

EU VALUES THROUGH EYES OF YOUTH: DIGITAL BOOKLET



Funded by
the European Union



Civix



**Udruga
Prizma**

DEMOCRACY FOR YOUTH
Empowering Active Citizenship

Foreword

What do European values look like? Not in treaties or speeches – on paper, on canvas, through a lens, through the eyes of the generation that will inherit them.

In August 2026, we invited young people aged 14 to 30 from across the European Union to answer that question through visual art. We asked for no portfolio, no diploma, no experience – only a point of view. The call was deliberately open to everyone: art students and self-taught creators, seasoned exhibitors and young people showing their work for the very first time. What came back exceeded everything we hoped for.

The twenty-three artworks gathered in this booklet come from eleven EU countries, and from twenty-three very different lives. A photographer documenting one hundred strangers learning to share a home in Paris. A seventeen-year-old painter from Poland crying out for freedom of speech. A glass artist who watched a country's European dream falter, and cut that tension into a mirror. A wolf holding its own heart in its jaws. Foxes running in a circle, a ship trapped in melting ice, a moon among the squares.

Different mediums, different languages, different lives – and yet the same values return again and again: dignity, freedom, equality, solidarity, the right to be heard. Not as abstract principles, but as things lived, questioned, defended and reimagined in everyday life. This is what this project set out to show: that visual art is a form of democratic participation in its own right, and that young voices – including those we hear least – have something essential to say about the future of Europe.

Our warmest thanks go to the twenty-three artists, to everyone who applied, to the partners across Europe who relayed the call, and to the venues in Brussels and Zadar that welcomed these works. This booklet is yours to read, download and share.

The CIVIX and Udruga Prizma teams

ABOUT THE PROJECT

EU Values Through Eyes of Youth is an open call and exhibition organised in the framework of Democracy for Youth: Empowering Active Citizenship, an Erasmus+ project co-funded by the European Union and implemented by CIVIX (Brussels, Belgium) and Udruga Prizma (Gračac, Croatia).

The project explores youth-friendly and alternative forms of democratic participation: deliberative youth parliaments, media literacy workshops, a practical toolbox for youth workers, recommendations brought directly to decision-makers – and this open call, which treats visual art as a way for young people to take part in democratic life. Particular attention was given to reaching young people with fewer opportunities, whose voices are less often seen in public debate.

The open call ran in August 2026 and was relayed by youth organisations, art schools, cultural networks and European institutions across the continent. A jury composed of representatives of CIVIX, Udruga Prizma and people experienced in visual arts, youth work and civic participation selected the artworks presented here, ensuring a diversity of countries, formats and perspectives. Each selected work was printed in large format and exhibited in parallel in Brussels and Zadar in September 2026. Every artist retains full ownership of their work.

The values

The values at the heart of this project are the founding values of the European Union, enshrined in Article 2 of the Treaty on European Union: human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. In the pages that follow, you will see them translated into ultramarine oil paint, hand-cut paper, 35mm film, glass and thread – each artist finding their own language for the values we share.

The exhibitions

Brussels, Belgium — Coin Culture (ULB), 21–25 September 2026

Zadar, Croatia – Youth center Zadar, 29 September – 12 October 2026

The exhibitions were open to the public, free of charge, bringing together young people, youth organisations, artists, representatives of public institutions and decision-makers.

THE ARTISTS

Twenty-three artists, presented in alphabetical order.

Eva Belkessam

Invitation à la liberté d'expression, 2023
Black and white 35mm film photography
Paris, France

Nancy, 7 March 2023. As preparations get underway for the protest march against pension reform in France, a sign-making workshop — set up by a student — appears in the middle of Place de la Carrière, inviting protesters to express their dissatisfaction creatively.

Shot on black and white 35mm film, the photograph captures something larger than one demonstration: the moment when anger becomes expression, and expression becomes solidarity. For Belkessam, the scene speaks for itself — a message of inclusion and sharing, proof that even in moments of dissatisfaction, it is possible to stand united. Freedom of speech is not only a right to protest; it is something people build together, one hand-painted sign at a time.

ABOUT THE ARTIST

Eva Belkessam (b. 1999) is a young artist living in Paris. She studied graphic design at the École Nationale Supérieure d'Art et Design in Nancy, graduating in 2024, and took part in an Erasmus+ artist residency organised by the French NGO Rakonto, which led to a group exhibition. A volunteer with the European Solidarity Corps in 2025, she is committed to building connections between artists across Europe.



Eva Belkessam

*Invitation à la liberté d'expression, 2023
Black and white 35mm film photography
Paris, France*

Christelle Beyeler

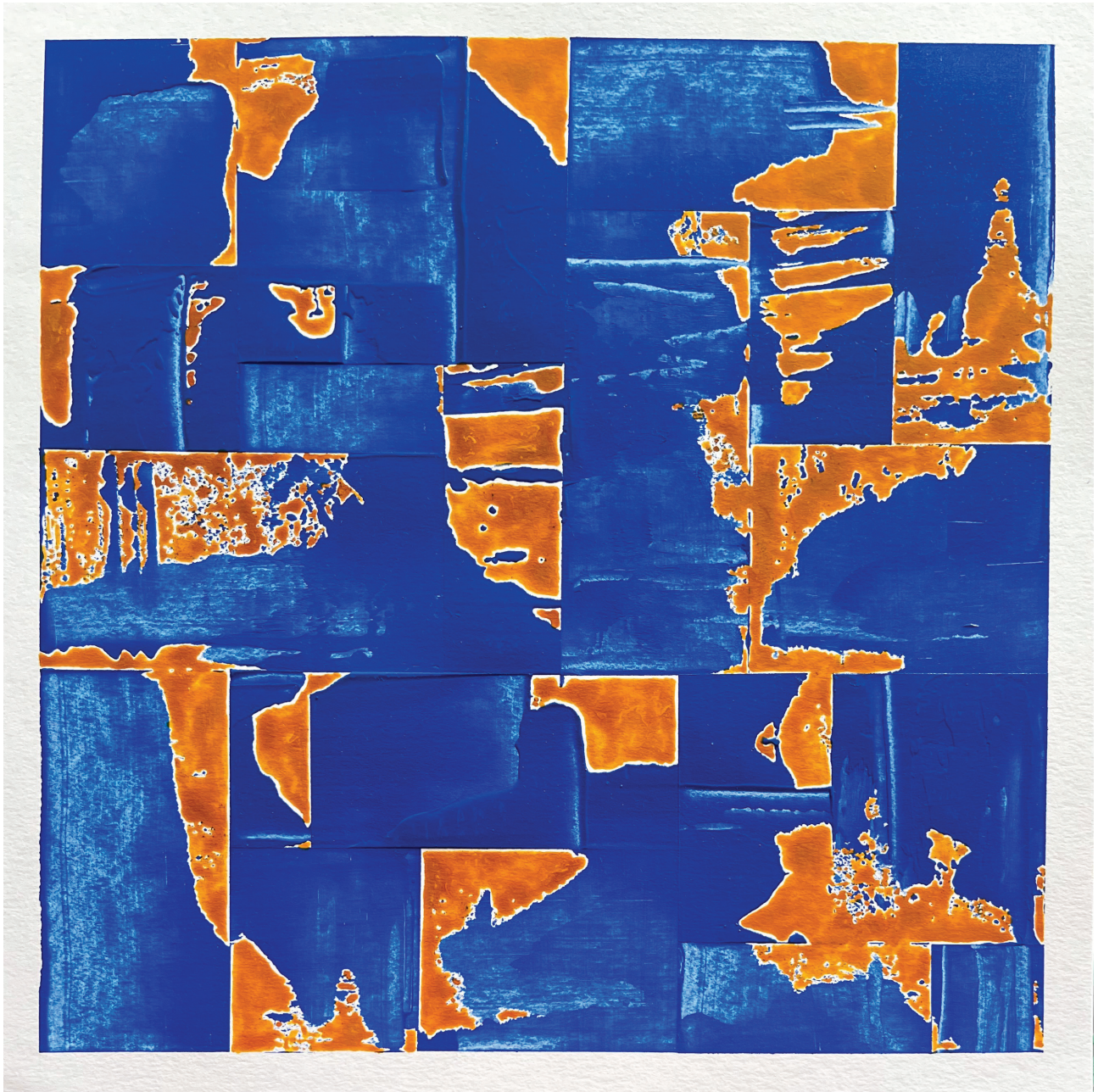
Common waters, 2026
Acrylic on paper
Brussels, Belgium

A constellation of blue and orange fragments – each with its own texture, density and rhythm – shares a single field, echoing the colours of the European flag. For Beyeler, the fragments stand for the Union's member states: distinct, shaped by their own histories, yet held together by common values.

Nothing separates the forms – no borders, no outlines – evoking openness, circulation and the freedom to move and connect. The tension between the two colours mirrors how diversity and cohesion coexist within the European project. The work proposes that unity is not uniformity: it is the ongoing choice to uphold shared values while embracing the richness of our differences.

ABOUT THE ARTIST

Christelle Beyeler (b. 1996) is a French artist based in Brussels, whose practice has emerged alongside an international career that took her to the United States, Germany and Belgium. Her work explores structure, colour and quiet tension. It has been featured in Postcards at The Curators Gallery in Paris and in the digital exhibition Water curated by No35 Gallery in London (2026).



Christelle Beyeler
Common waters, 2026
Acrylic on paper
Brussels, Belgium

Thyrza Folkers

Lightning free, 2026
Photography — Sony A7III, Sigma 28–70mm
Hoogeveen, Netherlands

In the waters of Schoonhoven, a young woman – the artist herself – floats in a white bridal dress. Careless and free. Married to no one, but bound by unspoken vows to the earth, she lets the water lead the way and trusts it with all her heart. No modification, no make-up: just the girl and the dress.

For Folkers, the photograph – taken by her close friend Julian, the only one who could capture her vision – is about a feeling many young people have lost: being truly free. Freedom, she suggests, is not defined by where you live or what you look like, but by being at peace with yourself. In a world of trends and pressure to fit in, the image is an invitation to slow down, breathe, and find the way back to one's own peace.

ABOUT THE ARTIST

Thyrza Folkers (b. 2003) is in her final year at the ArtEZ academy in Zwolle, where she is training to become an art teacher. Rooted in spoken word and performance, her practice has recently turned towards photography. She was selected for a multidisciplinary theatre residency, and has spent six years volunteering at her local library organising art events for children – driven by one goal: making art available to anyone who needs it.



Thyrza Folkers

Lightning free, 2026

Photography — Sony A7III, Sigma 28–70mm

Hoogeveen, Netherlands

Julia Gazel

Underneath The Stars, 2026
Watercolour
Paris, France

Two winged women sit on a barrier in a field, beneath twelve stars. Their wings embody liberty; the barrier beneath them could be an obstacle overcome, or a border being crossed. Their punk aesthetics – corsets, short skirts, stilettos – claim the freedom to define one’s own identity. Though they look in different directions, they remain connected: freedom does not have to mean standing alone.

The twelve stars refer directly to the European flag, but they also burst like fireworks – symbols of celebration, gathering and personal fulfilment. Painted at a time of war and uncertainty, the work carries a quiet reminder: the sky was meant to hold something other than bombs. The title borrows from one of the artist’s favourite songs by The Cure.

ABOUT THE ARTIST

Julia Gazel (b. 2003) has drawn since childhood alongside a path in social and political sciences, including a degree in sociology and political science at Paris-Dauphine-PSL and a Master’s in Public Policy. She exhibited at the French Association of Paralysed People in Le Cannet (2025), received an award in PSL University’s Solarpunk: Futures of Hope competition (2026), and begins a Master’s in Arts and Cultural Management at Sorbonne University in autumn 2026, in apprenticeship at the National Library of France.



Julia Gazel
Underneath The Stars, 2026
Watercolour
Paris, France

Aurora Ghigino

4 Rue Titon, Paris 11th, 2026
Photographic series – digital photography
Genoa, Italy

This photograph is part of 4 Rue Titon, a series created at a student residence in Paris's 11th arrondissement, where around one hundred young people from different countries and cultures live under the same roof. Rather than portraits or extraordinary events, Ghigino turns her lens to the unnoticed details of communal living – shared kitchens, quiet corridors, moments of solitude. The series explores the tension between private and shared space, individuality and community, and what it means to belong to a place that is, by definition, temporary. European values appear here not as slogans, but in the way strangers from different countries learn to share a home – and build their own futures side by side.

ABOUT THE ARTIST

Aurora Ghigino (b. 1998) is an Italian photographer from Genoa. After working as a freelance photographer for cultural events and institutions in her home city, she spent four years photographing at sea, rising to Assistant Photo Manager on cruise ships. She recently completed the intensive professional programme at Spéos school in Paris, in collaboration with Polka Magazine. Her work combines portraiture and documentary photography with a natural, intimate approach to people, places and stories.



Aurora Ghigino
4 Rue Titon, Paris 11th, 2026
Photographic series - digital photography
Genoa, Italy

Heather (Dayn) Gonzales

Empathy, 2026
Digital artwork
Mortsel, Belgium

A wolf – symbol of ferocity and resilience – holds in its jaws the most fragile thing it possesses: its own heart. Tears fall from a creature built to survive. The heart is not surrendered; it is held, glowing like an ember in the surrounding darkness.

For Gonzales, the image is a paradox of strength: the wolf could harden, but chooses to grieve; it could destroy, but chooses to protect. Born from the artist's own experience of discrimination and rejection, the work argues that compassion is not weakness – and that dignity, solidarity and empathy demand the courage to keep feeling in a world that teaches us to become cold. "The strongest among us are not those who have never broken. They are those who have been broken — yet still chose to care."

ABOUT THE ARTIST

Heather (Dayn) Gonzales (b. 2003), known as Vylewolf, is a self-taught transgender artist based in Mortsel, Belgium. Nominated for the Global Arts Prize for Innovation, they donate part of all generated revenue to wildlife and climate conservation. Their work aims to turn emotion into action – inspiring people to look closer at nature, at each other, and to leave the world kinder than they found it.



Heather (Dayn) Gonzales
Empathy, 2026
Digital artwork
Mortsel, Belgium

Ksenija Grigorjeva

Dreams of Flight, 2026

Oil on canvas – impasto and expressive brushwork

Līvāni, Latvia

Winged lambs – dreams, youth, the desire to fly beyond boundaries – gather around a young shepherd caught in an impossible choice. In one hand he holds a shepherd's crook: protection, guidance, responsibility. In the other, shears to clip their wings: the anxiety, hesitation and fear of letting dreams take flight into the unknown.

Painted in warm light with folklore-inspired imagery, the work reflects the emotional journey of European youth – navigating the tension between safety and the freedom to explore the world. Will we support young people to spread their wings, Grigorjeva asks, or hold them back out of fear? The painting is a plea to trust the younger generation, and to give everyone equal space to soar.

ABOUT THE ARTIST

Ksenija Grigorjeva (b. 2008) is an illustration student from Daugavpils, Latvia. Art has been her main passion since childhood, and her participation in Erasmus+ projects – travelling across several European countries and discovering their art scenes first-hand – has become a defining part of her artistic journey.



Ksenija Grigorjeva
Dreams of Flight, 2026
Oil on canvas - impasto and expressive brushwork
Līvāni, Latvia

Natalia Janda

A place to belong, 2026

Digital collage — assembled in Procreate from the artist's own drawings and paintings

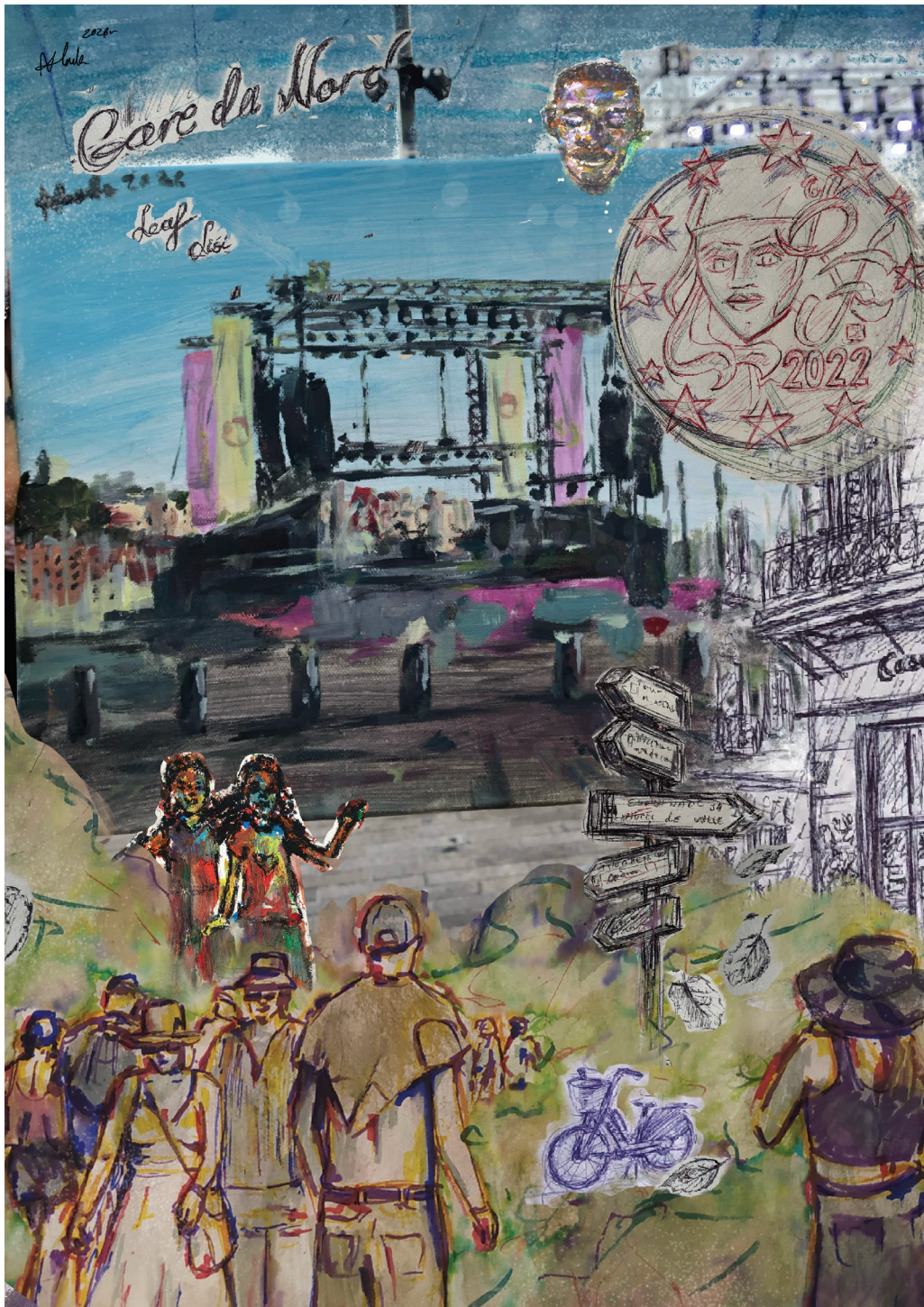
Marseille, France

Janda brings together sketches and paintings created during her life in France into a single joyful composition: a summer scene at Marseille's Vieux-Port, the words "Gare du Nord", the euro, faces from different cultural backgrounds. Each fragment keeps its original character, showing where the final image came from.

Born in Poland and living in France, the artist celebrates what Europe has made possible for her: the freedom to move, to discover other cultures, to meet different people and share the same spaces while remaining oneself. The work radiates gratitude – for cultural diversity, for connection, and for the possibility of building one's own path in a place one has chosen to call home.

ABOUT THE ARTIST

Natalia Janda (b. 2006) trained at an art school before making art a personal passion – drawing portraits and creating tattoos in her free time. She rediscovered painting while working in Greece and has been developing her practice ever since, between personal works and plein-air painting. Originally from Poland and now based in Marseille, she is about to begin artistic studies in France.



Natalia Janda

A place to belong, 2026

Digital collage — assembled in Procreate from the artist's own drawings and paintings
Marseille, France

Julija Jankavs

SOMA, 2026
Oil on canvas
Riga, Latvia

How does emotion become flesh? SOMA explores psychosomatics – the way inner tension takes physical form in the body. Jankavs's figures are stretched, deformed, frozen mid-gesture: in moments of intense emotion, she observes, a person does not act but freezes, trapped within their own body. Painted in deep ultramarine and enclosed in a circular form that seals the figures in their own space, the work makes visible what usually stays hidden. For Jankavs, bodily autonomy is inseparable from human dignity: every person has the right to their own body, feelings and boundaries – and the freedom to express inner experience without shame or judgment. She leaves the reading open, so each viewer can meet the work through their own feelings.

ABOUT THE ARTIST

Julija Jankavs (b. 2001) is a Ukrainian-Latvian visual artist and painter living and working in Riga. She holds a Master's degree in Monumental Painting from the Lviv National Academy of Fine Arts and is continuing her studies in Painting at the Art Academy of Latvia. Also working in sculpture, ceramics and digital art, she has shown her work in Switzerland, Latvia, Ukraine and the United States, including a solo exhibition in central Riga.



Julija Jankavs
SOMA, 2026
Oil on canvas
Riga, Latvia

Lucas Kolodziejczyk

A circle among the squares, 2025

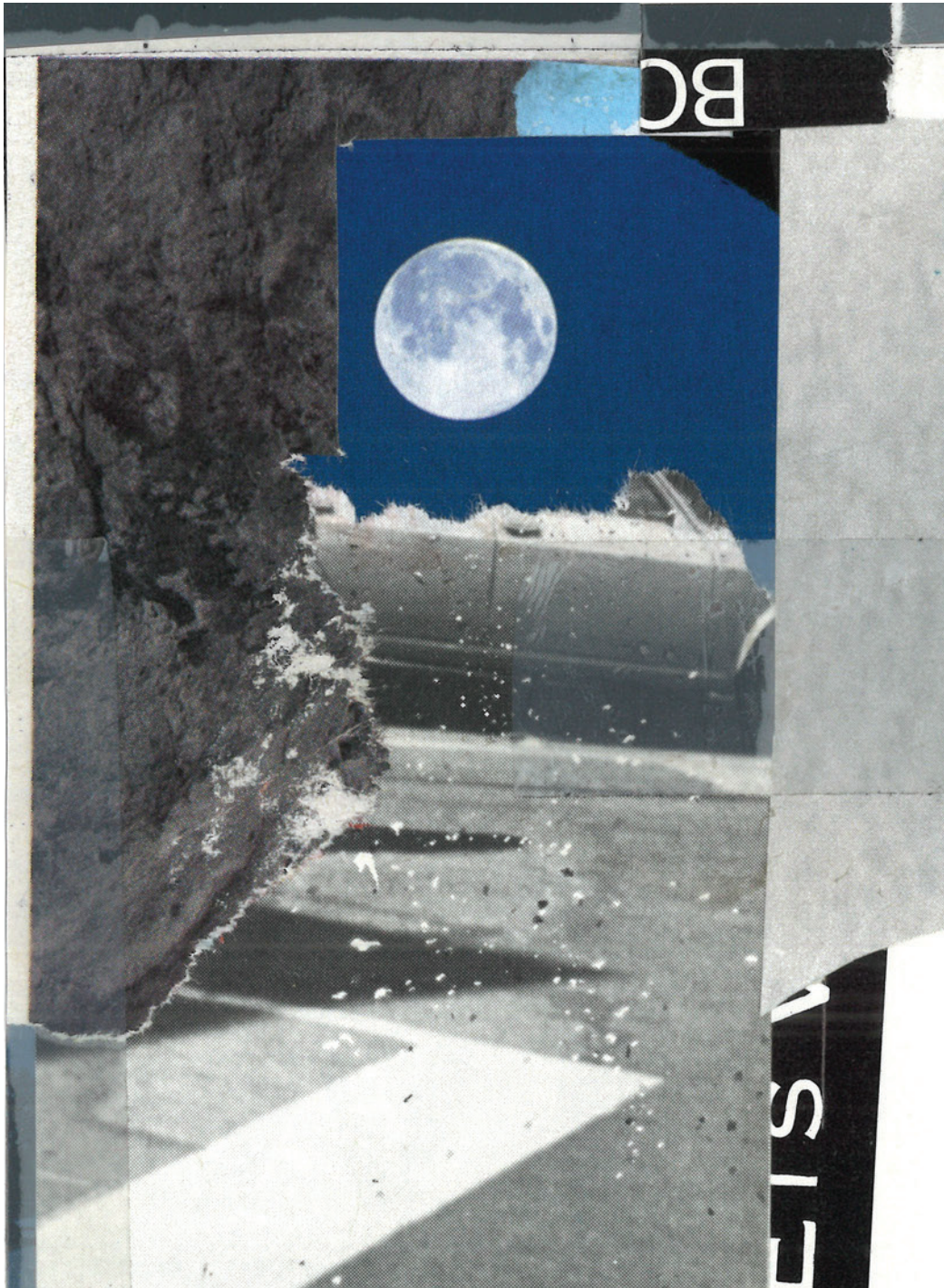
Hand-cut collage – paper, scissors, craft knife, glue and tape
Bordeaux, France

Squares and rectangles overlap into a dense urban landscape – the grids, boundaries and frameworks that organise the spaces we inhabit. Within this constructed world appears a single circle: the moon. Organic and still, it belongs to the composition without being confined by it.

Trained as an architect, Kolodziejczyk cuts and assembles his fragments by hand, letting different textures and origins coexist without becoming identical. The circle becomes an image of the individual within the collective – visible, distinct, undissolved. A metaphor, the artist suggests, for a Europe where belonging does not mean losing one's individuality, and where equality means difference living side by side rather than uniformity.

ABOUT THE ARTIST

Lucas Kolodziejczyk (b. 1998), known as KLDZK, is a Bordeaux-based architect and collage artist – passionate about basset hounds, Jacques Tati's cinema, urbanism, the 1970s and West Ham United. A graduate of the École Nationale Supérieure d'Architecture et de Paysage de Bordeaux, he has held solo exhibitions at Fragments (2025) and Hôtel Madame (2022) in Bordeaux, and his collages have been acquired by private collectors.



Lucas Kolodziejczyk

A circle among the squares, 2025

*Hand-cut collage - paper, scissors, craft knife, glue and tape
Bordeaux, France*

Maciej Król

Vision Born, 2024
Oil on canvas
Rotterdam, Netherlands

A storm in paint: forms overlap, collide and move in different directions as an old order begins to break apart. Heavy, solid elements lose their stability and collapse, while light, sharp forms cut through the turbulence – ideas still in motion. At the centre, a triangular shape starts to crystallise: a new direction coming into focus.

For Król, freedom, equality, dignity and democracy are not born from stability. They emerge through moments of tension and change, when existing structures are challenged and competing visions of the future meet. The storm is not only destructive – it is the space where something new can be born. Democracy, the painting suggests, is exactly this: a shared direction that is never given in advance, but negotiated between many voices.

ABOUT THE ARTIST

Maciej Król (b. 1996) is a Polish painter, architect and computational designer based in Rotterdam. He holds an MSc in Architecture, Urbanism and Building Sciences from TU Delft and a Master in Parametric Design in Architecture from UPC BarcelonaTech. His practice focuses on geometric abstraction and the narrative potential of abstract situations; Vision Born belongs to his series The Painted Places.



Maciej Król
Vision Born, 2024
Oil on canvas
Rotterdam, Netherlands

Wen-Hsuan Lin

The Surface of Recognition, 2026

Acrylic on mirror paper mounted on wooden panel

Paris, France

Reflective surfaces are set into the eyes and mouth of the portrayed figure, so that fragments of the viewer's own reflection enter the image. As you move, the reflection shifts – every encounter with the work is slightly different. You do not stand outside this painting; you become part of it.

The work turns a quiet question towards the viewer: when we look at another person, how much of what we recognise belongs to them – and how much is shaped by our own position, experience and way of looking? Dignity and equality, Lin suggests, begin in this act of recognition: acknowledging that another person exists beyond the way we see or define them.

ABOUT THE ARTIST

Wen-Hsuan Lin (b. 1996) is a Taiwanese visual artist based in Paris, holding a Master's degree in Visual Arts from Université Paris 1 Panthéon-Sorbonne. Working primarily with painting, she explores perception, memory, light and the act of looking. Her recent practice incorporates reflective surfaces, allowing the viewer's own image to become part of the viewing experience.



Wen-Hsuan Lin
The Surface of Recognition, 2026
Acrylic on mirror paper mounted on wooden panel
Paris, France

Violette Margraff

promenons nous dans les bois, 2025
Mixed media – acrylic paint and oil pastels
Paris, France

A portrait of a young Black girl dressed as a soldier, whose title borrows the opening line of a well-known French children's song: "let's walk in the woods while the wolf is not there." The next line stays unsaid – "if the wolf was there, he would eat us; but since he is not, he won't."

Margraff deliberately says little about this work: it is about what is implied more than what is stated. Equality, feminism and racism run beneath the surface, and the unspoken threat of the song hangs over the image. The painting is built to raise questions in the viewer's mind – questions, the artist hopes, that words cannot carry.

ABOUT THE ARTIST

Violette Margraff (b. 2003) studied engraving at the École Estienne in Paris. Living with a disability related to her mental health, she is proud to have earned her diploma and co-created an exhibition with her classmates. She has since built an online community around her art and values – feminism, ecology, mental health, equality – collaborating with Lefranc Bourgeois and Conté à Paris, and running a mail club that sends her art around the world.



Violette Margraff
promenons nous dans les bois, 2025
Mixed media - acrylic paint and oil pastels
Paris, France

Anatoli Markoulaki

Domestic Gravity: Silenced by Routine, 2026
Digital collage – photography and digital editing
Oia, Santorini, Greece

A woman lies collapsed on a kitchen floor, surrounded by the objects of her many expected lives: a vacuum cleaner and dishwasher for the caregiver, a laptop and phone for the professional, high heels for the woman told to remain desirable through it all.

Through layered photographs and a deliberately fragmented digital collage, Markoulaki makes visible the invisible weight of gender expectations – the demand to do everything, and to look composed while doing it. The work asks whether equality is truly achieved when rights exist on paper but roles accumulate in everyday life, and defends every woman's freedom to define her own identity, ambitions and future.

ABOUT THE ARTIST

Anatoli Markoulaki (b. 2008) is a Greek artist and writer. She studied Visual Arts at the Keratsini-Drapetsona School of Arts with a Certificate of Academic Excellence, and graduated from the International Baccalaureate at Doukas School on a full scholarship. The youngest member of the 3rd SNFCC Youth Council and the only Greek in the WOW Foundation's Young Leaders Directory 2026, she has spoken at the Athens Democracy Forum and the UN SDGs Forum in Bangkok, and has been featured by The New York Times.



Anatoli Markoulaki
Domestic Gravity. Silenced by Routine, 2026
Digital collage – photography and digital editing
Oia, Santorini, Greece

Eva Martins

UE's pieces, 2026
Coloured pencils and watercolour
Paris, France

Look closely: every object in this drawing carries a value. An empty chair for democracy – power belongs to whoever takes their place, not to one person. A passport and a glass of water for human rights. Scales held by no one, because justice must be independent. A puzzle whose pieces are all different yet all necessary, for the rule of law. A key and falling feathers for freedom – the liberty to choose your own path.

Created specifically for this open call, Martins's work invites the viewer to stop, search and question what each element means. All the founding values are given equal weight – because, in her words, they are all equally important.

ABOUT THE ARTIST

Eva Martins (b. 2006) grew up between French and Portuguese cultures. She studied Design and Applied Arts (STD2A) in Paris, twice entering the Angoulême International Comics Festival competition, then continued with a DNMADE in Interior Architecture and Object Design. Now a freelance artist working for private clients and institutions, she has also walked for an independent fashion designer and played the lead role in a short film.



Eva Martins
UE's pieces, 2026
Coloured pencils and watercolour
Paris, France

Leo Martinusic

Awaiting Rescue, 2024
Photography
Vienna, Austria

A ship – symbol of freedom, movement and the possibility of choosing one's own direction – sits trapped inside a slowly melting ice cube. Held back by circumstances beyond its control, it waits; but the ice is melting, and with it comes the possibility of breaking free.

For Martinusic, a Croatian citizen living and working in Vienna, questions of movement, identity and belonging are personal. Freedom, the work suggests, is not simply the absence of restrictions but the opportunity to move forward – fragile, never to be taken for granted. The photograph asks a question many young Europeans carry with them: how free can we truly be, when parts of our lives are shaped by circumstances we did not choose?

ABOUT THE ARTIST

Leo Martinusic (b. 2000) is a Vienna-based visual artist and designer with diplomas in Multimedia & Design and Graphic Design. His work has been shown at Fotohof in Salzburg and in exhibitions in Vienna, from an art-techno event to a creative pop-up. Alongside his artistic practice, he works professionally in visual communication and content creation, with a focus on youth culture and creative storytelling.



Leo Martinusic
Awaiting Rescue, 2024
Photography
Vienna, Austria

Meta Mramor

The Broken Labyrinth, 2026

Glass and mirror mosaic, free-hand cutting – 125 × 125 × 5 cm

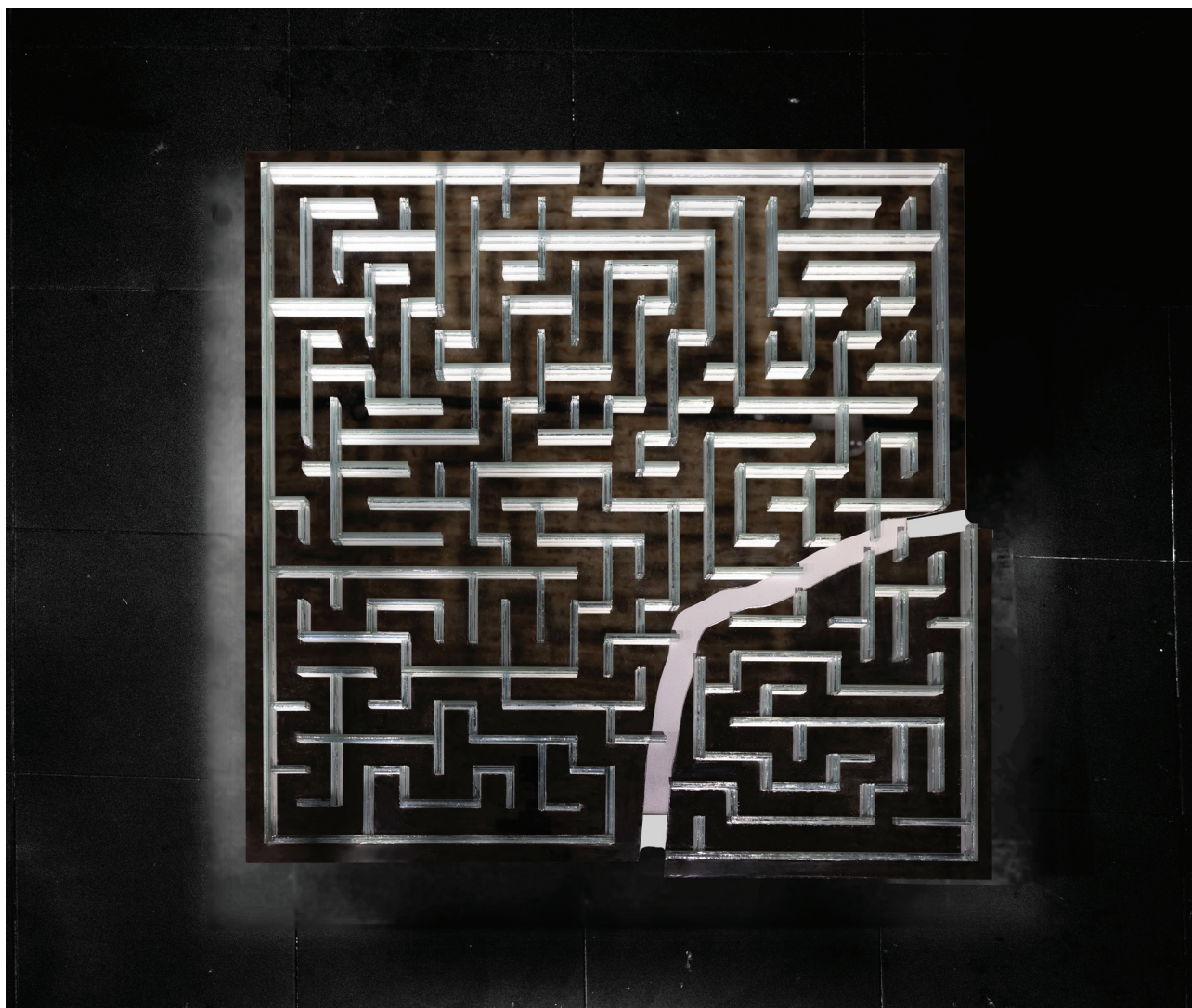
Ljubljana, Slovenia

A labyrinth of cut glass stands for the structures, rules and prescribed ways of thinking that shape everyday life. But freedom is no longer found by following the correct path within the system: it appears as a crack running through the glass – an escape beyond established norms, a different way out.

The work was created during a research stay at the Tbilisi State Academy of Arts in Georgia – a country whose EU accession path was halted in 2024 following democratic backsliding. That tension, between the aspiration to European democratic values and a reality in which they are under pressure, is embedded in the work. Too large and heavy to be moved by one person, the mosaic was lifted, positioned and assembled collectively: even its making argues that together, we achieve more. The work joins the collection of the Museum of the Tbilisi State Academy of Arts.

ABOUT THE ARTIST

Meta Mramor (b. 1998, Slovenia) works at the intersection of glass, applied arts and sculpture. She completed her BA and MA in Applied Arts at the Academy of Fine Arts and Design in Ljubljana, where she also lectured, and is pursuing a PhD in Poland on embodied knowledge in artistic glass practices. She has exhibited at The Venice Glass Week (2024), Glass European Context in Denmark (2021) and the Biennial of Ceramics in Belgrade (2020), and was nominated for the STRABAG Artaward International (2024). She lives and works between Wrocław and Ljubljana.



Meta Mramor
The Broken Labyrinth, 2026
Glass and mirror mosaic, free-hand cutting - 125 × 125 × 5 cm
Ljubljana, Slovenia

Martyna Myśliborska

Cry for freedom, 2026
Acrylic on canvas
Chojnów, Poland

A woman in bridal attire attends a wedding – not willingly, but for the public. Her closed mouth symbolises the prohibition against expressing her own opinion. Around her, strangers crowd the frame, interested only in the sensationalism of the event and in selling the image of it; the table below is covered not only with food, but with newspapers, microphones and radios.

Painted specifically for this open call by one of the selection's youngest artists, the work is a protest against the violation of the right to free speech, free decision-making and free thought – and a warning about how fake news and imposed narratives can strip a person of faith in their own voice. It is, in the artist's words, a cry for the freedom that the European Union now guarantees us.

ABOUT THE ARTIST

Martyna Myśliborska (b. 2009) is a high-school student in Legnica, Poland, with a humanities profile and a long record of national and international art competitions: a multiple winner of the international Nature in Colors competition in Kraków, Grand Prix of the Angel of the 21st Century competition in Będzin, and a prizewinner of a nationwide competition organised by the Sleńdziński Gallery in Białystok.



Martyna Myśliborska
Cry for freedom, 2026
Acrylic on canvas
Chojnów, Poland

Stanislas Ricchi

Salad Bowl, 2026
Digital painting - Procreate
Paris, France

Painted on the artist's return from a long journey through South America, Salad Bowl explores the similarities between two continents: vibrant, layered, full of different energies that still manage to share a common space. Within the composition, Ricchi paints Europe's many environments, its ageing population, and the threats the continent sometimes faces.

The title says it all: not a melting pot where differences dissolve, but a salad bowl where they coexist. The wide spectrum of colour shades, from cool to warm, mirrors the breadth of European inclusion - across ages, social and economic backgrounds, and cultures.

ABOUT THE ARTIST

Stanislas Ricchi (b. 2002) is a self-taught artist from Paris with no formal artistic education — and a growing track record: merchandise projects for the Delta Festival and Solidays, collaborations with schools, and personal projects. A first exchange in Spain at fourteen sparked a lasting attachment to European values of humanity, equality and diversity.



Stanislas Ricchi
Salad Bowl, 2026
Digital painting - Procreate
Paris, France

Beatrice Riva

Foxes, 2026
Acrylic on canvas
Bergamo, Italy

Two foxes chase each other in a circle – running towards the future, or perhaps away from a fire in the night. Riva leaves the reading open.

An animal found across most of Europe, the fox becomes a symbol of the beauty and fragility of the continent's shared fauna and flora – a natural heritage that must be protected, above all from ourselves. The circular composition evokes a spiral of life in which humans, animals and landscapes are bound together. "The bond that binds us to animals," the artist writes, "is stronger than we believe. We are all connected – in a circle, like the one formed by the foxes."

ABOUT THE ARTIST

Beatrice Riva (b. 2004) was born in Bergamo and graduated from the Paolo Sarpi classical high school before completing studies in Venice in conservation and management of cultural heritage, art history branch. She will soon train as a goldsmith artisan in Vicenza. With two fellow artists she has organised exhibitions in her home town of Corna Imagna: Unexpected Coincidences (2025) and Honorite Spirits (2026).



Beatrice Riva
Foxes, 2026
Acrylic on canvas
Bergamo, Italy

Pema Rooms

The wonder found in the decay of child's innocence, 2026

Photography – Sony ILCE-7E, 105mm

Hamme, Belgium

A child carries a stone, helping with the work around her – yet her expression still holds wonder and curiosity. There is something almost playful in the way she moves through a world that already asks her to take responsibility. The stone becomes a symbol of growing up: carrying something, contributing, slowly discovering the weight of life. Rooms does not read the loss of innocence as purely negative – there is beauty in learning to carry what life gives us while keeping the ability to be amazed. The photograph asks a question the artist keeps for herself and for us: can we carry the weight of life without losing the freedom to play, explore and be surprised?

ABOUT THE ARTIST

Pema Rooms (b. 2005) grew up between two cultures in Belgium, fascinated from an early age by the smallest details and the worlds they reveal. She pursued an arts education at a boarding school in Ghent, then architecture in Hasselt, while photography grew through her father – her fundamental influence, whom she lost shortly before her twentieth birthday. Her intuitive practice has since become a way to process sensitivity, overstimulation and the details that often go unnoticed.



Pema Rooms

The wonder found in the decay of child's innocence, 2026
Photography - Sony ILCE-7E, 105mm
Hamme, Belgium

Magdalena Štibohar

At first sight / Na prvi pogled, 2023
Digital photography
Krapinske Toplice, Croatia

Two people are photographed in front of their home. The image deliberately keeps everything in the frame – clothing, architecture, everyday objects – offering the viewer a wealth of visual clues from which to construct an idea of who these people are, how they live, where they might belong socially. The photograph is interested in the exact moment when observation turns into assumption. It provides no context and directs no conclusion; whatever the viewer decides about these two people, they have produced themselves. In that shift of attention – from the photographed to the person looking – the work asks whether we are able to separate a person's worth from the circumstances we associate with them. Dignity, it insists, does not depend on appearance, property or social position.

ABOUT THE ARTIST

Magdalena Štibohar (b. 2000) is a Croatian graphic and visual communication designer with a particular interest in typography, editorial and poster design. She completed her BA at the Academy of Applied Arts in Rijeka and her MA in Visual Communication Design in Ljubljana, with an Erasmus+ semester at Bauhaus University Weimar. Her socially engaged work has been shown at Zagreb Design Week, in Slovenia and in Germany, addressing themes from war and climate change to food waste and humanitarian action.



Magdalena Štibohar
At first sight / Na prvi pogled, 2023
Digital photography
Krapinske Toplice, Croatia

Ines Thora

Untitled A.C 2026, 2026
Mixed media on unprimed textile
Brussels, Belgium

Painted on unprimed found textile – bed linen, tablecloths, fabric – this work lets the material itself remain visible and active. Folds, seams, overlaps and irregular edges are deliberately retained; delicate, washed-out passages meet intense gestures in pink, blue, burgundy, yellow and green. Parts of the fabric extend beyond the painted surface: the work is neither contained nor perfectly resolved.

The choice of textile is a feminist act. Fabric, sewing and domestic materials have long been dismissed as women's craft, while abstract expressionism was dominated by male voices --Thora deliberately brings the two together, making sewing, stitching and mending acts of resistance, transformation and care. The fragile material becomes a carrier of strength: vulnerability, the work argues, is not weakness but a source of empathy, connection and change.

ABOUT THE ARTIST

Ines Thora (b. 1996, Asse) is a Brussels-based visual artist working in painting and installation. A graduate in Visual Arts from LUCA School of Arts with studies in Cultural Studies at KU Leuven, she has exhibited in Brussels, Aalst, Berlin and Amsterdam — including the solo show *Mostly Void* at Tour & Taxis (2020) and the scenographic installation *Dagen dagen* for Ithaka Festival (2025), later presented at Oorzaken Festival in Amsterdam. Her work is currently on view at the Abby Museum in Kortrijk.



Ines Thora
Untitled A.C 2026, 2026
Mixed media on unprimed textile
Brussels, Belgium

Keep exploring – Europe for young people

This project is part of a much wider European ecosystem of opportunities for young people. Three doors worth opening:

European Youth Portal

The European Union's central hub for young people: volunteering, working, studying and travelling across Europe – including DiscoverEU, the European Solidarity Corps and Erasmus+ opportunities. [**youth.europa.eu**](https://youth.europa.eu)

EU Youth Strategy

The framework for EU youth policy cooperation, built around three words: Engage, Connect, Empower. It works to give young people a real voice in the decisions that affect them —the same conviction that drives this project. [**youth.europa.eu/strategy**](https://youth.europa.eu/strategy)

Youth Wiki

Europe's encyclopaedia of national youth policies: how each country supports young people in education, participation, culture and more. [**national-policies.eacea.ec.europa.eu/youthwiki**](https://national-policies.eacea.ec.europa.eu/youthwiki)

Acknowledgements

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