

MAREA

GALLERY

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EDITION 02 – Traces

*In recognition of artistic vision
presented at Traces*



Marea Gallery – Edition 02 – Traces – 07/2026

International online group exhibition

Finalists 07/2026

Traces is not a theme about what disappears, it is about what remains. Every life, every place, every material leaves evidence of what has passed through it: a mark, a residue, a shape that persists after the moment itself is gone.

For this second edition, I invited artists to explore that idea in their own terms: memory, heritage, the body, the land, the objects we inherit and the ones we leave behind. Some approached the theme literally, through portraiture, landscape, or found material. Others took a more conceptual route, using texture, technique, or process itself as a way of recording time.

What resulted is a collection that moves across very different visual languages and cultural contexts, but shares a common thread: each artist is asking what it means to leave a trace, and what responsibility comes with that.

Jaden Zen opens the collection as the Curator's Choice - **Winner of Edition 02**. In Temporal Trace, time takes shape as three clocks rendered as rose, sun, and crescent moon, melting through deep violet space as if time itself has decided to stop keeping score. **Nikola Glavan** photographs a beached wooden dhow in Timeless Dhow, its hull splintering into the sand of Qatar, the national flag the only colour allowed to survive the monochrome - a vessel becoming a ruin becoming a monument. **Ava Grayson** answers with a diptych in Sempre Purgare Volare: a winged figure breaking free into teal sky on one side, an empty cage scattering feathers on the other, a single act of liberation split across two frames.

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V. Tais Yáñez photographs a wall in *Leave Traces, Not People Behind*, the words **FIGHTING BORDERS** sprayed across crumbling concrete in a language of protest that outlives the people who wrote it. **Ajipe**

Oluwadunsin Samuel builds a self-portrait entirely from what would otherwise be discarded in *The Owl Inside*, hundreds of circular wood slices cut and placed like scales to form a bust, water cane woven into a headpiece that bends but does not break — the owl never shown, only felt, wisdom built slice by slice from what life provides.

Katarzyna Wroniak lets a face emerge from *Fire*, features barely legible beneath thick strokes of burning orange and ash-grey, as if something is being consumed and revealed at once. **John Swofford** paints a young woman in a red bow tie against warm ochre in *Young Woman with Bow Tie*, every brushstroke a record of his own response to her, the artist's mark left as surely as the sitter's likeness.

Christopher Tran renders the Hanabi Festival in colored pencil and graphite, fireworks blooming in full color above a crowd sketched only in faint pencil, the haziness of memory made literal, the parts he no longer remembers left intentionally unfinished. **Cecily-Rose Ceillam** offers no single trace but a whole cosmology - devils, sphinxes, mummified figures, scales of judgment, and a garden of first beginnings, compressed into one dense visual reckoning called *Heart of the World*.

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Claudia Tessitori Velović dissolves the body into pattern in Seabed, cellular and organic forms rendered in watercolor and ink, an invitation to find your own trace inside its underwater structures.

Maria Shtypuliak paints an aging woman mid-cigarette in The Last Night of Marlen, fur-draped and unflinching, cracked glass visible behind her like a life that has already been through worse than this.

And **Miller Warren** closes the collection with the starkest trace of all in Deer In the Woods: a skull and bone half-buried in the forest floor, caught in a sliver of light against the surrounding dark, what remains once life has passed, slowly returning to the earth that once sustained it.

The works gathered here speak in many visual languages and from many different corners of the world. What unites them is not subject matter, but spirit: a willingness to look closely at what remains, and to trust that even a fragment can hold a whole story.

Some of these traces are quiet. Some refuse to be quiet at all. Each one is true to what it carries.

It is a privilege to carry Marea Gallery into its second edition with this collection. I hope these works stay with you long after you close this catalogue.

Tamara Perusic, Curator



EDITION 02 – TRACES

Finalists

Jaden Zen
Nikola Glavan
Ava Grayson
Tais Yáñez
Ajipe Oluwadunsin Samuel
Katarzyna Wroniak
John Swofford
Christopher Tran
Cecily-Rose Ceillam
Claudia Tessitori Velović
Maria Shtypuliak
Miller Warren



Jaden Zen

Temporal Trace – Mixed media, 30×30 cm, 2026

Country: Taiwan

Jaden Zen stated that time flows through memory, presence, and possibility, and in Temporal Trace that becomes three clocks rendered as rose, sun, and crescent moon, melting through deep violet space, unmoored from the hours they were made to measure.

instagram: <https://www.instagram.com/jadenzenart/>



Nikola Glavan

Timeless Dhow – Digital photography, 90×60 cm, 2022

Country: Qatar

Nikola stated that the abandoned dhow captures how history and cultural identity remain visible long after their original purpose has faded.

instagram: <https://www.instagram.com/nikolaglavan/>



Ava Grayson

Sempre Purgare Volare – Always Fight and Fly — Mixed media,
65×108×2 cm, 2026

Country: Australia

Ava stated that the work is about releasing self-imposed limits and choosing courage over regret.



Tais Yáñez

Leave Traces, Not People Behind — Photography, 50.2×24 cm, 2023

Country: UK

Tais stated that the photograph documents traces left behind by migrants crossing European borders near Bosnia, echoing her own 26 years of crossing borders herself.

instagram: <https://www.instagram.com/taimscapevisuals>



Ajipe Oluwadunsin Samuel

The Owl Inside — Water cane / wood slices (sculpture), 3D, cca 3 feet, 2026

Country: Nigeria

Ajipe stated that the sculpture is a self-portrait built from discarded wood slices and water cane, with the owl symbolizing quiet inward wisdom rather than absence.

instagram: https://www.instagram.com/omowunmi_0106/



Katarzyna Wroniak

Fire – Oil on canvas, 60×60 cm, 2026

Country: Poland

Katarzyna stated that she paints by observing nature, capturing brief moments of stillness before they transform into feeling.

instagram: <https://www.instagram.com/Katerinawroniakart>



John Swofford

Young Woman with Bow Tie – Oil paint, 40.64×50.8 cm, 2026

Country: USA

John stated that his expressive brushwork aims to capture the emotional energy beneath a person's surface rather than a literal likeness.

instagram: <https://www.instagram.com/johnmerrillswofford>



Christopher Tran

Hanabi Festival – Colored pencil and graphite, 25.4×17.8 cm, 2025

Country: USA

Christopher stated that the piece reconstructs a hazy but treasured memory from a fireworks festival in Japan, where only the most meaningful details remain vivid.

https://www.instagram.com/chrispy_oats



Cecily-Rose Ceillam

Heart of the World – Acrylic paint on canvas, 91.4×121.9 cm, 2026

Country: Guernsey

Cecily-Rose stated that the piece is a personal exploration of self-perception and memory, inviting viewers to reflect on what it means to be human.

instagram: <https://www.instagram.com/cicirose.art>



Claudia Tessitori Velović

Seabed – Watercolors, markers, graphics on paper, 21×30 cm, 2025

Country: Croatia

Claudia stated that the work traces a dialogue between intuition and structure, drawing on the mysterious organic forms of the seabed to map an inner, underwater-like landscape of emotion.

instagram: https://www.instagram.com/mauve_vawe



Maria Shtypuliak

The Last Night of Marlen – Painting, 50×40 cm, 2026

Country: Poland

Maria stated that the painting refuses to judge its subject, choosing instead to honour her right to fall, heal, and begin again.

instagram: https://www.instagram.com/lovemaria_art



Miller Warren

Deer In the Woods – Photography, 4272×2848 px, 2025

Country: USA

A deer skull and bone rest half-buried in the forest floor, caught in a sliver of light against the surrounding dark – what remains once life has passed, slowly returning to the earth that once sustained it. A quiet, literal trace. (Curator's Note)

instagram: <https://www.instagram.com/millerwarrenphotography/>

Before You Close This Catalogue

To every artist who submitted their work to Edition 02 — Traces: thank you. Sharing your work takes courage, and the trust you placed in Marea Gallery is not taken lightly. This catalogue exists because of you.

If a work in this catalogue has stayed with you, if you keep returning to it, that is worth paying attention to. The works presented here are available for purchase directly through the artists. If you would like to be connected with a specific artist, or if you have questions about any of the works featured in this edition, you are welcome to reach out to Marea Gallery at info@mareagallery.com.

Art finds its way to the people it belongs to. Perhaps one of these pieces belongs with you.

Edition 02 – Traces closes here, but Marea Gallery continues. If making art is part of your life, whatever form that takes, we would love to see your work.

MAREA COMMUNITY CALL – BAREFOOT SEASON

Barefoot, unhurried, free.

No jury — made for everyone who feels the season

Free to enter · optional €10 donation

Deadline: July 29, 2026 · Exhibition opens August 1

Submit at mareagallery.com/open-call