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Sana Durrani
Multidisciplinary Artist, Curator
& Heritage Conservationist.

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Dive into the Palette of Creativity

*Explore the vibrant world of art with
exclusive artist interviews, insightful
articles, and stunning visuals that
inspire and captivate.*



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Welcome to Easel Eye!

Dear Readers, Welcome to Easel Eye, your new portal into the world of contemporary art. We're here to spotlight bold creators, explore fresh perspectives, and celebrate the stories behind the canvas.

In this issue, discover artist interviews, trend insights, and visual journeys that reflect the pulse of today's creative scene. Thanks for joining us—let's make art unforgettable.



From the Editor

Editor's Note

In every age, art has been more than a mirror—it has been a compass. It points us toward what matters, even when the world feels uncertain. Today, as technology accelerates and societies shift, art remains the steady pulse reminding us of our shared humanity.

Art is not confined to galleries or studios; it lives in the rhythm of our cities, the quiet of our homes, and the digital spaces we inhabit. It challenges us to see differently, to question what we take for granted, and to imagine futures beyond the limits of the present.

In this issue of Easel Eye, we celebrate art's enduring role as both refuge and revolution. Whether through brushstroke, lens, or code, artists continue to remind us that creativity is not a luxury—it is a necessity. It is how we connect, heal, resist, and dream.

May these pages inspire you to look closer, feel deeper, and carry the spark of imagination into your own life. Because art is not only about what we see—it is about how we choose to live.

— Editor, Easel Eye Art Magazine

Ace Nasser

Editor-in-Chief

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The Global Canvas

Art in Motion, December 2025

By **laura**

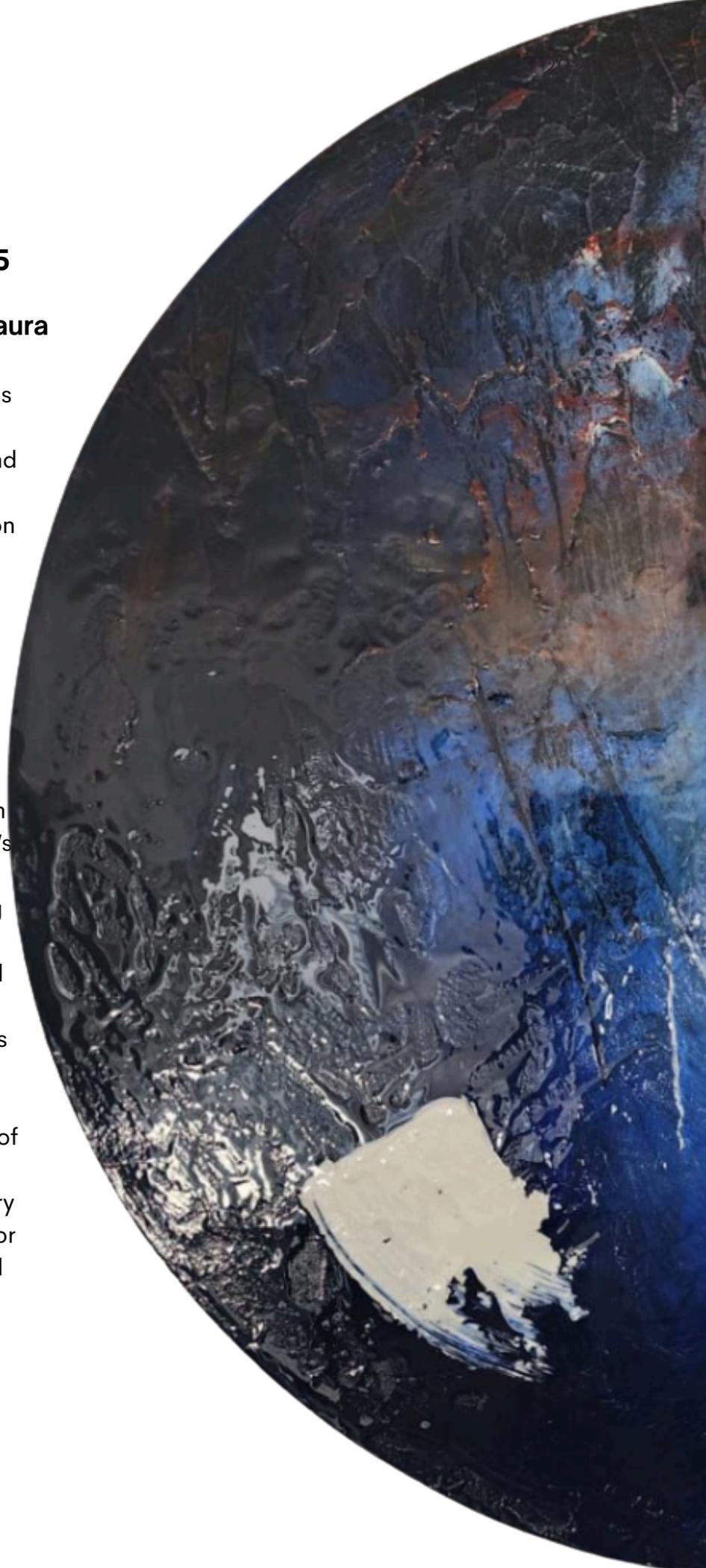
As 2025 draws to a close, the art world is alive with energy, reflection, and reinvention. Across continents, artists and institutions are pushing boundaries, weaving together tradition and innovation in ways that remind us why art remains humanity's most universal language.

Exhibitions That Define the Moment **Ana Mendieta:**

Back to the Source at Marian Goodman Gallery, New York, revisits the late artist's groundbreaking work from 1972–1985. Her ephemeral sculptures and haunting films continue to resonate in conversations about identity, ritual, and belonging.

Thailand Biennale: Eternal [Kalpa] brings together artists like Andrew Thomas Huang and Araya Rasdjarmrearnsook, exploring myth, ecology, and the cycles of time.

Looking ahead, London's National Gallery has announced Van Eyck: The Portraits for 2026, a once-in-history gathering of all nine surviving portraits by the Flemish master.





Art Fairs & Market Buzz

December remains the crown jewel of the art calendar:

Art Basel Miami Beach showcased over 200 galleries, cementing Miami as the epicenter of contemporary art.

Art Miami & CONTEXT Art Miami offered a platform for mid-career and established artists, while SCOPE Miami Beach pushed the avant-garde edge with experimental presentations. Meanwhile, Europe and Asia hosted winter spectacles, reinforcing December as a truly global art moment.

Cultural Reflections

The art world mourns the passing of David Lynch (1946–2025), whose surrealist vision spanned cinema, painting, and photography. His legacy reminds us that boundaries between mediums are meant to be blurred.

Year-end lists from leading critics highlight 2025's most impactful works across music, design, architecture, and visual arts, offering a snapshot of cultural currents that shaped the year.

Closing Thoughts

From Bangkok's mythic storytelling to Miami's market spectacle, December 2025 proves that art is both a mirror and a catalyst. It reflects ecological concerns, cultural identities, and political realities, while also pushing forward new forms of expression. The global canvas is vibrant, restless, and endlessly evolving—just as it should be.



Sana Durrani

Multidisciplinary Artist, Curator
& Heritage Conservationist.

Sana Durrani is a multidisciplinary visual artist and art conservator based in Lahore, Pakistan. Her practice explores memory, cultural erosion, and spatial identity, often drawing from abandoned or historically layered sites. Through archival prints, mixed media, and 3D collage, she reconstructs forgotten spaces into tactile visual narratives that bridge the personal with the collective and the visible with the invisible.

She holds an MA in Painting from Punjab University and an M.Phil. in Art and Design with Honors from Beaconhouse National University. Her work has been exhibited nationally and internationally, earning distinctions such as the Best Young Artist Award by the Lahore Arts Council (2018), a Certificate of Honor in Art and Design Studies (2016), and the Getty Grant (2023). Selected international exhibitions include Allure of the East (Budapest & Vienna, 2025), Chahar Bagh (Budapest, 2023), Transmission (Philippines, 2022), Belts and Roads at Suzhou University Museum (China, 2018), Shades of Pakistan (Sri Lanka, 2016), and participation in the Imago Mundi Project for the Venice Biennale (Italy, 2016).





My process involves layering, cutting, and reassembling images to create textured surfaces that resist flatness.

Durrani's engagement with preservation and museum practice informs her artistic research. She has trained in painting conservation in Florence and received a Cultural First Aider certification from ICCROM (Rome, 2021). She has worked with and collaborated on projects with the Lahore Museum, the Walled City of Lahore Authority, and the Hungarian Embassy, where artistic intervention intersects with heritage conservation. As a member of ICOM, she has authored for ICOM-CC and presented at international conferences, most recently at the ICR Conference in Taiwan on the role of community-driven museum practices in Pakistan. Alongside her studio practice, she works as a curator, project manager, and consultant for heritage sites with the Walled City of Lahore Authority. She is also the founder of Sana Durrani Studio and CEO of CultuRise, an initiative dedicated to promoting and preserving both tangible and intangible cultural heritage.

Sana Durrani

As a visual artist and heritage conservationist, my practice is rooted in our deep and often subconscious connection to the spaces we inhabit. I approach abandoned and historically layered sites not as static structures, but as vessels of memory—repositories of stories, emotions, and the identities they hold. Through my work, I seek to uncover these silent narratives, transforming absence into presence and reanimating what appears forgotten.

I am drawn to sites that carry traces of human presence, where silence and decay speak as strongly as what remains. For me, these environments are not ruins, but living containers of memory and emotion.

My process involves layering, cutting, and reassembling images to create textured surfaces that resist flatness. This tactile reimagining shifts still imagery toward lived experience—an encounter with what might otherwise remain unseen.

My background in conservation has shaped this way of seeing, training me to read surfaces as witnesses to the passage of time. Collaborations with museums and heritage collections have deepened my awareness of how preservation can also be an act of reinvention. Through this lens, my art becomes a means of giving silence form, allowing overlooked spaces to breathe again in the present.



I am drawn to sites that carry traces of human presence, where silence and decay speak as strongly as what remains.





Grissle Soto vélez

How has your cultural background or upbringing influenced your creative expression?

My creative expression is deeply rooted in the cultural and geographic textures of Puerto Rico. Growing up in the mountains, I developed a heightened sensitivity to the rhythms of the natural world—the light, the air, the terrain, the colors and forms that shape our physical and emotional landscapes. These early experiences weren't just visual; they were embodied. They taught me how place imprints itself on identity. In my work, I explore this through a kind of psycho geographic lens. I paint figures situated in specific geographies—whether in the mountains, along the coast, in urban spaces or rural towns. Each setting becomes more than background; it shapes the subject's presence, their gestures, expressions, and inner world. These portraits are not just of people—they are portraits of place, memory, and cultural imprint. Through them, I aim to evoke the intimate connection between Puerto Rican identity and the land itself, how who we are is inextricably linked to where we are.



FAUNO CON SAN PEDRITO Y YERBA BUENA 12 X 8

How do you balance personal expression with audience engagement in your work?

For me, personal expression is the foundation of my practice—it's where the work begins. I paint from lived experience, from memory, and from a deep connection to place. That part of the process is intimate, almost private. But I'm also very aware that once the work leaves the studio, it enters into conversation with others. That's where audience engagement becomes meaningful—not something I chase, but something I welcome.

I don't create with the goal of pleasing an audience. Instead, I

focus on creating work that is emotionally and symbolically honest. I trust that when the expression is true, it resonates. Viewers bring their own stories, projections, and interpretations, and I leave space for that. I think of it as a meeting point: my world and theirs intersecting, often through shared gestures, places, or archetypes.

So in balancing the two, I never compromise the personal—but I remain open to connection. That openness is where the work becomes most alive.



Diosa del Azul Cuaresma

What upcoming projects or exhibitions are you most excited about, and how can people follow your work?

Looking ahead, I am excited to announce that my work will be featured in the upcoming exhibition _4 to Sal_ón Biennale in Rincón, Puerto Rico. _This Exhibition is organized by Asociación de Artistas Plásticos de Puerto Rico which I'm the President. This exhibition, runs until the end of November 2025, showcases the works of 68 artists from around the Island, reflecting diverse interpretations of Puerto Rico through art.

In this exhibition I'll be presenting "Fauno con San Pedrito Yerba Buena". This vibrant and richly symbolic painting, located in Ponce, Puerto Rico, presents a compelling fusion of mythological and Caribbean imagery. From a psycho. biographical perspective, it's a powerful statement about the relationship to place, identity, and the spiritual world. The central figure, a stylized Faun-like being, engages in a dynamic, almost ecstatic dance. His pose is fluid, suggestive of both classical grace and a visceral connection to nature.



Taíno heritage experiences and identity are likely encoded in this central figure's physicality and emotional expression as you can observe from the image in his chest. In a deeper look you can think of some questions like: Is he attached or is liberated? Is he dancing or Fighting?

I used the Faun, a creature of the woods associated with both fertility and wildness, allows for a metaphorical exploration of

Puerto Rican identity. The Faun is simultaneously rooted in classical mythology, representing a lineage connecting the island to a broader Western tradition, yet also embraces the wild untamed energy of the Caribbean landscape. The numerous goldfish swirling around the Faun function as potent symbols. They may represent abundance, spirituality, or even the constant flow of life itself. Their bright coloration contrasts beautifully with the darker tones of the Faun's attire and the dramatic sky, adding to the painting's visual impact. The inclusion of hummingbirds, equally vibrant and symbolic of freedom and spiritual transcendence, further underscores the painting's layered meaning.

The Caribbean Sea forms a vital backdrop to this scene. Its depiction is simultaneously realistic and dreamlike, reflecting the artist's intimate knowledge of the ocean's moods and power. The interplay between the rough, rocky shoreline and the calm waters might signify the internal conflicts or balances within my artist's identity. The vibrant sunset further enhances the dramatic effect, possibly symbolizing the end of a day or a particular chapter in the islander life.

The lush tropical vegetation springing from the rocks at the base of the Faun's perch grounds the mythological figure in the very real ecology of Puerto Rico.

This carefully chosen flora is not merely decorative; it contributes to the complex narrative, indicating a deep engagement with the specific landscape of Ponce and the cultural identity shaped by it.



To stay connected with my artistic journey, I invite you to follow my work on Instagram at [@grisselle.soto.velez](https://www.instagram.com/grisselle.soto.velez) where I share updates, insights, and glimpses into my creative process.



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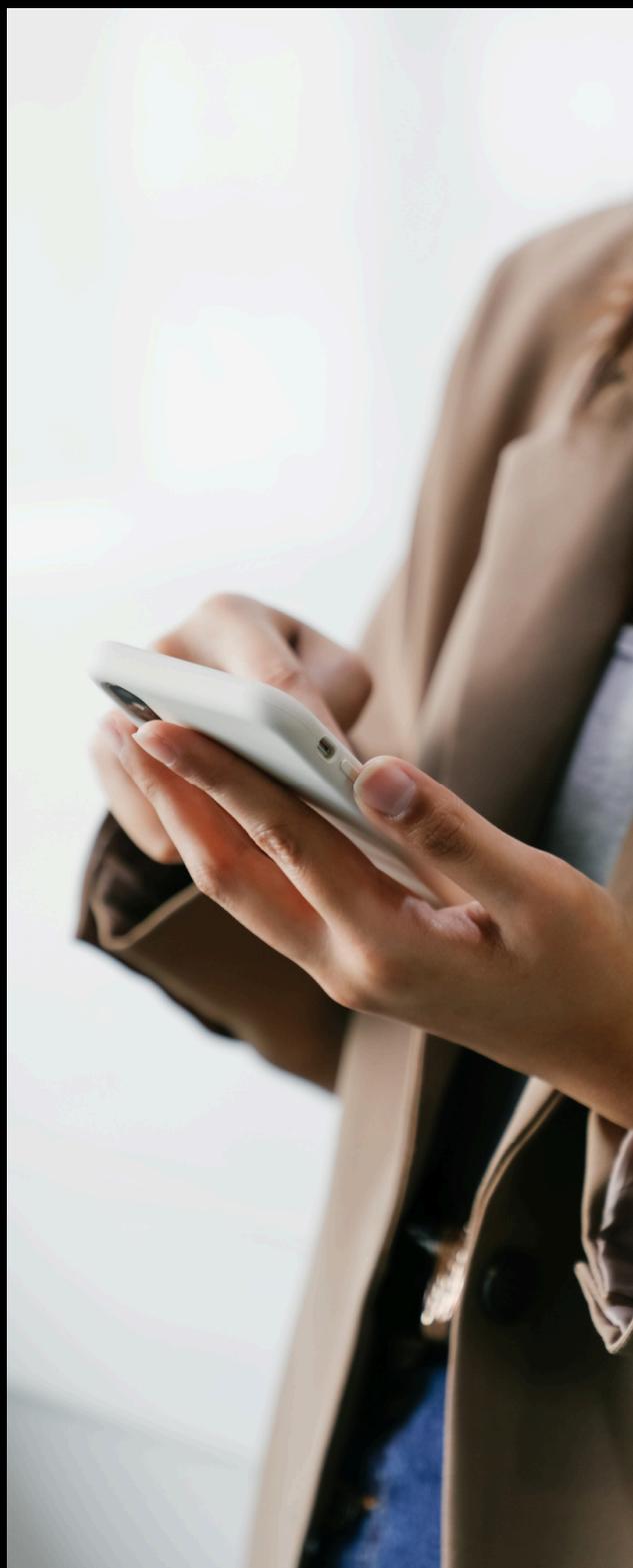
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Mohammed Osman

WHAT FIRST DREW YOU TO DIGITAL ART, AND HOW HAS YOUR STYLE EVOLVED SINCE YOU BEGAN?

FROM THE BEGINNING, DRAWING WAS MY NATURAL LANGUAGE.

I GREW UP WITH A PENCIL IN HAND, FOCUSED PURELY ON THE FREEDOM OF EXPRESSION AND THE THRILL OF BRINGING

IDEAS TO LIFE. DIGITAL ART WASN'T MY INITIAL GOAL.

STUDYING ARCHITECTURE LATER GAVE ME A STRONG SENSE OF STRUCTURE-AN UNDERSTANDING OF FORM, RULES, AND THE

DISCIPLINE NEEDED TO CREATE GROUNDED DESIGNS. BUT I WANTED TO UNDERSTAND WHAT PEOPLE NEEDED FROM

VISUAL DESIGN IN EVERYDAY LIFE, SO I TAUGHT MYSELF GRAPHIC DESIGN. THAT'S WHERE I LEARNED TO USE DIGITAL TOOLS EFFECTIVELY, THOUGH IT STILL DIDN'T OFFER THE CREATIVE FREEDOM I WAS SEARCHING FOR.

TO RECLAIM THAT FREEDOM, I TURNED TO ABSTRACT EXPRESSIONISM, EXPLORING COLOR, GESTURE, AND EMOTIONAL INTUITION. AS THE WORLD SHIFTED TOWARD DIGITAL SPACES, I FELT DRAWN TO CARRY THAT SENSE OF LIBERATION INTO A

MEDIUM THAT WASN'T LIMITED BY PHYSICAL MATERIALS. THAT LED ME TO DIGITAL ABSTRACT EXPRESSIONISM, WHERE I

COULD MERGE STRUCTURE AND SPONTANEITY AND CREATE WORK THAT CAN EXIST INDEFINITELY.





**CAN YOU WALK US THROUGH YOUR
TYPICAL CREATIVE PROCESS—FROM
CONCEPT TO FINISHED PIECE?**

**“MY GOAL IS TO
CONNECT WITH
PEOPLE NOT JUST
THROUGH WHAT
THEY SEE, BUT
THROUGH WHAT
THEY'VE LIVED.”**

MY CREATIVE PROCESS USUALLY BEGINS WITH SOMETHING SIMPLE A THOUGHT, A FEELING, OR EVEN A SINGLE LINE THAT GETS STUCK IN MY MIND. EVERYTHING I CREATE STARTS THROUGH AUTOMATIC DRAWING.

THAT FIRST IMPULSE IS WHAT SETS THE BRUSH IN MOTION, AND FROM THERE THE PIECE BEGINS TO TAKE SHAPE ON ITS OWN.

ONCE THE INITIAL MARKS ARE DOWN, I MOVE INTO LAYERING.

THIS IS WHERE DEPTH, TEXTURE, AND DETAIL START TO FORM.

THE PROCESS IS ALWAYS MESSY AND UNPREDICTABLE, AND I LET THAT SPONTANEITY DRIVE THE COMPOSITION. OVER TIME, I REFINE THE WORK, SHAPING ITS VISUAL STRUCTURE WITH INTENTION AND PRECISION. BUT I ALSO PRESERVE A SENSE OF CHAOS TO BALANCE IT OUT.

THAT TENSION BETWEEN ORDER AND DISORDER IS WHAT DEFINES THE AESTHETIC I AIM FOR IN MY FINISHED PIECES.



How do you see emerging technologies like AI, VR, or NFTs influencing the future of digital art?

I'm genuinely curious to see how these emerging technologies will shape the future, because they're evolving fast and becoming a bigger part of our everyday lives. One of the reasons I create digital art in the first place is to stay adaptable, to explore new ideas and new forms of expression as they appear.

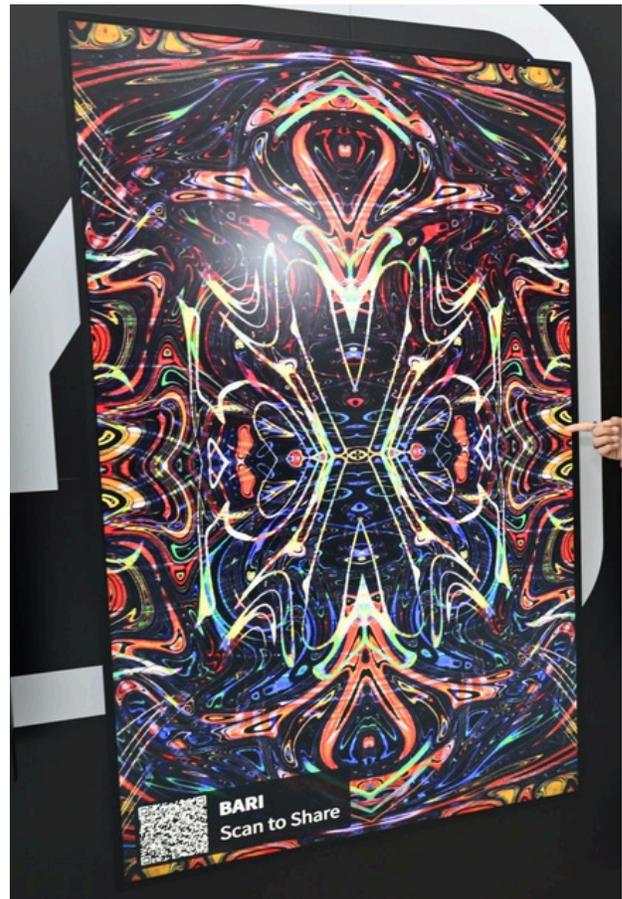
AI, VR, and NFTs each offer different possibilities.

Some introduce new creative tools, while others create new spaces for art to be experienced, authenticated, or preserved. In many ways, these technologies function as platforms that help digital art reach wider audiences and exist in ways that can last indefinitely.

HOW DO YOU CHOOSE THE DIGITAL TOOLS AND PLATFORMS YOU WORK WITH, AND DO THEY SHAPE YOUR ART?

WHEN I CHOOSE DIGITAL TOOLS, I FOCUS ON WHAT WILL BEST HELP ME TRANSLATE MY IDEAS INTO A VISUAL FORM. I STARTED WITH PHOTOSHOP BECAUSE OF ITS FLEXIBILITY, ITS ABILITY TO HANDLE DETAILED PHOTO MANIPULATION, PRECISE EDITS, AND COMPLEX COMPOSITIONS MADE IT A NATURAL FIT FOR MY PROCESS. I ALSO USE VIDEO-EDITING SOFTWARE WHEN I WANT TO ANIMATE A FINISHED PIECE AND EXPLORE HOW MOVEMENT CAN ADD ANOTHER LAYER TO THE WORK. MORE RECENTLY, I'VE BEEN USING ADOBE FRESCO ON IPAD, WHICH GIVES ME THE FLUIDITY OF PHOTOSHOP WHILE ALSO LETTING ME CREATE ANIMATIONS WITHIN THE SAME PLATFORM, NOT TO MENTION THE ABILITY TO USE IT ANYWHERE ON THE GO. WHILE EACH TOOL HAS ITS STRENGTHS, I DON'T FEEL THAT THE SOFTWARE ITSELF DEFINES MY ART. THE TECHNIQUE, THE INTENTION, AND THE EMOTIONAL DIRECTION BEHIND THE WORK ARE WHAT SHAPE IT. THE TOOLS SIMPLY HELP ME EXECUTE THAT VISION.

"I'M AN EDMONTON-BASED DIGITAL ARTIST, AND MY WORK CARRIES THE SAME ENERGY I BRING TO CONVERSATIONS, WITH CURIOSITY AND EXPRESSION TO ALWAYS PUSH TOWARDS BETTER IDEAS. I'M SHAPING MY ARTISTIC VOICE TO BE BOTH VISUALLY UNIQUE AND AMBITIOUS."



DO YOU SEE A DIFFERENCE IN HOW AUDIENCES RESPOND TO DIGITAL ART COMPARED TO TRADITIONAL MEDIUMS?

I DO SEE A DIFFERENCE, AND IT REMINDS ME A LOT OF HOW THE INDUSTRIAL REVOLUTION CHANGED OUR RELATIONSHIP WITH HANDMADE OBJECTS. DIGITAL ART AND TRADITIONAL ART ARE EXPERIENCED DIFFERENTLY BECAUSE OF THEIR NATURE AND THE WAY WE INTERACT WITH THEM. THAT SAID, BOTH CAN CARRY DEEP MEANING AND LEAVE A POWERFUL IMPACT. DIGITAL WORK CAN BE JUST AS EMOTIONAL AND EXPRESSIVE, BUT PEOPLE OFTEN FEEL A MORE INTIMATE CONNECTION WITH TRADITIONAL, HANDMADE PIECES SIMPLY BECAUSE THEY CAN SENSE THE PHYSICAL PRESENCE, TEXTURE, AND LABOR EMBEDDED IN THEM.



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The Brush Meets the Algorithm

How AI is Reshaping Contemporary Art

by Laura

A New Medium Emerges

Art history is a story of disruption. The invention of oil paint in the Renaissance allowed artists to capture light and texture with unprecedented realism. Photography challenged painters to rethink representation. The digital revolution introduced new tools, from Photoshop to 3D modeling, that expanded the artist's palette. Today, artificial intelligence is the latest force reshaping the creative landscape. Far from being a gimmick, AI is becoming a medium in its own right — one that provokes questions about authorship, originality, and the very definition of art.

The Rise of AI-Generated Art

AI art burst into mainstream consciousness in 2018 when Christie's auctioned Portrait of Edmond de Belamy, a work generated by a machine-learning algorithm, for over \$400,000.

Since then, platforms like Midjourney, DALL·E, and Stable Diffusion have democratized access to AI tools, allowing anyone with curiosity and a laptop to experiment with generative imagery. What once required years of training in painting or design can now be achieved in minutes, sparking both excitement and unease.

For established artists, AI offers a new collaborator. Painters use it to brainstorm compositions, photographers to reimagine landscapes, and digital artists to push the boundaries of surrealism. For emerging creators, it lowers barriers to entry, offering a way to explore ideas without the cost of materials or studio space.

Why It Matters to Artists and Collectors

AI art isn't just about aesthetics — it's about accessibility and value.

For artists, it expands creative possibilities. Imagine sketching a concept and letting an algorithm generate dozens of variations, each with unique textures, colors, and moods.

For collectors, it raises profound questions: Is the value in the algorithm itself, or in the human who guides it? Does owning an AI artwork mean owning a piece of code, or the vision behind it?

These questions echo debates from earlier eras. When photography emerged, critics dismissed it as mechanical reproduction. Yet over time, it became recognized as a legitimate art form. AI may follow a similar trajectory.

ask: What new stories can we tell when the brush meets the machine?

The Controversies and Challenges

No revolution comes without resistance. AI art faces several critiques:

Originality: Can a machine truly create, or is it merely remixing existing data?

Copyright: Many AI systems are trained on vast datasets scraped from the internet, raising concerns about intellectual property.

Authenticity: Some argue that art requires human emotion, intuition, and imperfection – qualities machines cannot replicate.

These debates are not trivial. They strike at the heart of what society values in art. Is it the process, the product, or the story behind it?

Cultural Impact: Redefining Creativity

Beyond the art world, AI is influencing culture at large. Musicians are experimenting with AI-generated compositions. Writers are using algorithms to draft poetry and prose. Fashion designers are creating AI-assisted collections. This convergence suggests that AI is not replacing human creativity but amplifying it, offering new ways to express ideas and emotions.

For younger generations, AI feels less like a threat and more like a tool. Just as Photoshop became a standard part of the designer's toolkit, AI may become a natural extension of artistic practice. The challenge will be ensuring that artists retain agency and that ethical boundaries are respected.

Looking Ahead: The Future of AI in Art

The future of AI art is unwritten, but several possibilities loom:

Hybrid practices: Artists blending traditional techniques with AI-generated elements.

Interactive art: Works that evolve in response to viewers, powered by machine learning.

New markets: Collectors investing in algorithmic art, NFTs, and digital ownership models.

Ultimately, AI will not replace artists. It will redefine what it means to be one. Just as the camera did not kill painting, AI will not kill creativity. Instead, it will challenge artists to rethink their role – not as sole creators, but as collaborators with technology.

Art thrives on uncertainty. The Renaissance masters could not have imagined the impact of photography. Early photographers could not have foreseen the rise of digital art. Today, we stand at another threshold. AI is not the end of art, but the beginning of a new chapter. For Easleeye Art Magazine readers – artists, collectors, and enthusiasts alike – the challenge is not to fear the algorithm, but to ask: What new stories can we tell when the brush meets the machine?



Glue Gun painting Tutorial by Bushra Yousaf

Why Paint with a Glue Gun?

Step-by-Step Tutorial

BY BUSHRA YOUSAF
PHOTOGRAPHY BY SARMAD NASIR

Hot glue isn't just for craft repairs — it can be used as a painting tool to create raised textures, outlines, and sculptural effects on canvas, paper, or wood. Once painted over, the glue designs transform into bold, tactile artworks that look professional and unique. This technique is especially popular in mixed media and DIY art communities because it combines accessibility with creativity.



Why Paint with a Glue Gun?

Step-by-Step Tutorial

Materials You'll Need

Hot glue gun (low- or high-temperature, depending on preference)

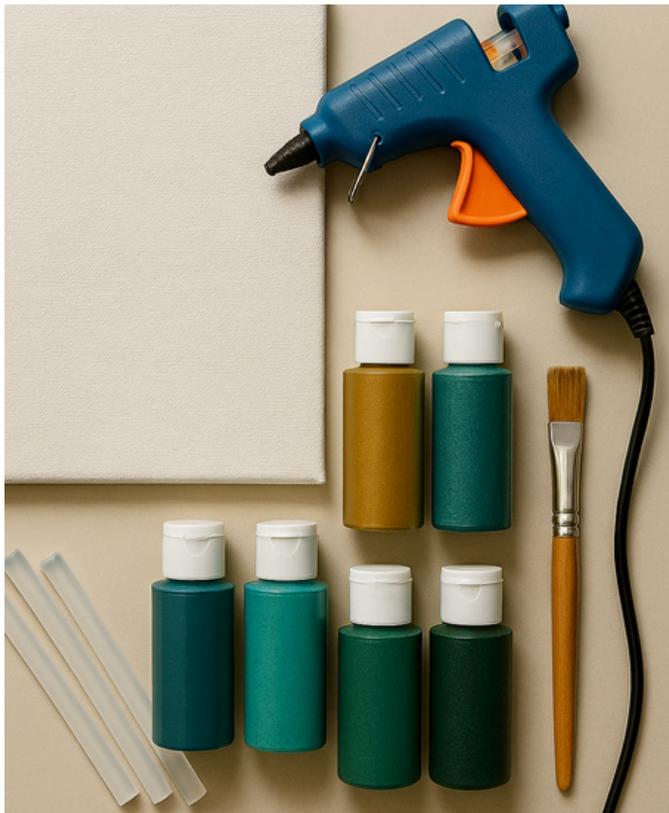
Glue sticks (clear or colored, but clear is best for painting over)

Canvas, wood panel, or thick paper (primed for painting)

Acrylic paints (metallics work beautifully for highlighting textures)

Paintbrushes or sponges

Optional extras: stencils, recycled materials, metallic wax paste, spray paint, varnish



Step 1: Prepare Your Surface

Choose a sturdy surface like canvas or wood. If using canvas, apply a layer of gesso to prime it. This ensures paint adheres well later.

Step 2: Heat Up the Glue Gun

Plug in your glue gun and let it heat fully. Test on scrap paper to ensure smooth flow.

Step 3: Draw with Glue

Use the glue gun as a “pen” to sketch directly on the canvas.

You can create outlines of flowers, trees, abstract swirls, or geometric shapes.

For beginners, start with simple outlines (like petals or waves).

 **Tip:** Work steadily but don't worry about perfection – the charm of glue art lies in its organic, uneven textures.

Step 4: Let the Glue Dry

Allow the glue to cool and harden completely (about 10–15 minutes). You'll now have raised, tactile lines on your canvas.

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Allow the glue to cool and harden completely (about 10–15 minutes). You'll now have raised, tactile lines on your canvas.

Step 5: Apply Base Paint

Cover the entire canvas with a base coat of acrylic paint. Dark colors (black, navy, deep green) work well because they make textures pop.

Step 6: Highlight the Texture

Once dry, use metallic paints or wax paste to lightly brush over the raised glue lines. This creates a stunning antique or oxidized effect, making the glue designs look like embossed metal.

Step 6: Highlight the Texture

Once dry, use metallic paints or wax paste to lightly brush over the raised glue lines. This creates a stunning antique or oxidized effect, making the glue designs look like embossed metal.

Step 7: Add Details

Fill in spaces between glue outlines with contrasting colors. Experiment with blending, sponging, or dry brushing for depth.

Step 8: Seal Your Artwork

Apply a clear varnish to protect the surface and enhance colors. Matte varnish gives a subtle finish, while gloss makes textures shine.

🌟 Creative Variations

Resist Technique: Use glue as a resist with watercolors (similar to batik).

Mixed Media: Combine glue textures with collage elements like fabric or recycled materials.

Final Thoughts

Painting with a glue gun is beginner-friendly yet endlessly versatile. Whether you want bold abstract textures, delicate floral outlines, or metallic antique effects, this technique lets you experiment without expensive supplies. It's a perfect entry point into mixed media art and a great way to recycle old canvases into fresh, eye-catching pieces.



Major International Exhibitions

Ana Mendieta: Back to the Source – Marian Goodman Gallery, New York. This retrospective revisits Mendieta's prolific years (1972–1985), featuring remastered films, photographs, and ephemeral sculptures that explore identity, ritual, and nature.

Thailand Biennale: Eternal [Kalpa] – A multidisciplinary showcase with artists like Andrew Thomas Huang and Araya Rasdjarmrearnsook, blending myth, ecology, and contemporary storytelling.

Van Eyck: The Portraits – Announced by London's National Gallery for November 2026, this historic exhibition will unite all nine surviving portraits by Jan van Eyck for the first time

Art Shows & Themes

Across London, Milan, Amsterdam, New York, and Rotterdam, artists are tackling themes of memory, resistance, and world-building. Highlights include Palestinian photographers exploring land and belonging, and queer archives resurrected from digital ghosts.

In Atlanta, exhibitions spotlight the city's strip-club culture as a formative force in global hip-hop, blending performance, economy, and identity.

Art Fairs & Market Highlights

December remains the crown jewel of the art calendar:

Art Basel Miami Beach 2025 – Over 200 galleries present blue-chip works and major debuts, cementing Miami as the epicenter of contemporary art.

Art Miami & CONTEXT Art Miami – Prestigious platforms for established and mid-career artists, offering a mix of international exhibitors and experimental work.

SCOPE Miami Beach – Known for edgy, avant-garde presentations, pushing boundaries of contemporary practice.

Europe and Asia also host winter spectacles and multidisciplinary celebrations, reinforcing December as a truly global art moment.

Cultural Passages & Reflections

David Lynch (1946–2025) – The art world mourns the passing of the legendary filmmaker and visual artist, remembered for his surrealist vision and cross-disciplinary influence.

Best of 2025 Lists – Artforum highlights the year’s most impactful works across music, design, architecture, and visual arts, offering a snapshot of cultural currents.

Editorial Note

December 2025 shows how art continues to be both a mirror and a catalyst: reflecting ecological concerns, cultural identities, and political realities, while also pushing forward new forms of expression. From Miami’s art fairs to Bangkok’s biennale, the art world closes the year with vibrancy and depth.

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https://artexpoworld.com/20_must_see_art_fairs_this_month_—_december_2025

5December 2025 - artforum.com.
<https://www.artforum.com/issue/2025/december-2025-1234736605/>

THE GALLERY GEORGE

‘Serenade for the Soul, Artistry Unveiled’

Artist : BushraYousaf

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from 6-9pm**

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ABSTRACT

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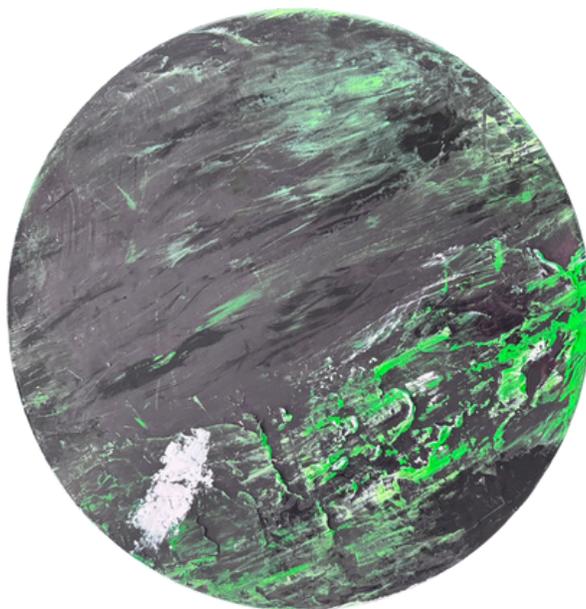


Imagined Alberta — “The Province That Dreams”

If Alberta were rewritten by dreams, here's what we might see...

In the mirror-lake skies above Banff, elk drift lazily on floating islands of moss, humming lullabies only trees can hear. Wheat fields sway in choreographed ripples, responding to unseen music conducted by prairie foxes in bowler hats. Edmonton's skyline peels like origami—buildings folding into new dimensions every sunset.

Some say the Northern Lights here aren't just colors, but coded poetry, flashing verses about love lost in boreal forests. Highway signs blink in riddles. And somewhere near Drumheller, the ghosts of old dinosaurs perform Shakespearean tragedies for moonflowers that applaud in pollen.



acrylic and resin painting on the board 22" By Bushra Yousaf

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