

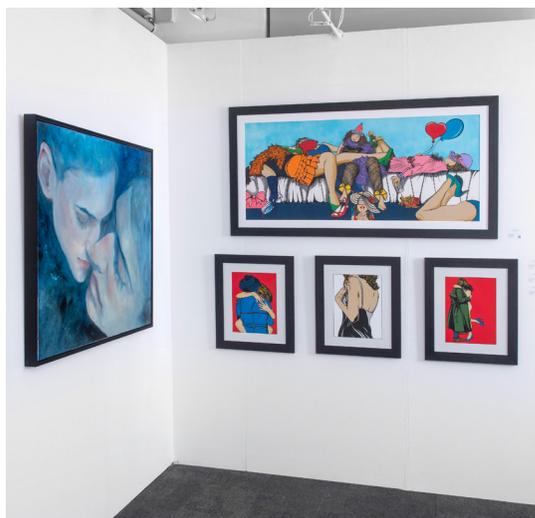
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Art Gallery

following the thread

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London Art Fair 2026

For the 2026 edition of the London Art Fair, MILADO Art Gallery presents *Following the Thread*, a group exhibition featuring five female artists: Deborah Azopardi, Shahnaz Aghayeva, Marina Altukhova, Tamara Jovandić-Everson, and Olga Prinku, whose practices span diverse mediums, geographies, and generations.

“Following the Thread”

United by the threads that intersect history and myth, introspective explorations of the self, collaborations with nature, and the complexities of intergenerational relationships, these artists form an ensemble of distinct yet resonant voices. *Following the Thread* invites viewers to consider the unfolding narratives within the exhibition and to trace connections across a journey of unexpected turns, shifting paths, and tightly woven knots.

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Deborah Azzopardi

Tamara Jovandić-Everson

Shahnaz Aghayeva

Marina Altukhova

Olga Prinku

Contact

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Deborah Azzopardi

“Provocative, flirtatious and wonderfully highlighted by playful titles, Azzopardi’s narratives interlink one painting to her next as the story progresses with messages of love and the stories of many. Juxtaposing lines of comic-book text with saucy images within a snap-shot canvas, Azzopardi paints all that you dare to fantasise about.”

Estelle Lovatt FRSA
Art critic, historian
and journalist

Born in 1958 in London, England Deborah Azzopardi is an acclaimed contemporary artist best known for her distinctive, bold, and playful artworks echoing the graphic aesthetic of 1960s American Pop art. Often referred to as the “British Lichtenstein,” Azzopardi creates cartoon-like, visually humorous imagery filled with intimacy and surprise, characterised by vibrant colours. Her paintings and limited editions celebrate the comedy of turbulent relationships, seductions and fantasies, offering a feminine perspective on the female figure - “more sensual than sexual.” Azzopardi has exhibited at major international art fairs including the London Art Fair, the British Art Fair, and the Hamptons Art Fair, and has been presented at Christie’s Multiplied and BFAMI–Phillips. With a career spanning over forty years, she has held numerous international solo and group exhibitions, and in 2014 published a major retrospective monograph of her work.

A series of five works created in 2025 is featured at the London Art Fair 2026. Continuing the central thread of her career, Azzopardi further explores her playful and instantly recognisable technique. *La Vie en Rose* reflects life as it appears light, beautiful, and seemingly without complication. In *House Party*, the brightest colours, high heels, giggles, and glitter celebrate the joy of long-standing friendships: old friends staying together, at ease, and wrapped in the warmth of shared history.

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Deborah Azzopardi

La Vie En Rose, 2025
Acrylic on 640g Arches paper
92 x 71 x 3 cm

£25,000.00

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Deborah Azzopardi

House Party, 2025
Acrylic on 400g paper
89 x 160 x 2.5 cm

ENQUIRE

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Deborah Azzopardi

Delicate (Metallic), 2025
Acrylic on 640g Arches paper
61 x 51 x 3 cm

£10,000.00

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Deborah Azzopardi

The Doorway Effect, 2025
Acrylic on 640g Arches paper
61 x 51 x 3 cm

£10,000.00

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Deborah Azzopardi

Holding On, 2025

Acrylic on 640g Arches paper

61 x 51 x 3 cm

£10,000.00

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Tamara Jovandić-Everson

"The dichotomy within the figure's emotional state transforms into pure drama. Much like going to the theatre, light emerges from darkness: the contrast, the tension, the intensity. That interplay between shadow and illumination, between quiet and crescendo, is what makes the painting truly exciting."

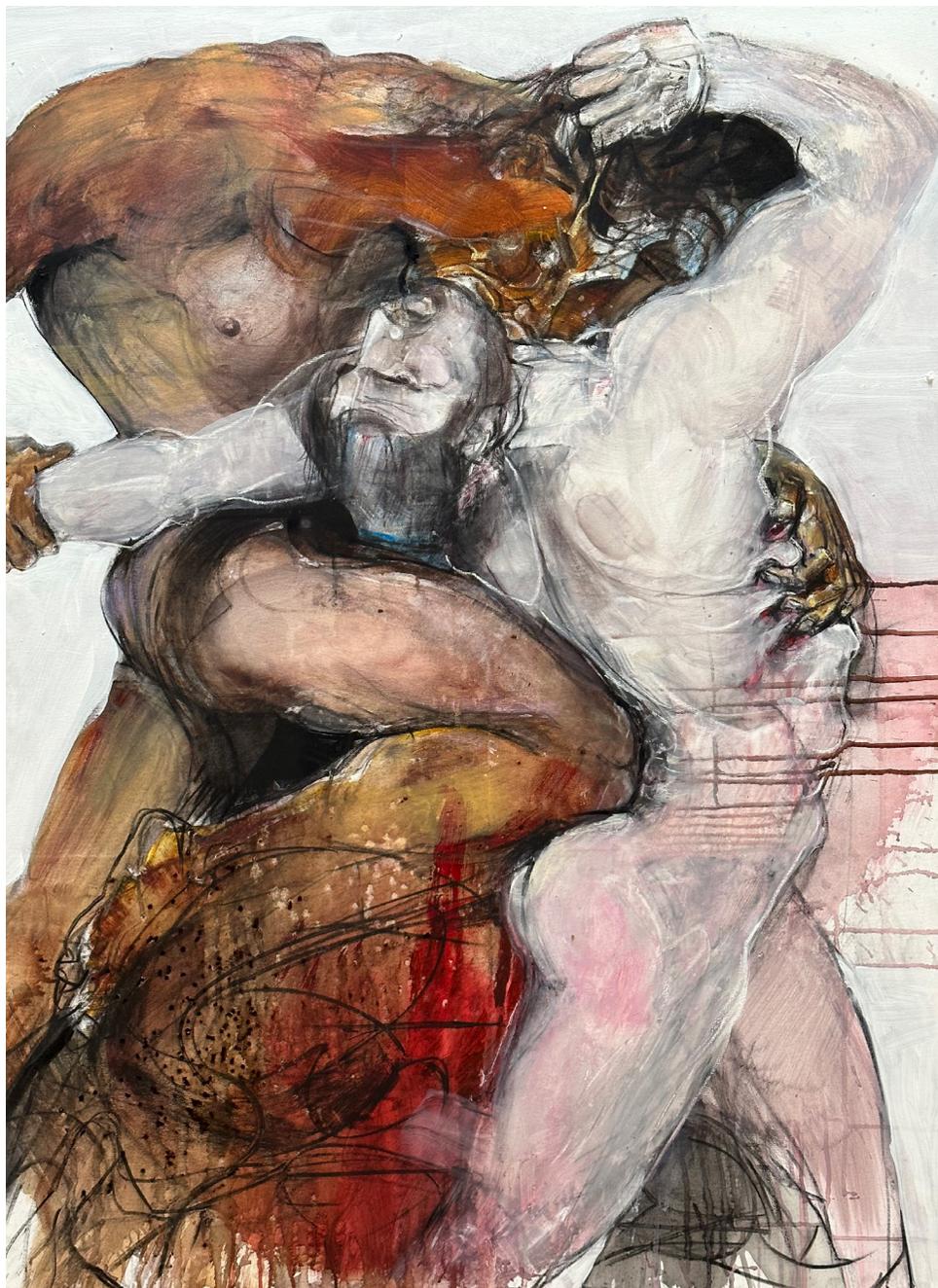
Tamara Jovandić-Everson

Born in 1968 in Sarajevo, Tamara Jovandić-Everson explores themes of female identity, solitude, sexuality, and spirituality. Jovandić-Everson's body of work is deeply autobiographical. Her recurring motifs of suffering, exile, sacrifice, and emptiness are rooted in her personal story - growing up during a time of civil war in the former Yugoslavia and later living in exile. These lived experiences shape her evocative visual narratives, where spiritual and mythological undertones often emerge in tension with the corporeal. Jovandić-Everson works primarily from life models, painting swiftly and directly onto canvas to capture the immediacy and intimacy of her subjects. Drawing inspiration from the Italian Baroque, particularly Caravaggio, she is known for her dramatic use of chiaroscuro, rich dark palettes, and dynamic compositions.

For artworks presented at the London Art Fair 2026, Jovandić-Everson draws inspiration from William-Adolphe Bouguereau's *Dante and Virgil in Hell* (1850). *Dante* echoes the painting's intensity, as Jovandić-Everson depicts two souls locked in an eternal, violent struggle unfolding their raw emotions and physical agony. In *Smell of Desire* expressive brushstrokes and elusive colour bring the figures into life, projecting sensuality and emotion directly to the viewer. Drawing on a historical thread rooted in Greek mythology in *Sisyphus* series, Jovandić-Everson combines classical references with her expressive style to explore the absurdity of life in perspective.

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Tamara Jovandic-Everson

Dante, 2024

Acrylic on canvas

Framed: 143 x 113 x 5 cm

£15,000.00

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Tamara Jovandic-Everson

Smell of Desire, 2024
Acrylic on canvas
Framed: 143 x 113 x 3 cm

£15,000.00

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Tamara Jovandic-Everson

Woman from Sisyphus Series, 2024

Ink and acrylic on canvas

90 x 70 x 4 cm

£3,900.00

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Tamara Jovandic-Everson

Man from Sisyphus Series, 2024

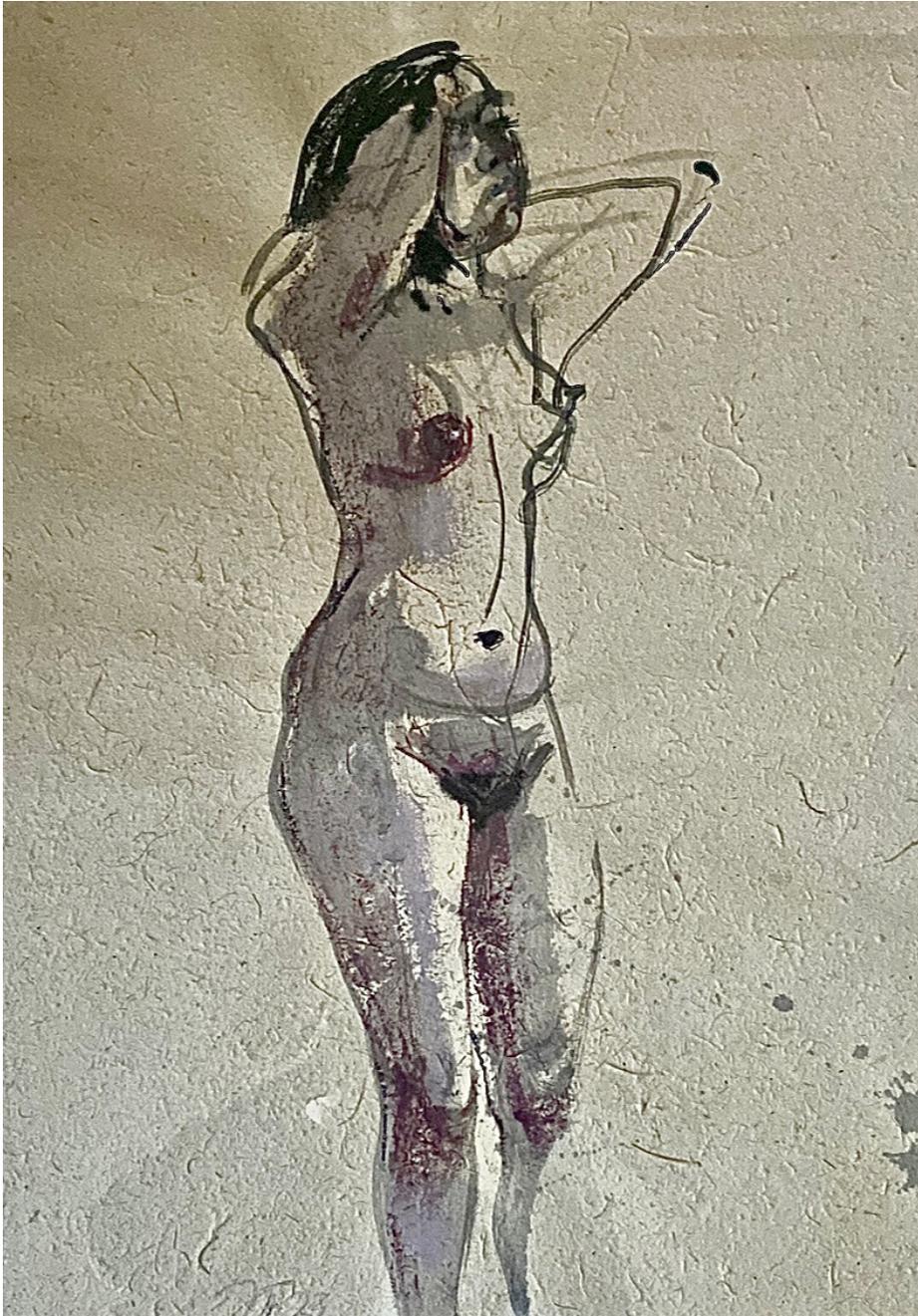
Ink and acrylic on canvas

90 x 70 x 4 cm

£3,900.00

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Tamara Jovandic-Everson

Nude on Handmade Paper, 2024
Ink and sepia on elephant dung paper
Framed: 95 x 65 x 1 cm

£1,200.00

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Shahnaz Aghayeva

"The women in my work still think with a matriarchal mindset: they believe everything depends on them, because they've never seen happiness any other way. They make their children feel responsible for everything they and their mothers and grandmothers, and the entire family line have lived through. This is wrong. It's a kind of victim syndrome that I try to portray with irony."

"My art is for women in the present day so that future generations won't be preoccupied with banal problems, the bonds of convention and tradition, all of which hold us back. I want all that to end with me, with my work."

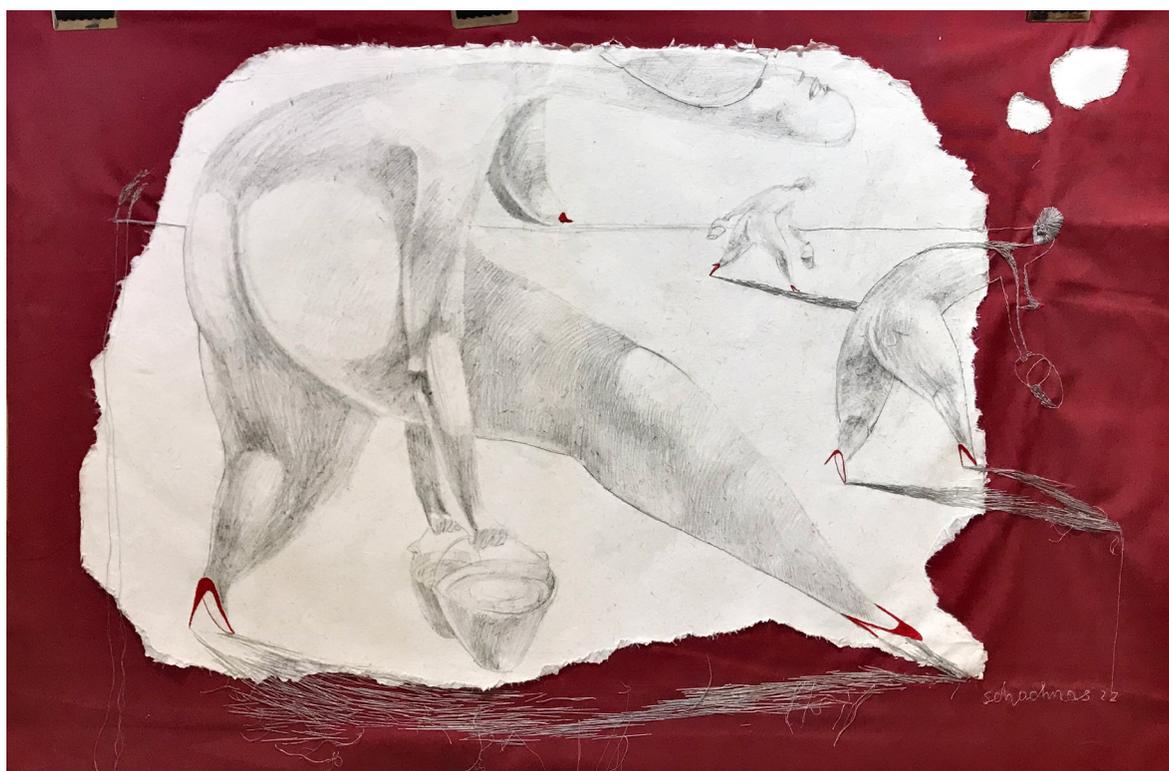
Shahnaz Aghayeva

Born in 1984 in Sumgayit, Azerbaijan, Shahnaz Aghayeva is a multidisciplinary artist currently living in Bodrum, Turkey. Her practice spans printmaking, watercolour, installation and performance, exploring feminine identity, collective memory, archetypes and the unconscious, with a particular focus on the intergenerational transmission of female experience. Moving between abstraction and figuration, her stylised nude forms challenge traditional roles assigned to women and perceptions shaped by the male gaze. Aghayeva's art features exclusively female figures, their hair consistently tied up as a visual emblem of perseverance and duty. A recurring motif in her work, the large rounded lower female forms evoke a child's perspective, gazing upward at women with awe and tenderness. From this low vantage point, proportions become distorted as heads appear smaller and bodies monumental, transforming into an act of admiration and respect. Aghayeva has exhibited internationally, and her works are held in public and private collections worldwide.

For the London Art Fair 2026, Aghayeva follows the thread of material at hand, working with embroidery in *Personal Search* and *Smoke Break*; oil sticks in *Lilit and Eve* and *Sweet or Sour*; and watercolour in *Nostalgia for Myself*, *About Adult Life*, *Misunderstanding*, and *Untitled*. The female figures in the artworks seek connection, echoing the artist's call for like-minded women to "unite strength to form a better world."

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Shahnaz Aghayeva

Personal search, 2022

Handmade fibrous paper textile and embroidery

Framed: 93 x 128 x 5 cm

£4,100.00

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Shahnaz Aghayeva

Smoke break, 2025

Sanguine, white chocolate, embroidery on handmade Indian paper

Framed: 85 x 105 x 3 cm

£5,000.00

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Shahnaz Aghayeva

Lilit and Eve, 2025

Oil sticks on canvas

Framed: 120 x 100 cm

£5,500.00

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Shahnaz Aghayeva

Sweet or sour, 2025
Oil sticks on canvas
Framed: 100 x 100 cm

£5,400.00

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Shahnaz Aghayeva

Nostalgia For Myself, 2025

Watercolour on canvas

Framed: 40 x 40 x 2 cm

£710.00

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Shahnaz Aghayeva

About Adult Life, 2025
Watercolour on canvas
Framed: 40 x 40 x 2 cm

£710.00

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Shahnaz Aghayeva

Misunderstanding, 2024
Watercolor on Fabriano paper
Framed: 84 x 82 cm

£2,300.00

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Shahnaz Aghayeva

Untitled, 2025

Watercolour on paper

Framed: 30 x 40 cm

£950.00

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Marina Altukhova

“Right now, I am in a stage of experimentation. I want to move slightly away from realism and bring a sense of incompleteness into my works. In my paintings, I aim to place my figures, my heroines, within this air, this sense of nature, so that a space of solitude and reconnection with what truly matters can emerge.”

I want my art to encourage the viewer to imagine what might happen next in the dynamism of life.”

Marina Altukhova

Born 1990, Chelyabinsk, Russia, Marina Altukhova studied Fine Arts at the University of Malaysia in Kuala Lumpur. Her artistic practice fuses the abstract and the figurative, exploring the inner world of the human psyche, the shadow aspects of personality, internal dialogues with oneself, and unresolved conflicts. Blending vivid colours with fluid, complex compositions and a sense of freedom in artistic expression, Altukhova employs a diverse range of techniques influenced by Malaysian artistic traditions. Her works reveal the hidden dimensions of solitude and express her belief that intentional solitude is a celebration, a space where one can truly discover oneself. Alongside the human form, she frequently depicts plants, animals, and birds. Through her art, Altukhova seeks to better understand herself and the world around her, a fascinating process with its constant evolution and complexity. She works with various materials, including acrylic and oil on canvas, oil pastels, and printmaking.

For the London Art Fair 2026, Altukhova explores the psychological realm of inner growth and moments of self-reflection, whether experienced in solitude or in the presence of nature, animals, or loved ones. As she moves away from strict realism, Altukhova introduces a deliberate sense of incompleteness into her work. She plays with scale, bringing faces into intimate proximity or allowing them to dissolve into abstract space, creating images that oscillate between presence and absence.

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Marina Altukhova

Pure Bliss, 2025

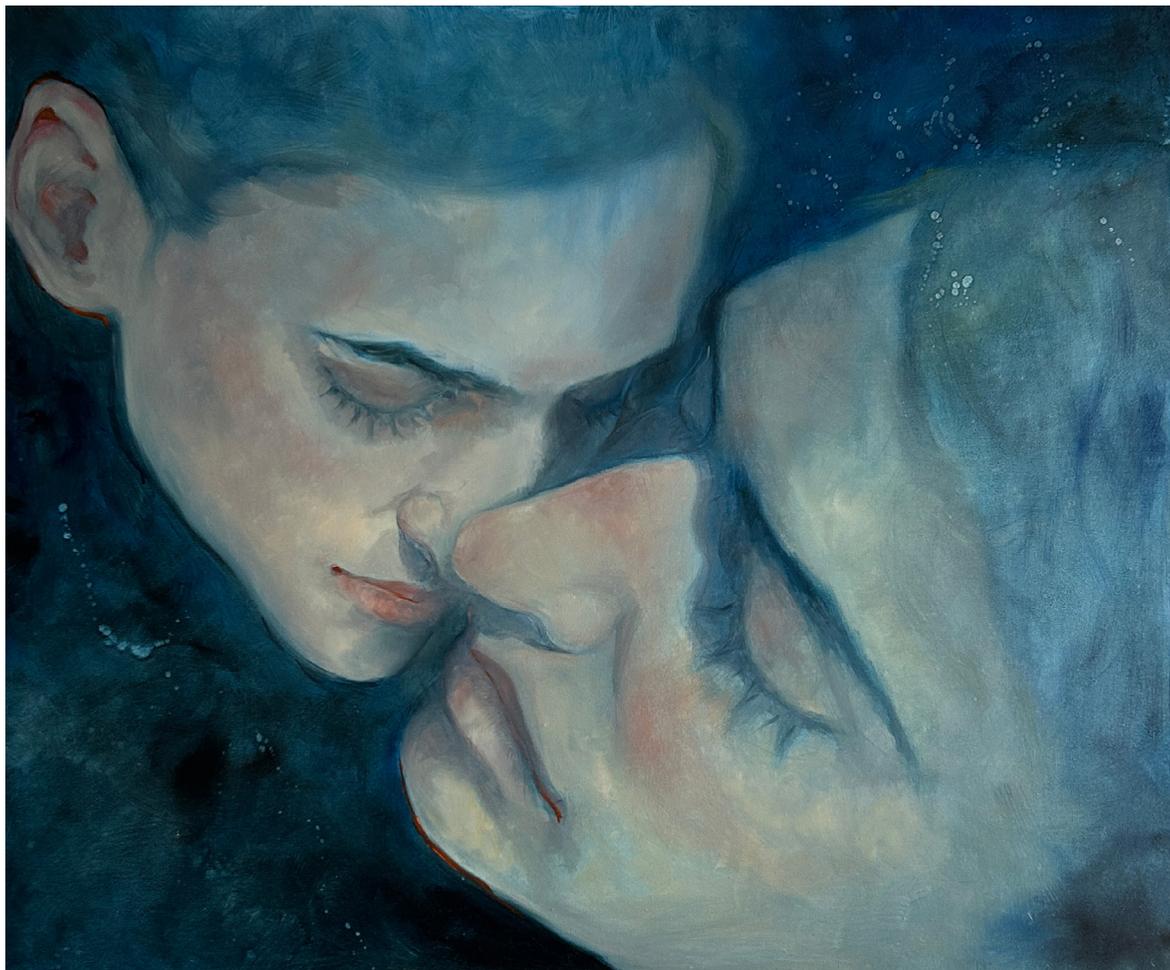
Oil on canvas

100 x 165 x 3 cm

£5,500.00

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Marina Altukhova

The Kiss, 2025

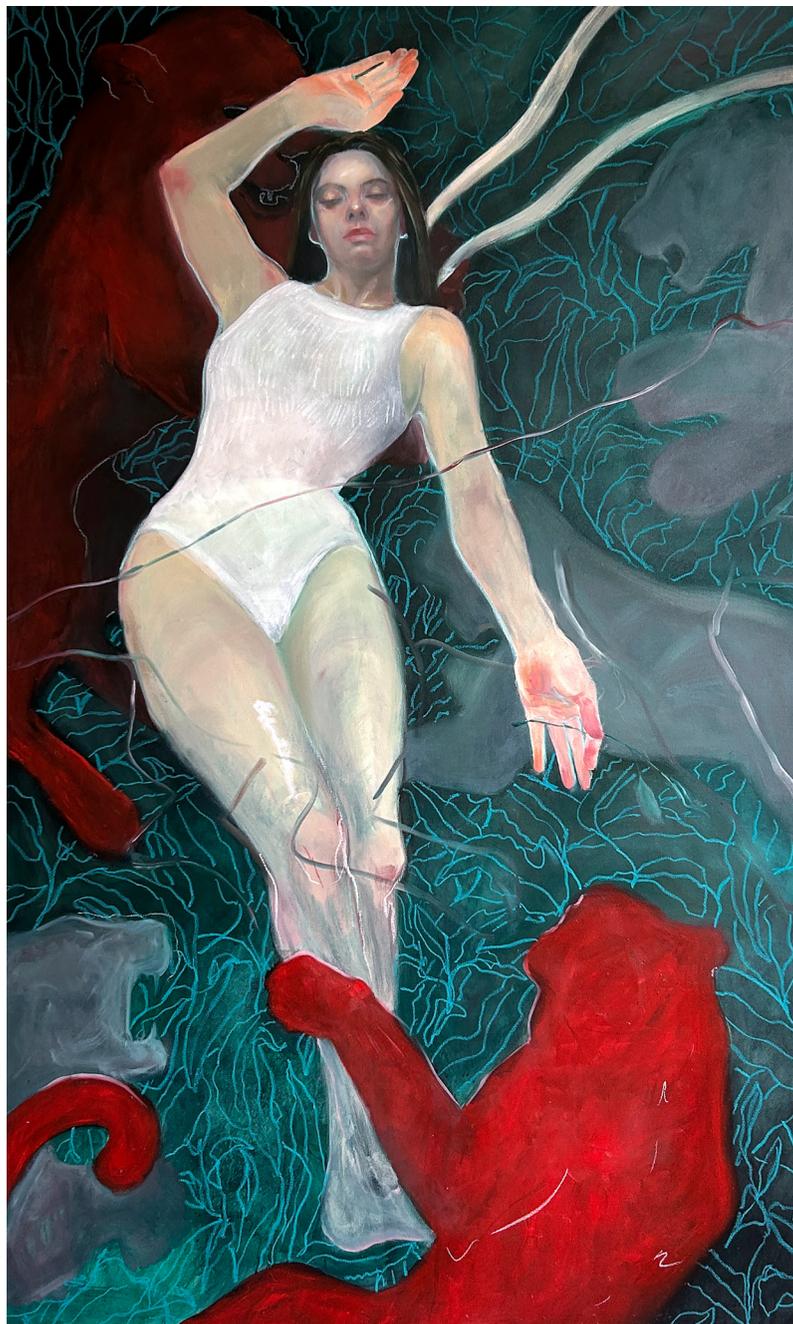
Oil and acrylics on canvas

100 x 120 cm

£5,200.00

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Marina Altukhova

Balancing, 2025

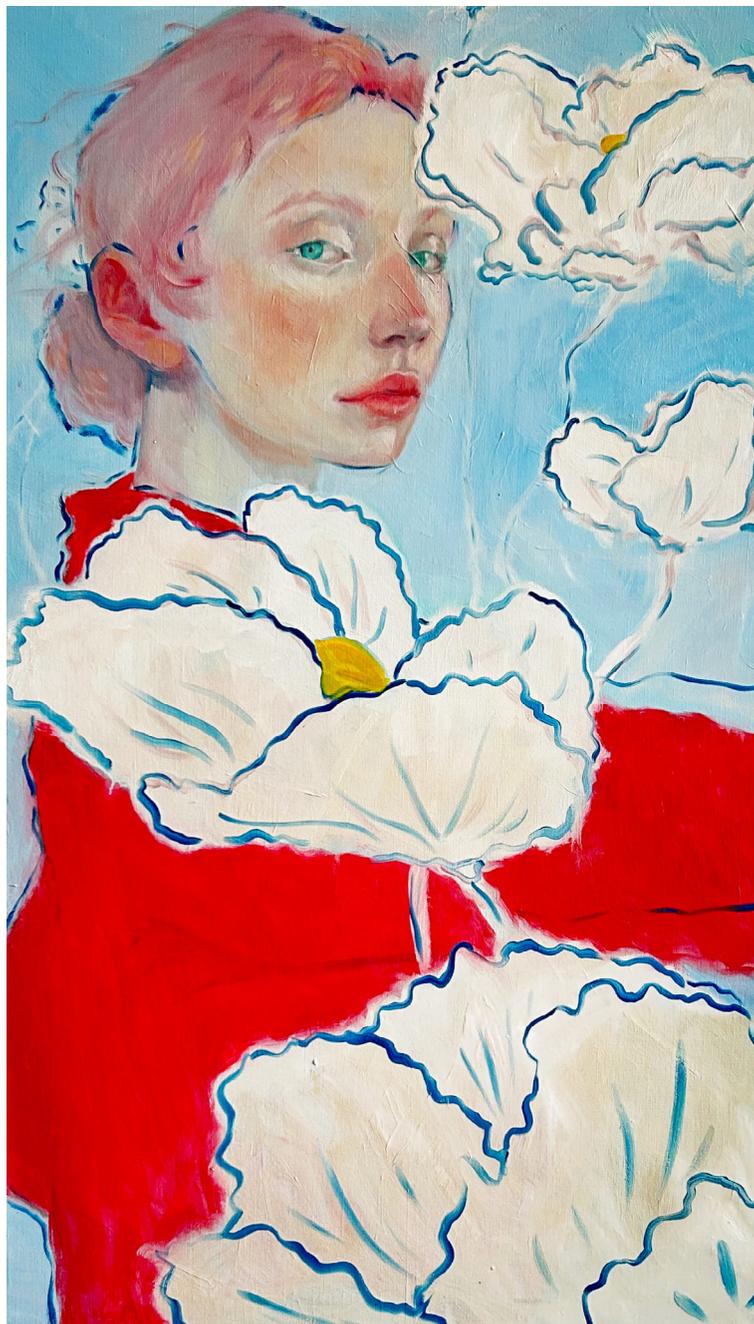
Oil, oil pastel and acrylic on canvas

165 x 100 x 1 cm

£4,100.00

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Marina Altukhova

Wild Flower, 2025

Oil on canvas

96 x 55.5 x 1 cm

£2,100.00

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Marina Altukhova

Listening, 2025

Oil on canvas

96 x 55.5 x 1 cm

£2,100.00

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Olga Prinku

"I am a graphic designer by training, and I do feel like it feeds into my work quite a lot. I favour shapes that are very simple, the circle, the square. And in fact, when you look at nature, you actually can see that inspiration. A lot of the patterns are led by the materials themselves: by the size of the flower, or by the curve of a twig. It's a kind of collaboration between me and the material at hand".

Olga Prinku

Born 1982, Moldova, Olga Prinku is known for her distinctive "flowers-on-tulle" embroidery. Prinku stitches with dried and preserved flowers, foliage, grasses, twigs, seed heads, and berries to create delicate floral patterns and bio-tapestries. Now based in North Yorkshire, she finds inspiration in nature during long walks through the countryside, often foraging and growing materials that become integral to her work. Prinku has experimented with more than fifty plant species, redefining traditional embroidery by replacing thread with natural organic material. Working intuitively and often freestyle, she allows the plants themselves to guide the composition, following their natural forms and rhythms. Her highly intricate process involves stitching and weaving botanical elements, sometimes as fine as a third of a millimeter wide, demanding deep focus and patience. The tulle fabric becomes a transparent canvas on which natural patterns appear to float within their on frames, creating shadows that add another dimension to the work. As the materials evolve over time, each piece matures into a new aesthetic, reflecting the living processes it embodies. Through this practice, Prinku contemplates the fragility and resilience of nature, translating its beauty, impermanence, and wonder into new narratives.

For the London Art Fair 2026, Olga Prinku uses nature as her thread, continuing her renowned *Graft* and *Woven Landscape* series.

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Olga Prinku

End of Summer, 2025

Botanical embroidery using five dried plant species including dried poppy seed heads and corn cockle seed heads, woven into tulle fabric

Framed: 105 x 105 x 7 cm

£6,200.00

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Olga Prinku

Sweet Embrace, 2025

Botanical embroidery using foraged dried birch twigs, dried Mangles on tulle fabric

Framed: 80 x 80 x 5 cm

£5,100.00

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Olga Prinku

Branchscape, 2024

Botanical embroidery using dried lavender twigs stitched to tulle fabric

Framed: 58 x 58 x 5 cm

£2,600.00

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Olga Prinku

Branchscape (Gazing), 2025

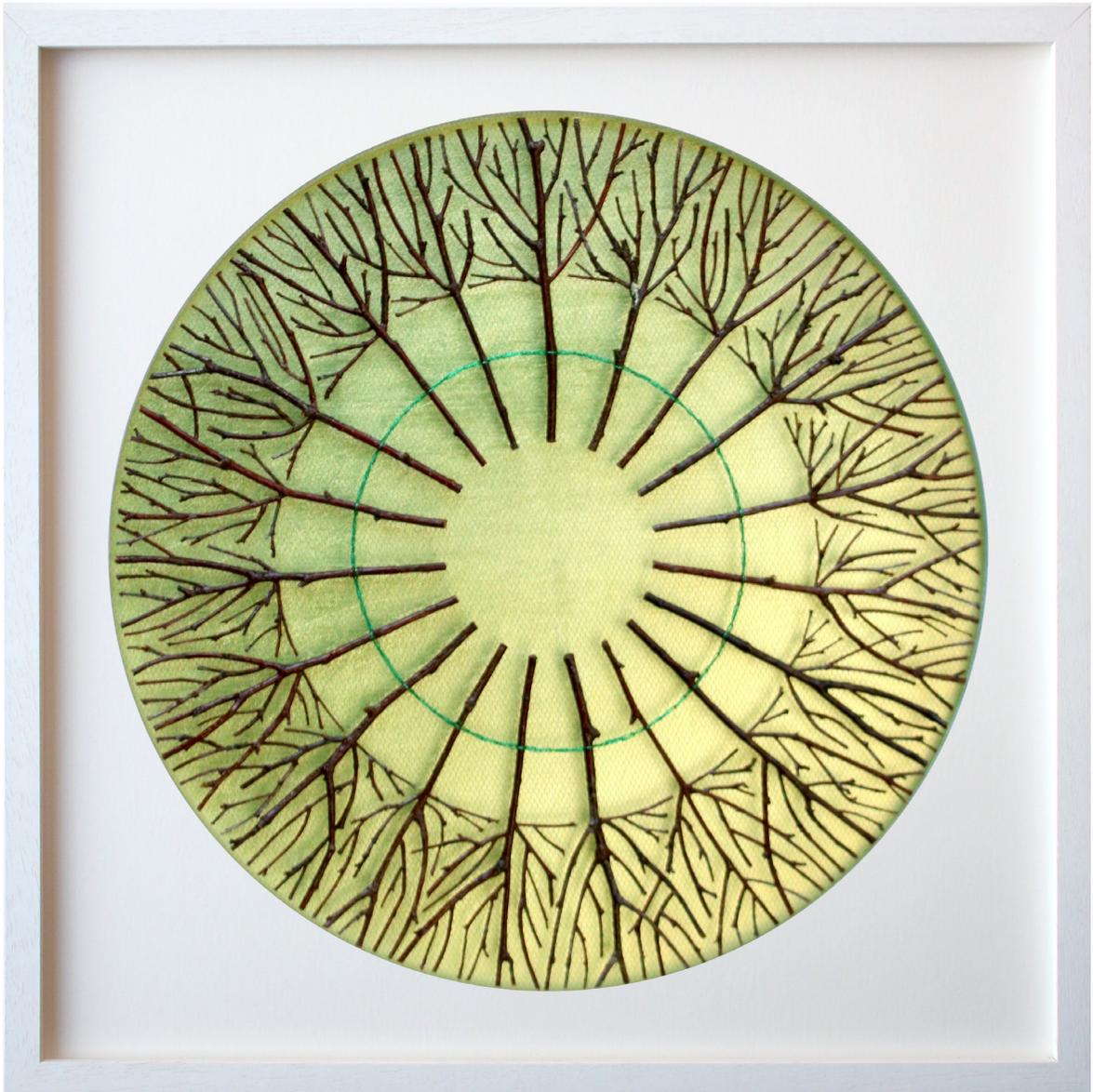
Botanical embroidery using foraged dried birch twigs, dried Mangles on tulle fabric

Framed: 58 x 58 x 5 cm

£2,800.00

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Olga Prinku

The Crown, 2025

Botanical embroidery using foraged dried birch twigs stitched to tulle fabric

Framed: 40 x 40 x 5 cm

£1,650.00

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Olga Prinku

Embrace, 2025

Botanical embroidery using foraged dried birch twigs stitched to tulle fabric

Framed: 38 x 38 x 5 cm

£1,650.00

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ABOUT MILADO Art Gallery

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MILADO Art Gallery is an international gallery championing emerging and established artists, with a distinct focus on talent from Eastern Europe and Central Asia. We proudly represent artists whose bold, personal narratives explore identity, sensuality, and the evolving empowerment of women in modern society.

Founded in 2025, the gallery is committed to cultivating meaningful long-lasting connections between artists and collectors. Through studio visits, curatorial engagement, and immersive encounters with art, MILADO Art Gallery fosters creative exchange, critical dialogue, and ongoing artistic discovery.