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TATIANA STROPKAI OVÁ



This portfolio presents a new cycle of my artistic practice developed through *Current Resonances*, an original methodology that situates figurative oil painting at the intersection of contemporary art, psychology, and intentional living. Rather than treating painting solely as representation or expression, this body of work explores the capacity of images to function as active visual agents, capable of shaping attention, emotional states, and inner orientation through prolonged interaction.

The *Current Resonances* methodology emerged gradually from a long-term studio practice and from careful observation of how images influence perception and inner experience. In my earlier figurative works, I observed how recurring colors, symbols, and compositional structures often reflected psychological or emotional states before they could be consciously articulated. This intuitive dimension of painting led me to investigate the relationship between visual perception, symbolism, and the subconscious mind. Drawing on contributions from neuroaesthetics, depth psychology, and visualization practices, I began to develop paintings conceived not only to be observed, but to be experienced over time.

Within this conceptual framework, a “current resonance” is understood as a focused and intentional image. The term refers to a visual structure that operates as a cognitive and emotional anchor, in a manner analogous to visualization or meditative practices. Through repetition, symbolic clarity, and chromatic balance, these works aim to support inner alignment without requiring instructions, interpretation, or conscious effort on the part of the viewer. The paintings are conceived as stable visual environments, capable of subtly influencing mood, concentration, and internal orientation.

Each work created according to this methodology is a complete and autonomous painting, while retaining an implicit functional dimension. The color palettes - predominantly situated within the blue and green ranges - are selected for their associations with calm, clarity, and balance. The compositions are intentionally structured to guide the gaze in a slow and non-directive manner, avoiding visual overload or narrative closure. Symbolic elements draw from natural forms, archetypal gestures, and bodily motifs, functioning as open visual signs that invite personal projection and reflection rather than a fixed or univocal meaning.

This portfolio presents two painting series developed within this conceptual approach. While distinct in imagery and structure, both series explore themes of direction, inner orientation, and the relationship between vision and action. The works are conceived as sequences that unfold across space and perception, encouraging sustained looking rather than immediate interpretation. In both series, the viewer is not placed in a passive position but is invited to participate actively. Meaning emerges through the ongoing relationship between the painting, the space it inhabits, and the individual who encounters it over time. In this sense, the works resist immediacy and spectacle, privileging duration, subtlety, and attention.

This new cycle is a natural culmination of the long-term conceptual and methodological development. *Current Resonances* reflects an ongoing investigation into how contemporary painting can operate beyond decoration or representation, becoming a meaningful presence within everyday environments - capable of supporting reflection, clarity, and intentional living within an increasingly accelerated visual culture.

A portrait of Tatiana Stropkaiová, a young woman with long, wavy brown hair, looking slightly to her right. She is wearing a white long-sleeved shirt under a red vest with intricate floral and geometric embroidery in gold, blue, and green. The background is a blurred natural setting with water and greenery.

# TATIANA STROPKAIOVÁ

**Tatiana Stropkaiová**, Košice (1993), is a visual artist who currently lives and works in Slovakia.

She develops her artistic practice through in-depth research into philosophical questions related to symbolism and spirituality. In her paintings, she often captures the emotional energy of her subjects and their stories. Part of her practice is also dedicated to performative works that reflect on the concept of “exchange” and on interaction with the audience or with natural elements.

She obtained her Bachelor’s degree in 2016 from the Faculty of Arts at the Technical University of Košice and her Master’s degree in 2020 from the Academy of Fine Arts in L’Aquila.

Her artistic practice also includes residencies in Italy, particularly at Palazzo Lucarini Contemporary in Trevi and Manifattura Tabacchi in Florence. Stropkaiová’s works

have been exhibited in several exhibitions in Italy, including at Beatrice Burati Anderson Gallery in Venice, the MAXXI Museum in L’Aquila, Palazzo Lucarini Contemporary, and Manifattura Tabacchi in Florence.

**Exhibitions:** *Krehké telá*, Synagogue, Košice, Slovakia, 2025; *Reminders*, Šopa Gallery, Košice, Slovakia, 2025; *Spring Box #01*, Beatrice Burati Anderson Space & Gallery, Venice, Italy, 2022; *CONTACT(less)*, MAXXI Museum, L’Aquila, Italy, 2022; *C.U.O.R.E. (Cryogenic Underground Observatory for Rare Events)*, *Impermanent Observatory*, Palazzo Lucarini Contemporary, Trevi, Italy, 2020; *Chiave Umbria*, curated by Mary Predicatori, online, 2019; *Cura*, Manifattura Tabacchi, Florence, Italy; *Cuore*, Toast Project Space, Manifattura Tabacchi, Florence, Italy, 2018.



# OPEN WAY

For the exhibition "*Krehké telá*" (transl. "*Fragile Bodies*")  
18 December 2025 – 10 January 2026  
Curated by Dora Kenderová

*Open Way* is a painting series composed of five works that explores the transition from intention to direction. Structured as a visual journey from the periphery toward the center, the series unfolds through a sequence of perception, inner vision, and embodied action.

The two outer panels depict figures immersed in a predominantly blue palette, a chromatic range that evokes an ethereal dimension and emphasizes a state of reflection in which a possible life path begins to take shape. The intermediate works are characterized by a blue-green palette, in which green introduces a more earthly and embodied component: inner vision begins to translate into concrete experience, progressively materializing

the movement toward action.

These works were developed through the intuitive fusion of personal photographs of found four-leaf clovers and images sourced online, integrated into a single layered composition. This process underscores the transition from spiritual perception to the materialization of vision.

The central work constitutes the narrative core of the series: a pair of hands symbolically supports the path, returning the conceptual dimension of the work to a direct relationship with the body and gesture. Visual elements that evoke a primordial imaginary further introduce an earthly dimension, highlighting the intersection between spiritual intuition and concrete action.





Executed in oil on canvas, *Open Way* employs a painterly technique that consciously recalls the formal and material qualities of fresco, through layered, matte surfaces and a controlled chromatic modulation. This technical choice situates the work within a tradition of images conceived for durational engagement, privileging perceptual stability over immediate visual impact. The inclusion of natural elements such as feathers, walnuts, and stones within the wooden frame extends the work beyond the two-dimensional plane, configuring it as a composite object positioned between image and structure. These ma-

terials introduce both a material and symbolic dimension that reinforces the relationship between the conceptual elaboration of the work and its physical presence, recalling historical practices in which images assumed an orienting function rather than a purely representational one. In this sense, *Open Way* may be understood as a contemporary visual device that integrates painting, materiality, and symbolic structure, proposing a reflection on the relationship between vision, intentionality, and action within a carefully controlled aesthetic context.

*Open Way*, 2025  
Oil on canvas, wooden frame and natural elements (feathers, walnuts, stones)  
Canvas 22 × 33 cm, frame 5 cm  
Photo by Vlado Elias





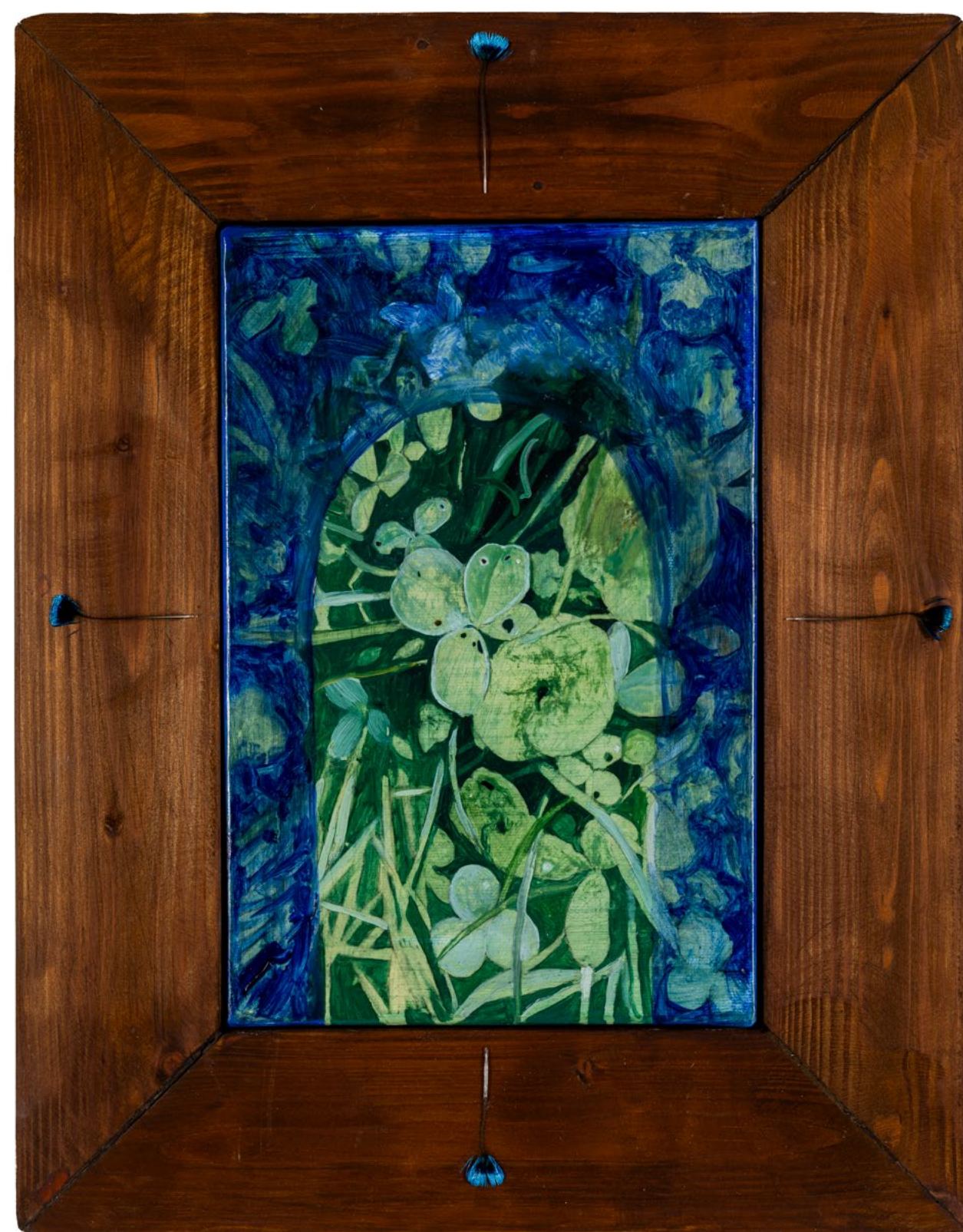
# FIGURE 1

*Open Way*, 2025  
Oil on canvas, wooden frame and jay feathers  
Canvas 22 × 33 cm, frame 5 cm  
Photo by Vlado Elias

This work, positioned at the far left of the *Open Way* series, inaugurates a contemplative trajectory within the overall narrative. It depicts a solitary figure absorbed in reflection, situated on the threshold of change. The expansive horizon functions as both a spatial and symbolic context, framing the figure's introspective stillness.

Through this representation, the work explores the cognitive and affective processes required to confront the unknown, emphasizing the preparatory moment that precedes a significant transition. In this sense, the work operates as a conceptual prologue, introducing the viewer to the thematic and experiential dimensions that permeate the entire series.





# VISION 1

*Open Way*, 2025  
Oil on canvas, wooden frame and peacock feathers  
Canvas 22 × 33 cm, frame 5 cm  
Photo by Vlado Elias

*Vision 1* is one of the two inner paintings of the series, conceived as an elaborated vision of *Figure 1*. The work depicts a form emerging through an arch of organic nature, serving as a metaphor for transition and a movement away from the realm of the known.

The composition functions as an immediate visual record of a consciousness in flux, at the moment it passes into a new phase of being. In this way, the work assumes the role of a conceptual window, making visible a crucial passage and the gradual emergence of a new perceptual and ontological reality.





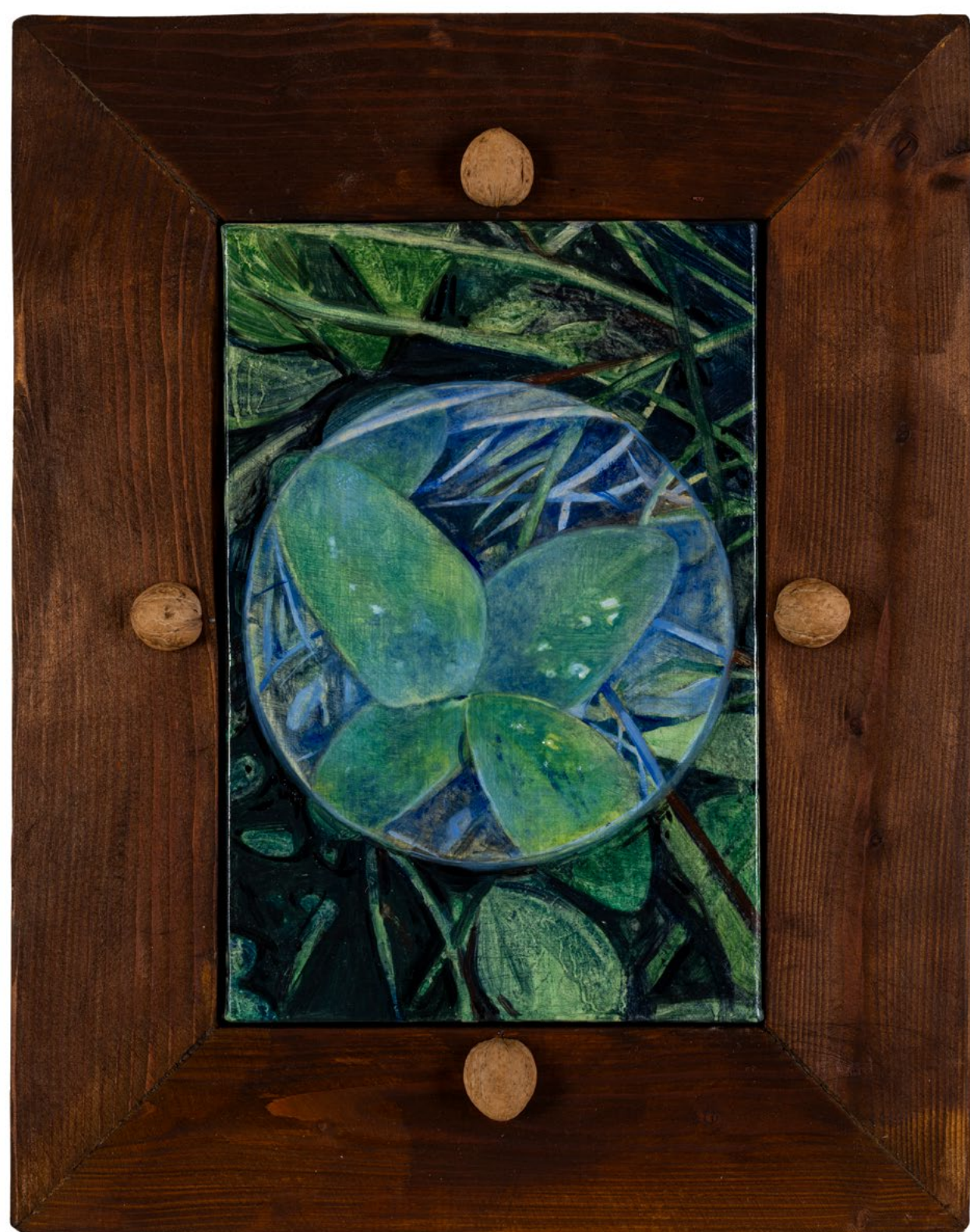
# FIGURE 2

*Open Way, 2025*  
Oil on canvas, wooden frame and moonstone  
Canvas 22 × 33 cm, frame 5 cm  
Photo by Vlado Elias

*Figure 2* is one of the works positioned at the ends of the series and depicts a figure immersed in a color range dominated by blue, evoking an ethereal and suspended dimension. The figure is represented in a state of perceptual attentiveness, alluding to the emergence of a life path in formation.

The composition incorporates four-leaf clover motifs, used as symbolic elements that refer, on one hand, to a process of perceptual refinement, and on the other, to the contingent and unplanned dimension of experience. The work records an initial phase of the process outlined by the series, in which direction is still latent but already recognizable as a potential structure.





# VISION 2

*Open Way, 2025*  
Oil on canvas, wooden frame and walnut shells  
Canvas 22 × 33 cm, frame 5 cm  
Photo by Vlado Elias

This is the second of the two works positioned in the innermost part of the series. The composition functions as a conceptual counterpart, marking the transition from an introspective phase to a state of cognitive clarity and intentional focus. A four-leaf clover, adopted as a sign of a defined direction, is inscribed within a blue form that symbolically alludes to the planet Mercury and the analytical and rational faculties associated with it. The painting records a moment of transition in which understanding takes shape as a conscious choice, guiding the intentional initiation of a path. In this sense, the work serves a formal and conceptual articulating function within the overall narrative of the project.





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# CENTRAL

*Open Way, 2025*  
Oil on canvas, wooden frame and rare peacock feathers  
Canvas 22 × 33 cm, frame 5 cm  
Photo by Vlado Elias

This is the central painting, serving as the narrative climax of the series. The work depicts a pair of hands that, in a ceremonial gesture, support the path, anchoring the mystical vision of the entire cycle in an earthly and concrete dimension. Surrounded by motifs of almost jungle-like nature, the composition symbolizes the convergence of spiritual purpose and tangible action. The work functions as a visual device of memory and manifestation, embodying the capacity of a determined will to actively take control of its own path.

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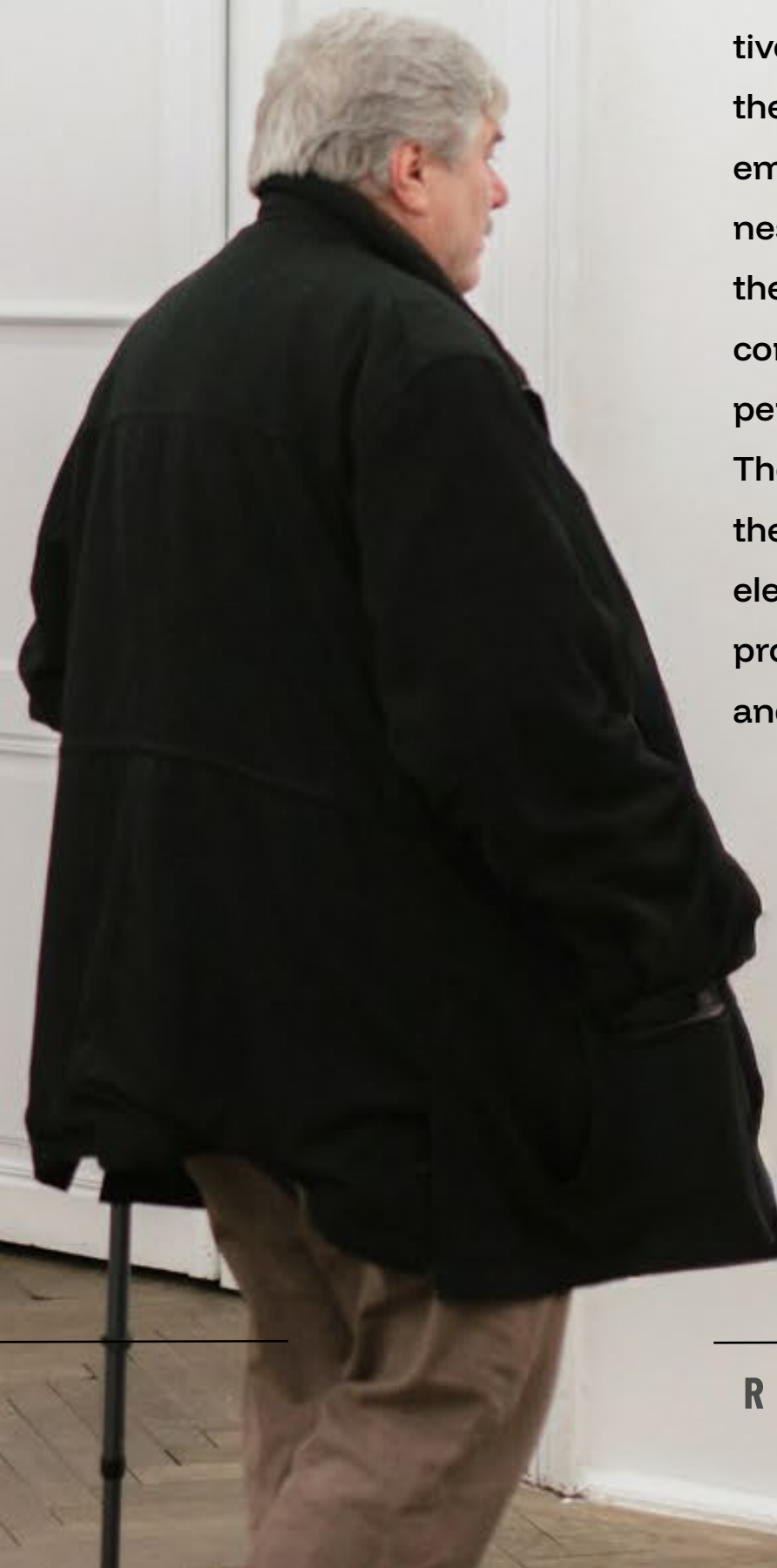






# REMINDEERS

30 October 2025 – 7 November 2025  
Curated by Petra Housková



*Reminders* is a project of four figurative oil diptychs (50 × 70 cm each) created for the Šopa Gallery in Košice. The series transforms autobiographical fragments of the artist into figurative painting, functioning as an intimate diary and a tool for reflection.

Rooted in the tradition of academic figurative painting, the project employs a technique that recalls fresco and the luminosity of gemstones, approached through an intuitive and meditative creative process:

the artist observes and records emerging images, bearing witness to them and translating them into painting, thereby conveying their emotional and perceptual essence.

The compositions combine the artist's figure, landscape elements, and portraits of two professors - partners in life

and central figures in the artist's formation dur-



ing her studies in Italy (2015–2021) - transformed into archetypal presences open to variable interpretations, akin to tarot cards.

By integrating these images with diary-like annotations, the series constructs visual narratives and emotional traces, also functioning as a gesture of gratitude toward artistic practices and ex-

istential approaches that were fundamental to the artist's journey.

The works are conceived as symbolic devices capable of guiding attention and fostering the conscious attraction of desired values, in line with Tara Swart's observations on visualization and neuroplasticity. The choice of the diptych format, recurrent in the artist's practice, reinforces this symbolic dimension, becoming a metaphor for relationship, connection, transcendence, and shared strength.





# CURATORIAL TEXT

Tatiana Stropkaiová's exhibition *Reminders* occupies the intersection of classical figurative painting, autobiographical narrative, and a conceptual approach that treats the image as a medium endowed with performative power. The artist develops the idea that the image does not merely represent reality, but actively contributes to shaping it - not in a magical sense, but cognitively and psychologically.

The four oil diptychs were created through a method of layering photographic sources: the artist's

own figure, landscape elements, and portraits of two professors encountered during her years of study abroad (2015–2021). These two mentors operate as symbolic figures, representing values of professional mastery, emotional guidance, and intellectual integrity. Their significance is renewed within each specific composition, generating a system of movable signs interpretable through the lens of Jungian archetypes or semiotics.

The diptych format functions as a visual structure of dialogue: between past and present, between

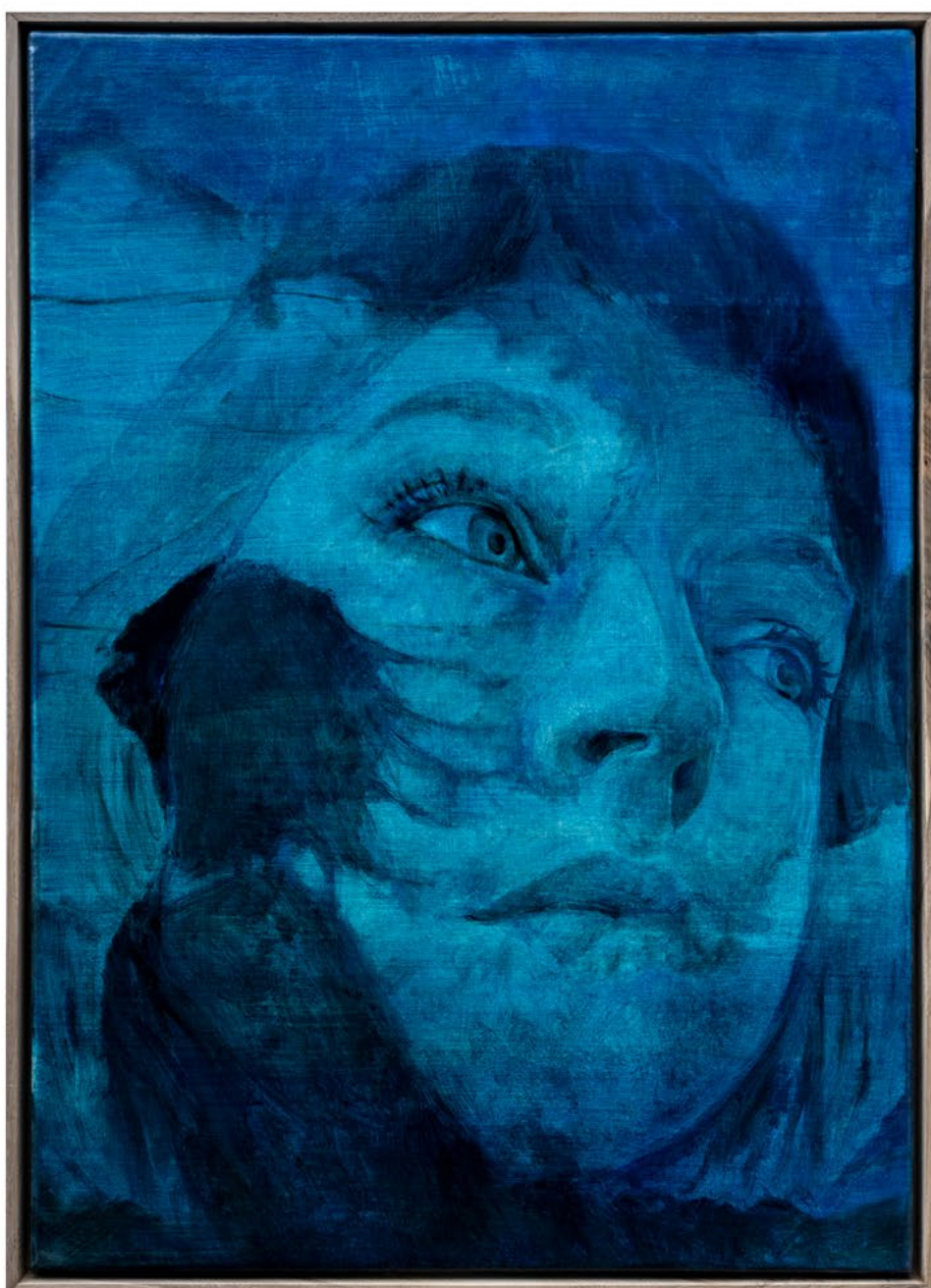
the individual and the universal, between the self and the other. The surface of the canvases recalls the texture of minerals and the fresco technique - a material quality that evokes preciousness and the condensation of time. Here, memory is not ephemeral: it is materialized, it becomes matter.

The central question of the project concerns the performativity of the image - its capacity to shape the viewer's inner world. Stropkaiová draws on contemporary research in neuroscience on neuroplasticity, which shows that visualization

and focused attention can reshape the brain's neural pathways. The paintings, therefore, are not only retrospective, but also tools of self-configuration, functioning as reminders in a dual sense: as evocations of the past and as cognitive anchors for the future.

Petra Housková

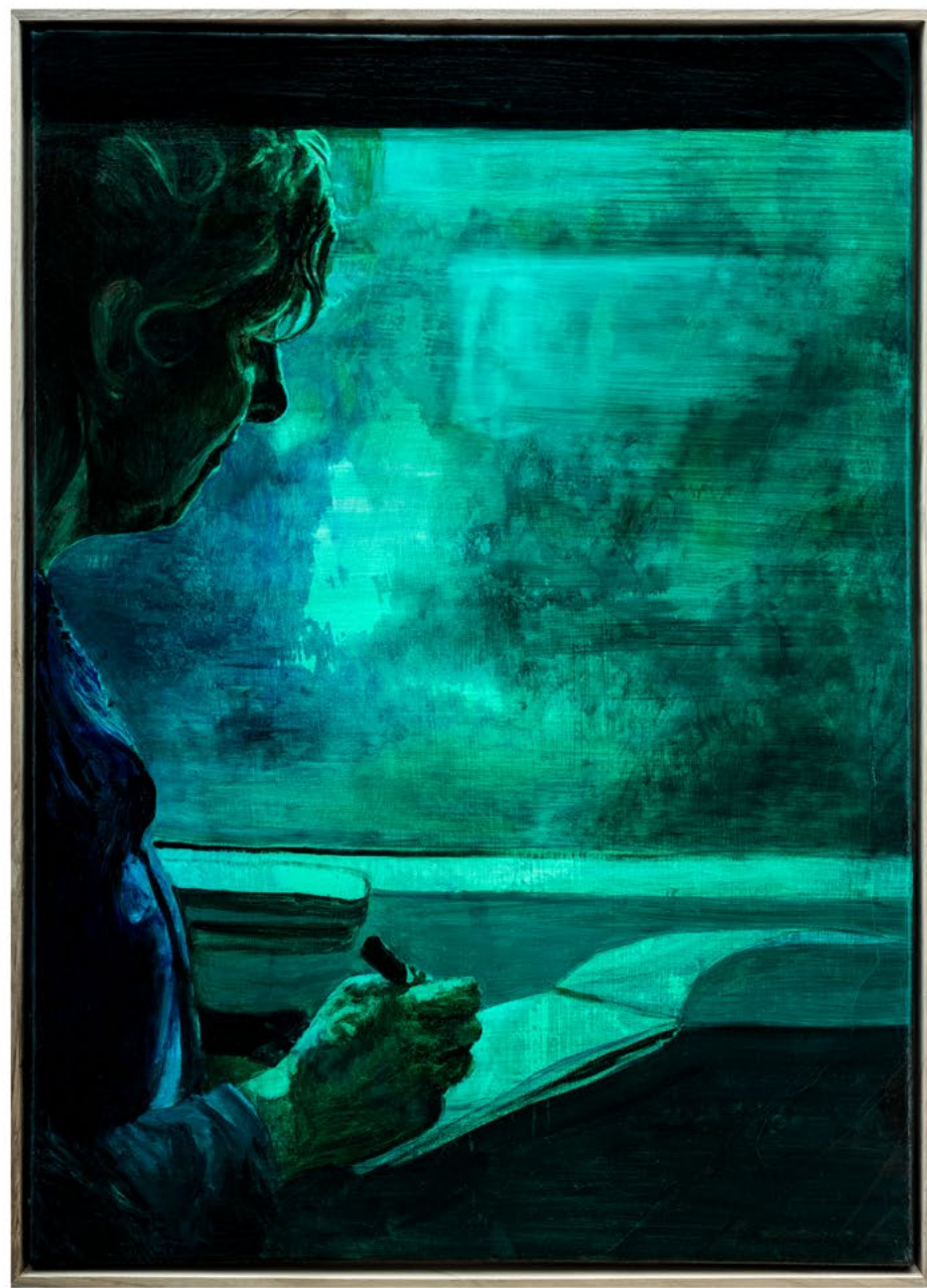




# GLOWING = GROWING

*Reminders, 2025*  
Oil on canvas, walnut wood frame  
Canvas 50 × 70 cm, frame 2 cm  
Photo by Vlado Elias

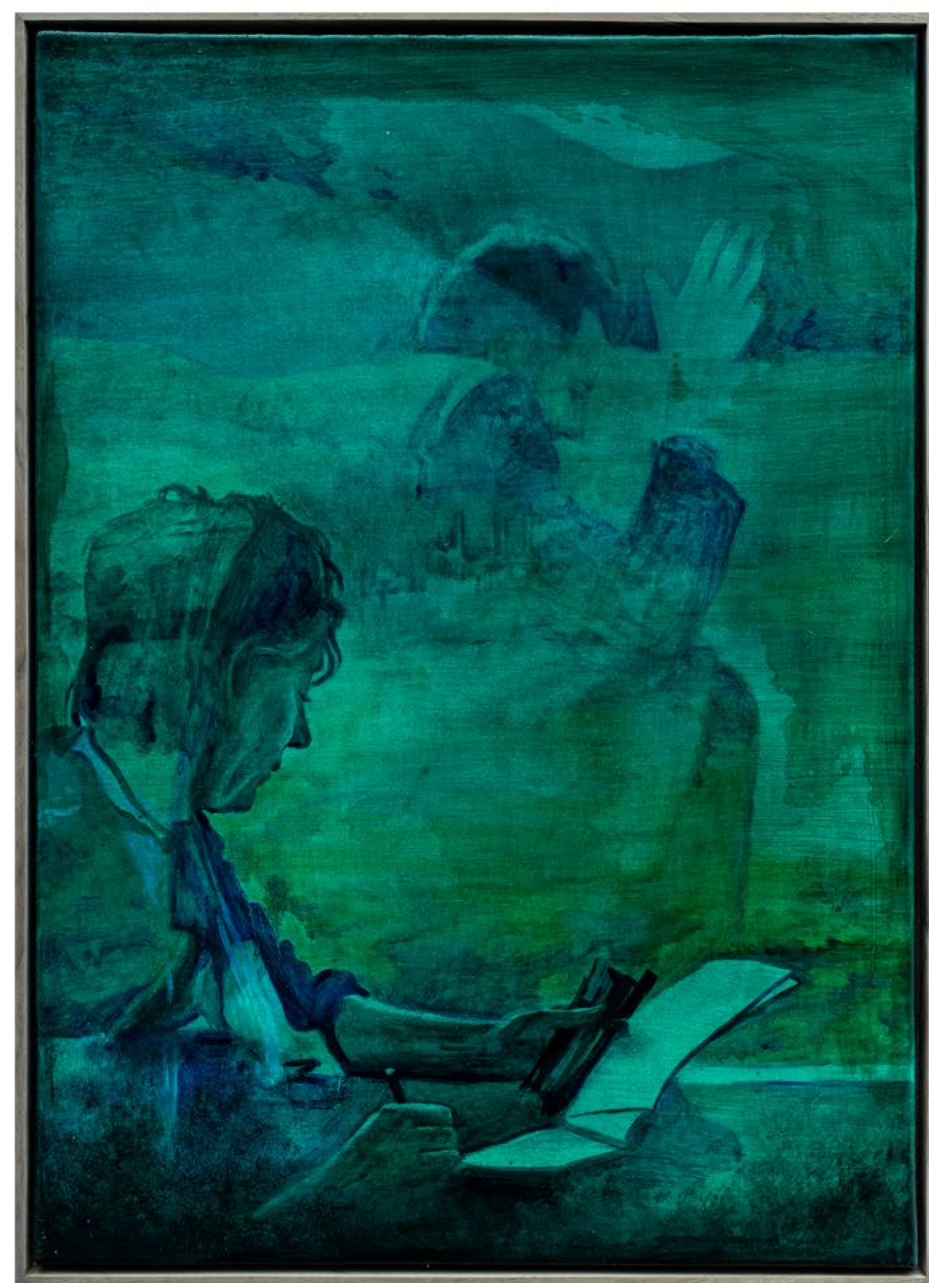




# PLACES ARE LIKE PEOPLE BUT WIDER

*Reminders, 2025*  
Oil on canvas, walnut wood frame  
Canvas 50 × 70 cm, frame 2 cm  
Photo by Vlado Elias





# IT MATTERS IF IT RESONATES

*Reminders, 2025*  
Oil on canvas, walnut wood frame  
Canvas 50 × 70 cm, frame 2 cm  
Photo by Vlado Elias





# TIME IS IRRELEVANT, VIBE IS IMPORTANT

*Reminders, 2025*  
Oil on canvas, walnut wood frame  
Canvas 50 × 70 cm, frame 2 cm  
Photo by Vlado Elias









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REMINDERS

30 / 10 / 2025 - 07 / 11 / 2025





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AND MORE WORKS ON



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