blooms and die soon like a passing dream,  
Stronger it grows, than it may seem.

A woman's heart, furnished with emotion,  
Its depths untouched by the laws of devotion,  
With every heartbeat, it whispers and sighs,  
In love, she cradles the hopes it implies.

## Cursed Bond

From the garden, innocence lost,  
Mankind's rebellion, bitter cost,  
But hope still flickers, flames arise,  
In lessons learned, we seek to rise.

Beneath the weight of sin's despair,  
A loving God, with tender care,  
He crafts a promise, strong and sure,  
To mortals fallen, insecure.

Through Adam, Eve, and Cain's descent,  
We glimpse the riddle, God's intent,  
To lift us from our darkest plight,  
To mend our souls, restore our sight.

And as we wander, hearts forlorn,  
In lessons taught, we may transform,  
For knowledge gleaned from Genesis' page,  
Can guide us on life's earthly stage.



## Mahnissa & Jirasa



### Pleaded Guilty

In Eden's lush domain, a story to be told,  
Of Adam and Eve, creation's tale which mold  
They once dwelled in harmony, without a care,  
Until temptation beckoned, whispered unaware.

Tempted were they, by forbidden fruit's allure,  
Eve tasted first, her heart now full of rue,  
Adam too succumbed, his resolve now frail,  
Blaming each other, their innocence now pale.

The serpent, cunning and sly, slithers low,  
Whispering lies, planting seeds of woe,  
Adam blamed Eve, his partner, once his love,  
Eve retorted, guilt like a raven, soaring above.

Their hands, once joined in unity so sweet,  
Now pointed fingers, filled with deceit,  
They forgot their union, their love now stained,  
Each casting blame, the serpent's words retained.

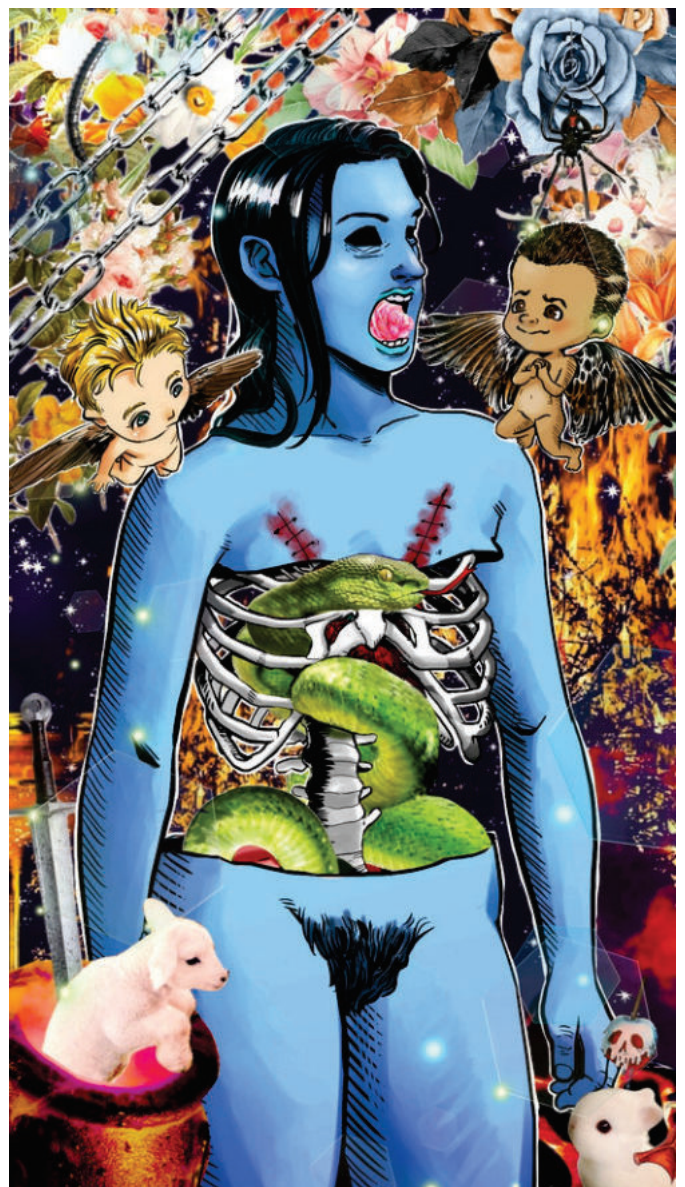
### IDK

In the bond of brotherhood, there we find,  
The tale of Cain and Abel, intertwined,  
Two brothers vault in blood and shared embrace,  
In Eden's haven, a familial grace.

With offerings on sacred altars laid,  
One's soul aflame with envy, swift to fade.  
Cain sought redemption through deceitful art,  
Concealing guilt beneath a hollow heart.

Upon Jehovah's ear, his lies did rest,  
"I don't know", non-innocence confessed.  
"Am I my brother's keeper?" Cain proclaimed,  
His words a dark deception, sin's sole aim.

Truth God, all-knowing, pierced through veils of lies,  
His eyes beholding truth, the feeble guise.  
He sought the heart of Cain, with sorrow filled,  
To guide him back, forgiveness to rebuild.



## Mahnissa & Jirasa



### Conditional Offers

Two brothers tale, where shadows cast in fear,  
A tale unfolds of kin whose fates entwined,  
Cain, steeped in envy, saw his brother dear,  
And darkness whispered in his troubled mind.

Once, their hearts tethered by familial love,  
Two offerings they brought, sincere and true,  
But Cain, consumed by envy like a glove,  
Saw Abel praised, while his own deeds fell through.

Enraged, his soul awash in bitter bile,  
He heeds the serpent's subtle cunning call,  
The blade of envy twists with vile guile,  
And spills his brother's lifeblood, as it falls.

When his hands were stained with scarlet rain,  
To his Creator, Cain still dared to lie,  
But God, all-knowing, heard the echoed pain,  
And banished Cain beneath a tearful sky.

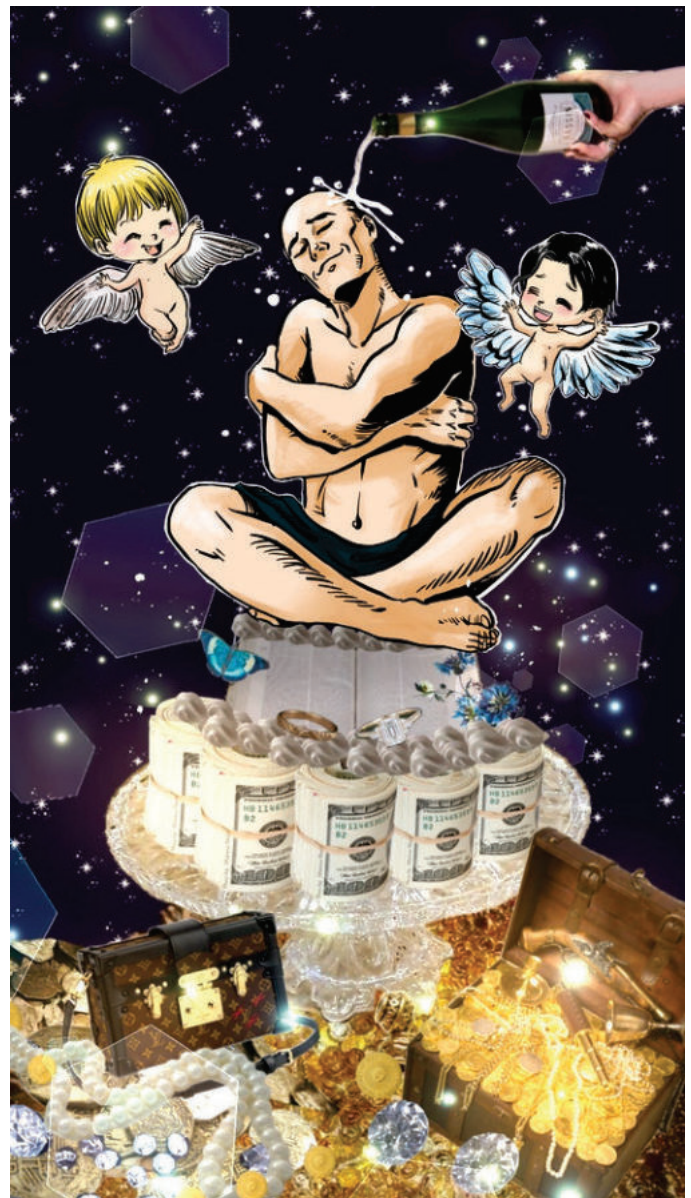
### Sweet Symphony

In Eden's realm, where love once reigned,  
The tale of self-love was ingrained.  
Adam and Eve, in God's own eyes,  
Were blessed with beauty, love's sunrise.

Within that garden, pure and true,  
They revealed in the love they knew.  
No doubts, no fears, just self-embrace,  
In their reflection saw God's grace.

But temptation's fruit, with secrets sown,  
Unveiled a truth they had not known.  
Their innocence lost, shame took hold,  
Their perfect love, tarnished and cold.

Yet from this fall, a truth emerged,  
Self-love does not demand perfection surged.  
For in their flaws, they were embraced,  
Given a chance to find love's grace.



## Mahnissa & Jirasa



### The Foolish Journey

In Eden's embrace, where whispers bloomed,  
Two souls combined, their hearts consumed,  
Adam and Eve, upon love's fair stage,  
Bound by destiny, in passion's eternal gauge.

With sunlight's glow and gentle breeze,  
They danced in harmony, among the trees,  
Hand in hand, they wandered afar,  
Unveiling secrets, beneath beauty's star.

Adam, a knight, as noble as can be,  
Guardian of love, his heart unbound and free,  
Eve, a muse, adorned in tender grace,  
Dazzling his world, a radiant embrace.

From paradise to the heavens above,  
Their love, unfettered, innocence to behold,  
Like a river's current, forever flowing,  
Through time's passage, forever growing.

Together they roamed, like fools having fled,  
From Eden's gate, to the unknown they tread,  
Yet in their hearts, love's beacon ignited,  
Guiding their steps, bound by love's rites.

### Shallow Reflection

The heaven we all know, a tale of old unfolds,  
Where eve, enticed by knowledge, desired what wealth behold.  
With eyes so bright, she gazed upon the forbidden fruit,  
Its charm, a temptation, to her heart it took root.

She saw it and she longed, for wisdom it would bring,  
A morsel of forbidden truth, a taste of everything.  
In ignorance, she dared to pluck, to take that fateful bite,  
And thus emerged mankind's descent, from pure to tainted light.

For in that act of gluttony, the sin did determine,  
A mirror to our own desires, our souls forever bind.  
Just like the mirror, reflections reveal our flaws,  
Our hunger for significance, our never-ending cause.

Like Eve, we yearn for knowledge, we seek what we can't own,  
No measure of wisdom can justify what we've sown.  
Yet deep within, a glimmer shines, a reminder of our grace,  
Though we've strayed from Eden's path, redemption we need to face.



## Alexis Zachhuber

My work is indicative of a struggle between tradition and subversion of the established practice of women's handicraft. Working with predominantly fiber reveals an inherent relationship between culturally and socially constructed feminine identity, the conventional role of women as homemaker and of the ornamentation of domestic space. Assuming such traditional identities, I find myself drawn to the techniques of needlepoint, embroidery and cross stitch; the type of creation that many women before me were told to create. In the making of such things, there becomes a rigid structure that must be followed. There's a design that has to be adhered, each stitch carefully placed. This results in a quiet obedience to the work that I am interested in disrupting.

In the process of my making, there is a back and forth between submissive moments of methodical, laborious mark making and a louder more immediate voice. These more reckless movements result in something more akin to bulbous lumps or plant overgrowth than neatly defined and perfectly executed tradition. In this mania of knots and tangles, there is an autonomous overtaking by both myself and the natural tendencies of the material. Classic imagery and procedure teamed with rebellious abstraction.



One of my biggest inspirations when first creating my methodology was the short story *The Yellow Wall-Paper* by Charlotte Perkins Gilman. The title of this piece is taken from that story. A decorative piece, in this case, a half finished needlepoint is changed into something with more dimension, complexity, and vulgarity. Like the main character in the story, the sequestering of emotion to domesticity is in vain. The mania, the truth, can not be stopped from creeping.



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For this work, I started with a found finished Rococo style needlepoint. The scene was 3 women lounging in a garden being seduced by a man. While I am drawn to scenes of nature that I overtake and overgrow, I am not interested in perpetuating the imagery of masculinity taking over. I was determined to obstruct the scene while still leaving hints of the rococo frivolity behind and expounding the natural elements found in the piece.



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*J.P. Bunch  
2021*