

## Exhibition of contemporary painting at AVIVSON gallery

13–26 April 2026, London | Curated by Darya Kalembet

### Learning What Actually Feels Like Me

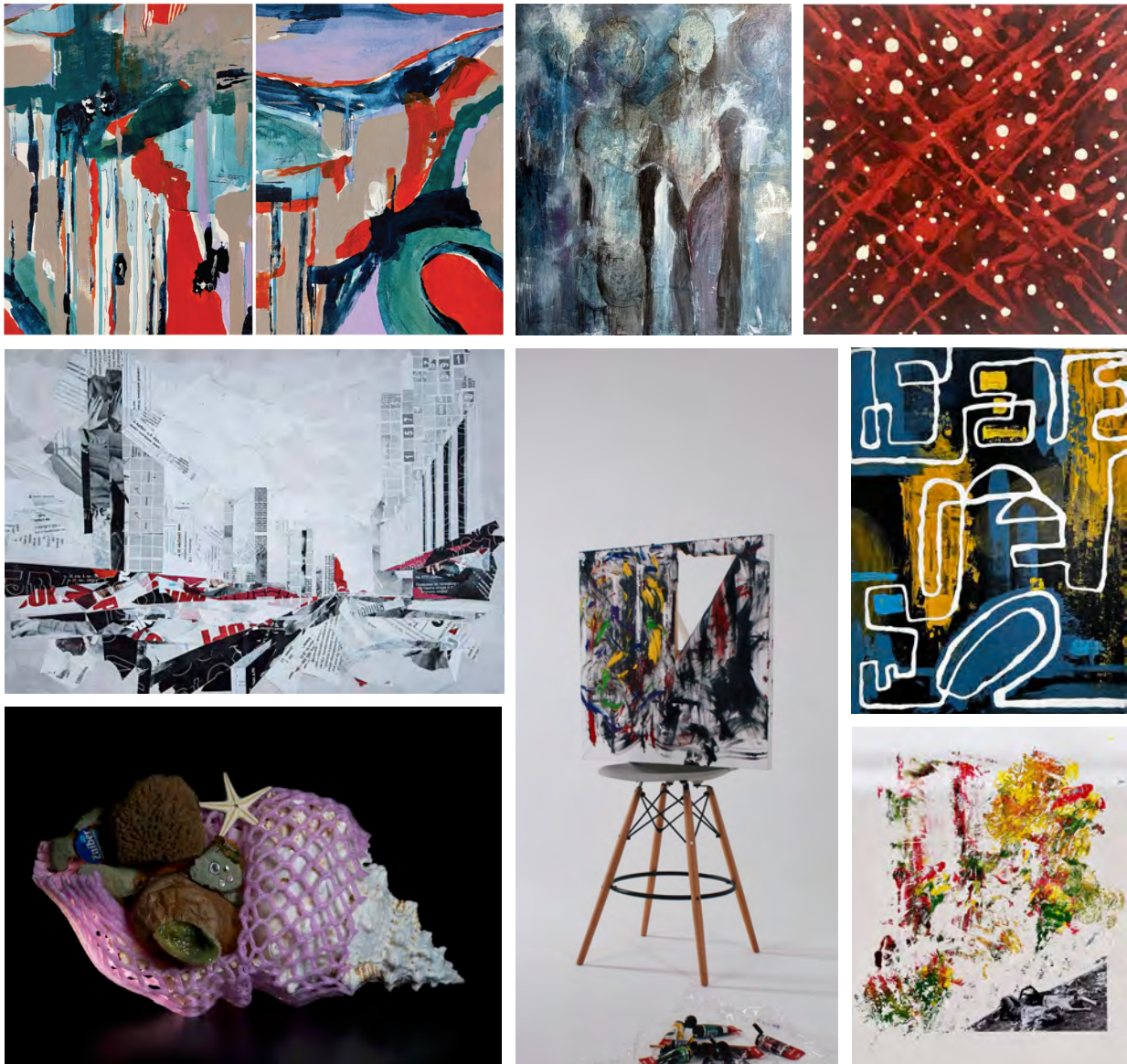
How do you know who you truly are? This exhibition approaches that question from a female perspective. Becoming one's true, unfiltered self here comes through recognising what you no longer agree to do, comply with, or carry, and what needs to be removed from your life.

In this sense, Learning What Actually Feels Like Me becomes a process of unlearning what does not feel like you and letting it go — or, at times, actively stripping it away.

The works register this shift visually, sensually, and emotionally. You can see where control loosens, where something breaks open and is allowed to stay unresolved for some time. There is no polishing or smoothing out. Decisions remain visible. As imperfect as they are, they reveal the truth underneath.

Each artist builds her own way through this — working with abstraction, objects, or performance. What connects them is a shared sensitivity to a very specific point of alignment: a moment when inauthentic and acquired roles are allowed to fall away, or are actively and decisively stripped away.

Unlearning here is active. It happens through doing, through paying attention, through letting things fall away. The exhibition brings together these moments of recognition of the truest inner impulses.



Compilation of the works from the show

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## Mix Feelings by Mariia Denysenko

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Mariia Denysenko's series *Mix Feelings*, comprising two canvases, leans towards the legacy of abstract expressionism. Her vibrant palette — rich with contrasts between deep greens, soft blues, and a red tinged with orange — creates an emotional atmosphere that the artist herself describes as an “emotional journey.” This journey is not directed by linear narrative, but by immersion — the colours and gestures guiding us through states of tension, release, and reflection.

2024, acrylic on canvas, 35x45cm each, framed

[Art critique](#)

### BIO

Mariia Denysenko is a Ukrainian contemporary artist working primarily in abstract painting. Her practice explores the relationship between colour, form, and movement, creating compositions that balance expressive gestures with a structured visual language.

Mariia began her artistic education in childhood at the Osmerkina Children's Art School in Kropyvnytskyi, Ukraine. She later continued developing her practice in Kyiv at the E. Panchenko Studio (2016–2019), where she worked with classical painting techniques in oil and watercolour.

Her work focuses on the interaction between colour, rhythm, and balance. Mariia works with a range of mediums and techniques, often combining fluid paint applications, layered textures, and defined graphic elements.

Nature plays an important role in her creative process. Natural landscapes, organic forms, and changing light often serve as a starting point for her compositions, which translate these observations into abstract visual structures.

Her works are held in private collections across Europe and are often integrated into contemporary interior spaces.

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## New Arbat Avenue by Inessa Garder

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Collage made from materials collected during one of my walks along the rushing New Arbat, fuelling me with its energy.

30 × 40 cm, collage on paper. (2016)

This work comes from a period when I was living in Moscow in my twenties, studying and working in architecture, while trying to understand where I stand within it. The city — and the profession — was fast, structured, rigid, and overwhelming. Architecture demanded precision, control, and clarity — straight lines, defined systems, fixed outcomes. I developed a growing need to break away from that rigidity.

The collage became a way to do that. Instead of constructing, I started tearing, collecting, reassembling. Fragments of the city — paper, print, textures — were brought together without a fixed plan, allowing something less controlled to emerge — as if breaking through that rigid structure.

What holds the work is that tension: between order and disruption, structure and instinct. It marks an early moment in my life of shifting away from imposed frameworks and moving toward a more personal way of seeing and making — and transitioning from being an architect to being an artist.

### [Interview](#)

### BIO

Inessa Garder (b.1988) is a visual artist with a background in architecture. She studied in the Scuola Politecnica in Milan and continued her education at UAL, London. She began her professional career as an architect, working in Milan, Rome and London, where a research-driven and large-scale approach became the foundation of her artistic practice.

Between 2019 and 2022 she lived in Northern India, painting and exhibiting at international art and film festivals. In 2021, her online solo exhibition Sacred Love was presented by the Nehru Cultural Centre and Indian Centre for Cultural Relations in London. From 2022 to 2024 she lived and worked in London's Hackney Wick warehouse creative community, focusing on immersive community-based art experiences and co-curating the international exhibition Who Am I? (2024). Her upcoming engagements include CREA Cantieri del Contemporaneo exhibition in Venice and Aschersleben Summer Atelier residency in Germany.

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## *Trace of Being* by Anastasia Klimova

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*Trace of Being* reflects human presence as something that exists beyond fixed form. Through dissolving silhouettes and layered surfaces, the work evokes existence as a continuous unfolding rather than a defined state. The figures appear suspended between emergence and disappearance, suggesting the fragile continuity of being across time. What remains is not the individual form itself, but the trace of existence — a quiet imprint shaped through living, perceiving, and coexisting.

2026, oil on canvas, 100x120 cm stretched onto frame

### [Art critique](#)

### BIO

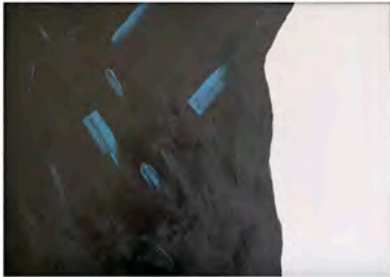
Anastasia Klimova is a Russian-born visual artist whose practice bridges cinematic composition and expressive oil painting. Her creative journey began through early collaborations with Russian artists, where her deep fascination with visual storytelling and emotional form first emerged. In 2019, her professional development took shape in Cagliari, Italy, with the BluArt Association, marking the start of her international artistic path. Later, in London, during her studies at the University of the Arts London (Film Practice, Production Design), she developed a refined sense of atmosphere and spatial narrative that continues to influence her work.

Since 2024, Anastasia has been based in Thailand, where she established her personal studio focused on painting, mentoring, and cross-cultural collaboration. Anastasia's work explores emotional realism and the tension between stillness and transformation, reflecting her background in film and her fascination with atmosphere, memory, and inner perception. Her paintings are held in private collections in Italy, Russia, Thailand, and the United Kingdom.

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## *Controlled Accidents* by Veronika Khachaturian

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Dropped a Nuclear Bomb



Dropped the Wedding Cake onto the Billiard Table



Spilled Borscht

A series of six paintings (2024-2025) built on metaphor, irony, and wordplay. Each work merges an everyday situation with a larger idea, shifting the familiar into something unsettling, while allowing the tragic to carry a touch of humour. The visual language is concise, yet layered with meaning and unexpected associations. Each piece functions as a visual riddle: an initial impression gives way to a question, followed by an attempt to interpret. The works hold space for multiple readings, moving the viewer through recognition, ambiguity, and discovery.

### [Website](#)

### BIO

Veronika is a contemporary artist based in the UK. Her work is built on metaphors, irony, and wordplay. She merges everyday situations with larger ideas, allowing the familiar to shift into something unsettling, while the tragic carries a subtle sense of comedy. Her visual language is concise, yet layered with meaning and unexpected associations. Each work functions as a visual riddle — an open interaction with the viewer. The experience unfolds in stages: an initial intuitive impression through colour and form, followed by a shift toward questioning, and then an attempt to interpret.

Veronika has participated in exhibitions across the UK, Ukraine, and Russia, including:

- Tarpey Gallery, Derby, UK (2025)
- Eight Squared Gallery, Folkestone, UK (2025)
- Futuro Gallery, Nizhny Novgorod, Russia (2021)
- Permm Museum of Contemporary Art, Perm, Russia (2021)

She was selected for inclusion in The Great Steppe Treasure art catalogue, curated by the Eurasian Creative Guild, London (2025), and shortlisted for the international competition Silk Road Impressions Art of the Great Silk Road (2025). Her work has been featured in The FLU Review, St.Art, Culture Trend, and Tochka Art.

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## *Stories of Decay* by Marie Lourier

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An ongoing photographic series exploring the fragility of the female image — how it shifts, fades, and transforms over time. Through the use of rotting fruits and vegetables, the work tells stories of women from history, literature, culture, and myth.

Each work reflects how women have been admired, desired, controlled, or thrown away — valued for their beauty or strength, but often punished simply for who they are or for the choices they made.

The slow decay of the materials reflects how society consumes and abandons women's bodies, turning them into a resource, an artifact, or an object of judgment.

[Website](#)



The Little Mermaid — a sacrifice made for someone else's love, and the impossibility of freedom. She gave up her voice and body for a man, yet was abandoned.

2025



Hannah Arendt — a woman defined by exile. Forced to flee, she lived without a permanent home, carrying her past, language, and history within herself. Survival did not bring freedom, only the necessity of constant movement while bearing everything that could not be left behind.

2025

### BIO

erionika is a visual artist and photographer with a background in fashion photography.

Over the years, her work has gradually shifted from editorial work to more personal projects. In many of them, the focus remains on human presence and the subtle ways people leave traces of themselves in the world.

She works primarily with analogue photography, while in recent projects she has also begun experimenting with digital images and other visual approaches.

Her work explores themes of femininity, vulnerability, presence and absence, as well as the fragile boundary between admiration, beauty, and the ways the female image is perceived.

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## After by Maria Verner

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The death of a loved one does not end in the moment; it continues within. This work explores the experience of loss over time, when the acute pain has already passed, yet the process of acceptance remains unfinished.

The painting is structured as a passage through the five stages of accepting death: denial, anger, bargaining, depression, and acceptance. Each stage is expressed through action, through gesture, through color, through pressure applied to the canvas. The act of creation itself becomes a performance, capturing an inner state.

From stage to stage, the nature of movement, density, and intensity shifts. The canvas does not depict but rather lives through the process together with the author.

The final rupture becomes the moment of acceptance. It marks a boundary after which the loss remains part of one's experience but no longer destroys from within. On one side remains the pain that has been lived through; on the other, the possibility of moving forward emerges.

This work is about reaching a point where death becomes a fact, rather than a wound.

2019, Canvas, 100 × 100 cm, acrylic, video performance

### [Art critique](#)

### BIO

Maria Verner (b. 2003, Moscow) is an artist based in London. Her practice balances realism and impressionism, exploring emotions, symbolism, and personal narratives.

She works to translate inner states into visual form, creating connections between observation and experience.

Maria Verner has participated in international exhibitions, including *Dionysus Apollo* at 41 Art Space, Glasgow, and *Restless: Quiet Tensions* at Gallery Rounds, Southampton (2025).

The exhibition *Dionysus Apollo* was covered by ArtDaily (16 September 2025), which framed the project through the tension between emotional instinct and structural order.

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## ***Internal Traffic* by Natalia Kungurova**

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2025

Acrylic on canvas, 25 × 35 cm

The work explores density, movement, and tension within a fragmented visual field. Contrasts of dark layers and sharp colour accents evoke signals, rhythm, and the instability of contemporary urban experience.

### [Art Critique](#)

#### **BIO**

Natalia Kungurova (b. 1988, Chernigovka, Russia) is a visual artist based in Samara. She works across mixed media, fluid painting, and digital techniques.

Her practice centres on immersive, emotionally driven compositions that explore introspection, perception, and inner states. Through fluid processes and layered surfaces, she creates works that move between control and spontaneity, allowing form to emerge through material behaviour. Nature and organic structures inform her visual language, while colour and movement are used to guide the viewer through a more intuitive reading of the work.

Natalia has exhibited internationally, including shows in Moscow, Samara, Istanbul, Tbilisi, and London. Her work has also been presented in festivals and biennales, including the Multimedia Art Museum in Moscow and the Biennale of Science Art in Samara. Her practice extends into writing and research, with publications in ArtPil (Rome), Art Muse Media, and Artservatory. In 2023, she was awarded the Innovation Arts Prize for Fluid Art as a Journey of Renewal

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## ***Presence Reminder* by Natasha Antipova-Kaploukhaya**

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2024

Acrylic and photographic image on canvas, 50,8 x 40,6 cm

There are days whose fragments remain in memory forever. We carry them within us as reminders of who we are and who we are capable of being. They return through colour, texture, bodily sensation, and fleeting images — not as complete narratives, but as emotional traces that continue to live inside us.

Presence Reminder reflects on this inner archive of lived moments: on the desire to fully inhabit an experience while it is happening, and at the same time on the almost desperate wish to preserve it within ourselves. The work moves between presence and disappearance, between intensity and residue. It holds the tension between the fullness of a moment and its inevitable passing

### [Art Critique](#)

### **BIO**

Natasha Antipova-Kaploukhaya is a photographer and mixed media artist based in London.

Her work focuses on the image as a carrier of inner experience — where memory, perception, and emotion are held within a single frame.

Working across portraiture, staged scenes, and symbolic compositions, she builds images that operate on multiple levels. Everyday objects, gestures, and environments become part of a wider visual language through which internal states are explored.

Her practice moves between black-and-white and colour photography, using colour selectively when it carries conceptual weight.

She has exhibited in London and across the UK, including group exhibitions such as Who Am I? (Hackney Wick, 2024), Happily Ever After (St Margaret House, London, 2024), The Route Forward (Hangar 16, London, 2025), and Dark Tales (Folkestone, 2025).