

Anna Vladi Pantsireva

(Hungary)

Anna Vladi Pantsireva redefines the dialogue between East and West through her mastery of Japanese and Chinese painting. With an artistic vision shaped by European roots and decades of immersion in Asian traditions, her work bridges ancient techniques and modern sensibilities. Exploring the full spectrum of ink art—from the meditative simplicity of sumi-e to bold abstract expressions and the intricate precision of stone seal carving—she unveils the profound beauty hidden in the everyday.

Her art, both deeply spiritual and strikingly decorative, captures the essence of fleeting moments and eternal truths, resonating with audiences across cultures and continents. An award-winning artist and passionate teacher, Anna continues to push the boundaries of her craft while inspiring a new generation to discover the timeless allure of ink painting.

www.annavladi.com

Asian Art



Artists Statement

„My life has always been an endless sequence of changing places. I was born in Minsk, Belarus (and never revisited it since), raised in farthest Siberia, getting my University degree in Computer Science and Graphic Design in Moscow, travelling far and wide from the American East Coast to rural China, from desert Scottish islands to busy Venetian palazzos, from Nepali mountains to French Riviera, and finally settled in beautiful Budapest, Hungary, where I work in a tiny loft studio filled with rice paper scrolls and stained with Japanese ink. The memories of the places I visited and the people I met are always with me and I find inspiration in my past as much as my present everyday life.

I was interested in visual arts from early childhood and tried various forms looking for one that would best reflect my perception of the world and express my feelings. Discovery of ink painting came relatively late in life, when I was in my 20s. Deceptively simple yet deeply philosophical, this art has captivated me at first sight. I immediately felt how it resonated with my views of the world and of where the art belongs in the world. I never looked back since.

Throughout a years I was taught by several masters from China and Japan, trying hard to improve my technical skills and find my own style of painting. Now a teacher myself, I am still looking for perfection in every brush stroke and every composition.

Over the years I took part in numerous international exhibitions and have received several awards. I am an active member of International Chinese Calligraphy and Ink Painting Society (North American Branch). Also I love taking part in live events presenting sumi-e to various audiences, raising interest to this form of art in Western countries”

Interview

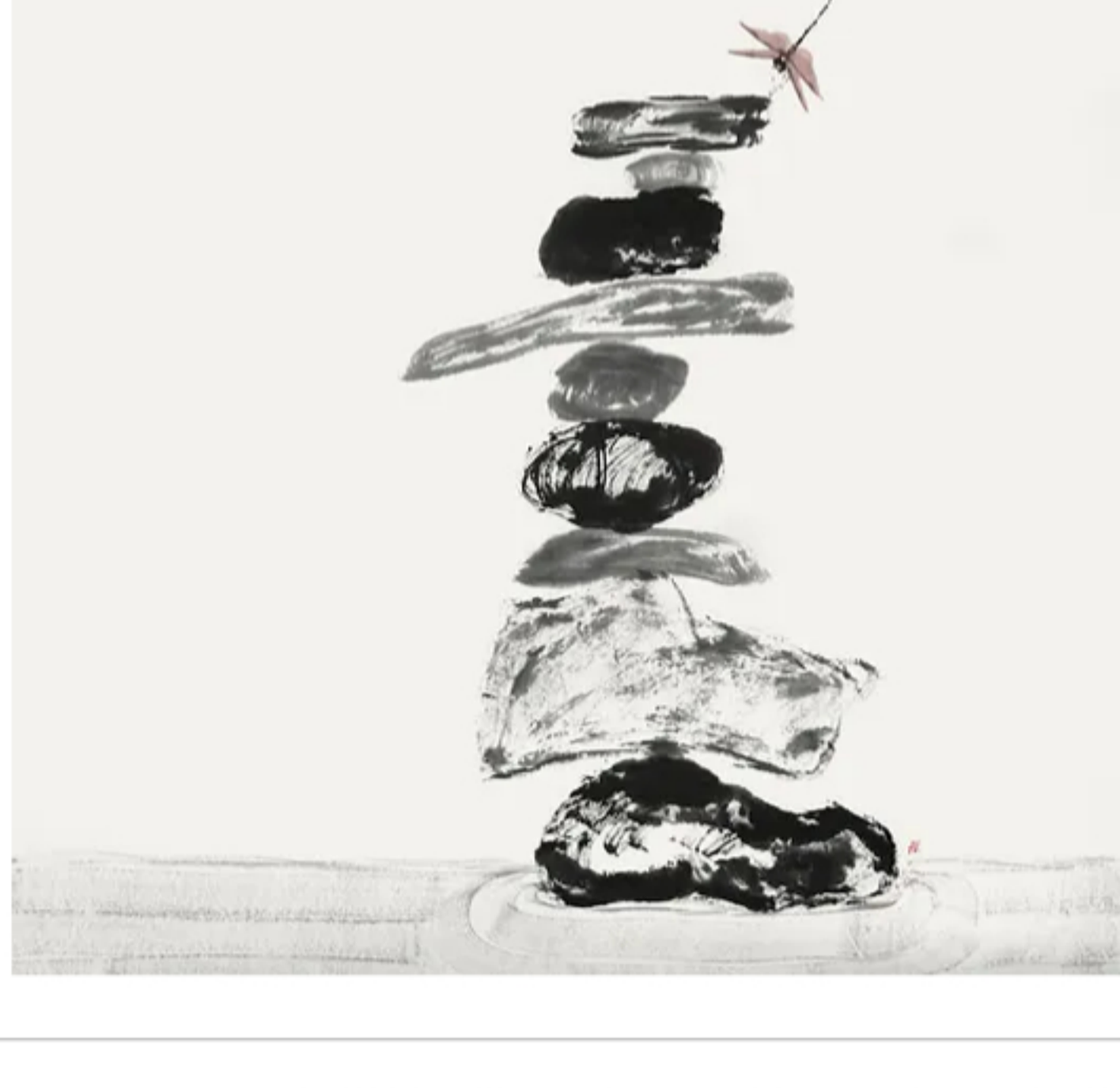


Your artistic journey has spanned continents and cultures—how have your travels and life experiences shaped your unique artistic voice?

“Traveling to various countries in different parts of the world has brought me into contact with incredibly diverse people and cultures. Every new encounter, discovery, or conversation stirs curiosity and inspires creative energy. These experiences encourage me to keep exploring and offer new perspectives on the world. Additionally, I’ve witnessed nature in its many forms — from Egyptian deserts to the Siberian permafrost — and this has taught me to find beauty in all expressions of the natural world, and I think it defined the nature as the main subject of my paintings.”

What drew you to the delicate yet profound world of ink painting, and what was it about this medium that resonated so deeply with your philosophy?

“In the past, I explored and studied different forms of painting, but from the first moment I began working with ink and rice paper, I felt an immediate connection, as if I had found the medium that suits my artistic goals the best. Eastern painting is so distinct, with its unique visual language and expressive techniques. Its simplicity and minimalism are deeply meaningful to me. With just a few strokes of ink that may seem very easy and spontaneous, an artist can evoke not only an image but also emotions and not-so-obvious narratives. The specific compositional rules of this tradition further emphasize the importance of every line, allowing the viewer to feel the essence of what the artist wants to convey. I prefer to stay suggestive in my paintings, leaving much to the viewers’ imagination, which is where any art lives.”

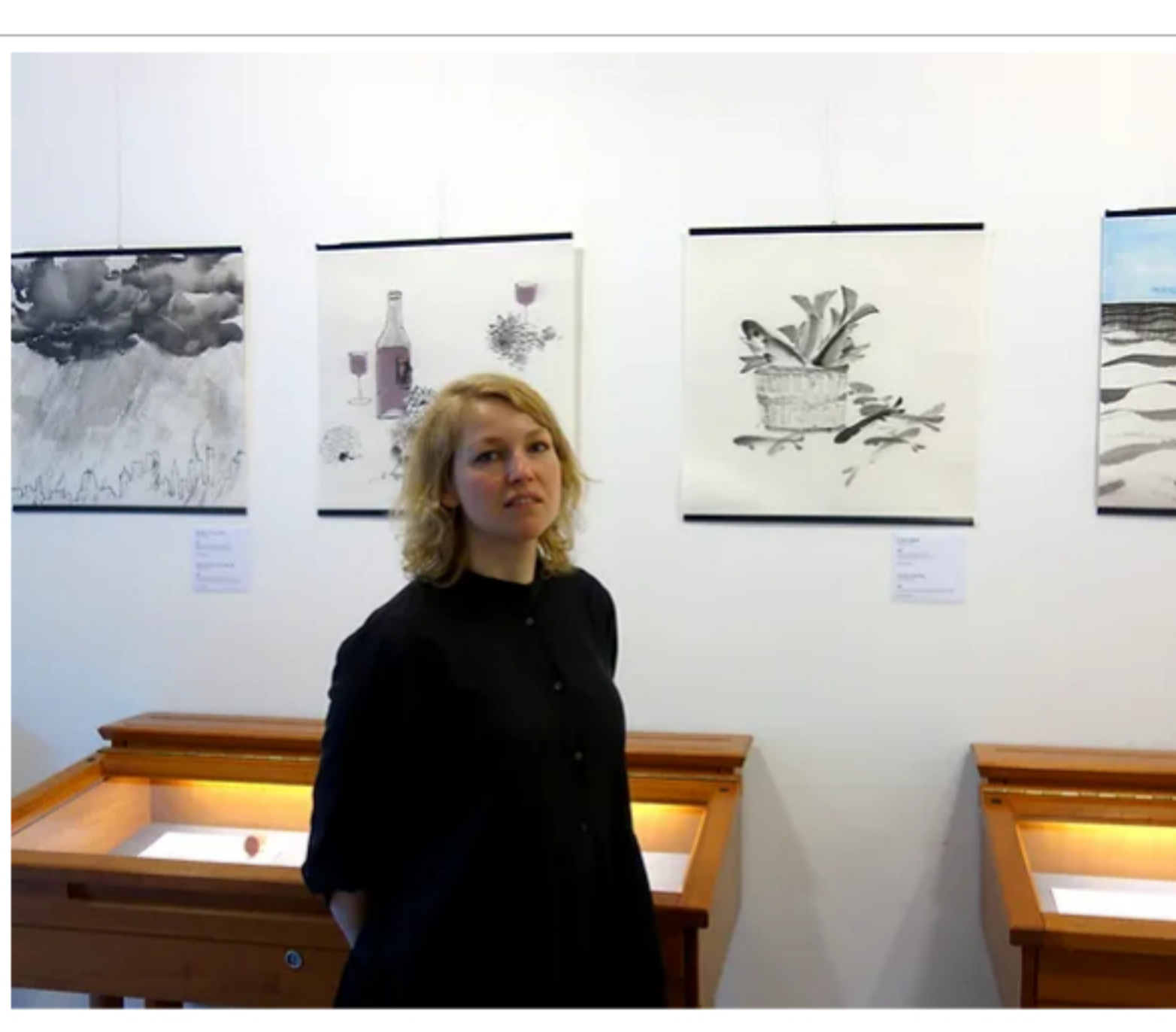


You mentioned learning from masters in China and Japan—how have these teachings influenced your artistic process and your approach to finding your own style?

“Unlike many other forms of painting, Eastern art relies heavily on copying the works of masters during the learning process. Through this practice, you begin to understand which techniques resonate with you and which aspects of painting captivate you the most. You start identifying your strengths, weaknesses, and areas for growth. Watching masters work in person is a rare and invaluable experience, offering insights into your own creative process. Every such opportunity not only imparts new knowledge but also fuels self-reflection and growth.”

How do you balance the traditional aspects of Japanese and Chinese painting with your own contemporary and experimental interpretations?

“Eastern painting has its own set of principles that can sometimes feel like constraints, such as the absence of traditional Western perspective, or limitations in color use. To me, these characteristics harmonize beautifully with certain aspects of modern art, such as minimalism and simplicity, which I also find fascinating. For instance, the principle of minimizing the number of brush strokes in Eastern painting aligns with my vision of abstract art. By referencing ancient traditions, I can approach modern trends in art from a unique perspective, often blending both worlds in one painting. I try to avoid both copying the nature and going all-abstract: even though some of my paintings are non-figurative, it’s always a real world images or notions behind them.”

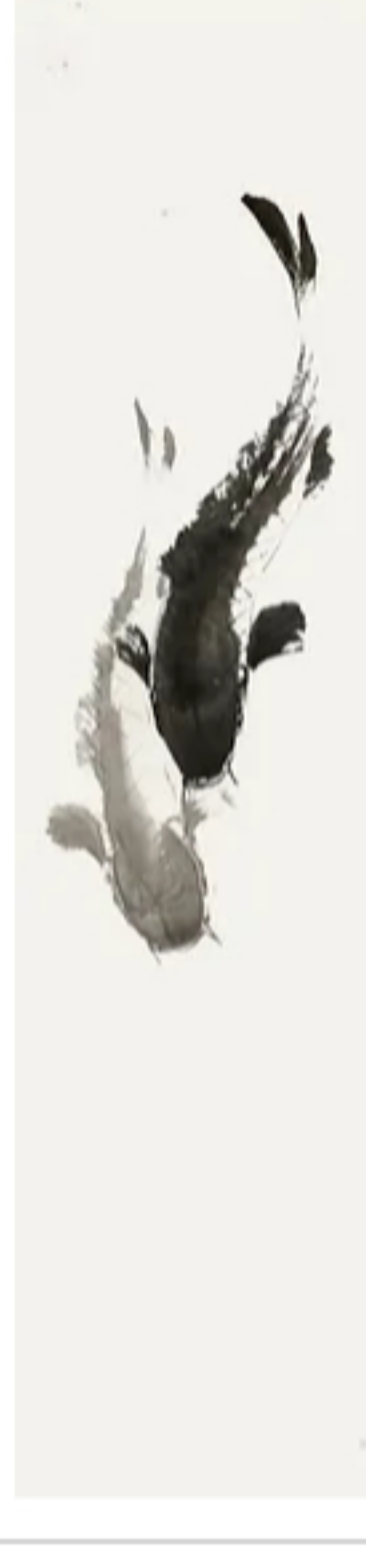


Your art often bridges Eastern and Western perspectives. What challenges and opportunities arise from this cultural blending?

“You’re right, I enjoy portraying traditional Western themes using the techniques of Eastern painting, especially in urban scenes. Many artists working with ink in sumi-e style adapt Western principles like perspective and shading, but I’m more interested in doing quite the opposite, like presenting familiar cityscapes, landscapes, or objects strictly within the framework of traditional Eastern methods. This approach allows me to stretch the boundaries of the old principles without overstepping them. It’s a way of showing familiar subjects in a new light, giving viewers a fresh perspective.”

6. What role does spirituality play in your creative process, and how does it manifest in your artworks?

“This is a fascinating question. Traditional Eastern ink painting has a history spanning almost 2,000 years and owes much of its development to Taoist monks in China and later to Buddhist monks in both China and Japan. For them, painting and calligraphy were forms of spiritual practice. Their philosophies shaped the style deeply, and this connection hasn’t faded in modern times. Without an understanding of these spiritual principles, the art can feel lifeless because each stroke should carry the harmony of the world. I’m staying true to these practices and share many of these ancient beliefs. I’ve also been working on a set of illustrations for each chapter of the Tao Te Ching, although I’m unsure if I’ll ever complete it. Mentioning it here might even motivate me to continue!”



With so many forms of expression—calligraphy, abstract art, stone seal carving—how do you decide which medium best conveys a particular idea or emotion?

“For me, painting, calligraphy, and seal carving are interconnected and complementary. Each provides a unique perspective on the same artistic vision. I often combine all three in a single work: it may start with a haiku or with a spiritual quote, continue with an image related (or contradicting!) the words, and to finish it I may want to carve a seal specifically for that work, so its imprint would harmonize everything into a single piece. When I have an idea, I listen to my instincts to decide which medium will best bring it to life. They never compete but rather enhance each other, offering multiple ways to express an idea.”



As a teacher of ink painting, how has sharing your knowledge with students impacted your own artistic growth and perspective?

“Thank you for asking this. Teaching has profoundly changed how I approach painting. Preparing lessons for beginners forces me to break down complex concepts into simple steps, re-analyzing the techniques and principles I use. This process has helped me discover new facets of the craft and better understand things I hadn’t articulated before. Teaching also cultivates patience — not only within students but within myself. Watching beginners navigate their journey reminds me to give myself more time for exploration, experimentation, and learning. In many ways, teaching has made me a student again, which is both humbling and invigorating.”

Your studio in Budapest sounds like a creative sanctuary. How does your environment influence the themes and energy of your work?

“I’m fortunate to have my own studio — a rather small space in the loft of an old Budapest house. Albeit small — it has everything I need. I keep there different, sometimes vintage, types of rice paper, my favorite brushes (dozens of them), hundreds of books — artistic, spiritual, poetic and so on, a sound system to put me in the right mood, and even a computer to stay connected. It’s a space that inspires creativity and helps the artistic process a great deal. I can come there anytime to work, experiment with ideas, play with ink and paper, or simply browse through books and art albums in my collection. Sometimes, I visit just to relax and escape from the outside world, often leaving with a finished painting. My cat Miso likes this place as much as I do!”



Looking back on your journey, how do you view your evolution as an artist, and what do you envision for the future of your art?

“What I love about this style of painting is that there’s no “ceiling” — there’s always room to grow and improve. Every day brings new discoveries and challenges that push my boundaries. I think the main challenge any art facing these days is the AI advent — but I am sure the art with a human touch, created by real people, reflecting the real experiences, will remain important in our changing world. At least for now I don’t see any sign of people losing interest in what I do, and that really inspires me! As for specific plans, I’m currently working on a few diverse projects and hope to share the results with my audience soon.”

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Fine Art

anna@annavladi.com

www.annavladi.com

Instagram [@annavladi_art](https://www.instagram.com/annavladi_art)

