

PERSONAL STRUCTURES

CONFLUENCES

JS Gallery by Institute of Mediterranean Culture

Crosslines: Unlocked Identities
Curated by Julia Sysalova

Crosslines: Unlocked Identities is a multimedia project that explores identity as a process of becoming, unfolding through the intersection of lived, imagined, digital, physical, and cultural trajectories. The project brings together four artists, each articulating a distinct type of crossline, a threshold where identity is released from imposed models and internalised structures, trauma, cultural simulacra, childhood archetypes, digital and bodily constraints.

Alena Rezanova establishes the project's cosmic coordinate system. Her works are structured around a Cartesian grid reconfigured as an inner topography. Four shifting quadrants – real and imagined, digital and physical – form a field of continuous transition in which her *DreamScapes* unfold. Identity opens here at the centre of an internal collapse, a moment where chaos condenses into form and orientation is briefly suspended.

Natalya Radünz introduces the project's existential architecture and humanistic core. She maps archetypal crossroads that trace a woman's inner biography: the first encounter with irreversibility, the emergence of personal choice, and the transformation of falling into flight. The recurring figure of the girl functions as a pre-personal self, an inner witness that accompanies the individual across time.

Veera Romanoff brings bodily and psychological intensity to the project. The body becomes a site of internal collision – torn, sutured, traversed by its own movements – where a new form is born through rupture. Her visual language operates as an anatomy of intersection: red and flesh as zones of vulnerability, black as shadow, and saturated colour as the space of emergent impulse.

Alina Altukhova articulates the project's sociocultural dimension. She reintroduces Barbie as a nostalgic and destabilising code, producing tension between elitist and mass culture, gloss and unease, the real and the artificial. Barbie appears simultaneously as a camp figure (after Susan Sontag), a metamodern oscillation between irony and sincerity, and a simulacrum of ideal femininity – a mass-market archetype intruding into the territory of "high" art.

As part of the Institute of Mediterranean Culture (Greece) ecosystem, JS Gallery approaches art as a transitional space, a site where fragmented identities, migrant experiences, and cultural memory intersect. It extends its presence across the United States, Europe, and Asia, bringing together artists from diverse geographies. Their practices are shaped by displacement, belonging, and the search for a shared visual language in a divided world.

Through exhibitions and curatorial projects, the gallery explores contemporary art as a form of cultural translation, working across media, perspectives, and narrative structures.

Led by curator and art critic Julia Sysalova, JS Gallery is defined by her long-standing expertise in contemporary art and cultural strategy and guided by a research-driven curatorial vision that prioritises conceptual depth, artistic autonomy, and long-term international visibility. Its projects aim to make contemporary art accessible to a wide audience while maintaining a high professional and intellectual standard.



DreamScape #10, Alena Rezanova, 2026
mixed media on wooden board, 61×61cm



Barbiegirl 003 "I'm perfect, right?", Alina Altukhova, 2025
Mixed media on canvas, acrylic box, 50×40cm



Transition, Veera Romanoff, 2024
Mixed media on canvas, 120×120cm



Whose Hand?, Natalya Raduenz, 2026
Mixed media on canvas, 120×70cm