



Jarilo as Teenage Phantom, 2018, Maja Ruznic  
Mixed media  
25 x 10 x 7 cm  
Photo: Maja Ruznic Jarilo





Both Ruznic and Anya Belyat-Giunta, the latter who was born in 1975 in Saint Petersburg and now lives in Lyon, have abundant references in art history. Ruznic loves impressionists, and also the work of Édouard Vuillard, adding the names of Louise Bourgeois, Marlene Dumas, Philip Guston, Danica Dakic, James Ensor, John Zurier and Mark Rothko, to her list of favourite artists. Belyat-Giunta's references extend over an even wider time span and include medieval hermetic imagery, erotic Indian miniatures, the 15th century Flemish painters Hieronymus Bosch and Jan van Eyck, the Renaissance, Giotto, Piero della Francesca, the mannerists Pontormo and Sofonisba Anguissola, and mystics like Hilma af Klint and Hildegard von Bingen. Sharing Ruznic's enthusiasm for Bourgeois, she also cites contemporary artists Matthew Barney, David Altmejd, Mika Rottenberg and Patricia Piccinini as references. But the main source of inspiration for Belyat-Giunta is the cosmos. 'What generates my work are the vital energies dwelling in all that surrounds us and beyond [...] the unpredictable force of nature. The mystery of the invisible. The connections between all elements and forms [...] Temporality. The enigma of existence.'

Belyat-Giunta also shares Ruznic's spontaneous approach. 'I work without any premeditation,' she says. 'The work has developed over the period of time according to a group of criteria that remain constant: paper size, certain drawing materials like liquid pencil, and a limited palette. This economy of means obliges me to strive for new potential in each mate-

rial. There is never an intention to choose a specific colour, yet intuitively each specific line and form will lead to successive objects and forms.' From one drawing to another, Belyat-Giunta moves from minimalistic forms to more complex figures and shapes that create infinite combinations. 'Sometimes they are meticulous figurative descriptions, children playing, a smudge of red stain. [At other times they are] magical fairy-tale characters, strange dream-like figures, or fantastic animals that emerge from obscurity. Their smiles are candid yet sarcastic. Their fear casts its shadows, "What are you afraid of?" they seem to ask.' Belyat-Giunta notes that recently, her drawing has become more 'transcendent and erotic, mortal and eternal. They shape bodies, become ambiguous multiple souls. They hide their faces to evolve into unknown spaces; submerged, they strive for new horizons, and inhabit intimate interior landscapes [...] I hope that in its autonomy my work faithfully reflects the instability of the era that we are living in. The deep uncertainty and the acceleration of a society on the verge of dramatic changes. The work is a call to to awareness and contemplation.'

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*anyabelyatgiunta.com*  
**Maja Ruznic:**  
*ontheedgeofreason.com*

Anya Belyat-Giunta & Maja Ruznic:  
 Phantoms, Galerie DYS, Brussels,  
 until 27 April,  
*galeriedys.com*

previous spread  
**Maddalena's ear #6, 2017, Anya Belyat-Giunta (left)**  
**Maddalena's ear #7, 2017, Anya Belyat-Giunta (right)**  
 mixed media on paper  
 18 x 24 cm  
 Photos: Anya Belyat Giunta