

La

Chapelle

Saint-Antoine

Artist
Residency

2025

Naxos
Cyclades

Residents

2025

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Giulia Zanvit, *Habiller l'enceinte habiter le coeur*, 2022 ©Ykewis

Genesis

The story of La Chapelle is indeed a love story - or rather the story of several loves - each enveloping the next one, like Russian dolls which are discovered one after another - all entangled within a larger one. In this way the biggest story - or perhaps the first - is that of my parents, who met in April 1985 during an ordinary university party and decided three months later to travel to Turkey together. They packed two sleeping bags, a tent, a stove, coffee, cans and whatever else they could fit into the trunk of a Renault 5. That summer they never saw the Bosphorus. My mother's father, Joseph, was visiting Athens at this time and invited my parents to meet him there. It was in that way that my father and grandfather met for the first time - in Greece. Joseph couldn't afford very much. So the hotel, as it turns out, was actually a brothel where he had booked two nights near the Plaka market. Neither the filth of the rooms, nor the moans of the guests could stop my parents from falling in love with each other, with Athens and with Greece.

They spent the following weeks travelling around the country - from Meteors to Cape Sounion - from Kokkino Nero to Kalamata - from Corfu to Naxos... They could not imagine that thirty-two years later they would return to this island with their three children - my two sisters and I - and that they would fall under the spell of an old ruined house hidden behind the unruly vegetation of an abandoned garden at the entrance of the Kastro of Chora. Soon they met Father Georgios Palamaris, a young priest who - noticing their love for old stone - introduced them to the imposing edifice of the church that he was tasked to renovate and maintain. This is how - one winter evening - my parents found themselves on a huge terrace facing the Agios Anto-

nios Chapel and the monastery which adjoins it. The place is unique - full of a singular atmosphere - dense and warm. They both felt it. It is an intuition difficult to describe or to express - a bit like the one they felt for each other when they first met - and a bit like the one they had when they passed this abandoned garden and ruined house. For several weeks, La Chapelle was the object of their thoughts. Their intuition turns into an idea: to rehabilitate this place to make it available for artists. That was in January 2021. In July 2021, my parents, my sisters and I welcomed the first resident of La Chapelle Saint-Antoine, Marusya Borisova Sevastyanova, a Russian painter...

Vision

*"Although we have heart at work,
Art is long and time is short."*

Charles Baudelaire,
The Flowers of Evil

Coming from families of entrepreneurs and becoming entrepreneurs/artists ourselves, we understand the demands of creation: self-confidence, personal investment, audacity, tenacity, rebellion, discipline, madness, intelligence, but above all, time.

Creation is about venturing where what has always been possible has not yet happened. It delves into uncharted territories, perhaps not coincidentally likened to a country of solitude—a place where individuals withdraw from the world, if only temporarily. This landscape boasts as many banners as there are places. We have chosen to plant our flag atop a chapel, where time and space, the twin pillars of our cherished arithmetic, converge to mobilize the necessary forces for the birth of what we believe in—creation.

However, man is not divine, and his creations, forged within the confines of time and space, are inevitably stamped with the ethos of their era. Ours is undeniably critical and decisive. Never before in history has humanity been so urgently impelled to retell its narrative, to present, redefine, reinvent, mythologize, center, and recreate itself. We firmly believe that transcending our era and birthing the next necessitates the courage to explore alternative paths, to multiply experiences, to embark on countless initiatives, endure immeasurable failures, and yes, to revel in surprising successes. These triumphs, inevitably, bolster our hopes and amplify our will.

We aspire to provide a framework for these upheavals, to partake in these transformations by extending the temporal boundaries of creation. We endeavor to create a space where the heart—so fervently dedicated to creation in many of you, fellow creators—can manifest itself to the world, and impart to the future the courage that has defined and will continue to define us.



Pooya Abbasian

Pooya Abbasian is an Iranian visual artist based in Paris since 2011. His practice spans photography, video, drawing, and installation. Influenced by his experiences working alongside filmmakers, he questions the construction, dissemination, and reception of images, striving to make their processes visible while creating his own visual fictions.



His works explore the paradoxical relationships between images and the notions of reality or truth. Abbasian collects documentary images found on the internet, in films, or captured during his travels. He considers these visuals as compositions, which he reinterprets to challenge the boundaries between photography and video. Using a video projector as a light source for his prints, he creates fragmented and ephemeral images, capable of generating a multitude of new images.

His work has been exhibited at the *Maison Européenne de la Photographie (MEP)*, and his project *Lumen* is part of the *CNAP* collection. In 2025, Abbasian is continuing his project *History of the Future*, a reflection on memory and identity. He will present a solo exhibition at *Carré Baudouin* in Paris.

@pooyaabbasian
p-abbasian.com



View of the exhibition
On donne du grain aux poules
Galerie John Ferrère
Art piece, Oeil pour Oeil,
2025

Manolis Antoniou



©Guillaume Pouliot

Manolis is a Greek theatre director and educator based in Montreal. His primary artistic focus is on language and borders, exploring both how they can divide us and, more importantly, how they can bring us together. Working in both of Canada's official languages, French and English, he is constantly seeking "the space between" where different sounds, languages, silences, and codes can coexist.

Manolis holds a BFA in Theatre from *Concordia University* (2018) and an MFA in Directing from the *University of Ottawa* (2022). In 2017, he founded *Boulouki Théâtre*, where he has directed and produced several notable works, including **Medeamateria** by Heiner Müller (2018), **Illusions** by Ivan Viripaev (2019) — which was nominated for a META Award for Outstanding Independent Production — and the original piece **The Future is Another Country** (2021) at MAI (Montréal Arts Interculturels). In March 2023, he directed French-speaking actors in Pierre Lefebvre's **Le Virus et la Proie** for the University of Ottawa's theatre program, and in May 2023, he presented a bilingual version of Viripaev's **Illusions** with *Théâtre Catapulte* in Ottawa.

Currently, Manolis is an invited artist-in-residence at *Bishop's University* in Sherbrooke, where he will be staging an adaptation of Antoine de Saint-Exupéry's **Le Petit Prince** in March 2025. During the 2023-2024 season, he was an artist-in-residence at *Espace Libre* (Montreal), where he developed **Petits Appareils/Small Appliances**, which will premiere on October 28, 2025. He will also be an artist-in-residence at *Théâtre Prospero*, where he is developing **Ne vous faites pas de souci**, a project based on Sophie Calle's book **Des Histoires Vraies**. The premiere is set for April 2026 at Théâtre Prospero, featuring theatre actresses *Danielle Le Saux-Farmer* and *Eve Pressault*.

@stranomano



©Marianne Duval

Ekaterina Costa



Ekaterina Costa (b. 1995) is a Russian-American multidisciplinary visual artist living and working between Paris and Milan. Her practice delves into themes of memory, archives, and materiality in the digital age, exploring the hybrid nature of personal and collective narratives. Her work spans installation, drawing, sculpture, and photography.

She studied philosophy at *Oxford University*, and Fine Arts with a focus on new media at *Parsons Paris*, earning her BFA in 2017. Costa's work has been exhibited internationally at institutions including the *Centre Culturel Jean Cocteau* (France), *VIR ViaFarini* (Italy), *DOC! Art Center* (France), *Moscow Museum of Modern Art* (Russia), *Basel Art Center* (Switzerland), *Museum of Moscow* (Russia), and the *Monnaie de Paris* (France), as well as in galleries including *Galerie du CROUS* (France), *Galerie S.* (France), and *SAMPLE* (Russia). In 2023, she was recognized as one of the laureates of the 10th edition of the *Prix Dauphine for Contemporary Art* (Paris, France) and featured in the parallel program of the festival *Les Photographiques* (Le Mans, France).

Currently, she is an artist-in-residence at *VIR ViaFarini* in Milan, Italy, from January to July 2025.

@ekcosta



@Ekaterina Costa

Souvenirs de poche series,
3D laser engraved photograph in
crystal, iphone, stainless steel.
12 x 7 x 6 cm.
2024

Pauline D'Andigné

Pauline d'Andigné (b. 1996) lives and works in Paris. Graduated of the *École Nationale Supérieure des Beaux-Arts de Paris* with honors, the artist develops a body of work in painting, sculpture, installation, and photography, with a particular focus on materials, textures, and their interaction within space. The resulting forms are familiar and recognizable, often leaning toward the excessive. Perishable elements, frozen fluids, faded fabric, and the instability of soft sculptures contribute to imparting an intuition of a transitional state throughout the entire body of work.



Pauline d'Andigné's work has been showcased in various gallery and institutional exhibitions in Europe and abroad, including at the *Musée des Beaux-Arts d'Angers* in France and the *MACA* in Uruguay. The artist has exhibited in various gallery and institutional exhibitions in Europe and abroad. The artist has been represented by *Ketabi Bourdet Gallery* in France since 2022. She will hold a solo exhibition there in March 2025. She also collaborated with *Piero Atchugarry Gallery* in Miami, where she presented a solo show in June 2024.

@paulinedandigne
paulinedandigne.com



©Nicolas Brasseur

View of the exhibition *Leftovers*,
Beaux-Arts de Paris
2021

Pauline-Rose Dumas

Pauline-Rose Dumas (b.1996) is a French multidisciplinary artist living and working in Paris. Her work establishes connections between blacksmithing, drawing, and textile-techniques. Through these seemingly contradictory practices, she explores the primacy of the line and the thread as vectors of inner thought. In these installations, she pays attention to the points of intersection between the sculptures and the tools that surround them. Dispersed details that populate the textile universe are exaggerated: stitches, weaves, cuts, and assemblies become a syntax, a writing that unfolds in space. Her sculptures transform into signs, traces, and clues that everyone can appropriate to discover the reverse side of a story—the invisible testimony of a creative process.



© Stuart Leamon / WU

Pauline-Rose Dumas graduated with honors from the *Beaux-Arts de Paris* (2022), under the mentorship of Tatiana Trouvé, and from the *Chelsea College of Arts* (London, 2019) in textiles. She has exhibited, among others, at *Art Paris Art Fair* with *Anne-Laure Buffard Gallery* (Paris, 2024), at *Pauline Pavec Gallery* in Jacques Prévert's apartment (Paris, 2023), and at the *Luxembourg Art Week* in partnership with the French Institute (Luxembourg, 2023). She has completed several residencies : *NARS Foundation* (New York, 2023), *European Investment Bank - ADP Program x Cité des Arts* (Paris, 2022). Her works are part of public and private collections : *Vent des Forêts Art Center* in the forest of Meuse (France, 2024), *Thalie Foundation* (Brussels/Arles, 2021-2022), and the *European Investment Bank* (Luxembourg, 2022). She has been represented by the *Anne-Laure Buffard Gallery* in Paris since 2024, with whom she is preparing a solo show titled « *Studio Everywhere* » in the fall of 2025.

@paulinerosedumas
paulinerosedumas.com



©Arthur Crestani

Table of Contents,
Digital print on fabrics, forged
steel, embroideries.
Scale varies.
2022

Rusudan *Khizanishvili*

Rusudan Khizanishvili (b.1979) is a Georgian artist based in Tbilisi. Her artistic practice encompasses painting and drawing, focusing on themes of female identity, ecofeminism, mythology, and the interplay between humanity and nature. Through expressive, layered compositions, she explores archetypal heroines in states of transformation, merging historical narratives with contemporary perspectives.



She holds two BFAs in Painting from *J. Nikoladze Art School* and *Tbilisi State Academy of Art*, as well as an MA in Film Studies from the same academy. Over the past 15 years, Khizanishvili has exhibited widely in prestigious venues. She represented Georgia at the *56th Venice Biennale* (2015) and has held significant solo exhibitions, including “*Beauty and the Beast*” at *Kornfeld Galerie*, Berlin (2022), “*Velvet Armor*” at *Seojung Art Gallery*, Seoul, South Korea, “*Conversion Device*” at the *Mark Rothko Art Center*, Latvia (2018), and “*The Great Disappearing Act*” at *Galerie LJ*, Paris (2024). Other notable exhibitions include “*Of Goddesses and Women*” at *Window Project*, Tbilisi (2021). Her works are part of major institutional and private collections, including the *Georgian National Museum* and the *Mark Rothko Foundation*.

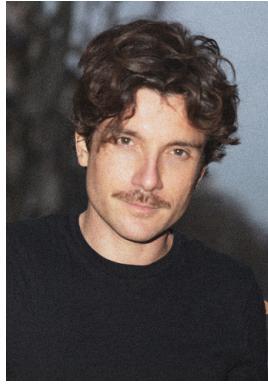
In 2025, she has upcoming exhibitions, including “*Trust Issues*” at *Kornfeld Galerie*, Berlin (March) and “*Not by Myself in the Dining Room*” at *Seojung Art Gallery*, Busan (May). These continue her exploration of feminine strength, mythology, and the evolving relationship between humans, nature, and technology.

@rusudan_khizanishvili
rusudankhizanishvili.com



View of the exhibition
La belle et la Bête,
Galerie Kornfeld
Berlin,
2023

Dimitri Krassoulia- Vronsky



Dimitri Krassoulia-Vronsky (b.1990) lives between the Basque Country, the Bassin d'Arcachon, and Marseille.

He is a director and producer. After graduating from *La Fémis* in 2016, he worked for five years as the artistic director of *3e Scène* at the *Opéra de Paris*, alongside Philippe Martin from *Les Films Pelléas*. During this time, he produced more than thirty short films and a virtual reality experience, supporting both emerging and established filmmakers.

With his brother, Roman Krassoulia-Vronsky, he co-directed music videos for bands such as *La Femme*, *Basile Dimanski*, and *Jean Tonique*. In 2018, he co-founded *Balthus Lab* with Stelio Tzonis and Philippe Martin, a company dedicated to digital artistic creation and the role of data in independent cinema.

In 2023, he joined Igor Auzépy at *Odessa Productions*. Drawing on these diverse experiences, his multifaceted approach to creation led him to write and direct his first short film, *Red Flag*, in 2024, starring *Damien Bonnard*, *Frankie Wallach*, and *Victor Bonnel*. The film was produced by *Les Films Velvet* in co-production with *Année Zéro* and *Les Films Pelléas*. It was notably presented at the *Brest European Short Film Festival* and the *Jean Carmet Festival* and is currently continuing its distribution.

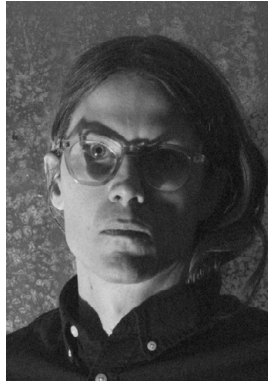
Dimitri is now developing his next short film as part of his residency at La Chapelle Saint-Antoine.

@dimitrivronsky
dimitrikr.com



Nico Krijno

Nico Krijno (b. 1981) is a South African visual artist living between Paris and Cape Town, working at the intersection of photography, collage, painting, and video.



Blurring the boundaries between these mediums, his work transforms found and discarded materials into dynamic compositions, reimagining how meaning and matter are both constructed and perceived. Photographing these ephemeral structures is, as he describes, a private and physical performance, with the camera as the audience. Yet, the act of photography is only the starting point—through digital manipulation, he continuously reshapes colors, materials, and forms, pushing the image into a state of constant reinvention. His practice reintroduces a dynamic relationship with nature, bringing it back into the world as a reaction to manufactured processes.

His work has been exhibited internationally in institutions and festivals such as *Photo Elysée* (Switzerland), *The Ravestijn Gallery* (Amsterdam), *Unseen Amsterdam*, and *Photo London*. His photo-books include *Collages 2020-2022* (Art Paper Editions) and *How to Leave Your Body Behind* (b.frank books). In 2024, his work was featured in *Olympism Made Visible*, a collaboration between the *Olympic Museum* and *Photo Elysée*, presented in Arles and Paris during the Olympic Games. In April 2025, he will have a major solo exhibition at *L'Appartement – Espace Images Vevey* (Switzerland).

@nicokrijno
nicokrijno.com



@Nico Krijno

Limnir,
from the series
The Constellation,
Inkjet print,
2024

Louis Lanne

Louis Lanne (b. 1995) is a French painter based at *Poush*, Aubervilliers.

His work explores the interaction between material and image, blending painting, illustration, and comics. He primarily works on wooden panels and Vedula boards, incorporating cut-out shapes that blur the boundary between the artwork and its support. His visual universe, at the crossroads of contemporary painting and comics, questions narration through fragmented and dynamic compositions.

A graduate of the *Beaux-Arts de Paris* with honors, following studies at *Ensa Limoges* and *École Estienne*, he was awarded the 2024 *Prix Novembre* à Vitry and the *Roger Bataille Painting Prize*. He has held solo exhibitions in Paris (*Galerie Paris B*) and Madrid (*Galeria Caylus*). His work has been featured in several group exhibitions at *Galerie Romero Paprocki* and in major art fairs, including *Drawing Now*, *ARCO Lisbon*, *Modern Art Fair*, and the 2025 *Salon de Montrouge*. His practice has also led him to artist residencies in Switzerland and New Caledonia.

The year 2025 begins with the *Prix Carré sur Seine*, and the *Drawing Now fair*. In November, he will present a duo exhibition at *Galerie Municipale Jean-Collet* in Vitry.

@louislanne
louislanne.com



©Louis Lanne

Biiig Slurp,
Mixed media on magnetic
whiteboard, 100 x 338 cm
2024.

Barbara Léon Leclercq

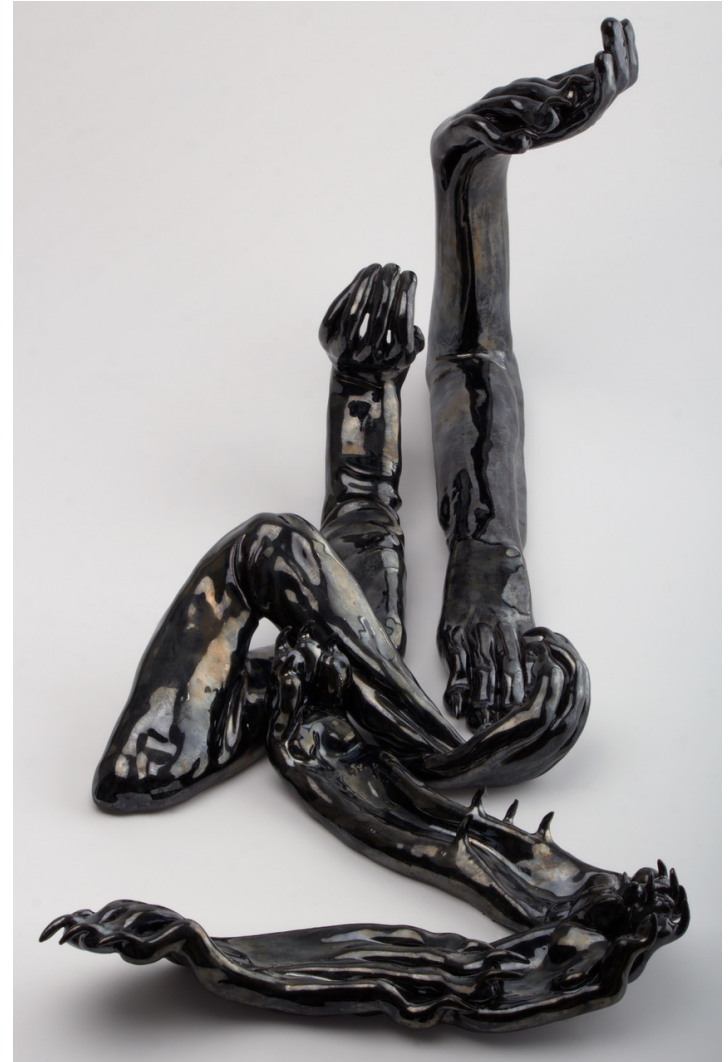
Barbara Léon Leclercq (b. 1997) was born in Paris and now lives between Paris and Athens. Through ceramics and drawing, she slowly depicts her environment as it digests itself. Piece by piece, she tries to reflect the underlying movement of change and the uncanny. That is to say, her practice is about revealing breaches in reality : *What is the deep feeling—or perhaps force—that simultaneously animates the notion of foundation (in the sense of all things, material or immaterial, that have built us as a society) and collapse, seen as the exact same things but in the opposite movement? Each detail leads to a branching path in a story still unfolding.* Characters, places, and timelines exist without hierarchy. This ongoing research, embodied in installations designed as speculative narratives, drives her practice as an investigation, in which the phenomena of ruin and chimeras offer a means to formalize new landscapes.



She studied at *La Cambre* in Brussels (Drawing Department) and at *ULB Horta* (School of Architecture), along with a year of video-making in Athens during her master's degree. Since graduating in 2024, she has participated in group shows in venues such as: *Phenomena*, curated by the *Elders collective* (Kortrijk, BE, 2024), *Ceramic Brussels Art Fair* with *PULS Gallery* (Brussels, BE, 2024), *Les heures sauvages*, curated by Stéphanie Pécourt, *Centre Wallonie Bruxelles*, (Paris, 2024).

Finally, in April 2025, Barbara will present parts of a large ceramic installation at *La Condition Publique* (Roubaix) as part of the off-program of the *LaM Museum*.

@barbaralcq_
barbaraleclercq.com



©Noé Zindarsis

Devouring Lines Continuum,
Glazed stoneware, "petroleum"
glaze. Oxidation firing at 1220°C.
2022-2024

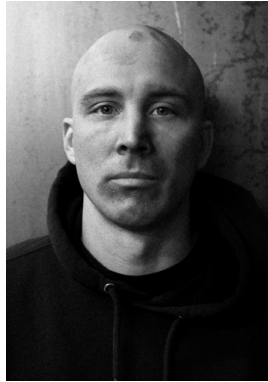
Matisse Mesnil

Matisse Mesnil (b. 1989, Castiglione Fiorentino, Italy) is a Franco-Italian artist living and working in Paris.

His artistic practice is grounded in a critical reconsideration of the Albertian paradigm of painting as a window onto the world. From the outset, Mesnil has focused his attention on the frame and the margins of the artwork, exploring the boundary between the work itself and the space that surrounds it. This path led him to adopt metal as his primary material, engaging in a process that navigates between craftsmanship and industrial production. Welding, grinding, and cutting become tools to rethink figuration, revisiting traditional genres such as landscape and still life. His work balances industrial harshness with a contemplative aesthetic, evoking a silent tension in which latent violence coexists with a sense of ritual and spatial precision.

Mesnil studied at *Liceo Artistico Bruno Munari* in Vittorio Veneto, Italy. His recent solo exhibitions include *Self Service Writing* at *Centre Pompidou-Metz* (2025) and *Sopravvivo* at *Pal Project*, Paris (2024). Notable group exhibitions include *Passions partagées* at *Mucem*, Marseille (2024), and *Revenir du présent* at *Collection Lambert*, Avignon (2024).

@matissemesnil
matissemesnil.com



© Matisse Mesnil



©David Giancatarina

Le Marais,
Welded steel
1,70cm x 4m
2023

Marilou Poncin

Visual artist Marilou Poncin (b. 1992) lives and works in Paris. Her work explores our fantasies as they intersect with new technologies. Her projects depict camgirls, avatars, love dolls, and influencers—primarily female figures that inhabit the digital imagination. Each phantasmagorical world she explores reveals both our individual and collective relationships with the societies we inhabit, shaped by tastes, desires, shortcomings, and prejudices.



Working across video installation, photography, painting, and ceramics, her pieces intertwine multiple formats and media. By magnifying and accumulating images, she reduces the distance between her subjects and the viewers, offering a tactile experience of images and bodies.

She studied at the *Beaux-Arts de Lyon*, the *Gerrit Rietveld Academie* in Amsterdam, and *ENSAD Paris*. Her career took off in 2015 when she won the *Inrocks Lab Prize* for new video creation. Her work has since been exhibited at *Espace Témoin* (Geneva), *Frac Île-de-France*, *La Villette*, *Magasins Généraux*, and *Gaité Lyrique*, as well as at festivals such as the *Festival International de Films de Femmes de Créteil*. In 2022, she created a multimedia installation for *CAC Passerelle Brest* and exhibited a photography series in Tokyo, curated by Pascal Beausse. That same year, she was shortlisted for the *Sam Prize for Contemporary Art* and invited by *MAC Lyon* to present her first solo museum exhibition. With the support of the *Fondation des Artistes*, she developed a new multimedia installation, *Liquid Love is Full of Ghosts*, presented at the 2024 *Discovery Award* at *Les Rencontres d'Arles*.

@marilouponcin
marilouponcin.com



©Marilou Poncin

Welcome to my room,
View of the exhibition
awesome (2019) galerie
Laurent Godin
vidéo 13'
2017

Stefano Perrone



Stefano Perrone (b. 1985) is an Italian artist based between Milan and Paris. He holds a degree in Industrial Design from *Politecnico di Milano* and worked as an art director until 2015, when he transitioned to full-time art practice.

A self-taught painter, his work blends traditional figuration with digital illustration, reflecting web culture and everyday life. His art mirrors the “stream of consciousness” of web browsing, where random images from stock photo libraries come together, transforming low-quality visuals into a unique aesthetic. Perrone engages critically with internet language, particularly the watermark logos that protect images from unauthorized use. These watermarks, typically in the background, take center stage in his work, reimagined as the artist’s signature and integral aesthetic elements. This approach challenges the boundaries of visual consumption and ownership, highlighting the ubiquitous nature of online imagery. His style combines photorealistic imagery with graphic elements like watermarks and ‘vettore’ (a recurring motif from his earlier work), presenting a post-digital perspective with experimental color palettes and dynamic compositions.

Perrone’s work has been shown in solo and group exhibitions across Europe, UK, China, Korea and US. Recent projects include the solo exhibition “*Stunning Free Images to use Anywhere*” at *Ribot Gallery* (2024), a solo presentation at *NADA Miami* (2023), and a group exhibition at *HIVE Art Center*, Beijing (2023). In 2023, his work was nominated for the *XXII Premio Cairo* and exhibited at *Museo della Permanente* in Milan. He has participated in numerous artist residencies, including *Palazzo Monti*, *POUSH*, and *L21 Gallery*.

@perrone_studio



©Stefano Perrone

Ombrello rampante
Oil on canvas
135x135 cm
2025

Rose Ras

Rose Ras (b. 2001) lives and works in Paris. Her practice, positioned at the intersection of painting and sculpture, explores themes of nature, wandering, and deceleration.



Her work emerges from an intuitive process where photography, drawing, and sculptural techniques intertwine. Starting with rapid sketches, Rose instinctively layers colors and textures, allowing each piece to unfold organically in an artistic journey into the unknown. This evolution results in a synthesis of diverse materials and methods, including engraving, routing, painting, sculpture, ceramics, tar, spray paint, walnut stain, metal, and rubber. A material known for its resistance, rubber is redefined through Rose's hands, transforming from its industrial rigidity into a tactile, expressive medium. Her visual language oscillates between familiar and unexpected landscapes, uniquely framed compositions, richly textured paintings, and sculptural installations incorporating unconventional materials such as repurposed tires. Materiality and texture lie at the heart of Rose's work, prompting a dialogue between object and environment. Each composition is meticulously curated to evoke contemplation, inviting the viewer into an enigmatic space where art and nature converge, dissolve, and reform in an ever-evolving exchange.

Rose completed a baccalaureate in applied arts followed by a preparatory course. She is currently in her final year at the *École des Beaux-Arts de Paris*. In February 2025, she signed with the *Gallery Vin Vin* in Vienna, marking an important step in her professional journey.

@_roseras



Gadoue for burning bush,
Mixed media on wood with
inner tube frame
28 x 28cm
2025

Julien Saudubray

Julien Saudubray (b. 1985) is a French artist, based in Brussels for the past 12 years. His practice focuses mainly on painting.

By reducing subjectivity to a minimum through the methodical application of layers of color, he removes the subject from the painting to reveal its internal structure. From the reduction of the latter to an arbitrary and repetitive action — sweeping, sanding, erasing, adding — paintings emerge as captures between two moments, almost resembling digital prints, and which perpetually replay their potential for success. *"With each brushstroke, I oscillate between ecstasy and boredom, observing myself painting like an absurd machine programmed to a Beckettian formula: to miss more, to miss better"*

After an exchange at The *Art Institute of Chicago*, he graduated from the *École Nationale Supérieure des Beaux-Arts de Paris* in 2012. The artist has since exhibited in various countries across Europe and beyond. In recent years, he has shown his work in Los Angeles with *Anna Zorina Gallery*, London with *Cob Gallery*, and New York with *Carvalho Park*. He has also participated in several art fairs, including *Art Brussels*, *Art Paris*, *Luxembourg Art Fair*, and *Can Ibiza*. In 2025, he will have a solo show at *Wouters Gallery* and will be featured in a major group show, *'Painting after Painting'* focusing on contemporary creation at the *SMAK Museum* in Ghent, Belgium.



@juliansaudubray

Cheng Yen Yu

Cheng Yen Yu, born in 1998 in Taiwan and currently based in London, UK, is a contemporary painter with a Master's degree in Painting from the *Royal College of Art*.



Specializing in mixed media, watercolor, and acrylic painting, he works on substrates such as linen and paper. His practice revolves around the metaphor of "encapsulation and representation," employing a unique mixed-media approach to transform individual emotions, societal dynamics, and intangible cosmic forces into paintings with textured surfaces reminiscent of rugged rock formations. His artistic practice is closely related to *Pittura Matèrica*, incorporating architectural materials such as plaster, clay, concrete, sand, soil, and adhesives to prime the canvas. By embedding fossils and mother-of-pearl, he emphasizes texture and stone-like traces, imbuing the artwork with physicality and material presence. These materials themselves become the subject, evoking a sense of weight, density, and existence. Their raw, organic nature stirs a mysterious resonance and emotional connection, as if emerging from a distant time and space. Through this process, Cheng reveals the invisible bond between natural substances and humanity. His work seeks to connect the most humble materials with the intangible, metaphysical world, elevating them to a ritualistic and spiritual level.

The solo exhibition *The Observer's Eyes* at *Kaohsiung Cultural Centre*, Taiwan (2020), *Tutussie Artfair "A Part of US"* in Mayfair London(2024), and group exhibitions such as *Transitional Traces* at *MP Birla Millennium Art Gallery*, London (2024), *Material Voices* at *ST.ART Gallery*, London, *About Time* at *Swanfall Art Gallery*, London (2024), *The National Art Exhibition ROC* at *The National Taiwan Museum of Fine Arts and Arts Center* (2019/2018).

@art.chengyen
chengyenyu.com



Poetry of Symbiosis,
Mixed media, acrylic, iron nails,
plasters and clay on canvas
195x145cm
2024

Kyvèli Zoi



Kyvèli Zoi (b. 1993) is a Greek painter currently living and working in Athens. In her paintings, she creates dreamlike situations that highlight the connection between human communities and the broader natural environment, often drawing inspiration from music, art history, and storytelling. Her visual language is defined by an amplified theatricality that celebrates the details that transform the ordinary into the extraordinary.

Kyvèli completed her Bachelor of Fine Arts (BFA) at the *School of Visual Arts in New York City* (USA, 2016), after studying at the *École Nationale Supérieure des Beaux-Arts in Paris* (2014) and *Central St. Martins College of Art and Design* in London (2011-12). She has exhibited in numerous group and solo exhibitions internationally, in cities such as New York, Paris, London, Los Angeles, Madrid, Naples, Istanbul, and Athens. Her collaborations extend beyond galleries and collectors to include film and theatre directors, as well as designers and musicians. In 2021-2022, she was awarded the *Stavros Niarchos Foundation* Artist Fellowship. Kyvèli is also the founder of *KYAN*, an artist residency in Athens, Greece.

@thekyveli
kyvelizoi.com



@Kyvèli Zoi

Manuela Zervudachi

Manuela Zervudachi (b. 1963) is a British-Greek/Irish visual artist currently based in Paris.

Her work is deeply rooted in a fascination with the anthropomorphic, exploring the complex interconnections between human life and the organic world. Drawing inspiration from archaeology, anthropology, and science, Zervudachi delves into her materials as a channel to reveal the forms that emerge. Her sculptures often act as metaphors for themes such as the Cosmos, water, the symbolism of the human body, time, the seed, alchemy, and memory.

Manuela began her art studies in Florence before moving to New York, where she earned a Bachelor of Fine Arts (BFA) in sculpture from *Parsons School of Design*, graduating with honors. In 1988, she moved to Pietrasanta in Tuscany, a renowned mecca for sculptors, where she studied under the sculptress *Fiore de Henriquez*, learning the alchemical lost wax technique to transform her prototypes in plaster, wax, and clay into bronze.

Since moving to Paris in 1991, Manuela has exhibited regularly in cities such as London, Brussels, Maastricht, Cologne, New York, and Geneva. She also collaborates with interior designers, architects, landscape gardeners, and collectors worldwide on commissioned works. In addition to her exhibitions, she has participated in residencies in Iceland and Japan, where she shares artistic insights with other artists and explores different cultural perspectives.

@manuelazervudachi
manuelazervudachi.com



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Becoming,
Hard plaster
43h x 54l x 13p cm
2005

@lchapelle.saint.antoine

contact@lchapellesaintantoine.com

lchapellesaintantoine.com