COLLECT ART

SACRED GEOMETRY

Special Edition

VOL 95

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on the cover: ‘Depth Burst’ by Shell Dunkling

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EDITOR'S MESSAGE:

Sacred Geometry exists at the intersection of art, mathematics, philosophy, and spirituality. It is both ancient and contemporary, rational and intuitive—a visual language that has travelled across civilizations, belief systems, and epochs, continuously re-emerging in new forms. In Collect Art Magazine, Special Edition Volume 95, we dedicate this issue to Sacred Geometry as a living artistic practice: one that investigates structure, harmony, and the invisible systems that shape both the universe and human perception.

Across cultures, geometric forms have been used to articulate ideas of order, balance, and interconnectedness. From prehistoric carvings and architectural plans to religious iconography and scientific diagrams, geometry has long served as a bridge between the material and the metaphysical. In this edition, international artists revisit these timeless forms—not as static symbols, but as dynamic tools for contemporary exploration. Their works ask how geometry can still speak meaningfully in a world shaped by fragmentation, acceleration, and constant change.

The artists featured in Volume 95 approach Sacred Geometry through diverse media and methodologies: drawing, painting, sculpture, mixed media, digital processes, and material experimentation. Some practices are rooted in meticulous precision and repetition, others in intuition, gesture, and embodied process. Together, they demonstrate that Sacred Geometry is not confined to strict rules or fixed symbolism, but operates as an open system—capable of holding contradiction, emotion, and personal narrative.

Within these pages, geometry appears as pattern and rhythm, as architecture and meditation, as structure and experience. Circles, spirals, grids, mandalas, and proportional systems such as the golden ratio recur throughout the works, yet no two interpretations are the same. For some artists, geometry becomes a language for spiritual inquiry or cosmological reflection; for others, it serves as a means of grounding, focus, and presence in the act of making. What unites them is an attentiveness to relationship—between parts and whole, centre and periphery, expansion and containment.

The artist statements included in this volume offer insight into how Sacred Geometry functions within each practice. Many artists describe geometry not as an external system imposed upon their work, but as something discovered through process—emerging through repetition, labour, and sustained observation. Geometry becomes experiential rather than symbolic, felt through time spent drawing, building, layering, and refining. This emphasis on process highlights Sacred Geometry as an embodied practice, one that requires patience, discipline, and a willingness to engage with complexity.

The personalised interviews deepen this dialogue, revealing how artists negotiate the balance between control and intuition, precision and imperfection. These conversations touch on questions of authorship, spirituality, science, and materiality, while also addressing the contemporary relevance of ancient visual systems. In a world increasingly mediated by digital abstraction, many artists speak of a return to hand-drawn methods, analogue tools, and tactile engagement as a way of reconnecting with slowness, attention, and human scale.

Importantly, this edition does not frame Sacred Geometry as a singular belief or aesthetic. Instead, it presents it as a plural field of inquiry—one shaped by individual experience, cultural context, and personal interpretation. Some works resonate with overt spiritual references; others remain deliberately ambiguous, inviting viewers to encounter geometry as sensation rather than doctrine. This openness allows Sacred Geometry to function as a shared ground, where viewers from different backgrounds can find their own points of entry.

At its core, Volume 95 asks why geometry continues to matter. Why do humans return, again and again, to circles, spirals, and grids? What do these forms offer in moments of uncertainty or transition? The works in this issue suggest that geometry provides more than visual order—it offers a way of thinking through relationship, continuity, and coherence. It reminds us that complexity can arise from simplicity, and that structure does not exclude mystery.

As you move through this special edition, we invite you to spend time with the works. Let the lines, patterns, and forms unfold gradually. Notice how perception shifts with attention, how repetition creates rhythm, how stillness emerges through complexity. Sacred Geometry does not demand immediate understanding; it rewards patience and presence.

Collect Art Magazine, Special Edition Volume 95, celebrates Sacred Geometry as both an ancient inheritance and a contemporary artistic language. By bringing together international artists whose practices span disciplines and perspectives, this volume affirms geometry as a site of ongoing exploration—where art becomes a meeting point between the visible and the unseen, the rational and the intuitive, the individual and the universal.

Josh Rendell

Josh Rendell is a local artist with a passion for nature, often seen walking through the countryside admiring the birds and animals on their travels. They have chosen photography as a medium due to its ease of accessibility; there are numerous creative options and different tools to experiment with. Photography is a great way of communicating creative visions with a technical mind.

Dizzy Bridge
Digital photo, 2025
A bridge across a car park to a local shopping centre creates an optical illusion with the twisting roof, making the journey quite surreal.

Autumn Channel
Digital photo, 2025
Architecture meets nature in this beautiful local park. I appreciate the lines and symmetry, as well as the beauty of nature nestled within a busy city.

Twisted stairs, 2025

How does time spent walking through the countryside shape the way you notice moments worth photographing?

I think it's the desire to share something that others may overlook or not consider photographing. It's also presented me with the idea to look outside the normal field of view. I find myself looking all around, not just the path in front of me, looking up, down, and behind regularly.

What draws you to birds and animals as subjects, and how do these encounters influence your sense of presence and patience?

Amusingly, I'm quite impatient. I often feel I have to be doing something all the time. When I go for a walk, it's largely about the exercise and mental health benefits. I rarely hang around in one spot and wait for animals. There are regular spots where I have seen Kingfishers and Otters that I will pause for a while, but not for any extended period. If I am rewarded with their presence, I make sure to enjoy their company more than getting that perfect shot.

Photography is often described as accessible—how do you move beyond that accessibility to create something personal and distinctive?

I think it's wonderful that almost anyone has access to a camera now, but I think so few people actually use it. A lot of people spend more time looking at their phone than at their subject matter. I admit that the majority of my photography is phone-shot, but I take time over each shot, try different angles, and we are spoiled with the ability to take unlimited shots. I do occasionally shoot with film and old cameras to better appreciate "making every shot count".

In what ways does a technically minded approach enhance, rather than limit, your creative vision?

Photography is a great example of art meets science, and the ever-evolving technology really helps people who have a passion for art and creativity, but maybe not the physical skill to paint a masterpiece. I've never been particularly good at painting or drawing, but I have a good eye for what makes a good photo. Someone else has done the hard bit, or in the case of nature, there is so much natural beauty to be captured, so there just needs someone to capture it. Knowing how to edit, crop, or just being selective with the shots you have taken can breathe life into something that has been photographed many times by many different people.

Do you approach the camera as a tool of observation, experimentation, or storytelling—or a combination of all three?

It's easy to think it's all 3, but honestly, the "storytelling" never enters my mind when photographing. I always struggle to come up with clever titles or messages that I want my photos to convey, when the reality is, "I enjoyed looking at this subject at the point I took the photo, so you hopefully get to appreciate the moment too". But I do also love to experiment, and I always relish learning something new.

How important is chance in your work, particularly when photographing unpredictable natural subjects?

Whenever I set out to capture a specific natural subject, I usually capture something completely different from my original intent. I may get up really early and head somewhere because I've seen something there before, or because I think there will be something there, but then I might discover a really interesting bit of architecture I'm not used to seeing in that light, or a beautiful sunrise. When it's somewhere I have been many times, it's really rewarding to still see something fresh.

What role do different tools, lenses, or settings play in shaping how nature is interpreted rather than simply recorded?

Our minds will see and interpret what we see differently from how they are, you might think the grass is greener and need to shift the hue slightly because the camera hasn't captured what you see. A macro lens can capture that tiny detail that you want to highlight in a busy scene, but still keep the background. I will often use black and white filters or shoot with black and white film, as I can get distracted by the colour in some photos

When walking and photographing, how do you decide when to pause, when to observe, and when to take the shot?

I still quite often forget to take a shot of something that I find interesting, especially if it's a fleeting moment (much to my regret later on). I think it's really important to live in the moment and not get too hung up on capturing everything. I have also found it difficult doing photography around people; I almost find myself rushing to get a shot because I don't want to get in someone's way.

How do you hope viewers will experience the natural world through your photographs—quietly, analytically, emotionally, or otherwise?

Being able to bring a view that some people may never see, I would hope would be an emotional, but also an inspirational experience. Friends and family have gone away after looking at my photos and started appreciating what is right on their doorstep.

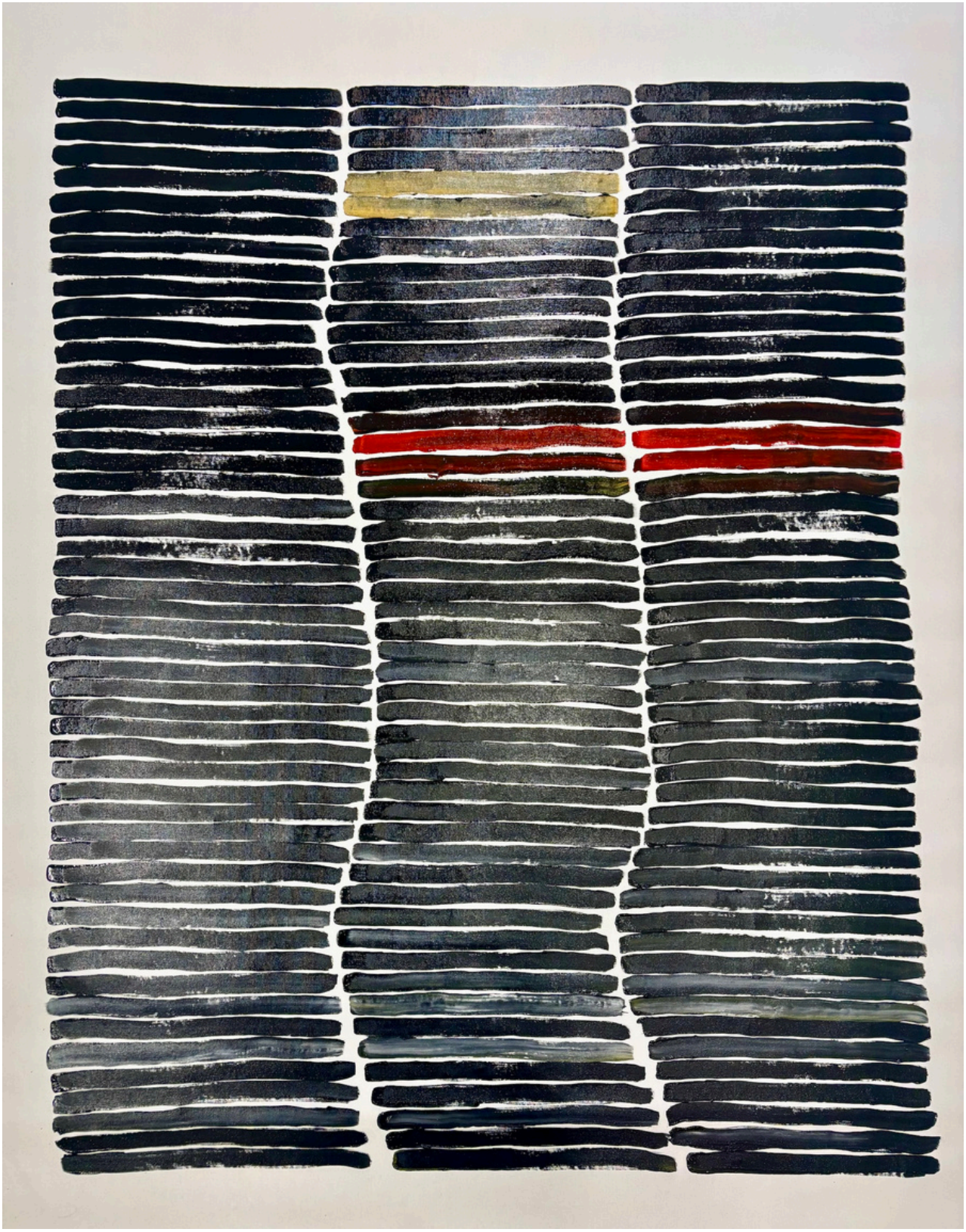
As a local artist working closely with familiar landscapes, how do you keep seeing the same environment with fresh eyes?

That is the most difficult aspect, and it's something I have asked myself very recently. Different times of day and different seasons help keep things fresh. Going a slightly different way to work now and then is great for discovering new sights. I'm very lucky to live between two large cities, but a stone's throw away from lush countryside. I have plenty of uninvestigated walking routes near me that I'm still chipping away at.

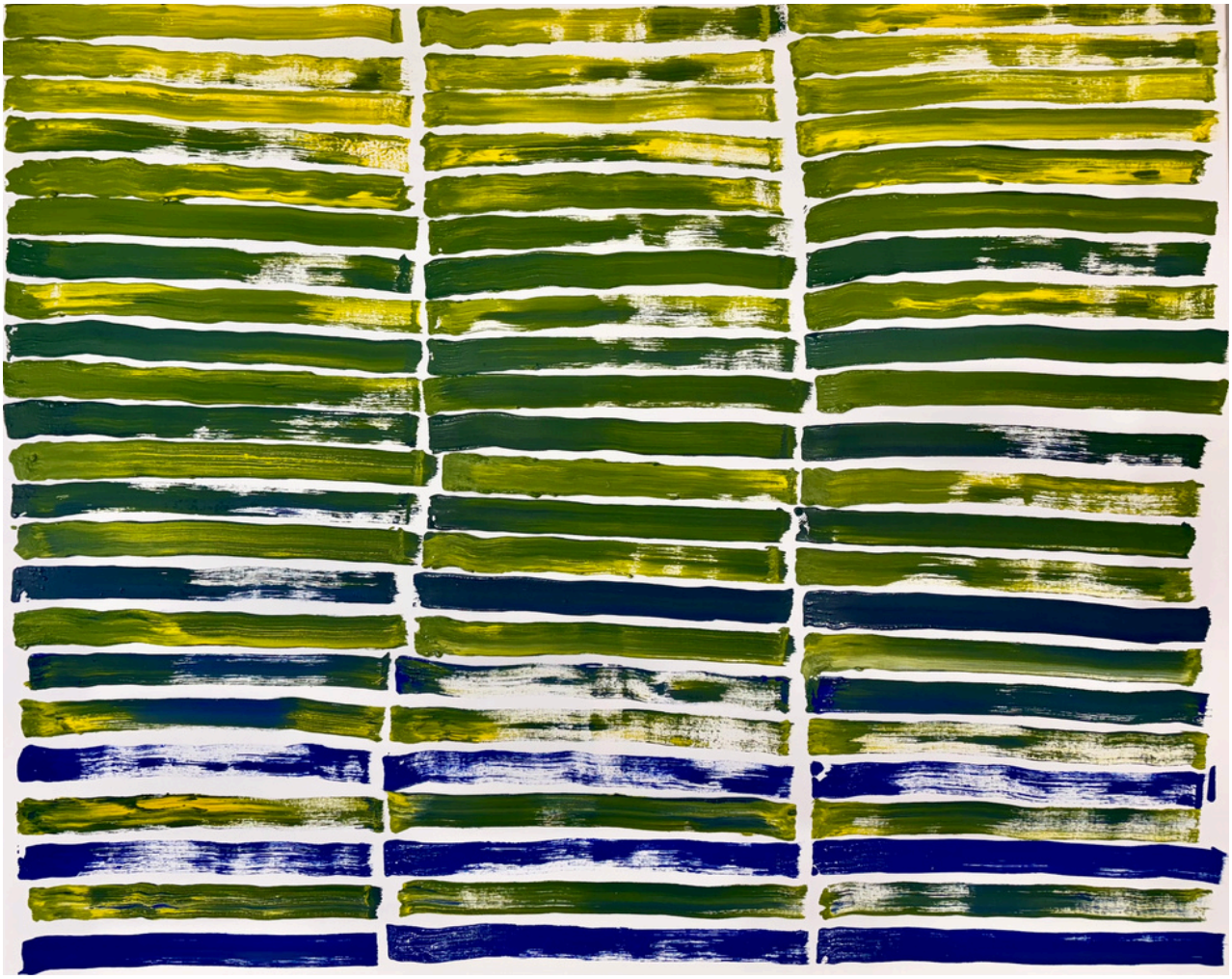
Winter webs, 2025

Sam Scoggings

Grief
Oil on canvas, 120x95cm, 2025



"Painting is an extremely ancient human practice. We have cave paintings dating back more than 40,000 years. I'm increasingly aware that our ancestors are closer than we sometimes imagine, and I seek to paint in continuity with these ancient practices. Whilst painting, I try to look at my mind and enter a space of non-thought. Painting is thus in part a meditation practice."



Sam Scoggins is a multidisciplinary artist whose career spans fine art, photography, film, education, design, and technology. Born in 1958 in Brampton, Ontario, Canada, he has followed a diverse professional path shaped by both creative and academic pursuits.

Scoggins began his formal art education with a Foundation Course at Filton Art College in Bristol in 1977, before earning a BA (Hons) in Photography, Film & TV from the London College of Printing (1977–1980). He went on to complete an MA in Film & TV at the Royal College of Art in London between 1980 and 1983. Early in his career, he worked as a freelance assistant documentary film editor (1983–1984), followed by freelance documentary film editing work from 1984 to 1986. From 1986 to 1997, Scoggins held academic positions at Canterbury Christ Church University, first as a Lecturer and later as a Senior Lecturer in the Department of Radio, Film & TV. Alongside his academic work, he remained actively engaged in creative practice and media production. In the late 1990s and early 2000s, he transitioned into digital media and technology-led roles, serving as Creative Director at Web & Sand Ltd (1997–2000) and 4th Wave Technologies Ltd (2000–2002), specialising in website design, digital photography, and digital media production. He later became Managing Director of iZr Solutions Ltd (2002–2006), working within the field of internet technologies. Between 2007 and 2019, Scoggins was based in the Hudson Valley, New York, where he worked as a historic house restorer, interior designer, and freelance photographer. In 2020, he shifted his focus fully to his artistic practice and has worked as a full-time artist since.

Sam Scoggins' extensive background across disciplines continues to inform his contemporary art practice, bringing together decades of experience in visual storytelling, craftsmanship, education, and creative innovation.

Emptiness is Spontaneous Presence - Oil on canvas, 80x100cm, 2025

Levels
Oil on canvas, 75x50cm, 2025

Your career spans film, photography, digital media, teaching, restoration, and now full-time painting—how have these different disciplines shaped the way you approach the canvas today?

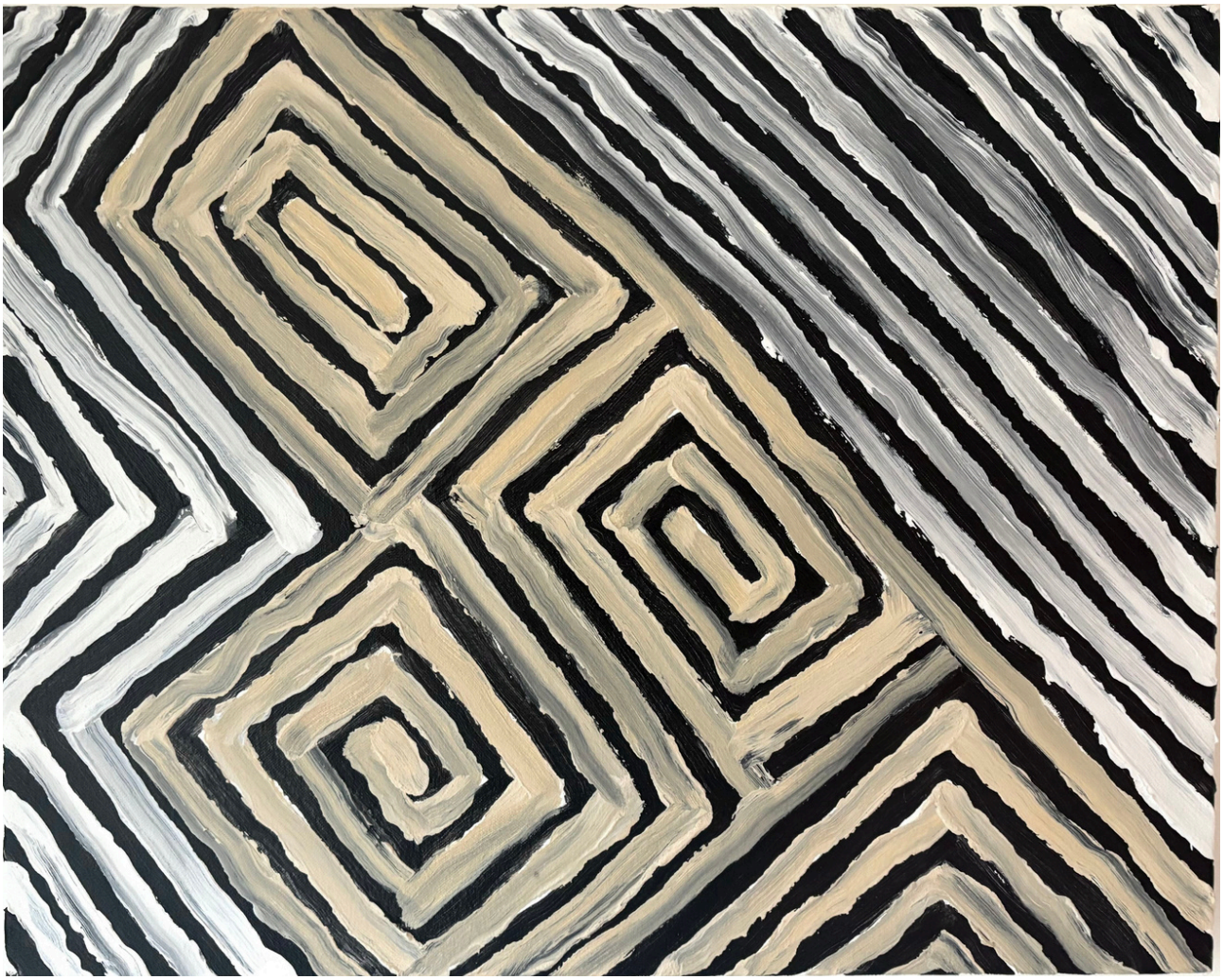
I'm trying to simplify my process as much as I can. I love the fact that for many of the "classical" arts, painting, poetry, composing music, etc., you don't necessarily need enormous material resources - you can write a poem with a pencil and a sheet of paper, same for painting. My painting practice is somewhat in reaction against images made by the machine - AI, photography, film, and in general, this reflects a desire to spend less time on social media, watching television, playing video games, and generally being absorbed by the screens in our modern world.

After decades of working with technology and image-making, what prompted the return to painting as a primary, hands-on practice?

I'd done some work producing landscapes that did not exist using AI image generation tools from 2019 to 2021. However, as the tsunami of AI slop, facile images with horrible aesthetics, crashed over us in 2024/25, I became repulsed and moved in the opposite direction. I felt the need to return to painting as a human-scale, entirely manual process. I realised we had been painting and carving since the earliest days of humanity, and could continue right now.

You speak of painting as an ancient human act. How does an awareness of cave painting and early mark-making influence your sense of responsibility as a contemporary painter?

I think it's essential to us as human beings. It's a way of continuing culture. The earliest abstract symbol I know of is a Zigzag inscribed into the shell of a freshwater mussel, which was found in a burial of Homo Erectus and is more than 300,000 years old. Making marks like this tells us we are human and may reflect fundamental neurological processes taking place in the visual cortex and other parts of the eye/brain, which only humans have.



The Ridgeway - acrylic on canvas, 40x50cm, 2026

What does it mean for you to paint "in continuity" with ancestors rather than in reaction to modern art history?

I don't reject modern art history; it's just that I have realised we have been making marks throughout human history, and there are reasons for that. I'm investigating those reasons.

Your statement describes painting as a way of entering non-thought. How does this meditative state affect decision-making, gesture, and form in your work?

Agnes Martin once wrote that she used to meditate until she learned not to think. Actually, I don't think that thoughts themselves are the problem; it's the way we attach to them, get lost in them, follow them. The gestures in my work are as mindful as I can make them and automatic. The major decisions and the overall form are decided before I start actually painting, and inevitably, this does involve thought.

Having worked extensively with time-based media such as film and television, how does the stillness of painting change your relationship to time?

Space and time are interdependently connected.

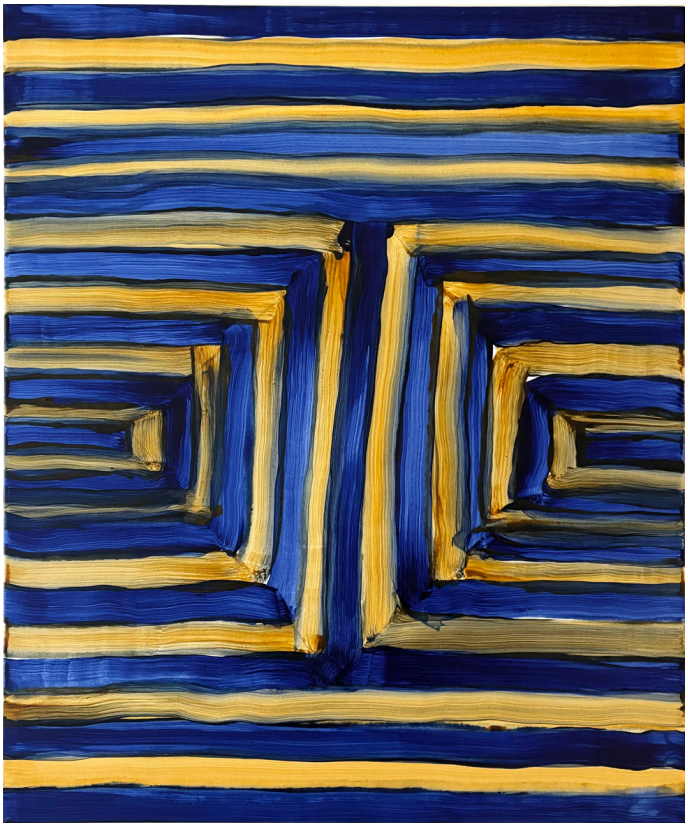
Historic house restoration involves careful attention to material and history. Does this sensitivity carry into your choice of surfaces, pigments, or processes in painting?

I'm interested in pigments that would have been available to our ancestors. I've been using Carbon Black and local Ochres from the British Isles. I've also been using Woad, which I'm growing in my garden - Woad in the popular imagination was used by the Ancient Britons as body paint when they fought against the invading Romans. I tend to daub Woad and Ochre colour paint on as if the canvas were skin on a human body, and I find this gives the brush strokes an alive quality.

As a former educator, how do you now view the role of teaching and learning within your own studio practice?

I think we are all learning throughout our lives. It's interesting that recently the term "emerging artist" has stopped being applied exclusively to young artists within the art world and is used for artists of any age.

Spontaneous Presence
Acrylic on canvas, 50x40cm, 2026



Laying Down The Law
Acrylic on paper, 75x55cm, 2025

Do you see your paintings as records of an internal state, echoes of ancient visual language, or something that exists between the two?

All of these. I'm directly influenced by ancient abstract symbols, but increasingly I'm coming to realise that these may themselves be records of internal neurological processes. It's interesting to me that these symbols were produced thousands of years before we had written language, but it may be that they represent a necessary step in our ability for abstract conception on the way to evolving written language.

In a world saturated with images and speed, what kind of experience do you hope your paintings offer to the viewer—slowness, recognition, or connection across time?

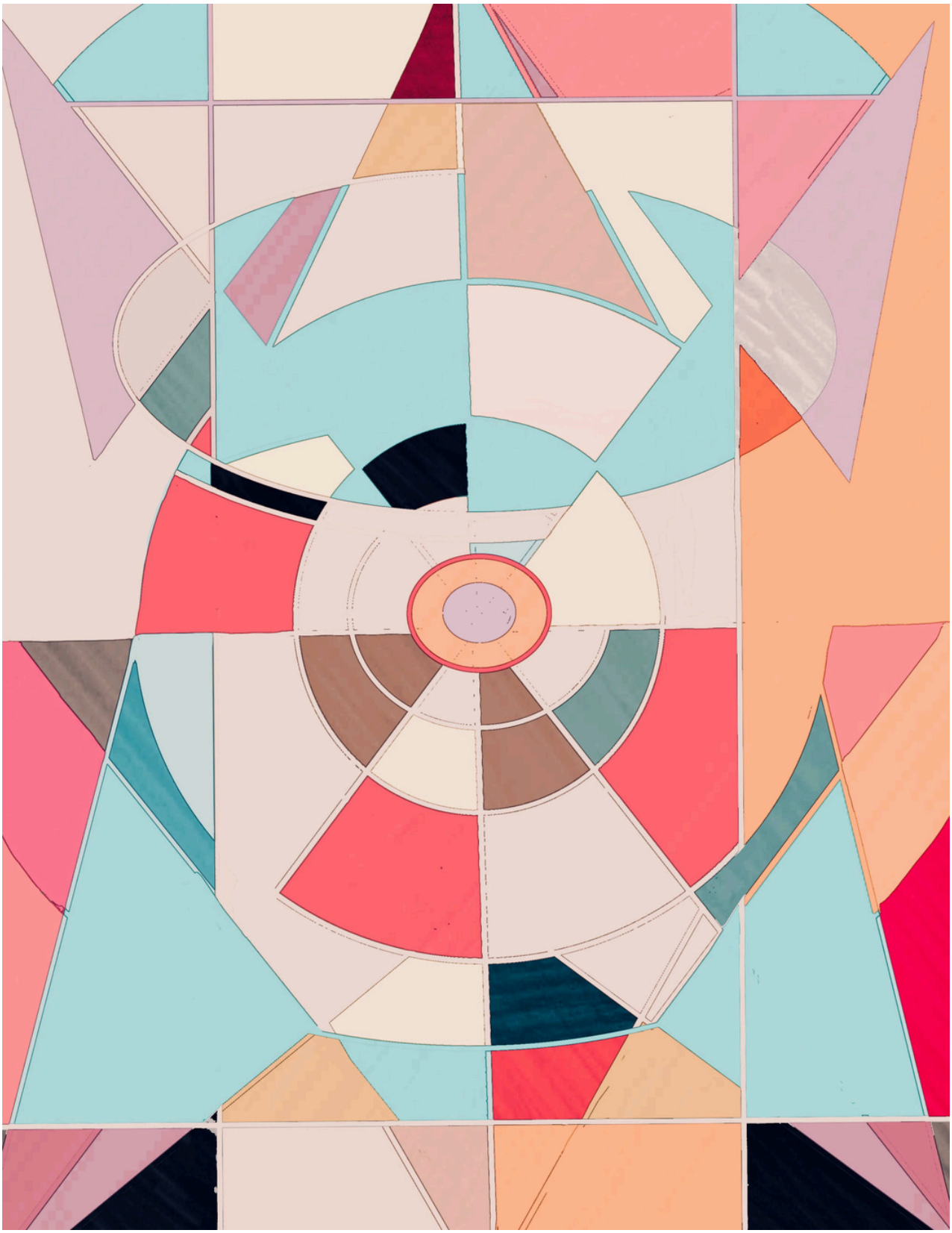
My aspiration is that my work points the viewer to a consideration of emptiness and dependent arising, in the Buddhist sense. A realisation that appearances are mind. Our eyes and brain construct what we see, and the objects that we see have no inherent existence apart from the causes and conditions upon which they depend.

Lithic Territory
Acrylic on canvas,
100x100cm, 2025s

Alice Lenkiewicz

New Dawn - Digital drawing, 32"x24", 2024

In classical mythology, the concept of a new dawn is often associated with the renewal of hope, vitality, and new beginnings. It symbolises the transition from darkness and despair to light and optimism.



Alice Lenkiewicz is an artist working across visual media whose practice includes a series of geometric digital artworks exploring structure, rhythm, and symbolic form. These works developed from an interest in geometry as a visual language—one that reflects natural order, spiritual archetypes, and the underlying patterns that shape human experience.

Working digitally enabled her to experiment with precision, symmetry, and repetition, while maintaining an intuitive rather than technical approach to the process. Geometry became a framework through which emotion, memory, and perception could be distilled into balanced visual forms. Circles, grids, and layered shapes suggest cycles, thresholds, and states of becoming, inviting quiet contemplation rather than fixed interpretation.

Her engagement with sacred geometry is guided not by rigid symbolism, but by resonance and feeling. Positioned between the mathematical and the poetic, these works reflect a distinct moment within her broader artistic practice—one in which pattern and proportion offered a means of exploring harmony, stillness, and connection.

Cosmica Spring
Mixed media, 24"x16", 2024
Nature, universe, and structure intertwine to celebrate beauty that feels timeless and ethereal.

What first drew you to geometry as a visual language capable of holding emotion and memory, rather than purely logic or order?

I think the mind is always seeking a sense of order and balance. I have always been fascinated by mystical and beautiful diagrams. They seem to hold so much mystery and convey a message that we must always interpret for ourselves. This has continually inspired me in my geometric and mandala works.

Your digital process prioritizes intuition over technical display—how do you balance precision with feeling in the act of making?

I enjoy design as a process and a form of creative expression. Creating structural works can be very relaxing, offering a channel to reach balance and harmony. Sometimes the mind measures intuitively, and in that sense, precision and feeling exist together as a form of creative communication.

Circles, grids, and layered forms recur in your work. What kinds of psychological or spiritual states do these structures allow you to explore?

It becomes a balance between enjoying the process and aiming to achieve a final result, although I feel the result is already within us, but we can use a method that allows it to reveal itself. I am not sure exactly what will transpire as I work quite fast. It is the swift movement in creating them and the randomness that make the work spiritual, providing a state of suspense. The goal of achieving something cosmic and beautiful becomes more apparent. It's quite alchemical to some extent in that the pursuit is an ideal form, but the random approach is the key to discovery.

Geometry often implies certainty, yet your work resists fixed meaning. How do you create space for ambiguity within such ordered systems?

I enjoy creating a sense of order in my work, as balance and harmony are paramount in my approach, although I disrupt this formulaic approach by working quickly and intuitively rather than according to traditional mathematical principles. This intuitive process introduces non-conformity, creating areas of colour and form that challenge expectations. The placement of colour and light within the geometric drawings may feel harmonious or deliberately challenging to the eye, allowing uncertainty and ambiguity to exist within an ordered structure.

In what ways does repetition function as a meditative tool rather than a formal device in your practice?

Repetition acts as a kind of mantra for me. I find that anything kinetic can bring a sense of calm. In my digital works, I start with diagrams and then colour them in using a simple app called Sketchbook, which has a ruler, a sphere, and a virtual piece of paper. Unlike working on physical paper, this process is immediate and allows for experimentation. Other pieces, like my mandalas, rely on repetition differently: I keep recycling an image until it loses its original identity and transforms into something entirely new. This repetitive motion is very mindful, relaxing, and meditative.

You describe these works as sitting between the mathematical and the poetic. Where do you feel the shift from calculation to contemplation occurs?

I begin with a formulaic starting point, often drawing lines from corner to corner. The shift to contemplation tends to occur when I decide where to place the horizontal line across the page. Keeping it in the middle continues the journey of balance and precision, but lowering it alters the visual direction and aesthetic of the drawing. With my mandalas, the contemplative moment comes when I push them beyond their completed design; that's when the alchemy begins. They take on a life of their own, becoming almost supernatural, as they illuminate and transform beyond what might be expected.

Sacred geometry appears in your work through resonance rather than doctrine. How do you navigate the line between personal symbolism and universal archetype?

I would have to look this up, but I feel that part of my work is embracing not knowing. Sometimes knowing the answers can interfere with the creative process. I've heard of sacred geometry, the golden ratio, and its connections to mysticism and Renaissance artists. Perhaps it relates to universal order and the cosmos. For now, I prefer not to know in detail, as this allows me to move forward intuitively. Maybe in the future I will explore it further.

How does working digitally influence your sense of rhythm, time, and stillness compared to physical media?

Working digitally feels very different from physical media. I enjoy the immediacy and experimentation it allows, as I can erase or start over with ease. Digital works exist quietly online, as a testimony to their creation within the technology itself. Physical works, by contrast, demand contemplation and exist in the world as tangible objects. Each medium offers a different rhythm and sense of time, and I enjoy both.

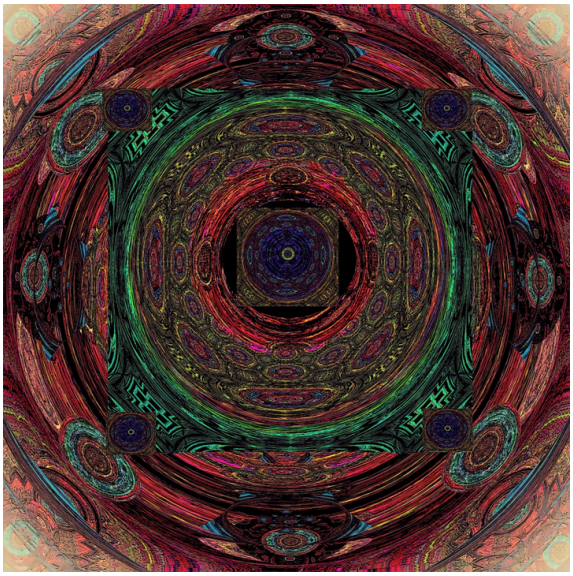
Mystic Three - Digital Drawing, 24"x16", 2024

Do you see these geometric works as isolated studies, or as thresholds within a broader, evolving artistic language?

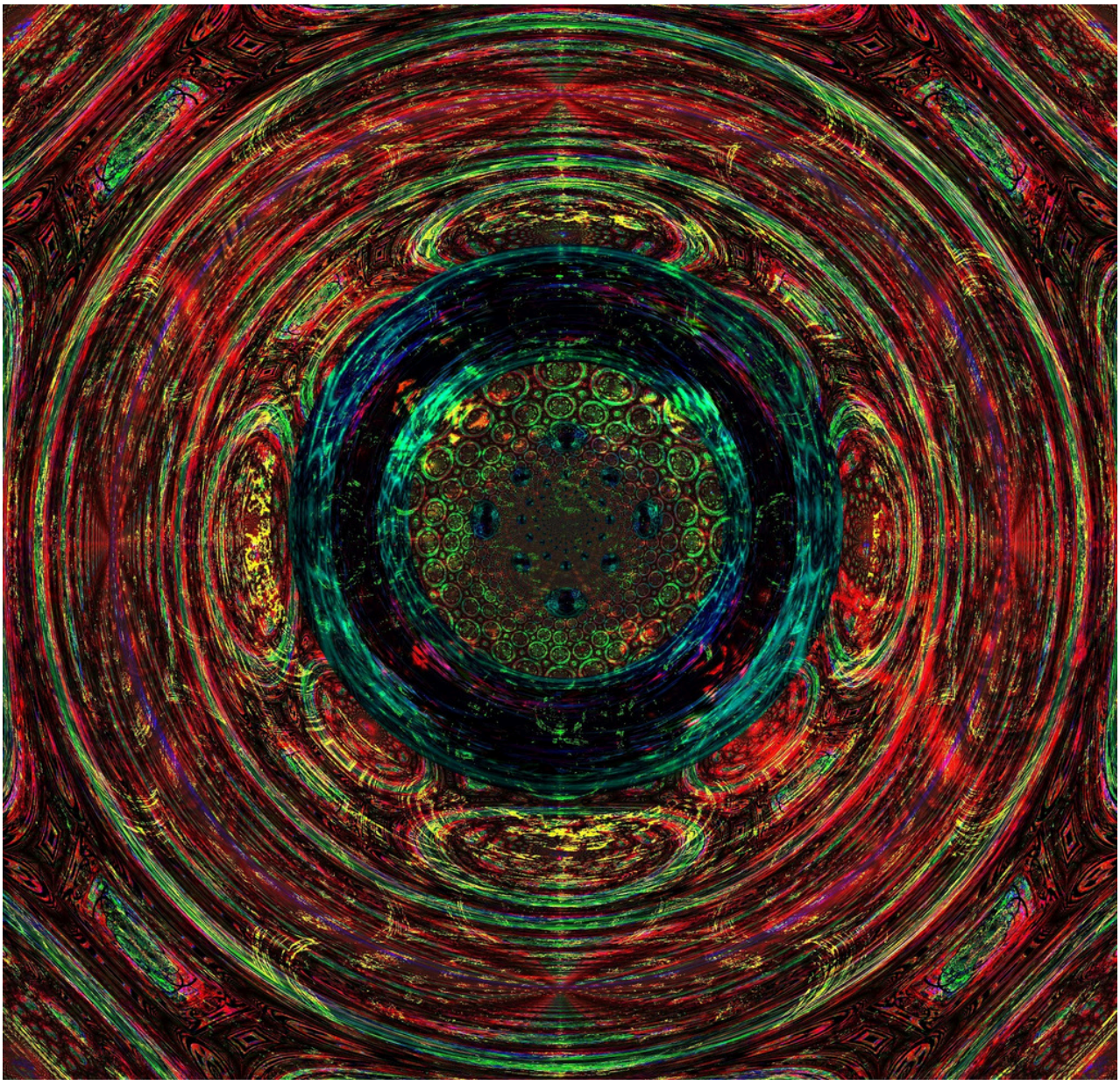
I think these works are connected to everything I create, but visually they are quite distinct from my other pieces. Emotionally, however, they remain linked. They may not represent a new style, but within themselves, they form a kind of evolving language.

When viewers encounter these quiet, balanced forms, what kind of experience do you hope is activated?

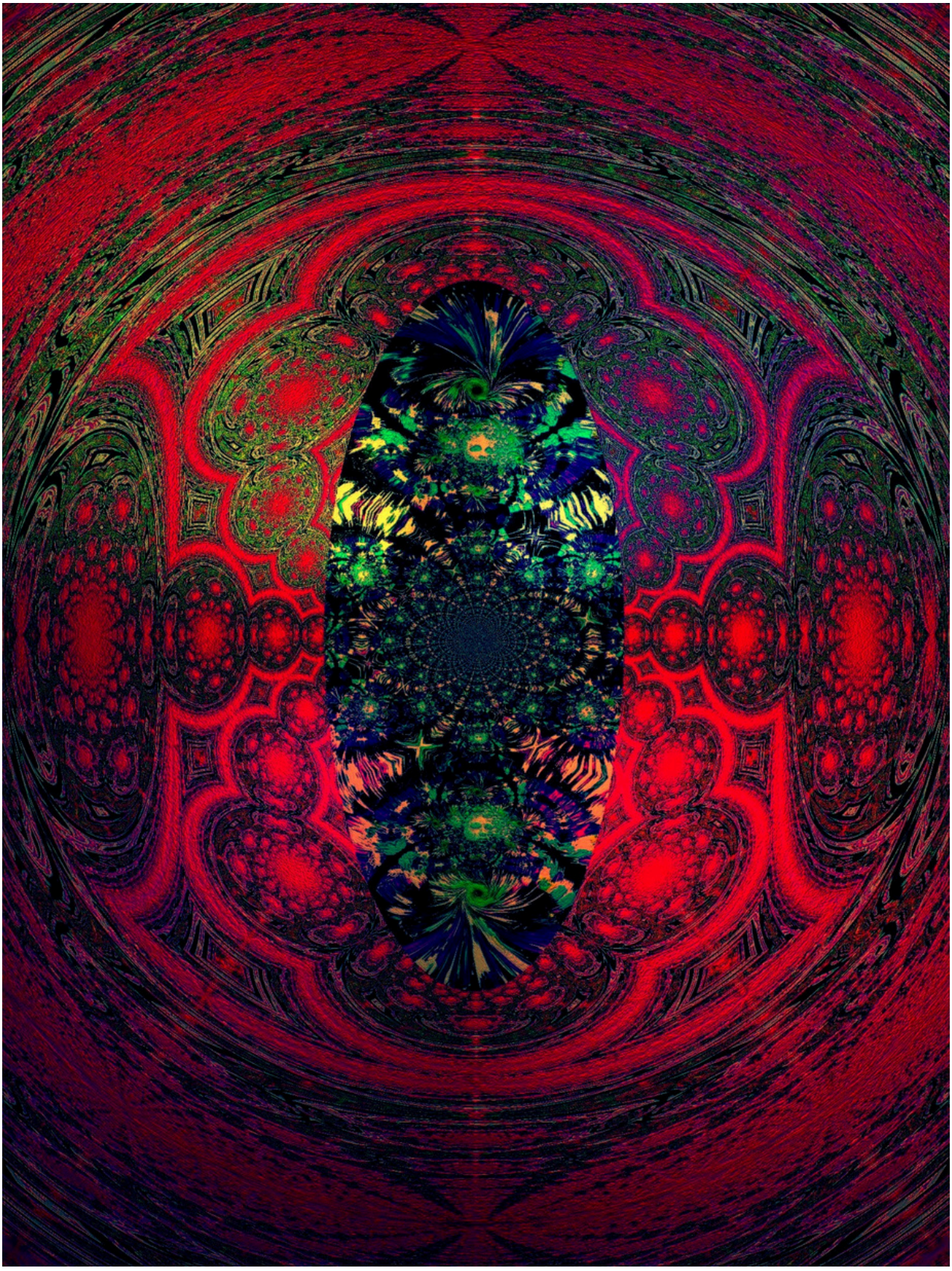
I'm not sure what to expect; perhaps curiosity and appreciation. When people respond, I wonder what they are seeing: a mathematical perspective, or simply a general sense of harmony. I hope viewers sense the balance and calm I aim for in the work, though each person will experience it differently.



Nouveau - Mixed media, 16"x16", 2013



Green Oracle - Mixed media, 24"x24", 2012



Beyond Nine Thrice Lands
Mixed media,
12"x9", 2012

A cosmic digital realm unfolds beyond nine thrice lands, inspired by ancient legends and whispered fairytales among the stars. Myth, light, and celestial energy blend to create a timeless journey of magic and imagination.

Eleni Vamvakidi

Eleni is an interdisciplinary artist and university student studying informatics in Greece. She has several years of training in traditional techniques, primarily still life, and has recently begun producing original conceptual works. Her practice spans diverse media, including pencil, charcoal, gouache, watercolor, and acrylics, and embraces multiple approaches, from personal and expressive pieces inspired by nature, such as landscapes and wildlife studies, to contemporary works rich in symbolism and conceptual exploration. She is inspired by historical approaches to symbolism while developing contemporary conceptual work. Alice in Riemann's Hypothesis marks the first step in her ongoing project to unite art, science, and the wider public by visually exploring scientific ideas through art. Through her work, Eleni seeks to spark curiosity, invite reflection, and reveal layers of meaning, structure, and narrative in both the natural and conceptual worlds.

Your practice sits at the intersection of art and science—what first sparked the desire to visually translate scientific ideas into narrative form?

Marcus du Sautoy was my initial inspiration. In his book The Music of the Primes, he uses a mirror metaphorically to describe Riemann's discovery about prime numbers, where the mirror transforms the chaotic arrangement of primes into a pattern through his zeta function. Curious about prime numbers, I attempted to visualize their chaotic structure in a grid, while the idea of the mirror inspired the conceptual elements of the piece. Through this process, I realized that art could become a way of thinking, translating ideas into experiences that can be felt intuitively.

With a foundation in traditional still life and nature studies, how did you transition from observation-based work into conceptual and symbolic exploration?

The transition happened naturally for me. The technical skills I developed through traditional training, combined with my fascination with symbolism and my own creativity, allowed me to move beyond depiction and begin creating work that carries meaning beyond what is immediately visible, with literal ideas as the foundation for compositions that, while grounded in reality, appear abstract or conceptual at first glance.

Studying informatics alongside art provides access to both analytical and creative modes of thinking. How do these two ways of understanding the world inform one another in your work?

Creative and analytical thinking aren't separate modes for me; they constantly refine each other. I don't create from emotion alone, but by building systems that give structure and logic to my work. Creativity allows me to visualize these systems and introduce conceptual elements without them becoming vague or empty, so my work emerges where structures translate into experiences that can be perceived emotionally.

Alice in Riemann's Hypothesis draws on both mathematics and literary fantasy. What does the figure of Alice allow you to communicate about curiosity, discovery, and the unknown?

Alice began as a literal idea inspired by Sautet's metaphor, but she evolved into a symbol of our curiosity and desire to explore the unknown. Through her, I can convey our innate need to explore, question, and seek understanding beyond what is immediately visible. Alice is the human witness; she stands between chaos and order, noise and harmony, randomness and structure, and she enters a place where logic becomes wonder.

The grid of numbers echoes both a piano keyboard and a star-filled galaxy. How do repetition and structure help transform abstract mathematics into an emotional or poetic experience?

In mathematics, repetition reveals law, and in art, repetition creates rhythm. In Alice in Riemann's Hypothesis, the grid was meant to make abstract math visible. Any feeling it evokes, the rhythm, awe, or tension, comes naturally from repetition and structure, not from trying to be emotional. I wanted to show the patterns I saw, and in doing so, the system itself creates a sense of order and tension like a sky full of stars, capturing the feeling of confronting infinity.

Prime numbers are often seen as cold or abstract. How did you approach making their hidden patterns feel alive, mysterious, and accessible to a wider audience?

While the grid naturally produces a sense of awe and scale, the conceptual elements of Alice in Riemann's Hypothesis extend this experience. Without Alice, the mirror, and the pattern inside it, the grid would remain purely decorative. The spiral-like visualization of the Riemann zeta function not only acts as the ripples in magical portals from fairytales, but also reflects the primes, revealing an alternative way to perceive them. Placing the mirror in the middle of a cosmic background gives a surreal feel, and combined with Alice's human presence, creates a dreamy, fairytale-like scene, making the prime numbers feel naturally alive and intuitively accessible to a wider audience.

You reference symbolism rooted in art history while developing contemporary conceptual work. How do historical symbolic traditions shape your visual language today?

I like the concept of symbolism, the way the elements of a continuous, cohesive image carry a deeper meaning. In Alice in Riemann's Hypothesis, I made sure every added idea has significance: the mirror reflects the hidden form of primes, and at the same time, acts as a portal from their chaotic structure into a state where their patterns become visible. The grid consisting of 88 numbers across references the 88 keys of a piano, highlighting the connection between math and music. More generally, in my other work, I combine this approach with classical symbolic traditions, incorporating objects that historically carry specific meanings.

The mirror and the rippling zeta function act as portals within the piece. What role do thresholds, reflections, and transitions play in your broader practice?

I like to push the boundaries between literal and metaphorical states. Mirrors act as tools to reveal hidden truths or offer alternative perspectives. In my work, I often take elements that are highly literal or familiar and guide the viewer toward the deeper narratives or meanings I have embedded. This allows me to express complex ideas or stories through the transformation from the concrete to the conceptual, much like a diagram that uses simple components to make a complex system understandable.

You describe mathematics as a "sacred language of the universe". How do awe and spirituality enter into your engagement with scientific ideas?

Spirituality, for me, is the recognition of something larger than I can fully grasp: the way everything, from the atomic to the cosmic scale, is connected, and the realization that I am a part of it. The beauty behind numbers and the systems that allow everything to exist and interact are, for me, far more than equations. Even reflecting on this evokes the same awe and sense of wonder as looking at a star-filled night sky, and the same feeling that my piece 'Alice in Riemann's Hypothesis' conveys. The fact that all of this can be explained through mathematics, in a way, makes mathematics feel like the sacred language of the universe.

As this project marks the beginning of a longer journey uniting artists, scientists, and the public, what questions or realms of knowledge are you most eager to explore next through art?

I don't follow a fixed plan in my artistic practice as my work develops organically through personal curiosity and learning. As my knowledge expands and I deepen my understanding of the universe, so does the range of questions and ideas I feel compelled to explore. At this moment, the next realm I am engaging with is the concept of time: its perception and representation across human history and science.

Alice in Riemann's Hypothesis

Gouache and colored pencils on paper,
57x45cm, 2025

I create work at the intersection of art and science, exploring abstract ideas through visual narratives that are imaginative, symbolic, and accessible. Alice in Riemann's Hypothesis began as an attempt to uncover the hidden patterns of prime numbers. Inspired by Marcus du Sautoy's The Music of the Primes, I mapped nearly 5,000 numbers in a grid of 88, echoing the keys of a piano, with primes represented as lines and non-primes as dots, forming a star-filled galaxy. The grid, repetition, and symmetry evoke a mathematical and cosmic order. At its center, Alice stands before a mirror whose reflection reveals Riemann's zeta function along the critical line, used for the prediction of primes, rippling like waves in a fairytale portal. Alice steps into a magical world, just as she does in Alice in Wonderland, but here, the magic is mathematics itself, the sacred language of the universe, where patterns, structures, and numbers harmoniously shape reality. Through this work, I aim to invite viewers to reflect, feel awe, and experience the hidden harmony of the universe, and to begin a broader conversation uniting artists, scientists, and the public through art.

Julija Töllikkö

Julija Töllikkö is a self-taught artist specializing in sacred geometry, based in Lahti, Finland. Her artistic practice is grounded in mixed-media methodologies and informed by both ancient symbolic systems and contemporary visual culture. She regularly exhibits at international venues across Europe, actively engaging with contemporary artistic discourse and cultural exchange.

Through precise form, proportional systems, and material exploration, she investigates the universal language of geometry—circles, triangles, spirals, symmetry, and the golden ratio—as expressions of cosmic order and reflections of human consciousness. Her paintings are held in private collections worldwide.

Zodiac Circle
Acrylic, mixed media on canvas,
50x50cm, 2025

"My artistic practice explores sacred geometry as a universal visual system that unites mathematics, nature, and human perception. By using circles, triangles, spirals, symmetry, and the golden ratio, I create balanced compositions that reflect the structural harmony present in both the microcosm and cosmic forms. Working with mixed media, texture paste, and gilding, I examine materiality alongside geometry, forming layered surfaces that emphasize rhythm, depth, and order. In my work, sacred geometry is not merely decorative—it serves as a conceptual foundation, a timeless language that translates abstract principles of balance, proportion, and interconnectedness into contemporary visual expression."

Yantra of Venus
Acrylic, mixed media on canvas,
50x50cm, 2024

Saturn Yantra
Acrylic, mixed media on canvas,
50x50cm, 2024

You describe sacred geometry as a universal visual system—what first led you to recognize geometry as a language rather than a motif?

I began to perceive sacred geometry as a language and a path to self-knowledge when I noticed that certain shapes consistently evoked the same internal states—calmness, expansion, concentration, stress relief, and acceptance of myself as I truly am, without masks. These reactions manifested themselves regardless of culture or explanation. Then geometry ceased to be decoration and became a system for transmitting and accepting the universal order and existence. From that moment on, it became a living language for me.

As a self-taught artist, how has developing outside formal academic structures shaped your relationship with discipline, intuition, and experimentation?

The path of self-study gave me freedom from imposed rules. I studied ancient knowledge on my trips to Asia, photographing old artifacts. Traveling and finding new Patterns and understanding them always bring you closer to the source. I learned to put intuition first and use the clear structure of creating mandalas according to the canons as part of the method, using it as a support rather than a limitation. Experimentation became my main teacher, and there can be no mistakes along the way. Through observation, a practice was formed that combines rigor and inner depth.

Your work bridges ancient symbolic systems and contemporary visual culture. How do you navigate this dialogue?

I perceive ancient symbols as a legacy of the past and, at the same time, as functioning structured systems of ancient knowledge. Contemporary visual culture helps to translate them into a modern language. In my work, I constantly explore whether the form corresponds to the meaning and resonates with my request or the client's request, rather than fashion or nostalgia. Balance arises from respect for ancient knowledge, where the modern does not dominate.

Sri Yantra - Acrylic, mixed media on canvas, 40x40cm, 2024

Narasimha RakshaYantra - Acrylic, mixed media on canvas, 40x40cm, 2025

Materiality plays a significant role in your practice through texture paste and gilding. How do surface and depth contribute to the conceptual meaning of geometry in your work?

Texture and gilding allow geometry to transcend the plane and become three-dimensional and visible, yet not dominant. Shadows reveal depth, depth creates shadows, resistance, and tactility—qualities that reflect real-life experience. Gold reflects light differently depending on the viewer's point of view, making perception active. Thus, abstract order is rooted in materiality.

You speak of geometry as reflecting both microcosmic and cosmic order. How do you translate such vast scales into intimate, human-sized works?

Each form in my works is not a decoration, but a reflection of the inner and cosmic order. Through lines, proportions, and rhythm, I translate the laws of the universe into human scale. I work with geometry as a living language, not inventing harmony, but revealing it. The point in the middle of the canvas becomes the reference point. My works are a space of silence, attunement, and inner balance.

Raxy Yantra - Acrylic, mixed media on canvas, 40x40cm, 2023

Ketu Yantra - Acrylic, mixed media on canvas, 40x40cm, 2024

How do you ensure that visual beauty remains connected to conceptual rigor?

For me, visual beauty must always be justified by structure. I start with clear geometric logic and only then allow aesthetic intuition to refine it. If form does not serve internal order, it disappears. This preserves the connection between beauty and semantic rigor.

How do different audiences respond to the universality—or specificity—of your geometric language?

International audiences often respond to works on a sensory level, even if the symbolism is interpreted differently. Some recognize familiar traditions, while others experience them physically and emotionally. Geometry transcends language, but the culture of the viewer influences interpretation. This tension deepens the dialogue.

Your compositions emphasize balance and harmony. Is this sense of order something you seek to create, discover, or reveal through the process of making?

The composition is formed through the step-by-step drawing of elements based on the analysis of proportions, rhythm, and the interaction of forms. Balance and harmony are seen not as decorative qualities, but as manifestations of the internal structural logic of the work. Thus, the process of creating a work becomes an exploration and revelation of existing patterns of form. In the process of working, balance gradually reveals itself through attention and adjustment.

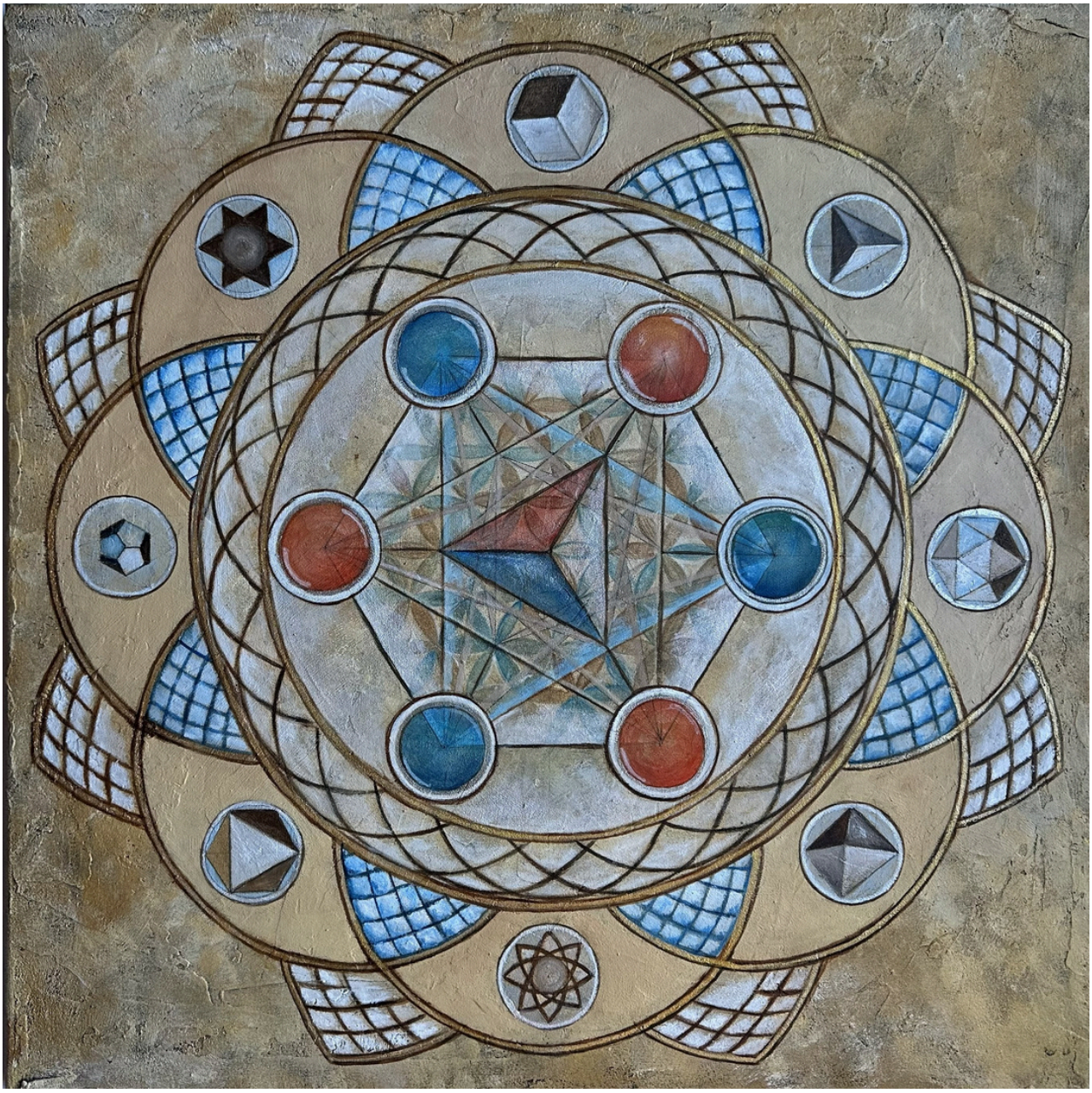
Mars Yantra - Acrylic, mixed media on canvas, 50x50cm, 2023

As your practice continues to evolve, what new questions about geometry, consciousness, or material expression are you most drawn to explore next?

Now I am increasingly interested in perception—how geometry can change the state of consciousness over time. I want to explore movement, multi-layering, and light as active elements. Experiments with materials continue to reveal new meanings. Ultimately, I am excited about how form can support internal transformation.

Flowers of life
Acrylic, mixed media on canvas,
60x60cm, 2024

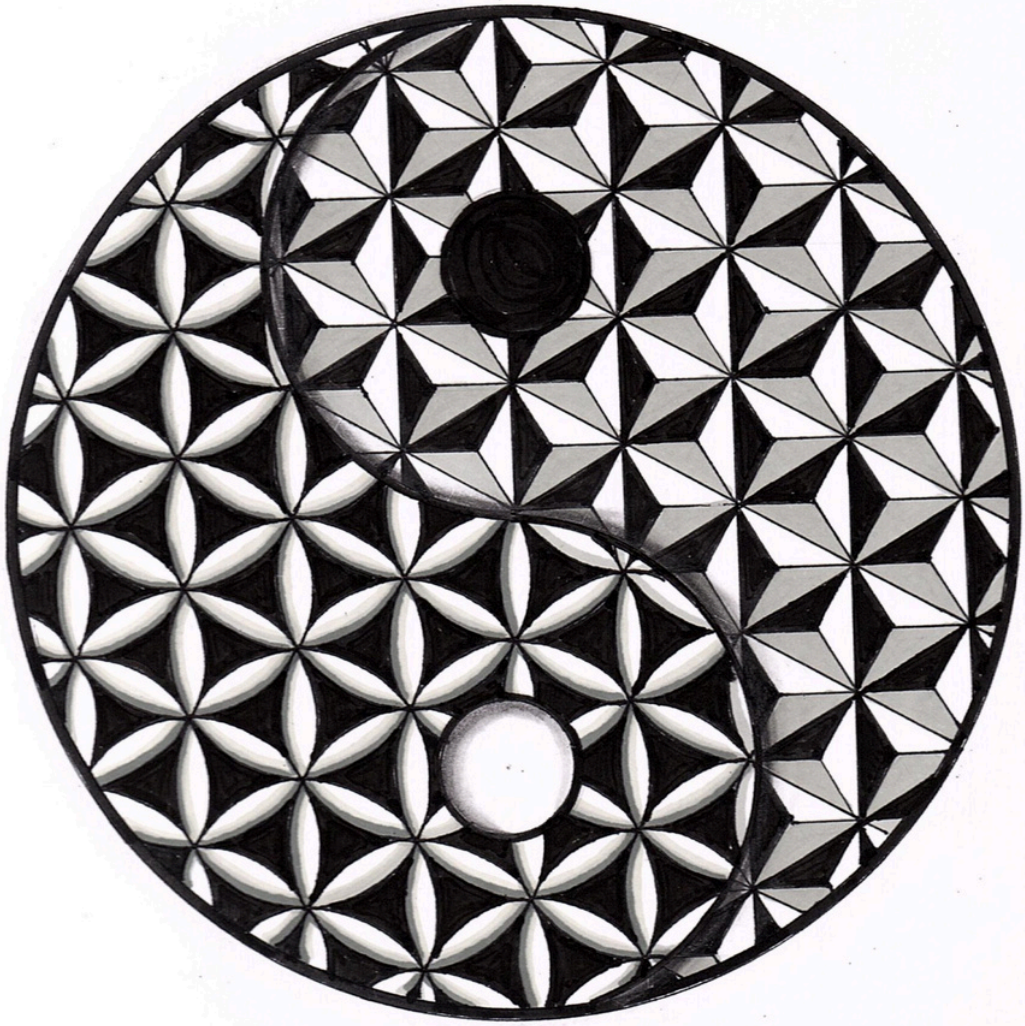
Metotrons cub
Acrylic on canvas,
50x50cm, 2025



Shell Dunkling

Shell Dunkling is a UK-based artist whose practice focusses no detailed hand-drawn geometric drawings made with ink and marker on paper. She works with traditional drawing tools, including compass, pencil, ruler, and fine liners, constructing each piece through slow, methodical repetition. Her drawings are developed over long periods of time, with an emphasis on accuracy, consistency, and sustained concentration.

Shell's working process is intentionally manual and analogue. She prefers the physical engagement of drawing by hand, allowing time, attention, and small variations to remain visible in the finished work. Rather than aiming for mechanical perfection, she values the discipline required to maintain control across complex structures. Her drawings are produced as complete, resolved works and form part of an ongoing practice centred on patience and exploration of Sacred Geometry.

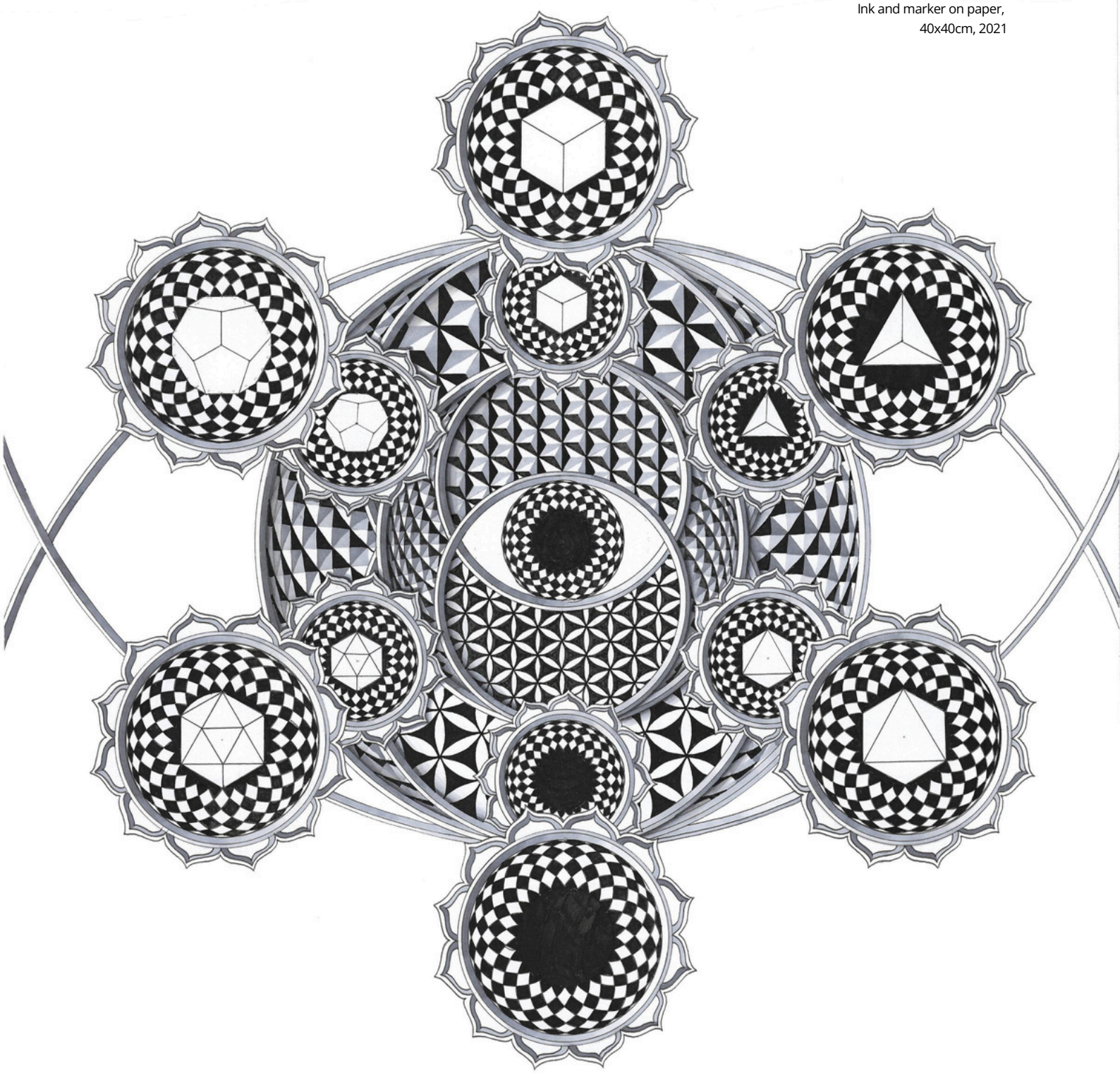


Duality - Ink and marker on paper, 40x40cm, 2020

"My work explores Sacred Geometry as a language of perception, balance, and relationship. Working primarily with ink and marker on paper, I build each piece slowly through repetition, precision, and intuitive decision-making. Geometry for me began with a fascination for how complex forms emerge from the flower of life grid. I am drawn to how each structure develops from the same underlying pattern, yet creates a noticeably different feeling while drawing it and when returning to the finished work later.

I am interested in the point where structure becomes experiential, where patterns begin to feel spatial, dimensional, or relational rather than purely symbolic. Many of my works explore duality, convergence, and centrality, including the meeting of opposites, the tension between expansion and containment, and the way a focal point can alter how the whole is perceived. Hand drawing is central to my practice, particularly the use of a compass. I find the physical act of drawing circles and building forms from a single point deeply satisfying, requiring focus and patience. Minor irregularities are part of the process and contribute to the character of each piece. These layered drawings are made to be spent time with, slowly and attentively."

Perception
Ink and marker on paper,
40x40cm, 2021



You describe Sacred Geometry as a language of perception rather than symbolism—how did this shift in understanding first emerge in your practice?

I do take the symbolic meanings of different structures into account, but the shift happened gradually through the act of drawing rather than at a specific moment. As I spent more time working with different forms, I began to notice how differently they felt when drawing. Over time, that focus on felt differences, both while drawing and when the work is viewed, became more important to me than symbolism alone.

The flower of life grid acts as a generative source for many of your works. What continues to fascinate you about how variation arises from a single underlying structure?

The Flower of Life grid has been the underlying framework for most of my work to date. What continues to fascinate me is how many different structures can be drawn from it, from Metatron's Cube and the Platonic solids to the 64-star tetrahedron and isometric grids. Even after working with it for a long time, I feel I've only explored a small part of its possibilities, which keeps the process open and makes me feel like there is so much more to explore.

Repetition and precision are central to your process, yet intuition guides decision-making. How do discipline and intuition coexist while a drawing unfolds?

The discipline in my work comes from the precision required and the slow pace of the process. Working carefully and repetitively creates the framework, which allows intuition to come into play. As the drawing develops, decisions are guided by the relationships between the structures and forms already present, as well as a sense of balance; it's that which shapes my choices.

You are interested in the moment when structure becomes experiential. How do you recognize when a pattern begins to feel spatial or relational rather than purely graphic?

Because I'm drawing three-dimensional forms within a two-dimensional surface, a sense of depth is already present in the structure of the drawing. Through the shading process, that depth becomes more pronounced and begins to create movement and dimensionality. It's this shift that makes the work feel experiential, as the viewer's eye starts to move through the piece rather than simply across the surface.

Themes of duality, convergence, and centrality recur in your work. What draws you to points of meeting, tension, or balance within geometric form?

I'm drawn to points where elements meet because they tend to hold a lot of visual and structural tension; small changes there can affect the entire drawing. Those moments of convergence often influence how the rest of the piece is read, creating a sense of balance or pull within the composition. Duality and centrality are fundamental to the creation of sacred geometry, and its symmetry and balance are what drew me to start learning how to draw it myself.

The compass plays a crucial role in your practice. What does drawing from a single point offer that other methods of mark-making cannot?

The repetitive motion of using a compass is relaxing and meditative for me. I'm drawn to it more than other forms of mark-making because the precision comes from the tool itself, which takes the pressure off my hand and my mind. I just have to place it carefully and let the drawing build from there.

Minor irregularities are allowed to remain visible in your drawings. How do these imperfections contribute to the presence or character of the finished work?

Sometimes I ink the wrong line, or the precision of the grid is off by less than a millimetre, which can then expand as the drawing develops. I often say that the only perfect thing is sacred geometry itself, so I don't expect perfection when it's being drawn by a human hand. Those small deviations are inevitable, and rather than detracting from the work, they sit alongside the precision and make the moments of accuracy feel more noticeable and more exciting.

Your process is intentionally slow and analogue. In a culture of speed and digital precision, what does this pace allow you to experience differently?

Working slowly by hand helps me stay present with what I'm doing, rather than thinking ahead to the finished

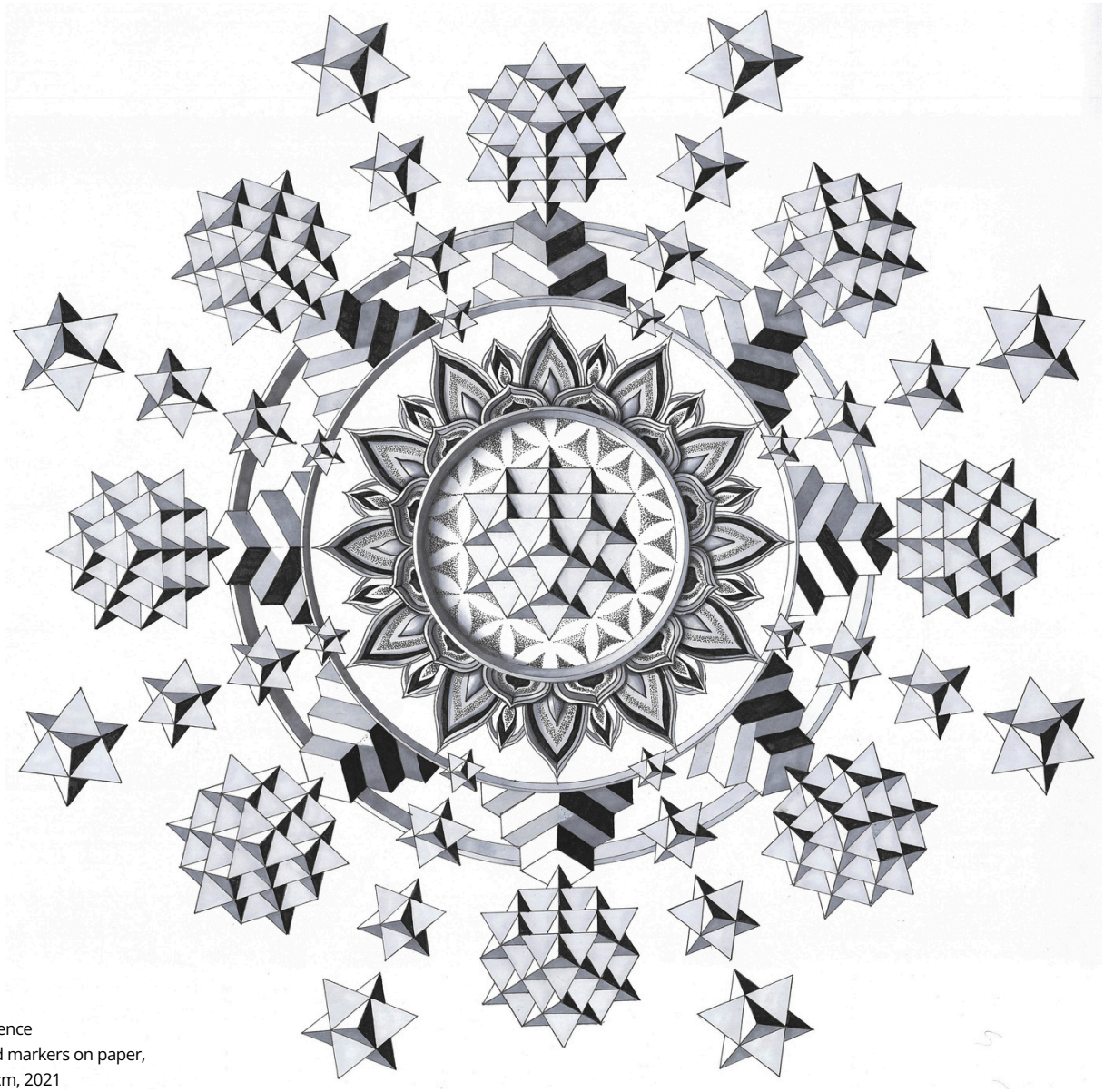
piece. Early on in my exploration of sacred geometry, I was told that to really understand it, it has to be drawn, and that idea has stayed with me. Taking time to draw the forms by hand allows me to understand how they're created and where they come from, rather than just recognising them visually. That slower pace makes the process feel steadier, and the understanding develops naturally through the act of drawing.

You describe your drawings as works to spend time with. How do you imagine the viewer's attention moving through the layers of each piece?

I spend a lot of time observing the drawings as they're being made, and I imagine viewers engaging with them in a similarly unhurried way. How a piece is experienced is always subjective, but the layered structures tend to draw the eye inward and encourage lingering. I'm interested in the fact that the work can evoke different responses in different people, and that the structure itself is capable of creating a felt response at all.

As your ongoing practice continues to explore Sacred Geometry, what questions or perceptual shifts are you most interested in pursuing next?

I tend to spend a long time with particular structures, and the 64-star tetrahedron and the torus have been central to my work so far. I'm currently working on my first piece based on Metatron's Cube, which feels like a new area to settle into and explore more deeply. Beyond that, I haven't yet worked with the geometry of the golden ratio, and I can feel myself being drawn toward it as a whole new line of investigation.



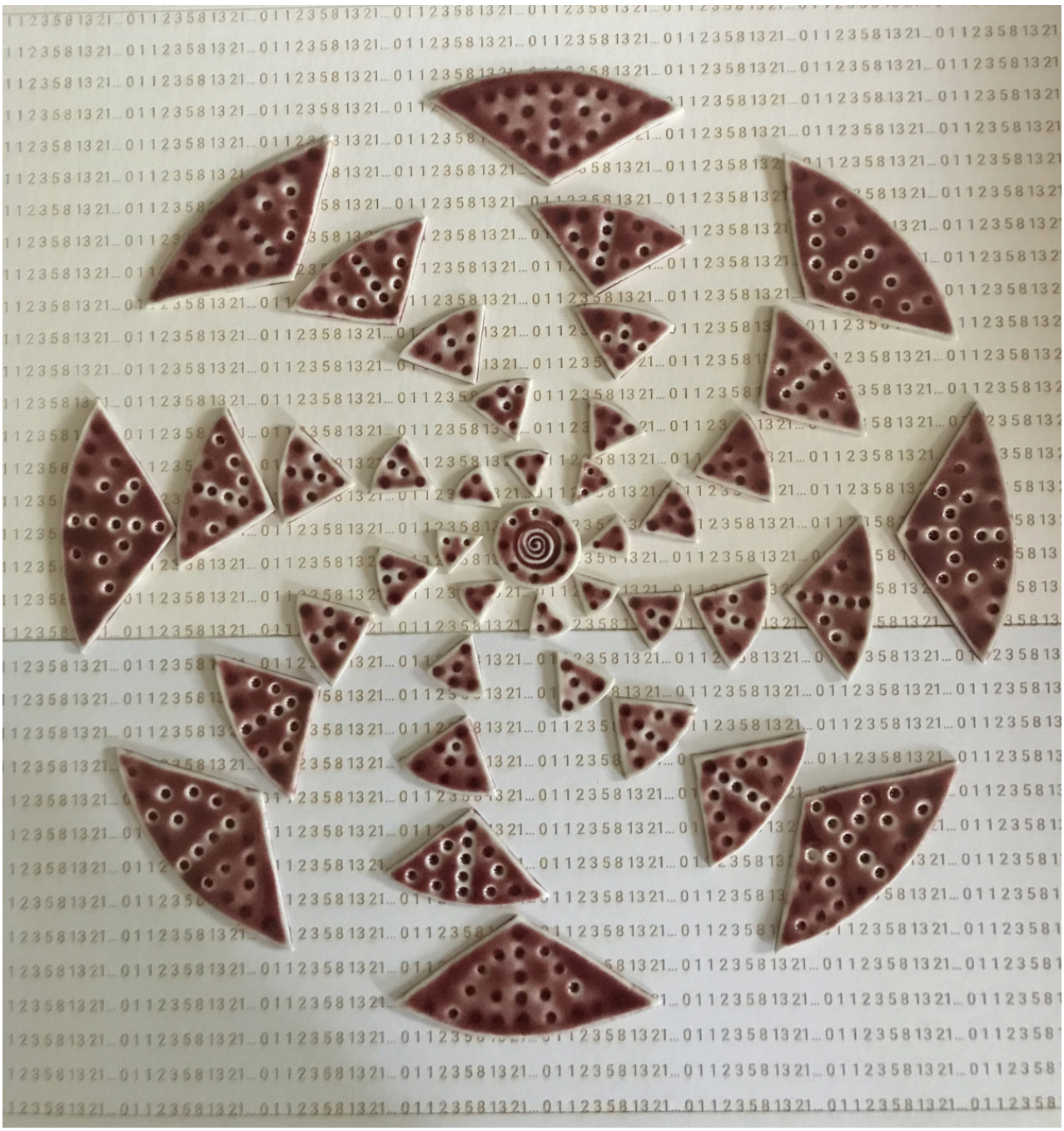
Emergence
Ink and markers on paper,
40x40cm, 2021

Alignment
Ink and marker on paper,
42x29.7cm, 2020

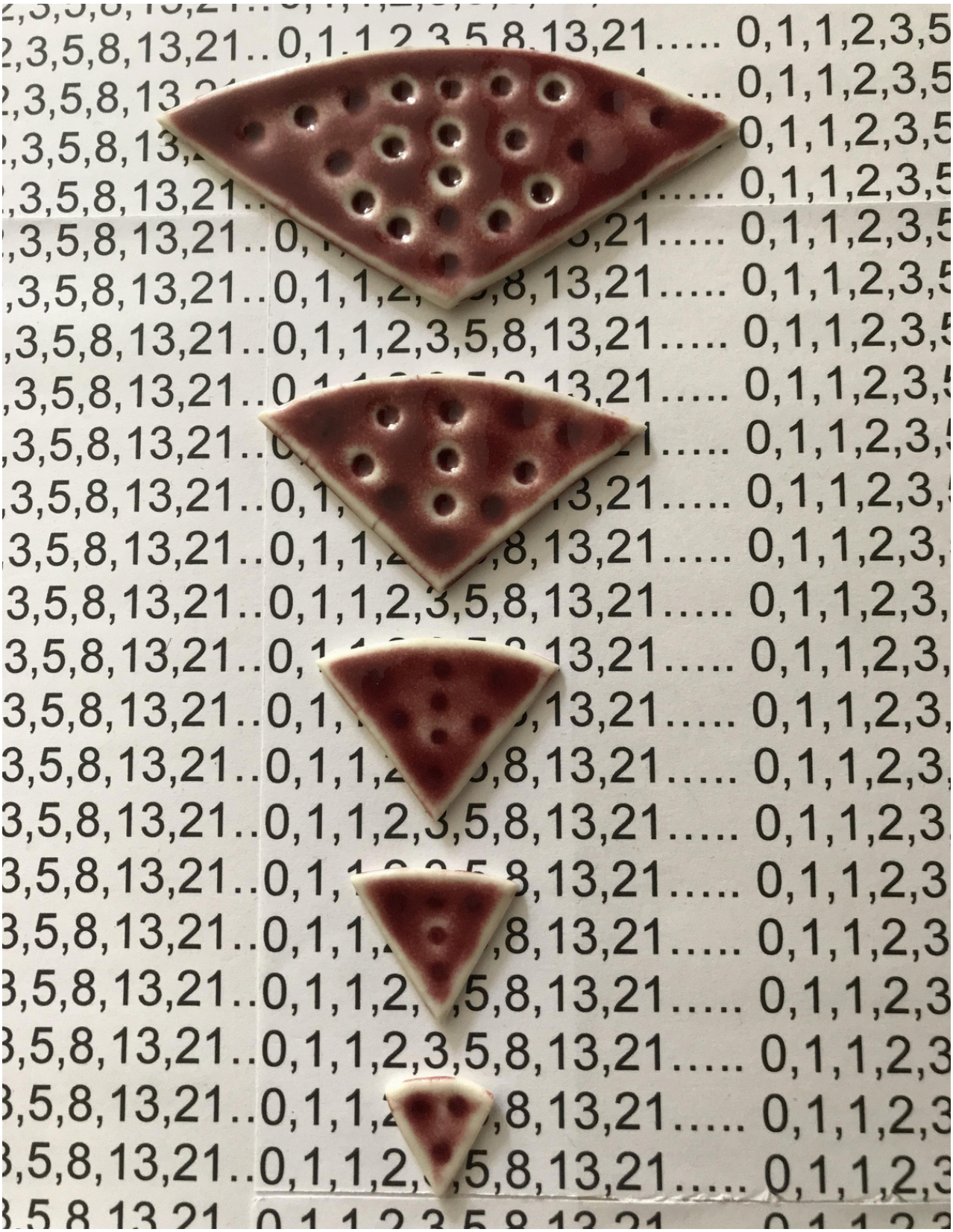
Ann Bates

Ann Bates has been working with clay for over 25 years, hand-building vessels and sculptural forms. Her pieces are inspired by natural and manmade geological formations, with particular reference to Neolithic standing stones and their carved decorations and symbolic markings. She is especially intrigued by the spiral as both a natural form of growth and a symbol of everlasting life. This interest is reflected in her exploration of how the spiral appears throughout nature—from the placement of seeds in a sunflower head to the formation of a nautilus shell—often through the application of the Fibonacci sequence, a numerical progression in which each number is the sum of the two preceding ones.

ordo et concordia - Porcelain on card, 45x45x2.5cm, 2025



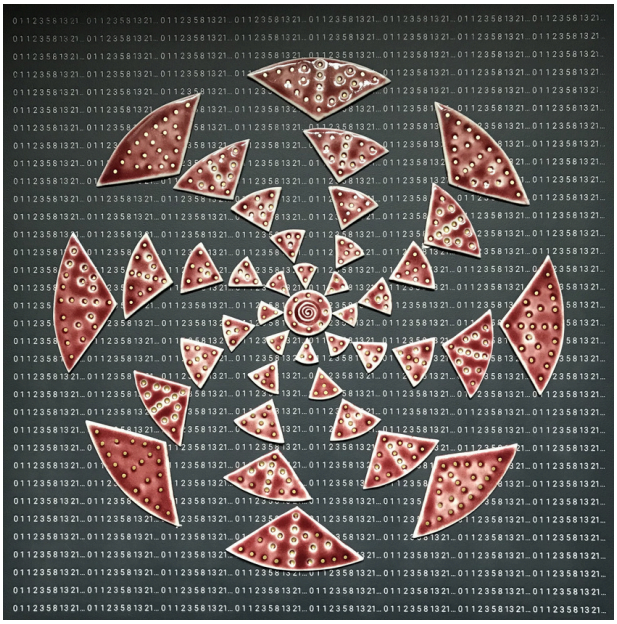
The Fibonacci sequence also informs her interest in human-made structures, appearing in large architectural forms such as pyramids, as well as in intricate carvings like those found on the entrance stone at Newgrange, the Neolithic passage grave in Ireland. More recently, she has created wall-based works using porcelain on laser-etched boards featuring text or numbering. Ordo et Concordia is her most recent work, continuing her exploration of the Fibonacci sequence.



ordo et concordia - Glazed Porcelain shapes on board, various sizes, 2025

A**fter more than twenty-five years of working with clay, how has your relationship with the material evolved—from control to dialogue, or from intuition to structure?**

For me, working with clay is a dialogue; having a relationship rather than controlling the material. As a hand builder, I can feel when the clay needs to rest, to pause while it firms up, ready for the next stage. If I ask too much, it will react in a negative way; it is always better to work with the clay.



Standing stones and Neolithic symbols recur as points of inspiration. What draws you to these ancient markers of human presence and belief?

It's a feeling more than anything. Many years ago, before I began to work with clay, I was drawn to the spiral shape, for some unknown reason, the symbol called to me.

When visiting sites of ancient standing stones, I would sometimes see spirals carved into their surface. It seemed to me that the shape had significance, and it resonated with me so much so that I now use it as my maker's mark.

The spiral appears as both a natural phenomenon and a metaphysical symbol in your work. What does this form allow you to express that linear structures cannot?

Again, it's down to a relationship, a feeling. Before my interest in standing stones with their carved decoration and symbols, I subconsciously drew spiral shapes. More recently, after discovering the relationship between the Fibonacci sequence and Nature, I became more aware that my association with the Spiral is intuitive and innate, something that I would find difficult to express in linear structures.

Fibonacci sequences connect sunflowers, seashells, pyramids, and carved stones across vastly different scales. How do you translate this mathematical order into tactile, hand-built forms?

It's about proportion. The Fibonacci sequence is perhaps more easily recognised in wall-based work such as Ordo et Concordia than in my hand-built vessels, but in subtle ways, via the use of proportion, it is there. My coiled vessel forms follow the increase and decrease of dimensions in accordance with the sequence.

Your vessels and sculptures seem to sit between function and monument. How do you navigate the boundary between the utilitarian and the ceremonial?

I don't see a boundary as such – vessels or sculptures begin with a clay spiral to form the base and/or continue to be built in a spiral manner. My funerary urns are both utilitarian and ceremonial.

In referencing sites like Newgrange, how important is the idea of time—cyclical, geological, or cosmic—to the meaning of your work?

The Solstices are important to my work, particularly for the funerary urns that rest in the modern-day Long Barrow in Wiltshire. At the Winter Solstice, the rising sun shines through the entrance and along the passageway to illuminate the interior. This natural phenomenon is also happening, at the same time, along the passageway at Newgrange in Ireland, just as it has for over 5000 years. It is incredible to think that without the tools available to us today, our ancestors were able to predict a natural occurrence that still manifests in the 21st century!

Recent wall-based porcelain works introduce text and numbering. How does language or numerical order alter the way viewers engage with clay as a material?

I intend that it will enhance the experience. Clay items have often been seen as utilititarian but they can also be works of art. Language and Numbers give an added dimension to the work, encouraging questioning and dialogue, allowing clay to be seen in broader terms.

What role does repetition play in your process, particularly when working with sequences that imply infinity or continuity?

ordo et concordia - Glazed Porcelain on painted laser etched board, 45x45x2.5cm, 2025

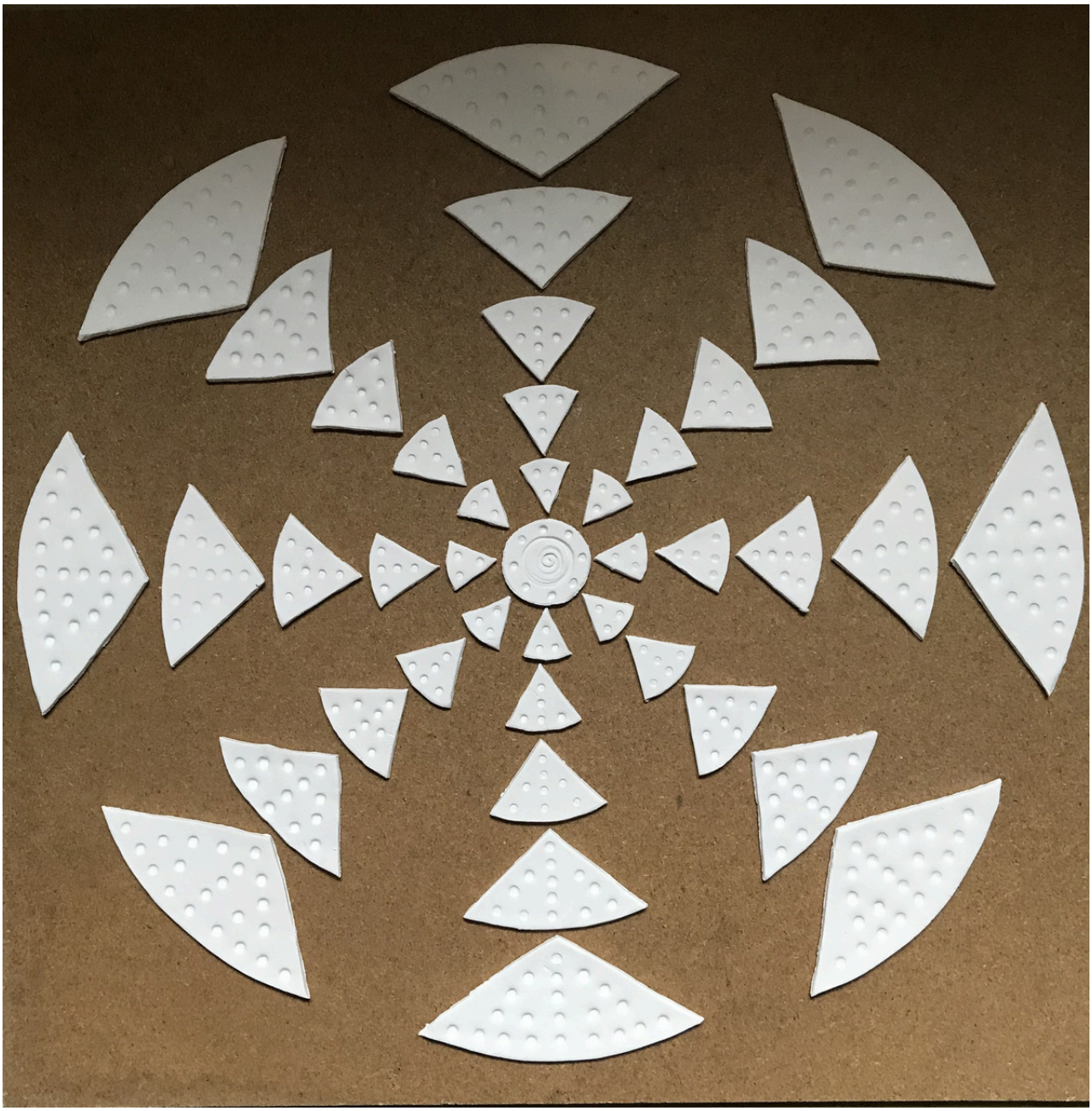
Hand building with clay, particularly coiling, is a repetitive process. It is the way of forming vessels that our ancestors used thousands of years ago, and one that I favour and will continue to employ. The connection to the past is important to me; I like to think that I'm continuing to acknowledge their expertise by creating contemporary vessels using an age-old technique.

Is order in your work a form of reassurance, inquiry, or quiet resistance to chaos?

In this case, it is a quiet resistance to chaos. I was responding to a brief around the theme of Peace and sought to suggest that a way forward could be through order and harmony. The Fibonacci sequence is an excellent example of this.

When viewers encounter these works, do you hope they recognize the systems behind them, or simply feel their resonance on an intuitive level?

That would depend on the viewer. Those with a mathematical bias would recognize the Fibonacci sequence more readily in Ordo et Concordia than others who may initially be attracted to the shape, placement, and decoration of the Porcelain pieces. Both responses are valid, but those who recognize the systems and can also respond on an intuitive level would probably benefit from engaging with the work the most.



ordo et concordia - Porcelain on board, 45x45x2.5cm, 2025

Dana Mihulková

Dana Mihulková is a Czech lacemaker, bobbin lace pattern designer, and experienced teacher certified by the German Lace Association. She has been creating lace for more than 40 years, steadily refining her skills and deepening her understanding of traditional as well as contemporary techniques. Over the decades, she has taken part in numerous exhibitions, competitions, and collective artistic projects, where her work has been recognized for both precision and originality. She also contributes articles to professional lace magazines and shares her expertise with the international community by offering her own patterns to lacemakers around the world. Bobbin lace is her lifelong passion. She enjoys experimenting with different materials, exploring new technical possibilities, and continually expanding the creative boundaries of the craft. She even developed a new technique – bobbin lace worked with two pairs – which reflects her innovative spirit and dedication to advancing the art form.

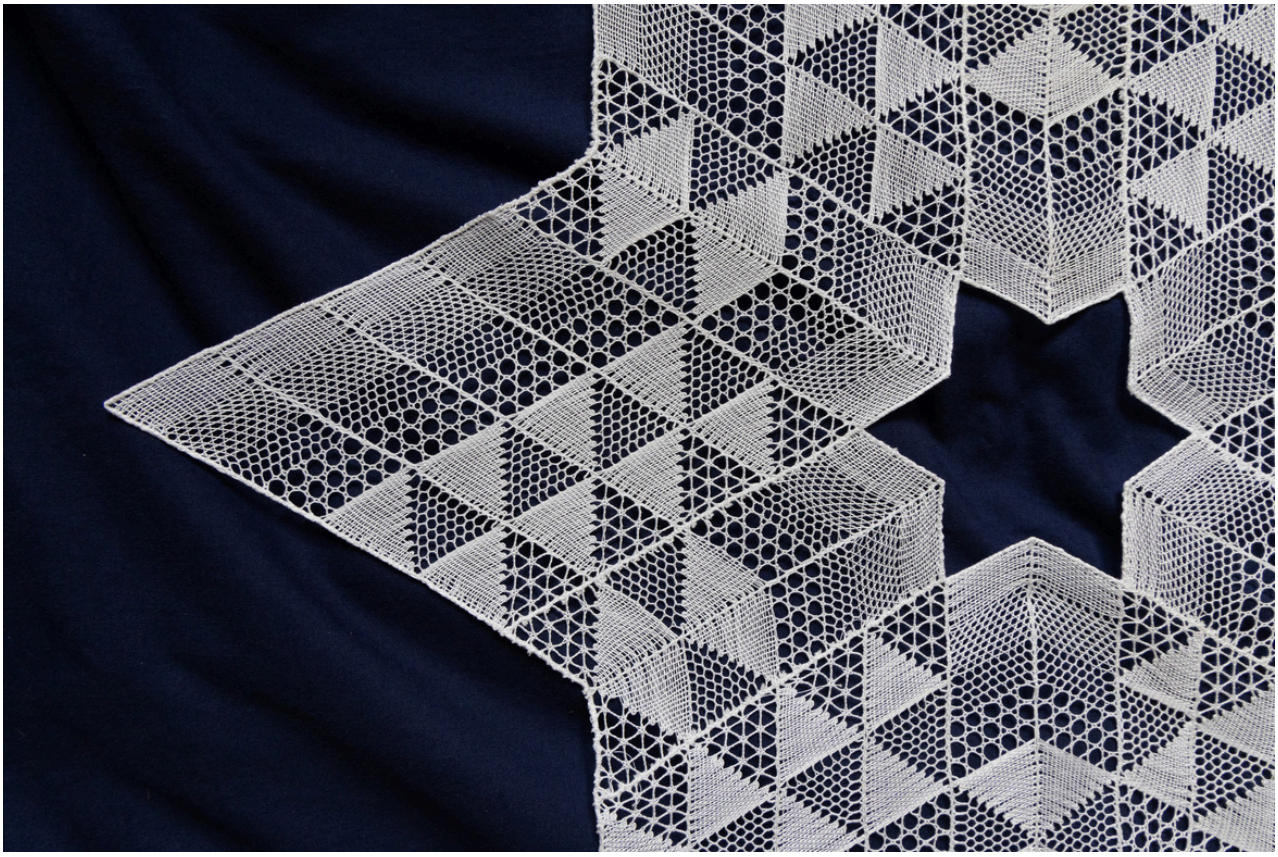
Markéta Fabiánková

Markéta Fabiánková is one of the youngest representatives of the contemporary Czech lacemaking scene, and her relationship with lace reaches back to early childhood. Over the years, she has developed a distinctive artistic voice rooted in traditional handmade textile techniques, with bobbin lace at the very heart of her practice. After graduating from the Secondary Art School in Prague, she continued to refine her craft, exploring how classical methods can be transformed into fresh, innovative forms. Although she is still a university student, her work already demonstrates remarkable maturity and confidence. As a young designer, she has achieved significant recognition, participating in numerous competitions, collaborative projects, and exhibitions. Her pieces stand out for their sensitive balance of tradition and experimentation, showing how lace can speak to contemporary aesthetics while honouring its deep cultural heritage.

The works follow the artistic and technical legacy of the renowned Czechoslovak lacemaker Marie Sedláčková-Serbousková (1865–1964), whose influence shaped the foundations of modern Czech lace. Contemporary Czech lacemakers were invited to work with the most essential techniques and create a simple strip of lace – a modest form that highlights the beauty of the thread itself. These individual strips, each made by a different hand, were then sewn together with the same threads, forming a collective piece that symbolically weaves together many personal approaches and experiences.

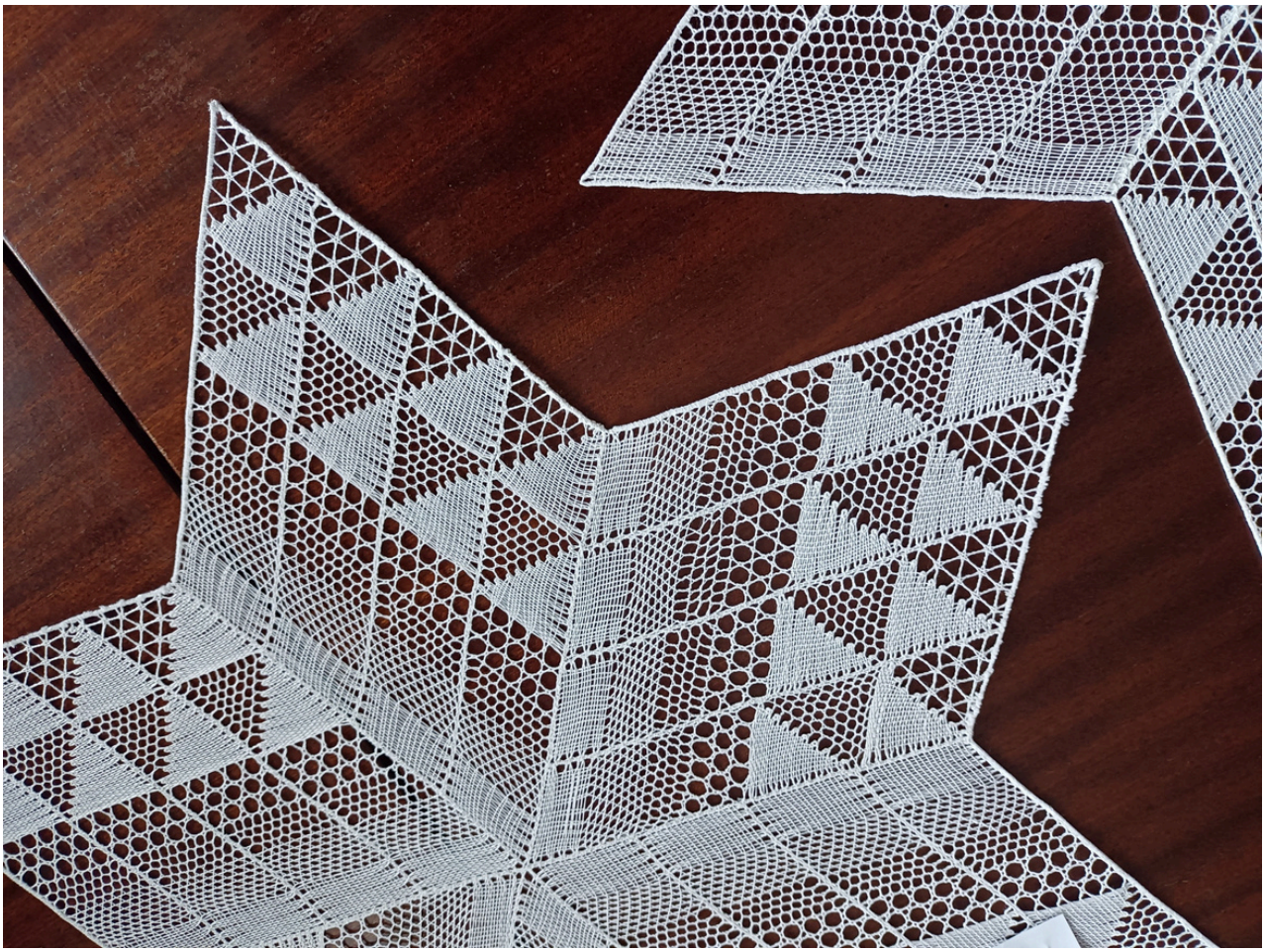
This project not only united the Czech lacemakers who chose to participate but also created a tangible link to Sedláčková-Serbousková, honouring her pioneering role and the tradition she helped establish. The completed lace pieces were presented at the Lace Days in Vamberk, Czechia, in June 2025, at the OIDFA World Congress in Kalofer, Bulgaria, in August 2025 and at the Lace Festival in Annaberg-Buchholz, Germany, in September 2025, extending this connection even further – joining Czech makers with the international lace community and celebrating the shared language of thread across cultures.

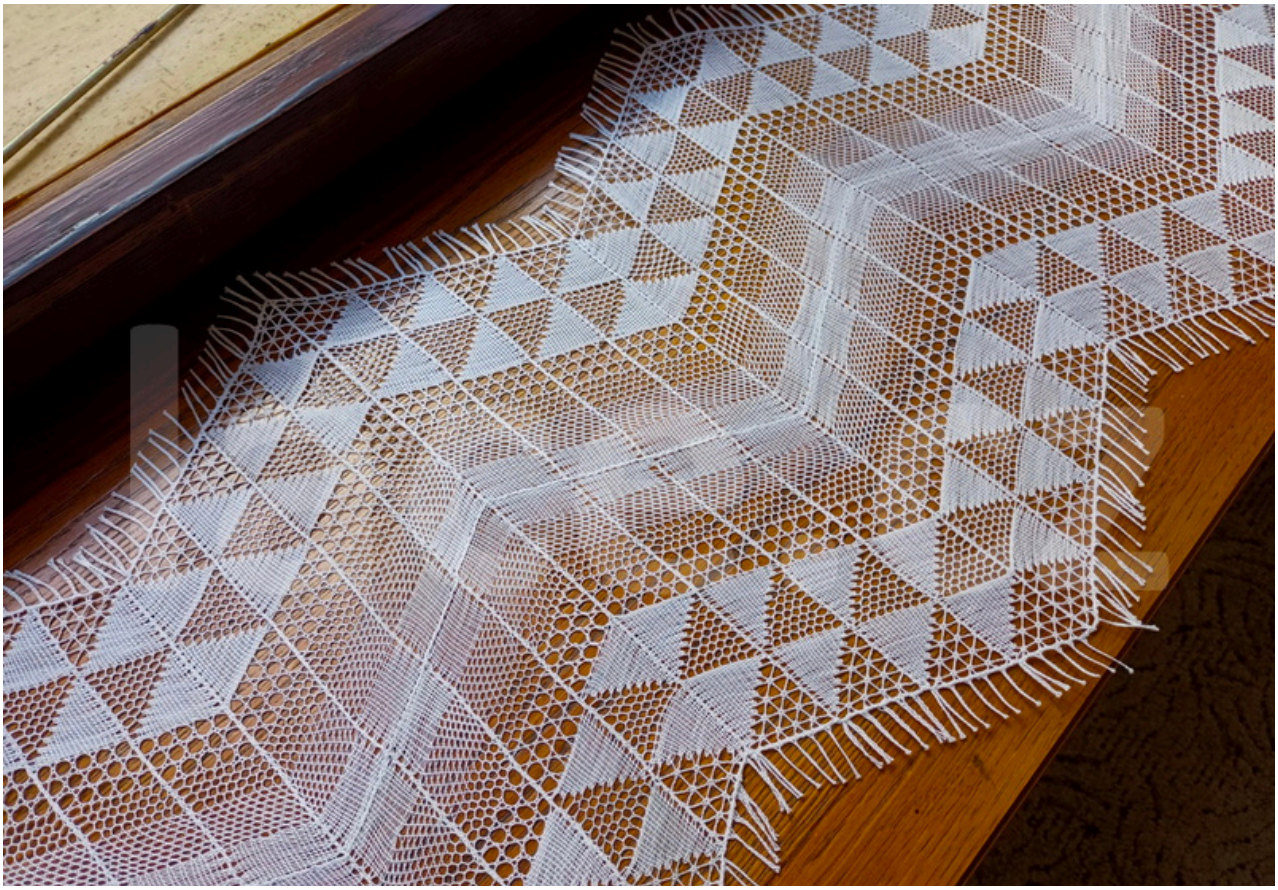
During the assembly of the 1,000 lace strips created by more than 300 Czech lacemakers, we were astonished by the sheer variety of compositions and configurations that such a simple element could produce. We stitched together several stars of different sizes, hanging pieces, table runners, and even several blouses. The interplay of denser and more open areas on one hand, and the smooth transitions from compact to airy structures on the other, generated countless visual effects that revealed new qualities when viewed from different angles.



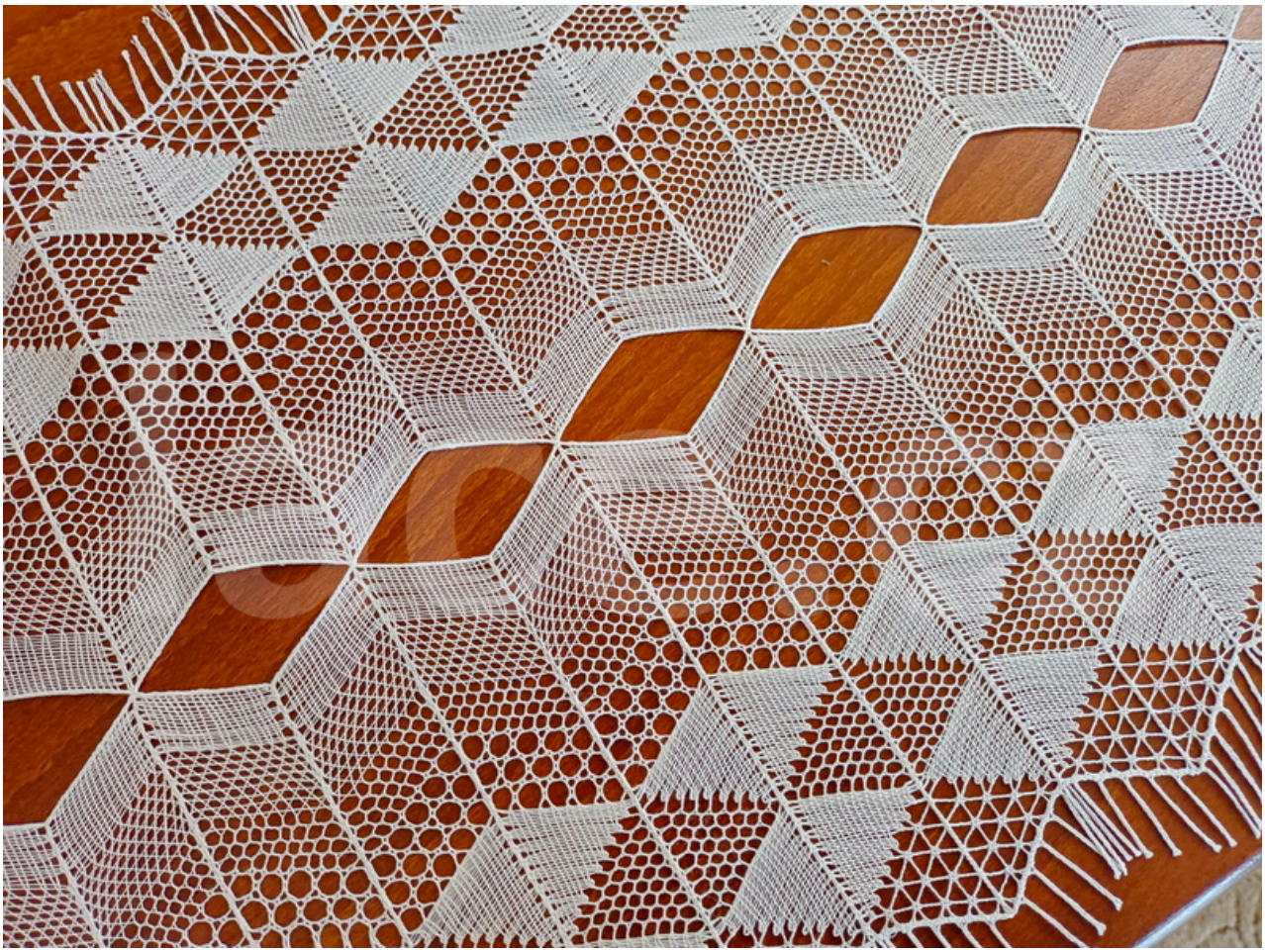
Star
Handmade bobbin lace,
diameter 50cm, 2025

Stars
Handmade bobbin lace,
diameter 35cm, 2025





Runner
Handmade bobbin lace, 45x120cm, 2025



Your relationship with lace began in early childhood—how has growing up with the craft shaped your instinctive understanding of the material?

Bobbin lace taught me to think about which threads and patterns to use, what the finished piece would look like, and how it could be used. Over time, I became curious about how other materials would behave within this specific craft technique. That led me to start combining lace with unconventional materials and with both textile and non-textile crafts. Understanding how materials behave and what their properties are helps me in my own creative work.

As one of the youngest figures in contemporary Czech lacemaking, how do you experience working within a tradition that carries such historical weight?

I deeply value traditional crafts, including bobbin lace. I am proud to know how to make historical lace. I not only honour this heritage, but by reshaping it into a more contemporary form, I want lace — and other traditional crafts — to have their place in the present day, not only in art and fashion but also in everyday life. So that we do not forget what our ancestors discovered and what they were capable of creating.

Bobbin lace sits at the centre of your practice. What continues to draw you back to this technique as a primary means of expression?

What draws me to bobbin lace is its diversity, the exploration of new forms of expression, and the countless possible combinations. Although lace has its rules, it still offers freedom, inventiveness, experimentation, and the opportunity to push creative boundaries.

After studying at the Secondary Art School in Prague, how did formal training influence your desire to experiment and reinterpret classical methods?

Thanks to my studies at an Art school, I learned additional artistic crafts and ways of working with materials, which I continued to combine with lace. This opened up new possibilities and variations within lace itself.

Your work balances tradition and innovation with notable sensitivity. How do you know when a piece is honouring heritage rather than being constrained by it?

I use patterns that have been common in lace for centuries. It is an ancient craft that I build upon, and I do not invent new patterns — I simply combine the traditional ones in different ways. Czech bobbin lace is distinct from lace in other countries, as it is used across various artistic fields and is not limited to the historical white lace it was once known for. In the Czech Republic, we have many notable figures and artists in bobbin lace whose work serves as my model and inspiration.

Even while still a university student, your work shows strong confidence and maturity. Where do you think this assurance comes from in your creative process?

I know the technique of bobbin lace very well, as I have been practicing it since childhood. There is always something new to learn in lace, and that continual learning helps me grow and improve. I have taken part in various lace-making competitions, where I had the opportunity to see the best works and compare them with my own current creations.

Participation in competitions and collaborative projects has played a role in your development. How does dialogue with other artists shape your approach to lace?

I can compare my work with that of lace artists from different parts of the world, gaining insight into their perception and approach to lace. Thanks to collaborative projects, lace remains alive and continues to bring people together.

What does "contemporary aesthetics" mean to you when working with a technique so deeply rooted in history?

Every piece I create should reflect precision of execution, harmonious colour balance, thoughtful composition, and a coherence of materials. An essential part of the process is also the appropriate presentation and placing the work in a setting where it truly belongs.

Do you see lace in your work primarily as a textile, a sculptural form, or a conceptual language—or something in between?

I perceive lace in every direction. I can use it in practical ways, artistically, and experiment with it in various forms (2D and 3D). Yet I always honour the fact that lace is a textile and a traditional craft that must remain visible and should never be overshadowed by another technique or material. Everything that accompanies it must be in harmony with the lace.

Looking ahead, how do you imagine your practice expanding the possibilities of lace?

Until now, I have been exploring the boundaries of lace, experimenting with materials and techniques, and learning them along the way. Gradually, I discover my own artistic style and uncover further unusual possibilities within lace. At university, I am currently focusing on historical lace and studying textile conservation. This field gives me access to additional historical lace pieces that can inspire my future work.

Markéta Fabiánková

Bobbin lace has been your lifelong passion for over four decades—how has your relationship with the craft evolved as your technical mastery deepened?

At the very beginning, you feel immense joy over every little thing that turns out well — or at least over anything in which you manage not to make a mistake. Then comes a phase when you feel that 'you've mastered it' and that nothing can surprise you anymore. Bobbin lace then becomes somewhat routine and loses a bit of its magic. In the next stage, you begin to realize that there are still many things you don't know or can't do; you start delving much deeper into the craft, learning and discovering — and it becomes highly enjoyable again. You take delight in every technical solution you've learned, or even one you've invented yourself. The more you know, the more space you have for your own creative work, and you can quite literally do whatever you want.

Your work is recognised for both precision and originality. How do you balance strict technical control with creative freedom in your designs?

That depends mainly on whether I am working on a piece for a competition/exhibition — in that context, I can go right to the edge of what is technically possible. I can use methods that do not traditionally belong to lace at all, the finished work does not need to have any specific practical use, and so on. I don't have to explain to anyone exactly how I achieved the result or which methods and materials I used. However, if I am designing lace that other lacemakers can reproduce following my instructions, I have to take their skills and possibilities into account. Such work must be reproducible, which means I must record every single step precisely and be able to explain it clearly.

What initially drew you to bobbin lace, and what continues to inspire you to return to it after so many years of practice?

I didn't really have much of a choice — I come from a region with a strong historical tradition, from Vamberk (Czechia), where bobbin lace has been made since the mid-17th century. Even in my childhood, almost everyone here knew how to make lace. And as the daughter of a professional lacemaker who worked from home, I had it in front of my eyes literally from birth. On top of that, I had an aunt on my father's side who taught bobbin lace. In a way, I never even had a chance to avoid it. I keep returning to lace because I have so many ideas I would still like to realize through this technique. Whenever I work on something, the idea keeps developing in my mind — and one idea quickly turns into dozens of ideas…

You work across traditional and contemporary techniques—how do you see innovation emerging from within such a historically rooted craft?

I very much welcome innovation — after all, I consider myself the author of some of it. I believe it is the only way to preserve this craft and pass it on. For people to remain interested in such work, it has to stay attractive; it must offer new possibilities and creative freedom. No one today wants to endlessly repeat and copy ancient patterns, no matter how beautiful and admirable they are. But I should add that true creative freedom must be preceded by a perfect command of the traditional technique. Today's world encourages quick solutions, but I am personally not a supporter of them. If something is skipped or neglected while learning the technique, it really cannot be excused as an 'artistic intention.'

Experimentation seems central to your practice. How do new materials or technical challenges influence the visual language of your lace?

For me, the decisive factor is always something I would call 'moderation' or 'appropriateness'. The material used must correspond to the technique, the scale, and the intended purpose of the finished lace. In principle, you can make bobbin lace with anything long and thin — I even tried boiled spaghetti — but it is not always easy to find exactly the right thread for a particular project. Often you have to make and compare many small samples; sometimes you find a suitable material, and sometimes you have to set the idea aside for a while. With time, the solution may reveal itself.

Developing a new technique, such as bobbin lace worked with two pairs, is a significant contribution. What prompted this development, and how did it reshape your approach to making?

Let me follow up a bit on my previous answer. During my studies in Germany, where we were given various special assignments and creative challenges, I was looking for a solution to one particular project. I needed to incorporate a stronger line into a piece of lace. I could have used a thicker yarn, such as knitting wool, but that kind of thread has to be finished off somewhere — and I didn't want large, conspicuous knots in the lace with no chance to hide them. In the end, I drew the line using a thin thread — the same one I used for the rest of the lace. I simply layered the thread, building it up into a kind of bundle, and then secured it by crocheting around it. Later, I realized that I had created a pronounced yet firm edge into which excess thread ends could be hidden completely knot-free (visible or poorly concealed endings are considered a flaw in lace). And I also realized that this type of edge could be used in many other situations. It removed some of the limitations I had previously had to take into account. Naturally, I began testing this idea intensively. This resulted in many works that look entirely different from lace made by traditional methods. These pieces attract attention at exhibitions, because even experienced lacemakers — who otherwise know the craft very well — often cannot understand how I made them. Working these two-pair laces requires a completely different approach than the classical method. In many ways, it feels more like drawing.

As both a maker and a certified teacher, how does teaching inform your own creative process?

As I mentioned earlier, having an idea — something you 'see' in your imagination — is one thing, and finding a way to convey it to others is another. Sometimes my imagination carries me so far that I simply forget that many lacemakers don't have the same level of experience and may not know certain technical tricks. Fortunately, I completed a teacher-training programme for bobbin lace organized by the German Lacemakers' Association, so I have a good sense of what an average lacemaker can do, I know how lace is taught, I can use the Belgian colour-coding system, and I have the necessary language skills. Even so, during my courses, I always learn or discover something new from the participants. That's wonderful, because I can take it into account when preparing future courses, and of course, it also influences the way I develop the patterns I sell.

Your patterns are shared with lacemakers worldwide. What does it mean to you to see your designs interpreted through other hands and cultural contexts?

I am probably most active in the Czech Republic, Slovakia, and Germany — and from these countries I often receive positive feedback, often from people I know personally. That naturally makes me very happy and is one of the reasons I continue this work. In addition, when browsing the internet, I often come across pieces made according to my patterns — especially on Pinterest, where there are truly many of them. When someone posts photos from an exhibition, I frequently recognize my own design among the displayed works; sometimes my designs even appear on posters. And one lady from New Zealand even received a local award for a treble clef made according to my pattern. I would never have known if the piece hadn't appeared on the cover of their magazine.

Lace is often associated with tradition and delicacy. How do you challenge or expand these perceptions through your work?

Delicacy and fragility will probably always belong to lace, as they are to a large extent part of its very definition. I have no desire to challenge that idea. On the contrary, I enjoy looking for lace in places where others might not expect to find it — in nature, but also in architecture or industry. In fact, I don't even have to look for it; I see it everywhere around me.

Looking back on your extensive career, what do you feel is the enduring relevance of bobbin lace in contemporary artistic practice today?

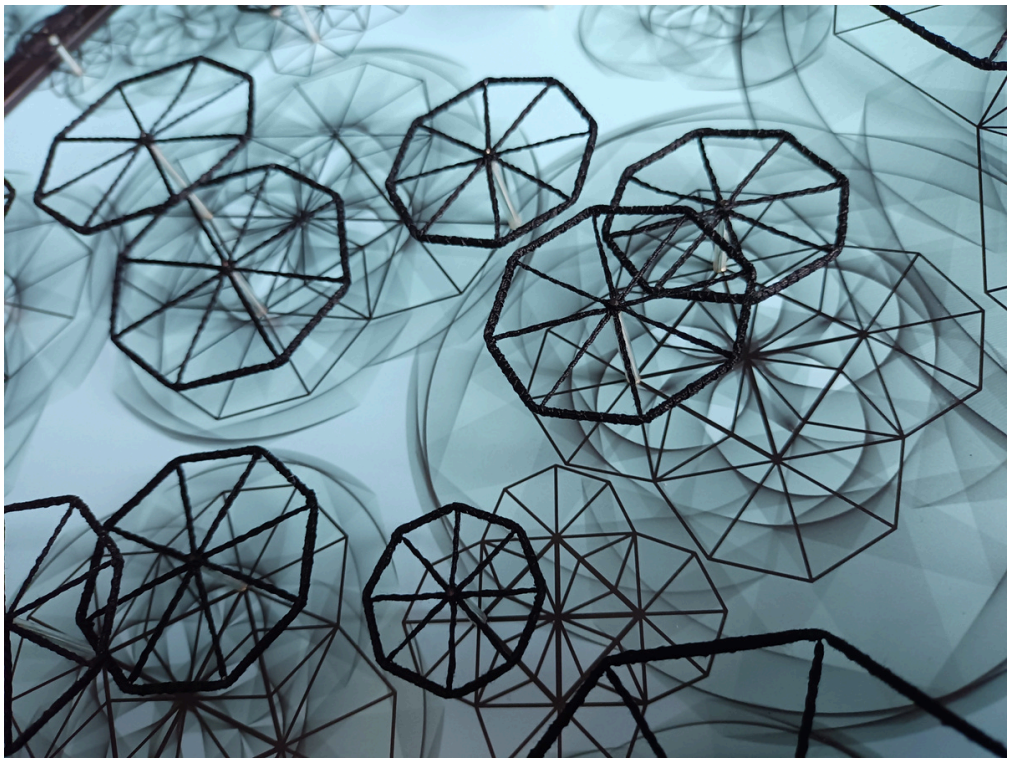
That is a difficult question — on one hand, there is the respect for the many generations of (mostly) women before us who managed to preserve, refine, and pass on this technique; on the other hand, there is the shift from craft to art, because today we no longer have to focus solely on a specific practical purpose. We can play, experiment, and create. And thirdly, it is certainly also a form of therapy, at least for me — something that helps a person detach their mind from the things happening around us that are truly not pleasant.

Dana Mihulková

Kaleidoscope

Handmade bobbin lace, cotton threads, sequins, diameter 20cm, 2021

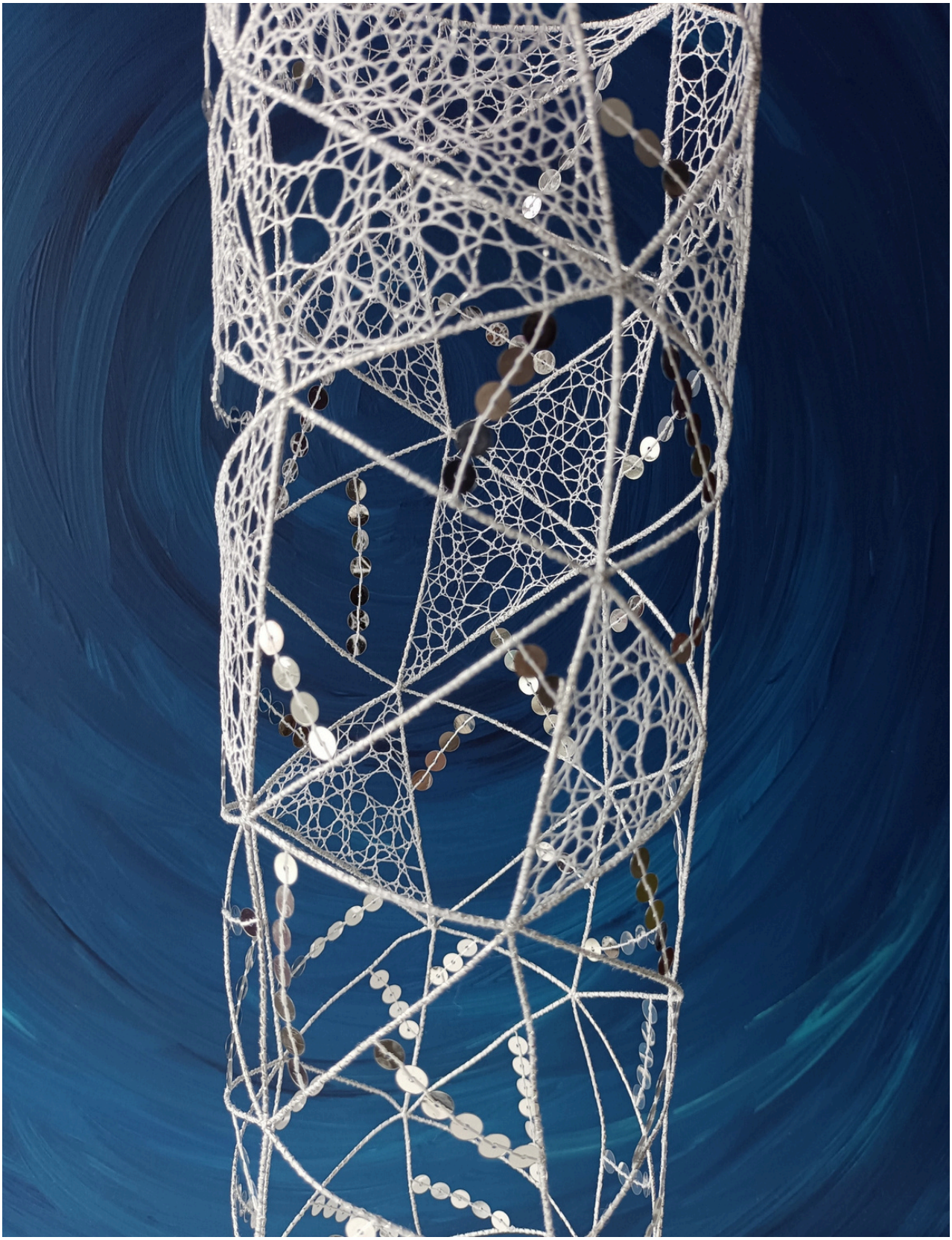
The piece Kaleidoscope is also made using the two-pair bobbin lace technique, worked with cotton threads and white sequins. The outer edge is hand-finished with a weaving needle. I entered this work in a competition organized by the German Lace Association in 2022.



From Nowhere to Nowhere

Handmade bobbin lace installed on a printed board 35x53cm, 2024

The background for the piece From Nowhere to Nowhere was designed in the OmniGeometry program. I then made the same motifs using my two-pair technique and installed them onto a printed board at varying heights. The intention was to make it impossible, at first glance, to distinguish what is printed, what is the lace, and what is the shadow. The work was exhibited at the 2024 Czech Lace Biennial.



Up!
Handmade bobbin lace. Cotton threads, metallic threads, wire, sequins, 15x40cm, 2025

qfi—=piece Up! was partially worked on a traditional pillow and later assembled on a polystyrene cylinder. The lines are reinforced with wire, incorporated in such a way that it remains hidden. I used white cotton threads, silver metallic threads, and silver sequins. The work was exhibited at the Biennial of Contemporary Lace Art in Girona 2025.

DIRECTOR'S CHOICE

George Chaushba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