

Where angel statues and our cities meet

Ex Angelica In Anglicam By Leidari Dey

Enter the world of traveling angels, where angel statues and our cities meet, offering a glimpse of our streets and cathedrals as seen by angels on their journeys.

36 works selected for artists, collectors and dreamers alike

“And if I ever had to live this
life all over again, I would —
no doubt — choose you”

About the exhibition

What you should know about this exhibition to understand it better:

1. **I work in a shamanic approach** — first I establish contact with something, then I paint, and only afterwards do I interpret what I have created and what it means. I work like a researcher and a translator.
2. **I am thinking about this exhibition as a happy space**, accessible and comfortable — for encountering something that looks out from my paintings. Here you can sit on the chairs and lie on the carpet.
3. **My co-authors in this exhibition (people and spirits) and I are creating a translation between three different mediums: something beyond personal experience, paintings, and texts in English.** We hope that the combination of paintings and texts will help visitors, in one way or another, try to understand something larger that cannot be fully expressed through images and words.
4. **In the paintings, angels travel through human cities.**

Welcome!
Leidari Dey

Audio version of this text:

<https://leidari-dey.art/events/ex-angelica/welcome-text>



Download a pdf file with all exhibition paintings, alt texts and literary translations:

<https://leidari-dey.art/events/ex-angelica/materials>



Write us an email for information on paintings prices and availability:
leidari.dey.the.artist@gmail.com

Paintings by Leidari Dey (Elena Badasen)

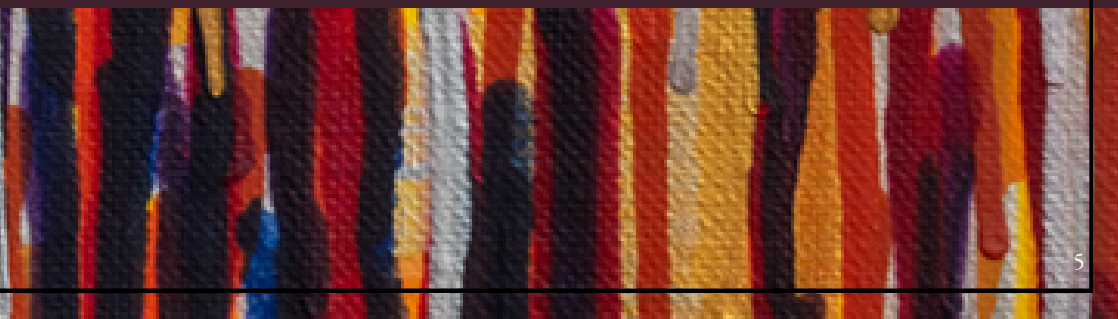
Paintings translated into words by Lucy Markova

Words translated into English by translation bureau
"SDOKHLO"

Accessibility consultant Vanda Irkhuzhyna

Organisation and alt texts in English by Anna Domanitskaia

More information about everyone who helped me create this exhibition:
<https://leidari-dey.art/events/ex-angelica/information>



A woman with dark hair, wearing a black top, is painting on a white canvas mounted on a wooden easel. She is holding a paintbrush with purple paint. The background is slightly blurred, showing a teal-colored object.

The Artist

“

I have wanted to be an artist since childhood. By my 30s I tried science, software development, even doing nothing — and always returned to art. Now I travel around Europe, take photos and draw sketches, and turn them into paintings.

”

Leidari Dey is a contemporary artist working primarily in painting, exploring themes of memory, symbolic presence, and the emotional relationship between people and places.

Her work often combines architectural and historical references with symbolic figures, creating visual narratives that exist between reality and imagination. Through layered textures and restrained color palettes, she builds spaces that feel both familiar and slightly displaced in time.

Leidari Dey’s practice is focused on long-form series-based work, where each project develops its own visual language and conceptual framework. She currently works between personal studio practice and independent exhibition projects, continuing to develop series that explore memory, landscape, and symbolic storytelling.

Personal note



The idea for this series of paintings came to me unexpectedly. I am not a religious person — in fact, I feel closer to something more shamanic, more intuitive. And yet, the image and concept of angel statues kept returning to me, again and again, until I understood that I needed to follow it.

In this series, I try to imagine how human life might look from the perspective of traveling angels — beings who move through places, histories and moments without belonging to any single one of them.

I often ask myself: is it even possible to translate this experience into language? Into English? Into any spoken language at all? I am looking for the meaning in between the texts of varying nature and the paintings. I am not trying to give answers. I am trying to translate a feeling. Each of us carries our own translation inside us. If, while looking at my paintings, you hear a voice somewhere within yourself — then my goal has been reached.



Accessibility & Experience: A New Perspective

We believe art is for everyone. To ensure this exhibition is inclusive and immersive, each artwork is paired with two distinct layers of insight:

Visual Descriptions

A detailed breakdown of color, composition, and imagery. While specifically designed for our blind, low-vision and colorblind guests, we find that these descriptions offer a powerful new perspective for every visitor — revealing layers of the artist's intent and subtle details that might otherwise be overlooked.

Narrative Reflections

A poetic text that captures the mood of the work, focusing on the emotional heart of the piece rather than its form.

How to access: You can find these descriptions via QR code (for audio) or in this booklet. If you need any assistance with the technology or navigating the space, please ask a member of the gallery team.

We invite all visitors — sighted or otherwise — to explore these resources. They are an invitation to see through another lens, opening up a deeper understanding of what the author truly wanted to say.





Biscainhos park in Braga



Visual description

Acrylic on canvas, 24x30 cm, vertical.

Style: Abstract with architectural and landscape elements.

The painting is dominated by green and white tones with bright greenish yellow accents.

The central area is covered by an irregular white shape with soft edges, layered over a green background composed of darker and lighter green patches.

Inside the white area, a building is drawn using dark green contour lines. The building has a rounded dome, tall vertical window-like openings, and a narrow upper section ending in a small decorative top element.

Around the building are elongated dark green organic shapes placed vertically and diagonally. Nearby are bright yellow irregular patches with uneven edges.

Across the middle of the composition run several thin horizontal wavy lines in dark green.

Below them, a vertical dark green shape descends toward a curved dark green line near the bottom edge.

In the lower area, there are additional yellow shapes with irregular contours and two small oval yellow spots.

The outer edges of the painting show layered green brushstrokes in different shades, forming a textured border-like area around the central white shape.





— ...she wandered into the very heart of the forest — how tall the trees were there, and how thick their trunks! She peered into every hollow: maybe there's a squirrel! A squirrel, a squirrel... If only it were a squirrel! She peeked into one more hollow — and no one ever saw her again.

Around here, they say the spirits took her. But I don't know, what would spirits want with a girl? To show her squirrels all day long? Well, maybe so.

Aveiro street



Visual description

Acrylic & markers on canvas, 24×30 cm, vertical.

Style: Abstract with architectural elements.

The painting is dominated by green and turquoise tones with accents of dark purple, white, magenta, and metallic gold.

The background consists of layered areas of light and medium green paint with soft, uneven edges. Some of these areas form irregular shapes with drips running downward.

In the upper part of the canvas is a large shape resembling a narrow triangle with its point facing downward, extending nearly to the middle of the painting. It is painted in deep red and magenta tones and decorated with several curved metallic-gold bands shaped like arcs.

Across the middle of the composition runs a horizontal architectural silhouette outlined with a thick white line. The line forms a sequence of peaked and stepped shapes. The contour is sharply defined compared to the surrounding painted areas.

At the center of this white outline sits a small eight-pointed star painted in metallic gold. Below the outlined shape are several long vertical white paint drips extending downward. The lower half of the painting contains darker turquoise and green areas with loose dark purple lines and oval shapes.

Throughout the composition, different types of contours appear: some forms are defined by crisp marker-like lines, others are created by softer painted shapes with blurred or irregular edges. Contrast between sharp outlines and diffuse color areas appears across the entire canvas. The surface of the painting shows visible canvas texture and layered brushstrokes.





“

The waves were so high they shifted the horizon line — higher and higher, as if about to spill over the edge. It's good I have got a scarf, he thought, it's good I brought Little Fox with me — let her play, let her gather shells, let her squeal. Over the years, the waves get smaller, but for now —

”

Valley of the Eternal Wind



“

He loved wearing white shirts because they reminded him of the times when he was needed. Or was that just an illusion? Be that as it may, he felt like one of those people who are busy with something real — not just loitering in the streets, but working for the collective.

Years passed, life changed, and with those changes came old age. Messy and tiring, yet on the whole, not as terrible as the elders used to say when he was young. It was a bit lonely, but only as he fell asleep, so before bed, he would prepare another white shirt — iron it, starch it, hang it ready on the back of the wardrobe. He'd sigh with satisfaction and tell himself: “They are waiting for me tomorrow.”

And in the morning, he put on the shirt because he couldn't leave the person he had been the night before all alone. Doing it up, button by button, he'd say: “Thank you, my dear, what a fine man you are, how well you've supported the collective in my person.” He'd look in the mirror and repeat: “Look at that, just lovely.”

“And now, shall we take a stroll to the sea, my dear? There are crayfish and white at the beach cafe today. It's high time to live well”.

”



Valley of the eternal wind



Visual description

Acrylic on canvas, 50×70 cm, vertical.

Location: Hills near the Douro River, Portugal

Style: Abstract with landscape elements.

The painting is built on a combination of light blue, deep blue, turquoise, pink, and golden tones.

The upper part of the canvas is filled with vertical drips and bands of purple, brownish-gold, and gray-beige. Over them lies a wide horizontal layer of light turquoise paint with drips running downward.

Below this runs a light blue horizontal band forming the horizon line. On it are four wind turbines. They are shown as thin vertical poles with three-bladed rotors. Around the blades, semicircular lines indicate rotation.

The lower half of the painting is filled with layers of dark blue, turquoise, and green applied in wide semi-transparent strokes.

In the lower right area, there are large light pink brushstrokes with a darker pink stripe laid across them. Nearby, a wide diagonal band of golden-yellow paint runs across the surface, with vertical drips flowing downward.

Small pink and pale pink patches of irregular shape are also visible in the lower part of the painting.





Fountain in Braga

“

He drew on the ceiling, on the walls — white monkeys, yellow fish, red parrots, blue whales. While you're drawing, you don't remember what hurts, how it hurts, and most importantly — whose pain it is. And what it all means, you don't remember either. You just draw and draw, and it's both a cure and a prayer — just in case, well, what if?

He would stop, sob, wipe his face with the sleeve of an old paint-stained sweater, and continue drawing — one yellow fish, a second, a third.



“

And stars, let there be stars, she loves stars so much.
And a pink cow, and jellyfish, and fluffy lions.
And a railroad, and train cars — let them all go somewhere,
anywhere. There must be a way to go, right?
When his wife called, he was sleeping right on the floor,
on the cold linoleum. She said the lab results were good. She said
the tickets were good, first class, a discount.
She said, we are coming home — wait, wait, wait.

Fountain in Braga



Visual description

Acrylic on canvas, 30×40 cm, vertical.

Style: Abstract with architectural elements.

The painting is dominated by a background of vertical paint drips in pink, magenta, purple, red, and white tones descending from the top of the canvas.

In the foreground appear large black silhouettes forming the structure of a fountain. The shapes are solid and opaque, with smooth curved edges and layered contours.

Near the center rises a tall vertical element with a rounded bowl-like form at the top. On the left side a smaller pedestal-like structure supports a vase-shaped form.

Silver lines outline parts of the fountain's edges and rims, emphasizing the contours of the basins and architectural details.

Several curved horizontal shapes extend across the lower part of the composition, suggesting the layered basins of the fountain.

In the lower right area circular spiral-like patterns in dark purple and pink appear over the background, forming concentric ring shapes.



Fountain in Braga 2



Visual description

Acrylic paint and markers on canvas, 30×40 cm, vertical.

Style: Abstract with architectural elements.

The background of the painting is composed of layered brushstrokes in deep red, magenta, and violet tones.

The paint is applied in broad uneven strokes, creating a textured surface with visible variations in color density.

Across the upper part of the canvas run several curved lines of small white triangular flags outlined in silver forming decorative garland-like strands.

Silver linear outlines across the center of the painting describe the structure of a fountain with a central basin and a smaller tier above it. The lines are fluid and continuous, forming simplified architectural contours.

A large irregular white shape occupies the middle area of the composition, partially overlapping the fountain structure and extending horizontally across the canvas.

Curved white lines and circular spiral patterns appear in the lower right area, suggesting the movement of water. On the left side a vertical white contour forms the shape of one more partly visible abstract statue.





“

He was leaning back against the pedestal, counting the people passing by, half-listening to snatches of conversation in a foreign language, pretending to be waiting for someone — he wasn't used to just standing like that, with nothing to do. But being there felt good: a strong warm wind, a cloudy sky, but somewhere far off the sunset was already starting, and it felt like this light pink, light yellow, light tender glow was blowing into every window, into his ears, under his coat. He just breathed. He pretended to be waiting for someone.

Voice of Užupis



Visual description

Acrylic on canvas, 30×40 cm, vertical.

Location: Užupis, Vilnius, Lithuania.

Style: Abstract with figurative motives.

The painting is composed in pale mint green, light grey, muted olive, warm ochre, gold, and deep reddish-brown tones with dark violet outlines.

The background is filled with a pattern of large, irregular, rounded segments outlined in dark violet lines. These segments cover most of the composition and are filled with soft variations of pale mint green and light greenish-grey paint.

In the lower center of the painting, a vertical pale column-like form rises from the bottom edge of the canvas.

Above the column appears a stylized angel figure painted in warm ochre, gold, and deep reddish-brown tones. The angel is shown holding a long trumpet extending toward the right side of the composition.

Behind the figure, two wings are indicated with darker brown and golden brushstrokes. A lighter golden halo-like area surrounds the upper part of the figure. The angel form is painted with fluid, semi-transparent layers that partially overlap the patterned background.

Along the bottom edge of the composition, there is a horizontal band of muted olive and grey tones.





“

...she descended from above like a giant angel. A mask covered her face, but he saw her eyes — light as river water, attentive, playful. He fell in love instantly. He couldn't forget that look; he stayed awake at night, constantly thinking, imagining.

A few weeks after the festival, when the decorations were finally cleared from the streets and the last paper streamers were gathered, he went for a walk along that same street. Everything was different, and it would be strange to expect an angel from the sky — with that attentive, heavy gaze — to appear here now, in such an ordinary setting. Yet he wandered on; he was getting cold, stopping for coffee to warm himself, then walking further, stopping again to look at the cobblestones under his feet — almost mirror-like, polished by so many passing feet. He studied the houses, peeked into the windows — just in case, what if? He heard the cries of birds, raised his head to the grey sky, and a ray of sunshine broke through the clouds — the last one before twilight. So, there you are.

”

Piazza del Duomo in Milan



Visual description

Acrylic on canvas (stretched on stretcher bars, unframed).
50×40 cm, horizontal.

Style: Abstract with architectural motives.

In the center of the painting, abstract brushstrokes in golden-sand and light beige tones form a recognizable silhouette of a cathedral. The shape includes a stepped roofline with sloping sections and multiple elongated spires. Some areas are overlaid with gray-green strokes, creating irregular patches.

On the left side, an arcade extends with rounded shapes in golden-sand tones, resembling arched openings.

In the lower left foreground, there is a small human figure. It is rendered abstractly as a dark silhouette with a yellow-golden spot on the chest. The face is not detailed and is shown as a white patch. The figure is enclosed within a white contour-like area, separating it from the background.

The background consists of large curved sections of blue, divided by orange-red lines. In the upper part of the canvas, these sections are noticeably darker than below, creating an additional contrast.

On the right side of the background, there is an elongated form in ochre-beige tones with several round light patches resembling glowing points.

The lower part of the painting is filled with gray-green and ochre brushstrokes, forming an uneven surface.



Shadows and canals





A time for us*

A rusty yellow tub was bobbing by the pier. Strictly speaking, it was a vessel, of course, but sometimes you have to face the truth: it had been a vessel many years ago, but now — well, maybe you could just drift about in it near the shore.

And yet, there'll be a time for us yet, you and I, she thought, stroking its rough side, watching the crust of old paint — once the color of a happy summer sun — flaking away. Someday there'll be a time for us, she said softly aloud, stepping onto the deck up a ladder that seemed to be held together by nothing but air. We'll dance again, she said tenderly, tilting her face to the sea spray from the waves breaking against the side. But for now — well, for now, I'll just sleep here. You don't mind, do you?

* The title refers to the song “A Time for Us” (alt. “Love Theme from Romeo and Juliet”, 1968). Music by Nino Rota, lyrics by Eddie Snyder and Larry Kusik. Most widely known in the instrumental arrangement by Henry Mancini, covered extensively by various artists.





Shadows and Canals



Visual description

Acrylic on canvas, 40×50 cm, vertical.

Location: Venice, Italy.

Style: Abstract with figurative and architectural elements.

The painting is composed in turquoise, deep blue, white, silver and muted grey-green tones.

The background consists of layered washes of turquoise and blue paint with darker vertical drips descending from the upper edge of the canvas.

Across the middle of the composition a wide white horizontal band stretches from left to right.

Within this band a pale turquoise shape appears in the center. Its upper edge forms a sequence of rounded domes and pointed spire-like silhouettes, creating the impression of a distant architectural skyline. Behind it rises a large silver geometric structure composed of rectangular blocks and stepped forms.

The lower half of the painting is dominated by dark blue shapes suggesting boats gathered closely together. These forms are elongated and curved, with visible brushstrokes and irregular edges.

Vertical dark lines rise throughout the lower half of the composition, resembling posts or poles standing in the water.

Near the left side of the painting a small human figure appears standing on one of the dark shapes. The figure is rendered in black and white with minimal detail.



The background is a textured, abstract painting. It features a prominent red, conical shape on the right side, resembling a church spire or a mountain peak. To its left, there are several smaller, pointed red shapes. The background is filled with various shades of blue and green, with some darker, almost black, areas. The overall style is expressive and somewhat surreal.

De Nieuwe Kerk in Amsterdam

“

Tim was hugging the old willow tree so passionately that a stranger would have wanted to look away, but he was no stranger — not to Tim, nor to the tree. He understood everything perfectly, so he just stood there, grinning from ear to ear, happy that friends were meeting again.

”

De Nieuwe Kerk in Amsterdam



Visual description

Acrylic paint and markers on canvas.
24×30 cm, vertical.

Style: Abstract with architectural elements.

The painting is composed in shades of turquoise, blue, green, red, and orange with bright golden outlines.

The background consists of layered areas of turquoise and blue tones with darker blue paint flowing downward in vertical drips. The paint is applied in broad irregular patches, allowing different layers and the canvas texture to remain visible.

On the left side of the composition a large irregular green shape descends from the upper edge of the canvas. Its contour is outlined with a thin golden line, forming spikes.

Across the middle of the composition runs an elongated red architectural silhouette. The form is edged with a bright golden contour and includes several narrow vertical spires rising upward.

One larger triangular spire appears on the right side of this structure, also outlined in gold.

Below this red silhouette irregular patches of blue and turquoise paint form layered shapes with visible texture and brush marks.

Near the center of the lower half faint patterned impressions appear within the paint, suggesting textured elements embedded in the surface.



Bernardine cemetery angel statue 1



Bernardine cemetery angel statue 2



“

She fell silent, a few lines left unsung. She cut herself off right in the middle of a word, in the middle of a note, and froze — just stood there, staring into the hall. It wasn't that people had never walked out on her before, but it was those shoulders, that way he'd fuss with his coat as he walked, that stupid hat of his, as always — what a show-off, honestly, such a show-off.

If you've come to a concert from the other side, you could at least stay until the end; would it have killed you, huh? You used to love it once...

“It's not that, it's not that,” he apologized, standing in the dressing room doorway, twirling some dodgy bunch of weed in his hands. “I just remembered you're supposed to bring flowers for the women you love. It hit me at the last second, I thought you wouldn't notice, but there's only angelica* growing nearby, and I've got no money — where would I even get any?”

Missus, oh Missus, won't you take the flowers? The audience isn't offended, I hope.

They have a long time to live now.”

* Garden Angelica (*Angelica archangelica*). According to legend, Archangel Michael revealed its medicinal properties to monks, saving many lives during the plague. It is traditionally said to bloom on his feast day.

”



Bernardine cemetery angel statue 1



Visual description

Acrylic & markers on canvas, 30×40 cm, vertical.

Location: Vilnius, Lithuania

Style: Abstract with figurative elements.

The painting is composed in shades of dark green, emerald, turquoise, silver, light grey, and black.

The background consists of layered areas of green and turquoise tones applied with visible brush strokes. The paint forms irregular overlapping patches, allowing darker and lighter tones to appear through one another.

In the upper part of the canvas large irregular white shapes are distributed across the surface. Several thin green lines run through these forms, suggesting simplified branches.

Near the center of the composition stands a tall vertical figure rendered in white with black outlines. The figure suggests an angel statue with raised wings. The figure is shown in profile, so only one wing is fully visible. The wing is painted in black and marked with several short white curved strokes indicating feather-like forms. Two parallel white lines extending upward indicate the second wing behind the first.

In the lower part of the composition several dark cross shapes appear, suggesting grave markers. These elements are rendered in black with rough, uneven edges.

A large dark irregular horizontal shape extends across the lower left portion of the painting, partially overlapping the crosses and the base of the central figure.



Bernardine cemetery angel statue 2



Visual description

Acrylic & markers on canvas, 30×40 cm, vertical.

Location: Vilnius, Lithuania

Style: Abstract with figurative elements.

The painting is composed in shades of dark green, olive, grey-blue, silver, and black.

The background consists of layered areas of dark green and olive tones applied with visible brush strokes. The paint is uneven, allowing the canvas texture to remain visible in several areas.

Near the center of the composition appears a large irregular vertical shape painted in pale grey-blue. The form has soft, uneven edges and partially transparent areas where the darker background shows through.

In front of this lighter area stands a dark figure suggesting an angel statue with raised wings. The figure is rendered in dark grey and black tones with rough, painterly edges.

Silver highlights indicate parts of the wings and the elongated vertical form of the statue.

To the left of the figure appears a tall narrow cross painted in white. Darker shapes in the surrounding area loosely suggest additional vertical monuments or crosses.

A wide horizontal dark shape extends across the lower part of the composition, partially overlapping the base of the statue and other elements.



“

“Sweetheart. Sweetheart, for the last time. You shouldn’t drag home every thing you find pretty.”

The girl stood ankle-deep in a puddle, clutching a filthy, soggy doll to her chest. She just wouldn’t leave and go home for lunch. No way, not a chance, forget it — it’s either with her, or without me.

Lord, bless this child, and me too, Grandma thought. Only You know how we’re going to explain this mess to her mother.

She’d been sitting on the bench, watching the child. Rested her eyes for a second — and found her granddaughter dirty as a piglet, a perfectly happy one, though. Well, that’s childhood for you. After the fifth rinse, the doll began to look like a human. After the seventh — more than human. It turned out to be a plush angel. The muddy mess on its head became soft yarn curls; the sad, sagging bits of cloth on its back were wings. Red crooked slippers, a stiff purple skirt. No blouse: just green, blue, and yellow felt-tip strokes right on the body. It looked like someone had made and dressed the toy, but suddenly got tired, and just drew the rest of the clothes on.

“How could anyone lose a toy like this?” Grandma wondered. “All that clumsy work, but with so much heart.”

How? I’ll tell you how, the girl thought back to her. When you’re just trying to survive, you’ll crawl any way you can. When you’re heading out for your shift, a fancy outfit is the last thing on your mind — you’re just trying to make it there alive. Some are found in a puddle. Better than a gutter, at least — out of courtesy to Mama. They say these ones are like stray kittens. The most loyal guardian angels there are.

”



Užupis Angel statue in white

Užupis Angel statue in white



Visual description

Acrylic on canvas, 24×30 cm, vertical.
Location: Užupis, Vilnius, Lithuania.
Style: Abstract with figurative elements.

The painting is dominated by warm tones of red, orange, gold, and pink, contrasted with white and small areas of green.

The upper half of the background is filled with dense vertical drips and bands of paint in red, orange, dark purple, and metallic gold. The paint runs downward in uneven streams, forming long vertical lines of varying thickness.

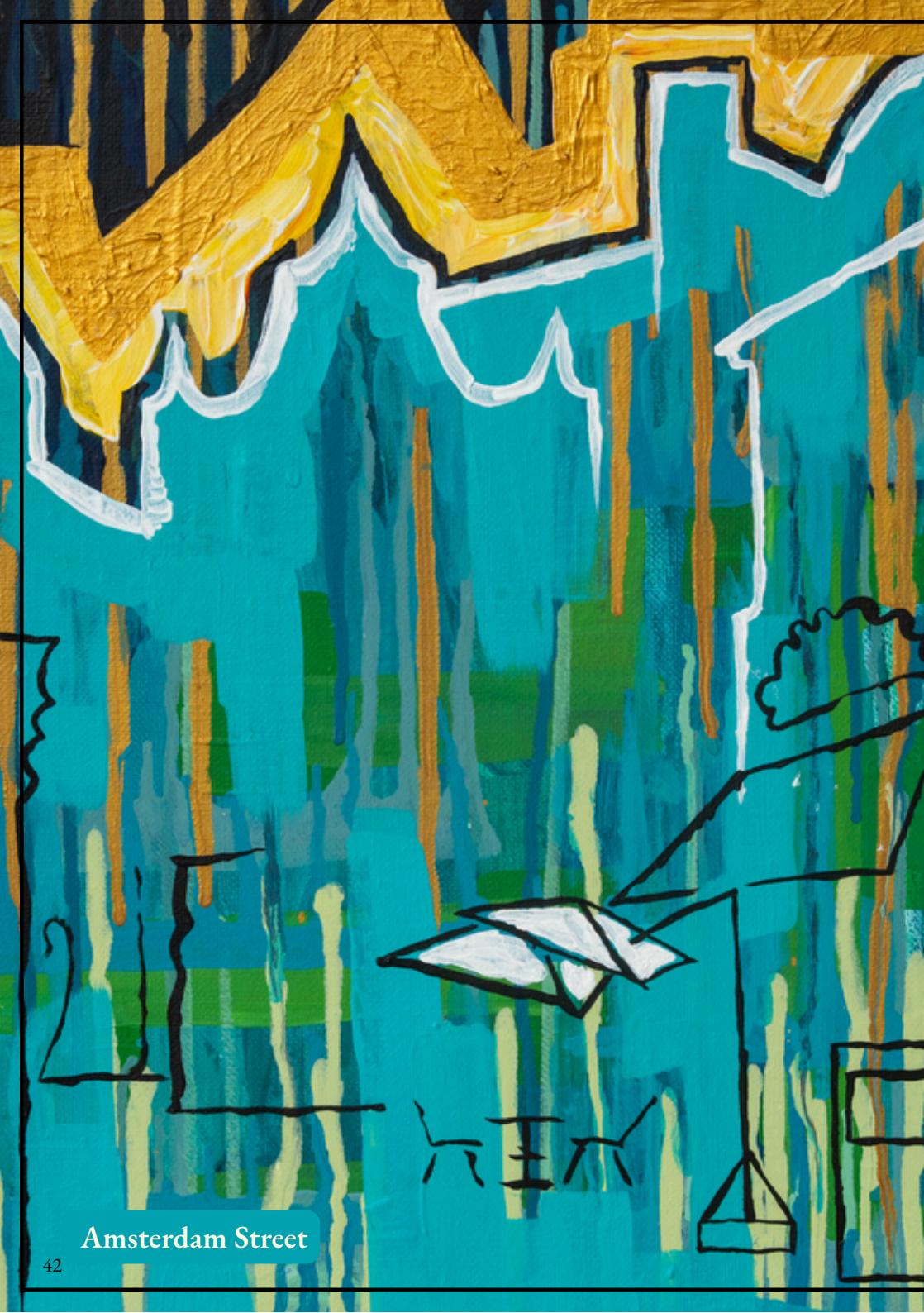
Slightly to the right of the center stands the white silhouette of the Užupis Angel statue, placed on a tall narrow column. The angel is shown holding a long trumpet that extends diagonally upward to the left. One wing stretches outward to the right. The statue and column are painted in thick white paint with visible brush texture.

Across the middle of the background, behind the statue, runs a horizontal band composed of layered rectangular and irregular shapes in light pink, beige, gold, orange, and gray tones.

In the lower left corner there is a green plant-like form with several elongated leaves and multiple small circular golden-yellow spots. The canvas surface shows visible texture and layered brushstrokes throughout.







Amsterdam Street

“

Noise, clatter, splashes — all of it, anything at all, as long as you are around; and from now on it will be quiet, and I will be calm, and I will be able to breathe.

A big mountain, a little mountain, a long road, three stops a day; we will walk for a week or two, you will be near, and we will look ahead, never back, and the road will unfold beneath our feet, where before there were no roads for me.

Green, blue, bright — she shouted at me, looked long into my eyes, sobbed — and I saw her, just as I saw you standing right in front of me, only it wasn't you, not you, but a single thought, a memory — and I can be again.

When you were gone, when you were no longer with me, I breathed,

and not just as a habit — I breathed because I had learned how to breathe, and now I will never forget.

”



Amsterdam street



Visual description

Acrylic paint & markers on canvas, 30×40 cm, vertical.

Style: Abstract with architectural elements.

The painting is dominated by turquoise and teal tones layered across most of the canvas. The background consists of overlapping vertical brushstrokes in shades of turquoise, green, and blue, interspersed with thin vertical drips of gold and pale yellow paint.

At the very top of the canvas, a dark black area appears, crossed by several thin vertical golden stripes.

Below this area runs a wide, irregular band of metallic gold paint in two slightly different shades. The band has a thick texture, visible brush marks, and a thin black outline along its lower edge.

Beneath it, a continuous white line forms a jagged, stepped contour resembling a row of narrow gabled rooftops.

In the lower half of the painting, thin black lines draw simplified linear forms suggesting street elements. On the right side, a thin black line forms a tall, angled structure. Near its middle, a small geometric shape appears, composed of several white triangular planes joined together and outlined in black.

Nearby, several chairs and a small table are indicated with thin black lines, forming light geometric outlines.

Additional black line drawings appear across the lower area as short, segmented marks and simple geometric forms, creating a sketch-like graphic layer over the painted background.



A door in Venice



“ He tore the croissant in two, watching the crumbs fall and the layers stretch. He offered the larger half to the cat and kept the other for himself. The cat leaped from a wobbly, wrought-iron chair onto the table, nearly knocking over the ashtray. She sniffed the croissant, gave him a disapproving look, but accepted the gift — more as a tribute than an act of charity.

Well, it really was his last bit of money, but when has poverty ever made him ignore a cat’s hungry eyes? That’s right, never. And so there he is, in an empty café on the square, with no money and almost no memories, but with a good omen — and this omen has a white tail and black spots on a ginger face. Things are looking up.

”

A door in Venice



Visual description

Acrylic & markers on canvas, 50×40 cm, horizontal.

Style: Abstract with architectural elements.

The painting is composed of shades of turquoise, grey, beige, red, dark green, and small accents of gold and light blue.

The lower part of the composition is occupied by a broad turquoise area, suggesting water. Irregular, darker, and lighter turquoise rectangles appear across the surface.

Above the water runs a dark horizontal band composed of uneven rectangular shapes in dark green and black tones.

The central part of the composition shows a façade built from layered rectangular patches of beige and grey paint, applied with visible brushstrokes.

Across the middle of the façade, a wide horizontal band of red brick-like rectangles appears, interspersed with small irregular yellow accents.

Near the center of the painting, a tall dark door-shaped object rises vertically from the brick band. The door is framed by pale blue lines and topped with a narrow horizontal element.

Several small rectangular window-like shapes appear in the upper part of the façade, outlined in pale blue and filled with darker tones.





“

I mean, I understand that being dissatisfied with one's own lot is a foolish and banal thing — and it's bad for my karma, after all — but here I sit: hungry, wretched, and bitter, with nowhere to go and no one to turn to. There are millions of stars in the sky, yet they haven't aligned into a kind banker's phone number, a supportive smile, a portrait of a first love, or any other good omen. Finding yourself in a total mess of a life is stupid; it's even more stupid to find out that the mess is actually you.

But when there isn't a hint of a happy ending around, not a single promise, not even a lousy karmic lesson — just total silence — that is truly terrifying. To go unnoticed, to find yourself as an absence — an absence of life, an absence of meaning, and a total absence of conscience — was more frightening than anything I had ever felt before.

I sat there, digging my hands into the sand, letting the waves wash over my feet, my ankles, my shins.

This, too, shall pass.

”

Boats on the Douro River



Visual description

Acrylic on canvas, 30×24 cm, horizontal.

Location: Porto, Portugal.

Style: Abstract with figurative elements.

The painting is dominated by shades of turquoise and blue, forming a layered water surface across most of the canvas.

In the middle area are two elongated boat-like shapes painted in reddish-brown tones. The boats are positioned close together, with one slightly behind the other so that their forms partially overlap. Their surfaces are decorated with repeated spiral patterns in light pink and beige. Each boat has a thin vertical mast with several diagonal lines extending from it, suggesting ropes or rigging.

On the left side of the composition, several angular red lines extend diagonally across the water. These forms resemble a semi-abstract depiction of oars.

Dark blue and gray shapes in the upper part of the painting form a continuous horizontal band resembling a distant shoreline.

The top section of the canvas is filled with a wide golden area covered with repeating spiral motifs in light pink tones.

Across the lower part of the painting, curved red lines are placed over the turquoise background, forming loose, irregular patterns across the water surface.





Užupis Angel Statue at night

“

Woke up drenched in a cold sweat. He stared at the ceiling, not daring to get out of bed. He had seen plenty of nightmares before, but never a terror this quiet, creeping under the skin, altering his mind. He was afraid that if he moved, the world around him would come alive, everything would set in motion, the mechanism would start, and that would be the end.

He woke up to a clatter — the dog had knocked his laptop bag off the sofa. To hell with the bag; oh god, it's so good to be awake. Thank you, thank you.

He woke up not knowing where to look, what to see. There was only light all around, and you can't see a damn thing in that kind of light, in such an absence of darkness.

”



Užupis Angel statue at night



Visual description

Acrylic paint & markers on canvas, 24×30 cm, vertical.

Location: Užupis, Vilnius, Lithuania.

Style: Abstract with figurative elements.

The painting is composed of dark tones of gray, black, gold, and reddish-brown.

The background consists of deep gray and black vertical areas with visible paint texture and soft transitions between darker and lighter patches.

Across the canvas run several wide horizontal shapes painted in metallic gold. These forms have irregular edges and rounded protrusions that extend from one side of the painting to the other.

Near the center is an irregular reddish-brown paint area with uneven, brushlike edges. The shape spreads diagonally and vertically, forming a loose angular mass against the darker background.

Over this area, a thin golden line drawing outlines a slender figure standing on a tall column. The figure raises one arm while holding a long, trumpet-like object.

Dark vertical shapes in the background create a layered structure around the central figure, reinforcing the painting's vertical composition.

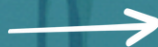


Scuola Grande di San Marco in sunset 1



I flew like a bird, ran like a wolf, raced like a hare to you, to you — the whole way to you. I've never loved anyone like this, and now it's happened: I love you. I was in such a hurry, I saw nothing but you — I dropped my wallet,

”





lost my phone, left the bags at the airport, none of it matters. It doesn't matter, because today there is such light and such a sky, and these cobblestones, and here you are — my dear city, how I've missed you, oh, how I've missed you.

“

Scuola Grande di San Marco in sunset 1



Visual description

Acrylic paint and markers on canvas, 30×40 cm, vertical.

Location: Venice, Italy.

Style: Abstract with architectural elements.

The painting is composed of shades of blue, blue-violet, turquoise, and light metallic gold.

The background forms a smooth gradient of blue tones with a noticeable blue-violet tint, darker toward the top and gradually becoming lighter toward the lower part of the canvas.

In the upper right part of the composition, the upper façade of a building is rendered in light metallic gold paint. The structure is shown at a slight diagonal angle.

The façade consists of several architectural sections. In the center is a rectangular portal framed by columns and topped with a decorative arch. Inside this central panel, a small lion figure is depicted.

On both sides of the central section are rounded architectural elements with ornamental bands and small niches containing simplified standing figures.

Along the top edge of the structure stand several small statues placed on pedestals.

The depiction of the building is cropped and extends downward to approximately the middle of the large arched doorway.

Below the golden architectural section, the lower part of the building is painted in turquoise tones. Darker blue lines indicate arched windows and architectural details of the façade.



Scuola Grande di San Marco in sunset 2



Visual description

Acrylic on canvas, 30×40 cm, vertical.

Location: Venice, Italy.

Style: Abstract with architectural motives.

The background is a saturated purple with transitions into darker and lighter shades. On the left side, there are large blotches of burgundy and dark violet.

In the center and to the right are large golden-yellow forms with rounded tops. They stand close together, partly overlapping. Their shapes resemble domes or arched structures. Around and between them are brushstrokes and patches of blue, turquoise, and blue-green.

Across the canvas runs a diagonal from the lower left to the upper right, created with broad strokes of flesh-pink and golden paint. These strokes partly cover the blue patches and golden forms.

In the lower part of the painting, there are diffuse blotches of turquoise-green and blue, with irregular edges and flowing transitions.

Thus, the composition combines a purple background, golden forms resembling domes or arches, contrasting blue and turquoise patches, and diagonal strokes of pink and golden tones.



An abstract painting featuring a central, winding river in shades of cyan and blue. The river flows from the top left towards the bottom right. The surrounding landscape is composed of various colors: deep blues, greens, yellows, and greys, suggesting trees, fields, and sky. The brushwork is visible and expressive, with some areas appearing more textured than others. A white, vertical, brush-like stroke is prominent on the right side of the painting.

Trees talking over the Vilnia river

He pushed upward, uphill, again and again. Summer, autumn, spring — always uphill.

If only once it could be downhill. Why couldn't winter, for instance, just come on its own, without all this effort? Why must I always push?

”





Secret language of trees

And what if I let go — will it crush me? Will it freeze in place? Is it time?

He let go.

In November, the roses bloomed, and the wild briar too.

Ah, that's how it works.

“

Trees talking over the Vilnia river



Visual description

Acrylic on canvas, 30×40 cm, vertical.

Location: Vilnius, Lithuania.

Style: Abstract.

The painting is created in a green-blue palette with bright white accents.

The background consists of green areas in lighter and darker shades, divided by red lines that form a mesh-like pattern. In the central part of the background, there are elongated vertical patches in dark blue and dark green tones.

In the lower part of the canvas runs a wide horizontal band of dark blue.

Slightly to the right of the center, there is a large vertical white shape with irregular edges and gray inclusions. From this shape extend three elongated, uneven horizontal strokes in a light shade. They transition into branching blue strokes of the same uneven texture, spreading outward.

Additional gray-and-white patches are distributed across the background and other elements, creating a layered effect.



Secret language of trees



Visual description

Acrylic on canvas, 30×40 cm, vertical.

Location: Vilnius, Lithuania.

Style: Abstract.

The painting is composed of shades of white, blue, dark blue, grey-green, and near-black.

A large, rectangular white area occupies most of the canvas's central area. It is bordered by darker near-black paint along the outer edges of the painting.

Across the white area, an irregular branching structure is painted in grey-green and dark blue tones. The form consists of interconnected, rounded, and elongated shapes with uneven edges.

Several vertical blue brushstrokes appear behind and alongside this structure, creating layered, overlapping forms.

In the lower-right part of the composition, a thick blue brushstroke extends horizontally along the base of the white area.

Small irregular white gaps remain between the darker shapes, allowing the background to appear through the network of forms.



“

He poured the water. Poured and poured, watching it flow away — as rain, as a downpour, as a thunderstorm. Still, how much is enough for them? It's good to be a young god; everything is interesting, nothing is clear, but he didn't want to wipe out the ones down there. Let them live a bit longer, eh? He decided to stop — better sooner than later.

Down below, they were congratulating the shaman. He'd done it again — he'd awakened a conscience in those ones up there. Otherwise, everyone would have turned into toads, and they don't have totems for that. Should they make one?

”



Fountain at Rossio Square

Fountain at Rossio Square



Visual description

Acrylic & markers on canvas, 30×40 cm, vertical.

Location: Lisbon, Portugal.

Style: Figurative with graphic elements.

The painting is composed primarily of shades of green, white, and black. The background forms a soft gradient from a deeper green at the top to a lighter yellow-green toward the bottom. The paint is applied in thin layers with visible brush texture.

In the foreground, a large black silhouette of a fountain occupies most of the left and central part of the composition. The fountain has a broad circular basin with a decorative edge and a thick pedestal below.

Above the basin stands a sculptural group rendered in silver shapes against the black silhouette. The forms are simplified and graphic, with curved, layered shapes forming a sculptural group that suggests draped figures and ornamental elements.

Behind the fountain rises a tall, narrow monument-like shape painted in pale silver. Its silhouette is vertical with a wider base and a narrower upper section.

On the right edge of the fountain basin, a small white bird stands in profile facing right.

In the lower-left corner, a white, silver, and black silhouette of a statue appears near the base of the fountain, with one arm raised.





“

“Don't go, please.” He held her hand, feeling the warm, trembling palm with his fingertips. “Stay, okay?”

So many years had passed, and he was still holding that hand in his. He didn't go; he stayed, too.

”

”

Evening in Amsterdam



Visual description

Acrylic & markers on canvas, 30×40 cm, vertical.

Style: Semi-abstract urban scene.

The painting is dominated by dark blue and black tones with bright gold accents.

Most of the canvas is occupied by the dark silhouette of a multi-story building viewed from below at an angle. The façade is defined by straight vertical and horizontal lines that form a grid of rectangular windows.

Four large windows in two rows near the center glow in bright yellow. The left 2 of them contain thin horizontal and vertical lines that divide the window into 3 panels. The right upper one contains only a horizontal divider, and the lower one isn't divided at all.

Other windows around them are filled with various shades of blue. Some appear darker, while others contain lighter blue areas with irregular edges.

The background is painted in layered dark and medium blue tones. Near the top left, irregular, lighter-blue shapes appear against the darker color.

The surface of the building is painted in deep black with visible brush texture and scattered round paint marks.

The canvas texture is visible throughout the painting, with layered acrylic paint creating subtle variations in surface and tone.



He held me so tight there was almost no room for a breath.
But with someone like you there is always a way to breathe.

”

“



“

Green evening in Venice



Visual description

Acrylic & markers on canvas, 30×40 cm, vertical.

Style: Semi-abstract urban scene.

The painting is composed of shades of green, turquoise, dark blue, black, and metallic gold.

The background forms wide horizontal bands of green tones, gradually shifting from darker bluish-green at the top to lighter green toward the lower part of the canvas.

In the upper left area, a small white crescent shape appears against the darker band of the sky.

Across the lower part of the composition, dark blue silhouettes of buildings extend horizontally. The shapes are simplified and rendered with soft, irregular edges.

On the right side, a taller building rises above the others. On its roof, a thin black linear structure forms an angular framework.

Two narrow vertical rectangles of metallic gold appear on the façade of this building, suggesting illuminated windows.

On the left side, a crane-like structure is drawn with thin black lines. The form consists of a tall vertical element and a long angled arm extending diagonally toward the center of the composition.

The buildings and structures are rendered as flat silhouettes against the layered green sky.



“

Spent half the night gluing those damn wings. *Feather by feather, all nice and neat for the kiddo. Where did they even get these matinees? And this damn kindergarten. And the damn winter, gosh, I'm so over it... and myself. No, stop! Time for a break. Come on.*

Went to the kitchen, poured some tea. Looked at the clock, there was no point going to bed now. *Okay, I'll just finish the wings, then my little one will wake up, and there's that show of hers, whatever it's called. The angel one, basically. And I'll be there.*

Sipped her tea. Watched the snow falling outside the window — big flakes, slow, steady, tender. Swirling, as if just for her, inviting her to dance. And they danced.

”

Winter in Vilnius





Winter in Vilnius



Visual description

Acrylic on canvas, 50×40 cm, vertical.

Style: Abstract with figurative elements.

The painting is executed in a cold palette dominated by shades of blue, gray-green, and black.

In the foreground, there is a metal chair drawn in a primitive manner: only with a black line, without fill, showing a decorative backrest with curved elements. To its right is the outline of a table, also rendered in black. Both the chair and the table are set into a white-and-light-blue surface; their contours are partly covered by pale brushstrokes laid over them.

On the left side, vertical dark strokes in blue and violet tones extend upward with irregular edges.

In the background, intersecting lines in gray and blue — vertical, horizontal, and diagonal — form a grid-like structure.

In the upper right part of the canvas, there is a large golden element made of wide brushstrokes radiating outward.





Angel at Restauradores Square

“

Two idiots were standing at the club entrance. At least, that's what she thought; the boy kept saying they were his friends and they'd let them in. *God, I hope they don't*, she thought. To hell with the club, the concert, the boy, and me too. Let the idiots stay; I hope they're doing great, as long as they don't let us in. And they didn't. Said the place was packed, no more room — tonight's concert is not for you, Madame.

"They probably didn't like my sheer blouse," she told the moody boy. "A club is a club, but you've got to have some decency. It's not like some random prick is on stage, it's that guy... what's his name..."

The boy was pissed off. She said, "Listen, why don't you go on without me?"

That's what he did.

She walked for a long time after. Along the embankment, over the bridges, through the streets, under the stars. A good night. A very good night.

”

Angel at Restauradores square



Visual description

Acrylic & markers on canvas, 30×40 cm, vertical.

Location: Lisbon, Portugal.

Style: Figurative with graphic elements.

The composition is divided vertically into two large color fields.

The left half of the canvas is covered by a broad golden-yellow area with visible brushstrokes and uneven edges.

The right half is painted in deep blue tones with darker vertical paint drips descending from the upper part of the canvas.

Along the border between these two areas appears the silhouette of a winged figure resembling an angel statue. The figure is painted in dark green, with a lighter turquoise shape that touches the central part of the body, suggesting a shadow.

The angel raises one arm, holding a small, circular, wreath-like form. Thin yellow lines trace parts of the figure, emphasizing the contours of the raised arm and parts of the draped garment.

The wings extend diagonally outward from the body, forming irregular feathered shapes against the golden background.







St. Vitus Cathedral

“

She sat on the sidewalk, petting a fluffy black cat. The cat had emerged from a hole in the wall and had been rubbing against her legs for a while now. *Imagine that, you're so fond of me,* she thought. *Oh, I don't even have a treat for you, so I'll just pet you for free. Sorry, darling, and thank you.*

Don't worry about that, the cat thought back. *It's nothing. For now, just sit here. Don't go anywhere, just stay like this. When it's safe, I'll turn around and leave, and then you can go too. But for now, don't go. And scratch my ear.*

”

St. Vitus cathedral



Visual description

Acrylic on canvas, 40×30 cm, horizontal.

Location: Prague, Czech Republic.

Style: Abstract with architectural references.

The composition is built from layered vertical and diagonal forms in purple, dark blue, turquoise, yellow, and white tones.

The background consists of broad irregular areas of yellow, turquoise, and silver paint, applied in semi-transparent layers that allow the canvas texture to remain visible.

Across the surface run numerous vertical paint drips in dark purple and blue, descending from the upper part of the canvas toward the lower edge.

In the central area, several thick purple and dark blue diagonal bands intersect, forming angular structures that visually connect different parts of the composition.

Along the lower portion of the painting, curved and arch-like shapes appear in dark blue and purple, suggesting architectural elements.

The overlapping vertical lines, diagonal beams, and arch-like forms together create a layered structure loosely referencing the complex verticality and rhythm of Gothic cathedral architecture.



“
“
He thought: *So what, I'll just do it! I'll just go and lick the fence! I mean, yes! You'll be sorry for yelling at me — take that! I'll come back with my mouth all bloody, my tongue hanging out, and then what are you going to do! You'll have to love me then.*

He stuck out his tongue and walked toward the chain-link fence that separated their garden from the tourist square. He stared straight ahead, everything blurring. Through the mesh, he saw an angel. And changed his mind.

Angel in Venice



Visual description

Acrylic on canvas, 24×30 cm, vertical.

Style: Abstract with figurative references.

The painting is composed of shades of peach, light blue, turquoise, dark blue, white, gold, and small accents of red.

The background consists of a broad peach-colored field with irregular patches and stains of red and pink tones distributed across the surface.

In the center of the composition appears a small sculptural figure rendered in white and metallic gold paint. The figure suggests a winged statue standing on a pedestal.

One wing extends upward while the other stretches horizontally to the right. The body and pedestal are painted with layered white-and-gold brushstrokes.

Running across the painting is a grid-like structure composed of turquoise horizontal and vertical lines. Dark blue paint is applied along these lines in uneven patches, creating thicker segments along the grid.

Large, irregular, light-blue shapes partially cover the lower half of the composition and overlap the grid and the statue's pedestal.





“

He thought he'd gone mad. Voices in your head are all well and good, of course — sometimes almost normal. But if they'd been malicious instigators, he could've blamed it on mom and dad (like the therapist said: "Whose voice is it that calls you a fat loser? Is it true?"). Well, he'd have managed somehow.

But this voice was so caring: "Come on," it says, "let's make some sandwiches. With ham. No ham? Take some money from the stash, it's fine. And let's add some cheese, put them in the microwave. Want more? Let's have more! And then," it says, "we'll read detective novels and eat those sandwiches. Work can wait; they're all grown-ups, they'll get by. Today, everything is allowed."

Lord, who is this?

”



Whispers of stone and water



Visual
description

Acrylic on canvas, 40×50 cm, vertical.

Location: Porto, Portugal.

Style: Abstract with architectural and figurative references.

The painting is composed of deep green, turquoise, dark grey, white, and light green tones.

The background consists of layered brushstrokes in deep green and turquoise with darker patches and vertical drips. Areas of yellow-green texture appear in the middle and right parts of the composition.

In the center of the painting stands a silver, fountain-like structure composed of several stacked, circular, and bowl-shaped elements. The form rises vertically from the lower part of the canvas and is painted with thick white brushstrokes.

At the top of the structure, a small irregular sculptural shape appears, rendered in silver and dark grey paint.

Around the central form, several clusters of small, irregular silver shapes are scattered across the upper and left parts of the composition.

Beneath the fountain, a broad, light-green area spreads horizontally, suggesting ground or vegetation.

Dark irregular shapes surrounding the central structure create a dense layered background behind the fountain.



“

The star fell right into his open palms. Cool, radiant, pure light — all the colors of the world.

He breathed out like a warm spring wind, wanting to become

no one — and became everything.

He counted the curls in his beloved's hair — forty-seven, forty-eight, one hundred fifty-four — love has no such numbers, and no need for them anyway.

He woke up to the tapping of raindrops on the windowsill, leaned halfway out the window and felt alive. He opened his mouth, catching the drops with his tongue. This certainly wouldn't hurt, and a little bit of April in his body was exactly what he needed.

He was pressing his cheek against the rough side of an old, abandoned monastery, when noticed the squirrel scurrying nearby along a path of large, worn-down stones. He fumbled in his pocket. Found some nuts.

”





Gimonde



Visual description

Acrylic on canvas, 30×40 cm, vertical.

Location: Bragança, Portugal.

Style: Abstract with architectural references.

The painting is composed of shades of pale green, yellow, white, very dark brown approaching black, and violet.

The background consists of layered areas of pale green and yellow tones, applied with visible brushstrokes. Broad patches of white paint partially cover the surface, creating irregular overlapping shapes.

In the lower half of the composition, a large, irregular white form appears, bordered on the left and along the bottom by a thick structure painted in very dark brown, approaching black, with rough, uneven edges. The angular arrangement of these dark forms loosely suggests part of a house or wall.

On the right side of the white area, a rectangular window-like shape is outlined with thin violet lines and divided vertically by a single line.

Across the upper part of the composition, a dark diagonal line extends from the lower left to the upper right. Along this line, a sequence of small triangular white shapes appears, each outlined with a thin violet contour.





Braga cathedral in rain

“

“Honestly, I couldn’t have even imagined I’d see you again!” He was grinning from ear to ear, clapping me on the shoulder, his eyes squinting with joy — he was absolutely beaming.

“I mean, seventeen years, after all. I thought you’d moved away, that your life was completely different now.”

“You just packed up in a single day back then and vanished without a trace. Well, I thought — good for him, he’s doing what he always wanted”.

“I tried to find out a bit about you here and there, but no one could tell me anything worthwhile. All that mattered was that you were alive. And I decided, if he’s alive, then everything’s fine. I hoped things would go well for you, just the way you wanted, the way you liked, that it would all work out somehow — and now, here you are”.

“You say you missed me too? Man, it’s so good to see you!”

”



Braga Cathedral in Rain



Visual description

Acrylic & markers on canvas, 30×40 cm, vertical.

Style: Abstract with architectural references.

The painting is composed of very pale blue, grey, white, and black tones.

The background is covered in soft blue layers of paint, with visible brushstrokes and scattered splashes of lighter and darker shades.

In the upper part of the canvas, a large irregular silver area occupies the center, built from overlapping rounded shapes resembling clustered cloud-like forms. Several white paint drips descend vertically from this area.

On both sides of the composition, large white and silver shapes outlined with thin black lines form uneven vertical structures, leaving an open space in the center.

Within this central opening appears a black silhouette of a cathedral-like building. The shape includes a pointed roof, several slender spires, and a cross on the left side.

Below the silhouette, a narrow vertical extension descends downward, forming a dark reflection-like shape in the lower part of the painting. Thin vertical streaks of diluted paint descend across the surface of the canvas, varying in thickness and transparency.



“

She really loved birds. Small and delicate, clever and funny, always busy — it was such a joy to watch them. Once she bought a little parrot and loved him dearly. The parrot probably used to be a crow in a past life, spending his days yelling and trying to steal something. And still she adored him.

Every night she'd let him out of his cage. He'd fly around the room for a bit and then, when she was almost asleep, he'd always land on her chest, guarding her. She even learned to sleep without tossing and turning, just so she wouldn't disturb the bird. The dreams she had with him were amazing.

One night she woke up and saw two tiny eyes shining in the dark. The parrot was sitting on the bed, at her feet, staring straight at her. “Go to sleep, will you,” a harsh, raspy voice said, grumbling — it undeniably belonged to the bird. “I need to finish at least this one dream before dawn. Then the pigeons come.”

”



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• ACRYLIC •

TURQUOISE 1

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75 ml | 2.53 fl.oz

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Softacryl
Raphaël

30 mm
(1 1/4")

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Softacryl
Raphaël

30 mm

(1 1/4")

281

Winter in Kutná Hora



Visual description

Acrylic on canvas, 24×30 cm, vertical.

Style: Abstract with architectural references.

The painting is dominated by cool tones of blue and turquoise against a silverish background.

On the left side of the canvas stands the dark blue silhouette of a building façade. The edges of the building are irregular and slightly jagged. There is also a thin blue line going down parallel to the building contour.

Near the center of the painting rises a tall tower-like structure painted in deep blue. Its outline is uneven and serrated, forming multiple sharp pointed forms resembling Gothic spires.

Near the upper section of this structure is a small oval opening. A diagonal blue element extends from the left side of the tower toward the building on the left, forming a bridge-like connection between the two shapes.

Behind the dark blue structures, several turquoise shapes with soft, rounded edges rise vertically like overlapping silhouettes.

In the lower central area, a triangular roof shape is visible, painted in dark blue. Beneath it are two small arched lines in narrow black lines, resembling windows.

The background is mostly light gray, with a subtle canvas texture and thin layers of paint visible across the surface.



A boat in Venice



“

She hated her job passionately and desperately, the way some people pray. She hated every inch of the linoleum, every crack in her cup stained with ages of tea, her boss's bald head, her stupid colleagues — and everything, everything, everything.

And then came March, and April, and May. It's funny how little it takes sometimes to want to live again.

And of course, thanks to the friend she was drinking with that warm summer evening. They drank and wrote a resignation letter for her, laughing so hard as if they had found a book of their own best inside jokes. The wine was excellent; her friend had brought the best from her neck of the woods. Luckily, they didn't leave any stains on the paper. But even if they had!

There should never be another February like that in her life. Never again.

”

A boat in Venice



A boat in Venice



Visual description

Acrylic on canvas, 40×50 cm, vertical.

Style: Abstract with architectural and figurative references.

The painting is composed of shades of turquoise, pale pink, red, green, black, and silver.

The background consists of layered horizontal brushstrokes in pale pink and muted brown tones applied across the surface. The paint is uneven, allowing the canvas texture to remain visible in several areas. In the center of the composition, a narrow turquoise canal extends vertically into the distance. The water surface contains darker turquoise shapes, suggesting reflections.

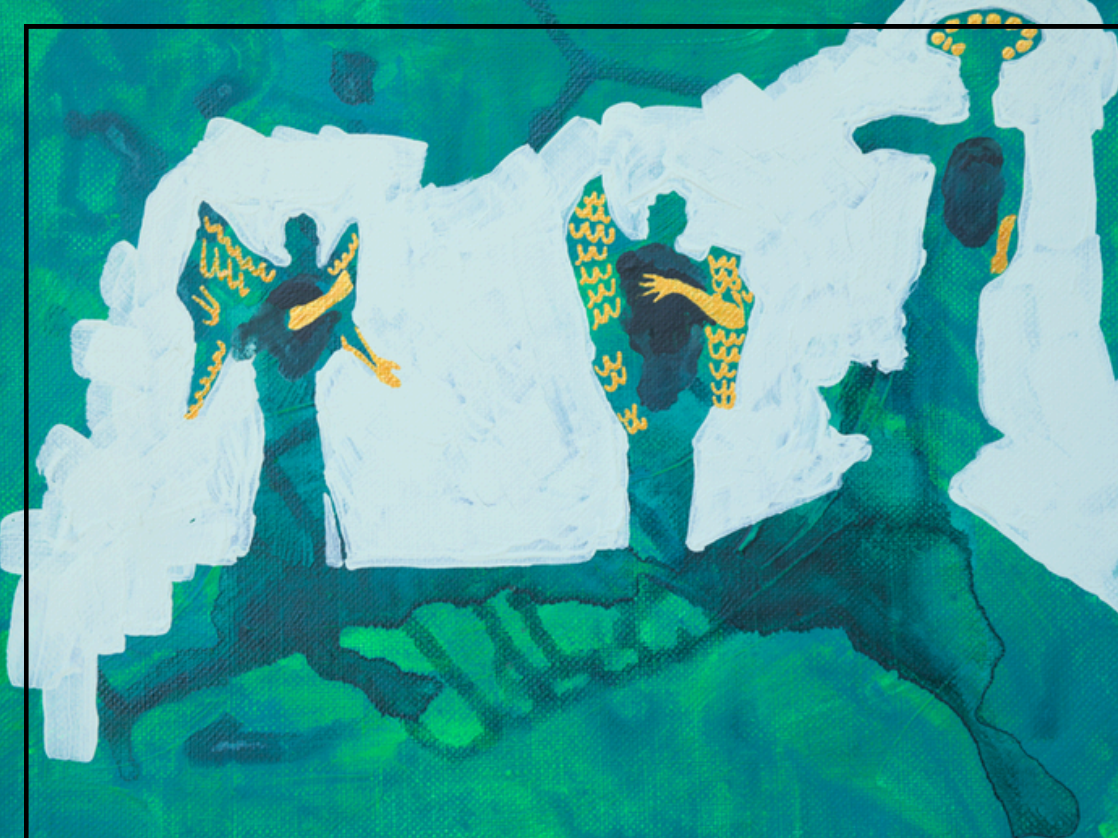
Near the upper part of the canal, a small green boat appears, rendered with simple flat shapes.

On both sides of the canal, simplified building forms are depicted. On the right side, a pale pink wall with red outlines features several tall, arched, window-like shapes and irregular, brick-like rectangles.

On the left side, green plant-like shapes hang over the canal. A tall vertical red structure rises near the center, partially overlapping the background.

In the distance, a small, dark bridge, painted in thin lines, spans the canal between the buildings.





“

She could see the studio through the window bars and thin cotton curtains. It stood empty now, looked abandoned, but back then — back then, things were jumping, she thought, instinctively slipping into someone else's shoes. Canvases, brushes, benders, then canvases again... Oh, it was great!

Out of nowhere, light and color spilled from above — a bunch of folks passing by, guys and girls of that age you can never quite pin down, were loudly celebrating something, laughing and tossing confetti. One girl popped over and pressed a plastic cup to her hands: "Apple wine."

She tried a sip — simple pop wine, but a perfect one.

Oh, she thought, here I go again! I've still got a painting to finish! It's heading to the exhibition tomorrow, and Tanya's dropping by at nine for coffee and liqueur, and I haven't even... and I'm still...! Man, I've gotta fly.



Venice looks at the sky



Visual description

Acrylic & markers on canvas, 30×24 cm, horizontal.

Style: Abstract with architectural and figurative references.

The painting is composed of deep green, turquoise, white, black, and metallic gold tones.

The background consists of layered brushstrokes in deep green and turquoise with darker irregular patches spread across the surface. Across the center of the composition runs a wide horizontal band of thick white paint forming an irregular cloud-like shape with uneven edges.

Within this white band, three simplified statue-like human figures appear. They are rendered as silhouettes in multiple shades of green.

Two of the figures have large wings extending behind them. The wings are painted in bright green and decorated with small, repeating gold marks.

The figure on the right is shown with a halo formed by a ring of small golden dots around the head. One arm of this figure is stretched outward and appears partially broken.

The white, cloud-like background outlines the figures' bodies, leaving the wings, arms, and head shapes visible against the lighter background. Dark green irregular shapes spread beneath the white band, connecting the central forms with the lower part of the canvas.



Užupis Angel statue in red



“

... in a drawer he found Grandma's necklace. Twiddled it in his hands, lost in thought, couldn't let go. He kept holding the necklace even while drinking coffee — a bitter, foul mess, gazing at it between the bites of his cookie. A bite, a sip, a glance, again and again and again. Couldn't figure out what to do with it.

Grandma passed years before, and now he could barely imagine her wearing this monstrosity — huge red stones set in gold — on her stately neck. He desperately wanted to get rid of it. There was no point in selling — he didn't need money and the hassle even more so. Didn't have anyone to gift it to. Wouldn't, even if he had someone, as grandma wasn't the kind of person whose things you could put on someone you loved. Ugh.

Suddenly left the house, even without his jacket, still holding the necklace in hand, wandered without any direction, until he hit a construction site. He found a hole in the mesh fence, more decorative than protective, slipped through. Tossed the necklace into the concrete mixer, and left. A little surprise for someone, someday.

”

Užupis Angel statue in red



Visual description

Acrylic on canvas, 24×30 cm, vertical.
Location: Užupis, Vilnius, Lithuania.
Style: Abstract with figurative elements.

The painting is composed mainly of gray, white, and dark red tones. In the center of the canvas is the simplified outline of the Užupis Angel statue, painted in dark red. The figure stands on a narrow vertical column. The contour is uneven and fluid, as if drawn in a single continuous brushstroke.

The angel holds a long trumpet-like shape extending diagonally upward to the left. The instrument is suggested with only a few dark red lines. One wing extends outward to the right, while the other forms an irregular curved shape to the left.

Several dark red paint drips run vertically downward from the figure's body and from the base of the column.

The background consists of irregular areas of light gray, darker gray, and also silver paint with visible brush and palette-knife texture. Across the upper background are white linear drawings forming circular and looping shapes. Nearby are small white dots arranged in loose vertical rows.

A wide white brushstroke runs diagonally behind the red figure from the upper right toward the center.

The canvas surface shows visible texture, layered paint, and raised marks throughout the composition.





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The house split in two right before her eyes. There was a crack right through the middle of the concrete wall, from the roof down to the ground — the same on the other side.

“Well, I agree. It’s time for a divorce,” she said. Now there would always be a draft between the beds. Then again, there always was one. The rain washed over her face; the thunder was gone. It was time to pack the suitcase.

”



Clérigos church angel

Clérigos church angel



Visual
description

Acrylic & markers on canvas, 30×40 cm, vertical.

Location: Porto, Portugal.

Style: Abstract with architectural and figurative references.

Style: Figurative with graphic elements.

The composition is dominated by turquoise and teal tones with a large vertical golden area on the right side of the canvas.

The background consists of layered brushstrokes in shades of turquoise and dark teal, creating a textured surface with visible variations in color density.

On the right side, a tall rectangular golden shape occupies nearly the full height of the canvas. The paint is applied thickly, with visible surface texture and uneven edges.

In the center-left area, a white linear figure of an angel is drawn with loose brushstrokes and short segmented lines. The figure stands slightly turned to the right and looks right at the viewer.

One wing extends outward behind the figure as a large curved white shape. The body and limbs are indicated with broken white lines and small painted segments rather than continuous contours.

Several short white strokes around the arms and torso emphasize the direction and movement of the figure's pose.





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It's remarkable that Lenin and Jesus take their days off at the same time," she said, pointing toward the cathedral, which, just like the mausoleum, turned out to be closed on Monday. "And even if we set aside thoughts of a wild afterlife where they all celebrate Mondays together — dropping by each other's places, which is why visitors aren't allowed in — even if we don't think about that, one question remains: why Mondays? One, as we know, rose again yesterday. The other died on this very day. Mismatch!"

"Honey, you've lost me there," he said tenderly, putting his arm around her shoulders. "And, you know, I love it, and thank you for a wonderful walk — though I wasn't planning on visiting either of them anyway. But you look hungry. Let's get some food, okay? And then, to your place?"

”

St. Anne's church in Vilnius



Visual description

Acrylic on canvas, 30x40, vertical.

Style: Abstract with Gothic architectural motives.

The composition is divided into two parts — the upper and the lower. The upper part occupies about two-thirds of the canvas. Against a flat light-gray background resembling the sky, there are abstract outlines of a church. They are created with broad vertical and diagonal brushstrokes in warm tones: yellow with golden metallic, orange, brick red, and reddish-brown. The forms suggest elongated tower-like shapes, arched openings, and a tall central tower. Some areas are complemented with flesh-colored and gray-blue strokes, adding volume.

The lower part of the painting is a flat surface in a gray-green shade. Against this background, three human figures are placed, each highlighted by a white patch, like a contour around them.

On the left, two figures walk side by side. They are painted in dark brown, almost black, with a bright golden spot on each chest. On the right, one figure stands alone. It is rendered in light gray tones, with the upper part of the figure also in a warm yellow-golden shade. The pose is relaxed, with the torso slightly leaning backward.

Thus, the upper part of the canvas depicts a church building against the sky, while the lower part shows three figures on a plain surface.











Leidari Dey

There are stories that need more than one medium to be properly translated.

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