

INTERNATIONAL CONTEMPORARY ART BIENNALE

NO
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ART

International Contemporary Art BIENNALE

2023





Artists are the
ENDLESS
TRUTH
SEEKERS...



ANIMA MUNDI ACADEMIA

The 3rd International Contemporary Art BIENNALE "NO standART. endless truth seekers"

1 August / 30 August, 2023, online, worldwide

THE IDEA:

In today's world, the dominance of technology greatly affects the quality of human life. Undoubtedly, it has many positive aspects, but one does not feel that gradually life somehow becomes narrow and shallow. Technology is often thought of as a necessity to be pursued even when there is something else entirely to be pursued. Thanks to technology, a person often does not feel how simple human feelings and sensitivity are lost, and the human personality is divided. It becomes irrelevant, as does the entirety of its history.

Political power structures take advantage of this to control and demoralize. Although the government wants to appear soft and paternalistic, as if it maintains democratic forms, even periodically announces elections, but in fact it completely controls the person. It becomes endless and patronizing, leaving no possibility for a person to defend himself from that "guardianship". Human remains alone and powerless against the all-encompassing bureaucracy of the state. Gradually, he loses all motivation, thereby allowing the circle of

gentle despotism to close. By losing political control over his destiny, he unconsciously loses his freedom and dignity.

A person may be left with a few choices, but in reality even those choices are not the choices of the citizens themselves. They are choices imposed by an irresponsible paternalistic government. When a person no longer sees meaning in the things of his life, the foundation of moral principles gradually begins to disappear. Then goals are lost. And then the mind becomes an instrument that can be controlled by anyone. There are fears that take over and lead in one direction - to the loss of freedom. A global brain shutdown is underway...

We are in this complex process of history and the task of the artist is to look further and deeper beyond the limits of this inevitable process, into the more subtle connections of life and being, into the essence of deep phenomena and reveal the truth, essential reality and its nature. Artists are the ENDLESS TRUTH SEEKERS...

Zita Vilutyte
Curator & Art Director



JURY MEMBERS



**Jurgis
Dieliautas**
(Lithuania)



**Mylene
Quito**
(Philippines)



**Ehsan
Faraj Nejad**
(Iran)



Aina Putnina - There is an appropriately pictorial representation of the visual act of aloof expression. The detached expression turns into an expressive, strong and at the same time sinuous line. The figure loses its standard definition. The figure moves away from direct definition, it is taken over by color.

Aleko Lomadze - Pictorial expression becomes retreating, stretching out, expression that creates its own abstractions, its variable forms. Complex and sophisticated forms of stretched abstraction establish their own reality, offer their own certainty. Careful and attentive work in the creation of abstraction.

Cetin Erokay - A distant image is created with geometric, coloristic abstraction. Color abstraction turns into abstract fiction. Color fiction here is a narrative of interactions, gaps. The painterly aspiration is based on the process of making joy.

Elmira Shokr Pour - Translating an animistic vision into an intricate, detailed painterly extension. The process of visual transfer is carefully and in detail created. Such a painting creates an open scene of interactions, where the physical-mental planes overlap, the physical-spiritual plane in a coloristic sense passes into a mystical-painful game.

Iryna Calinicenco - Establishing a double interaction network, a visual capture network, looking for a connection that has occurred and is occurring at the same time. The visual polemic is moved to the intersection of sensibility and sensibility. At the same time, with a double, different resolution, a visual path to

the openings of different perceptions is laid.

Donya Rostami - Intermedial, peculiarly interwoven networks of visions and dreams, intuitions and memories. Intermedial images turn into a search for the necessary visual distance. The images are presented in the midst of a dynamic transformation, where logical connections are replaced by alternative visual interactions. The polemic moves into the realms of visualizing projectivity.

Ilhan - Visually, the ambiguity of the portrait transformation itself is presented, the identity-difference of the portrait image is partly and dually. Portrait segments turn into visual inquiry. A portrait turns into a migrating portrait request.

Vilija Kasparaviciute - Drawings of graphic memory, where the visual intrigue itself takes place at the level of interaction between line and word. The exchange of expression argues with precision and detail. Qualitative, distinctive expression is constantly complementing the dynamic absolute static of memory.

Luiza Lozada - The issue of plastic-animistic touch is addressed here. Tactile memory in the plastic sense is a visualized sensory memory. Art leads through the memory of contact to a sensitive plane of feelings, painted with a unique coloristic intonation.

Indre Grazuleviciute-Vileniske - Matters of mutation and visual transformation. Visual polemics here are wrong, coloristic questions of transition. Looking for the visual polemical moment of transition, the circumstances of a slight but decisive change.



LUISA LOZADA

(MEXICO)

DEFENSIVE

A work that expresses by nature what it cannot tell us with a voice, always waiting for the consequences of our selfish acts as human beings. In turn, the artist's reaction to everyday chaos, glass as a representation of the fall

and rupture of what we imagine or want to be perfect, even when we are aware that it does not always correspond to reality. The eager and the desire to feel again but always fearful and alert even when there is no attack.





© **Luisa Lozada** (Mexico)
Title: **"Defensive"**
Reclaimed wood and glass
63 x 81 cm

IRYNA CALINICENCO (MOLDOVA)



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Iryna Calinicenco (Cairyna) works in the genre of contemporary art, experimenting with digital art techniques, using New Media and Mix Media to express her inner sensibility and find new meanings in depicting ordinary things.

Creating paintings, Iryna delves deeply into the emotional world and explores how feelings and emotions affect human behavior, drawing parallels between the mental and the physical. Until we learn to identify ourselves openly, we will not begin to build a viable future for the planet. Who Is ME? Who are YOU? The way to know is through self-knowledge.

Iryna uses poetry to transfer her inner energy to the canvas. She writes poems about love and sex. Her paintings and poetry merge into a kind of abstract mix, blending into each other and blurring the line between abstract poetry and poetic abstraction on canvas.

In choosing the material for each series of works, Iryna seeks to give the viewer a glimpse of himself, gently encouraging him to reflect on himself. There are no value judgments about rightness or wrongness, beauty or ugliness, no social prejudices. Just the canvas and the viewer. Tête-à-tête. For accepting oneself as a value. Often with humor and without excessive narcissism.



© **Iryna Calinicenco** (Moldova)
Title: **"Jeanne d'Arc 2023"**
Mixed media on canvas
76 x 95 cm
2023





VILIJ KASPERAVICIUTE (LITHUANIA)

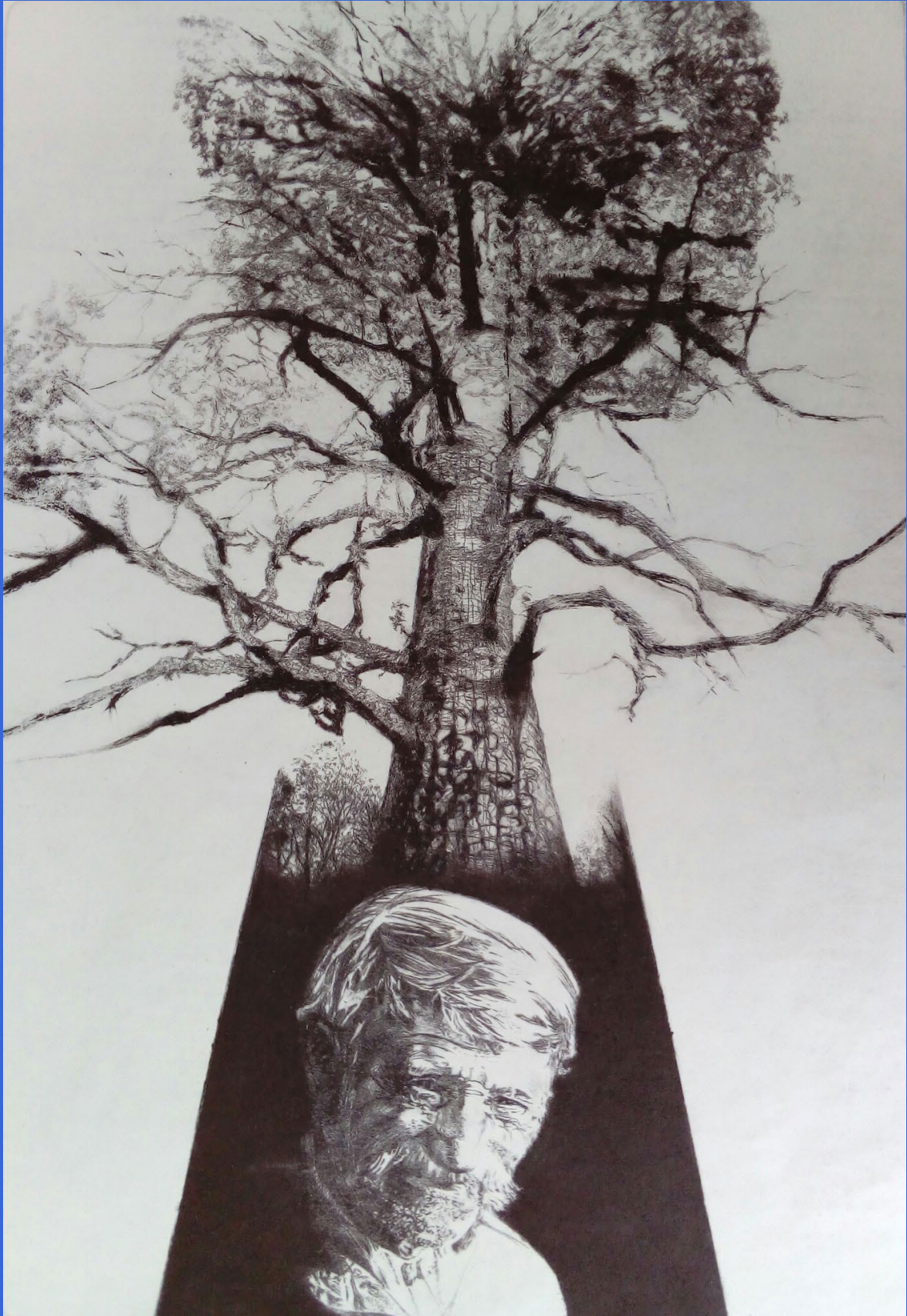
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Vilija Kasperaviciute's work is a unique and restrained approach to reality, where the very expression of reality is analyzed through drawing. The reality is not approximated by the principle of acceleration. It is worth waiting until the reality of the image itself slowly begins to approach. The usual criteria of mimesis, with intermediate visual repetition, are debated. Here we are not looking for a quick and bright persuasiveness, but we are relying on a slow process of perception. In a broad sense, both drawing and graphics work with visual architectonics. The drawings greet us with a purified space of the visual image. Here, any compositional randomness is neutralized, color redundancy is removed, and one begins to compose one's own, purposeful, purposeful compositional status. The real surface of the picture is covered with several layers of outcrops of difference. There is no unnecessary aloofness, but there is also no obtrusive obviousness. The author very carefully and meticulously layers the visual reality of the picture. Surrounding objects and structures is achieved by delicately selecting colors. Careful approach to the visible, visible reality, removing congestion, unnecessary visual load. The drawings can be treated as a polemic with quick memorization, rapid progress of perception. In the sense of time, in the sense of sequence, it is a situation of readiness to see. The author very carefully and patiently leads into such preparation. Material and sensory reality in a drawing is a representation of the world, not the final image. The drawing in one way or another adjusts the relationship with the visible world. The tangible reality of the drawing, the self-realizing reality, shows all the semantic load in the objects themselves. The entire visual reality in the drawing, this collection of author's details, nuanced hints, moves to the other side:

© Vilija Kasperaviciute (Lithuania), Title: "having left", drypoint etching, 30,5 x 21 cm





AINA PUTNINA (LATVIA)



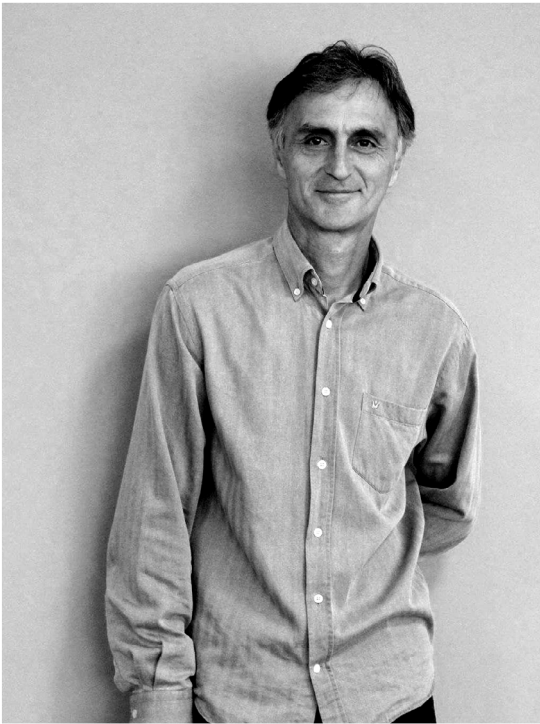
In 1985 – 1992
I studied in the
Latvian Academy of
Arts, Art Pedagogy
department. In 2007
– 2011 I studied in
Baltic International
Academy and got
Master's degree
of art in computer
design. Since
1993 I'm working
at an Art School,
teaching painting
and computer
design. Along with
pedagogical activity
I participate in the
exhibitions, plain
airs and other art
projects.

CONCEPTION

We each have our own truth that we come to without even looking for it. Sometimes I think what I am looking for is harmony, maybe sometimes I managed to find that balance and then at some point I lost it again. This is my individual path, during which I experienced revelations and emotions, a small part of which I tried to show in my paintings "Confusion" and "I don't want to see it".

© **Aina Putnina** (Latvia), Title: „I don't want to see it“, mixed media on paper, 50 x 40 cm, 2023





ALEKO LOMADZE (GEORGIA)

Aleko Lomadze – Georgian artist, Iconograph. His Icons are stored in different temples of Georgia- Tbilisi, Ozurgeti, Choxatauri, Xobi as well as in Vienna in the Holy Mother temple (Austria).

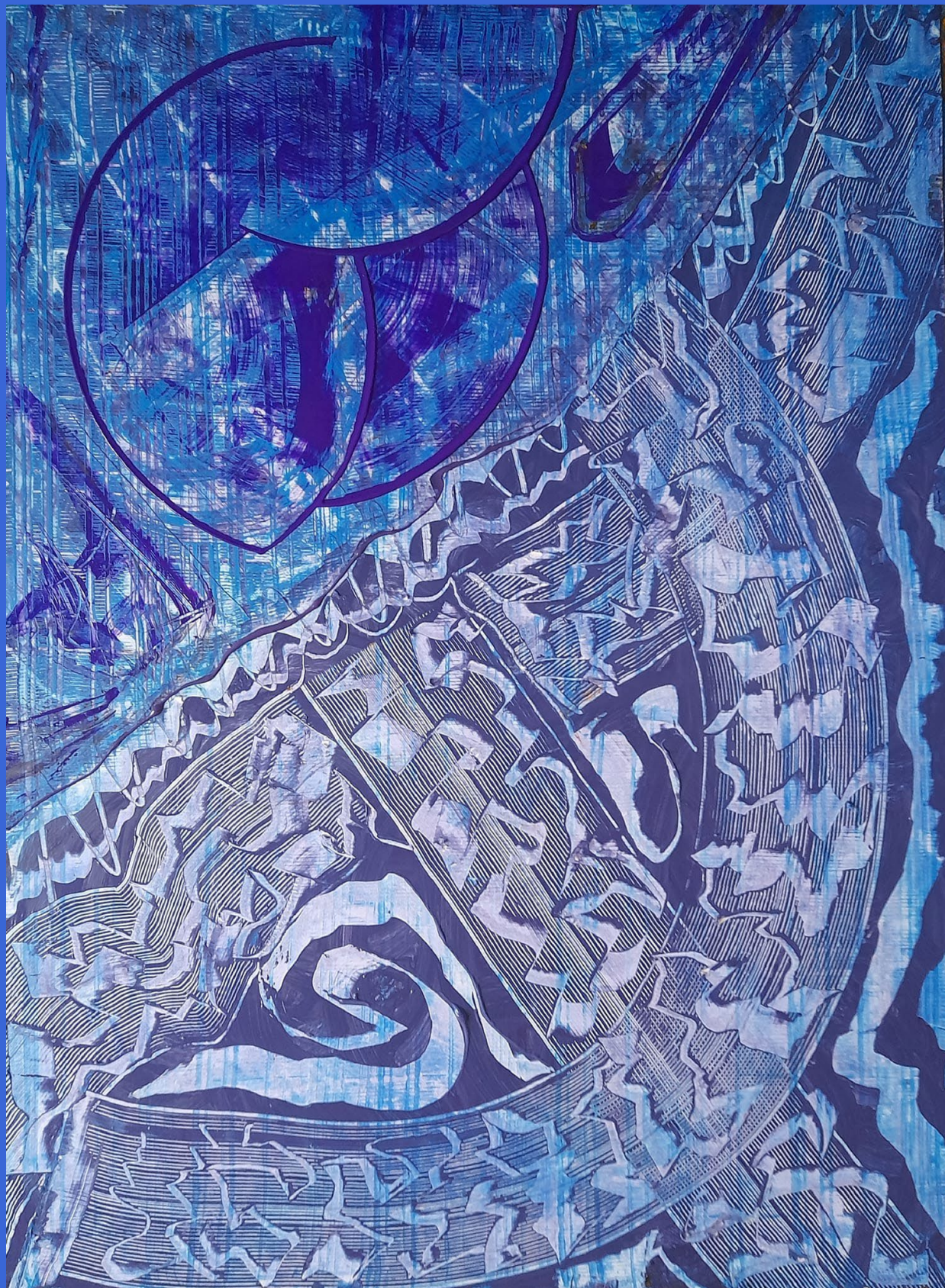
For nearly 15 years he works with draws milled stones as well as other mediums. Stones collected from all over Georgia, and assistance is provided with close friends. Also artist rugs marble, which has special radiance and it is used in some paintings. Drawing stones it is quite time-consuming process.

During this time he has participated in many exhibitions. Works are in private collections and public institutions in Georgia and abroad. He has the blessing of the Georgian Patriarchate and several works are kept in the Patriarchate.

Aleko Lomadze participates in different art projects, exhibitions, festivals, art seminars and workshops in Georgia and other countries Lithuania, Latvia, Portugal, Malta etc. Picrutes are stored in D.Kipiani memorial Museum in Georgia, E. Takaiashvili memorial Museum, Central Library of Georgia.

Aleko Lomadze is a member of IAF ANIMA MUNDI and Georgian Artists Association.

© Aleko Lomadze (Georgia),
Title: "ABSTRACT Nr.4"





ELMIRA SHOKR POUR (IRAN)

"My early artwork is about storytelling of new creatures where I create Dream that suggest imaginary journeys of the Spirit".

I get my ideas by looking around and having awareness of my surroundings. We are living in a strange time period right now.

On February 28th a disaster changed my artwork and ideas. A nation-wide trauma changed my perspective. A common pain awakened me and I wished that if it would do so for others. It was Pirouz death of an Asiatic cheetah cub - one of the last in the world. The nightmare which I've been dreaming of, gave birth to an idea.

A myth was created in my mind ;an Anima and Animus as a complementary and balancing sole creature.

I took an old work and I started the new one on it in a way that my old work keeps its personality and demonstrate my new perspective.

Actually I wanted to emphasize on this as a work that had been started but unfinished, similar to my self-reflection.

I created a new image of creature that were never seen before as symbol of heroes and heroines.

© Elmira Shokr Pour (Iran), Title: "Portal rift", Mixed media on canvas, 100 x 140 cm, 2023





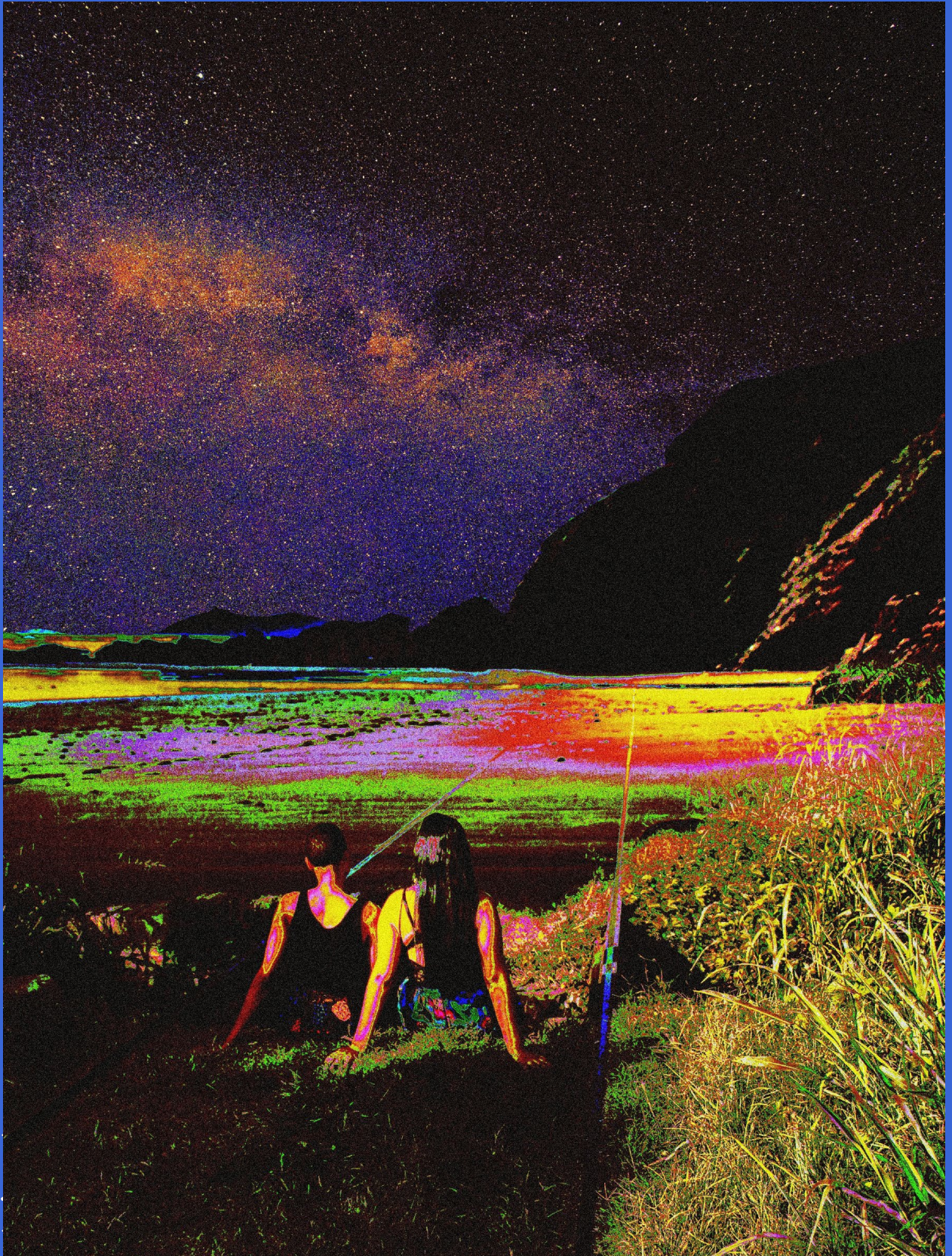
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ILHAN **(ARGENTINA)**

ARTWORK CONCEPTION

Ilhan's artwork puts a full flashlight on the inclusion of gender and ethnic diversity —on all those bodies that have been traversed by social stigma. It proposes a reflection and questioning of the status quo and at the same time suggests another perspective of the world through their own experience as a Muslim, transgender, non-binary person. The particular use of color is by excellence the formal element present in all of their artworks, which reinforces the image in an inescapable way.

© **ILHAN** (Argentina),
Title: "Our Beach"





INDRE GRAZULEVICIUTE VILENISKE (LITHUANIA)

The united theme of the artwork is biophilic art - art exploring human-nature emotional connection. The artworks are visual interpretations of ancient Chinese story Butterfly Dream, where Chuang Tzu when sleeping dreamt he was a butterfly and when he awoke he asked himself: "was I Chuang Tzu dreaming I was a butterfly or am I now really a butterfly dreaming that I am Chuang Tzu?". The technique of artwork creation included the application of nature photograph on the scanned hand drawing using generative algorithm Deep Style.

© **Indre Grazuleviciute Vileniske** (Lithuania), Title: **"Moss-Butterfly"**
Digital artwork, scanned hand drawing, nature photograph, generative algorithm Deep Style. 2023





DONYA ROSTAMI (IRAN)

I knew a man who filled his cavities with tar (1985) / I knew a man who played grown up games with children (1985-87) / I knew a woman who lifted her face with scotch tape (1989) / I knew a woman who washed her mouth with soap (1990) / I knew a child for only eighty-six days (1993) / I know a woman who closes her eyes in the washroom horrified to see the contrast of her wet hair with the tiles (1997)

And today I am horrified to see my hanging wet hair in contrast with the white washroom tiles / And hope enhances the contrast...

Then

The ants rebel against the white contrast of my eyes / Pupils rise up / The woman howled in a different tongue / And I lived in a common language / The ants rebelled against the contrast of the white washroom tiles and my black hair / Maternal instinct fails to rise up to my sufferings / The fears smash the eggs / Ants drown in the infection of my breasts / The uprising is silenced / The pupils slowly abase / Time does not pass / It repeats evermore

Past, present and future

They mix

And I am confused

My mother has been giving birth to me for the past thirty-five years / My father turns into a tomato plant / Suffering never cause my death / It drags me to childbearing

At the dimax of suffering and birth / I murmur in my maternal language...

Wake up Qaraçuxa*

Wake up Qaraçuxa

I have written all the names on stone / From the east to the west / There is no hope in our hearts / It weighs on our eyelids / Soon it will drop down with our first tear / And in the common language I live the tears...

Wake up Qaraçuxa

Donya Rostami (2018)



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CETIN EROKAY (TURKEY)

There is no doubt that less is more and my artistic journey has always been inspired of the less.

On my canvas "Geometrical disjunctions and integration of lines" are in harmony and they are dancing with colors.

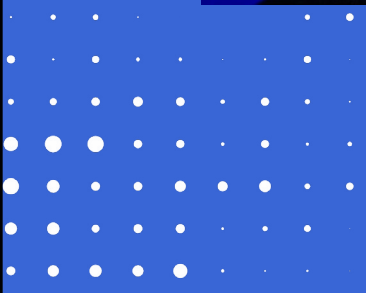
Emptiness may symbolize loneliness in the background.

The composition of fiction brings depth to my paintings and especially the transparent layers keep a mystery in themselves.

Time is passing so quickly in the 21st century. Any experience can turn to be a significant memory and leaves a stamp in our lives.

I named my latest paintings as " The Tune of Marimba ". All were painted in the light of a wonderful Marimba Concert.

© **Cetin Erokay** (Turkey),
Title: **"The tune of marimba"**,
acrylic on canvas, 129 x 120 x 3 cm,
2023





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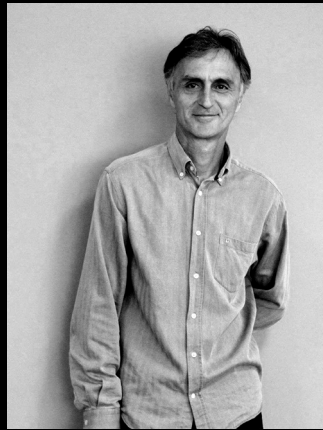
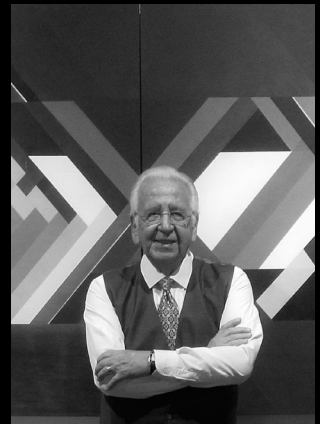
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LUISA LOZADA (Mexico) **IRYNA CALINICENCO** (Moldova) **VILIJAS KASPERAVICIUTE** (Lithuania)
AINA PUTNINA (Latvia) **ALEKO LOMADZE** (Georgia) **ELMIRA SHOKR POUR** (Iran) **ILHAN** (Argentina)
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