



THE ALPINA
GSTAAD

P R I V A T E A R T
C O L L E C T I O N

A R T A T T H E A L P I N A G S T A A D

The Alpina Gstaad hosts its own permanent art collection installed throughout the hotel and grounds. It includes works by many of the leading artists of the twenty - first century, which explore the interplay between technology, identity, and the natural world.

The property partners with arts organizations, sponsors artist residencies, hosts forums that bring together creative activists as well as cultural producers, and supports the creation of new artworks, particularly those concerned with environmental and social activism.

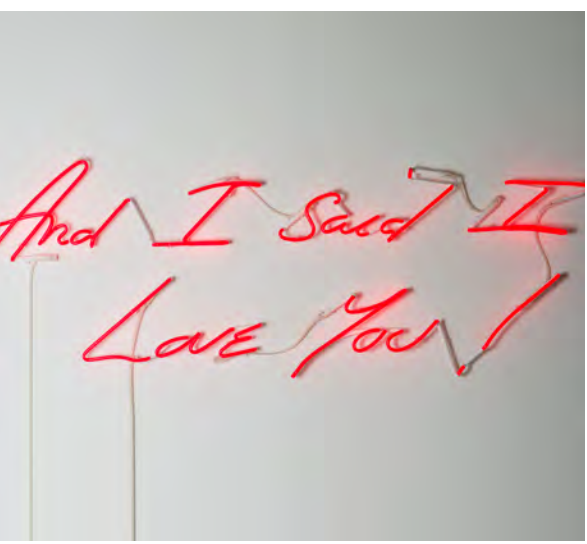
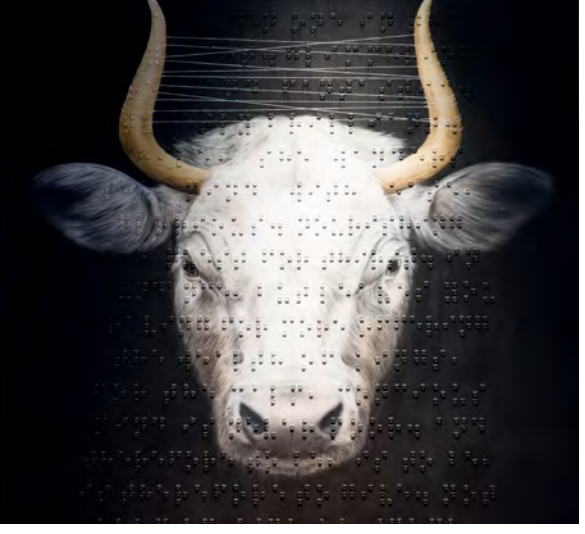
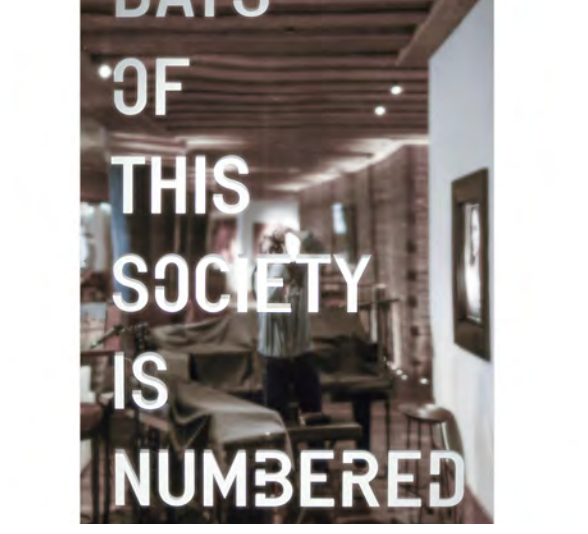
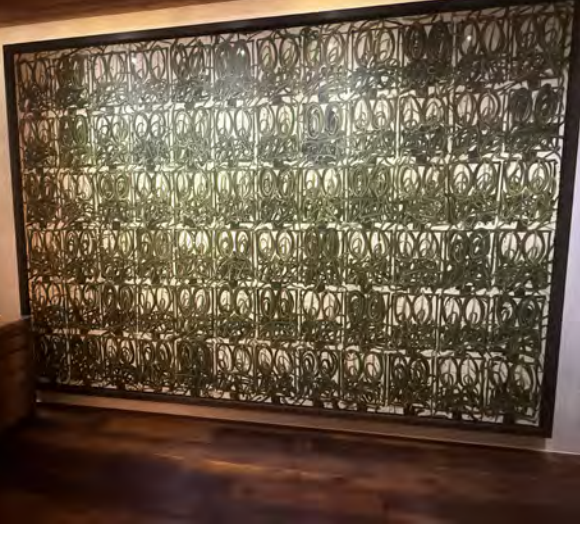
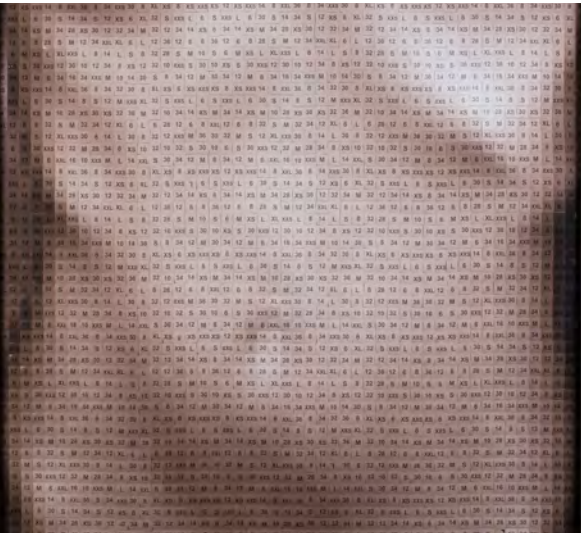
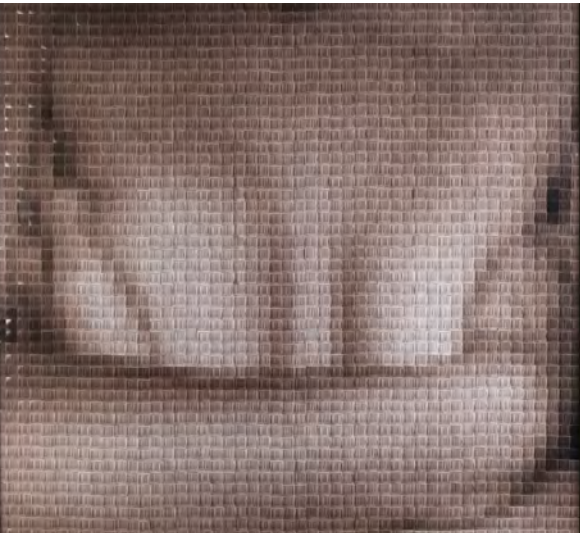
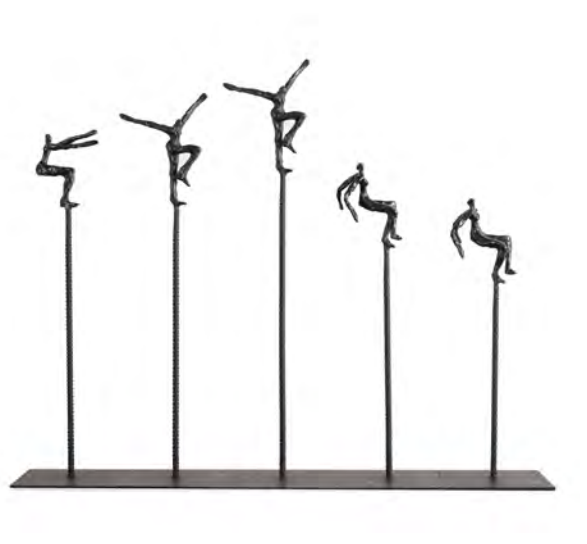
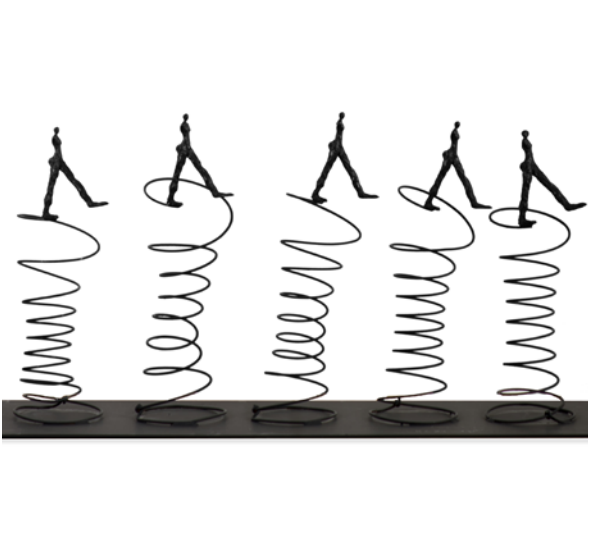
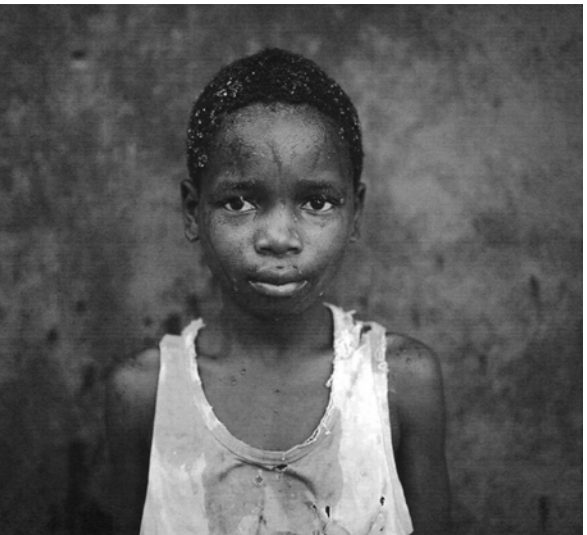
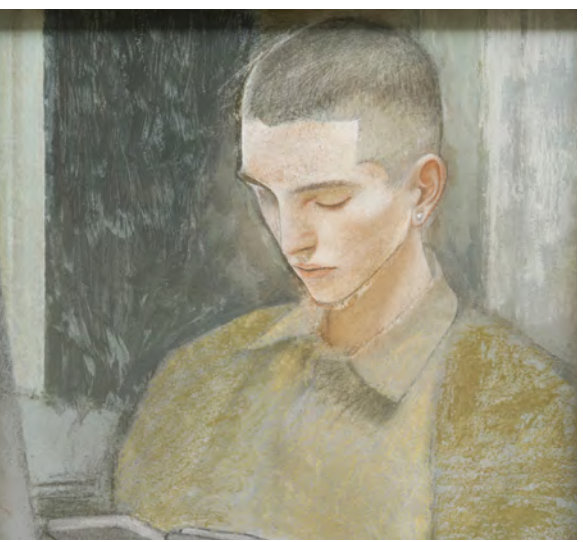
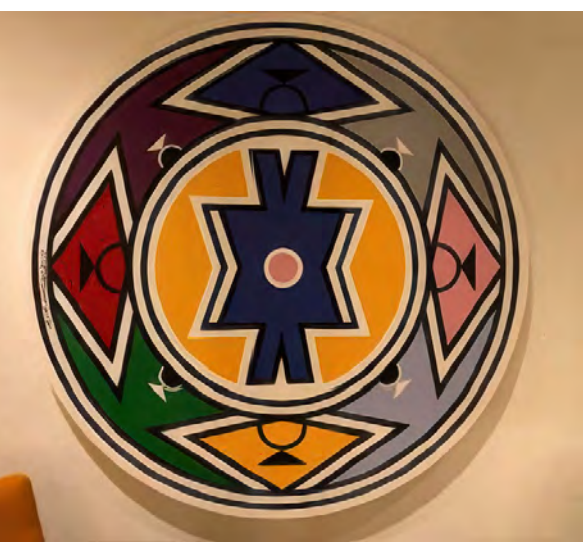
The Alpina Gstaad aspires to be a global platform for creativity and cultural innovation, a place where guests can experience the spectacular Swiss Alps, while they are inspired by engaging visual art, architecture, and stimulating cultural exchange.

T A B L E O F C O N T E N T

Artists

Ancient wood ceiling
Antoni Tàpies
Carol Bove
Elmgreen and Dragset
Erwan Soyer
Esther Mahlangu
François-Xavier Lalanne
Garage Italia Customs
Georges Mathieu
Gerhard Richter
Henri Matisse
Isa Genzken
Izumi Kato
Jeff Koons
Jonas Wood
Julien Nguyen
Lorna Simpson

Louise Nevelson
Mario Macilau
Matthew Lew
Michel Comte
Nathalie Decoster
Pamela Stretton
Patrick Bremer
Rashid Johnson
Rirkrit Tiravanija
Roni Horn
Roy Nachum
Sedrick Chisom
The traditional art of découpage
Tom Wesselmann
Tracey Emin
Wolverine
Yoshitomo Nara



Ancient wood ceiling



The ceiling above the main stair case was bought from a Swiss dealer of antique wood pieces. Unfortunately, neither the dealer nor the restoration experts could exactly trace back the origin of the ceiling. According to the experts, it most likely originates from Southern Europe and it dates back from the late baroque period around 1780. It was painted with glue-bound distemper. When Chaletbau Matti bought the ceiling, it was in a very bad shape. Thereupon, it was restored by Swiss restoration experts in an extensive process. Since the opening of the Hotel The Alpina Gstaad, the ceiling, which consists of 32 single pieces, can be admired by the guests.

Antoni Tàpies



"Cercle sur rouge", 1989
Mixed media on wood panel
150 x 150 cm

Carol Bove



Untitled, 2010,
Peacock feathers on linen
96.5 × 60.9 cm (38 × 24 in.)

Carol Bove is known for her simple yet intricate assemblages of found and made objects. Carefully arranged on pedestals, elevated platforms, or directly against walls and ceilings, these yield unexpected, poetic, and multi-layered meanings, which seem to derive from the composition of the objects rather than the inherent substance of the individual components.

Elmgreen & Dragset



L'addition, 2025

Elmgreen & Dragset is a Scandinavian artist duo—Michael Elmgreen from Denmark and Ingar Dragset from Norway—renowned for their conceptual sculptures and installations that blend humor, irony, and social commentary. Their works often challenge perceptions of public and private space, identity, and the role of art institutions.

Among their most iconic pieces is Prada Marfa (2005), a permanent installation in the Texas desert resembling a luxury boutique stranded in isolation. Other notable works, such as Powerless Structures and Van Gogh's Ear, reflect their ability to combine architectural precision with poetic and political undertones.

By transforming familiar settings into thought-provoking artistic experiences, Elmgreen & Dragset invite viewers to question societal norms, gender roles, and the commercialization of culture.

Erwan Soyer



"Triptych - Wildhorn, 2012,
Old books pages, Photography, binding material
92 x 73 cm

French artist Erwan Soyer works mainly in paper. His collages are made without computer intervention, with pages and pictures from old books cut with a scalpel and assembled with glue-bound. Its regular meetings with a conservator and book-binder and old books which taught him to understand and handle this matter, resulting in better conservation collages and expertise. From a surrealist influence, his compositions play with dimensional aspects and the concept of scale, while integrating meaning and poetry in his work.



"Triptych Les Diablerets", 2012,
Old books pages, Photography, binding material



"Triptych Wildstrubel", 2012,
Old books pages, Photography, binding material
92 x 73cm

Esther Mahlangu



Esther Mahlangu is an internationally celebrated South African artist whose bold, geometric, and vividly colored paintings have brought the Ndebele artistic tradition to worldwide recognition. Born in 1935 in Middelburg, Mpumalanga, she was trained by her mother and grandmother in the ancient practice of Ndebele mural painting—a vibrant form of visual storytelling that expresses identity, status, and cultural heritage.

Mahlangu was among the first artists to transpose this tradition onto new surfaces, from canvas and architecture to cars and fashion. Her distinctive style—marked by bright acrylic hues and precise geometric order—maintains deep ties to Ndebele symbolism while embracing contemporary forms and materials.

Her groundbreaking 1991 collaboration with BMW made her the first woman and first African artist to design a BMW Art Car, establishing her as a global ambassador for African art. Subsequent partnerships with Rolls-Royce, Belvedere Vodka, and Louis Vuitton have further cemented her status as a cultural icon.

Through her work, Mahlangu unites past and present, local and global, tradition and innovation—transforming Ndebele art into a universal language of color, rhythm, and empowerment.

François-Xavier Lalanne



Oiseau de jardin à bascule, 1974
Polished steel and copper; unique.

For François-Xavier Lalanne, nature encompassed an endless variety of forms, and it was in nature's image that he crafted his bold zoomorphic inventions. Lalanne's works are functional as they invite the participant to physically engage with the piece. In this case, the viewer is welcomed to rock gently on the back of a copper-plated steel bird and imagine themselves taking flight. The wings rise up and create a resting spot for your elbows. The hollow body provides a cozy and comfortable nook to settle in. Lalanne claimed that «the supreme art is the art of living», this maxim is evident through Lalanne's focus on creating objects that could be lived with or in.

Garage Italia Customs



The "Fiat 500e sea ice", 2017
Thermochromic carrosserie
363.1 × 190 × 152.9 cm

The one-of-a-kind all-electric vehicle, auctioned by the Leonardo DiCaprio Foundation, The "Arctic" car was conceived by Garage Italia Customs to highlight the problem of global warming. The films used are 3M green certificate and were printed with ecological latex.

All auction proceeds have been donated toward a number of pressing environmental issues such as protecting endangered wildlife and their habitats on land and ocean, climate change and empowering indigenous peoples and local communities to defend their rights and create sustainable future for generations to come.

The car's paintwork depicts polar bears that seem to evaporate in extreme heat, before returning to its normal state when surrounding temperatures cool down. The artwork is a metaphor, illustrating the impact of climate change on the Earth's poles and their inhabitants

Georges Mathieu



"Les fêtes d'Hébé ", 1970-71
Oil on canvas, 91 x 146 cm

Georges Mathieu (1921–2012) was a French painter and one of the pioneers of Lyrical Abstraction, a movement emphasizing spontaneity and emotion in painting. Known for his rapid, expressive brushstrokes, Mathieu often painted large canvases in front of live audiences, turning creation into a performance. His energetic style, marked by dynamic lines and splashes of color, sought to capture pure artistic emotion rather than depict recognizable forms.

Gerhard Richter



Abstraktes Bild (666-3), 1988
Oil on canvas; 78 3/4 x 63 in.

Gerhard Richter (born February 9, 1932, in Dresden, Germany) is one of the most influential contemporary artists of the 20th and 21st centuries. Known for his versatility, Richter's work spans photorealistic paintings, abstract compositions, and glass installations. His art often explores the relationship between photography and painting, reality and perception.

Henri Matisse



Ascher Square, maquette de fichu 'A', 1946
Paper collage, gouache and pencil on canvas ; 34 7/16 x 35 1/4 in.

In the last fifteen years of his life, until his passing in 1954, Matisse moved beyond the confines of easel painting and developed a new technique using gouached, cut, and glued paper. This approach led to a prolific series of designs and original artworks, which also appeared in stained-glass windows, ceramic tile murals, book illustrations, church vestments, and other textiles. The body of work, which he fully immersed himself in starting in 1947 after completing the Ascher Square, consists of over 200 pieces. By cutting directly into the color, often with large tailor's scissors, Matisse brought sculptural forms to his gouached sheets. These works reflected the arabesques of his early career while introducing a new, iconic biomorphic form: the lagoon.

Isa Genzken



"Two Orchids", 2015
cast aluminium and stainless steel, lacquer
1038,20 × 201,30 × 242,60 cm

Once a rare and exotic flower, the orchid has become one of the world's most ubiquitous indoor plants. From corporate offices to domestic interiors, from upscale florists to Home Depot, this tropical plant can now be seen anywhere -and acquired by anybody. It's a striking and decorative flower without any dominant symbolism, except perhaps a hint of luxury left over from the 19th century when orchids were seen as "the chosen ornaments of royalty."

For eminent German artist Isa Genzken (born in 1948, Bad Oldesloe), the mass-produced white orchid has become the quintessential flower of our age: global, accessible, and open to interpretation. Rising to 28 and 34 feet respectively, the paired stems of Genzken's towering sculpture wind elegantly skyward, capturing light and casting shadows in a play of rhyming forms. Two Orchids stands as an idealized, colossal version of the familiar plant: a civic monument to the perfect orchid, now the chosen ornament of contemporary culture.

Izumi Kato



“Untitled”, 2023
Oil on canvas
251 x 133 x 2.5 cm

Children with disturbing faces, embryos with fully developed limbs, ancestor spirits locked up in bodies with imprecise forms—the creatures summoned by Izumi Kato are as fascinating as they are enigmatic. Their anonymous silhouettes and strange faces, largely absent of features, emphasize simple forms and strong colors; their elementary representation, an oval head with two big, fathomless eyes, depicts no more than a crudely figured nose and mouth. Bringing to mind primitive arts, their expressions evoke totems and the animist belief that a spiritual force runs through living and mineral worlds alike. Embodying a primal, universal form of humanity founded less on reason than on intuition, these magical beings invite viewers to recognize themselves.

Kato graduated from the Department of Oil Painting at Musashino University in 1992. Since the 2000s, he has garnered attention as an innovative artist through exhibitions held in Japan and across the world. In 2007, he was invited to take part in the 52nd Venice Biennale International Exhibition, curated by Robert Storr.

Jeff Koons



“Herkules”, 2016-2022
mirror-polished stainless steel
with transparent color coating.

Jeff Koons is an American contemporary artist best known for his large-scale sculptures that blur the boundaries between high art and popular culture. His works often transform everyday objects—such as balloon animals, flowers, and toys—into monumental, mirror-polished stainless steel sculptures with vibrant, reflective surfaces. Through these pieces, Koons explores themes of consumerism, beauty, and the relationship between art and mass production.

Iconic works like Balloon Dog, Rabbit, and Flower Puppy embody his fascination with childhood innocence and commercial aesthetics, inviting viewers to reconsider notions of taste, value, and art itself. By merging kitsch with craftsmanship, Koons has become one of the most influential and controversial figures in contemporary art.

Jonas Wood



Shio, Momo, and Kiki with Leaf Masks, 2024
Oil and acrylic on canvas; 93 x 70 in.

In this painting, Wood continues to expand the distinctive visual language he has developed over two decades, delving into the dynamics of color, pattern, and space through recurring themes such as plants, family, and interiors. The work is both exuberant and obsessive, intimate and imaginative, characterized by the interplay of seemingly opposing elements, a hallmark of much of Wood's art.

Julien Nguyen



"After Fragonard's Young Girl Reading", 2022

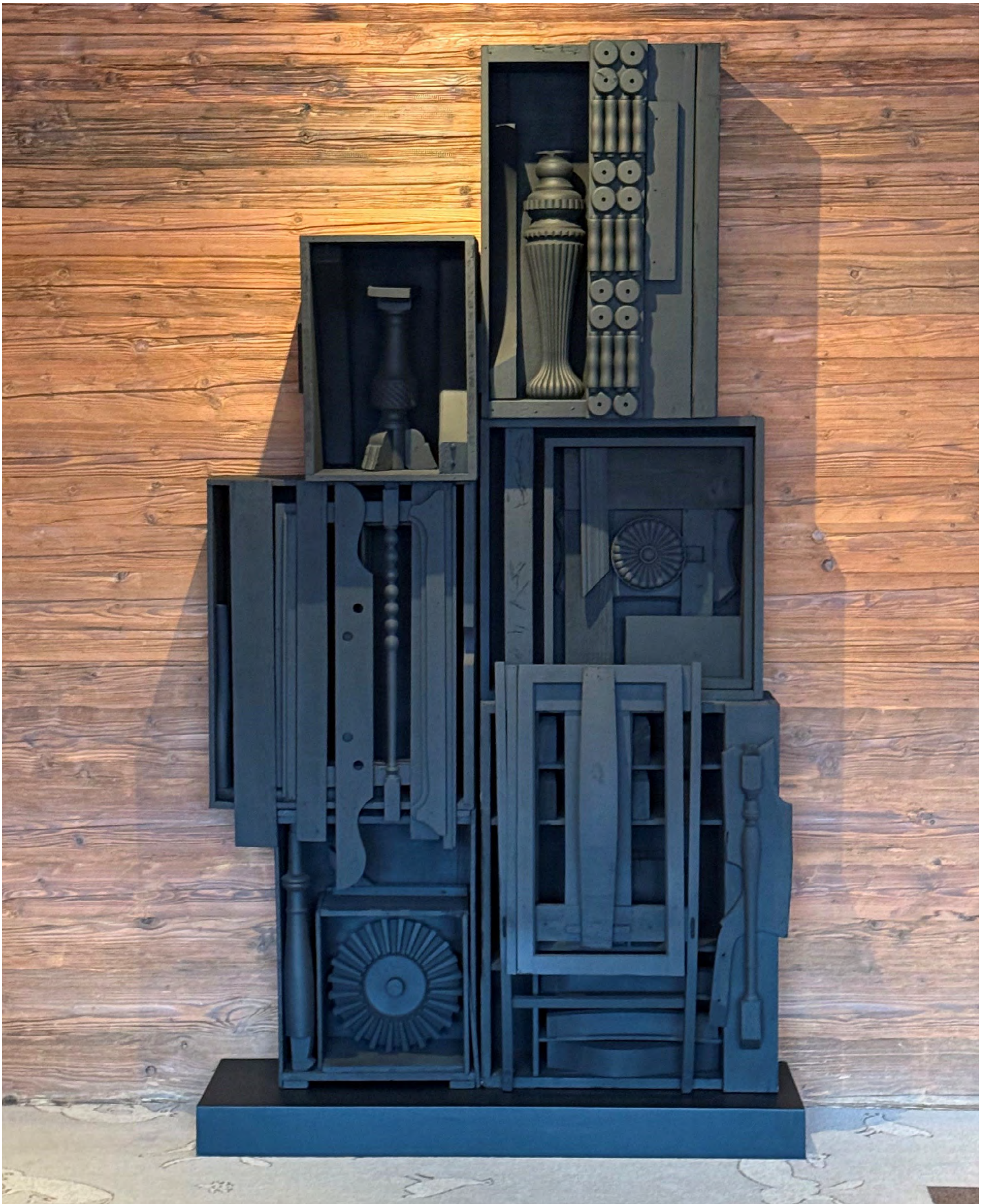
Pastel on gesso-covered aluminium panel

41 × 31 cm

Julien Nguyen's painting *After Fragonard's Young Girl Reading* (2022) is a portrait of the artist's muse, Nikos, based on a photograph originally captured by Nguyen on his cell phone. As indicated by its title, the painting references Jean Honoré Fragonard's 1769 masterpiece (Collection of the National Gallery of Art, Washington, DC).

[...] It follows from Nguyen's extensive exploration of art historical, religious, and scientific references. His work often merges inspiration taken from disparate historical periods or parts of the world, with an eye simultaneously on the past and the future.

Louise Nevelson



"Untitled", 1968-72
wood painted black

This sculpture by Louise Nevelson consists of six individual building blocks arranged together without being physically connected. Rather than being affixed to the wall, the piece simply rests against it, creating a dynamic yet delicate balance.

Lorna Simpson



«Faraway», 2025

Lorna Simpson is an American artist whose work investigates themes of identity, memory, and representation—particularly in relation to race and gender. Initially recognized for her conceptual photography, Simpson has expanded her practice to include sculpture, painting, and video, creating a deeply poetic visual language.

Her sculptural works often combine archival imagery, natural materials, and fragmented human forms to explore how history and identity are constructed. By reimagining objects like hair, ice, and vintage photographs, Simpson reflects on the complexity of Black womanhood and the shifting nature of memory and desire.

Through her refined yet powerful compositions, Simpson challenges viewers to reconsider how images shape cultural narratives and personal histories.

Mario Macilau

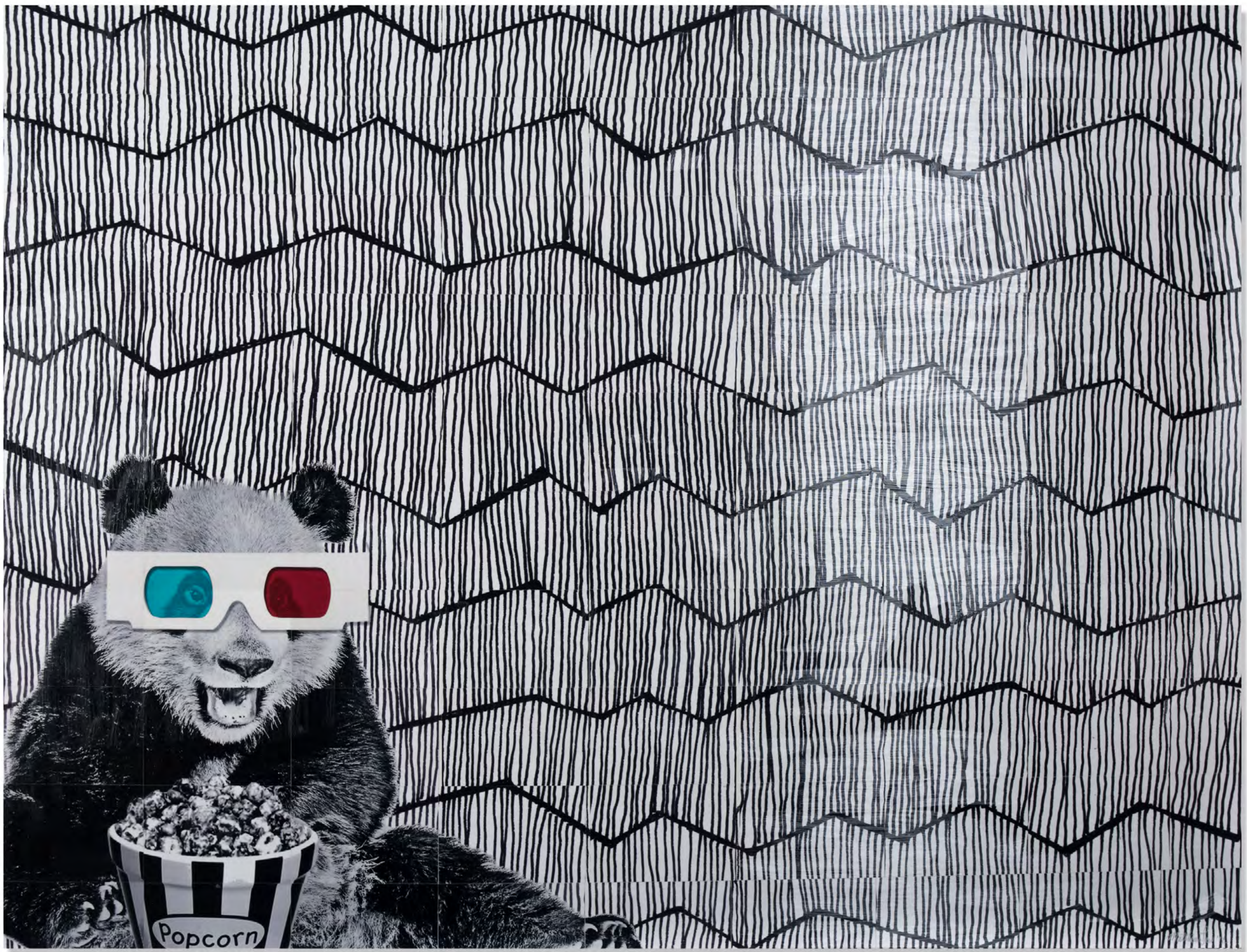


"Faith Series", 2015,
Photographic print,
133 × 200 cm

Portraits Zeferino Cuamba, a 12-year-old boy who just got baptized through a ceremony where his body got sprayed with seawater and purified water by the religion member. According to the religion members, the water washes away impurities, pollutants, and spirits and make the soul ready to come into the presence of worship. Photographed in Nova Mambone, Inhambane, Mozambique.

Mário Macilau (b.1984) lives and works in Maputo, Mozambique. Macilau started his photographic journey in 2003 and went professional after he traded his mother's cell phone for his first camera in 2007. He specializes in long-term projects that link to multiple sub-genres; identity, political issues, environmental conditions, and engagement with socially isolated groups. Macilau is committed to initiating positive change across different cultures, locations, and perspectives. Taking portraiture as a point of departure, intimacy becomes the key to unlocking broader perspectives or narratives. The way Macilau shoots is crucial for rich compositions (black and white, with muted tones and textures), and he uses depth of field and natural light - sometimes resulting in a dark black or underexposed background - to achieve a nuanced and poetic atmosphere in his images.

Matthew Lew



"Paxton", 2012,
Photography, oil and acrylic

Painter, photographer, mixed media artist, Matthew Lew creates original artwork that is marked by bold individuality with subtle references to the fluidity of life.

His diverse body of work suggests that art is life itself and ultimately contributes to one's place in the world. Born and raised in Reno, Nevada, Lew completed his art education in San Sebastian, Spain. He relocated to Chicago in 2005 and now proudly calls the city home. While his heart is rooted firmly in Chicago, Lew possesses a traveler's spirit.

He is inspired by influences from all corners of the globe and translates them into a mixed media approach that features photography, oil, acrylic and, at times, unique sources from around the world including water, wine and champagne - integrating these elements into his original work. Lew's multifaceted visual language speaks to the constant change that he sees in an ever-evolving contemporary world. His diverse body of work supports his belief that art comes in many forms and should be accessible to all.



"Elbert", 2012, Photography, oil and acrylic

Michel Comte

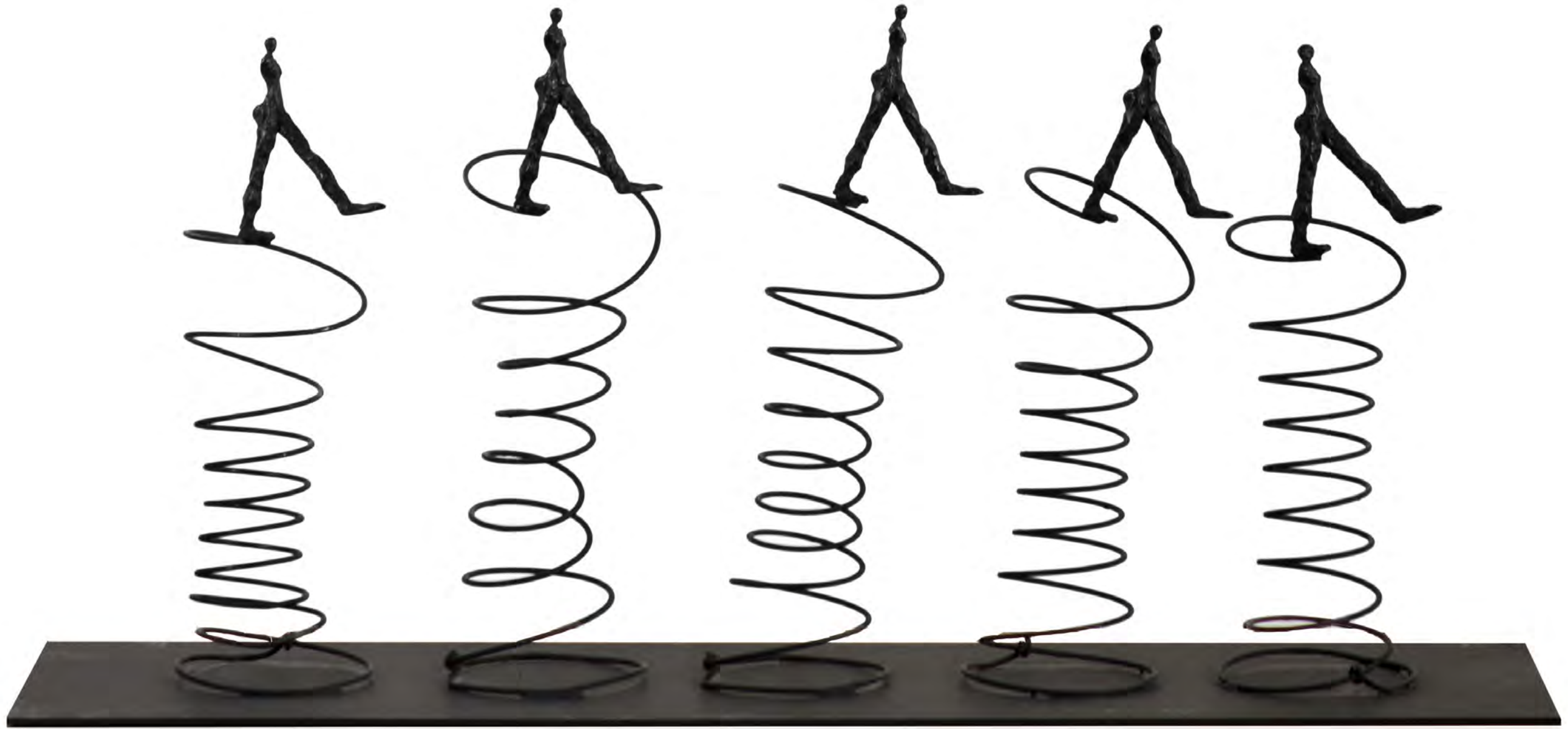


“Ebnefluh-Gletscher”, 2009
Photograph, Black and White fine print
100 × 130 cm

Michel Comte



Nathalie Decoster



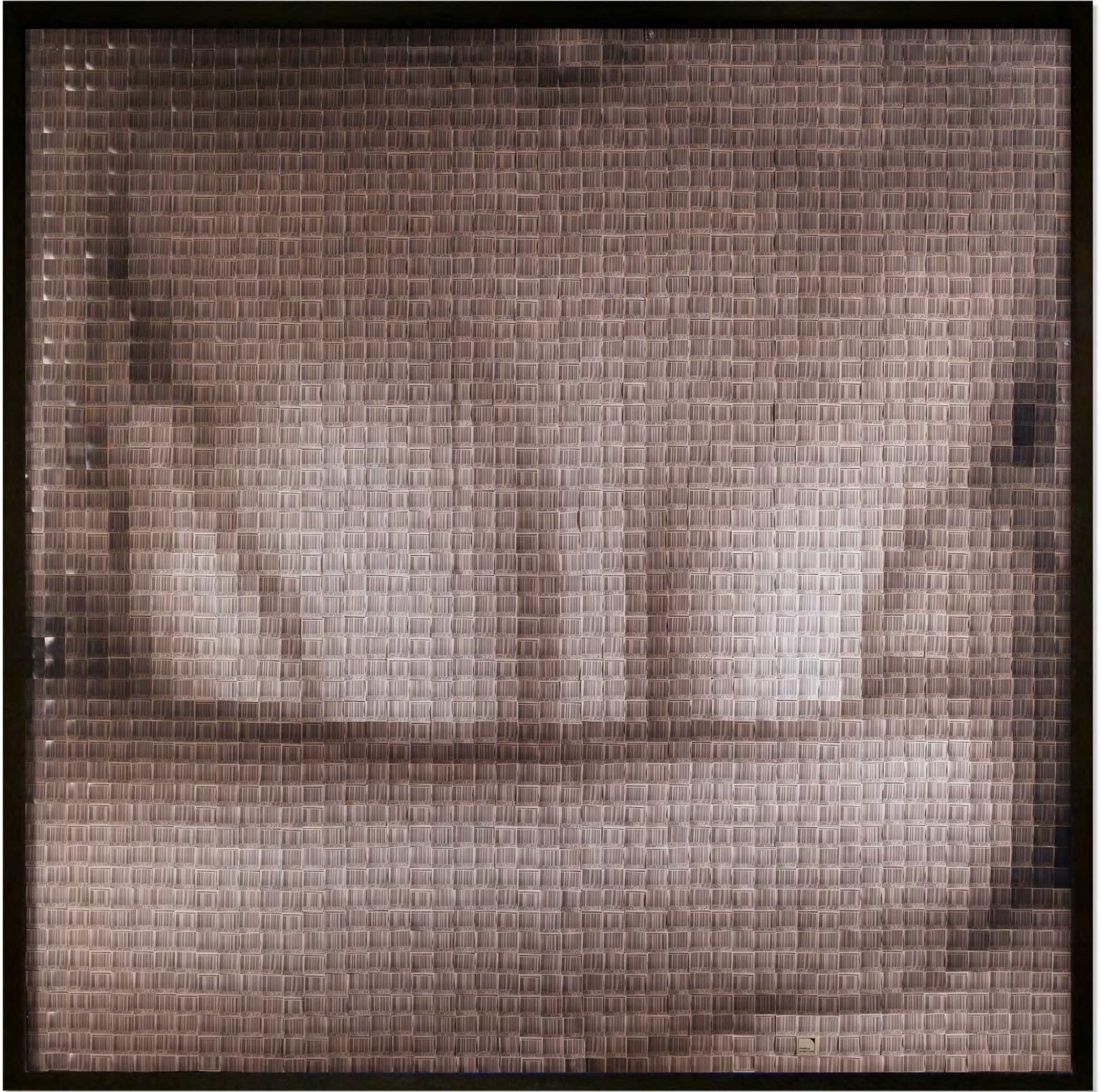
"Rupture du Quotidien", 2012,
Approximate size:
41cm H, 89cm L, 25cm W

Nathalie and her souls balancing on the tightrope of time, her men and women in search of elusive Time, hold a whimsical mirror up to our modern-day human anxieties. The purity of line, the simplicity of the materials – often found objects which are imbued with new life, mattress springs, iron and concrete, cask hoops... everything contributes to giving this profoundly human oeuvre greater expressive power. The contrast between the tiny figures and the giant symbols confronting them creates a feeling of infinity. And yet, Nathalie Decoster's works are neither angst-ridden nor frightening. On the contrary, her treatment of this eternal question is marked by a contemplative and serene philosophical approach. Her language is anchored in a feminine and stoic vision of time and of our fragile human lives. Thus, time is usually represented by a circle, rather than by a straight line. This makes reference to the repetitive, eternal, and reassuring cycle of seasons.



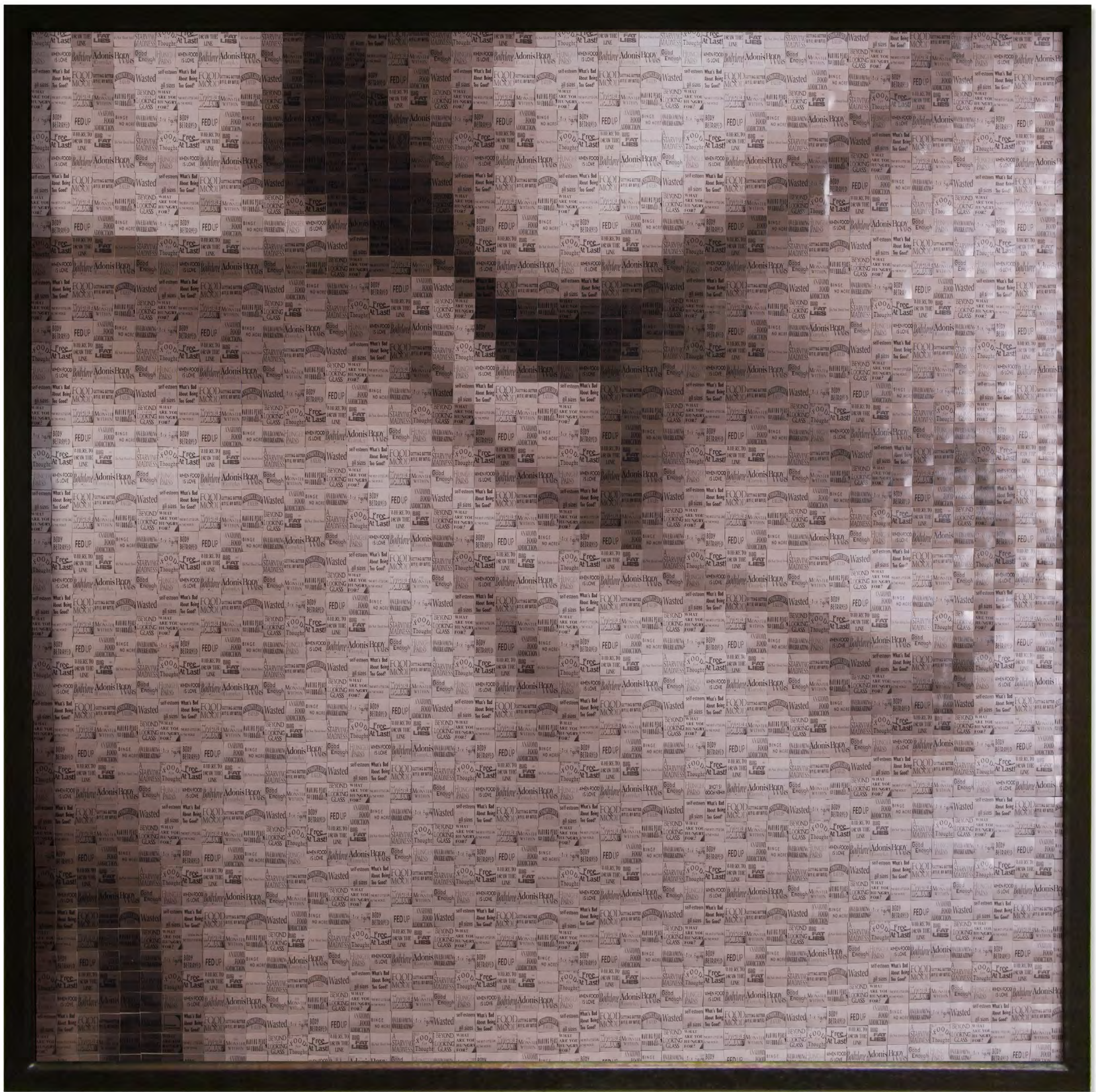
"Points de Vue", 2012,
Assorted heights from 40cm to 65cm H
on individual bases

Pamela Stretton



Digital Inkjet fragments
and foam on xanita board
“Pick and Pay”, 2012

Stretton’s artwork is an autobiographical study dealing predominantly with the female body. Her focuses include issues such as beauty ideals and the body’s relationship with popular culture, fashion, health and food, as well as the way women are perceived in society.

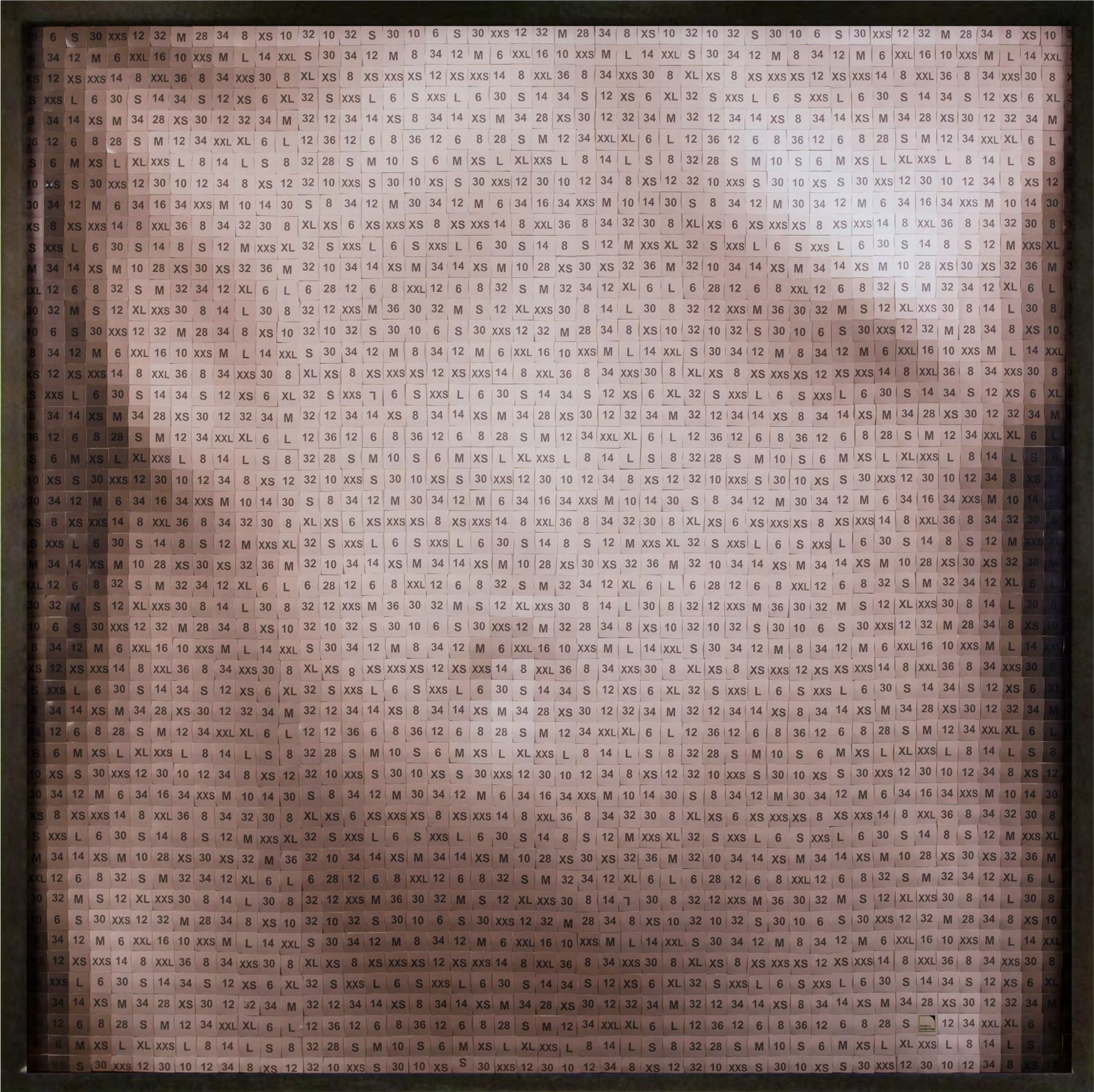


“Perfect Ten”, 2012

Inspired by print, most of her work takes the form of digital inkjet prints, usually combining photographic images, text and iconography. The methods used to create the finished work involve re-working the print, in order to produce a visually appealing surface texture. These detailed and ordered methods comment on the notion of obsessive control exerted on the female body. The use of square formats, grids and pixels are used to highlight the notion of conformity, aided by the tight cropping of close up images of the body (an essentially rounded form). Soft padding is used in much of her work to comment subtly on the notion of womanly curves, as well as to give organic dimension to what would otherwise be flat prints. Primary notions pertinent to her theme involve scale, scrutiny and fragmentation.

Stretton lives and works in South Africa.





“Fed Up”, 2012



Patrick Bremer



“Outward”, 2012,
Mixed-media collage on board

Patrick Bremer’s work takes old magazines and books found at thrift stores and car boot sales as his medium, and relies on chance findings within the text and images to add elements of storytelling to his figures and portraits. «I love the history that collage can bring to a piece, wondering who might have grown up with the book and the journey it has taken towards the canvas. One piece often leads directly into the next, through snippets of stories that I have read through making it.»

Patrick lives and works in Brighton, England.



Rashid Johnson



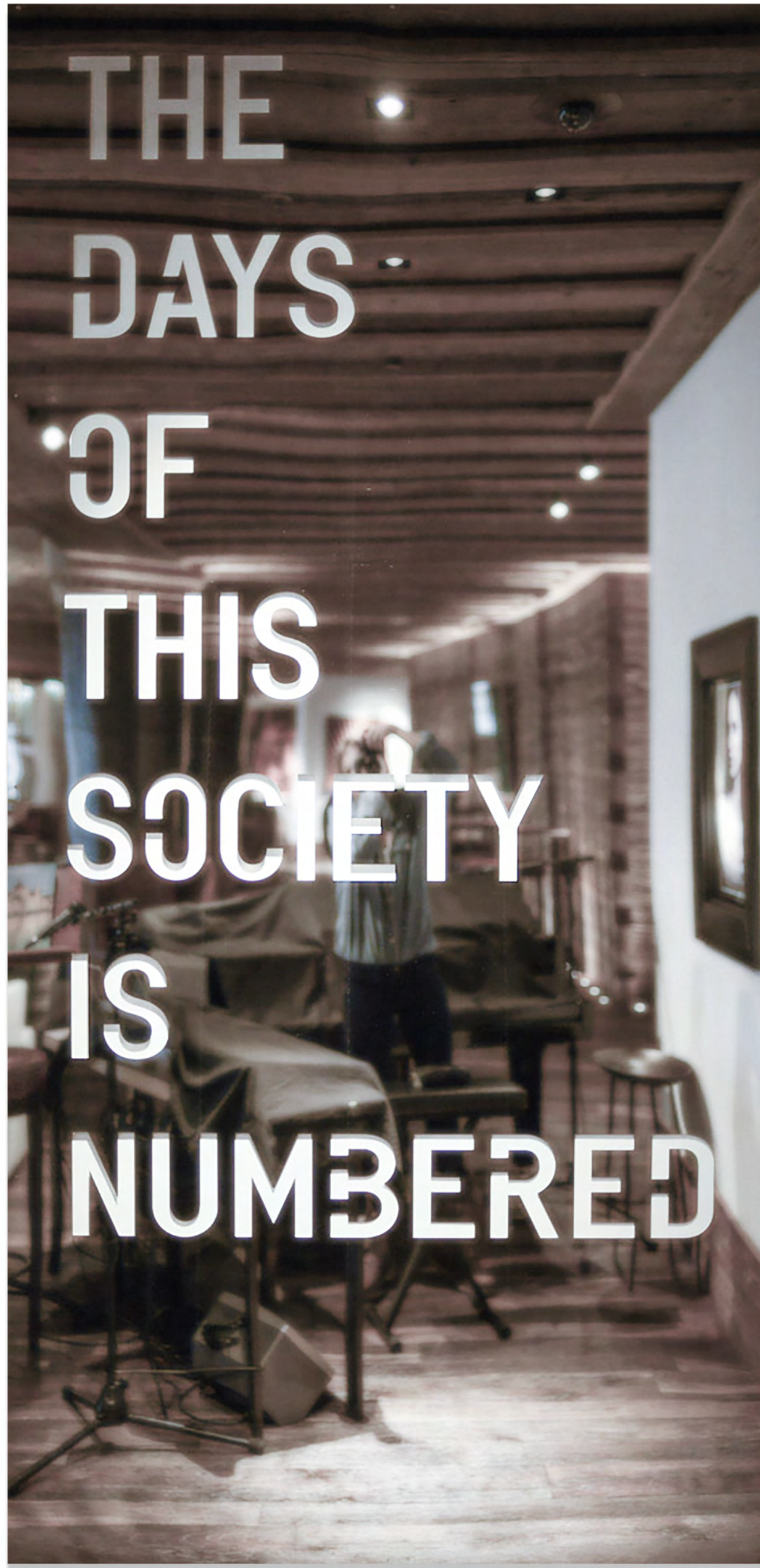
“Untitled”, 2025,

Rashid Johnson is an American contemporary artist whose multidisciplinary practice spans sculpture, painting, installation, and video. His work explores themes of identity, race, and belonging, often drawing from African American history, literature, and philosophy.

Johnson’s sculptures are known for their use of everyday materials—such as shea butter, black soap, ceramic tiles, and plants—transformed into powerful symbols of cultural memory and personal narrative. Works like *Anxious Men* and his large-scale *Shelter* installations reveal an emotional depth that bridges personal experience and collective history.

Through his richly layered and textural approach, Johnson creates environments that invite reflection on resilience, healing, and the complexity of the Black experience in contemporary society.

Rirkrit Tiravanija



Untitled, Edition 2 of 2, 2013,
Mirror polished stainless steel,
95 x 47 inches

Rirkrit Tiravanija is a Thai conceptual and installation artist, active also in the USA. Tiravanija's practice often involves everyday actions and commonplace materials, as well as audience interaction. The participatory and performative aspects of Tiravanija's art, combined with straightforward instructions, recall elements found in work by the Japanese Fluxus artist Yoko Ono.

The artist states that the slogan 'The days of this society is numbered' is attributed to the situation in 1968. At that time it was a provocation within the context of a manifestation of society against a particular group of people, the institution, and people in control. He further explains that the text is a bad translation of French and that this mistake made people react.

Roni Horn



Untitled ("If you drove out of town [Chernobyl] you'd see these scarecrows: a cow all wrapped in cellophane and then an old farmer woman next to her, also wrapped in cellophane."), 2022-2024

Solid cast glass with as-cast surfaces; unique 36 x 36 x 36 in.

Horn's work assumes various guises to generate uncertainty and thwart closure, in pursuit her longstanding interest in the fluctuating nature of identity, meaning, and perception, as well as the notion of doubling. These issues continue to propel Horn's practice, regardless of medium, and constitute the thematic underpinning to her work.

Light becomes an inherent element to Horn's work and engages directly with the theme of mutability. It causes the sculpture's appearance to subtly change throughout the day, adjusting its color, weight, and perceived solidity. Just as light affects our visual perception, it also alters the emotion of the viewer, so that the natural light causes nuanced reactions to the same work. The seductively glossy surface of the glass sculpture invites the viewer to gaze into the optically pristine interior, as if looking down on a body of water through an aqueous oculus. The changing appearance of Horn's sculptures is where one discovers meaning and connects her work to the concept of identity and the fragility of its construct. For these works, colored molten glass assumes the shape and qualities of a mold as it gradually anneals over the course of months. The sides and bottom are left with the rough translucent impression of the mold in which it was cast in stark contrast to the smooth top surface.

Roy Nachum



Pixelated painting, oil on canvas,
150cm x150cm

The artist sculpts Braille poetry onto his canvases to create art that can be experienced by all even those without the gift of sight. The Braille poetry interrelated to the imaginary offers a way into his work for people who otherwise would never “experience” a painting from a painting and effectively evokes parallel sensations to what one takes away from a painting through sight.

Stylistically, Nachum’s work echoes hyperrealism, but it is his temperament and masterful skills that give the painting a powerful, emotional charge. The whimsical images of parallel world, somewhere between illusion and reality, offer insight into the conflict between the instinctive and the demands of the civilization.

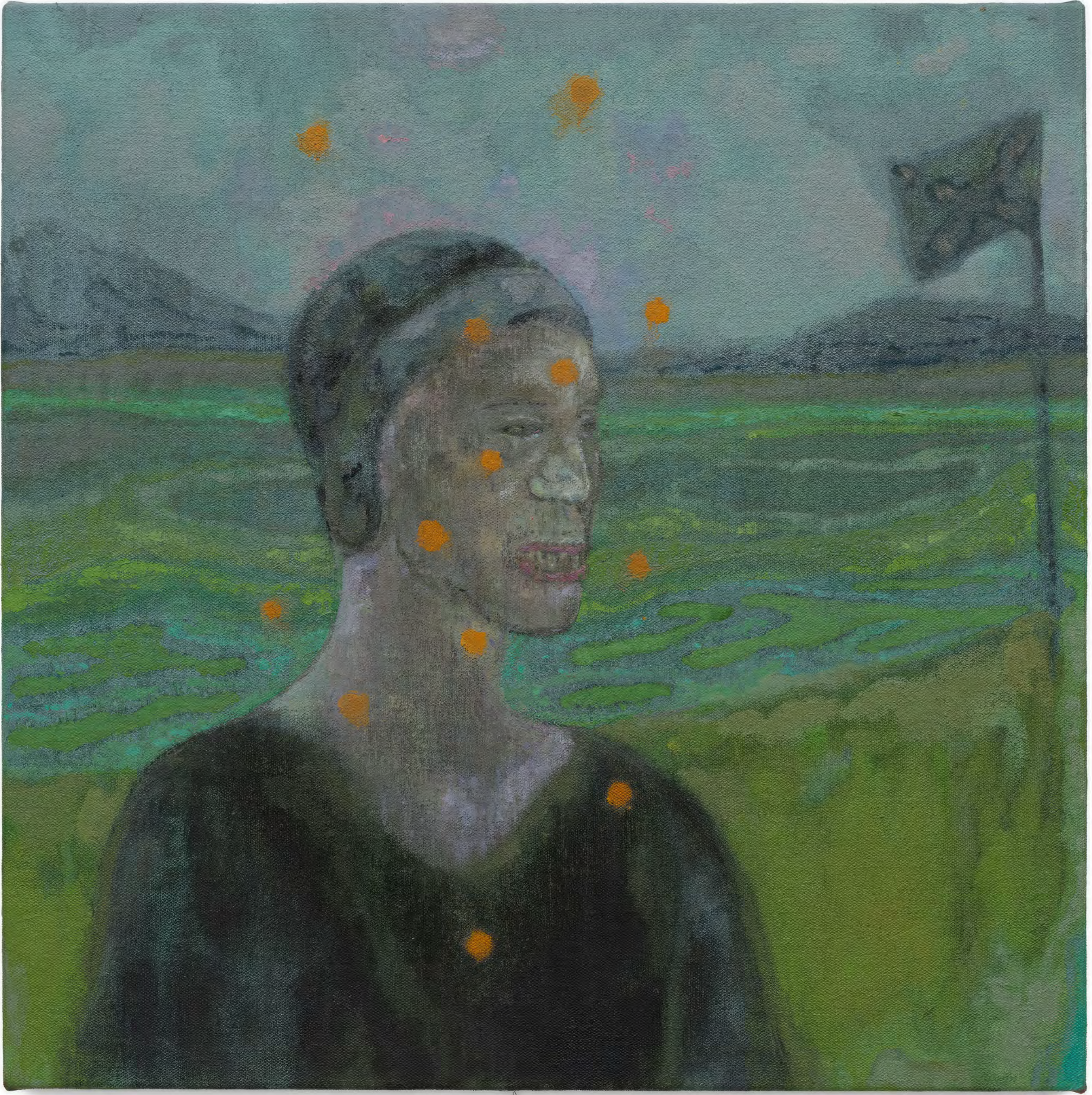


Pixelated painting, oil on canvas,
300cm × 150cm



Pixelated painting, oil on canvas,
150cm x150cm

Sedrick Chisom



"Untitled", 2023
Oil and charcoal on canvas,
45.72h × 45.72w cm

"This particular painting features a guy who's essentially a common folk person with some sort of medieval small-cap. He's situated in front of swampy land and a planted Confederate flag. His teeth are in a particularly bad place. And the figure overall is closer to a corpse than a living person with his grey patchy skin and blank eyes that reflect no light. The swamp itself appears to be subsumed in some kind of green miasma. The content of the image is in dissonant contrast to the treatment of the painting and its surfaces, which I feel confident enough to say is aesthetically resolute. i.e. Something like beautiful proper painting, which always manifests in my work as a morose image."

The traditional art of découpage



Original découpage

Découpage or the art of silhouette creates filigree paper art works. This art and craft have a long tradition in Switzerland, especially, in the Gstaad-Saanen region.

The Alpina Gstaad Private Art collection includes several of these kinds of art pieces by Anne Rosat who was born in the Swiss canton of Vaud in 1935. She did her studies in Bruxelles before she settled down in Moulins. Since 1969, Anne Rosat focuses on découpage portraying landscapes, climbs in the Alps, the bouquets of flowers and scenes of local life. The arrangement of the silhouettes with the tiny colored paper gives her work a decorative effect. Similar to her works are the ones of Hans Jungen and Beatrice Straubhaar.



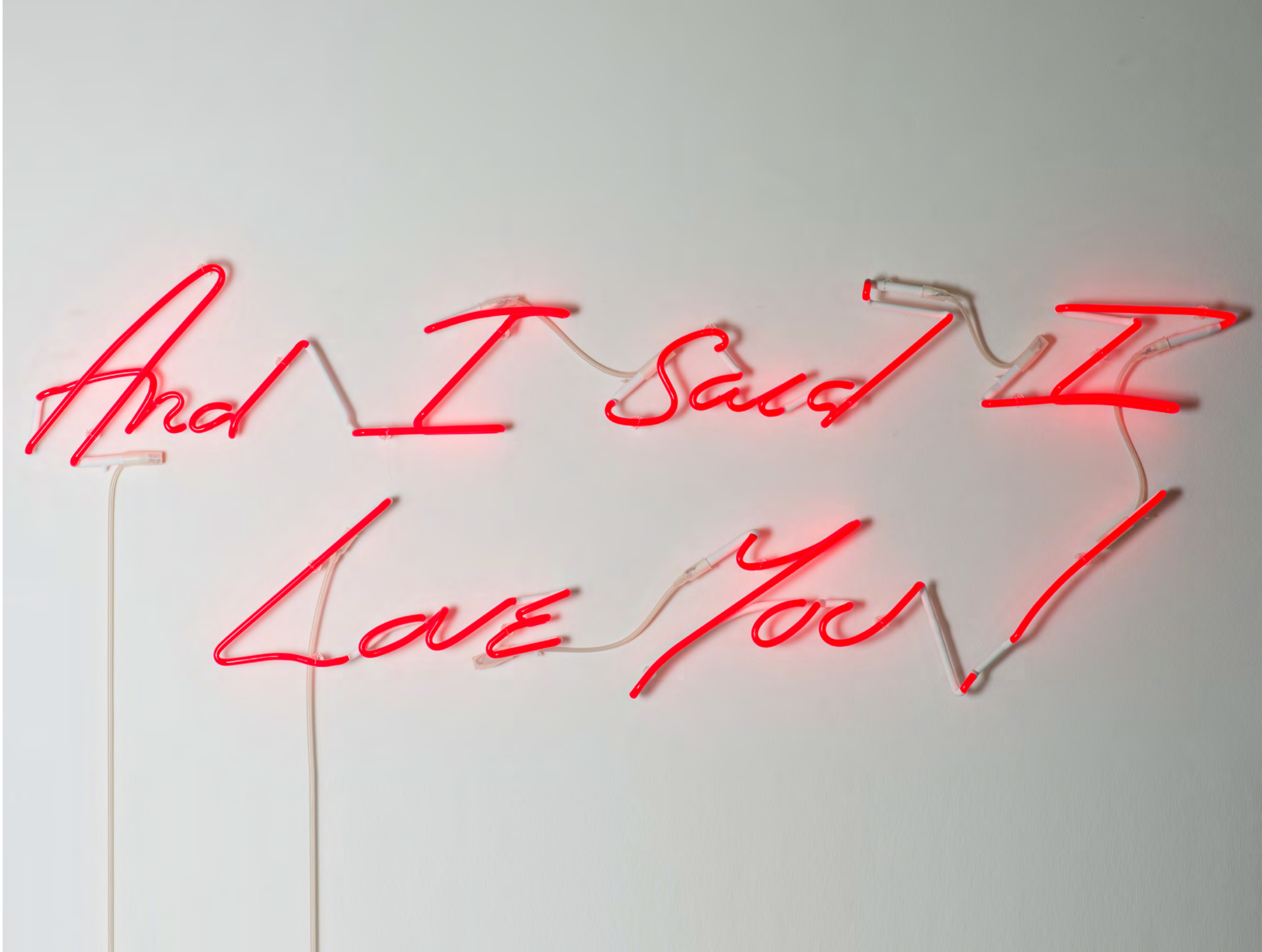
Tom Wesselmann



Smoking Cigarette #1, 1980
Oil on wood and masonite,
formica base; 127 x 186.7 x 25.4 cm

«Smoking Cigarette #1» is one of Wesselmann's rare autonomous sculptures, monumentalizing the simple subject of cigarettes and smoke. The artist explored their fleeting sensuality and materiality, using clear composition and bright colors reminiscent of billboards. The work contrasts strong materiality with the evanescence of smoking, capturing a moment in an endless present. It is the first of only two signature sculptures, with the other in the Wesselmann estate.

Tracey Emin



"And I said I Love You !", 2011,
Neon 22.44 × 62.99 inches
(57 × 160 cm) Edition 1 of 3 AP

Tracey Emin's art is one of disclosure, using her life events as inspiration for works ranging from painting, drawing, video and installation, to photography, needlework and sculpture. Emin reveals her hopes, humiliations, failures and successes in candid and, at times, excoriating work that is frequently both tragic and humorous. Emin's work has an immediacy and often sexually provocative attitude that firmly locates her oeuvre within the tradition of feminist discourse.

Wolverine



“The Wolverine Claws”, 2014

His name is Logan. Code name: The Wolverine. If you have seen him on the big screen, you will undoubtedly remember his fearsome, razor-sharp claws sliding out from his knuckles.

Based on the Marvel comic book, the X-Men, a team of good mutants, try to stop Magneto from unleashing fury upon the world, while at the same time trying to avoid legislation in Congress that would require all mutants to register with the government.

The Alpina Gstaad is now home to a pair of these original claws, worn on set and signed by actor Hugh Jackman.

The piece was auctioned off by the Leonardo Di Caprio foundation with all proceeds being donated to the conservation of wolves represented by the Pacific Wolf Coalition, an active group of organizations, working to further wolf recovery in California, Oregon and Washington.

Yoshitomo Nara

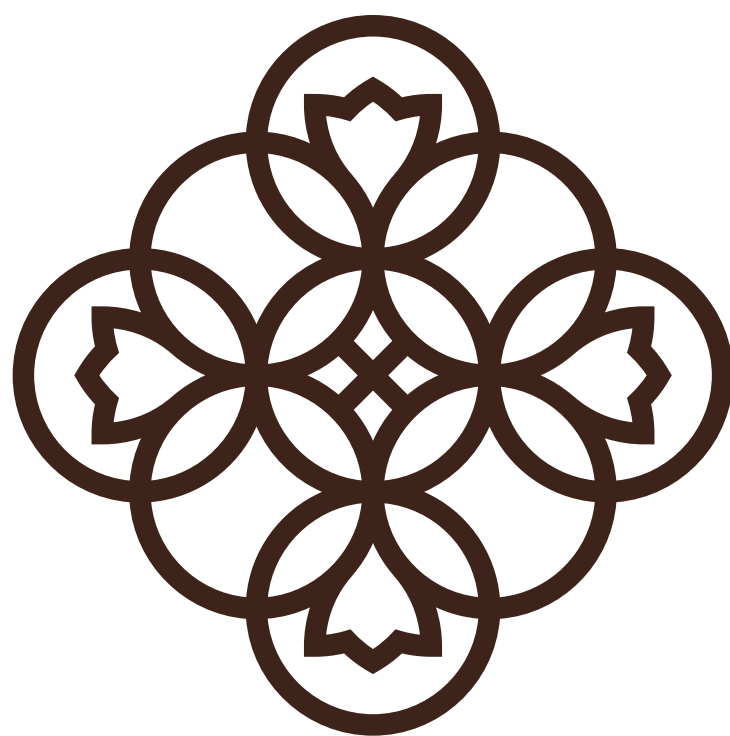


"Miss Tannen", 2012

Yoshitomo Nara is a Japanese contemporary artist celebrated for his expressive sculptures and paintings that capture a delicate balance between innocence and rebellion. His signature figures—wide-eyed children and animals—convey complex emotions ranging from defiance to vulnerability, reflecting both personal introspection and universal human feeling.

Nara's sculptures, often crafted from wood, fiberglass, or bronze, possess a hand-carved intimacy that contrasts with their pop-inspired simplicity. Drawing influence from Japanese subcultures, punk music, and childhood memories, his work speaks to themes of loneliness, resistance, and emotional honesty.

Through his quietly powerful characters, Nara creates a world that feels at once nostalgic and confrontational, inviting viewers to connect with the raw sincerity of emotion.



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