

The background features a light blue-grey gradient with large, stylized, layered wavy shapes in a darker teal color, resembling paper cutouts or topographical waves, framing the central text.

SCB EUROPE REGION'S “ART OF THE CARPATHIANS” AWARD

**Digital Exhibition
Leiden, 2026**



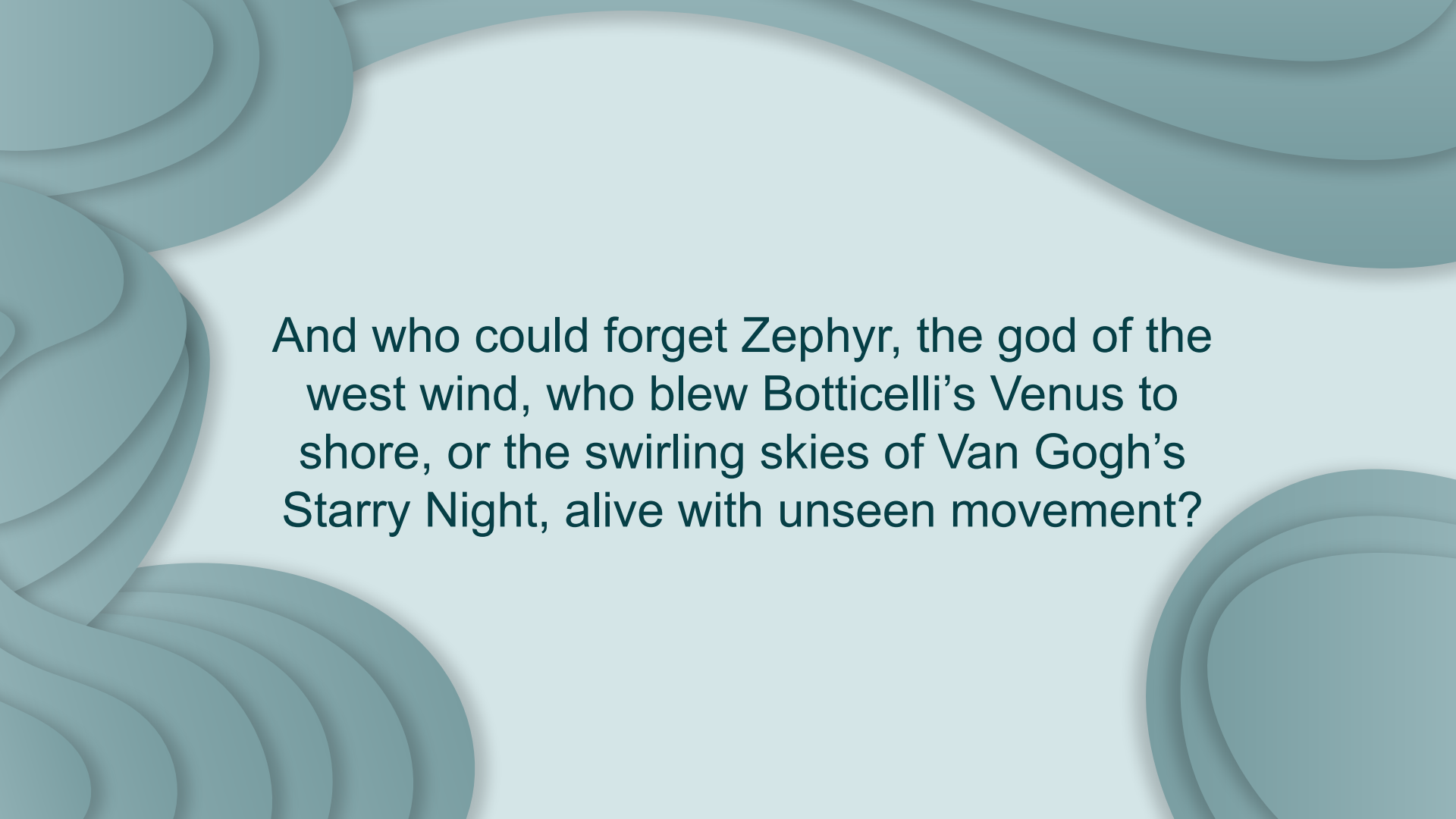
Throughout art history, the wind has captivated artists as both subject and symbol. Romantic painters, such as **William Turner**, depicted violent tempests and crashing seas -reminders of humankind's smallness before the vast power of nature.

For the **Impressionists**, like **Claude Monet**, the wind carved beauty itself into the Normandy cliffs, transforming the rugged coast into poetry in stone. Even when unseen, its presence shaped the light, the motion, the very atmosphere of their work.





Across the world, **Katsushika Hokusai** captured the dance of paper, fabric, and leaves in his *Thirty-Six Views of Mount Fuji*, where a sudden gust could carry a simple sheet of paper to the heavens. His prints reveal a duality: the surrender of nature to the wind, and humanity's struggle against it -a dynamic tension that continues to inspire artists today



And who could forget Zephyr, the god of the west wind, who blew Botticelli's Venus to shore, or the swirling skies of Van Gogh's Starry Night, alive with unseen movement?



In this art project, we invited visual artists, painters, and graphical artists, to show how they communicate the **POWER of WIND.**

The background of the slide features a light teal color with large, stylized, layered wave shapes in a darker teal shade. These waves are positioned in the corners and along the bottom edge, creating a modern, organic frame for the central text.

PAINTINGS

Tibor Villasek

Date of Birth: 22 June 1959

1974 – first exhibition in Mukachevo.

1975 – worked in an art camp with his father, where he developed painting skills under the guidance of Zoltán Soltész.

1976 – Application for Kyiv State Institute of Applied Arts.

2005 – Present he works at Mihály Munkácsi Art School, as the Head of the Department of Economics.

Ars Poetica

My aim is to preserve the Transcarpathian School of Painting heritage through works that not only capture visual reality but also convey deeper inner content. I see beauty not only as an aesthetic experience but as a spiritual necessity, especially in today's fast-paced world, where art plays a key role in expressing balance, harmony and values.



Tibor Villasek

Winter in the Carpathians - 2023

76 x 95 cm, oil on canvas



„ On its airy palette the WIND mixes
the Carpathians' purplish - bluish
hues to blend them into the sky.”



RÓBERT TÓTH



Date of Birth: 25 July

Place of Birth: Ungvár (Uzhgorod), Transcarpathia, Soviet Union

Ars poetica:

During my work, I do not care much about harmonious matching of colours but rather lay patches of colour onto the canvas in pastel applying short and large brushstrokes to intensify color impression and create visual sensation. Each painting surface has its own trust or dynamics. This dynamics is a response to natural phenomena: how tree leaves are swaying in breeze, or as the creek is finding its wandering path cutting through rocks and flowing over river pebbles. I put colours on canvas as a result of observations of natural phenomena and in response to their their dynamics.

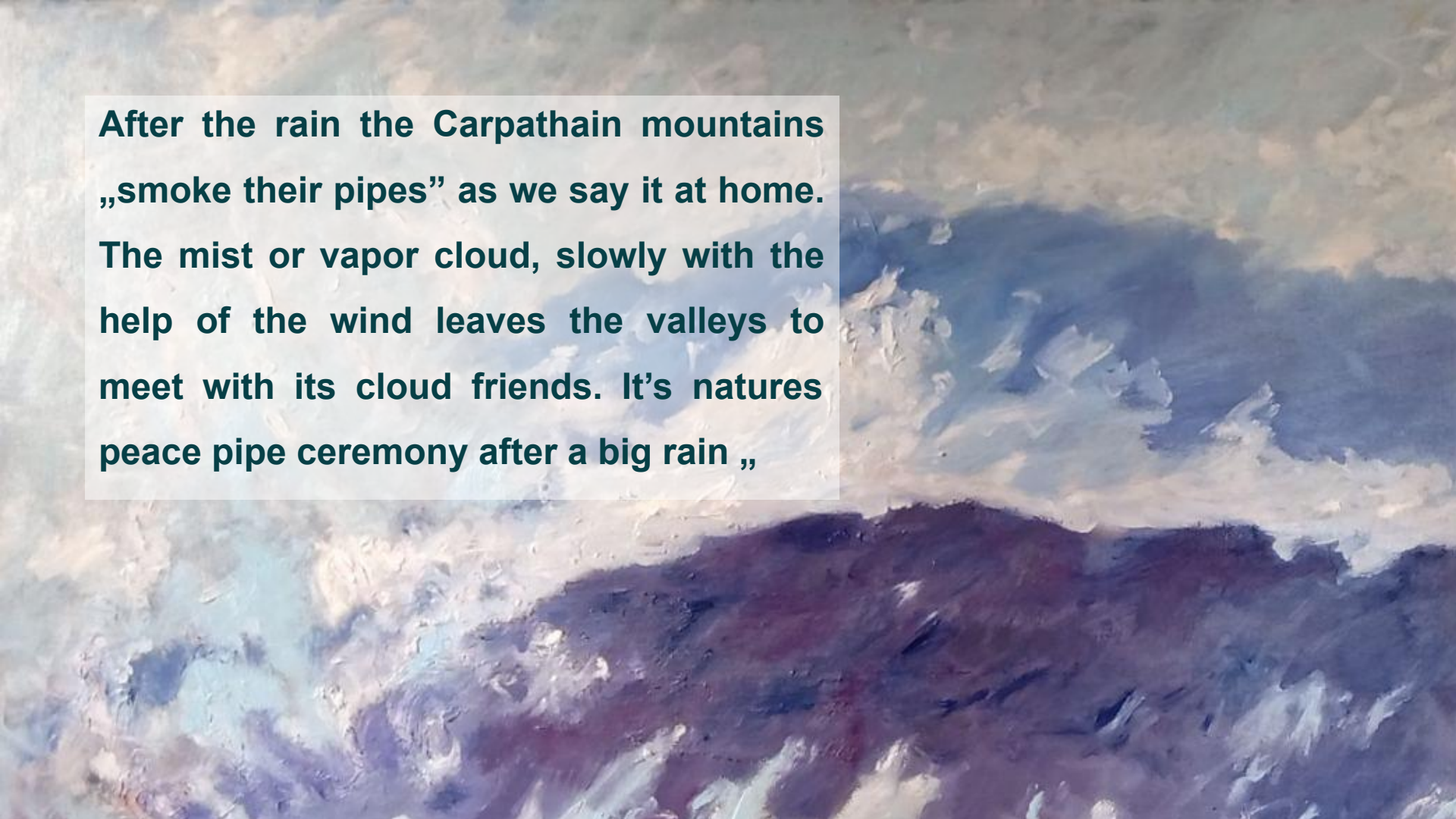
Róbert Tóth

After the rain - 2025

Oil on canvas, 150 x 240 cm



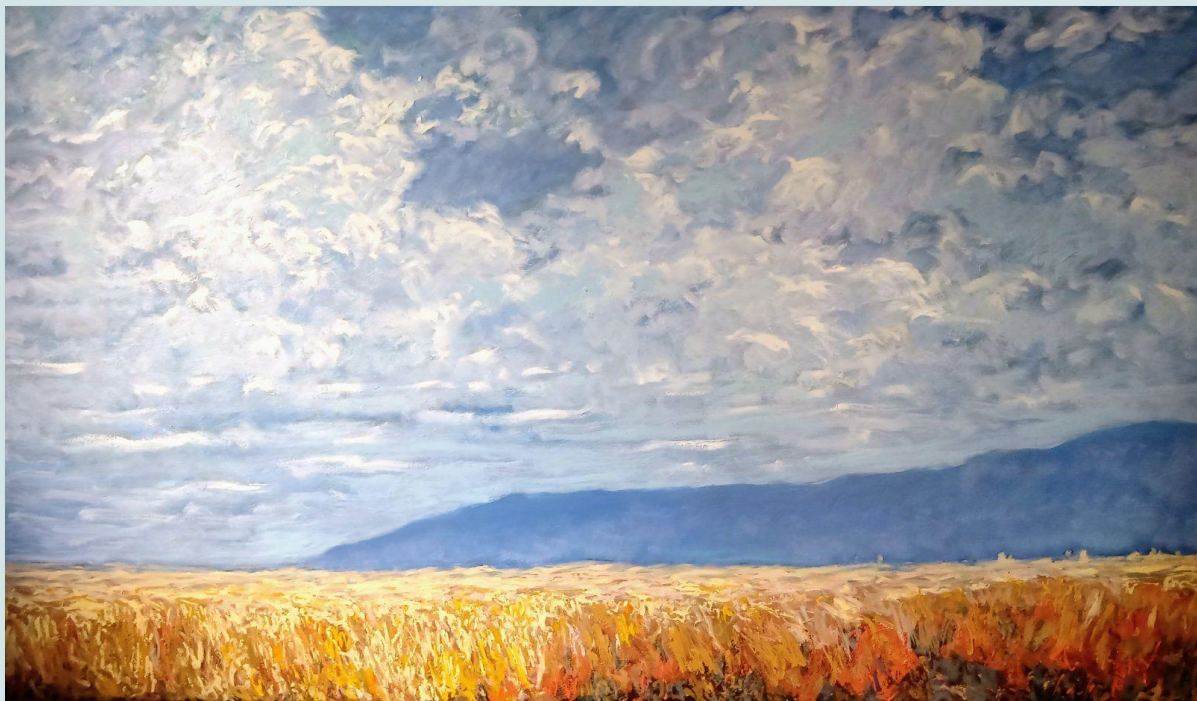
**After the rain the Carpathain mountains
„smoke their pipes” as we say it at home.
The mist or vapor cloud, slowly with the
help of the wind leaves the valleys to
meet with its cloud friends. It’s natures
peace pipe ceremony after a big rain „**



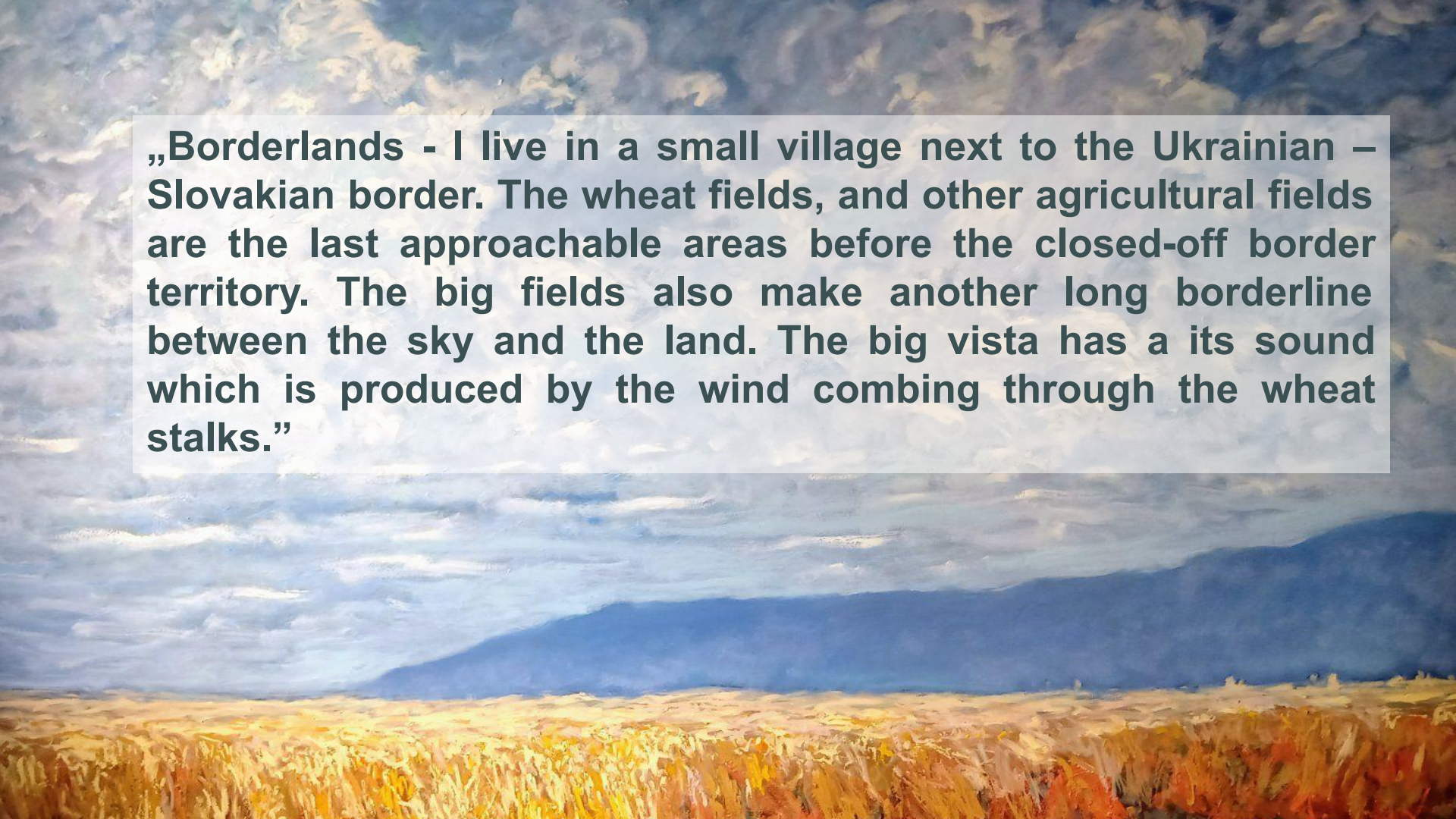
Róbert Tóth

„Wheat field” 2025

Oil on canvas, 170 x 290 cm



„Borderlands - I live in a small village next to the Ukrainian – Slovakian border. The wheat fields, and other agricultural fields are the last approachable areas before the closed-off border territory. The big fields also make another long borderline between the sky and the land. The big vista has a its sound which is produced by the wind combing through the wheat stalks.”



RÓBERT TÓTH

„Ice glazed trees”, 2025

Oil on canvas, 170 x 290 cm



„ Hard rime forms by rapid freezing of cooled water under at least moderate wind conditions.”

In the wintertime, sometimes the trees turn white from their branches to their stumps, mainly at the edges of forested areas. The joint work of water and wind turns the trees into an otherworldly image, which inspired my work ”



Erika Kalytych

Education:

2005-2010 Transcarpathian Art Institute

Art Associations:

2012 - Imre Révész Association of Hungarian Fine and Applied Artists in Transcarpathia Group

Exhibitions:

2026-2012 Imre Révész's Association end-of-year and creative camp exhibitions, Uzhgo rod and Beregovo

2024, 2023 Magyarország Háza Galery, Budapest

2015 - Master and Disciples exhibition at Óbuda University, Budapest

2015-2012 Carpatica Art Expo Museum of Folk Architecture, Uzhgorod

2007 - Uzhgorod Gallery, Uzhgorod Solo exhibition:

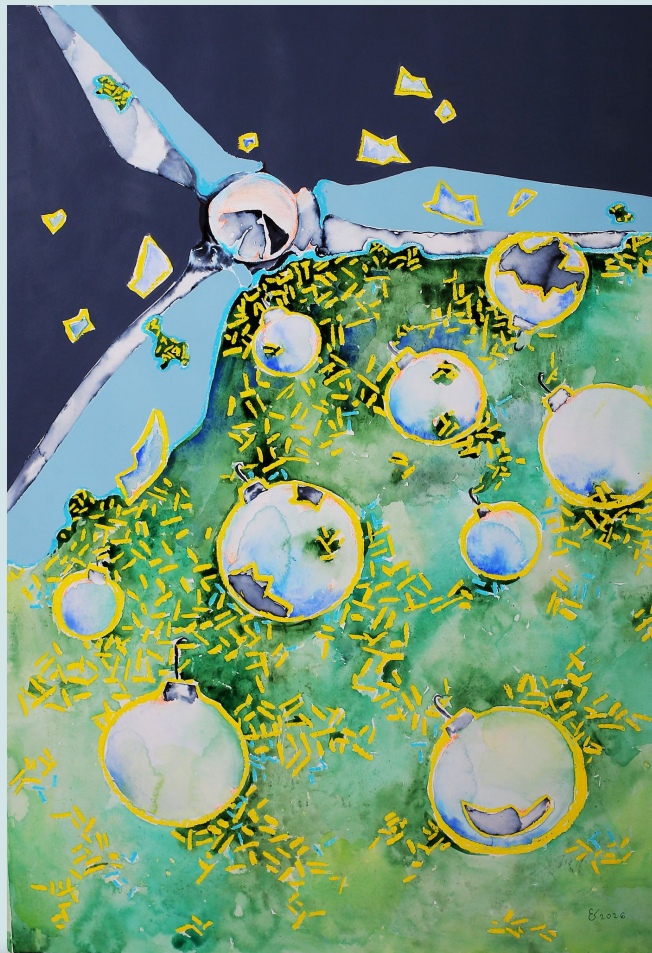
2020- Kárpát-Haza Galery, Budapest Place of Birth: Mukachevo Place of Residence: Mukachevo, Transcarpathia, Ukraine

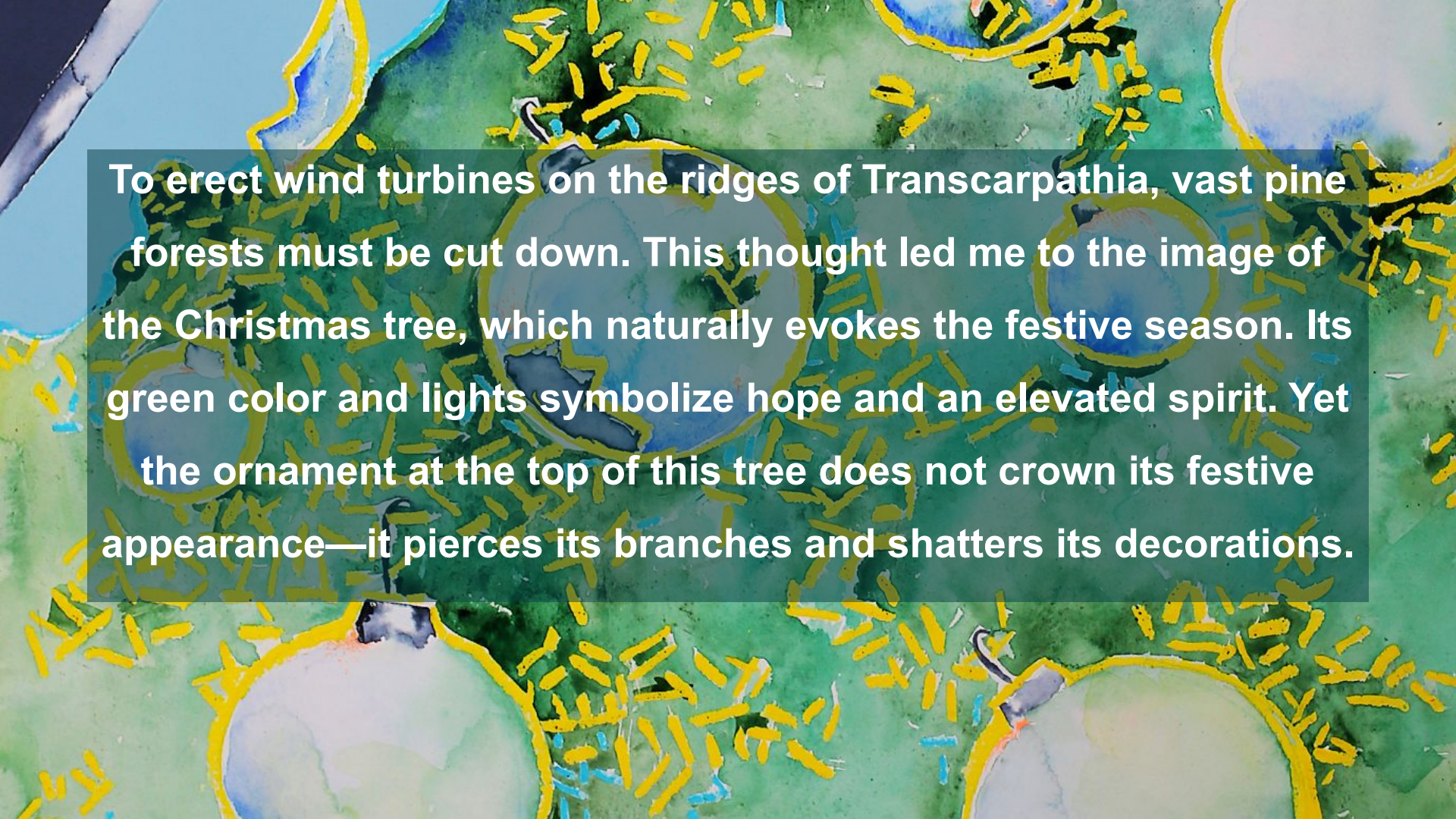
Date of Birth: 6 may 1987



Erika Kalytych
„Illusory Celebration” 2026

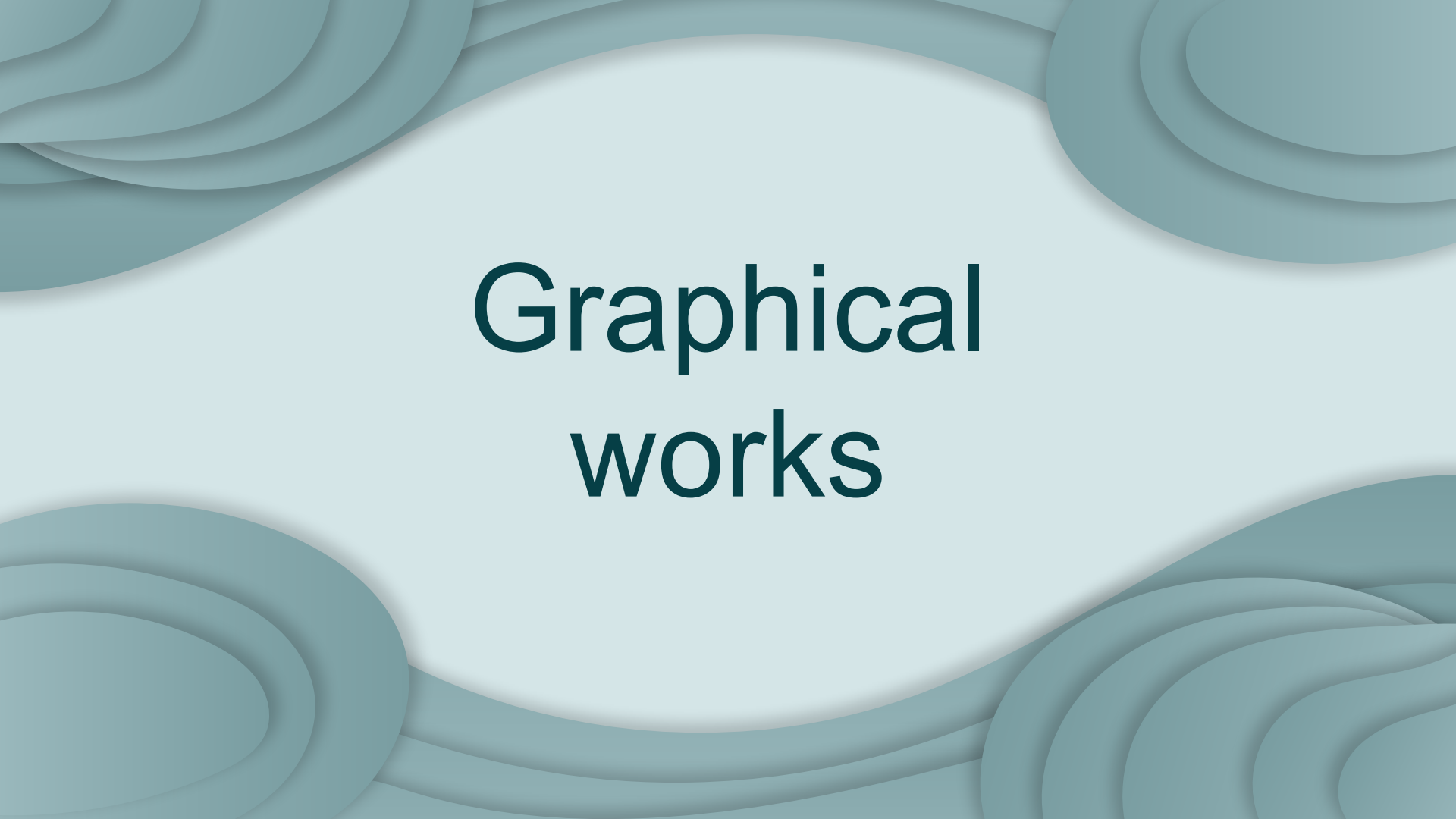
mixed media on paper, 86x59 cm





To erect wind turbines on the ridges of Transcarpathia, vast pine forests must be cut down. This thought led me to the image of the Christmas tree, which naturally evokes the festive season. Its green color and lights symbolize hope and an elevated spirit. Yet the ornament at the top of this tree does not crown its festive appearance—it pierces its branches and shatters its decorations.

The celebration is deceptive, for it demands sacrifice in return. The solution to the shortage of electricity comes at the cost of what makes Transcarpathia truly ours today: its towering mountains reached by winding paths, its dense and mysterious forests where tales and legends still dwell. The work was created using mixed techniques on watercolor paper. The upper part is painted in acrylic, forming a massive grey surface. The green section—the Christmas tree—appears in a watercolor texture, whose vividness alludes to the festive spirit. At the top of the tree stands a rotor, whose blades damage the tree itself, cutting into its foliage and breaking its ornaments

The background of the slide features a light blue-grey color with a pattern of overlapping, wavy, concentric shapes in a slightly darker teal shade, creating a layered, paper-like effect.

Graphical works

Péter Öllinger

Péter Öllinger studies graphic art at the Hungarian University of Fine Arts since 2020. He has exhibited his works in numerous exhibitions in Hungary and abroad, including Vienna, Prague, Bratislava and Cairo.

In his works he mostly deals with perennial themes. Thoughtfulness is important to him, and his works are usually intended to convey a positive message in defiance of the negative streams in our world. The appearance of the organic surfaces in his works may evoke mysterious, sometimes mystical effects on the viewer. He is preoccupied with the momentary and at the same time with the permanent, the eternal. He perceives and tries to trace the duality of this in the changes of light and shadows in space.



Péter Öllinger

Phase

Screenprint, 100 x 70 cm





This windy landscape depicts three moments, the three aggregates of water. It also emphasises the necessity of water, which proves to be both a blessing and a curse.

The left column depicts the curse in the form of an icy flood...

... All of this comes together
in the middle section, where
water proves itself to be the
basis of life...



...The right column shows
the blessing and the steam,
a windy atmosphere...

János Bíró

Date of Birth/Place of Birth: 2002.04.01 Kézdivásárhely

Short Introduction:

My name is János Bíró, and I am currently studying graphic design, which has always fascinated me and I approach it with excitement. Therefore, I can only envision myself pursuing a career in the arts.

Ars Poetica:

- In graphic art, I have been primarily drawn to technique and the traditions of craftsmanship, while at the same time I am inspired by the many new possibilities inherent in the medium, such as experimenting with leather engraving. I am also engaged with other media, including photography and wood sculpture. In my work, I strive above all to evoke a strong atmospheric and intuitive effect in the viewer: at first glance, my works suggest calmness, but gradually a hidden dynamism begins to unfold within them.



János Bíró

Title: Toba

Charcoal on paper, 70 x 100cm



In my graphic artwork, I depict a horse and two shepherds. The horizon dissolves, and from the large grey mass the viewer may associate a barren, desolate space. The space of silence and stillness is filled by the air and the wind; however, the wind is not present here as a force or disturbance, but rather as an everyday element: a current of air that constantly surrounds us, even when it lies beyond our perception...



...Thus, in the work, it is not the wind itself that appears as a visual element, but rather its atmosphere that becomes defining. Toba evokes the name of an ancient volcano whose eruption, around 74,000 years ago, cast much of the world into relative darkness, while the wind dramatically carried this enormous dark mass across the planet.



Mari Holecz

Education:

2021 – Current - University Magyar Képzőművészeti Egyetem – Hungarian University of Fine arts, City: Budapest, County: Hungary

02/2024 – 06/2024 - Erasmus - KASK & Conservatorium / School of Arts Gent, City: Ghent, Country: Belgium

27/07/2024 – 11/08/2024 - Summer residency - EASA (EUROPEAN ARCHITECTURE STUDENTS ASSEMBLY), City: Benidorm, Country: Spain

01/08/2025 – 10/08/2025 - Summer residency - EASA (EUROPEAN ARCHITECTURE STUDENTS ASSEMBLY), City: Savonlinna, Country: Finland

10/2025 – 02/2026 - Erasmus – Hochschule für Grafik und Buchkunst (HGB), City: Leipzig, Country: Germany



Mari Holecz

INGA I-IV

lithography, pencil,

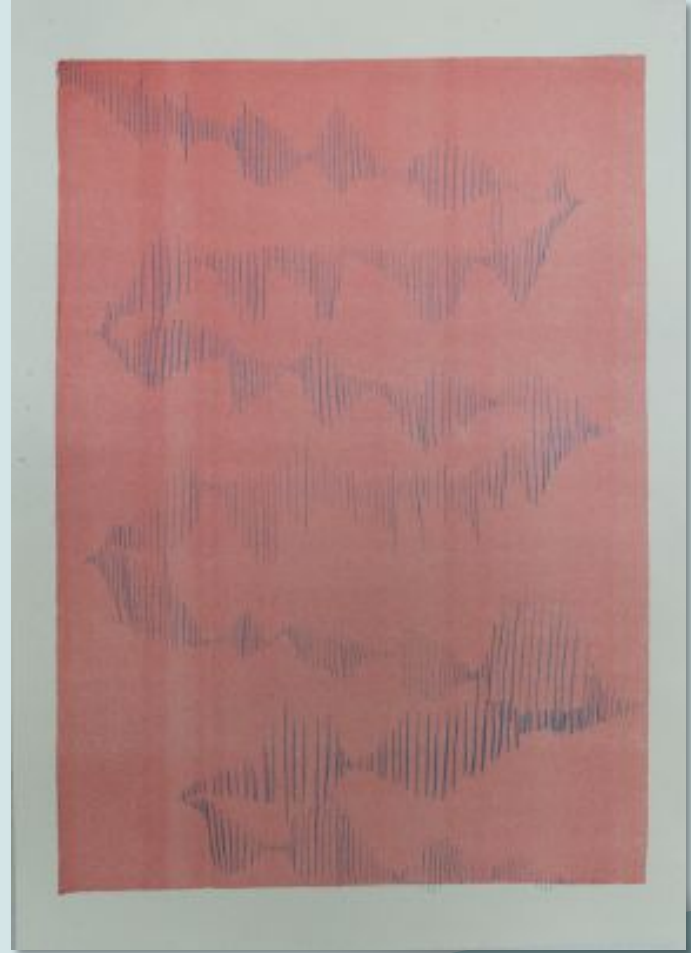
50 x 35 cm

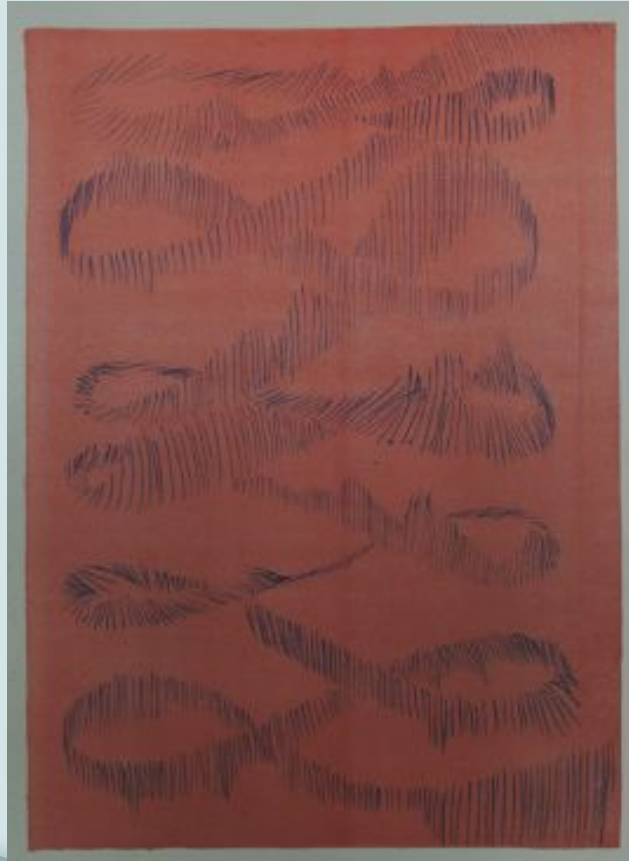




To me, a pendulum's swing is more than just a movement; it carries a specific energy that reminds me of how mountains are formed through the folding of the earth. When I work with different versions of these pendulum paths, I feel a direct connection to the mountain ridges, as if these traced lines reflect the actual shape of the land...

...The way wind and weather wear down the world is a long, physical process. I find that same process in lithography. When I prepare a stone, I use a repetitive, endless motion to grind the surface...





...By following the pendulum's path to polish the stone, I am doing exactly what the wind does to the Carpathian peaks. It is a rhythmic "sanding" of the material. This repetition transforms the stone, turning raw material into something refined. My work mirrors natural erosion, turning the friction under my hands into a small-scale version of nature's forces...



ÁGNES KULIN

Date of Birth: 24 May 1989

Education:

2013 – 2014 Hungarian University of Fine Arts (MKE), teacher of fine arts, Budapest

2008 – 2013 Hungarian University of Fine Arts (MKE), Painting, Budapest

2004 – 2008 Béla Erdélyi College of Fine Arts in Transcarpathia, Graphic Design, Uzhgorod

Additional Information:

2005 – Present: Member of the RIT

2016 – Present: President of the Association

2014 – Present: Lecturer at the Ferenc Rákóczi II Transcarpathian Hungarian College of Higher Education

2007 – 2016 Illustrator of the magazine "Irka"

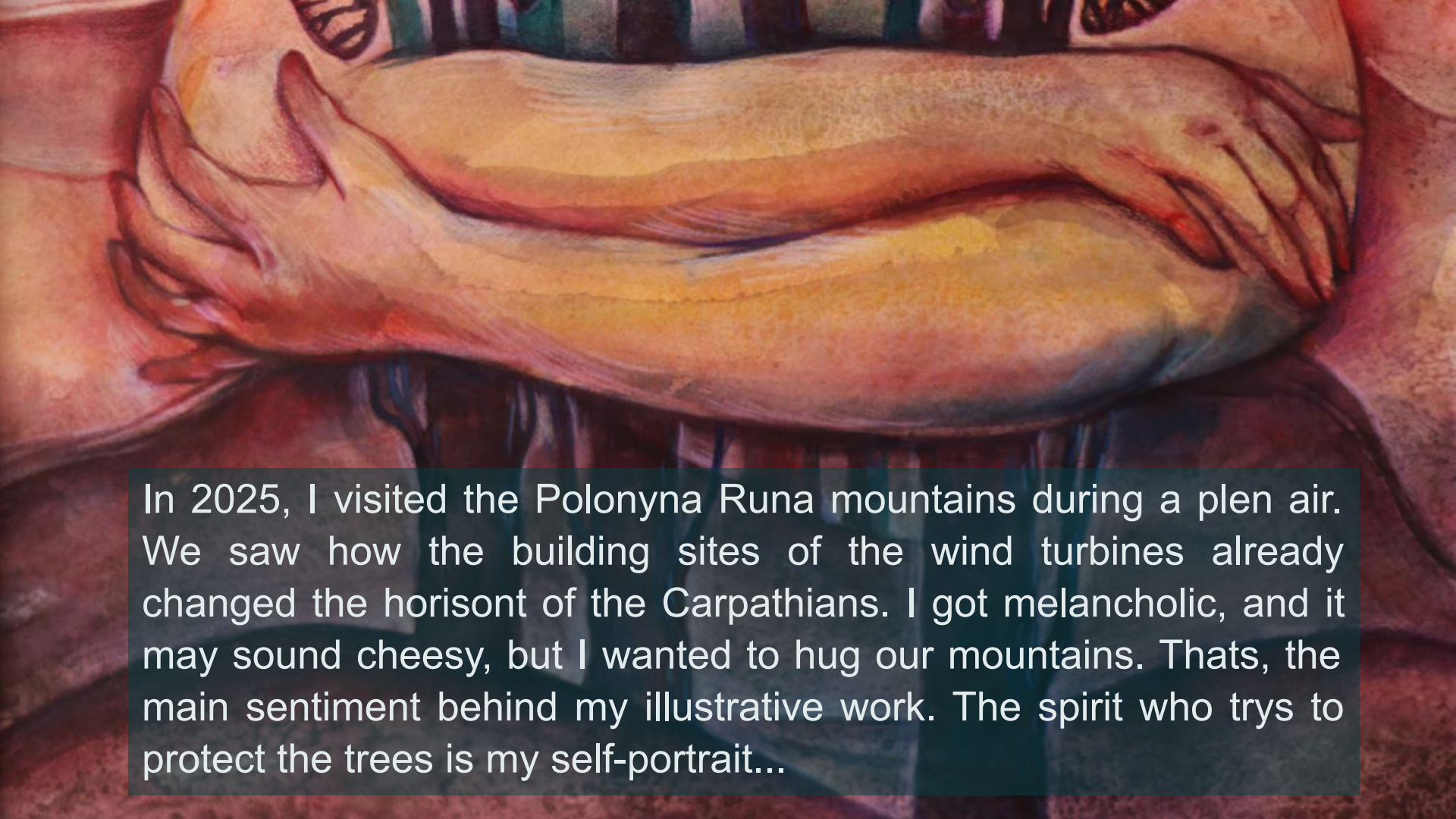
2010 – Present Programme organiser of the "Genius " Charity Foundation

Ágnes Kulin

SPIRIT OF THE CARPATHIANS– 2026

Watercolor and pencil on paper, 55x80 cm

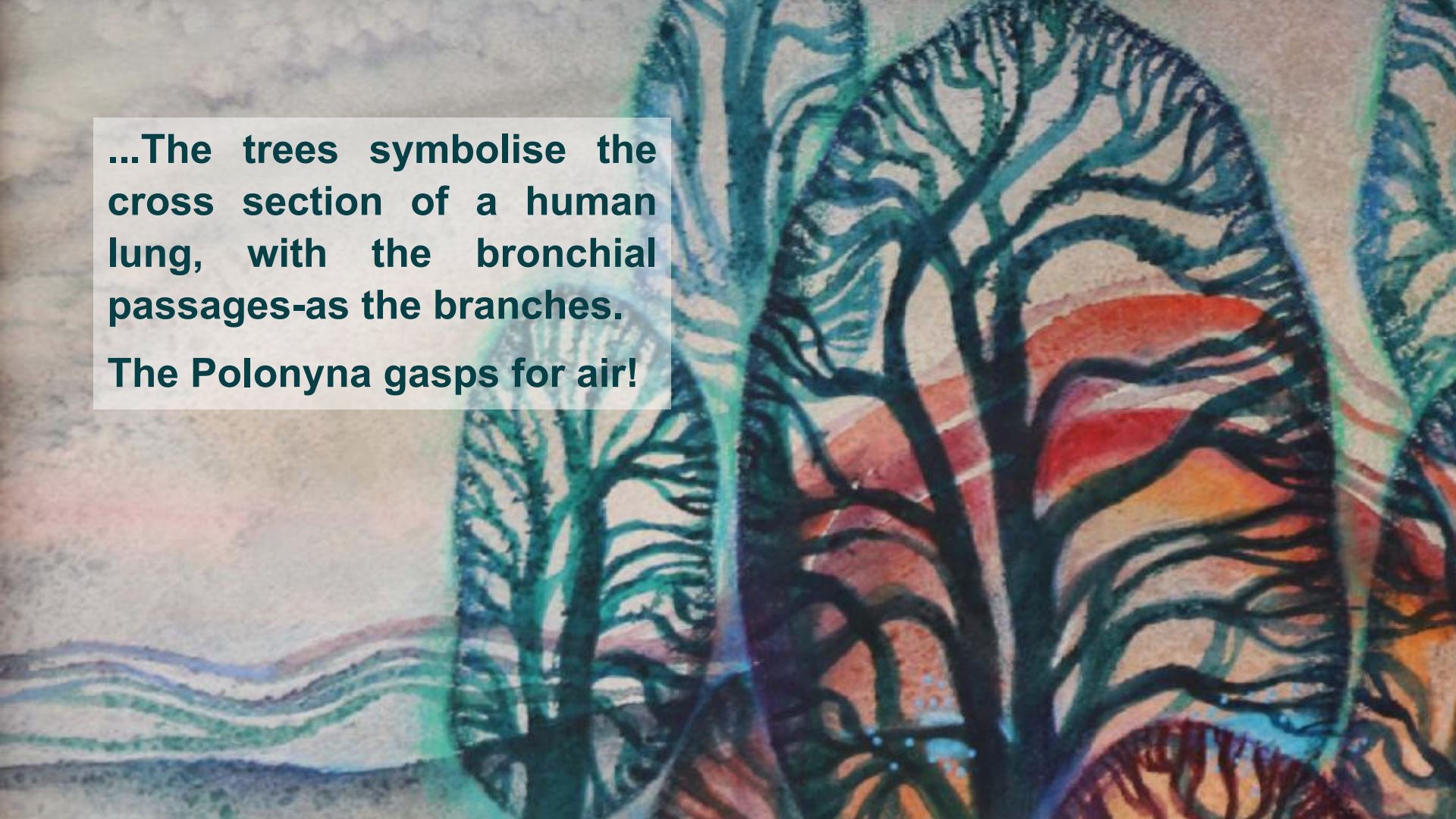




In 2025, I visited the Polonyna Runa mountains during a plen air. We saw how the building sites of the wind turbines already changed the horisont of the Carpathians. I got melancholic, and it may sound cheesy, but I wanted to hug our mountains. Thats, the main sentiment behind my illustrative work. The spirit who trys to protect the trees is my self-portrait...

...The trees symbolise the cross section of a human lung, with the bronchial passages-as the branches.

The Polonyna gasps for air!



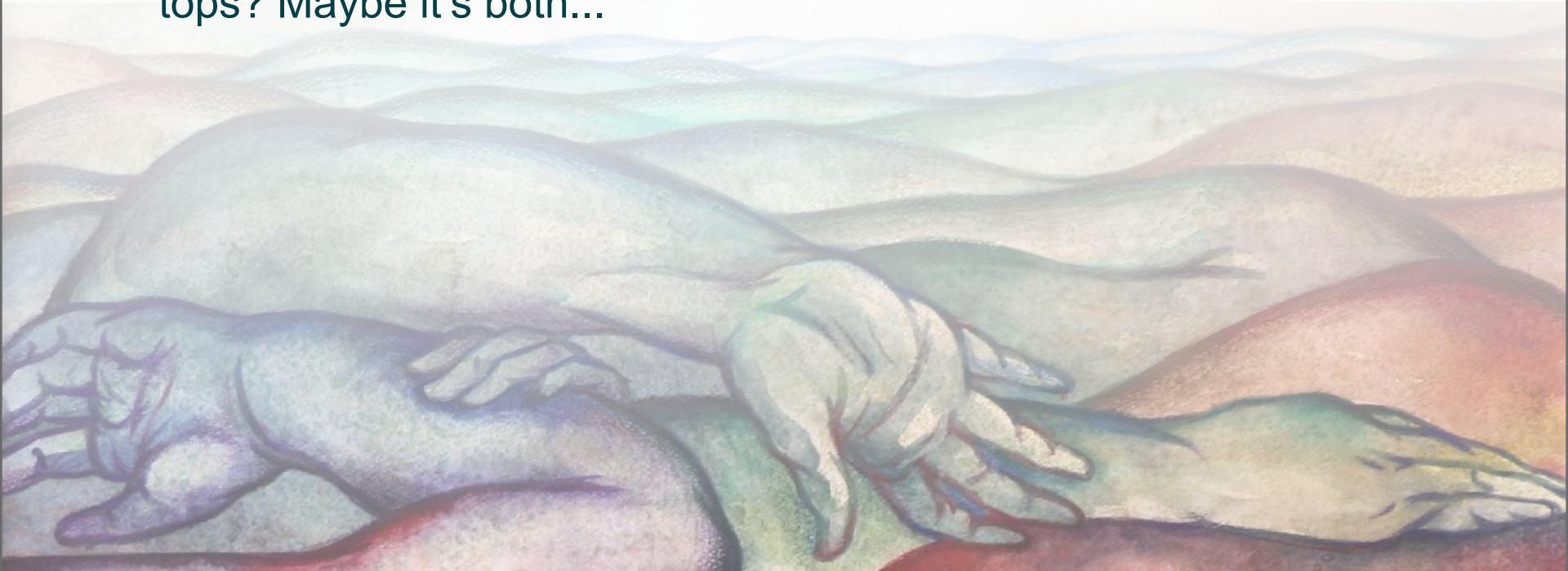
Ágnes Kulin

DREAMING MOUNTAINS – 2026

watercolor and pencil on paper, 55x80 cm



Are these mountains sleeping peacefully, or are they suffocated?
Does this view makes you feel like gasping for air, or does it
soothe you with the horizon of the endless soft hilly mountain
tops? Maybe it's both...



FLÓRA KINCSES

Ars Poetica:

- In her work the artist is showing the beauties of the world around us. She feels like this is an underrepresented category in recent days. She creates images that are good to look at and makes the viewer calm or cheerful.
- She conveys her message by choosing reference photos with smiling people. She also feels it is important to show an appreciation towards nature. This is done by using woodcut as the medium.
- On her prints the material of the wood and the portraits are equal elements of the image.





Flora Kincses

URPIN,
Woodcut

The woodcut is titled Urpín after a mountain in Banská Bystrica Slovakia where the artist spent the Erasmus mobility program.

The small town and the closeness of nature made a lasting impression on her. She wanted to dedicate a print to the experience and capture the allure of the mountain. The reference photo was taken on Urpín mountain in early spring...





The print is carved on larch which was sourced from Hungary. The material was so beautiful in and of itself that the artist wanted to give a role to the wood in the finished work. The lines of the wood represent the air and all of the movement that the wind creates.

Eva Belancova



Education:

I am currently based between Žilina and Bratislava (Slovakia), where I study Conservation and Restoration at the Academy of Fine Arts and Design. I also spent an Erasmus scholarship at the Institut national du patrimoine in Paris, which significantly shaped my understanding of European cultural heritage and restoration practice.

Ars Poetica:

In my practice, I try to balance precision with sensitivity. I value responsibility, openness, and a willingness to learn, while staying grounded in creativity and human connection.

Eva Belancova

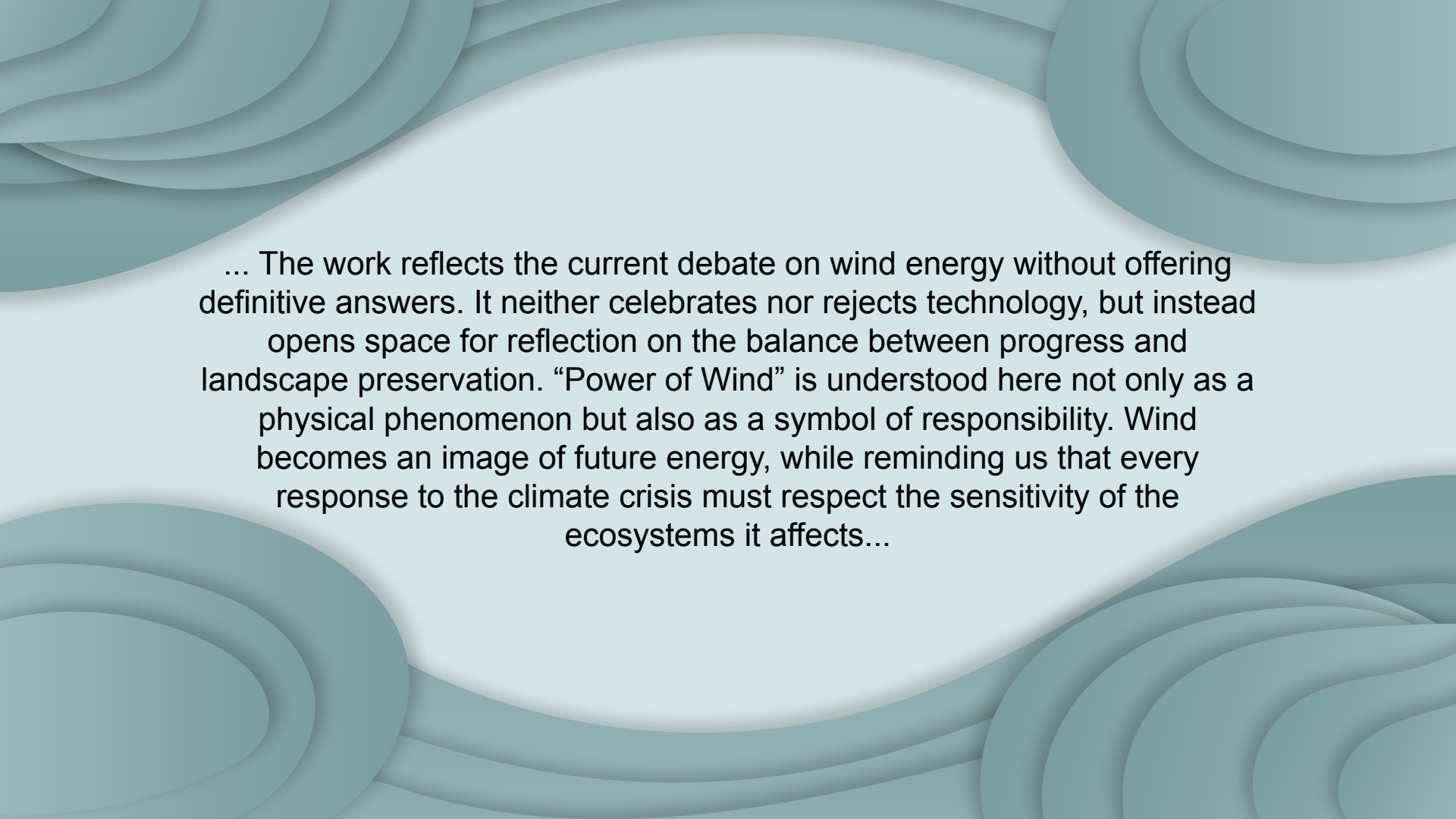
Windmill,

Watercolour on paper, 30 x 40 cm



The artwork depicts a windmill in an open landscape as a symbol of the connection between humans and natural forces. The wind itself is not directly visible, but it is present in the movement, space, and energy of the landscape. It represents a force that shapes life, brings change, and holds the potential for renewal. The windmill becomes a metaphor for the sensitive use of natural resources—not as domination over nature, but as a search for harmony with its rhythm...





... The work reflects the current debate on wind energy without offering definitive answers. It neither celebrates nor rejects technology, but instead opens space for reflection on the balance between progress and landscape preservation. “Power of Wind” is understood here not only as a physical phenomenon but also as a symbol of responsibility. Wind becomes an image of future energy, while reminding us that every response to the climate crisis must respect the sensitivity of the ecosystems it affects...

Annelie Fiedler

Curriculum:

Annelie Fiedler is a ranger and environmental educator from Germany who enjoys painting birds and landscapes inspired by the natural world around her. Living and working in the Biosphere Reserve Schorfheide-Chorin, she spends much of her time outdoors and is especially interested in forests, lakes, wetlands and the wildlife that inhabits them.

Her paintings are often inspired by direct observations in nature and by species that are characteristic of her region, especially birds. She mainly works with watercolor and is interested in capturing atmosphere, movement and light rather than precise scientific illustration.

She studied agricultural sciences and later completed a master's degree in evolutionary ecology and conservation. While these experiences shape her view of nature, her artistic work is mainly driven by curiosity, observation and a personal connection to landscapes and wildlife.



Annelie Fiedler

Cranes in the wind

Watercolour on paper



The painting focuses on the atmosphere around the birds as much as on the birds themselves. The movement of clouds, shifting light and open sky suggest the presence of wind without showing it directly. Wind shapes migration, weather and landscape. It carries birds across long distances, but it can also influence habitats and resting areas...



... wind is increasingly linked to human interventions in landscapes, which can create additional pressures for migratory species. For me, cranes represent both freedom and fragility. Last year, many cranes in my region were also affected by avian influenza, which made this vulnerability even more visible. The painting is therefore not only about birds in flight, but also about the relationship between wildlife, landscape and the invisible forces that shape both...



AWARDS

PAINTINGS

Prize:

TIBOR VILLASEK

GRAPHICAL WORKS

Prize:

ANNELIE FIEDLER