

The IBEX Master-Giclées



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“IBEX envisions a future where artistic mastery is not lost to time or trend, but nourished and passed on through patronage, education, preservation and a refined cultural lifestyle.”



The Masterpiece Project

A NEW RENAISSANCE

Born into a Southern-German aristocratic family, Albrecht von Stetten grew up in a converted monastery surrounded by Medieval and Renaissance art. He had to put his artist's dreams on hold to run the family's farms, which he quietly turned into one of Europe's largest agricultural conglomerates.

After selling off much of the business in 2013, his life was a clean canvas again. He returned to his boyhood passion by buying art, which shifted gear when he decided to build and curate a world-leading art collection.

A watershed conversation with current IBEX Master Gabriel Picart one night in Spain opened his eyes to the grim reality of the art world, which almost guarantees that true master-

pieces never see the light of day, an enormous disappointment for the artist and a regrettable loss to humankind. On the spot, Albrecht promised to fund Gabriel for as long as it would take to bring out his Masterpiece.

Many experiences would follow after this conversation, eventually leading to the current IBEX Masters model that liberates and promotes the most amazing super-realistic artists alive today.

Each individual artist gets offered the golden egg of guilt-free time spent exclusively on their brilliant creations.



The Master-Giclées

A NEW WAY TO EXPERIENCE ART

While the Masterpiece Project attracted attention throughout the art world from both artists and collectors, galleries started to enquire about availability. Fuelled by the desire to share the results of the Masterpiece Project with a larger audience of art lovers, IBEX decided to launch a new project in 2020.

The research done resulted in a new level of art replication that challenges every single fine art print currently available on the Art market.

The IBEX Master-Giclées are produced entirely in-house, using state- of-the-art technology and superior craftsmanship.

Each print is painstakingly color calibrated to the original, printed on IBEX-certified canvas and varnished in exactly the same way, and with the same varnishes as used on the original painting.

This process takes several days, but the result is a bespoke replica of the original painting, indistinguishable from the original in color, detail, and surface texture.

Each Master-Giclée run is strictly limited to 100 and is stretched and framed exactly like the original. A numbered seal, mounted on the side of the frame, serves as proof of authenticity.



Breathe

MARCO GRASSI, ITALY

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 130 cm

Width: 130 cm

LARGE

Height: 150 cm

Width: 150 cm

Marco Grassi is heavily concerned with the lack of balance between nature and humanity. With this new masterpiece, the artist presents us with a dreamlike future of society and the current state of our planet. In a future where plants and flowers are replaced with artificial, glossy vegetation made of synthetic materials, these plastic surrogates seize and entangle the human figure.

A young woman is seated on her knees in the middle of this artificial vegetation. Her nakedness and introverted expression accentuate the idea of a suffering entity, which stands as a symbol of mother earth.

The entity's porcelain skin and hair are white as snow as if deprived of any pigmentation. This symbolizes nature's demise and was inspired by the coral bleaching caused by the rising temperature of our oceans.

Breathe is a melancholic metaphor of our beautiful natural world in decline, suffering, and becoming more and more disfigured due to the destructive and selfish activity of the human species; painted with the utmost delicacy and attention to detail which is so typical for Marco Grassi's work - his refined and delicate brushstroke never ceases to amaze.





Captivity

MARCO GRASSI, ITALY

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL	MEDIUM	LARGE
Height: 100 cm Width: 115 cm	Height: 115 cm Width: 130 cm	Height: 130 cm Width: 150 cm

"Captivity", was meant to metaphorically represent the relationship between humans and nature, a recurrent source of inspiration in Marco Grassi's artistic production.

A young girl with a thoughtful gaze embraces her knees in a depiction of mankind. The environment is revealed by a chameleon that melts into the color of its surroundings.

The proximity and content of the two within the scene reflect the inarguable connection we have with the natural world. The link between humankind and nature is revealed through the presence of the golden chain.

A dainty, precious collar tightens around the chameleon's neck. Emphasizing the subordination and submission of this natural connection, he aims to expose the emotional states of each subject.

Marco explains his desire to do so: "While the woman appears perfectly calm and nearly lost in her own thoughts, the animal expresses a quiet scream, the likes of which are not expected to be heard."

Marco Grassi intends to convey a gestural expressiveness that he believes mirrors our current attitude towards nature and this visual confirmation of these states.

He says, "We enslaved the natural world, and only to some extent do we even care about the life that exists there. Nakedness represents fragility and vulnerability, but she is yet to realize the extent of her power to influence and affect the world." The message is subtle yet clear at the same time:

A precious, symbiotic life will be repaid when it becomes neglected.





Mother of Pearl

MARCO GRASSI, ITALY

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 90 cm
Width: 100 cm

MEDIUM

Height: 110 cm
Width: 125 cm

LARGE

Height: 125 cm
Width: 140 cm

Mother of Pearl recalls different meanings under this delicate form of a young woman. Her hands resemble an ancient motif of Venere Pudica, loved by artists throughout the centuries. She seems to

symbolize archetypical purity, sacralizing the female figure while also exalting her. She attains this with an heir of strength, as opposed to obedience. The portrayal of indescribable realism, juxtaposed with something all Marco's own, is what many viewers seek in a piece of original and identifiable paintings.

Here, the skin merges with the ornamentation of luminous pearl buttons cascading from collar to flesh. What a glorious and enticing hint of surreal content wrapped within a realistic and seemingly nostalgic masterpiece.

At the same time, she points discretely at her breast, underlining her position as a mother. This ambiguous concept can reflect the figure of Mother Nature, which somehow combines both of those antithetical elements of purity and fertility. Given this old-world-

technique juxtaposed with his fresh and unmistakable style, it is no surprise that the work would glow in ways that seem to marry the past and present. We've come to yearn for impeccable standards of beauty in art that inspire us, transport us, and make us raise the bar for that which is genuinely intoxicating.

The pearl button collar is beautifully encompassing and merges downward as though grown organically from parts of the flesh of Marco's dreamed beauty. It's not difficult to recognize a connection between the female subject and her ability to make gold of rags.

Building on this concept is the presentation of an artificial material, a convincingly crackled layer of ornate porcelain, that appears to be a transformation of her flesh. It represents the imprisonment of nature by humans. But the figures depicted on the pottery, birds, flora, and clear blue sky, are still the symbols of freedom and hope for emancipation from these constraints. "The Mother of Pearl" depicts a belief in escape from a dramatic situation that often feels frozen and restrictive.





The Paradox of Evolution

MARCO GRASSI, ITALY

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 130 cm
Width: 170 cm

LARGE

Height: 150 cm
Width: 200 cm

Marco Grassi brought his concerns about the state and direction of the world today, and his artistic leitmotif of transformation, together in a scene that shows the state of flux we find ourselves in, as humankind and our potential for evolutionary transformation.

His hope is fragile, as are the butterflies. “We stand at a crossroads,” says Marco, “An exhilarating moment in our evolution. Can we transition to a healthier paradigm and ensure our survival? Nuclear risk and ecological and climate crises are yet to awaken us.”

In his IBEX Masterpiece, Marco questions a self-centered and arrogant humanity set apart from the physical world and nature to engender conversation about changes and choices we face. The three dancers, from left to right: Humanity, Arrogance, and Blindness take front stage. A childlike dreaminess creates vulnerability in the

expressions of the models. They embody and express the dynamics of change washing over them, brought about by new technologies.

Butterflies, ancient symbols of transformation, point to dramatic changes occurring in immediate spaces, social fabric, and the physical world that we inhabit and exploit.

But an effervescent beauty ultimately succeeds not only in revealing an accurate depiction of anatomy, but one that is teeming with vitality and grace. Dancers present with perfect form and give way to a softness of tempered pallets that soothe injured parts of both mind and flesh. We are returning to a time when art was seen as an in-depth and palpable experience.

Who better to be the docent of our dreams than Marco Grassi?





Samsara

JEONG HAE KWANG, SOUTH-KOREA

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 110 cm
Width: 140 cm

MEDIUM

Height: 130 cm
Width: 160 cm

LARGE

Height: 150 cm
Width: 190 cm

Hae Kwang portrays his muse of ten years floating in mid-air. This painting is the upside-down version of the original concept. Now the rotation highlights the rapidly changing role of women in Korean society.

Korean women, like many women, have allotted a tremendous amount of time to the future of their children in the country's notoriously competitive educational and career systems.

The younger generation is coming into its own, building lives to satisfy passions and realize dreams: The image conveys an attitude of being many women rolled into one. She is awakened. The water is the

oceans within and without, the sea and the womb, the flow of effortless interaction and creation - in one word: life.

The rotation also symbolizes the cyclical nature of history. We rise and fall, learn how to walk, and ultimately, we become frail again.

This work is an homage to not only Korean women, but women all over the world. Portrayed by the reclining model, she turns, floats, flies, and bellows that she is free. She will open her eyes and know the endless possibilities in her world, a man's world no more. The veil is lifted as she finds her way on her own terms.





The Banquet

MARTIN LLAMEDO, ARGENTINA

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 130 cm
Width: 130 cm

LARGE

Height: 150 cm
Width: 150 cm

With a golden aura of old world masterful charm, the two pictureperfect women in this depiction seem dehumanized, possibly cloned or otherwise evolved into automatons, likely leading mindless and soulless, painless and pointless lives.

The gauze on their bodies reflects their evolution and the sterility of their existence is further underscored by the bright, almost surgical light that floods the scene. The figure on our left is reserved, but accepting, with her hands slightly open towards the viewer.

The figure on the right has more trepidation and, with her hands closed and turned away, she rejects. Conceived and undertaken years before the advent of the coronavirus and its ensuing climate,

Martin Llamedo has proven himself eerily prescient of alienating trends in modern society and offers us a sobering glimpse and stark warning of what we may become if we no longer respect our perfect imperfection as humankind.

Martin Llamedo is an ultra-immaculate artist with a heightened attention to detail, in both his preliminary planning and the actual execution of the artwork.

He is extremely versatile in the arts and has experience working with sculpture, music, and curating the sets of theater productions, while also holding a Master's degree from the National University of Art in Buenos Aires, Argentina.





Crossroads

MARTIN LLAMEDO, ARGENTINA

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 130 cm
Width: 130 cm

LARGE

Height: 150 cm
Width: 150 cm

This painting plays in the same universe as 'Banquet'. The protagonist, in this case, is not an automation, but an active individual, challenging and critical of the present.

When Martin was working on Crossroads, he became very ill and no one knew why. Doctors ordered tests and tried to analyze the cause of his illness, but to no avail. From the onset of the Corona experience, he began to feel as though he was the subject of an experiment.

The artist's conceptualization suggests illusory realism, a warning in the form of a cross. This talisman is loud and imposing and brings about a razor-sharp emergency light about health and the real world.

Martin holds our face up to the politics that exist inside a fragile healthcare system, in order to make us fully conscious of what is happening. He's held prisoner by thoughts about broken systems, an absence of empathy, and the need for a more clear sense of consciousness about what is occurring in our midst.

The dress is made of surgical gauze. The foam represents the uncertainty of death versus life, harrowing infection, and a vision of soap to wash it all away. Her hair is decomposing. Dark geometry, representing deconstruction of pulmonary alveoli. Her passport-like portrait explains the awareness of the intimidating reality that we must face and fight in solidarity to make the world a better place.



Sisterhood

MARTIN LLAMEDO, ARGENTINA

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 80 cm
Width: 80 cm

MEDIUM

Height: 100 cm
Width: 100 cm

LARGE

Height: 120 cm
Width: 120 cm

Martin Llamedo often provides us with richly layered philosophical commentary on modern society with a focus on the roles of women and their stark world of sociological boundaries.

The picture-perfect women in this painting almost look dehumanized, cloned or otherwise evolved into automatons, timeless figures in the sense that they could be traditional upper-class housewives, present day trophy wives, or perhaps just average women from the future; In the eyes of their maker they are steeped in ice, filters and online reanimation.

The artist is eerily conscious of alienating trends in modern society that offer us a sobering, potential glimpse of the future. What will become of us in the absence of accepting and honoring our all too human imperfections?

Martin is inspired by A Book for All and None, the philosophical novel by Friedrich Nietzsche, whose central concept “will to power” calls on us to live our lives as passionate, chaotic and free human beings.





Freedom Reborn

ARANTZAZU MARTINEZ, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

LARGE

Height: 140 cm
Width: 180 cm

This monumental painting celebrates not political or social liberty, but the ultimate freedom of human consciousness—the awakening to one’s own power as creator of reality. The composition is built around two central figures: a woman, representing humanity, and a man, embodying spirit.

The woman rises gracefully from a field of flowers, her arms open in joy, her face lifted in serene confidence. The blossoms at her feet symbolize growth, beauty, and transfiguration—the unveiling of true nature. On her head rests a radiant crown with seven golden spikes, recalling Helios and the Statue of Liberty.

These spikes, together with gemstones arranged in floral form, evoke the continents, seas, and the divine light that unites them. A butterfly at her solar plexus—the “seat of the soul”—reaffirms the themes of renewal and transformation, echoed in the embroidered shawl that drapes her shoulders like wings.

Behind her stands the male figure, enveloping her protectively. His solemn gaze follows the viewer wherever they move, forging an active relationship that draws the audience into the work.

Between them, their interlinked hands hold a torch of illumination, symbolizing shared creation and conscious collaboration.

Most striking are the angel’s vast eagle wings, covered in genuine gold leaf. Shifting with the light, they bring a living, radiant quality to the scene while embodying courage, foresight, and transcendence.

Together, these elements form a luminous vision of empowerment and unity: body and spirit, matter and divinity, joined in the rebirth of freedom.





From Here

ARANTZAZU MARTINEZ, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 60 cm
Width: 40 cm

LARGE

Height: 100 cm
Width: 65 cm

A direct and confrontational glare links the viewer to the subject. Swaddled in the mystery of ornate embroidery, she gazes out in comfort and confidence.

Fascinated by roses, Arantzazu once spent a full year painting them every single day to familiarize herself with their textures

andtranslucence, their colors, and hues, ever changing. That experience also drew her deeper into the message that roses hold for us.

To her, they represent metamorphosis so we must wonder, how does it feel to gaze back at her?





La Pinza Self-Aware

SERGIO MARTINEZ, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

X - SMALL

Height: 65 cm
Width: 45 cm

SMALL

Height: 110 cm
Width: 80 cm

MEDIUM

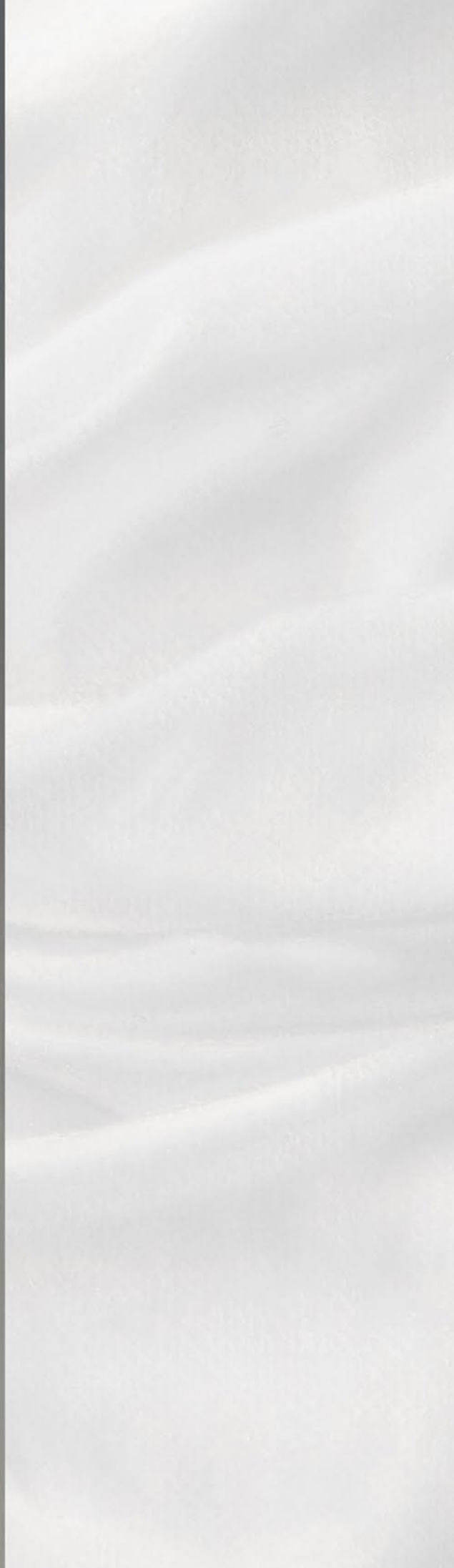
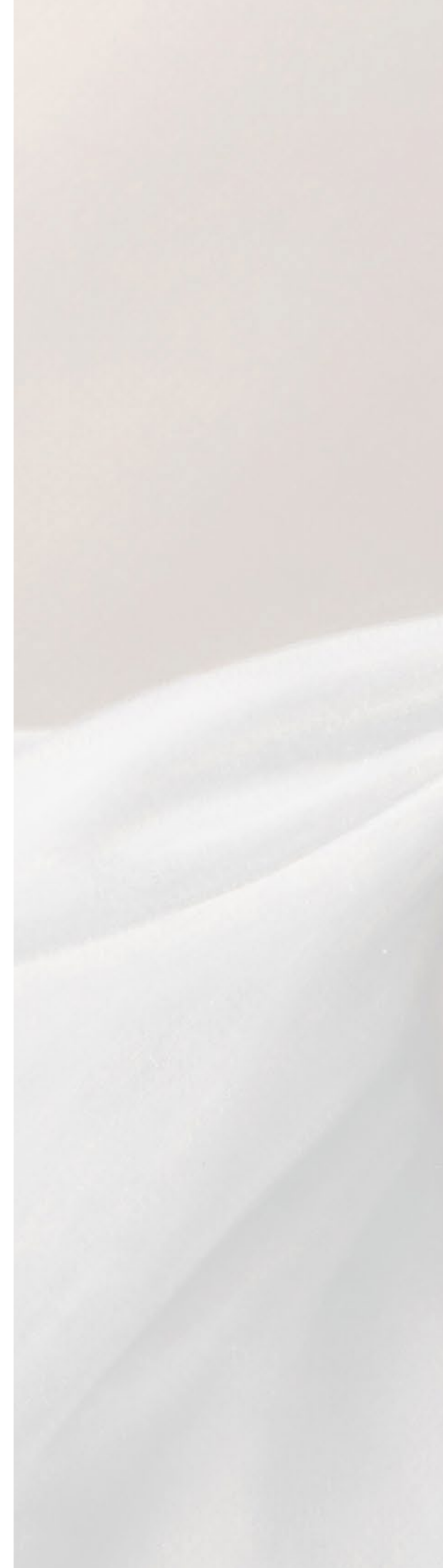
Height: 130 cm
Width: 90 cm

With La Pinza, we see a contemporary portrait held up by the steady, almost challenging gaze of a young Asian woman. The body is in profile and her face flashes a three-quarter stare.

She wears a semi-open white shirt that reveals her breasts, one is which is clamped by a wooden clothespin. The arms cross behind her back and her right hand appears from the back of the left side, with her fingers hooking the hem of the shirt. The skin infers softness with subtle golden contrasts. The glaring juxtaposition between the finger,

direct stare, and act of submission via object grow on you as they explore each message contained in this complex piece that emulsifies obedience with rebellion.

Sergio says: "We are usually comfortable in the known. We naturally create and accept environments where everything matches. In this painting, I propose to experiment by decontextualizing a small object and try to understand the meaning that this alteration provokes in me."





Las Ratas back

SERGIO MARTINEZ, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL	MEDIUM	LARGE
Height: 115 cm Width: 130 cm	Height: 135 cm Width: 150 cm	Height: 150 cm Width: 165 cm

This diptych deals with fear, ephemerality, balance, and profound beauty. The two paintings are designed to be exhibited back to back, so the viewer can immerse himself by looking at them from different perspectives.

Ephemerality is reached through the fleetingness of an instant, a brief slice in time, using an aerial acrobat in seemingly frozen suspension as a model. The fear factor is evident: How disturbing could the feeling of horror and disgust be while rats are walking over your body, unable to do anything about it?

Equilibrium is reached through a careful attempt at the symmetry of a body in tension, achieving an almost impossible posture that requires tremendous physical control. Any physical reaction towards the rats would make her lose this fragile balance, so only the mind can fight-

back. Beauty and elegance have always been present in Sergio's work. This is how he reviews and investigates his perception of beauty and ugliness, attraction, and disgust.

Sergio explains: "With Las Ratas, I used the fear and disgust that rats have always provoked in me to question the nature of those feelings. In the current context, where we are ruled by "I like it," "I don't like it," or "it offends me," It's essential to point out that the depth of profound beauty is only palpable when it is contrasted with ugliness.

So ugliness must be accepted as part of our truth, or we will build a false and superficial self-image. I would like to believe that specific images might be able to help us understand what we reject and what we love."





Las Ratas front

SERGIO MARTINEZ, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL	MEDIUM	LARGE
Height: 115 cm Width: 130 cm	Height: 135 cm Width: 150 cm	Height: 150 cm Width: 165 cm

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The Portrait of Desire

SERGIO MARTINEZ, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 120 cm

Width: 210 cm

LARGE

Height: 140 cm

Width: 250 cm

With "The Portrait of Desire", Sergio serves us with a whimsical, naughty, and engaging scene, where human beings gather to indulge in their harmless, hedonistic pleasures.

A man with all the properties of an old-world craftsman, focuses on the female form by glorifying its perfection with flora. The scene delights the viewer with its exquisite rendering of physical detail, but above all the all-pervasive softness of the light, the carpet, the curtains, and the

overall atmosphere, down to the fluffy cat. A softness, gentleness with a firm core, for it is tangibly rooted in confidence, self-acceptance, and tolerance.

Most of the subjects present the illusion of being primarily self-focused for the duration of these entertaining engagements...

But what might the cat think?





Renuencia

SERGIO MARTINEZ, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 100 cm
Width: 180 cm

MEDIUM

Height: 120 cm
Width: 215 cm

LARGE

Height: 140 cm
Width: 250 cm

Even in times that praise freedom and self-expression, the pull of social convention endures.

Sergio exposes this tension in a fractured scene: a young woman’s bold liberation at the center of a disrupted gathering.

Though she is undressed, it is the varied reactions of those around her that truly reveal their essence, exposing the hidden dynamics between

generations. The chaos on the table signals both breakdown and renewal, while the clothespin symbolizes the acceptance of pain as a gateway to truth. Nudity becomes liberation—raw honesty against superficial constraints.

As Sergio says: “One day, you decide you don’t want to accept the rules anymore. And the feeling of belonging can contradict our need to be an individual.”



The Three Graces

HYUNGJIN PARK, SOUTH-KOREA

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL	MEDIUM	LARGE
Height: 90 cm Width: 160 cm	Height: 115 cm Width: 200 cm	Height: 140 cm Width: 250 cm

The Three Graces is a departure from Hyungjin's previous work in more than one way. The work features multiple characters against a dark, warm backdrop which gives room for the bronziness and multiple moods of the female subjects to emerge.

The scene has a contrasting depth and power, capturing a shorter moment than most of his almost 'still-life portraits' from recent years. Strength and dominance are featured in quiet ways that imply a sensual connection. All at once, Greek graces have been adapted

to images of Korean Goddesses. While still highly recognizable as a Park Hyungjin, this work arrives with a voice of its own.

Hyungjin masters the fusion of Hyperrealism, rooted in Western art history, and an idealism (representing the idea/ideal rather than the physical appearance) that has traditionally been such as a central tenet in Asian art. Hyungjin has effectively netted and captured the nuances of subtle expression and intent in this beckoning feast for the eyes.



The Nightmare

GABRIEL PICART, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 110 cm
Width: 165 cm

MEDIUM

Height: 130 cm
Width: 195 cm

LARGE

Height: 150 cm
Width: 225 cm

Gabriel Picart reimagines Henry Fuseli’s iconic The Nightmare as an allegory of the Covid-19 pandemic.

Where Fuseli’s woman lay in dreamlike torment, Picart places the scene in the home of a Chinese Ink Master, weaving in references to the virus’s origins and its disruption of daily life.

The overturned table, scattered tools, and a spilled vase of ink transform symbols of prosperity into metaphors of contamination and loss.

The bat cave recalls the pandemic’s beginning, while the incubus, now a vampire-like figure, embodies the dread of invisible transmission—droplets, breath, and touch.

By reviving an emblem of horror and infusing it with contemporary meaning, Picart turns The Nightmare into testimony.

It speaks of a time when fear pressed upon the world like the suffocating “mara” from which the word itself derives.





The Urn

GABRIEL PICART, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 100 cm
Width: 150 cm

MEDIUM

Height: 120 cm
Width: 180 cm

LARGE

Height: 140 cm
Width: 210 cm

Gabriel Picart presents us with an explosion of gilded loveliness and takes us on a trip into reality, laced with historical fantasy.

The painterly execution with a flawless treatment of illumination adds to the mystical atmosphere of the scene. The textures of the deeply symbolic objects, precious fabrics, firm skins, and the pushing clouds, leave us gazing from one perfect detail to the next.

The brilliant colors in this work are not vulgar or loud but hushed and dreamy, from the luminous cast of gold upon it. Still as a stone, Cleopatra floats mid-air and presents as the center of the universe. Amid the golden glow of a setting sun, the vessel, cargo, and passengers

gently make their way to a solemn destination. Adorned with a cornucopia of carefully placed urns, fruits, statuettes and goblets all with their own, deeply specific meaning, this piece could easily render many thoughts among viewers who recognize these objects in all their symbolism.

Given the rich detailed tapestry of these interlocking layers, there lies an essay, yet to be written down. "The Urn" also serves a more contemporary commentary function on the status of Catalonia, within or next to the Kingdom of Spain, which Gabriel hopes can be peacefully and democratically determined through the ballot box (hence "The Urn" in the scene and in the title).





One Side Wing

NOBUYUKI SHIMAMURA, JAPAN

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL	MEDIUM	LARGE
Height: 100 cm Width: 125 cm	Height: 120 cm Width: 150 cm	Height: 140 cm Width: 175 cm

Nobuyuki's *One Side Wing* is a painting about uncertainty, life and death. While discussing his own life viewed from his 50s forward, Shimamura says "I came to realize in this world that things did not flow as I had imagined. Many mysteries can suddenly come from nowhere and change our lives completely."

In that sense, *One Side Wing* speaks of the uncertainty of our lives, the fragility of our organic suits, and an unknown future.

It appears that only one wing was given despite the need for two. Balance appears present, however, not without struggle.

But Nobuyuki Shimamura sees hope... A feather near the model's hand speaks of that, and the artist believes this little feather of hope will lead us out of the darkness.

The skulls hiding faintly in the background speak of human life and death, but the artist also wants them to remind us of the value for life amid this intrusive and peering mortality.

Nobuyuki brings the message to the viewer that hope is ever present, lighting the path of the mind through periods of unexpected hardship.





The Caress of Water

AURELIO RODRIGUEZ LOPEZ, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL	MEDIUM	LARGE
Height: 100 cm Width: 140 cm	Height: 115 cm Width: 160 cm	Height: 140 cm Width: 190 cm

‘The Caress of Water’ tells us about sensuality and introspection, sensations and contrasts. A bubbling ocean awash against flesh creates a natural, visual tranquilizer.

With water as an example, we can be delicate and sensitive yet, at the same time, powerful. The small, multi-colored intricate detail of pebbles, bubbles, and drops of water is the vehicle that leads us to the

ultimate sensory experience of the work - you can almost taste the salt water, smell the ozone and feel the sun burn on your skin.

Combined with Aurelio’s brilliant technique, his sensitivity for beauty and careful consideration of balance make this work incredibly impressive with deeply immersing pastels.





The Last Atlante

AURELIO RODRIGUEZ LOPEZ, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 140 cm
Width: 100 cm

MEDIUM

Height: 160 cm
Width: 114 cm

LARGE

Height: 190 cm
Width: 140 cm

To look upon ancient organic relics bathed in moving water feels archaic and natural, but the mind wanders to many mysteries of the sea. The fact that a great civilization existed and suddenly disappeared remains fascinating.

Reflection of the lost continent evokes visions of a mysterious island glistening from the rays of a blazing sun. What temporary and brilliant culture its inhabitants must have possessed.

Plato’s texts place Atlantis in front of the Pillars of Hercules, a place attributed to the Strait of Gibraltar that marked the limit of the known world.

It is here, on the Atlantic coast of Cádiz, where Aurelio has set the scene of this painting.

There’s a comfort in knowing that something could exist for so long, and this joy is resurrected with every experience.

Symbolically, the figure represents the people of Atlantis, and the rocks are the last vestiges of paradise lost. In all its glory, this pastel is a tribute to the loveliness that continues to inspire.





Water, Origin of Life left piece

AURELIO RODRIGUEZ LOPEZ, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL	MEDIUM	LARGE
Height: 150 cm Width: 110 cm	Height: 170 cm Width: 120 cm	Height: 190 cm Width: 140 cm

This is the first panel of the triptych “Origin of Life.” It tells us about the Birth of Aphrodite, who rose from the white foam of the sea, breathing in vigorously as if it were the first breath she’d ever taken.

“Symbolically, I meant to represent the birth of the first vestiges of life in the ocean. The evolution of species led us to what life is today.

In this instance, I have chosen a woman of pallor, but the first humans to leave Africa were predominately darker. Choosing a white person calls for conversation about migration and mingling, so essential to human success in the past, present, and future.

The future is mixed-race, and so is the past.” Says Aurelio.





Water, Origin of Life right piece

AURELIO RODRIGUEZ LOPEZ, SPAIN

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL	MEDIUM	LARGE
Height: 150 cm Width: 110 cm	Height: 170 cm Width: 120 cm	Height: 190 cm Width: 140 cm

This panel, the last piece of the triptych, returns to the subject of evolution and beauty, connected beyond the Mediterranean, “Nonterrae plus ultra” or “No land further beyond.”

The woman with African roots has crossed the Mediterranean and now faces the unknown.

Since the beginning of humanity, the human species has sailed the Seven Seas and, as a result, has expanded upon the face of the earth. And thus, the resulting beauty of evolution continues to explode.

She looks into the future far away, toward a new life in a bigger world.





Monologue

ALEXANDER TIMOFEEV, RUSSIA

Giclée on IBEX certified premium canvas — Limited Edition of 100

Height: 150 cm
Width: 150 cm

Hidden within its chiaroscuro, there lies a solemn, still atmosphere in this work by Russian artist Alexander Timofeev.

Buried in the unconscious and rising to the conscious is the modern challenge of man's interior discourse. Such discourse is a contemporary phenomenon, born of recent awareness since the advent of modern-day psychology.

Haunts of the brain emerge from shadows, confronting one another in what appears to be a futile or difficult attempt at self-improvement. In this quietly gripping work, Alexander depicts his two main inner voices personified as two young girls. These beautiful beings, intriguingly, possess aged features and an absence of youthful vitality. They appear wrought with exhaustion. One is clearly calm and dissociated,

while the other is brimming with anger and frustration that's certain to violate the stillness that exists on the other side. There seems to be a complete breakdown of communication, as the imposing subject to the right finds herself unable to reach into the frozen complacency or numbness that appears in the closely aligned subject to the left.

A conflicted message has emerged from Alexander, who grew up in the shadow of famous artist parents. The impact of his training in repressive, Soviet-Era academics creates a perfect display of technique that explodes into a vision of opposing, rebellious chaos.

Albeit personal in nature, the emotional heaviness on both sides evokes sympathy for all forces involved.





Absolution

CHRISTIANE VLEUGELS, BELGIUM

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL	MEDIUM	LARGE
Height: 130 cm Width: 110 cm	Height: 160 cm Width: 130 cm	Height: 180 cm Width: 150 cm

We often regret certain choices in life, decisions, and actions that were taken and can not be undone.

Sometimes these regrets follow us around throughout the years and are often hard or even impossible to shake loose.

That is why, according to Christiane, it is of great importance to forgive ourselves from time to time, because there is little use in dragging around guilt when often this burden is laid upon our shoulders by ourselves.

Absolution finds its roots in Christianity, where the Priest wipes our slates clean by using holy water.

The religious aspect of this is only a symbol: Absolution is more about self-forgiveness and female empowerment: the model uses holy water to wash away her sins.

White Tulips are a symbol of forgiveness, purity honor, and holiness while water is a life force and a symbol of self-reflection.



Armored

CHRISTIANE VLEUGELS, BELGIUM

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 150 cm

Width: 115 cm

LARGE

Height: 180 cm

Width: 140 cm

“When I first met Emilie she was a woman with an immense, empowering beauty, but her complexity also exhibited a vulnerable state. It was obvious that life had dealt her a fair share of struggles. Though she had fought to overcome darkness from her past, I could see that she was still in a place where trust and hope were distant memories held in simpler times.”

A natural progression of conversations and photoshoots led Christiane to present the model in a nearly bare form, lightly clad while combining elements of her emerging new trust with a proverbial armor, symbolize-

din the form of a bold, mesh dress. She faces forward with direct eye contact that alludes to confidence, but pulls at the mesh dress that reminds us of moat, securing her rights.

Such is the role of an artist to mix the elements of how things were and who we have become in that wake. Subjects don’t always appear easily framed with one singular emotion.

Christiane has captured a range of emotions in this delicately rendered painting of a courageously armed, bronze beauty.





Bite me

CHRISTIANE VLEUGELS, BELGIUM

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 130 cm
Width: 150 cm

LARGE

Height: 150 cm
Width: 170 cm

A taunting phrase, meaning “I don’t care,” is used to defend our actions, characteristics, or values following an accusation. Because how often do we get comments on our behavior?

How often do we act as is expected of us? How often are we true to ourselves? Christiane says: “If we could only find the courage to stand up for ourselves...

It dawned upon me after reviewing a photoshoot that I recently had with a fantastic model, Kaluuna Moon, that I found myself stunned by her-

fearless and confident poses. She expressed so much of what I felt that I was missing, so I promised myself to work on being more authentic.

This is why this portrait became so important to me. It’s a salute to all the fearless women out there who are not afraid to be true to themselves and stand up for their values.

Bite me is for those who dare to say: “Take it or leave it. This is me!”





Left piece triptych
Faith

CHRISTIANE VLEUGELS, BELGIUM

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 150 cm
Width: 105 cm

LARGE

Height: 200 cm
Width: 140 cm

The triptych Faith, Hope and Love was born of the musings from the state of our world. Optimism lunges from what appears to be a cautious invitation to believe. All the women in Christiane's work are aware of their souls and firmly connected with Life. Faith, as portrayed here, is dressed in blue, the color of the skies and the seas.

Depth and wisdom, authority and loyalty, truth and faith — most of us will know its connotations. Yet, the headdress of hydrangea adds complexity to this panel: While symbolizing heartfelt and deep, honest emotions such as love, devotion and gratitude, this exotic flower also represents fickleness and change of heart.





Center piece triptych
Hope

CHRISTIANE VLEUGELS, BELGIUM

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

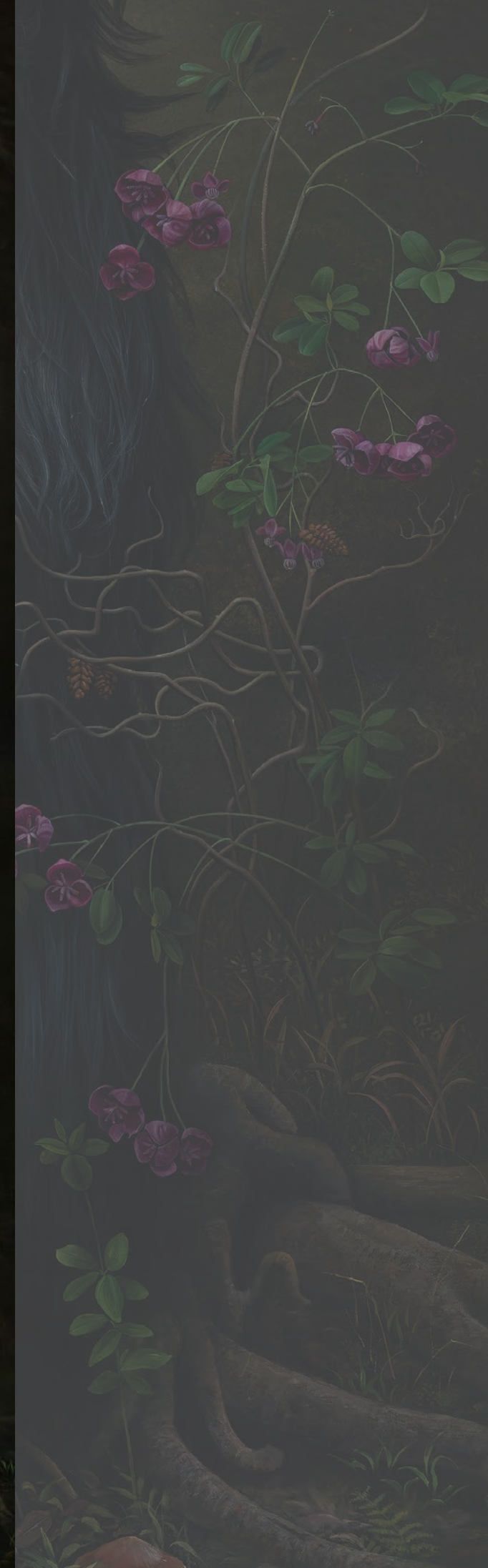
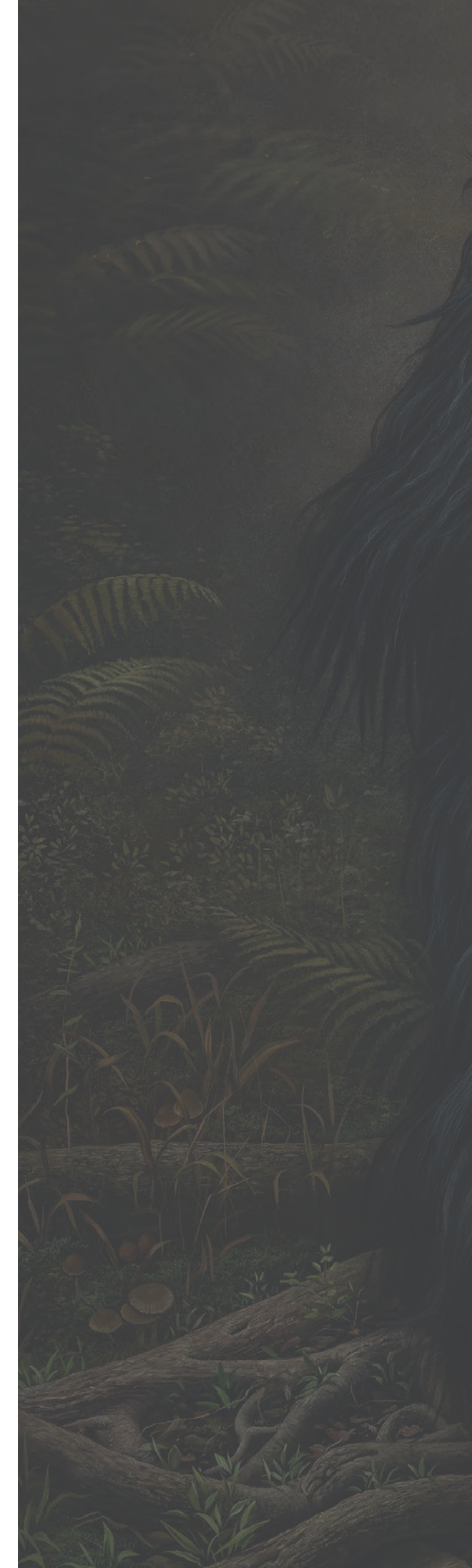
Height: 150 cm
Width: 105 cm

LARGE

Height: 200 cm
Width: 140 cm

The triptych Faith, Hope and Love was born of the musings from the state of our world. Optimism lunges from what appears to be a cautious invitation to believe. All the women in Christiane's work are aware of their souls and firmly connected with Life. The second panel of the triptych features a woman dressed in black, often the color of what our society considers the antithesis of the word.

In this part of the story the artist focuses on wisdom and freedom, rather than outer guidance and conformity. This "hope is vested in me" attitude is underlined by the symbolic mantle of wool from the Alpine Alpaca. The painting is full of other shamanic references to power and protection altered states and consciously managed identities that struggle to coexist. The dove is a strong, binding factor in this remarkable painting.



Imagine

CHRISTIANE VLEUGELS, BELGIUM

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 100 cm
Width: 170 cm

MEDIUM

Height: 110 cm
Width: 190 cm

LARGE

Height: 130 cm
Width: 210 cm

At the heart of this painting, the viewer encounters a tension between serenity and disruption.

The dreamers rest in golden light, embodying imagination and possibility, while the shadowed figure in the background signals the inevitable wake-up call — the moment when reality intrudes.

These calls remind us of the world's struggles, yet they also highlight the importance of dreaming. Without dreams, nothing new can

exist; every invention, poem, or work of art was once only imagined. The cymbals capture this balance: one absorbs light into shadow, the other reflects it outward. Together, they form a symbol of Yin and Yang, awareness and hope, heaviness and radiance.

The work acknowledges the weight of the world, but resists despair, urging us to let light nourish our visions rather than letting darkness extinguish them.





Right piece triptych
Love

CHRISTIANE VLEUGELS, BELGIUM

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 150 cm
Width: 105 cm

LARGE

Height: 200 cm
Width: 140 cm

The final and third painting of the tryptic, Faith, Hope and Love shows a woman whose sense of being valued is present and visually emotive. She is adorned and holds her hands crossed atop her heart in a state of ecstasy. Dressed in crimson, she glows against a muted backdrop of neutral, plant life and a slated sky.

The cranes in the background convey eternal love and good fortune. Using various symbols of love and passion throughout this painting, Christiane Vleugels states that even when life is difficult and hard from time to time, love for each other is the ultimate solution for everything.





The Hatching

CHRISTIANE VLEUGELS, BELGIUM

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 100 cm
Width: 130 cm

MEDIUM

Height: 115 cm
Width: 150 cm

LARGE

Height: 140 cm
Width: 180 cm

A chrysalis is a butterfly in a stage of transformation. It cannot move and it is unable to defend itself, which means they often rely on the appearance of their cocoon to protect themselves from predators.

Therefore, the surface is shiny to scare predators who see their own reflection and are not smart enough to know they are looking at themselves. The shiny cocoon also reflects nearby plants, making it very hard to see.

In “The Hatching”, Christiane presents us with another meaning to that reflection. As the girl gazes upon the shiny cocoon, she sees her

own reflection and is enchanted by it, which is reminiscent of another legendary work about Narcissism.

In this case, however, there is a simpatico that exists between woman and chrysalis, an unspoken but visually represented message that one gets back the beauty they invest. The woman, like the encased and transforming butterfly pupa, appears to be emerging from her own limitations and transforming as an individual.

This work has is a strong, non-conventional, feminist voice about what it means to grow, change, fly and be free.





Black Poison

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 150 cm
Width: 115 cm

LARGE

Height: 180 cm
Width: 140 cm

A hidden soul turned inside out, only to reveal more than intended. The dark liquid represents the substance that penetrates the soul with its poison. The hand, also stained, stands for an intimate relationship with problems and fears, but water cleanses and liberates.

The pollution of the soul's purity is also symbolized by the white shirt. Black Poison is evolving and rife with accountability and re-

gret. We are able to examine what it means to be saturated in a poison of our own making, as a result of holding on to our insecurities.

There is a hint of a barely hydrated salvation in the form of water, which in this case stands for the hope for redemption. Time often brings about great reflection and clarity. We often look back with dread on the messiness of our lives, symbolized here as poisonous ink.



Bless 3

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 90 cm
Width: 60 cm

MEDIUM

Height: 140 cm
Width: 105 cm

LARGE

Height: 160 cm
Width: 120 cm

In almost all cultures of the world, water is the source and symbol of life, even if at times also destructive. Philipp Weber's "Bless" series explores the motive of water as a symbol of purity and renewal through depictions of young women during or shortly after bathing.

In Christian iconography, bathing is associated with two female figures: Susanna, whom two lecherous old men watch bathing and falsely accuse of seduction, and Bathsheba, whom King David takes as his wife after having her husband killed.

Susanna's beauty and fear have been depicted in countless paintings ever since.

But Philipp Weber goes the extra mile.

While showing the women's emotional pain through physical wounds in blood-red detail, he also poignantly incorporates rescue in the form of a guardian angel. The women are blessed. So the complex "Bless" series speaks of emotions from pain to healing, from hurt to hope.





Bless 8

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

Height: 150 cm
Width: 110 cm

Bless 8 reveals another take on Philipp Weber's brilliant capture of contaminated innocence.

This take lends itself to the idea of a final acceptance of reality, as the subject lowers her chin and relaxes her eyes.

The young woman is again cloaked in a virtuous red garment, surrounding her with a blanket of protection.

In this still, the moisture from her flesh is beginning to dry, which could suggest an impending recovery.





Bless 10

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

Height: 150 cm
Width: 110 cm

Bless 10 Antonia reveals another take on Philipp Weber's brilliant capture of contaminated innocence.

This take lends itself to the idea of a final acceptance of reality, as the subject lowers her chin and relaxes her eyes.

The young woman is again cloaked in a virtuous red garment, surrounding her with a blanket of protection.

In this still, the moisture from her flesh is beginning to dry, which could suggest an impending recovery.





Bless Resistance

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 140 cm
Width: 110 cm

LARGE

Height: 160 cm
Width: 120 cm

In this portrait, it is difficult to dissect the woman's intense glare, but only because passion and anger can be visual sisters with equal intensity.

She could be an earner for engagement or held in an animalistic stance of self-protection. Still present is the wound on her collarbone, but this time she is positioned to fight back.

In Christianity, "Susanna at the Bath", tells of a beautiful married Jewish woman in Babylon, who was spied upon in her own garden. They

falsely accused her of adultery with a young man, a crime punishable by death. The model's continued glare is a lantern of mysterious light that could only be dimmed by the calmness of maturity.

Philipp Weber's spiritual context finds itself lending an old-world style and mood to an otherwise contemporary and exceptional work of art.

Bless Resistance also reminds us that no socially shared movements existed on behalf of women in biblical days.



Blot

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

X-SMALL	SMALL	MEDIUM
Height: 100 cm Width: 75 cm	Height: 120 cm Width: 90 cm	Height: 140 cm Width: 105 cm

The blood is warm against my skin...I taste it in the air, I feel it in the earth beneath my feet. The dead and the living cry out together; I walk between them, untouched.

The drop between my eyes burns — a mark of what I see but will not change. Fate unfurls before me like a road already traveled. I do not fear it. I am its guardian, its rider, its blade.

The battlefield thrums with the old music: death, birth, blood, breath. Spears splinter in the mud, shields fall silent in the dust. The ground itself seems to breathe, pulling down the fallen, giving them back to the endless turning.

Verdandi moves at my side — the fierce heartbeat of now — her presence as raw and unstoppable as fire. I feel her rhythm, my gaze fixed beyond it, on, the end already known.

It is said among the wise: “To know one’s fate is to know no fear.” So I walk forward. The blood on my hands is not shame, it is the seal of life. It is the promise that nothing truly ends — and nothing escapes what has been woven.

In Blót, Philipp Weber captures this raw force without artifice — the fierce simplicity of fate itself. Through unmatched precision and restraint, he brings to life a vision both timeless and utterly human: the moment when fear falls away, and only the truth remains.



Brave and Fearful

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM	LARGE
Height: 150 cm	Height: 170 cm
Width: 190 cm	Width: 100 cm

The Queen and her lady-in-waiting are on the run through Iceland. Accustomed to her magnificent home, the Queen feels lost in the stark, icy landscape. Yet her loyal attendant leads her mistress safely through the inhospitable terrain.

Although both women are afraid, the Queen places her trust in her steadfast companion. The Queen’s black dress symbolizes dignity and solemnity, while also evoking grief and the shadow of imminent death.

Seeking protection, the Queen leans on her lady-in-waiting, whose blue cloak recalls the Madonna of Mercy in Christian iconography. Her resolute gaze conveys both strength and the fierce determination to defend her mistress.

Each woman wears a golden crown, a symbol of wealth, power, and light. The shining rubies set into crown and diadem represent the stones of life, love, protection, and healing.



Creatura 3

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 130 cm
Width: 170 cm

LARGE

Height: 150 cm
Width: 200 cm

Philipp Weber questions the origins of all life: Where do we come from? What are we now? Is our existence tamed by culture and society, or is it still determined by the same animal instincts and needs as with the first humans?

In the series *Creatura*, Philipp Weber references the legendary performances of Yves Klein, who in 1958 first colored a nude model in his typical ultramarine blue to let her entire body “paint.” Elements from Jackson Pollock’s action painting, in which the

canvas becomes a space for acting, are also included. However, by transferring these approaches into his hyperrealistic painting, Philipp Weber creates an arc of tension between abstraction and coincidence on the one hand and maximum precision and control on the other.

He cites chaos as an artistic motor, but in his hyperrealism, he tames it with thousands of brushstrokes.



Creatura 4

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 120 cm
Width: 170 cm

LARGE

Height: 140 cm
Width: 200 cm

A puddle of green paint. Out of it rises model Natalia, her body partly painted green. Her gaze is alert, if not aggressive; she looks like an unknown, predatory creature rising from the primeval soup.

Her unfiltered emotions radiate something animal. The green color associates with original nature and regeneration, happiness, and hope, but also crudeness and poison.

Philipp Weber questions the origins of all life: Where do we come from? What are we now? Is our existence tamed by culture and society, or is it still determined by the same animal instincts and

needs as with the first humans? The series *Creatura* draws on the anthropometric paintings of Yves Klein as well as elements of Jackson Pollock's action painting.

Yet, by transferring these approaches into his hyperrealistic painting, Philipp Weber creates an arc of tension between abstraction and coincidence on the one hand and highest precision and control on the other.

He cites chaos as an artistic motor, but tames it in his hyperrealism with thousands of brushstrokes.





Haunted

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 120 cm
Width: 85 cm

MEDIUM

Height: 140 cm
Width: 100 cm

LARGE

Height: 160 cm
Width: 110 cm

In his fairytale-inspired series *The Queen*, Philipp Weber tells a story of flight and expulsion: a loyal lady-in-waiting protects her queen with great strength and devotion, ultimately enabling her escape.

In *Haunted*, Weber portrays the young woman alone in a barren landscape where snow patches intensify the impression of cold and loneliness.

She appears fragile and defenseless, marked by a glowing blood-red wound on her upper arm — a sign of both physical and emotional

vulnerability. Yet, a warm spring flows nearby, offering her protection and renewal, a place where she can regain her strength.

This work radiates a profoundly encouraging message: even in moments of deepest distress and isolation, there remains hope for security, regeneration, and new strength.

Water, an essential motif throughout Weber's oeuvre, symbolizes this hope — serving as the elixir of life itself.





Lady in Waiting

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 170 cm

Width: 130 cm

LARGE

Height: 200 cm

Width: 150 cm

“Lady in Waiting” is another painting from Philipp Weber’s Queen series. This time, she has distracted her pursuers and lured them away from her beloved Queen.

In order to stop them, she became injured but was able to escape. The plan worked, and now she can rest again.

Her black garment speaks of grief and imminent, mortal danger, but at the same time, it exudes bravery and strength.

The rubies of her diadem, symbols of life and love, correspond to the red of the wounds that she suffered in the struggle for her mistress which in turn symbolizes love and sacrifice.





Morning Dew

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

Height: 140 cm

Width: 185 cm

"Morning Dew" immediately raises more questions than it answers. Is the woman lying down after a night of partying?

Perhaps it was her wedding day? Was she the victim of a fatal act of violence.... is she even alive?

Philipp Weber often tells stories about life and death, despair and hope, tragedy, and inner strength.

But he never spells it out completely, leaving room for the viewer to challenge their own imagination.

His sometimes puzzling and often dubious storylines exhibited in a crystal-clear, hyperrealistic style allow the viewer to explore multiple scenarios of the same painting.

Which one will you choose?



Rest on the Run

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL	MEDIUM	LARGE
Height: 110 cm Width: 80 cm	Height: 140 cm Width: 100 cm	Height: 160 cm Width: 115 cm

Rest on the Run is another painting of Philipp Weber’s Queen series. This intriguing work offers a bold stare - a moment of intrusion almost, in a rare and restful moment.

Philipp, who is a master with micro-expressions and multiple storylines for us to explore, gives us different choices to explore.

Passion seems to spill from the eyes of the decorated woman that stares outward from the canvas, but it might as well be an intimate moment that is being disturbed by the viewer.

Now, alone and far away from her charge the Queen as well as her pursuers, she can put down her shield and show her weak and vulnerable side.

Only the deep red ruby on her forehead, a sign of love and life, continues to glow.

Pausing within a developing story, she steals a precious moment that serves as an oasis in a desert of exhaustion to rest, hydrate and reconnect to life’s meaning.





Sentinel

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 135 cm
Width: 110 cm

MEDIUM

Height: 160 cm
Width: 130 cm

LARGE

Height: 185 cm
Width: 150 cm

Sentinel is the grand centerpiece of Philipp Weber's Guardians series. In a vision of timeless power, the Norns Urd, Verdandi, and Skuld command the canvas. They weave the invisible threads that shape the fate of both humanity and the gods.

Sacred waters from an ancient source pour down upon them: the life-giving force that nourishes Yggdrasil, the tree of life, and keeps the universe in motion.

Verdandi, at the heart of the painting, gazes through the falling water, piercing the veil between worlds with a wisdom beyond time. Flanked by her sisters, one clothed (Skuld), one nude (Urd), she stands as a living balance between past, present, and future.

Through the storm of water, destiny comes into focus. Sentinel becomes a mirror, confronting the viewer with a glimpse of their own fate. Upon Verdandi's chest shines a scarification tattoo, a four-pointed star. It echoes across belief systems: a cross between pagan and Christian worlds, a symbol of light guiding humanity through darkness.

In this moment, pain and hope, hardship and healing, are carved into her very skin.

With Sentinel, Philipp Weber masterfully binds the real and the mystical, weaving human emotion and ancient truth into breathtaking form — executed with a precision and technical brilliance that leave no detail untouched.





Signs of Infinity

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 140 cm
Width: 110 cm

MEDIUM

Height: 165 cm
Width: 130 cm

LARGE

Height: 190 cm
Width: 150 cm

A figure dressed in black emerges. She is *Skuld*, the Norn of what is yet to come. Her skin is etched with ancient runes — symbols of the eternal cycle of life and the unseen forces that shape destiny.

At the base of her scarification tattoo glows the Seed. It burns unseen yet ever-present behind this cycle, its fire both a force of destruction and renewal. It is under this invisible sun that the Seed endures and awakens — hope always stirs quietly beneath the surface, waiting for its moment to rise.

Opposite *Skuld* stands a second figure: *Verdandi*, the Norn of the living present. Cloaked in red, she embodies the fleeting, unstoppable pulse of life. The starburst scarification across her breast

radiates like the sun itself — a timeless symbol of vitality, creation, and illumination.

In a world often suspended between chaos and rebirth, *Verdandi's* presence reminds us that every moment carries within it the power to renew, to transform, to create anew.

In *Awakening*, Philipp Weber weaves together the future and the present, the unseen and the unfolding, offering a vision both ancient and profoundly modern: even within the ashes, life is always waiting to rise.





Spreading Wings

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL	MEDIUM	LARGE
Height: 140 cm Width: 110 cm	Height: 165 cm Width: 130 cm	Height: 190 cm Width: 150 cm

Skuld stands at the edge of destiny — a woman who refuses to be confined by fate. Dressed in a futuristic garment, she rises as a symbol of bold creation, inner strength, and unstoppable vision. She does not accept the future; she shapes it.

As both Norn and Valkyrie, *Skuld* carries the power to decide who transcends and who falls. Her presence commands respect: fearless, intuitive, sovereign. She is the pulse of change, the unseen hand that bends the course of history.

Behind her, the sacred waters of the Well of Urd thunder downward. They strike her with the origin of all life and destiny. From this force,

her wings spread wide: not granted, but claimed through will, perseverance, and fierce belief. Each droplet around her scatters like a star, a future unlocked by her own power.

Her gaze burns with determination. She is protector, creator, warrior. In *Spreading Wings*, *Skuld* embodies the timeless truth that true strength lies not in waiting for the moment — but in seizing it, and soaring beyond every limit.

A masterpiece that rekindles the power of myth while painting a vision of our own inner strength.





Symbiosis

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 140 cm
Width: 110 cm

MEDIUM

Height: 165 cm
Width: 130 cm

LARGE

Height: 190 cm
Width: 150 cm

Urd and Verdandi — the ancient Norns — are locked in an eternal dance where light and darkness hold each other in fragile balance. Creation and dissolution breathe life into one another.

A silent secret flashes between the sisters — goddesses of fate and time — standing in a limitless, vivid azure void: the truth that past and present are forever bound. The air shimmers with knowledge, like the weightless drift of water — the silent breath between worlds.

“Remember” whispers *Urd*. *Verdandi*, fierce and wordless, meets our gaze — their silent pact forming a symbiosis, binding past and present within the endless blue space.

Verdandi says nothing, yet within her beats the living pulse of now. The sun rises and sets; the moon yields.

Birth and death, pain and pleasure. The shifting tides of existence never rest. Fate unwinds outward, spinning an infinite web, each heartbeat creating new worlds layered within each other.

Water — the first element, the origin of all life — threads quietly through this endless rhythm. It moves unseen beneath everything, each droplet falling with the weight of infinite possibility, each one leaving a trace before starting again.

Symbiosis is a haunting testament to the unseen forces that shape our existence. With rare precision, Philipp Weber captures the infinity of life in a single, unforgettable moment.





The Gift

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 150 cm
Width: 125 cm

The Gift is a painting that addresses the subject of offerings and expectations. The central beauty in the work holds flowers close, but without much emotive expression.

With parted lips and mysterious eyes, she is yet to reply about the receipt of earth's bounty.

Philipp Weber explores the idea of gifts, expectations, reciprocation, and even control in the visual hesitance presented by his model,

Mona. All ideas related to gifting are presented in this enigmatic piece. While gifts are more often than not seen as tokens of affection, Philipp stirs up the potential implications of their receipt.

All questions are on the table, and the duality so often present in Philipp's work is also present in this stunning work of art.





The Hidden

PHILIPP WEBER, GERMANY

Giclée on IBEX certified premium canvas — Limited Edition of 100

MEDIUM

Height: 120 cm
Width: 185 cm

LARGE

Height: 140 cm
Width: 220 cm

The queen and her lady-in-waiting are on the run through cold and barren landscapes. In this beautiful and engaging painting, each woman cries out for warmth and protection. They have escaped their pursuers, but now they need to rest, their protection is fleeting.

In Philipp's version of this story the focus, quite literally, tells us more. The queen, although clearly in the foreground, is slightly blurred.

She also appears afraid and helpless; The focus is on the lady-in-waiting who exudes strength and steadfastness.

Both women are crowned with gold which symbolizes wealth, power, and light. The shining rubies in the crown and diadem are the stones of life, love, protection, and healing.





The Cycle of Violence

VLAD YASHIN, RUSSIA

Giclée on IBEX certified premium canvas — Limited Edition of 100

SMALL

Height: 140 cm
Width: 105 cm

MEDIUM

Height: 160 cm
Width: 120 cm

LARGE

Height: 180 cm
Width: 135 cm

This monumental oil painting, nearly two years in the making, is the artist's most ambitious work to date. At once grand in scale and uncompromising in theme, it invites the viewer into a world where love and violence collide.

The scene unfolds in the aftermath of a wedding ceremony—ordinarily a moment of joy and hope. Here, however, the atmosphere has been shattered. The bride, still in her gown, holds a helmet: a stark symbol of betrayal and bloodshed.

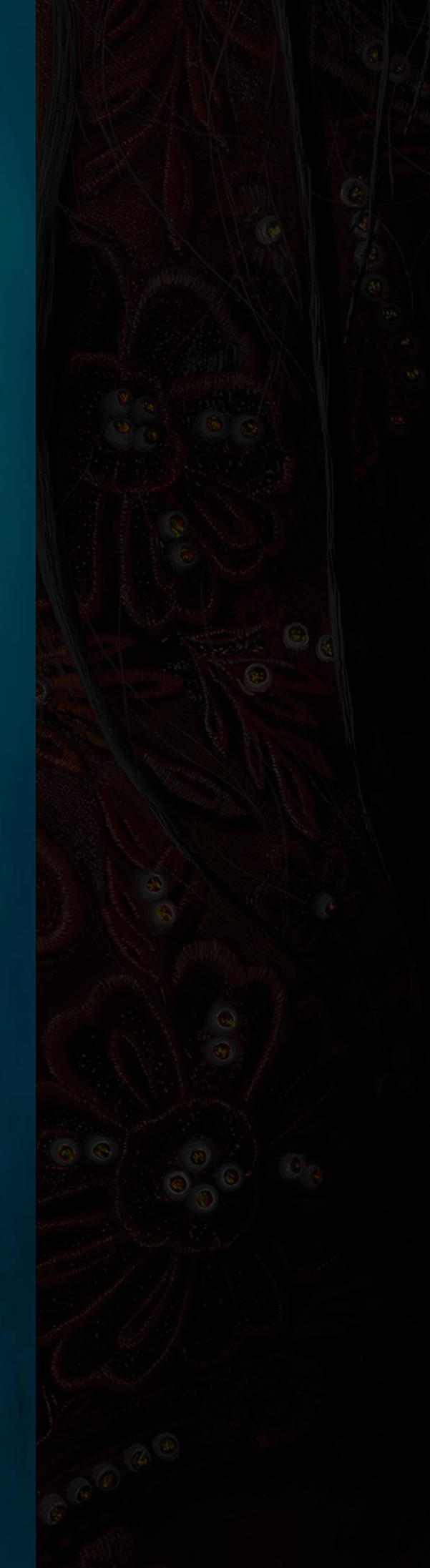
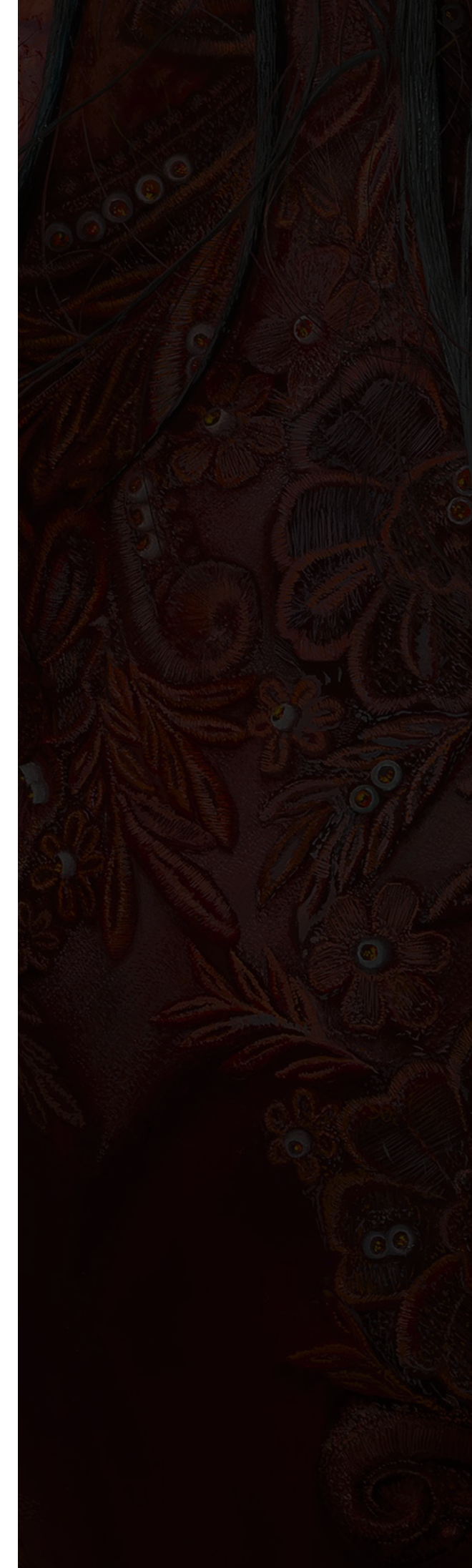
She has uncovered the truth that her husband serves a violent regime. Confronted with this revelation, she responds in kind, meeting violence with violence.

The composition brims with unanswered questions. What fate awaits her—arrest, freedom, or something more ambiguous? Does her pursuit

of justice come at a price so steep that it forever stains her hands? At its core, the work asks whether violence can ever truly yield freedom, a question that hovers over the entire canvas.

Beyond its political resonance, the painting is a meditation on human nature and the moral crossroads we encounter. The bride's act is both rebellion and tragedy, reflecting the cyclical tensions of a world in which violence perpetuates itself.

Ultimately, the work refuses closure, leaving the viewer to wrestle with its central dilemma: is there another path, or are we destined to remain bound within the cycle?





Colophon

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Publisher: Albrecht von Stetten, IBEX GmbH,
Bahnhofstrasse 18 1/2 A, Augsburg, Germany.



Version: DIGITAL Catalogue Master-Giclées A-Z 260205

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