
HADASSAH EMMERICH
ZOEY FRANK
LOUIS GRANET
ALINA GRASMANN
INTRODUCING
EDYTA HUL
MAGDALENA KARPIŃSKA
PATRICK PUCKETT
ILANA ZWESCHI
OPERA GALLERY

INTRODUCING

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GENEVA

OPERA GALLERY

Foreword

'Introducing' is about first encounters. Conceived as an annual exhibition at Opera Gallery Geneva, it brings together artists from around the world and offers a moment of discovery and exchange.

For its first edition, 'Introducing' brings together Hadassah Emmerich, Zoey Frank, Louis Granet, Alina Grasmann, Edyta Hul, Magdalena Karpińska, Patrick Puckett and Ilana Zweschi. Their practices are distinct, yet affinities emerge when their works are seen together.

Many begin with the visible world, from landscapes and interiors to gardens, figures and flowers, and transform it through colour, composition, scale or abstraction. Nature is a particularly strong presence. Louis Granet turns expanses of vegetation into fields of colour and rhythm; Edyta Hul builds layered compositions that seem to grow across the surface; Magdalena Karpińska gives plants and flowers an almost dreamlike presence; and Ilana Zweschi combines botanical imagery with repeated abstract marks generated through her own system of rules.

Other artists turn towards more intimate spaces and the figures within them. Alina Grasmann explores interiors, reflections and the relationship between inside and outside. Patrick Puckett places his figures within vivid, heightened environments, while Zoey Frank reconstructs familiar places and situations through overlapping planes, shifting perspectives and changes in perception. Hadassah Emmerich moves between these territories, bringing together saturated colour, the human figure and botanical forms in compositions that move fluidly between figuration and abstraction.

There is no single theme intended to unite these artists. Instead, 'Introducing' draws its energy from the way these different practices sit beside one another, revealing connections without forcing them into a common language.

For a gallery, bringing new artistic voices to its audience is an essential part of its role. Alongside the artists with whom we have built longstanding relationships, it is important to remain curious, to look beyond the familiar and to continue broadening the range of practices we present. 'Introducing' gives that curiosity a place within our programme, allowing us to present artists whose work we believe deserves to be seen and discovered.

This first edition sets the tone for what 'Introducing' is intended to become: a space for discovery, dialogue and new artistic encounters.

Jordan Lahmi

Director
Opera Gallery Geneva

Gilles Dyan

Founder and Chairman
Opera Gallery Group

HADASSAH EMMERICH
ZOEY FRANK
LOUIS GRANET
ALINA GRASMANN

EXHIBITED ARTISTS

EDYTA HUL
MAGDALENA KARPIŃSKA
PATRICK PUCKETT
ILANA ZWESCHI



Hadassah Emmerich © Teri Romkey

Hadassah EMMERICH

b. 1974, Dutch

Hadassah Emmerich's work is immediately recognisable for its vivid colour, sweeping forms and densely layered compositions. Fragments of the female body appear alongside tropical foliage, fruit and ornamental motifs, folding into one another until bodies, plants and patterns become almost inseparable. Her Dutch-Indonesian background is an important point of departure, while references to batik, Art Deco, Pop art and contemporary visual culture feed into a visual language that moves between figuration and abstraction, seduction and ambiguity.

Her compositions are built through a distinctive process using hand-cut vinyl stencils, which she inks and transfers directly onto canvas, paper and walls. Repeated, shifted and layered, these forms create a strong sense of rhythm and movement, while opening up questions around cultural hybridity, desire and the representation of the female body.

Born in Heerlen, the Netherlands, in 1974, Emmerich lives and works in Brussels. She studied at the Academy of Fine Arts in Maastricht, the Higher Institute for Fine Arts (HISK) in Antwerp and Goldsmiths, University of London, and has developed a practice spanning painting, printmaking, assemblage and large-scale architectural interventions. Her work has been shown at institutions including Kunstmuseum Den Haag, EMST in Athens, Dordrechts Museum, Bonnefanten in Maastricht and CENTRALE for contemporary art in Brussels, and is held in collections including the Rijksmuseum, Museum Voorlinden, Mu.ZEE, Museum Arnhem and Kunstmuseum Den Haag.



Detail of *Oben Ohne VII*

Do you remember what got you into art in the first place?

As a child, I was always drawing, making little books and inventing comic characters. It was simply the most natural way for me to express myself. As I grew older, my curiosity deepened, and I started exploring colour theory and painting through books. By the time I was a teenager, I already knew I wanted to go to art school. But it wasn't until I first stepped into the painting department that I truly felt I had found my place. There was something magical about the quiet concentration in the studios and the smell of oil paint. I immediately felt at home.

Where do you derive your inspiration from?

I find inspiration in the natural world, particularly in the sensual shapes, colours and textures of tropical plants, flowers and fruits. I am fascinated by their extraordinary diversity and their often surprisingly bodily qualities. In my compositions, botanical forms merge with fragments of the human body, giving rise to hybrid shapes that are both familiar and strange. I love exploring this ambiguity, where something beautiful and seductive can also become slightly unsettling.

At the same time, I draw inspiration from decorative traditions, particularly the intricate patterns of Indonesian batik and the stylised forms of Art Deco. Growing up with a Dutch-Indonesian background has made me particularly sensitive to the way visual cultures intertwine. I am interested in how motifs travel across cultures and histories, transforming and acquiring new meanings along the way.

What are you most interested in exploring in your work at the moment?

In my recent paintings, I am particularly interested in heightening contrasts to create a rich and layered sensory experience. I explore the tension between depth and flatness, intimacy and distance. Enlarged tropical fruits, fragments of the human body and botanical forms intertwine, blurring the boundaries between flesh, fruit and foliage.

I experiment with different ways of applying, printing and manipulating paint, using tools to scrape, imprint and leave behind traces and textures. These tactile surfaces interact with smooth colour gradients, glowing, almost fleshy passages of paint and sharply defined ornamental forms. I am interested in how these different visual elements can merge into new, imaginary hybrid species.

By bringing these elements together, I want to push the sensory possibilities of painting, creating works that are visually intense and sensually charged, celebrating abundance, vitality and hybridity.

Can you tell us about the works you are presenting in this exhibition?

For this exhibition, I am presenting three works: *Golden Jackfruit II*, *Panoramic Oben Ohne* and *Oben Ohne VII*. Each work brings together different aspects of my ongoing exploration of the relationship between the botanical, the bodily and the ornamental.

In *Golden Jackfruit II*, the tropical fruit takes on a monumental, almost iconic presence. Its scale and sensuous surface evoke associations with both botanical and bodily forms.

Panoramic Oben Ohne plays with the relationship between the female body and landscape, evoking a sensual beachscape where bodily curves resemble rolling dunes.

In *Oben Ohne VII*, explicit bodily forms such as breasts and tongues alternate with glimpses of distant landscapes, framed by ornamental patterns. This interplay between intimate close-ups and distant vistas creates a playful tension between exposure, concealment and voyeurism.

What is something about you that people might not expect from looking at your work?

Despite the exuberance and sensuality of my paintings, I am actually quite methodical and meticulous in my approach. I have a somewhat perfectionist streak. What may appear spontaneous or effortless is often the result of a carefully controlled process. I spend a great deal of time fine-tuning colours, carefully balancing warm and cool tones, mixing subtle intermediate shades and adjusting contrasts until everything reaches the right temperature.



Hadassah EMMERICH

Golden Jackfruit II
2026

Oil on canvas
220 x 160 cm | 86.6 x 63 in.



Hadassah EMMERICH

Oben Ohne VII
2025

Oil on canvas
110 x 76 cm | 43.3 x 29.9 in.



Hadassah EMMERICH

Panoramic Oben Ohne
2026

Oil and oilstick on canvas
52 x 84 cm | 20.5 x 33.1 in.



Zoey Frank © Henna Taylor

Zoey FRANK

b. 1987, American

Zoey Frank's paintings are rooted in close observation but resist the idea of a single, fixed moment. Still lifes, interiors and scenes of family life unfold through changing light, shifting arrangements and subtle alterations that remain visible on the surface. Familiar spaces such as kitchens, backyards and summer pools become layered constructions in which time seems to accumulate rather than stand still.

Frank is particularly interested in the tension between different ways of representing space. Realistic passages sit alongside flattened areas of colour, abstract shapes, unexpected patterns or slightly disjointed perspectives, drawing attention back to the painting as a constructed image. Light and dark, repeated gestures and the movement of colour across the canvas shape the composition, while references ranging from Renaissance painting and the Old Masters to Post-Impressionism and Abstract Expressionism inform a language in which figuration and abstraction continually reframe one another.

Born in Boulder, Colorado, in 1987 and based in Colorado, Frank studied for four years with Juliette Aristides at the Classical Atelier at Gage Academy of Art in Seattle before completing an MFA in painting at Laguna College of Art and Design in California. Her work has received three Elizabeth Greenshields Grants, the Avigdor Arikha Memorial International Residency Scholarship and three first-place awards in Manifest Gallery's International Painting Annual. She has also been featured in publications including *New American Paintings*, *Hi-Fructose*, *Fine Art Connoisseur*, *Artists & Illustrators* and *American Art Collector*.



Detail of *Pink Patio*

Do you remember what got you into art in the first place?

I loved making things as a child and spent much of my play at my craft table downstairs, absorbed in projects. When I was 13, we studied Renaissance painting at school, and I decided I wanted to be an artist.

Where do you derive your inspiration from?

Formal ideas excite me, like trying a new colour palette or a new way of flattening the space of a painting. These experiments lead me from one painting to the next. I also look constantly to art history and to the world immediately around me: home, family, and our yard.

What are you most interested in exploring in your work at the moment?

After a year of smaller, sparer compositions, I'm planning my next large multifigure work. I love packing bodies closely together, filling the space, and finding rhythms between the forms.

Can you tell us about the works you are presenting in this exhibition?

The drawing and painting were made the same way. I began near the center of a single sheet of paper or piece of canvas, working from observation in the yard. As my gaze shifted, I added more paper or canvas, letting the composition grow section by section. Eventually I assembled each work in the studio, set its overall dimensions and reworked it as a whole. Each contains multiple viewpoints and moments set side by side, fitting together in places and rupturing the space in others.

What is something about you that people might not expect from looking at your work?

My work fits me well, and my whole life is in the pictures, so I don't think there are many surprises. I spend my time with family, I have a three-year-old and one-year-old-twins. We play at home, in the yard, or by the nearby river, I enjoy gathering with friends, and I paint.



Zoey FRANK

Pink Patio
2026

Oil on canvas on panels
157.5 x 245.1 cm | 62 x 96.5 in.



Zoey FRANK

Walnut Tree
2024

Pencil on paper
83.8 x 76.2 cm | 33 x 30 in.



Louis Granet © Paul Hennebelle

Louis GRANET

b. 1991, French

Louis Granet transforms familiar subjects into intensely worked fields of colour, rhythm and movement. Flowers, vegetation and landscapes are recurring motifs, but they are rarely treated descriptively. Instead, they are broken down into marks, fragments and shifting planes, creating compositions that hover between the recognisable and the abstract. In his recent work, colour has taken on an increasingly central role, allowing the image to expand beyond its subject and become almost immersive.

His background in comic-book illustration continues to inform the way he constructs an image, particularly through repetition, framing and the accumulation of visual signs. Yet his paintings also draw on the direct observation of everyday life and the history of painting, transforming ordinary motifs through changes of scale, density and perspective. The result is a pictorial language in which landscape, memory and invention remain closely intertwined.

Born in Bordeaux, France, in 1991, Granet lives and works in Paris. He graduated from the École Nationale Supérieure des Arts Décoratifs in 2014 and was the first artist in residence at the Hubert Neumann Foundation in 2018. His work has been presented at the Lyon Biennale of Contemporary Art in Lyon, France, Fondation Louis Vuitton and Musée d'Orsay in Paris, and Centre Pompidou in Paris. His work is also included in the collection of the Centre d'art contemporain Atelier d'Estienne in Pont-Scorff, France.



Detail of *Never too Sweet*

Do you remember what got you into art in the first place?

I didn't have a particular "revelatory" moment. Like most children, I drew from a young age. The difference is that, unlike most people, I simply never stopped.

I was also fortunate to grow up in a family that encouraged me. They took me to museums, introduced me to artists and, perhaps most importantly, made me understand that art could be a real profession.

As a child, I wanted to become a comic book artist. As I grew older, my interests gradually shifted towards drawing and, eventually, painting.

If I had to identify one decisive moment, it would be the day Joan Ayrton, at EESI, the Angoulême School of Fine Arts, put stretcher frames in my hands. I immediately felt at home with the medium: painting standing up and working in broad, flat areas of colour.

Where do you derive your inspiration from?

My inspiration comes from everywhere, but mainly from everyday life. I always have my phone or camera with me, ready to capture the smallest detail that catches my eye. I collect these images and keep them in a Photobank that I return to later in the studio. I'm constantly looking, observing and gathering material. The idea is to keep that process moving, almost like a train that never stops.

What are you most interested in exploring in your work at the moment?

At the moment, I'm especially interested in the idea of accumulation: how the repetition of a single gesture or motif, in this case flowers, can gradually create something much larger and more expansive. I'm fascinated by the way something small, repeated again and again, can take on an almost monumental scale.

In the works I'm presenting here, that idea appears through the multitude of dandelions, tulips and other flowers, which come together to form a field that seems to extend endlessly.

Can you tell us about the works you are presenting in this exhibition?

The two paintings I'm presenting here belong to the same series, centred on fields of flowers. Each work is painted in a very individual way. No two flowers are the same; I build the composition gradually, painting them one after another. Beyond colour, what interests me most is the sense of movement that emerges through the repetition of the floral motif.

Texture is also very important in these works. I like the flowers to seem as though they are coming out of the canvas, almost like a *bas-relief*. That physical quality of the paint is something I particularly enjoy exploring.

At the same time, I try to connect these works to some of my deeper references, from Van Gogh and Bonnard to Klimt's forests, while bringing them into dialogue with more contemporary concerns. Yayoi Kusama, for instance, and her relationship to repetition and excess, is an important source of inspiration for me.

What also interests me is the idea that a painting is never truly finished. It develops slowly, over an extended period of time, and remains suspended in that process.

What is something about you that people might not expect from looking at your work?

These works probably reveal that I can be quite obsessive. I'm drawn to repetition, accumulation and the patience involved in building an image element by element.

For this series, that takes the form of flower fields, but I'd like to explore the same idea through completely different subjects in the future: hundreds of cigarettes in an ashtray, dozens of dogs playing in a park, or piles of shoes scattered across a living room floor.

What might be less obvious from these paintings is that I also have a much more instinctive side to my practice. While these works are carefully composed and built through a certain sense of order, I also work on paper in a freer and more spontaneous way.



Louis GRANET

Never too Sweet
2026

Oil on canvas
125 x 110 cm | 49.2 x 43.3 in.



Louis GRANET

La Vie en sucre
2026

Oil on canvas
50 x 70 cm | 19.7 x 27.6 in.



Alina Grasmann © Katarina Sopčić

Alina GRASMANN

b. 1989, German

Alina Grasmann is a realist painter who develops her work in series, each centred on a particular place. Often comprising ten to twenty paintings, these series blur the boundary between fact and fiction. Architecture and historically charged sites provide the foundation for her work, but she approaches them as more than physical settings. After researching and experiencing a location first-hand, she allows its atmosphere, history and visual details to filter through memory before reappearing in the studio. The original site is gradually reshaped into a space where observation and imagination begin to merge.

Her scenes often unfold like chamber-play stages. Interiors and architectural spaces are subtly altered through shifts in perspective, light and spatial relationships, creating environments that feel at once familiar and slightly removed from reality. Rather than illustrating a fixed story or existing myth, she leaves the narrative open, inviting the viewer to enter the scene and let new associations unfold.

Born in Munich, Germany, in 1989, Grasmann lives and works between Munich and New York. She studied at the Academy of Fine Arts in Munich and the University of Applied Arts in Vienna, graduating in Fine Arts in 2017. Her work has been exhibited at institutions including the Pinakothek der Moderne, Kunstverein München, Kunsthalle Trier and Galerie der Künstler, and is held in public and private collections including Foundation Haus Schminke, the JPMorgan Chase Art Collection and The Perimeter in London. She received the Hans Purrmann Award in 2021 and has taken part in artist residencies in the United States and Europe.



Detail of *Ferientage*

Do you remember what got you into art in the first place?

There wasn't really one particular moment that got me into art. I had always painted as a child; it was simply something I was naturally drawn to. I also took a lot of watercolor classes growing up, and I think that's where I really discovered the pure joy of colour. Later, at school, I became interested in art history as well. It opened up a different perspective for me and gave me a sense of the much larger context surrounding art and what artists do.

I eventually decided to study art because I wanted to work with my hands and, quite simply, I wanted to paint. I was also very much in love with the building of the Academy of Fine Arts in Munich. From a distance, I admired the beauty of the building, and the place felt both inspiring and a little intimidating. The sense of intimidation, however, quickly faded once I actually started studying there, while my fascination with the place remained.

When I started art school, and even during the first few semesters, I honestly had very little idea of what it actually meant to live and work as an artist. I came to understand that gradually, toward the end of my studies and during my first years of working professionally. Looking back, that process was probably much more formative for me than the initial decision to become an artist ever was. Today, I can't imagine a more beautiful profession.

Where do you derive your inspiration from?

Travel, literature, and film are probably my most important sources of inspiration. Architecture also plays an important role, as I often choose architecturally significant houses as settings around which my series develop.

What interests me about architecture, however, is not so much its aesthetic qualities in themselves, but rather the way it shapes a place and influences how we experience it. I'm interested in the atmosphere architecture can create, and in the subtle ways it can affect how people feel when they live in or move through a space.

Cultural influences such as literature and film have always been important to me, and at the moment I find myself particularly drawn to literature again. Other forms of art naturally inspire me as well, regardless of the medium or discipline. At the same time, I think inspiration can take many different forms, and it isn't always easy to trace an idea back to something specific you have consciously engaged with. Sometimes it can be something much simpler: a detail you happen to notice, an object, a place, a conversation, or an experience. Almost anything that surrounds me, and that I choose to surround myself with, can become a source of inspiration—ultimately, my own life as well.

What are you most interested in exploring in your work at the moment?

My work is always organised into series, usually consisting of around ten to twenty paintings. Each series revolves around a particular place, but there is also a concept or question that I explore through the process of painting.

The work presented in this exhibition comes from my previous series, House of the Spirits, in which I was particularly interested in memory: the different forms it can take, the way it surfaces, and the ways in which past and present can overlap. I was interested in how memories shift and change, how they can become fragmented or almost ghostlike, while still shaping the way we perceive the present. The house became a place where different moments in time could exist simultaneously.

At the moment, I am developing a new series that I will be painting here in New York City over the coming year, during my residency at Silver Arts in downtown Manhattan. Once again, a single house will become the setting for the paintings. Right now, I'm particularly interested in the changing seasons and in following the course of an entire year, approaching it as a kind of meditation on time.

Can you tell us about the works you are presenting in this exhibition?

The works in the exhibition are from my series House of the Spirits. The starting point for the series is Richard Neutra's VDL House in Los Angeles. The house becomes a kind of chamber-play stage through which I explore the intersection of personal and collective memory.

I don't think of memory as something static or linear. Memories change and shift, overlap with the present, and leave both visible and invisible traces. I found many such traces in the Neutra House, particularly in its fragmentarily preserved library, with its German-language books and personal dedications. I use some of the titles of these books as titles for my paintings.

At the same time, personal memories and photographs from my own family became part of the works. While developing the series, I began archiving photographs left behind by my grandfather. My grandmother appears repeatedly in these photographs and, almost naturally, she also began to appear throughout my paintings.

The figures are never fully present. They appear more as shadowy or blurred presences—in reflections, in the background, or beyond the rooms themselves. For me, memories are a little like ghosts: they are always there, but often only vaguely perceptible. The house becomes a place where different times and different layers of memory can exist simultaneously.

What is something about you that people might not expect from looking at your work?

I find peace of mind by looking at abstract art.



Alina GRASMANN

Ferientage
2024

Oil on canvas
160 x 210 cm | 63 x 82.7 in.



Alina GRASMANN

Dedication 6
2025

Oil on paper
20 x 13 cm | 7.9 x 5.1 in.



Alina GRASMANN

Dedication 7
2025

Oil on paper
20 x 13 cm | 7.9 x 5.1 in.



Edyta Hul © Olga Urbanek

Edyta HUL

b. 1986, Polish

Edyta Hul has developed a distinctive painterly language in which abstraction and the natural world appear to merge. Drawing on landscapes, biological forms and memories of the environments that shaped her early life, she creates dense compositions that suggest forests, underwater vegetation, roots, leaves and microscopic structures without depicting them literally. Her paintings unfold as immersive ecosystems in which forms seem to grow, overlap and dissolve, guided as much by intuition as by observation.

Process and experimentation are central to Hul's practice. Working with pigment, oil and industrial enamel, she builds her surfaces through successive translucent layers, allowing paint to spill, react and absorb what came before. Chance plays an important role, as chemical reactions and unexpected textures become part of the finished work. She describes her approach as a "calligraphic method", drawing a connection to the gestural qualities of traditional Chinese ink painting and to painting as a form of meditation on landscape. Without a clear hierarchy between foreground and background, her compositions encourage the eye to move continuously across the surface, presenting nature as something fluid, unstable and constantly evolving.

Born in Dobre Miasto, Poland, in 1986, Hul lives and works in Warsaw, Poland. She graduated from the Faculty of Painting at the Academy of Fine Arts in Gdańsk, Poland, in 2012 and received the Grand Prix, ex aequo, at the 46th Bielska Jesień Painting Biennale in Bielsko-Biała, Poland, in 2023. Her work has been presented in solo and group exhibitions in Poland, the United States, France, Denmark, Italy, Hungary, Japan and the United Arab Emirates.



Detail of *Hundred-Eyed Forest*

Do you remember what got you into art in the first place?

I've been creative for as long as I can remember. As a child, I would transform everything around me into my own imagined worlds. Drawing became my most intense form of expression, and I was especially fascinated by animation—I would spend hours drawing and passionately trying to recreate the characters and worlds I saw.

Where do you derive your inspiration from?

I find inspiration through discovering things while travelling, in museums and architecture, and especially through experiencing the natural world and the phenomena that surround me. I'm interested in their sensory qualities and in how I experience them. But most of all, inspiration comes to me through the process of painting itself. Painting is a space for me to think, imagine and discover, and often my most important ideas emerge while I'm working.

What are you most interested in exploring in your work at the moment?

At the moment, I'm interested in exploring the relationship between movement, transformation and repetition. I'm drawn to forms and processes that constantly change but also return to something familiar. I'm interested in how these ideas can emerge intuitively through painting, and how the process itself can lead me somewhere I didn't expect—to something I could not have planned or imagined beforehand.

Can you tell us about the works you are presenting in this exhibition?

This exhibition presents three works from a larger series that I have been developing over a longer period of time. The paintings exist in a state of superposition, suspended somewhere between abstraction and realism. They are created through a multi-layered process, building up a dense, almost crust-like surface. This contrasts with the final layer, which relies on the synchronization of gesture, movement, the tool and the material. There is a certain lightness and fragility to this final gesture—something elusive that can easily fail, yet appears almost effortless when it succeeds. This way of constructing the image through painting can reveal both strength and confidence, as well as weakness or fatigue. In this way, the construction of the image becomes an extended reflection of my own state of being.

What is something about you that people might not expect from looking at your work?

My paintings involve a huge amount of work, time and attention to detail, so they might suggest that I'm very organised and methodical. In reality, I can be quite chaotic and intuitive in my daily life. And despite the visual intensity and horror vacui of my work, I'm actually a very calm person. I really need silence, routine and a sense of stillness around me in order to paint. I need to feel physically and mentally comfortable, with as few distractions and external stimuli as possible. I think this quietness is what allows the intensity of the paintings to emerge.



Edyta HUL

Savage Planet
2024

Oil and enamel on canvas
170 x 130 cm | 66.9 x 51.2 in.



Edyta HUL

Hundred-Eyed Forest
2024

Oil and enamel on canvas
170 x 130 cm | 66.9 x 51.2 in.



Edyta HUL

Smoothing Sensation

2025

Oil and enamel on canvas
160 x 130 cm | 63 x 51.2 in.



Magdalena Karpińska © Jędrzej Sokołowski

Magdalena KARPIŃSKA

b. 1984, Polish

Magdalena Karpińska has developed a distinctive practice in which observation, symbolism and the natural world converge. Working across painting, drawing and textiles, she moves between realism and abstraction, reducing familiar forms to their essential elements and allowing them to take on new emotional and symbolic meanings.

Nature is central to Karpińska's work, not simply as a subject but as a way of addressing broader ideas of vulnerability, desire, anxiety and transformation. Flowers, leaves, bodies and landscapes frequently merge, creating compositions in which the botanical and the human appear inseparable. Her imagery is often sensual and dreamlike, yet beneath its apparent serenity lies an awareness of the power, fragility and unpredictability of the natural world. References to Renaissance motifs and symbolism also appear throughout her work, adding further layers of meaning to seemingly familiar forms.

Material and process play an equally important role in her practice. Karpińska often works with egg tempera, building colour through successive translucent layers to create depth and luminosity, while her work on textiles introduces movement and a more sculptural dimension. Across these different media, she constructs visual worlds that feel both intimate and otherworldly, where observation gives way to intuition and everyday forms become carriers of memory, emotion and imagination.

Born in Poland in 1984, Karpińska lives and works in Warsaw, Poland, and graduated from the Painting Department of the Academy of Fine Arts in Warsaw. Her work has been presented at institutions and galleries including the Museum of Modern Art in Warsaw, CCA Ujazdowski Castle in Warsaw, Kunsthalle Bratislava in Slovakia, Carvalho Park in New York, Romero Paprocki in Paris and Sage Culture in Los Angeles. Recent exhibitions include *Music for a Panic Attack* at Polana Institute in Warsaw in 2026 and *Refugees Welcome: Artists for Refugees and Migrants* at the Museum of Modern Art in Warsaw in 2025.



Detail of *The Piece for Bells*

Do you remember what got you into art in the first place?

Pursuing art came very naturally to me. From an early age, I knew that I wanted to paint. I was so interested in art that my future path seemed obvious.

Where do you derive your inspiration from?

My work reflects how I view and process the world. I get ideas for paintings every day, and I find that the best way for me to tell stories is through painting nature.

The natural world carries irreplaceable symbolism and a universal message. It is also an inexhaustible visual source of inspiration.

What are you most interested in exploring in your work at the moment?

I am interested in the human need to create as a deeply humanistic phenomenon. In its abstract form, art is not only opposed to the fulfilment of tangible human needs, but also to artificial intelligence. I believe that, like poetry and music, painting can possess a healing power (interestingly, medical research into this is currently underway). I am working on deepening my painterly language, continually redefining fundamental concepts such as colour and space within my paintings.

Can you tell us about the works you are presenting in this exhibition?

Although these paintings are from different years, they share the motif of flowers and atmospheric phenomena, such as storm clouds, a rainbow and a pink sky at sunrise. I often combine landscape depictions with close-ups of plant details and figuration with abstraction.

The painting *Good Weather* depicts a vase of flowers on a windowsill, as seen from inside the room. Storm clouds appear in the window where curtains would normally be, and the vase, barely visible, resembles a soap bubble. The flower stems form an 'A'-like shape, while the reflections of the plants in the water are misaligned and look like drifting fragments. These elements combine to create a sense of unease, despite the painting's initial appearance as a classic still-life composition.

Bloom depicts an organic form—part human hand, part leaf—from which a flower emerges against the backdrop of a moonbow illuminating the uniform darkness.

The Piece for Bells explores the shared qualities of painting and music. For me, music is painterly and vice versa. In this composition, the bellflower bulb resembles a rising sun shining through a forest. The plant's lower leaves evoke the shape of a bird taking flight, while the climbing wild strawberries complete the narrative of a new day and hope.

What is something about you that people might not expect from looking at your work?

I paint nature from the perspective of a slightly intimidated observer.

I am no expert on plants and am not well-versed in botany. I am filled with awe and respect for a power that dwarfs us humans, and which we do not always understand.



Magdalena KARPIŃSKA

Bloom
2024

Egg tempera and oil on canvas
125 x 95 cm | 49.2 x 37.4 in.



Magdalena KARPIŃSKA

Good Weather
2025

Egg tempera and oil on canvas
125 x 95 cm | 49.2 x 37.4 in.



Magdalena KARPIŃSKA

The Piece for Bells
2026

Egg tempera and oil on canvas
100 x 80 cm | 39.4 x 31.5 in.



Patrick Puckett @ Courtesy of the artist

Patrick PUCKETT

b. 1979, American

Patrick Puckett's figurative paintings draw on the people, places and atmosphere of the American South. Gardens, interiors, swimming pools, parties and imagined landscapes become the setting for scenes that feel familiar yet slightly unsettled. His figures often appear relaxed or detached, surrounded by saturated colour, pattern, foliage and objects, while direct gazes and restrained expressions suggest narratives that remain deliberately unresolved.

Colour plays an emotional rather than purely descriptive role in Puckett's work. Bold contrasts and assertive brushwork give his paintings an immediate sense of energy, while the figures themselves often seem psychologically elsewhere. Drawing on memory, observation and lived experience, he allows mythology, religion, art history, technology and contemporary culture to enter otherwise ordinary scenes. The resulting images balance pleasure and unease, transforming everyday life into something more ambiguous, where sociability can coexist with solitude and familiarity with a lingering sense of mystery.

Born in Jackson, Mississippi, United States, in 1979, Puckett lives and works there today. He earned his Bachelor of Fine Arts from the University of Southern Mississippi in 2002. His work has been presented in numerous solo and group exhibitions across the United States, particularly in Texas and Mississippi.



Detail of *Red Sofa*

Do you remember what got you into art in the first place?

I've been making art as far back as I can remember but I do remember being quite young and discovering my mother's art portfolio from when she was in college. It's hard to explain but I think it's the first time I realized art was a real thing that you could do in the world.

Where do you derive your inspiration from?

Most often from things and people that surround my life. Many times, an image will appear in my head and I will find photographs that help flesh out the composition.

What are you most interested in exploring in your work at the moment?

AI could be our greatest invention since language. Things are about to get super weird for humanity. Our new relation to AI sits quietly in the back of my head while thinking of new work.

Can you tell us about the works you are presenting in this exhibition?

Red Sofa is about our separation from each other and the world punctuated by Picasso anxious portraits and the ever-present phone screen. *Mourning Glory* is a cheeky nod to 90s nostalgia while in combination with the snake makes a subtle reference to the Garden of Eden. Paradise lost, if you will. *Imaginary Portrait* is just that.

What is something about you that people might not expect from looking at your work?

I love comedy and love being around funny people. I am allergic to serious subjects in conversation.



Patrick PUCKETT

Red Sofa
2026

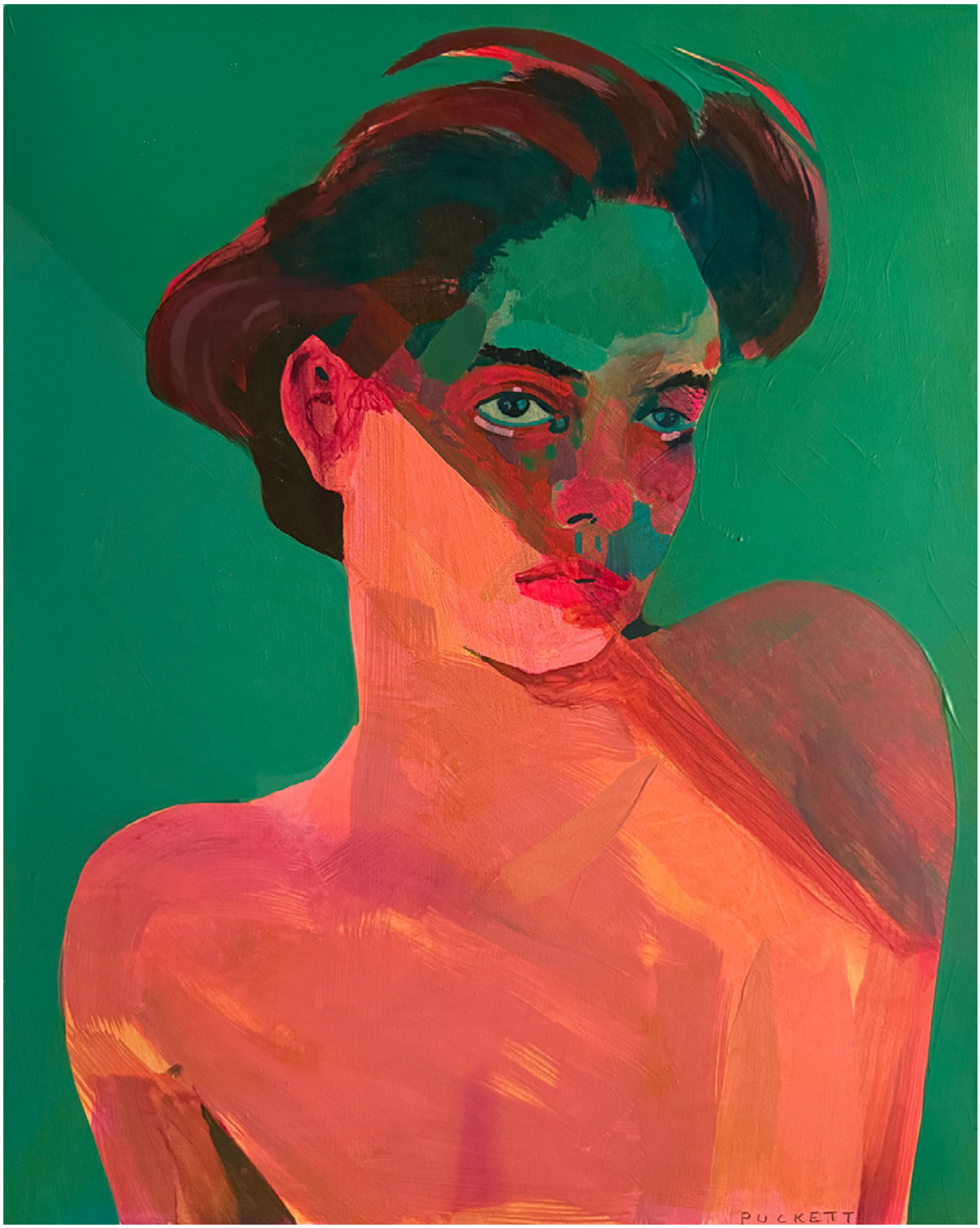
Oil on canvas
182.9 x 182.9 cm | 72 x 72 in.



Patrick PUCKETT

Mourning Glory
2026

Oil on canvas
122 x 91.4 cm | 48 x 36 in.



Patrick PUCKETT

Imaginary Portrait
2026

Acrylic on paper
50.8 x 40.6 cm | 20 x 16 in.



Ilana Zweschi © Clarissa Bonet

Ilana ZWESCHI

b. 1988, American

Ilana Zweschi has developed a distinctive practice at the intersection of painting, mathematics and language. Trained in both art and mathematics, she creates abstract compositions through hand-written algorithms that translate written texts into structures of colour, gesture and form.

Each painting begins with a text document and a figurative or botanical underdrawing. Using a series of "if/then" instructions, Zweschi assigns specific painterly actions to elements of the text: the number, colour and placement of individual marks are determined by words and letters, while the underlying image introduces an organic structure for the algorithm to respond to. The process balances control and unpredictability, allowing rigorous rules to generate compositions that remain visually fluid and intuitive.

Zweschi often works from laws, legal documents and other official records, using them to examine structures of objectification, power and violence. As she translates the text into paint, certain words are obscured while others remain visible, transforming the original document into what she calls an "algorithm byproduct." In recent works, plant forms emerge alongside these abstract elements, drawing connections between mathematical logic and patterns found in nature. Through this dialogue between language, mathematics and the organic world, Zweschi considers how the systems we create shape our relationship with bodies and the environment.

Born in 1988, Zweschi lives and works in Chicago, Illinois, United States. She graduated *summa cum laude* from Skidmore College in 2011 with a major in Painting and a minor in Mathematics, before completing an MFA in Painting at the University at Albany in 2014, where she received the Departmental Thesis Award. Her work has been exhibited across the United States and is held in public, private and corporate collections, and has been featured in publications including *New American Paintings*, *Maake Magazine* and *Seattle Met*.



Detail of *I Am Dangerous, Too (Take)*

Do you remember what got you into art in the first place?

My mother raised me in her art studio. When I was a kid, she sold ceramic flower pots for a living and transformed a large warehouse into part living-space and part ceramics studio. I grew up fully immersed in the life of an artist which acted both as an example and encouragement to explore my own artistic interests. But something my mother and I both realized recently, is that I have devoted my entire life to art, which is not something she was able to do. Pursuing the life of an artist was frowned upon in her family so she studied and worked in other fields for many years. Art was always part of her life, but she didn't get to fully commit herself to it. Watching my path, it is clear that it took two generations to make this happen. She paved the way and offered a generational gift of this unconventional and rewarding life.

Where do you derive your inspiration from?

The longer I've been an artist, the more I believe artists are philosophers—seeking to understand the human experience and the nature of the universe. In my work, I do this by looking at where three fields intersect: society, through laws and cultural artifacts; logic, through math and physics; and design, through colour and form. What sits at that intersection is order.

If a mathematician can find a formula that explains a seemingly chaotic phenomenon, it means that beneath the complexity of the world, there is order and design. We crave that order—we impose it on society through laws and rules, and we search for it in the art we make. By using algorithms to transform texts into paintings, I can imbue every part of the painting with meaning, which satisfies definitively a desire for the truth of our world to be ordered. And by using those harmful societal texts specifically, I'm scrutinizing the claim to civility embedded in the order of our social structures.

What are you most interested in exploring in your work at the moment?

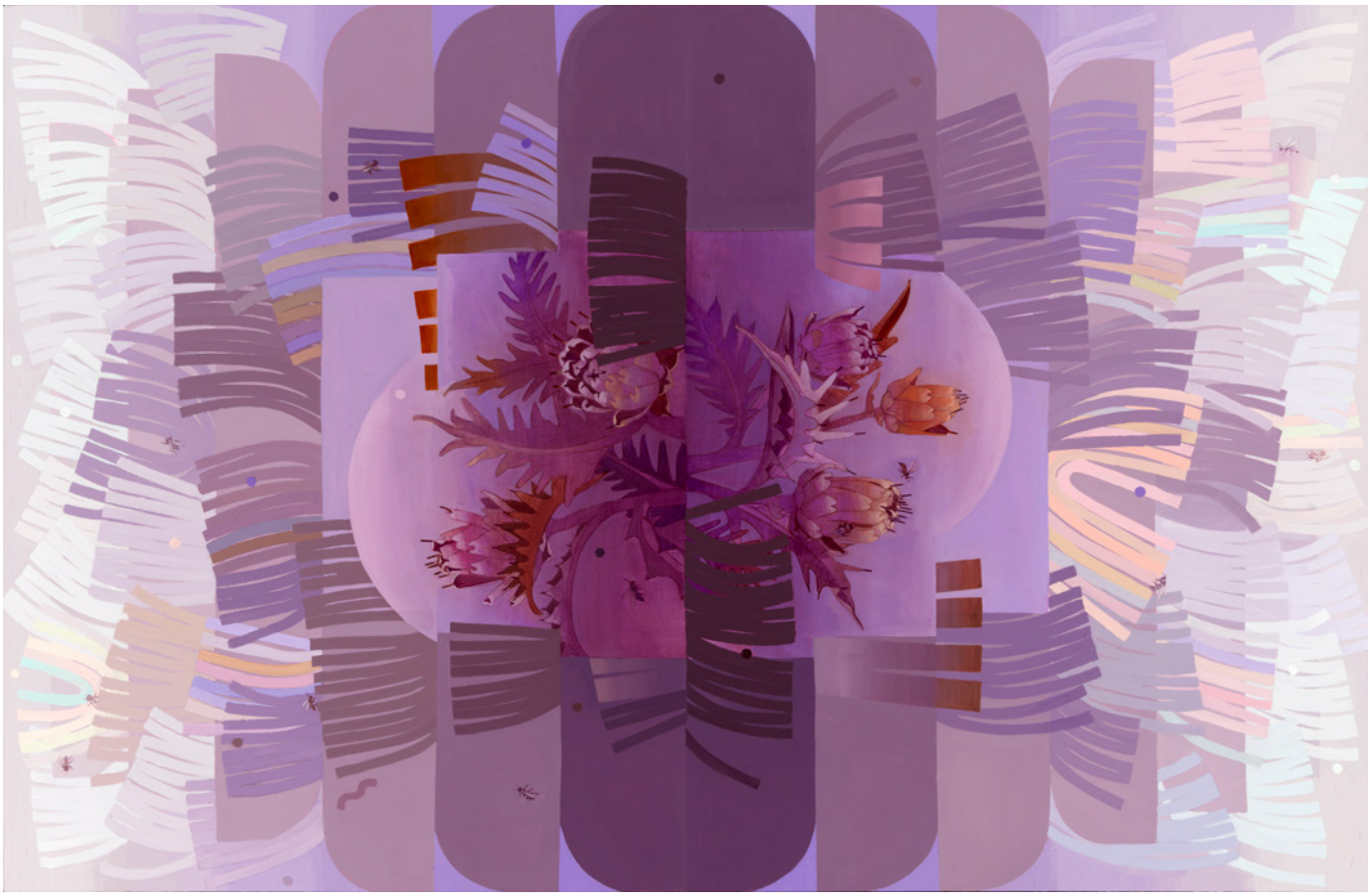
At the moment, I am particularly interested in how the imagery of plants can inform this concept of order. They are the perfect face of both the way systems are fundamental to nature and how societal order has harmed them. The fractal forms of leaves and petals reveal nature's own algorithmic rules. But we can't take in their beauty without being reminded that our current laws—or the absence of them—allow the earth to be treated as a commodity. Being reminded that nature runs on systems just as sophisticated as our own, we can start to break down the nature/culture divide—and use the concept of algorithms to put humanity back inside nature, rather than above it.

Can you tell us about the works you are presenting in this exhibition?

These paintings are titled *I Am Dangerous, Too* which informs the imagery and the text. While following the handwritten algorithm rules, I work with the text document and the painting simultaneously. One letter translates to one brush stroke in the painting which I mark off on the text as I paint. This process results in a secondary text painting of mostly redacted words. The key words of the text, however, are deliberately left visible and in this case repeatedly reveal the words "harm" and "take". When viewed next to the plant forms, we think of harming and taking from the earth. But upon closer inspection, the plants are equipped with sharp spikes and there are bees that appear throughout. The living forms in the paintings hold their own against their false classification as an object.

What is something about you that people might not expect from looking at your work?

I have 5-year-old identical twin daughters. And I occasionally listen to melodic death metal while I paint.



Ilana ZWESCHI

I Am Dangerous, Too (Harm)
2026

Oil on canvas
137.2 x 213.4 cm | 54 x 84 in.



Ilana ZWESCHI

I Am Dangerous, Too (Take)
2026

Oil on canvas
127 x 101.6 cm | 50 x 40 in.

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