



ANALYTICAL ART MAGAZINE

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The countless no's I've faced over the years may seem insignificant, but they've shaped me into a significant creator.

— Hoda



Why I Paint

I did not arrive at painting through art school or galleries. I arrived here through microscopes, chromatography, spectra, and long hours spent trying to understand things that cannot be seen.

For years, my world was built on numbers, reproducibility, and proof. Structure was safety. Precision was comfort.

But there are questions science does not ask.

- Where does memory live when home becomes distant?
- What remains when belonging becomes fragile?
- How do you translate grief, persistence, and becoming into something visible?

Painting has been my second language since childhood— not instead of science, but because of it.

The way I layer color is the way I once layered data.

The way I search for form within abstraction is the way I search for patterns within noise.

Every canvas carries both disciplines:
the discipline that taught me how to see,
and the art that finally taught me what I was seeing.

This magazine is not a conclusion.

It is a trace of resilience, of learning to speak without numbers.

— Hoda

About the artist

Meet Hoda

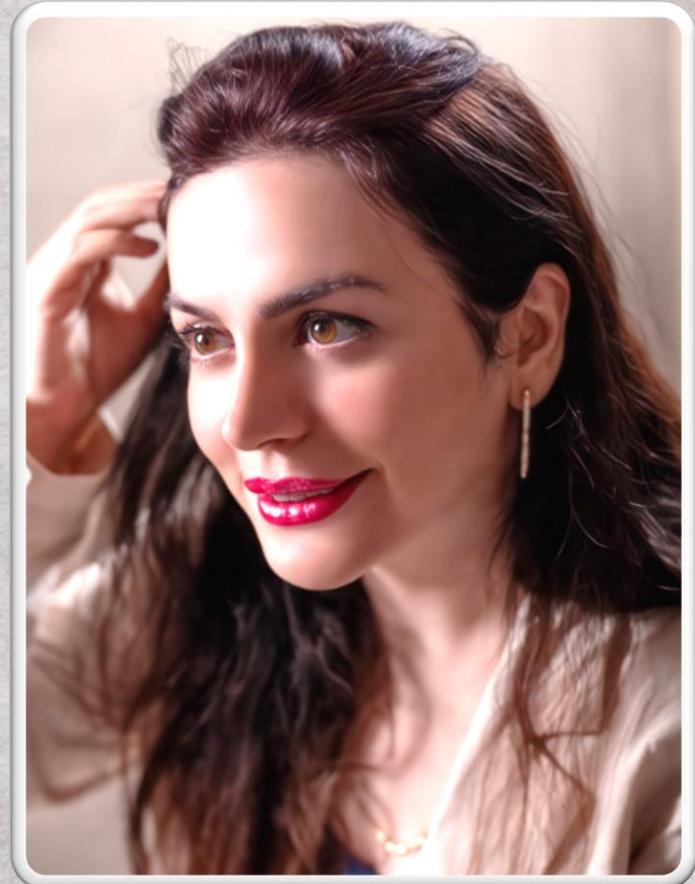
Iranian-born Hoda is an artist who blends the precision of a scientist in Amsterdam with the soul of a painter from Iran. Her paintings are evocative tapestries of color, emotion, and memory, layered with the landscapes of her homeland, her inspired life in the Netherlands, and her scientific background. With a master's degree in chemistry, Hoda spent years studying the smallest parts of matter.

Science gave her many answers, but it could not express the feelings of distance and longing that shaped her sense of self.

Through painting, she found a new language.

Her abstract works explore loss, memory, and the search for belonging. Working across

classical oil painting, sketching, digital art, collage, and AI-assisted creation, she blends scientific patterns with her inner world to build layered artworks that reflect life, change, and quiet emotional depth.



Hoda Radsha

“My work is a bridge between science and nostalgia, and poetry. It is how I remember.”

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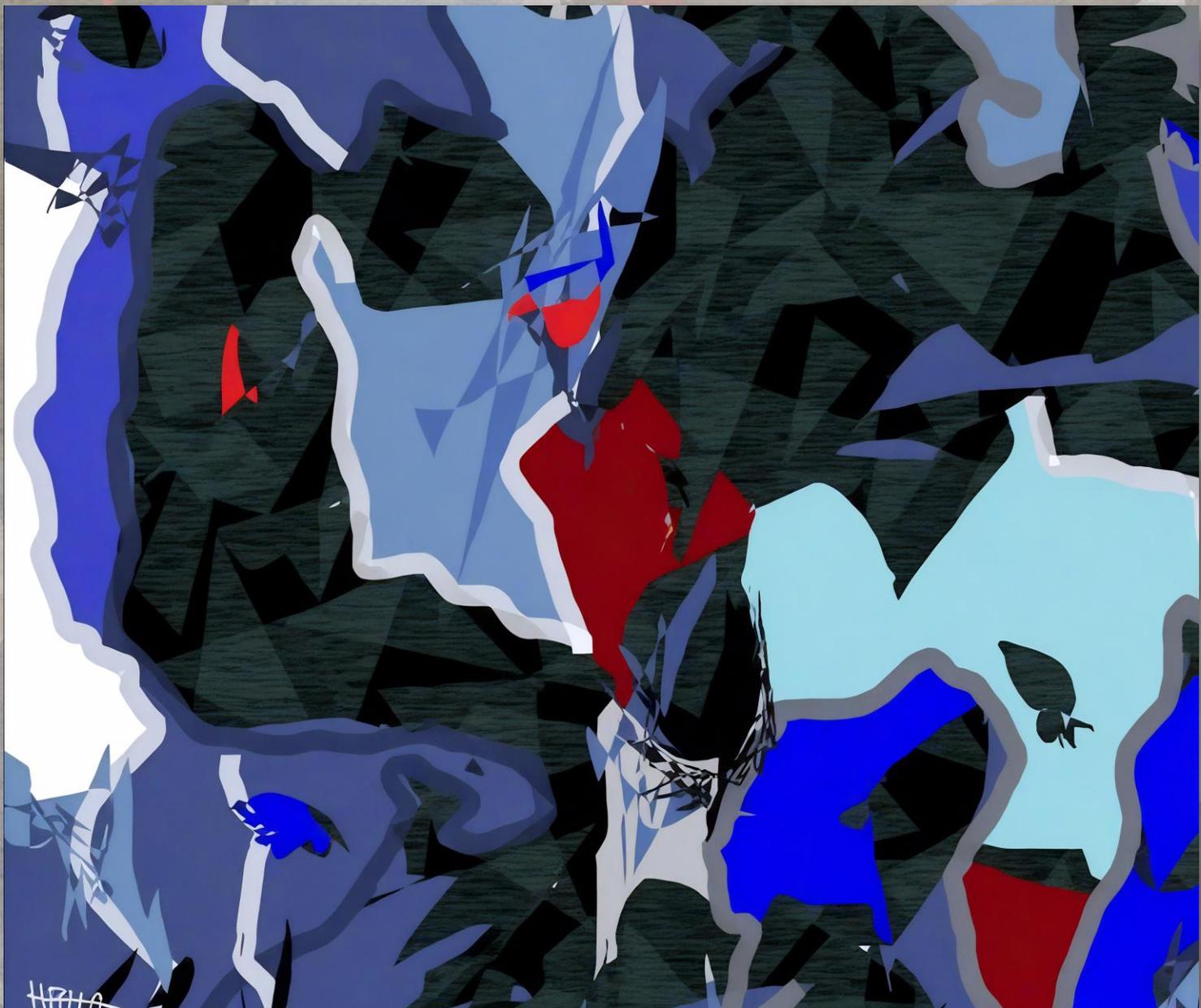
Floating Systems –2022

F-25

*Digital Painting,
3200 × 4000 px,*

This digital composition is constructed from fragmented, layered forms that appear to drift across the surface like elements of a moving system. Tones of blue, grey, black, and red weave through the work, evoking water, fish, and hidden ocean currents beneath the visible surface.

Some shapes are sharp and architectural, while others dissolve into softness and flow. Together they generate a quiet sense of motion, as if the elements are continuously reorganizing, suspended between order and fluidity.

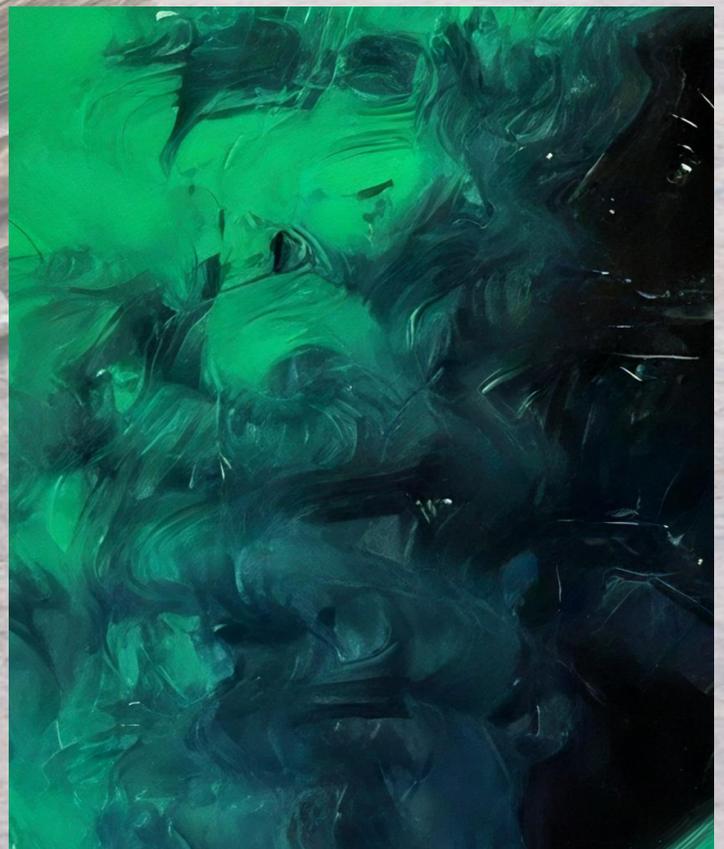




The Third State-2025

Oil on canvas
120 x 160 cm

The Third State exists between science and emotion, between observation and intuition. It is the moment when matter, color, and time interact, giving birth to something that is neither purely logical nor purely poetic but a harmony of both.



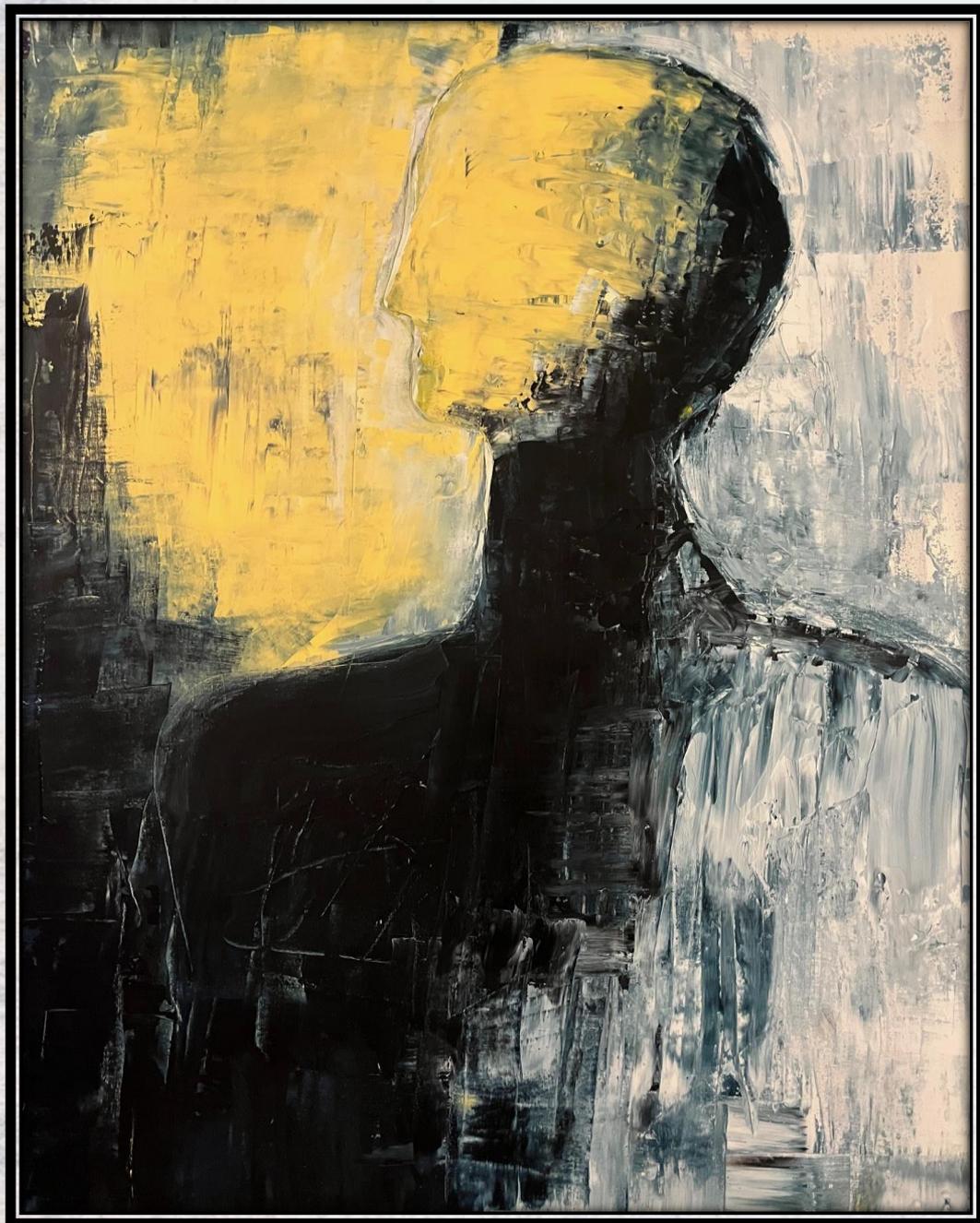


Becoming light– 2025

Oil on canvas

70 x 100 cm

From colors, we rise, and from shadows, we grow. From scattered lines and interwoven colors, a human presence emerges, not a complete face, but an unfinished being in the making. Yellow light rises against the weight of darkness, and from this tension, a new existence is born. The painting becomes a mirror of ourselves, the beauty of becoming, the courage of standing between what was and what can be.



Inside my Studio



My studio is a quiet space where time seems to stretch, and outside noise fades away. It is a place for mistakes, experiments, long silences, and sudden clarity, where ideas are allowed to grow slowly before they become visible.

Cubist Cities – 2018

Oil on paper
50 x 70 cm

This painting is part of a seven-year period in which Cubism became the foundation of my visual language. The fragmented houses and shifting planes express a city seen through a memory that is unstable, layered, and emotional.

Bold black lines hold the composition together while emphasizing its fractures, and the contrast between cool blues and red accents reflects both distance and inner tension. It is not a cityscape, but an inner architecture shaped by years of living with Cubism.



Two-Headed Horse – 2022

Oil on canvas
120 x 200 cm

This painting belongs to the seventh year of my long dialogue with Cubism. The two-headed horse is not a creature of fantasy, but a symbol of divided direction — moving forward while being pulled back by memory, identity, and inner contradiction. Fragmented forms replace anatomy, turning the body into a constellation of planes, as if motion itself has shattered into thought.

The black-and-white patterning across the heads echoes a tension between certainty and doubt, while the vivid reds and yellows cut through cooler blues like pulses of instinct. Rather than depicting an animal, this work maps an internal state: a being shaped by years of living inside Cubist vision, where form dissolves, and emotion becomes structure.





Tehran on Fire –2025

*Digital Painting,
3200 × 4000 px,*

This work was created during the twelve days of war in Tehran and was later showcased in Istanbul in November 2025 with the Adli Group. It reflects not events, but the inner atmosphere of the city, tension, uncertainty, and suspended everyday life. Fragmented architecture and sharp, unstable lines suggest a place breaking apart while trying to remain whole.





Looking Forward-2026

Blue Collection,

In this painting, the body is not depicted as male or female, but rather as a human form. I am not interested in identity or gender here, only in the feeling of being. The soft blue tones and the quiet pose create a moment between staying and moving forward. It is a pause filled with emotion, not sadness but reflection.

This work is the beginning of a new direction in my Blue Collection, and I will continue with a series of paintings in this atmosphere, exploring the human body as a place of transition, where looking forward is more important than knowing exactly where I am going.



This is only the beginning of a published magazine. It is not the last — Hoda has many unpublished paintings and plans to share them through future editions. Each upcoming magazine will explore new seasons, new moods, and new styles, continuing the journey of her artistic world.



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