

An abstract painting featuring thick, expressive brushstrokes in vibrant red, deep blue, and off-white. The composition is dynamic, with a prominent vertical red stroke on the left and a large, textured white and blue area in the center. The background is a mix of dark and light blue tones, creating a sense of depth and movement.

ISABELLA AMRAM

UNTITLED ART
MIAMI BEACH 2025

WILDER

Isabella Amram's paintings approach the canvas as a site where colour and gesture test the limits of symbolic language and rational comprehension. Rather than representing or standing in for reality, her canvases enact a process of meaning-making in real time. Paint is applied and scraped back, sometimes over months, to create time-worn, vibrant layers that function as material records of action and force. Her surfaces register both immediacy and duration, staging dynamic encounters between artist/viewer and artwork.

This new series, debuting in Miami, takes the Tarot as its point of departure. Rooted in an ancient visual system of archetypes, the Tarot dramatizes human experience through emblematic figures, symbols, and actions. Amram turns to this tradition not to reproduce its imagery, but to absorb its intensity and reconfigure it through abstraction. In her work, the Tarot's symbolic charge converges with the layered, gestural language of nature — its erosions, proliferations, and rhythms — each offering systems that are at once structured and unstable, codified yet resistant to final interpretation. Amram translates these forces into paint, using bold colours and marks that move across the canvas like performers — exaggerating, colliding, and reassembling into shifting fields of clashing and releasing.

Two works on view respond specifically to the Six of Wands and the Seven of Cups: cards that stage contrasting facets of human experience. The Six of Wands, often associated with triumph and recognition, finds resonance in sweeping directional gestures and hues that suggest momentum and forward motion. The Seven of Cups, linked to illusion, choice, and desire, dissolves into unstable layers of colour and form, evoking multiplicity, confusion and ambiguity. In both cases, Amram translates the symbolic drama of the Tarot into painterly terms, preserving its intensity while resisting fixed representation.

This resistance is central to her practice. Through painting, Amram extends the Tarot's performative dimension while also drawing on its inherent irrationality. The cards resist linear logic, relying instead on associative leaps, intuition, and ambiguity. Just as importantly, they have long been used for divination, a playful, controversial and vulnerable practice that carries cultural weight, offering orientation, reflection, and counsel. In this sense, they embody what Georges Bataille termed "non-knowledge": forms of experience that escape rational comprehension but remain profoundly meaningful. Amram seizes on this dual quality, paralleling it with the instability of abstraction. Just as the Tarot unsettles reason by holding multiple meanings at once, her paintings obstruct singular interpretation, foregrounding flux, uncertainty, and the provisional.

Her working process reinforces this. Each painting develops through cycles of experimentation: laying down a base structure, overlaying energetic sweeps, then scraping or erasing to reveal submerged traces. This accumulation and removal inscribes time into the canvas, producing surfaces that feel both immediate and ancient. The resulting works operate as sites of instability — never fully resolved, yet cohering into compositions that withhold closure.

Amram's practice is grounded in the conviction that painting can address both body and mind in ways that bypass rational thought. In place of fixed symbols, her canvases create indeterminate yet visceral encounters, where colour and gesture act as living presences. Viewers are invited into a space where meaning is suspended, where painting itself stages the unfolding (and at times uncontrollable) drama of existence.



Isabella Amram

Arcana Fragment I

2025

Oil on canvas

20 x 20 cm | 7.9 x 7.9 inches

£1,200 excluding vat

£1,440 including vat











Isabella Amram

Arcana Fragment II

2025

Oil, marble dust and oil pastel on canvas

20 x 20 cm | 7.9 x 7.9 inches

£1,200 excluding vat

£1,440 including vat









Checklist



Six of Wands (A Flame carries Itself Through the Crowd), 2025
Oil , acrylic, oil stick, cold wax, oil pastel and soft pastel on canvas
200 x 180 cm | 78.74 x 70.87 inches
£11,400 excluding vat
£13,680 including vat



Seven of Cups (A Forest Hums With Possibilities) , 2025
Oil , acrylic, oil stick, cold wax, oil pastel and soft pastel on canvas
200 x 180 cm | 78.74 x 70.87 inches
Sold



Shrapnel in Red, White and Blue , 2025
Oil, acrylic, and oil bar on canvas 100 x 100 cm | 39.37 x 39.37 inches
£6,000 excluding vat
£7,200 including vat



Black Widow, 2025
Oil, soft pastel, oil pastel and cold wax on canvas
101.5 x 76 cm | 39.96 x 29.92 inches Framed Dimensions
107 x 81.4 cm | 42.13 x 32.05 inches
Sold



Chewton Bunny Reserve, 2025
Oil, acrylic, oil bar and cold wax on canvas
90 x 65 cm | 35.43 x 25.59 inches
Framed Dimensions 95.5 x 70.5 cm | 37.6 x 27.76 inches
£4,900 excluding vat
£5,880 including vat



Arcana Fragment I, 2025
Oil on canvas
20 x 20 cm | 7.9 x 7.9 inches
£1,200 excluding vat
£1,440 including vat



Arcana Fragment II, 2025
Oil, marble dust and oil pastel on canvas
20 x 20 cm | 7.9 x 7.9 inches
£1,200 excluding vat
£1,440 including vat

Isabella Amram



Isabella Amram (b. 1995) is a Turkish-Venezuelan painter based in London. She holds a BA from Brown University and an MA in Painting from the Royal College of Art. Her work has been exhibited across Europe and Turkey and is included in several international private collections. Isabella approaches painting as an evolving dialogue between body, surface, and time. Through layering, erasure, and re-composition, she creates paintings that are physically dynamic and conceptually fluid. Organic forms—like roots, erosion patterns, and natural phenomena—serve as structural references, alongside fragmented codes and symbols that resist fixed meaning. Her practice draws on a personal archive of imagery collected during nature walks, which she internalises and abstracts into compositional and gestural cues. Working across various scales and often in multi-panel formats, her paintings suggest a fractal logic—forms repeat, break, and transform. Mark-making is central, producing surfaces that hold both immediacy and depth, reflecting a non-linear sense of time and perception. Rooted in contemporary abstraction, Isabella's work privileges process, sensation, and the instability of meaning. While her gestures are instinctive, her use of color is deliberate, creating a balance between spontaneity and formal control.

Education

Royal College of Art (September 2024 - September 2025) - *Painting MA*

Brown University (September 2023 - December 2018) - *Sociology BA*

Selected Exhibitions & Auctions:

2025

'Focus' at Workplace (October 2025)

'Fluid Memories' group show at Haricot Gallery (October 2025)

Contemporary Istanbul art fair group presentation with Gillian Jason Gallery (September 2025)

Microcosm group show at Matt Carey Williams (October 2025)

Poetry of the Earth group show at Wilder Gallery, co-curated with Vittoria Beltrame (June 2025)

Bounce group show at Mint Munich curated by Nathalie Baume (June 2025)

A Journey Into the Unknown group show at Haricot Gallery (June 2025)

RCA degree show (June 2025)

The Sway of Form group show at Gillian Jason Gallery (May 2025)

Immaterial group show at Soho Revue (May 2025)

'Gestures in Flux' solo show with Kira Stretetzki and Deutsche Bank in Berlin (May 2025)

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