

SUMMER ISSUE • ISSUE NO.8

COLLECT ART



JULY 2022

THOMAS GONZÁLEZ | MULTIMEDIOS 12.1

Collect Art is an independent ad-free art gallery, dedicated to discovering and promoting art.

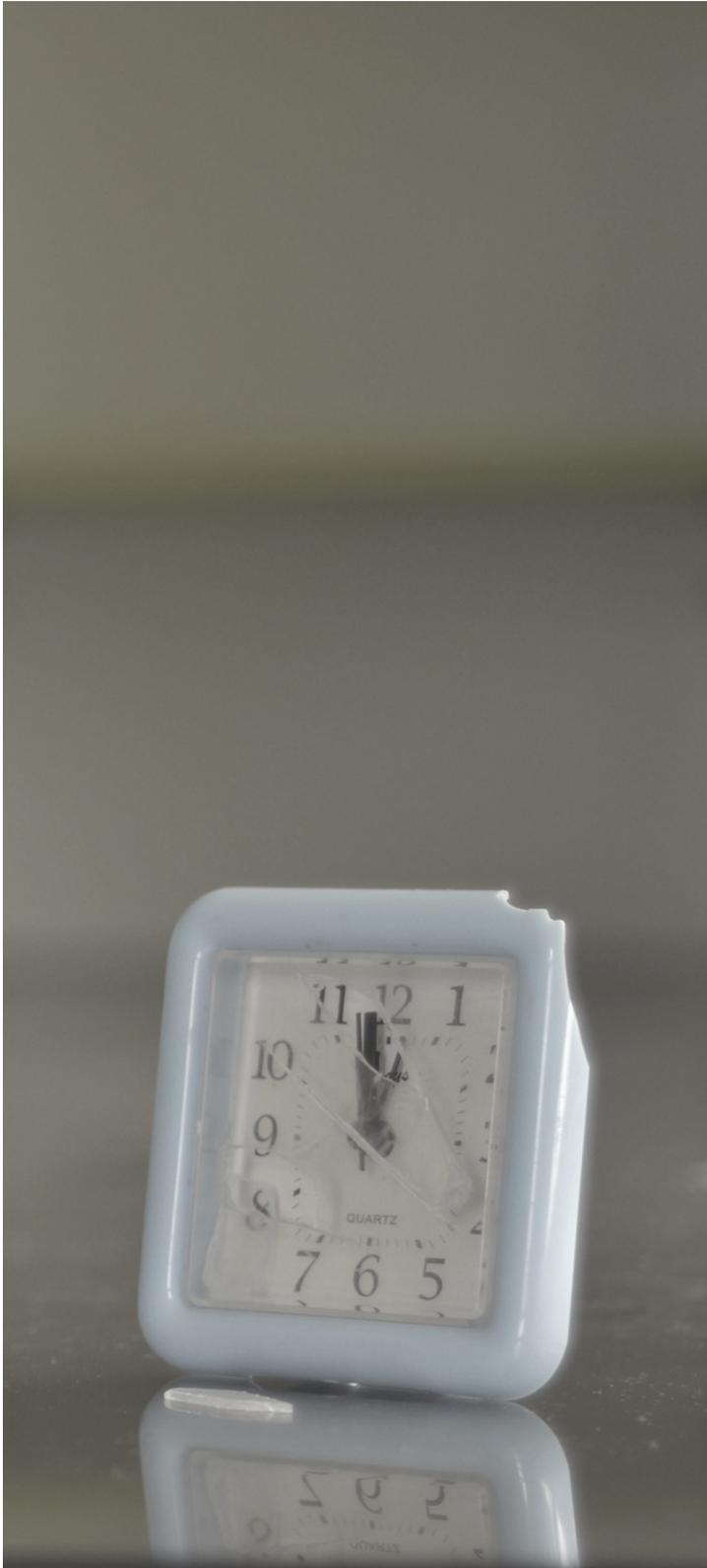
A common space for artists, photographers, sculptors, designers, and other artists.

The Gallery publishes 4 publications in a year (Autumn, Winter, Spring & Summer Issue).

Each issue is dedicated to art, artists, and art lovers.

We give opportunities to all, who want to work with us and want to be a part of our gallery.

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ALEXANDRA FRANCIS



Alexandra Francis is an interdisciplinary artist that is based in Leeds, England. Francis completed an MA degree in Art and Design at Leeds Beckett University in 2019, and is now working as a practising artist, with a main focus on the creation of sculptures and digital artwork.

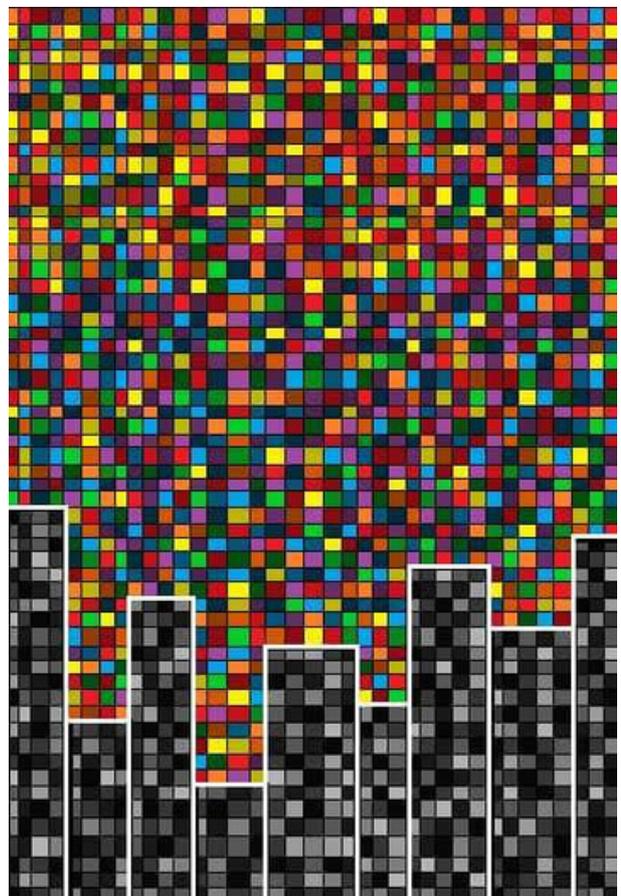
Alexandra Francis has exhibited her artwork across the UK, Catalonia, Greece and the USA, and has been featured in various articles including 'Be in the NYC know', 'The Crazy Mind' and 'Creativinn'. Her artwork was also featured in the March 2017, June 2017 and March 2019 editions of the Average Arts magazine, as well as the February 2019 edition of the A5 magazine (Potfolio #23). Francis was shortlisted for the Croome Research and Development award in 2018.

"As an artist I am interested in creating artwork that explores the concepts of space, time, colour, and individuality. I was inspired to create this body of work through my fascination of pareidolia and white noise. The artwork that I tend to create often revolve around the concepts of fluctuation, natural forms and biomorphism. With my fascination of the natural world, it is not a surprise that I incorporate natural patterns, layers, formations, colour and geometry into the work that I produce. I am interested in how everything in the physical world is comprised of shapes and thus try to mimic that in the artwork that I create."

"Art is something that makes me feel very content in life. The best part of being an artist for me is being able to share the work that I create to the public. There is something very special about being able to create an artwork that initially began as a mental image, and then bringing that artwork to life, to share with other people."

I believe that art is endless; everything - everywhere can be considered as art, as everything is composed of shapes, patterns, textures and colour."

Art is also my therapy for my mental health and is something that makes me feel complete as a person."



Who are you?

I am an interdisciplinary artist based in Leeds, England. I studied at Leeds Beckett University between the years of 2015 and 2019 where I received a BA (Hons) in Fine Art and an MA degree in Art and Design.

I have exhibited artwork in various solo, group and community exhibitions across the UK, Catalonia, Greece and the USA.

What type of art do you make?

The type of art that I create continuously fluctuates as my art career progresses. When I was in high school, I focused on the creation of painting and drawing, however, between 2013 and 2015 whilst in college, I spent the majority of my time experimenting with printmaking and the production of acrylic paintings.

Throughout both my BA (Hons) and MA course at Leeds Beckett University, my main focus was on the generation of sculptures and installations, many of them audience interactive and inspired by the work of Yoko Ono.

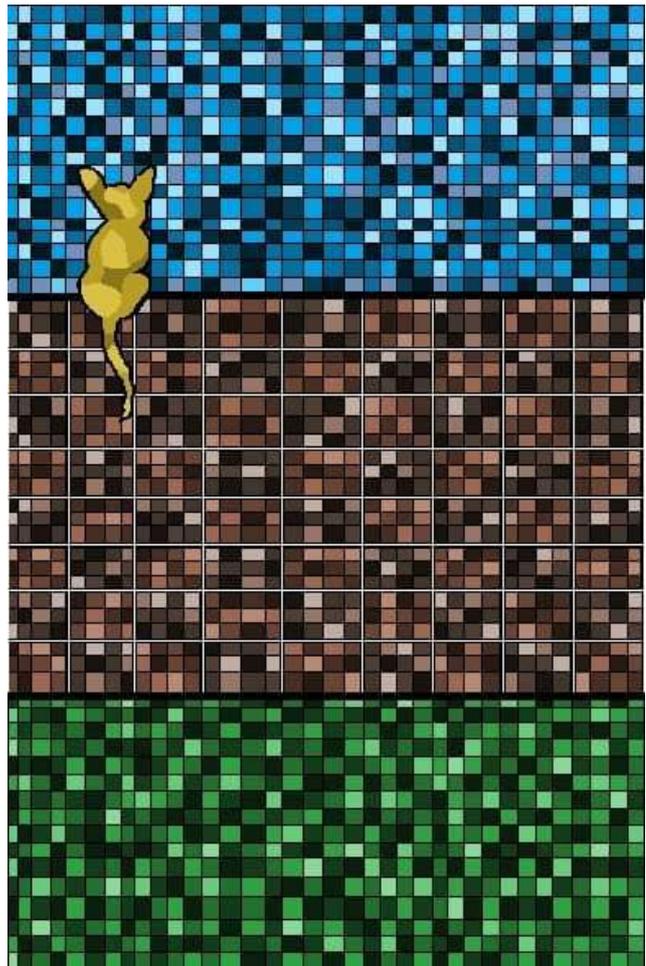
Recently I have found myself creating various digital artworks, though I do enjoy experimenting with various other forms of art, to keep my work fresh and exciting.

Why did you choose to be an artist?

I never wanted to be an artist. When I was in my early teens I was continually told that I had talent and encouraged to pursue a career as an artist, though I was never interested in doing so.

I wanted to be everything but an artist! A vet, a circus performer, an actress, a musician, a model, an author and a teacher, but never an artist. Art wasn't very exciting to me when I was younger, although I enjoyed doing it. It wasn't until after college when I decided to continue my studies at university, that I realised that I was in fact developing a career as an artist with the more work that I was producing and exhibiting.

Throughout my educational studies, art changed from a hobby to a career and I've never looked back.



Personally, what is your goal?

I would like to continue to work on the progression of my career as an independent artist, and would like to exhibit and share my artwork with as many people as possible, across as many countries as I can.

I am also interested in pursuing a career as a fashion designer, and I am intrigued by how I can combine being an artist with being a fashion designer, to achieve maximum results.

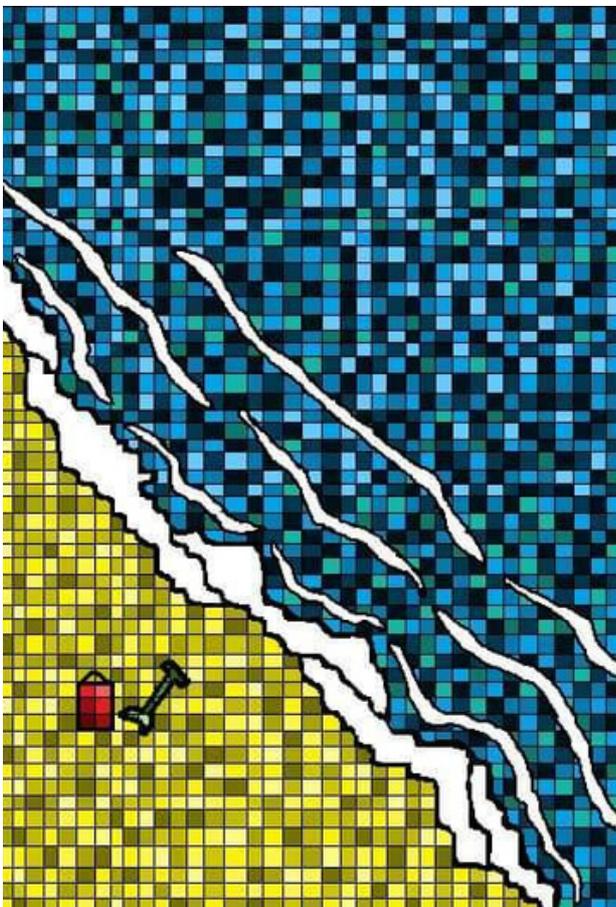
I do not like to plan my future too much. I am a firm believer in 'seeing where life takes you', as I enjoy all the surprises along the way, that I receive in regards to my career, such as interviews, exhibitions, public talks and collaborations with other people.

Who are your biggest influences?

My biggest influences are artists such as; Katharina Grosse, Yoko Ono, Claire Ashley, Toshiko Horiuchi, Leonid Afremov and Land Artists' such as Robert Smithson and Andy Goldsworthy. I am also influenced by florists and flower arrangements in general.

What is the hardest part of creating for you?

Storage space for creating artwork is one of the challenges that I face. I have enough space to create my artwork, however, struggle in terms of where I can store it, and thus limits me to what I can actually create. I could consider hiring out a storage unit where I could store the work that I create, however, that is not possible for me at this time in my life. I also suffer from an anxiety disorder, which I feel prevents me from speaking about my artwork and art practice as a whole. Anxiety has proven to be a huge challenge in my life overall, and can affect when I work, how often I create artwork, and what I create. With my anxiety, I find it more challenging to verbally describe the art that I create to the general public. Though as hard as it may be, I am always trying to overcome my anxiety and improve my mental health, by participating in solo and group artist talks to the general public, which I have done in both Leeds and London.



What inspires you?

As an artist I find myself inspired by anything in life, ranging from conversations that I have had in the past, to nature, shapes, emotions that I feel and the colours that I see around me.

I am inspired by my own memories, the clothes that strangers wear, the books that I have read and other artists work that I have viewed in galleries in the past.

As a former programme assistant for The Tetley contemporary art gallery in Leeds, I was always inspired by the diverse art exhibitions that were exhibited there, which I often helped install and invigilate. An exhibition that I was particularly inspired by in terms of my art practice was the 'Painting in Time' exhibition that was exhibited in 2015 and curated by both Zoe Sawyer and Sarah Kate Wilson. The Painting in Time exhibition, exhibited artworks that explored the concept of fluctuation, and so through my fascination of fluctuation, inspired by this exhibition, I began to create audience interactive installations that changed over periods of time, due to the audiences interaction with my work.

An example of one of my audience interactive installations that fluctuated over a duration of time as it was exhibited was my 'Pop a Balloon' installation, that consisted of hundreds of balloons that were exhibited within a grey cube like space. These balloons were filled with various coloured sands and suspended above the audience's head. Members of the public were invited to pop the balloons as part of the exhibition, in order to release the sand into the space. The balloons were replaced every day of the exhibition, though the coloured sand on the floor remained, leaving signs of life

ALEXANDRA FRANCIS



The sea is a constant inspiration and my work ranges from tiny works in ink or pastel to large canvases mostly painted in water-based media.

I like to paint the ocean from the nearest wave to the distant horizon and use the sea as a metaphor for how I see myself and the wider world.

The paintings aim to describe the form and feeling of a wave, as it exists for a brief moment rather than depicting the sea in paint. Large waves are created using energy like the ocean itself, with paint dripped, poured, and scraped back in a state of constant change between ebb and flow. They are layered and splashed, turned, and reworked until the surface seems to capture a moment in time.

Recent work brings attention to the plight of the oceans with themes relating to plastic pollution and climate change.

Waves constantly change in their journey to reach the shore. Each one is individual but is connected to the rest.

Many waves, one ocean, all part of an ebb and flow, mirroring life itself.



What inspires you?

Living on the coast means the sea is a constant inspiration. The feeling of being in the water, buoyed up by the waves is exhilarating. I love to simply float and let the water carry me. Looking out across the sea and knowing the horizon is not the end of the world allows for all manner of dreaming. I love the freedom to travel to distant shores and to live in the moment.

What type of art do you make and why?

I make paintings and prints. I usually use acrylic paint on paper or canvas as I love the fluidity of the paint and the fact it dries fast, allowing many changes to be made. I have a small press to make collagraph and I also make monoprints with my Gelli plates. I like using layers, overprinting in different colors, and using soft pastels over collagraphs to bring out the texture.

How do you work?

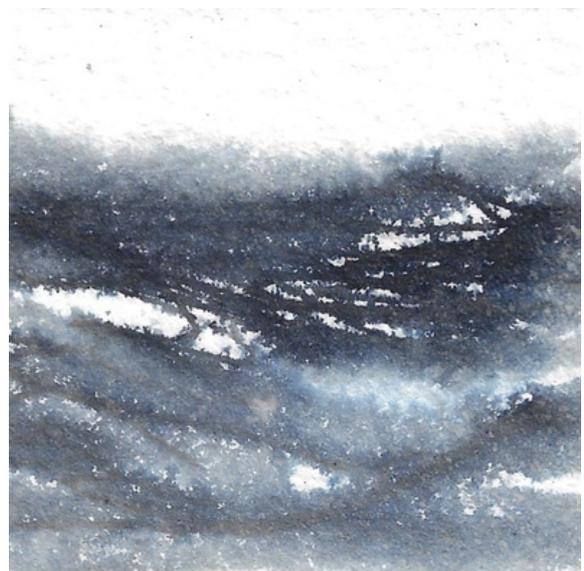
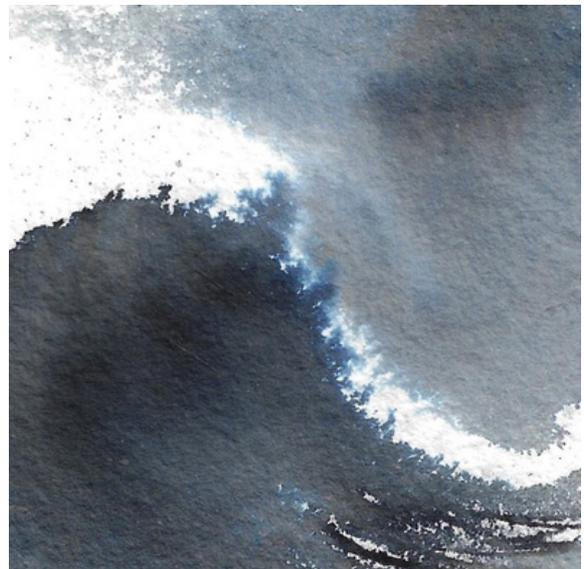
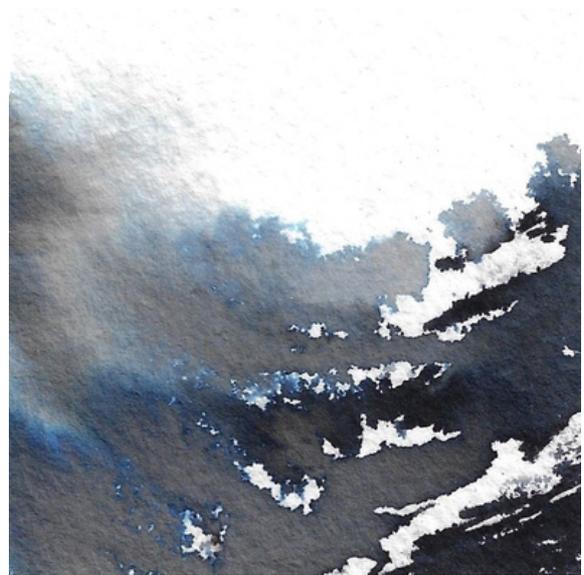
I mostly work in the studio rather than outside as I am trying to capture an emotion rather than depict what is in front of me.

I usually paint in acrylic and there are often several layers to my paintings as I wrestle with trying to get the effect I want. I have lots of half-started paintings which I work on simultaneously and some are even reworked years later. Others are more effortless, almost creating themselves as the paint moves across the surface.

How has your practice changed over time?

Moving to live by the sea 20 years ago has been the biggest change in how I make my work. My early paintings were inspired by trips to museums and I was particularly interested in the broken fragments and textured surfaces of old frescoes. I also liked to depict timeless still-life objects such as enamel jugs, isolated against a plain background so they resembled museum artifacts.

I have been lucky to have several opportunities to travel which have inspired a variety of themed work. After a residency in Brazil, my colors completely changed and I made some larger work on canvas.



How have you developed your career?

I was lucky to be selected for a national show straight after college which led to me showing in a variety of private galleries. I have also enjoyed placing my work in non gallery spaces such as shopping centres and hospitals. I also take part in Open Studios events where people can visit and see the work in progress and I have the opportunity to see people respond to the work. I like to make work for causes I believe in and enjoy doing secret postcard shows to raise money for a variety of charities.

Does your work comment on current social or political issues and how?

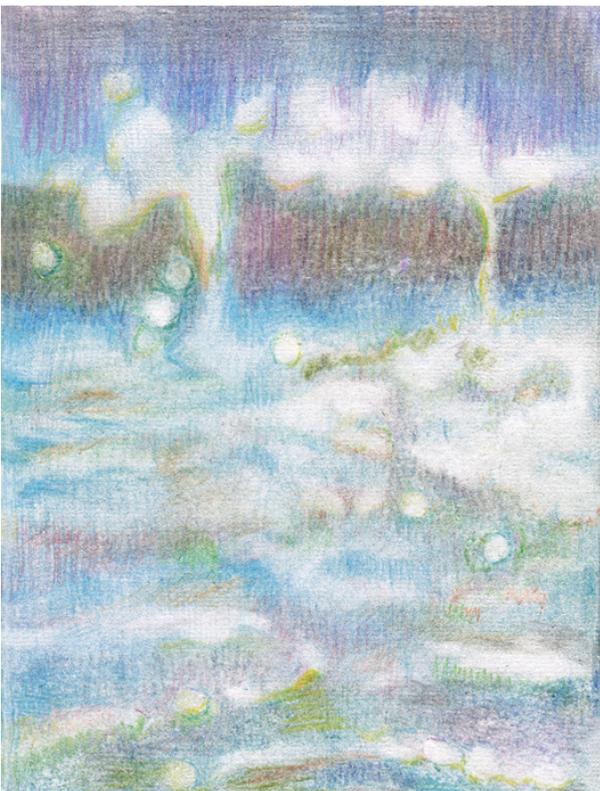
Living by the sea I am aware of the plight of the oceans and the need to stop the production of single use plastic. I have made several paintings which depict plastic bottles or carrier bags with the aim of drawing attention to their impact on the environment and fish consumption.



ANASTASIA KOSTINA



"My works touch upon the phenomenon of changing the states of nature and man, as part of nature, under the influence of various circumstances and their interactions with the sensual side of man. An important part of the concept of my works is the idea of freedom as an unconditional state of mind and nature. I am interested in exploring the relationship of feelings and states, formulate questions and find the possibility of an internal dialogue between the artist and the viewer. Analyzing this interdependence, I try to create works that will be perceived, making a deep impression on the viewer.



I prefer to use mixed techniques and graphic techniques in my work, this expands the possibilities of transmitting ideas to the fullest. This approach, in my opinion, rewards viewers with an immediate, intuitive sense of intimacy, while encouraging them to understand the conceptual motivation and meaning of the work. "



ANDREW BACKHOUSE



Andrew Backhouse is a Yorkshire-based fine artist working with time-based media and digital collage. Andrew is a self-confessed radio geek, hoping to transmit his sense of wonder, naivety & enthusiasm upon discovering something of interest. Primarily influenced by the Imaginist Poets, Duchamp, Henri Chopin, AGF and RuPaul, Andrew's artistic enquiry documents "The new shiny thing" and tries to broadcast his enthusiasm for it whilst posing questions about authenticity and worth along the way.



Who are you?

Hello, my name is Andrew Backhouse. I make collages and I am a field recordist. I host The Parish News podcast and I have had success in the charts as part of the dub duo, Guerrilla Dub System. I have been taking part in the Backhouse Marriage experiment since 2011 and I write an adventure blog called Ijo Pona. I also mess about with synthesisers, having limited success on my Bandcamp. I am one of the founders of Harrogate Community Radio and I am passionate about giving people a voice to be heard.

What is your background?

Well, I currently work as a web designer. Although I have a background from a few career paths, that is if you are defined by your career. And, this is in many locations. I have taught English in East Asia, and I have worked in agriculture since I could walk. I have spent a long period unemployed due to ill health. However, none of this defines me - when asked "What is your background?" it is a bit of a vague question - do you respond with your occupation? Do you respond with your artistic pursuits? How would you respond?

I would say someone is more than the way they earn an income - my bio is I was born in Norfolk - East Anglia, UK. I have moved around the country due to my father's work - something I am grateful for. It has led to a worldview that is constantly questioned.

Artistically, my career started as a hobbyist photographer - selling prints online. This has launched a career as a web designer (I got into web design having had to build an online portfolio). I then found ways to make different types of images in Photoshop and started to make digital collages. Field recording got me into broadcasting - I used to record the dawn chorus and now I record my radio shows. I have quite a long history as a broadcaster - my podcast is called The Parish News and it has been going since 2016. I play experimental music from the 1950s onwards to the present day. I also make a roots reggae show on the local radio show called Roots Conversation. I get to really nerd out and talk Hard Bop and Spiritual Jazz on my Jazz Show. Musically, I had a bit of success in the charts a few years ago as part of the Dub duo, Guerrilla Dub System. We have collaborated with Mad Professor and Lee "Scratch" Perry and we had a history of DJ'ing dances all over the North of England. But, if I was pressed about my background, I would say I am a boy from Norfolk, East Anglia. Although currently living in Yorkshire, I am "Normal for Norfolk."

What type of art do you make and why?

I make Field recordings to document the passing of time - theological metaphysics aside, I quite like to imagine that I am documenting the unfurling of creation every time I press 'record' on my portable device. I have released a few recordings - but, I struggle to find the time to get out to isolated woodlands now.

I have recently got into Urban Photography. This is the intersection of street photography and architectural photography - it documents how a town is being used and, in times of upheaval and change, like now, it is needed. I guess both of these, and my artwork as a whole, borrow from the idea of "Giving Witness" in the way of Quaker testimony.

I have started to make visual art as collages quite recently. I have had photoshop sat on my computer for my day job for too long. And, I started to play around with it - to try and see what I could do with it for fun. See, I love looking at Allan Bealy's collages on Instagram. However, I have a tremor that inhibits me from using scissors so I thought it was out of my ability to make one myself. I contracted Malaria in Borneo and scissors are a bad idea with my shaking hand. But, thanks to photoshop I am able to make collages, albeit with limited success.

Would I describe my podcasts as art? Hell no! I mumble - but, the music I play on them is high art. I play sound art and the most ephemeral recordings I have heard. But, personally, I mess it up every time.



DARN
TOOTING

What inspires you?

Nature and its corruption used to inspire me. I spent a while working as a Botanist in the rainforests of Borneo. Unfortunately, it was pretty much for the history books - most of the areas I was working in have now been bulldozed for Palm Oil. This made me ask a lot of questions about humanity's place in the ecosystem. It got a bit dark and self-involved... not a nice headspace.

My only involvement with Nature now is in the mornings of the month of May, I wake up early, around 4am or 5am so I can sit with the window open, listening to the dawn chorus. I was lucky growing up in the countryside - although that is in the past.

I now see the countryside as a boring relic of a well-lived life; it is boring, and nothing happens there. The English Countryside has become a garden. When I grew up surrounded by it, I was always trying to escape to the nearest town to see my friends - a fifteen-mile round trip.

It is tricky to say what does inspire me - most things I guess.

I am too early in my career to make bold statements about what inspires me. It is dependent on so many factors and is variable from work to work.

What does generosity mean to you as an artist?

Well, where there is no gift there is no art. I like the idea of sharing ideas, mutual support and not hoarding resources. I am all for an artist being paid handsomely for their work but when you are just starting out seek mentoring, a buddy system. I have received great advice from my local peers and I hope I have given some good advice. And, as with my broadcasting background, if you have a platform, use it for the best version of you.

Professionally, what is your goal?

To find personal fulfilment. I have other incomes other than Art so I make art for the pleasure of it - if other people dig what I make then that is a bonus. If someone gets where I am coming from with a collage, a field recording or a radio show - then that is all the better. However, I will continue to make my art regardless, if I ever find enough time; one thing I do not have enough of is time.

I am never one to rest on my past success, though - I am always trying out new ideas and new directions. But, I make art for myself and if anyone else digs it then they are welcome.

I heard some good advice on the Design Matters podcast. In one interview Debbie Millman was on about keeping the day job no matter how successful you got as a designer or artist. This means you are always free to experiment and to pivot on a whim - to do what you want when you want; because your rent doesn't depend on it.

What is the hardest part of creating for you?

The hardest part of making art for me is finding the time to make it - I need regimented routines and I naturally buck against these self-imposed structures. Finding the time to pursue what I love and not go out of my way to work for others is the thing that stops me most. Currently, art does not pay the rent - so, I need to make art around my work. I guess it is a fine balance between finding time and paying the rent - a happy medium is what I strive for.

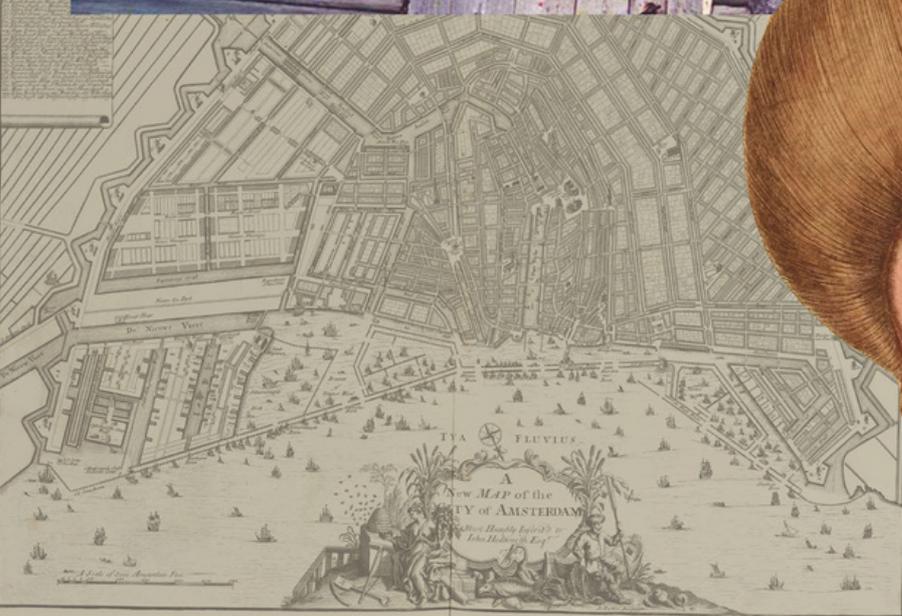
What is the role of an artist in society?

I believe it is an artist's role in society to ascribe meaning. Be this ascribing meaning to events or ascribing meaning to the mundane - an artist is the cultural barometer pointing a finger to what is necessary. I used to think that being a teacher was the highest achievement an individual could aspire towards. But, then I became a teacher. I really was a terrible teacher.



with the Course of the Sun thro' all
it much exceeds that of *Linosyris*
motions. The Scepter is cut into
that 'tis all open and pervious to
the Bottom to the Top, and at the
the Crown, from whence there is
Country. The Cathedral is a
years old: The Roof is supported
which there are *Basis-reliefs*, but fo
ole that stand below. Dr. *Barnet*
presents a Procession, in which a
and Affes and Hogs in Priests
There is also an *Altis stand-*
to consecrate. One carries a
the Trains of all that
is also on the Pul-
near her, with
Coats. They
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between
sions
and was o
afterwar
rected: *St. James* was, again
when the Town furnished
of *France*, on pretence that he
Justice purified him, in making
Government. The Circum-
and reck'd 8 Miles many Years
with a double Wall and Ditch; fo
had they not been betray'd, or if
Imperial Garrison of 500 Men,
treachery was not suspected; but
relied on, and chose rather to
which exhaulted the Reve-
when the *French* came
Emperor's Garrison, the
King was upon the Em-
was prodigiously, that
but arriv'd to the priat-
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work on the Bank,
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EXPLAN
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ANNE SCOTT



Anne Scott is a contemporary kiln-formed glass and mixed-media artist. Starting at home with just a 15cm x 15cm kiln she upgraded to a 30cm x 30cm kiln in lockdown 2020 to complete assignments for her BA(Hons) in Glass and Ceramics for which she studied at the University of Sunderland, based at the National Glass Centre. Wanting to make bigger works she soon discovered fusing copper wire within a piece gave me a system of constructing much larger 3 dimensional projects. In addition, playing around with firing schedules could add or remove texture within these pieces. And working with the chemical reactions that can be caused within some glass can add more drama to a finished artwork.

Her finished pieces can be both abstract, textured or take nature's forms. These can be opaque or translucent. Delicate or strong, feather-light, or substantial. Smooth or textured. Glass is an illusionist in a kiln.





CAROL POCI



Carol is a self taught artist who likes to travel around the world with her camera on hand. It turns out that the love for photography and travelling are connected with the pleasure of painting. And the memories of places, sensations, people and cultures, have gained a permanence in Carol Poci's artistic look.

Her images have something magnetic. In addition to a color that suggests a parallel universe, something outside our physical world, there is magic in the looks that see beyond what we see.



Who are you?

My name is Carol Poci and I'm a artist with a traveler's soul!! I usually paint my works based on my travel experiences around this wonderful world!!

What is your background?

I'm a self-taught artist... art has been present in my life since childhood, however, it returned in an very important way during the covid-19 pandemic!! I'm a nephrologist doctor as a daily profession, so I've been living under a lot of stress for the last 2 years... in this period art has become a great ally and has become a sort of therapy to face these difficult and high pressure times!!

What type of art do you make and why?

I usually paint about my travel experiences!! I've always loved to travel and I believe that traveling is one of the most enriching things for our soul... I love meeting new people, places, cultures, foods... so I always try to recreate in my works some of those sensations experienced during these trips!! I usually walk around with a camera in my hand and I end up recording what catches my attention... from these photos I can create and reproduce everything that i saw and what I want to put on canvas!!

why did you choose to be an artist?

I believe I didn't choose to be an artist... the art chose me!! Art has always been something very natural in my life... and over time I realized that maybe other people would like to see and share my work and my vision of the world!!

What it is your biggest challenge to being an artist? How do you address?

My biggest challenge as an artist without a doubt is to divide myself between being a doctor and being an artist... sometimes I wish the day had 48 hours to accomplish both tasks!! The way I managed to do it is to reserve my free periods during the week and especially on weekends to produce!! Mainly because I don't see art as a job, but as something fun and that brings me a lot of peace and balance!!



"I like to paint what I see in my travels..."



How do you work?

I use my travel photos as a reference and from there I let my imagination flow... I usually paint on canvas using acrylic paint and posca markers...

What it is the hardest part of creating for you?

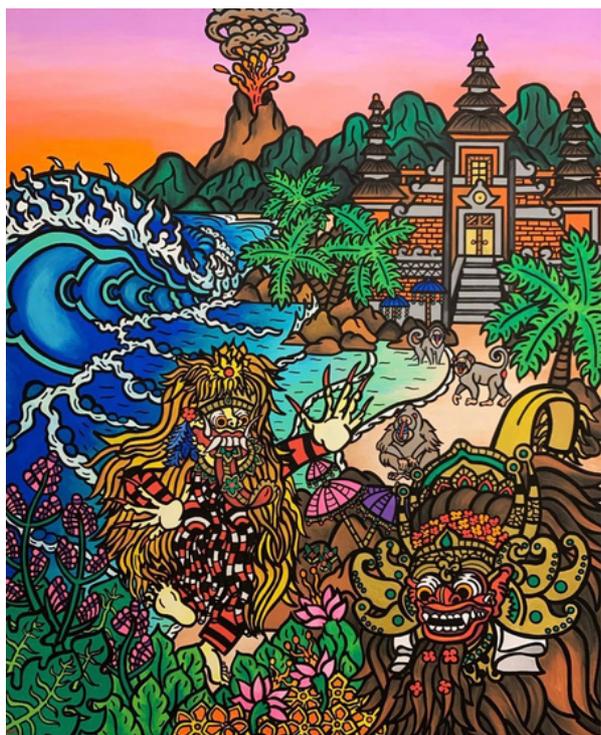
The hardest part is synthesizing all the ideas and concepts that run through my mind into a single image...

What does your art mean to you?

My art works like a lifesaver for me as it is a great escape from my daily problems!! It is a form of therapy and to maintain mental health... it is also a way for me to communicate and show people my vision about the world!!

What is the role of the artist in the society?

The importance of the artist is to speak for the society. The role goes far beyond entertainment. Art is fundamental for intellectual development, opinion formation, social inclusion... but mainly it's a way to make people see the world with another vision and open their minds for different conceptions!!

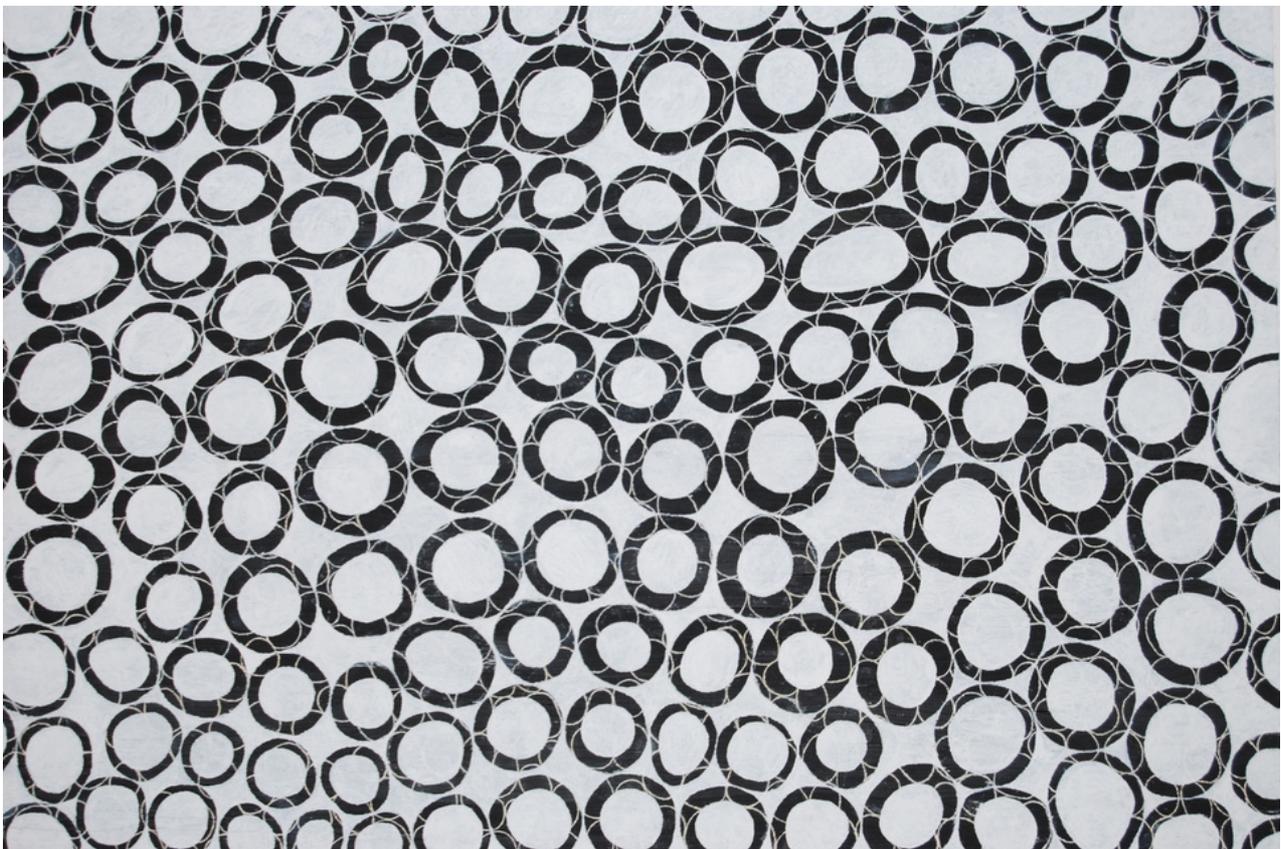


DANIEL HUNT



Daniel Hunt is Nottingham based multi-disciplinary artist working within Fine Art, performance and theatre. He is interested in collaborative practice within contemporary performance, and is also a painter. He is a member of the Nottingham Studio Group 3rd Space, and the accessible arts collective Nott Normal. He has created collaborative work with Hunt and Mosinski, Kitunda Argyle and Fat House, and has presented performance work at The Whitstable Biennale, The Bracknell Gallery South Hill Park, Nottingham Contemporary, Backlit Nottingham, Z-Arts Manchester, among others. He has exhibited at Lakeside Gallery Nottingham, Surface Gallery, Scaffold Gallery Manchester, the New Walk Museum Leicester.

"I am a Nottingham based multi-disciplinary artist focussing on collaborative performance and painting. My 2D work is concerned with exploring the fundamental elements of image making – both the physical nature, properties and potential of materials, and the emotional communicative qualities of the line in a non – representational role. The work explores techniques of layering, revealing and obscuring imagery, colour relationships, and the potential for an abstract language to provoke an emotional response through the use of repetition and a minimalist aesthetic."



What type of art do you make and why?

I make lots of different types of art, because I am interested in how artistic disciplines interact, cross-over and inter-relate. I think it is important to not think too much about what it is you are creating, or what you are supposed to be making, and just do it. You (or someone else) can decide what it is later. I paint because I have ideas for paintings, but also because I love the material of paint itself, and what it can do – how it as a medium can still be endlessly re-inventing itself and can still hold so much fascination for an audience. I am also a performer because I have ideas for performance, and because I enjoy the thrill of the unpredictability of live performance. I need the balance of this energy and spontaneity and uncertainty, with the control and precision of painting. That is not to say that there cannot be precision and control in performance (there is), but through collaboration the unknowable is always possible and likely. For performance work, the raw material is other people, their knowledge and lives – far more interesting than me. With painting it is all me.

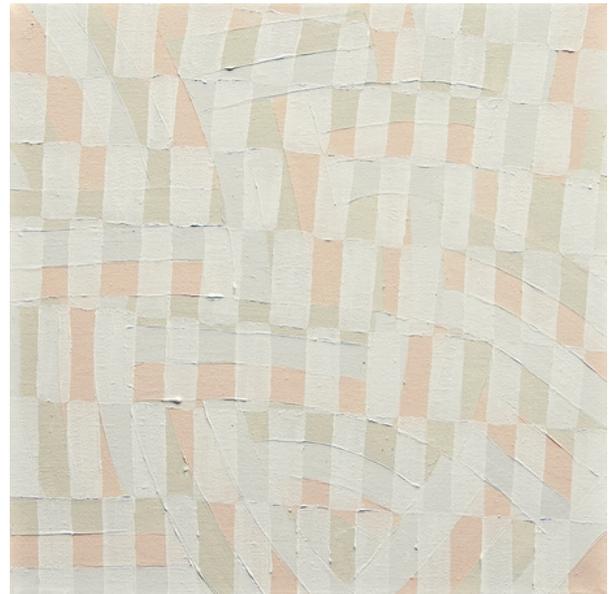
Why did you choose to be an artist?

I don't think I ever chose to be an artist. I always needed to create things, and had ideas that I would follow. I suppose at some point I realised that doing what I do is what artists do.



What does generosity mean to you as an artist?

It means the time, energy and thought that has gone into an artwork and offered to an audience. It means the time, space and respect that is offered by an audience. Good art is an exchange, an agreement, a contract. Hopefully a mutually beneficial one, though this shouldn't be needed or expected.



How do you know when a painting is done?

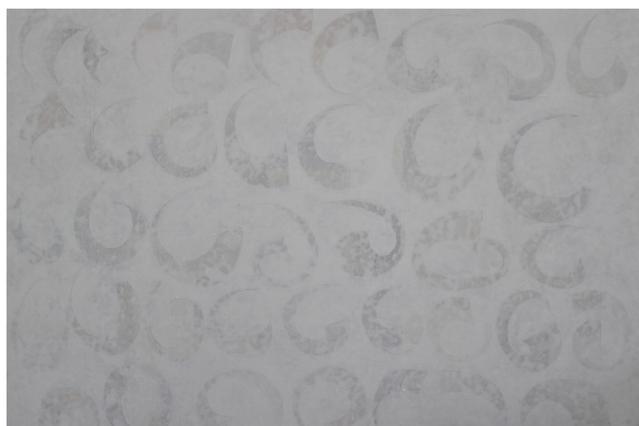
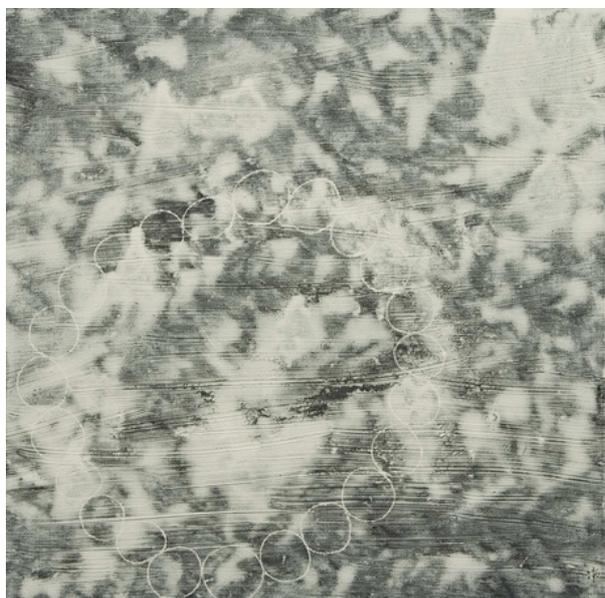
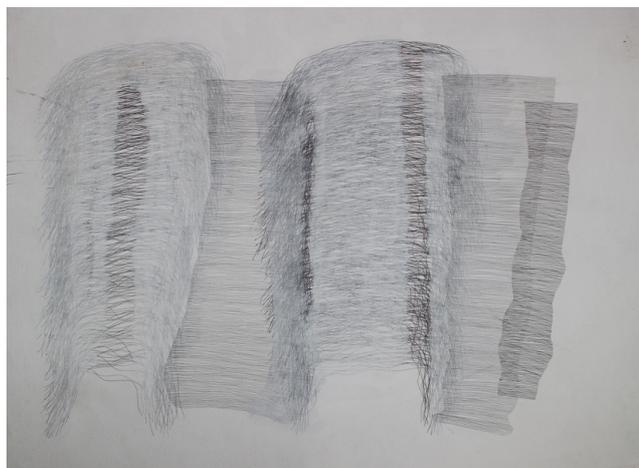
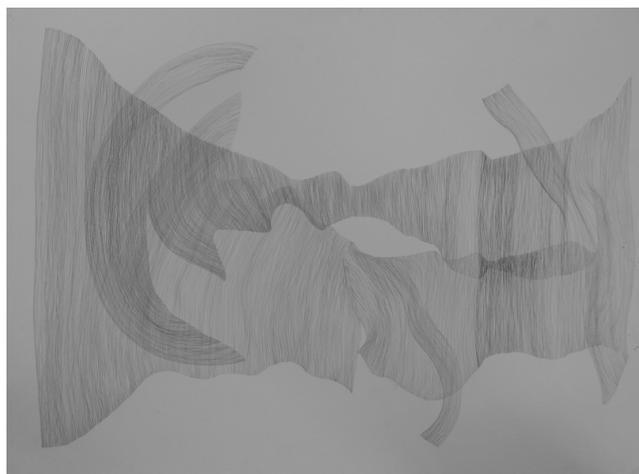
In many ways a painting (like any artwork) is never complete, just like life is never complete – it carries on, changing and evolving, regardless of what went on before. An artwork in production draws from and responds to life, and so could continue to ever change and evolve. There are formal concerns that indicate a possible end however. Often the time to finish is apparent from instinct – you see possible ways of continuing, but there is a compulsion to walk away, knowing that by continuing you'll just make things worse. It is as good as it'll ever be...

What is the hardest part of creating for you?

Balancing my expectations (and everyone else's) with the reality that I'm dealing with. There's always the feeling that more could be done, that it could be better, that there's more to explore...

How important are titles for you?

There are initially not at all important. They seem to be an irrelevance, an annoyance... Until they have been written / given / found, and then they become intrinsically part of the work. A sprinkling of literary glitter that won't rub off...



DIMITRA BOURISTA



Storytelling is the essence of human existence, since the most ancient times.

I try to tell stories too.

I find great inspiration in literature, folk tales, mythology of all kinds and of all countries.

The surreal element is important to me. Animals and plants obtain a personality; they become supreme, while humans are minor. Sometimes they create hybrid creatures, coexisting in fairy tale landscapes.

The main characters are women, whose perplexed and many-rolled nature evokes so many symbolisms and associations.

My stories are about existence, human vanity, our relationship with nature, man's multiple roles and masks, but also about beauty, the beauty in the creation of new life, the beauty within us.

Some themes derive from history, and mostly from history about colonization, stories of violence. You will not see violence in my work, as the goal is elevation, a sense of atonement.



Why did you choose to be an artist?

We don't chose art, art choses us. And it stays forever, it conquers us, it is dominant. Should I use a 'she' instead of 'it'? In greek art is a female word.

Who are your biggest influences?

Paula Rego, Frida Kahlo, Diego Rivera, Kara Walker, Barbara Kruger

What themes do you pursue?

Women, in all imagined and possible forms are the core of my work. The way their image has been established through the centuries, the way great painters have depicted them, their role and their struggles, up to our days, the stereotypes, the constructed image by media, advertising, industries, the patriarchy. Women of every ethnicity, of every form, in every way, regardless of gender.

What are you doing except being an artist?

I teach art for children, not in the notion of strict teaching, more in the form of free expression and unravelling the sentimental world. Also, I am a mother of two very young children.

Does your work comment on current social or political issues and how?

In our days, we are facing the fact that women's rights still are not established. We are going backwards. Woman's role and position has always been the main theme in my work, and now it is more relevant than ever.

What does your art mean to you?

It is essential for my biological survival, my inner peace, keeping out my demons, it is like breathing. Through art I find solutions to life problems and questions.

What is the role of an artist in society?

The artist has to be active part of the society, point out the rotten, malfunctioning situations in a subconscious way, always doubting everything , making the obvious look in a totally different and new way. The artwork has to be bold, unforgettable, sticking on everybody or somebody's mind, make us feel uneasy and reconsider everything. At least for a little while







DOROTHEOS ANTONIADIS

"My work consists of depicting old buildings of my city and landscapes of the natural environment. I like to portray them realistically to show the reality. I am interested in capturing the sunlight the moment it falls on buildings and trees. I prefer to paint them out in nature than photographs, to capture the moment. The main materials I use are oils and acrylics on canvas, also ink and tempera."



Who are you?

My name is Dorotheos Antoniadis and I was born in 1956 in one small village called Terpilos near the city of Kilkis in Greece. I studied hagiography for five years near the teacher Xristofanis Voutsinas in Thessaloniki and since then I work as a hagiographer in Kilkis. I am married and I have four children and four grandchildren.

What is your background?

From an early age, I was reading classic books of great painters and I wanted to capture on paper the artworks I observed. Since I was in elementary school, I started to paint everything that I saw in the world around me and that was in my imagination. Like I said before, in 1972 I started to study hagiography near the teacher Xristofanis Voutsinas in Thessaloniki. Since 1980, I have my atelier in Kilkis and I work as a hagiographer, as with the creation of large-scale murals in churches and portable icons. Also, I have worked with local newspapers, presenting artworks of social interest and customs and traditions of my city. I have participated in many groups and individual exhibitions in my city, also in Thessaloniki, Athens, Mykonos and more.

What type of art do you make and why?

Mainly, I paint old buildings of my city Kilkis, because I believe that these paintings will become a cultural heritage of my city. The materials I use for these paintings are tempera and ink. Also, I paint landscapes out in nature, because I believe that nature is the biggest school for one artist.

Why did you choose to be an artist?

Since I was a little kid I had a dream to become an artist. I believe that in the end art chose me. I remember that I was leaving school and I was going to one forest near my village and I was starting to paint for many hours landscapes that always inspired me. I dare to say that I had the talent from a young age and I wanted to develop it and become a better artist.

What inspires you?

I am inspired by the artworks of great artists of the Enlightenment, like Caravaggio, as I have always believed that they constitute the highest level of art. Also, it inspires me to be in nature with my easel and to paint the landscapes I see because nature calms me down and makes me feel free.



What does your art aim to say?

Through my art, I want to save the history of my city. Over time, many corners of Killis have been lost and left in people's memories. So I want through my artworks to give life to these memories.

Do you follow any current art trends?

Generally, I am not negative about the new trends in art, but it should always be done within the framework of the knowledge of realism. As soon as you can paint based on realism, then you can adapt your painting according to the new data of society.

Name the artist or artists you'd like to be compared to, and why.

There are many great artists that lived in this world, but I don't want to compare myself with anyone. I want to leave my own legacy in the art world.

How do you know when a painting is done?

I understand it when I have given the feeling to the artwork. Like they say it is the final touch that makes the artwork speak.



EMMA FAULKNER

'My practice explores the mask, and the effect it has on humanity, as a social construct, and whether we are in control of the mask, or if it controls us. Through the different representations of either the physical mask i.e., makeup and the steps we take to get ready to face the judgment of the world, or the psychological mask i.e., unspoken social cues that dictate and change how we act, which are written into the code of society that are unconsciously followed. But what if these rules are broken? The question of if the mask can ever be broken, as the viewer is made more aware of the true self that is hidden is also explored, with deconstructing the notion of the mask within the portrait, by making it assertive and undeniable, the viewer is left with the uncomfortable feeling to ask the same questions of themselves.

I use a range of mediums in my practice from graphite to acrylic and oil paint, to achieve outcomes that reflect the desired areas. Graphite allows me to look at the unavoidable gaze of the subject with tonal values by restricting what can be conveyed on the page. whereas acrylic and oil paint allows me to explore the contrast of figurative and abstract, battling sides to win over the portrait in the allotted panel.

The most important element of my work is the idea of the gaze and that of the subject trapped within the painting. The feeling of being uncomfortable, being separated from the subject in the painting, but at the same time having a small sense of familiarity and relatability to the viewer's own life is what I hope to achieve within my work."



Who are you?

I am a recent graduate from Liverpool Hope University, based in Bradford, West Yorkshire.

What type of art do you make and why?

I typically make paintings, oil and acrylic portraits that question the relationship between the subject and the viewer. I choose to work in oil and acrylic because they are very forgiving mediums when painting meaning if all goes wrong, one just has to wait for it to dry, and when painted over the layer beneath almost never existed. I work with portraiture because I find them the most challenging subject matter to portray and get 'correct'. If a landscape palette is wrong, or the perspective is out, the gist of the painting is there and it still looks like a landscape. Whereas, in a portrait, even if one eye is a millimeter to the left or right, or the

palette is wrong, it is immediately noticeable. This is because we notice when a face isn't in proportion, as it's in our coded DNA to recognize other human faces.

What inspires you?

As a break from human portraits, I like to paint my cats. I find that they give the other portraits an interesting perspective to come from, especially since the fur allows more vibrant colors to be used. Plus, they make great company when painting.



What does your art represent?

My art represents the physical and psychological mask. The persona that we embody to try and fit into society. By making the viewer aware of the mask, in both forms, hopefully, the representation of the mask breaking, and the idea of being 'socially acceptable' change.

How do you work?

I work in my own little world when I am painting. As soon as the music goes on, and the brush is picked up, I can spend hours on end working, developing a conversational relationship with the piece. I typically like to work starting early in the mornings, to get the ball rolling, and can typically spend 7-8 hours in a painting session if the piece is going well.

Name the artist or artists you'd like to be compared to, and why?

If I had to be compared to an artist, I would like to think it would be Jenny Saville, through the way she is able to take a blank canvas, and sculpt a figure, using both figuration and abstraction to convey the imperfections of the flesh, giving the viewer the feeling of discomfort, and relatability. I feel that in my paintings, the feeling of discomfort is conveyed, although, not as strongly, through the gaze of the subject, daring the notion of objectivity through beauty.

How do you know when a painting is done?

I would say, for me, a painting is done, especially in portraiture, when you step back and there is another person staring back at you from the easel. There is something that clicks when a certain brush stroke is made (most of the time, a highlight in the eye, or an unexpected shade or hue within the foundation of the face), which brings life to the piece, and when you step back, looks complete.

What is the hardest part of creating for you?

The hardest part of creating for me is starting a new piece after finishing one, as I find that with portraits, there is a bit of the artist's soul attached to the work, and this makes them hard to let go to start a new piece, as, in my opinion, the new piece would always have to live up to the last one.



GREG KENT



"I currently work as a Geography teacher in a large secondary school in Cumbria. Six years ago, I discovered wood turning and have enjoyed developing skills and creativity I never realized I had. Although I have sold much of my work at craft fairs in the North of England and I currently have work at various galleries I have grown frustrated at the largely static nature of the craft using unsustainable sources of wood. I was then fortunate to come across the work of Pascal Oudet, a French woodturner, and decided to develop a similar style of work. This involves combining both wood turn and sculpting. What is produced, in my view, is fine art created by nature, and revealed by a craftsman. I work hard to collect wood from local tree surgeons that would have been used as firewood. The wood is then 'turned green', which means whilst it is still wet. The wood is turned to a thickness of 2mm and allowed to dry. When dry the wood is sandblasted. This has the effect of removing the soft spring growth leaving a lace-like effect. This can only be done with oak which has medullary rays which go across the growth rings. The oak is often left with a natural finish, it can be ebonized or various color stains are used if they enhance the appearance of the wood and the grain. I have spent years perfecting this technique. In fact, there is only one other person in the world producing a similar sort of work."



Who are you?

My name is Greg Kent and I currently work as a Geography Teacher in a large Secondary School in Cumbria. Up until 6 years ago, I had never thought I had a creative bone in my body but after a particularly stressful period in my life, I needed something which would free my mind just to wonder about possibilities. The first time I picked up a wood-turning chisel and applied it to a spinning piece of wood it felt like the most natural thing in the world. I felt like someone who had lost their hand in childhood and had just found it again.

What inspires you?

Quite simply I am inspired by the fine art created by nature.

What does your art represent?

My work represents the fragility, strength, and beauty of nature. I hope what it says about the environment is: "recognize me", "look after me", "appreciate me".

Who are your biggest influences?

I am inspired by people who have pursued their passion and have seen opportunities open up for them. There are numerous people who have done this, but two spring to mind. One is Pascal Oudet, a French

woodturner, who is the only other person in the world who produces lace oak sculptures. The first time I saw his work I said out loud 'wow!' Pascal discovered woodturning by accident, gave up a career in engineering, and is now able to spend his time producing beautiful pieces of art. As a result of seeing him, I became determined to produce wood art using a similar technique. The second person who has inspired me is Alan Williams who was my son's goal-keeping coach when he was 11. Alan was a car mechanic who loved football. That passion led him to give up his free time to work with children and get his coaching qualifications. As a result of that, he got his dream job working for the Football Association. The message was opportunities open up if you are passionate about what you do. You just have to find your passion.

Do you follow any current art trends?

I don't think there are any trends in wood turning so I can't say I follow any. I just do what I think is beautiful. If I do follow anything it is the concern about what we are doing to our planet.



How do you work?

I collect oak from any local source I can find, be those tree surgeons, Facebook, or word of mouth. I then cut up the wood into appropriately sized 'blanks'. A blank is a piece of wood that is fairly close to the size of the object you want to create, has the correct grain orientation, and makes the best use of the wood's character and size. The wood is then coated in wax to stop it from drying out. The blank is then tuned 'green', which means wet. I turn the wood 'inside out. Normally wood tuners work the other way and turn the outside shape first and then work the middle to mirror that shape. However, because my sculptures have to have 2mm thick walls I find it easier to turn the inside first. This does mean you have to be able to create the shape by touch and not visually. I then turn the outside of the form until it is 2mm thick and I can see light through it. The piece is allowed to dry. This is always stressful because they can crack so easily. To avoid this my wall thickness must be consistent throughout or the stresses in the wood will be too much and it will crack. I then sand-blast the piece. This is a painstaking process that takes many hours. The aim is to remove the soft spring growth from the wood. Oak is one of the few kinds of wood that has what are called medullary rays. These are lines that go across the growth rings. By exposing these and the harder growth rings I can create a lace-like effect. The wood can be left in natural color or ebonized or stained in a whole variety of colors. This all depends on what I think shows off the wood to the best effect.

Professionally, what is your goal?

Professionally, as an artist, I have no goal. I spent a career having goals and never living in the moment. My art gives me the opportunity to enjoy the journey and not worry about the destination. I find that very liberating.

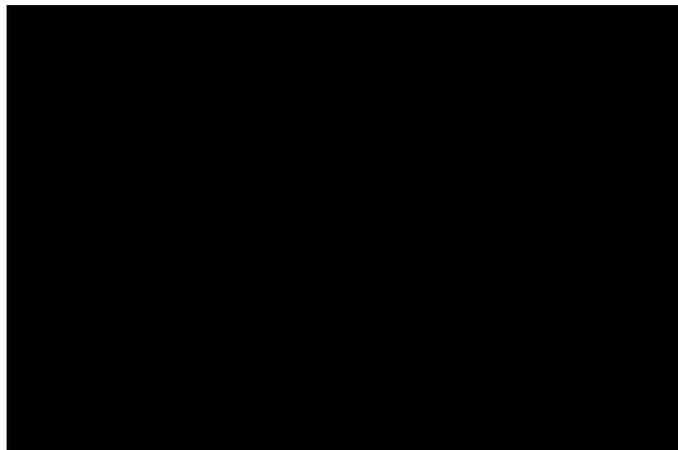


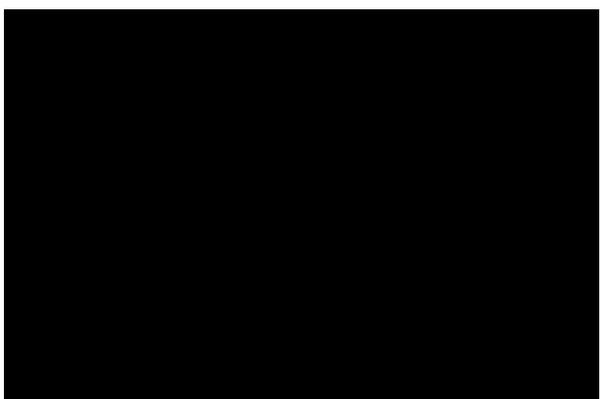
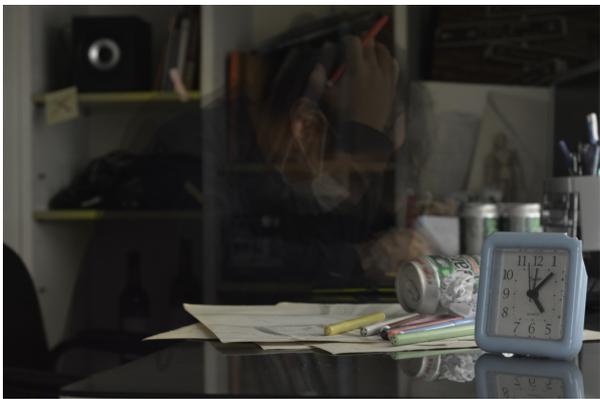
HUGO CHAN

Hugo Chan Ngo Fung is an interdisciplinary artist from Hong Kong. He is an alumni and a former member of the Multimodal and Embodied Interaction (MEI) Laboratory, a Human-Computer-Interaction(HCI) research group in the School of Creative Media, City University of Hong Kong. His research interest lies in tangible media, multi-sensory experience, and interaction design. Recently inspired by the prospective study in new media art, he started experiments on the unique possibilities of fine arts as well as new media technology and seeks ideas beyond disciplinary boundaries.

Fragment

"It is a sequence of fragment time, a fragment of my time, a fragment of your time, and a fragment of our time." This image sequence explores the relationship between time, space, and life from images. Different from ordinary photographic works, the creator adds "timeliness" to still images and expresses them in the form of video sequence works. The creator attempts to reconnect the time fragments condensed in the still images with "time" to explore the horizontality and verticality of time. Time is invisible, but it exists everywhere. The eternal and progressive time quietly accumulates everywhere. Every object, every space, and every person in the image has its own time. The still images that record these moments have become fragments of time. As we are watching this video sequence, our time has unknowingly become a part of this collection of fragments. This is a fragment of my life, a fragment of my time.





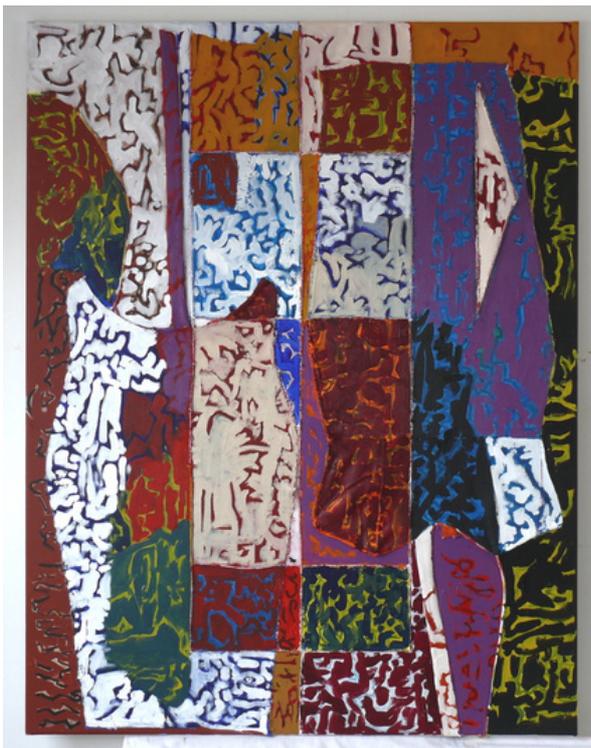
JANE WALKER



"I make 2-D work starting with lines. The lines are the edges of city structures. Some of the lines are drawn to contain colour. With colours I create a composition, then I paint over the colours with black or white picking out the lines, leaving them visible. The bright colours underneath peep through giving an internal light. The effect of the black and white is to make the white areas present against the black patches appear absent. Painting around the lines makes the space solid. This is a recent change in my work a move away from the lines existing in a void.

I make these works to find the patterns of human habitation I look at the geology and depth of history in old cities or areas occupied by man. Luxembourg and Stockport have been of interest to me because of the deep ravines and bridges over them. Rivers change course in cities, as the river has in Sheffield, making the city re-orientate buildings. I explore old 19th-century maps, made before maps were gridded as they have more details of lost places. When I make my paintings there is an element of performance, the lines have varying energy in them.

The cities I create are a shorthand for many other forms of human activity, such as music and science. When working with musicians I was surprised by how easily I could communicate with them, particularly those improvising from visual art and my work. Another line of inquiry in my work is looking at Labanotation and how this brings music, and movement together with my city lines. There seems to be music there in my work ready for musicians to pick out."



Who are you?

I am a quiet small person. I do not like attention myself but I am pleased when my work gains attention. I am isolated, I do not socialize with many people where I live, nor do I see local artists. I am a bit impatient if I do not get results I move on to a new way of painting, or drawing, I destroy a lot of my paintings because they do not look good, but when I look at the photographs of my paintings they look better after some time. So I should wait for a little before destroying work. Who am I? I am just an ordinary person.

What is your background?

My background is difficult to dig out. It has taken me a long time to find myself and to be myself. When I was a young art student in Sheffield I was struck by how much more I preferred the sketches of the artist Constable, to his finished canvasses. So I tried to capture the constant movement of the sketch. My first painting lesson was when I was very young, I found a woman who lived on a boat and decorated boats and pots with roses. She showed me how to load a brush with paint to make the fat shape of a rose petal. Her technique is still part of my painting. I still hide myself and my art, this was something I learned from childhood.



How have you developed your career?

I am not sure I have a career because I do not make a regular income from my art, in this sense, I am not a professional. I am not a confident person I have no family supporting me. My concern is to research and make the best work I can and to move art forwards. For the last 6 years, I have had a mentor and he guides me in what I should be attending to build a career. I am not very visible as an artist.

Why did you choose to be an artist?

I always was an artist. From a young age, I was making things. When I was about 7 years old I wanted to play the piano, but this was not possible. As a teenager, I painted during the school holidays, and I also made musical instruments. I made up for what my parents would not let me study. The choice I had at school was languages or science, I did science. While studying medicine at university I always did art activities my life was split, so I dropped medicine and became an artist.

What inspires you?

Above all, I think music inspires me. I like making patterns while listening to music. Music, especially opera has some incredible drama, that I can turn into a visual representation. A lot of the time I think I paint blind feeling my way with paint and materials. Sometimes the landscape, when I am outside, inspires me.



Does your work comment on current social or political issues and how?

My work is to do with cities and how people live together. I am trying to negotiate how people live in their group, social or family, and how these units can function together. Merely being different people can bring another facet to the city. My work is also about presence and absence and playing across the divide between the two. I use clothing in my paintings to look at the enclosing principle of architecture and relate this to the body.

What is the role of an artist in society?

The thing about visual art is that it is experienced without the artist being present. Someone once said that as soon as people looked at my work they started talking. I am a very quiet person but my work makes people talk. It is the dialogue that artwork is in that is the meaning of the work and by contributing, the artist gives something. I am pleased that the dialogue my work is in is not confined to the art world. I like going to talks about art but also about something else so there are people who are not artists there as well because then I do not need to know anything about art.



JOANNE WHEELER



"I am a Northern Irish textile artist who uses punch needle embroidery to explore mythmaking between the traditional art of Celtic design and the world of the fantastical. By using materials such as linen, wool, and monks cloth I hope to emphasize these influences in my work.

My work uses the ancient art of punch needle embroidery to push the boundaries between traditional Celtic design and to create new stories and landscapes using materials such as wool in a sculptural way.

By making use of more contemporary colors I am trying to build a fantastical narrative in my art, whilst still maintaining a figurative element that requires a lot of detail and care. My landscapes have a footing in the natural world but I have added Celtic animal designs which act as totems, a bridge from the ancient world to the modern. "



What is your biggest challenge in being an artist? How do you address it?

One of the biggest challenges is making my work visible in a sea of work on social media that is created every day. The challenge is to not succumb to a consumer 'market' and to only make work for me and not what I think people will buy. The motivation should always be to make work that I enjoy and find challenging.

How do you work?

I work incrementally slowly! Due to the delicate nature of this type of embroidery, I need to pay attention to the smallest stitch. My work does tend to sit on a smaller scale for this reason, but I am working towards building a large-scale body of work, using burlap as the foundation fabric. Saying all that, I still try to pack as much color, texture, and sculptural detail into my smaller pieces so that they provide as much of an impact as a larger piece would.

What themes do you pursue?

I pursue themes of magical landscapes that veer into the world of the imagination, but also lean into the myth-making and storytelling art of the Celts. This symbology could take its form as an angel or as the roaring sea, but both come from the same source of inspiration and have their roots in a spiritual otherness of an ancient culture that has passed into distant history.

What does your art mean to you?

My art means I am able to express all of what is inside my mind and bring them out into the world. To create something by hand using only a few balls of wool and fabric is a kind of magic. I think that I would be extremely unhappy if I wasn't able to create art as it is intrinsically wrapped up in who I am as a person. I have always drawn since I was old enough to hold a pencil so there has never been a time in my life when I have not created something. There is something about combining different colors of wool to weave a story that brings me great peace.





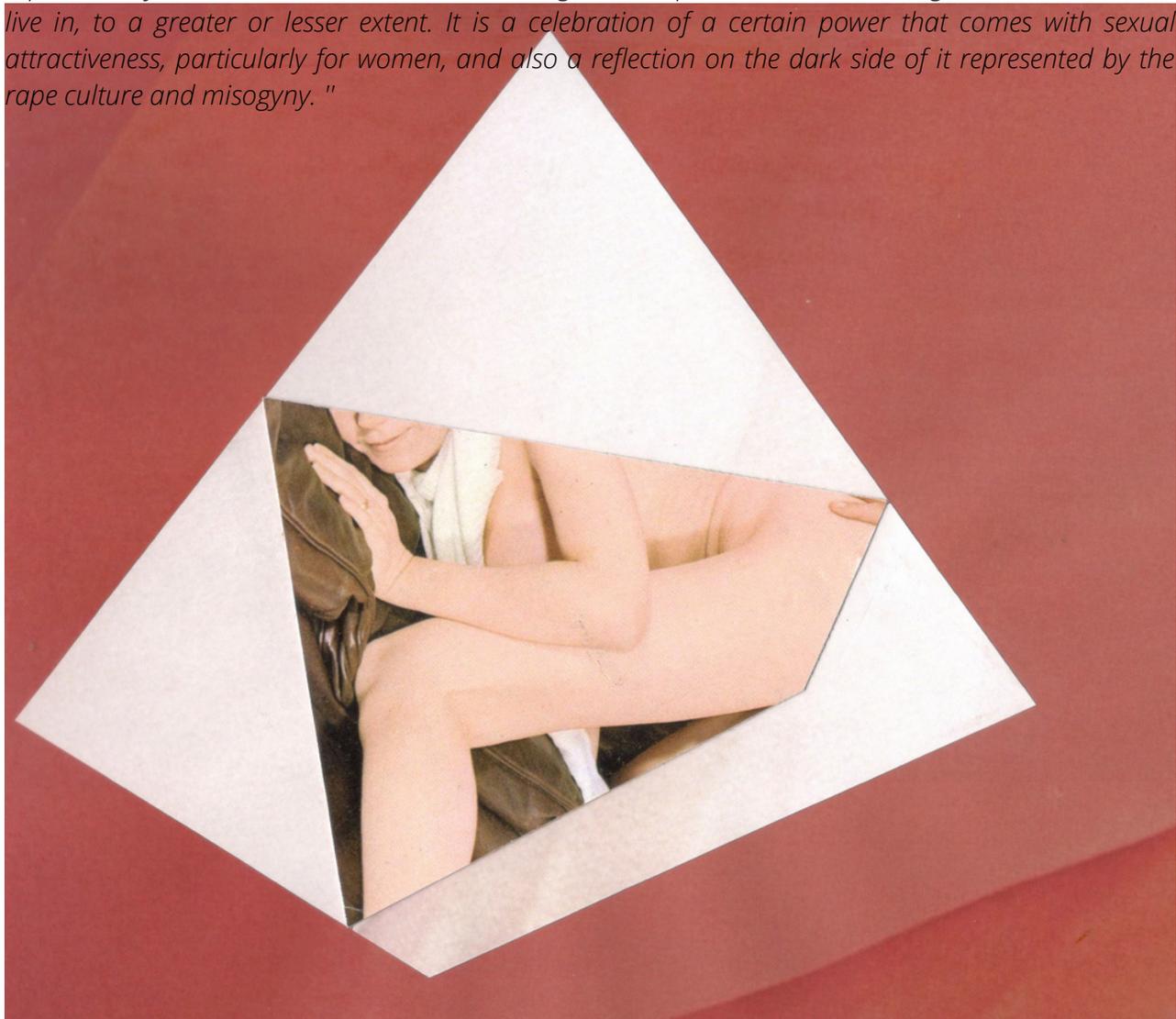
JUSTYNA TUCHORSKA



Justyna Tuchorska was born in 1996, 2020 graduate of MFA program in Scenography at E.Geppert Academy of Art and Design in Wrocław, Poland. In the year 2017/18 exchange student at the Academy of Fine Arts in Venice, Italy. Erasmus intern at Tereza Rosalie Kladosova and Paulina Bockova studios in Prague in 2019-2021.

"I am a Polish artist from the Lower Silesia region, settled in the Czech Republic. Shortly after my graduation, during the pandemic, I moved to Prague, where I`ve been living for 1,5 years now. I am a costume designer and a collage artist primarily. Making collages allows me to get into the fabric of a place, using old objects and documents, which is perfect for building my new immigrant identity here and useful for understanding cultures and ideas foreign to mine.

Sensuality and the appreciation of the human body in a sexual setting are common themes that I explore in my works. It is somewhat a rebellion against the puritanical and sex-negative culture that we live in, to a greater or lesser extent. It is a celebration of a certain power that comes with sexual attractiveness, particularly for women, and also a reflection on the dark side of it represented by the rape culture and misogyny. "



Who are you?

I`m a hybrid between an artist and a designer – I design and make costumes for theatre and as independent works of art, as well as collages and drawings. I`m also a woman, a migrant, and an abortion activist.

What is your background?

I was born in Poland, studied set design at the Academy of Art and Design in Wrocław, and as an exchange student at the Academy of Fine Arts in Venice. Later on, I emigrated to the Czech Republic, where I now live and work in the capital city of Prague.

Who are your biggest influences?

Painters Toulouse-Lautrec, Lucian Freud, and Angela Dalinger, designers Elsa Schiaparelli, Madame Gres, and Dario Princiotta as well as Tereza Rosalie Kladosova that I worked for during my internships.

Do you follow any current art trends?

Not really. I`ve always been a bit on the contrary to the trends, with a rich, colorful, and maximalist style in everything I do, which wasn`t always praised in the art academy environment. However I`ve seen that recently maximalist aesthetic comes into fashion, so maybe I will catch up with trends.

What is your biggest challenge in being an artist? How do you address it?

My biggest challenge is money and economic stability, as for many young/emerging artists that are from the working class background. I work in hospitality at the moment, to support myself and my practice.



How do you work?

I work with vintage/historic materials, almost exclusively pre-1980s publications like magazines and books. I consider the mid-20th century press to be very beautiful and unique, and its often anonymous models and contributors inspire and intrigue me.

What themes do you pursue?

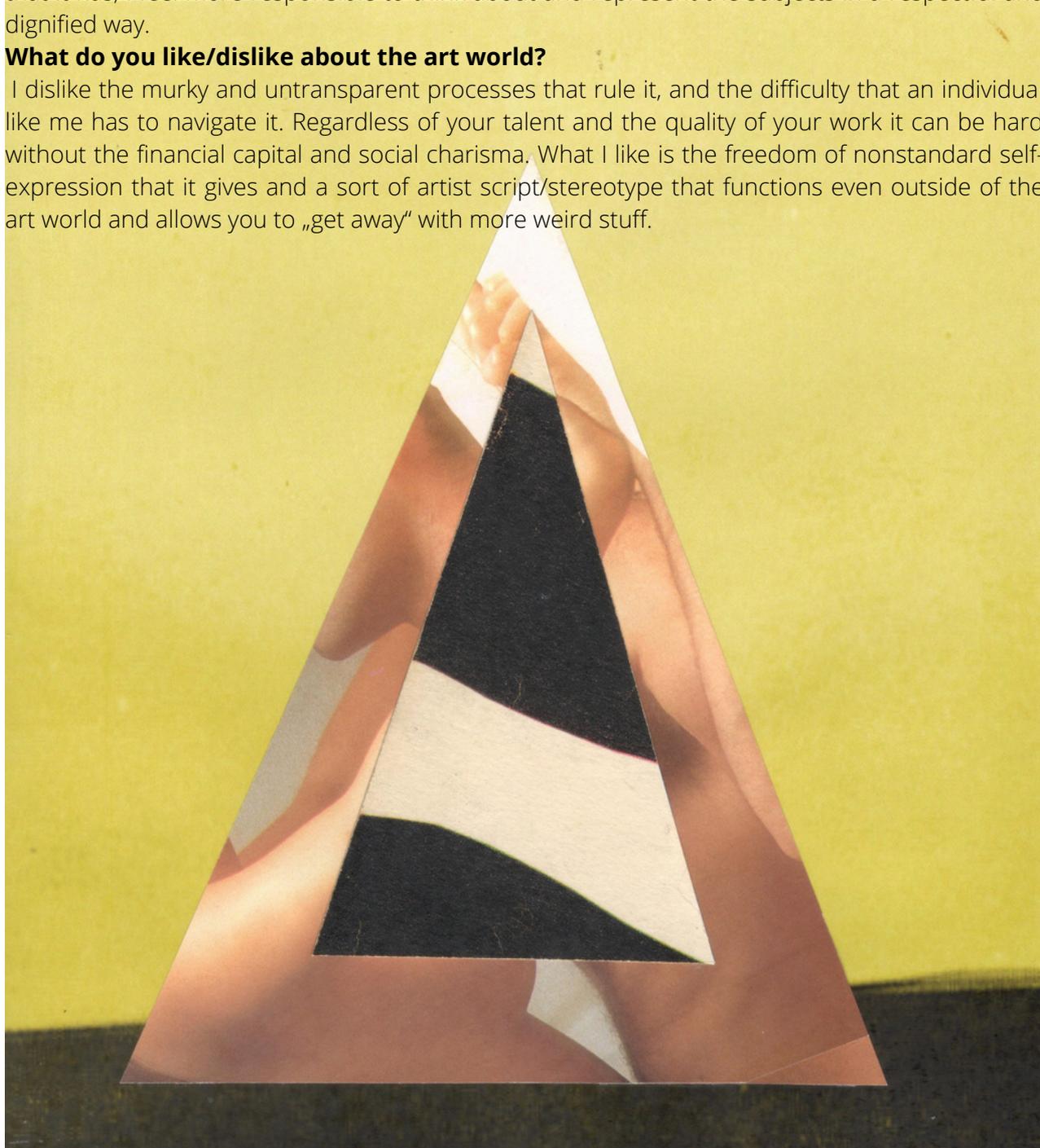
I`m particularly interested in the themes of sensuality, femininity, and eroticism. Social responsibility, especially around porn imagery and production is also very important for me and I like to include a lot of theory in the presentation of my works.

How has your practice changed over time?

I definitely became more socially focused and aware, and I started to think more about the social context of the art I create – after all, I work with the press materials, which are a big part of society`s fabric. Especially with such a delicate topic as sex work is, and the potential of harm that it has, I feel more responsible to think about and represent the subjects in a respectful and dignified way.

What do you like/dislike about the art world?

I dislike the murky and untransparent processes that rule it, and the difficulty that an individual like me has to navigate it. Regardless of your talent and the quality of your work it can be hard without the financial capital and social charisma. What I like is the freedom of nonstandard self-expression that it gives and a sort of artist script/stereotype that functions even outside of the art world and allows you to „get away“ with more weird stuff.



KRISTINE NARVIDA

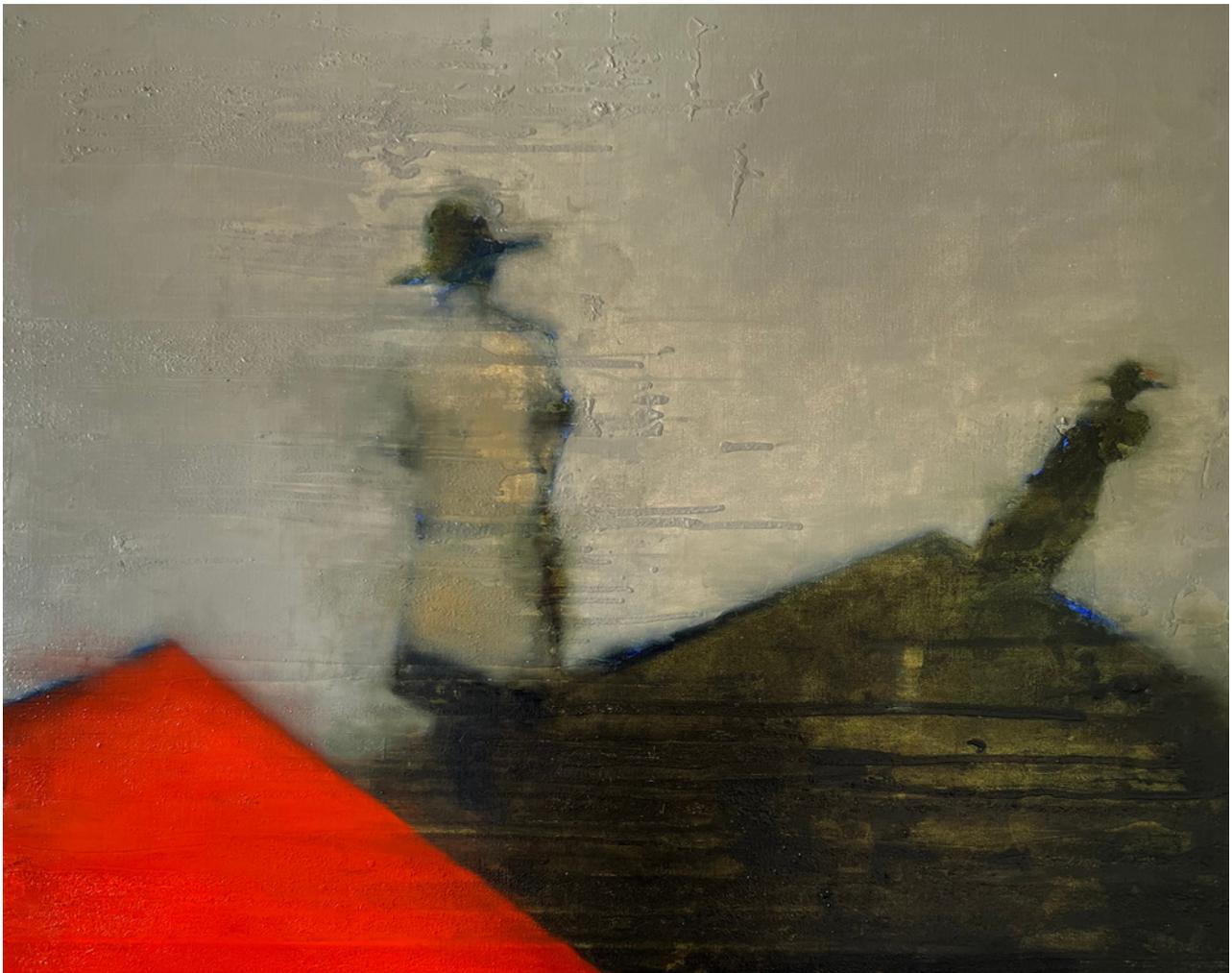


Kristine Narvida is an academic visual artist born in 1977. She graduated in 2006 as a Magister at the Latvian Art Academy in Riga. She lives and works in Germany in Berlin and is the mother of four daughters. She is an active member of the Brandenburg Association of Artists. She presents and sells her fine artwork throughout Europe and globally with online galleries. This year she presented her fine art series "Look how I move" at three galleries in Potsdam at narvida.com and at the Rhy Art Salon Basel. The here presented new series "The study of annoyance" you may find at the Europe Art Fair in Amsterdam, Sept 30-Oct 2, 2022. Kristine prefers working with oil on linen, using models as her subjects.

The study of annoyance

"My study of aggravation is silence that becomes visible. The tension between language and the world where the existing demands its possibility, and not the possible its existence.

This is a passionate look at the present, where the surface of things and the superficiality of people are so truly full of meaning and pain. The search for context, my wish to escape, and my inability to do so. The introduction of bright block color in the work of my new series is a conceptual idea to find a path to identify and to get rid of the unnecessary."



Who are you?

I am present in my dynamic. I am a closed-off being, that converses. I go inside myself to search for a response, when I find it, I speak.

What type of art do you make and why?

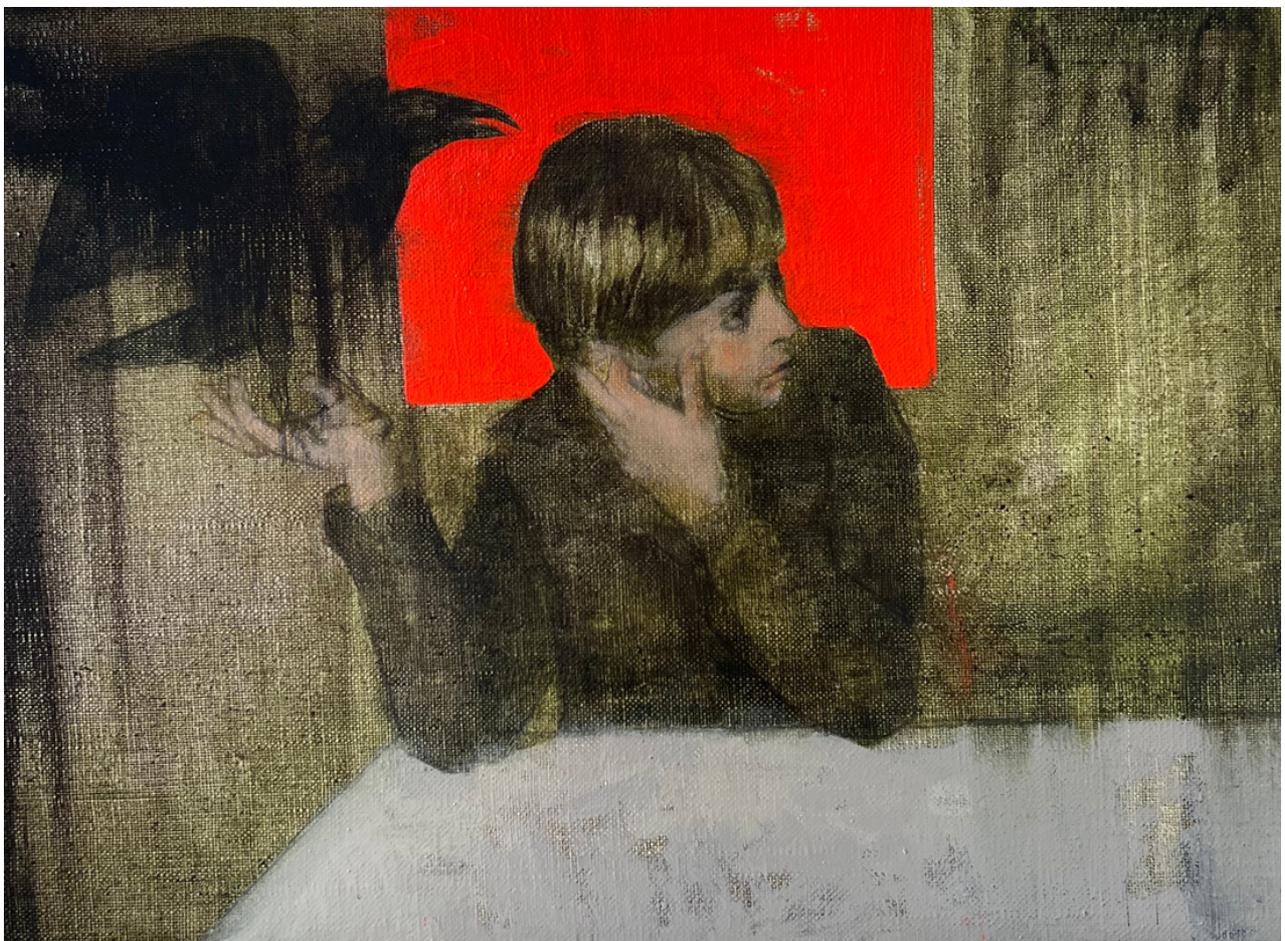
I do classical oil painting because this genre allows me to express myself comfortably. Due to my academic education, I have a large set of tools at my disposal, which I appreciate, but the physical contact with the canvas offers me great satisfaction in the process.

Why did you choose to be an Artist?

I would like to think that my choice in this matter was inevitable. It's a way for me to be, and create.

What inspires you?

All that is conscious is incredibly inspiring, nearly as much as the subconscious. At the hair salon, a smile from the woman next to me can lead me to wonder about all-encompassing love, which I must translate to canvas.



What does your art represent?

Figural or abstract compositions are created from reality, what I see and perceive. It's an aesthetic experience I offer to my viewer.

What does generosity mean to you as an Artist?

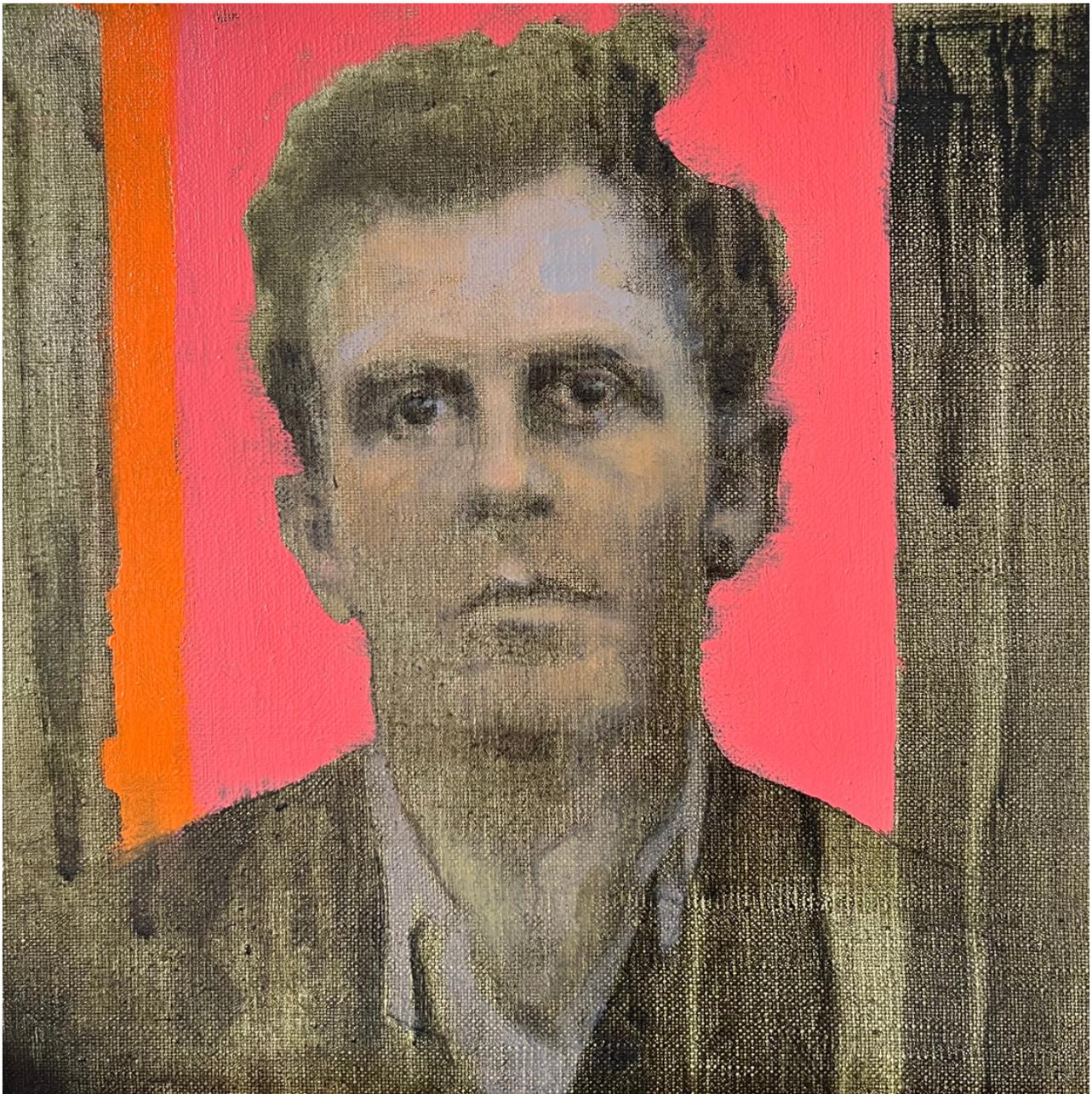
Generosity is one of my words, a natural part of my existence. It happens in relation to me, as well as in my attitude towards the current. I represent this position in my work, trying to maintain a balance between the different options offered by reality.

How do you work?

By myself, for the most part. My painting demands physical presence. Illusions are always shattered during the work process. They gather and put pressure on my self-worth, where self-reflection is a fundamental resource for inspiration. This differs from my personal life, where I can enjoy whatever life throws my way.

How do you know when a painting is done?

To say a painting is done is always relative. When nothing about the composition bothers me, I leave it be. But I have arrived at the conclusion that with a painting living its own life, independent from the artist, the notion of a finish line is non-existent.



KRZYSZTOF TARNOWSKI

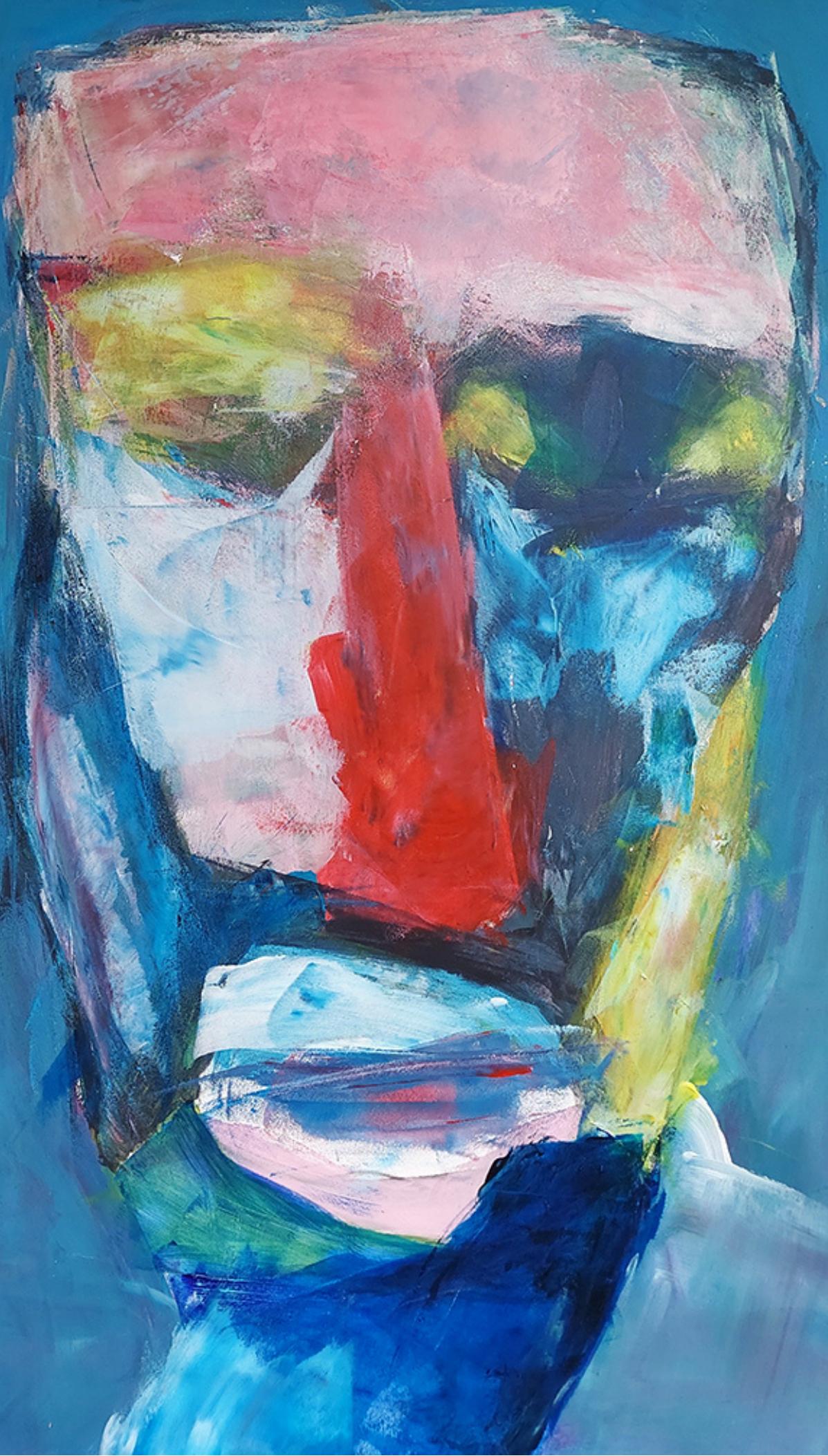


Krzysztof Tarnowski graduated from the Art Department of Opole University. Dissertation in Multimedia under the supervision of Prof. Magdalena Hlawacz. Painting, photography, ceramics, and various kinds of multimedia art.

His paintings are characterized by powerful emotions, minimalist color schemes, and simple yet meaningful use of form.

Challenging and controversial social phenomena become the focus of his installations, by which he aspires to draw the viewer's attention to the problems of refugees, oppression, wars, ethnic persecution, and irrevocable consequences of irresponsible human impact on the environment. Tarnowski studies the influence of social and political reality on our language and speech and the way we use and interpret words. His attitude is that of a detached ironic observer rather than a rebel. However, the artist's internal protest is manifested through a bold technique, strong colors, and intense emotional charge of his works.







Most important and best-known works include Guest in the house God in the house (Contemporary Art Gallery in Opole Award 2021/2022), Engineer Karwowski's Dream Come True (Association of Polish Artists and Designers Award 2019, multimedia installation, Exhibition of Graduate Students, Modern Art Gallery, Opole) and Golden Beaches (Exhibition of Graduate Students, Modern Art Gallery, Opole, 2017). Tarnowski took part in numerous exhibitions, incl. „Kunst im Dialog” (Landshut, Germany), an international exhibition devoted to the issues of climate change, migration, and human rights, Love My Body at M.A.D.S. ART GALLERY in Milan, M: IRAGE (photography exhibition, Czachor / Szczypel / Tarnowski, I Piętro Gallery, Opole); collective exhibitions during the Opole Festival of Photography and Exhibition organized by the Opole branch of the Association of Polish Artists and Designers (ZPAP) and the Contemporary Art Gallery in Opole (GSW). His ceramics can be seen in the City Museum in Svitava, Czech Republic. Live visual presentations are another aspect of his creative work. Also known as VJ Black Pony, Tarnowski has performed with Body Package, Rollin Jester, and other music bands. His solo audio-visual presentations appeared in LPM Live Performers Meeting in Rome, Nokta Festival in Opole, and many other significant musical events.



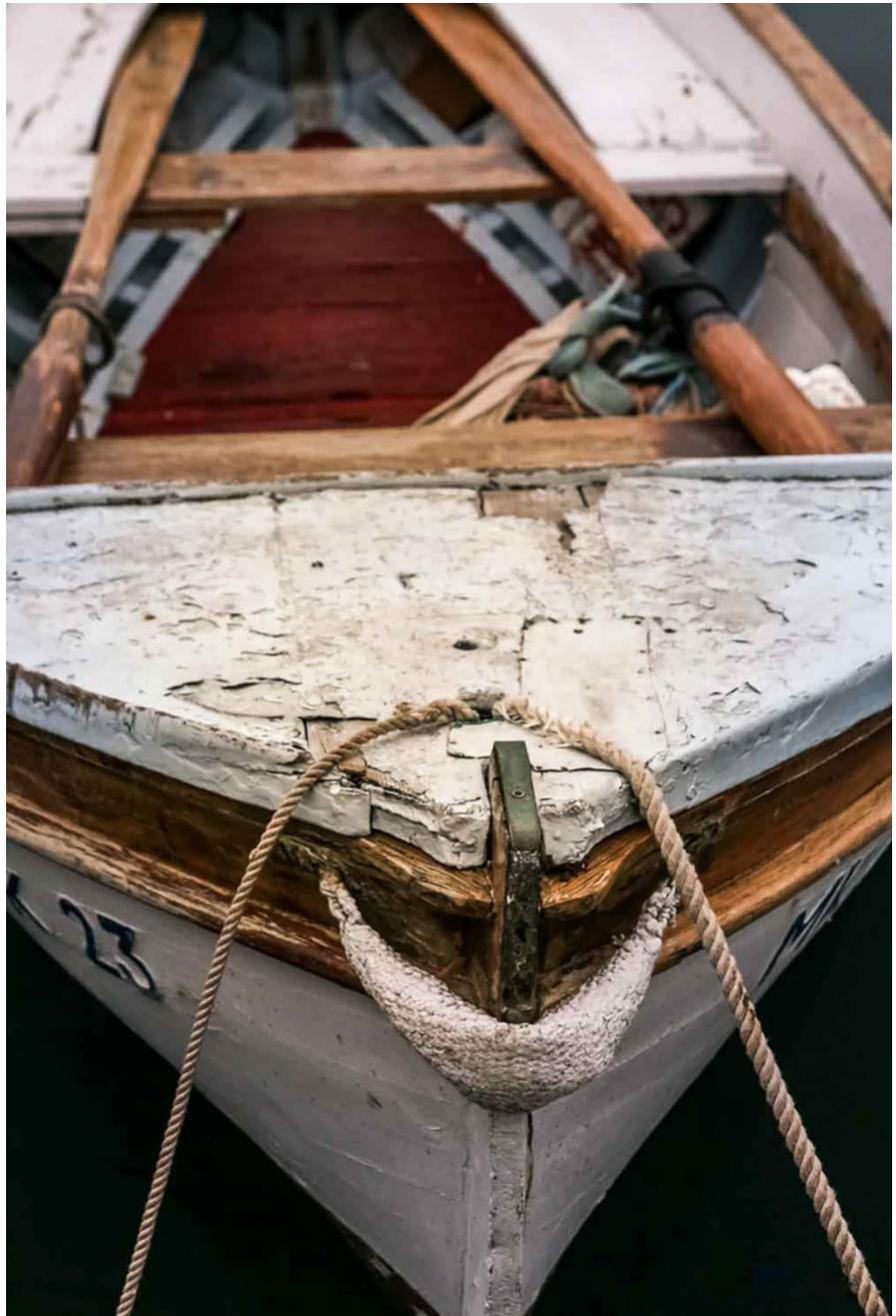
LEA HOPE BONZER

Lea Hope Bonzer was born and raised in Zagreb, Croatia. She starts getting into photography in her late teens.

When life took her on the journey at age of 24 she found life in the USA where she established her business.

She is a photography artist as well as a portrait photographer. Lea loves creating art in all styles as her photography is capturing a feeling, not just a snap in front of the camera.

Lea Hope Bonzer's ultimate goal is to bring motivation and inspiration through art to uplift and connect everyone, on a mission to bring art that creates a powerful and unique environment and enhances the ambiance.



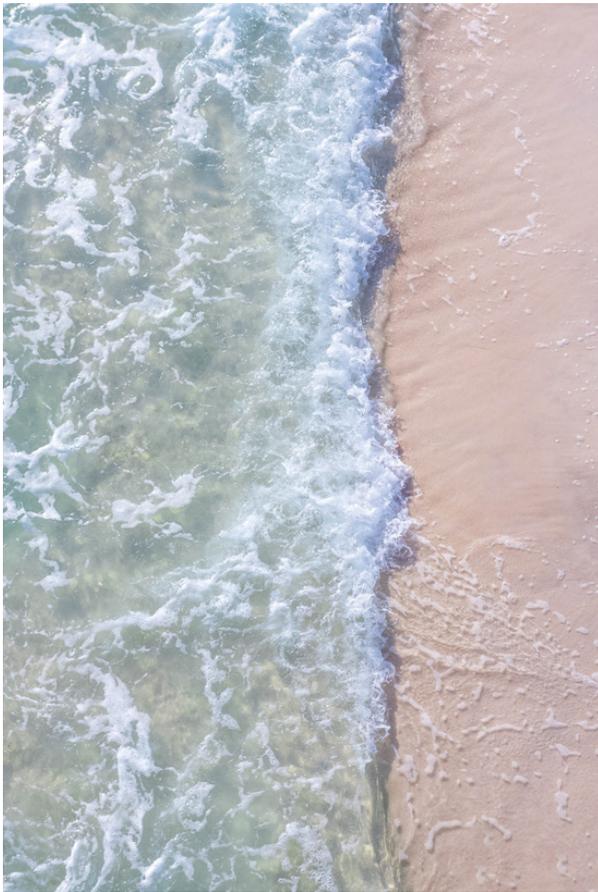
Who are you?

I would say that I am an adventurer. I love to explore and learn about new things that connect me with a deeper meaning of life.

What is your background?

I was born and raised in Zagreb, Croatia. When life took me on the journey at age of 24 I found life in the USA where I established my business.

I am a portrait photographer as well as an artist. I love creating art in all styles as for me photography is capturing a feeling, not just a snap in front of the camera.



What type of art do you make and why?

I am a photography artist, but I don't limit myself to one style as through my art I try to create an emotion that brings positivity and inspiration to implement surroundings and invoke a motivational atmosphere. Most of my art is macro as I like to explicit individuality. Still, I also love clouds and landscapes, especially beaches, as well as rustic style which I feel as untold stories throughout so many memories lost in time.

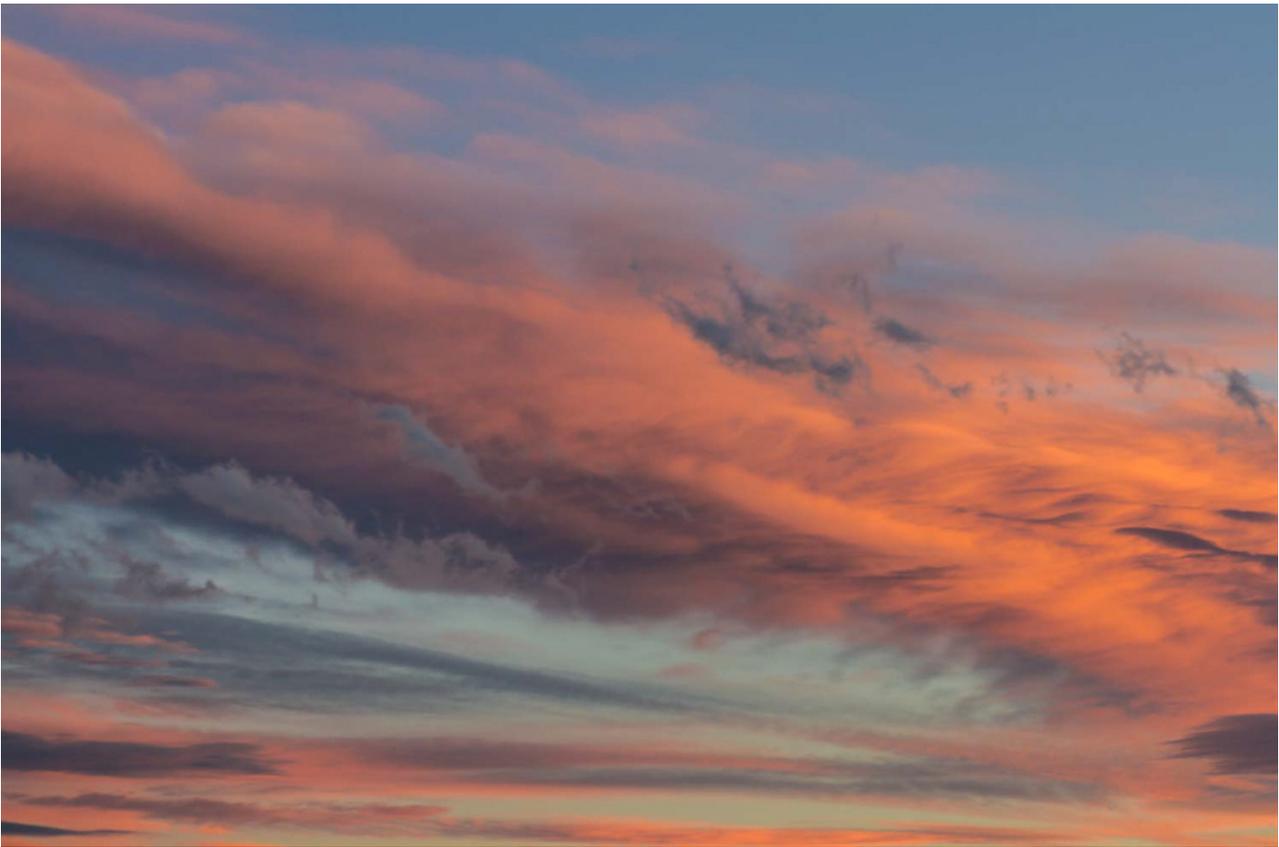
What inspires you?

The nature. Stormy Clouds. The uniqueness of the individuality of flowers, plants, and rock. Beach and waves. Old Corners through Cities.

What does your work aim to say?

Through my work, I try to create a nothing is impossible spirit where art is there to inspire us through tough times and motivate us to keep going no matter how hard it is now or just to keep positivity on.





How do you work?

As an explorer, I love to roam around. Different things catch my eye, mainly things that people walk by without noticing, if something captures my attention I transfer it into art.

What are you doing except being an artist?

I love sports. Gym, soccer, hikes, and yoga is significant parts of my life. I also love to read to learn and spend quality time with my kids and my dog.

How important are titles for you?

I would say that titles are quite important to me. Sometimes I would spend a lot of time searching for the right word, as mostly I like to use one, and it has to have a meaning of what I'm trying to emotionally explicit through that specific art, but sometimes I have a name as soon as I see that detail.



LEO CRANE

LEO'S HAND-PAINTED ANIMATIONS COMBINE THE SENSUALITY OF THE PHYSICAL WORLD WITH THE POSSIBILITIES OF DIGITAL TECHNOLOGY. HE USES NFTS TO DEVELOP NEW IDEAS FOR CINEMATIC WORKS AND TO PROCESS HIS OWN EXPERIENCES AS A QUEER PERSON AND HUMAN BEING.

Leo is co-founder of FIGURATION, a creative studio specializing in community-led animation. His practice is collaborative and interdisciplinary, winning multiple awards, as well as features on national television in the UK and Brazil.

In 2020, the studio released NUDE TRIUMPHANT. Directed by Leo and written by his husband Roy Joseph Butler, the watercolor animation has had over 40 international screenings and developed into the book Contemporary Figures in Watercolour. This year, Leo released a collection of NFTs from the film featuring the characters as infinite animation loops.

Leo has gone on to collaborate with composer Zach Whitney to release ITHAKAS. This hand-painted NFT contains 22 watercolors, 5 films of ink in water, and an original score of cinematic quality. Leo and Zach are now working on a series of animated NFTs with opera singer Merav Eldan.

Leo is currently working with artist Ilona Suschitzky to realize THE MASTERPIECE OF TAMAGATA. Written by Roy Joseph Butler, this ambitiously animated folk tale uses an experimental approach to Japanese ink-wash painting (sumi-e) with an epic score by screen composer Anna Rice.

Alongside his practice, Leo runs courses and masterclasses at Sotheby's Institute of Art, V&A, British Library, and Heatherley School of Art. He was selected by Kaiser Chiefs singer Ricky Wilson in Sky TV's Portrait Artist of the Year and was an artist to follow on Canal Curta! in Brazil (2020). His first solo show Life in Colour: Portraits of Queer Londoners was featured in the top five things to do for Pride 2019 (London Evening Standard).

Leo holds MA (Distinction) in Computer Animation from Bournemouth University and MA (Hons) in Classics from Oxford University. He studied painting with Maggi Hambling CBE and is represented by Future Icons. He lives in London. The UK.



Who are you?

I am Leo Crane, a painter, and animator from London, UK. I am also a Creative Producer at Packed Lunch Productions, the studio I co-founded with my husband Roy Joseph Butler.

What is your background?

Having grown up in a creative family, I have always had an association with the arts. While I was a student, I volunteered at museums, galleries, and theatres before getting my first job at the Smithsonian Institution in Washington, DC. I spent many years working in museums in the US and UK before returning to college to study animation, then painting.

What type of art do you make and why?

My primary work is in animation, mixing traditional media (charcoal, watercolor, ink, etc) with digital techniques. The project featured here is called L'amour rebelled, a collaborative work with the composer Zachary Whitney, mezzo-soprano Merav Edlan and model Roy Joseph Butler. It is a mini-opera animated in charcoal. It is a live performance, film, exhibition of drawings, special edition vinyl records, and a collection of historic NFTs.

Why did you choose to be an artist?

For me, this question is like: why did you choose to eat or to breathe? I didn't choose to be an artist. I was driven to it because it is the only way I can process and express certain things. Without this, I would be lost.

What inspires you?

I am inspired by the world around me and the people who share it with me. By collaborating, I discover the stories of others and how they connect with my own experience as a Queer person and human being. I am also inspired by uncompromising artists who are compelled to express their truth, painters like Maggi Hambling and Aubrey Williams, as well as performers like Pina Bausch.

What is your biggest challenge in being an artist? How do you address it?

My biggest challenge as an artist is to balance the work I need to do for myself with the work that others pay me to do. Both are important. I always have a project set up in the studio where there is no client, it is just me developing my ideas and processing my experiences. Alongside this, I have the work that keeps my practice moving and pays the bills - commissions, teaching, writing, NFTs, etc.

Does your work comment on current social or political issues and how?

I hope that my work is always relevant to the world we live in today. Sometimes, it is a direct expression of a particular experience, as in the watercolor animation *Nude Triumphant*, which explores our relationship with time and our bodies. Other times, it is more political, like *Yaaass Kween!* which reclaims the Queer black body from post-colonial power structures



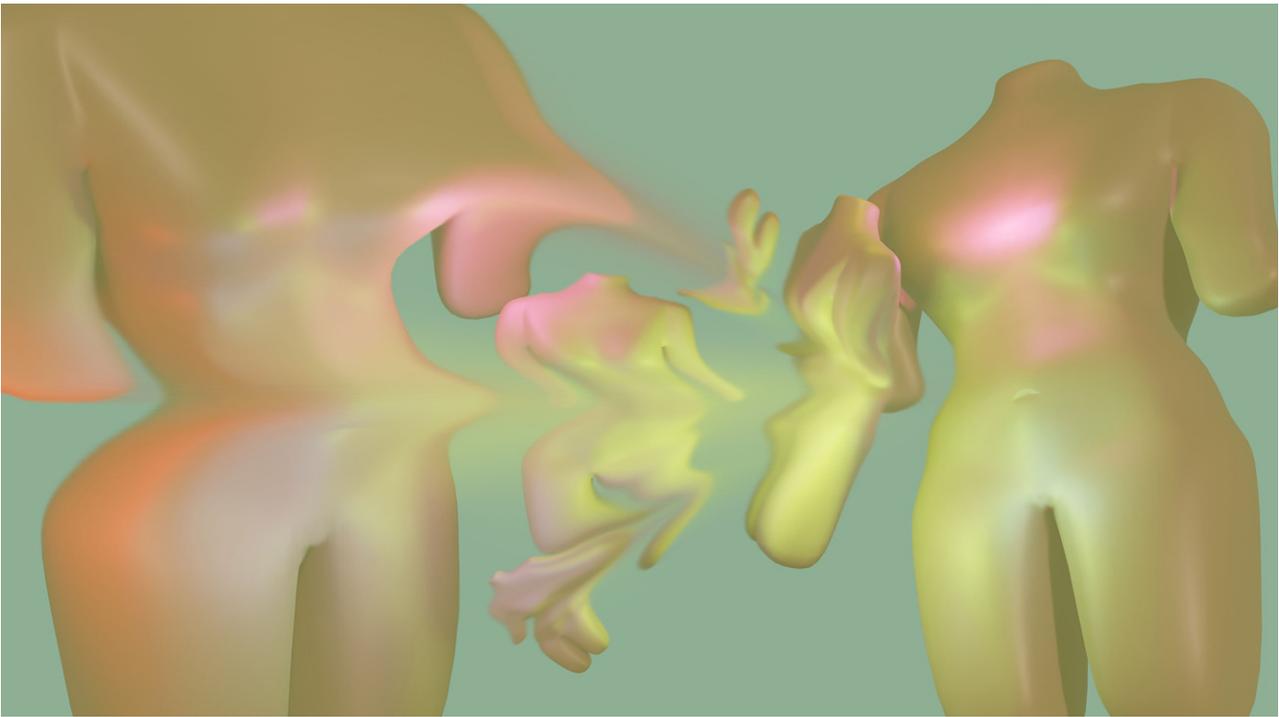
LUCY CARTER



My name is Lucy Carter, I am currently studying a BA fine art Course at Kingston school of art. My work consists of making fantasy and dream-like environments from memories of childhood, specifically in topical areas like social housing, where I grew up in.

A program that I am participating in is 'The black scholars' program', I will be creating an artwork that is based on my experience being in Boston and collecting drawings, photography, and conversations from being there to then be shown at the Festival of learning in November and at the Black history month exhibition organized by the University.





·Mannequin

constructing and deconstructing a figure of the body by using an image similar to a doll.



·Playing in the playground

This work was a created thought of the outside area of my previous home that I used to play in when I was younger, changing the atmosphere and recreating memories of "home" in this image.

LUNA PHELAN



Luna Phelan is a London-based Artist who is interested in empowered reclamations of the female figure, exploring themes such as 'the grotesque' and 'intimacy' and their relationship with the female form as well as imagery presenting powerful and beautiful representations of the subject. Luna graduated from Kingston University in 2022 and during this period was shortlisted for competitions such as the Visual Art Open and part of various exhibitions and projects, including most recently an exhibition by 'Sweet Art' at the Art Bypass gallery.

"My work's focus is on empowered female figures represented on canvas works. Some works touch on themes of abject and outrageousness whilst all depict a strong female focal point. I pair these works with audio and soundscapes to create an immersive way to experience my large-scale paintings. I am interested in empowering reclamations of the female figure, exploring themes such as 'the grotesque' and 'intimacy' and their relationship with the female form as well as imagery presenting powerful and beautiful representations of the subject. Within my depictions, there is humor behind the image, created by the shamelessness the figures show around subjects such as sex and urination. Behind works, I like to create irony and playfulness. The audio pieces assist these intentions – they are also playful and most often consist of open conversations between women that are combined with ambient and musical sounds inspired by my interest in music composition. My work consists of moments I have personally captured - visually and through the use of audio recordings, which I honor by transforming into large-scale works, connecting my artistic practice and efforts to represent feminine culture with my interest in audio tracks and composition. As my work has faced controversy in the past, my intention is to introduce new ideas concerning how the female form is represented by interpreting and depicting the feminine figure at the intersection where beauty and scandal meet."





Why did you choose to be an artist?

I chose to be an artist because I love to paint, I have had a passion for figurative drawing and painting in particular from a young age. I have always been surrounded by creative people – my sister is a singer and producer (Blondetina), My dad is in a band (Sredni Vashtar) and my mum is an Opera Singer who runs her own opera company (The London Opera Company) which has inspired me to also follow my creative passion.

What inspires you?

I am fortunate enough to be surrounded by many strong and empowered female influences in my life – also lots of the media I consume and music I listen to are empowered women, so it very much is visible to me from all angles. The people that aren't female in my life understand the need for and support female empowerment and this inspired my work.

What does your work aim to say?

My work aims to present empowering reclamations of the female form, exploring themes such as 'the grotesque' and 'intimacy' and their relationship with the female form as well as the imaginary presenting powerful and beautiful representations of the subject. Within my depictions, there is humor behind the image, created by the 'shamelessness' the figures show around subjects such as sex and urination. Behind works, I like to create irony and playfulness.

What does your art represent?

My art represents my beliefs about female empowerment, and how this can be shown in ways that are unconventional yet still represent femininity. I paint women who ignore the social taboos and 'expectations' of their gender Open conversations between women are thought-provoking and often spark conversations about unconventional femininity and female representation.



Who are your biggest influences?

Paula Rego's work inspires me. Her work is intimate and honest. I am particularly inspired by her Dog Woman Series – where she explores the physicality of the female body and challenges accepted feminine behavior and conventions of bodily representation – which is something I aim to do with my works

Do you follow any current art trends?

As I work in a traditional medium, I do not follow many artistic trends. However, for my painted works I make soundscapes – so my ideas extend outside of the canvas frame. The audio works turn my paintings into an installation style work – I am not sure if this is a current art trend but it is not something I have seen often.

What is your biggest challenge in being an artist? How do you address it?

As a female artist working in a male-dominated industry, I feel it is important to be direct and unapologetic with my painting subjectivity. Largely, those who identify as female feel more of a connection with my work and are able to sense the humor and joy behind each painting.

What does generosity mean to you as an artist?

Generosity means being able to share my ideas and experiences through my artwork.

What do you like/dislike about art world?

I like how artists are free to express themselves across an endless range of media, and how art enables self-expression and self-awareness that can be universally understood despite your cultural, social, or political background. I dislike that there is still a gender gap and that works by female artists are still often valued less than works by male artists

Name the artist or artists you'd like to be compared to, and why?

I would love to be compared to Paula Rego as her work is authoritative but simultaneously invokes feelings of intimacy. She is an Artist I have idolized since I first came across her works.

Professionally, what is your goal?

My goal is to become a full-time artist and feature in some of the larger galleries and exhibition spaces across the UK and eventually the world.

What does your art mean to you?

My art is an expression of my feelings but also captured memories or moments of joy and defiance that I have personally experienced.

What is the role of an artist in society?

The role of the artist is constantly changing and evolving, but today I believe their role is to encourage both creativity and critique whilst help shape culture of a society.



MARIA FOKA

Maria Foka is a fashion artist and founder of The Benchmark, a platform for fashion art practices. After graduating with an MA (Hons) in Architecture, she studied Fashion History and Theory in Central Saint Martins (UAL), Pattern-making and Sewing at Romina Karamanea Fashion School, and obtained experience in the fields of fashion philosophy, design, and the clothing industry through various workshops and seminars. Her work revolves around bodily reflections that derive from the dialogue between the biological and the social self through their performative nature. She uses personal pathologies and mythologies as the benchmark for her inspiration and infuses the notions of cyborg beings and everyday super-humans into her research and practice.

Maria creates body machines, wearable sculptures, and prosthetics. Her practice has a deliberately broad expression, as she manipulates a plethora of mediums, mainly Objets trouvés, fabric, and building materials. She draws from collage-like techniques to assemble her pieces, both analog and digital. Her creative process is heavily based on the connotative generation of forms, while she attempts to find merit in a postmodern absurdity.



"Not, not wearables" collection, 2022

Tulip Corset

45 x 30 cm approx., cement, plaster, screen & velvet
Wearer: Ioanna Vlachaki | Photographer: Athina Feidaki

The tulip corset is a nod to the mimicry of modern-day corsetières towards the historicity of corsetry. Replacing the linen with cement, ditching the whalebone and the wood, 16 rigid pieces with zero seam allowance are drawn together to the brim of completion. The stiffness of the original garment is exaggerated, the support becomes confinement and the regionally selective shaping of the body freezes in time, instantly immortalizing the wearer's physique and movement. Ranging from the device of modesty to an utterer of devilish morals, the version of the corset as a wearable sculpture claims its own space in the realm of things whose wearability in the physical, sociopolitical and ethical sense is debatable.



What is your background?

I grew up with a very observant mother. She nurtured my creative inclinations from a very young age – I always loved making things. So she and my father encouraged it since I can remember. I got a sewing machine for my 15th birthday and a Dremel Multitool kit for my 16th. I got an MA in Architecture and Engineering at UTH - I knew from the beginning I didn't want to be an architect, but at the time I wasn't sure what exactly I wanted to do, so that was the next best thing. I then studied Fashion History and Theory at Central Saint Martins, UAL, and while I hold in high regard the fashion philosophy field and explore it through my own writing and research, it was not enough. Then, I studied Pattern-making and Sewing at Romina Karamanea Fashion School, very clear-headed as to the reason – I was seeking to acquire technical tools that I could use in my practice. During my architectural studies, I launched 'The Benchmark' a platform for fashion art practices that have evolved with me through the years, and I also started working as a freelancer. After graduating I was employed as a fashion designer at the top children's clothing company in Greece. I resigned to pursue being a fashion artist full-time, and here we are.

What type of art do you make and why?

I create wearable sculptures. My creative process resonates from within, and my first pieces pertained to a personal pathology – I am an insulin pump wearer. The everyday performance of oneself, the body-machine dipole, and the societal hedonistic permissiveness of existing enticed me to form a type of – almost phatic – communication among wearers, through sartorial artifacts. Not to be a trailblazer here, besides, what we call expression is an obsolete communication tool in disguise, but this is a discussion for another time. Through my fashion art, I merely strive to uplift and exaggerate the wearer's social, political, and mythical self.

What inspires you?

I am moved by the manner in which people are presenting and the infinite potentiality of altering that image. I am inspired by symbolic creatures, and the way that people are in search of themselves through various mythologies (that are probably the most accurate ones, as they are collectively manifested, gathered, and written), only to instinctively interpret them as a subtle narration of the zeitgeist. I am intrigued by the complexity of the notion of choice when it comes to sartorial issues –not why designers design; but why wearers wear. Maybe this is why my pieces are wearable –works of art exist because we are interacting with them, one way or another, and putting them on our body is the ultimate praxis of experiencing ourselves as such.



How do you work?

I work in connotation and repetition. I scavenge my house, my neighborhood, attics and backyards, thrift stores, and construction sites for materials and budding objects of art. I crave the intertwinement of a Chinese lace my grandpa brought home from his travels and an old pipe from my bathtub – however, I would never plan this much. This is why my sketchbooks are filled with words and lines and my table is a seemingly scattered pile of junk. I enjoy the delicacy of hand-stitching the same as the brutality of cement mold-making, and the connotative process to reach each next step delights me. The assembly of randomness swerves into the collage-making part of my artistic endeavors, where I digitally visualize mythical beings that derive from mythologies and literature from all over the world. I find repetition soothing, so I somehow always end up with a piece or two in each collection that requires many, many hours of doing the exact same thing. I usually work on these pieces in the company of movie soundtracks, podcasts, or audiobooks, and as a result, the finished piece comes with another fun little ambient story that only I know about.

What is the hardest part of creating for you?

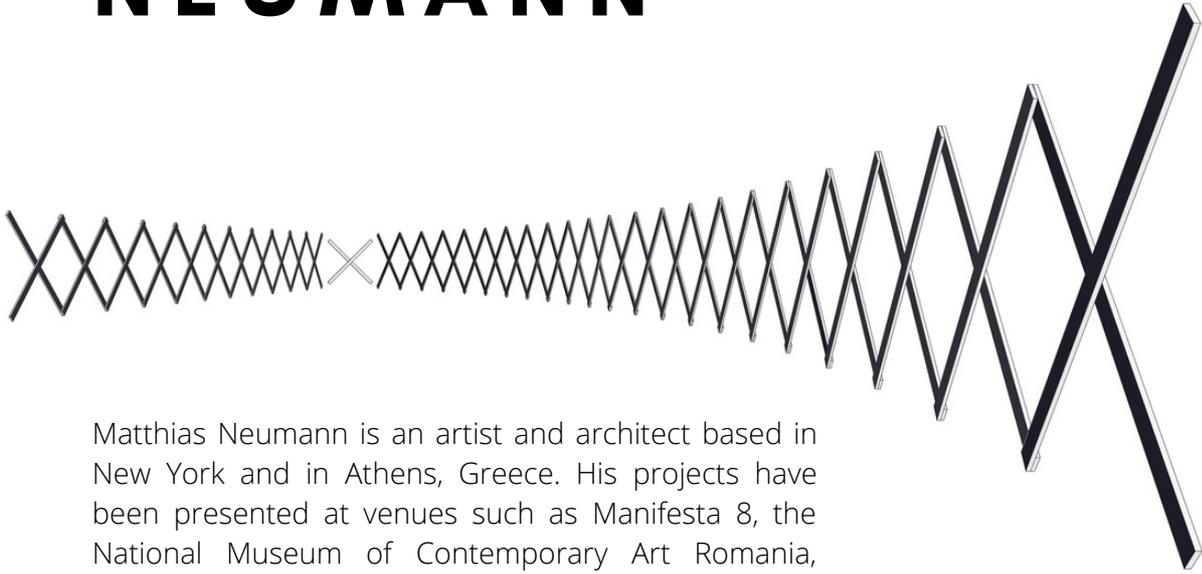
Luckily I have not yet experienced the feared creative block, but I do often find myself overwhelmed in creative chaos, which comes twofold. I love creating things, and I get so excited by all the ideas, materials and research that I dive into an unreasonably deep black hole of doing all the things in the same time, or do nothing instead. Of course, that is followed by the need to punish myself in the form of 18-hour long work days. However, I have come to a conclusion, when it comes to creating – I have to be organized, I create when I feel like it, and I have to give myself a pat on the back – it works just fine so far.

Does your work comment on current social or political issues and how?

It does and it doesn't. My work references social and political bodies and how they exist in a capitalistic, canonistic, and patriarchal society, issues both current and omnipresent. I attempt to elaborate fantasies that are in need of realization as they are a crucial part of the complexity of human nature. As we have witnessed in the history of human creativity: gods and goddesses, myths and legends, out-worldly creatures and fantastic stories, all pertain to mortal desires that reside out of our normative bubble for one reason or another, and humans have used creativity as a tool to justify and allegorically express them. We could just use our own everyday selves instead of our imaginary aliases to satisfy these desires. And, as the performativity of oneself is the ultimate political action, it is always relevant, necessary, and inevitable.



MATTHIAS NEUMANN



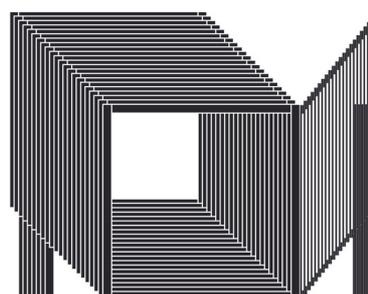
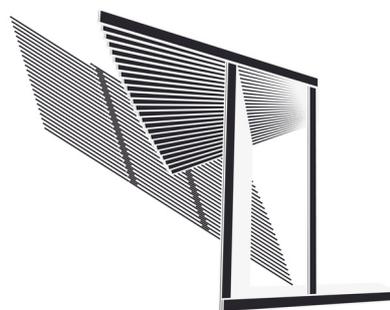
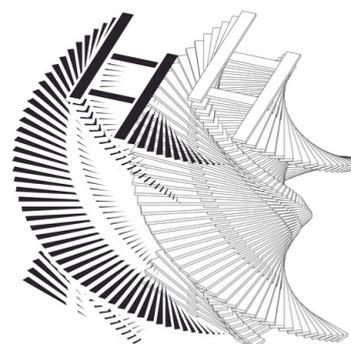
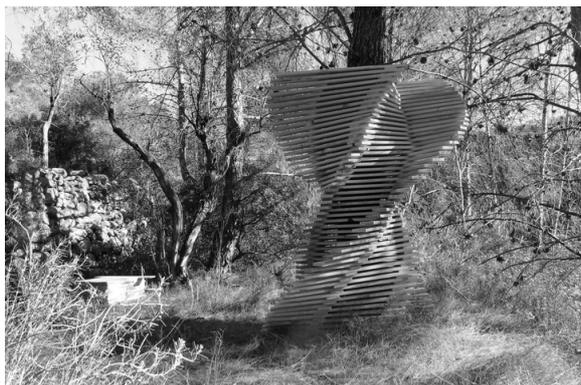
Matthias Neumann is an artist and architect based in New York and in Athens, Greece. His projects have been presented at venues such as Manifesta 8, the National Museum of Contemporary Art Romania, Queens Museum, Jule Collins Smith Museum, the Cape Cod Museum of Art, and Arte Laguna at the Venice Arsenale, among others, in addition to a significant number of public art installations throughout the US.

He is the recipient of the Kaplan Director's Award of the Cape Cod Museum of Art, and a fellow at Mac Dowell Colony, the Lower Austrian Architecture Network, I-Park, and Vermont Studio Center. He teaches at the Spitzer School of Architecture at City College New York.



Camina Fantasma realized for Enclave Land Art, Vall de Gallinera, Spain, 2021

“Camino Fantasma” – Ghost Walk was realized using 100 pieces of wood that migrated over the course of 2 weeks along a picturesque mountain path in Vall de Gallinera, Spain. In the process, the wood morphed from one sculptural form into another 4 times over. Each installation existed for one day, each taking up three days of the ongoing work process: one day installing, one day the work being in existence, and the third-day de-installation. A performative act in public sculpture. I like to think of the structures as Ghosts as they have left their material form and have moved on into another form. Ghosts exist as long as the spirit of the expression still captures the imagination, and cease to exist when the imagination does not engage with the spirit anymore. And this will mark the life span of this particular work.



MY LINH MAC

My Linh Mac is a multi-media artist, visual designer, and art educator based in Chicago. Mac is best known for her digital paintings, traditional oil paintings, and her series of contemporary 'galactic /no-brush' paintings- Ranbu. As an accomplished painter, her works portray beauty in humble places with her signature style of deep and vibrant accent colors. While Mac's paintings have varied genres, from conceptual, abstract, and figurative to contemporary, her digital and visual design works are commercial.

Mac discovered nontraditional techniques to bring further variety to her paintings through the use of color manipulation and the manipulation of materials and presentation platforms. Her niche is the ability to produce art within one medium that looks as if it were created within a different medium. Each of Mac's artworks "speak for itself", her unique approach to combining elements and medium gives her the credibility of an inventive artist and visual designer. What makes her work stand out among young emerging artists is how she incorporates not only technical skills and knowledge from multiple creative fields of design, art, and technologies; but also, her personal experience and cultural exposure from different parts of the world as a traveler.

Mac is originally from Vietnam and pursued her art education in Singapore, Australia, and the United States. Mac received her Bachelor of Art in Digital Media & Painting from Valparaiso University, her Master's in Art Education from the School of the Art Institute of Chicago (SAIC), and her 2nd Master in Entrepreneurship for the Creatives from Columbia College of Chicago (CCC). Mac's multi-media artworks are represented by En Foco and RubberNeck Gallery in Chicago, Mona Niko Gallery- California, Brauer Museum- in Indiana, Queen Victoria Museum and Gallery- in Australia, INTACT international- Canada, Czong Institute for Contemporary Art (CICA) Museum- South Korea and in many private collections across the United States and around the world. Through her creative works, she is currently a member of the National Oil and Acrylic Painting Society (NOAPS) Oil Painting of America (OAP), and a jury committee member of the International Biennial of Contemporary Art & Design for Lorenzo Il Magnifico Award & The Leonardo Da Vinci Award in Florence Biennale, Italy; Creative Communication Award (C2A) in Lost Angeles, Davey Award in New York, Creativity International Award, Brightness Illustration Award.



Why did you choose to be an artist?

I honestly don't know why. I simply know being creative is a major part of my identity and as far as I can remember before I learn how to read and write, I was obsessed with drawing and playing with colors like they are my friends. Additionally, the feeling of being good at something is resistible, so why stop? If that makes sense.

Do you follow any current art trends?

No, for authentic reasons, I want to start trends rather than follow them. Just like when you're on a fun adventurous road trip, it's more fun to be the one holding the wheel and front seat than the one sleeping in the backseat and missing out on all the scenery along the way.

What does your work aim to say?

My ultimate goal for my work is to advocate for unpopular options. Just like my trademark style, I want to bring out beauties from humble places that are typically overlooked or underappreciated. I think with our current outrageous censorship culture that silences freedom of speech, it seems to be the right thing to do to spread the message about how things are not always in black and white.

What is your biggest challenge in being an artist? How do you address it?

It's a significant challenge, and finding a solution will take time, effort, patience, and consistency. Don't get me wrong; I actually enjoy the challenge because it forces me to step outside of my comfort zone and think and behave like a business owner. The road to entrepreneurship is rocky, but I'm optimistic about the benefits that will emerge along the way, such as knowing your customers, effective communication with them without spamming, and understanding the psychological aspects of marketing.



How do you know when a painting is done?

I'm quite a perfectionist that takes pride in my works so nothing is considered as done or completed without 10+ times of touch-ups and editing.

How have you developed your career?

I studied at American universities for seven years before realizing about halfway through that everything I had learned there was textbook knowledge and basic skills that would help me land a job working for someone else (at best), which I initially thought I would be fine with. Soon after, I came to the realization that this was not the case; in order to maintain a legal immigration status and remain in the United States after my student visa expired, I need to be more than just a 9 to 5 employee. After my intensive graduate thesis research, I was introduced to a remarkable O-1 visa coach who guided me in how to advance my career in the midst of the pandemic within a year and a half. By presenting my works to the world in a professional manner and having them well received like Christmas presents. From there, I gained confidence and learned to be bold, devoted, and creative. In other words, by refusing to let myself get sucked down a rabbit hole of self-doubt, justifications, and self-proclaimed victimization of any unfair system, I overcame my personal disadvantage as an international art student to become an "individual with amazing potential and achievements."

How has your practice changed/ evolved over time?

In the earlier stages of my career, most of my works involve traditional mediums such as acrylic and oil painting with simple messages. Over time, it's evolved into something different and consists of multiple mediums being technically and playfully manipulated to visually challenges my viewers.

What do you like/dislike about the art world?

We all have love and hate relationships with the art world, and we all complain about money in the art world, but only a few would ever leave. There are countless things to love about the art world, starting from how interpretations have no limit in art and how it engages people to exchange conversations over diverse opinions, ideas, and perspectives at different intellectual or emotional levels. What I dislike about the art world is how unfair and competitive it is, as anyone can make a career in art but not anyone can make art for a living and a career at the same time. I also dislike how the lack of skill and craft among artists and the growing popularity of 'kitsch art' is sucking the life and the gravitas out of the current art world. I am also not a fan of how art become too politic and mainstream these days and because of that, we stop seeing new groundbreaking art movements created in the past few decades.

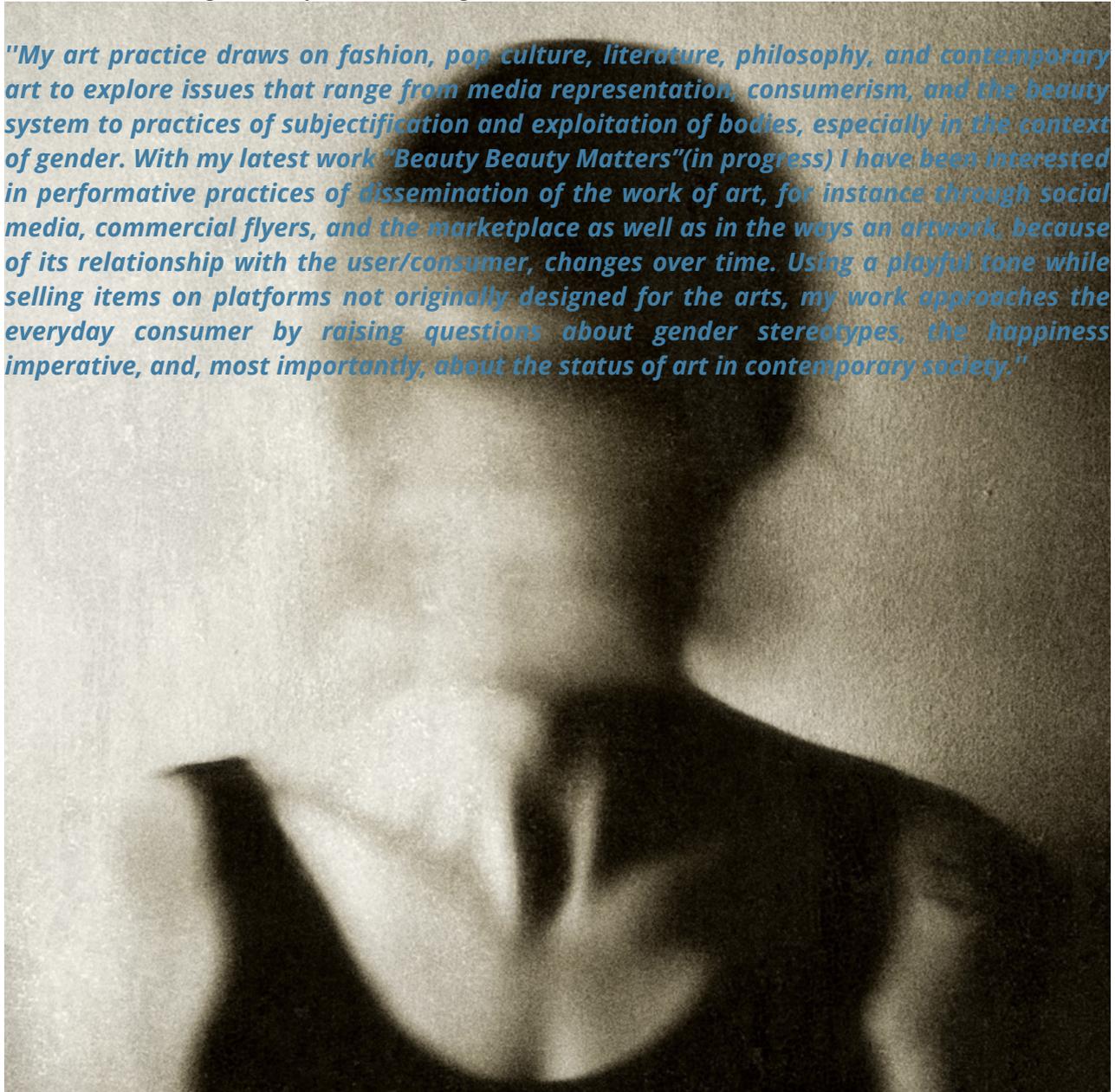


NIKO PAZZAGLIA



Niko Pazzaglia, Ph.D., is a London-based researcher, educator, and artist specializing in Photography, Gender Studies, and Drama. She holds a Ph.D. in Italian Studies from the University of Oregon and an MA in Contemporary Photography from Central Saint Martins, University of the Arts London. Utilizing photography, performance art, 3D printing, sculpture, and in-site specific installations, her work explores the intersection between everyday social practices, digital technologies, and contemporary art, delving into the ways power work in the "society of control" – for instance through social media and smartphone applications. Niko has participated in several group exhibitions, among which at the Saatchi Gallery, Tate Exchange, and Unit 1 Gallery Workshop. Among her publications figure the co-edited book *Photography as Power: Dominance and Resistance through the Italian Lens* along with several publications on the Italian and English Early Modern Stage.

"My art practice draws on fashion, pop culture, literature, philosophy, and contemporary art to explore issues that range from media representation, consumerism, and the beauty system to practices of subjectification and exploitation of bodies, especially in the context of gender. With my latest work "Beauty Beauty Matters"(in progress) I have been interested in performative practices of dissemination of the work of art, for instance through social media, commercial flyers, and the marketplace as well as in the ways an artwork, because of its relationship with the user/consumer, changes over time. Using a playful tone while selling items on platforms not originally designed for the arts, my work approaches the everyday consumer by raising questions about gender stereotypes, the happiness imperative, and, most importantly, about the status of art in contemporary society."



Who are your biggest influences?

My art practice is in dialogue with appropriation art, transmedia, and different approaches to time-based art. The major influences that shape my work are as diverse as Pablo Picasso, Francis Bacon, and Cindy Sherman to filmmakers Michelangelo Antonioni and Banksy. I also find inspiration in literature, such as in Lewis Carroll's *Alice in Wonderland* which has largely inspired my latest work, as well as in pop culture, medical sciences, and philosophy.

How has your practice changed over time?

I started my career as a self-portrait artist, using digital and analog photography and I am moving more and more towards socially engaged art practices that focus on a direct engagement with the audience. At Central Saint Martins, I have experimented with several mediums, from casting and metal work to performance art and in site-specific installations. In the past couple of years, I have been creating wearable sculptures, combining sculpture and photography with live art, while also experimenting with new sustainable materials, such as recycled plastic and banana peels bioplastic. Through the employment of digital installations, such as social media platforms and the marketplace, my work engages directly with the users/consumers, turning the audience into the medium/material of the work, while at the same time raising questions about the role of art in contemporary society.

Professionally, what is your goal?

My goal is to grow as an artist and develop new possibilities for knowledge exchange projects and work collaboratively with the community, especially as far as mental health and environmental emergency issues are concerned. I am also keen to go back to teaching and to transmit my passion for art and literature to young learners.



Does your work comment on current social or political issues and how?

My work intends to be a commentary on contemporary society, particularly on neoliberalism and the culture of excess promoted on social media platforms. Specifically, I have been working with the beauty system as emblematic of a society obsessed with appearance, perfectionism, and extreme consumerism. With the Depop collection, I also explored the performativity of materials as well as the relationship between body and matter, focusing on the body as the site of power and resistance. Some of the wearable sculptures included in the project draw their design from medical and torture tools used for the correction and normalization of the female body. Through the creation of these objects, my work aims at questioning the body's physical boundaries and social constraints, while at the same time addressing its infinite possibilities for extension, mutation, and interrelations. Throughout both practices of enlargement and reduction, the wearable sculptures included in the Depop collection exist both within and beyond the normativity of bodies, opening up a space for resistance, a space for the emergence of "the body without organs" – to borrow Deleuze's and Guattari's expression.

What is the role of art in society?

I believe art should work as a "war machine" to use Monique Wittig's expression and its role should be to raise awareness and change reality. I also think that art should address the general public and find ways to work outside of the gallery space: by occupying the streets, the digital realities, and the marketplace. In my opinion, the art world should undergo a sort of radical move from Duchamp's everyday object as art to art as an everyday object.



O. YEMI TUBI



O. Yemi Tubi - An Artist and Advocate for the world's Peace.

"I am a Nigerian-born, American-trained Artist, currently residing in the United Kingdom as an artist with a unique personal style. I do paintings in acrylic and watercolor, but my favored medium is oil paints. Most of my recent paintings were influenced by the political and social upheaval of our world today and the works of Renaissance artists.

The uprising in the Arab world influenced my first political painting "ARAB REVOLUTION" in 2012. my work, "THE FISHERS OF MEN" is about the horror of refugees drowning in the Mediterranean Sea. I also used my painting - "UKRAINE: THE UNFORTUNATE BRIDE" to speak about America and Russia influenced the war in Ukraine.

My works progress from political paintings to paintings of the facts of life of people. The theme of my works, in general, is "The Facts of Life: Roses and Thorns." Life is roses and thorns; sometimes it emanates the sweet aroma of pleasantness and sometimes it pricks and causes pains. I often use Roses and Thorns for portrait paintings of the facts of life of people. I first used Roses and Thorns in my political painting "THE BLEEDING ROSES." Since then I have adopted this floral iconography style - Roses and Thorns as my own unique style in some of my paintings like "DOMESTIC ABUSE", "MY MOTHER, Her Majesty Platinum Jubilee: Her Rosy Reign" to name a few. Roses are for achievements and other positive parts of life and Thorns are painful challenges and negative parts of life."







OMAS



Who are you?

My name is Omas. It's my artist's name.

What is your background?

I'm born and raised in South Korea. I never learned about art. I self-studied art. This is my first opportunity to show it to people.

Why did you choose to be an artist?

When I was young, I wanna be famous and give people a good influence. And I think the artist is the best way.

What inspires you?

Emotion and tears. I think no matter what kind of emotion a person has, tears come out when he reaches his peak. That's why my every artwork has tears.

What does your work aim to say?

Empathy with other people. Sharing emotion with other people.

Who are your biggest influences?

I was influenced by Bob Ross. He said, "We don't make a mistake, we have a happy accident." That word stuck in my mind. That word makes me positive.

What does generosity mean to you as an artist?

Generosity gives the artist a great idea. A lot of my idea is from generosity. I don't paint a realistic picture. So, My painting idea usually depends on my head. Generosity is very important to me.

What are you doing except being an artist?

I go to high school for now, but I do nothing in school. I just spend the time, talking to friends, or thinking about artwork ideas.

What do you like/dislike about the art world?

I like to express myself freely in art. Because this makes me happy. I dislike pictures by painting on the computer. Because It's broken 'Happy Accident'. Ctrl +c, +v and +z ruined the 'Happy Accident'. But something that can only work with computers(like C.G.) is fine.

What is the role of an artist in society?

I think the role of an artist in society is someone who speaks on behalf of the public and gives happiness to the public. So, artists always should be honest and on the side of the public.

**What does your art mean to you?**

Art is what I love, my hope, and my motivation for my life. Art is like air or blood to me.

What do you like/dislike about art world?

I like to express myself freely in art. Because this makes me happy. I dislike pictures by painting on the computer. Because It's broken 'Happy Accident'. Ctrl +c, +v and +z ruined the 'Happy Accident'. But something that can only work with computers(like C.G.) is fine.



REBEKAH OKPOTI



Dr. Rebekah Okpoti is Lectures Music & Creative Arts at Liverpool Hope University and is an Associate Organist at Leeds Cathedral, UK. Rebekah studied at Chethams School of Music, going on to win 1st place in the European Student Convention and Russian and Baltic States Convention (Rachmaninoff category). Following this Rebekah studied at the Royal Northern College of Music, under Peter Lawson, as a Pianist. Rebekah then completed her MA in Music Practice followed by a Ph.D. in Sonic Installation Art and Composition through the University of Central Lancashire under Film Maker Professor Erik Knusden. Rebekah studies Organ under Professor David Baker in 2020.

2020 saw the international release of the Finding Home Collection released in the UK, USA, and China as a Reimagined Last Supper of Miniature 1:12 scale of Sonic Installation Art Pieces. In 2021 SetFootPress released Rebekah's Experimental Organ Music recorded as field recordings during the Covid19 pandemic. The album Dressing was released as both a limited run cassette & digital. Rebekah was a Recording and Audio engineer for the Global Sound Movements Uganda Sample Library and was a Score proofreader for the Geoffrey Tristram Mass in A flat Published in 2022 by Banks of York. Most recently Rebekah ran the Arts Council Funded National Lottery Project Organs of Anne Lister Project (BBC's Gentleman Jack) as part of the Anne Lister birthday Week Festival 2022 where she was commissioned to write a contemporary Organ sonata. Anne Lister's Organ Sonata was premiered at Halifax Minster, England. Decaying Spheres will release her second solo Organ album on tape & digital in November 2022. You can see Rebekah perform in recitals throughout the UK.

As a writer, my scholarly work includes a thesis focused on the Repatriation of Domesticity within Sonic Installation Art and the role of Installed Musical Composition to facilitate engagement with Space, Void, Poise, Sculpture, and Composition. Other activities include writing a chapter on Digital Submissions: in Benchmarking Library, Information and Education Services for Elsevier along with writing a series of popular articles about issues associated with being a Female Organist and Engaging new organists as @thegirlyorganist. Anne Lister's Organ Sonata is being published in July 2022 by Knight Publishers.



The Finding Home collection is a 1:12 scale Reimagined Last supper. Finding Home represents the multifaceted elements of Domesticity and desire presented through Sonic Installation Art works in miniature Gallery Spaces. The work encourages viewers to build their own narrative, momentarily gifting a portion of control to the viewer.



Who are you?

My name is Rebekah Okpoti, I am a Sonic Installation Artist, Organist & Composer from England, UK.

Who are your biggest influences?

Installation Artist Do Ho Suh, Video artist Bill Viola, Composer J.S Bach's St Anne's Chorale BWV552, German band Roosevelt which is EDM and Disco, and the works of Philip Glass and Patrick Gowers.

What themes do you pursue?

I pursue the themes of Domesticity, Contemporary Classical Composition, Feminine performance and Installation art, Poise, Void, Space, and the incestuous relationship between natural texture and sonic tone.

What is the role of an artist in society?

For me, an artist's role is to be the forward face of the collective consciousness of society.

How do you know when work is done?

For me, the work is 'done' at the point that it is reflecting back to me as the artist more stories than I intended to tell, at that point I consider the work to be complete. I only think of works as complete or incomplete, there is always room to further develop/revisit a piece of composition/art.

What does your art represent?

My work represents my existence as a Female Organist, Sonic Installation Artist, and Composer who explores the dialogue between the Feminine qualities of the pipe organ and repatriated domesticity into poise and void. What does a feminine artist create? how does that impact the narrative outside of the feminist critique? Are all female artists somehow obliged to create feminist work? Is there space for female artists to create works that express feminine narratives?

How do you work?

I usually start with a theme, then decide on the narrative, with this in mind I then start with the composition through instrumentation, groups of timbre, and tonal shape, then I move between the composition and installation. I then leave enough time in my planning to walk away from the work for several weeks, put it away, listen to completely different music engage with other art and mediums then return to the work with fresh ears and eyes for tweaks. The main purpose of this is to see if the original theme/narrative is still prevalent.



REECE ADAIR



Reece Adair (b. 2000) is a BA (Hons) Fine Art first-class graduate specializing in oil painting. Based in Manchester UK, Born in Blackpool. Skilled in curation, stretcher building, priming surfaces, making mediums and oil paint, photography, guest lecturing, Adobe Creative Suite, and Printing.

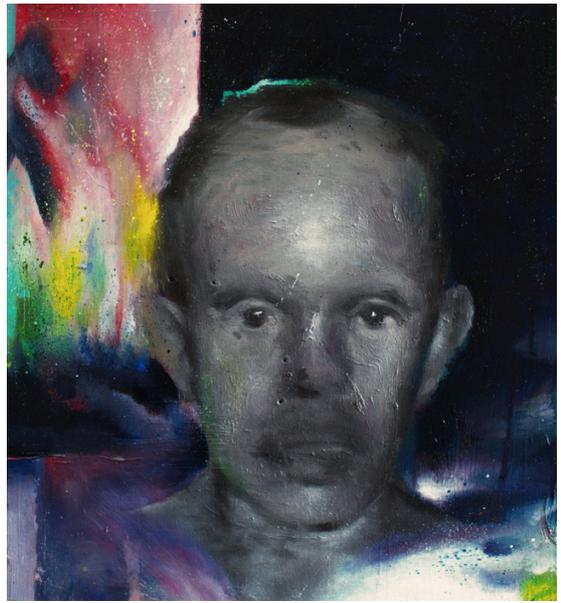
"My practice is as an exploration of understanding existential concerns, consisting of painterly reflections on the body and its susceptibility to suffering. I deal with contemporary painting in flux with traditions and practices of historical European painting, dissecting areas of disciplines and techniques in an attempt to create compelling imagery.

My paintings borrow from found imagery that is derived from archived, medical and crime-scene, forensic sources. I experiment with digital editing platforms to corrupt and transform this imagery before being used as source material to create obscured painterly realities. My practice confronts notions of mortality, death, and the human condition, but is painted with a tentative sensibility that reduces the body down to its formal qualities rather than its brutal reality, offering my works to be a peaceful rendition of sedated horror."









S&ERS PRINTED ALUMINIUM JEWELLERY



I am a print-making jewelry designer working with aluminum, based in Yorkshire, England. I am a print designer and have always experimented with color, layering, and textural mark-making. I print my artwork using sublimation inks or pigments onto an aluminum sheet by heat transfer. I then cut shapes, hammer to form, and polish to finish my jewelry. I enjoy mixing and matching my digital imagery with hand-painted textural ink effects, the nature of this printing process means each piece is totally unique, and creating bespoke ranges is my favorite way to work.





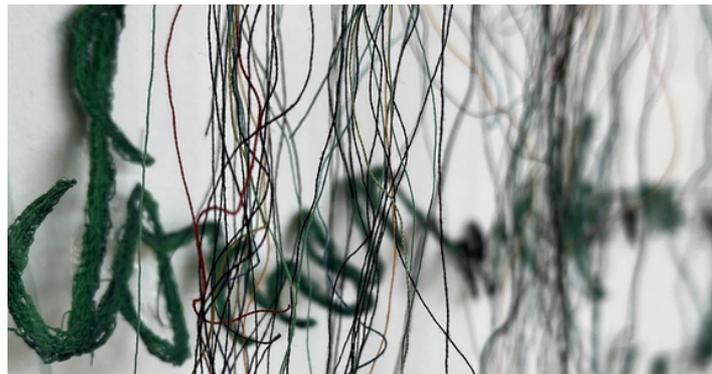
SAMINA ISLAM



Samina is a textile artist who draws inspiration from diverse cultural backgrounds. Having lived in many parts of the world, she is fascinated by how societies and cultures perceive female roles, identities, and social responsibilities. Her practice seeks to examine these perceptions and how they perpetuate the oppression of women.

The inquiry into historic textile craft also creates a polysemic statement about women's social roles. Women form the social fabric, and bind and hold society together, yet they are undermined, wrongly characterized as prone to unravel, fragile, and dependant.

Samina qualified as a legal executive and worked in this profession for several years in Germany. Gradually she developed her passion for art and decided not to pursue her career in law. Instead, she chose a profession closer to her heart and nature. She feels she can contribute more effectively to society by communicating through visual language.



Baradine bin arid usafid Mothers
Theresa No Compulsion religion



And for who are rights over men
similar to those of men over women



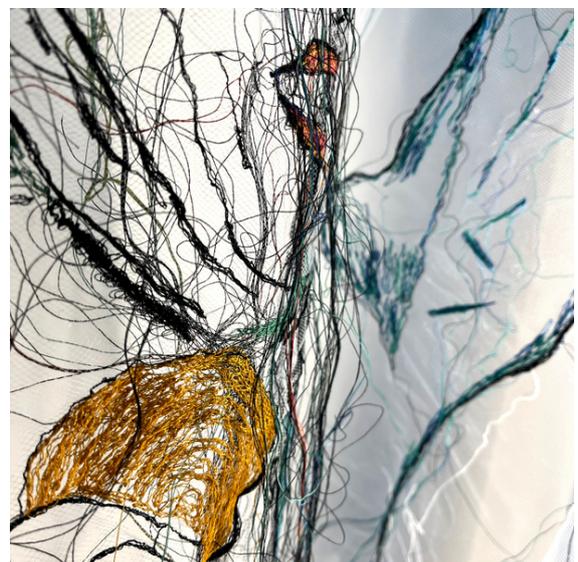
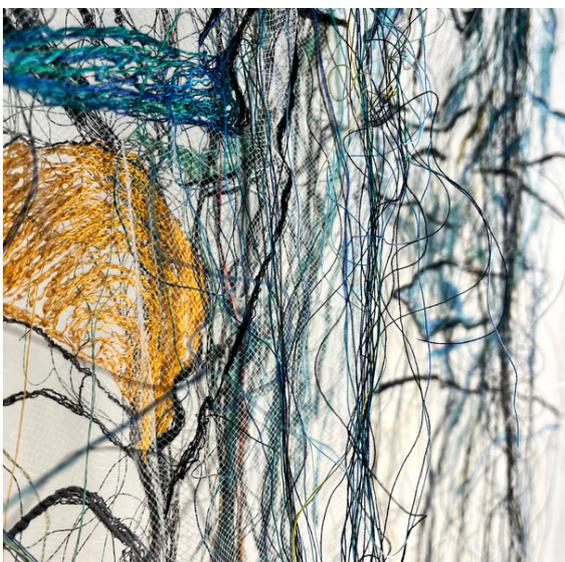
to acquire knowledge and obligation
on all Muslims both men and women



The best among you are those
who are best to their women

I AM... - Against The Odds -

My work explores female identity and accentuates the issues of women's oppression in Muslim societies and the misinterpretation of true religious doctrine in the West. Throughout history, religion has been so often employed by men as a tool to exploit and oppress women. The use of sacred text in my work emphasizes the rights of women well recorded in Islam. I invite you to look deeper into the rights and representation of Muslim women beyond stereotypes. The use of layering and the blurring of images signify that they have intertwined identities apart from being Muslim women. Textiles and threads are a manifestation of the strength and resilience of women along with reference to women's conventional skills and crafts. Deployment of cultural patterns based on grids is crucial as it not only shows the rigidity of repeated cultural behaviors but also suggests that variation to the existing patterns is possible without disturbing the social frame. I celebrate the successes and achievements of Muslim women around the globe in different fields who broke the social shackles to become role models to all women, especially to those with oppressed backgrounds. I ask the viewer to question prejudicial views of women of faith.



SHANI ELDAR



Shani Eldar was born in 1977, in Israel.

She is a graphic designer (B.Des) and artist. Since 2003, together with her husband, she worked and designed, at their studio. She also teaches art. Shani has been painting and sculpting her entire life. Her childhood dream was to become an artist.

She recently found out that she's dealing with post-trauma caused by sexual harassment and rape she experienced in past. Now she's overcoming her insecurities and fear of exposure, and she's participating in exhibitions to showcase her art and finally fulfill the dream.



Why did you choose to be an artist?

I have been painting and sculpting my entire life. My childhood dream was to become an artist... In 2005, about six months after the birth of our eldest daughter, at the age of 28, I was diagnosed with Multiple Sclerosis. Coping with my illness was a difficult task, but I found that my art could help me deal with the loss of my physical ability and independence. For the next few years, I painted my frustration and I sculpted the pain, but I was too timid to expose my disabilities through my art...I had my children. We tried to live a normal life. And then came COVID-19.

Like all humans around the world, I also felt a burst of emotions, fear, and anxiety. I felt helpless. These feelings led me to realize something about myself, I was trying to hide for so many years. Professional therapy and the support of my amazing partner, helped me understand that I have been dealing with post-trauma caused by incidents of sexual harassment, assault, and rape I experienced from childhood to early adulthood. I found myself constantly painting and sculpting again. I wasn't afraid anymore.

I made my artistic debut in September 2021. This initial experience helped me to overcome my insecurities and fear of exposure, and led me to attend more exhibitions to showcase my work and finally fulfill my dream.

What does your work aim to say?

All my artwork, since 2021, is about my post-trauma caused by sexual violence and portrays my thoughts, feelings, and agenda about this subject.



How do you work?

I usually work spontaneously. Without any sketches. I write my memories, poems, and texts. I visualize my pain. And then it all comes together as paint on the canvas, with or without handwritten text or as a sculpture.

Professionally, what is your goal?

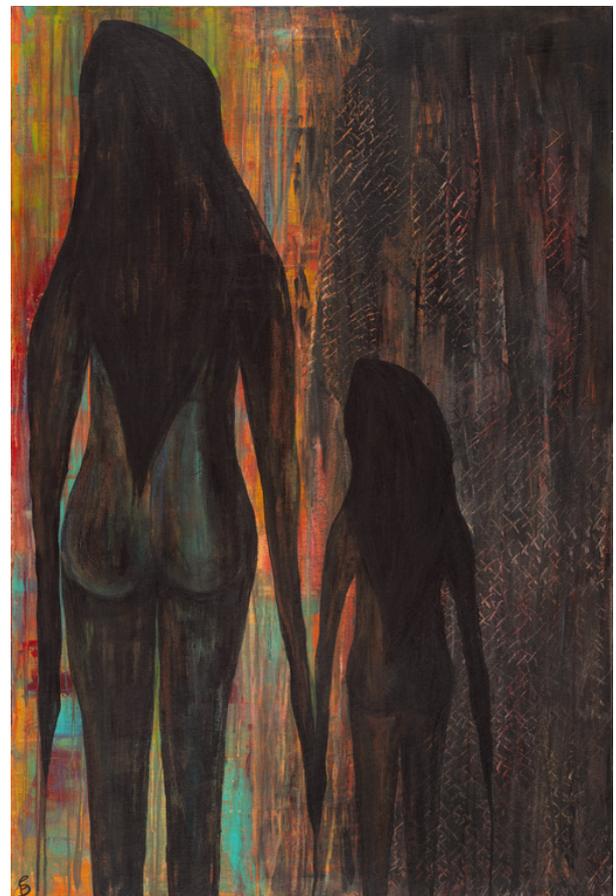
My goal is to become a world-famous artist whose art made a change in people's lives and especially in bringing awareness to stopping violence against women.

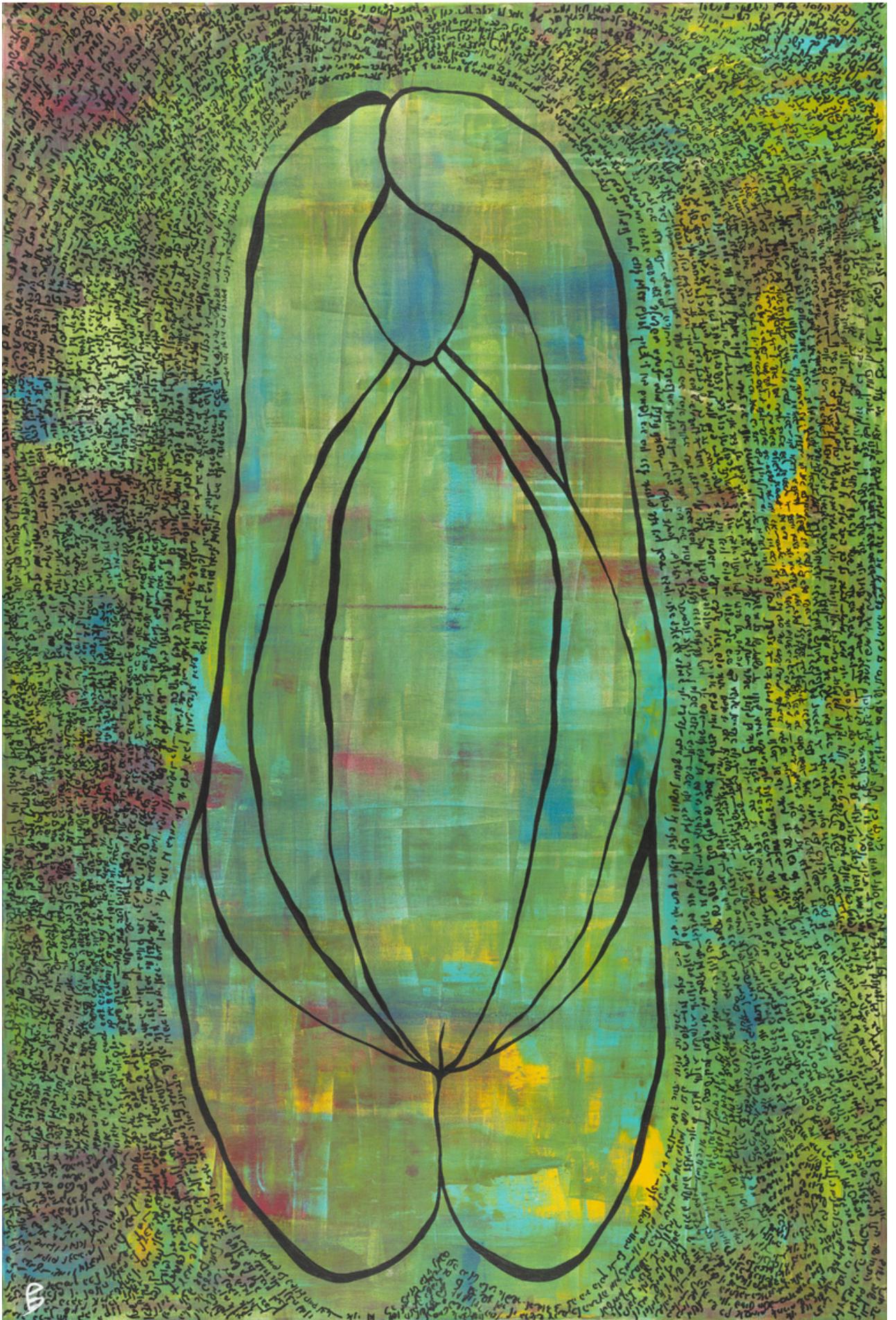
What does your art mean to you?

Art was always part of my life. I can't imagine living without it. It is who I am.

How do you know when a painting is done?

When I look at my work and it makes me cry...I know it is finished. It's complete.







SHIR ZALCMAN



With intention and sincerity, Shir Zalcman's artwork is a piece of herself. The thirty-six-year-old Israeli artist paints to reflect the present moment of her everyday, emotional experience. Mainly using acrylic paint and charcoal mediums, she uses palette knives and brushes to create depth through texture, layering, and linework. Choosing a bold color palette, she intuitively composes these textural patterns by layering them together to explore the visceral nature of feelings. She works in harmony with the fast drying process of acrylic paint, building layers to be completed as a whole rather than in parts. Her paintings have been shown at a variety of exhibitions. In 2021 she won the Merit Award at the Art room gallery's ABSTRACT exhibit. Her most recent showing was at *Depths and Layers*, a solo exhibition in Tel Aviv. Zalcman has been published in two issues with *APEROMAGAZINE*. Her work has also been shown in *ITZUV*, Israel's top magazine for house decor.

Zalcman takes a bold approach in her paintings by allowing her feelings to take over the process. This freedom gives her work spontaneity and purity in its expression. Using vivid colors in complementary spectrums like blue and red, she expresses a deep intensity. The stark contrast between her color tones enables more room for depth and perspective between form, light, and darkness. Her brushwork builds layers of fractal textures in angular shapes, creating intricate, irregular patterns reminiscent of imagery in nature. These abstract impressions evoke the emotional complexity within herself. She sometimes marks her paintings with charcoal to emphasize these shifting perspectives. The lines evoke a delicate composition of being between two-dimensional and three-dimensional states. Zalcman knows she is finished with a painting when she feels moved by the dialogue between colors; creating a complex relationship between visualization and emotional sensation. She aims to provoke these feelings deep within a person that words are limited to describe. Her work captures this essence, creating a multitude of possibilities to be felt through the subjective experience of the viewer. Flowing through the movements of perception, an emotional landscape rises within her in the midst of a visual vision.



Who are you?

I'm Shir Zalzman, an Israeli artist based in central Israel.

What type of art do you make and why?

I create abstract art using acrylic paint, charcoal, palette knives, and brushes, creating depth through texture, layering, and linework.

Why did you choose to be an artist?

I think I haven't really chosen it as it chose me. I had tried to go around it my whole life, knowing it's probably the hardest occupation to make a living from, but mentally, it has always been my safe place.

What inspires you?

Stories of other people. I think that everyday life is an encounter with struggles and a lot of emotions are involved. The way people face intense experiences is really interesting, and since I'm a highly sensitive person, I get emotional and often get inspired by those stories.

What does your work aim to say?

My work captures the essence of a feeling, creating a multitude of possibilities to be felt through the subjective experience of the viewer. I aim to provoke the complexity of these feelings deep within ourselves that words are limited to describe, captured instead by the movements of our hearts caught in the midst of a visual vision.



Do you follow any current art trends?

I frequently visit local and worldwide modern art exhibitions to follow the updates and innovations in the art field and to get inspired by current artworks.

Professionally, what is your goal?

My goal is to be presented in the greatest museums around the world.



How do you know when a painting is done?

I know I am finished with a painting when I feel moved by the dialogue between colors; creating a complex relationship between form, color, and emotional sensations

How important are titles for you?

The titles are very significant to me. Since I create abstract paintings and everyone sees my work differently things, I think it's actually the only hint to the original meaning of the painting.

What does your art mean to you?

My art is my air. I wouldn't be able live a full life without practicing it, and I think that, in general, life is not worth living without art.



STANISLAV BOJANKOV

Stanislav Bojankov is a freelance artist from Bulgaria. He completed art education in the mid-1990s at the Kraków Academy of Fine Arts in Poland, one of the oldest schools in Europe, where he received a quality traditional education, studying basic technologies. It gave him the opportunity after that to start experimenting and working in many different fields - painting, graphics, drawing, collage, producing my own paper, as well as experimenting with installations and objects...

The horizon of the existence of phenomena – thought, time, and space – in which the echo of the individual's traces of existence is one with the necessity to be with that which is distant, yet primary, is identified with The Roots.

The Roots – prehistory, classical antiquity, orthodoxy, the enigma of voices and incantations, existentialism; the Ego as a particle of matter, scattered amongst the romantic autonomy of the fatherland, reveal a particular visualization, one of a feeling of unity amongst the collective perceptions and their comprehension.

Through my work I wish to contribute to these local and global cultural traditions and simultaneously create new expectations within the modern individual's universal perceptions, transforming them into widely understood signs, symbols, and codes. This is an honest and true route in exploring the global through the local.



THE HEART: A muscle that constantly and unwaveringly supports our physical life, a kind of Perpetuum mobile, the main engine of civilizations, past glorious and shameful eras, and social systems - described, arranged and categorized in the history of art, politics, religion. A muscle without whose persistent and honest diligence it would not have been possible, ours, as strangely sublime as a strangely meaningless and stupid civilization with all its pretentious uncivilization, would not have taken place. And that special and unique adventure is called life. Dynamics, kinematics, and statics of our biological existence and its purely physical transition from the past to the future as its indisputable global directions. The heart is an imaginary vessel, containing our naturally intertwined spiritual and purely physical processes and dwellings. A vessel filled with the whole range of our sensations, feelings, and emotions, taking in itself the Meaning and the center of tears. Container of our cries, paranoia, and fears, echoing as an echo of living in the algorithm of perfect varicose veins and the logic of anatomy, in its mechanisms; the aorta, the atria, the valves, as well as the volcanic force of the streams, sweeping for a split second everything built with difficulty, diligence and years All this dramatic amalgam pulsing painfully in the second interval of the cycle between contraction and dissolution insufficiency, between anomalies and atrophy, euphoria and despair... And all this, filling our overloaded and overflowing with symbols heart... Meanings without which we can not, which we do not understand and realize only through pain... With timid calm and hope that somewhere inside, invariably and close are Faith, Hope, and Love... There is the "Court of the Heart". The truest, unquestionably faithful, and unavoidable in his judgments...



What inspires you?

- I am inspired by nature, the seasons, human relationships and communication, music, and the arts, but above all emotions and feelings in the context of our daily existence.

I live in the beautiful countryside south of Sofia. Bulgaria is very endowed with natural resources and beauty - with mountains and the sea. Throughout its history, it has been at the crossroads of different civilizations, starting with primitive societies, cave art, and the Neolithic, passing through the ancient Greek era and the Thracian civilization, the Roman Empire, the orthodox Byzantium, the Ottoman civilization, and the Orient. Thanks to these cultures, historical, intellectual, religious, and mythological background of peculiar archetypes has been created, which is unique in terms of messages. My attempts are related to giving an understanding, to be in modernity, using the codes of my traditional cultural layers and roots - a personal cultural DNA, and through them to be "contemporary" and current in my messages in a global aspect. The depths of one's own cultural layers and the existential reasons for searching in "oneself" with one's inspirations and meaning as an artist are important. This is the fairer way. And through this personal filter, I try to be global in our common "puzzle" of values...

What does your work aim to say?

- I want my works to charge the viewer with positive, emotionally clean energies and intellectual messages. I want them to have a depth of thinking and strong expressiveness. These are the fruits of the good magic of creation.



Who are your biggest influences?

-In my early teenage years I was already devoted to painting, I had read about the great artists - Leonardo, Titian, and Raphael, but mostly about the great French impressionists and post-impressionists. I was completely captivated by their fates, their poor but romantic lives, and their attempts to change and modernize art... They were the real heroes of my teenage years... Then I painted under several art teachers, and then came my studies at the Academy of Fine Arts in Krakow, Poland, where I met many famous Polish artists who were my professors. Of course, I also include here the lessons of the greatest of the museums - Picasso, Miró, Klee, Pollock, Beuys, Christo and Jean-Claude, Tapes, and other significant artists of the 20th century. I also read a lot of literature - mostly modern poetry and prose - Verlaine, Eluard, TS Eliot, Ginsberg, Albert Camus, Sartre, Thomas Mann, Hesse, Marquez, Borges, and others... and of course, Dostoyevsky and Chekhov. I can't leave any of them out...



How do you work?

- I have two ways to do my work. The first is emotional - energies that I try to master through the various means of expression, mainly watercolors, acrylics, drawings, and monotypes, while enjoying the spontaneity of the process - just as a composer creates his music, extracting from the depths of his consciousness the abstract sounds that express his feelings, emotions and personal vibrations - such are my series of abstract landscapes inspired by jazz or by my beloved Chopin. A kind of intellectual "jam session"... The second step is conceptual - first I choose the sentence, the important message or thought that I want to present, and then I choose the technique, means of expression, and form. These are important philosophical or existential questions. I work in different formats - my largest works are painting installations of 840/240 cm, and the smallest is the size of matchboxes. I prefer middle formats - sort of the middle way in Eastern philosophies... In fact, I've been a freelancer all my life. I work daily in my studio, it pays my bills. I draw, read books, and poetry, and listen to a lot of different music - mostly jazz, classical, and the world, and this is the intellectual background of the creative process. I am in my studio every day. Without it, I feel nervous and often unsatisfied, because I miss the magic of this ritual of self-expression and self-discovery... And this is a special "intellectual hunger", "addiction", without which our work is doomed... And my studio is full of sounds ...Many sounds that charge me, inspire me, and give a background to the sensations. I live in a small and quiet town in the south... I get up early in the morning, walk, drink coffee in one of the city cafes, get ready for work, plan tasks, and then go to the studio. In the afternoon I go around the city again, the cafes and I go back to the studio again, I work with the camera and the computer... I think best on my bike. And I usually don't fix my works - I like them to be right the first time, to keep their original impulses and moods embedded in the gesture. In the same way that a jazz musician improvises on his score, without fear of failure, following his momentary intuitions and sensations. They are the most sincere and close to nature...Usually, the themes themselves appear somewhere "inside" the process. I just let them guide me and "introduce" them to certain materials and technology. I can say that I am an "intuitive" type of artist for whom spontaneity is the primary energy and tool.

Professionally, what is your goal?

- Art has always been at the top of the value pyramid of values. Artifacts left by countless creative generations, bearing all the love, emotion, and meaning for themselves, are the basis of our value accumulations. Everything inspires me - philosophy, music, nature, mythologies, the beautiful and the ugly, the good and the bad - the way our life is - a symbiosis, a kaleidoscope of it all, a "game of glass beads" (according to Hermann Hesse), a utopia, "puzzle-installation", which for brevity we call "life". Art is direct proof that there is real life on our suffering planet. And in this aspect are my attempts, in search of the universal codes of modern man, in the definition of his global premonitions and hypotheses, in the direction of the high and beautiful flights of imagination



What do you like/dislike about art world?

- Social media caused a revolution in the world of arts a long time ago. We artists have become much more communicative, we have reached our fans and collectors more quickly. It is also of great importance that we can receive evaluations and opinions from the audience much better and faster - the feedback that is essential in our profession. And all this created a much better environment for development, realization, and maturation. Most galleries are already "hybrid", stationary-virtual, you can work with your gallery or collectors from anywhere in the world... And it's completely normal... Except you can't drink together...

The pressure is mainly from the commercialism of the times in which we live. Of course, the artist must be able to command himself, refuse orders sometimes, and have self-discipline. And these are things that are built gradually. By itself, art is no longer what we used to call that way. Looking at it from the current point of view, and not only because of the huge possibilities and "ease" and accessibility of new technologies but also because of the digitization of our entire daily life and existence, one can very easily "slide" towards a pseudo "contemporary" approach and to lose himself and his root causes in the processes of creation, which, anyway, remain "magical" and "mystical" - some kind of spiritual practices and self-awareness... And the pandemic, in addition to destroying many social ties, still created and gave some new chances and opportunities.

Name the artist or artists you'd like to be compared to, and why?

- I couldn't say. But I will mention two of my favorite pieces of art; are "White Square on a White Background" by Kazimir Malevich and "Ladies of Avignon" by Pablo Picasso. These are masterpieces that are the basis of the development of all modern and contemporary fine art, which changed not only the form, and the philosophy, but also the perception and thinking in our profession.



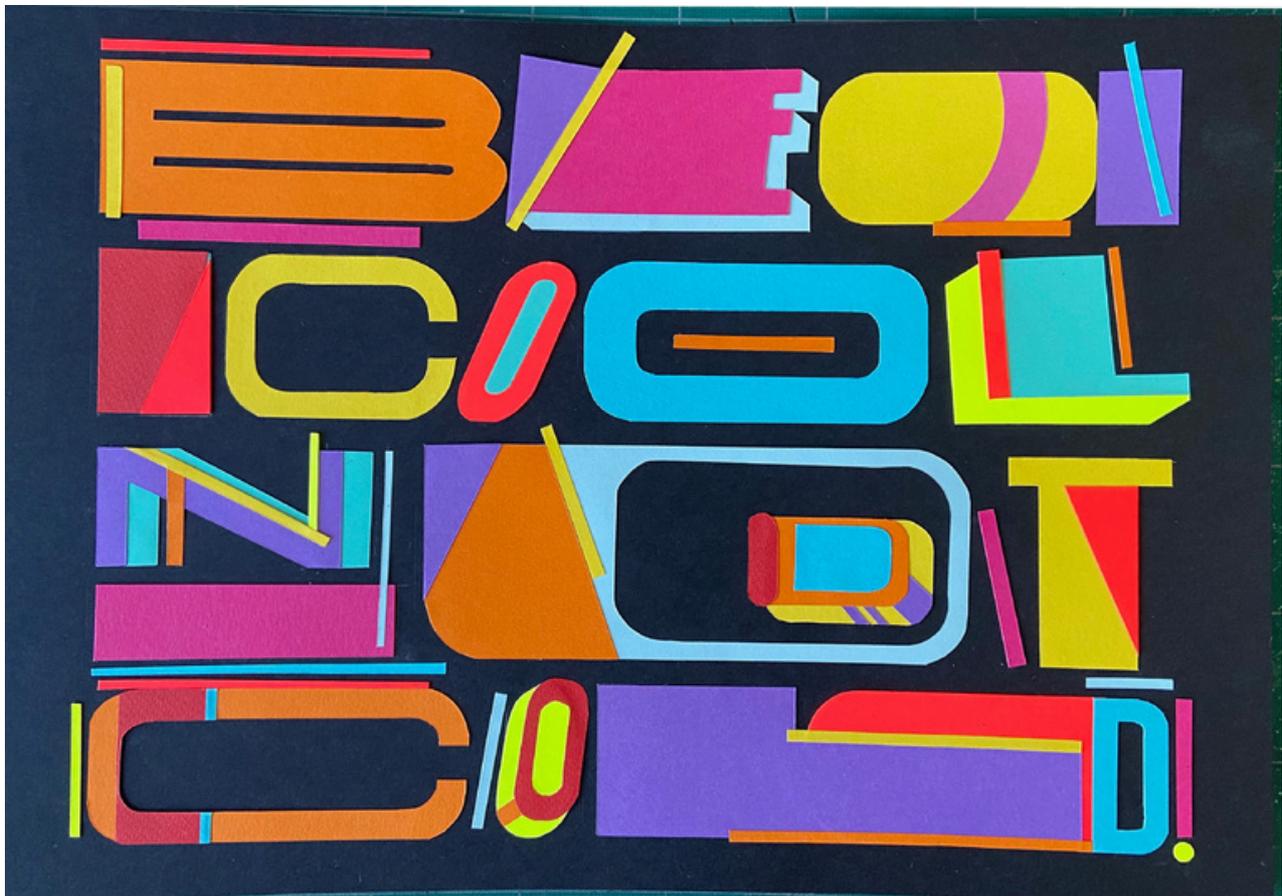
SUSHEEL BASRA

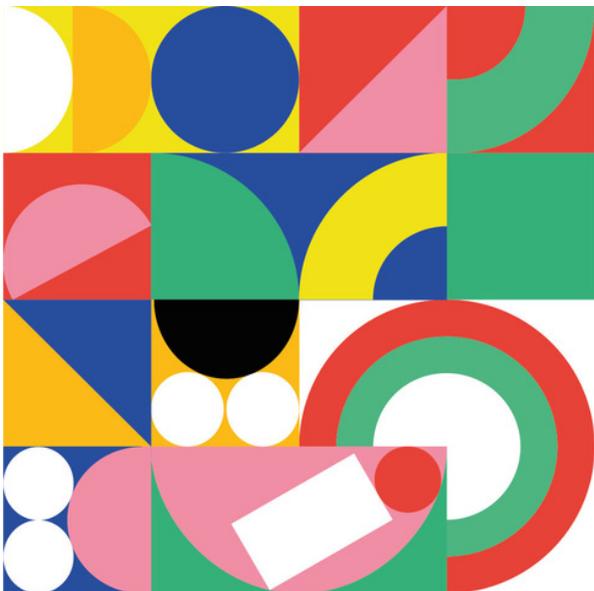
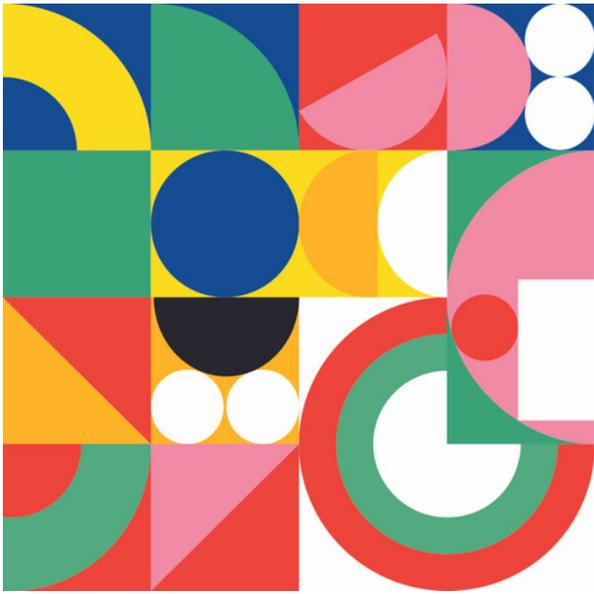


Susheel Basra is a Graphic Designer with experience in creating print and digital formats for a wide range of clients.

Enjoy collaborating with other creatives, and taking inspiration from one another. I have worked alongside different studios from marketing agencies to architectural practice. A designer who enjoys working on a variety of branding, marketing, and illustrative projects. I bring a professional attitude with me and a positive and organizational method of working which allows me to focus on skills and learn more about different design ethics.

"I like to experiment with type, illustrating letters and phrases with pens, paper, and on the computer. I tend to use different paper stocks in my work as well as other mediums such as spray paint/acrylic pens, and paints. I enjoy distorting letters, and words using bold colors to make an impact. I tend to use positive quotes and funny phrases with the inclusion of certain characters and hand gestures to express feelings. Illustrating positive quotes gives me the opportunity to share with everyone whether it is by social media or by leaving hand-drawn sketches in public places."





What is your background?

Studied Graphic Design at Birmingham University I have always had an interest in illustration so I like to fuse the two together when working on briefs as well as in my artwork. Being involved with different agencies and gaining experience I have always looked to challenge myself in new roles. Growing up I was influenced by graffiti and tagging whether it was on trains, in books, in films, or in music. I would get together with friends listen to hip-hop and practice drawing and graffiti writing. We would mock up flyers and mixtape covers and offer our skills to local DJs and clubs. During my years studying in college to further my skills as a designer, this was where I started to focus on my own art. As I got into full-time employment as a Graphic Designer, I continued to create pieces and experiment with different paper stocks (that were easily available to me) and the use of typography.

What does your work aim to say?

In my artwork, I try to make people smile and send out positive vibes. I like to use everyday phrases or comical words that are popular today and the use of color is important to set the right mood. I tend to use strong colors and bold lines to make an impact. Sharing these pieces whether it is framed or just a sketch I have left on public transport, I want my work to motivate people and make them feel good about themselves when they see it.

How do you work?

My work method comprises of taking in information from my surroundings and I like to collect material for future reference. I always start with a sketch and create roughs, once I am happy with the way it looks I then decide what medium to use to communicate the particular piece. When I illustrate letters I find it easier to work with markers and on a computer. I noticed that layering up different papers is very similar to mixing colors in a painting or gradient use on a computer and I like the final result you get with paper collages.

What is your goal as a professional?

My goal is to work full-time as an artist, producing pieces for clients and having the opportunity to exhibit my work. I also like to see how my artwork would look in different mediums from animation to 3D pieces.

It would be great to have the opportunity to collaborate with other artists, especially those I look up to or who have inspired me in my journey of art and design.

What does your art mean to you?

Seeing the reaction from people when they view my work whether it is in person or through comments on social media, really does inspire me to create more art. I like to hear what my work means to them and this helps me look at the work in a different way and challenge myself to create something new.

My artwork also shows another side to me that most people may not know about and of course, it is a style I don't always get to showcase in my role as a graphic designer.

How do you know when a painting is done?

For certain pieces, I produce it is easy to know when they are complete but when working on a paper collage I usually stop when I am happy to see the piece come alive and I usually go back to a collage after a few days to see if I get the same reaction or if I need to add or take away from it.



What is the hardest part of creating for you?

The hardest part at times when creating artwork is when halfway through I am thinking of using a different medium or accepting whether the piece really works after completion.

Creating artwork that doesn't offend anyone is always on my mind. I did a series in which I used abbreviated swear words used by people in text messages, it did get mixed opinions but I took this as a learning experience. The hardest part I think for me personally is to feel that I am keeping up with my skills and always improving when producing work. Creating something, not for my own benefit as a designer/artist but to make sure the message does come across in my art.



TOMAS GONZALEZ

Thomas Gonzalez is an artist from Puerto Rico, who graduated from UPRRP. (University of Puerto Rico Rio Piedras Campus). His studies are in Fine arts concentrating on Painting. He lives in Puerto Rico, a town called Guaynabo, in a small Barrio, Amelia.

"My work in some ways is concentrated on painting, and multiple find objects I collect. Also, I work whit juggling and Music, I play several instruments Guitar and Percussion. I work in a series of sounds, in the year 2020, 30 particular compositions, one of them was in multiple expositions in an alternative space called Diagonal in Santurce Puerto Rico The name of the exposition was Anima. In the year 2019, I work whit the National Circus of Puerto Rico. I started to juggle, the year of Hurricane Maria, in that time I didn't have a job, so I started to learn how to juggle. I find juggling is a great exercise for a creative process. So I started to go to the stopped light, in Puerto Rico. And I spend 4 years in the street lights, that is how I pay my rent studio. During that time, I started to get in contact whit the people who live in the streets, and that is how the idea of" Heads" comes. Is a psychiatrist college, the years of Maria. I have several expositions in the recent years; one then was an Art Fair in Venice, in this past pandemic years I have been working, in a new series the name is "Hacia Dentro" this work is a nostalgic look of my childhood, teens years. I'm interested in the way we connect as a human; and how we communicate. The act of collection is a way of looking inside of us and exposing our way of experiencing life. To be a collector is to be in some ways a kid. This exposition, was in the Cuadrado Gris in Santurce Barrio Obrero. This year I have the opportunity to participate in an exposition in Viena Austria, a Gallery that exposes new artists. My studio is located in Santurce San Juan Puerto Rico, I have been working in this area for several years now. "



Who are you?

The most difficult and important question is; I am not what I do, whom I define my work. I come from an island in the middle of the Caribbean.

Being on an island, and growing up here I realized there is more outside. So I define myself as a man in service, and research. I learned questions are important for the world, and to seek answers. My middle name is Shalom. A Hebrew word with multiple meanings, one of which is "complete". In my search, I find you need to be in service in order to understand the highest meanings and grow as a human being.

What is your background?

I was born in Puerto Rico, and currently, I live on the island.

I study A Bachelor Degree in Fine Arts, at the University of Puerto Rico. Later, I started my practice as an artist.

I left school when I was 17 years old. In my twenties, I wanted to end my school, so I ended with a special program from the Government. And later, I enter college. Education was my weapon against ignorance and my comfort zone. When I was a kid, my parents encouraged me, to follow my passions. And that is why I ended up studying Arts.

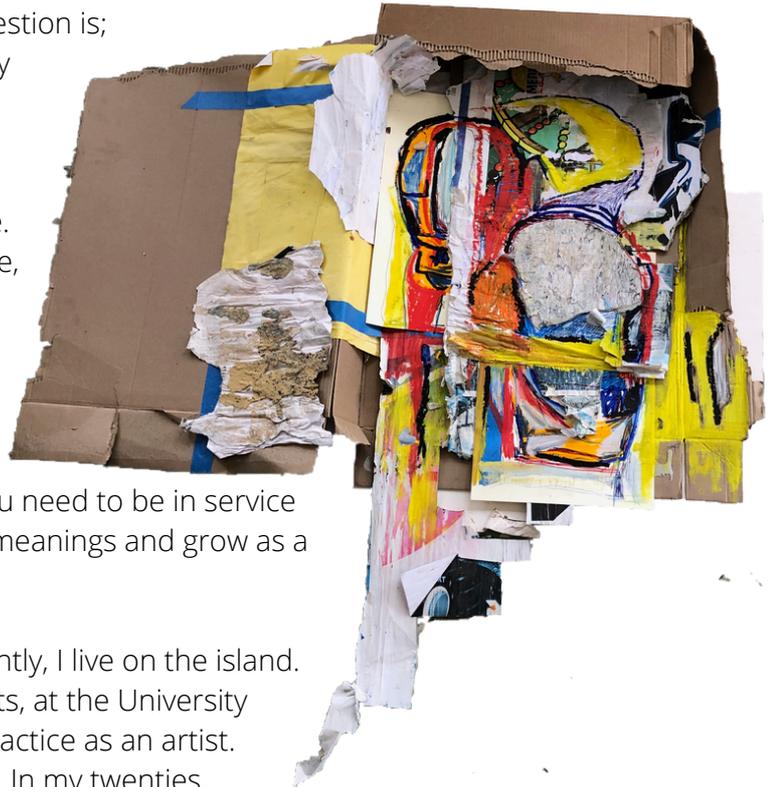
Why do you choose to be an artist?

When I was a kid, I like to be around creative environments. My parents encouraged me, to go for it. To me, art was a way of communicating what was going on, in this part of the planet. To put out questions, and make a simple check. Having the tools, to organize an idea, and be able to connect with others. To give a little more compression to understand each other. Being an artist is more than paint and speech. Is a form of connection, and understanding.

How do you work?

Work for me comes in fragments. I have periods when my creative energy is fast. And there are times when I need to settle down, and let the process take part.

I think inspiration, came in different aspects. The way I like to start is by taking the objects and starting to play with them. Sit down and make a conversation. See how these fragments or, canvas, or pictures, talk to me. I like to let them be seen because when I enter the studio, the first thing I see is them. I like to create an environment, depending on the mood. Put on music, and start getting information. My creative process changes the current status of my life. To be able to have space is something that I always try. In the meantime, I am always taking notes and information around me.



What themes do you pursue?

When I start doing work, sometimes I don't have a specific theme in my mind. The theme came, after a series of works. I don't like to compromise the work, to a specific topic, or theme. I prefer, to have an open mind when I'm working on a series or one work.

This part of persuasion is the one in relation with the act of making Art. I always try to go after one question; What if? Because the theme is always, the same. We live in an era, of mass information. We are receiving information every time. And for me, as artists sometimes are not too easy, to separate the different topics. So, for this reason, I always try to have a question, instead of an answer.

What do you like/dislike about the art world?

I think the most challenging part for artists, is the art world. One of the parts I like is the complexity and all the creative people, you can find in this scene. But, it is really competitive, and in the end, the art is not what they are looking for. To be in the "art world" is not something that Artists should inspire. It is more important, to get focus on the work, get more inspiration, and go high in your goal. Of course, the Art world should be, around these new Artists to help them to grow in other terms. For me, it is important to point out, the reality.

What does generosity mean to you as an artist?

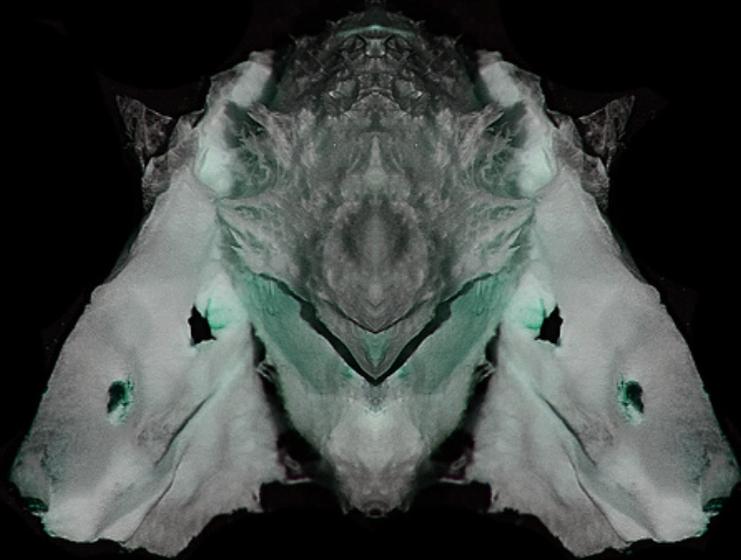
It means, that what I do, I do it for the sake of others. To communicate and get involved. To give little candles, and engage in the change. Open Doors to be sensitive, and understandable. In the end, art is a way of helping, learning, and growing.



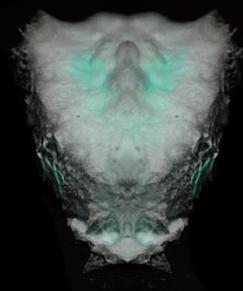
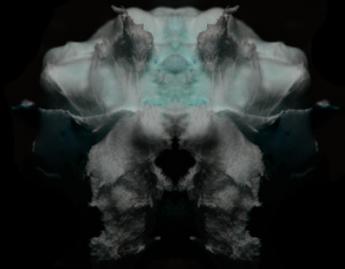
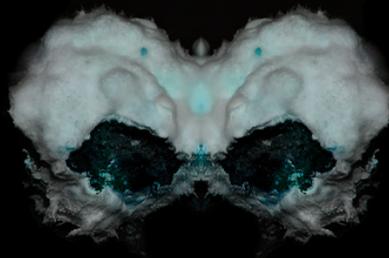
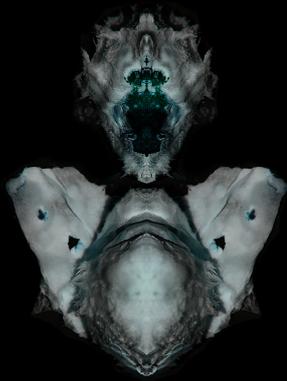
VICTORIA ROTARU



Victoria Rotaru is an emerging artist with a massive interest in the magic of the macro world. She transforms familiar items into fantastical abstract forms. Her art is about the continuity of life and its transformation of it. Through this new reality, her practice has shifted into a focus on tactile representations of intimacy and connection between humanity and nature. A connection that borders upon sensibility and the sublime, especially in a world continuously rocked by chaos brought on by the natural order. This preoccupation has morphed from highly detailed photography of the surfaces to magic abstract forms.



A manipulated macro photography, which is a part of the ATOMISM series from the ANIMISM Project. The project reflects a different reality formed of fantastical extra-terrestrial creatures. Each series is named with a philosophical term, that reflects the best the rules of each species. The aim of this project is to show the world the variety of "realities" around us, as every piece is made by morphing casual rotten natural things and transforming them into magical abstract forms.



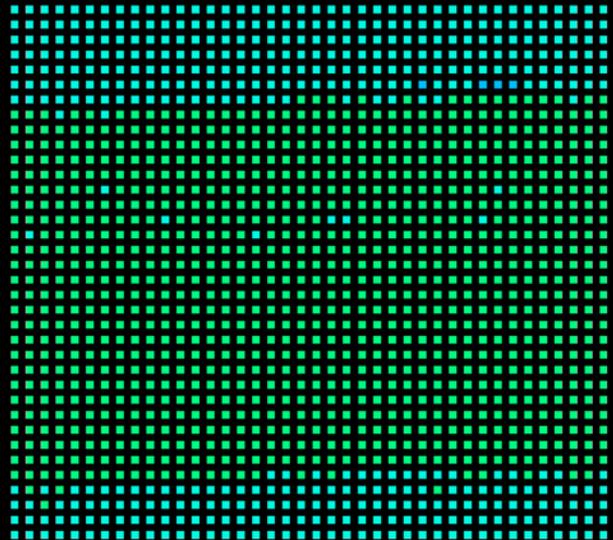
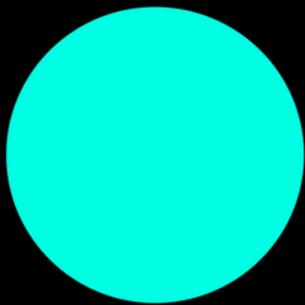
WENWEN LIU

Wenwen Liu finished her bachelor's degree at Huber University of Economics (2013-2017) in China and her master's degree at Teesside University (2017-2018) in the UK. At present, she is doing her Ph.D. study at Teesside University. Her work involves data visualization, digital art, concept art, and game design. Wenwen has recently released her artwork online and offline from London galleries to international exhibitions on visual culture .

Real-Time Climate Coding

Real-Time Climate Coding is a time-based artwork. It integrates algorithm coding, Arduino, and digital technology to display temperature data in real-time. It mainly consists of two digital screens and an online website. The irregular dynamic shape is displayed on digital screen 1, and its colour and motion are visualized by real-time temperature data. Digital screen two is divided into 1440 digital squares representing 24 hours daily, i.e., 1440 minutes. The colour data per minute obtained from screen one is displayed from left to right and from top to bottom on screen 2. When all squares of screen two are filled with colour blocks representing different temperatures, it will reset and start filling colour again. At the same time as resetting, the 24-hour colour data of this day will be uploaded to the online website for recording climate change. Through it, people can intuitively see the process of climate change in the past. In short, screen 1 shows the real-time observation of climate change, screen two records climate change in a day, and the online website stores long- term climate data. Through this work, people can better understand the relationship between man and the climate around them. In this work, the future is the critical point. What is the future? It is a concept that does "not-yet-exist" but is about to appear (Bloch, 2000); tomorrow is the future of today, while the present is the future of the past. Real-Time Climate Coding, as a metaphor for the future, is the future of the past. Throughout the development of human history, man has tried to attain a better life that is constantly becoming and revealing, and people have created various possibilities that did not exist at the beginning. Indeed, these possibilities are a state in which the world itself exists and a state of existence in the future of new things (Han, 2012). To meet the requirement of life, humans must constantly surpass existing social conditions. As a result, the requirement has become a drive that promotes the development of society and generates various possibilities, making humans never satisfied with the status quo (Han, 2012). Shortly, as a 'not-yet- being', the future awakens the hope for a better life instead of describing the existing. Real-Time Climate Coding depicts a future picture. Through it, people can directly see their contribution to climate change, thereby encouraging them to take action for a speculative and sustainable future. Simultaneously, it records the process by that humans must constantly surpass the existing social conditions and pursue a better life. Indeed, people also can see the negative side of the future by Real-Time Climate Coding.

That is, a future of inaction. Climate change is seriously threatening human security and development. Research shows that the GHG concentrations are expected to increase further by 2019. At this rate, GHG concentrations will force global temperatures to rise to dangerous levels (WMO, 2019). Through Real-Time Climate Coding, people can intuitively see the terrible pictures caused by the change of temperature rise and its impact on themselves. Concisely, everything is interconnected, what you have done will not only affect the ecosystem but yourself. This work develops a real-time discourse space related to daily life, where people can intuitively see the process of climate change. It connects human emotions with the surrounding environment, helps people observe and reflect on their impact on the environment, calls on people to pay attention to global warming and dialectically think about the relationship between humans and ecosystems. At the same time, as an alternative social imagination, it affects problem-based concepts and ideology through visual art display, redisplay and interpretation, responds to climate change and readjusts society to a sustainable future.



ZOE CHAN



Hong Kong artist, Zoe Chan was working on her practice in Hong Kong and currently studying Fine Art and Art History in England. She sees herself as an earnest painter, focusing on watercolor paintings and acrylic paintings, and keeps exploring new media art, such as punch needle.



What type of art do you make and why?

I make all kinds of art - paintings, drawings, illustrations, and textile art, also some art that is related to design. Painting is the best way to calm me down, playing around with watercolor, acrylic, and gouache is really interesting. I always do drawings as this is an easy way to capture the little beauty of life. Punch needles and tufting are my recent interest, not ordinary art-making methods but able to connect with the audience through touching. I enjoyed the time of poking the holes, it is about the process than the outcome, and it brings a larger satisfaction.

What inspires you?

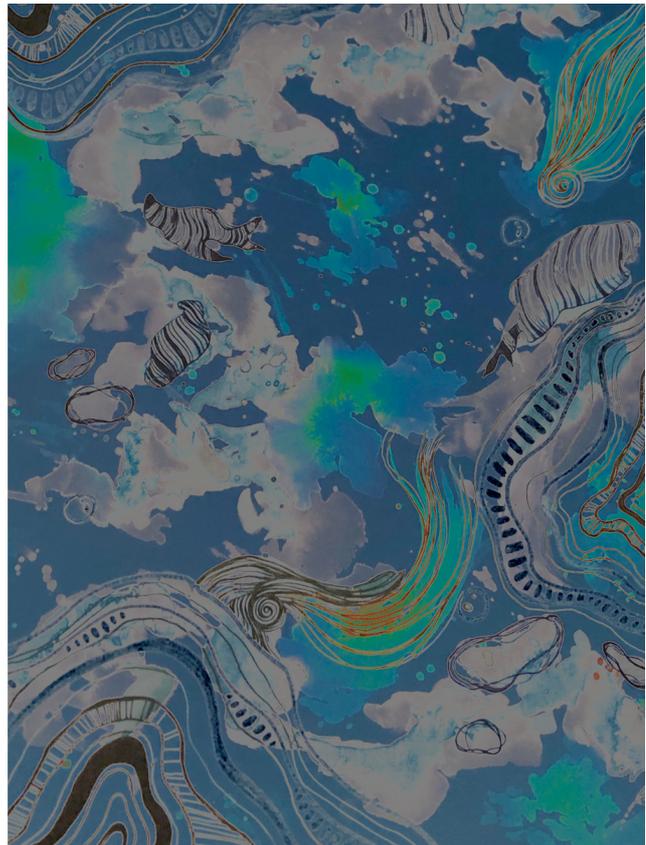
Every tiny thing around me. When the sunset is beautiful, when the sky is nice, or when something 'unusual' happens. I just wanted to capture the moments. Pinterest and Instagram also inspired me a lot, the works are not from famous artists but that doesn't matter. I like their style, so I take different sparks from the art they posted.

How do you work?

There are always methods to make art. Sometimes I feel like I want to paint something without ideas, then I choose the colors according to my feelings at the moment, and search for some patterns. That is how my abstract paintings get started. However, when I want to make the art meaningful, I think about the concept, write some notes, or draw a draft in my sketchbook.

How has your practice changed over time?

My practice has always been changing, I like to try making different types of art from time to time. Especially studying fine art here encourage me to experiment with more ways to create. One thing that doesn't change is I like painting, it makes me feel calm and I will keep painting even when I work on other mediums. Another important thing I'm working hard on is crossing the boundaries between art and design.



What are you doing except being an artist?

As mentioned, I am studying now, and at the same time, I am going to start my online shop on Instagram, maybe on Esty later, to sell my textile art, beaded jewelry, and paintings, so go to my website or follow me on Instagram to check out the updates.

What does your art mean to you?

It is something I want to continue doing even when I get old, drawing simply sketching or painting oil for months in the countryside. Art is a language without words, a beautiful way to express my feelings and present my interpretation of the word.



What is the role of an artist in society?

Personally, I think the first thing to do as an artist is to make yourself happy and enjoy the process of making. I believe there will be someone who likes your work, so just do whatever you want. For me, bringing art into people's life and blurring the boundaries between art and design is a big part to work on. Although there are some artists already doing it, I will make artistic products with my style.



