

MAREA

GALLERY

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EDITION 03 – The Long Exhale

*In recognition of artistic vision
presented at The Long Exhale*



Marea Gallery – Edition 03 – The Long Exhale – 09/2026

International online group exhibition Finalists 09/2026

The Long Exhale is not a theme about arrival, it is about release.

Something has passed: noise, pressure, a weight carried for so long it stopped feeling like weight at all. What remains is the exhale itself: the shoulder dropping, the breath let go, the quiet that opens once tension leaves the room.

For this third edition, I invited artists to sit inside that moment rather than explain it. Some approached it through landscape and water, a boat motionless at dusk, driftwood catching the last light, roots tangled at a stream's edge, places where the exhale is written into the light itself. Others turned toward the body, caught just past the moment of release. A third thread ran through material and memory: surfaces worked until they carry their own history, objects gathered rather than made, kept because they were once close to something that mattered.

What resulted is a collection that moves between stillness and tension rather than settling into one register. What ties it together isn't a shared mood, but a shared moment, not the noise itself, but what stays visible once it has passed.

Olga Kotlamina opens the collection as the Curator's Choice - Winner of Edition 03. In **The Little Prince**, realism is set aside entirely: a small dog wrapped in a golden scarf rides the back of a blue whale through underwater moonlight, gold fish drifting past in the dark below. It is a piece that trades in wonder rather than evidence - companionship carried across an impossible distance, and somehow entirely believable.

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Andrea Lhotka follows with roots left tangled at the water's edge in **Borogroves**, sepia stripping the scene down to texture alone; bark, stone, current so that what remains reads less like a photograph and more like a fossil of a single moment along a stream.

Michaela Ravelle, working as **Auravia Art**, builds **Tiefe** almost entirely through surface: a taupe field scored and cracked, a seam of raised, weathered texture crossing the canvas like something pushed up from underneath and left to harden. The title means depth in German, and the painting earns it, nothing here is flat.

David Bisson assembles **Nest** from what a life leaves behind: bone-pale curves, dried flowers gone the color of rust, a torn page of lyrics, a single gold bangle, a feather caught mid-fall. Nothing in the frame was made for this arrangement, and that is exactly the point - it is what gets kept.

Jaden Zen returns with **A Place to Pause**, a pink paint-skin swirling inward like a held breath given shape, its center calm where the edges still ripple. Crumpled fragments of silver skin cling to the surface like something recently shed.

Jang Guin Lim paints a crowd that will not resolve into faces in **Where Are We Going**, figures walking shoulder to shoulder in green and rose and blue, brushwork loose enough that the question in the title stays unanswered, motion without a stated destination.

Julia Kornelsen's Haven is a single robed figure caught mid-turn, one arm shielding the face, the other trailing down into nothing, paint dripping from the hem like the moment hasn't quite finished happening yet.

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Kateryna Vistyzenko paints the exhale directly in **Breathe**: a figure seen only from behind, head dropped forward, facing a sky that swirls the same grey as the sea beneath it, the horizon the only line left standing.

Liliana Kovalenko layers **Tomir Repair** like a diagnosis, red lines slashing across a doubled, half-legible figure, fragments of type breaking through the noise, repair here looks less like healing and more like the record of the damage itself.

Miller Warren finds the last light of the day caught inside a pile of driftwood in **Sunset at Presque Isle I**, the sun narrowed to a single point burning through the wood at the exact second before the sky goes dark.

Niall Dooley choreographs twelve figures into **Wheels and Sticks 2**, bodies locked around a spinning hub of crossed poles, a wheel made entirely of tension, the piece holds together only because everyone in it is still pulling.

Nikola Glavan photographs stillness itself in **Low Tide**, a red-hulled boat motionless on glassy water at dusk, rocks breaking the surface in the foreground holding the last warm light of the day.

Tais Yáñez closes the collection looking down instead of ahead: **Transmutation** is a reflection caught in a puddle, a building turned upside down and dissolved into teal grain, the world remade by nothing more than water and light.

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Monika Smyczek-Wietrzykowska's *Holding Still* shows a masked figure in profile, half the head gilded in gold leaf, half left dark with a single drawn eye, a spiked halo radiating down the spine. Photography, archival imagery and hand-drawn line fold together until the body starts to fragment and reconstruct itself. For Smyczek-Wietrzykowska, the exhale is not relief but a quiet transition, the moment tension first begins to loosen.

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 sit inside a moment rather than explain it, and to trust that stillness can hold as much as noise. Some of these exhales are quiet. Some are still catching their breath.

Each one is true to what it lets go.

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

Tamara Perusic, Curator



EDITION 03 – TRACES

Finalists

Olga Kotlamina
Andrea Lhotka
Michaela Ravelle (Auravia Art)
David Bisson
Jaden Zen
Jang Guin Lim
Julia Kornelsen
Kateryna Vistyzenko
Liliana Kovalenko
Miller Warren
Monika Smyczek-Wietrzykowska
Niall Dooley
Nikola Glavan
Tais Yáñez

EXHIBITION WINNER



The Long Exhale – Marea Gallery



Olga Kotlamina

The Little Prince – Oil on canvas, 80×100 cm, 2026

Country: Cyprus

A small dachshund rides atop a great blue whale through a dreamlike underwater world, inspired by Kotlamina's own dog, Toto. The painting is an invitation back into imagination — a reminder of the freedom adults sometimes forget how to access. It is playful, tender, and quietly profound.

Instagram/Web: [kotlamina.art](https://www.kotlamina.art) / [@kotlamina.art](https://www.instagram.com/kotlamina.art)



Andrea Lhotka

Borogroves – Digital Photography, 43×28 cm, 2026

Country: USA

A sepia-toned tangle of driftwood and river stone, photographed with the patience Lhotka first learned in the darkroom. The image resists a single reading, inviting the eye to wander rather than settle. It is a study in stillness found not in emptiness, but in accumulation.

Instagram/Web: @andrealhotka



Michaela Ravelle (Auravia Art)

Tiefe – Mixed media on canvas, 70×50 cm, 2026

Country: Slovakia (based in Switzerland)

A heavily textured surface in muted earth tones, where hidden ridges and fractures surface only on close looking. Ravelle's mixed-media technique turns the canvas itself into a landscape of concealment and depth. Tiefe asks the viewer to slow down and look twice.

Instagram/Web: @auravia_art



David Bisson

Nest – Digital print, 30×30 cm, 2026

Country: UK

A still life of feathers, dried grasses, and forgotten paper fragments, arranged with quiet attention to texture and memory. Bisson's work is built from found objects, each carrying its own history into a new, nostalgic composition. Nest feels like a small pause gathered from the everyday.

Instagram/Web: @davidbisson24 · my.showplace.art/davidbisson



Jaden Zen

A Place to Pause – Acrylic Paint Skins and Acrylic on Canvas, 18×14 cm, 2025

Country: Taiwan

Three small trees, formed from dried paint scraps, sit at rest inside a soft pink pool of colour. Made from Zen's own studio leftovers, the work transforms discarded material into a scene of unexpected calm. It is a quiet reminder that even remnants can hold stillness.

Instagram/Web: @jadenzenart



Jang Guin Lim

Where Are We Going – Oil on canvas, 60×90 cm, 2023

Country: South Korea

Layered brushwork and shifting colour dissolve human figures into an ambiguous, crowded scene. Lim's practice, shaped by an interest in Cubist fragmentation, resists a single narrative or fixed viewpoint. The painting asks its title as a genuine, unanswered question.

Instagram/Web: @limjangguin



Julia Kornelsen

Haven – Oil on canvas, 150×120×4 cm, 2026

Country: Germany

A cloaked, faceless figure recoils against a field of golden-green texture, caught mid-gesture between concealment and exposure. Part of Kornelsen's series A Time to Gather Stones, the work treats memory as something carried in the body rather than explained in words. Haven holds tension and refuge in the same breath.



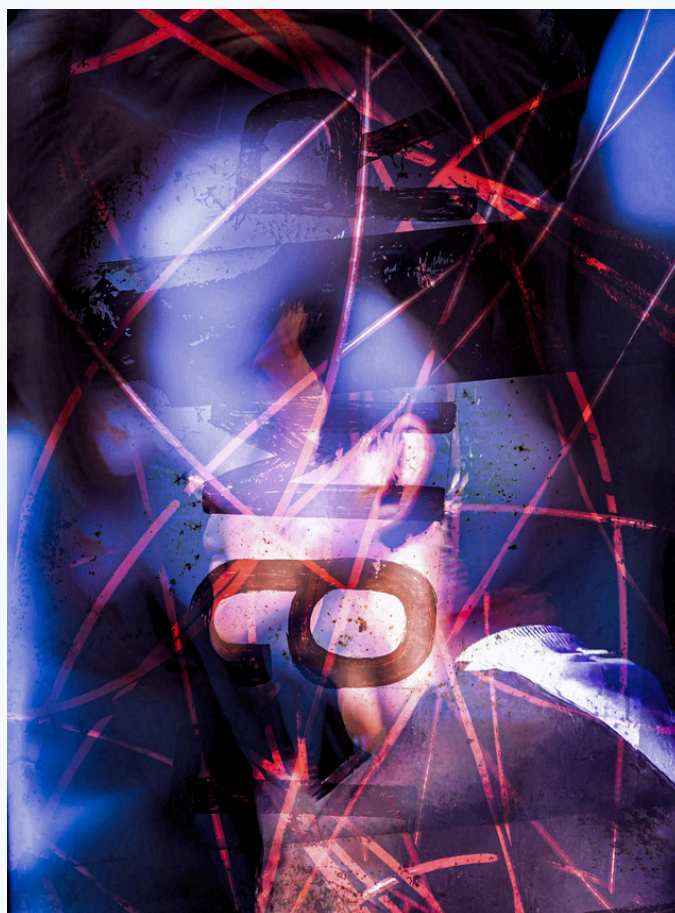
Kateryna Vistyzenko

Breathe – Acrylic on stretched canvas, 61×61 cm, 2024

Country: Croatia

Seen from behind, a lone figure faces a vast sky and sea, arms slightly lifted as if catching air. Painted as part of Vistyzenko's Closer series, the work translates a private moment of release into a shared, wordless gesture. It is the exhale the exhibition is named for, made visible.

Instagram/Web: @neo_rina (instagram.com/neo_rina) · artneorina.com



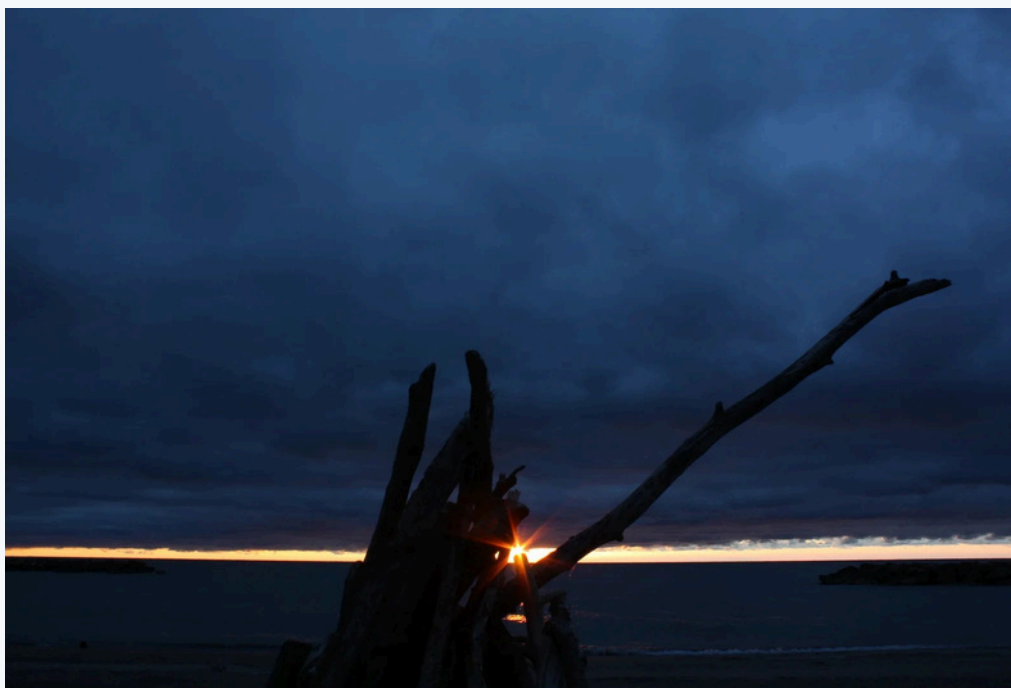
Liliana Kovalenko

TƏMİR (Repair) – Digital collage, 60×80 cm, 2026

Country: Azerbaijan

A fractured, radiant collage where a human form is bound and pulled apart by intersecting lines of light. Kovalenko builds the image through layering and distortion, treating the body as a site where restriction and reconstruction meet. TƏMİR captures tension at the exact moment it begins to give way.

Instagram/Web: @liliank_



Miller Warren

Sunset at Presque Isle 1 – Photography, 2025

Country: USA

Driftwood silhouettes frame a single burst of sunlight breaking through a darkening sky over open water. Warren's long-exposure photograph holds the last charged seconds of daylight before the scene settles into night. It is a threshold image, the pause between one state and the next.

Instagram/Web: @millerwarrenphotography



Niall Dooley

Wheel and Sticks 2 – Acrylic on canvas, 150×150 cm, 2026

Country: Germany

A ring of entangled figures grips a spinning wheel of crossed wooden rods, caught between cooperation and struggle. Dooley's figurative painting explores the point where tension loosens into something stranger and less resolved. The circular composition holds its subjects suspended, neither fully bound nor free.

Instagram/Web: [nialldooley.com](https://www.nialldooley.com)

www.mareagallery.com



Nikola Glavan

Low Tide – Digital photo, 90×60 cm, 2019

Country: Qatar

A solitary sailboat rests on glass-still water at dusk, framed by exposed rocks left behind by the retreating tide. Glavan's long-exposure photograph turns a quiet coastal moment into an image of suspended time. It is stillness not as absence, but as a held breath before what comes next.

Instagram/Web: @nikolaglavan



Monika Smyczek-Wietrzykowska

Holding Still – Digital collage, photography and hand drawing, 30×30 cm, 2026

Country: Poland

A cloaked figure, part gold leaf and part shadow, turns away from the viewer beneath a halo of drawn light. Smyczek-Wietrzykowska fragments and reconstructs the human form through photography, archival imagery, and hand-drawn marks. Holding Still captures withdrawal not as retreat, but as quiet transition.

Instagram/Web: @lelum.fragments ([instagram.com/lelum.fragments](https://www.instagram.com/lelum.fragments))



Tais Yáñez

Transmutation – Photography (Canon Rebel XSi), 45.2×30.1 cm, 2026

Country: Mexico / UK

A long-exposure photograph capturing the old Nowa Huta Steelworks reflected in a puddle uncannily shaped like a hummingbird. Yáñez layers Polish industrial history with Mexica ancestral symbolism, turning a fleeting reflection into a bridge between cultures and memory. The image embodies release — a moment where what is buried beneath the surface is allowed, briefly, to breathe.

Instagram/Web: @tainscapevisuals (instagram.com/tainscapevisuals)/
www.tainscapevisions.com

Before You Close This Catalogue

To every artist who submitted their work to Edition 03 – The Long Exhale: 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.

If you are interested in acquiring a piece featured in this edition, or have questions about any of the works, you are welcome to reach out to Marea Gallery at info@mareagallery.com we will be happy to connect you further.

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

Edition 03 – The Long Exhale 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, and there is more than one way to share it. If you'd like to tell the story behind your practice, our [Artist Interview](#) invites you to do just that. If your body of work deserves a space of its own, [Solo Exhibition](#) offers a dedicated presentation, entirely yours.