

A NEZ initiative

ARTE

May 2026 Issue 4

INDIA, SPAIN

EDITOR: MICAELA SOLER ASTORGA

**The New Generation
of Models Taking the
World by Storm**

**From Spain
to the World**

Featuring Spanish model

EDUARDO SOLER

Art, Culture and Entertainment



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Collaborations: Christos Arfanis, Katherine Ramirez,
María Luisa Ruiz Monclova, Vivianne Tantra.

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Eduardo Soler

Eduardo Soler is rapidly taking the fashion world by storm. Born in Cádiz and shaped by a bicultural childhood spent between Spain and the UK, the young Spanish model has already caught the industry's eye with features in the UK's prestigious Original Magazine. Now, he celebrates a thrilling milestone as the cover face of Arte, an internationally distributed magazine by the NEZ Foundation (organizers of the acclaimed NEZ International Film Festival). Soler perfectly embodies the fresh, unstoppable energy of today's new wave of global models.

Model: Eduardo Soler
Photography: Cristxu

ARTE

Jon Claire Lee

Honoured
with 3 Top
Awards

NEZ Film
Fest 2026



Australian Producer & Director Jon-Claire Lee was honoured with 3 Top Awards at the NEZ International Film Festival 2026 Awards Ceremony, 1 April, Kolkata, India. **SHOCK HORROR** - Best Experimental Short (This thriller drama features one continuous shot throughout each scene, in a tribute to Hitchcock's classic film *ROPE*.) **WE ARE AUSTRALIA** - Best Music Award (In 2025, the music video with Live Singers was presented in front of the Australian Prime Minister, The Hon Anthony Albanese MP and is proposed to be presented at the 2032 Brisbane Olympics.) **WHAT REALLY HAPPENED WAS** - Best Concept Short (This multicultural drama delves into the traumas of teenage bullying and sexual abuse, a film that has received accolades from around the world.) Jon-Claire thanks Rita Jhavar (festival chair) and Sudeep Sudeep Ranjan Sarkar (festival mentor) for their continued support of his work, which has included feature films *GREED* (NEZ Infinite Vistas Award 2020) and *INNOCENT KILLER* (NEZ Best Feature Film Award 2017).



Jon-Claire Lee is a versatile Producer, Director, Talent Agent, and Actor, holding a BFA in Acting and an MFA in Film and TV Directing from New York University. Since arriving in Sydney in 1991, he set up JCL Productions Pty Ltd, focusing on international and Australian productions in film and on stage. As a filmmaker, he produced and directed award-winning films and music videos - collecting multiple international festival awards for his work.

ARTE

Jon Claire Lee

Honoured
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NEZ Film
Fest 2026



Mr. Lee has featured in international films (*Mao's Last Dancer*, *Muriel's Wedding*, *Nim's Island*, *The Exorcist III*, *Raise the Titanic*, etc.) and TV dramas (*Home and Away*, *Heartbreak High*, *Sea Patrol*, *Mako: Island of Secrets*, etc.).

He is a distinguished member of the Screen Actors Guild (SAG), the Actors Equity Association (AEA), American Federation of TV & Radio Artists (AFTRA), Australian Directors' Guild (ADG), Media Entertainment and Arts Alliance (MEAA), Australian Writers' Guild (AWG) and Screen Producers Australia (SPA).



Enjoy the 3 NEZ Intl Film Festival 2026 Award-winning films directed by Jon Claire Lee.



The Unseen World of ÁNGELES DE LA TORRE

Beyond the Brushstroke



What drives you to paint in front of a canvas?

Well, I'm not always driven by the same desires, but generally I tend to paint based on an idea that seems important to me. I've gone through several phases. For example, I remember those impulses when, as a fine arts student, I would lock myself in my studio and paint with music that would help me complete a painting in a single night. I would become enveloped in another world and another space, and sometimes I thought it was a kind of madness that sometimes made me afraid I wouldn't be able to return to reality. But then I would manage to come back and find my balance.

The ideas that lead me to paint are usually concerns and a search for solutions and answers to situations I don't understand. Some ideas I've explored are the city as a space where people cross paths without knowing each other; the endless calls to institutions to ask for work or to find information about employment; the migrant boats, the crossing of the Strait of Gibraltar, and the thousands of people who lose their lives looking for a place to live; the evictions that suddenly cause people to lose the place where they've always lived; The genocide in Palestine and the senselessness of wars. Other themes I explore include women and the injustice of their anonymity in history, tenderness, and the importance of the values that femininity brings, which have always been historically undervalued. Nature as the place from which we have come and to which we will return, and which we must care for. Mother Nature, who has been praised by numerous cultures and traditions, is currently relegated to the background by commercial interests.

How do you explain your creative process?

I usually start by making sketches, notes, and small drawings, which I then transfer to a large canvas if I find them interesting. Sometimes I'm inspired by everyday events, more complex ideas like existence and fullness and emptiness; other times I start with an image, a poem, or a symbolic idea that inspires me.



Sometimes I experiment with more spontaneous techniques like watercolor washes; other times I prefer to define the drawing, and the themes emerge. After all the ideas and sketches, I execute them on a canvas or a larger sheet of paper, generally with acrylics but also with oils, watercolors, ink...

You've always been a painter. What were your feelings about art as a child?

I've always loved to draw. I don't remember when it started, but I became aware of this powerful tool for communication and expressing feelings when I was twelve or thirteen. I'm a very shy person, and I've found in visual language a way to understand aspects that you can't explore in any other way. It's also been an intimate space where I can connect with myself and, at the same time, express feelings, emotions, and desires in a magical way.

The Unseen World **ÁNGELES** OF DE LA TORRE



Beyond the Brushstroke

What were your first reflections when you looked at your art?

I discovered how the message I wanted to convey in the artwork or drawing I had created was interpreted differently by each person who saw it. A painting that, for me, represented a personal experience was also a situation that many individuals could identify with, each from their own perspective. I

remember a painting of a tree that stood in front of my house. It had been there forever, ever since I could remember. When I painted it, I felt I understood it better, I had made it my own. From that moment on, it became a special part of my existence. That tree was cut down, but it will always remain in my memory.

I also remember a history teacher explaining, using a Picasso painting, the pain of mothers during the Spanish Civil War after the military coup. A woman made of triangles biting a handkerchief, with geometric lines in her eyes, was the clearest expression of what a person could feel at the death of a loved one. Black, angular lines twisting on the canvas and pure, harsh colors that expressed it better than a mimetic image. It was powerful to see pain represented.

In your story, there's an experience that marked your artistic development.

My dedication to painting wasn't clear to me. For me, it was something innate, or a job I did, like writing, which I also love. But when it came time to decide on a career, I didn't know what I could do, how I was going to earn a living so I could become independent from my parents. So that summer, I considered several ideas and professions: journalist/reporter, lawyer, philosopher, and fine arts seemed complicated. But my father encouraged me and said, "Don't you like painting that much? Why don't you study Fine Arts?" For me, it was thrilling; it was a gift I received that I didn't think I deserved. I'm happy to have studied this field and grateful to my mother and father for giving me this opportunity.



The Unseen World of ÁNGELES DE LA TORRE

Beyond the Brushstroke

What advice would you give to people starting out in art?

To those starting out, I would say that art is a way for human beings to understand themselves and the world. It's not a way to make money quickly and easily. The commercialization of art, art as a product consumed by the powerful, is one of the traps of art, one that artists can fall into when they try to make a living from their art. Although the dream of every artist, writer, painter... is to be able to dedicate themselves to painting or writing and not to anything else. Art is a fundamental, initiatory, and magical experience through which we can glimpse our purpose in this world and understand the most important questions of our lives. I also believe that art has a transformative power, a capacity to convince, as those who manipulate images to manipulate consciences already know. But if that energy originates and develops to transform, providing improvements to human beings, or to their groups, to the communities where it is presented, it is a weapon of hope. The person who begins in art, in a way, wants to return to that primordial and visionary state of the child, with the purity of their gaze.

They must understand that they have no competitors to beat or to outdo, that they don't have to be the best artist, but that their goal lies within themselves. And if they express all that is transcendent, they can help others understand important aspects of life.

How important is color to you?

Color is essential; emotions are conveyed through the colors we magically understand and associate with certain concepts, experiences, and smells. In my work, it changes according to my mood. Ultramarine blue has been one of the most frequently used colors in my work, a fundamental hue for expressing essential aspects that transcend the material.



Green is a color of infinite shades, a color that, when it approaches blue, acquires an essential beauty: it is a symbol of water and life. Yellow ochre is close to the earthly and related to the sandy soil so well-known in Andalusia. Red, as an element of passion and emotion, I try to make appear contained, encapsulated, awaiting a resolution to the conflict.

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ÁNGELES DE LA TORRE

Beyond the Brushstroke

Do you think your emotional state at the moment greatly influences your painting?

Yes, it usually has a lot to do with my emotional state, but above all with vital aspects and my interest in a particular subject to which I dedicate study and observation. Through painting, I want to resolve conflict, seek solutions, or question aspects that seem known and established as immutable by society.



Say a few words to those who will read this interview.

For me, painting is a gift. The art and the emotion that washes over me when I understand the knowledge conveyed by a work of art is a legacy I would like to transmit in my work. It's a kind of intuitive secret code that is captured and understood through various channels that reach the consciousness and translate into a deeper and more satisfying understanding of reality. The great fortune of being able to bring forth something understandable and moving from a blank sheet of paper or canvas makes art the highest and most transformative expression of humankind. In the face of destruction, creation.



Einar Haraldsson

INTERVIEW

Einar Haraldsson recently received the NIFF Golden Actor Award 2026 from the Nez International Film Festival in Kolkata, India. We wanted to talk to him to learn more about his successful career.

What sets you apart from other actors in your field?

Nothing specific. I think I am just like other actors/actresses. Have a great humour and love everyone on the Film Set.

If you could play any role in history, what would it be?

I would like to play in the tv series where I am an investigator or film where I am a Police Detective.

How would you evaluate your career to date?

I have been very lucky up to date regarding my work as an Actor. I have had many jobs both in my country and international. The role's are continue to come.



What new projects are you working on this year?

My newest project are Fame and Fall of Ascent. Then two others which I can't say about yet.

Fame is an Alfred Hitchcock movie I am playing Alfred. Fall of Ascent is a Second part of "No Time to Think" movie.



30th March - 1st April 2026

Celebrating 11th Year

Einar Haraldsson
Actor and former Police Officer, ICELAND



Elin

ARTE

Margareta Nordin

NIFF

GOLDEN BRIDGE RECOGNITION 2026

Award Details

Category: This recognition highlights the talent of women in the film industry.

Organization: The NEZ International Film Festival celebrates global cinematic excellence.

Significance: The award honors her career as an actress, director, and storyteller.

The Swedish filmmaker and actress Elin-Margareta Nordin has been honored with the 2026 NEZ Golden Bridge Recognition award by the NEZ International Film Festival (NIFF).



**11th NEZ INTERNATIONAL
FILM FESTIVAL -2026**

pure cinema pure emotions
30th March - 1st April 2026

Celebrating 11th Year



Elin-Margareta Nordin
Actress & Filmmaker



Elin-Margareta Nordin was born in Eskilstuna, Sweden, on October 22, 1986. She is an actress, model, independent filmmaker, editor, and podcaster. She studied at Santa Monica College (Los Angeles) and has worked in both Sweden and Hollywood. Her silent short film, *The Bohemian*, was originally premiered in 2009.

Greece Through the Eyes

OF Despina Dimotsi

Originally from Piraeus and Kranidi, Despina Dimotsi is a dynamic figure in literature and media. Since 2008, her work has been featured in print and digital outlets across Greece, Cyprus, and the United Arab Emirates. Her literary contributions, including short stories and essays, have earned prestigious awards from Municipalities and Writers' Unions. As Publisher and Editor-in-Chief of ERMionida MAGazine, she evolved a local project launched in 2020 into a global, multilingual brand. Now published in eight languages (Greek, English, French, German, Italian, Spanish, Portuguese, and Russian), the magazine broadcasts Greek culture to every corner of the globe. Its portfolio features high-end digital platforms alongside premium print editions.

Alongside her publishing career, Despina Dimotsi has expanded into television, collaborating with prominent networks to spotlight local heritage and beyond. Through live broadcasts, exclusive reports, and strategic appearances, she brings current affairs, tourism, and culture to the forefront, providing the public with a comprehensive perspective on the region.



Interview

How do your roots in Piraeus and Kranidi influence your literary style and identity?

I remember my early years in Piraeus, where I was born, but my home base was always Kranidi in Ermionida. This is where my first ideas for writing were born, as well as my first articles for Paratiritis of Argolida, the newspaper where I started. Later on, my work was featured in several other newspapers and magazines.

Website & Social Media:



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Greece Through the Eyes OF Despina Dimotsi

Interview



What was the trigger or key strategy to transform a local magazine born in 2020 into a global brand?

It was something that evolved naturally. The initial idea was for a local news magazine featuring a few interviews and some general-interest articles. That is how it started, expanding step by step into investigative reportage and a wide range of topics extending far beyond provincial borders and even outside Greece.

Managing a publication in eight languages is a major cultural challenge. How do you ensure that the essence of Greek culture is faithfully translated into each of them?

Each edition always features local topics, recommendations, and drone photography and videography capturing the beauty of the region. Over time, because our area is home to many permanent foreign residents, I felt it was only right that the magazine cater to them as well as to tourists. Leveraging the languages I speak, I gradually expanded the publication into eight languages. Starting this year, Arabic and Chinese are being added to our tourist guide to introduce Ermionida to even larger international markets.

In today's digital age, why do you still choose to maintain premium quality print editions?

Print media possesses a unique finesse; it is both timeless and classic. Since some people are not familiar with social media, it is vital that the news reaches them through physical copies as well. Besides, print is always my top choice—whenever I am asked to choose between the two, my answer is always print over digital.

Of all your award-winning stories and essays, which one do you consider a turning point in your career?

My writing grew out of my love for Greek history and Ancient Greek Literature, which forms the foundation for almost all disciplines and arts worldwide. Through my essays and short stories, I always celebrate the beauty and glory of my country.



When doing live broadcasts and exclusive reports, what is the biggest challenge in capturing the international public's attention regarding local heritage?

Our reports and live broadcasts focus primarily on highlighting the beauty and local products of our region, alongside delivering exclusive news. We provide major national networks with accurate, timely coverage of breaking local stories. Because of this reliability, our magazine is already featured across six national and regional television channels—a number that continues to grow as more colleagues trust our publication as a primary source.

Thank you very much for the great conversation.

ARTE

The Architecture of the Awkward

Lanthimos and the Legacy of the Greek Weird Wave



By Christos Arfanis

There is a specific kind of silence that permeates modern Greek cinema. It isn't the peaceful silence of a Mediterranean sunset; it's the heavy, clinical silence of a sterile room where something very wrong is about to happen. For over a decade, this "wrongness" has been our greatest cultural export. We call it the Greek Weird Wave, and at the center of this hurricane of the absurd stands Yorgos Lanthimos.

To understand Lanthimos is to understand a Greece that was breaking apart. As the financial crisis of 2008 took hold, a group of filmmakers stopped trying to make "pretty" movies and started making honest ones—even if that honesty was wrapped in surrealism, deadpan delivery, and extreme discomfort.

While the world was looking at Greece's debt, Lanthimos was looking at its domestic psyche. In 2009, *Dogtooth* (*Kynodontas*) burst onto the international scene, winning the Un Certain Regard at Cannes and eventually an Oscar nomination.

The film's premise—a father keeping his grown children prisoner in a fenced estate, teaching them a fabricated vocabulary where "sea" means "leather chair"—was more than just a shocking story. It was a dissection of how language and authority shape our reality.

The "Weird" aesthetic was born here

Stilted, robotic dialogue

Characters speak as if they are reading from a technical manual.

A-spatial settings

Locations that feel disconnected from the real world.

Physicality over emotion

Characters express themselves through awkward dances or sudden violence rather than conventional acting.



ARTE

The Architecture of the Awkward

Lanthimos and the Legacy of the Greek Weird Wave

Lanthimos wasn't alone. Athina Rachel Tsangari, who produced *Dogtooth* and directed *Attenberg*, is equally responsible for this blueprint. Together, they moved away from the "Old Greek Cinema" of epic histories and toward a microscopic look at human behavior. When Lanthimos transitioned to English-language films, many feared the "weirdness" would be diluted by Hollywood. Instead, it became more refined.

The Lobster (2015) took the social pressure to marry and turned it into a literal life-or-death transformation.

The Killing of a Sacred Deer (2017) applied the Greek tragedy of Euripides to a modern surgical setting with bone-chilling precision.



In recent years, we've seen Lanthimos evolve from the "bad boy" of indie cinema to a master of the surreal blockbuster. With *The Favourite*, he proved that the Weird Wave's DNA could survive in a period drama. By the time we reached *Poor Things* (2023), the clinical minimalism of his early work had exploded into a Victorian-steampunk fever dream.

Yet, the core remained

Bella Baxter is simply a more colorful version of the children in *Dogtooth*—a soul trying to navigate a world governed by arbitrary and often cruel rules.

Critics often ask why this movement resonated so deeply. I believe it's because the "Greek Weird Wave"

captured a universal truth

Life often feels nonsensical. By stripping away the "veneer" of polite acting and traditional scoring, Lanthimos and his contemporaries (like Babis Makridis or Alexandros Avranas) force us to look at the absurdity of our own social contracts.

Whether it's the way we grieve, the way we love, or the way we govern, these films suggest that we are all living in a version of the *Dogtooth* house—we just haven't realized what the "sea" really is yet.

As a filmmaker watching this journey from Athens, I see Lanthimos not as an outlier, but as a bridge. He took the trauma of a nation and turned it into a cinematic language that the whole world now speaks. It's a language that is cold, strange, and occasionally violent—but it is undeniably human.

ARTE

SIRÂT'S REVIEW



by Maria Luisa
Ruiz Monclova

Sirât is a contemplative arthouse drama directed by Óliver Laxe, running for approximately two hours. Conceived as a European co-production (Spain-France) with a strong artistic identity, the film combines realism and symbolism to create a deeply sensory cinematic experience.

Óliver Laxe, renowned for his austere and spiritual style, brings a highly personal perspective to this project. Throughout his career, he has explored stories characterised by silence, introspection and the relationship between human beings and their surroundings. His films are distinguished by the use of non-professional actors, natural landscapes and a measured narrative that invites contemplation, resonating particularly with audiences of European arthouse cinema.



This is the story of a father who ventures into a barren and unfamiliar land in search of his missing daughter. Throughout his journey, he traverses hostile landscapes and encounters various characters who test his faith, his resilience and his understanding of the world. On this journey, the physical and the spiritual intertwine, turning the search into a transformative experience where pain, hope and redemption mark every step.

Laxe transforms this quest into a poetic device, in which every encounter and every stretch of the journey serves as a station on a personal Way of the Cross.

The cinematography stands out for its use of natural light and sweeping landscapes, which convey both beauty and desolation. The shots are carefully composed, with a leisurely pace that allows the viewer to immerse themselves in the atmosphere, featuring long takes and meticulous compositions that capture the beauty and harshness of the landscape, reinforcing the introspective nature of the work.



The aesthetic is minimalist yet rich in meaning, with cinematography that plays with contrasts to create a sense of mystery and transcendence.

The production design is understated yet evocative, with natural settings that take on an almost leading role. The open, often inhospitable spaces reflect the characters' emotional isolation. The costumes, simple and functional, contribute to the sense of realism and avoid distractions, keeping the focus on the human and spiritual dimensions of the story.

SIRÂT'S REVIEW



by Maria Luisa
Ruiz Monclova

The performances, for the most part restrained and naturalistic, manage to convey complex and intense emotions without resorting to grand gestures. This understated acting style fits in with the film's overall tone, in which silences and glances play a key role.

The soundtrack of *Sirât* is key because it acts as an extension of the landscape and the characters' inner worlds. It does not merely accompany the action, but creates a sensory experience. Its use of silence and organic sounds ensures that every musical interlude has a powerful impact. Rather than simply guiding emotions, it immerses the viewer in a hypnotic state. Furthermore, it reinforces cultural identity without becoming merely decorative, lending depth and coherence to the whole. There is a cultural and symbolic dimension.



The choice of timbres, textures and possible influences (whether traditional or more experimental) is no accident: they help situate the story within a specific context whilst, at the same time, universalising the experience. It is not decorative folklore, but sonic identity.

As for its reception, *Sirât* has been screened at international film festivals, where its aesthetic and narrative approach has been praised by critics. Although it is not a commercial film, its impact is felt within the world of auteur cinema, establishing Laxe as a significant voice on the contemporary European film scene.

In conclusion, *Sirât* is a demanding and deeply reflective work that combines a minimalist narrative with powerful symbolism. Its visual style and thematic approach make it a standout contribution to contemporary European cinema. More than a conventional film, it is an experience that invites introspection and personal reflection.

I recommend this film to those who enjoy reflective and sensory cinema, as well as to lovers of European arthouse cinema. It is a work that does not seek conventional entertainment, but rather to provoke a profound emotional and philosophical experience.



Vivianne Tantra

Latin America Worldviews



Latin American Worldviews

What is a worldview?

The word itself says it all: how we see the Cosmos, everything that surrounds us, how we see our society, even how we dress.

All the peoples of the world have worldviews.

We call a worldview the place that humankind, the gods, animals, and celestial bodies occupy within the Universe.

A ritual for women in the Mesoamerican nobility.

When an heir was born, the ruler's mother pierced her tongue and passed a string through this piercing.

This ritual was performed on important occasions. Because women were the progenitors of the new rulers, they held an important role:

It was believed that their blood, offered through self-sacrifice, could manifest the ancestors.

Therefore, they were a conduit to the supernatural world and to communication with the ancestors.

Quetzalcoatl

"The light that conquers ignorance."

Quetzalcoatl is the feathered serpent represented by two symbols that, when united in balance, form a third symbol, different from the two that created it, thus becoming humanized.

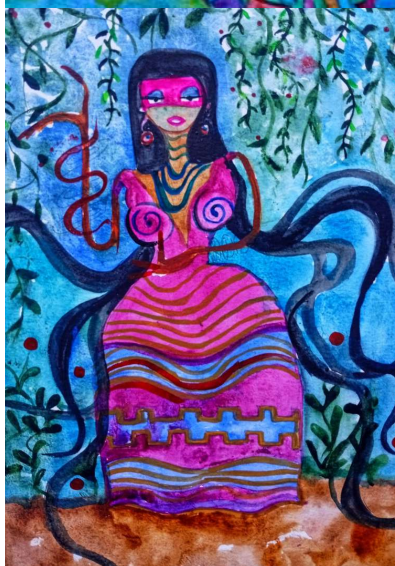
In the Anahuac civilization (Mexico), the quetzal is the representation of the spirit, like the most beautiful bird that takes flight in search of the heights.

And the reptile serpent, a symbol of intelligence that crawls on the Earth, represents matter.

Thus, Quetzal is the spirit, Coatl is matter, and Quetzalcoatl is two quetzals that unite to form a third, humanized being.

They represent the aspiration to balance "the spiritual and material potential of the human being," to evolve in consciousness.

Thus Quetzalcoatl, like his counterparts in other civilizations, was not a human being but a symbol of civilization, representing the wisdom generated by the Toltecayotl, the way of behaving towards society, the Cosmos; it is the civilization of ancient Mexico, Anáhuac.



ARTE

Iceland



A JOURNEY THAT BREAKS THE ICE AND IGNITES THE SOUL **By Jasmin Raap**

Iceland—the land of fire and ice, where nature's soul beats untamed and legends whisper in every gust of wind. From celestial and colossal waterfalls, giant geysers, and active volcanoes, to frozen glaciers and thermal springs, rugged cliffs, and black sand beaches where powerful waves crash against the shore. Yet, its true magic lies not only in its landscape, but in the Nordic spirit—unyielding and deeply connected to nature.

My adventure began along the Golden Circle with a visit to Þingvellir National Park, the famous Gullfoss waterfall with its eternal rainbow, and the breathtaking Strokkur geyser. I continued my journey along the coast, passing by the stunning Gljúfrabúi, hidden inside a cavern open to the sky.



Walking in the footsteps of ancient settlers, I discovered the caves of Rútshellir, a relic of times long past. Along the south coast, I discovered two planes that fell from the sky decades ago, the striking Reynisfjara beach, the mythical Múlagljúfur canyon, Diamond Beach—where the sun shatters into a thousand ice crystals—and countless waterfalls. Unforgettable will always be the rides on Icelandic horses, beings of free souls and noble hearts, and the beautiful moments shared with a wonderful family: a journey that will remain forever in my heart. Iceland reminds us of the beauty of the world and the sense of freedom, but also of our responsibility to care for this precious planet.

Katherine Ramírez

Diamonds are a woman's best friend

By Katherine Ramírez



For decades, diamonds have inhabited a narrative as brilliant as it is restrictive. "A diamond is forever," Mary Frances Gerety proclaimed in 1947, giving rise to one of the most influential slogans of the 20th century. From then on, the diamond was sealed in the collective imagination as a symbol of eternal love and, later, reduced to an even more popular phrase—"diamonds are a woman's best friend"—immortalized in popular culture by Marilyn Monroe. However, in today's context of art and luxury, that narrative is beginning to fracture. The diamond, stripped of its most predictable symbolic weight, emerges as what it has always been: one of the purest forms of transformed matter. Carbon subjected to unimaginable pressure, crystallized into structures of almost absolute perfection. Its true value lies not only in its rarity, but in its origin: a natural alchemy where time is the ultimate artisan. Contemporary creators have understood this transition. Far from limiting themselves to exalting its brilliance, they reinterpret it.



Some fragment it, others set it in unexpected materials, and some choose to partially hide it, forcing the observer to discover it. The diamond no longer imposes itself; now it suggests. This shift also redefines the language of luxury. It is no longer about ostentation, but intention. It is about pieces that dialogue with contemporary art, architecture, and even the philosophy of the object. The diamond is no longer the protagonist by default, but by design. In parallel, its meaning expands. Jewelry abandons rigid gender codes, and the diamond finds new wearers, new stories, and new ways of existing on the body. It evolves from a romantic symbol into a tool for self-expression. Perhaps the greatest luxury today is not owning a diamond, but understanding it. Freeing it from the cliché to contemplate it for what it is: a fragment of eternity that needs no promises to justify its presence. In this new era, the diamond no longer belongs to a phrase, a campaign, or an archetype. It belongs to art as well.

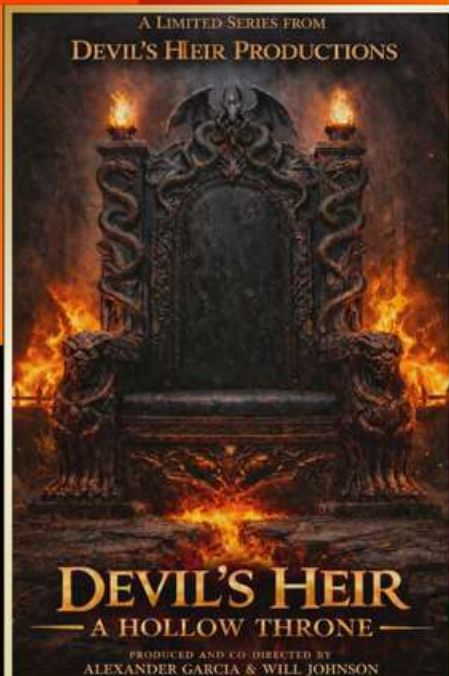
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Alexander Garcia

DEVIL'S HEIR

A HOLLOW THRONE

Devil's Heir: A Hollow Throne is a 2026 British television miniseries created by Alexander Garcia through his production company, Moonless Media & Entertainment. Garcia serves in multiple key roles for the project, including director, producer, and lead actor.



PROJECT DETAILS

- Genre: Science fiction, drama, and thriller.
- Format: TV miniseries (initially scheduled for 3 episodes).
- Status: Scheduled for release in 2026.
- Production: Produced by Moonless Media & Entertainment and Devil's Heir Productions.

Key Cast and Crew

- Alexander Garcia: Director, producer, and actor (Character: Marshall).
- Wil Johnson: Co-director and lead actor.
- Alexandra Bokova: Lead actress.
- Wayne D. Burdette Jr.: Screenwriter.

Production by Alexander Garcia

Alexander Garcia is the CEO of Moonless Media, a UK-based company. In addition to *Devil's Heir*, his production house has worked on projects such as *The Dave Courtney Diaries* and various game show pilots. Notably, the series' poster has already received design awards ahead of its official release.

Key Point

This project marks a significant multi-hyphenate effort for Garcia, blending sci-fi themes with a thriller narrative.

Other projects

Alexander Garcia is involved in include *Brothers in Arms*, *Johnny Irish*, *Take the Fall*, *The Dave Courtney Diaries*.

ARTE

LINDY PIERI

Model



Credits

Photographer: @salli_gainsford Costume & styling: @salli_gainsford HMUA: @seraheames Wig: @micheleodoro
Studio: @studiomastersuk Lighting: @mikebaker_mdb Dog: Apollo Model: @lindouloulou @lindylouzbd

Zahra



Model: Zahra Abuh Tebi-Njeik
Photographer and Editing by @Deptford_Designers
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Loyalty in Hollywood

Does It Really Exist?



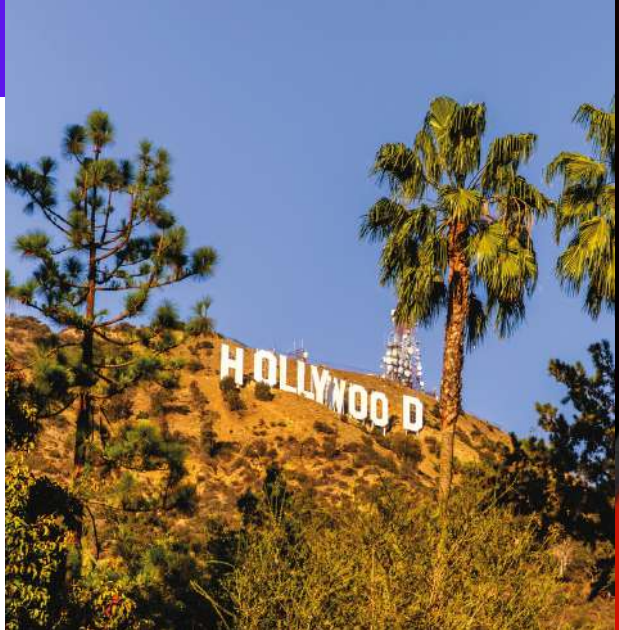
By Kadrolsha Ona Carole

In the glitzy, high-stakes world of Hollywood, loyalty is a concept both revered and questioned. Fame, fortune, and the constant pressures of the entertainment industry can create an environment where personal relationships often feel transactional rather than devoted. But is there real loyalty in Hollywood, or is it just an illusion.

A fleeting sentiment in an ever-changing landscape?

The Illusion of Loyalty

Hollywood is notorious for its revolving doors of friendships, partnerships, and allegiances. The relationships formed in this industry often seem contingent on mutual benefit rather than genuine affection. Stars rise and fall, and with every ascent, there's a shifting of loyalties that can leave even the most steadfast companions behind. For instance, many actors forge alliances with directors, producers, and fellow stars to enhance their careers. This can create a façade of loyalty—apparent camaraderie in public appearances, social media posts, and joint projects. However, behind closed doors, the pressure to succeed often leads to alliances that dissolve as quickly as they're formed.



The Nature of Hollywood Loyalty

Yet, amidst the skepticism, there are examples of enduring bonds that challenge the notion that loyalty is an illusion. Long-term collaborations, such as those between actors and directors like Martin Scorsese and Robert De Niro, showcase a commitment to one another that transcends mere professional obligation. These partnerships often lead to groundbreaking cinema, fueled by trusts built over years of working together. Additionally, loyalty can manifest in grassroots organizations and causes supported by Hollywood elites. Many stars advocate for social issues, forming a tight-knit community that showcases loyalty to shared values. Movements like #MeToo and #TimesUp evidenced how Hollywood figures rallied around one another to address systemic issues, showcasing solidarity and a more profound sense of loyalty that extends beyond the screen.



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The Cost of Loyalty

However, loyalty in Hollywood is not without its costs. When one chooses to stand up for a friend or ally, it can come with substantial personal and professional repercussions. Take the case of celebrities who have faced backlash for publicly supporting a colleague accused of misconduct. The fallout can be severe, leading to career setbacks and damaged reputations.

This raises the question:

how deep does loyalty run when there is so much at stake?

Moreover, the industry's competitive nature fosters an environment where self-preservation often trumps loyalty. Rising stars might find themselves torn between supporting established friends or forging new relationships that could advance their own careers. This internal struggle highlights the complexity of loyalty in an industry built on ambition and success.



The Digital Age and Loyalty

The rise of social media has also transformed the landscape of loyalty in Hollywood. Platforms like Instagram and Twitter allow for real-time sharing of support and promotion, often creating an illusion of closeness among industry leaders. However, this can be misleading. The digital age has given rise to "performative loyalty," where public displays of support may lack the depth of genuine trust and camaraderie. Following or unfollowing someone on social media can signal loyalty—or its absence—in a matter of moments.

KO's thoughts

In conclusion, loyalty in Hollywood is a nuanced and multifaceted concept. While there are undeniable instances of deep, enduring loyalty, the pervasive culture of ambition and competition can create doubt about its authenticity. Genuine connections do exist, often hidden beneath layers of professional obligation and public personas.

Ultimately, as the industry continues to evolve, loyalty will remain a complicated interplay of trust, ambition, and authenticity. Those who navigate this landscape successfully may find that, in a world rife with uncertainty, loyal relationships still hold significant value—if only for a moment.



Julie Turner

ART

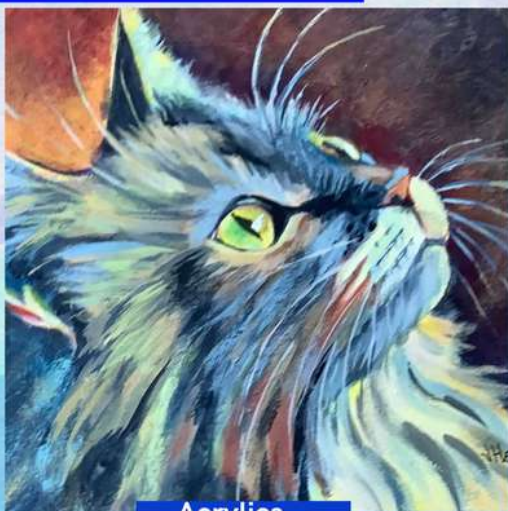


Jan Heath



'Despair' Mixed media using altered pages from National Geographic.

Jan is a self taught experimental artist working in a variety of mediums, linked by a similar methodology; to go where the brush and her thoughts take her. During covid, painting became an important coping style. Creating art is a joy for Jan, if it is appreciated then that is an extra bonus. Her work has featured on the cover of 'Paint' magazine and National and local newspaper/television (teabag art). Jan's artwork has made its way to collections in America, Canada and Australia.



Acrylics



ARTE

AULAS DE CINE (FILM CLASSROOMS)

THE NEW FEATURE FILM BY
SANLÚCAR-BORN DIRECTOR
Rafael Sadoc Hernández

This work, which stands as a symbol of the resurgence of Cadiz cinema despite its modest production, arrives at the Multicines Odeón screens inside the Red Dog Cinemas Banús Complex in Marbella next May 1st for a single screening at 8:00 PM.

The film, produced by Cronema and El Jinete Verde, is a choral dramedy set in an audiovisual classroom. There, a group of young people, guided by teacher Mateo Ramos, delves into the filmmaking process. What begins as a technical exercise turns into an emotional experience where each character finds in cinema a form of expression, refuge, and revelation. Sadoc, who dedicates this work to filmmaker Roberto Pérez Toledo (who passed away in 2022), builds a fragmented and sensitive narrative where the script becomes a mirror of the lives writing it. The result is a film that rejects artifice, seeking instead the truth of gestures, doubts, and silences.

A cast that breathes authenticity. The ensemble combines actors and actresses of true Andalusian heritage—a wonderful mix from Cadiz, Malaga, and Seville—with backgrounds in local theater, alongside promising young talents and future stars from the Grupo Teatro Balbo in El Puerto de Santa María. Outstanding performances include Antonio Coca, Macarena Díaz, Dioni Torres, Zusi Rosado, Manolo Morillo, Jay García, Mer Lozano, Antonio Matiola, Candela Olmo, Efraín Cruz, Aymara Romero, Marcos Mora, Sandra Campos, Chema de la Flor, Paula Llanelli, Jota Aranco, Julia Mena, Bamba Sanlúcar, Marina Rostoll, José Manuel Batista, Daniel Soto, and Miguel Ángel, among others, who bring a freshness and emotional depth that transcends the screen. Every character is crafted with care, and the acting relies on a direction style that prioritizes listening and naturalness. There is no pretense or grandiosity.

AULAS DE CINE

Una película de
RAFAEL SADOC



EL CINE CAMBIA VIDAS

CRONEMA CHIRIPIA ENTERTAINMENT EL JINETE VERDE

AULAS DE CINE

Una película de
RAFAEL SADOC

GRACIAS

"EDUCAR. INSPIRAR. TRANSFORMAR. A TRAVÉS DEL CINE."

ANTONIO COCA MACARENA DÍAZ DIONI TORRES SUSANA ROSADO

Candela Olmo Mer Lozano Manolo Morillo Macarena Díaz Sandra Campos Paula Llanelli Aymara Romero Jorge Aranco Marcos Mora Bamba Sanlúcar Chema de la Flor Jota Aranco Julia Mena José Manuel Batista Daniel Soto Miguel Ángel

1 de MAYO 20:00h 6€

8 de MAYO 21:00h

26 de ABRIL 19:00h

14 de MARZO 17:00h-19:00h-21:00h

AYUNTAMIENTO DE CADIZ Ayuntamiento de Torroja Ayuntamiento de Rota

SANLÚCAR DE BARRAMEDA CIUDAD VIVABLE

ROTA ES CULTURA

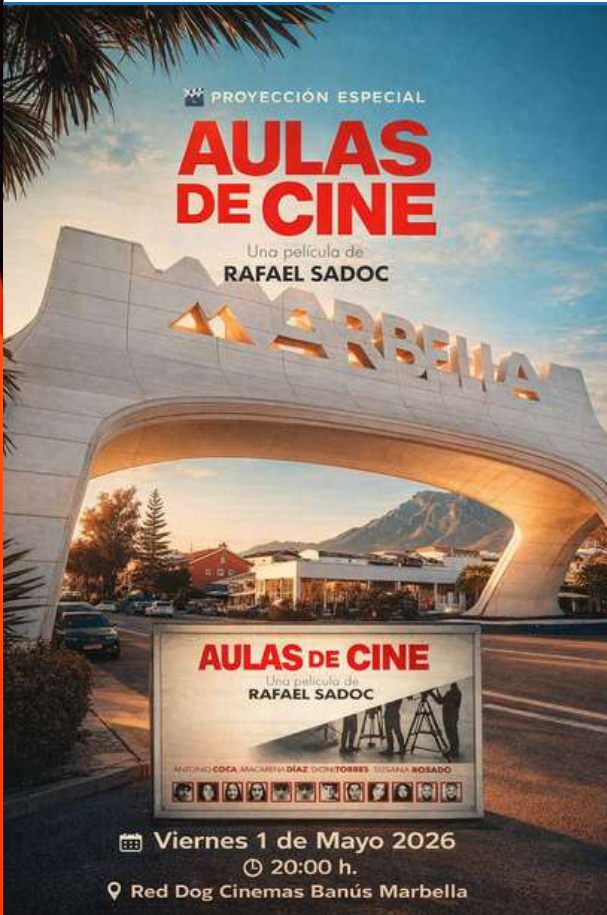
there is truth, and that is enough.

ARTE

AULAS DE CINE (FILM CLASSROOMS)

THE NEW FEATURE FILM BY
SANLÚCAR-BORN DIRECTOR

Rafael Sadoc Hernández



Cádiz cinema demands its place. Aulas de Cine is not just a movie; it is a statement of intent. At a time when the audiovisual industry is concentrated in large urban centers, this work reclaims the value of stories told from the periphery, from the margins. It is living proof that cinema can be born in a classroom, a town square, or a neighborhood theater.

Cádiz cinema, with its limited resources but inexhaustible human and cultural wealth, is starting to find its voice. It does so with humility, but also with firmness. From Sanlúcar, El Puerto, Cádiz, or Jerez... proposals emerge that cannot compete in financial figures, but they move people, connect, and endure. This feature film proves that talent does not depend on budgets, though it does rightfully demand them through the rigor of its proposals. It demonstrates that the passion for storytelling can turn any classroom into a set, and any corner into a universe.

Following that private screening, Aulas de Cine began its run through theaters and cinemas across Spain. It was screened this past March 14, 2026, with three showtimes at the Auditorio Manolo Sanlúcar in Sanlúcar de Barrameda. This coming April 26 at 8:00 PM, it returns once again to the "Alcalde Felipe Benítez" Municipal Auditorium. On May 1, it will be at the Odeón Cinemas in the Red Dog Complex in Puerto Banús, Marbella, and on May 8 at the "José Manuel Valderas García" Municipal Theater in Trebujena. Upcoming screenings are also expected in Madrid, Barcelona, Tenerife, Lanzarote, Cádiz, Málaga, Granada, Sevilla, Toledo, Ciudad Real, Murcia, Alicante, Mérida, Motril, and Vejer de la Frontera, among others.



OLESYA DYAKUN

Artistic Practice Between Memory, Community and Living Traditions

Within contemporary artistic discourse, where questions of identity, cultural transformation and ecological awareness increasingly shape artistic practice, the work of Olesya Dyakun develops a distinctive visual language that connects personal experience with collective memory and social reflection.

Olesya Dyakun is a multidisciplinary contemporary artist whose work explores the intersections of migration, collective memory, cultural identity and ecological awareness. Working across visual art, sculptural forms, textile objects and participatory artistic practices, she develops projects that connect artistic creation with community engagement, social interaction and environmental reflection.



Rather than approaching migration solely as a geographical phenomenon, Olesya interprets it as an emotional landscape in which memory, adaptation and transformation coexist. Within her artistic language, traces of displacement and belonging appear as subtle visual metaphors that invite viewers to reflect on how individuals reconstruct meaning across cultures and environments.

At the core of Olesya's artistic practice lies an intuitive relationship with form, symbolism and observation. Her compositions frequently emerge from attentive engagement with real environments and human relationships. Elements of nature, the passage of time and the complexity of social experience appear as recurring references within her artistic universe.

Several thematic directions consistently shape her work:

- migration and identity
- personal and collective memory
- emotional landscapes of adaptation
- ecological awareness and connection with the land
- community resilience and solidarity



Her artistic practice unfolds at the intersection of personal narratives and broader social realities. Through a multidisciplinary approach that combines visual art,

participatory projects and community engagement, Olesya investigates how identity, memory and human relationships evolve across cultures and environments.

Her work often reflects how identity is shaped by movement, cultural transitions and lived experience.



OLESYA DYAKUN

Artistic Practice Between Memory, Community and Living Traditions

This educational dimension forms an important part of Olesya's broader artistic philosophy, where art functions as a tool for dialogue, learning and community connection.

In many of her projects, Olesya also develops large sculptural masks, puppets and costume figures, created from materials such as textiles, papier-mâché, paint and other handcrafted elements. These expressive characters, often distinguished by vibrant colours and stylised facial features, form part of participatory artistic actions and public events.

Through these themes, Olesya explores the relationship between individual experience and shared histories. Her works suggest invisible connections linking people, landscapes and memories, transforming artistic expression into a reflection on belonging, transformation and continuity.

A defining aspect of her practice is the integration of participatory and community-based artistic processes. For Olesya, art is not limited to individual creation but becomes a relational space where encounters between people generate new perspectives and shared meaning. Workshops and collaborative artistic activities therefore play an important role in her work.

Within these settings, participants are encouraged to explore their own creative language and personal narratives. The artistic process becomes collective, allowing individuals from different cultural, social and generational backgrounds to contribute to shared creative experiences.

Through her artistic association, Olesya also develops educational initiatives for children, introducing them to creative processes such as mask-making, puppet construction and visual storytelling. These activities are designed not only to teach artistic techniques but also to encourage imagination, collaboration and cultural awareness. By working with young participants, she creates spaces where creativity becomes accessible from an early age, fostering curiosity, confidence and a sense of collective expression.

Rather than functioning as static objects, these figures are activated through collective performances, workshops and community gatherings. Participants may wear masks, animate puppets or interact with sculptural characters, transforming artistic objects into living elements of shared experience.



ARTE

ARTE

***A Vision of
Glamour***

***Ildiko
Mile***

Model: Ildiko Mile
Photography:
@deptford_designers

